

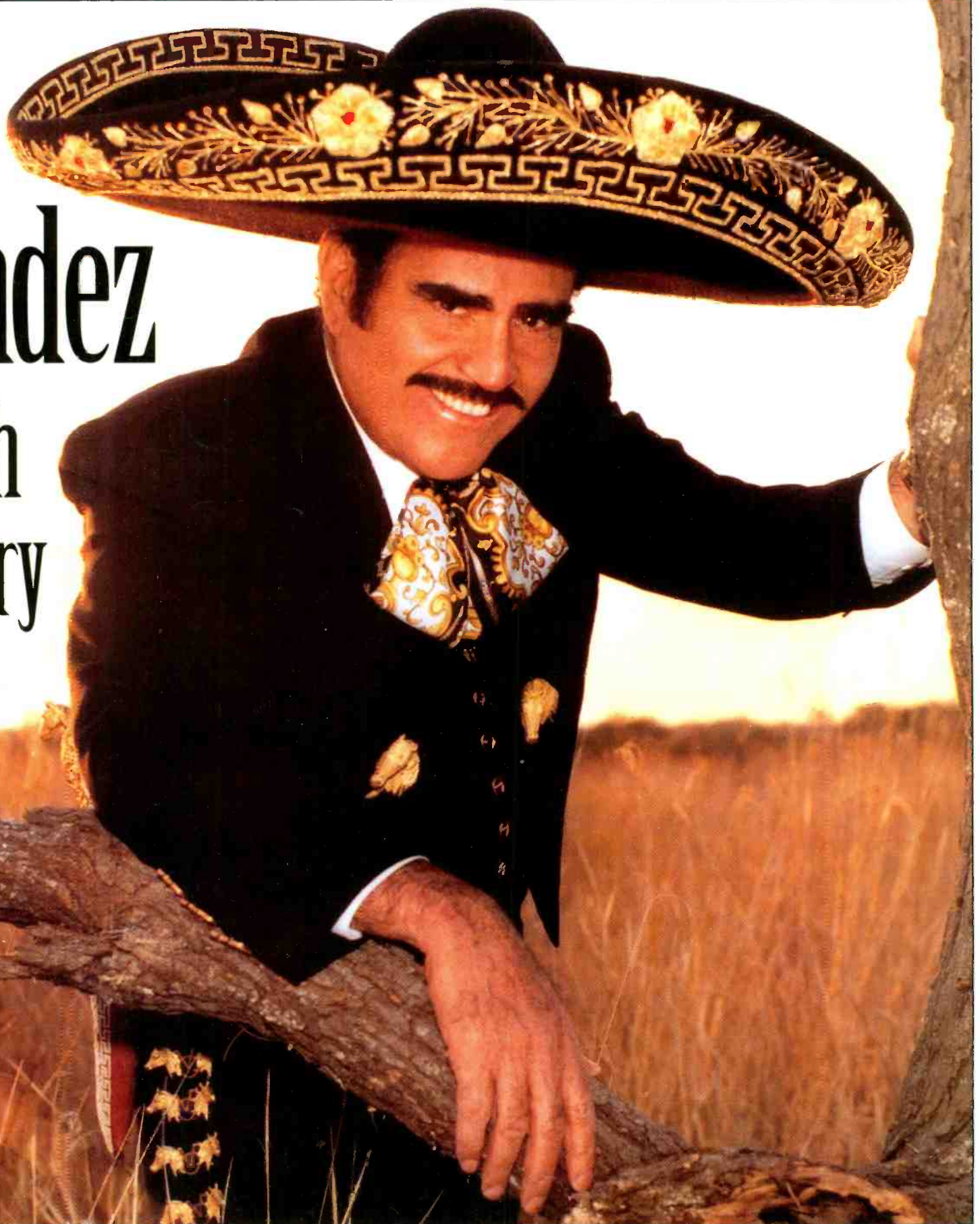
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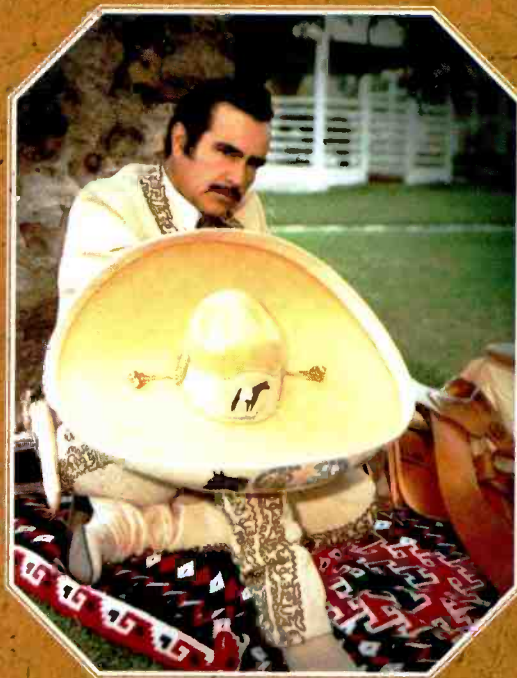
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AUGUST 31, 2002

German Biz Seeks Keys To Revival At Popkomm, Attendees Eye Radio Quotas, Copy Protection

BY GORDON MASSON

COLOGNE, Germany—Rather than bemoan the slump in German music sales, attendees at this year's Popkomm trade fair here seemed determined to look ahead, examining such issues as radio quotas and copy protection as keys to reviving the marketplace.

Exhibitors were fewer and visitors were down, but the overall mood at Popkomm was surprisingly upbeat. German companies and exhibitors seemed to be of the opinion that the industry here cannot plunge much further, and delegates tried to make the most of the busi-



GEBHARDT

ness opportunities at the event.

Popkomm organizers said the Aug. 15-17 trade fair was attended by 14,553 delegates, down 15% from last year's 16,922. Officially, 797 exhibitors from 29 countries took part in this year's event, with 62.2% coming from outside Germany. That compares with 838 exhibitors from 33 countries at Popkomm 2001, when 54% were international exhibitors.

Those who had attended previous Popkomm fairs painted a less rosy picture, some estimating attendance to be as much as 40%

(Continued on page 78)

Universal Star Iglesias Returns To Latin Roots



BY LEILA COBO

MIAMI—After years of smooth sailing with polished, commercial Latin pop, Enrique Iglesias changed course in 1999 to cross over into the English-language market and become an international star.

Two English-language albums and 13 million units later (according to label figures), Iglesias is ready to return to his Latin fans. But he is not simply picking up where he left off. *Quizás* (Maybe), due Sept. 17 worldwide on Universal, is Iglesias' first

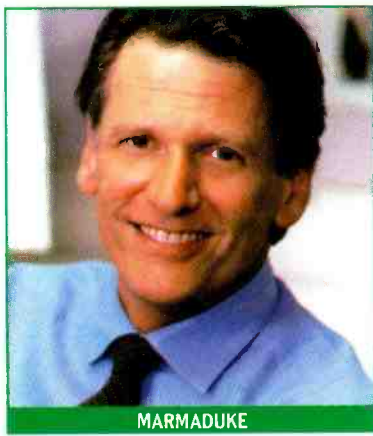
Spanish-language album in five years and his comeback bid to the audience that originally made him a star—back when he was presented as the next big Latin balladeer in the mold of Christian Castro and Luis Miguel.

These days, the balladeer comes with a decidedly contemporary top 40 edge—a mix of dance with a flavoring of rock and a dollop of singer/songwriter intimacy. It is a sound that will be new to many older Iglesias fans, even if it re-

(Continued on page 102)

Labels Ponder Impact Of Discounters

Will Growth Of Mass Merchants Make It Harder To Break Acts, Sell Catalog?



MARMADUKE

BY ED CHRISTMAN

NEW YORK—With discount department stores almost doubling their share of the music market in the past dozen years, the major labels are wary of long-range implications on the business but say there is little they can do about this marketplace shift.

As market share continues its swing toward mass merchants and away from independent and chain music specialty stores, label and distribution

executives concede that it will become harder to break developing artists and sell catalog titles, even as the shift makes it easier to achieve multi-platinum success for hit artists.

According to Nielsen SoundScan, the mass merchants' year-to-date market share is 31.7%, compared with the 16.2% that the Recording Industry Assn. of America (RIAA) says the sector accounted for in 1990. The earliest SoundScan com-

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Phil Quattararo Exec VP At EMI; Austin City Limits Music Festival: Page 7 • New Chief At Clear Channel Radio: Page 12

NATIVE AMERICAN MUSIC

SPOTLIGHT BEGINS ON PAGE 25

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No 'Limits' For New Austin Music Festival

BY RAY WADDELL

NASHVILLE—The debut Austin City Limits Music Festival, set for Sept. 28-29 in Austin, boasts six stages of diverse entertainment reflective of the long-running TV show the fest commemorates.

Talent booked for the show includes Ryan Adams, Emmylou Harris, Wilco, String Cheese Incident, Los Lobos, Luna, the Blind Boys of Alabama, Gillian Welch, James McMurtry, Robert Randolph, Abra Moore, the Jayhawks, Patty Griffin, Pat Green, Asleep at the Wheel, G. Love & Special Sauce, Kelly Willis, Jimmy Vaughan, Nickel Creek, Shawn Colvin, Allison Moorer, Arc Angels, the Derailers, and many others. The festival will be held in Austin's Zilker Park.



Billed as the longest-running music show in the U.S., *Austin City Limits* has been a PBS mainstay for more than 25 years, showcasing a wide range of talent that has won the show credibility with music fans. For those close to *Austin City Limits*, a larger live format is a natural progression.

"For three decades, *Austin City Limits* has been presenting original American music on public television," show producer Terry Lickona says. "The festival gives us an opportunity to showcase what the show is all about—music that moves you, makes you think, and sometimes makes you get up and dance. It's music for all ages, and the festival allows us to open up the show to a larger audience."

Charlie Jones, director of producer Capitol Sports & Entertainment's (CSE) entertainment division, says producing a large multi-act music festival in Austin has been about three years in the making. Collaborating with *Austin City Limits* is the brainchild of Jones; the board of directors at the show's host PBS station, KLRU; and the Austin parks and recreation department and mayor's office.

"Austin has been in need of a New Or-

leans Jazz & Heritage-type festival for a long time, and tying in with this show made the most sense," says Jones, who adds that bringing the show on board gave CSE more firepower with agents, managers, and artists.

"The response from the agents was very, very favorable," Jones says. "Some of them took a little selling, and others got [the concept] immediately. A lot of these bands are

Austin-friendly, come here often, and do well here."



Festival talent buyer Charles Attal, who also books the well-known Austin hangout Stubb's Bar-B-Q and other venues, agrees that adding the *Austin City Limits* tag brought clout.

"The great thing about it is I've been

working with a lot of these agents for years, and when you bring in the *Austin City Limits* name, it puts it over the top," Attal says. "We feel like we packed [the lineup] with quality talent, and ticket sales are reflecting that."

Indeed, Jones expects the debut Austin City Limits Music Festival to be a financial winner. Ticket sales were at about 12,000 six weeks out, and Jones says he believes they'll "definitely" hit their goal of 40,000 in attendance.

With two-day passes starting at \$35, the festival is reasonably priced, largely thanks to sponsor involvement. Chevrolet is the presenting sponsor; others include Heineken, Austin Ventures, Jackson Walker, Star Tickets, Fender Musical Instruments, and Sweet Leaf Tea.

"A lot of these acts can come in and play

[Austin venues] Stubb's or Austin Music Hall with a \$35 ticket," Jones points out. "Here [fans] could get a two-day pass and about 70 bands for \$35, and that's directly related to sponsors."

The total festival budget, including talent and production costs, is about \$1 million. "Most festivals of this size find it very tough to break even the first year," Jones notes. "With the *Austin City Limits* name and the push the city gave us, we think we'll meet our expectations in year one."

Quartararo To Redesign EMI Sales, Distribution

BY ED CHRISTMAN

NEW YORK—By appointing Phil Quartararo executive VP of North America, EMI Recorded Music is moving to redesign the traditional sales and distribution model to build a new "super-marketing" entity.

Quartararo, who begins his new job Sept. 3, will assume responsibilities for the EMI Music Distribution (EMD) national and field sales staff, as well as the catalog marketing division and special markets, but he will not have the manufacturing and distribution facilities under his umbrella. Those responsibilities, previously Richard Cottrell's, were recently assigned to global distribution head Alan McElroy, who reports to executive VP John Rose. Meanwhile, another executive is expected to be named that will oversee the financial and business side of EMI's U.S. operations. Cottrell, previously president of EMD, is moving to London to head the company's fight against piracy.



QUARTARARO

"What we are talking about is building an in-house super-marketing machine—an entity that encompasses sales but puts a marketing and promotion spin on it—that becomes a palette for the labels to draw on," Quartararo explains. "In the past, there has always been 'us' and 'them' between the labels and distribution. What I want to try and do is build something with the labels, which is an 'us,' so we can try to lose the schism."

Quartararo, who most recently was president of Warner Bros. Records, adds: "Of the five majors, [EMI] is the one that is in the position to really be bold and different." He says that chairman Alain Levy and vice chairman David Munns are pushing for this in all aspects of the business.

Quartararo says his first job will be to sit with the labels and ask what works and what does not. Beyond that, Quartararo says he will have a broader general role serving as a "swat team" for Munns. "If the labels have a promotion issue or a marketing issue," he says, "my role is to be on call for them."

Prior to his years at Warner Bros., Quartararo, who emerged from the promotion side of the business, was president of Virgin Records. Current Virgin Records president/CEO Matt Serletic and Capitol Records president/CEO Andy Slater will continue to report to Munns.

UMG Safe—For Now VU's Long-Term Strategy Still Undecided

BY MATTHEW BENZ

NEW YORK—Though Vivendi Universal (VU) chairman/CEO Jean-René Fourtou has said that Universal Music Group (UMG) will not soon be sold to help VU cut debt, its long-term fate appears less certain.

In a letter to employees and shareholders, Fourtou said that VU would retain UMG for now, along with Vivendi Universal Entertainment (VUE), which comprises U.S. film and TV assets. Four-



tou said that in July, when he replaced Jean-Marie Messier—who racked up debts as he built VU into a large media company—VU faced "a dramatic short-term cash crisis." Having secured a new loan of 2 billion euros (\$1.96 billion), VU will look to shed at least 10 billion euros (\$9.8 billion) in assets during the next

two years, including 5 billion euros (\$4.9 billion) in the next nine months (*Billboard*, Aug. 24).

Beyond that, Fourtou said various "strategic options" are possible, including expanding its media, telecommunications, or environmental services operations. "Some will have to be sold to find the financial flexibility needed for the others."

A VU spokeswoman declined to comment on published reports that UMG and other VU entertainment assets could be spun off into a new entity possibly run by VUE chairman/CEO Barry Diller and partially owned by media investor John Malone. Still, sources say various options remain under consideration. VU's board is expected to settle on a long-term strategy at a Sept. 25 meeting.

Top Albums

ARTIST	ALBUM	PAGE
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NELLY	Nellyville	90
BLUEGRASS		
NICKEL CREEK	This Side	44
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TOBY KEITH	Unleashed	43
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NO SECRETS	No Secrets	93
INDEPENDENT		
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INTERNET		
JAMES TAYLOR	October Road	94
JAZZ		
DIANA KRALL	The Look Of Love	92
JAZZ/CONTEMPORARY		
NORAH JONES	Come Away With Me	92
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CHER	A Different Kind Of Love Song	40
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JENNIFER LOPEZ FEATURING NAS	Alive (Thunderpuss Remix)	40
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RED HOT CHILI PEPPERS	By The Way	97
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AVRIL LAVIGNE	Complicated	97

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No. 1 on this week's unpublished charts

ARTIST	ALBUM
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ETTA JAMES & THE ROOTS BAND	Burnin' Down The House
CONTEMPORARY CHRISTIAN	
MARY MARY	Incredible
GOSPEL	
MARY MARY	Incredible
MUSIC VIDEO	
ELVIS PRESLEY	Elvis: The Great Performances Box Set
REGGAE	
VARIOUS ARTISTS	Reggae Gold 20
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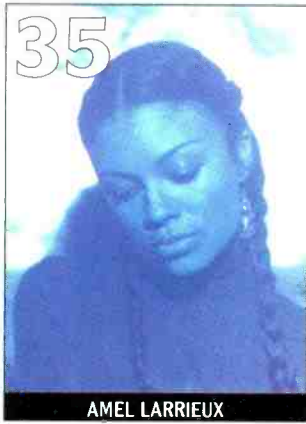
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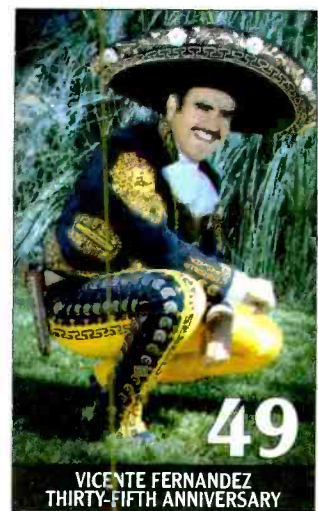
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Chart Beat by Fred Bronson

WHEN 'OCTOBER' GOES: It's good to know that singer/songwriters are still appreciated. **James Taylor** enters The Billboard 200 at No. 4 with his 19th album to chart, *October Road* (Columbia). In a coincidence that chart columnists live for, it's his highest-ranking album since exactly 25 years ago this week, when *JT* moved 5-4 on the *Billboard* album chart.

Only two of Taylor's albums have charted higher than *October Road*. His most successful work is *Mud Slide Slim and the Blue Horizon*, which spent four weeks at No. 2 in 1971. In second place is the album that marked his first appearance on the *Billboard* album chart: *Sweet Baby James* peaked at No. 3 in 1970. Incidentally, Taylor's *One Man Dog* also went to No. 4, in 1973.

October Road is Taylor's first top 10 album since *Hourglass* peaked at No. 9 in 1997. Sales of this latest album have been fueled by the song "On the 4th of July," which is holding at No. 16 on the Adult Contemporary chart.

KENNY, GEE! There's no change at the top of The Billboard Hot 100, as "Dilemma" (Fo' Reel/Universal) by Nelly Featuring Kelly Rowland is No. 1 for the third consecutive week. That's significant news for songwriter **Kenny Gamble**, who gets credit on "Dilemma" because the song samples his collaboration with **Bunny Sigler**, "Love, Need and Want You," recorded by **Patti LaBelle** on her 1984 album *I'm in Love Again*.

"Dilemma" is now tied with **Billy Paul's** "Me and Mrs. Jones" as Gamble's longest-running chart-topper. "Jones" was the first No. 1 hit

on Philadelphia International Records, the label founded by Gamble and his most frequent songwriting partner, **Leon Huff**. Gamble and Huff also wrote their label's two other No. 1s, 1973's "Love Train" by **the O'Jays** and 1974's "TSOP" by **MFSB Featuring the Three Degrees**. Gamble has six No. 1s in all; the other two were covers of songs by **Harold Melvin & the Blue Notes**. In 1977, **Thelma Houston** offered her take on "Don't Leave Me This Way," and in 1989, **Simply Red** reworked "If You Don't Know Me by Now."

Thanks to "Dilemma," Gamble's span of No. 1s expands to 29 years, eight months, and two weeks, putting him in fourth place among songwriters with the longest spans of No. 1 hits. The top three are **Bob Crewe** (38 years, six months, and two weeks, from "Big Girls Don't Cry" by **the Four Seasons** in November 1962 to "Lady Marmalade" by **Christina Aguilera, Lil' Kim, Mya & Pink** in June 2001), **Chip Taylor** (34 years and eight months, from "Wild Thing" by **the Troggs** in July 1966 to "Angel" by **Shaggy Featuring Rayvon** in March 2001), and **Luigi Creatore, Hugo Peretti, and George David Weiss** (31 years, eight months, and three weeks, from "The Lion Sleeps Tonight" by **the Tokens** in December 1961 to "Can't Help Falling in Love" by **UB40** in July 1993).

Gamble's career chart span as a songwriter on the Hot 100 is 37 years and nine months, dating back to the November 1964 debut of "The 81" by **Candy & the Kisses**.

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U.S. Latin Market Joins Downward Trend

BY LEILA COBO

MIAMI—The U.S. Latin music business, long hailed as a healthy market niche even in the face of a progressive industry-wide slump, appears to finally be singing the blues along with everyone else. For the first time in recent years, sales of Latin music have decreased sharply. This highlights problems and issues specific to Latin music, from a disproportionate amount of pirated Latin product to Latin radio's reluctance to play new music.

According to Nielsen SoundScan, sales of albums with predominantly Spanish content through Aug. 11 were down 9.7%, to 11.1 million units sold this year compared with 12.3 million units in 2001. Mid-year numbers re-

leased by the Recording Industry Assn. of America (RIAA) were even worse, with overall U.S. Latin shipments dropping a whopping 26% against mid-year 2001, from 25.6 million net shipments at mid-year 2001 to 18.9 million units shipped by mid-year 2002. Likewise, the dollar value of the Latin music market shipments dropped 24%, from \$329.3 million at mid-year 2001 to \$249.5 at mid-year 2002.



FERNÁNDEZ

Shipments of Latin music CDs—which were up by 9% as recently as six months ago, according to the RIAA—dropped by 20%, suggesting that the boom enjoyed from consumers transferring their music from cassettes onto CDs is finally coming to an end.

"All the accounts have been expanding with Latin music," says Sony Discos VP of sales and distribution Larry Palmacci, noting the sustained growth of Latin music sales since the "Latin boom" of a few years ago. "I think it's evening out now because the economic impact is starting to affect everyone."

Univision Music Group VP of sales Felipe Luna suggests another reason for the decline: Most major releases, including those from Maná, Los Tigres del Norte, and Enrique Iglesias, are scheduled for the second half.

But executives overwhelmingly agree that the biggest culprit in the

sales drop is piracy, with Latin music accounting for 23.5% of U.S. seizures in the first six months.

Piracy is partly to blame, concurs RIAA VP of Latin music Rafael Fernández. But he also highlights other problems: "What kind of product are you putting out? Are there any artists that are really burning the charts? And is radio playing the music that's actually coming out? Do the formats encompass new artists? Labels' marketing opportunities outside of radio are limited."

The discrepancies between RIAA and Nielsen SoundScan figures reveal other issues specific to Latin music. The RIAA measures net shipments after returns, but it does not include several smaller indies as its members. This could account for undercounting, particularly in markets like Puerto Rico, where rap/hip-hop and reggaeton—music carried largely by small, independent labels—dominate.

Nielsen SoundScan, on the other hand, does not include many of the smaller mom-and-pop stores and doesn't include swap meets, where large chunks of regional Mexican music—the biggest-selling genre—are sold. By some accounts, this results in undercounting that can reach 50% in that genre, according to some Latin sales executives.

"We measure close to 90% of all U.S. retail," Nielsen SoundScan executive VP/GM Rob Sisco says. However, he adds, "we're always working to enhance our panel of retailers, and we are endeavoring to cover as many retailers that sell predominantly Latin product as we can—and that's an ongoing effort."

ISPs: Next Target In Piracy War

BY BRIAN GARRITY

NEW YORK—The Recording Industry Assn. of America's (RIAA) recent attempt to have a federal court force four U.S. Internet service providers (ISPs) to block consumer access to a foreign-operated music download Web site previewed the next battlefield in the music industry's legal fight against digital piracy. The case also underscores the mounting complexities of trying to curb unauthorized file sharing as it spreads across the globe.

With the cause of the suit—China-based listen4ever.com—unexpectedly going offline only days after the complaint was filed, the ISP argument has been rendered moot, at least temporarily. The RIAA, which had sought an injunction requiring the ISPs to block users from accessing the site, pulled back the court action against the companies in question: AT&T Broadband, Cable & Wireless USA, Sprint, and UUNET Technologies.

But while that fight is on hold, it is far from over. The RIAA noted that the withdrawal "does not preclude further litigation if www.listen4ever.com should reconstitute itself under some new name or move to another server."

What's more, the industry is already at odds with ISPs in a separate case.

On Aug. 20, the RIAA asked a federal court in Washington, D.C., to force Verizon Communications to reveal the name of a consumer involved in the illegal trading of a "significant" number of music files. Verizon has reportedly balked at complying with an RIAA-secured subpoena for the name, citing privacy concerns and liability issues. Company officials could not be reached for comment at press time.

Regardless of their outcomes, the suits set a precedent for future litigation against ISPs, should the industry deem it necessary. The listen4ever litigation marked the first time the industry has specifically taken legal action against ISPs rather than individual Web sites or end users.

The two cases also draw attention to the fact that more operators of pirate networks are heading offshore to avoid the reach of U.S. copyright law and that the industry is left to pursue less desirable tactics to combat illegal downloading, such as court actions against consumers and ISPs—some of which are owned by media conglomerates that also own major record labels.

In the listen4ever suit, the ISPs in question were targeted because their "backbone routers" were in the best position to block the most access to the site.

Real Launches 'Universal' Application

BY BRIAN GARRITY

NEW YORK—In an effort to drive greater interest in its player technology and associated premium product offerings, Real Networks has launched an updated version of its RealOne player that plays back the streaming content of competitors Microsoft and Apple and features a new premium radio offering.

Seattle-based Real Networks is billing the software as the first universal media playback application. Previously, separate software was required for playback of the rival technologies. The new version of the RealOne player also features a subscription radio offering known as RealOne RadioPass, which comprises more than 50 commercial-free genre-based sta-



tions and access to more than 3,200 Internet stations. Additional features include DVD playback and high-speed CD burning.

In other RealNetworks news, the company has tapped Merrill Brown to oversee its RealOne subscription businesses—a collection of music, video, and gaming initiatives that includes RealOne Music, Real Networks' version of MusicNet—in the role of senior VP. RealOne was previously overseen by Real Networks CEO Rob Glaser and president/COO Larry Jacobsen. Brown, who reports to Jacobsen, was senior VP/editor in chief of msnbc.com.

Day-to-day operations of RealOne music initiatives will continue to be handled by Erik Flannigan.

In The News

• Motown president/CEO Kedar Massenburg confirms that Motown and Universal Records are merging their urban promotion departments. According to sources, Universal Records executive VP/GM Jean Riggins has resigned, but Massenburg declined to comment on her status. "We found ourselves in a market [where] having two promotions staffs really didn't make sense, because we were competing against each other," Massenburg explains. "Now, we're one voice for the black music that's going to radio." At press time, Universal representatives would neither confirm nor deny Riggins' departure nor discuss how many promotion staffers the merger would affect.

• A source at Universal Music Group (UMG) confirms that the company has put a cap on the fees it will pay to independent record promoters. A published report Friday indicated that UMG would be cutting such fees by 50%, in a move that will reportedly save the company \$25 million per year. A UMG spokesman declined comment.

• California Assemblywoman Rebecca Cohn (D-Saratoga) plans to chair a series of state hearings in September about CD piracy before introducing a number of bills in December to deal with the problem. "This will be a package that will range from what we can do to change behavior among college students [who download files] to the commercial end, in terms of going after high-volume sellers of pirated CDs at flea markets," she says. "We want to look at what the state of California can do to discourage people from copying CDs." Recording Industry Assn. of America president/CEO Hilary Rosen applauded Cohn's efforts, adding, "Piracy, both online and commercial, is the pre-eminent issue confronting the music industry."

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES			
	2001	2002	
Total	464,040,000	402,438,000	(↓13.3%)
Albums	440,350,000	394,230,000	(↓10.5%)
Singles	23,690,000	8,208,000	(↓65.4%)
YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2001	2002	
CD	407,955,000	373,243,000	(↓8.5%)
Cassette	31,523,000	20,030,000	(↓36.5%)
Other	872,000	957,000	(↑9.7%)
OVERALL UNIT SALES			
This Week	12,061,000	This Week 2001	14,122,000
Last Week	11,952,000	Change	↓14.6%
Change	↓0.9%		
ALBUM SALES			
This Week	11,800,000	This Week 2001	13,597,000
Last Week	11,719,000	Change	↓13.2%
Change	↓0.7%		
SINGLES SALES			
This Week	261,000	This Week 2001	525,000
Last Week	233,000	Change	↓50.3%
Change	↓12.0%		
YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	2001	2002	
Chain	238,905,000	204,552,000	(↓14.4%)
Independent	63,532,000	51,229,000	(↓19.4%)
Mass Merchant	123,829,000	125,259,000	(↑1.2%)
Nontraditional	14,084,000	13,190,000	(↓6.3%)
YEAR-TO-DATE ALBUM SALES BY STORE LOCALE			
	2001	2002	
City	102,942,000	91,180,000	(↓11.4%)
Suburb	184,360,000	163,595,000	(↓11.3%)
Rural	153,049,000	139,456,000	(↓8.9%)
ROUNDED FIGURES		FOR WEEK ENDING 8/18/02	
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Nielsen SoundScan			

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AN LIVE COMPANY

New CCR Boss Hogan Eyes Improved Relations

BY MATTHEW BENZ

NEW YORK—As the new CEO of Clear Channel Radio (CCR), John Hogan says one of his first tasks will be to improve the company's relations with music-industry executives, recording artists, and legislators.

Hogan's appointment came one day after Infinity Broadcasting named John Fullam its new president/COO. Fullam reports to Infinity chairman/CEO John Sykes and replaces Dan Mason, who will remain as a consultant. Fullam was senior regional VP at CCR, where he oversaw 40 large-market radio stations.

Hogan, who had been COO of CCR for the past year, succeeds Randy Michaels, who stepped down last month to oversee a newly formed new-technologies division within parent Clear

Channel Communications (CCC). Hogan reports to CCC president/COO Mark Mays.

Michaels is said to have butted heads with music-industry executives over such issues as independent promotion. What's more, CCC is under scrutiny, via proposed legislation and lawsuits from competitors, for its market-leading positions in radio and live entertainment.

CCR is the largest radio operator in the country, with 1,200 stations. Infinity is second, with 185.

"I think a lot of what's at issue today is a result of an inability to effectively communicate," Hogan says. "I won't assess any responsibility for that or make a judgment, other than to say that where we are isn't a great place. I think that we've got an opportunity—and almost an obligation, given our size and so on—for us to be really, really good citizens in the radio industry."

A top priority will be "to sit down with the major recording labels and really begin the process of getting to know one another. I don't underestimate how hard that will be to actually do, but I think in concept it's relatively simple. We are inextricably link-

ed together, and I think we have an opportunity to figure out how we can provide great radio and at the same time work to meet some of the goals or desires the recording industry has."

In order to take fuller advantage of CCC's resources, Hogan and other CCR managers are relocating from Covington, Ky., to CCC's San Antonio headquarters.



HOGAN

Nonesuch Reissuing 'Explorer' Titles

92 World-Music Albums Returning To Stores, Many Making Their CD Debut

BY JIM BESSMAN

NEW YORK—On Aug. 27, Nonesuch Records kicks off a multi-year reissue campaign that will see the label reintroduce into the marketplace all 92 world-music titles in its influential Explorer series. Most of them will be making their CD debut.

The first batch will be 13 volumes of African music originally issued between 1967 and 1984. The remaining titles, all priced at \$11.98, will be reissued according to global region, with 10 titles from Indonesia and the South Pacific slated for January 2003. Nine Tibet/Kashmir titles follow next June, and 11 Latin America/Caribbean albums are due next October.

In February 2004, 13 East Asia titles will be delivered; the following June yields seven Central Asia titles, with October 2004 bringing 14 albums of music from Europe. Fifteen titles of varied music from India complete the Nonesuch Explorer release schedule in February 2005.

The series was instrumental in introducing world-music genres to a more mainstream marketplace, long before "world music" was a recognized marketing category.

"It wasn't until I began working here in the mid-'80s that I discovered the extent of the catalog—and the consistent sales history," says

Peter Clancy, Nonesuch VP of marketing. "There were titles that had booked tens of thousands of units just since 1975, which is emblematic of the lasting vitality of these recordings in the marketplace."

Because many of the musics, cultures, and artists represented in the series have since disappeared or been

summer ad campaign illustrating the line, as well as a \$9.98 16-track sampler drawn from the initial African reissues. Merchandising aids include a laminated easel-back countertop piece; a brochure and samplers will additionally target specialty retailers, and the label will solicit libraries.

The label's press campaign will feature interviews with the original producers; Clancy notes that early commitments from NPR's *All Things Considered* and *The Wall Street Journal* have been secured.

Series founder Peter Siegel says, "Lots of great things have been done in world music in the last 30 years, but if you want to hear the traditions that gave birth to them, they're all in the Explorer series."

The series' lasting influence is seconded by *oud* artist Hamza El Din, whose 1971 entry *Nubia: Escalay (The Water Wheel)* is among the African reissue titles. "Over the years I was surprised that I was always referred to as the 'Escalay' artist," El Din says. "Apparently, it was a seminal work in what became the minimalist movement, as the Kronos Quartet recorded 'Escalay' in 1990."

El Din applauds Nonesuch's decision to reissue the entire series: "It's important not only for its ethnomusicological value but also for the quality and beauty of the music itself."



EL DIN

diluted, Clancy says, "there's no substitute for what it has to offer."

John Coughlan, world/Latin buyer for the Tower Records outlet in New York's Greenwich Village, calls the Explorer series "the precursor to everything else that followed in world music." He adds that Tower will give the series endcap placement.

For its part, Nonesuch has a con-

Piracy, Lack Of New Talent Hinder German Industry

BY WOLFGANG SPAHR

HAMBURG—Rampant CD copying and downloading by the key record-buying 10- to 29-year-old demographic, combined with a lack of developing talent, have pushed the German record market into a serious crisis, according to BMG Europe president Thomas Stein.

"It is crucial for anti-copying measures for CDs to be standardized on a global basis in order to put an end to this theft of intellectual property," Stein says. "In addition, digital content must be extended in conjunction with retailers to ensure that it is easy to use and attractive enough to provide technology fans with a legal alternative for listening to music."

In the first half of 2002, unit shipments decreased by 10.2% to 97.1 million, down from 108.1 million in the same period one year ago. Singles were particularly affected, with shipments down 26.4% from 22.7 million in 2001 to 16.7 million in 2002.

But music DVD shipments surged in the first half of 2002, rising by 225%

year-on-year to slightly less than 1 million, compared with 400,000 in the first half of 2001, reports Gerd Gebhardt, chairman of the Federal Assn. of the Phonographic Industry (BPW).

For Stein, the greatest challenge the music industry faces in the immediate future is the same as that with which it has had to contend in the past—namely, finding new artists that appeal to the consumer.

Bodo Bochnig, owner of retailer Schallplattencenter in Wuppertal, agrees: "Good young talent only has one try and no opportunity of developing," he says. CD content is mostly very poor, he adds. He believes the industry should go out into the market rather than being obsessed by the Internet. Bochnig says the 30-plus age bracket should also be given more consideration.

Other efforts to try to rebuild the German music market include the development and adoption of copy-protection technology (see story, page 5), a call for radio quotas, new initiatives on the Internet, and the introduction of a two-track single format.



STEIN

Veterans Among Cuts At Mercury, MCA Nashville

BY DEBORAH EVANS PRICE

NASHVILLE—MCA Nashville and Mercury Records eliminated nine positions Aug. 22, in an effort to "better maximize the efficiency of its operations," according to a company statement.

The changes follow MCA Nashville chairman Bruce Hinton's departure and Mercury/Lost Highway CEO Luke Lewis adding the MCA Nashville chairman/CEO title to his duties (*Billboard*, Aug. 17).

Among those exiting the company are MCA Nashville senior VP of creative services Katie Gillon, Mercury VP of A&R administration Claudia Mize, MCA Nashville VP of publicity Jenny Bohler, and MCA Nashville senior VP of sales and marketing Dave Weigand, a 20-year company veteran.

Marketing for the MCA Nashville, Mercury, and Lost Highway labels will now be overseen by Ben Kline, Mercury senior VP of sales and marketing. Creative services will fall under the direction of Mercury senior VP of creative services Jim Kemp. Other eliminated positions were at the director and assistant levels.

Executive Turntable



FOSTER



ELLIS



GONZALEZ

RECORD COMPANIES: Neil Foster is named executive VP of RCA Music Group, reporting to chairman Bob Jamieson. He was executive VP of operations at BMG North America.

Lisa Ellis is promoted to senior VP of R&B/rhythm-crossover promotion for Columbia Records in New York. She was VP of West Coast national promotion and crossover promotion.

Conor Farley is named radio promotions coordinator for Reunion Records in Nashville. He was a member of the Young Life staff.

Bud Howey is named senior VP of information technology (IT) for Sony Corp. of America in New York. He was senior VP/COO of Sony Music Entertainment.

PUBLISHING: BMI promotes Jose Gonzalez to assistant VP of operations, financial analysis, and media licensing and Edward Oshanani to assistant VP of international operations and IT in New York. They were, respectively, senior director of media licensing and senior director of IT.

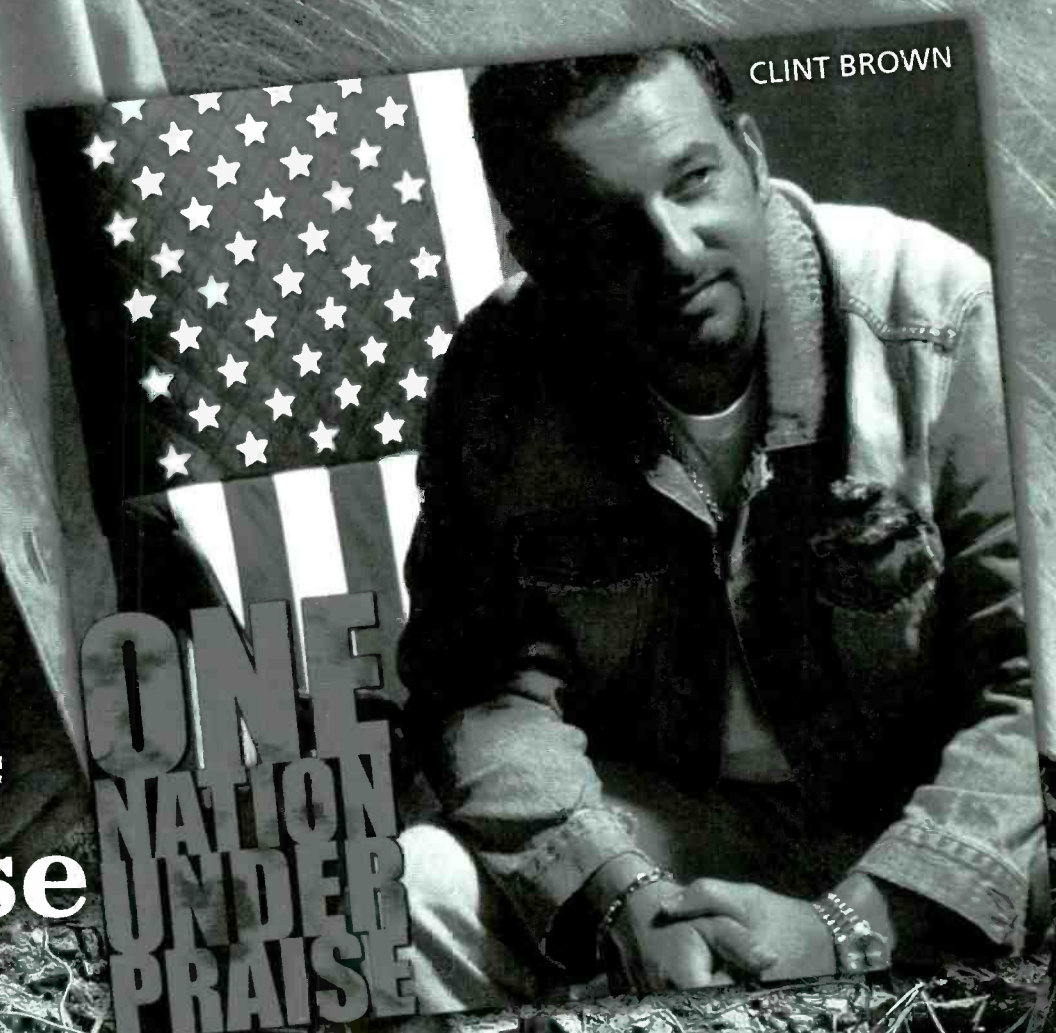
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ARTISTS & MUSIC

DreamWorks' Lifehouse Continues Its 'Climb' To The Top

BY CHARLES DAUGHERTY

When it comes to Lifehouse's sophomore effort, *Stanley Climbfall* (DreamWorks, Sept. 17), frontman/songwriter Jason Wade has no intention of hanging on a moment in time.

"Hanging by a Moment" is the smash single that propelled the band's 2000 debut, *No Name Face*, to sales of 2.3 million, according to Nielsen SoundScan. With the new recording, the band and label are unified in their mission to ensure that they avoid the dreaded one-hit wonder albatross. For Wade, the first step in the process was in assembling strong material.

"I started writing songs immediately after the first album was made," he says. "I didn't want to be unprepared when it came time to do the second record. As we toured, we gained a stronger identity of who we were as a band, and my writing grew from there. When putting together *Stanley Climbfall*, we didn't have the pressure to make another hit single. We just concentrated on making a good album."

Lifehouse manager Jude Cole agrees. "It takes more than a single to define the character of someone's art," he observes. "This record does a wonderful job of capturing the identity of the boys and their music as a whole. It's a more confident record. The songs are more married to each other than their debut."

"We couldn't be happier with the progress Lifehouse has shown on the new album," DreamWorks president Michael Ostin says. "Jason has

his own unique style for writing songs and has shown a real growth in the maturity of his lyrics."

Stanley Climbfall also reflects a change in focus in terms of the band's overall message. Wade—who prefers to distance himself from most of the pop culture that is served on radio or TV—penned most of the set's tracks during downtime between concerts while on tour with Matchbox Twenty and Pearl Jam.



MOVING FORWARD

"The album is about moving forward," he offers. "We had a lot of songs to choose from when we started production of the album. It was clear that some songs fit each other better than others. Looking back, it was clear we had a more proactive theme overall. On *No Name Face*, we spent time identifying where we were at. *Stanley Climbfall* is about recognizing where we were at and deciding what to do next."

Like their debut, *Stanley Climbfall* was produced by Ron Aniello and mixed by Brendan

O'Brien, who helped Lifehouse take Wade's four-track, back-of-the-tour bus recordings and develop them into the 12 final cuts appearing on the record.

"Spin," the first single, has begun gathering support at such modern rock stations as WXRK New York, KROQ Los Angeles, WZTA Miami, and KITS San Francisco, among numerous others.

According to DreamWorks product manager Diana Kass, the marketing plan for *Stanley*

Climbfall is similar to *No Name Face*—only it's on a larger scale.

"There is a significant emphasis on lifestyle marketing, on campus marketing and street teams. The band has been personally involved with promoting and interacting with fans online at lifehousemusic.com via chat conferences, etc.," she explains. "We are also working with other Internet services regarding promotions. We are focused on reaching an even larger audience than before."

Ostin adds, "The first album served as an incredible platform for the band to make this album reach an even larger audience

domestically, as well as expand their international presence."

SELF-DEVELOPMENT

Unlike their debut album, whose success relied in large part on their one single, DreamWorks expects *Stanley Climbfall* to yield more than one hit. "The record has real depth in terms of an overall body of work," Ostin says, pointing toward stand-out cuts "Wash," "Anchor," and "Take Me Away"—all of which showcase memorable guitar/drum-driven hooks that complement Wade's potent lyrics.

Lifehouse, ending a series of summer concerts in the U.S., will do a handful of international concert dates in September and October before returning to the States for more touring and finalizing decisions on adding a guitarist to the band.

No one in the Lifehouse camp seems to have any question about the future of *Stanley Climbfall*. Cole emphasizes that "Lifehouse has always been about the music. Their approach and dedication to making this record is undeniable. DreamWorks Records is legendary for letting artists develop themselves, and it's clear these guys are as real as they come."

Ostin concludes, "They've outdone themselves. For them, there's no such thing as a sophomore jinx. The caliber of the material, as well as production, is so strong that we just can't miss."

Lifehouse is booked by Carol Kinzel at Creative Artists Agency in Los Angeles. Its songs are published by DreamWorks Publishing, ASCAP.

A Tribute Album Is 'All Relative' For Lucky Dog's Tillis

BY DEBORAH EVANS PRICE

NASHVILLE—On her debut album for Sony's Lucky Dog label, *It's All Relative—Tillis Sings Tillis*, Pam Tillis is carrying on the family tradition. For this tribute to her legendary father, Mel, Tillis puts her own creative stamp on some of his best-loved classics as well as reviving lesser-known gems from his catalog.

The 13-song collection, due Sept. 3, was a labor of love that was a long time coming. "I had to establish myself first," Tillis says, adding that it wouldn't have been a "smart career move to come out early on with something like this."

From the beginning of her career, the artist opted to chart her own musical course. Exiting college, she moved to Sausalito, Calif., and began performing as a jazz singer. Her debut album, *Above and Beyond the Doll of Cutie*, was a pop effort for Warner Bros. that drew critical acclaim but not commercial success. In 1979, she moved back to Nashville and reconnected with her country roots.

After gaining a reputation as a songwriter, Tillis signed with Arista Nashville in 1989 and, along with Alan Jackson and Brooks & Dunn, put the label's start-up Nashville division on the map. She went on to notch 13 top 10 hits, among them "Maybe It Was Memphis," "Shake the Sugar Tree," "Spilled Perfume," and the chart-topper "Mi Vida Loca (My Crazy Life)." She won the Country Music Assn.'s (CMA) female vocalist of the year accolade in 1994.

On *It's All Relative*, Tillis incorporates her years of artistic experience into interpreting her father's songs. What is Dad's assessment? "He loves it," she says. "He's so proud of it. He has his favorites. He likes some of the simpler, less-produced ones."

In creating *It's All Relative*, Tillis has a deep well of material to draw from, as the senior Tillis (the CMA's 1976 entertainer of the year) debuted on the country singles chart in 1958 and racked up 36 top 10 hits, including "Southern Rains," "Send Me Down to Tucson," "Ain't No California," and "I Ain't Never." In recent years, the 70-year-old entertainer has been one of the top attractions in Branson, Mo., although Pam says he is selling his theater there and will perform his last show at the venue Dec. 31.

On *It's All Relative*, Tillis breathes new life into her father's classics and, in some instances, serves up an entirely different take on them. "Somebody saw the CD jacket and said, 'How can you make "Heart Over Mind" six minutes [long]?" she says of the 1970 uptempo hit she turns into an emo-



tional ballad. "When these songs were written, they were influenced by the music of the time. I didn't feel like it was out of line to throw in some modern influences in my treatment."

"Some of them I did by the book, but some I did with my influences. Whether it's old country or newer country, I wanted it to be identifiably country," she continues. "There is an audience out there for this. This album enabled me to achieve two

goals at one time: to do a really traditional album for my fans that want to hear that and also do songs for my own personal satisfaction."

Tillis enlisted participation from family, friends, and musical heroes. Asleep at the Wheel's towering frontman Ray Benson co-produced four tracks with Tillis in Austin (she produced the rest solo), and *It's All Relative* features guest appearances from Emmylou Harris, Mel Tillis, and others. Dolly Parton lends her vocals to "The Violet and a Rose," which also features Marty Stuart on mandolin.

Tillis also covered "So Wrong," a Mel Tillis song

recorded by Patsy Cline. The Jordanaires, who sang on Cline's recording, appear on this new version as well. Trisha Yearwood and Rhonda Vincent contribute vocals to "Honey (Open That Door)."

"Dad and the whole family sang on 'Come On and Sing,'" says the artist, who is self-managed and booked by the William Morris Agency. "The whole album is a real family affair."

Tillis admits it was daunting to record songs previously cut by Cline, her dad, Ray Price, and other legends. "How do you do something that Ray Price and Dad sang?" she says of "Burning Memories." "It was scary to do something like that and the one that Patsy Cline had done. You can't beat those versions, but you just try to sing it with all the feeling and passion that you have."

Brian Smith, VP of store operations for Marietta, Ga.-based Value Music Concepts, says Tillis' previous albums have sold well in his chain, noting, "She's always been great to work with."

Sony Music Nashville president/CEO Allen Butler, who worked with Tillis during her Arista years when he was head of promotion for the label, says: "She's one of the best country singers, in my estimation, ever."

For Tillis' salute to her father, Butler says, "[the] timing is excellent for consumers to embrace this music. It's something new to a new generation, and the older generation remembers these songs when they were huge hits. They'll really appreciate the treatment that Pam has given them."

QOTSA Composes 'Songs For The Deaf'

Grohl Serves As Drummer, Lanegan Guests On Sophomore Set For Interscope

BY JONATHAN COHEN

"The time is right for a good rock record," Queens of the Stone Age (QOTSA) bassist/vocalist Nick Oliveri says matter-of-factly of the Palm Desert, Calif.-based group's third studio set, *Songs for the Deaf*.

The 15-track offering, due Tuesday (27) from Interscope, is not only among the most-anticipated releases of the year but also one of the most undeniably visceral rock albums to drop in recent memory.

QOTSA core members Josh Homme (guitar/vocals) and Oliveri have always relied on a rotating cast of players to bring its sound to life in the studio and on the road. But on *Songs for the Deaf*, the supporting staff glitters with the star power of Foo Fighters frontman Dave Grohl on drums and former Screaming Trees leader Mark Lanegan on vocals. Ween's Dean Ween also plays guitar on three tracks.

Songs for the Deaf comes out swinging with a barrage of such brutally loud, air-tight melodic rockers as "Millionaire," first single "No One Knows," and "First It Giveth," which features astounding drum work by Grohl.

The band also affixes its sonic signature to retro garage riffs and harmony vocals ("Gonna Leave You," "Another Love Song"), dark boogie rhythms ("God Is in the Radio"), acoustic/symphonic weirdness ("Mosquito Song"), and outright aural assaults (the Oliveri-screamed, 79-second "Six Shooter").

NOT A RADIO REBELLION

The songs (published by Board Stiff and Natural Light Music/BMI) are threaded throughout with mock radio-station voice-overs for such nonexistent stations as "KRDL" ("we spoil music for everyone") and "KLON" ("we play the songs that sound more like everyone else than anyone else"). Naturally, the whole album is already being misinterpreted by those who perceive it as a negative commentary on the state of commercial radio, but Homme offers another explanation.

"As these songs started to develop, we realized they were all completely different from each other in every way," he says, noting that one cut even dates back to Homme and Oliveri's beloved pre-QOTSA rock act Kyuss. "We needed some way to create a really nice flow, and this was the only way to really stitch the songs together. The radio plays 10 different bands with a song each. Here, you get one band with 10, 12, or 14 different songs."

Grohl, whose Foo Fighters toured with QOTSA in 2000, was only planning to drum on a handful of songs. But when scheduling conflicts forced QOTSA drummer Gene Trautmann to exit just a week into the project, he wasted no time filling the seat. "I called Dave and said, 'Do you want to finish this record?' And he said, 'I'm in Malibu. I'll be there at 6 o'clock,'" Homme says with a laugh.

Anticipation for the project began to reach fever pitch after Grohl played live with QOTSA in March at Los Angeles' Troubadour. The

since early August. A video, featuring Grohl, Oliveri, and Homme on a hunting trip gone awry, was lensed by Michel Gondry (Björk, Radiohead) and can be streamed on the group's Web site (qotsa.com).

MUST-SEE DVD

As a way to offer added value to fans and counter illicit file-sharing on the Internet, the label will bundle *Songs for the Deaf* with a limited-edition DVD. "We're doing anything we can to get people into stores to buy records instead of burning them," Interscope head of marketing Christina Meloche says. The DVD features three songs from the Troubadour show, clips from an in-store performance in Detroit, and assorted offstage footage.

"We had 27 cameras filming the Troubadour show," band manager Stu Sobol says. "It turned out so cool, and the fans will love it. This was the kind of show where 500 people were actually there but 5,000 people claim they were!"

Other retail promotions are in the works, including in-store performances in San Francisco (26), Los Angeles (27), and San Diego (28). Earlier this spring, the label identified 20 focus markets that enjoyed success with *Rated R* and, Meloche says, "we've made sure they are plastered with promotional material."

The process is supported by a street team known as the Young Toughs, which is distributing a digital postcard and tour information across the Web.

Booked by the William Morris Agency, QOTSA kicks off a fresh round of touring Aug. 30 in Washington, D.C., with anarchic labelmates . . . And You Will Know Us by the Trail of Dead in tow. Meloche says a poster advertising the tour will be given away with the purchase of *Songs for the Deaf* at select stores. Afterward, "We'll go to Europe for six weeks beginning in mid-October," Sobol reports. "Then we're heading to South America and Mexico. There will be more shows in North America in the spring."

Mulling the inspiration for and potential fortunes of *Songs for the Deaf*, Oliveri acknowledges that "this record is all over the place in a good way. But we're just trying to create music and write songs we can't go get at the local record store, [asking ourselves], 'What can't we go buy? We want to hear this.' In that case, we'll just have to put it together and make it available."



group, augmented by Lanegan and A Perfect Circle guitarist Troy Van Leeuwen, later wowed audiences across the country during a three-week club tour. A sundown set at April's Coachella Valley Music & Arts Festival in the Palm Desert, Calif., suburb of Indio was, Oliveri admits, "the first time we ever played in our hometown with a stage and lights."

'We're just trying to create music and write songs we can't go get at the local record store.'

—NICK OLIVERI,
QUEENS OF THE STONE AGE

Grohl played his final show with QOTSA for the time being July 28 at Japan's Fuji Rock Festival. The Queens camp is tight-lipped as to the identity of his replacement, but Homme says wryly of the new drummer, "He could give Dave Grohl a run for his money."

Interscope is hoping strong word-of-mouth will translate into breakthrough success with *Songs for the Deaf*, the follow-up to 2000's *Rated R*. College radio was an early target, having been serviced in late July with the five-track *Sample This, Schoolboy* EP. Modern-rock outlets have been spinning "No One Knows"



WHAT I'VE LEARNED ABOUT LIFE FROM WATCHING 'AMERICAN IDOL':

• **Crocodile tears are mandatory to get through life:** As a contestant is voted off, the loser tends to bite his or her trembling bottom lip, then squeeze out a few large tears before being quickly surrounded by the remaining contestants faster than the runners-up at the Miss America pageant for a group hug as the audience explodes into convulsive claps over the loser's bravado. And then there's the great "the-show-must-go-on moment" at the end when the eliminated contestant has to sing through the tears as the show closes. Don't they know that five of the contestants on *Pop Idol*, the British precursor, won label deals and that an album featuring all 10 of *American Idol*'s finalists is to be released Oct. 8 on RCA? Or maybe they hate the thought that six months from now they could be back working at the mall.

• **It doesn't matter how well you sing as long as your stomach is flat:** While it's no new development that looks are far more important than talent these days, *American Idol* takes the concept to new heights, from judge **Simon Cowell** telling one contestant she's too big to **Nikki McKibbin** complaining that the press is saying her hair is pink when it's red. (How dare they!) While some of the contestants have good voices—and in the case of **Kelly Clarkson**, a great one—many of them are style over substance with serviceable voices coming out of pretty, pretty shells. Which brings me to my next point . . .

• **Life can be very cruel for those older than 24:** Given that contestants had to be between the ages of 16 and 24, the message is not only that labels aren't interested in artists old enough to rent a car, but it also makes the assumption that audiences aren't either. Yes, the demographics for the show are young, but wouldn't it have been more interesting if there really wasn't an age limit? Heaven forbid it gets moved up to 30 for the next round, so at least most of the members of 'N Sync or **Backstreet Boys** would be eligible.

• **Nothing has really changed since the Monkees:** The goofy interstitial sketches, such as the

one where **Justin Guarini** (who, with those ringlets, looks like he should be appearing as **Jesus** in a local repertory version of *Godspell* playing above a bowling alley somewhere—don't laugh, I actually saw a version like that) gets his clothes torn by unseen yet ravenous female fans, recalled the fun of *The Monkees* and is a gentle reminder that prefab fame is nothing new.

• **Maybe there's still hope for non-writing singers these days:** Even though *American Idol* is really a glorified karaoke contest since the contestants sing cover songs from a certain era, it would be nice if it somehow showed that there is

some value to being a song stylist. Ever since the mid-'70s, few artists who don't write their own songs are given much respect (country remains the one exception). Even

acts who have had great success with their debut albums chockful of songs penned by tunesmiths generally feel compelled to show that they, too, can write on their second album (usually to their detriment). **Frank Sinatra, Elvis Presley, Barbra Streisand:** three of the greatest singers who seldom, if ever, sang material they penned.

• **Artist development now happens in 60-minute blocks:** It may just be a sad sign of the times, but does *American Idol*'s revisionist view of artist development still leave room to convert fans one club-full at a time, or is it only cost-effective to grab them by the millions? Clearly, RCA is doing the right thing by rushing an album out by the winner, but by setting a Nov. 26 release date, it leaves no room to develop the winner's style at all. Clearly, the purpose is to get a quick hit, but this is probably the only chance the winner will have to really get it right.

STUFF: **Billy Joel** has been added to the **Timothy White** tribute concert in Boston, Oct. 7 at the FleetCenter (*Billboard*, Aug. 24). Tickets for that show, as well as the Oct. 8 Madison Square Garden concert, are scaled from \$250 to \$45 and go on sale Monday (26) . . . **Daniel Lanois** has signed to Epitaph Records' Anti-imprint, which will release his fourth album (and label debut) next January.

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Collaboration With Janet Launches Beenie Man's Latest For Virgin

BY RASHAUN HALL

It's good to be Beenie Man, especially right now. With "Feel It Boy," his duet with labelmate Janet Jackson, steadily climbing the charts, the Jamaica native is primed for the biggest debut of his career with his sophomore Virgin set, *Tropical Storm* (Aug. 20).

Beenie Man's recent success has

not come without a price. Despite the Grammy Award-winning success of his last set, *Art & Life*, the dancehall star was unhappy with his label.

"The current president, Matt [Serletic], is great. He meets with the artist; he knows what you're thinking because he's a musician, too."

He adds, "The first album was all about my choice and [Virgin A&R

man Patrick] Moxey. Only Moxey and the people who worked the album knew how great I was. [No one else knew] anything about me. I couldn't work under that regime. The last album went gold, and we won a Grammy Award, but the success was not all that. This album is different. [Serletic] worked on the album. That gives you a more comfortable feeling that this is going to work."

In fact, it was Serletic's idea to approach Jackson about singing on "Feel It Boy." "The single was produced by the Neptunes, and the hook was originally sung by the Neptunes," says Beenie Man of the cut which currently rests at No. 33 on The Billboard Hot 100. "Then, we got Joe to sing the hook, but we didn't get a release from Joe. Matt said, 'Why don't we let Janet sing it?' He called her, asked if she was interested, and she said yes. We sent her the CD, gave her a week, and she learned every part of the song."

"A label, in the best sense, should

have a sense of family and community," adds Serletic of the collaboration. "I thought it would be exciting to think about Virgin artists working together, only if they feel it is appropriate. This was the first time that I talked among the artists to see if they would work together, and it was amazing. It was natural."

In addition to Jackson, other guests include Lil' Kim, DJ Clue, and Sean Paul, making *Tropical Storm* one of dancehall's more diverse albums.

"The focus was to build an album that represented him as the No. 1



BEENIE MAN

dancehall artist but could translate to the world in terms of hip-hop and pop," says Moxey, who also co-manages Beenie Man for New York-based Empire Management. "It has come off as a great blend because you've got tracks like 'Miss L.A.P.' and 'Party Hard,' which are dancehall tracks, blended in with stuff like 'Feel It Boy.' We walked a lot of different dogs on this record."

Also managed by Patrick Roberts

for Jamaica-based Shocking Vibes Production and booked by Peter Schwartz of the New York-based Agency Group, Beenie Man recognizes the need for a diverse album.

"The pop stations are the stations that broke reggae in America," he says. "The pop stations played Bob Marley. It's just a foundation genre. They love the genre of music, and if they get one that they love, they play it. This time, we're just going forward because you have Janet Jackson, who is already pop, and I'm a dancehall superstar."

With Serletic and company firmly behind *Tropical Storm*, the label president understands the importance of recognizing the dancehall fan base. "There's a lifestyle that this music embraces, and it's about making sure we're traveling those avenues and reaching the people who know who Beenie is," Serletic says. "That's our building base for this whole project—giving respect to people who love this music."

Recognizing the interest from both his core audience and new fans, retailers like Trans World urban music buyer Jim Stella have high hopes for the album. "As a dancehall project, I think this album will follow in the footsteps of Shaggy's *Hotshot* in terms of its pop crossover appeal, thereby bringing more fans into [dancehall] music."

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Sheik Returns To Pop With 'Daylight' On Atlantic

BY CHARLES DAUGHERTY

On Tuesday (27), *Daylight* (Atlantic) marks the dawn of Duncan Sheik's return to the world of pop music after a four-year absence to pursue less commercial ventures.

He first registered on the pop radar with his 1996 self-titled debut, yielding the breakthrough hit "Barely Breathing." His follow-up, 1998's *Humming*, earned critical acclaim, but it failed to surpass his initial success. After *Humming*, Sheik decided to retreat from the pop world to pursue other musical interests.

He notes, "At the time, I'd become suspicious of what pop music was becoming, and it was not a game I wanted to continue to play."

Instead, Sheik decided to focus on playing and developing a more acoustic sound. In 2001, Sheik released *Phantom Moon* on Nonesuch/Atlantic, a collaboration with playwright Steven Sater with a decidedly more ethereal, dreamy sound that led to Sheik composing for the Public Theater/New York Shakespeare Festival this past year.

"With every extraordinary talent, there is a long winding road of development," Atlantic co-president Ron Shapiro observes. "We're proud of our support for Duncan to explore other creative avenues. He is one of the most talented musicians and one of the most musical people I know

out there making music. He also has great pop sensibility. That's a rare combination today. It was important for him to take this journey to choose what type of pop music he wanted to play. It's made his music more organic."

Daylight is the culmination of Sheik's new approach to songwriting



SHEIK

with the studio collaborations of veteran producer Patrick Leonard (Madonna, Elton John, Jewel).

"I'm used to writing songs about the way I think things are supposed to be," Sheik describes. "With this album, I wanted to experiment with the concept of writing songs with an audience in mind—instead of myself—by writing in a purely descriptive, nonjudgmental way. I also wanted to

take advantage of new technology out there today by making the most modern album I ever had while still keeping my love for acoustic music present. I am happy with the result. We just all have our fingers crossed, hoping the universe will make it pop up on people's radar."

He notes that he doesn't as though he fits into one category—which is a blessing and a curse. "I see evidence that people can be receptive to artists who are original and eclectic. That's what I try to be. It's hard to be unique and universally appealing at the same time—but it's a noble battle to fight."

Daylight's first single, "On a High," shipped to hot-AC, modern-AC, and triple-A radio formats July 16. It's bolstered by a video directed by Zoe Cassavettes that is getting rotation on VH1. "Everyone who hears the music loves it," Shapiro says. "We decided the best marketing is to let the music speak for itself."

In September, for several weeks, the artist will promote *Daylight* by coordinating radio promotions and in-store performances. Concert dates are pending.

Sheik is managed by Dave Lory and David Leack at Worldwide Entertainment Group in Los Angeles. His songs are published by BMG, BMI, and Somerset Songs, ASCAP.

Sound Tracks™



by Carla Hay

MUPPETS MANIA: The Muppets are back with an album that could be considered the ultimate musical collection for Muppets fans.

The Muppet Show: Music, Mayhem, and More: The 25th Anniversary Collection—due Sept. 17 on Rhino Records—includes many tracks available for the first time on CD. The compilation features various songs and sound bites from *The Muppet Show* (the TV series that lasted from 1976 to 1981) and the numerous movies spawned by the TV show.

It was not an easy task to choose from the hundreds of Muppets songs and narrow them down to the 27 tracks that made it on the album, says **Craig De Graff**, Warner Strategic Marketing (WSM)/Rhino Records manager of A&R/pre-production and special products.

"We did research and had gone to



THE MUPPETS

Web sites to see what the fans wanted the most," De Graff notes. "I knew that this CD had to be uptempo and represent a lot of the Muppets characters."

Characters featured on the anniversary album are Kermit the Frog, Miss Piggy, Scooter, Fozzie Bear, Dr. Teeth and the Electric Mayhem, the Great Gonzo, Mahna Mahna, the Two Snowths, Marvin Suggs, Rowlf, Scooter, Wayne and Wanda, and Simon Smith and His Amazing Dancing Bear.

The songs that made the cut include *The Muppet Show's* opening and closing themes, "Rainbow Connection," "He'll Make Me Happy," "Mahna Mahna," "Can You Picture That?," "Bein' Green," "Happy Feet," "Together Again," "Happiness Hotel," "Lady of Spain," "Lullaby of Birdland," "Movin' Right Along," "Wishing Song," "Trees," "One More Sleep 'Til Christmas," "Hey a Movie!," and "What Now My Love?"

"This is the first time that a compilation has been done for all the Muppets music," says **Michael Polis**, senior VP of marketing for Jim Henson Co., which owns the Muppets franchise. "A lot of this music has been incredibly hard to find before, but now

the fans will get the best Muppets music in one collection."

The album comes at a time when a slew of Muppets products, including new home videos, are being released to commemorate the anniversary.

"The Muppets already have a built-in awareness, and they have a big crossover appeal that spans generations of fans," WSM/Rhino senior product manager **Pamela Michaels** says. "For the 25th anniversary album, we'll have ads in magazines like *People*, cross-promotions with other licensees, and point-of-purchase displays at retail. Sometime in October, there will be a syndicated Muppets radio program reaching about 280 markets."

In addition, a new Muppets TV-movie will be airing on NBC sometime between Thanksgiving and Christmas.

WSM/Rhino's De Graff says of the Muppets 25th anniversary album: "This is a good litmus test to see what the audience demand is for Muppets music. We'd love to see some of the [older Muppets albums] released on CD, and a box set is very possible."

'SCRUBS' AND 'BUFFY': After a few delays, the soundtrack to the quirky NBC medical comedy *Scrubs* is due Sept. 24 on Hollywood Records. At press time, the album was scheduled to have 15 tracks, including songs from **Guided by Voices**, **Butthole Surfers**, **eels**, **the Shins**, **John Cale**, **Everything**, **Francis Dunnery**, **Nil Lara**, **Jeremy Kay**, **Leroy**, **Jan Stevens**, and **Shawn Mullins**. **Laslo Bane's** "Superman" will be the first single.

Colin Hay, former lead singer of **Men at Work**, has two songs on the *Scrubs* soundtrack: "Beautiful World" and a remake of Men at Work's 1983 hit "Overkill." In the second-season premiere of *Scrubs* (airing Sept. 26), Hay will make a guest appearance playing a troubadour; he will perform an acoustic version of "Overkill."

The musical episode of the UPN drama *Buffy the Vampire Slayer* is getting its own soundtrack: *Once More, With Feeling*, set for release Sept. 24 on Mutant Enemy/Twentieth Century Fox/Rounder Records. The Emmy Award-nominated musical episode aired Nov. 6, 2001, and it featured the *Buffy* cast performing original songs written by series creator **Josh Whedon**.

In addition to all the songs in the episode, the album will include score segments from three other *Buffy* episodes and a previously unreleased demo version of "Going Through the Motions" performed by Whedon and his wife, **Kai Cole**. The first *Buffy the Vampire Slayer* soundtrack (released in 1999 onTVT Records) peaked at No. 51 on The Billboard 200.

LynnMarie Updates Polka Classics On Self-Issued Set

BY JIM BESSMAN

Nashville-based button box accordionist LynnMarie's 2000 album *SqueezeBox* made history when she became the first female to earn a Grammy Award nomination for best polka album.

But while the Cleveland native is firmly grounded in that city's traditional Slovenian polka style, her 2001 follow-up *All Over It* was rejected by the Recording Academy.



LYNNMARIE

"Four of the 13 songs weren't polka, so it was ineligible," says LynnMarie, noting that the polka genre, unlike others that include both traditional and contemporary award categories, is represented by only one trophy.

"I'm a progressive polka artist," she explains, and sure enough, her new set *The Polka Record* continues her stated goal of "taking innovative musical sounds of all contemporary genres and incorporating them into the traditional polka sound for a new audience."

Hence, the album, which LynnMarie releases Sept. 17 on her Squeeze Records label, features such polka standards as "Pennsylvania Polka" and "Who Stole the Kishka" and updates them with top Nashville production values and non-polka musicians "willing to work outside the box," says LynnMarie, who even added a drum loop to the classic "The Beer Barrel Polka" and "lo-fi-ed it as a new rock thing."

The Polka Record will be available at lynnmarie.net while the currently self-managed and self-booked LynnMarie, whose original songs are published through Squeeze This (ASCAP), contemplates distribution options. Meanwhile, her husband and label president Jim Rink talks of taking "the Moby approach" with promotion.

"We're looking for as many licensing opportunities—television, film, advertising—as we can generate," says Rink, adding that he's close to securing ad agency representation for the album.

The Classical Score™

by Steve Smith



BEAUTIFUL SINGING: Though she's better-known these days for performing **Mozart** and **Strauss**, music of the early 19th-century bel canto (literally, "beautiful singing") period of Italian opera has always been close to soprano **Renée Fleming's** heart. Fleming discovered the works of **Rossini**, **Bellini**, and **Donizetti** through classic recordings by such lauded vocalists as **Maria Callas**, **Joan Sutherland**, **Montserrat Caballé**, and **Beverly Sills**, and assumed that these works had always been at the heart of the operatic repertoire. Only later did she discover that those sopranos had been among the first to perform and record works that had fallen into neglect.

Now, Fleming herself takes a turn with this florid, technically demanding repertoire with the release of *Bel Canto*, a collection of scenes and arias from Bellini's operas *La Sonnambula* and *Il Pirata*, Donizetti's *Maria Padilla*, and **Lucrezia Borgia** and Rossini's *Semiramide* and *Armida*, recorded with conductor **Patrick Summers** and the **Orchestra of St. Luke's**. The release of the disc, which will be issued Tuesday (27) by Decca, was timed to herald Fleming's upcoming appearances in *Il Pirata* at the Metropolitan Opera in New York during October, November, and next February. The Met is mounting its first production of the piece, specifically at Fleming's request.

"When asked what I wanted to sing from all of the bel canto repertoire, after a lot of study, thought, and searching I came up with *Il Pirata*," Fleming explains on the phone during a rehearsal break in Paris. "I love the story; it's a viable love triangle. The true test of a soprano in this repertoire is usually the final scene, and this is my favorite, because it's just so powerful. And I love the orchestral writing—it's tragic that Bellini died as young as he did, because I think he would have gone on to do even greater things." Fleming's rendition of that thrilling final scene is one of the highlights of the new disc.

Though classic recordings helped shape Fleming's formative experience with bel canto opera, she quickly learned that those recordings didn't always do justice to the works themselves. "In the recordings we have of *Il Pirata*, I would say 40% of the opera is cut," Fleming says. "The cuts are everywhere, and they are cuts that are shocking to us today in the ways in which they're made." Fleming also notes that where once a common performing style would have been applied to all three composers,

recently discovered references on period performance practice has revealed significant distinctions among them.

In addition to increased technical understanding, Fleming feels that public attitude toward these operas has changed in recent years. "Bel canto is no longer considered to be just a vehicle for a singer, which is what it was considered to be 30 years ago," she says. "Now, the works themselves have their own beautiful and highly respected integrity. Having said that," she adds, "they still are vehicles for singers—they're still thrilling!"

A former jazz singer, Fleming reveled in the opportunity to improvise cadenzas and embellishments, much as the composers would have expected of the leading ladies for whom the roles were written. "Bel canto has real structure and demands the exercise of good taste, but within



FLEMING

these rules there is an exhilarating and creative freedom," she wrote in a lucid CD-booklet essay. (Conductor Summers also supplied an informative essay regarding the art of achieving orchestral balance in these frequently boisterous works.)

Though Fleming notes that she has performed every role on her new CD except for *Semiramide*, don't expect her to add most of them to her heavy and varied workload. The technical demands of this music would hinder her ability to take on other kinds of roles, though *Semiramide* is an exception that she will likely add to her stage repertoire in the future. Otherwise, the *Met Pirata* aside, Fleming's new disc will likely provide the sole opportunity to hear the much loved soprano in these delicious roles. "It's the greatest test of a singer; it's so difficult and virtuosic," she says. "I always want to stretch myself this way continually... but I don't know how long my nerves are going to hold up doing this!"

College Tour Packages Make The Grade

Bands, Sponsors, And Schools All Benefit From Well-Crafted Concerts

BY SUSANNE AULT

LOS ANGELES—With the Volkswagen Music Ed. tour revving up this fall—closely tailing last spring's MTV Campus Invasion and Yahoo Outloud—college tour packages have graduated into the big leagues.

Generally, corporate sponsors put up six-figure amounts each in order to cover the \$70,000-plus average collegiate tour production costs per day. These contributions, which are larger for bigger events, keep ticket prices low for cash-strapped students while still offering enough resources to attract talent like Weezer for Yahoo Outloud and Nickelback for Campus Invasion.

Hard-touring Rusted Root is embracing its first sponsored headlining gig on the 20-date Volkswagen Music Ed., because "Volkswagen is giving us the opportunity to have an \$8 ticket," says Michael Glabicki, lead singer of Rusted Root, which typically gets \$20 a ticket.

Clear Channel Entertainment (CCE), in fact, has brought its corporate sponsor game to the party with Volkswagen Music Ed., rather than simply filling the promoter role as it did on MTV's annual Campus Invasion.

TOUR MARKETING 101

"What our division has done over the last couple of years is create a new revenue stream," explains Denise Kirk, director of CCE's college division, which Volkswagen will pay to build the outing kicking off in mid-September. "What we saw in this company—[which is] so big it's hard to know what we own—[is that] we had all the component pieces [to build a college tour]."

From its dominant stake in the concert business, CCE "knows the school venues, artists, and radio [advertising] media," Kirk continues. "But no one was putting it together. We looked at what MTV was doing and thought, 'We have all the pieces in-house.'"

Kirk says CCE's college unit (which has developed new tour proposals for 20 different companies, including UPS) projects a 113% uptick in gross revenue in October 2002 vs. what it tracked in October 2001. Last fall, CCE's college unit rolled out a seven-date Ford Focus/Live package crafted along the same lines as the Volkswagen tour.

"College marketing is huge," Kirk explains of why CCE has moved beyond only taking a 10% agent fee on these campus packages, which it does on the annual Campus Invasion. She says sponsors approach CCE in droves because college students "are the people who a couple of years from now will have all this disposable income. They are developing their brand loyalty now."

Next spring, MTV heads into its eighth Campus Invasion. The event went from "Let's see if we can put together a couple of bands" to some-

thing that's turned out bigger than we ever thought possible," MTV and MTV2 executive VP of marketing Tina Exarhos says. "College brand packages are becoming somewhat of a phenomenon."

Campus Invasion is funded by sponsors who receive MTV ad time in



return—a different setup from CCE's format, where sponsors are drummed up on CCE-owned radio stations. Exarhos says it is just as successful, pointing out that MTV becomes the good guy by offering fans a cheap form of entertainment and noting that the major 2001 sponsors were Herbal Essence and Nintendo. And thanks to the tour, Nickelback's support act, Sum 41, went from a virtual unknown to an MTV staple during the course of Campus Invasion 2002.

THE OLD COLLEGE TRY

Concert production outfits, including Zilo Networks (of February's Depo-Provera-sponsored Michelle Branch Lotus tour) and Silent Partner (Yahoo Outloud), aren't the only ones studying up on the college scene: Universities are viewing these events as future business ventures. Often, a university dips into its student activity fund to offer about \$10,000-\$15,000 for a date's costs, only seeing that money return when the following year's tuition fees roll in. But many colleges believe they can shift from being nonprofit to for-profit by building bigger and better facilities.

Volkswagen's tour will serve as the grand opening of the University of Rhode Island's Ryan Center Sept. 12. In the coming year, there will be fresh concert digs at the University of Miami, the University of Southern California in Los Angeles, and Norfolk, Va.'s Old Dominion University.

"When you jump from a 3,400 ticket base to 7,400, you can obviously do a lot different work. I think we can afford to go after some of the top-flight acts," says University of Rhode Island student union director Bruce Hamilton, comparing the campus' current Keany gymnasium to the roomier Ryan location.

By packing in more people, these student-friendly tickets (Campus Invasion tops out at \$20; Outloud, \$15) should start adding up for college

venue staff. Plus, ticket prices could very well rise as higher-caliber bands are brought in.

Yet college tours can foster some testing times for those involved. By plunking down considerable amounts of money, sponsors want a promotional presence on tours. For the most part,

concert folks say, sponsors do that in the form of unobtrusive free product samples, information booklets, and signage. Marketing activities normally happen in tents next to but not on the tour stages, which lets musicians play in peace. Glabicki admitted he was "real skeptical" about Volkswagen's intentions, but the car maker assured the band there would not be any ad banners on the stage or speakers.

"They're just trying to be cool," Glabicki says. "They know that five years down the road, these kids might be buying Volkswagens."

But "sponsorship can make companies think that they have the right to hobnob," says one tour supervisor, who "had to tell one sponsor to 'chill out and go away'" after the Black Crowes yelled expletives and threatened to leave when a rep approached them on the tour.

Typically, the message is less obvious. Zilo was able to generate its Lotus tour, which was entirely branded by the controversial birth-control method Depo-Provera. "We had to be very subtle," Zilo CEO David Isaacs explains. "We weren't out there proselytizing that people should use the product. We just gave out literature that said people should visit their local health center for more information."

Purdue University program director Sara Solloway did ask, "Are we selling our soul?" in inviting company messages on campus when Lotus made a stop at the school. "But we could never have afforded Lisa Loeb [who was included on a couple of Lotus' dates] without corporate sponsorship."

Problematic for the college package industry is the current economy. There are no firm plans for another Yahoo Outloud because Yahoo, dogged by the same financial problems as many online companies, bowed out as a sponsor. "Times are tough right now," says Dave Frey, who managed last year's Yahoo Outloud. "We sat in on a meeting with one corporation for a tour pitch. They said, 'The branding on this is perfect, but we want to keep 50 people employed for the year instead.' It's hard to argue with that."

Frey is optimistic that he'll find a sponsor to take Yahoo's place on Outloud. "Sponsors will always be there. The [college-aged] audience is what everyone wants. Between 16-21, you find out if you'll be drinking Pepsi, Coke, Bud, or Miller. Then, next thing you know, you're 55 and drinking Bud and don't know why."

Cream Thinks Outdoor Events Are Tasty Deal

BY JULIANA KORETENG

LONDON—The Cream Group, a leading U.K. dance nightclub operator, recently hinted that it plans to commit less to its well-known weekly indoor sessions and invest more in large outdoor dance festivals.

The owners of Cream, which began as an obscure club night in the Beatles' native city of Liverpool 10 years ago, insist that the proposed shift doesn't signify a business going sour. It simply confirms that the sweetness in techno dance music increasingly lies in the big outdoor festivals and events that Europe is now famous for.

"Ten years on, it is time to re-evaluate where we are going as a company and assess where that fits into today's market," Cream Group

CEO James Barton said in a statement. "It's clear that young people want so much more from the Cream experience."

The Cream Group stamped its credentials as a pioneer in the U.K.'s thriving dance culture with its weekly Cream nights at such venues as

Liverpool's Nation. Five years ago, it expanded the brand by entering the open-air dance-music festival scene with its annual Creamfields events.

It's business as usual for the Cream-promoted live music played at the Lomax Live Venue next door. But on July 23, the company entered a 30-day review to re-examine the fate of its weekly DJ dance nights at Nation, which will close down until Aug. 31. Yet at a time when the international media sector is bleeding from a badly wounded advertising market and global record sales continue to slump, Cream believes large-scale outdoor events are really the *crème de la crème*.

"This is evident from the massive success of Creamfields over the last five years," Barton continues. In addition, he points to the popularity of Cream's summer residency at clubs in Ibiza, the exotic island near Spain that has become an international club heaven (and haven) for dance-music lovers in the summer. And to celebrate its 10th birthday, there is the Cream X 10 arena tour, a combination of indoor and outdoor dates packaged as a once-in-a-lifetime event to experience.

The increasing importance of the big-scale open-air festivals and one-

off events is Cream's acknowledgment of a trend in Europe. In July, the free Big Beach Boutique, described as Europe's largest beach party and partly backed by British mega-DJ Fatboy Slim, attracted a mammoth gathering of 250,000 dance fans. The organizers had predicted 60,000. Ministry of Sound, another U.K. nightclub pioneer positioning itself as a media and entertainment group, has started putting on big-event dance festivals in recent years.

MTV Networks Europe has been capitalizing on its high-profile music-TV brand and extended its growing links to clubbers this year with the launch of Isle of MTV, an 11-city Pan-European club tour. The tour's flagship main event took place July 20 outdoors near the Belem Tower in the

Portuguese capital of Lisbon.

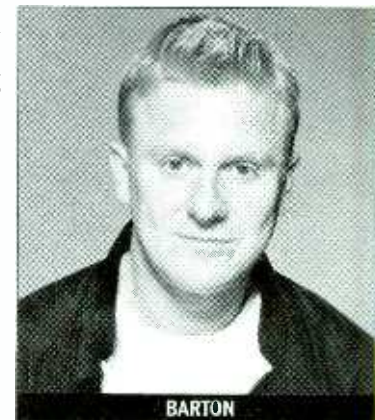
And it is this trend for the big picture, instead of a reliance on regular weekly indoor gigs, that is encouraging the Cream Group to take its Creamfields festivals global. This year's Creamfields U.K. and Creamfields Dublin in the Republic of Ireland

take place Aug. 24 and Aug. 31, respectively. "This being our fifth Creamfields [in the U.K.], we wanted to once again try and push the event forward, making it appeal to an even wider audience," Barton explains. "This year will see more live acts playing on an outdoor stage . . . we felt that the bands needed a bit more than a tent can provide."

The group took the format to the Czech Republic for the first time Aug. 9. The Czech show, which was held at the Roundnice nad Labem Airfield Ground near Prague, entertained 20,000 fans. Dance favorites Faithless and Underworld are headlining all three Creamfields dates. Other high-profile DJs burning vinyl include Pete Tong, X-Press2, Judge Jules, and Sasha. Live performances will come from British female garage queens Mis-Teeq, Layo & Bushwacka!, and Dirty Vegas.

Previous international forays for Creamfields include Buenos Aires, which will be repeated in November. The only serious setback has been attempts to conquer the U.S. market.

Ambitions to bring Creamfields to Las Vegas and New York in 2001 collapsed. But a spokesperson said the U.S. objective is still intact, and a Creamfields might be staged there in 2003.



AUGUST 31
2002

Billboard®

BOXSCORE™
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
DAVE MATTHEWS BAND, LOS AMIGOS INVISIBLES	Saratoga Performing Arts Center, Saratoga Springs, N.Y. July 28-29	\$1,708,896 \$46.50/\$43.50/\$31.50	50,144 two sellouts	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, & OTHERS	DTE Energy Music Center, Clarkston, Mich. Aug. 8-9	\$1,565,845 \$75/\$49.50	28,092 30,404 two shows one sellout	Clear Channel Entertainment, Palace Sports & Entertainment
THE WHO, ROBERT PLANT	Hersheypark Stadium, Hershey, Pa. July 29	\$1,479,269 \$91.75/\$37.75	25,220 27,260	Clear Channel Entertainment
BARRY MANILOW, CURTIS STIGERS	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. July 31-Aug. 1	\$1,432,618 \$115/\$10	22,577 28,058 two shows	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Madison Square Garden, New York Aug. 12	\$1,403,175 \$75	18,725 sellout	Radio City Entertainment
THE WHO, ROBERT PLANT	Tweeter Center at the Waterfront, Camden, N.J. July 27	\$1,365,585 \$156.50/\$35	24,228 24,916	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Thomas & Mack Center, Las Vegas Aug. 18	\$1,064,700 \$75	14,196 14,500	in-house
DAVE MATTHEWS BAND, LOS AMIGOS INVISIBLES	Nissan Pavilion at Stone Ridge, Bristow, Va. July 31	\$921,035 \$46.50/\$31.50	24,857 24,883	Clear Channel Entertainment
CHER, CYNDI LAUPER	New Orleans Arena, New Orleans Aug. 18	\$831,611 \$84.75/\$34.75	13,053 sellout	Clear Channel Entertainment
CHER, CYNDI LAUPER	Alltel Arena, North Little Rock, Ark. Aug. 17	\$821,866 \$77.75/\$57.75/\$47.75/ \$27.75	14,799 sellout	Clear Channel Entertainment
CHER, CYNDI LAUPER	Rose Garden, Portland, Ore. Aug. 1	\$818,024 \$79.75/\$34.75	11,855 13,819	Clear Channel Entertainment
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Tweeter Center for the Performing Arts, Mansfield, Mass. July 27	\$691,303 \$40.50/\$28.50	19,900 sellout	Clear Channel Entertainment
CREED, JERRY CANTRELL, 12 STONES	Continental Airlines Arena, East Rutherford, N.J. July 27	\$631,008 \$48	14,210 16,870	Clear Channel Entertainment
CHER, CYNDI LAUPER	General Motors Place, Vancouver July 30	\$608,439 (\$956,530 Canadian) \$54.07/\$41.35	11,982 14,874	Clear Channel Entertainment, in-house
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Ice Palace, Tampa, Fla. Aug. 6	\$605,763 \$50/\$40/\$30	12,589 15,140	Fantasma Prods.
OZZFEST: SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, & OTHERS	Blossom Music Center, Cuyahoga Falls, Ohio Aug. 4	\$571,961 \$76.80/\$65/\$50.30	11,769 15,000	House of Blues Concerts
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Hersheypark Stadium, Hershey, Pa. July 27	\$552,357 \$49.75/\$39.75/\$32.75	13,236 16,944	Clear Channel Entertainment
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Verizon Wireless Music Center, Noblesville, Ind. July 31	\$518,786 \$41.50/\$24.50	19,515 24,325	Clear Channel Entertainment
WIDESPREAD PANIC	Hearst Greek Theatre, Berkeley, Calif. July 26-28	\$498,734 \$30/\$29.75	17,971 25,500 three shows	Clear Channel Entertainment
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	CSU Convocation Centre, Cleveland July 30	\$461,598 \$42.50/\$39.50	11,033 11,400	Clear Channel Entertainment
TOOL, TOMAHAWK	Compaq Center, Houston July 27	\$443,610 \$39.85	11,338 sellout	Clear Channel Entertainment
BOW WOW, B2K, IMX	Allstate Arena, Rosemont, Ill. Aug. 16	\$425,565 \$35	12,159 sellout	Jam Prods.
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	HiFi Buys Amphitheatre, Atlanta Aug. 9	\$412,250 \$55/\$30	14,975 16,000	House of Blues Concerts, Hal Lazareff Prods.
YES	Radio City Music Hall, New York Aug. 5	\$391,055 \$85/\$65/\$45/\$35	5,756 sellout	Radio City Entertainment, Clear Channel Entertainment
BONNIE RAITT, LYLE LOVETT	Chastain Park Amphitheatre, Atlanta July 30	\$386,098 \$67/\$28.50	6,700 sellout	Clear Channel Entertainment
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Thomas & Mack Center, Las Vegas Aug. 17	\$383,509 \$46/\$36	9,843 11,918	House of Blues Concerts
VANS WARPED TOUR: MIGHTY MIGHTY BOSSTONES, BAD RELIGION, REEL BIG FISH, GOOD CHARLOTTE, & OTHERS	Tweeter Center, Tinley Park, Ill. July 27	\$381,416 \$24/\$17.24	17,059 17,100	Clear Channel Entertainment
JEEP WORLD OUTSIDE FESTIVAL: SHERYL CROW, TRAIN, O.A.R., ZIGGY MARLEY, SILVERCRUSH, & OTHERS	DTE Energy Music Center, Clarkston, Mich. Aug. 10	\$363,733 \$46.50/\$26.50	11,403 15,202	Clear Channel Entertainment, Palace Sports & Entertainment
TOOL	Radio City Music Hall, New York Aug. 13	\$353,175 \$65/\$55/\$45	5,915 sellout	Radio City Entertainment, Clear Channel Entertainment
BIG HEAD TODD & THE MONSTERS, NORTH MISSISSIPPI ALL STARS	Red Rocks Amphitheatre, Morrison, Colo. July 27	\$348,290 \$40/\$35	9,223 9,450	Clear Channel Entertainment, KSE
JOHN MELLENCAMP, SHANNON McNALLY	Verizon Wireless Amphitheatre, Bonner Springs, Kan. July 28	\$340,851 \$57/\$10	8,634 18,000	Clear Channel Entertainment
SCORPIONS & DEEP PURPLE, DIO	Chronicle Pavilion at Concord, Concord, Calif. July 28	\$328,980 \$40.75/\$25.25	9,917 12,500	Clear Channel Entertainment
LENNY KRAVITZ, PINK, ABANDONED POOLS	Polaris Amphitheater, Columbus, Ohio Aug. 2	\$327,054 \$61.50/\$25	14,412 20,000	Clear Channel Entertainment
MAXWELL, VIVIAN GREEN	DAR Constitution Hall, Washington, D.C. July 31-Aug. 1	\$322,640 \$54.50	6,206 6,408 two shows	Clear Channel Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	PNC Bank Arts Center, Holmdel, N.J. July 28	\$321,172 \$52.75/\$13	8,955 16,988	Clear Channel Entertainment

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TOURING



by Ray Waddell

Venue Views™

GETTIN' THEIR LICKS IN: While raising ticket prices may put more money in artists' pockets, it has done nothing to slow down ticket brokers, who are taking prices to the extreme for the **Rolling Stones'** upcoming Licks tour. Woodstock, Ill.-based Internet ticket broker TicketsNow has tickets for New York's **Madison Square Garden's** Sept. 26 show priced as high as \$5,400 each for second-row seats (their face value is about \$350) and several tickets in the \$2,000-\$4,000 range; the city's **Roseland** seats went as high as \$4,050. Such prices aren't just relegated to the Big Apple; the site had seats at Chicago's **Aragon Ballroom** for \$2,025, the **Wiltern Theatre** in Los Angeles at \$3,580, the **Tacoma Dome** in Wash-

ington at \$1,690, **Gaylord Entertainment Center** in Nashville at \$1,485, and **Mellon Arena** in Pittsburgh at \$1,015.

Such prices amaze even veteran Stones promoter **Michael Cohl**, whose Grand Entertainment is producing the upcoming world tour with Clear Channel Entertainment. "This is unbelievable," he says. "I wish there was a way to stop it. I actually had a way, but the lawyers and Ticketmaster stopped it."

Cohl says that at first he wanted to limit ticket purchases to one per person. "People thought that was ridiculous, so I said two tickets per person, and the [ticket buyer] had to show a picture of his date. Then the lawyers said, 'What if they break up, and he wants to take somebody else? They could sue you, the Rolling Stones—everybody.'"

Via e-mail, TicketsNow director of business development **Michael Freund** described the company as a host for "an online ticket marketplace that represents thousands of sellers and hundreds of brokers. All transactions are handled by TicketsNow.com as a licensed broker instead of consumers having to buy from unknown individuals." He says the TicketsNow Stones inventory represents what the general

public has for sale, and the price is a reflection of the marketplace.

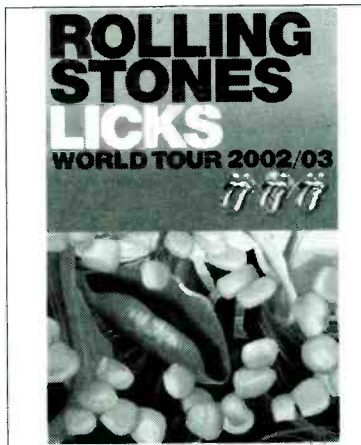
Freund explains, "The problem with the Rolling Stones tickets is that the face value of the tickets is so high, and after the tickets change hands three or four times, the seller has to ask such a high price just to recoup what they have into them and to justify the risk they have taken."

Cohl points out that when the Stones charged \$50 for tickets, scalpers got \$350, so now that the face value is \$350, broker prices skyrocketed. Obviously, the band, producers, and anyone else involved in making the show happen do not share in that excess revenue.

"I'm sure brokers would embrace the idea of sharing the revenue if the artist was willing to share part of the risk or implement a return policy, but the tickets should never go directly to brokers," Freund responds. "They should always make it to the fans first. Right now the artists couldn't have it any better: They name their price for the tickets, and people buy them with no way of getting their money back if they can't make the show, except through companies like eBay or TicketsNow.com. I don't like the direction things are heading. The thing that nobody seems to realize is that if artists would just charge a reasonable price and sell the public all the tickets (the good seats too), [then] you wouldn't see people asking \$2,000 for a Rolling Stones ticket. Promoters and artists see people asking high prices, so they raise their price and release even fewer seats for sale to the public. Consequently, prices go even higher on the secondary market, and the whole process repeats itself again. It's a vicious circle."

High face value or not, Cohl says that about 95%-96% of all Stones tickets on sale have been sold (via "traditional" means), with the tour beginning Sept. 3 in Boston. "We're about the same at this point [as previous tours]—maybe a little better," he says. "It's hard to compare one tour to another. What do percentages mean, anyway? We're ecstatic."

BONNAROO IOU? Rock Solid Security and its catering subsidiary, Cooking Creations, filed suit Aug. 7 in Coffee County, Tenn., Chancery Court against producers of this summer's Bonnaroo Festival, including A.C. Entertainment and Superfly Productions, for \$285,000 in unpaid invoices, plus interest and damages. The June 21-23 multi-artist jam band festival held near Manchester, Tenn., drew a sellout crowd of more than 75,000 and grossed about \$9 million (*Billboard Bulletin*, July 13).



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ALBUMS

Edited by Michael Paoletta

POP

► DUNCAN SHEIK

Daylight
PRODUCERS: Patrick Leonard, Duncan Sheik
Atlantic 83569

Despite his videogenic image and flair for crafting memorable melodies, Sheik is not your average pop star. He continually bucks convention, opting to experiment with left-leaning concepts (2001's glorious, if sometimes confounding *Phantom Moon*) when others would desperately cloy and claw for continual top-40 approval. With *Daylight*, the artist once again flirts with mainstream listeners, but he does so with a decidedly subtle hand. Every song sparkles with a hook or lyrical element strong enough to permanently embed the brain upon impact. But, unlike most current pop music, Sheik and co-producer Leonard trust their audience to not require hammer-handed execution. Instead, they assume listener intelligence and patience, and they let songs unfold in sprawling, often complex arrangements that are ultimately more satisfying than more obvious fare. That said, there's plenty here for top 40 to embrace, starting with the elegant first single "On Her Mind," as well as the bubbly, guitar-etched "On a High."—**LF**

★ PULP

We Love Life
PRODUCERS: Scott Walker, Peter Walsh
Rough Trade/Sanctuary 83204

Storytelling is largely a lost art in rock 'n' roll, but no one seems to have told Pulp frontman Jarvis Cocker. On *We Love Life*, he and his U.K.-based bandmates give life to some of the most astonishing narratives imaginable, be they told from the perspective of plants ("Weeds") or a grieving lover lashing out at nature ("The Trees"). Cocker paints vivid pictures like no other, never better than on the eight-minute "Wickerman." Nearly tangible images (sludgy rivers, dilapidated amusement rides, empty factories) are wed to bittersweet memories and crowned with emotive, string-laden

SPOTLIGHTS



COLDPLAY

A Rush of Blood to the Head
PRODUCERS: K. Nelson, Coldplay, M. Phythian

Capitol 7-2435-40504
Coldplay's 2000 debut, *Parachutes*, earned critical raves for such crossover hits as "Yellow" and "Trouble," but the praise seemed a bit much for a young band still so beholden to its influences (Jeff Buckley, Radiohead). On *A Rush of Blood to the Head*, the U.K. four-piece proves worthy of the superlatives, crafting a stronger, more distinctive album than its predecessor in nearly every respect. The breathtaking "Clocks" and the magical piano ballad "Amsterdam" are the band's finest achievements to date, showcasing more confident vocals from Chris Martin and a refreshingly stripped-down approach to modern rock. The emphatic downstrokes of "Politik" and the urgent "Daylight" add a little muscle to the mix, while "The Scientist" and "Warning Sign" improve on the gentle love songs that dominated *Parachutes*. Throw in the single "In My Place," and you've got an excellent collection of tunes with universal appeal. Platinum status awaits.—**JC**

backing that drives it all home with uncommon power. The music here is just as compelling, from the glorious romantic kiss-off "Bad Cover Version," the spacious guitar rock of "The Night That Minnie Timperley Died," and the mystic trip-hop and whispered intonations of "Weeds II (The Origin of the Species)," perhaps the sexiest song ever written about

ORIGINAL BROADWAY CAST RECORDING

Hairspray
PRODUCER: Marc Shaiman
Sony Classical SK 87708

In 1991, R.E.M. (and guest vocalist Kate Pierson of the B-52's) scored a top 10 hit with the buoyant "Shiny Happy People." Such a song title epitomizes the very essence of *Hairspray*, the new Broadway smash based on the 1988 film by John Waters, set in 1962 Baltimore. Equal parts Holland-Dozier-Holland, Phil Spector, and Up With People, the musically smart and lyrically clever *Hairspray*—featuring an original score



by Marc Shaiman (who co-wrote the music/lyrics to the film *South Park: Bigger, Longer & Uncut*) with lyrics by Scott Wittman and Shaiman—is the most festive and fierce musical to arrive on the Great White Way in eons. Just try *not* smiling and singing along to such shimmy-shake confections as "Mama, I'm a Big Girl Now," "You Can't Stop the Beat," "Run and Tell That!," and the ultimate showstopper, "Welcome to the 60s." Shiny happy musical, indeed.—**MP**

botany. One of the year's best.—**JC**

★ BLACK SABBATH

Past Lives
PRODUCERS: Black Sabbath
Divine Recordings/Sanctuary 06076 84561 2
With all things Ozzy Osbourne equaling pay dirt these days, it's logical for a record label to exploit the opportunity in order to move some of his catalog.



UNCLE KRACKER

No Stranger to Shame
PRODUCER: Michael Bradford
Lava/Atlantic 83542

From the opening strains of "In a Little While," the sweetly soulful single that sets *No Stranger to Shame* in motion, one thing is undeniable: this former Kid Rock protégé has found his own distinctive voice. Save for the swaggering "Keep It Comin'," the iffy, often derivative rapping that propelled 2000's *Double Wide* has been replaced with the gruff, yet earnest singing that made that album's twangy standout, "Follow Me," a deserved pop smash. It's a shift that positions Kracker as a potentially enduring artist who brings much-needed vintage blues and soul to the pop mainstream. Cuts like the funky, horn-laden "I Do" and the swaying, single-worthy "Memphis Soul Song" mine classic sounds and rhythms without ever sounding quaint or retro. If anything, such time-worn concepts wash over the senses like fresh air at a time when pop music is glutted with sound-alike hip-hop records.—**LF**

But with *Past Lives*, Divine Recordings/Sanctuary offer Prince of Darkness die-hards a real find. The live double-CD captures the original Black Sabbath lineup in concert in 1975—a rarity, as this incarnation of the band never released a live album in America during its peak. Its 19 cuts include the requisite staples "Iron Man," "Paranoid," and "War Pigs," along with solos

by Tommy Iommi and Bill Ward that will surely inspire much air-guitaring and air-drumming among their coven. Although remastered, *Past Lives* still retains some of the fuzziness that inevitably clouds recordings as they age, but it makes Sabbath's classic sound even more poignant.—**CLT**

KIRSTIN CANDY

Another Sweet Mess
PRODUCER: Don Smith
Liquid 8/Escalator/BMG 12033

Vivacious Santa Barbara, Calif., songstress Kirstin Candy's first album with major distribution (following a pair of self-releases) shows an uncommon command of self-penned pop-rock, expertly produced by Don Smith and performed with aplomb by Candy and stellar guests (including Jim Keltner, Steve Ferrone, Ivan Neville, Cracker's Johnny Hickman, and Counting Crows' David Immerglück). Among plenty of highlights are lead cut "Crazy (About You)"; the autobiographical "Money," which features vocals from both Ferrone and Neville; the noir-ish "It Ain't Pretty"; the Kate Bush-like "Flesh and Blood"; and the mandolin-infused and appropriately ethereal "Heaven." Incidentally, the disc ends with hidden track "Whisper," the Smith-produced single from last year that earned Candy secondary-market radio play and initial press acclaim.—**JB**

R&B/HIP-HOP

► ANGIE MARTINEZ

Animal House
PRODUCERS: various
Elektra 62780

With experience comes confidence. At least that seems to be the case for Angie Martinez. For her sophomore set, *Animal House*, the New York radio personality/rap artist takes a decidedly more aggressive stance to her music. Unlike her debut, *Up Close & Personal*, this set, with a few exceptions, keeps the guest appearances relegated to singing a hook or two here and there. With years of radio experience under her belt, Martinez clearly knows what makes a hit song. The Rick Rock-produced lead single "If I Could Go," featuring newcomer Sacario and Lil' Mo, proves just that. (Sacario, by the way,

(Continued on next page)

VITAL REISSUES

GREAT CONDUCTORS OF THE 20th CENTURY

Fritz Busch
PRODUCERS: Stephen Wright, John Patrick
IMG/EMI Classics 7243 5 75103 2 5

Serge Koussevitzky

PRODUCERS: Stephen Wright, John Patrick
IMG/EMI Classics 7243 5 75118 2 7

André Cluytens

PRODUCERS: Stephen Wright, John Patrick
IMG/EMI Classics 7243 5 75106 2 2

Ernest Ansermet

PRODUCERS: Stephen Wright, John Patrick
IMG/EMI Classics 7243 5 75094 2 8

The mid-20th-century was a Golden Age for orchestral conductors—a fact underlined by today's dearth of larger-than-life maestros. As a surpassing follow-up to its seven-CD boxed-set adjunct to the 1996 IMG Artists film *The Art of Conducting*, EMI Classics has joined with IMG to produce 60 double-disc titles surveying the era's most inspiring podium artists. The series draws on the archives of EMI, RCA, Sony, and Universal's Deutsche Grammophon, Decca, and Philips labels, as well as from Czech indie Supraphon and, most important, previously unreleased live radio tapes; remarkably, much of the material is new to CD. The first round of



15 sets features bona-fide legends (Bruno Walter, Erich Kleiber, Sir John Barbirolli), as well as names

known only to connoisseurs (Araulfo Argenta, Nicolai Golovanov). Four of the most compelling titles showcase the divergent talents of Fritz Busch (1890-1951), Serge Koussevitzky (1874-1951), André Cluytens (1905-67), and Ernest Ansermet (1883-1969). Steeped in the Central European way, Busch excels with Brahms and Mozart; the rare postwar live recordings with the Danish Radio Symphony sound surprisingly good. With his flair for color, the Belgian Cluytens was an expert conductor of Debussy but also of much else, as we find here in a *Boris Godunov* excerpt. A key value to this series is the chance to compare different inter-

pretations of the same repertoire, such as with Koussevitzky's vivid, almost-wild version of Rachmaninoff's *Isle of the Dead* and Ansermet's more-painterly rendition. While the Ansermet set provides wonderful listening from start (Stravinsky's *Song of the Nightingale*) to finish (a Chabrier encore), the Koussevitzky album is perhaps the most revelatory title so far; his powerful takes on symphonies by Sibelius and Roy Harris remind us why he was one of his era's most influential musicians. Furtwängler, Klemperer, and Toscanini will be covered in future "Great Conductors" installments.—**BB**

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

(Continued from preceding page)

was discovered by Martinez via a freestyle contest on her afternoon drive show on New York's WQHT.) "Take U Home," featuring Kelis, carries its own spicy vibe, lifting the hook from Lisa Lisa & Cult Jam's "I Wonder If I Take You Home."—RH

► **BEENIE MAN**
Tropical Storm
PRODUCERS: various
Virgin 13134

Beenie Man (see story, page 18) pulls out all the stops on his sophomore Virgin set, *Tropical Storm*. Serving as the follow-up to his Grammy Award-winning *Art & Life*, *Tropical Storm* finds the dancehall star combining elements of pop, R&B, hip-hop, and, naturally, reggae. For lead single "Feel It Boy," Beenie teams with labelmate Janet Jackson and the Neptunes; the result is a pop-friendly radio hit that has scored, in part, to its red-hot video featuring Ms. Jackson. Fear not dancehall aficionados, Beenie hasn't forgotten his roots. Tracks like "Bossman" (which features Sean Paul and Lady Saw) and "Party Hard" offer a more traditional, yet contemporary dancehall sound. As dancehall continues to grow in popularity at both top 40 and R&B radio, the timing couldn't be better for Beenie Man. *Tropical Storm* should be the album that blows away fans and critics alike.—RH

★ **SOULJAHZ**
The Fault Is History
PRODUCERS: Souljahz, Tonéx, Chris Rodriguez
Word/Warner Bros. 86199

This refreshing sibling trio from San Diego—17-year-old Rachael Washington and brothers Joshu'a (22) and Je'Kob (21)—brings an original, streetwise, and energetic vibe to inspirational music that can't help but tap into the mainstream consciousness (the group already has an MTV credit to its name). On this self-assured debut, the singing/rapping/songwriting members of Souljahz (think "soldiers") dive head-first into heavy life situations (teenage pregnancy, racism, child abuse, poverty), simultaneously pumping in uplifting messages of hope, faith, and love punctuated by hip-hop beats and funk, rock, folk, soul, disco, and Latin grooves. The threesome's acoustic-based presentation especially shines on the put-your-troubles-down anthem "Let Go," the '70s-etched "Jubilee," the calling-all-disciples testifier "Souljahz Don't Stop," and the folk-pop ballad "True Love Waits." Taking praise and wor-

ship to the next level, Souljahz kicks in the door opened by such inspirational hip-hop peers as Tonéx, who helped produce this effort.—GM

DANCE/ELECTRONIC

► **MARY J. BLIGE**
Dance for Me
PRODUCERS: various
MCA 088 112 959

Unbeknownst to many of Ms. Blige's ardent R&B/hip-hop fans, the singer is also hugely popular in house music clubs around the world—where incredibly savvy, uptempo remixes of her smash singles have taken on lives all their own. *Dance for Me* brings together many such moments, focusing on tracks from the artist's *Mary*, *No More Drama*, and *Share My World* albums (why, oh why, wasn't E-Smoove's remix of "You Bring Me Joy" from *My Life* included?). Remixers on board include Thunderpuss ("No More Drama" and "Rainy Dayz"), Hex Hector and Mac Quayle ("He Think I Don't Know"), Junior Vasquez ("Your Child"), Phillip Larsen & Hiten Bhardia ("Give Me You"), and Curtis & Moore ("Everything"). Now, do what the title demands.—MP

THE FUTURE SOUND OF LONDON
The Isness
PRODUCERS: the Future Sound of London
Hypnotic 1206

Groundbreaking ambient dance duo the Future Sound of London (aka Garry Cobain and Brian Dougans) is back with its first new studio album since 1996's *Dead Cities*. Lush and panoramic, *The Isness* pulsates with the sounds of '60s and '70s psychedelia, which FSOL creates organically—utilizing live musicians playing real sitars, flutes, strings, horns, and more—as well as electronically. With song titles like "The Mello Hippo Disco Show," "The Galaxial Pharmaceutical," and "High Tide on the Sea of Flesh," *The Isness* gently pokes fun at, while simultaneously celebrating, head-trip music of yore. Vocalist/guitarist Cobain and producer Dougans are joined by a vast array of guest performers, from former Captain Beefheart guitarist Gary Lucas to master sitarist Baluji Shrivastav; the duo's sample sources are similarly varied, from Deepak Chopra to a friend's answering machine message. Sweepingly beautiful and mesmerizingly rhythmic, *The Isness* offers pleasures equally suited to explorers of dance-floors or headphones.—MM

COUNTRY

► **LEE ANN WOMACK**
Something Worth Leaving Behind
PRODUCERS: Mark Wright, Lee Ann Womack
MCA 088 170 287

Lee Ann Womack is unquestionably one of the top female vocal talents in country music, and she's fresh off an "event" record in the megahit "I Hope You Dance." They can't all be "event" records, though (for which the ambitious, string-laden title cut, among others here, clearly aim), nor does an image overhaul turn a country star into a pop diva. Womack is at her best when she follows her keen interpreter's instincts, wrapping her breathy, expressive tremolo around subtle nuggets like the dreamy "You Should've Lied," the gently rolling "Talk to Me," the confessional ballad "Blame It on Me," and the charming "Forever Everyday." High points are a brace of songs by Julie Miller: the powerful, dirge-like "Orphan Train" and yearning rocker "I Need You," with Womack more than up to the considerable challenge of both. "He'll Be Back" is gorgeously rendered country lounge; less effective are "When You Gonna Run to Me," which comes off like an America retreat, and the too-busy "Surrender." Womack is brilliant vocalist who is at a career crossroads; here's hoping she leans toward substance over style.—RW

TWO DOLLAR PISTOLS
You Ruined Everything
PRODUCER: Pete Weiss
Yep Roc 2332

Two Dollar Pistols bust through the bat wings on North Carolina indie Yep Roc with a twang-fueled retro sound that they pull off with confidence and aplomb. The title cut, "There Goes a Heartache," and "Where Was Love (When You Needed Me)" are crackling, Bakersfield-styled shuffles; "I Will" is powered by chicken-pickin' and a slurry vocal from John Howie Jr.; and "I Can See It in Your Eyes" is a closing-time ballad. The Pistols can get downright melodic when they want to, as they do on the expansive "Gettin' Gone" and the softly swaying "You've Grown Tired of Me." Later, "In My Mind" is sparse and effective, and verb-drenched ballads like "All the Good's Gone" and "The Other Side" go down like a shot of whiskey. Unpretentious and rough around the edges, these boys know what they're about. Racked by Redeye.—RW

WORLD MUSIC

★ **TAMA**
Espace
PRODUCER: Tama
Real World 7087 6 17437
Englishman Sam Mills (guitar), Malian Toumani Diakate (kora), and Guinea-Bissau's Djanuno Dabo (percussion) comprised the original Tama trio that tracked the excellent Real World debut, *Nostalgie*. With *Espace*, the trio became a quartet with the addition of Malian vocalist Mamani Keita. Her inclusion not only brings a captivating voice to Tama but also adds a fourth songwriter. One of her most striking vocal performances on the album comes on her original song "Bora." Dabo also makes his singing debut on *Espace*, and it's Dabo's voice we hear on the opening track, "Oka," a song with a catchy groove, enlivened by Regisse Gizao's accordion (Dabo wrote the song as well). While there are certainly Western influences at work in this music, the melodic, fluid, vibe of Tama's core sound—beautifully expressed on "Yalala" and "Credit"—is more contemporary West African than anything else. Racked by Narada.—PJV

★ **LOKUA KANZA**
Toyebi Té
PRODUCER: Lokua Kanza
Sunnyside 3003

Lokua Kanza is a native of the Congo Democratic Republic (formerly Zaire) now living in Paris, where he's been an item since his European debut album in 1993. *Toyebi Té* is his U.S. debut release, and Kanza proves that he not only possesses a distinctive, emotionally redolent vocal style, but he's also a fine composer. All of the tracks on *Toyebi Té* are endowed with a marvelous sonic atmosphere, and Kanza's tunes cover an amazing stylistic range. "Good Bye" is a retro-jazz number with English lyrics. "Ndagukunda Tshane" is actually a spell-binding love song sung in French to a minimal accompaniment (including some nicely placed thunder). "Kumbo," essentially a piece for voice, is like a vocal tone poem. "Na Mileli" is a gentle folk lament. This is a brilliant U.S. debut for Lokua Kanza. Distributed by Ryko.—PJV

JAZZ

★ **JEFF "TAIN" WATTS**
Bar Talk
PRODUCER: Jeff "Tain" Watts
Columbia CK 86358
Drummer extraordinaire Jeff "Tain" Watts—an alumnus of Branford

Marsalis' bands, among others—has conceived a project with keenly urban, fully adult sensibilities; in other words, the relaxed, good-time vibe doesn't preclude serious musical content, with the sly humor and occasional sweet lyricism here part-and-parcel with tough, post-hard-bop harmonic/rhythmic complexities. *Bar Talk* showcases Watts' attractive, involving tunes (aside from a couple of ballads by his late Marsalis partner, pianist Kenny Kirkland, and current keyboard foil, David Budway), as well as the leader's tireless groove power. But the main solo voices stem from a starry cast—Marsalis on tenor and soprano saxes, Ravi Coltrane and Michael Brecker on tenor, plus fresh sounds from Paul Bollenback on guitar and Gregoire Maret on harmonica. Budway and bassists James Genus and Eric Revis partner Watts in a lithe, virile rhythm section. Speaking not only of seduction but also of real substance, *Bar Talk* is jazz for all hours.—BB

CHRISTIAN

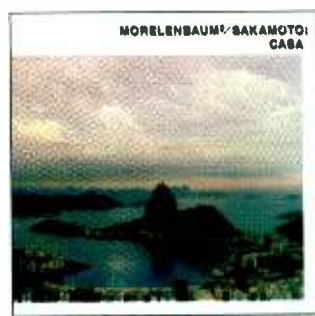
► **GAITHER VOCAL BAND**
Everything Good
PRODUCERS: Bill Gaither, Guy Penrod, Michael Sykes
Spring House 0033

Everything Good is the first Gaither Vocal Band album following the departure of longtime member Mark Lowry, and Southern Gospel music aficionados have been anxious to see how the group would incorporate new member and five-time Grammy Award-winner Russ Taff. Gaither's production plays to Taff's vocal strengths (especially on the Larry Gatlin-penned "Heartbreak Ridge and New Hope Road"). Taff exudes the same strong vocal character he's known for, yet also manages to blend into the quartet's signature sound. The group boasts some of the most expressive voices in any genre—Guy Penrod, David Phelps, and Gaither himself. This collection of songs is likely the best the group has ever recorded. Highlights include the rousing "I'm Gonna Sing," the patriotic "I Pledge My Allegiance," and the touching "The Really Big News," which was penned by Gaither's daughter, Suzanne. A stunning album, for sure. *Everything Good* is filled with great songs and potent performances, both of which demonstrate why this group continues to set the standard in the Southern Gospel industry. Racked by Chordant Distribution Group.—DEP

N O T E W O R T H Y

MORELENBAUM²/SAKAMOTO
Casa
PRODUCERS: Morelenbaum², Ryuichi Sakamoto
Sony Classical 89982

Composer/pianist Ryuichi Sakamoto takes a musical holiday from his recent classically oriented projects with a new trio featuring the Brazilian husband-and-wife pair of singer Paula Morelenbaum and cellist Jacques Morelenbaum. The three are fully familiar: The cellist collaborated notably with Sakamoto on his masterful chamber music album *1996*, and both appeared on his electro-pop disc *Smoochy*. With *Casa*, they have done the world a favor by recording an album of rarely heard



songs by bossa nova master Antonio Carlos Jobim; the "open window" sessions took place in the late songwriter's

home overlooking Rio de Janeiro, with Sakamoto playing Jobim's piano. The result is intimately atmospheric and utterly idiomatic; the Morelenbaums worked with Jobim in his last decade, and Sakamoto's great affinity with the French Impressionist composers gives him a real feel for bossa nova's pastel harmonies and lilting rhythms.—BB

BRANFORD MARSALIS QUARTET
Footsteps of Our Fathers
PRODUCER: Branford Marsalis
Marsalis/Rounder 3301

The Marsalis Quartet has long been considered one of the most adventurous working ensembles in jazz today. Here, bowing for its leader's own label,



the ensemble makes walking the line between artistry and accessibility look so easy that one is apt to wonder why

every project can't explore these diametrically opposed roads so comfortably. Well-worn compositions by four of the saxophonist's musical forefathers—Ornette Coleman, Sonny Rollins, John Coltrane, and John Lewis—are tackled, each interpreted with equal doses of reverence and free-spirited creative license. The fact that Marsalis, pianist Joey Calderazzo, bassist Eric Revis, and drummer Jeff "Tain" Watts take on Trane's entire four-part *A Love Supreme* suite—true jazz sacred ground if ever there was such a thing—bespeaks their willingness to simultaneously pay tribute to the past while never making the music an untouchable museum piece.—SG

SINGLES

Edited by Chuck Taylor

POP

► **NINE DAYS** *Good Friend* (4:07)
 PRODUCER: Ron Aniello
 WRITER: J. Hampson
 PUBLISHERS: WB Music/Hazel Songs, ASCAP
Epic 59433 (CD promo)
 Nine Days became one of the true-life breakthrough bands of 2000 with its maddeningly catchy top 40 chart-topper "Absolutely (Story of a Girl)." The preview to the band's *So Happily Unsatisfied* is another rock-solid guitar-seeded number, written by lead singer John Hampson about a relationship facing a pivotal crossroads: Will it end or will the couple reconcile? (It's actually based on the true story of the near-split between Hampson and his fiancée; they're now married.) The quintet has turned down the tempo this time around, allowing the focus to revolve around the sensitive message, which is relatable on some level to listeners of all ages. Adult top 40 is the logical starting point for this track, which also fits in nicely with mainstream pop's current penchant for gals and guys holding guitars. A pleasant outing from an act that has the goods to score in the delicate second round.—**CT**



FAITH HILL *Cry* (3:46)
 PRODUCER: Marti Fredericksen
 WRITER: A. Aparo
 PUBLISHER: Poty Mouth Publishing/Round Tower/Warner-Tamerlane, BMI
Warner Bros. 100965 (CD promo)
 A new project from crossover superstar Faith Hill is a major event for all variables of the music business—and country radio has launched the battle cry for first single "Cry" smacking this baby onto the Hot Country Singles & Tracks chart last issue at No. 32 after only four days of airplay (it vaults to No. 24 this week). This is signature Faith, a fervent ballad that pushes all the expected buttons—melodramatic emotion, a skyscraping bridge, and enough pop flavor to flood all format shores. Lyrically, Hill is lost in heartbreak, wondering why the feeling isn't shared by her MIA lover: "If I had just one moment at your expense/Maybe all my misery would be well-spent." "Cry" was written by L.A. pop/rock-er Angie Aparo, an Arista artist who released this song as a single from his fine *The American*; sadly, radio didn't respond, so it's nice to see him finding well-deserved success. Hill also denied the Nashville establishment on the producer front via Marti Fredericksen, who has worked with Def Leppard and Aerosmith. It all adds up to a rich new adventure for a cherished artist whose star continues to beam. It's only a matter of weeks to No. 1.—**CT**

appealing combination. Written by Griggs and Brett James, this great song contains a powerful message about living life

SPOTLIGHTS

KIM RICHEY *This Love* (3:53)
 PRODUCER: Bill Bottrell
 WRITERS: K. Richey, B. Bottrell, B. MacLeod, Birdie & Chuck Prophet
 PUBLISHER: not listed
Lost Highway 02349 (CD promo)
 Kim Richey is one of those wildly talented musicians who walked the line between country, triple-A, and mainstream pop—and nearly became a casualty of the '90s because she wasn't neatly, easily, mindlessly categorized. "This Love" is the first new material we've heard from Richey since the turn of the decade, and boy, was it worth the



wait. As usual, she surrounds herself with a delectable instrumental palette—mandolin, the snap of real percussion, acoustic guitars—complementing her gorgeous, crooning voice, which sounds utterly relaxed and confident, as if she just decided to pick up a mike and jam with a few backyard friends. But "This Love" also possesses a melodic sophistication that you just don't often find in the record racks these days. Thus, Richey continues to elude simple format pegging, although with proper promotion from *Lost Highway*, this great music will find its deserving audience—one that's probably not listening to contemporary radio these days anyway. A fine, fine achievement from one of the scene's true treasures. This feels so good. Now let's cross our fingers that a full-length project will soon follow.—**CT**

to its fullest because, as the chorus says, "This ain't no practice life. We only get one shot." Each verse paints a scenario



UNCLE KRACKER *In a Little While* (3:54)
 PRODUCERS: Michael Bradford, Uncle Kracker
 WRITERS: M. Shafer, M. Bradford
 PUBLISHERS: Gaje Music/Warner-Tamerlane, BMI; Chunky Style/Seven Peaks, ASCAP
Lava 300803 (CD promo)
 There's an easygoing, frat-house frivolity about "In a Little While," the sophomore outing from Kid Rock buddy and fellow Detroit native Uncle Kracker, who broke in 2001 with the crossover hit "Follow Me." Like that massive hit—which spurred his debut, *Double Wide*, to double-platinum status—this midtempo acoustic rocker sounds so accessible at first that you wonder if it's not a remake of some song from your good ole days. Truth be told, the output from this rock-meets-funk-meets-MOR act is precisely the kind of gentle-on-the-ears beach music that propelled Hootie & the Blowfish to stardom not so many years ago; and that image is only fortified by the presence of the Dobie Gray 1973 pop/R&B classic "Drift Away" on Kracker's upcoming *No Stranger to Shame*, due Aug. 27. It's hard to believe that this one-time rapper is now making quintessential yuppie music, but melodies like the one put together here by Matthew Shafer and Uncle Kracker collaborator Michael Bradford work—without losing the cool factor that's essential for the top 40 kids. This Kracker seems to have the flavor to make the grade.—**CT**

that shows someone taking control of their life, putting their priorities in order, and going for what they really want. Grig-

R&B

LL COOL J *Luv You Better* (4:02)
 PRODUCERS: the Neptunes
 WRITERS: J. Smith, P. Williams, C. Hugo
 PUBLISHERS: LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI
Def Jam 15626 (CD promo)
 Don't call it a comeback. Rapper/actor LL Cool J returns to his musical roots with his first single in nearly two years. In usual LL fashion, the Neptunes-produced track is dedicated to the ladies. With its guitar-tinged backbeat and R&B hook (courtesy of Marc Dorsey), "Luv You Better" follows in the tradition of "Hey Lover" and "Doin' It." Granted, the single is in no way a step forward in the MC's legendary career—which has lasted almost two decades—but the single offers the kind of hip-hop smooth talk that lately has been missing from the genre. And there's obviously a market for it: Witness the recent success of Nelly's "Dilemma." "Luv You Better" has a great shot at breaking at all formats. Looks like LL still knows how to knock them out.—**RH**

COUNTRY

► **ANDY GRIGGS** with **MARTINA MCBRIDE** *Practice Life* (3:42)
 PRODUCER: David Malloy
 WRITERS: A. Griggs, B. James
 PUBLISHERS: Sony/ATV Songs/Mo Fuzzy Dice Music/Famous Music, ASCAP
RCA 69161 (CD promo)
 The follow-up to Andy Griggs' hit single "Tonight I Wanna Be Your Man" is another solid record from his current *Freedom*. Griggs is joined by labelmate Martina McBride on background vocals, and the interplay of his edgy, textured baritone and her ever-pristine voice makes for an

NEW & NOTEWORTHY

DANA GLOVER *Thinking Over* (3:52)
 PRODUCER: Matthew Wilder
 WRITER: D. Glover
 PUBLISHER: Dana Glover Music, ASCAP
DreamWorks 43971 (CD promo)
 While any number of young, female singer/songwriters are making their mark at top 40 radio, none have chosen to take the big ballad/budding diva route—until now. And that actually sets Dana Glover apart from the many young ladies focusing on image, complete with guitar in hand. Glover seems to prefer the company of a piano, à la Tori Amos. She weaves an enchanting melodic spell with debut "Thinking Over," in which she search-



es out advice about whether she's ready to go the long haul with her man: "Am I ready for forever/Oh God, show me a sign/Cause if we're to be

together, then it's got to be divine/ There are two roads to walk down and one road to choose/So I'm thinking over the things that you said." Glover commands a mighty vocal presence, tender and pleading in the verses, then fervent with emotional uncertainty by the final chorus. "Thinking Over" showcases a powerhouse performance and is an admirable release against the grain of what top 40 radio favors nowadays. Let's hope that adult top 40 takes this one for its own and nurtures it to full bloom. A dynamic debut with limitless promise and a welcome relief for grown-up music fans. From the upcoming *Testimony*.—**CT**

gs delivers a passionate performance that drives home the meaty message. This is contemporary, commercial country music that really says something. It's wonderful when that happens.—**DEP**

ROCK

GOLDFINGER *Tell Me* (2:14)
 PRODUCER: John Feldmann
 WRITERS: John Feldmann, Amy Feldmann
 PUBLISHER: Vegan Boy Music, ASCAP
Mojo/Live 40045 (CD promo)
 "Tell Me," the lead single from Goldfinger's fourth studio album, *Open Your Eyes*, comes from the cookie-cutter batch of new-school punk that is regularly inserted as the musical bed in such popular teen movies as *American Pie* and any Adam Sandler picture. It's both a shame and an irony, as the band contributed an inspired cover of Nena's 1984 smash "99 Red Balloons" to last year's *Not Another Teen Movie* soundtrack. At 2 minutes and 14 seconds, "Tell Me" is practically a drive-by, and it could be interchanged for any Blink-182 ditty, save for the brief ska interlude of a plunking guitar à la Joe Jackson's "Is She Really Going Out With Him?"—and even that seems to be lifted from the original, given that Goldfinger covered this song live on its collection of concert tunes, *Darrin's Coconut Ass: Live From Omaha*. We reply in kind: Tell us why none of these post-punk bands appear to have a vocalist that can actually *sing*?—**CLT**

AC

BENNY MARDONES *I Need a Miracle* (3:53)
 PRODUCER: not listed
 WRITERS: B. Mardones, R. Tepper
 PUBLISHER: not listed
Crazy Boy/Go-Kart (CD promo)
 Benny Mardones is one of those rare artists to score twice with the same hit: The scandalous teen/adult love story "Into the Night" reached the top 20 of The Billboard Hot 100 in both 1980 and 1989. With another decade gone, the singer/songwriter returns with collaborator Robert Tepper—yep, the same guy with whom he wrote "Night." "I Need a Miracle" is clearly a post-Sept. 11 anthem of hope and perseverance, and the midtempo showcases the edgy vocalist delivering an emotive performance—think a slightly more mellow Joe Cocker. But the real appeal for many AC stations is the "tribute" version of the song, which contains numerous statements of overt patriotism from "random" Americans. It's a tried-and-true formula that has worked before—remember Dennis DeYoung's "Desert Moon"?—and while it may be perceived as pretty cheesy at points (particularly with teary, melodramatic statements like, "We may not even be here tomorrow" and "We're Americans and nothing's going to get us down"), the song certainly works hard to tug at the heartstrings—and at what better time, with the first anniversary of our nation's greatest tragedy a mere month away. Almost four dozen AC outlets are believers in the song in its *first* week out—that's rare for the format—so this record is already garnering major attention. Look for Mardones to release the full-length *A Journey Through Time* Sept. 17. Contact 718-384-9892.—**CT**

NATIVE AMERICAN MUSIC

T H E B I L L B O A R D S P O T L I G H T

The economic and technical travails of the mainstream music industry have triggered only faint repercussions in the thriving niche market of Native American music, according to several leaders in this small but vital field. In marked contrast to the uncertainty, instability and general retrenchment that has swept the business in the last year, labels dedicated to the diverse and eclectic artistry that has gathered under the indigenous-music banner have by and large maintained their audience and even expanded in some key stylistic arenas.

The continuing battle over intellectual-property rights and copyright protection has, however, not left Native American music completely unscathed. While the widespread practice of illegal downloads has so far left the bottom lines of the major players essentially intact, a growing bootlegging trend, especially on the reservations, signals a troubling new trend.

"We've been tracking counterfeiting on Navajo reservations in the Southwest for some time," asserts Tom Bee, founder of Albuquerque-based Sound of America Records (SOAR), one of the most innovative and influential purveyors of Native American music. "Mostly, it seems to be traditional titles that are copied and then sold to tourists at cut-rate prices. While the economic incentive for young people on the reservations is certainly understandable, our business doesn't operate on a large enough margin to tolerate this infringement. It's hurting the legitimate artists and the whole cause of indigenous music, and I think the only way it's going to stop is through some kind of federal intervention."

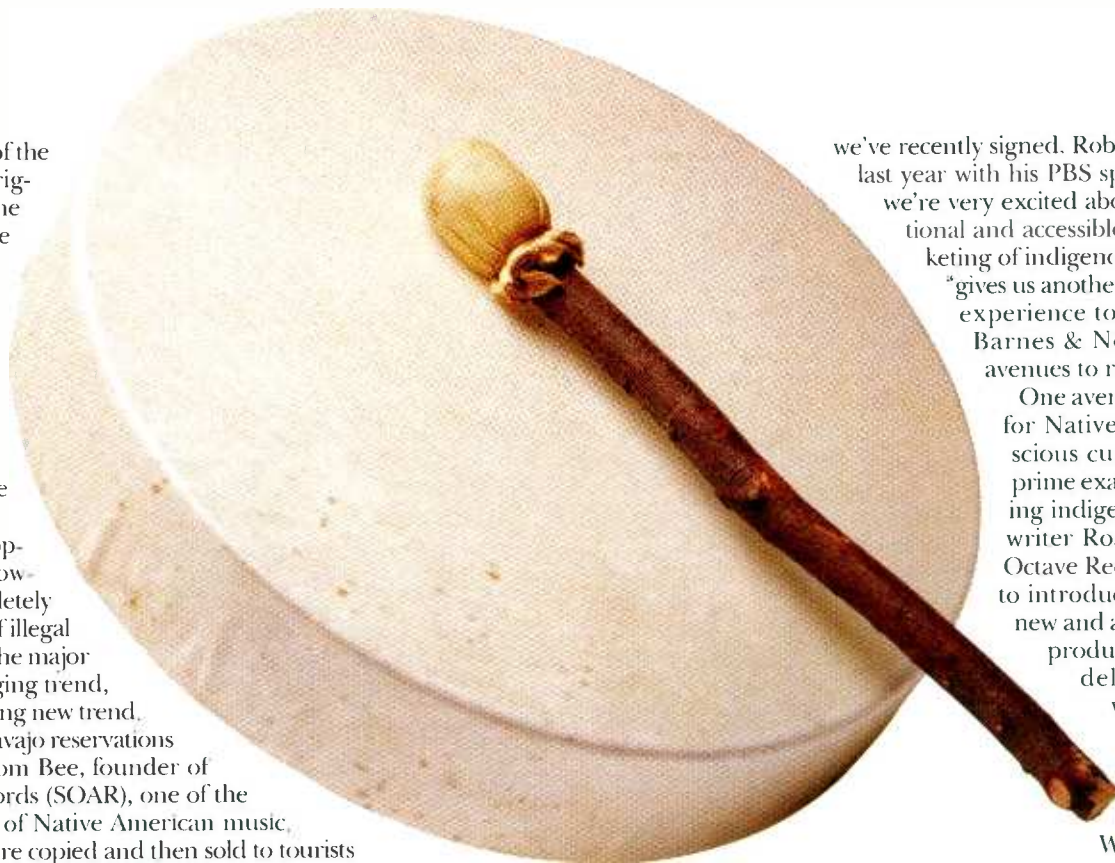
THE PROBLEM WITH PIRATED PRODUCT

Robert Doyle, president of Phoenix's Canyon Records, home to last year's Native American Grammy winners Verdell Primeaux and Johnny Mike, also sees inroads by reservation-based bootleggers on the company's Native American product. "We've seen some of our product copied by CD-R and sold for \$4 at flea markets and garage sales," Doyle remarks. "It's got to stop, but, of course, in a market as specialized as ours, it's difficult to get the proper agencies motivated."

Has pirating and the plague of free music downloading had an impact on Canyon's P&L? "It's hard to quantify," Doyle admits. "Our regular customers are generally an older demographic than the ones engaged in these activities. They want the real CDs, not something burned in a basement. Having said that, however, our distributors have remarked on a falling off of sales this summer, which is usually our strongest season. We're doing our best to determine whether this is indeed a result of illegal copies being manufactured on the reservation."

While counterfeiting certainly has the potential to sink a specialty market like Native American music, most executives agree that their audience doesn't fit the pirating profile. "A large portion of our sales occur in niche retail outlets, national parks and museum gift shops," observes James Marienthal, president of the Boulder, Colo.-based Silver Wave Records. "These folks are looking for a souvenir of their visit, not cheap, poor-quality music, which often doesn't even have the original artwork and liner notes."

Far from fretting over the possibility of lost revenue and copyright infringement, Marienthal, like most other indigenous music entrepreneurs, has focused his attention on creating a widely diverse artist roster and production schedule to reflect the extraordinary range of styles that has come to characterize the genre. At the same time, the industry is actively seeking marketing and promotion opportunities, which promise to take the burgeoning music to a whole new audience. "We had great success recently with *Bears*, the soundtrack to the IMAX film that we put together in partnership with the National Wildlife Federation," Marienthal explains. "We're currently preparing a follow-up release, called *Wolves*. In addition, we're releasing a new album by singer-songwriter Robert Mirabal, who



we've recently signed. Robert had a breakthrough performance last year with his PBS special, *Music From a Painted Cave*, and we're very excited about the prospect of taking this exceptional and accessible artist to the next level." Cross-marketing of indigenous product, according to Marienthal, "gives us another way to tell our story. From the IMAX experience to the listening posts at Borders and Barnes & Noble, we're exploring a lot of new avenues to reach a larger audience."

One avenue that has yielded impressive results for Native American labels has been the conscious cultivation of contemporary artists. A prime example of the new creative spirit informing indigenous music is Cherokee vocalist-songwriter Rose Moore, whose upcoming Higher Octave Records debut, *Spirit of Silence*, promises to introduce this "Native American Enya" to a new and appreciative audience. The album was produced by German studio wiz Claus Zundel (aka The Brave) who previously worked with Moore on the platinum-selling *Sacred Spirit*.

At Canyon Records, for example, an established reputation for the staple of the traditional market. Pow Wow recordings, has not stopped Steven

Butler, just named to a new A&R position, from seeking out distinctly modern variations on the indigenous theme. Among Canyon's latest signings are the Alaska-based rock group Medicine Dream and Blackfire, a Navajo alternative-punk outfit whose independently released album, *One Nation Under*, has just been picked up by Canyon for wider distribution.

NEW RELEASES ON THE WAY

At SOAR, Bee continues his relentless search for the best and brightest young artists in the genre. "People have yet to fully grasp the diversity that is represented in Native American music," the outspoken former musician enthuses. "We need to show respect for our heritage. This is not just about the old ways. There's too much exciting new music being made to try and narrow it down into one or another category. There's a Native American expression for every sound out there today, and, combined with our own music, it makes for a very dynamic scene."

As proof, Bee offers up a potpourri of new and upcoming SOAR releases that highlight the depth and range of the genre. From *Music Is the Medicine*, the new album from Mohawk guitarist Derek Miller, a former collaborator with famed producer Daniel Lanois, to Red Heart, a smooth-jazz duo of Navajo lineage, whose new release, *Sacred Season*, blends saxophone and

native flute into a beguiling blend of holiday favorites, it's obvious that indigenous sounds span a full stylistic gamut. "We've got an album on tap from a Cree folk-rock band called Chester Knight & The Wind," Bee continues, "and an inspirational album called *Faith in the House*, with classical guitarist Abraham Marcor and saxophonist Vincent Redhouse, from a well-known family of Native American jazz performers."

Bee also has a special attachment to a live album from the vintage Native American rock band XIT, formed in 1970 and signed to Motown, with the record executive himself as part of the lineup. "We're putting out a concert album called *Without Reservation*," Bee explains, "which has a lot of our old material cut live in Minnesota. We're also releasing a documentary about the band, which was really one of the very first Native American rock groups, narrated by the actor Floyd Redcrow Westerman."

Interest in the roots of Native American rock and country sounds has prompted the release of a CD by another intriguing heritage artist, this time on feisty Ethereal Music imprimatur. "We are in the process of putting together a tribute to Buddy Redbow," reveals Tai Darnell, president of the Colorado-based World Music label. "Buddy was a Lakota Sioux

Continued on page 26

Holding Steady In A Time Of Much Expansion And Uncertainty

BY DAVIN SEAY

Increased Exposure

The Genre Is Gaining Ground On The Touring Circuit While Trying To Find More Room In Retail Bins

BY CATHERINE APPLEFELD OLSON

Native American music continues to beat a path to the mainstream retail and performance markets, while holding its own through the cloud of uncertainty that hangs over the general music industry.

A wave of unprecedented public recognition—via the now four-year-old Native American Music Awards, renewed interest from Hollywood and, most saliently, the establishment of a Native American Grammy category—has brought the genre increased attention and, at the same time, magnified some of the music's longstanding growing pains.

"As a category, Native American music has gotten a lot of recognition in the last few years in the mainstream, and there have been a number of artists and labels who've jumped on the bandwagon and released a lot of product," says James Marienthal, president of Boulder, Colo.-based Silver Wave Records. "We have to be careful not to saturate the market. It is more important than ever to put out quality music. If a label has a new artist, they need to have a plan of how to break that artist."

GETTING IN A BIN

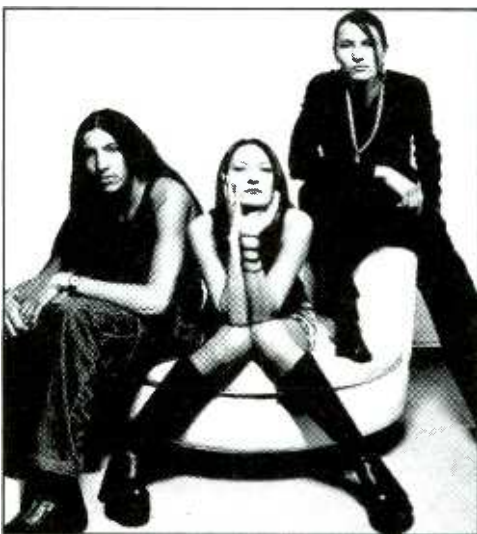
Indeed, even in a time of increased exposure, an industry-wide answer to the question of just what constitutes Native American music and how it should be categorized at mainstream retail remains elusive. The majority of sales for the category still derive from such niche markets as powwow vendors, gift shops and direct sales.

"Some retailers are very enlightened," says Robert Doyle, president of Phoenix-based Canyon Records. "There are some Virgin stores, for example, that have gone out of their way to create special sections. In other stores, you have to go to 'Miscellaneous' to find Native American music because the manager just did not want to bother with it."

Ironically, some of the very stores that are giving the music its due on the shelf are short-chang-

ing it through lack of knowledge or haste.

"A lot of records that aren't Native American end up in the Native American bin because of their graphics or something like that. And if there are titles there that shouldn't be there, it takes away space from the music that really should be there," says Tom



Robert Mirabal (top), and Blackfire

Bee, president of the Albuquerque-based SOAR Corp. record label and SOAR Distribution Ltd.

Bee and others also note retailers' stone-etched mindset that all music from a Native American band must be traditional Native American music, despite the fact that there are a growing number

of acts branching solidly into other genres. SOAR, for example, distributes music from Native American bands across the board, in terms of genre, ranging from rock to hip-hop, jazz to new age.

"All people hear is that the artist is on SOAR, so they assume it is [traditional] Native American music, when it is really straight-ahead rock or hip-hop," Bee says, noting as an example recent signee Derrick Miller. "That music should be in the rock section, but we are having trouble getting stores to bring it in at all."

Not surprisingly, best-sellers at mainstream retail accounts tend to be crossover artists such as Robert Mirabal and R. Carlos Nakai or compilations of songs that meld traditional and contemporary elements. This trend toward contemporary is common across many world-music genres, according to Aaron Dysart, music buyer for the 145-store Hastings chain. Hastings racks Native American music as a subcategory of world music, with its own bin card, in most stores.

"It's the Native American music where they mix electronic and traditional elements that has really done well and continues to do well for us," Dysart says. "It is more contemporary, and it's easier to get a broader audience for it."

Dysart says powwow music is also growing in popularity, although he notes it is difficult to establish firm trends in the genre. "In our markets, a lot of people are not sure exactly which kind of world music they are interested in, so they are just experimenting with what they are buying," he says. "The buying trends are really random."

Given that a consumer might literally stumble on to a Native American album, there are those in the industry who believe that not having the music in a specifically designated section can be a plus.

"We've found the path of least resistance with [traditional] retail

Continued on page 32

HOLDING STEADY

Continued from page 25

country singer who died seven years ago without every really getting his due. He had a tremendous influence on a lot of country artists in the '70s and '80s, but, because of the controversial nature of his music, dealing with native issues, he never found the audience he deserved." This tribute, with participating artists still to be named, is tentatively set for release next summer.

FINDING BALANCE

Another evocative and original musical concept anchored to the rich history of indigenous music is *Sounds of Discovery*, tracing the legendary Lewis & Clark expedition in songs of the period and released by Makoché Records of Bismarck, N.D. "We researched the expedition from a musical point of view," explains David Swenson, Makoché CEO and the project's producer. "In the process, we discovered that they had a fiddler along. The pennywhistle was also a popular instrument back then, so that's what we used, recording the tracks on location along the expedition's route."

Makoché, home to such respected native artists as Joseph Fire Crow, Annie Humphrey and Andrew Vasquez, has also joined forces with best-selling Sioux author Joseph Marshall III on a music and spoken-word rendition of his recent book *The Lakota Way*, with accompaniment by flutist Keith Bear and others.

To a large extent, the Native American music business has achieved an admirable balance between discovering and promoting contemporary artists and maintaining its vital cultural mandate to champion traditional music. One of the standouts in the latter category is Indian House Records of Taos, N.M., owned and operated by Tony Isaacs. "Our job is to keep alive the music of indigenous people," he explains. "We leave the modern stuff to others."

Underscoring his contention, Isaacs points to a raft of recent releases by his company, together comprising a virtual compendium of modern powwow practitioners. "We've got two great releases by the Canadian groups Big Bear and Mountain Soul," he continues, "as well as the Crow group, Mandaree and Yellow Hammer from Oklahoma. We've also just released the first of four volumes of *Kiowa Peyote Songs*." The market for traditional music is, Isaacs reveals, becoming increasingly crowded. "A few years ago, there were a handful of companies doing what we do. Now, you can hardly keep up with the new arrivals in the field."

Yet, even such mainstays as powwow recordings, often done on site with minimal recording equipment, is undergoing something of a transformation within Native American

realms. "We've just finished a new album by the Grammy-nominated group Black Eagle," reveals Bee. "We've really set some new standards for sound this time. It's cut in the studio with state-of-the-art equipment and a lot of special audio effects." Bee makes no apology for tinkering at the margins of tradition. "We want to get this music heard," he insists. "Audiences today are more sophisticated. They're not going to be satisfied with the field recordings of yesterday. You've got to bring something new to the table."

Good to his word, Bee singles out his rap and hip-hop subsidiary, Urban Skins, as well as his new-age imprint, Visions & Rhythms, as proof of a forward-looking policy toward new indigenous expressions in music.

Studio craft does indeed bring new dimensions to a sound that, for too long, was relegated to specialized ethnic audiences. "I'm more optimistic about the health of this company now than any other time since I founded it," asserts Makoché's Swenson. The reason? "We're operating the only state-of-the-art studio in this region of the country. We've gotten a lot of business from local bands, as well as



Tom Bee

soundtrack work from documentary producers like Ken Burns. There is nothing like us between the Mississippi and the Rockies, and that gives us a unique profile when it comes to attracting quality talent."

It is, as always, the intangibles that keep the business both interesting and occasionally disconcerting. "We were hurt a lot when Valley Entertainment went under," Swenson continues. "They handled a good 30% of our distribution, and we've really had to scramble to find another way to get our product out there."

Regardless of the challenges represented by a rapidly transforming business climate—from pirating and downloading to distribution challenges and the constant search to stay on top of the taste of its small but sophisticated audience—Native American music continues to thrive, blazing new creative trails that reach both back and forward into a rich and continuing musical legacy. ■

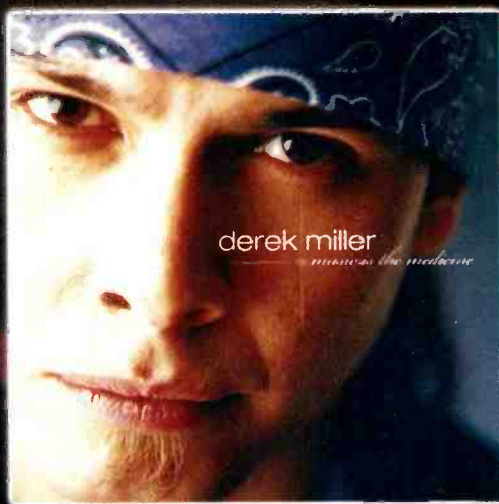


SOAR



SOUND OF AMERICA RECORDS

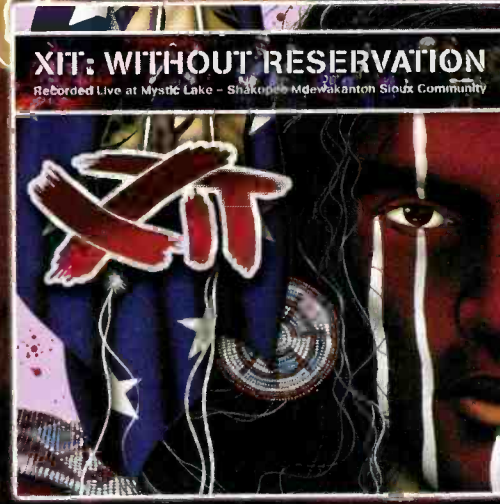
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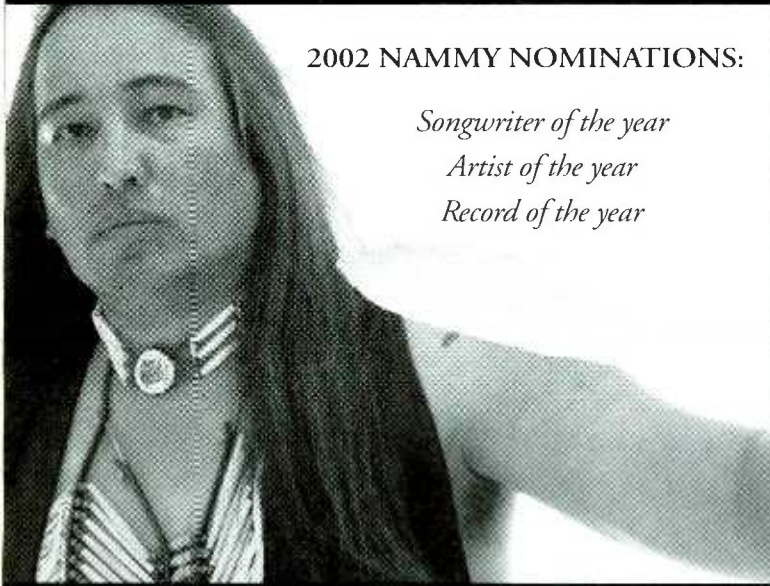
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NATIVE AMERICAN MUSIC

INCREASED EXPOSURE

Continued from page 26

to be that of featuring the spiritual aspects of the music and putting it alongside world and new age," says Sharon Sherman, president of Redway, Calif.-based EarthBeat! Records, which releases compilations of licensed Native American music under its *Tribal* series. "We think these sections are where we can introduce it to a consumer who might not be shopping for a Native American product per se but is looking for something spiritually uplifting."

PUNK TO POWWOW

Performance opportunities for Native American acts are as varied as the music they represent. The primary vehicles today are festivals, college campuses, casinos and the powwow circuit.

"The powwow really almost has its own top-40 song chart," Canyon's Doyle says. "All the groups come out with new songs, and the [attendees] just have to have them."

A sign of the popularity of performance music is the birth of



R. Carlos Nakai

Gathering of Nations Records, which came on to the scene last year. The label is an offshoot of the 19-year-old nonprofit Gathering of Nations that records and sells music from the powwows GON promotes. Its second compilation, *Powwow Magic!*, is currently in stores.

As with many non-mainstream musical genres, Native American is breaking down barriers one act at a time, as individual artists forge relationships in the mainstream.

Los Angeles-based label Red Nation's artist Redhawk was a regular during Ulithi Fair dates in the late '90s and has opened for such acts as Kris Kristofferson, Tin Machine and Stevie Wonder. Artists such as Redhawk, John Trudell and others have logged studio time with well-known producers like the Temptations' Ron Tyson and Jackson Browne.

Other acts are beginning to get club dates in major cities based on their own merit. Recent Canyon signee Blackfire, an alternative-punk band, for example, just completed a traditional club tour in Europe.

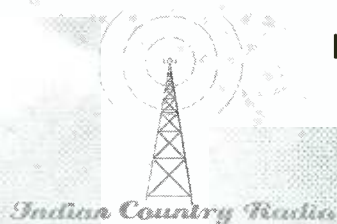
"It is unusual to send a band on the road for that kind of tour," Doyle says. "It had more to do with the connections they've had over the years. If the artist has developed lines of communication with mainstream artists or talent agencies, they might appear in a bigger festival."

Another key performance/marketing outlet for Native American music is television appearances—PBS, QVC and anything in between—that help build awareness. The small screen turned the

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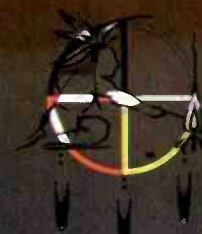


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NATIVE AMERICAN MUSIC

INCREASED EXPOSURE

Continued from page 32

tide for Mirabal, whose *Music From a Painted Cave* special spawned an extensive tour, during which he performed with a full orchestra.

Hollywood is also beckoning Native American music to support a growing number of films about Native Americans. Among the current productions are ABC/Hallmark Entertainment's eight-hour miniseries *Dreamkeeper*, PBS' *Skinwalkers*, the Walt Disney's family feature *Hidalgo* and a live-action rendition of *Peter Pan*, in preproduction from Revolution/Universal/Columbia.

"Hollywood has an extraordinary interest in Native American people and our stories," says Natalie Noel, a Los Angeles-based Native American journalist and filmmaker. "Opportunities for all types of Native American music—traditional, powwow, flute song, pop, new age and other contemporary sounds—are expansive."

In an unprecedented move, SOAR's Bee and Canyon's Doyle each recently agreed to donate two songs to the upcoming short film *Last Stand*, the story of a

Lakota boy who befriends a cavalry soldier in the aftermath of the battle of Little Big Horn. The SOAR music, two Lakota songs by Earl Bullhead, will be performed by the actors in the film. The Canyon songs, traditional Cheyenne music from the '50s, will be featured on the soundtrack.

As it stretches into the mainstream, Native American music now has to weather the economic storm that has permeated all aspects of the mainstream music business.

"We are in very good shape, but we can see signs of the uncertainty in the mainstream buying patterns," says Doyle. "[Retailers] will take something in for a couple of months and then send it back, or they just won't buy a new record because the atmosphere is so unclear."

Hastings' Dysart concurs. "Everything shrunk for a while after Sept. 11, but things are looking up and we have plans to expand again," he says. "Native American has not taken a harder hit than any of the other categories. It is doing pretty well for us." ■

LABEL GUIDE

Continued from page 30

A&R Focus: Traditional and contemporary music

Artists: Joanne Shenandoah, Karen Therese, Earth Trybe, Bill Miller

Recent Releases: *Spirit Rain* (Bill Miller)

RdA MUSIC

Founded: 1993

Location: Malibu, Calif.

President: Albert Stern

Web Site: www.rdamusic.com

A&R Focus: Traditional and contemporary Native American tribal music

Artists: Russell Means, Albert Stern

Recent Releases: *Spirit of the Nations* (Russell Means, various artists)

RED NATION RECORDS

Founded: 2001

Location: Los Angeles

President: Joanelle Romero

Web Site: www.rednation.com

A&R Focus: Traditional and contemporary Native American music

Artists: Redhawk

Recent Releases: *Red Nation Celebration Live* (Various artists), *Come & Get Your Love Boy* (Redhawk)

SILVER WAVE RECORDS

Founded: 1986

Location: Boulder, Colo.

President: James Marienthal

Web Site: www.silverwave.com

A&R Focus: Catalog is contemporary, all new releases are contemporary Native American

Artists: Robert Mirabal, Joanne Shenandoah, Mary Youngblood, Alice Gomez

Recent Releases: *Peace and Power—The Best of Joanne Shenandoah*

THE SOAR CORP/SOAR DISTRIBUTION LTD.

Founded: 1989

Location: Albuquerque, N.M.

President: Tom Bee

Web Site: www.soundofamerica.com

A&R Focus: Traditional and contemporary Native American music, rock, reggae, jazz, hip-hop

Artists: Brulé, Natay, R. Carlos Nakai, Little Eagle Jr., John Trudell, XIT, Cathedral Lake Singers

Recent Releases: *Honoring the Creator* (Black Lodge Singers), *Passion Spirit* (Nicole)

SUNSHINE RECORDING STUDIOS

Founded: 1977

Location: Winnipeg, Canada

President: Ness Michaels

Web Site: www.sunshinerecords.com

A&R Focus: Traditional aboriginal, western, gospel, contemporary

Artists: Eyabay Singers, Ernest Monias, Robbie Brass, Jody Gaskin

Recent Releases: *World's Best Fancy Dance Songs* (various artists), *Logan Alexis—Vol. 1* (Hand Drum Lead Singers), *Northern Legends* (various artists)

SWEET GRASS RECORDS

Founded: 1993

Location: Saskatoon, Canada

President: Ted Whitecalf

Web Site: www.sweetgrassrecords.com

A&R Focus: Traditional music

Artists: Red Bull Singers, Stoney Park Soners, Buffalo Lake, Aboriginal Women's Voices

Recent Releases: *Delia & The Washewitch Boys*, *Round Dance* (Spirit Whistle)

TALKING TACO

Founded: 1988

Location: San Antonio, Texas

President: Ben King

Web Site: www.talkingtaco.com

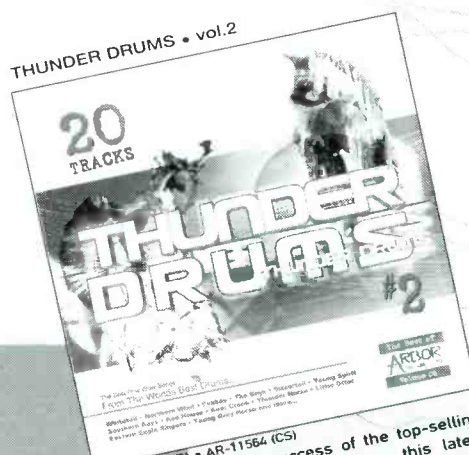
A&R Focus: Contemporary music

Artists: Tribal Drums, Peter "Wyoming" Bender, Mesa Music Consort, Savae

Recent Releases: *Turquoise Visions* (Anhinga), *Healers of the Flute* (Kaliga), *Eagle's Prayer* (various artists) ■


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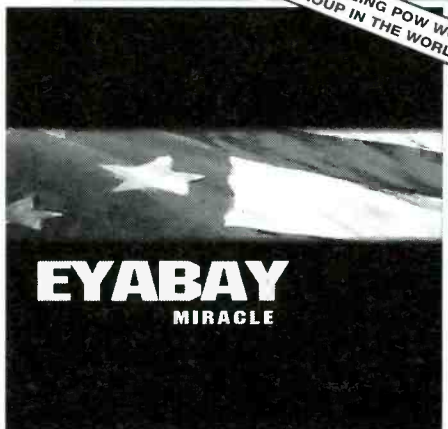
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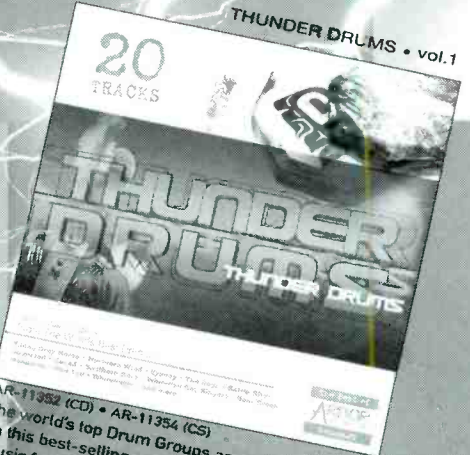
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Round Dance Songs_vol.2



Stick Game Songs_vol.1



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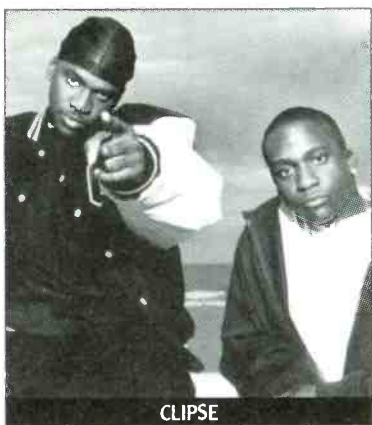
R&B/HIP-HOP

Words & Deeds™



by Rashaun Hall

FINE 'GRIND': When Pharrell Williams of the Neptunes spoke to me a few months back about the launch of their label, Star Trak, he had high praise for all of its artists (*Billboard*, Feb. 23). That's pretty standard for a label executive, but Williams has put his money where his mouth is with **Clipse**. The brotherly duo of **Pusha T** and **Malice** recently made its debut with *Lord Willin'* (Star Trak/Arista). Released Aug. 20, the 15-track set is the culmination of a long relationship between the pair and its producers.



CLIPSE

"My brother was known around town for rhyming," the younger Pusha T says of the duo's Virginia Beach, Va., origins. "Pharrell and Chad [Hugo of the Neptunes] have always been into the production situation. Pharrell and I were hanging real tight, and we just all came together. It was just my brother, at first, doing songs with Pharrell and Chad in Chad's attic. We also had a girl, **Tracy**, who was rhyming with us. One day, there was this one real hot track that everyone was feeling so much that I just decided to start rhyming. I started writing that day. Pharrell was feeling it and suggested that we be a group from there on out."

The duo soon landed a deal with Elektra and released two singles, "Got Caught Dealing" and "The Funeral."

"We had the video and everything, but Elektra had a different agenda than we did," Malice says. "We opted to get off [the label], because they wanted to push our album back. We didn't get dropped. [Elektra chairman/CEO] Sylvia Rhone let us go. It didn't get bloody or anything, and we've just been grinding ever since. Now, we have a home at Star Trak/Arista."

As the Neptunes' debut act, there is obviously a lot riding on *Lord Willin'*, but that doesn't seem to bother the brothers. "We just wanted to make sure that what we did was totally left and different from everything that they were known for doing," Pusha T says. "For example, we picked all the beats. These beats were special. We made sure that

we had a totally different spin from everything that is out there right now. We knew that people would give us a lot of flack, because we're with the hottest producers by far right now.

"People may think that that's our advantage, but they can't really say that once you make them change up the sound, hence 'Grindin','" he adds of the lead single, which is currently No. 12 on the Hot Rap Tracks chart. "Nobody knew that was going to be a smash. It was a sleeper. We took a chance with the song. There were a lot of questions as to whether radio would take it because of the sound and lack of hook. We opted to take the other route, and it's worked for us."

Malice agrees. "It was a slow grind. At first, a lot of people didn't get it or understand it. It started to catch on once we did the video. Now, when we're out here doing the shows, the response from the crowd is crazy. You can tell who's really grindin'! Once again, the streets have spoken."

The streets may soon be speaking again in Clipse's favor, as it recently released its second single, "When the Last Time." It also recently wrapped the *Grindin'* tour with Arista labelmates **Youngbloodz**, **Midwikid**, **Rob Jackson**, and **Lady May**.

INTOXICATED MUSIC: With Jay-Z and the Roc-a-Fella family getting into the vodka business via their recent purchase of Armadale Vodka, it only makes sense that Grey Goose Vodka would want to get into the rap game. Following a number of unsolicited advertisements from rappers, the Cognac, France-based vodka brand has teamed with **James McMillan's** Make Millions Management and Clear Channel Entertainment to organize the first annual Grey Goose Vodka Music tour. The 20-city tour will kick off Sept. 17 in New York and feature **Bone Thugs-N-Harmony**, **Lady May**, indie act **Now City**, **Lil' Jon & the Eastside Boyz**, and Make Millions Management act **8 Ball & MJG**.

MIAMI VICES: As I wrap up this column, I am still recovering from our R&B/Hip-Hop Conference & Awards in Miami. The three-day event, held in association with sponsors American Urban Radio Networks and Heineken, was a success on so many levels. I want to thank all the participants who supported this event. A special thank-you to **Jeff Sledge**, **Matt Kahane**, **Jerome Hipps**, **Michael McArthur**, **Mike City**, **Bryan-Michael Cox**, and **Bink!**, who held me down on the "A&R: What Really Happens After Signing the Dotted Line?" panel.

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON
1	1	Dilemma NELLY FEAT. KELLY ROWLAND (FD REEL/UNIVERSAL)	2 Wks At No. 1	26	43	Dontchange MUSIQ (DEF SOUL/JMG)	63	63	34	Relax Your Mind BOYZ II MEN FEAT. FAITH EVANS (ARISTA)	57
2	2	Hot In Herre NELLY (FD REEL/UNIVERSAL)		27	40	Luv U Better LL COOL J (DEF JAM/JMG)	72	57	7	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	72
3	3	Nothin' N.O.R.E. (DEF JAM/JMG)		28	28	In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	47	72	2	When The Last Time CLIPSE (STAR TRACK/ARISTA)	47
4	6	Move B***h LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG)		29	22	Burnin' Up FAITH EVANS (BAD BOY/ARISTA)	54	47	17	Without Me EMINEM (WEBE/AFTERMATH/INTERSCOPE)	54
5	5	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)		30	30	Anything JAHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	58	54	13	In The Morning MARY MARY (COLUMBIA)	58
6	4	Just A Friend 2002 MARIO (J)		31	24	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)	55	58	4	Funny GERALD LEVERT (ELEKTRA/EEG)	55
7	9	Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)		32	29	Foolish ASHANTI (MURDER INC./A&M/JMG)	44	55	6	Don't Say No, Just Say Yes AVANT (MAGIC JOHNSON/MCA)	44
8	8	Happy ASHANTI (MURDER INC./A&M/JMG)		33	34	Po' Folks NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	56	44	17	My Neck, My Back KHIA FEAT. DSD (DIRTY DOWNS/ARTEMIS)	56
9	7	Down 4 U IRY GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/JMG)		34	31	U Don't Have To Call USHER (ARISTA)	53	56	8	I Do (Wanna Get Close To You) 3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)	53
10	12	Good Times STYLES (RUFF RYDERS/INTERSCOPE)		35	27	Way Of Life LIL WAYNE (CASH MONEY/UNIVERSAL)	60	53	17	Basketball LIL BOW WOW (SO SO DEF/COLUMBIA)	60
11	10	Why Don't We Fall In Love AMERIE (RISE/COLUMBIA)		36	35	Feel It Boy BEENIE MAN FEAT. JANET (VP/IRGIN)	70	60	1	My Dad's Gone Crazy EMINEM FEAT. HAILIE JADE (WEBE/AFTERMATH/INTERSCOPE)	70
12	11	halfcrazy MUSIQ (DEF SOUL/JMG)		37	36	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)	75	70	1	Braid My Hair MARIO (J)	75
13	14	Stingy GINUWINE (EPIC)		38	33	Tainted SLUM VILLAGE FEAT. DWELE (BARAK/CAPITOL)	65	75	1	The Streets WC FEAT. NATE DOGG (DEF JAM/JMG)	65
14	16	Two Wrongs WYCLEF JEAN FEAT. CLAUQUETTE ORTIZ (COLUMBIA)		39	41	One Man TANK (BLACKGROUND)	60	65	1	Get Up & Get It BONE THUGS-N-HARMONY FEAT. 3LW (RUTHLESS/EPIC)	60
15	21	I Care 4 U AALIYAH (BLACKGROUND)		40	42	Gimme The Light SEAN PAUL (BLACK SHADOW/W/ HARD/VP)	66	60	1	Keep Lovin' You DAVE HOLLISTER (MCA)	66
16	13	Grindin' CLIPSE (STAR TRACK/ARISTA)		41	51	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	61	66	1	The Pledge IRY GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/JMG)	61
17	18	Baby ASHANTI (MURDER INC./A&M/JMG)		42	38	What If A Woman JOE (JIVE)	64	61	1	Put Me Down DONELL JONES (UNTOUCHABLES/ARISTA)	64
18	15	Call Me TWEET (THE GOLD MIND/ELEKTRA/EEG)		43	39	All Eyes On Me MONICA (J)	68	64	1	Floetic FLOETRY (SOLJAZ/DREAMWORKS/INTERSCOPE)	68
19	19	Oh Boy CAM RON (ROC-A-FELLA/DEF JAM/JMG)		44	45	One On One KEITH SWEAT (ELEKTRA/EEG)	74	68	1	Ching, Ching MS. JADE (BEAT CLUB/INTERSCOPE)	74
20	17	Someone To Love You RUFF ENDS (EPIC)		45	49	The Truth TRUTH HURTS (AFTERMATH/INTERSCOPE)	61	74	1	Are We Cuttin' PASTOR TROY FEAT. MS. JADE (MADD SOCIETY/UNIVERSAL)	61
21	26	Trade It All FABOLOUS (EPIC)		46	46	Full Moon BRANDY (ATLANTIC)	61	61	1	Rock It MASTER P FEAT. WEEBIE & KRAZY (NEW NO LIMIT/UNIVERSAL)	61
22	23	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)		47	32	Heaven I Need A Hug R. KELLY (JIVE)	61	61	1	Focus JOE BUDDEN (SPIT/DEF JAM/JMG)	61
23	20	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)		48	62	Oh Yeah! BIG TYMERS (CASH MONEY/UNIVERSAL)	61	61	1	Can U Help Me USHER (ARISTA)	61
24	25	Cleanin' Out My Closet EMINEM (WEBE/AFTERMATH/INTERSCOPE)		49	50	Good Man RL (J)	61	61	1	Blue Jeans YASMEEN (MAGIC JOHNSON/MCA)	61
25	37	Hey Ma CAM RON (ROC-A-FELLA/DEF JAM/JMG)		50	52	On My Block SCARFACE (DEF JAM SOUTH/JMG)	61	61	1	By Myself YOUNG TWINS FEAT. MR. BALL (COLLAR/KIN THE PAINT/GOCHI)	61

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THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON
1	1	Two Wrongs WYCLEF JEAN FEAT. CLAUQUETTE ORTIZ (COLUMBIA)	5 Wks At No. 1	26	19	Way Of Life LIL WAYNE (CASH MONEY/UNIVERSAL)	64	51	64	U Don't Have To Call USHER (ARISTA)	41
2	2	Sex, Money, & Music ABOVE THE LAW (WESTWORLD)		27	15	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	41	52	41	Oh Boy/The Roc (Just Fire) CAM RON (ROC-A-FELLA/DEF JAM/JMG)	41
3	4	Mother RAY CHARLES (IE-NATE/CROSS OVER)		28	—	Big Big KAGE FEAT. TEMPEST (ROC/WILDA/DRPHEUS)	43	53	—	Chillin' In Your Benz EXHALE (REAL DEAL/DRPHEUS)	43
4	3	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)		29	32	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)	43	54	43	Call Me TWEET (THE GOLD MIND/ELEKTRA/EEG)	43
5	8	Blue Jeans YASMEEN (MAGIC JOHNSON/MCA)		30	23	Tainted SLUM VILLAGE FEAT. DWELE (BARAK/CAPITOL)	43	55	—	One Mic NAS (LIL WIL/COLUMBIA)	43
6	26	Luv U Better LL COOL J (DEF JAM/JMG)		31	28	I Do (Wanna Get Close To You) 3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)	43	56	34	Dansin Wit Wolvez STRIKINE (FADE/ECMD)	43
7	10	When The Last Time CLIPSE (STAR TRACK/ARISTA)		32	—	Tonight I'm Gonna Let Go STYLENA JOHNSON (JIVE)	43	57	24	Ballin' Boy NO GOOD (ARTISTDIRECT)	43
8	5	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)		33	22	Day + Night ISYSS FEAT. JADAKISS (ARISTA)	43	58	—	Ghetto Millionaire DEM GHETTO PLAYAZ (GEEP END)	43
9	6	Grindin' CLIPSE (STAR TRACK/ARISTA)		34	25	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	43	59	58	Big Poppa/Warmin' THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	43
10	17	Throw It Up ILICIT BIZNEZ FEAT. CDD CDO CAL (FELONIOUS)		35	38	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)	43	60	—	Full Moon BRANDY (ATLANTIC)	43
11	12	Hot In Herre (Vinyl) NELLY (FD REEL/UNIVERSAL)		36	40	Whoa Now B. RICH (ATLANTIC)	43	61	52	Girlfriend N SYNC FEAT. NELLY (JIVE)	43
12	11	Crawl To Me KEM (MACK DAWG)		37	21	Who Wants This? SMILEZ & SOUTHSTAR (ARTISTDIRECT)	43	62	49	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	43
13	20	Just A Friend 2002 MARIO (J)		38	—	Hey Ma CAM RON (ROC-A-FELLA/DEF JAM/JMG)	43	63	—	The Streets WC FEAT. NATE DOGG (DEF JAM/JMG)	43
14	14	My Dogs CHUCK-N-BLDD (FOREALAH JAMZ)		39	—	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	43	64	—	Just A Friend BIZ MARKIE (COLLID CHILLIN' WARNER BROS.)	43
15	7	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)		40	37	All Eyes On Me MONICA (J)	43	65	46	Holla At A Playa JIM CROW (ORCA/SCARECROW/INTERSCOPE)	43
16	18	Slow Dance LOU MUGSLEY (JENSTAR)		41	31	In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	43	66	48	No Panties TRINA FEAT. TWEET (SLIP-N-SLIDE/ATLANTIC)	43
17	13	Move B***h LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG)		42	33	Happy ASHANTI (MURDER INC./A&M/JMG)	43	67	—	Growing Pains (Do It Again) DISTURBING THE PEACE (DISTURBING THE PEACE/DEF JAM SOUTH/JMG)	43
18	9	Why Don't We Fall In Love AMERIE (RISE/COLUMBIA)		43	36	Are We Cuttin' PASTOR TROY FEAT. MS. JADE (MADD SOCIETY/UNIVERSAL)	43	68	54	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	43
19	—	Over The Years GOOD BAD UGLY (PAPER DDWN)		44	45	Whatchulookinat WHITNEY HOUSTON (ARISTA)	43	69	63	Soldier's Heart R. KELLY (JIVE)	43
20	16	Nothin' N.O.R.E. (DEF JAM/JMG)		45	68	Young & Sexy LYRIC FEAT. LOON (J)	43	70	—	Hot In Herre (CD) NELLY (FD REEL/UNIVERSAL)	43
21	—	Oh Yeah! BIG TYMERS (CASH MONEY/UNIVERSAL)		46	—	Connected For Life MACK 10 (CASH MONEY/UNIVERSAL)	43	71	35	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)	43
22	29	Who U Rollin Wit? LIL TYKES FEAT. DON WON (MAMA'S BOY)		47	—	Live Big SACARIO (ELEKTRA/EEG)	43	72	72	Don't Mess With The Radio NIVEA (JIVE)	43
23	—	Give It To Me MAO LION FEAT. TOTAL (KILLAH PRIDE/DRPHEUS)		48	30	Gots To Be BIZ (EPIC)	43	73	51	Line 'Em Up FREEWAY FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF JAM/JMG)	43
24	50	Kick'n Ass SUPA NAT (IN DA HOLE/PYRAMID/DRPHEUS)		49	42	Guess Who's Back SCARFACE (DEF JAM SOUTH/JMG)	43	74	47	Po' Folks NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	43
25	27	Bigger Than Life C.3.0 (MAMA'S BOY)		50	67	Gimme The Light SEAN PAUL (BLACK SHADOW/W/ HARD/VP)	43	75	70	Relax Your Mind BOYZ II MEN FEAT. FAITH EVANS (ARISTA)	43

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Beat Box™

by Michael Paoletta



SUMMER BREEZE: Producer/DJ Miguel Migs is not one to mince words. "I don't come from dance music," he says. "I come from rock, reggae, and hip-hop. I slowly got into dance music around 1992. So I really don't know much about dance music that came before that."



Migs, who hails from Santa Cruz, Calif., and now resides in San Francisco, follows this statement with a few seconds of silence. "But," he continues, "I have a strong appreciation for music, especially soulful music."

In the early '90s, Migs was a member of Bay Area world beat/reggae/dub outfit **Zion Soundz**. After one too many inner conflicts, Migs says the group disbanded. By 1997, the multi-instrumentalist Migs (guitar, keyboards, percussion, bass) ventured into dance/electronic music. "And that's where I've put all my energies ever since."

One of his first productions, "Breakin' It Down" by alter ego **Petalpusher**, became the first release on seminal label Naked Music. Since then, Migs has recorded numerous tracks (of the sensual, soulful house kind) for some of the club community's most cherished labels—including Yoshitoshi Recordings and Talkin' Loud U.K.—as well as remixed for the likes of **Britney Spears** ("Stronger" and "I'm a Slave 4 U").

On Oct. 1, Naked Music/Astralwerks issues Migs' highly anticipated first proper artist album, *Colorful You*, which arrives on the heels of the Migs-mixed Naked/Astralwerks compilation *Nude Tempo*. Intertwining soulful house, reggae, and dub, as well as live instrumentation and computer-generated beats, *Colorful You* finds Migs effortlessly making room for his musical past in his very musical present.

"For me, it was very important for this album to flow," Migs offers. "But because I like a variety of tempos and

styles, it's that much more difficult to make something flow evenly. I just kept reminding myself that I wanted to make a soulful album. It's this quality, I believe, that gives the album a nice flow between all the tempo changes. I use a lot of the same elements from reggae and dub, with basslines and drums and percussion leading the way." For Migs, subtle melodies, basic chord progressions, and dub style breakdowns are key.

In addition to classic Migs recordings like "Breakin' It Down" and "Surrender"—both completely rewired here—*Colorful You* is home to such talented vocalists as labelmate **Lisa Shaw** (the breezy "Think It Over" and tech-tinged "Days of Color") and **Soulstice's Zoe Ellis** (the lovely "The One").

"This album isn't necessarily about the dancefloor," Migs notes. "It's more about music to listen to while relaxing. The club remixes can always come later. Like I said before, I just wanted to make a soulful record." Mission accomplished.

SEE YOU IN SEPTEMBER: U.S. fans of **Sunscreen** will be happy to know that Caroline-distributed Radikal Records is issuing the act's *Ten Mile Bank* album next month. The set, which streeted last year in the U.K. via Five AM/Inferno, features British singles "Catch," "Please Save Me," "Exodus," and "Coda."

Ten Mile Bank revels in buoyant melodies, swirling synth patterns, trance-laced rhythms, and the heavenly vocals of **Lucia Holm**. In fact, songs like "Catch" and "Who Will Love Me Now," if championed by one or two savvy radio programmers, could very well become dance-pop crossover smashes. Any PDs savvy enough?

COMPILATIONS TO GO: The following multi-artist collections deserve a spot in your collection: *Pure Chill Out* (Water Music/UTV/UMG), *Trip do Brasil 2.5* (Rythmix/Sony Music France), **Claude Challe's Nirvana Lounge 02** (Pschent France; distributed in the U.S. by Musicrama), *Spiritual Life Music* (Spiritual Life Music), **Joe Claussell's Music... A Reason to Celebrate** (BBE U.K.), **Ernie Lake's From the Hamptons to Ibiza** (EL/Koch), **Ellen Allien's Weiss** (BPitch Control Germany), **Tony Moran's Party Groove: Hotlanta** (Centaur), and **Cleveland Anderson's Club Soul Village Presents the Universal Sounds of House** (High on Rhythm U.K.).

Thievery Returns On Eighteenth St.

BY MICHAEL PAOLETTA

NEW YORK—Thievery Corporation masterminds Eric Hilton and Rob Garza create warm and soulful dance/electronic music. In fact, the duo's music actually feels like it was made by human beings, which isn't always the case on the electronic landscape.

"We're not big fans of cold, canned electronic music," Hilton says. "For Rob and I, that's like making music with the sounds that came with the gear you happen to be using. We want our music to sound as far from electronic as possible."

"Actually," Hilton continues, "the term 'electronic' works against the music, because people then think of the electronics behind the music and not the humans making the music. Yet electronic music can be very personal music."

Hilton and Garza—whose music is published by Garza e Hilton Musica, BMI, and administered by Bug Music—are purveyors of a personal, intimate sound. For proof, look no further than the duo's two studio recordings: 1996's *Sounds From the Thievery Hi-Fi* and 2000's *The Mirror Conspiracy*, which, according to Nielsen SoundScan, have sold 33,000 and 119,000 units, respectively.

On Oct. 1, the self-managed Thievery Corporation will continue this musical tradition with the arrival of the wickedly introspective and contemplative *The Richest Man in Babylon*. Like its predecessors, it arrives via the act's own label, the Washington, D.C.-based/Caroline-distributed Eighteenth Street Lounge (ESL) Music, named after the duo's Eighteenth Street Lounge nightclub in Washington, D.C. *The Richest Man in Babylon* has already been licensed to Sounds of Barclay in France and Shock in Australia. International releases are expected to coincide with the domestic release.

The collection features vocal con-

tributions from Icelandic singer Emiliana Torrini ("Heaven's Gonna Burn Your Eyes"), Persian/French chanteuse LouLou ("Omid [Hope]"), Cape Verdian vocalist Patrick de Santos ("Meu Destino [My Destiny]"), and Shinehead ("The State of the Union"), among others.



According to Garza, the recording process for the new album began in a very unfocused manner. "We had all these song 'sketches' but not much else," he offers. "As usual for us, we were dealing with different musical styles—and it's not easy to weave a variety of styles into one coherent recording."

Garza acknowledges that he and his musical partner like their albums to be listened to from beginning to end. "Because of this," he adds, "it becomes even more challenging to make all the musical pieces fit."

As on past Thievery Corporation albums, the musically rich *The Richest Man in Babylon* mirrors the duo's personal musical tastes: jazz, reggae-dub, hip-hop, cinematic excursions, and bossa nova. "We have the luxury of incorporating many elements into our music," Hilton explains. "In this way, we break the rules a bit."

Upon hearing this, ESL Music label manager Kalani Tifford smiles. "Their music has a richness, a fullness, an organic quality," Tifford notes. "Most electronic-based music is sterile- and bottled-sounding. Thievery's music is the antithesis to this. There is a definite energy in their music—coupled with a vibrancy that's not always present in contemporary electronic music."

Jason Bentley, who hosts the *Metropolis* show on KCRW Los Angeles and handles some programming chores at Los Angeles' commercial alternative giant KROQ, agrees, adding, "There's a global scope to their music that translates well. They seem to create music for an older demographic, yet younger club kids have definitely picked up on their sound."

Folks like Bentley, as well as programmers at college and commercial specialty radio, will receive *The Richest Man in Babylon* prior to its street date. Additionally, Tifford says selected stations will also receive the set's first single (the title track with a remix by Groove Corporation and an acoustic version by Thievery Corporation), which streets at the end of September.

The label's Web site (eslmusic.com) will begin selling the album—replete with a 52-page Neal Ashby-designed CD booklet, containing photography by Hector Emanuel, Bill Crandall, and Daniel Cima—two weeks before its commercial release. Additionally, limited-edition prints of the CD booklet's artwork will be available for sale on the site.

Fans of Thievery Corporation can expect a European tour to commence Oct. 4 in Paris, followed by a North American trek kicking off Oct. 30 in Vancouver. Seth Hurwitz, based in Washington, D.C., handles all bookings.

• **M-Factor**, "Mother" (Serious/MCA single). Since its arrival earlier this summer in the U.K., the wickedly infectious "Mother" has been championed by many international DJs, including **Pete Tong**, **Seb Fontaine**, and **Judge Jules**. For its stateside appearance, the synth-happy, disco-rock jam—with vocals by **Steve Edwards**—includes remixes by **Steve Gibbs** and **Dirty Vegas**. FYI: M-Factor is the latest alias for the team of **Julian Jonah & Danny Harrison**, who have delivered tracks under various monikers, including **187 Lockdown** and **Nush**.

• **Jiva**, "Love Chooses Lovers" (Giant Step single). Jiva follows up its underground club hit "Stars" with the jazzy "Love Chooses Lovers." While the beach-ready Soul Sessions

The Beat Box Hot Plate

Original version is included, broken-beat and nu-jazz enthusiasts are advised to investigate the Heart Chakra mix. Reconstructed by **Tauriva** (aka **DJ Injex & Khari Simmons**), it signals the magic that could have resulted had **Pal Joey** produced **Sergio Mendes & Brasil '66** back in the day.

• **Morcheeba**, "Otherwise" (Reprise single). Laid-back in its original album version, "Otherwise" is anything but when injected with **Murk** muscle. Florida's **Oscar G. & Ralph Falcon**, known as **Murk** and **Funky Green Dogs**, infuse the track with tribal percussion and bombastic synth stabs.

Conversely, **Lone Insiders'** Early Dawn Session mix is blissfully chilled. In both, **Skye's** sublime vocals work their magic.

• **Blaze Featuring Palmer Brown**, "Do You Remember House?" (Kickin'/Slip 'N' Slide U.K. single). Leave it to pioneering house duo Blaze to keep it real and alive on this, a sneak peek into its forthcoming full-length, *Spiritually Speaking*. Over an old-school-styled rhythm track, Palmer Brown reminds listeners how it was: "I remember house when house had artists, songwriters, and personalities... I remember house when it was a spiritual thing... Do you remember house?" Also along for the ride are remixers **Bob Sinclair** and **Azzido da Bass**. Essential.

MICHAEL PAOLETTA

AUGUST 31 2002

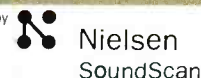
Billboard HOT DANCE MUSIC

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			NUMBER 1 1 Week At Number 1		
1	2	3	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455	Cher
2	1	2	TREAT ME RIGHT (GUIDO OSORIO & JON CUTLER REMIXES)	NERVOUS 20488	Kim English
3	3	4	FREE YOUR MIND	STAR 69 12431	Celeda
4	5	8	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
5	7	14	YOU GOTTA BELIEVE (REMIXES)	TOMMY BOY SILVER LABEL 2374/TOMMY BOY	Fierce Ruling Diva
6	8	11	DON'T SAY GOODBYE (REMIXES)	UNIVERSAL 019123	Paulina Rubio
7	11	15	I'M A WOMAN	ASTRALWERKS 38831	Cassius And Jocelyn Brown
8	15	22	SAFE FROM HARM	YOSHITOSHI 083/DEEP DISH	Narcotic Thrust Featuring Yvonne John Lewis
9	16	25	SHOW ME	STAR 69 1238	Suzanne Palmer
10	14	17	BOOMERANG	MOONSHINE 88485	Cirrus
11	6	1	SHIFTER	KINETIC 54720	Timo Maas Featuring MC Chickaboo
12	17	26	LET YOUR WILL BE DONE (REMIXES)	IT'S TIME CHILD PROMO/UNIVERSAL	Ann Nesby Featuring Ricky Dillard & New G
13	4	7	AFTER 2	DEFINITY 016	Pete Moss Featuring Terra Deva
14	12	6	THAT SOUND	TOMMY BOY SILVER LABEL 2375/TOMMY BOY	Rosabel
15	10	12	HAPPY HOUR	CUTTING 455	Norty Cotto
16	24	36	I NEVER KNEW	LOGIC 95608	Gloria Gaynor
17	20	29	WORK IT OUT (VICTOR CALDERONE & MAURICE JOSHUA MIXES)	MUSIC WORLD/MAVERICK PROMO/COLUMBIA	Beyonce
18	9	5	I FEEL SO FINE	STRICTLY RHYTHM 12624	K.M.C. Featuring Dhany
19	18	21	SICK (REMIXES)	TOMMY BOY SILVER LABEL 2371/TOMMY BOY	Sneaker Pimps
20	27	35	IN THE UNDERGROUND	GROOVILICIOUS 280/STRICTLY RHYTHM	Psycho Radio
21	25	28	WHERE DO WE GO FROM HERE (THE REMIXES)	REPRISE 42444	Filter
			POWER PICK		
22	33	45	INSANE	GROOVILICIOUS 281/STRICTLY RHYTHM	Dark Monks Featuring Mim
23	19	19	HOW IT'S GONNA BE (REMIXES)	DRAGON/DEF SOUL 582915/DJMG	LovHer
24	28	33	WOMAN	MIADREAMWORLD IMPORT	Mia
25	23	18	SOUTHERN SUN	MAVERICK 42437/REPRISE	Oakenfold
26	29	30	GET ME OFF (SUPERCHUMBO & PEACHES REMIXES)	XL 38836/ASTRALWERKS	Basement Jaxx
27	22	24	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79751	Marc Anthony
28	36	41	OPEN UP YOUR MIND	PROVOCATIVE 77719/CAPITOL	Eyes Cream
29	26	13	BURN FOR YOU	GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo'
30	37	44	WALKING ON FIRE	NETTWERK 33180	Evolution Featuring Jayn Hanna
31	30	23	BREATHE IN	MCA PROMO	Frou Frou
32	38	47	KISS KISS KISS (THE SUPERCHUMBO MIX)	MINDTRAIN 002	Ono
33	13	10	THE SOUND OF GOODBYE (ROBBIE RIVERA AND ABOVE & BEYOND MIXES)	NERVOUS 2912	Perpetuous Dreamer
34	43	—	EMPIRES (REMIXES)	J PROMO	Lamy
35	40	48	SLEEP	NETTWERK 33146	Conjure One
36	34	32	HE LOVES ME (LYZEL IN E FLAT) (ILLEGAL REMIX)	HIDDEN BEACH PROMO/EPIC	Jill Scott
37	47	—	DIVINE	PALM 7072	Supreme Beings Of Leisure
38	32	27	RAINY DAYZ (THUNDERPUSS REMIX)	MCA PROMO	Mary J. Blige Featuring Ja Rule
39	31	16	LOVE AT FIRST SIGHT	CAPITOL 77724	Kylie Minogue
40	48	—	ALL THE THINGS SHE SAID (REMIXES)	INTERSCOPE PROMO	T.A.T.U.
			HOT SHOT DEBUT		
41	NEW	1	I DON'T WANT U	NERVOUS 20517	Wide Life
42	NEW	1	WHATCHULOOKINAT (THUNDERPUSS REMIXES)	ARISTA PROMO	Whitney Houston
43	45	—	FIRST KISS (PRIMER BESO)	ZODIAC 84384/SONY DISCOS	Nayer
44	21	9	THE NEED TO BE NAKED	TOMMY BOY 2386	Amber
45	NEW	1	ADDICTED TO BASS (REMIXES)	MTA 27754V2	Puretone
46	35	34	I GOT THE MUSIC IN ME	JUNGLE RED 012	Erin Hamilton
47	NEW	1	GOTTA GET THRU THIS	ISLAND PROMO/DJMG	Daniel Bedingfield
48	44	38	RUNNING	TRIGGER IMPORT/BMG	DJ Marc Aurel
49	46	39	I SEE THE LIGHT	FUTURE GROOVE 69180/MUTE	Desert
50	41	31	FOLLOW ME (REMIXES)	STRICTLY RHYTHM 12623	Aly-U

Maxi-Singles Sales

Maxi-Singles Sales and Sales Breakouts data compiled by



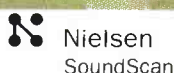
THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1 1 Week At Number 1		
1	2	2	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez Featuring Nas
2	1	1	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
3	3	4	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455/ARN	Cher
4	4	—	THE NEED TO BE NAKED	TOMMY BOY 2386	Amber
5	3	3	WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES)	RISE/COLUMBIA 79774/CRG	Amerie
6	5	—	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79751/CRG	Marc Anthony
7	6	4	SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES)	WARNER BROS. 42422	Cher
8	8	6	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
9	9	8	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iiO
10	7	5	DAYS GO BY	CRENDENCE 77712/CAPITOL	Dirty Vegas
11	10	9	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
12	11	7	I NEVER KNEW	LOGIC 95608	Gloria Gaynor
13	14	13	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
14	14	1	GANTZ GRAF	WARP 9256	Autechre
15	20	20	YOU CAN'T GO HOME AGAIN!	MCA 58296	DJ Shadow
16	15	22	FULL MOON (ERNIE LAKE & FULL INTENTION MIXES)	ATLANTIC 85320/AG	Brandy
17	17	12	BABY'S GOT A TEMPER	XL/MUTE/MAVERICK/REPRISE 42456/WARNER BROS.	Prodigy
18	19	18	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
19	18	17	THEY-SAY VISION (DANCE REMIXES)	MCA 155961	Res
20	16	14	WALKING IN THE SKY	MCA 019126	DJ Encore Featuring Engelina
21	13	15	SOMETHING	ROBBINS 72056	Lasgo
22	22	—	YOU'RE NOT ALONE	RADIKAL 99132	ATB
23	23	21	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
24	25	24	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
25	21	16	WHERE DO WE GO FROM HERE (THE REMIXES)	REPRISE 42444/WARNER BROS.	Filter

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

AUGUST 31 2002

Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by



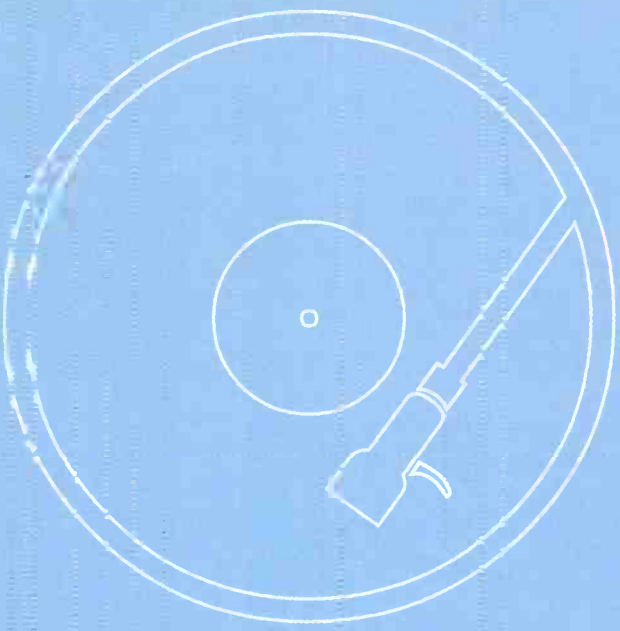
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 11 Weeks At Number 1		
1	1	11	DIRTY VEGAS	CRENDENCE 39886/CAPITOL	Dirty Vegas
2	NEW	1	MARY J. BLIGE	MCA 11293	Dance For Me
3	2	2	DJ SAMMY	ROBBINS 75031	Heaven
4	3	18	MOBY	V2 27127	18
5	4	4	THE HAPPY BOYS	ROBBINS 75030	Trance Party (Volume Two)
6	6	6	VARIOUS ARTISTS	J 29934	This Is Ultimate Dance!
7	5	5	SASHA	KINETIC 54725	airdrawndagger
8	9	8	DJ ENCORE	ULTRA 1123	DJ Encore Presents: Ultra Dance 02
9	7	7	THE RIDDLER	TOMMY BOY 1551	Dance Mix NYC -- Vol. 2
10	8	8	OAKENFOLD	MAVERICK 48204/WARNER BROS.	Bunkka
11	10	10	LOUIE DEVITO	DEE VEE 0028/MUSICRAMA	Louie DeVito's (trance sessions)
12	12	12	LOUIE DEVITO	DEE VEE 0002/MUSICRAMA	Louie DeVito's Dance Factory
13	11	11	THE CRYSTAL METHOD	SAM 1125/ULTRA	Community Service
14	13	13	DJ SHADOW	MCA 112507	The Private Press
15	14	14	SPACEMONKEYZ VERSES GORILLAZ	PARLOPHONE/VIRGIN 40352/FAST LALWERKS	Laika Come Home
16	15	15	VARIOUS ARTISTS	VERVI 18605/VG	Verve/Remixed
17	19	19	KOOP	QUANGO 5017/PALM	Waltz For Koop
18	16	16	ZERO 7	QUANGO/ULTIMATE DILEMMA 5007/PALM	Simple Things
19	NEW	1	VARIOUS ARTISTS	UTV 58363/UMRG	Pure Chill Out
20	18	18	VARIOUS ARTISTS	RAZOR & TIE 89041	Pulse
21	20	20	VARIOUS ARTISTS	DMA 7002	DMA Presents: Energy 92 7/5 Dance Hits Volume 2
22	21	21	FATBOY SLIM	MINISTRY OF SOUND 895006/MCA	Live On Brighton Beach
23	17	17	DEEP FOREST	RED INK 19335	Music Detected
24	25	25	VARIOUS ARTISTS	RAZOR & TIE 89052	Monster Disco
25	NEW	1	JAZZANOVA	ROPEADPE 9312/AG	In Between

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

Billboard HOT DANCE BREAKOUTS

Club Play		Maxi-Singles Sales	
1	LOVE STORY Layo & Bushwacka XL IMPORT	1	THIS IS WHAT THEY MEANT (GEOLOGY REMIXES) Pete Rock/Grand Agent GROOVE ATTACK
2	ORIGINAL SIN (JUNIOR VASQUEZ REMIX) Elton John ROCKET	2	BURN FOR YOU Kreo GROOVILICIOUS
3	HOW MANY Taylor Dayne EMERGE	3	BOOM (REMIXES) P.O.D. ATLANTIC
4	HE THINK I DON'T KNOW (HQ2 CLUB MIX) Mary J. Blige MCA	4	ONE DIGGI DONG Essential DJ Team RADIKAL
5	TWO MONTHS OFF Underworld JBO	5	BE COOL Paffendorf RADIKAL

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



Billboard

DMS2002

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CONFERENCE FEE AND PAYMENT: Make all payments to Billboard. All registration fees are due prior to the conference. NO personal checks accepted.

CANCELLATIONS: All cancellations received between August 19 and September 16 must be in writing and are subject to a 20% cancellation fee. No cancellations accepted after September 16 and no refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.

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PERFORMING ARTISTS & DJs

Alcazar	Tommie Sunshine
Avenue D	Larry Tee
Evolution, U.K.	Jody Watley
Morel, with Band	W.I.T.
Mount Sims	Tammi Wright

THE A&R ROOM

Shop your demo to the following labels

Armed Recordings	Ministry Of Sound
Cubed Recordings	Nervous Records
Cutting Records	Neo Records U.K.
Jellybean Recordings	Subliminal Records
Journeys By DJs	Tommy Boy Records
King Street Sounds	V2 Records
Magretic	West End Records

NEW THIS YEAR!

INTERNATIONAL ROUND TABLE

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

CO-CHAIRD BY:

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

CONFIRMED PANELISTS:

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

DMS2002 NATIONAL RECORD POOL MEETING

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

CONFIRMED PANELISTS (AS OF 8/15)

Brandon Bakshij, BMI Europe	Eddie Gordon, Neo Records U.K.	Cory Robbins, Robbins Entertainment
Steve Bartel, WFPYO Orlando	Brett Green, Bret Green	Liz Rosenberg, Warner Bros. Records
Kim Benjamin, Kinco Entertainment	Terry Jones, Philterzy Productions	Richie Santana, DJ/remixer
Christian Benhardt, The Kerk Agency	Mark Kemp, Global Corp.	Warren Schatz, Tommy Boy
Lesley Bleakley, Beggars Group	Jurgen Forstleider, Fedikal Records	Tom Silverman, Tommy Boy
Lisa Blotfeld, Nec Records U.K.	Blake Lawrence, XM Satellite Radio	Matthew Sims, Mount Sims
Helen Bruce, Philterzy Productions	Steve Levy, Moonshine Music	Tom Sisk, CentroFly
Melissa Burns, recording artist W.I.T.	Andreas Lundstedt, Alcazar	Ron Slomowicz, Excess/Tribe/WRVU
Carmen Cacciatore, Fly Life Music	Deborah Mannis-Garner, dmj clearances	Candis Stator, recording artist
Phil Caldwell, Cherry Lane Music Pub.	Tony Masza, Musicrama	Richard Stumpf, Cherry Lane Music Pub.
Ira Cohen, The Music Connection	Jennifer Masset, K7 Records	Tommie Sunshine, Xylogone Jones Rec.
Ted Coher, EMI Recorded Music	Richard Morel, recording artist	Natalie Svider, Moonshine Music
Bill Coleman, Fesce Esquit Productions	Tom Murtwin, Bethlehem Music	Larry Tee, Mogul Electro
Wallace Collins, Serling Books Ferrara	Kurosh Naesen, Kasser Music Business Solutions	Theo, WXXP Long Island, NY
Lainie Copicchio, Club Planet.com	Seth Norman, Music Choice	Gary Velletri, Bug Music
CJ Discipline, DJ/producer	Eddie O'Loughlin, West Plateau	Jody Watley, recording artist
Maria Egan, Network Management	Phenix, Phenix Industrial Music & Sound	Tammi Wright, recording artist
Gary Ford, ASSAP	Vacoumie, G Muse Ltd.	Jeff Z, WKTU New York
James Glicker, Full Audio	Marine Reynolds, Island Def Jam	



Making Music Comes 'Easy' To Spinart/Cooking Vinyl's Kershaw

BY JIM BESSMAN

NEW YORK—"Ragin' Cajun" Doug Kershaw's first album of new material since 1989's *Hot Diggidy Doug* comes out Sept. 24 on a surprisingly hip label.

Easy is being released by ADA-distributed Spinart/Cooking Vinyl Records, the joint venture label of Staten Island, N.Y.-based indie Spinart and London's Cooking Vinyl. The eclectic Spinart has been home to the likes of Vic Chesnutt, Echo & the Bunnymen, the Apples in Stereo, and even Kool & the Gang.

Kershaw's *Easy* shows a more rootsy, Cajun-inflected Americana sound than his classic Cajun country signature hit "Louisiana Man." The prolific Kershaw wrote all of the album's tracks except for "Cajun Capers," which Michael Smotherman penned for him years ago.

But none of *Easy*'s songs had been recorded until now. "Cooking Vinyl called me from London and asked if I still wrote, and I said yeah. But there are so many songs I'd written that I hadn't recorded," Kershaw recalls. "So I just opened my book and started singing songs I never recorded and started playing some fiddle and accordion."

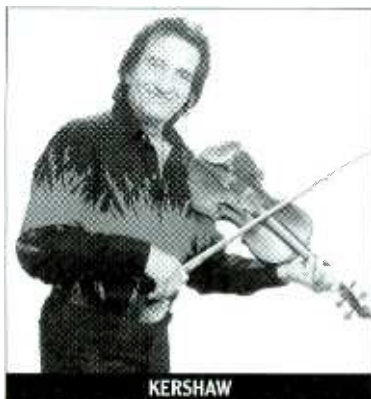
Some of the album tracks go back 30 years, the Doug Kershaw Music (BMI) writer says, singling out "On the Bayou."

"I'll write some new stuff for the next project, but I had to get this out of my system," he says. "As someone once said, 'Songs don't age.'"

Neither, clearly, does Kershaw. Now 66, the native of Tiel Ridge, La., has been performing since 1945, gaining his initial fame in a duo with his late brother Rusty before taking his fiery Cajun soul solo performance well beyond bayou confines.

"You couldn't have a screenwriter

write a background for a more interesting musician," Spinart GM Jeff Price says. "He's self-taught on some 27 instruments. He opened for the Stones, was with Dylan on the [1969] premiere of Johnny Cash's TV show, played at the historic [1969] Toronto Rock & Roll Revival, appeared in the [1971] movie *Zachariah*, and had 'Louisiana Man' become the first song broadcast back from the moon [by Apollo 12]. Jay Leno once opened for him for a week."



KERSHAW

Price says the press angle will be Spinart's main marketing thrust. "We're taking the story to the media that, based on the re-emergence and current popularity of American roots and country music—thanks to the success of *O Brother, Where Art Thou?*—that a lot of doors have been opened for this kind of music in the major media. On top of that, we're hiring indie promotion to take the album to secondary country and Americana stations because, while it has Cajun fiddle influences, it's Americana in a Wilco- or Roy Orbison-type way."

For retail, the label is "spending money in more creative ways," says Price, including a bus-stop lightbox

poster campaign tie-in in New Orleans with Tower Records.

Over at the Crescent City's key Louisiana music store, Louisiana Music Factory, owner Barry Smith is excited not only about *Easy* but also Kershaw's new label affiliation.

"Maybe they'll take a different approach to marketing, but we've always done real well with his catalog, and I'm sure lots of fans are looking forward to the new record and we'll do really well with it," Smith says. "He's unique: one of the few Louisiana Cajun artists who's managed to cross over to the mainstream."

A Kershaw concert was taped last March at the Cajun Café in Tampa Bay, Fla., and presented by the local PBS-TV affiliate during its June pledge drive—at which Kershaw appeared in person. The program will now be offered to other PBS stations for the December drives and will also be made available by PBS in CD, home video, and DVD formats.

Price says the *Easy* CD includes Kershaw's performance of "Louisiana Saturday Night" from the Tampa Bay concert as a QuickTime video, and the release is being stickered to highlight that inclusion.

"If anybody doubts the relevance of Doug Kershaw, we can show them the PBS special," Price says, "not to mention Varese Sarabande's recent *Greatest Hits* compilation of Rusty & Doug Kershaw. So [Kershaw is] a smart signing—that means something to me on a personal level."

Kershaw, who's self-managed but booked by Buddy Lee Attractions, now looks forward to performing behind *Easy*.

"It's not like I'm 23 again, but I'm hot as a pistol," he says, adding, "We're going to sell some units—I guarantee [it]."

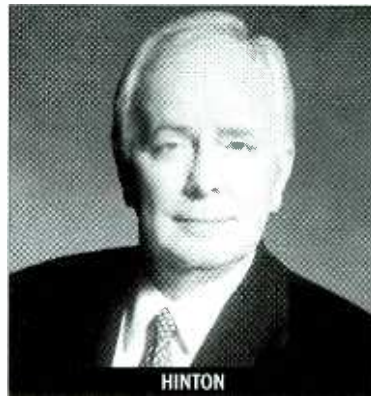
Nashville

by Phyllis Stark

Scene™

HAIL TO THE CHIEF: Bruce Hinton hates the word "retirement." It suggests, he believes, a "sedentary" life that bears no resemblance to what he has planned for himself now that he has stepped down from his position as chairman of MCA Nashville after nearly 20 years at the helm (*Billboard*, Aug. 17).

"I have a lot of things I want to do," he says. He'll start by learning Spanish, a longtime goal that he never had time for and that will be useful since Hinton and his wife, Gale, will spend more time at their home in Puerto Vallarta, Mexico.



HINTON

"I used to fantasize about the time when I could [retire], and it seems kind of strange that suddenly the time is here," Hinton says. "I've been at it for over 40 years and, in this business, you go to work every day and have a structure and schedule. And now to kind of improvise about a lifestyle . . . is really a fun but weird thing to get used to."

Hinton, a lifelong jazz aficionado and self-described frustrated piano player, got his first taste of the music industry as a student at Indiana University, when he promoted a concert for jazz musician Erroll Garner. "I always knew I wanted to be someplace in the entertainment business, but in the days I was going through college, options were just not there. Not knowing how I'd get in and where I'd go, I got a degree in business with a major in finance, figuring it would be a solid foundation."

"My love of music was passionate from probably the seventh grade, when I discovered jazz on a station from New Orleans that I could barely get at midnight on my transistor radio," Hinton continues. "The impact of that never left me."

The evening of the Garner concert, Hinton says, "it all clicked and came together for me" when he noticed a rep from Columbia

Records and realized "this guy is being paid to hang with Erroll Garner. I focused [on a music business career] like a laser from that moment."

He joined Warner Bros. Records in 1960 and held various positions there before moving to Columbia in 1965. After stints with Amos Productions in Los Angeles; at his own independent promotion firm, Hinton/Svensen Promotions; and at Hin-Jen Productions (a company he founded with Jim Ed Norman, now president of Warner Bros. Nashville), Hinton moved to Nashville as MCA's senior VP/GM. He later earned the title of president of the division and in 1993 was named chairman.

He says, "I've always had an ear for the hits, and that's served me very, very well."

Asked for his advice to the future leaders of record labels, Hinton says: "The key things would be to literally work in every department at the grunt level and just know the day-in, day-out mechanics of every department and how they function within the greater effort."

His philosophy is timeless: "If you give a group of bright, motivated people a challenge, combined with a good work environment of ongoing encouragement, almost any goal can be achieved." In MCA Nashville's case, that includes being named the *Billboard* country label of the year for 10 straight years in the 1990s.

Hinton believes effective leaders should "not try to place parameters or limits on the creative contributions that a staff can make. That promotes confidence when one is not worried about being embarrassed or about covering their flanks politically."

For Hinton, the most rewarding part of helming a record label like MCA was "signing a new artist and being a part of the development process to where they become a major, established artist." As for the challenges, Hinton says the biggest is "dealing with the business climate as it is and looking for new and innovative ways to continue to reach the consumer."

Looking toward his future, Hinton says there will be lots of travel involved. "Gale and I have a sincere love of travel and history so, to us, travel is not a leisurely kind of thing. We really like to go to a country and learn about their history and culture and, hopefully, their great wine."

Krauss, Del McCoury Band Top IBMA Nominees List

BY PHYLLIS STARK

NASHVILLE—In a year of explosive growth for bluegrass music, nominations in the International Bluegrass Music Awards (IBMA) take on increased significance. Topping the nominations this year are Alison Krauss + Union Station and the Del McCoury Band.

The 13th annual awards show, hosted by Ricky Skaggs and Patty Loveless, is set for Oct. 17 at the Kentucky Center for the Arts in Louisville.

Counting both group and solo work, the members of Krauss + Union Station received a total of 12 nominations, including collective nods for entertain-

er, instrumental group, song, and album of the year. Krauss received a solo nomination for female vocalist. The group's Dan Tyminski is nominated for male vocalist, as well as guitar player. Other

band members picked up nominations in individual instrument categories. Krauss + Union Station also share in the album of the year nomination for the multi-act set *Down From the Mountain*.

The Del McCoury Band and its members scored a total of 11 nominations, including entertainer, vocal group, and instrumental group. They earned two nods for their participation on the album *What We Leave*

Behind by David Parmley & Friends.

Ricky Skaggs & Kentucky Thunder picked up six nominations, including one for Skaggs' participation in Vassar Clement's *Full Circle*. Relative newcomers Mountain Heart scored six nominations, including the group members' work on other artists' nominated albums. Bluegrass superstar Rhonda Vincent and her group, the Rage, earned five nominations, as did the group IIIrd Tyme Out.

Loveless scored four nominations, including two in the song of the year category. Reigning IBMA vocal group of the year Doyle Lawson & Quicksilver earned three nominations.

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



AUGUST 31
2002

Billboard® TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		PEAK POSITION
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL						Title	ARTIST	
1	1	1	4	Sales data compiled by Nielsen SoundScan		1	38	37	34	41	Sales data compiled by Nielsen SoundScan		1
👑 NUMBER 1 👑													
				Sales data compiled by Nielsen SoundScan		1	39	38	37	19	Sales data compiled by Nielsen SoundScan		13
				Sales data compiled by Nielsen SoundScan		1	40	42	39	56	Sales data compiled by Nielsen SoundScan		10
2	NEW	1	1	Sales data compiled by Nielsen SoundScan		2	41	35	—	2	Sales data compiled by Nielsen SoundScan		35
🔥 HOT SHOT DEBUT 🔥													
3	2	2	17	Sales data compiled by Nielsen SoundScan		1	42	49	54	68	Sales data compiled by Nielsen SoundScan		6
4	3	3	69	Sales data compiled by Nielsen SoundScan		1	43	40	36	26	Sales data compiled by Nielsen SoundScan		19
5	5	4	31	Sales data compiled by Nielsen SoundScan		1	44	39	35	3	Sales data compiled by Nielsen SoundScan		35
6	6	5	48	Sales data compiled by Nielsen SoundScan		1	45	43	41	61	Sales data compiled by Nielsen SoundScan		1
7	7	6	5	Sales data compiled by Nielsen SoundScan		1	46	45	45	28	Sales data compiled by Nielsen SoundScan		27
8	9	9	91	Sales data compiled by Nielsen SoundScan		1	47	55	51	60	Sales data compiled by Nielsen SoundScan		19
9	10	8	99	Sales data compiled by Nielsen SoundScan		1	48	46	40	54	Sales data compiled by Nielsen SoundScan		8
10	8	7	51	Sales data compiled by Nielsen SoundScan		1	49	44	43	9	Sales data compiled by Nielsen SoundScan		34
11	4	—	2	Sales data compiled by Nielsen SoundScan		4	50	48	42	44	Sales data compiled by Nielsen SoundScan		7
12	13	13	6	Sales data compiled by Nielsen SoundScan		4	51	47	38	3	Sales data compiled by Nielsen SoundScan		38
13	12	11	46	Sales data compiled by Nielsen SoundScan		4	52	51	53	80	Sales data compiled by Nielsen SoundScan		5
14	11	10	64	Sales data compiled by Nielsen SoundScan		3	53	50	49	50	Sales data compiled by Nielsen SoundScan		7
15	15	14	60	Sales data compiled by Nielsen SoundScan		1	54	56	47	13	Sales data compiled by Nielsen SoundScan		54
16	16	15	59	Sales data compiled by Nielsen SoundScan		3	55	53	44	35	Sales data compiled by Nielsen SoundScan		23
17	14	12	8	Sales data compiled by Nielsen SoundScan		3	56	58	55	43	Sales data compiled by Nielsen SoundScan		7
18	17	16	4	Sales data compiled by Nielsen SoundScan		12	57	57	52	16	Sales data compiled by Nielsen SoundScan		1
19	20	20	53	Sales data compiled by Nielsen SoundScan		3	58	59	48	10	Sales data compiled by Nielsen SoundScan		19
20	18	18	60	Sales data compiled by Nielsen SoundScan		1	59	62	63	34	Sales data compiled by Nielsen SoundScan		22
21	19	17	70	Sales data compiled by Nielsen SoundScan		1	60	61	62	34	Sales data compiled by Nielsen SoundScan		40
22	23	26	94	Sales data compiled by Nielsen SoundScan		8	61	63	63	34	Sales data compiled by Nielsen SoundScan		35
23	22	21	97	Sales data compiled by Nielsen SoundScan		6	62	61	58	11	Sales data compiled by Nielsen SoundScan		62
24	21	19	15	Sales data compiled by Nielsen SoundScan		5	63	64	69	65	Sales data compiled by Nielsen SoundScan		47
💰 GREATEST GAINER 💰													
25	41	46	8	Sales data compiled by Nielsen SoundScan		21	64	66	67	67	Sales data compiled by Nielsen SoundScan		64
26	24	24	56	Sales data compiled by Nielsen SoundScan		12	65	66	59	66	Sales data compiled by Nielsen SoundScan		21
27	28	31	19	Sales data compiled by Nielsen SoundScan		19	66	67	66	59	Sales data compiled by Nielsen SoundScan		6
28	27	27	21	Sales data compiled by Nielsen SoundScan		8	67	68	67	66	Sales data compiled by Nielsen SoundScan		42
29	26	23	75	Sales data compiled by Nielsen SoundScan		12	68	70	73	70	Sales data compiled by Nielsen SoundScan		26
30	25	22	28	Sales data compiled by Nielsen SoundScan		2	69	71	66	66	Sales data compiled by Nielsen SoundScan		14
31	29	—	106	Sales data compiled by Nielsen SoundScan		1	70	71	66	66	Sales data compiled by Nielsen SoundScan		13
32	31	30	31	Sales data compiled by Nielsen SoundScan		5	71	72	69	61	Sales data compiled by Nielsen SoundScan		1
33	30	25	45	Sales data compiled by Nielsen SoundScan		4	72	73	69	61	Sales data compiled by Nielsen SoundScan		69
34	32	29	90	Sales data compiled by Nielsen SoundScan		19	73	74	65	57	Sales data compiled by Nielsen SoundScan		29
35	33	28	6	Sales data compiled by Nielsen SoundScan		7	74	75	68	60	Sales data compiled by Nielsen SoundScan		7
36	34	33	4	Sales data compiled by Nielsen SoundScan		32	75	68	60	33	Sales data compiled by Nielsen SoundScan		9
37	36	32	40	Sales data compiled by Nielsen SoundScan		1					Sales data compiled by Nielsen SoundScan		

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

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2002

Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL				Title	ARTIST	
1	5	Sales data compiled by Nielsen SoundScan		238	13	15	Sales data compiled by Nielsen SoundScan		110
👑 NUMBER 1 👑									
2	2	Sales data compiled by Nielsen SoundScan		155	14	14	Sales data compiled by Nielsen SoundScan		176
3	3	Sales data compiled by Nielsen SoundScan		115	15	23	Sales data compiled by Nielsen SoundScan		95
4	1	Sales data compiled by Nielsen SoundScan		89	16	—	Sales data compiled by Nielsen SoundScan		110
5	4	Sales data compiled by Nielsen SoundScan		107	17	13	Sales data compiled by Nielsen SoundScan		356
6	9	Sales data compiled by Nielsen SoundScan		194	18	16	Sales data compiled by Nielsen SoundScan		145
7	7	Sales data compiled by Nielsen SoundScan		117	19	20	Sales data compiled by Nielsen SoundScan		283
8	6	Sales data compiled by Nielsen SoundScan		250	20	17	Sales data compiled by Nielsen SoundScan		135
9	11	Sales data compiled by Nielsen SoundScan		141	21	—	Sales data compiled by Nielsen SoundScan		166
10	10	Sales data compiled by Nielsen SoundScan		206	22	18	Sales data compiled by Nielsen SoundScan		216
11	8	Sales data compiled by Nielsen SoundScan		257	23	19	Sales data compiled by Nielsen SoundScan		293
12	12	Sales data compiled by Nielsen SoundScan		427	24	25	Sales data compiled by Nielsen SoundScan		42

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

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MON	TUE	WED								THUR	FRI	SAT			
1	1	1	18	Nielsen Broadcast Data Systems			NUMBER 1 THE GOOD STUFF B. CANNON, N. WILSON, K. CHESNEY (J. COLLINS, C. WISEMAN)	Kenny Chesney BNA ALBUM CUT	1	31	33	35	18	Nielsen Broadcast Data Systems			MINE ALL MINE D. HUFF, S. HEDDAISY (K. OSBORN, H. POOLE)	SheDaisy LYRIC STREET ALBUM CUT	31
2	2	3	17	Nielsen Broadcast Data Systems			LONG TIME GONE DIXIE CHICKS, L. MAINES (D. SCOTT)	Dixie Chicks MONUMENT 79790	2	32	34	37	9	Nielsen Broadcast Data Systems			STRONG ENOUGH TO BE YOUR MAN B. J. WALKER, JR., T. TRITT (T. TRITT)	Travis Tritt COLUMBIA 79787	32
3	3	6	15	Nielsen Broadcast Data Systems			UNBROKEN B. GALLIMORE, J. STROUD, T. MCGRAW (H. LAMAR, A. ROBOFF)	Tim McGraw CURB ALBUM CUT	3	33	36	36	12	Nielsen Broadcast Data Systems			CADILLAC TEARS L. REYNOLDS (L. SATCHER, W. VARBLE)	Kevin Denney LYRIC STREET ALBUM CUT	33
4	4	5	24	Nielsen Broadcast Data Systems			I MISS MY FRIEND F. ROGERS, J. STROUD (T. MARTIN, M. NESLER, T. SHAPIRO)	Darryl Worley DREAMWORKS 450378	4	34	37	38	9	Nielsen Broadcast Data Systems			FALL INTO ME R. MARK (D. ORTON, J. STOVER)	Emerson Drive DREAMWORKS ALBUM CUT	34
5	8	8	22	Nielsen Broadcast Data Systems			TEN ROUNDS WITH JOSE CUERVO B. J. WALKER, JR. (C. BEATHARD, M. HEEFNEY, M. CANNON-GOODMAN)	Tracy Byrd RCA ALBUM CUT	5	35	38	40	8	Nielsen Broadcast Data Systems			'TIL NOTHING COMES BETWEEN US S. HENDRICKS (T. MARTYK, HARVICK, R. MARSHALL)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	35
6	7	9	25	Nielsen Broadcast Data Systems			I KEEP LOOKING S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans RCA ALBUM CUT	6	36	39	41	7	Nielsen Broadcast Data Systems			ONE DAY CLOSER TO YOU P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, M. DANNA)	Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	36
7	5	2	15	Nielsen Broadcast Data Systems			COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS 450815	1	37	35	33	18	Nielsen Broadcast Data Systems			COUNTRY BY THE GRACE OF GOD R. WRIGHT, C. CAGLE (C. CAGLE, M. J. GREENE, B. WAYNE)	Chris Cagle CAPITOL 77696	33
8	10	10	24	Nielsen Broadcast Data Systems			THE IMPOSSIBLE B. ROWAN (K. LOVEFACE, L. T. MILLER)	Joe Nichols UNIVERSAL SOUTH 172241	8	38	40	42	9	Nielsen Broadcast Data Systems			THE LAST MAN COMMITTED E. HEATHERLY (H. HEATHERLY)	Eric Heatherly DREAMWORKS ALBUM CUT	38
9	11	11	21	Nielsen Broadcast Data Systems			BEAUTIFUL MESS M. D. CLUTE, D. DIAMOND (D. S. LEMAITRE, C. MILLS, S. MINORI)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	9	39	43	49	4	Nielsen Broadcast Data Systems			AT THE END OF THE DAY D. HUFF (K. COFFEY, B. JAMES)	Kellie Coffey BNA ALBUM CUT	39
10	9	7	31	Nielsen Broadcast Data Systems			TONIGHT I WANNA BE YOUR MAN D. MALLEY (R. RUTHERFORD, T. VERGES)	Andy Griggs RCA 69132	7	40	45	59	3	Nielsen Broadcast Data Systems			I WISH YOU'D STAY F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	40
11	13	16	9	Nielsen Broadcast Data Systems			SOMEBODY LIKE YOU D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	Keith Urban CAPITOL ALBUM CUT	11	41	51	60	2	Nielsen Broadcast Data Systems			WHO'S YOUR DADDY? J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS ALBUM CUT	41
12	12	12	30	Nielsen Broadcast Data Systems			SHE WAS B. J. WALKER, JR. (N. COTY, J. MELTON)	Mark Chesnut COLUMBIA ALBUM CUT	12	42	44	48	5	Nielsen Broadcast Data Systems			WAITIN' ON JOE R. VAN HODY (S. AZAR)	Steve Azar MERCURY ALBUM CUT	42
13	6	4	33	Nielsen Broadcast Data Systems			THE ONE T. BROWN, M. WRIGHT (K. MANNO, B. LEE)	Gary Allan MCA NASHVILLE 172232	3	43	41	44	8	Nielsen Broadcast Data Systems			MARIA (SHUT UP AND KISS ME) M. SERLETIC (R. THOMAS)	Willie Nelson LOST HIGHWAY 172243/MERCURY	41
14	18	22	10	Nielsen Broadcast Data Systems			WORK IN PROGRESS K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	14	44	53	57	4	Nielsen Broadcast Data Systems			BEAUTIFUL GOODBYE J. HANSON, G. OORMAN (J. HANSON, K. PATTON, J. JOHNSTON)	Jennifer Hanson CAPITOL ALBUM CUT	44
15	14	14	23	Nielsen Broadcast Data Systems			OL' RED B. BIRADDOCK (M. SHERRILL, G. GOODMAN, J. BOHANI)	Blake Shelton WARNER BROS. 16710/WRN	14	45	54	58	3	Nielsen Broadcast Data Systems			YOU CAN'T HIDE BEAUTIFUL C. FARREN (M. OULANEY, J. SELLERS)	Aaron Lines RCA ALBUM CUT	45
16	15	17	18	Nielsen Broadcast Data Systems			AMERICAN CHILD B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	15	46	50	50	4	Nielsen Broadcast Data Systems			MODERN MAN K. LEHNING, B. CHANCEY (M. PETERSON, B. ROBERTS, F. GOLDE)	Michael Peterson MONUMENT ALBUM CUT	46
17	19	21	17	Nielsen Broadcast Data Systems			WHERE WOULD YOU BE M. MCBRIDE, P. WORLEY (R. PROCTOR, R. FERRELL)	Martina McBride RCA ALBUM CUT	17	47	48	46	12	Nielsen Broadcast Data Systems			HARD CALL TO MAKE B. MEVIS (M. A. SPRINGER, S. SEKIN)	J. Michael Harter BROKEN BOW ALBUM CUT	45
18	17	15	29	Nielsen Broadcast Data Systems			BEFORE I KNEW BETTER B. J. WALKER, JR. (B. SIMPSON, D. LEE)	Brad Martin EPIC 79785/EMN	15	48	47	45	10	Nielsen Broadcast Data Systems			THE BALL S. PARKER, P. WORLEY (J. OTTO, P. J. MATTHEWS, K. K. PHILLIPS)	James Otto MERCURY 172244	45
19	16	13	29	Nielsen Broadcast Data Systems			LIVING AND LIVING WELL T. BROWN, G. STRAIT (T. MARTIN, M. NESLER, T. SHAPIRO)	George Strait MCA NASHVILLE 172238	1	49	49	55	4	Nielsen Broadcast Data Systems			DREAM YOUR WAY TO ME M. WRIGHT (S. LAWSON, T. NICHOLS)	Shannon Lawson MCA NASHVILLE ALBUM CUT	49
20	20	19	31	Nielsen Broadcast Data Systems			DRIVE (FOR DADDY GENE) K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE 69129	1	50	42	43	8	Nielsen Broadcast Data Systems			EVERYTHING CHANGES B. CHANCEY, LITTLE BIG TOWN (K. FAIRCHILD, J. WESTBROOK, K. ROADS, P. SWEET, T. L. JAMES, J. KIMBALL)	Little Big Town MONUMENT ALBUM CUT	42
21	21	24	13	Nielsen Broadcast Data Systems			THICKER THAN BLOOD A. REYNOLDS (K. LOVEFACE, L. T. MILLER)	Garth Brooks CAPITOL ALBUM CUT	21	HOT SHOT DEBUT			Nielsen Broadcast Data Systems			I JUST WANT TO BE MAD B. GALLIMORE (K. LOVEFACE, L. T. MILLER)	Terri Clark MERCURY ALBUM CUT	51	
22	22	27	11	Nielsen Broadcast Data Systems			MY TOWN B. CHANCEY (J. STEELER, NIELSEN)	Montgomery Gentry COLUMBIA ALBUM CUT	22	51	52	51	6	Nielsen Broadcast Data Systems			STARS ON THE WATER T. BROWN, G. STRAIT (R. CROWELL)	George Strait MCA NASHVILLE ALBUM CUT	51
23	23	25	14	Nielsen Broadcast Data Systems			SOMETHING WORTH LEAVING BEHIND M. WRIGHT, L. A. WOMACK (B. BEAVERS, T. DOUGLAS)	Lee Ann Womack MCA NASHVILLE 172245	23	52	58	—	3	Nielsen Broadcast Data Systems			UNUSUALLY UNUSUAL D. HUFF (M. MCGUINN)	Lonestar BNA ALBUM CUT	53
24	32	—	2	Nielsen Broadcast Data Systems			CRY M. FREDERIKSEN, F. HILL (A. APARO)	Faith Hill WARNER BROS. ALBUM CUT/WRN	24	53	46	39	14	Nielsen Broadcast Data Systems			SING ALONG T. HEWITT, R. ATKINS (R. ATKINS, T. HEWITT, B. GAITSCHE)	Rodney Atkins CURB ALBUM CUT	37
25	24	26	17	Nielsen Broadcast Data Systems			DARE TO DREAM B. GALLIMORE, T. MCGRAW (J. BACH, A. FOLLESE)	Jo Dee Messina CURB ALBUMS CUT	24	54	57	54	5	Nielsen Broadcast Data Systems			EVERYDAY ANGEL R. FOSTER (R. FOSTER)	Radney Foster DUALTONE ALBUM CUT	54
26	27	29	10	Nielsen Broadcast Data Systems			THESE DAYS M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. STEELE, O. WELLS, S. ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	26	55	56	52	17	Nielsen Broadcast Data Systems			THAT'S WHY I SING THIS WAY G. COLE (M. BARNES)	Daryle Singletary AUDIUM ALBUM CUT	47
27	28	30	17	Nielsen Broadcast Data Systems			FORGIVE M. WRIGHT, T. BRUCE (R. L. HOWARD, T. BRUCE)	Rebecca Lynn Howard MCA NASHVILLE 172242	27	56	60	—	3	Nielsen Broadcast Data Systems			IF HER LOVIN' DON'T KILL ME A. TIPPIN, B. WATSON, M. BRADLEY (T. WOMACK, J. RICH, V. MCGEHE)	Aaron Tippin LYRIC STREET ALBUM CUT	57
28	29	32	14	Nielsen Broadcast Data Systems			IF THAT AIN'T COUNTRY B. TERRY (A. SMITH, J. STEELE)	Anthony Smith MERCURY 172247	28	57	59	—	3	Nielsen Broadcast Data Systems			ON A MISSION C. HOWARD (I. DEAN, K. TRIBBLE, D. L. MURPHY)	Trick Pony WARNER BROS. ALBUM CUT/WRN	58
29	31	34	13	Nielsen Broadcast Data Systems			LIFE HAPPENED B. J. WALKER, JR., A. S. MARTIN (P. J. MATTHEWS, K. K. PHILLIPS)	Tammy Cochran EPIC ALBUM CUT/EMN	29	58	59	—	3	Nielsen Broadcast Data Systems			THIS SIDE A. KRAUSS (S. WATKINS)	Nickel Creek SUGAR HILL ALBUM CUT	59
30	30	31	20	Nielsen Broadcast Data Systems			LOOK AT ME NOW S. MANDILE (S. MANDILE, S. MCCLINTOCK)	Sixwire WARNER BROS. ALBUM CUT/WRN	30	59	59	—	3	Nielsen Broadcast Data Systems			A MEMORY LIKE I'M GONNA BE B. BECKETT, J. LASETER (J. LASETER, R. MURRAH)	Tanya Tucker TUCKERTIME ALBUM CUT	59

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

AUGUST 31 2002 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan			TITLE	Artist
			MON	TUE	WED		
1	1	1	Nielsen SoundScan			NUMBER 1 NICKEL CREEK SUGAR HILL 3941	1 Week At Number 1 This Side
2	1	8	Nielsen SoundScan			SOUNDTRACK LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?
3	2	5	Nielsen SoundScan			DOLLY PARTON BLUE EYE 3946/SUGAR HILL	Halos & Horns
4	3	6	Nielsen SoundScan			ALISON KRAUSS + UNION STATION ROUNDER 610495/IDJMG	New Favorite
5	4	8	Nielsen SoundScan			SOUNDTRACK LOST HIGHWAY 170221/MERCURY	Down From The Mountain
6	5	9	Nielsen SoundScan			VARIOUS ARTISTS TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
7	6	8	Nielsen SoundScan			PATTY LOVELESS EPIC 85651/SQNY	Mountain Soul
8	7	9	Nielsen SoundScan			RALPH STANLEY DMZ/COLUMBIA 86625/CRG [M]	Ralph Stanley
9	8	8	Nielsen SoundScan			VARIOUS ARTISTS ROUNDER 610499/IDJMG	O Sister! The Women's Bluegrass Collection
10	9	4	Nielsen SoundScan			SOUNDTRACK VANGUARD 79586	Songcatcher
11	11	8	Nielsen SoundScan			RHONDA VINCENT ROUNDER 610474/IDJMG	The Storm Still Rages
12	10	8	Nielsen SoundScan			HAYSEED DIXIE DUALTONE 01118 [M]	A Hillbilly Tribute To Mountain Love
13	12	7	Nielsen SoundScan			DOLLY PARTON SUGAR HILL 3927	Little Sparrow
14	13	6	Nielsen SoundScan			THE DEL MCCOURY BAND CELU/LYRIC STREET 302006/HOLLYWOOD	Del And The Boys
15	15	2	Nielsen SoundScan			CHRIS THILE SUGAR HILL 3931	Not All Who Wander Are Lost

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

AUGUST 31 2002 Billboard® TOP COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan			TITLE	Artist
			MON	TUE	WED		
1	1	2	Nielsen SoundScan			NUMBER 1 LONG TIME GONE MONUMENT 79790/CRG	2 Weeks At Number 1 Dixie Chicks
2	2	14	Nielsen SoundScan			THE IMPOSSIBLE UNIVERSAL SOUTH 172211/UMRG	Joe Nichols
3	3	10	Nielsen SoundScan			CAN'T FIGHT THE MOONLIGHT CURB 73116	LeAnn Rimes
4	4	10	Nielsen SoundScan			GOD BLESS THE USA CURB 73128	Lee Greenwood
5	6	47	Nielsen SoundScan			WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin
6	5	25	Nielsen SoundScan			I SHOULD BE SLEEPING DREAMWORKS 450362/INTERSCOPE	Emerson Drive
7	7	31	Nielsen SoundScan			OSAMA-YO' MAMA CURB 73130	Ray Stevens
8	10	36	Nielsen SoundScan			NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HOLLYWOOD	Brian McComas
9	8	27	Nielsen SoundScan			HOW DO I LIVE CURB 73022	LeAnn Rimes
10	—	14	Nielsen SoundScan			ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	The Osborne Brothers

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

Latin Notas™



by Leila Cobo

ANTI-PIRACY INTERNET?: While the bulk of the anti-piracy efforts in the Latin music world are directed toward fighting physical piracy, **Roberto Cantoral**, president of Mexico's Society of Authors and Composers, believes the real threat lies in Internet piracy.

"Piracy, of course, is everywhere," Cantoral says. "But even pirates are complaining about the Internet. Young people are downloading music and important material." Cantoral's solution? Strengthen public performance and use the Internet as a promotional tool to sell these performances.

Sounds radical, but it's essentially a return to basics—to when sound recordings did not exist and authors relied on performances and sheet music for sustenance.

"Authors will never lose their royalties," Cantoral says. "But right now, everything is based on the recording. [And] instead of having more sales because there's more people, there's less."

GETTING TO KNOW YOU: Following **Los Temerarios'** successful foray into other formats with their tropical version of "Ni Una Lagrima Más" (Not Another Tear), another regional Mexican group, **Palomo** (on Disa), is trying its luck in other genres by recording a pop version of its hit single "No Me Conoces Aún" (You Don't Know Me Yet). The track, produced by **Memo Gil**, is intended to open doors in territories where *grupero* music is not traditionally heard.

ALL-AROUND APPEAL: The international debut of Argentine producer **Tweety González's** band, **Acida**, will be released worldwide by Sonic360 (the label owned by **Chris Allison**) early next year. Allison is still deciding on album rights for the U.S. The disc features guest appearances by **Gustavo Cerati** and **Dante Spinetta**, the former leader of rap duo **Illya Kuryaki & the Valderramas** and the son of Argentine rock legend **Luis Alberto Spinetta**.

Allison set up Sonic360 in the U.K. nearly two years ago, and it signed Mexican funk/rock band **Kinky**. Kinky's debut (licensed to BMG in Mexico and to Nettwerk for release in the U.S. and Canada) will be released in Europe later this year. The band is licensed to a four-album deal with WEA/London Records for Europe and the rest of the world (except North, Central, and South America).



Sonic360 has also scooped *The New Wave of Argentina*, a compilation of electronic bands and solo artists, including **Meesiva**, **Index**, **Leandro Fresco**, **Altocamet**, **Ciudad Feliz**, **Burnin' Vibra**, **Mientras**, **Trieno**, and **Capriand People**. It will be released worldwide early in 2003.

TOURING NEWS: After the sustained success of his sophomore solo effort, *Un Día Normal* (A Normal Day), Colombian pop-rocker **Juanes** is preparing to launch his first U.S. tour. The tour, for which at least 18 dates have been confirmed, kicks off Sept. 22 in Houston and ends in October in Miami. The tour is sponsored by Bud Light. . . **Luis Miguel** will perform a series of West Coast concerts in September at the Coors Amphitheater in Chula Vista, Calif., the MGM Hotel & Casino in Las Vegas, and the Universal Amphitheater in Los Angeles to coincide with Mexican Independence Day (Sept. 16) . . . FMF Promotions are celebrating their 10th anniversaries with a series of August tours that will feature **Auténticos Decadentes** and **Babasonicos** from Argentina and **Pedro Suárez Vertiz** from Peru.

IN BRIEF: **Gloria Estefan** and **Jimmy Smits** have been confirmed as co-hosts for the upcoming Latin Grammy Awards show. Warner Music Latina will release the Latin Grammys compilation CD Sept. 10, and it will feature tracks by those nominated for record and album of the year, best salsa album, best *ranchero* album, and best music video . . . Terra.com began admitting entries for its annual amateur band competition July 31. Unsigned bands compete not by performing but by designing Web sites. The winner, based on public voting, will be announced Dec. 31 and receive a \$5,000 cash prize and a mini Web site designed by terra.com staff. Entries will be accepted until Oct. 26. More information can be found at terra.com/terrarock.

Additional reporting by Enrique Lopetegui in New York.

BY LEILA COBO

MIAMI—Although Gilberto Santa Rosa's upcoming album coincides with his 25th year as a professional musician, it is not—at least on the surface—in celebration of that fact. But *Viceversa*, due Sept. 3 on Sony Discos, is a celebration of the Puerto Rican's reputation as one of the great contemporary *soneros*, a prolific singer equally at ease with boleros, ballads, or the most hard-hitting salsa. It also typifies Santa Rosa's open-mindedness regarding the selection of material: *Viceversa* includes tracks by such hitmakers as Kike Santander—including the single "Por Más Que Intento" (No Matter How Hard I Try) in ballad and salsa versions—as well as younger writers like Victor Manuelle and Javier Montes of Son by Four. At a time when tropical music is in a slump, Santa Rosa, aka el Caballero de la Salsa (the Gentleman of Salsa), is one of the few sure shots. Between concerts, Santa Rosa answered six questions for *Billboard*.

Do you believe that the current trend of artists writing their own material, coupled with a desire to top radio charts with remixes, has made it hard to find good salsa songs?

I think it helps the promotion of an album. To date [I think that] salsa versions of ballads or boleros have worked better than when artists do pop or tropical versions. I have no interest in abandoning my genre, but I do think it's a way to penetrate other markets. If I could write, I would. It's an interesting dynamic, an artist who can write his own music. I wouldn't record an entire album of my songs, but I find it interesting.

I agree that recording ballads and boleros opens new markets, but die-hard fans get confused when they buy an album that's supposedly tropical and then find that it's full of ballads.

That's why this album has so many songs. [It has 16.] I didn't want to abandon my salsa base, and for this particular album, I wanted to mix things up. I [haven't given up on] recording an album of just boleros. The great *salseros* have had classic bolero albums, and I don't see it as a conflict. But I do see your point, and I agree that when you present a regular Gilberto Santa Rosa album, it must have a certain number of salsa tracks.

But your boleros also take listeners to the dancefloor . . .

You know, that's been a commercial accident that's led salsa singers to retake a tradition. A few years ago, no one was recording boleros. I think when Luis Miguel was so successful with his classic boleros, he awoke interest from a younger generation. And labels began to do this kind of double version that was successful but also made salsa singers want to look back. Because we salsa artists have always recorded different genres, but we started to specialize and lost that tradition.

Has salsa specialized too much?
A bit. Remember, we can't be nar-

Santa Rosa Mixes It Up On Sony Discos' 'Viceversa'

6 Questions



SANTA ROSA

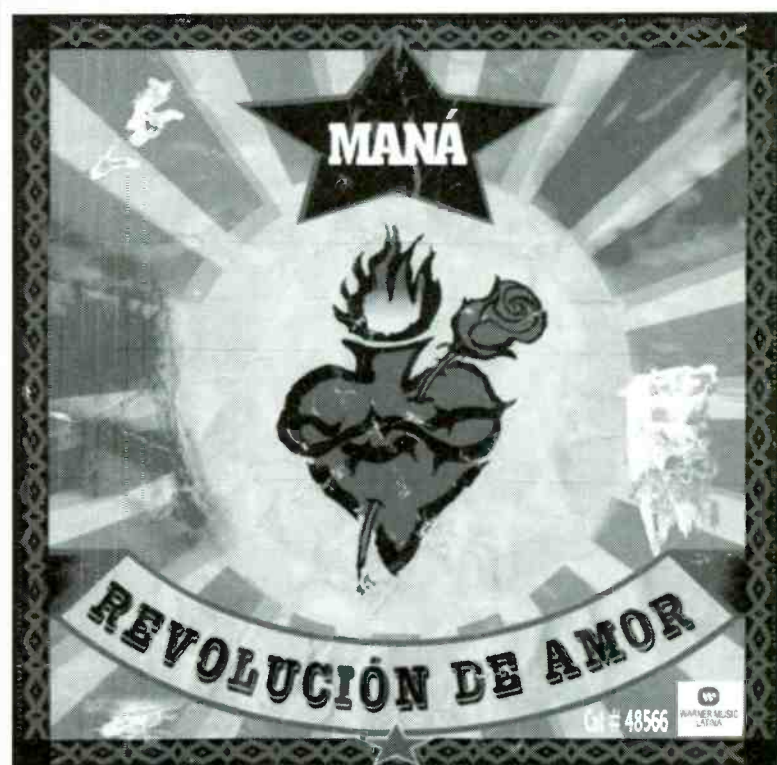
row-minded, because life isn't. Life evolves, and we have to evolve with it. We can't lose our roots or our sense of where we come from. But if we don't evolve, we'll become a nostalgic genre. A museum genre.

The album features the track "Un Montón de Estrellas" (A Bunch of Stars) originally recorded by Cuban *sonero* Polo Montañez. Why?

I heard the song a couple of years ago and I loved his music so much that I dared do this version with the utmost respect. I think it's an excellent and refreshing song, and Mr. Montañez has a very authentic talent. That's why our version is so different from his.

There's been some discussion lately about whether the *sonero* [the improvisatory section] in a salsa song is purely improvisation or whether it merits a writer's credit.

In our case, we improvise over the lyrics, so it makes sense with what's already there. In a recording, [the *soneros*] are generally written out to help the singer. Some have the capacity to improvise, some don't, and [in that case] they're written out. I've never asked any author for credit for a song because I did the [improvisation], because they wrote the lyrics. But that's my way of thinking. [The practice of asking for a songwriting credit on the *soneros*] isn't common in salsa.



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AUGUST 31 2002 **Billboard** **HOT LATIN TRACKS**

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
1	1	5	8	EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
NUMBER 1						
2	3	6	4	MENTIROSO E. IGLESIAS, L. MENDEZ (E. IGLESIAS, C. GARCIA ALONSO)	Enrique Iglesias UNIVERSAL LATIN	2
GREATEST GAINER						
3	8	10	4	VUELA MUY ALTO J. REYES (ESTEFANO)	Jerry Rivera ARIELA / BMG LATIN	3
4	2	2	16	A DIOS LE PIDO G. SANTAOLALLA, J. JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATIN	2
5	4	1	23	Y TU TE VAS R. L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
6	5	7	22	ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHAIRIS)	Sin Bandera SONY DISCOS	4
7	6	3	16	YO PUEDO HACER B. SILVETTI (R. MONTANER, M. FLORES)	Ricardo Montaner WARNER LATINA	2
8	7	4	30	QUITAME ESE HOMBRE R. PEREZ (J. L. PILOTO)	Pilar Montenegro UNIVISION	1
9	10	11	5	ANGEL DE AMOR FHER, A. GONZALEZ (FHER, A. GONZALEZ)	Mana WARNER LATINA	9
10	11	12	14	UNA LAGRIMA NO BASTA A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	7
11	9	8	12	ES POR AMOR D. POVEDA (ESTEFANO, D. POVEDA)	Alexandre Pires RCA / BMG LATIN	8
12	18	13	9	JUGO A LA VIDA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATIN	7
13	17	30	5	POR MAS QUE INTENTO K. SANTANDER, J. M. LUGO (K. SANTANDER)	Gilberto Santa Rosa SONY DISCOS	13
14	13	17	9	NO ME SE RAJAR J. LIZARRAGA, A. LIZARRAGA (J. C. FRAYLE)	Banda El Recodo FONOVISA	11
15	14	19	6	VOY A VOLVERTE LOCA A. JAEN (R. VERGARA, F. DIEZ)	Alejandro Montaner SONY DISCOS	14
16	15	20	4	PERDONAME MI AMOR J. GUILLÉN (R. GONZALEZ MORA)	Conjunto Primavera FONOVISA	15
17	27	32	8	SE ME SUBE C. LEMOS (C. LEMOS, K. APONTE)	Manny Manuel UNIVERSAL LATIN	17
18	19	16	7	BOHEMIO ENAMORADO D. FREIBERG, D. POVEDA (D. POVEDA)	Donato Poveda ARIELA / BMG LATIN	16
19	16	15	11	VIVIENDO M. ANTHONY, J. A. GONZALEZ (F. OSORIO, J. VILLAMIZAR, M. ANTHONY)	Marc Anthony COLUMBIA / SONY DISCOS	11
20	20	18	6	ESTOY SUFRIENDO G. LIZARRAGA (G. LIZARRAGA)	German Lizarraga DISA	18
21	12	9	17	SI TU TE VAS G. RUBIN (G. RUBIN, C. YIE)	Paulina Rubio UNIVERSAL LATIN	5
22	21	21	14	CUANDO TE ACUERDES DE MI B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis FONOVISA	11
23	22	22	13	CON ELLA K. SANTANDER, D. BETANCOURT (K. SANTANDER, O. SANCHEZ)	Cristian ARIELA / BMG LATIN	9
24	24	34	6	MAS DEBIL QUE TU R. MUNOZ, R. MARTINEZ (L. PAOILLA)	Intocable EMI LATIN	24
25	23	23	21	DEL OTRO LADO DEL PORTON R. AYALA, F. MARTINEZ (F. MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	12
26	28	27	8	CARITO E. ESTEFAN, JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, E. CUAORAOD)	Carlos Vives EMI LATIN	26
27	30	29	4	TANTO QUE TE DI E. NAZARIO, T. TORRES (L. FONSLI, C. BRANTI)	Ednita Nazario SONY DISCOS	27
28	25	33	19	JURO POR DIOS A. VALENZUELA, D. VALENZUELA (J. ZAZUETA)	Banda Tierra Blanca LA SIERRA	16
29	33	37	10	POR LAS DAMAS J. NAVARRETE, C. ALVARADO (M. CAMPOS)	Cardenales De Nuevo Leon DISA	29
30	26	25	12	VESTIDO BLANCO A. BUENROSTRO, M. BUENROSTRO (J. GISEL, J. CASAS)	El Poder Del Norte DISA	21
31	32	36	12	ARBOLES DE LA BARRANCA EL COYTE Y SU BANDA TIERRA SANTA (C. TERRANEGRA SALAZAR)	El Coyote Y Su Banda Tierra Santa EMI LATIN	29
32	34	28	16	NO SE VIVIR E. MARTINEZ (J. M. FIGUEROA)	Jose Manuel Figueroa UNIVERSAL LATIN	21
33	49	—	2	NO ME ENSEÑASTE ESTEFANO (ESTEFANO, J. REYES)	Thalia EMI LATIN	33
34	37	31	3	KILOMETROS A. BAQUEIRO (L. GARCIA, N. SCHAIRIS)	Sin Bandera SONY DISCOS	31
35	31	24	22	EL PODER DE TUS MANOS R. MUNOZ (L. PAOILLA)	Intocable EMI LATIN	6
36	43	44	6	25 ROSAS A. MACIAS (J. SEBASTIAN)	Cuisillos De Arturo Macias MUSART / BALBOA	36
37	40	40	10	ARRANCAME J. M. ELIZONDO, M. A. ZAPATA (D. VILLARREAL)	Pesado WEAMEX / WARNER LATINA	34
38	29	26	14	BANDIDA R. CORA (E. CRESPO)	Elvis Crespo Featuring Tempo SONY DISCOS	12
39	45	46	9	AMOR SECRETO D. BRIAN, B. YOUNG, K. DIOGUARDI (T. JAMES, F. THOMAS, A. WIKSTROM, L. FONSLI, C. BRANTI)	Luis Fonsi UNIVERSAL LATIN	35
40	46	41	3	EMBOSCADA VICCO (VICCO)	Vico C EMI LATIN	40
41	41	50	13	TE QUIERO MAS QUE AYER L. ARAMBULA (W. CASTILLO)	Aracely Arambula Con Palomo DISA	27
42	39	43	6	CADA DIA MAS NOT LISTED (R. GUERRA)	Los Canelos De Durango CINTAS ACUARIO / SONY DISCOS	34
43	48	45	6	TAN SOLO TU NEK, D. PARISINI, A. CERUTI (CHEDRE, NEK)	Nek Featuring Laura Pausini WARNER LATINA	36
44	42	—	2	TE SOLTE LA RIENDA PRIVERA (J. A. JIMENEZ)	Lupillo Rivera SONY DISCOS	42
45	38	35	8	TU FORMA DE SER CUMBIA A. GARZA, R. GARZA (NOT LISTED)	Alberto Y Roberto DISA	30
46	35	14	18	TU Y YO ESTEFANO, A. B. QUINTANILLA (ESTEFANO, J. REYES)	Thalia EMI LATIN	1
HOT SHOT DEBUT						
47	NEW	—	1	YO TE SEGUIRE QUERIENDO E. PAEZ (A. TORRES)	Nico Flores Y Su Banda Puro Mazatlan RCA / BMG LATIN	47
48	RE-ENTRY	6	—	IT'S OK A. VALENZUELA, D. VALENZUELA (A. JEY)	Rogelio Martinez FONOVISA	37
49	50	—	2	EL LUNAR NOT LISTED (NOT LISTED)	Dueto Voces Del Rancho SONY DISCOS	49
50	NEW	—	1	ERES CASADO LOS HURACANES DEL NORTE (C. LANDIN)	Los Huracanes Del Norte FONOVISA	50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 101 stations (40 Latin Pop, 17 Tropical/Salsa, 56 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♣ Videoclip availability. ©2002, WNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	5	MENTIROSO UNIVERSAL LATIN	ENRIQUE IGLESIAS	21	21	AMOR SECRETO UNIVERSAL LATIN	LUIS FONSI
2	1	A DIOS LE PIDO SURCO / UNIVERSAL LATIN	JUANES	22	29	NO ME ENSEÑASTE EMI LATIN	THALIA
3	2	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	23	22	SE ME SUBE UNIVERSAL LATIN	MANNY MANUEL
4	3	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	24	23	TAN SOLO TU WARNER LATINA	NEK FEATURING LAURA PAUSINI
5	10	VUELA MUY ALTO ARIELA / BMG LATIN	JERRY RIVERA	25	25	CARITO EMI LATIN	CARLOS VIVES
6	6	Y TU TE VAS SONY DISCOS	CHAYANNE	26	26	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA
7	4	ES POR AMOR RCA / BMG LATIN	ALEXANDRE PIRES	27	24	TOCA PARA MI CAPITOL	ALEJANDRO SANZ
8	11	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	28	30	ASEREJE SONY DISCOS	LAS KETCHUP
9	8	ANGEL DE AMOR WARNER LATINA	MANA	29	32	PACTO DE AMOR WARNER LATINA	LOS HIDALGO
10	7	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	30	34	SI TU ME QUIERES UNIVERSAL LATIN	VIVANATIVA
11	9	VOY A VOLVERTE LOCA SONY DISCOS	ALEJANDRO MONTANER	31	39	COMPLICATED ARISTA	AVRIL LAVIGNE
12	12	BOHEMIO ENAMORADO ARIELA / BMG LATIN	DONATO POVEDA	32	33	TU Y YO EMI LATIN	THALIA
13	15	USTED SE ME LLEVO LA VIDA RCA / BMG LATIN	ALEXANDRE PIRES	33	—	LOVE AT FIRST SIGHT CAPITOL	KYLIE MINOGUE
14	17	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS	34	—	LA PLAYA SONY DISCOS	LA OREJA DE VAN GOGH
15	16	SUERTE EPIC / SONY DISCOS	SHAKIRA	35	28	ME HUELE A SOLEDAD SONY DISCOS	MDO
16	13	CON ELLA ARIELA / BMG LATIN	CRISTIAN	36	—	TORERO SONY DISCOS	CHAYANNE
17	18	TANTO QUE TE DI SONY DISCOS	EDNITA NAZARIO	37	27	AL QUE ME SIGA WARNER LATINA	LUIS MIGUEL
18	14	SI TU TE VAS UNIVERSAL LATIN	PAULINA RUBIO	38	—	SHHH EMI LATIN	A. B. QUINTANILLA Y LOS KUMBIA KINGS
19	20	KILOMETROS SONY DISCOS	SIN BANDERA	39	36	MAS ALTO QUE LAS AGUILAS MUSART / BALBOA	PEPE AGUILAR
20	19	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS	40	31	COLOR ESPERANZA RCA / BMG LATIN	DIEGO TORRES

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	4	VUELA MUY ALTO ARIELA / BMG LATIN	JERRY RIVERA	21	23	SON 40 ARIELA / BMG LATIN	EL GRAN COMBO DE PUERTO RICO
2	2	VIVIENDO COLUMBIA / SONY DISCOS	MARC ANTHONY	22	25	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER
3	6	SE ME SUBE UNIVERSAL LATIN	MANNY MANUEL	23	31	DAYS GO BY CRESCENCE / CAPITOL	DIRTY VEGAS
4	5	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	24	36	VOY A VOLVERTE LOCA SONY DISCOS	ALEJANDRO MONTANER
5	1	A DIOS LE PIDO SURCO / UNIVERSAL LATIN	JUANES	25	35	SI TU ME QUIERES UNIVERSAL LATIN	VIVANATIVA
6	3	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	26	17	ES POR AMOR RCA / BMG LATIN	ALEXANDRE PIRES
7	13	MENTIROSO UNIVERSAL LATIN	ENRIQUE IGLESIAS	27	27	RABIA SONY DISCOS	BRENDA K. STARR
8	7	Y TU TE VAS SONY DISCOS	CHAYANNE	28	20	MI BOMBON EMI LATIN	CABAS
9	9	ANGEL DE AMOR WARNER LATINA	MANA	29	18	AGUI CONMIGO SONY DISCOS	ANDY ANDY
10	12	BOHEMIO ENAMORADO ARIELA / BMG LATIN	DONATO POVEDA	30	37	KILOMETROS SONY DISCOS	SIN BANDERA
11	10	EMBOSCADA EMI LATIN	VICO C	31	—	VETE Y OILE RCC	SERGIO VARGAS
12	11	CARITO EMI LATIN	CARLOS VIVES	32	—	TAN SOLO TU WARNER LATINA	NEK FEATURING LAURA PAUSINI
13	30	LOVE AT FIRST SIGHT CAPITOL	KYLIE MINOGUE	33	29	COLOR ESPERANZA RCA / BMG LATIN	DIEGO TORRES
14	8	BANDIDA SONY DISCOS	ELVIS CRESPO FEATURING TEMPO	34	38	DOS LOCOS J&N / SONY DISCOS	MONCHY & ALEXANDRA
15	14	TANTO QUE TE DI SONY DISCOS	EDNITA NAZARIO	35	28	SI TU TE VAS UNIVERSAL LATIN	PAULINA RUBIO
16	15	AMOR AMOR PRESTIGIO / SONY DISCOS	DOMINIC	36	40	TOCA PARA MI WARNER LATINA	ALEJANDRO SANZ
17	19	ME ESTOY MURIENDO POR DENTRO SPACE INTERNATIONAL	CONJUNTO CHANEY	37	39	MAL ACOSTUMBRADO LATINO / SONY DISCOS	FERNANDO VILLALON
18	21	NO SOBRÓ LA ROPA UNIVERSAL LATIN	DOMINGO QUINONES	38	—	BAILEN EMI LATIN	3-2 GET FUNKY
19	22	CUANDO FALTAS TU J&N / SONY DISCOS	PUERTO RICAN POWER	39	—	AMOR SECRETO UNIVERSAL LATIN	LUIS FONSI
20	33	COMPLICATED ARISTA	AVRIL LAVIGNE	40	—	THE ONE YOU LOVE UNIVERSAL	PAULINA RUBIO

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	4	JUGO A LA VIDA UNIVERSAL LATIN	LOS TUCANES DE TIJUANA	21	29	YO TE SEGUIRE QUERIENDO RCA / BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN
2	2	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	22	16	TU FORMA DE SER CUMBIA DISA	ALBERTO Y ROBERTO
3	1	NO ME SE RAJAR FONOVISA	BANDA EL RECODO	23	26	IT'S OK FONOVISA	ROGELIO MARTINEZ
4	3	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	24	25	EL LUNAR SONY DISCOS	DUETO VOCES DEL RANCHO
5	5	ESTOY SUFRIENDO DISA	GERMAN LIZARRAGA	25	27	MENTIROSO UNIVERSAL LATIN	ENRIQUE IGLESIAS
6	7	MAS DEBIL QUE TU EMI LATIN	INTOCABLE	26	—	ERES CASADO FONOVISA	LOS HURACANES DEL NORTE
7	9	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS	27	23	BAILAME WEAMEX / WARNER LATINA	LOS TIGRILLOS
8	6	DEL OTRO LADO DEL PORTON FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	28	22	CAPRICHIO MALDITO FONOVISA	LOS RIELEROS DEL NORTE
9	8	JURO POR DIOS LA SIERRA	BANDA TIERRA BLANCA	29	30	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA
10	13	POR LAS DAMAS DISA	CARDENALES DE NUEVO LEON	30	24	EL SUBE Y BAJA DISA	GRUPO MONTEZ DE DURANGO
11	10	VESTIDO BLANCO DISA	EL PODER DEL NORTE	31	28	BORRACHO NACI SONY DISCOS	LUPILLO RIVERA
12	12	ARBOLES DE LA BARRANCA EMI LATIN	EL COYTE Y SU BANDA TIERRA SANTA	32	32	ATACANDO A BERLIN RCA / BMG LATIN	LOS RAZOS DE SACRAMENTO Y REYNALDO
13	15	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	33	31	AY AMOR EMI LATIN	CONTROL
14	14	NO SE VIVIR UNIVERSAL LATIN	JOSE MANUEL FIGUEROA	34	35	VANIDOSA EMI LATIN	BOBBY PULIDO
15	11	EL PODER DE TUS MANOS EMI LATIN	INTOCABLE	35	—	AMOR DE INTERNET EMI LATIN	SOCIOS DEL RITMO
16	20	25 ROSAS MUSART / BALBOA	CUISILLOS DE ARTURO MACIAS	36	34	ERA CASADA MUSIMEX / SONY DISCOS	TRINITY Y LA LEYENDA
17	18	ARRANCAME WEAMEX / WARNER LATINA	PESADO	37	37	QUE BUENA SUERTE MUSIMEX / SONY DISCOS	BANDA EL LIMON
18	19	TE QUIERO MAS QUE AYER DISA	ARACELY ARAMBULA CON PALOMO	38	33	LADRON UNIVERSAL LATIN	ALICIA VILLARREAL
19	17	CADA DIA MAS CINTAS ACUARIO / SONY DISCOS	LOS CANELOS DE DURANGO	39	—	QUE MANERA DE PERDER RCA / BMG LATIN	JULIO PRECICADO Y SU BANDA PERLA DEL PACIFICO
20	21	TE SOLTE LA RIENDA SONY DISCOS	LUPILLO				

AUGUST 31
2002

Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL										
1	1	2	8	NUMBER 1		7 Weeks At Number 1	1	49	42	48	51	JOAN SEBASTIAN Δ MUSART 2524/BALBOA (7.98/13.98) [M]		En Vivo: Desde La Plaza El Progreso De Guadalajara	1
2	4	4	4	LOS TEMERARIOS FONOVISA 0529 (10.98/16.98)		Una Lagrima No Basta	1	50	44	56	5	MANNY MANUEL UNIVERSAL LATINO 017029 (14.98 CD)		Manny Manuel	21
3	3	3	3	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)		Arcoiris Musical Mexicano	2	51	48	52	28	LOS TUCANES DE TIJUANA \circ UNIVERSAL LATINO 017043 (8.98/13.98) [M]		Las Romanticas De Los Tucanes De Tijuana	2
4	5	6	13	EDNITA NAZARIO SONY DISCOS 84956 (16.98 EQ CD) [M]		Acustico	3	52	57	55	54	JOSE ALFREDO JIMENEZ ARIOLA 79006/BMG LATIN (18.98 CD)		Las 100 Clasicas Vol. 2	39
5	2	1	4	JUANES \circ SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]		Un Dia Normal	2	53	43	45	13	RICARDO MONTANER WARNER LATINA 46021 (17.98 CD)		Suma	14
6	6	5	22	BANDA EL RECODO FONOVISA 86228 (9.98/13.98) [M]		No Me Se Rajar	1	54	60	57	54	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18.98 CD)		Las 100 Clasicas Vol. 1	27
7	7	10	10	CHAYANNE Δ SONY DISCOS 84667 (10.98 EQ/16.98) [M]		Grandes Exitos	1	55	56	47	8	CARDENALES DE NUEVO LEON DISA 724035/UG (7.98/13.98)		Por Las Damas	35
8	16	32	4	JENNIFER PENA UNIVISION 310053/UG (9.98/13.98) [M]		Libre	2	56	54	49	8	VARIOUS ARTISTS MOCK & ROLL 95046/LIDERES (7.98/13.98)		Solo Exitos: Summer Hits Underground	29
9	8	8	3	GREATEST GAINER		Vuela Muy Alto	8	57	52	54	39	EL PODER DEL NORTE DISA 727018/UG (8.98/13.98) [M]		El Autentico Y Unico En Vivo	7
10	9	7	11	JERRY RIVERA ARIOLA 94877/BMG LATIN (10.98/15.98) [M]		Historia Musical: 30 Pegaditas	8	58	53	46	59	ANGEL LOPEZ SONY DISCOS 84882 (6.98 EQ/16.98)		En Mi Soledad	58
11	12	13	8	LOS ACOSTA DISA 727026/UG (8.98/13.98) [M]		Thalia	1	59	49	51	35	PALOMO DISA 720032/UG (6.98/10.98) [M]		Fuerza Musical	9
12	13	12	8	THALIA Δ EMI LATIN 39759 (10.98/17.98) [M]		La Hora Sonidera	8	60	47	44	13	ALEJANDRO SANZ Δ WARNER LATINA 41541 (10.98/17.98) [M]		MTV Unplugged	1
13	11	11	4	VARIOUS ARTISTS DISA 724040/UG (7.98/13.98)		15 Postales De Amor	11	61	61	58	41	EL PODER DEL NORTE DISA 727021/UG (8.98/13.98)		Imaginate Sin Ellos	13
14	10	9	3	VARIOUS ARTISTS LIDERES 950415 (7.98/13.98)		Jugo A La Vida	10	62	68	63	37	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) [M]		Dejame Entrar	1
15	NEW	1	1	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 016016 (8.98/13.98) [M]		Perro Malagradecido	9	63	69	65	28	CHARLIE ZAA Δ SONOLUX 84940/SONY DISCOS (9.98 EQ/16.98) [M]		De Un Solo Sentimiento	3
16	NEW	1	1	LOS ORIGINALS DE SAN JUAN EMI LATIN 40864 (9.98/15.98) [M]		Pa'l Norte	15	64	65	65	28	RAMON AYALA Y SUS BRAVOS DEL NORTE Δ FREDDIE 71815 (8.98/14.98)		En Vivo: El Hombre Y Su Musica	13
17	19	24	21	HOT SHOT DEBUT		German Lizarraga	16	65	71	66	49	LOS RIELEROS DEL NORTE FONOVISA 84702 (8.98/12.98)		Los Mejores Exitos	30
18	14	19	5	LOS HURACANES DEL NORTE FONOVISA 86240 (9.98/13.98)		Sin Bandera	17	66	58	53	74	LALEY \circ WEA ROCK 40949/WARNER LATINA (10.98/16.98) [M]		MTV Unplugged	13
19	21	15	15	GERMAN LIZARRAGA DISA 727028/UG (13.98 CD)		Pegaditas De...Ayer Y Hoy	14	67	64	73	34	ARACELY ARAMBULA DISA 727025/UG (8.98/13.98)		Solo Tuya	35
20	NEW	1	1	SIN BANDERA SONY DISCOS 84906 (16.98 EQ CD)		Historia Musical	1	68	67	61	39	LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12.98 CD)		20 Exitos	37
21	17	16	77	VARIOUS ARTISTS DISA 727027/UG (8.98/13.98)		Perdoname Mi Amor	20	69	65	60	8	LOS BUKIS FONOVISA 6166 (8.98/12.98)		Greatest Hits	39
22	18	31	5	LOS TEMERARIOS DISA 727024/UG (8.98/13.98)		Shhh!	1	70	70	68	9	EL GRAN COMBO DE PUERTO RICO RCA 94428/BMG LATIN (24.98 CD)		40 Aniversario: 1962-2002	7
23	22	20	20	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98)		Atrévete A Olvidarme	18	71	71	68	9	LOS REHENES DISA 720025/UG (4.98/7.98)		15 Hits Vol. 1	48
24	25	17	39	A.B. QUINTANILLA Y LOS KUMBIA KINGS \bullet EMI LATIN 29745 (9.98/14.98)		Historia De Un Idolito Vol. 2	2	72	55	50	15	CELIA CRUZ SONY DISCOS 84972 (10.98 EQ/16.98)		La Negra Tiene Tumbao	37
25	15	14	31	ROGELIO MARTINEZ FONOVISA 86216 (8.98/12.98)		Desahogo	2	73	72	62	44	ELIADES OCHOA HIGHER OCTAVE WORLD 12480/HIGHER OCTAVE (16.98 CD)		Estoy Como Nunca	73
26	20	23	24	VICENTE FERNANDEZ SONY DISCOS 84282 (10.98 EQ/15.98) [M]		Confesiones	8	74	72	62	44	LAURA PAUSINI \circ WARNER LATINA 41072 (10.98/16.98)		Lo Mejor De Laura Pausini-Volvere Junto A Ti	9
27	24	21	10	MARC ANTHONY \bullet COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)		Hablando De Amor Poemas	10	75	75	18	18	VARIOUS ARTISTS UNIVISION 310051/UG (9.98/13.98)		20 Inmortales Pegaditas	10
28	23	26	19	PILAR MONTENEGRO Δ UNIVISION 310026/UG (9.98/13.98) [M]		Suenos	1								
29	26	22	28	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98) [M]		Las 30 Cumbias Mas Pegadas	1								
30	28	28	21	GRUPO BRYNDIS DISA 728990/UG (17.98 CD)		Historia De Un Idolito Vol. 1	1								
31	39	37	49	INTOCABLE Δ EMI LATIN 37745 (9.98/15.98) [M]		Soy Lo Prohibido	3								
32	27	25	47	VARIOUS ARTISTS DISA 727015/UG (8.98/13.98)		Alexandre Pires	3								
33	33	30	13	ALICIA VILLARREAL Δ UNIVERSAL LATINO 014824 (8.98/13.98) [M]		Urbano	4								
34	30	27	9	ALEXANDRE PIRES Δ RCA 87883/BMG LATIN (14.98 CD) [M]		Puras Cumbias Sonideras	21								
35	29	18	7	ELVIS CRESPO \circ SONY DISCOS 84862 (9.98 EQ/15.98)		20 Grandes Exitos	18								
36	37	39	6	VARIOUS ARTISTS MOCK & ROLL 950410/LIDERES (6.98/11.98)		El Clon	36								
37	34	36	3	LOS ORIGINALS DE SAN JUAN UNIVISION 310063/UG (9.98/13.98)		Cuesta Arriba	34								
38	35	33	34	SOUNDTRACK SONY DISCOS 84951 (15.98 EQ CD)		Historia Musical	2								
39	36	34	60	LOS RIELEROS DEL NORTE FONOVISA 6229 (8.98/13.98)		Historia Musical Romantica	1								
40	31	35	9	LOS ANGELES AZULES DISA 727014/UG (8.98/13.98) [M]		Que Buena...La Lucha De Las Estrellas	16								
41	32	29	9	GRUPO BRYNDIS DISA 727012/UG (8.98/13.98) [M]		Rancho Y Mucho Mas	29								
42	45	43	8	LOS ORIGINALS/LOS RAZOS \circ EMI LATIN 37975 (9.98/13.98)		A Otro Nivel	19								
43	50	59	59	JESSIE MORALES: EL ORIGINAL DE LA SIERRA UNIVISION 310085/UG (9.98/13.98)		Mas De Mi Alma	1								
44	41	41	17	LA MISSION 3 APONTE 60108 (7.98/13.98)		Corazon De Perico	3								
45	46	42	18	MARC ANTONIO SOLIS \bullet FONOVISA 0527 (10.98/16.98) [M]		Los Grandes	14								
46	NEW	1	1	LOS RAZOS DE SACRAMENTO Y REYNALDO Δ RCA 93084/BMG LATIN (7.98/11.98) [M]		A Calzon Quitado	46								
47	38	40	17	JOAN SEBASTIAN & MARCO ANTONIO SOLIS MUSART 2548/BALBOA (7.98/13.98)		Todo Exitos De Rocio Durcal	21								
48	40	38	18	GRUPO EXTERMINADOR FONOVISA 86235 (9.98/13.98)		El Numero 100	5								

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 EONITA NAZARIO ACUSTICO (SONY DISCOS)	1 JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)	1 LOS TEMERARIOS UNA LAGRIMA NO BASTA (FONOVISA)
2 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	2 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)
3 CHAYANNE GRANDES EXITOS (SONY DISCOS)	3 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	3 BANDA EL RECODO NO ME SE RAJAR (FONOVISA)
4 THALIA THALIA (EMI LATIN)	4 ELVIS CRESPO URBANO (SONY DISCOS)	4 JENNIFER PENA LIBRE (UNIVISION/UG)
5 SIN BANDERA SIN BANDERA (SONY DISCOS)	5 MANNY MANUEL MANNY MANUEL (UNIVERSAL LATINO)	5 LOS ACOSTA HISTORIA MUSICAL: 30 PEGADITAS (DISA/UG)
6 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	6 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	6 VARIOUS ARTISTS LA HORA SONIDERA (DISA/UG)
7 PILAR MONTENEGRO DESAHOGO (UNIVISION/UG)	7 EL GRAN COMBO DE PUERTO RICO 40 ANIVERSARIO: 1962-2002 (RCA/BMG LATIN)	7 VARIOUS ARTISTS 15 POSTALES DE AMOR (LIDERES)
8 ALEXANDRE PIRES ALEXANDRE PIRES (RCA/BMG LATIN)	8 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	8 LOS TUCANES DE TIJUANA JUGO A LA VIDA (UNIVERSAL LATINO)
9 SOUNDTRACK EL CLON (SONY DISCOS)	9 ELIADES OCHOA ESTOY COMO NUNCA (HIGHER OCTAVE WORLD/HIGHER OCTAVE)	9 LOS ORIGINALS DE SAN JUAN PERRO MALAGRADECIDO (EMI LATIN)
10 LA MISSION 3 A OTRO NIVEL (APONTE)	10 YOSKAR SARANTE NO ES CASUALIDAD (J&N/SONY DISCOS)	10 LOS HURACANES DEL NORTE PA'L NORTE (FONOVISA)
11 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	11 VARIOUS ARTISTS CONGO TO CUBA (PUTUMAYO)	11 GERMAN LIZARRAGA GERMAN LIZARRAGA (DISA/UG)
12 ROCIO DURCAL TODO EXITOS DE ROCIO DURCAL (LIDERES)	12 RAULIN RODRIGUEZ DERROCHE DE AMOR (J&N/SONY DISCOS)	12 VARIOUS ARTISTS PEGADITAS DE...AYER Y HOY (DISA/UG)
13 RICARDO MONTANER SUMA (WARNER LATINA)	13 PROYECTO UNO TODO EXITOS DE PROYECTO UNO (LIDERES)	13 LOS TEMERARIOS HISTORIA MUSICAL (DISA/UG)
14 VARIOUS ARTISTS SOLO EXITOS: SUMMER HITS UNDERGROUND (MOCK & ROLL/LIDERES)	14 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	14 CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA)
15 ANGEL LOPEZ EN MI SOLEDAD (SONY DISCOS)	15 BRENDA K. STARR TEMPTATION (SONY DISCOS)	15 ROGELIO MARTINEZ ATREVEETE A OLVIDARME (FONOVISA)
16 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	16 VARIOUS ARTISTS SUPER BACHATAZOS 2003 (J&N/SONY DISCOS)	16 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
17 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	17 VARIOUS ARTISTS LATIN GROOVE (PUTUMAYO)	17 GRUPO BRYNDIS HABLANDO DE AMOR POEMAS (DISA/UG)
18 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	18 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	18 INTOCABLE SUENOS (EMI LATIN)
19 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)	19 VARIOUS ARTISTS MERENGUE ULTRA MIX VOL. 1 (SONY DISCOS)	19 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA/UG)
20 VICO C EMBOSCADA (EMI LATIN)	20 DOMINGO QUINONES DERECHOS RESERVADOS (UNIVERSAL LATINO)	20 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)

● 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 multiple shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

América Latina...

In Argentina: Líderes Entertainment Group has found a new niche for its business in Argentina. With a devalued local currency that allows dollars to go a long way, the country has become a popular spot in which to shoot videos for the label's artists. Venezuelan duo Tisby & Georgina have lensed two clips at national parks in the state of San Juan. Fellow Venezuelan Malanga and Colombian act Fonseca also plan to shoot clips there... Latin-rock pioneer Miguel Mateos has released a self-produced two-CD album through independent label Pattaya. Titled *Salir Vivo* (Coming Out Alive), it includes a mix of live recordings and his greatest hits from the '80s. There are also a handful of new songs, notably the title track (featuring special guest Cristian Aldana from alt-rock band El Otro Yo) and a powerful Spanish rendering of Billy Idol's "Sex and Fantasy." A Sept. 6 concert at the 3,200-capacity Gran Rex Theater will kick off an international tour that will encompass Mexico and the U.S.... Sony Music released *Acústico en Vivo* (Acoustic Live), an exquisite two-CD live album recorded during legendary folk singer Mercedes Sosa's shows last year at the Gran Rex Theater in Argentina. The project features a wonderful array of classic folk compositions from her early repertoire, plus contemporary songs by Litto Nebbia, María Elena Walsh, and even two tangos. **MARCELO FERNANDEZ BITAR**

In Puerto Rico: Rap station Mix 107's top-rated morning radio show, *El Tracketeo*, hosted an ambitious rap/reggae festival titled El Día Nacional del Tracketeo (National Tracketeo Day) Aug. 17 at the 14,000-capacity Coliseum Roberto Clemente. Artists performing included Vico C, Los Francotiradores, Cultura Profética, Lito y

Polaco, Wisin y Yandel, Los Goyos, Maicol y Manuel, Daddy Yankee y Nicky Jam, Algarete, Magnate y Valentino, Big Boy, and Sal Pa'Fuera. The event also featured comedy sketches and contests hosted by on-air personalities Raymond Arrieta and Eric Valcourt. **RANDY LUNA**

In Mexico: Lenny Kravitz will perform Sept. 7 at Mexico City's Estadio Azteca in a show put together by concert promoter En Vivo. Tickets for the 90,000-capacity venue range from \$13 to \$200. Other international acts visiting Mexico in the near future include Foreigner—which will perform Sept. 5 at the Auditorio Nacional—and the Rolling Stones in February... Lupita D'alessio and Francisca Viveros—aka Paquita del la Barrio (Paquita From the Neighborhood)—the two divas that have become well-known for their songs lambasting men, will share a stage for the first time Sept. 13 at Mexico City's Auditorio Nacional. Viveros is supporting her latest album, *Taco Placero*, and D'alessio is preparing—together with producer Laureano Brizuela—an album celebrating her 30-year career. **TERESA AGUILERA**

In Brazil: In celebration of the 60th birthday of Brazilian popular music icon Caetano Veloso, Universal Music plans to release a four-CD boxed set titled *Homem Comum* (Ordinary Man), which is being compiled by Fernando Viana. Veloso will also release a new album, *Nao Pedo Desculpas*, recorded with his friend Jorge Mautner, who—like Veloso—is recognized as one of the leaders of the *tropicalismo* movement. **TOM GOMES**

Journey with Jazz at Lincoln Center Premieres September 26



BET Jazz is proud to partner with Lincoln Center to present *Journey with Jazz at Lincoln Center*. Pulitzer Prize Winner and Lincoln Center Artistic Director Wynton Marsalis is featured in this fascinating series of jazz performances and interviews from around the world in 13 exciting and enlightening episodes. Join Marsalis as he explores, explains and interprets jazz as only he can from far flung locales like Paris, Tokyo, Manila and more.

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Jazz Notes™

by Steven Graybow



PRIMARY COLOR: For her eighth Concord Jazz date, *In Blue* (released Aug. 13), vocalist **Karrin Allyson** explores all things old, true, borrowed, and blue, in a 13-song cycle that touches upon the more difficult moments of everyday life.



ALLYSON

"Having 'the blues' is one of the most universal feelings there is," Allyson says. "I don't necessarily want to hear 12-bar blues songs all night, but I can easily sing songs that have a 'blue' feel to them, because the emotions are something that always relate to an aspect of my own life, and the same can be said for anyone in my audience."

Drawing from such writers as **Mose Allison** ("Everybody's Cryin' Mercy"), **Joni Mitchell** ("Blue Motel Room"), and **Oscar Brown Jr.** ("Hum Drum Blues"), Allyson intones a veritable thesis on the downside of love and, more broadly, on the nature of human existence. That is not to say, though, that the music is not as uplifting and celebratory as it is mired in despondency.

"The best thing about the blues is that it allows you to testify about things that are deep inside your soul," Allyson says. "When I believe in something, I believe very strongly, and the blues songs allow me to express my feelings. If you look at a song like (Brown Jr.'s) 'Long as You're Living,' it is ultimately about living life to the fullest and about treating each other right."

Elsewhere, Allyson plays the scorned, dispirited woman on "Evil Gal Blues," where she expresses "how absolutely fed up you can be with everything. There are also songs that are heartbreaking, like 'The Meaning of the Blues,' which says that you can look at the color blue forever, but you don't know the meaning of it until someone leaves you and you are left with a feeling you just can't bear. Anyone can see a

bit of their own life in the lyrics."

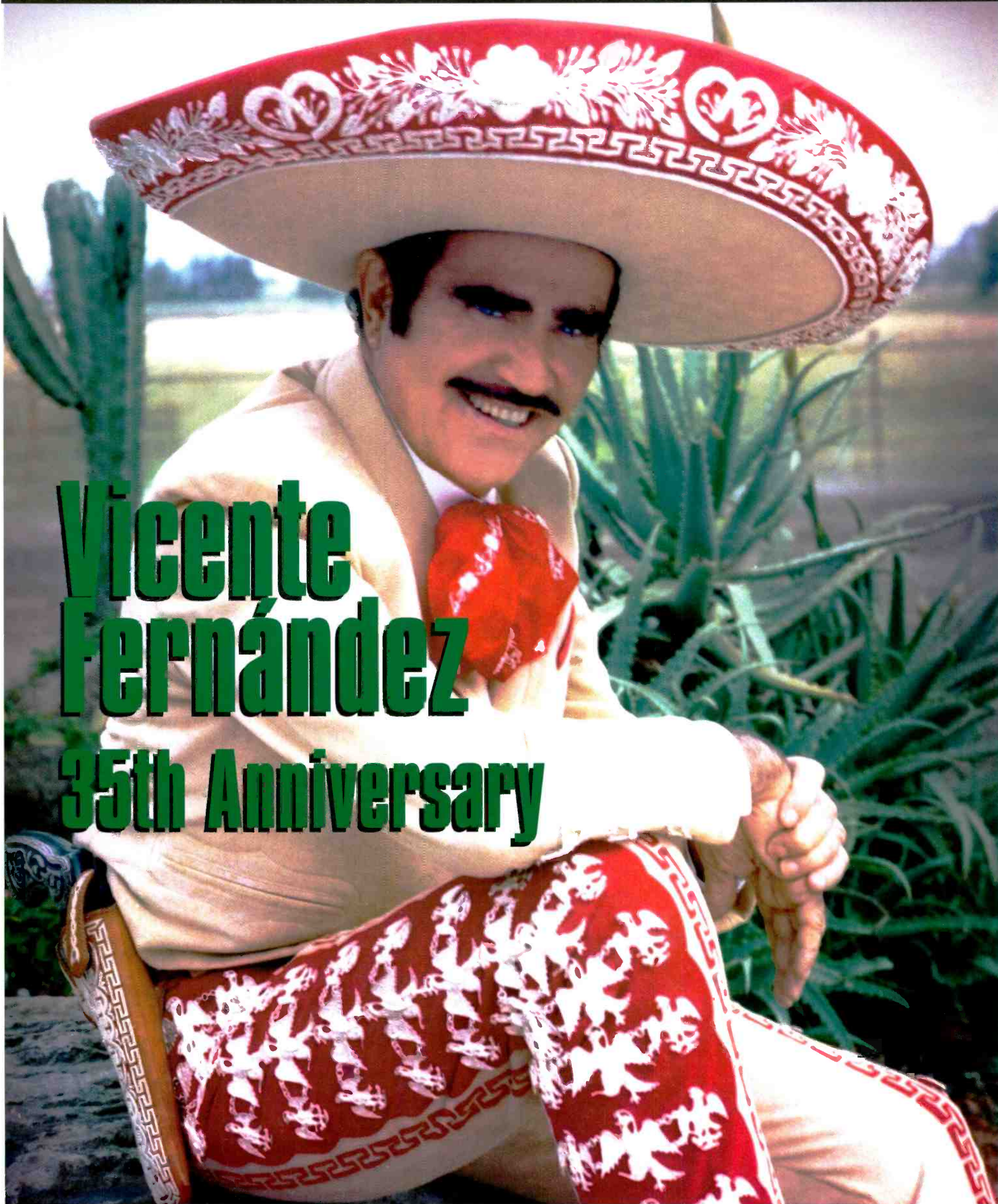
Joining Allyson are longtime guitarist **Danny Embrey**, saxophonist **Steve Wilson**, drummer **Lewis Nash**, bassist **Peter Washington**, and pianist **Mulgrew Miller**. "These musicians all have equal parts soul and dexterity, which is perfect for this type of music," Allyson says. "You don't have to describe the mood you are looking for to them, they just get it on their own."

If *In Blue* sounds like a concept album with a slick marketing plan, it is—sort of. Although the project is Allyson's third consecutive release to boast a "theme," following 1999's *From Paris to Rio* (featuring French and Brazilian songs) and 2001's *Ballads—Remembering John Coltrane*, the singer is quick to note that the only way to successfully present a "concept" is if the idea is already part of an artist's own vocabulary.

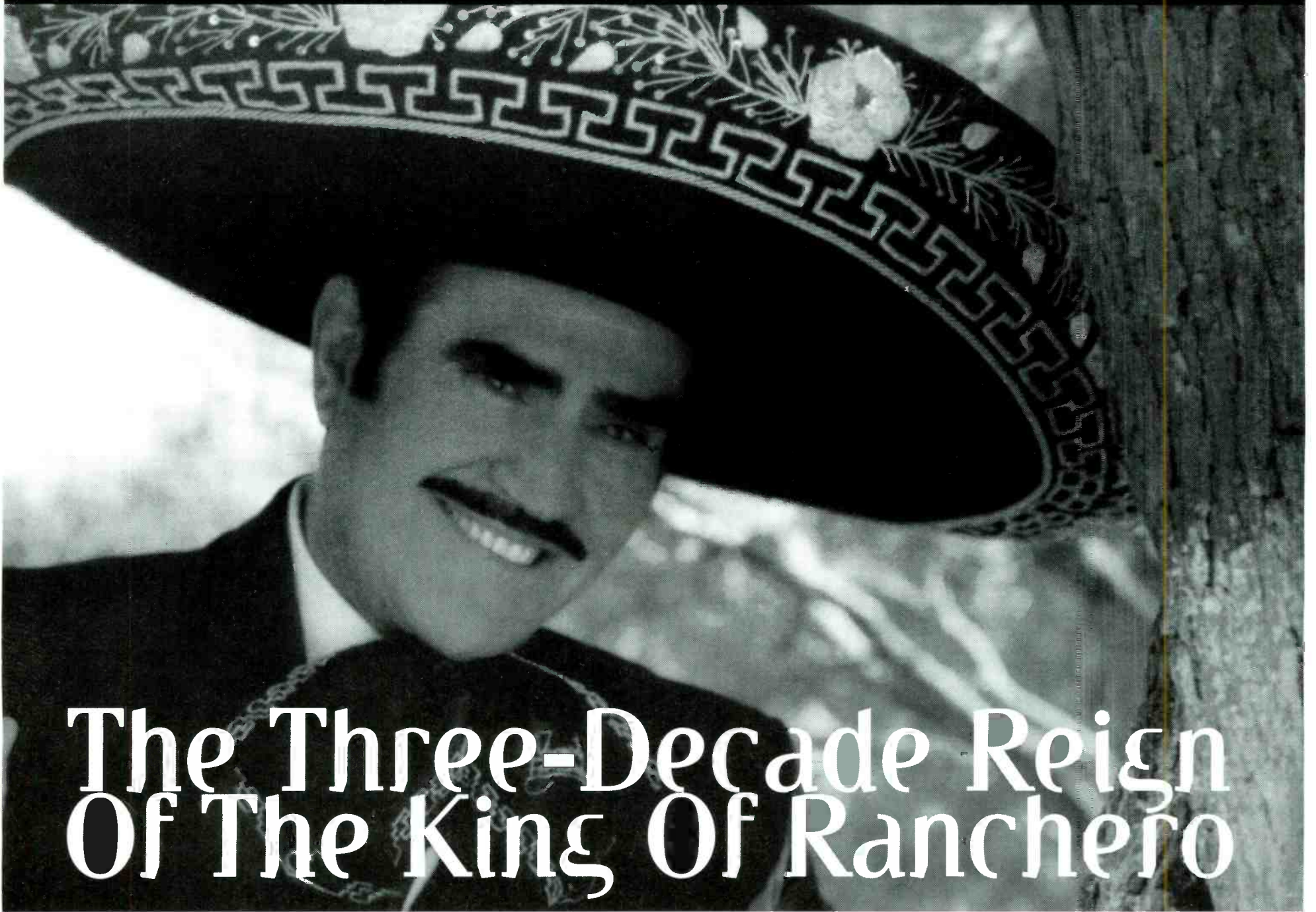
"I don't know that I could do a tribute album to another singer, because I am not that person and I don't know that I could imitate them or bring something different to songs that meant something to them," says Allyson, who believes that "a concept must be derived from a place deep inside a person and must be expressed regularly as part of their artistic repertoire." Many of the songs on *In Blue*, such as "Love Me Like a Man," have been in Allyson's repertoire for years, and others, such as **Bobby Timmons** and **Jon Hendricks**' "Moanin'," have been among her favorite songs to listen to when in a blue mood.

"I also get a lot of faith and encouragement from my audience," Allyson says, "and often they give me an idea for my next album before I even come up with it myself. People tell me how much they loved hearing me sing a Brazilian song or a blues [song] and wonder when I will do an entire album of songs in that style. I put that in my head and move along, and when the idea speaks strongly enough to me, I pull it out of my hat and run with it."

AND: Fantasy reissued five titles as part of its Original Jazz Classics series Aug. 20: vocalist **Joe Turner**'s 1976 Pablo date *The Midnight Special*, organist **Charles Earland**'s 1970 Prestige date *Black Drops*, drummer **Roy Haynes**' 1963 Prestige recording *Cymbalism*, pianist **McCoy Tyner**'s 1978 live set *The Greeting*, and **Gene Ammons**' final Prestige session, *Goodbye*, recorded less than five months before his passing in 1974... Columbia/Legacy's expansive 20-disc **Miles Davis** boxed set, *The Complete Miles Davis at Montreux: 1973-91*, is set for an Oct. 1 release.



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35th Anniversary**



The Three-Decade Reign Of The King Of Rancho

For more than 30 years, Vicente Fernández has been the most important and influential ranchero singer in the world. His gift for using his voice to plead, to taunt, to exult and to bare his soul is unmatched.

Through the years, he's inspired hundreds of imitators, but none could match his operatic power and range. Even though other notable ranchero singers, such as Pepe Aguilar, Pablo Montero and Pedro Fernández, have sold well, Vicente Fernández remains the music's most world-renowned icon.

His impact in ranchera is comparable to Frank Sinatra's legacy in American pop standards. Despite his many achievements, Fernández remains proud of his humble roots, as Sinatra was. Both are also respected actors (Fernández has appeared in more than 20

Mexican films), though their music always overshadows their movie careers.

His latest accolade is Latin Recording Academy Person of the Year. He is being honored for his artistic accomplishments and for donating ticket proceeds to the National Hispanic Scholarship Fund. He receives the award at a VIP tribute dinner and concert Sept. 17 in Los Angeles, one day before the third annual Latin Grammys are held.

In addition to the Scholarship Fund, Fernández helps out his rural fans by waiving his performance fees at small-town Mexican fairs.

Ironically, he has never won a Grammy. Winners in the Mexican-American music performance category over the years have included Pepe Aguilar,

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BY RAMIRO BURR

Vicente

Muchas Felicidades por todos los éxitos cosechados a lo largo de estos 35 años de trayectoria, que son el resultado de tu esfuerzo, entrega y cariño hacia esta carrera. ERES LO MAXIMO!!! Te amo con todo mi corazón...

Cuca.



Vicente Fernández

THE BILLBOARD INTERVIEW

In a hot, serene and rather dusty corner in the outskirts of Guadalajara—an industrial city in west central Mexico—Vicente Fernández has carved out his slice of heaven in the shape of a sprawling ranch. I know about this ranch in the way anyone who's remotely followed Fernández's career knows about it (think *Graceland*, if you will), and I've imagined the place in myriad ways. Of course, it's much different from the picture in my mind.

Los Tres Potrillos (*The Three Colts*), so named after Fernández's three sons, is huge, but, bordered as it is by an irrigation channel, it has the feel of a cocoon. It surprises me because it's a working ranch, but it's also Fernández's home—and one which he built slowly and carefully, literally from the ground up.

He'll tell me he always dreamt of having a ranch and that, as a boy, he collected ranch-related figurines and still does. He'll tell me he first purchased 150 acres 22 years ago and that he later added another 450 and another 600 and so on. He also built a house, prettier than J.R.'s in Dallas, for Cuca, his wife of 39 years (Fernández, who prides himself on his lengthy relationships, has had the same record label, Sony, for 35 years), and then another one for his eldest son, Vicente.

There are cattle and horses and stables, even a restaurant and a store up front. But Fernández's biggest pride and joy are his miniature horses, which he breeds and raises with such ferocious protectiveness that he's built a glass-paned room adjacent to one of the stables, so he can see when the foals are born, regardless of the time of day or night.

I meet him by one of his stables, and, dressed as he is in jeans, boots and an open shirt, it strikes me that he is, indeed, a rancher—an *ranchero*—a fact punctuated during our conversation as he deals with the daily happenings of the ranch, even pausing to give medicine to a colicky horse.

During our chat, he will also pause, frequently, to sing. His music is about his life, and the two are inexorably intertwined. And, as luck would have it, Fernández is also a storyteller, witty and detail-oriented. Here are some of his tales.

Nowadays, everybody seems to be seeking an "international" career, and they try their luck at singing in English. You, on the other hand, have made a career out of being as Mexican as possible and always singing *ranchero*. Why is that?

I've always said it. A singer can sing anything. But me, my life is Mexican music. For me, putting on my charro outfit is a matter of pride, and it's a very big responsibility.

And you put on your charro outfit for every single concert?

Yes. And, for me, the charro outfit goes hand in hand with the personality Vicente Fernández has given it. Without the charro outfit, I don't feel I'm me.

Have you ever had an urge to record ballads?

No. God forbid! I'm going to record an album where they've confirmed Shakira and Alejandro Sanz. But I'll sing with each of them one of my greatest hits.

Ranchero style...

Yes. Everybody who sings with me has to sing ranchero. Roberto Carlos had to sing ranchero, Vicki Carr had to record ranchero. Celia Cruz came in with a mariachi. I accept recording with everybody, as long as it's with a mariachi.

Continued on page 54

By LEILA COBO



Vicente Fernández

Papi:

Muchísimas felicidades por tus 35 años de carrera, has sido un gran ejemplo para nosotros y todos los que te conocemos, te admiramos siempre por tu gran esfuerzo y dedicación.

*Tus hijos que te adoran,
Vicente, Gerardo, Alejandro y Alejandra.*

The Vicente Fernández Timeline

By RAMIRO BURR

For more than 35 years, Vicente Fernández has been considered Mexico's greatest living singer, coupling an operatic range with a deep understanding of ranchera music's rural roots. He also acted in Mexican movies, often playing a role that suits him perfectly—that of the proud charro, or Mexican cowboy. Here are some important dates in his life and career.

Feb. 17, 1940

Born in Huentitán El Alto, Jalisco, Mexico, to rancher Ramón Fernández and homemaker Paula Gomez de Fernández.

1954

Wins amateur talent contest in Guadalajara, Jalisco, Mexico, sponsored by a local TV station, and begins playing in local restaurants and parties.

1960

After working odd jobs in construction, restaurants and shops, he turns to music full-time, performing on the TV program *La Calandria Musical*. He also hustles for business with other mariachi musicians near downtown Guadalajara.

1963

His mother, Paula Gomez de Fernández, dies of cancer at 47.

December 27, 1963

Marries María "Cuca" de Refugio Abarca Villaseñor, a neighbor in Guadalajara. They have four children: Vicente, Jr., Gerardo, Alejandro and Alejandra.

1964

Joins Mariachi Amanecer in Mexico City and continues singing at restaurants. He also performs regularly on the mariachi-themed radio program *Amanecer Tapatio*.

1966

Fernández signs to CBS (now Sony Discos), remaining with them through the present day. Records first single, "Perdóname" b/w "Cantina del Barrio."

Aug. 24, 1970

His father, Ramón Fernández, dies. Though he's heartbroken, Vicente performs a full set that night.

1971

Appears in his first major Mexican movie, *Uno y Medio Contra el Mundo*.



Cuca and Vicente Fernández on their wedding day

1974

Stars in his first hit Mexican movie, *La Ley del Monte*. The title track also becomes one of his biggest hits.

1975

During a San Antonio concert, Vicente brings 4-year-old Alejandro to sing on stage for the first time.

1976

Records the Fernando Z. Maldonado-penned signature hit, "Volver, Volver," which becomes a legendary sing-along tune in Latin American and U.S. communities. The song's success establishes Fernández as Mexico's undisputed ranchero king, a title he maintains to this day.

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BILLBOARD INTERVIEW

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And you've been very consistent with your mariachis, haven't you?

I first had the Mariachi Vargas de Tecalitlán. They were with me some eight years. Then, for 15 years, I had a mariachi from Chapala called Mariachi Chapala. And my current mariachi is Mariachi Juvenil Azteca.

What do you look for in your mariachis? A particular sound?

That they really want to work. Because I go onstage and I say, "Hijos, I'm going out and singing until the people get tired." They know, with me, we're talking about singing two hours, two and a half hours, up to three and a half hours.

In fact, singing on and on defines a Vicente Fernández concert...

[Laughing] I've paid fines in the U.S. because I've sung one minute over [the ending time]. And, well, if I'm already a minute over, I keep singing. I tell the audience, "You know what? They already fined me. So, let's go on here, because I already-paid the 15-, 20- or 30 thousand dollar fine." People go crazy. Because I want to make something clear. The fact that I sing for hours has no merit. Anyone—or almost anyone—can sing what I sing. The trick is to have the audience stay with you for three and a half hours.

And the audience stays if you're connecting with them, wouldn't you say?

I heard Raphael [the Spanish singer] say something once. [Fernández adopts a Spanish accent] He said, "There are



In concert, 1974

no good audiences; there are only bad artists." The artist who goes out and sees people are cold but doesn't have the talent, the heart and the courage [to turn things around], who doesn't have music running through his veins, well, he has nothing to do in this career. It's like a bullfighter—if he gets a bad bull and doesn't do anything for the fight. If the audience is cold, it's the artist's responsibility to warm them up. Regardless of the pain or sorrow you may have with you.

There have been several times in your career when you have had great sorrow and pain and have taken the stage. Can you tell us about some of those times?

For example, the first time I worked at Teatro Blanquita in Mexico City—which is a very popular theater—right before I went onstage, they told me my father had died. And I was left cold, because he [had been] fine. They found cirrhosis in his liver. They operated on him, and I saw him in the morning. He gave me his blessing, and I went to Teatro Blanquita. In that theater, they'd feature many artists; I was supposed to sing only four songs. I'd come in through the audience, singing without a mike. But right before I began, they told me he died. They offered to tell the audience, but I went out singing.

What song?

A very cheerful song called "Los Laureles" (The Laurels). I went out, and tears just poured down my face as I sang that happy song. People couldn't understand. I sang my four songs, and the audience asked for more and more, to

the degree that the next artist couldn't take the stage. Until the MC went onstage and said, "Vicente isn't singing any more, because there's a program to follow. But aside, Vicente sang because he wanted to, because his father just passed away." And when people heard that, they stood up and started to clap and clap and clap, for a full four minutes.

Given all those circumstances, would you say that performance was a milestone in launching your career?

Yes. You can imagine. I've had things happen that have been key, as if saying God is with me. When I returned from burying my father, at that time, people didn't know me; they only knew my first song, which was called "Tu Camino o el Mío" (Your Path or Mine). We're talking 35 years ago. So I took a cab, and the driver, who had no idea who I was, asks, "Do you mind if I put on music?" and he turns the radio on, and the first thing I hear is [Fernández starts to sing "Mi Viejo" (My Old Man), a '60s hit by Argentine singer/songwriter Piero] "Es un buen tipo mi viejo" (He's a good guy, my old man). A song I recorded 15 years ago in



A true ranchero

honor of my father and because it's a very beautiful song. The coincidence of burying my father, getting into that cab, having the guy turn on the radio, and that's the song that plays. No matter how hard you try to control your feelings, hearing that song after burying your father, well, that's hard.

I've had experiences, like when my eldest son was kidnapped and they cut his two fingers off [eldest son Vicente, kidnapped in 1998], where for four months I didn't know if he was alive. All I wanted to know was where he would end up so I could take a flower or say a prayer for him. I didn't speak during those four months. But I'd go to the shows, and I would sing and dance.

You never stopped performing?

Never. But when I would finish, I would go to my room and cry like a child.

But having your music must have been a great help at the time. Or was it a chore instead?

With Vicente, it was an open secret; I never said anything, but everyone knew. So people were doubly grateful [to see me perform]. They never saw me shed a tear or complain. They finally knew when I got my boy back, and I presented him in public and openly thanked everyone. Because they all knew, and I knew I had their support and their prayers to help my son return to his mother, his children, his wife and myself.

When Vicente was kidnapped, was he allowed to listen to the radio? Listen to you?

Yes. The people who were guarding him initially didn't know he was my son. And at the time, they were airing a very popular soap, *La Mentira* (The Lie), for which I recorded the musical theme. [And when they found out who

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TATA

FELICIDADES POR
TU FIESTA Y
HOMENAJE DE 35
AÑOS!

ERES EL MEJOR
CANTANTE, ARTISTA
Y ABUELO.

TE LO MERECESES!!!

CON TODO NUESTRO CARIÑO Y
ADMIRACION...

TUS NIETOS E HIJAS

*Pocos artistas logran tocar emocionalmente
nuestras vidas como tu lo has hecho durante
tantos años.*

*Te admiramos por ser un gran idolo e
interprete de la musica ranchera.*

Te queremos por el gran ser humano que eres.

Te respetamos por tu sinceridad y profesionalismo.

*Felicidades por este merecido homenaje a tu
extraordinaria carrera artistica.*

Familia Hauser





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TIMELINE

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1977
Receives Brownsville, Texas' Mr. Amigo award, given every year to a Mexican national.

1979
Stars in successful Mexican film *El Tahúr* (The Gambler) and debuts as assistant director.

1980
Constructs 500-acre ranch near Guadalajara known as Los Tres Potrillos (The Three Colts), for his three sons.

1982
San Antonio mayor Henry Cisneros presents Fernández with the key to the city.

1983
Releases his first million-selling album, *15 Grandes con El Número Uno*.

Sept. 15, 1985
Performs to a standing-room-only crowd of more than 54,000 at Mexico City's Plaza de Toros bullring.

1987
Brings ranchera music to South America, touring Bolivia and Colombia. Releases *Dos Corazones* duet album with Vikki Carr and performs with her on selected tour dates.

1990
Ranchera music's greatest living interpreter pays tribute to its greatest songwriter and "a great friend and comrade" on *Las Clásicas de José Alfredo Jiménez*, which includes "Camino de Guanajuato," "Un Mundo Raro" and "Tu Recuerdo y Yo." Sings duet "Amor de los Dos" with Alejandro.

1994
Fernández celebrates Trio Los Panchos' 50th anniversary with *Recordando a Los Panchos*, which includes devoted renditions of "Miseria" and "No, No y No."

1998
Inducted into the Billboard Latin Music Hall of Fame. Receives star on the Hollywood Walk of Fame.

June 1998
Releases *Entre El Amor y Yo*, containing "Me Voy a Quitar de En Medio," a Hot Latin Tracks single and the theme to hit Univision telenovela *La Mentira*. The second single, "Sublime Mujer," also charts.



His three sons (from left): Vicente Jr., Gerardo, Alejandro

August 2000
Performed "Cielito Lindo" at the Republican National Convention in Philadelphia.

September 2000
Alejandro Fernández wins the Latin Grammy for Best Ranchero Performance, for "Mi Verdad." Vicente is still waiting for his first Grammy.

2001
Vicente and Alejandro embark on the *Lazos Invencibles* tour, their first tour together in eight years. Vicente Jr. releases his debut album, the norteño-themed *El Mayor de los Potrillos*.

October 2001
Songwriter José Vaca Flores wins Best Regional Mexican Song Latin Grammy for Vicente Fernández's version of "Borracho Te Recuerdo."

April 2002
Wins the Billboard Music Award for greatest-hits album of the year: *Historia de Un Ídolo Vol. 1*.

July 24, 2002
Más Con El Número Uno, featuring the Hot Latin Tracks single "El Ayudante," is nominated for a Latin Grammy for Best Ranchero Album.

Sept. 17, 2002
Honored as Latin Recording Academy Person of the Year, Vicente Fernández is being recognized for his artistic accomplishments and for donating ticket proceeds to the National Hispanic Scholarship Fund. ■

BILLBOARD INTERVIEW

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Vicente was], they said, "We're fans of your father and Alejandro. Do you mind if we put on the soap to see your dad sing? Do you mind if we put on an album?" And Vicente would say no, he didn't mind.

[Fernández pauses]. I would always say, "If I don't see my son again, I hope God doesn't turn me into a killer." Because your children are everything.

Was your father supportive of your career?

Yes. The only thing is, he was never able to enjoy it. My father—his biggest dream was cattle. And my mother died with the dream of having her own house. And now, if my father lived, he would have a stable with 2,000 cows. I turn around and see my house and think, if my mother lived, I would have built her a palace. But, just like my parents went, so will I. I abide to God's will and I feel that, from up above, God and my parents have guided my career.

There's an anecdote about my father, that I've never told anyone, eh? My father didn't drink, except when he had problems with the cattle and debts, and then he would drink and drink and drink... Well, my father and I were friends when he wanted to be my friend, and he was my father



Fernández the musician

when he ordered me. So, when I started to sing one time, they came and told me, "Hey Chente, your dad is drunk." He had just become a widower.

And I knew he wasn't going to stop. So I looked for him in all these cantinas until I found him. I took him to the nightclub where I sang, a place called El Nopal, and I said, "Dad, sit here while I finish my first set." He was like a little boy: "Yes, son. Yes son. With one condition. Sing for me 'Gabino Barrera' [a famous corrido]."

So, I forgot my father had requested a song. The stage was a round stage, and three songs into the set, my dad gets onstage and says, "I told you to sing 'Gabino Barrera,' son of a —," and he slaps me so hard I fell on my knees. People didn't know he was my father. So some guy gets up and punches him on the jaw and sends him under a table. He shouldn't have done it. I grabbed a bottle of wine and shattered it on his head—these were seedy nightclubs, where I started my career. So, I picked up the guy, who was also drunk, and I picked up my father and made him react, because he was knocked out. And I said, "Ladies and gentlemen, forgive me, and my apologies to the man I hurt with the bottle. But this man can hit me as many times as he wants, and he can make me kneel as many times as he wants because he's my father. And the guy I hit gets up and says, "Forgive me, Chente, forgive me. Break another bottle on my head." I was 25 and liked to fight. But I said, "No, forgive me." And my dad shouts, "Yes son! Break another bottle on his head!"

And you sang "Gabino Barrera"...

Ah, I had to. When I talk about my father, I think of so many things.

Did you always want to sing ranchera music?

Ever since I can remember. When I was 6 or 7, I would go see Pedro Infante's movies, and I would tell my mother, "When I grow up, I'll be like them."

Your career has had no ups or downs, it seems; it's simply gone up and stayed there.

That's what El Rey said [referring to the song of that name]. The deal is not getting there, but knowing how to get there and keeping yourself there.

And how do you do that?

Respecting your lifestyle. Respecting your career and living to sing. Not singing to live.

Was there a moment you feel defined you as a performer? When perhaps you said, "I have found a point where I feel perfectly comfortable with my sound and my style."

Well, I don't think it depends on the sound. For example, last year in El Salvador, a transformer blew up outside the place where I was performing and the power went out. It shook up the place, eh? I was scared, but I got a lamp and held it up as if it were a microphone. And I kept on singing, because I have a big voice and it's OK as long as the mariachi doesn't play too loud. It never occurred to me to stop the concert. We'd been playing only 15 minutes. So, the mariachi kept playing, and the people who started to leave turned around and came back. The power never came back, and the audience never knew what had happened. They were just thankful [the show continued].

There are many things that make you love your audience to such a degree that you don't care about the money. You live for the audience, not from the audience. For the past five years, my affairs are handled by my accountant and my



With producer Pedro Ramirez

children. I don't know what I make, and I never deal with money. I sing. I tell them, "Take me someplace, promote me well, and my job is to make people happy."

Tell me about your recording process. Where do you find the material you record?

From everywhere. If it's a previously unreleased song, I take it to Pedro [Ramirez, his longtime arranger and producer], and I say, "I want this and this and this." He gets all my ideas, and, when I record, I simply sing over the track. On the few occasions where I don't like the arrangement, he redoes it, but he places it over my voice.

Many of these previously unreleased songs are songs that your fans hand you during your shows, aren't they?

Yes. I have many hits, big hits, that have been written by people I don't know. In almost all my shows, people say, "Chente, here's a CD." When I get home, I listen to them all, and I record what I like. My problem is, I like to record good songs, not songs by famous composers. Now, if a famous composer gives me a song, and I can see myself singing it, well, it's double the merit because I'm responsible for singing the song of a prestigious writer.

You also like to record many tracks in one haul, don't you?

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se canta
con **orgullo!**

Y con orgullo
reconocemos a su
más grande
exponente.

El reconocimiento a
un mexicano
en el extranjero
siempre es motivo de
gran honor
para todos...

Sobre todo cuando
nos ha dado tantos y
tantos triunfos...

Cuando su calidad rebasa
fronteras y ofrece al mundo
entero la riqueza de nuestra
música popular..

*"Mientras el público no deje de aplaudir,
Chente no deja de cantar..."*



Televisa

...que ha estado presente en
los grandes éxitos de nuestro
querido "Chente", felicita a máximo
exponente de la canción vernácula
por el merecido homenaje que la
prestigiada revista Billboard le ha
dedicado en sus páginas.

*Ricente
González*

BILLBOARD INTERVIEW

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I've recorded 25 to 30 songs in a single night, singing five or six takes of each song.

You like to do that, as opposed to redoing phrases, so you don't lose the spontaneity?

I follow what Jorge says. I'm very disciplined. If he asks for 20 takes, I'll give him 20 takes, because it's his responsibility to structure it properly.

So, even though you're the executive producer in your albums, you abide by Jorge's wishes?

Ah, yes. If I don't obey the people I hire to direct me, why am I hiring them? That's the problem with many artists who think they're gods and they know everything. But no. There are people with a lot of talent working behind the scenes, and we the singers get the credit and they never do.

Now, you have a lot of recorded material that's never seen the light of day, haven't you?

I have some 60 albums in the market, and I have about 300 songs that haven't been put out yet. My vice is singing.

So when will you release them?

Little by little. And the day I die or retire, my audience will always have music and of very good quality. Two years ago, I signed a 15-album contract with my company. And I thought, "Who will guarantee me that in 15 years my voice will have the same quality?" I'll never give my audience something that will make them say, "Uf, Chente couldn't sing anymore." Time is inexorable. And if, in 15 years, I still sound the same, well, I'll continue recording.

You say that, in order for someone to sing with you, they have to sing ranchero. What does it take to truly sing good ranchero?

You need to be a ranchero, because if you sing ranchero but don't know how to heal a horse or milk a cow, how can you relate when you sing: "[Fernández starts to sing] Se mira relampaguear, el cielo esta encapotado, vaqueros para el corral, arrimar todo el Ganado" (There's lightning above, the sky is shrouded, cowboys to the corral, bring in all the cattle)? You can't feel it, no matter how much you like all that's ranchero. Why? Because you don't live it. You've never herded cattle or ridden a horse.

What about when you sing songs like "Volver, Volver"?

Ah, because when I sing songs like "Volver, Volver" or "Mujeres Divinas" (Divine Women), it's other experiences. I'm talking about women. And, I'd like to say, through this magazine, through Billboard, that if Vicente Fernández records a lot for women, he does so because he thinks women are the most beautiful beings God has placed on this planet.

So, this notion that ranchera music is "cut your veins" music isn't really the case; it's ranch music...

Yes, although I recognize that ranchera songs tend toward machismo, because it's our custom. A corrido I love is "Juan Charrasquedo," by Victor Corredor, and it's a very machista corrido. If you listen, "Sublime Mujer" (Sublime Woman), is talking about a big macho. It says, "I haven't been able to spend seven nights in the same bed!" But it also has such beautiful phrases. Many people think just anyone can sing a beautiful song about women. But, for a singer to really interpret a song like that, he needs experience. If I'm a priest, I can't sing about beautiful women. But someone like me, with my years... There's a song by

José Alfredo Jiménez I'm going to record that says: [He sings] "Kiss me in front of others. Kiss me in front of your mother. Of the two of us, you'll be the bravest. And I'll be the coward." It's experiences, mi'ja. You can't sing a song like that if you haven't been in love with a young woman. I get up to sing, and 20-year-olds get onstage to kiss me. And it's not a fatherly kiss.

You've also written some of your own material. But do you consider yourself a singer before a composer?

I am a singer, even though I like to compose, and I think I haven't done a bad job at it.

Tell me about your tour with your son Alejandro. Last year, you toured together for the first time, didn't you?

Yes, and it was very successful. Alejandro and I, we have very similar characters. But onstage, we forget those characters and we become what I can never tell him and what he can never tell me. We might be singing a song and, suddenly, we'll both be in tears. And a lot of people criticize us because we kiss on the mouth. I say, my kids, when they were little, I kissed them on the mouth. What's the difference if now that they're adults I do the same? If I had my father alive, I'd kiss his. Well, the tour was so beautiful, all the promoters wanted a second one. And this time, I'm taking Vicente too, and I'll have him come onstage for a couple of songs.

Do you give your opinion when your sons record?

With Vicente, everything. With Alejandro, at the beginning, as well. I never agreed with him doing pop, but Alex was very excited and didn't want to do it without my

approval. Until I signed a little napkin in a restaurant and said, "Mi'jo, this is good for you to record with Emilio [Estefan]. Lots of luck and God bless you." Yes, he sold many records, but people always told me they wanted Alex to sing ranchero again. So, I give my opinion, but children aren't our property.

Many famous parents don't like their children to follow in their footsteps.

The thing is, Alejandro liked [to sing] but was very shy. Vicente always asked. Alejandro never did. But I saw his qualities.

Now, what is your opinion of the Grammys?

I'll tell you what I think. I've been nominated and I've been beat out by El Flaco Jiménez. I've been beat out by Selena. To me, the Grammys—both the Latin Grammys and the American Grammys—are like prisons: Not everyone who should be there is in, and not everybody who's in should be there.

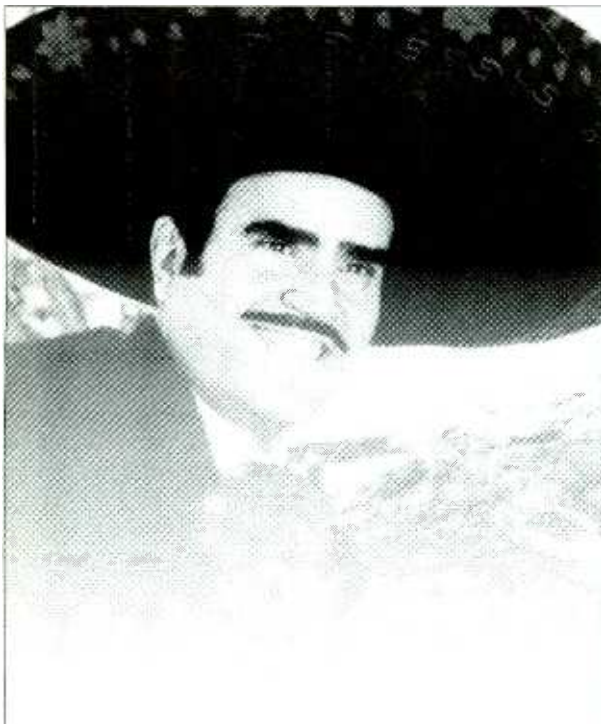
How is it possible that La Mafia beats me? I'm not belittling La Mafia or Ramón Ayala, but it's as if I were a 100-pound boxer and I had to fight against Mike Tyson. It's not logical. There's one thing I want people to know and the organizers of the awards to know. There's regional music—for example, Los Tigres del Norte and Banda el Recodo—and I'm talking about huge names who are icons. But it's regional music. One is from the north, the other from Sinaloa (banda). [And then there's] mariachi, which is international, not regional.

However, you've agreed to receive the Person of the Year Award from the Latin Academy this fall.

Because I'm getting a Grammy for my career, and because I'm going to sing during the telecast and will be seen worldwide.

Are you always this frank?

Always. And onstage, as well. ■



The

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Vicente Fernandez
on 35 years of
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de éxitos cuando regrese
a la Miami Arena
el 3 de Noviembre
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Viva El Rey!

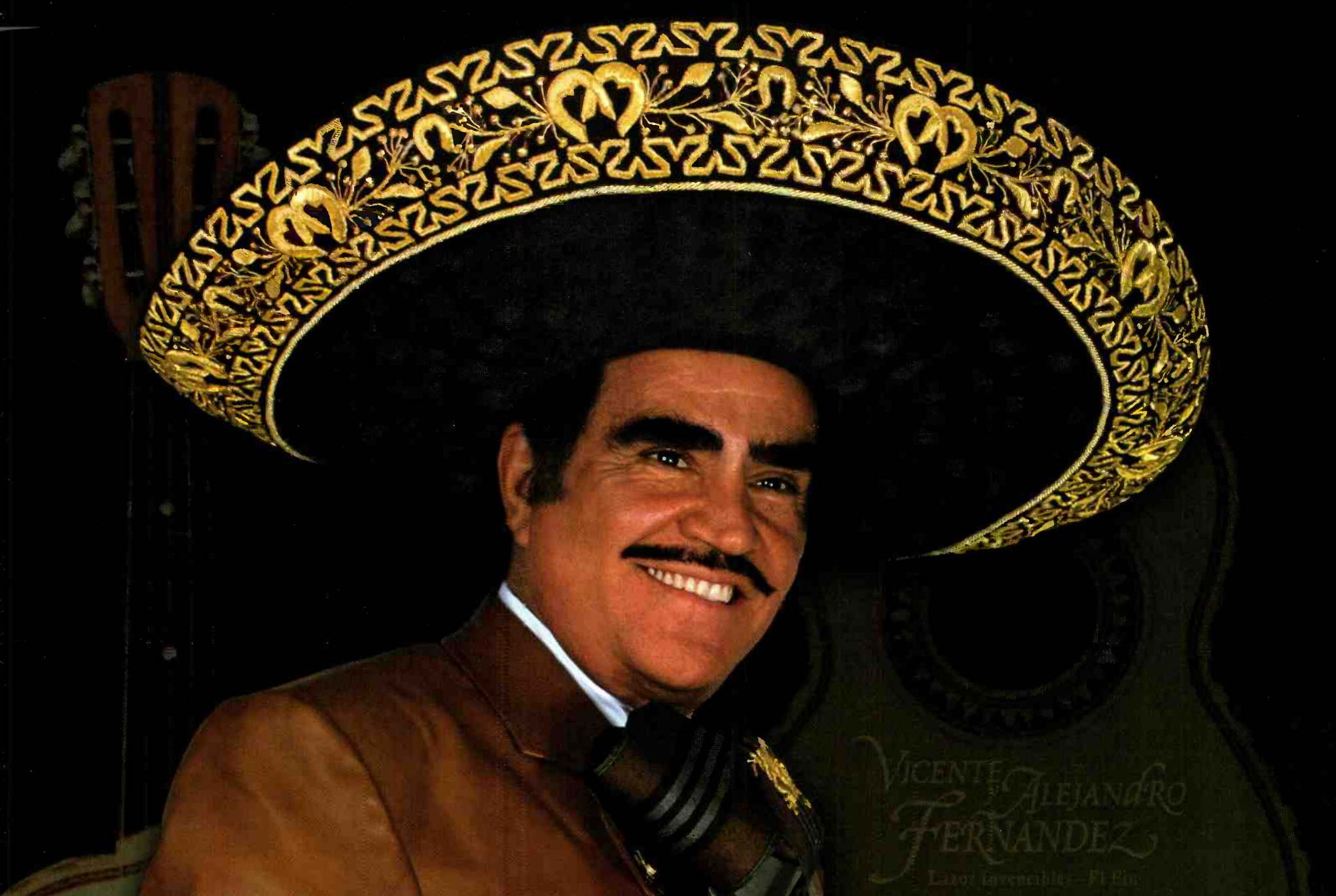
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On tour with son Alejandro



VICENTE ALEJANDRO FERNANDEZ
Lazos Inevitables - El Rey

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Vicente Fernández is fond of saying that mariachi music isn't regional music. Instead, he points out, it's Mexican music, and, as such, it's international in scope and nature. If such an assessment holds true today, it's in no small measure due to Fernández's stature and longevity as a world ambassador of Mexican music.

"Vicente Fernández is Mexico's greatest living singer," says Thomas D. Mottola, chairman and CEO of Sony Music Entertainment. "His songs are rooted in the soil and history of his country, and, for generations, they have given voice to the dreams and aspirations of Mexico's working class. Vicente's influence is pervasive, and his place in Mexico's history assured. *El es el rey del género Ranchero. El número uno. Viva Vicente!*"

In his lengthy, successful career, Fernández has gained many titles, but perhaps the most pervasive is that of *El Rey* (The King), a title owing as much to his standing as a musician as to the connection with the song "El Rey," a Fernández standard.

"Vicente Fernández is one of a kind, an icon, the symbol of Mexico and a national treasure," says Frank Welzer, chairman & CEO, Latin America for Sony Music International. "He is the object of pride and adoration for generations of Mexicans, Mexican-Americans and all those who love Mexican music. I am proud and honored to know him."

Born to a humble family, Fernández has come to personify Mexico's people, and he's become a hero to the masses. "Vicente's songs document the joys, sorrows and triumphs of Mexico's rural population, and the colors he uses are love, heartbreak, honor and survival," says Rick Dob-

Label Loyalty

Sony Execs Praise The King Of Ranchero

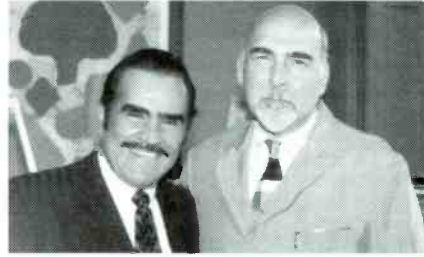
by Leila Cobo

bis, president for Sony Music International. "A remarkably gifted and subtle vocalist, he is a rare artist whose success hasn't removed him from the heartbeat of his fans."

Fernández always dreamt of singing ranchero, like his idols Jorge Negrete and Javier Solís. But, unlike those two artists, who died while relatively young, Fernández has continued to record for decades and has captured new legions of fans every step of the way.

"Apart from the amazing things he has accomplished in his career, I admire Vicente for his love of family and country," says Kevin Lawrie, president of Sony Music Mexico. "That love shows in everything he does. Very few artists in the world can claim that they define their genre; Vicente has defined and nurtured ranchera music over a span of four decades, and we have been privileged to accompany him every step along the way." Fernández's career has also been unique in his longstanding association with his label, Sony, with whom he's remained for more than three decades.

"Vicente is a legendary figure in Mexico, and he is equal-



With Rick Dobbis, Sony Music International president

ly revered in this country [the U.S.]," says Robert M. Bowlin, chairman, Sony Music International. "Having sold over 40 million albums in his long career, Vicente has earned a place in music history which is his alone. We are honored and proud that he is a Sony Music artist."

Sony's support for Fernández has transcended Mexico. Today, the singer is considered an icon throughout the Latin region.

"Vicente Fernández is not only the King of regional Mexican music, but also the greatest musical ambassador for his country," says Angel Carrasco, senior VP, A&R Latin America for Sony Music International. "To have had the honor of working closely with him while in Mexico has been one of the highlights of my career."

That sense of respect flows to other countries. In Colombia, a country that at one point even had a soap opera titled *El Rey*, Fernández regularly fills stadiums and is considered as much a part of the Colombian fabric as a national act.

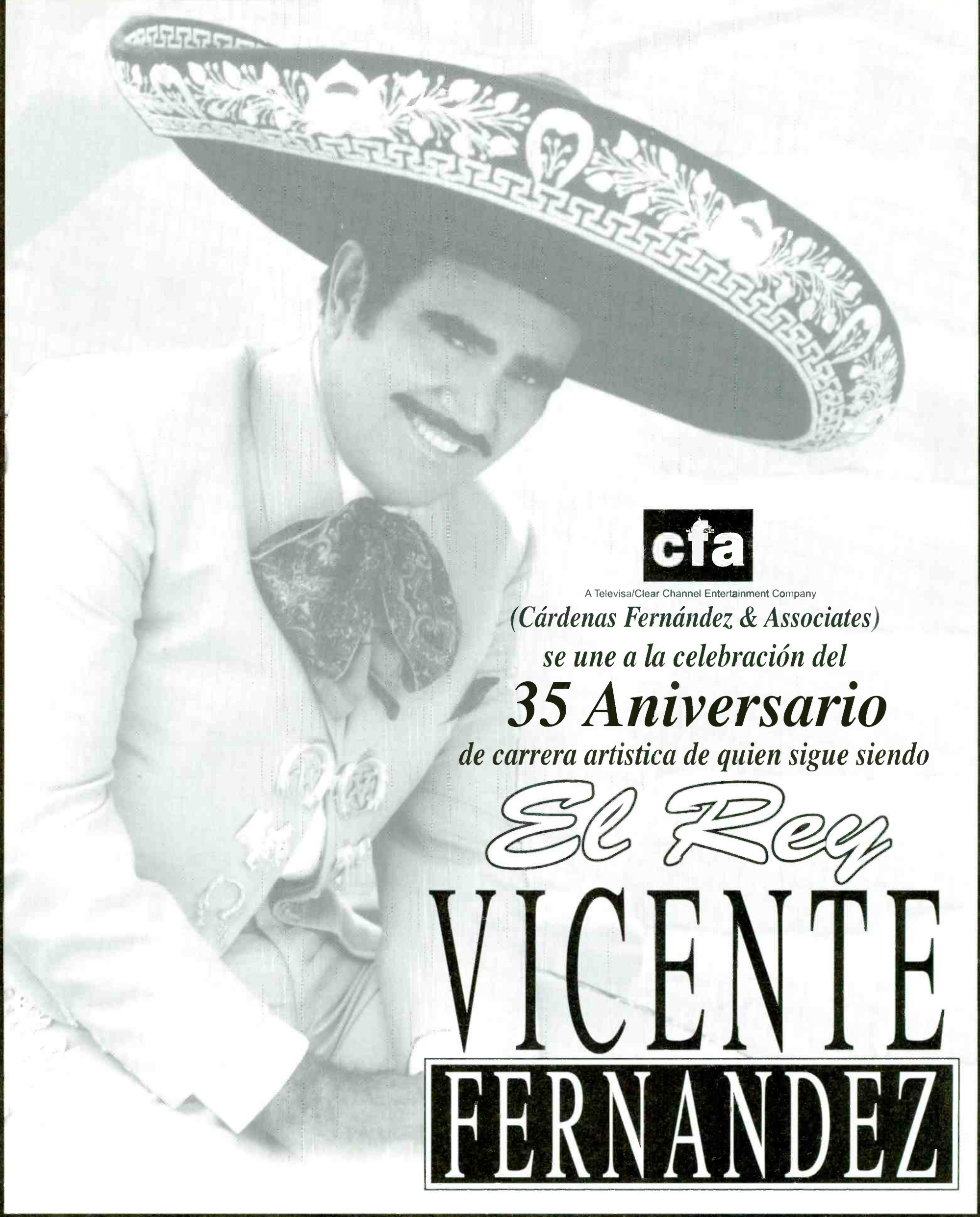
"Vicente Fernández is the source of inspiration for Mexico and its people," says Carlos Gutiérrez, president Colombia-Ecuador-Venezuela for Sony Music International. "His songs express the reality of men and women, love and hate, adoration and vengeance. They are a chronicle of the fight of the poor, the triumph of the just and a flame that burns in the heart of life."

Sony Discos chairman Oscar Llord sums it all up: "He's the undisputed king and the cornerstone of Sony Music's regional Mexican music business." ■

¡Felicidades Vicente!

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El Rey

VICENTE

FERNANDEZ

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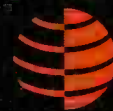
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RECORDINGS

1968
La Voz Que Usted Esperaba

1969
Vicente Fernandez

1970
Soy De Abajo
Ni En Defensa Propia
Palabra De Rey
Vol. II Toda Una Epoca

1971
Es Muy Tu Vida
Me Estaba Esperando Maria
Camino Inseguro
Tacos Al Carbon

1972
El Jalisciense
Arriba Huentitan
Con Golpes De Pecho
Si No Te Quisiera

1973
Entre Monjas Anda El Diablo
15 Grandes Con El Numero Uno

1974
El Idolo De Mexico
El Rey

1975
El Hijo Del Pueblo
La Ley Del Monte
Para Recordar

1976
A Tu Salud
Variedad Musical

1977
Por Los Palenques
Que Vas Hacer Sin Mi
Joyas Al Estilo Ranchero
La Muerte De Un Gallero

1978
Mi Amigo El Tordillo
A Pesar De Todo
El Gallo Negro

1979
El Tahur
Desvelo De Amor

1980
De Que Manera Te Olvido
Sentimental Y Ranchero

1981
A Las Madrecitas De Mexico
Las Mañanitas
El Numero Uno
Alejandra Y Los Valses Clasicos

1982
Es La Diferencia

1983
15 Grandes Con El Numero Uno

1984
15 Nuevos Exitos Con El Idolo
Un Mexicano En La Mexico

1985
De Un Rancho A Otro

1986
Vicente Fernández Le Canta A America Latina
Hoy Platique Con Mi Gallo

1987
Motivos Del Alma
Dos Corazones

1988
El Cuatrero
Lo Mejor De La Baraja Del Rey

1989
Por Tu Maldito Amor

1990
Vicente Fernández Y Las Clasicas De J.A. Jimenez
Mientras Uds. No Dejen De Aplaudir

1991
El Charro Mexicano

1992
Que De Raro Tiene

1993
Lastima Que Seas Ajena

1994
Recordando A Los Panchos

1996
Vicente Y Sus Canciones

1997
Estatua De Marfil

1998
Entre El Amor Y Yo

1999
Vicente Fernández Y Los Mas Grandes Exitos De Los Dandy's

2000
Lobo Herido
La Historia De Un Idolo Vol. 1

2001
Mas Con El #1

2002
La Historia De Un Idol

FILMS

1971
Tu Camino Y El Mio

1972
Entre Monjas Anda El Diablo
Jalisco Nunca Pierde

1973
El Hijo Del Pueblo

1974
El Albañil
La Ley Del Monte
Juan Armenta El Repatriado

1975
Dios Los Cria

1977
El Arracadas
Picardia Mexicana

1978
El Coyote Y La Bronca

1979
El Tahur
Como Mexico No Hay Dos

1980
Picardia Mexicana 1
Juan Charrasqueado
Gabino Barrera

1981
Una Pura Y Dos Con Sañ
Todo Un Hombre

1983
El Embustero
El Sinvergüenza

1984
Matar O Morir

1985
Sinvergüenza Pero Honrado
El Diablo, El Santo Y El Tonto

1986
Entre Compadre Te Veas

1987
El Macho
El Cuatrero

1988
Acorralado

1990
Por Tu Maldito Amor

1991
Mi Querido Viejo






una empresa de CIE

Felicita al
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Vicente Fernández

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que le otorga La Academia Latina de la Grabación
en el marco de la 3a. Entrega del Grammy Latino
y por el amplio reconocimiento que hoy hace patente
la revista Billboard en su edición especial.

México, D.F. septiembre de 2002



*35 años de inolvidables conciertos...
...y sigues siendo El Rey!*

Felicidades!

*Tu amigo,
Arie Kaduri*

KING OF RANCHERO

Continued from page 50

Ramon Ayala, Los Tigres del Norte—even Plácido Domingo and Sheena Easton.

Born Feb. 17, 1940, in Huentitán El Alto, Jalisco, Mexico, to rancher Ramón Fernández and homemaker Paula Gomez de Fernández, Vicente Fernández began dreaming of a singing career early. When he was 8, he received a guitar and quickly learned how to play. At 14, he entered an amateur contest in Guadalajara, where he won first place.

Later relocating to Guadalajara, Mexico's second-largest city, he performed in a mariachi band that worked the city's streets.

Fernandez married Maria "Cuca" de Refugio Abarca Villasenor, a neighbor, in 1963. They have four children: Vicente Jr., 37; Gerardo, 35; Alejandro, 30; and Alejandra, 20.

Alejandro is a star in his own right and appears poised to carry on his father's legacy. Vicente Jr. recorded his first mariachi CD this year after releasing a debut norteño set last year and amiably admitting he wasn't as captivating a singer as his father. Like their father, both are signed to Sony Discos.

Before he began his artistic career, Vicente Jr. was in the news in 1998 after being kidnapped outside the family's ranch in Jalisco. Kidnappers demanded \$5 million ransom and severed two fingers from his left hand. After nearly four months, a reported \$3.2 million was paid, and he was released.

In late 1965, Fernández traveled to Mexico City, auditioning at record labels. After receiving several rejections, he arrived at CBS Studios and convinced a mariachi idling between sessions to back him up for two songs while executives were in the area.

"Then one of the guys came up to me, shaking his head,

and told me, 'Son, you'd be better off selling peanuts in the streets or something,'" Fernández recalled in an earlier interview, with the glee that comes with post-success hindsight.

A few months later, a tragedy changed his fate. On April 19, 1966, Javier Solís, Mexico's most popular bolero



The creative Fernández designs and paints sculptures of life on the ranch.

ranchero singer, died of complications from a gallbladder operation. Labels that had rejected Fernández just months before began calling. In summer 1966, he signed with CBS México (now Sony Discos), recording his first hits: "Perdóname," "Tu Camino y el Mío" and "Cantina del Barrio."

It wasn't until 1976 that Fernández would become the undisputed ranchero king. Songwriter Fernando Z. Maldonado had penned a ranchera tune with a new twist about a macho who accepted blame and acquiesced in a relationship. The angle may have been new, but the song impacted. "Volver, Volver" went on to become an anthem in the mariachi ranchera canon. The song pole-vaulted Fernán-

dez to international-star status and began his string of unforgettable hits. In the ensuing years, Fernández recorded a half-dozen other standards, including "La Ley del Monte," "El Rey" and "El Penal."

By the early 1980s, the Mexican music press coined a new title for him—"El Ídolo de México"—and it stuck.

His benchmark works include *Recordando a Los Panchos* and *Las Clásicas de José Alfredo Jiménez*. The latter was pure fire, with Fernández reinventing chestnuts such as "Yo," "Ella," "Tu Recuerdo y Yo" and "Alma de Acero."

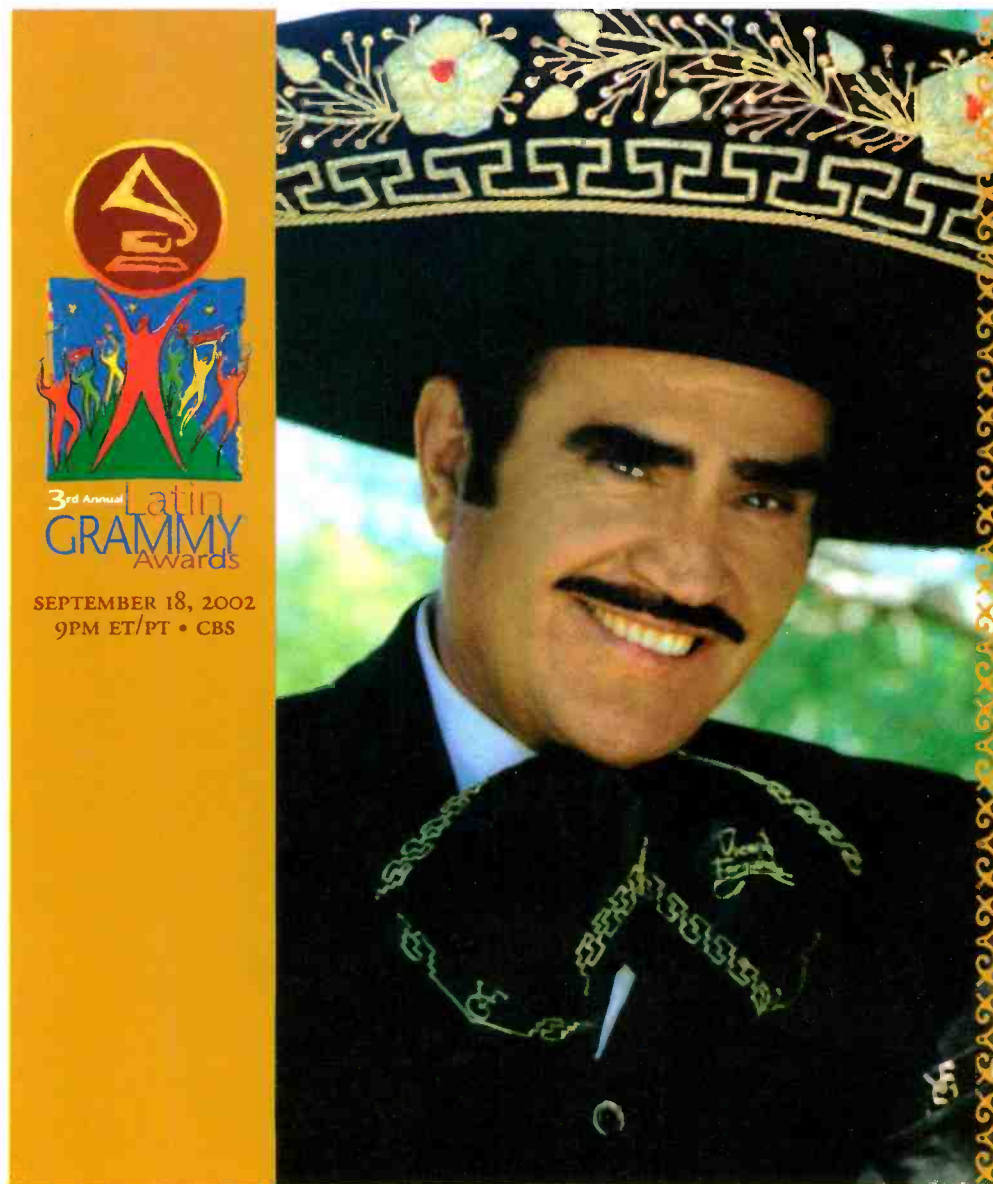
He continued his streak of hits through the 1990s, with "Aunque Me Duela El Alma" and 1998's "Me Voy a Quitar de En Medio," the theme song to Univision's popular soap opera *La Mentira*. That year, he received a star on the Hollywood Walk of Fame and was inducted into the Billboard Latin Music Hall of Fame.

His most recent studio set, 2001's *Más Con El Número Uno*, produced the hit "El Ayudante," a macho ranchero expressing a mix of resignation and satisfaction about an affair with a married woman. It was written by Manuel Eduardo Toscano, who penned the hit "Sublime Mujer" on Fernández's 1998 CD *Entre El Amor y Yo*.

Fernández has reportedly recorded 20 albums worth of material that will be released over the next decade.

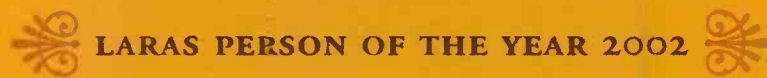
He remains on the charts with two greatest-hits packages. *Historia de Un Ídolo Vol. 1*, a 17-track set from 2000, includes "Lástima Que Seas Ajena," "Me Voy a Quitar de En Medio" and "Nos Estorbó La Ropa." It earned RIAA Double Platinum certification. Having peaked at No. 1, it easily won this year's Billboard Music Award for Latin Greatest-Hits Album of the Year.

Vol. 2, released last March, is also essential, containing "El Rey," "De Qué Manera Te Olvido" and "Volver, Volver." It peaked at No. 2. ■



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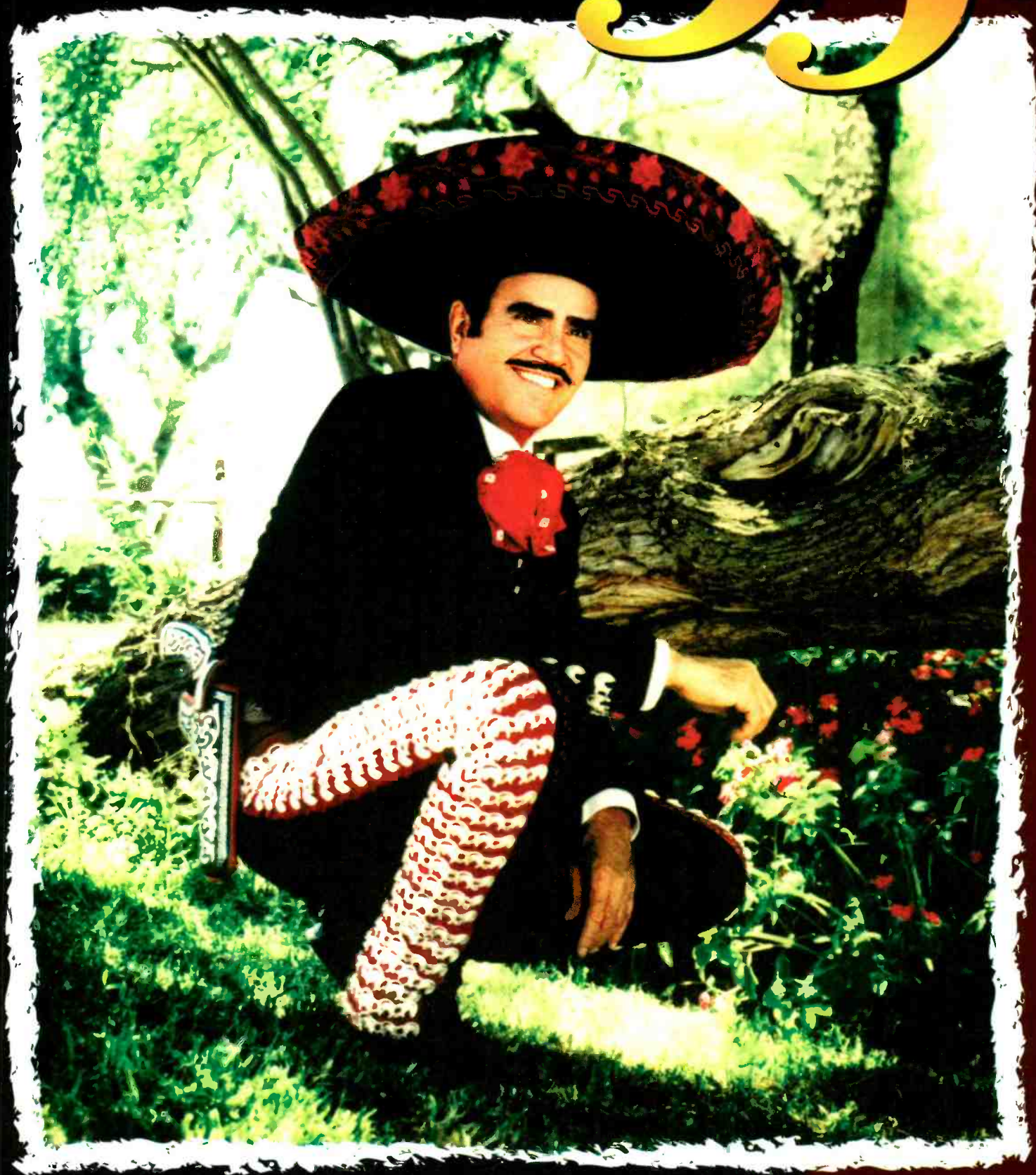
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Schwartz's Windham Hill Disc Is 'Earthbound'

BY JIM BESSMAN

NEW YORK—Classical crossover and new-age composer/producer Paul Schwartz's fourth album, *Earthbound*, is a marked departure from his previous successful albums.

Both his 1997 debut, *Aria*, and its sequel, *Aria 2*, displayed a novel blend of ambient dance grooves, live orchestral music, and recomposed fragments from familiar opera themes, while his 2000 album, *State of Grace*, drew additionally on religious texts and hymns.

Earthbound, however, is wholly self-composed. And the Windham Hill disc bears stylistic resemblances to the work of Schwartz's late father, Arthur Schwartz, whose classic film and theater song credits, co-written mainly with lyricist Howard Dietz, include such standards as "Dancing in the Dark," "That's Entertainment," and "The Band Wagon."

But where his father excelled in the popular music realm, Paul Schwartz was musically grounded entirely in classical music.

"I didn't even engage in the idea of entering into anything that wasn't strictly classical until he died," says the Bug-administered Zakatak Music (ASCAP) writer, whose father died in 1984. "It's big shoes, you know, and I was frightened of it. But my brother [the celebrated New York popular music radio personality and author Jonathan Schwartz] commented that there is a certain kind of sophisticated melancholy that is common to both of us, musically speaking, and I think that's true in certain cases."

Schwartz recalls the late conduc-

tor Nelson Riddle speaking at his father's memorial service. "He said that my father seemed so happy and gentlemanly and genial, yet all his music was suggestive of low cello writing," Schwartz recounts, "and it's true: Listen to some of the songs—'By Myself,' 'Alone Together,' even 'Dancing in the Dark'—and there's a debonair surface and quality of elegance to them but at the same time a definite undercurrent of sadness



SCHWARTZ

that's sort of characteristic of my father's best music [and] that mixes those two sides of his personality."

His father, Schwartz continues, "was very much a perfectly put-together, elegant man but with the same sort of Brooklyn Jewish melancholy that all these guys—Richard Rodgers, Harold Arlen—seemed to have. They all seemed to be depressed, and I think there is a certain darkness to my music, too: I go there. I like being there. I definitely prefer writing in minor keys—or at least ambiguous keys."

As Schwartz notes, though, his work prior to *Earthbound* has been "largely based on other people's music or derived from an exterior idea, like the hymns on *State of Grace*."

But the new album "is all self-generated," he says, and "of a piece by itself." Schwartz did, however, come up with a thematic idea to link the 10 songs together.

"It all revolves around nighttime," he says. "Dreams, what happens at night, things about nighttime situations—without hanging any of it on a musical idea like religious music or opera."

Still, one song, "Il Gioco," features Giacomo Badoaro's lyrics from the libretto to the 17th century Italian opera *Il Ritorno d'Ulisse in Patria*.

"River of Stars," meanwhile, has lyrics and vocal by Lisbeth Scott and is about trying to find someone at night. "The melody in the chorus reappears as an orchestral bridge in [the album's penultimate track] 'The Dark of the Night,'" Schwartz says, noting another musical trick in that the chord progression of his album-closing piano piece "Nocturne" appears earlier in the orchestrated lead track, "Vol De Nuit," albeit written in reverse order.

Rather than collect "any old 10 songs" on *Earthbound*, then, Schwartz tried to link the three instrumentals and seven songs musically as well as thematically, "with melodic nuggets that appear from song to song," he says, noting that the well-known 14th century *plainchant* "Ave Maris Stella," which hews to the nighttime theme in its "Hail the Star of the Sea" translation, offers "a little strand of music that finds its way into six of the songs."

The net effect, Schwartz says, is that the album "is more satisfying to listen to, and people get a kick out of it—even if it's completely on a subconscious level."

Schwartz, who now records as the Paul Schwartz Project, is now working out a live-performance situation for *Earthbound* while remaining heavily active as the co-president of AmSong, an educational and advocacy association of American composers, lyricists, and the heirs of deceased songwriters.

AmSong, which formed in 1994 and lobbied in support of the Sonny Bono Copyright Term Extension Act of 1998, is continuing to lead the charge against the Eldred suit to declare the Bono Act unconstitutional. It is also involved in other affairs pertaining to songwriters, including the protection of copyrighted music online and the balance of trade issues.

Words & Music

by Jim Bessman



CHRYSALIS SWITCH: Leeds Levy is leaving his post as president of Chrysalis Music Group North America after six years at the company. He will be succeeded by **Kenny MacPherson**, who closes a 13-year stint at Warner/Chappell, most recently as senior VP of A&R (*Billboard*, Aug. 24).

"It's funny how things come around," says MacPherson, who began his career in his native Scotland and at Warner/Chappell worked with the likes of **Radiohead**, **Staind**, **Soul Asylum**, and **the Blue Nile**.



MACPHERSON

"When I first started, I booked bands from [Chrysalis chairman and founder] **Chris Wright's** music agency, and because I'm British, I have a healthy respect for the heritage of Chrysalis Music," MacPherson says. "There's a generation of people who aren't as aware of that heritage as they should be, and I'm looking forward to bringing it back to the forefront."

Not starting officially until the end of September, MacPherson is still formulating specifics but says that he wants to approach his new position from a global perspective, attracting "the best and brightest" musical and executive talent in raising Chrysalis Music's profile.

"I want to work with artists whose music crosses borders," he says. "I want to expand the company's presence—not only in America—and sign artists who can affect music globally."

Levy, meanwhile, is "taking stock" of his future options with an eye toward a "co-publishing scenario," perhaps, or "having my own publishing company as I did before I came to Chrysalis."

In between Chrysalis and MCA Music Publishing, where Levy also served as president, Levy operated Leeds Entertainment.

"When I came on board at Chrysalis in 1996, the appointment was essentially to fix it up and get it running as a true, fully operational indie

publishing company," Levy says. "The market had consolidated, and the price for signing talent had dramatically increased, but I'd had my own indie operation prior to Chrysalis, so it wasn't a new drill."

Likening the publishing company now to "the Little Engine That Could," Levy notes that under his watch, Chrysalis Music Group North America "broadened its portfolio" by signing such songwriter/acts as **Sum 41** and **David Lee Roth** and acquiring the **Elvis Presley** catalog and **Andrea Bocelli's** Sugar Music.

UMPG'S WEB SITE: Universal Music Publishing Group (UMPG) last month launched a new Web site (universal-musicpublishing.com) that is designed to highlight the company's song catalog and international talent roster. According to UMPG worldwide president **David Renzer**, the site is targeted at "a b-to-b audience" that will include UMPG clients and partners, as well as music supervisors, A&R reps, artist managers, and attorneys; it features hundreds of pop-up spotlight pages offering UMPG catalog history, writer biographies, audio- and video-clips, song lists, links to label and artist sites, and licensing information.

"It's off to a roaring start," says Renzer, whose tracking already tallies visits from 15,000 music industry insiders, who have accessed 2,000 MP3s.

"We tried to differentiate the site by making it more fun and with deeper and richer content," he adds. "We've got over 230 individual, in-depth artist catalog spotlight pages—and we're adding more each day. And our unique, interactive Catalog History Flash Timeline lets you actually view a musical montage of our catalog going back to the 1920s—everything from early **Bing Crosby** and **Andrews Sisters** songs to **Billie Holiday** and **Dizzy Gillespie** and right up to **Steppenwolf**, **Lynyrd Skynyrd**, **the Beach Boys**, **Gloria Gaynor**, **Elton John**, and **3 Doors Down**. It's got lots of music and video links so people can browse through the catalog and search and listen and see the music and pull up the highlights. It's a great spotlight for our talent—and that's really the bottom line."

The site also provides UMPG news, information on global services (including administration, sub-publishing, creative, marketing, and licensing), and sheet music/folio sales. It further serves as a portal to UMPG's international office network and will be complemented this fall by synchexpress.com, the company's online licensing/search engine Web site.



ASCAP Honors Paxton. The ASCAP Foundation recently bestowed its lifetime achievement in folk music award to ASCAP member Tom Paxton at the 2002 Folk Alliance Conference in Jacksonville, Fla. The Cherry Lane Music writer's classic songs include "I Can't Help But Wonder Where I'm Bound," "Ramblin' Boy," and "The Last Thing on My Mind." Pictured following the presentation, from left, are ASCAP's Jim Steinblatt and Brendan Okrent. Folk Alliance executive director Phyllis Barney, Midge and Tom Paxton, and Cherry Lane Music CEO Peter Primont.

Studio Monitor™

by Christopher Walsh



HEROES TO HEATHEN: The partnership between **David Bowie** and producer **Tony Visconti**, recently renewed after 20 years, yields an indefinable yet undeniable magic. *Heathen*, Bowie's current, stellar album (ISO/Columbia), is characterized by the textures, instrumentation, and arranging sensibilities of one of popular music's most talented and prolific producers; the artist's compositional and vocal chops are likewise in exceptional form. The result is a thoroughly contemporary-sounding collection of recordings that nonetheless recall the 1970s-era pairing of Bowie and Visconti, as heard on such classics as *Young Americans* and *Heroes*.



VISCONTI

three-dimensional aspect of surround sound is quickly manifested. Consequently, Bowie's ethereal-yet-sturdy lead vocals, given a discrete channel, are *extremely* present.

"Because some of the tracks were so dense, I decided to feature the rock instruments toward the front and coming just to the side of your head," Visconti explains. "Then I would use the back, from the side of your head on backward, for anything that wasn't rock, namely the pretty keyboards and the choirs."

Another artistic and engaging feature of Visconti's surround mix is that within the 5.1 array there are several stereo mixes specific to certain instrument groupings. Taken separately, each allows a unique "mix within the mix," while as a whole, the 5.1 mix is a tour de force. The **Scorchio Quartet**, the string quartet featured on *Heathen*, was usually assigned to the rear speakers, for example. "It would create a little semi-circle of surround stereo behind your head," Visconti illustrates. "It worked out really well, because when you're in stereo, these things kind of merge into each other and blend. In 5.1, you can just swivel your chair around and listen to the whole album again from the other angle, and you'll get another perspective. I did some extreme side configurations, also, whereas if I had a stereo pair of saxophones, as on 'Slow Burn,' I panned them to the front right and rear right and made 180-degree stereo panning there. You can swivel your seat 90 degrees to the right and hear the saxophones in stereo. That's natural to me: If a baritone player was standing behind you, but everyone was to the right—that's the kind of illusion I was trying to create. Fortunately, I recorded several stereo-pair things and had enough ambient microphones to extract these illusions."

While ambiance was easy to capture at the immense Allaire Studios, Visconti caught stereo reflections at the smaller Looking Glass by setting up microphones in the corridor. "Another way I make the ambiance even bigger," he reveals, "is to delay those ambient microphones by a few milliseconds. I do this with a complete commitment to making a rock record, because rock'n'roll records are all manipulated; they traditionally have been since the '50s. What the average listener of a rock album wants is an 'eargasm!' So we can have fun and create illusions."

Heathen was recently remixed in 5.1 for upcoming release on the Super Audio CD format at Looking Glass Studios, the downtown Manhattan facility in which Visconti has recently taken up residence. The 2-channel mix for *Heathen*, as well as many overdubs, were also done at Looking Glass—owned by composer Philip Glass—while basic tracks were recorded at Allaire Studios in Shokan, N.Y.

Seated at the Solid State Logic 4048 G Series console in Looking Glass's Studio A, a realism far beyond that conveyed on a 16-bit/44.1kHz compact disc is immediately apparent, making *Heathen* an even more engrossing experience. With basic tracks recorded to 16-track analog tape and transferred through Apogee A/D converters to Emagic's Logic Audio platform, acoustic instruments, such as the guitar (left speaker) and hi-hat (right speaker) during the introduction of "Cactus," are especially present, the tonal characteristics of each coming forth with remarkable authenticity. Add to this Visconti's decision to employ the center speaker exclusively for lead vocal, and the

BY CHRISTOPHER WALSH

NEW YORK—Details of the 113th Audio Engineering Society (AES) Convention, to be held Oct. 5-8 at the Los Angeles Convention Center, are emerging. With six weeks to go before the first AES Convention in the U.S. since the terrorist attacks of last Sept. 11 caused the postponement of the ultimately downsized 111th AES, excitement is building in the professional-audio industry.

The AES has announced that Leonardo Chiariglione, director of the multimedia division at CSELT, the research center of Telecom Italia Lab, will deliver the keynote address at the opening ceremonies of the 113th AES. Chiariglione was set to deliver the keynote address at last year's 111th AES; a scheduling conflict prohibited his participation at the postponed AES, which took place Nov. 30-Dec. 3, 2001.

Known as the "father of MP3," Chiariglione is the founder of the HDTV Workshop, an international event to promote HDTV technologies beyond specific industry interests; Image Communication, a EURASIP Journal for the development of the theory and practice of image communication; the ISO Moving Pictures Experts Group standards committee; and of the Digital Audio-Visual Council, a body with the task of developing specifications of open interfaces and protocols for media delivery. From February 1999 to March 2001, Chiariglione was the executive director of the Secure Digital Music Initiative.

The AES has also announced that

Chiariglione, West To Give Keynotes At 113th AES

the 113th convention's Heyser Lecture Series will include a keynote address by Jim West, research scientist in the multimedia technologies research labs of Avaya Labs Research, a developer of communi-



cations systems and software. West's lecture, titled "Electret Microphones and Their Applications," will include discussion of his study of broadband communications, currently in progress at Avaya Labs Research. While high-resolution and multichannel audio have become part of home entertainment via DVD and HDTV, telephone band-

width—and audio quality—are unchanged. West will discuss potential improvements to telephony and the means by which they might be realized.

While the exhibition floor will be dominated by pro-audio manufacturers' displays and new product announcements, the convention will also offer a substantial array of workshops and technical paper presentations. Like the exhibits, many of which will feature hardware and software to address the burgeoning fields of multichannel and high-resolution audio for both professional applications and consumer playback in homes and automobiles, the workshops and technical papers increasingly focus on these topics.

Among the workshops to be presented are stereo and surround microphone techniques; mixing and mastering in multichannel surround; the digital microphone standard; studio production and practices; the application of multichannel sound formats in vehicles; game audio; protecting your hearing against loss; and what audio engineers should know about human sound perception.

Among the papers to be delivered during the technical paper sessions are on such topics as transducers; signal processing; room acoustics and sound reinforcement; multichannel sound; low bit-rate coding; high-resolution audio; recording and reproduction; automotive audio; and psychoacoustics. Many of the technical papers are presented in two- or three-part sessions.

AUGUST 31 2002 Billboard® PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (AUGUST 24, 2002)					
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer/ Label	DILEMMA Nelly featuring Kelly Rowland/ Bam, R. Bowser (Fo' Reel/Universal)	DILEMMA Nelly featuring Kelly Rowland/ Bam, R. Bowser (Fo' Reel/Universal)	THE GOOD STUFF Kenny Chesney/ B. Cannon N. Wilson, K. Chesney (BNA)	BY THE WAY Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	BY THE WAY Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) Location/ Engineer(s)	RIGHT TRACK (New York) Brian Garten	RIGHT TRACK (New York) Brian Garten	EMERALD (Nashville, TN) Billy Sherrill	CELLO CHATEAU MARMONT (Hollywood, CA) Jim Scott	CELLO CHATEAU MARMONT (Hollywood, CA) Jim Scott
CONSOLE(S)/ DAW(S)	Neve VX	Neve VX	SSL 4064	Neve 8038, Neve BCM10	Neve 8038, Neve BCM10
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	ATR 124, Pro Tools	ATR 124, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467	BASF 900, Pro Tools	BASF 900, Pro Tools
MIX DOWN STUDIO(S) Location/ Engineer(s)	HIT FACTORY (New York) Rich Travali	HIT FACTORY (New York) Rich Travali	EMERALD (Nashville, TN) Billy Sherrill	VILLAGE RECORDER (Los Angeles) Jim Scott	VILLAGE RECORDER (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	Neve VR/ Pro Tools	Neve VR/ Pro Tools	SSL 4064	Neve 8048, Pro Tools	Neve 8048, Pro Tools
RECORDER(S)	Studer A820	Studer A820	Sony 3348	ATR 124, Pro Tools	ATR 124, Pro Tools
MIX DOWN MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	BASF 9000	BASF 9000
MASTERING Location/ Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	GEORGETOWN (New York) Oenny Purcell	SONY (New York) Vlado Meller	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	WEA	WEA

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Events Calendar

AUGUST

Aug. 28, **LIFEbeat 10th Anniversary Benefit Concert**, Hammerstein Ballroom, New York. 212-431-5227 (see Good Works, this page).

Aug. 29, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

Aug. 30, **Anime 101 Industry Presentation**, in conjunction with Big Apple Anime Fest (BAAF), Astor Ballroom, New

York Marriott Marquis. 212-977-5430.

SEPTEMBER

Sept. 9, **Canadian Country Music Awards**, Pengrowth Saddledome, Calgary, Alberta. 905-850-1144.

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade Center, Seattle. 800-342-2460.

Sept. 12-14, **Third Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-340-9596.

Sept. 12-15, **Second Annual Huntsville South Music Conference**, Von Braun Civic Center, Huntsville, Ala. 256-722-3150.

Sept. 13-17, **In the City: U.K. Music Conference**, Lowry Hotel, Salford, Manchester, England. 161-839-3930.

Sept. 17, **Mercury Music Prize Ceremony**, Grosvenor House Hotel, London. 207-499-6363.

Sept. 18, **Third Annual Latin Grammy Awards**, Kodak Theatre, Los Angeles. 310-392-3777.

Sept. 18-21, **Muscle Shoals Music Assn. Songfest Seminar**, various venues, Muscle Shoals, Ala. 800-941-6762.

Sept. 22-25, **CISAC World Con-**

gress, Queen Elizabeth II Conference Centre, London. 207-222-5000.

Sept. 25-27, **International Recording Media Assn. Technology & Manufacturing Conference**, Mandalay Bay Resort & Casino, Las Vegas. 609-279-1700.

Sept. 29-Oct. 1, **Central South Gospel Retail Conference**, Hilton Downtown, Nashville. 615-833-5960.

Sept. 30, **City of Hope's Second Annual Music & Entertainment Industry East Coast Golf Tournament**, Fenway Golf Club, Scarsdale, N.Y. 212-645-3800.

Sept. 30-Oct. 2, **Billboard Dance Music Summit 2002**, Marriott Marquis, New York. 646-654-4660.

OCTOBER

Oct. 2, **Second Annual All Star Music Bash**, benefiting the Cystic Fibrosis Foundation, Opryland Resort and Convention Center, Nashville. 615-662-7917.

Oct. 5-8, **113th Audio Engineering Society (AES) Convention**, Los Angeles Convention Center. 212-661-8528.

Oct. 6-9, **International Entertainment Buyers Assn. (IEBA) 32nd Annual Conference**, Sheraton Nashville Downtown. 615-463-0161.

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 14-20, **International Bluegrass Music Assn. World of Bluegrass Convention**, Galt House and Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Superdome, Sydney. mmcadam@aria.com.au.

Oct. 15, **VH1/Vogue Fashion Awards**, Radio City Music Hall, New York. 212-258-7800.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 17, **13th Annual International Bluegrass Music Assn. Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 19, **Second Annual World Soundtrack Awards**, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.

Oct. 24, **MTV Video Music Awards**

Latinoamerica, Jackie Gleason Theater, Miami Beach. 305-535-3700.

Oct. 25, **Fourth Annual Ritmo Latino Music Awards**, Kodak Theatre, Los Angeles. 818-763-1501.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**, Marriott Renaissance Center, Detroit. 313-592-0017.

Oct. 29, **The Shortlist Music Project Second Annual Awards Ceremony**, Knitting Factory, Los Angeles. 323-465-3700.

Oct. 30-Nov. 3, **22nd Annual Black Entertainment & Sports Lawyers Assn. (BESLA) Conference: "Re-Defining Our Agenda: Strategies for the New Economy,"** J.W. Marriott Cancun Resort & Spa, Cancun, Mexico. 202-628-4700.

Oct. 31-Nov. 2, **MusicWorks Music Convention**, the Lighthouse, Glasgow, Scotland. 141-552-6027.

NOVEMBER

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, **11th Annual Music Industry Trusts' Dinner Honoring Elton John and Bernie Taupin**, Grosvenor House Hotel, London. 207-851-4000.

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 5, **Second Annual Country Radio Broadcasters Hall Forum**, Nashville Renaissance Hotel. 615-327-4487.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 7, **Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles. 310-559-9334.

Nov. 7, **SESAC Country Music Awards**, SESAC Nashville office (by invitation only).

Nov. 12, **Billboard Music & Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

DECEMBER

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4600.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Submit items for *Lifelines*, *Good Works*, and *Events Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

Life Lines

BIRTHS

Boy, Liam Seamus, to **Kathleen** and **Ed Leonard**, Aug. 5 in Hendersonville, Tenn. Father is president of Daywind Music Group and VP of New Day Christian Distributors.

DEATHS

Roger Adams, 69, of cancer, Aug. 9 in Santa Fe, N.M. Adams represented such artists as Henry Mancini, Bob Hope, and Johnny Mathis during his tenure as an agent with the Jerry Perenchio and William Morris agencies. He was also the longtime agent and friend of country star Glen Campbell, seeing him through his first and subsequent hits for a 30-year period during which they traveled the world together. Adams is survived by his wife, his brother, five children, and seven grandchildren.

Terry McVay, 66, of pulmonary disease, Aug. 13 in Mohave City, Ariz. McVay entered the touring industry as a renovator of night clubs for rock'n'roll performances under Michael Jeffries, manager of the original Animals. He then teamed with the group's former bassist, Chas Chandler, to launch Jimi Hendrix's career in London, providing a platform for his nearly 40-year career as a tour manager, working with such artists as Eric Burdon, War, B.B. King and Tom Petty. He is survived by his sister. Donations can be made in McVay's memory to the Musician's Assistance Program (MAP), 817 Vine St., Hollywood, Calif. 90038.

Don Winters, 73, of cancer, Aug. 17 in Nolensville, Tenn. With a solo career that began in the 1950s with RCA and Decca Records, Winters became known as the Yodeling King to his fans, with songs like "Too Many Times" and "Shake Hands With a Loser." He later performed with Bobby Sykes and country star Marty Robbins as part of the Marty Robbins Trio, forming a lifetime collaboration with Robbins that lasted until Robbins' death in 1982. Winters is survived by his five children.



London Calling. Executives from the Virgin Entertainment Group (VEG) joined British music authorities last month to discuss the state of British music in the competitive American marketplace. Among those in attendance were, from left, senior VP of Medalist Entertainment David Brinker, Lava Records senior VP of A&R Andrew Karp, producer/songwriter Peter Zizzo, and VEG North America senior VP of product and marketing Dave Alder.

Good Works

MORRIS MEMORIAL: Avery Brooks, Butch Morris, Reggie Nicholson, Henry Threadgill, Amina, and Amiri Baraka and Blu Ark will perform in a memorial tribute to internationally renowned jazz bassist/composer **Wilber Morris**, who passed away from cancer Aug. 8 in Livingston, N.J. Morris, a jazz ambassador who traveled the world throughout his 30-year musical career, will be honored Aug. 27 at the Bowery Poetry Café in New York. Proceeds will go

to his wife, **Nanae Suzuki**, and toward the college fund for his four children. Contact: **Pamela Morgan** at 973-733-8290.

MUSICAL UNITY: Inspired by singer/songwriter/producer **Tonya S. Holly**, the largest union of Muscle Shoals, Ala., musicians in history have come together on *One Voice*, an album to benefit victims of last Sept. 11's terrorist attacks. More than 200 musicians, 19 recording studios, and 34 publishing companies contributed to the album, which will be released Sept. 3 on Blue Room Records. Proceeds from the double-disc compilation will benefit the Firefighters and Police Officers Widows and Chil-

dren's Fund of New York and the Todd Beamer Foundation. Contact: **Penny Guyon** at 323-656-9031.

CELEBRATION OF LIFE: Pete Yorn, the Hives, Jimmy Eat World, and Sugarcult are the confirmed headliners of LIFEbeat's 10th anniversary benefit concert. The Aug. 28 event will feature surprise guests, including both the new and established acts that have supported the music industry's nonprofit HIV-prevention and fundraising organization throughout the years. The evening will take place at the Hammerstein Ballroom in New York, and tickets are available through Ticketmaster. Contact: **Jody L. Miller** at 212-431-5227.

Solution to this issue's puzzle (page 104)

E	M	B	E	R	F	U	R	S	M	O	B	Y		
F	A	R	G	O	I	S	A	T	A	P	I	E		
G	R	E	G	G	L	E	T	A	X	E	N	A		
S	W	E	E	T	S	T	T	H	I	N	G			
	D	R	E		L	E	I							
C	A	D	S	A	D	D	E	S	T	A	L	E		
A	V	I	A	M	O	E		A	R	L	E	N		
B	I	G	G	E	S	T	P	A	R	T	O	F	M	E
A	S	I	A	M		O	S	U	D	R	U	M		
L	O	N	G	E	S	T	T	I	M	E	R	Y		
			N	W	A		O	L	D					
W	I	L	D	E	S	T	D	R	E	A	M	S		
M	E	S	A		A	S	H	E		C	R	E	P	T
G	L	A	D		T	E	A	R		T	I	M	E	R
S	K	Y		S	L	I	M		S	N	O	W	Y	

INTERNATIONAL

Czech Giant Hit By Floods

Bonton Fears The Extent Of The Disaster Is Only Beginning To Show

BY MARK ANDRESS

PRAGUE—The dramatic flooding that hit Central Europe in the week beginning Aug. 12 hit hard at the Czech Republic's leading multimedia company Bonton, as the rising waters that swamped Prague engulfed the company's headquarters.

During the country's worst natural disaster in more than a century, Bonton staff struggled to move computers to the first floor (the second story) of its building as water surged through the basement of Bonton's headquarters on Ostrov Stvanice, an island perched on the capital city's main waterway, the River Moldau. Martin Kratochvil, Bonton co-founder and board chairman, tells *Billboard* that



although the water has now receded, "the real extent of the disaster is only beginning to show. The basement of our building is full of mud."

The week of flooding saw Prague's highest river levels in 500 years. An estimated 220,000 Czechs were evacuated from afflicted areas as flooding hit the country, along with other Central European countries including Austria, Hungary, Slovakia, and Eastern Germany.

The Czech affiliates of the major music labels—including joint venture Sony Music Bonton—were luckier than Bonton itself. They were largely unaffected by the floods, because their headquarters are not near the river.

"The river level jumped up unexpectedly," Kratochvil notes. "We evacuated all computers and valuable things to the first floor, thinking the water would never reach here. In the end, we were just 20 centimeters from absolute disaster." He adds that trees, barrels, and other flood debris pummeling the upstream end of Bonton's headquarters may

have caused some structural damage.

Bonton is insured against flood damage, although Kratochvil was unable to estimate how much the damages would be. Czech prime minister Vladimir Spidla estimates that flood damage will cost the country \$2 billion-\$3 billion.

As water breached Prague's river defenses, electricity supplies to Bonton's headquarters and the nearby industrial district of Karlin—the worst-hit in Prague—were cut off, forcing businesses to close. The 40 staffers at Bonton's headquarters were evacuated and able to work from Bonton's other Prague offices, which were unaffected. Bonton, which has a huge catalog of Czech and Slovak music

on its own record label Supraphon and the Sony Music joint venture, also owns audio and video distributors Panther, movie distributor Bontonfilm, film studios Ateliery Bonton Zlin, home-video arm Bonton Home Entertainment, top 40 station Radio Bonton, and retail chain Bontonland.

Kratochvil hopes that Bonton can return to full business soon. He fears the effects of the flooding on the CD-buying public: "People need a roof and bricks first. Buying a CD will be the last thing people need right now. I feel the flooding will hit our business hard. Summer was never a peak season anyway; November/December is. While I don't think the situation will have recovered by then, I at least hope it will be improving."

EMI spokeswoman Katerina Kucerova added: "Undoubtedly, people will now have their thoughts elsewhere than the purchase of CDs. It's still difficult to say to what extent [the flooding] will affect business."

PPK/Perfecto Looking To Export 'Underground Sound' Of Russia

BY ALEKSEY KRUZIN

MOSCOW—In the wake of their Pan-European success of the past year, the members of Moscow-based trance duo PPK are launching a new independent label, the optimistically titled Uplifto Records, with the aim of developing electronic music in Russia and exploiting that repertoire internationally.

The duo, Sergey Pimenov and Alexander Polyakov, enjoyed a major European breakthrough earlier this year with debut single "Resurrection," which was released internationally through U.K.-based independent label Perfecto (*Billboard*, July 13). Perfecto's founder is respected dance producer/DJ Paul Oakenfold. According to Uplifto label manager Yury Marychev, Oakenfold is "genuinely interested in the work we are doing here, and we got a lot of support from him from very early on. We talked [to him] a lot about the development of electronic music in Russia and promoting it internationally."

Uplifto's first release in Russia, independently distributed through a network of local wholesale distributors, will be new PPK single "ReLoad/Russian Trance," slated for domestic release Sept. 7 and for U.K. release Sept. 30 through Perfecto. Wider international-release plans are not yet finalized.

"Paul Oakenfold has always been the ideal of a music businessman for us, and we are glad

we can now learn so much from the business model of his company," says Pimenov, who co-owns and runs Uplifto with Polyakov. "We feel it's a very good time to start the label, as there are currently no companies in Russia specializing in dance music."

"We have been discussing with Perfecto the possibility of releasing a multi-artist compilation titled *Underground Sound of Russia*," Marychev says.

Pimenov, who also heads A&R for Uplifto, says, "We are very happy with Paul Oakenfold's initiative to present the 'new sound of Russia' through his company. We never really stopped the search for that new sound here, and in the past few months we have listened to over 700 demos from all over the country to be able to present the very best for this project."

In addition to PPK tracks, the album will include songs from Uplifto's initial four signings: Radiotrance, Melodica, Liquinoid, and DJ Hauz. The label plans to release those tracks domestically as singles throughout the autumn.

Polyakov, who serves as the label's in-house producer, says: "There is an enormous number of talented people in such a vast country as Russia. We hope that our international experience will help them get the attention they deserve not only in Russia, but in the U.K., the U.S., and elsewhere."



PPK

New Zealand's MAI Seeks Global Market Through Shock Deal

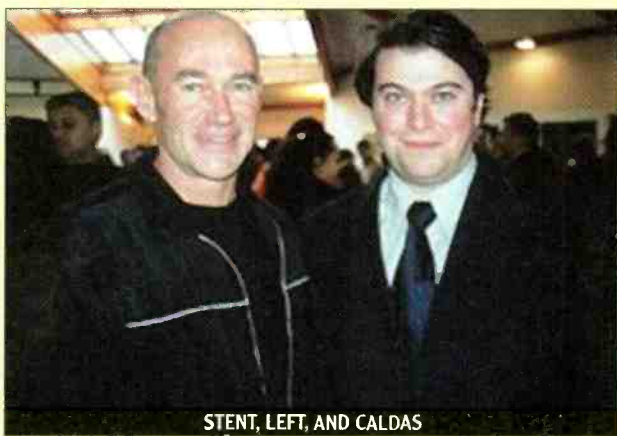
BY CHRISTIE ELIEZER

MELBOURNE, Australia—A label licensing deal struck between New Zealand's MAI Music and Australia's Shock Records is intended to provide an international spotlight on New Zealand's R&B and urban scene.

MAI CEO Victor Stent is convinced there is wide scope outside the country for the unique way Kiwi acts infuse Polynesian elements into R&B, rap, and reggae. Ten years ago, while at PolyGram New Zealand, Stent signed the artist OMC. His single "How Bizarre" sold 2 million units globally, topped the charts in seven territories, and was in the top 10 of the most-played tracks on U.S. radio in 1997. Stent says, "There's certainly a global market for Polynesian rhythmic pop music, given the right strategies."

MAI Music is part of MAI Media Group, which is owned by the Ngati Whatuas, an indigenous Maori tribe. The group has a staff of 45 and operates three radio stations, a record label, a publishing company, a TV production company, and recording studio facilities. One of its stations, the top 40/rhythmic format MAI FM, is the top-rated outlet in New Zealand's largest city, Auckland, with a 11.7% share (190,000 listeners) in a city that has 28 radio stations.

The record division was set up 12 months ago, following a major-label retreat from rhythmic music. A series of MAI Music compilations, distributed by Universal New Zealand, went platinum (15,000 units). Hip-hop act the Dubious Brothers' debut album, *Trade Secrets*, entered the charts at No. 24 the week ending July 13.



STENT, LEFT, AND CALDAS

MAI and Shock hold similar views about aggressively following indie label strategies. Shock recently re-signed its licensing deal with New York's Koch Entertainment for this region and is broadening its manufacturing and distribution division to be a main distributor for indie labels and acts. As a result of their deal, Shock takes over MAI Music's distribution in Australia and shifts MAI to Shock's distributor, BMG, in New Zealand. MAI will also tap Shock's network of independent

labels through Europe, the U.S., and Asia for its acts.

"Shock has extremely good indie contacts around the world," Stent points out. "These make up a second-tier industry, which is getting stronger and vibrant using a lot of A&R and marketing people who used to be in major labels."

Shock CEO Charles Caldas says the deal marks Shock's first major-label commitment to the New Zealand market after entering it four years ago. It also expands its R&B and urban repertoire. Shock's growth to major independent status in Australia—it grossed \$75 million Australian (\$40 million) in 2001—has been with dance, alternative, and punk releases. Urban makes up only 5% of its turnover.

"That MAI had their own successful rhythmic-format radio station appealed to us," Caldas says, adding that MAI could provide an important urban music source for the region. "They have their ear to the ground [as far as] new acts and trends are concerned."

Shock will begin issuing Kiwi urban compilations, as well as releases by the Dubious Brothers and a debut single ("Giddyup") by reggae act Katchafire, into the Australian market around October, following those with promo tours. "Giddyup" and a track by the Dubious Brothers will be part of the soundtrack to Kiwi movie *Blurred*, which should be in Australian cinemas at the time of the singles' release.

MAI Music has already provided remixers and producers for Shock's internationally licensed and domestic urban music acts.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 08/21/02		(OFFICIAL UK CHARTS CO.) 08/19/02		(MEDIA CONTROL) 08/21/02		(ISNEP/FOP/TITE-LIVE) 08/20/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	5
TAIYO WA SHIZUMANAI THE ALFEE TOSHIBA/EMI		ROUND ROUND SUGABABES ISLAND		MENSCH HERBERT GRONEMEYER EMI		INCH' ALLAH MC SOLAAR EAST WEST	
2	1	2	1	2	NEW	2	2
NEMURENUYORU WA KIMI NO SEI MISIA RHYTHMEDIA TRIBE		COLOURBLIND DARIUS MERCURY		STILL IN LOVE WITH YOU NO ANGELS POLYDOR		AU SOLEIL JENIFER ISLAND	
3	NEW	3	NEW	3	2	3	4
KONDOMADENIWA AIKO PONY CANYON		ROMEO DUNN ROMEO RELENTLESS		WITHOUT ME EMINEM INTERSCOPE		WITHOUT ME EMINEM INTERSCOPE	
4	2	4	NEW	4	NEW	4	1
H AYUMI HAMASAKI AVEV TRAX		JAMES DEAN (I WANNA KNOW) DANIEL BEDINGFIELD POLYDOR		I'M ALIVE CELINE DION COLUMBIA		STACH STACH BRATISLA BOYS M6 INT./SDNY	
5	3	5	3	5	5	5	3
WILL MIKA NAKASHIMA SONY MUSIC ASSOCIATED RECORDS		LIKE A PRAYER MAD HOUSE SERIOUS		CRUISEN MASSIVE TONE EAST WEST		J'AI DEMANDE A LA LUNE INDOCHINE COLUMBIA	
6	NEW	6	NEW	6	4	6	8
SASAYAKANA INORI EVERY LITTLE THING AVEV TRAX		LOVIN' IS EASY HEARSAY POLYDOR		MOONLIGHT SHADOW GROOVE COVERAGE UNIVERSAL		MANHATTAN-KABCUL RENAUD/AXELLE RED VIRGIN	
7	7	7	NEW	7	3	7	6
AITAIKIMOCCHI GLAY UNLIMITED		ALONE LASGO POSITIVA		UNDERNEATH YOUR CLOTHES SHAKIRA EPIC		MURDER ON THE DANCEFLOOR SOPHIE ELLIS BEXTOR POLYDOR	
8	NEW	8	NEW	8	8	8	7
SPIRAL GARNET CROW GIZA STUDIO		HALF A HEART H & CLAIRE WEA		LET THIS PARTY NEVER END MARK OH POLYDOR		LOVE DON'T LET ME GO DAVID GUETTA VIRGIN	
9	10	9	4	9	9	9	13
DO IT! NOW MORNING MUSUME ZETIMA		ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA		RHYTHM OF THE NIGHT LOONA UNIVERSAL		I NEED A GIRL (PART ONE) P DIDDY FEATURING USHER & LOON BMG	
10	11	10	5	11	11	10	11
BOKU GA CHIKYU O SUKUU SKOOP ON SOMEBODY SONY		BLACK SUITS COMIN' (NOD YA HEAD) WILL SMITH FEATURING TRA-KNOX COLUMBIA		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA		COVER UP UB40 & NUTTEA VIRGIN	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
13	24	14	NEW	13	18	16	21
KAZE NI NARU AYANO TSUJI VICTOR		DO YOU SEE THE LIGHT SNAP VS. PLAYTHING DATA		STAND UP (FOR THE CHAMPIONS) RICHIE SAID FRED KINGSIZE		HOW YOU REMIND ME NICKELBACK ROADRUNNER	
15	18	17	NEW	13	54	18	23
STAND BY YOU!! SHAKA LABBITTS XTRA LARGE RECORDS		RAINY DAYZ MARY J. BLIGE FEATURING JA RULE MCA		ASEREJE (LAS KETCHUP) LAS KETCHUP COLUMBIA		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA	
21	28	35	NEW	23	29	23	27
NADA SOUSOU RIMI NATSUKAWA VICTOR		UH HUH B2K EPIC		NUR ZU BESUCH DIE TOTEN HOSEN JKP/EAST WEST		I SAY A LITTLE PRAYER KARINE COSTA WARNER STRATEGIC	
26	NEW	39	NEW	24	32	25	38
SOUND CONNECTION E.P. SKA SKA CLUB LIMITED RECORDS		MISTI BLU AMILLIONSONS LONDON		PAPA DON'T PREACH KELLY OSBOURNE EPIC		EN APESANTEUR CALOGERO MERCURY	
28	NEW	40	NEW	34	41	30	37
AMAIROMAKISHI HITOMI SHIMATANI AVEV TRAX		NUKLEUZ DJS DJ NATION NUKLEUZ		Y.O.U. NOEMI JIVE		DING A DONG MODELS EGP	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	5	1	1	1	1	1	1
VARIOUS ARTISTS THE EIGHTIES WARNER MUSIC JAPAN		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		BRUCE SPRINGSTEEN THE RISING COLUMBIA		PATRICK BRUEL ENTRE-DEUX RCA	
2	4	2	4	2	2	2	2
V/A KISS DRAMATIC LOVE STORY BMG FUNHOUSE		SHAKIRA LAUNDRY SERVICE EPIC		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		RENAUD BOUCAN D'ENFER VIRGIN	
3	3	3	6	3	3	3	4
RIP SLYME TOKYO CLASSIC WARNER MUSIC JAPAN		NORAH JONES COME AWAY WITH ME BLUE NOTE		HELMUT LOTTI MY TRIBUTE TO THE KING EMI		EMINEM THE EMINEM SHOW INTERSCOPE	
4	6	4	5	4	5	4	3
CHITOSE HAJIME HAINUMIKAZE EPIC		OASIS HEATHEN CHEMISTRY BIG BROTHER		NO ANGELS NOW US POLYDOR		MAD HOUSE ABSOLUTELY MAD ULM	
5	2	5	11	5	4	5	5
HIRO NAKED AND TRUE AVEV TRAX		ENRIQUE IGLESIAS ESCAPE INTERSCOPE		SHAKIRA LAUNDRY SERVICE EPIC		INDOCHINE PARADIZE COLUMBIA	
6	1	6	3	6	6	6	7
TSUYOSHI DOMOTO ROSSO E AZZURRO JOHNNY'S ENTERTAINMENT		LINKIN PARK REANIMATION WARNER BROS.		LINKIN PARK REANIMATION WARNER BROS.		CUNNIE WILLIAMS NIGHT TIME IN PARIS ULM	
7	14	7	2	7	8	7	12
EGO WRAPPIN' NIGHT FOOD UNIVERSAL		BRUCE SPRINGSTEEN THE RISING COLUMBIA		EMINEM THE EMINEM SHOW INTERSCOPE		JENIFER JENIFER (L'ALBUM) ISLAND	
8	7	8	7	8	7	8	8
B-DASH PO XTRA LARGE RECORDS		VANESSA CARLTON BE NOT NOBODY A&M		MASSIVE TONE MT3 EAST WEST		CELINE DION A NEW DAY HAS COME COLUMBIA	
9	15	9	NEW	9	11	9	9
AVRIL LAVIGNE LET GO ARISTA		ROYKSOPP MELODY AM WALL OF SOUND		CELINE DION A NEW DAY HAS COME COLUMBIA		NORAH JONES COME AWAY WITH ME BLUE NOTE	
10	NEW	10	14	10	9	10	6
O.T.F. LIVE AT BUDDOKAN 2002.07.25 WARNER INDIES NETWORK		PINK MISSUNDAZTODD ARISTA		XAVIER NAIDOO ZWISCHENSPIEL—ALLES FÜR DEN HERRN SPV		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 08/31/02		(AFYVE) 08/21/02		(ARIA) 08/19/02		(FIMI) 08/19/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	2	1	2	1	1
A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA/BMG		ASEREJE LAS KETCHUP COLUMBIA/SONY		COMPLICATED AVRIL LAVIGNE ARISTA		THE KETCHUP SONG (ASEREJE) LAS KETCHUP COLUMBIA	
2	2	2	1	2	1	2	2
IN MY PLACE COLDPLAY EMI		AVE MARIA REMIXES DAVID BISBAL VALE MUSIC		A THOUSAND MILES VANESSA CARLTON A&M		COMPLICATED AVRIL LAVIGNE ARISTA	
3	3	3	3	3	NEW	3	6
HOT IN HERRE NELLY FO' REEL/UNIVERSAL		PESADILLA EN EL PARQUE DE ATRACCIONES LOS PLANETAS RCA/BMG		PAPA DON'T PREACH KELLY OSBOURNE EPIC		KISS KISS HOLLY VALANCE LONDON	
4	6	4	4	4	3	4	4
HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UNIVERSAL		SHOOT THE DOG GEORGE MICHAEL POLYDOR/UNIVERSAL		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA		BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.	
5	4	5	7	5	4	5	3
JUST LIKE A PILL PINK ARISTA/BMG		HAPPY ENDING EX ZERO RECORDS		HEAVEN OJ SAMMY & YANOU SHOCK		LE VENT NOUS PORTERA NOIR DESIR CAROSELLO	
6	5	6	5	6	5	6	7
I NEED A GIRL (PART TWO) P. DIDDY & GINUVINE ARISTA/BMG		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA/BMG		GET OVER YOU/MOVE THIS MOUNTAIN SOPHIE ELLIS BEXTOR POLYDOR		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA	
7	NEW	7	8	7	7	7	9
SOMEBODY LIKE YOU KEITH URBAN CAPITOL/EMI		A SOLAS CON MI CORAZON ROSA RCA/BMG/VALE		TRIBUTE TENACIOUS D EPIC		IN MY PLACE COLDPLAY PARLOPHONE	
8	7	8	10	8	10	8	8
BY THE WAY RED HOT CHILI PEPPERS WARNER		BABY'S GOT A TEMPER THE PRODIGY EVERLASTING RECORDS		DON'T TURN OFF THE LIGHTS ENRIQUE IGLESIAS INTERSCOPE		WITHOUT ME EMINEM INTERSCOPE	
9	8	9	9	9	8	9	14
DAYS GO BY DIRTY VEGAS POPULAR		SOY YO MARTA SANCHEZ MUXXIC		HOT IN HERRE NELLY UNIVERSAL		LA RONDINE MANGO WEA	
10	9	10	6	10	9	10	5
POINTS OF AUTHORITY LINKIN PARK WARNER		PERDONO REMIXES TIZIANO FERRO HISPAV/EMI		CREEPIN' UP SLOWLY TAXIRIDE WEA		SHOOT THE DOG GEORGE MICHAEL POLYDOR	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	16	12	18	13	16	12	15
BABY'S GOT A TEMPER THE PRODIGY XL/BEGGARS GROUP		QUE EL RITMO NO PARE PATRICIA MANTEROLA ARIOLA/BMG		TWO WRONGS (DON'T MAKE A RIGHT) WYCLEF JEAN FEATURING CLAUDETTE ORTIZ COLUMBIA		SOTTO I RAGGI DEL SOLE BRUSCO HIT MANIA	
14	17	14	19	15	18	23	27
CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL		HOLIDAY MAD HOUSE VALE MUSIC		JUST A LITTLE LIBERTY X V2		SALIRO DANIELE SILVESTRI EPIC	
16	22	19	RE	21	25	24	41
MY IRON LUNG RADIOHEAD CAPITOL/EMI		AIN'T IT BETTER LIKE THIS MONICA NARANJO EPIC		WORK IT OUT BEYONCE KNOWLES COLUMBIA		OTHERWISE MORCHEEBA WEA	
20	27	20	RE	31	31	26	34
THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER		DESENCHANTÉE KATE RYAN VALE MUSIC		IN MY PLACE COLDPLAY PARLOPHONE		YOUTH OF THE NATION P.O.D. ATLANTIC	
29	NEW			30	30	27	39
PRECIOUS ILLUSIONS ALANIS MORISSETTE MAVERICK/WARNER				ALL YOU WANTED MICHELLE BRANCH MAVERICK/WARNER BROS.		DOVE (I'LL BE LOVING YOU) MDONY C&G	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	NEW	1	3
EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL		ALEX UBAGO QUE PIDES TU? DRG/WARNER		MOTOR ACE SHOOT THIS FESTIVAL		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.	
2	3	2	2	2	2	2	2
AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG		DAVID BISBAL CORAZON LATINO VALE MUSIC		ENRIQUE IGLESIAS ESCAPE INTERSCOPE		GIORGIA GREATEST HITS (LE COSE NON VANNO MAI...) DISCHI DI CIOCCOLATA/BMG	
3	4	3	3	3	1	3	1
NELLY NELLYVILLE FO' REEL/UNIVERSAL		BRUCE SPRINGSTEEN THE RISING COLUMBIA		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		BRUCE SPRINGSTEEN THE RISING COLUMBIA	
4	2	4	4	4	3	4	4
BRUCE SPRINGSTEEN THE RISING COLUMBIA/SONY		CAFE QUIJANO LA TABERNA DEL BUDA WARNER MUSIC		KYLIE MINOGUE FEVER FESTIVAL		LIGABUE FUORI COME VA? WEA	
5	6	5	6	5	4	5	5
SOUNDTRACK XXX UNIVERSAL		CHENOA CHENOA VALE/ZOMBA		EMINEM THE EMINEM SHOW INTERSCOPE		MANGO DISINCANTO WEA	
6	7	6	8	6	9	6	7
PINK MISSUNDAZTODD ARISTA/BMG		AMARAL ESTRELLA DE MAR VIRGIN		SHAKIRA LAUNDRY SERVICE EPIC		AVRIL LAVIGNE LET GO ARISTA	
7	5	7	7	7	6	7	6
RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		BUSTAMANTE BUSTAMANTE VALE MUSIC		NELLY NELLYVILLE UNIVERSAL		TIZIANO FERRO ROSSO RELATIVO EMI	
8	9	8	9	8	5	8	10
SHAKIRA LAUNDRY SERVICE EPIC/SONY		LAS KETCHUP HIJAS DEL TOMATE COLUMBIA/SHAKETOWN		TAXIRIDE GARAGE MAHAL WEA		LAS KETCHUP HIJAS DEL TOMATE COLUMBIA	
9	10	9	5	9	7	9	9
CELINE DION A NEW DAY HAS COME EPIC/SONY		VERONICA LA FUERZA DEL SOL VALE MUSIC		BRUCE SPRINGSTEEN THE RISING COLUMBIA		EMINEM THE EMINEM SHOW INTERSCOPE	
10	NEW	10	10	10	11	10	8
ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		RED HOT CHILI PEPPERS BY THE WAY WARNER MUSIC		SOPHIE ELLIS BEXTOR READ MY LIPS POLYDOR		OASIS HEATHEN CHEMISTRY EPIC	

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 08/21/02
SINGLES		
1	1	WITHOUT ME EMINEM INTERSCOPE
2	4	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
3	2	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC/COLUMBIA
4	7	MENSCH HERBERT GRONEMEYER EMI
5	22	INCH' ALLAH MC SOLAAR EAST WEST
6	3	BLACK SUITS COMIN' (NOD YA HEAD) WILL SMITH FEATURING TRA-KNOX COLUMBIA
7	11	AU SOLEIL JENIFER ISLAND
8	NEW	I'M ALIVE CELINE DION COLUMBIA
9	6	I NEED A GIRL (PART ONE) P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA
10	NEW	ROUND ROUND SUGABABES ISLAND
HOT MOVER SINGLES		
11	NEW	STILL IN LOVE WITH YOU NO ANGELS POLYDOR
12	NEW	ROMEO DUNN ROMEO RELENTLESS
13	33	ASEREJE (LAS KETCHUP) LAS KETCHUP COLUMBIA
14	NEW	JAMES DEAN (I WANNA KNOW) DANIEL BEDINGFIELD POLYDOR
15	30	MANHATTAN-KABOUL RENAUD/AXELLE RED VIRGIN
ALBUMS		
1	2	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
2	1	BRUCE SPRINGSTEEN THE RISING COLUMBIA
3	3	SHAKIRA LAUNDRY SERVICE EPIC/COLUMBIA
4	5	EMINEM THE EMINEM SHOW INTERSCOPE
5	4	LINKIN PARK REANIMATION WARNER BROS.
6	8	NORAH JONES COME AWAY WITH ME BLUE NOTE
7	9	HELMUT LOTTI MY TRIBUTE TO THE KING PIET ROELEN/EMI/UNIVERSAL
8	6	CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC
9	7	OASIS HEATHEN CHEMISTRY BIG BROTHER/SONY
10	11	PINK MISSUNDAZTOOD ARISTA

THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 08/19/02
THE NETHERLANDS		
SINGLES		
1	5	BECAUSE OF THE NIGHT JAN WAYNE DIGIDANCE
2	1	PERDONO TIZIANO FERRO EMI
3	NEW	I SURRENDER K-OTIC JIVE
4	10	TU ES FOUTU (TU M'AS PROMIS) IN-GRID HIGH FASHION
5	6	SELINA GRAD DAMEN THAT'S ENTERTAINMENT
ALBUMS		
1	2	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
2	1	BRUCE SPRINGSTEEN THE RISING COLUMBIA
3	3	SHAKIRA LAUNDRY SERVICE EPIC
4	4	LINKIN PARK REANIMATION WARNER BROS.
5	5	THE CATS GREATEST HITS EMI

THIS WEEK	LAST WEEK	(GLF) 08/15/02
SWEDEN		
SINGLES		
1	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
2	2	WITHOUT ME EMINEM INTERSCOPE
3	3	ROCK U SUPERNATURAL METRONOME
4	5	PERDONO TIZIANO FERRO EMI
5	4	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
ALBUMS		
1	1	BRUCE SPRINGSTEEN THE RISING COLUMBIA
2	2	MAGNUS UGGLA KLASSISKA MASTERVERK COLUMBIA
3	3	KENT VAPEN & AMMUNITION RCA
4	4	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
5	9	THE REAL GROUP & ERIC ERICSON STAMNING VIRGIN

THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 08/20/02
SWITZERLAND		
SINGLES		
1	4	ASEREJE (LAS KETCHUP) LAS KETCHUP COLUMBIA
2	2	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
3	1	WITHOUT ME EMINEM INTERSCOPE
4	3	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
5	7	MENSCH HERBERT GRONEMEYER EMI
ALBUMS		
1	1	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
2	2	BRUCE SPRINGSTEEN THE RISING COLUMBIA
3	5	LINKIN PARK REANIMATION WARNER BROS.
4	3	SHAKIRA LAUNDRY SERVICE EPIC
5	4	EMINEM THE EMINEM SHOW INTERSCOPE

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 08/16/02
IRELAND		
SINGLES		
1	1	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
2	5	LIKE A PRAYER MAD'HOUSE SERIOUS
3	NEW	ROUND ROUND SUGABABES ISLAND
4	3	A THOUSAND MILES VANESSA CARLTON A&M
5	2	IN MY PLACE COLDFPLAY PARLOPHONE
ALBUMS		
1	1	CHRISTY MOORE LIVE AT VICAR STREET COLUMBIA
2	2	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
3	3	SHAKIRA LAUNDRY SERVICE EPIC
4	4	BRUCE SPRINGSTEEN THE RISING COLUMBIA
5	10	PINK MISSUNDAZTOOD ARISTA

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 08/20/02
AUSTRIA		
SINGLES		
1	1	WITHOUT ME EMINEM INTERSCOPE
2	4	MENSCH HERBERT GRONEMEYER EMI
3	3	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
4	NEW	STILL IN LOVE WITH YOU NO ANGELS POLYDOR
5	2	WAS IS' MIT DU? PROFESSOR KAISER UNIVERSAL
ALBUMS		
1	8	HELMUT LOTTI MY TRIBUTE TO THE KING EMI
2	1	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
3	2	LINKIN PARK REANIMATION WARNER BROS.
4	4	BRUCE SPRINGSTEEN THE RISING COLUMBIA
5	3	SHAKIRA LAUNDRY SERVICE EPIC

THIS WEEK	LAST WEEK	(PROMUVI) 08/21/02
BELGIUM/FLANDERS		
SINGLES		
1	1	DANSPLAAT BRAINPOWER PIAS
2	2	DE PIZZA DANS DYNAMITE ARS
3	18	I'M ALIVE CELINE DION COLUMBIA
4	4	A THOUSAND MILES VANESSA CARLTON A&M
5	3	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
ALBUMS		
1	1	HELMUT LOTTI MY TRIBUTE TO THE KING PIET ROELEN
2	3	DREAMLOVERS 18 HITS III MOUSE
3	2	BRUCE SPRINGSTEEN THE RISING COLUMBIA
4	4	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
5	5	MARCO BORSATO ONDERWEG POLYDOR

THIS WEEK	LAST WEEK	(RIM) 08/20/02
MALAYSIA		
ALBUMS		
1	NEW	LINKIN PARK REANIMATION WARNER BROS.
2	1	JAY CHOU EIGHT DIMENSIONS BMG
3	2	XPDC V6 LIFE
4	4	VARIOUS ARTISTS FOREVER LOVE WEA
5	5	EMINEM THE EMINEM SHOW INTERSCOPE
6	6	VARIOUS ARTISTS NOW 8 EMI
7	3	SPIDER ALADIN NAR
8	118	RAMLI SARIP RAJA ROCK WEA
9	14	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
10	NEW	ZAMANI ZAMANI NOVA

Global Music Pulse

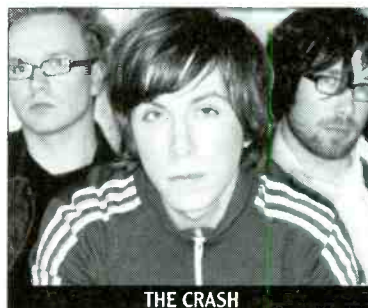
Edited by Nigel Williamson



RIDDLING FOLK: Norwegian band *Gåte* (the Riddle) has started to attract vast crowds at live gigs with its mixture of hard rock and folk. The group released an eponymous EP on Warner Music Norway earlier this year and is currently preparing an album for the same label, scheduled for release in September. "While the EP served to show our diversity, the album will cover that and everything in between," 17-year-old vocalist **Gunnhild Eide Sundli** says. "We're trying to re-create the live feeling on the album." Sundli started the band with her brother, **Sveinung**, at age 13 and cites **Placebo**, **Björk**, **Sneaker Pimps**, and **Garmarna** as influences. While the band's music borrows heavily from the Norwegian folk legacy, it is combined with energetic hard-rock elements. Before signing with Warner, the band was affiliated with Trondheim, Norway-based rock label Machine Machine.

KAI R. LOFTHUS

CRASHING THROUGH: "I have a feeling tonight's the night," the **Crash's** composer/guitarist/singer **Teemu Brunila** says about the band's sophomore set, *Wildlife* (Warner/Evidence). The Finnish band hopes the record will break it throughout Europe. Brunila produced the album, which



THE CRASH

features a mix of '80s synths, soft '70s drums, a punk bass, and guitars with distortion. *Wildlife* entered the Finnish album charts at No. 3, and first single "Lauren Caught My Eye" peaked at No. 4. The Crash joined forces with Swedish bands to promote the album, touring Europe with **Eskobar** and supporting **Weeping Willows** in Scandinavia. "That was good for the band, since Weeping Willows were playing to sold-out venues," Warner Finland international promotion manager **Tuomo Korpinen** says. After a busy summer of festival gigs, the Crash is anticipating an album release in the U.K.

JONATHAN MANDER

CORAL CRUSADE: It was an amazing week for the six young members of Liverpool, England, indie rock outfit **the Coral**. Less than 24 hours after the July 29 release of its eponymous debut album via Deltasonic, the set was nominated for the 2002 Panasonic Mercury Music Prize. A few

days later, the album premiered at No. 5 in the U.K. charts. An eclectic, feisty, psychedelic blend of rock, blues, punk, and R&B, *The Coral* is an outstanding debut by any standards—even before considering the band's age: Frontman and eldest member **James Skelly** is a mere 21. The Coral's manager and Deltasonic managing director **Alan Willis** believes there has been a lack of good English guitar bands recently and is not surprised by the Coral's success. "We thought we would go top 10 because of our excellent fan base, and to be honest it wasn't a shock when we got nominated. We thought it was a fantastic record and [that it] should be nominated. There's an absolute confidence throughout the band."

CHRISTOPHER BARRETT

ON YER BIKE: Who needs a tour bus when you can cycle to your next gig? That's the thinking of Irish singer/songwriter **Roesy**, who has embarked on a 470-mile bicycle tour of venues around Ireland to raise money for Childline, a charity run by the Irish Society for the Prevention of Cruelty to Children. A native of Birr, County Offaly, Roesy's tour kicked off July 24 in Dublin and will finish Aug. 27 in Galway. The singer's debut album, *Sketch the Day, Paint the Night*, is the latest release on Northern Ireland's eclectic Schism label. The set was recorded in the London studio of **Edwyn Collins** and produced by former **Suede** guitarist **Bernard Butler**.

NICK KELLY

DOG DAYS: DJ/producer and former **Deee-Lite** member **Towa Tei** has taken **Kraftwerk's** concept of "man-machine" music one step further. For *Towa Tei*, his latest release under the moniker **Sweet Robots Against the Machine** (SRATM), Tei enlisted the help of Sony's robotic dog, Aibo. Using a computer program designed by fellow DJ/producer **Nobukazu Takemura** called Soundlink, Tei hooked the dog up to his system and let it lead the way on one track. "I placed Aibo between the speakers and tried to arrange the track according to [its] movement," Tei relates. "It was a very fresh and new experience for me." The album picks up musically where the first SRATM album left off, but it is a more fully realized concept than that 1997 release. "The previous time, SRATM was just a byproduct," Tei explains. "It's what happened when I was making [the second Tei album] *Sound Museum*, which was an R&B and vocal-oriented record. Some of the stuff didn't fit, so I put it out as SRATM. This time, I started out with the idea of making something as SRATM."

STEVE McCLURE

COMMON CURRENCY

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

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

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
CELINE DION A New Day Has Come (S)				9	8	9				6
EMINEM The Eminem Show (U)	2			7	3	1		5	9	
ENRIQUE IGLESÍAS Escape (U)			5			10		2		
AVRIL LAVIGNE Let Go (B)	5	9							6	
LINKIN PARK Reanimation (W)	8		6	6						4
NELLY Nellyville (U)	1					3		7		
RED HOT CHILI PEPPERS By the Way (W)				1	2	10	7	10	3	1
SHAKIRA Laundry Service (S)				2	5		8	6		3
BRUCE SPRINGSTEEN The Rising (S)	3		7	1			4	3	9	2

Sum Experience Sets Up 'Detox' Program

Treble Charger Singer/Guitarist's Involvement With Fellow Canadians Fuels BMG Set

BY LARRY LeBLANC

TORONTO—Treble Charger singer/guitarist Greig Nori pinpoints his involvement in piloting the career of fellow Canadians Sum 41 as a key element in boosting the strengths of his own band's new modern rock album, *Detox*, released Aug. 20 in Canada by BMG Canada-affiliated ViK Recordings.

Sum 41 is co-managed by Nori and Vancouver-based Nettwerk Management, which also handles Treble Charger. The Canada-only release of *Detox*, licensed to BMG Canada, was pulled back a month so that Nori could produce Sum 41's follow-up to its 2001 album, *All Killer No Filler*, which topped 2.5 million units worldwide. Recording of the Sum 41 set began July 4 in New York, moving to Toronto in early August.

"Working with Sum 41 has quadrupled my productivity," Nori says. "Working with them, producing [Island/Def Jam act] Auto Pilot Off, and working with my own band has kept my creative flow going." Treble Charger's lineup also includes guitarist/vocalist Bill Priddle, drummer Trevor MacGregor, and bassist Rosie Martin.

Detox, Toronto-based Treble Charger's first recording since it was jettisoned by RCA U.S. two years ago, is the band's most musically aggressive album to date—and its most cohesive. While not as sophomore as Sum 41's music, Nori concedes there are similarities: "There might be a little bit of Sum 41—but that's also what I contributed to them."

Nori first met Sum 41 in 1996, when the Ajax, Ontario, teens approached him at a Treble Charger show. He subsequently recorded a demo with the band and began managing it. In 1999, the band signed with Island/Def Jam in the U.S. and Montreal-based Aquarius Records in Canada; Nori produced its *Half Hour of Power* EP in 2000 and also worked on *All Killer No Filler*.

While Treble Charger's 2000 album, *Wide Awake Bored*, featured the power-pop singles "American Psycho" and "Brand New Low," the rest of the album was a mixed bag of styles. For its new set, the band sought an edgier feel.

Nettwerk Management president Terry McBride credits Nori's exposure to the U.S. marketplace with Sum 41 for the album's strong direction. "Greig needed the education he got

through Sum 41," he says. "He needed to see how American radio works. He got to hear a lot of music in the U.S. that he doesn't hear in Canada; it had a big influence on him."

Nori declares that recording without major-label support was enormously liberating: "This was an enjoyable album to make. We did it at our own pace. There was no deadline."

The results of that relaxed approach look set to pay off for the band

Canadian video channel MuchMusic. "Kids know that this is a cool band that is backing Sum 41."

Treble Charger was formed in 1992 as NC-17 (the name was taken from a U.S. film rating) in Sault St. Marie, Ontario, by high-school buddies Nori, Priddle, and Martin. Two demo tapes were merged to produce an eponymous debut CD on the band's own Smokin' Worm label in 1994, which Hamilton, Ontario-based grassroots indie label Sonic Unyon rereleased the same year. It has sold 20,000 units to date, according to the label.

The quartet changed its name when it found out that a U.S. band had already registered NC-17, and in 1995, as Treble Charger, it released its second album, *Self = Title*, on Sonic Unyon. The label claims sales of 10,000 units to date for the album, which came with a CD-ROM featuring biographies of 33 fellow Canadian indie acts.

In 1996, Treble Charger signed a co-venture deal with RCA in the U.S. and BMG Music Canada and released the album *Maybe It's Me*. Although sales weren't strong in the U.S.—the disc has sold 8,000 units according to Nielsen SoundScan (week ending Aug. 11, 2002)—the album has sold a respectable 35,600 units in Canada.

To the band's dismay, RCA postponed releasing the follow-up, *Wide Awake Bored*, in the U.S. for nearly a year. But boosted by the rock-radio hits "American Psycho" and "Brand New Low," the album was a sizable success in Canada, reaching platinum status (100,000 units). In the U.S., the album was eventually released by RCA and then through Nettwerk America, but it flopped.

"After being dropped by RCA, we were resigned that we were only going to have a career in Canada," Nori says. "However, we're now getting calls from American record labels wanting to sign us after seeing the 'Hundred Million' video on MuchMusic in the U.S."

Nori and Sum 41 frontman/songwriter Deryck Whibley recently formed production/management company Lucifer Productions to work—as Nori did with Sum 41—with new bands. Its first signing is Toronto punk band No Warning. Nori says, "We are in a great position to do what I did with Sum 41."



TREBLE CHARGER

'Greig needed the education he got through Sum 41. He needed to see how American radio works. He got to hear a lot of music that he doesn't hear in Canada.'

—TERRY McBRIDE,
NETTWERK MANAGEMENT

at radio with the album's lead single, "Hundred Million." BMG Canada director of national radio promotion Warren Copnick says, "We've locked up everybody nationally except a couple of the classic [rock] stations."

Garth Ross, assistant musical director at rock station CFOX Vancouver, says: "This track is a far cry from stuff they've done in the past. They've definitely turned it up a notch."

The video for "Hundred Million," directed by Wendy Morgan, features cameos by Sum 41 and other Canadian acts Gob, Swollen Members, and Avril Lavigne. "It's a great video, and we're getting very good reaction to it," reports Sheila Sullivan, PD of

NEWSLINE...



HUI

Universal Music International is restructuring its Asian regional A&R and corporate communications operations in the wake of the Aug. 20 resignation of Hans Ebert, its Hong Kong-based VP of creative services, regional A&R, and corporate communications. Ebert had been with Universal Music and its predecessor, PolyGram, since 1995. Although he has announced no immediate career plans, Ebert says he will "look at new opportunities that will continue to keep me involved with the music that has been so much a part of my life." In a statement, he adds: "It's been a great run, especially the years with PolyGram... where the focus was always on the music—music that was creatively marketed by working with business partners who trusted us and respected our judgment. The primary decision for leaving is that I miss those times and need to get back to the 'magic' of those days." Ebert's A&R responsibilities are being split between the managing directors in individual territories. Universal Music's regional office in Hong Kong will continue to coordinate marketing for regional artists. In the short term, Ebert's corporate communications role will be handled by a consultant. Universal Music Southeast Asia president Harry Hui, to whom Ebert reported, says: "With the new team in place, I am confident that we will get closer to realizing our objective of bringing Universal Music to a new phase that will be more vibrant and more creative than ever before."

PETER SERAFIN

A new Czech cable music-TV channel, Stanice O, is set to begin test broadcasts Sept. 15. The Prague-based channel is scheduled to start full broadcasts two weeks later on Sept. 30, Stanice O director Jiri Nemecek tells *Billboard*. With neither MTV nor Viva currently operating in the Czech Republic, Stanice O will be the country's first dedicated music channel. Broadcasting 24 hours a day, it will target 15- to 25-year-olds and largely focus on the Czech music scene. Videoclips will make up 90% of the channel's output, with "cultural features," including festival footage, accounting for the remainder.

MARK ANDRESS

The World Intellectual Property Organization has ruled in favor of U.K. singer Robbie Williams in a "cybersquatting" case concerning the rights to the domain name robbiewilliams.info. The Geneva-based organization, which operates under the auspices of the United Nations, ruled that Howard Taylor of Southampton, England, was using the site in bad faith and had not demonstrated any rights or legitimate interest in it. The site directed users to the URL of rival act Oasis, whose lead singer, Liam Gallagher, has maintained a well-publicized rift with Williams. Taylor is now required to hand over the domain name to Williams.

LARS BRANDLE

U.K.-based online music distributor OD2 and its subscription-service partner, PlayLouder, have inked a licensing deal with London-based Beggars Group. The deal enables users to rent downloads on a monthly basis or buy tracks by Beggars Group artists that can be transferred to portable devices or burned to CDs via OD2's WebAudioNet subscription platform. The Beggars Group includes the labels XL Recordings (home to Prodigy), 4AD (Pixies), and Wiiiija (Cornershop). OD2, which already has licensing deals with BMG, EMI, and Warner, launched June 1, 2000, offering a series of downloads from a number of leading indie labels, including Mushroom, Mute, V2, and artist Peter Gabriel's Real World imprint. Gabriel is a co-founder of OD2.

ADAM HOWORTH

Two senior executives at Universal Music India have left the company with immediate effect. Announcing the departure of senior VP of A&R and marketing Vinay Sapru and creative director Radhika Rao, Universal Music India president/managing director Vijay Lazarus said in a statement, "We thank Vinay and Radhika for their contribution over the last five years and wish them well in their future endeavors." No announcement of any full-time replacements has yet been made, and for the moment, Lazarus will take overall responsibility for the company's A&R activities. Lazarus emphasizes that "Universal Music is committed to the Indian market, as we have [been] in the past."

NYAY BHUSHAN

Anne Rawcliffe-King, CEO of U.K. collecting society the Performing Artists' Media Rights Assn. (PAMRA), is to exit this November to become a director of the Royal Society of British Sculptors. No successor has been named. Rawcliffe-King originally trained as a sculptor and says she is "delighted to be returning" to that area. During her six-year tenure, which began when the organization was launched in 1996, PAMRA has grown to represent 15,000 performers, to whom it claims to have paid out "millions of pounds" in royalties from the public broadcast of their recordings.

LARS BRANDLE

PAMRA

Belgium's Lotti Says Elvis Is King

Capitol/Universal Singer Returns To His Roots With 16-Track Presley Tribute

BY MARC MAES

ANTWERP, Belgium—With more than 9 million albums sold worldwide, Belgian singer Helmut Lotti is returning to his roots with his latest release, *My Tribute to the King*, re-released Aug. 5 via Capitol in Europe.

Lotti, who kicked off his career in 1989 with a version of Elvis' "My Boy," has recorded 16 tracks for the new album, including two self-penned songs, in homage to the music icon.

The release of *My Tribute to the King* has resulted in huge media attention for the singer. Lotti has made it onto the cover of the country's most influential magazines, and he was the subject of a documentary that aired during prime time both on Flemish channel VTM and French-language station RTL-TVI. The documentary was also shown on TF1 in France (Aug. 17), ARD in Germany (Aug. 15), and TROS in Holland (Aug. 16 and 21).

"I felt the time was right to release this album," Lotti says, "because after 9 million albums, the audience will not just consider me as an Elvis impersonator. The album is an homage—my personal voyage through the Elvis repertoire."

Lotti, who has picked up 55 gold and 61 platinum awards for his work worldwide, started out as a Flemish-language pop singer and was propelled to success in 1989 by then-new commercial TV station VTM.

Signed to BMG Belgium, Lotti released four albums before producer Piet Roelen of Piet Roelen management persuaded him to release the first volume of *Helmut Lotti Goes Classic*, a live recording of popular classic repertoire that was a perfect fit for the young singer's voice. It sold 12-times platinum in Belgium. For the fourth volume in the series, Lotti signed to Universal Music. Outside Belgium, releases were handled by Universal and



Lotti's Capitol Performance. Helmut Lotti is pictured signing his new long-term recording agreement with Capitol Records Germany in Cologne. Capitol already represented Lotti in Germany, Switzerland, Austria, Scandinavia, and South Africa; the deal now also includes France, the Netherlands, Italy, Spain, Portugal, Greece, the U.K., Eastern Europe, and the Middle East. Lotti is a Universal artist in his native Belgium. Pictured in the back row, from left, are EMI Recorded Music Continental Europe chairman/CEO Emmanuel de Buretel, artist manager Daniel Gybels, EMI Continental Europe executive VP Ian Hanson, Capitol Germany managing director Sylvia Kollek, and EMI Germany GM Geli Wozny-Bongard. Seated in the front row, from left, are artist manager Piet Roelen, Lotti, and EMI Recorded Music Germany president/CEO Udo Lange.

EMI Music, and the *Classic* albums charted as classical crossover albums in the U.S. and Canada.

My Tribute to the King marks the start of a new long-term agreement with EMI's Capitol Records label. EMI's Helmut Fest signed Lotti in 1997 for the German-speaking countries, Scandinavia, and South Africa, but the new deal expands the relationship throughout Europe, with the exception of Belgium.

Roelen says the new agreement is in recognition of EMI's efforts since 1997. "They put Helmut Lotti on the map by breaking the artist in the German-speaking countries and Scandinavia. But we want to maintain our loyalty toward both Universal Music Belgium and their managing director, Dirk de Clippeleir,

who did a wonderful job here."

EMI Music Germany senior product manager of *schlager*/crossover repertoire Geli Wozny-Bongard says, "We expect to cross the 1 million figure with this new album—although some new territories, like the U.K., Spain, and Italy, will kick off under the new agreement with a volume of *Helmut Lotti Goes Classic*. Helmut is a top priority for us—he's a star with platinum status in every country where his albums are released. Helmut is a hard-working, very devoted singer, doing a lot of promotion, showcases, and concerts without taking too many breaks—it pays off."

That work ethic has seen Lotti—who co-produced the new album at Galaxy Studios in Mol, Belgium—take time to record a special version of one of the album's tracks, "My Happiness," at Sun Studios. This was distributed as a premium item for the Mother's Day issue of popular magazine *Dag Allemaal*.

"[In Belgium], the multi-platinum success of Helmut Lotti's albums has become almost routine," Universal Music Belgium marketing director Niels Dierckx says. "With this album, media attention and consumer appeal are equal to what happened with *Helmut Lotti Goes Classic 1*—this is definitely Lotti's most anticipated album ever. On the retail level, we shipped out platinum on release. First-store checks are tremendous, with buyers flooding the shops—which is quite unusual with this repertoire."

In Germany, where sales of six Lotti albums total more than 2 million units, the singer paid a special tribute to Elvis with a huge live open-air concert to commemorate the 25th anniversary of Elvis' death on Aug. 16. The show was staged in Friedberg, close to where the young Elvis fulfilled two years of his military service.

Industry Vet Häggqvist's Gazell Is A Family Affair

BY KAI R. LOFTHUS

STOCKHOLM—At a time when other music industry veterans might look toward retirement, Dag Häggqvist—one of the best-known names in the Scandinavian business—is keeping up a hyperactive work rate.

Other execs often cut down on their activities with the aim of spending more time with their family; 61-year-old Häggqvist has now achieved that without having to slacken his pace by the simple expedient of hiring his own son as marketing director of his Stockholm-based Gazell Records imprint. Häggqvist notes wryly, "When I've released records since the age of 15, I simply can't stop just because I'm getting older."

Carl-Fredrik Häggqvist is a former studio engineer, and the father-and-son team is aiming to step up activities at the label, an offshoot of Häggqvist senior's own Gazell Music publishing operation.

The Gazell name dates back to 1949, when the label was launched in Sweden by founder John Engelbrekt. In 1956, Häggqvist, though only 15 at the time, acquired the imprint, which operated until 1960 as part of his own Center Records label. When he joined Stockholm-headquartered

der's *Så Långe Hjärtat Kan Slå* (*Tennander Meets Taube*) (As Long as the Heart Can Beat [Tennander Meets Taube]), which has sold 8,000 units locally to date. Häggqvist says, "The Tennander record became something of a test. We hadn't released a record in 12 months, and it was made into a sizable project, both production- and promotion-wise."

In addition to his work with Gazell, Häggqvist is chairman of the Swedish affiliate of the International Federation of the Phonographic Industry (IFPI). He also runs a Stockholm art gallery adjacent to the offices of his label and publishing compa-

ny. He commutes regularly to his family home in Oslo, where he co-owns another indie label, S2 Records, with a former Sonet colleague, Terje Engen.

With that sort of schedule, there had been industry speculation here that Häggqvist might be looking to take a back seat at Gazell, particularly following the arrival in early 2001 of publisher Eva Karman as co-managing director (*Billboard*, Jan. 20, 2001) alongside Häggqvist's longtime business partner, Rune Öfwerman.

But Häggqvist insists that "the hirings of Carl-Fredrik and Eva are not a sign that I'm on the brink of retirement.

These moves give me some more flexibility in my daily schedule and also allow me to spend more time on IFPI matters."

Among the forthcoming Gazell Records releases in Scandinavia are Lee Hazlewood's *Bootleg Dreams & Counterfeit Demos*; reissues by local jazz veteran Arne Domnérus and folk singers Cornelis Vreeswijk, Claes Janson, and Stefan Demert; and a new record by jazz artists Putte Wickman, John Lewis, and Red Mitchell.

Carl-Fredrik Häggqvist says: "One of my responsibilities will be to develop nontraditional sales channels, such as festival stands, selling CDs directly to the pub-

lic. There's a great deal of interest, and we can easily sell a couple of hundred CDs per night. That alternative way of marketing music is especially attractive to us outside the big cities, where there are few or no music shops and people don't necessarily think about buying music."



DAG HÄGGQVIST



CARL-FREDRIK HÄGGQVIST



Ashanti's Universal Gold. On a recent trip to London to promote her eponymous Murder Inc./Def Jam album, Ashanti met with Universal Music Group execs at a showcase in the capital's In & Out Club, where she collected a gold album marking 100,000 U.K. shipments of the album. Pictured, from left, are Murder Inc. VP Chris Gotti, Def Jam/Def Soul president and executive VP of Island Def Jam Music Group Kevin Liles, Mercury Records U.K. joint managing director Greg Castell, Ashanti, Murder Inc./Island Def Jam artist Ja Rule, Mercury Records U.K. joint managing director Steve Lillywhite, Island Def Jam Music Group chairman/CEO Lyor Cohen, Murder Inc. CEO Irv Gotti, and Ja Rule manager Ron Robinson.

German Biz Seeks Keys To Revival

Continued from page 5

lower than last year. (Turnstiles counting the number of visitors to the exhibit floor were noticeably absent.)

Although the decline was downplayed by the event's organizers, *Billboard* learned that the drop in business resulted in job losses for five Popkomm staffers.

AVOIDING THE CURSE?

Among those who did not attend was BMG chairman/CEO Rolf Schmidt-Holtz, who was scheduled to deliver an address at the event. Ordinarily, this may have had the skeptics theorizing that Schmidt-Holtz was anxious to avoid the curse of the keynoters: In the two previous years, the keynote speakers were Vivendi Universal chairman/CEO Jean-Marie Messier and Bertelsmann chairman/CEO Thomas Middelhoff. Both have since been removed from their posts.

Schmidt-Holtz's stated reason for canceling his keynote, however, was to concentrate on BMG's evolving structure. *Billboard* understands that he was involved in strategy meetings in New York and was unwilling to return to Germany solely for the purpose of giving a 30-minute speech.

Despite all of this and the generally dire state of the German music market (see story, page 12), the overall atmosphere during Popkomm was positive.

"The industry has bottomed out now, and I think things will move ahead in the next few years," said Gerd Gebhardt, chairman of the Federal Assn. of the Phonographic Industry (BPW).

Gebhardt's BPW joined with the German Music Publishers Assn. to call for an immediate quota on new releases and German-language material at the country's public-sector radio stations. Specifically, the German industry wants 50% of music played on public sector radio to be new releases and 50% of that music to be German-language material.

Gebhardt notes that music played on radio today generally "comprises songs on the charts which have already proved their success," adding that the local top 100 airplay charts in 2001 did not include one German-language song.

The industry's plea for a quota met with support from government officials, although federal minister Julian Nida-Rümelin urged the individual German states, radio stations, and the music industry to work out quota policies among themselves rather than expect federal intervention.

THE 'BURNING' ISSUE

Copy protection was another hot topic at Popkomm. Claiming that there are 82 million CD-Rs illegally copied per year, Gebhardt said, "People are illegally copying music because they like it—there is no other reason . . . Not enough companies are using copy protection."

The issue remains highly sensitive in Germany, as labels try to implement copy protection on a large scale without alienating customers. The head of one major company's German affiliate told *Billboard* that while all new releases from their company will be copy protected by the fall, this measure is only one in

a package—which includes radio quotas, better copyright protection, and A&R efforts to develop homegrown acts—that the German industry is banking on to move out of its gloom.

"We haven't reached the bottom yet," the executive warned. "Next year will be equally difficult. All this action will start to pay back in a couple of years. Copy protection is definitely of major importance to us, but this will only be for a limited time, until we can see new models growing."

Juergen Otterstein, former managing director of EastWest and founder of Edel-distributed label Tru Note, said that Edel and his company are planning to have all new releases copy protected. Otterstein worked on the Edel-distributed Gregorian series of albums that was released as a test in Germany with copy-protection devices. "It was a success in that we did not have any complaints from consumers," he explained, referring to cases last year where copy-protected CDs from Natalie Imbruglia and HIM were returned by



OTTERSTEIN, LEFT, AND REA

customers who could not play them on CD players. "To start using copy-protection technology was a political decision. Our main worry was that it could turn consumers against us."

This initial trial prompted the indie company to extend the system to all releases, including the forthcoming album by U.K. guitarist Chris Rea, signed to Tru Note for the world except for the U.K. and North America. Otterstein stressed, "In principle, we should protect our repertoire as much as possible."

Otterstein added that the expense of adding copy protection to CDs should not be passed on to retailers and then ultimately to consumers: "As a company, we'll absorb this extra cost."

FOCUS ON NEW FORMATS

Conspicuous absentees from previous Popkomm were the numerous dotcom and technology companies that used to take up swathes of exhibition space, but copy-protection developers were in evidence and proved popular with record companies anxious to combat piracy.

David Walstra, director of Super Audio

CD Business Center Europe based at Badhoevedorp in the Netherlands, said many companies are becoming interested in Super Audio CD (SACD) because of the built-in protection it offers.

"The advantage SACD has at the moment is that it cannot be copied on an industrial basis," Walstra said. "SACD has a physical watermark on the disc, and that is used in combination with our encryption system to deter copying; in all, the disc has five separate layers and their goal is to prevent industrial piracy—the industrial pirates would need entire lines of glass mastering equipment before they could even contemplate copying an SACD disc."

Walstra said that while SACD partners are keen on the technology, they remain cautious, as the format is still new to the consumer. "We're using hybrid CDs at the moment, so that consumers can use them in players that don't read the SACD functions," Walstra explained. "There are 1 billion CD players out

technology will allow play on a PC or Mac by converting the tracks into MP3 files."

REACTION TO PIRACY

While Sonopress manufactures only CDs, Sandra Wiefingseder, product manager for Sony DADC's virtual factory based in Anif, Austria, said her company began developing its Key 2 Audio copy protection as a reaction to the piracy issue.

"DADC is in the business of manufacturing audio CDs," Wiefingseder said, "but we realized that we would also have to become a service provider, and part of that service involves offering copy-control solutions."

A disc encoded with Key 2 Audio "won't play on PC or Mac, therefore it cannot be ripped," she explained. "But we also have Key 2 Audio for computers that has an individual nine-digit code on each CD [that] the consumer buys. There are 39 trillion possibilities for that code. Using Windows Media, the code allows the consumer access to an artist Web site, which in turn uses digital-rights management to protect the file so it cannot be duplicated."

DADC has piloted this technology in Scandinavia. Wiefingseder revealed: "We have had very positive feedback so far, and this technology has prevented the complaints that we used to get on Key 2 Audio-only discs."

Key 2 Audio counts Sony Music among its customers, as well as a number of other record companies that Wiefingseder declined to name for contractual reasons. But she added that DADC does talk to other companies—such as Sonopress—to develop solutions, and DADC is in discussions with other disc replicators about licensing Key 2 Audio's technology solutions.

Another newcomer to music is Korean firm Settec, which specializes in copy protection, security, and digital-rights management. Settec manager Donghyun Oh told *Billboard* that the company already had a footing in the games industry when it decided to expand its services to the music industry.

"A lot of Popkomm visitors are very interested in copyright protection now," Oh said. "Our solutions are being tested by all the majors, and Popkomm allows us to target smaller companies."

Settec has a number of solutions to offer record companies, including a new technology under development that should be available in early 2003. Oh said, "This [solution] has protection software that will distort the sound on any copy that is made. People at the record companies are excited by this technology."

DADC and Settec are also involved in developing copy protection for the online delivery of music. Oh said: "We develop our solutions with an eye on the future of the music business, and we are looking to ensure [that] we are ready for the approaching switch to an online business. [As such], we have discs with an MP3 switch, meaning the tracks can be stored on a computer as MP3 files, but they are copy protected so they cannot be transferred by, for example, e-mail."

Amid all the tech talk, Gebhardt sounded a reminder about the human side of the business. "In spite of difficult market conditions, the industry continues to find new talent," he said. "The industry needs an economic platform to be successful, but it's the people in the business and their passion for music that makes it work. The music industry will survive. At its heart is developing new artists, and people will realize that destroying the business will also harm that [development]."

Additional reporting by Emmanuel Legrand in Cologne.



there, so it would be foolish to ignore that. However, in a few years' time—when SACD equipment is more widely available—we would propose to phase out the hybrid CD in favor of SACD only. That would put an end to the piracy, full stop."

Andreas Brandl, sales representative of disc manufacturer Sonopress, based in Gütersloh, Germany, said that until the technology is perfect, manufacturers are reluctant to discuss copy protection. "Disc manufacturers don't really like talking about copy protection, because there isn't really an ideal system available as yet."

"The problem is that the solutions that are out there just don't play on all CD players—they usually won't play on a computer," Brandl continued. "And anything that does actually play on everything means that the copy protection isn't good enough."

Sonopress, he said, is working with a number of copy-protection specialists, such as Key 2 Audio and Macrovision, and new solutions are being developed all the time. "Macrovision, for example, has its CDS 100 technology, which doesn't allow play on a computer, but its new CDS 200

MERCHANTS & MARKETING

Target And Wal-Mart Keep Rackjobbers Jumping

Handleman And Anderson Merchandisers Are Hustling To Keep The Mass Merchants Stocked With Hit Music

BY ED CHRISTMAN

NEW YORK—While most of the mass-merchant gain in market share can be attributed to store openings (see story, page 1), the competitive performance between the racks serving discount department stores, as well as the transformation of Target into a hit-selling machine, is also credited in that sector's rise by distribution and sales executives at the majors.

Target—which buys music directly from the majors—has emerged alongside Best Buy in the forefront of consumers' minds as the discount department store for buying hit titles at low prices. "You have to commend Target for the great job they have done in branding themselves with music," one Midwest distribution executive observes. "They even did commercials during the Grammys."

Target executives did not return calls for comment, but label and distribution executives say that a typical Target store carries anywhere from 900 to 1,500 titles, although one knowledgeable observer insists that the bottom number is more like 600 SKUs.

"Target have done a great job in establishing themselves as the place to go for new titles for developing artists with price," one East Coast label sales executive says. But more important than that, Target is "great at driving the shit out of their top 30," says a distribution executive.

NOT ALWAYS ON TARGET

The downside of Target is "they can't micromarket for shit," says one distribution executive, while labels' sales executives complain that the buying staff is especially non-responsive, considering the small inventory with which it deals.

Another industry executive complains that Target is weak in replenishment. "They are out of stock, day in and day out, on four, five, six titles in the top 30," the exec observes. "If focusing on the top hits is your game plan, then execute your plan." That executive wonders what the problem is with replenishment, asking: "Is it the systems or the people?"

Meanwhile, during the past few years, Wal-Mart has also started paying more attention to music. In fact, earlier this year, the chain toyed with the idea of buying directly from the majors, but it does not look like it is going to take that kind of action anytime soon.

Back in March, industry sources reported that Bentonville, Ark.-based Wal-Mart had once again started asking suppliers questions that could only be related to internal discussions about switching from rackjobbers to buying direct. But now, industry sources report that all conversations in that direction have ceased. Wal-Mart mainly buys its music from two rackjobbers: Amarillo, Texas-based Anderson Merchandisers and Troy, Mich.-based Handleman.

Major-label suppliers are divided on whether they would want to sell direct, with

some expressing reluctance, considering the merchant's reputation in dealing with suppliers. "If they decide to go direct, it is scary, because they are brutal," one distribution executive with a major reveals. "We like Handleman and Anderson."

Others question if the majors even have the capability to sell direct. While there has been a move among the big five to get ready to sell shelf-ready product, Wal-Mart would also need product placed in keepers, because it has so many stores that still use them. The majors have been adding to their capabilities, for example in applying respective merchants' price stickers to their orders, but they are not ready to place product in keepers.

Currently, Anderson handles Wal-Mart from west of the Mississippi River and south

of the Mason-Dixon Line—covering about 1,800 stores for music—while Handleman racks about 1,000 Wal-Marts for music.

Neither Wal-Mart nor Anderson Merchandisers returned calls for comment. Handleman declines to comment on its Wal-Mart business.

JUMPING THROUGH HOOPS

According to industry sources, Wal-Mart music sales are about \$1.2 billion to \$1.4 billion, which means that the chain averages about \$450,000 in music sales per store. Wal-Mart has stores ranging from 60,000 square feet to 210,000 square feet, with the average store carrying about 4,500 music titles and larger stores stocking 8,000 SKUs.

Wal-Mart has worked hard with its supplier to improve music performance. While its older stores tend to have what is referred to as a "bullpen" section, with the music and video cordoned off, the ones in newer, bigger Wal-Marts are open, allowing customers to pass through them. They also have more endcaps, allowing for more facings. One distri-

bution executive says Wal-Mart is "constantly trying new fixtures and new signing packages to make the music department look a little more appealing."

Beyond merchandising, Wal-Mart has renewed its commitment to the country, Christian, gospel, Latin, and children's genres, while working budget titles aggressively.

Earlier this year, Anderson realigned its merchandising team, moving its new-release buying group from its Amarillo

headquarters to Bentonville. At about the same time, Handleman moved its Wal-Mart account management team, which consists of about 10 employees, to Bentonville, including a few who work with Wal-Mart internationally. Moreover, Anderson has just made a big investment in field staff, going from 1,000 people to 1,250 and increasing the number of district managers, in an attempt to better service the Wal-Mart stores.

"I have to imagine [the racks] are doing everything they can to make sure the answer is no [to Wal-Mart buying direct]," one distribution executive says. "Think about the investment in changes they have made. They are really serving their customers."

Indeed, discount department stores serviced by racks are performing far better than any major-label executive could have imagined 10 years ago. Back then, the racks were almost incapable of getting new releases to stores in time for street date.

But even with better-than-expected performances by the racks, one distribution executive warns that loss-leader pricing by the consumer electronics chains could force the issue of direct purchases by Wal-Mart. "I would think that if Best Buy keeps [selling hits for \$9.99], it seems like Wal-Mart will have to go direct in order to counter that. How long can you lose \$2 on every album? In order to get margin relief, it seems they will at least have to move to buying the hits direct."

What appears to be holding back Anderson the most now is its systems. "They didn't invest enough in information technology," one observer says. "They have the same mouse trap they had six years ago, and their systems were inadequate then. They are marketing guys, and they don't think about systems enough."

Handleman beats Anderson regularly on street-date and first-week sales. "Anderson will sit there and tell you they hit every [Wal-Mart] store every Tuesday," one distribution executive says. "But they don't get the first-day market share. That is a head-scratcher; I don't know how to read that one, because they have really made the effort to get their field merchandisers out there on Tuesday."

Another area where the two rackjobbers have improved is their ability to micromarket Wal-Mart stores. In Amarillo, Anderson has a 12-person inventory analysis and management group to follow the Wal-Mart credo of "store of the community." That staff "will drill down and build product assortment by locality and region, assigning different traits to each store," one distribution executive says.

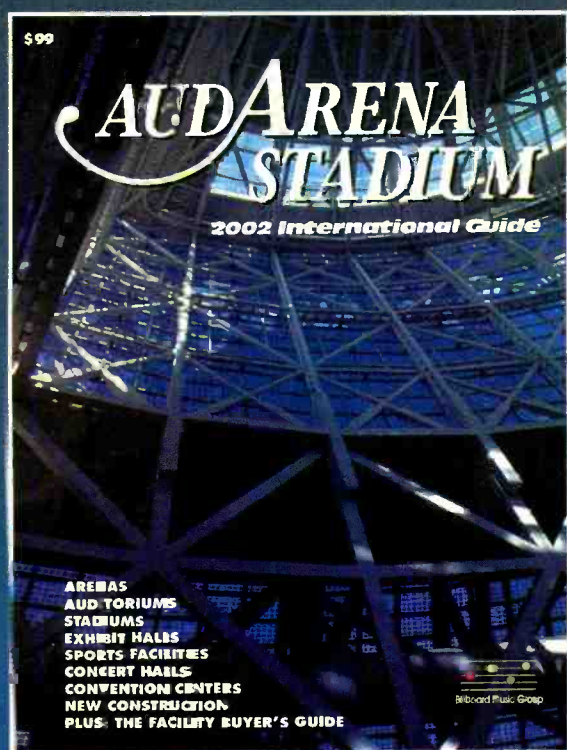


Music, Savings, and More. Newer Wal-Mart supercenters, like the one pictured above, are moving away from the company's traditional bullpen merchandising approach to feature music in open spaces that allow for more product facings and endcaps. The chain—along with mass merchants Target and Best Buy—has gained in music market share, partially due to its competitive pricing on hit albums.

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MERCHANTS & MARKETING

In The News

• Consumers who watch or listen to streamed media online bought one-and-a-half times the number of CDs than the average American in the past year, according to a study by Arbitron and Edison Media Research. A survey of consumers who accessed streams in the prior week found that they bought an average of 21 CDs in the past year vs. the typical 13. Arbitron Webcast Services VP/GM Bill Rose says, "This research indicates that streamies are a very lucrative group of record buyers."

• Liquid Audio reports that second-quarter sales were \$151,000, down 85% from the same period last year. Thanks to cost cutting, net loss shrank to \$5.6 million, or 25 cents per share, from \$14 million, or 62 cents per share, in the same period last year. The company has also closed offices in Japan and Europe and cut 35% of its staff in advance of its pending merger with Alliance Entertainment Corp. (*Billboard Bulletin*, Aug. 13). The company additionally may sell some of its digital-music technology, further trimming its 70-person staff.

• The Musicland Group has named Debra Brummer VP of musicland.com. Her experience includes senior positions at Net Perceptions, the Gap, and J. Crew. Based in Minneapolis, Brummer reports to Musicland executive VP of merchandising Connie Fuhrman.

• BMG Entertainment is putting 3,700 tracks up for sale as digital downloads via Liquid Audio. Some songs will be offered as singles; others will be available for purchase only as a full album. Singles will retail for \$1.29-\$2.79, while full-album downloads will be offered for \$7.79-\$19.99. The music will be available in both the Liquid and Windows Media formats. The downloads may be found at Best Buy (bestbuy.com), Compact Disc World (clubcd.com), Face the Music (facethe.com), and Waterloo Records. Acts involved include Kenny Chesney, Christina Aguilera, Dave Matthews Band, and the Strokes.

• Borders Books & Music has entered into a cross-marketing deal with Hyatt Hotels to promote Borders' Jazz Essentials program. The companies are sponsoring a sweepstakes in November for a trip to the 2003 New Orleans Jazz Fest. In conjunction with the contest, Borders will promote 15 Jazz Essentials titles.



by Chris Morris

Declarations Of Independents™

CONVENTIONITIS I: Ryko Distribution held its annual convention Aug. 6-10 at the Hotel Monteleone in New Orleans. Looks like we missed another music-intensive session with the fun-loving Rykoites this year. The conference motto: "Sleep Is for the Majors."

The confab included live performances by Nicolas Gunn (Gemini Sun), Mastodon (Relapse), Hamilton de Holanda (Velas), Danny Wright (Real Music), Nelson Rangell and Chris Davis (A440), Lisa Haley (Music Force), and Larry Coryell (High Note); a cocktail party set by Les McCann; a Fast Horse showcase by the Wayward Shamans, the Minus 5, Tuatara, and CeDell Davis at House of Blues; a Tipitina's gig by Willie Porter (Six Degrees), Natalia King Trio (Sunnyside), and Instinct's Gordon Gano and Rasputina; and Storyville sets by Alvin Youngblood Hart (Memphis International), Dayna Kurtz (Kismet), Roger Wallace (Texas Music Group), and Sideburn/Burnside's Tommy Womack, Tim Carroll, and John Bunzow.

The convention climaxed with a tournament at the Rock-N-Bowl with music by Rockin' Dopsie Jr. For the record, Paul Epstein of Twist & Shout Records in Denver won with a score of 168.

CONVENTIONITIS II: Navarre Entertainment Media also threw its yearly confab, Aug. 1-3 at the Marquette Hotel in Minneapolis.

Among the talent on hand to perform at public showcases on an outdoor stage in downtown Minneapolis were California Guitar Trio (SPV), Jeff Kashiwa and Steve Oliver (Native Language), and George Duke (Bizarre Planet). After a downpour washed out the Aug. 3 outdoor event, the scheduled lineup moved to the colorful Lee's Liquor Lounge club, where Ken Stringfellow (Manifesto), Seks Bomba (YaYa), and Bree Sharp (Union Recording) performed.

During the conference, Navarre acknowledged its top salespeople. Glenn Naples (New York) was named sales rep of the year, Joe Courtney (Dallas) got the nod as national account manager of the year, and Los Angeles national account manager Tommi Diaz, Miami national account manager Kevin Bradshaw, and San Francisco sales rep DeWitt Barker were named "all-stars."

FLAG WAVING: It's not too shabby when you can get Brian Wilson to sing on a couple of tracks on your new record—a feat pulled

off by L.A.'s Wondermints on their new album, *Mind If We Make Love to You*, due Sept. 10 from Smile Records.

Of course, the long-running pop band has a solid connection with Wilson: They've backed the Beach Boys' guiding light in concert since 1999 and appear on the recent *Pet Sounds Live* album.

"It was just one of those serendipitous things," the band's Darian Sahanaja says. "He heard some of our music, and we of course were huge fans. The stars were just aligned."

Check out the album's second track, "Ride," where Wilson's golden pipes meld beautifully with the Wondermints' melting melody.



WONDERMINTS

Another guest is cult icon Evie Sands, fondly recalled for such marvelous '60s singles as "I Can't Let Go" and "Take Me for a Little While." Sahanaja first met the singer at a little-publicized gig at L.A.'s Genghis Cohen four years ago. He recalls, "We were just in tears."

Guests aside, *Make Love* is the Mints' most glowing and accomplished collection to date. Sahanaja says the set—recorded piecemeal during a four-year period that found the band touring regularly with Wilson—is a satisfying contrast to their last, 1998's studio-manicured *Bali*.

"Our last album, we thought, was a bit all over the map," he says. "With this one, we were just where we were at, and we felt we were at home—literally at home, because we did a lot of it in bedrooms and stuff . . . It took two-and-a-half, three years to understand we weren't going to be able to do this in one fell swoop. In the end, it lent itself to [making] a different-sounding record."

The Wondermints will appear with Wilson and Paul McCartney at the Sept. 18 Adopt-a-Minefield "Open Hearts, Clear Mines" benefit at the Century Plaza Hotel in L.A.; a record-release gig follows Sept. 20 at the L.A. Knitting Factory.

Retail Track™



by Ed Christman

OUT OF TRICKS: When Best Buy finally got around to invading the New York market in 2000 (following Circuit City, which arrived in 1998), we all knew the Wiz was toast, but it would have been impolite to say so. Instead, you sat back and bit your tongue and hoped against hope that the chain—which was acquired out of bankruptcy by Cablevision in 1999—could somehow withstand the one-two punch that the two consumer electronic giants have been known to deliver. Alas, so far, we have seen little evidence that the Wiz will elude the fate that befell many other regional electronic chains in the past decade.

The chain has been through one management change after another, as Cablevision searched for someone who could help it realize its vision of the Wiz marketing and selling its electronic equipment in a bundle with Cablevision's cable and online services. The result so far is plenty of red ink.



In the second quarter, Cablevision reported that the Wiz generated revenue of \$132.1 million—down 15.4% from the same period in 2001, when sales were \$156.2 million. It had an adjusted operating loss of \$19.8 million, which is larger than the \$14.8 million deficit it had in the same period of the prior year. For the six-month period, the company has reported an adjusted operating loss of \$39.6 million on sales of \$271.7 million, compared with a loss of \$32.2 million on sales of \$307.1 million in the same time period of the previous year.

As part of a Cablevision restructuring, the Wiz has announced that it will close 26 stores, leaving 17 open. This follows on the heels of relocating the chain from Edison, N.J., to Bethpage, N.Y., which coincided with a downsizing of the staff. Even before that downsizing and the just-announced store closings, sources say Cablevision had given Jeff Yapp, who was named president last December, one year to get the chain back to break-even point.

Of the latest move, Wiz spokeswoman Laura Conover says Yapp and his management team “decided to close the stores that are not performing and are focusing on the 17 that are profitable. The move is to make the company successful and profitable going forward.”

Here's hoping—but it looks more like a last stand to me.

UPS AND DOWNS: Trans World Entertainment reported a net loss of \$6.4 million, or 16 cents per share, on sales of \$267.5 million in the quarter ended Aug. 3, compared with a loss of \$4 million, or 10 cents per share, on sales of \$294.6 million in the same time period last year.

The chain posted a loss of \$1.4 million before interest, taxes, depreciation, and amortization, as opposed to earnings before interest, taxes, depreciation, and amortization of \$3.6 million in the second quarter of the prior fiscal year. Gross profit fell to 32.9% from 33.5% in the prior period, apparently a result of the competitive pricing in the marketplace.

For the six-month period ended Aug. 3, the chain reported a loss of \$12.8 million, or 31 cents per share, on sales of \$547 million. That loss was more than double the \$6.1 million, or 14 cents a share, in red ink that the chain turned in for the first half of the previous fiscal year, when sales were \$603.7 million.

In a statement, chairman Bob Higgins said, “We continue to focus on growing our DVD, videogame, and electronics categories to offset continued weakness in music and to further develop our entertainment offering. In addition, the rollout of the listening and viewing stations in our stores remains on schedule and will be substantially complete in time for the holiday selling season.”

Higgins indicates that for the rest of the year, he expects gross margin to hit 33%, while the chain will experience a reduction in expenses. The chain says that it suffered a 6% same-store decline and expects flat-to-low single-digit negative comparable-store sales for the remainder of the year.

In a conference call, Higgins said the chain is continuing to experiment with stocking used CDs (which enjoy higher profit margins than new CDs) in its stores and, for the first time, will place them in mall stores.

TOWER CLIMBING: The closing of the sale of Tower Records' Japanese operation to Nikko Principal Investments Japan has been postponed to Aug. 30 from its previously announced target date of Aug. 15 so that all documentation can be completed, the company announced Aug. 16. The company's refinancing, which is contingent on the Japan deal closing, is set to proceed with the CIT Group/Business Credit stepping in with a new \$125 million revolver and JP Morgan Chase providing a supplemental loan for \$26 million. This, along with funds from the sale, will enable the chain to retire its old revolving credit facility, which comes due Sept. 15.

Executive Turntable

MUSIC VIDEO: Janet Hill is named head of West Coast communications for MTV Networks in Santa Monica, Calif. She was executive VP of publicity for Miramax Films.

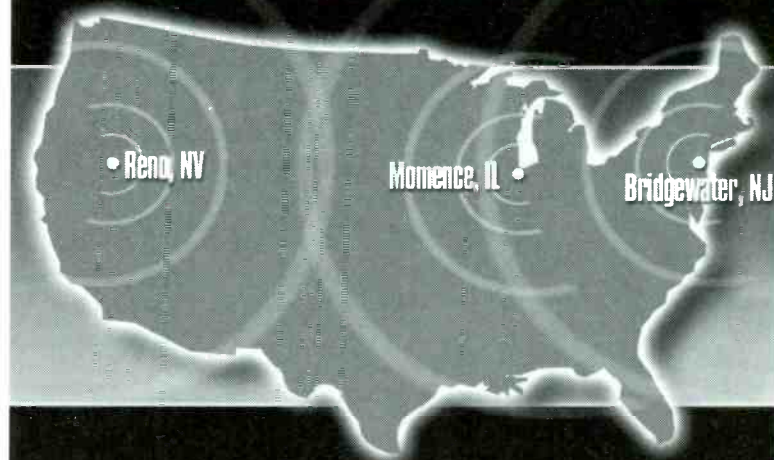
Carol Lee is named senior VP of home entertainment for DIC Entertainment in Burbank, Calif. She was VP/GM of Kid Rhino Entertainment.

LICENSING: Bill Bishop is promoted to VP of film and television licensing for Warner Special Products in Los Angeles. He was senior director of film and television music licensing.

HOME VIDEO: Artisan Home Entertainment promotes Lisa Huntress, previously brand manager, to director of marketing; Jean Wong, previously associate brand manager, to brand manager; and Nicole Jaffe, previously marketing coordinator, to associate brand manager. They are based in Los Angeles.

DISTRIBUTION: Handleman promotes Julie Campion to brand manager and Mark Ward to acquisition manager for Anchor Bay Entertainment in Troy, Mich. They were, respectively, assistant brand manager and acquisitions coordinator.

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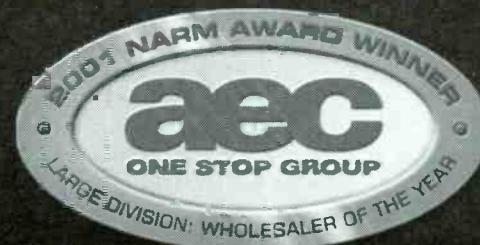
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Scholastic Video Collection Gives Consumer Push To Classic Titles

BY MOIRA MCCORMICK

This fall, Scholastic Entertainment will begin rereleasing the acclaimed video library of Weston Woods, the Connecticut-based studio that celebrates its 50th anniversary this year. The newly titled Scholastic Video Collection, comprising filmed versions of classic children's books, will see its initial four-title release on video and DVD Sept. 24.

The titles, which will be distributed by New Video, include Maurice Sendak's *Where the Wild Things Are*, *Chicka Chicka Boom Boom* (based on the book by John Archambault and Bill Martin Jr.), *Chrysanthemum* (based on the book by Kevin Henkes), and



MARGOLIN

The Night Before Christmas (including a pair of stories by Rosemary Wells). VHS versions retail for \$9.95, while the DVDs, which contain such extras as interviews with the books' authors, are \$14.95.

"For the last half-century, Weston Woods' strength has been in the educational market—schools and libraries," says Linda Kahn, senior VP of programming and distribution for Scholastic Entertainment, the entertainment and media division of children's publisher Scholastic. "This will be the first major consumer push for these titles."

Kahn says Weston Woods has produced more than 150 kid's literature video titles, and they continue to bring out 10 to 12 new ones a year. The videos were previously available through the company's now-defunct label Children's Circle and have not been on store shelves since 1995. Weston Woods was purchased by Scholastic in 1996.

The Scholastic Video Collection is the first children's series to be distributed by New York-based New Video, though COO Susan Margolin notes that the company had previous experience with a kid's title with Cathy Rigby's *Peter Pan*, which was released two years ago. "We're taking what we learned with *Peter Pan* and applying it here," Margolin says. "We're creating special floor displays, which we don't normally do, along with counter displays and merchandisers."

Margolin says there has been a sharp rise in DVD sales during the past few months, so much so that New Video's accounts have been beefing up their DVD orders for the Scholastic Video Collection. "Before, accounts were ordering only a few DVDs. Now, four to five months later, their DVD orders are running about 50-50 with VHS orders. The DVD changeover is really taking hold."

New Video, the exclusive distributor of A&E Home Video—which encompasses such highbrow series as *Pride & Prejudice*, cult favorites like *Monty Python's Flying Circus* and *The Avengers*, and series from the History Channel, Wall Street Journal Video, and documentary label Docurama—"had been looking for 10 years for the right fit in children's video," Margolin says. "The Scholastic Video Collection

is a natural extension of the quality brands we work with."

Kahn says that the four titles arriving in September will be the only such releases this year, but 2003 will see a pair of group releases: one in spring and one in fall, consisting of three titles each. Kahn notes, "The releases will be organized by theme or by author."

The Scholastic Video Collection is being actively promoted to mass merchants, specialty retailers, bookstores, and online retailers. "We're working on developing special Scholastic sections and endcaps in the stores," Kahn says. "The titles will be available through Scholastic's book fairs and book clubs during the school year. We're also planning to utilize direct-mail campaigns, and there's the possibility of special events as well. We're going to see what works best."

New Line's Film Runs 'Rings' Around Video Competition

BY SAM ANDREWS

LONDON—Record-breaking sales in many international territories have given New Line's *The Lord of the Rings: The Fellowship of the Ring* the kind of start that could see the movie become the best-selling video of all time.

New Line Home Entertainment International senior VP of marketing and distribution Robert Remley says, "We have broken the first-day and first-week records in Australia, New Zealand, the U.K., Germany, Scandinavia, and the Benelux region."

Released by a number of independent distributors around the globe, the New Line title has smashed the sales record in the U.K., where distributor Entertainment in Video (EV) racked up first-day and first-week records of 1.27 million and 2.53 million units, respectively—about 59% of the title's total U.K. shipment.

In the U.S., New Line sold some 40% of its 17-million unit shipment in the first week, Remley tells *Billboard*. The title generated \$12.81 million in VHS and DVD rentals, according to data released by the Video Software Dealers Assn.

The previous U.K. first-day record was held by *Harry Potter and the Philosopher's Stone* (Warner), with 1.25 million in sales. (The title is known as *Harry Potter and the Sorcerer's Stone* in the U.S.) The week-one record was 1.8 million units for *Titanic* (Paramount).

The performance of *Rings* could threaten Disney's *The Jungle Book* as the all-time British record-holder. *The*

Jungle Book, according to British Video Assn. statistics, has sold 4.9 million units to date, edging out *Titanic*'s 4.8 million units.

In Germany, Austria, and Switzerland—where Warner Home Video is handling the title—first-day sales reached 1 million VHS and DVD units sold in the three markets.

In Scandinavia, where Svensk Film (SF) covers Sweden, Norway, Finland, and Denmark, sales reached more than 400,000 units across the territory. SF Video head of acquisitions Robert Enmark says the distributor sold an estimated 162,000 copies of the DVD and 190,000 of the VHS in the first week of sales. A further 55,000 copies went to rental dealers. Anecdotal reports suggest that the 407,000-unit

total is a first-week record and that the title will beat the 600,000-unit record of *The Lion King*, the all-time video best seller.

In the Benelux region, according to Remley, approximately 700,000 units have gone into retail, skewed in favor of DVD, with 60% of shipments on that format.

In director Peter Jackson's home territory—New Zealand—distributor Roadshow Entertainment reports record sales of 130,000 units on VHS and 85,000 on DVD in five days. Once again, the previous record-holder was *The Lion King*, with 130,000 units.

The title has yet to bow in most of the Latin American territories; such Eastern European nations as the Czech Republic, the Ukraine, and Russia; and Greece, Italy, Spain, Portugal, and Japan.



Picture This



by Jill Kipnis

MONSTER MAGIC: *Monsters, Inc.* (Disney/Pixar) director Peter Doctor can't wait until the film is released on VHS (\$24.99) and DVD (\$29.99) Sept. 17, because consumers will get to see an all-new animated short and a variety of outtakes. "The process of making a film is a discovery," Doctor says, "and [the home videos] are a chance to extend that. The creation of this [two-disc] DVD started on the first day of production, and it contains seven hours of material."

Doctor particularly touts the short "Mike's New Car," in which Billy Crystal and John Goodman return to voice their characters—one-eyed Mike Wazowski and champion scarer James P. "Sulley" Sullivan, respectively. The short, available on both VHS and DVD, is a hilarious look at how Mike and Sulley try to master the high-tech gadgetry of Mike's latest purchase.

Both formats also contain the Acad-

emy Award-nominated animated short "For the Birds" and outtakes, including "Company Play," which features characters from the film putting on a play for the employees of *Monsters, Inc.* Special to the DVD are two sets of extras—the "Monster World" and the "Human World." Highlights of the Monster World include a *Monsters, Inc.* orientation feature that enables viewers to watch a company history and read an employee handbook. The Human World has documentaries about the film and a tour of Pixar's studio.

first time. Look for a fantastic, *Fantasia*-like scene with dancing brooms. The DVD features extensive 3D menus, giving new depth to Belle's village and the Beast's castle. The DVD also has the original theatrical and a "work-in-progress" version, which is a fascinating drawing-board look at the film. Viewers may participate in the story by performing activities as the character Chip throughout the two discs. The second disc's four-door menu, including the mysterious west wing, also leads to documentaries and games. A great family feature is the Celine Dion-hosted "Story Behind the Story," which gives literary backgrounds to many Disney features.

Disney's first Platinum Edition release (the title denotes extra attention to features and transfers) was last year's *Snow White and the Seven Dwarves*, and future series candidates include *The Lion King* and *Aladdin*.



© Disney Enterprises, Inc./Pixar Animation Studios. All rights reserved. **Monster Ride.** A still from "Mike's New Car," the new short featuring *Monsters, Inc.* characters Mike and Sulley that will be included on VHS and DVD.

VSDA CHANGES: The Video Software Dealers Assn.'s (VSDA) lay-off of five employees (*Billboard Bulletin*, Aug. 6) has led to some staff reorganizations. Those that were let go were public relations director Kelli Warren, member communications and education director Tim Barkus, conferences and partnerships director Darlene Oliver, marketing and creative services director Celeste Day-Drake, and office support coordinator Jessica Blum. Questions regarding public relations

should now be directed to public affairs VP Sean Bersell. Marketing and conference queries should go to VP of marketing and industry relations Carrie Dieterich. Member support and Web site development director Frank Lucca will handle member communications issues.

THIS AND THAT: DVD compression, authoring, and replication company Deluxe has purchased an 80% interest in Ritek Global Media in a joint-venture deal. The resulting entity, which will be called Deluxe Global Media Services, will combine Deluxe's and Ritek's DVD operations in North America and Europe... Blockbuster's Rent It, Like It, Buy It campaign has officially begun in 4,300 stores. Consumers who rent a DVD or game may buy a previously viewed copy of the title at a discount.

PERSONAL RAVE: Fans of the Academy Award-nominated animated film *Beauty and the Beast* (my all-time favorite Disney project) are in for a treat with its Oct. 8 release on VHS (\$24.99) and as a Platinum Edition, two-disc DVD (\$29.99). The film, which is available on DVD for the first time, has been digitally transferred to best accent its animation details. Both versions contain the song "Human Again," a number from the Broadway show that has been fully integrated into the film for the

CLARIFICATION: Columbia's *Kermit's Swamp Years* is not a direct-to-video project (*Billboard*, Aug. 3). The film is an original STARZ! Family movie that premiered Aug. 18 on the pay channel.

AUGUST 31 2002 Billboard TOP DVD SALES

THIS WEEK		LAST WEEK		SALES (UNITS)		Sales data compiled by Nielsen VideoScan		RATING	PRICE
THIS WEEK	LAST WEEK	SALES	UNITS	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers				
				NUMBER 1 1 Week At Number 1					
1	NEW			THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	PG-13	29.95		
2	NEW			THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5413	Elijah Wood Ian McKellen	PG-13	29.95		
3	NEW			THE SIMPSONS SEASON 2 BOX SET FOXVIDEO 2003715	The Simpsons	NR	49.98		
4	2	2		COLLATERAL DAMAGE WARNER HOME VIDEO 21324	Arnold Schwarzenegger	R	26.98		
5	1	2		RESIDENT EVIL COLUMBIA TRISTAR HOME ENTERTAINMENT 08291	Milla Jovovich	R	27.96		
6	NEW			SUPER TROOPERS FOXVIDEO 2004953	Brian Cox Marisa Coughlan	R	26.98		
7	4	4		JOHN Q. NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5468	Denzel Washington	PG-13	26.98		
8	5	3		THE TIME MACHINE DREAMWORKS HOME ENTERTAINMENT 89972	Guy Pearce Jeremy Irons	PG-13	26.99		
9	3	3		TARZAN & JANE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23975	Animated	NR	29.99		
10	NEW			STAR TREK !!: THE WRATH OF KHAN (THE DIRECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 091174	William Shatner Leonard Nimoy	PG	24.99		
11	9	9		BLACK HAWK DOWN COLUMBIA TRISTAR HOME ENTERTAINMENT 06766	Josh Hartnett Ewan McGregor	R	27.96		
12	7	2		DINOTOPIA HALLMARK HOME ENTERTAINMENT/ARTISAN HOME ENTERTAINMENT 12839	Stuart Wilson Katie Carr	NR	19.98		
13	NEW			CLASH OF THE TITANS WARNER HOME VIDEO 65137	Harry Hamlin Laurence Olivier	PG	19.98		
14	6	2		DRAGONFLY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21978	Kevin Costner	PG-13	26.98		
15	10	5		A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	PG	26.98		
16	8	3		CROSSROADS PARAMOUNT HOME ENTERTAINMENT 340594	Britney Spears	PG-13	29.99		
17	11	6		JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338264	Animated	G	19.95		
18	19	11		HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99		
19	13	4		SHALLOW HAL FOXVIDEO 084003	Gwyneth Paltrow Jack Black	PG-13	27.98		
20	15	5		THE ROYAL TENENBAUMS: THE CIRITERION COLLECTION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24022	Gene Hackman Gwyneth Paltrow	R	29.99		
21	17	7		A BEAUTIFUL MIND (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21450	Russell Crowe Jennifer Connelly	PG-13	29.98		
22	16	9		MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7982	Billy Bob Thornton Halle Berry	R	24.99		
23	18	4		AMELIE MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26075	Audrey Tautou	R	29.99		
24	NEW			DEUCES WILD MGM HOME ENTERTAINMENT 1002322	Frankie Muniz Stephen Dorff	R	26.98		
25	24	12		HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99		
26	NEW			DOGTOWN & Z-BOYS COLUMBIA TRISTAR HOME ENTERTAINMENT 60007903	Sean Penn	PG-13	24.95		
27	14	3		KUNG POW: ENTER THE FIST FOXVIDEO 2004388	Steve Oedekerk	PG-13	26.98		
28	20	5		HART'S WAR MGM HOME ENTERTAINMENT 1003589	Bruce Willis Colin Farrell	R	26.98		
29	35	34		SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99		
30	27	10		SPY KIDS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23539	Antonio Banderas Alan Cumming	PG	29.99		
31	12	2		DRAGONFLY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22355	Kevin Costner	PG-13	26.98		
32	33	23		THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98		
33	NEW			SANFORD & SON: FIRST SEASON COLUMBIA TRISTAR HOME ENTERTAINMENT 60009427	Redd Foxx Demond Wilson	NR	29.95		
34	RE-ENTRY			UHF MGM HOME ENTERTAINMENT 1003515	Weird Al Yankovic	PG-13	14.95		
35	RE-ENTRY			THE SIMPSONS SEASON 1 BOX SET FOXVIDEO 2000900	The Simpsons	NR	39.98		
36	26	19		AUSTIN POWERS: THE SPY WHO SHAGGED ME NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 54891	Michael Meyers Heather Graham	PG-13	24.98		
37	RE-ENTRY			JAY AND SILENT BOB STRIKE BACK DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24665	Jason Mewes Kevin Smith	R	29.99		
38	31	8		I AM SAM NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5537	Sean Penn Michelle Pfeiffer	PG-13	24.98		
39	NEW			V-THE FINAL BATTLE WARNER HOME VIDEO 14146	Marc Singer	NR	24.98		
40	29	42		AUSTIN POWERS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 34577	Michael Meyers Elizabeth Hurley	PG-13	24.98		

AUGUST 31 2002 Billboard TOP VHS SALES

THIS WEEK		LAST WEEK		SALES (UNITS)		Sales data compiled by Nielsen VideoScan		RATING	PRICE
THIS WEEK	LAST WEEK	SALES	UNITS	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers				
				NUMBER 1 1 Week At Number 1					
1	NEW			THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME VIDEO/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	2001	PG-13	22.94	
2	1	3		TARZAN & JANE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23956	Animated	2002	NR	24.99	
3	2	6		JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338263	Animated	2001	G	22.99	
4	3	2		COLLATERAL DAMAGE WARNER HOME VIDEO 21324	Arnold Schwarzenegger	2001	R	22.98	
5	5	12		HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99	
6	4	4		JOHN Q. NEW LINE HOME VIDEO/WARNER HOME VIDEO 5467	Denzel Washington	2001	PG-13	22.94	
7	6	5		A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	2002	PG	22.98	
8	9	26		SPY KIDS (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99	
9	8	7		A BEAUTIFUL MIND (AWARDS EDITION) UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	2001	PG-13	22.98	
10	10	10		DARRIN'S DANCE GROOVES RAZOR & THE VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98	
11	7	2		DINOTOPIA HALLMARK HOME ENTERTAINMENT/ARTISAN HOME ENTERTAINMENT 91283	Stuart Wilson Katie Carr	2002	NR	44.99	
12	NEW			ADVENTURES OF TOM THUMB & THUMBELINA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61544	Animated	2002	NR	19.99	
13	13	43		STUART LITTLE COLUMBIA TRISTAR HOME ENTERTAINMENT 05215	Geena Davis Michael J. Fox	1999	PG	14.95	
14	14	8		MAX KEEBLE'S BIG MOVE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 42484	Alex D. Linz Zena Grey	2002	PG	19.99	
15	18	12		THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 60156	Paul Walker Vin Diesel	2001	PG-13	14.98	
16	11	3		DRAGONBALL Z: FUSION-HOPE RETURNS (EDITED) FUNIMATION 3583	Animated	2002	NR	14.95	
17	NEW			BOB THE BUILDER: TO THE RESCUE! HIT ENTERTAINMENT 62410	Animated	2001	NR	14.99	
18	15	13		SNOW DOGS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Cagney	2001	PG	22.99	
19	20	8		AIR BUD: SEVENTH INNING FETCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25129	Kevin Zegers	2002	G	19.99	
20	22	15		SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26088	Animated	2002	NR	14.99	
21	12	3		DRAGONBALL Z: FUSION-AMBUSH (EDITED) FUNIMATION 3583	Animated	2002	NR	14.95	
22	RE-ENTRY			SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95	
23	21	10		SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1885	Scooby-Doo	2000	NR	14.95	
24	23	9		GETTING THERE: SWEET 16 AND LICENSED TO DRIVE DUALSTAR VIDEO/WARNER HOME VIDEO 37691	Mary-Kate & Ashley Olsen	2002	G	19.96	
25	RE-ENTRY			SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99	

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002. VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

AUGUST 31 2002 Billboard TOP VIDEO RENTALS

THIS WEEK		LAST WEEK		SALES (UNITS)		Sales data compiled by Nielsen VideoScan		RATING
THIS WEEK	LAST WEEK	SALES	UNITS	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers			
				NUMBER 1 1 Week At Number 1				
1	NEW			THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME VIDEO/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	PG-13		
2	1	2		COLLATERAL DAMAGE WARNER HOME VIDEO 21324	Arnold Schwarzenegger	R		
3	3	2		DRAGONFLY UNIVERSAL STUDIOS HOME VIDEO 60134	Kevin Costner	PG-13		
4	2	4		JOHN Q. NEW LINE HOME VIDEO/WARNER HOME VIDEO 5467	Denzel Washington	PG-13		
5	4	2		RESIDENT EVIL COLUMBIA TRISTAR HOME ENTERTAINMENT 08290	Milla Jovovich	R		
6	5	6		SHALLOW HAL FOXVIDEO 2003994	Jack Black Gwyneth Paltrow	PG-13		
7	NEW			SUPER TROOPERS FOXVIDEO 2004943	Brian Cox Marisa Coughlan	R		
8	8	5		THE ROYAL TENENBAUMS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24022	Gene Hackman Gwyneth Paltrow	R		
9	7	3		CROSSROADS PARAMOUNT HOME ENTERTAINMENT 340593	Britney Spears	PG-13		
10	9	5		A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	PG		
11	10	7		A BEAUTIFUL MIND UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	PG-13		
12	6	3		THE TIME MACHINE DREAMWORKS HOME ENTERTAINMENT 89971	Guy Pearce Jeremy Irons	PG-13		
13	11	5		HART'S WAR MGM HOME ENTERTAINMENT 1003585	Bruce Willis Colin Farrell	R		
14	12	9		BLACK HAWK DOWN COLUMBIA TRISTAR HOME ENTERTAINMENT 07133	Josh Hartnett Ewan McGregor	R		
15	NEW			DEUCES WILD MGM HOME ENTERTAINMENT 1002320	Frankie Muniz Stephen Dorff	R		
16	15	8		I AM SAM NEW LINE HOME VIDEO/WARNER HOME VIDEO 5535	Sean Penn Michelle Pfeiffer	PG-13		
17	13	3		KUNG POW: ENTER THE FIST FOXVIDEO 2004447	Steve Oedekerk	PG-13		
18	16	9		KATE & LEOPOLD MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25747	Meg Ryan Hugh Jackman	PG-13		
19	14	3		TARZAN & JANE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23956	Animated	NR		
20	17	8		ORANGE COUNTY PARAMOUNT HOME ENTERTAINMENT 335923	Colin Hanks Jack Black	PG-13		

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002. VNU Business Media, Inc. All rights reserved.

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PROGRAMMING

Programmers Create Buzz By Turning To Listeners To Fill Vacant On-Air Positions

BY DANA HALL, ANGELA KING, and BRAM TEITELMAN
Airplay Monitor

Programmers are always seeking new talent, but with fewer overnight or weekend slots to train rookies, PDs in all formats are looking to listeners to fill their vacant on-air positions.

American Idol-type searches have become a near-weekly occurrence across the country. And while some are merely publicity stunts that end with the hiring of a real broadcaster, they do occasionally spur the appointment of a complete newcomer. For example, adult top 40 KAMX (Mix 94.7) Austin PD Jim Robertson tapped Debi O'Keefe, "an English-woman of sparkling personality and delightful wit," as the winner of his station's Supermouth search for a morning co-host.

Adult top 40 WZPL (Z99.5) Indianapolis mounted an on-air search for a co-host to join new morning man Dave Smiley. They settled on a 23-year-old single mom, Melissa Bricker. PD Scott Sands says the search created a "huge buzz" in his market.

R&B KKBK (the Beat) Los Angeles ran a promotion to find a night jock earlier this year. The contest ran for several weeks with a number of candidates auditioning, but the station ultimately chose K-Sly, a woman who had had radio experience in Las Vegas and Atlanta.

Modern rock WZZN (the Zone) Chicago launched a similar search for a night jock, as well as mainstream R&B WQHT (Hot 97) New York, which sought to replace former sidekick Missjones on the Star & Buc Wild morning show.

Maurice DeVoe, PD of R&B KWRP (Power 97.5) Houston, conducted a local talent search during the spring book. "We always talk about relating to the audience in radio, but as jocks and programmers spend more and more years in radio, we can sometimes lose that ability to relate to or understand where a listener is coming from," he says. "We're always thinking from a radio programming point of view. A person who has no experience can bring a fresh approach and perspective on things."

Those listeners can actually make an out-of-town personality seem more local. "Since we brought in a new morning show from out of the market," Sands says, "we thought this would be a good way to attract attention and generate talk, with the end result of finding someone from Indy who could help Smiley get acclimated to the city."

When modern rock WPLY (Y100) Philadelphia morning show co-host Marilyn Russell departed to spend more time with her family, the station began a public search for a replacement. While it eventually settled on Gina Crash, who had worked at similarly formatted WHFS Washington,

D.C., PD Jim McGuinn was hoping to find a listener without radio experience. "We knew we couldn't replace someone with as strong a personality as Marilyn, so we just wanted to open it up wide and see what was out there," McGuinn says. "We hoped there would maybe be a diamond in



'We can control their role on the show—how much or how little they contribute. It's still the "Smiley Morning Show," with a huge cast of contributing characters.'

—SCOTT SANDS,
WZPL INDIANAPOLIS

the rough that would blow our minds, and even if there wasn't, we felt that by being exceptionally open about the process, listeners would feel they were a part of [it]."

The winner of the Houston contest was Joye Giddings, a Houston native who had gone to broadcast school. "She had no previous on-air experience, but she had interned at a radio station in Nashville while in college," DeVoe says. "We originally held the contest to find part-time talent, but she's so good that we have her filling in for our late-night jock, Cut Creator, who's on tour part of the summer with LL Cool J. She learned very quickly."

Sands isn't concerned about training his new morning personality. "We can control their role on the show—how much or how little they contribute. It's still the 'Smiley Morning Show,' with a huge cast of contributing characters around him."

Because Giddings was assuming a shift at the station, DeVoe had to do more work at the outset. "Yes, it's true you have to hold their hands at the beginning, but we always hear about how PDs aren't developing new talent, which I think is true. So for me, this is doing my part to start to bring new talent into radio."

Phillip March, PD of mainstream

R&B WMNX/adult R&B WKXS Wilmington, N.C., held a similar contest during February and March, leading into the spring ratings period. He doesn't think that finding raw talent is a burden. "Having to train a new person who doesn't have any experience doesn't really bother me at all," he says. "In fact, it's what I've always done as a PD while working in smaller markets. At a previous job in Columbus, Ga., almost all my talent were first-time jocks who I had to school. I consider it part of my job as a PD."

"While I did need an extra part-time DJ for the weekend, that was not my main reason for conducting the contest," March adds. "My main reason was really to build a buzz in the streets about the station. I wanted to get listeners talking about the station and get them excited, and I thought this was a good way to achieve that. I figured if that's all I do, then great. And if I happened to find someone along the way who could actually do a shift—well, that was even better."

POTENTIAL DRAWBACKS

There are some potential drawbacks to hiring amateurs for professional radio jobs. Take, for example, the winner of the Wilmington, N.C., contest. "The guy who won could have been a really good jock," March says. Unfortunately, after four weeks of training, the station's new talent got sent to Kansas City for a month as part of his day job, and March never heard from him again.

"It's a lot of work, especially for the morning show," McGuinn says. "Every day, instead of having their meeting among themselves to talk about topics for the next day, they would have to call someone that's a total stranger and make sure they would be there and have to train a new person every day." Still, McGuinn says, "I would do it again."

Sands' biggest concern with the promotion was "finding someone with a good personality who just doesn't 'get' that they are [just one] character of an ensemble show." But he wasn't worried about causing a problem with his existing staffers, who might have resented the attention the newcomer was getting. They were "unaffected," he says. "They understand that it's a bit."

DeVoe, however, did encounter some resistance in his building. "There were some off-air staffers here who expressed to me, 'Why are we doing a promotion like this, when I want to be on the air myself? If you're going to put someone on without experience, why not me?' But I explained to them that the promotion also has a strong value of connecting with the community. What better way to represent the city as a new station than by finding someone from Houston and putting them on the air?"

PROGRAMMING

AUGUST 31
2002

Billboard VIDEO MONITOR

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- MARIO, JUST A FRIEND
- LATOYA WILLIAMS, FALLEN STAR
- NAPPY ROOTS, PO' FOLKS
- CAM'RON, OH BOY
- TRUTH HURTS, ADDICTIVE
- KIRK FRANKLIN, BRIGHTER DAY
- AVANT, DON'T SAY NO, JUST SAY YES
- BEYONCÉ, WORK IT OUT
- MONICA, ALL EYER ON ME
- NIVEA, DON'T MESS WITH MY MAN
- TANK, ONE MAN
- EMINEM, CLEANIN' OUT MY CLOSET
- MASTER P, ROCK IT
- MUSIQ, HALFEARAZY

- NEWONS**
- FLOETRY, FLOETIC
 - 3RD STORIE, GET WITH ME
 - HEATHER HEADLEY, HE IS
 - ISSYSS, SINGLE FOR THE REST OF MY LIFE
 - YOUNGBLOODZ, CADILLAC PIMPIN'
 - YING YANG TWINS, BY MYSELF
 - KNOC-TURN'AL, MUZIK
 - FIELD MOB, SICK OF BEING LONELY
 - 54TH PLATOON, HOLDIN' IT DOWN

- Toby Keith, COURTESY OF THE RED, WHITE & BLUE
- Kenny Chesney, THE GOOD STUFF
- Keith Urban, SOMEBODY LIKE YOU
- Dixie Chicks, LONG TIME GONE
- Diamond Rio, BEAUTIFUL MESS
- Rascal Flatts, THESE DAYS
- Blake Shelton, OL' RED
- Darryl Worley, I MISS MY FRIEND
- Lee Ann Womack, SOMETHING WORTH LEAVING BEHIND
- Phil Vassar, AMERICAN CHILD
- Nickel Creek, THIS SIDE
- Montgomery Gentry, MY TOWN
- Martina McBride, WHERE WOULD YOU BE
- Pinmonkey, BARBED WIRE AND ROSES
- Andy Griggs, TONIGHT I WANNA BE YOUR MAN
- Dolly Parton, DAGGER THROUGH THE HEART
- Alan Jackson, DRIVE (FOR DADDY GENE)
- Chris Cagle, COUNTRY BY THE GRACE OF GOD
- Brooks & Dunn, MY HEART IS LOST TO YOU
- Gary Allan, THE ONE
- Brad Martin, BEFORE I KNEW BETTER
- Kenny Chesney, YOUNG
- John Mayer, MODERN DAY BONNIE AND CLYDE
- Soggy Bottom Boys, I AM A MAN OF CONSTANT SORROW
- Kellie Coffey, WHEN YOU LIE NEXT TO ME
- JD Dee Messina, BRING ON THE RAIN
- Rebecca Lynn Howard, FORGIVE
- Nickel Creek, THE LIGHTHOUSE'S TALE
- JD Dee Messina, DARE TO DREAM
- Tim McGraw, THE COWBOY IN ME
- Mark Chesnut, SHE WAS
- Emerson Drive, FALL INTO ME
- Sixwire, LOOK AT ME NOW
- Trace Adkins, HELP ME UNDERSTAND
- Brad Paisley, I'M GONNA MISS HER
- Toby Keith, MY LIST
- Martina McBride, BLESSED
- Audionauts & Union Station, LET ME TOUCH YOU FOR AWHILE
- Little Big Town, EVERYTHING CHANGES

- NEWONS**
- Kelly Willis, IF I LEFT YOU
 - George Strait, SHE LI, LEAVE YOU WITH A SMILE

- Eve, GANGSTA LOVIN
- Ludacris, MOVE B***H
- Avril Lavigne, COMPLICATED
- Pink, JUST LIKE A PILL
- N.D.R.E., NOTHIN'
- Irv Gotti Presents The Inc., DOWN 4 U
- Blake Shelton, OL' RED
- Darryl Worley, I MISS MY FRIEND
- Lee Ann Womack, SOMETHING WORTH LEAVING BEHIND
- Shakira, OBJECTION (TANGÓ)
- Kylie Minogue, LOVE AT FIRST SIGHT
- Vines, GET FREE
- No Doubt, UNDERNEATH IT ALL
- System of a Down, AERIALS
- White Stripes, DEAD LEAVES AND THE DIRTY GROUND
- Nappy Roots, PO' FOLKS
- Elvis vs JXL, A LITTLE LESS CONVERSATION
- Our Lady Peace, SOMEWHERE OUT THERE
- Linkin Park, PTS OF AUTHORITY (POINTS OF AUTHORITY)
- Red Hot Chili Peppers, BY THE WAY
- Amerie, WHY DON'T WE FALL IN LOVE
- Nelly, HOT IN HERRE
- B2K, OUT OF MY HEART (INTO YOUR HEAD)
- Wyclef Jean, TWO WRONGS
- Beenie Man, FEEL IT BOY
- Lil Wayne, WAY OF LIFE
- Trick Daddy, IN DA WIND
- Trust Company, DOWNFALL
- Fabulous, TRADE IT ALL
- Ashanti, HAPPY
- Monica, ALL EYER ON ME
- New Found Glory, MY FRIENDS OVER YOU
- Korn, THOUGHTLESS
- Slm, I DO (WANNA GET CLOSE TO YOU)
- Clipse, GRINDIN'
- Styles, GOOD TIMES
- Vanessa Carlton, ORDINARY DAY
- Papa Roach, SHE LOVES ME NOT
- Angie Martinez, IF I COULD GO
- Jennifer Love Hewitt, BARENAKED

- NEWONS**
- NO NEW DNS THIS WEEK

- Pink, JUST LIKE A PILL
- Aerosmith, GIRLS OF SUMMER
- John Mayer, NO SUCH THING
- Creed, ONE LAST BREATH
- Sheryl Crow, STEVE MCQUEEN
- Norah Jones, DON'T KNOW WHY
- Eminem, CLEANIN' OUT MY CLOSET
- Mario, JUST A FRIEND
- Weezer, KEEP FISHIN'
- Shakira, OBJECTION (TANGÓ)
- Kylie Minogue, LOVE AT FIRST SIGHT
- Vines, GET FREE
- No Doubt, UNDERNEATH IT ALL
- System of a Down, AERIALS
- White Stripes, DEAD LEAVES AND THE DIRTY GROUND
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- Clipse, GRINDIN'
- Styles, GOOD TIMES
- Vanessa Carlton, ORDINARY DAY
- Papa Roach, SHE LOVES ME NOT
- Angie Martinez, IF I COULD GO
- Jennifer Love Hewitt, BARENAKED

- NEWONS**
- MICHELLE BRANCH, GOODBYE TO YOU
 - JIMMY EAT WORLD, SWEETNESS

Music & Showbiz



by Carla Hay

YOKO ONO SPEAKS: When John Lennon and Yoko Ono staged their famous 1969 honeymoon "bed-in" to promote their pro-peace/anti-war beliefs, the world never saw the couple in quite the same way again. That period is captured in an excellent documentary, *John & Yoko's Year of Peace*, due for release Sept. 17 on VHS and DVD via Image Entertainment. Originally shown on TV network Canadian Broadcasting Corp., the film is an inside view of Lennon and Ono's honeymoon in Canada.

The film says that during this honeymoon period, John decided he didn't need the Beatles. Is that true?

It's true. John and I did start doing things together, but I didn't think it was going to lead to the Beatles' breakup. But John really felt like, "Let's go this way." Actually, he didn't consult with me about leaving the Beatles. He just came out and said he wanted to.

You've been many things: a wife, activist, mother, and artist. How do you handle priority conflicts?

I've always felt like I was an artist first. I feel like it was my mission to keep working, and everything else would fall into place. It's been difficult, because sometimes I created conflicts. But I never tried to be controversial. I just tried to be honest, and sometimes I was attacked for it.

I'm already stepping into the future. I'm very excited about the area of dance performance art I'm going into. [Ono is overseeing a DJ remix collection of her songs. The current single from the project is a remix of "Kiss Kiss Kiss" on Mind Train Records.] I'm going into the studio soon.



Ono tells *Billboard* about how that period was a turning point in their lives.

Who came up with the idea to do the bed-in, and how do you think this affected other artists speaking out on political issues?

John and I came up with the idea together. It seemed like the natural thing to do at the time. We were totally inspired and in love, and we thought the bed-in was a realization of our ideas. We never really thought about the reaction. It was meant to be, because if we had known that we'd be so unpopular for doing it, we might have been discouraged into not doing it. I think it helped people realize that these things can be done.

If you could do anything over again, what would it be?

You can't really regret anything you did. I think the bed-in did some good for the world, so there are no regrets in that sense. But toward the end, I really think we should've been more careful, because I began to be worried about John's safety. I was worried that he was going to be kidnapped or that some other terrible thing would happen to him. But I didn't want John to be worried, and I wasn't going to stop him from what he wanted to do. We just wanted to work for peace. In hindsight, that decided our fate.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 31, 2002

mm USA
muchmusic usa
Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

2
Continuous programming
1515 Broadway, New York, NY 10036

EUROPE
Continuous programming
Hawley Crescent, London NW118TT

GAC
GREAT AMERICAN COUNTRY
Continuous programming
8697 E. Mineral Ave., Englewood, CO 80112

[OVEN FRESH]
DOVES, CAUGHT BY THE RIVER
OK GO, GET OVER IT
AUTHORITY ZERO, ONE MORE MINUTE
BEN KWELLER, WASTED & READY
GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS
UNCLE KRACKER, IN A LITTLE WHILE
RHETT MILLER, COME AROUND
OUARASHI, MR. JINX

MUCHMUSIC
Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

RED HOT CHILI PEPPERS, BY THE WAY
NO DOUBT, UNDERNEATH IT ALL
ELVIS PRESLEY VS. JXL, A LITTLE LESS CONVERSATION
EMINEM, WITHOUT ME
AVRIL LAVIGNE, COMPLICATED
ELISA, SPEAK TO ME
COLDPLAY, IN MY PLACE
BON JOVI, EVERYDAY
WILL SMITH, BLACK SUITS COMIN' (NOD YA HEAD)
SUGAR BABES, ROUND ROUND
NELLY, HOT IN HERRE
SHAKIRA, UNDERNEATH YOUR CLOTHES
PUDDLE OF MUDD, SHE HATES ME
JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
AEROSMITH, GIRLS OF SUMMER
PAULINA RUBIO, DON'T SAY GOODBYE
KYLIE MINOGUE, LOVE AT FIRST SIGHT
SOPHIE ELLIS BEXTOR, GET OVER IT
CHAD KROGER, HERO
ANASTACIA, WHY'D YOU LIE TO ME

DARRYL WORLEY, I MISS MY FRIEND
JOE NICHOLS, THE IMPOSSIBLE
GARY ALLAN, THE ONE
DIXIE CHICKS, LONG TIME GONE
ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN
KENNY CHESNEY, THE GOOD STUFF
LONESTAR, NOT A DAY GOES BY
BROOKS & DUNN, MY HEART IS LOST TO YOU
DIAMOND RIO, BEAUTIFUL MESS
LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND
TAMMY COCHRAN, LIFE HAPPENED
BLAKE SHELTON, OL' RED
BLACK HAWK, I WILL
MONTGOMERY GENTRY, MY TOWN
REBECCA LYNN HOWARD, FORGIVE
CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD
ANTHONY SMITH, IF THAT AIN'T COUNTRY
BRAD MARTIN, BEFORE I KNEW BETTER
PINNOKKEY, BARBED WIRE AND ROSES
MARK CHESNUTT, SHE WAS

h
Continuous programming
404 Washington Ave., Miami Beach, FL 33139

THEORY OF A DEADMAN, NOTHING COULD COME BETWEEN US (NEW)
SHAWN DESMAN, GET READY (NEW)
DIRTY CIRCUS, THE TRUTH WE SPEAK (NEW)
ANGIE MARTINEZ, IF I COULD GO! (NEW)
30 SECONDS TO MARS, CAPRICORN (A BRAND NEW NAME) (NEW)
THE FLASHING LIGHTS, THE SAME THING TWICE (NEW)
B2K, WHY I LOVE YOU (NEW)
NELLY, HOT IN HERRE
PINK, JUST LIKE A PILL
RED HOT CHILI PEPPERS, BY THE WAY
ELVIS PRESLEY VS. JXL, A LITTLE LESS CONVERSATION
RASCAL FLATTS, CRAZY WORLD
ENRIQUE IGLESIAS, DON'T TURN OF THE LIGHTS
TREBLECHARGER, HUNDRED MILLION
COLDPLAY, IN MY PLACE
NO DOUBT, UNDERNEATH IT ALL
LINKIN PARK, POINTS OF AUTHORITY
NICKELBACK, NEVER AGAIN
EVE, GANGSTA LOVIN'
EMINEM, CLEANIN' OUT MY CLOSET

JBTV
Three hours weekly
216 W Ohio, Chicago, IL 60610

Donnerstag Music Video
TELEVISION
5 hours weekly
223 225 Washington St, Newark, NJ 07102

JUANES, A DIOS LE PIDO
MANA, ANGEL DE AMOR
LISA KETCHUP, ASERJEJE
THALIA, TU YO
PAULINA RUBIO, SI TU TE VAS
SHAKIRA, TE AVISO, TE ANUNCIO (TANGÓ)
DIEGO TORRES, COLOR ESPERANZA
SANDY & JUNIOR, EL AMOR NO FALLARÁ (LOVE NEVER FAILS)
PILAR MONTENEGRO, QUIEME ESE HOMBRE
BACLOS, CARALUNA

LINKIN PARK, PTS OF AUTHORITY (POINTS OF AUTHORITY)
OTEP, BLOOD PIGS
BEN KWELLER, WASTED & READY
FILTER, WHERE DO WE GO FROM HERE
BOWLING FOR SOUP, GIRL ALL THE BAD GUYS WANT
CHEVELLE, THE RED
AUDIOVENT, THE ENERGY
WEEZER, KEEP FISHIN'
PHANTOM PLANET, LONELY DAY
DASHBOARD CONFESIONAL, SAINTS & SAILORS
COLDPLAY, IN MY PLACE
QUEENS OF THE STONE AGE, NO ONE KNOWS
OAKENFOLD, STARRY EYED SURPRISE
SUGARCULT, PRETTY GIRL (THE WAY)
REEL BIG FISH, WHERE HAVE YOU BEEN

AMERIE, WHY DON'T WE FALL IN LOVE
AUDIOVENT, THE ENERGY
BEN KWELLER, WASTED & READY
30 SECONDS TO MARS, CAPRICORN (A BRAND NEW NAME)
BIFFY CLYRO, JUST BOYS
DASHBOARD CONFESIONAL, SAINTS & SAILORS
FAITH EVANS, BURNIN' UP
MOTH, HEARING THINGS
MATHEW, EVERYBODY DOWN
RIDOLIN' KIDS, I FEEL FINE
THE APEX THEORY, POSSIBLY (CAN YOU PLEASE EXPLAIN)
MOTLEY CRUE, GIRLS, GIRLS, GIRLS
BLACK HAWK, I WILL
DOLLY PARTON, DAGGER THROUGH THE HEART
MARIO, JUST A FRIEND 2002
WILL SMITH, BLACK SUITS COMIN' (NOD YA HEAD)
NELLY, HOT IN HERRE
ALFIE, SKY
NICKELBACK, NEVER AGAIN
MASTER P, ROCK IT

Heritage rock WARW Washington, D.C., promotes Christie Banks from assistant PD to PD... Active rock WLUM Milwaukee officially names Tommy Wilde PD. He had been the station's interim PD since April... Format changes: KJPN Honolulu switches from Japanese programming to country under the new call letters KHCM. WXLX Carbondale, Ill., flips from heritage rock to modern rock... Sirius Satellite Radio has parted ways with VP of music Maria Carchidi and director of production and creative services Tom Versen. Sirius senior VP of content Joe Capobianco will now serve in that capacity as a consultant.
Compiled by Carla Hay and Marc Schiffman.

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 Grammy-nominated SRS, Pines, Arch, Trent SWS...
 News: Bill, 10/2, 10/2, 10/2

June 15, 2001
► Grammy: Broadcast Cite Target Of SWS SWS
 Grammy-nominated SWS SWS...
 News: Bill, 10/2, 10/2

June 13, 2001
► Grammy: SWS On Top In This Week For SWS
 Grammy-nominated SWS...
 News: Bill, 10/2, 10/2

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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

HOW SWEET IT IS: James Taylor is indeed Sweet Baby James, a nickname from the early years of his career, with his highest rank on The Billboard 200 in 25 years (see Chart Beat, page 8). The veteran singer/songwriter snares the Hot Shot Debut at No. 4 with 154,000 units—by far his best week since Nielsen SoundScan began counting albums in 1991.

The last time he stood this high was in 1977, when *JT*—his first Columbia album after several on Warner Bros.—peaked at No. 4. Of the four titles released in the Nielsen

SoundScan era, his last studio album, 1997's *Hourglass*, notched his previous high, selling 72,000 in the week it bowed at No. 9.

Coincidentally, the credits on Taylor's

October Road acknowledge the recent passing of *Billboard* editor in chief Timothy White. It is the first album to do so. Taylor is one of the participants in a pair of upcoming concerts to raise funds for White's family (see The Beat, page 16).

RETURN TO NELLYVILLE: This marks the first time in its eight chart weeks that the latest Nelly album sells less than 200,000. As a consolation prize, the rapper's *Nellyville* returns to No. 1 on The Billboard 200, despite a decline of 11.9% (183,500 units).

Returning to the No. 2 slot is Eminem, whose album garners a 6,000-unit increase as second track "Cleanin' Out My Closet" excels at radio (12-8 on Hot 100 Airplay). This marks the first gain for *The Eminem Show* (179,000 units) since its first full week of sales. Bruce Springsteen, who topped the list for the past two weeks, slides to No. 3 with a dip of 30% (167,000).

In a summer when R&B and hip-hop are hot commodities at radio and in stores, it seems appropriate that rappers lead The Billboard 200. Note that 18 of the top 40 albums on this week's big chart also reside on Top R&B/Hip-Hop Albums, including new entries from Keith Sweat (No. 14), Snoop Dogg's *Doggy Style* posse (No. 19), and Slum Village (No. 20).

KIDS' ZONE: Walt Disney Records' Read-Along series of book-and-audio titles, which have been a constant staple on the *Billboard* Top Kid Audio list, are now being released on DVD-Video. These discs, though, are not children's videos in the traditional sense, as the

visual element is text, rather than animation or live action. Thus, *Billboard* and Nielsen SoundScan have agreed to track these titles as audio products.

Because the multilingual Read-Along DVDs offer features not available in their original configurations, sales from these titles will not be combined with those of their audio counterparts. Should any of these new additions reach the kids chart, they will be differentiated by the inclusion of a "DVD" designation in the title field.

None of the DVD Read-Along offerings moved enough to dent this issue's Top Kid Audio chart, but *Monsters, Inc.* came within 100 units of doing so.

FEATS FIRST: Branford Marsalis' first album on his own label is off to an auspicious start, entering Top Jazz Albums at No. 4—his highest bow ever on that chart. He has placed 13 titles on the mainstream jazz list since 1984. The saxophonist's Marsalis Music imprint is sold through Rounder by Universal Music & Video Distribution (Jazz Notes, *Billboard*, March 9).

Pianist Jim Brickman retains the top spot on Top New Age Albums and Top Kid Audio. Last issue he became the first artist to enter both charts at No. 1. The last to simultaneously lead both lists was Mannheim Steamroller with 1999's *Mannheim Steamroller Meets the Mouse*, but that one started at No. 22 on the new-age list.

With the handsome media rollout described last issue in this column, Nickel Creek's sophomore set opens with 51,000 al-



bums—good for No. 1 on Top Independent Albums and Top Bluegrass Albums, No. 2 on Top Country Albums, and No. 18 on The Billboard 200. The trio's new album sells more in its first stanza than its first album did in its first 40 weeks combined.

With the wall-to-wall media attention given to the 25th anniversary of his death, including daily stories on *Today*, fans loved Elvis Presley tender—enough to pin the Pacesetter award on the Madacy-distributed *Elvis: The Very Best of Love* (198-81 on The Billboard 200, 15-3 with Greatest Gainer on Top Independent Albums). At 15,000 units, the set's sales almost tripled over the prior week, with more than half the sum from mass merchants.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

HOTTER THAN 'HOT': Nelly holds at No. 1 on The Billboard Hot 100 for the third consecutive week, and on Hot R&B/Hip-Hop Singles & Tracks for the second week, with "Dilemma." He breaks the audience record on the Hot 100 that he set only five weeks ago with "Hot in Herre." "Dilemma," which features Kelly Rowland, posts a tally of 165.3 million listener impressions, besting the 163.1 million for "Hot" in the July 27 issue. It is the fourth time this year that a new audience record has been set. Prior to Nelly's domination, Ashanti's "Foolish" (155.3 million in May) surpassed Usher's "U Got It Bad" (149.9 million in January), which had snatched the title from Alicia Keys' "Fallin'" (149.3 million in October 2001).

While holding the runner-up slot on the Hot 100, "Hot" continues to make chart news, as the single is listed twice on both Hot 100 Singles Sales (Nos. 25 and 47) and Hot R&B/Hip-Hop Singles Sales (Nos. 11 and 70). The duplication stems from Universal Music & Video Distribution's (UMVD) testing of singles sales in certain markets (*Billboard*, July 20). Select CD singles from UMVD were released in Boston, Detroit, and Houston to gauge whether singles cannibalize album sales. To properly track the results, unit sales of the CD single for "Hot" were not merged with the previously released 12-inch vinyl. To differentiate the singles, we have added the configuration to the title listing on the sales charts. But the total units of both releases were combined to determine the overall points for "Hot" on both the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks.

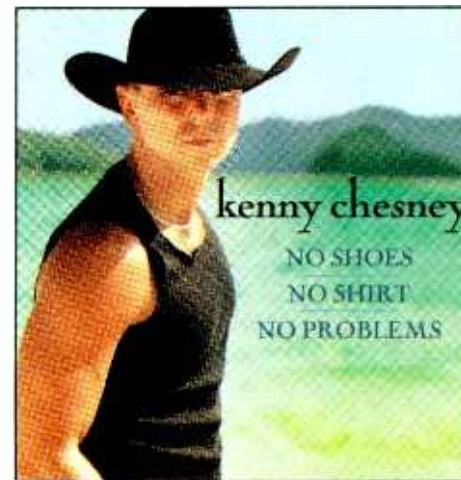
The higher-ranked single on both sales charts is the nationally released 12-inch vinyl, which scans almost 1,500 units. The three-market CD single moves slightly less than 800 units. Other majors will participate in the test, including BMG Distribution, which released some Arista singles Aug. 20, with others from J Records to follow Tuesday (27).

SIXTH SENSE: Kenny Chesney's "The Good Stuff" holds the lead on Hot Country Singles & Tracks, the first song on that chart in 13 months to notch a six-week reign at No. 1. Chesney's extended run atop the chart is the longest since BNA labelmate Lonestar scored a six-week stretch in June/July 2001 with "I'm Already There." Brooks & Dunn's "Ain't Nothing 'Bout You" also collected six weeks atop the chart for sister imprint Arista Nashville in May/June 2001, giving the RCA Label Group the last three titles to have such lengthy stays at No. 1.

Down 143 plays (5,611 detections), it is the first time that "Stuff" has decreased since it debuted in the May 4 issue.

Elsewhere, Tracy Byrd celebrates his first top five in more than four years, as "Ten Rounds with Jose Cuervo" takes the chart's second-biggest increase, rising 8-5.

All Epic and Monument titles on Hot Country Singles & Tracks have been updated to reflect the reorganization of promotion departments from those imprints into one



entity (*Billboard*, Aug. 24). Credit for Epic/Monument Nashville will list as EMN.

TOP 10 TWANG: "Long Time Gone" by Dixie Chicks leaps 13-7 on The Billboard Hot 100, the group's first top 10 single on that chart and its 12th top 10 on Country Singles & Tracks. "Gone" is the Greatest Gainer/Sales winner with a 60% bump, as some accounts that did not get the single on the scheduled release date finally received shipments. "Gone" scans 45,500 units, the highest total since Nickelback moved 49,000 in the Dec. 29, 2001, issue. It has been more than three years since a country song made the Hot 100 top 10 without airplay from pop stations. The last such track was Tim McGraw's "Please Remember Me," which spent a week at No. 10 in the May 1, 1999, issue. Since then, Shania Twain, Faith Hill, Lonestar, and Garth Brooks (as Chris Gaines) have reached the top 10, but a portion of airplay for each of their songs came from pop radio.

JUMP FOR J: LL Cool J's "Luv U Better" moves 38-24 in its fifth week on Hot R&B/Hip-Hop Singles & Tracks, earning the Greatest Gainer/Sales award. With the move up the chart, it becomes LL's first top 30 hit since 1998's "Father" peaked at No. 12. The 12-inch vinyl single leaps 26-6 on R&B/Hip-Hop Singles Sales with a 400% gain—it debuted early last week because of street-date violations. The track has 19.6 million in audience on the R&B radio panel, up nearly 7 million (a 55% gain) over last week. "Luv U" is the first single from the forthcoming album *10*, due Oct. 15.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1		4 Weeks At Number 1							
1	2	3	5	NELLY ³ FO REEL 017747*/UNIVERSAL (12.98/18.98)	Nellyville	1	49	40	36	11	VARIOUS ARTISTS [▲] WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2
2	3	5	13	EMINEM [▲] WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	50	51	53	36	NO DOUBT [▲] INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9
3	1	1	3	BRUCE SPRINGSTEEN COLUMBIA 86600*/CRG (12.98 EQ/18.98)	The Rising	1	51	59	60	10	NEW FOUND GLORY DRIVE-THRU 112916/MCA (18.98 CD)	Sticks and Stones	4
4				HOT SHOT DEBUT			52	54	51	14	CAM'RON ROC-A-FELLA/DEF JAM 586786*/DJJMG (12.98/18.98)	Come Home With Me	2
5	9	8	11	JAMES TAYLOR COLUMBIA 63584/CRG (12.98 EQ/18.98)	October Road	4	53	47	35	4	VARIOUS ARTISTS RAZOR & TIE 89053 (18.98 CD)	Monsta Jamz	22
6	5	4		AVRIL LAVIGNE [▲] ARISTA 14740 (12.98 CD)	Let Go	4	54	70	76	53	MICHELLE BRANCH [▲] MAVERICK 47985/WARNER BROS. (12.98 CD)	The Spirit Room	28
7	8	6		VARIOUS ARTISTS SONY/UNIVERSAL/EMI/ZOMBA 86788/EPIC (12.98 EQ/19.98)	Now 10	2	55	53	49	46	JIMMY EAT WORLD [▲] DREAMWORKS 450334*/INTERSCOPE (12.98 CD)	Jimmy Eat World	31
8	7			TOBY KEITH DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	56	55	61	18	SOUNDTRACK EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34
9	7			LINKIN PARK WARNER BROS. 48326* (18.98 CD)	[Reanimation]	2	57	52	46	8	N.O.R.E. DEF JAM 586502*/DJJMG (12.98/18.98)	God's Favorite	3
10				GREATEST GAINER			58	50	42	5	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	20
11	4			SOUNDTRACK UNIVERSAL 156259/UMRG (19.98 CD)	XXX	9	59	65	64	51	PUDDLE OF MUDD [▲] 2 FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9
12	10			SCARFACE DEF JAM SOUTH 586909*/DJJMG (12.98/18.98)	The Fix	4	60	62	67	9	WYCLEF JEAN COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	6
13	6			DAVE MATTHEWS BAND RCA 68117 (11.98/18.98)	Busted Stuff	1	61	61	59	38	LUDACRIS [▲] 2 DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJJMG (12.98/19.98)	Word Of Mouf	3
14	15	16	25	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	6	62	45	27	5	SOUNDTRACK MAVERICK 48310/WARNER BROS. (18.98 CD)	Austin Powers In Goldmember	27
15	NEW	1		NORAH JONES [●] BLUE NOTE 52086/CAPITOL (12.98 CD) [M]	Come Away With Me	13	63	58	48	9	PAPA ROACH [●] DREAMWORKS 450338/INTERSCOPE (12.98/18.98)	Lovehatetragedy	2
16	NEW	1		KEITH SWEAT ELEKTRA 62785/EEG (12.98/18.98)	Rebirth	14	64	NEW	1		DO OR DIE RAP-A-LOT 12647/VIRGIN (12.98/17.98)	Back 2 The Game	64
17	14	13	39	PINK [▲] 3 ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	65	60	55	31	ALAN JACKSON [▲] 2 ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
18	13	10	6	RED HOT CHILI PEPPERS WARNER BROS. 48140* (18.98 CD)	By The Way	2	66	56	45	11	DIRTY VEGAS [●] CREEDENCE 39986/CAPITOL (12.98 CD)	Dirty Vegas	7
19	16	14	20	ASHANTI [▲] 2 MURDER INC./AJM 586830*/DJJMG (12.98/18.98)	Ashanti	1	67	57	54	42	ENRIQUE IGLESIAS [▲] 3 INTERSCOPE 493148 (12.98/18.98)	Escape	2
20	NEW	1		NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	18	68	64	63	49	NICKELBACK [▲] 4 ROADRUNNER 618485/DJMG (12.98/18.98)	Silver Side Up	2
21	NEW	1		VARIOUS ARTISTS Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1 DOGGYSTYLE 112992*/MCA (18.98 CD)	Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1	19	69	66	56	95	LINKIN PARK [▲] 8 WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2
22	NEW	1		SLUM VILLAGE BARAK 38911*/CAPITOL (12.98/17.98)	Trinity (Past, Present And Future)	20	70	69	69	48	MARTINA MCBRIDE [▲] RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
23	19	20	34	JOHN MAYER [▲] AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]	Room For Squares	16	71	NEW	1		SPARTA DREAMWORKS 450366/INTERSCOPE (12.98 CD)	Wiretap Scars	71
24	17	9	3	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	9	72	75	77	25	KYLIE MINOGUE [●] CAPITOL 37670 (6.98/18.98)	Fever	3
25	20	17	36	JOSH GROBAN [▲] 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	73	36	11	3	DEF LEPPARD ISLAND 063121/DJMG (12.98/18.98)	X	11
26	18	15	4	MARIO J 20076 (12.98/17.98)	Mario	9	74	72	65	9	OUR LADY PEACE COLUMBIA 86589/CRG (6.98 EQ/12.98)	Gravity	9
27	22	21	17	KENNY CHESNEY [▲] BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	75	49	52	7	CHICAGO [●] RHINO 76170 (24.98 CD)	The Very Best Of Chicago: Only The Beginning	38
28	12			PROJECT PAT HYPNOTIZE MINDS/LOUJ/COLUMBIA 86632/CRG (18.98 EQ CD)	Layin Da Smack Down	12	76	NEW	1		MARY J. BLIGE MCA 112959* (14.98 CD)	Dance For Me	76
29	24	26	18	SHERYL CROW [▲] A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	77	77	73	15	MUSIQ [●] DEF SOUL 586772*/DJJMG (12.98/18.98)	Juslisten (Just Listen)	1
30	21	12	4	LIL WAYNE CASH MONEY/UNIVERSAL 066058*/UMRG (12.98/18.98)	500 Degreez	6	78	63	58	22	VARIOUS ARTISTS [▲] 2 UNIVERSAL/EMI/ZOMBA/SONY 84408/UMRG (12.98/19.98)	Now 9	1
31	29	30	5	THE VINES ENGINEER/EMI 37527*/CAPITOL (12.98 CD)	Highly Evolved	11	79	67		2	DJ SAMMY ROBBINS 75031 (18.98 CD)	Heaven	67
32	25	28	86	SOUNDTRACK [▲] 6 LOST HIGHWAY/MERCURY 170069/DJMG (12.98/19.98)	O Brother, Where Art Thou?	1	80	88	85	8	PLAY MUSIC WORLD/COLUMBIA 86607/CRG (8.98 EQ CD) [M]	Play (EP)	80
33	33	34	14	VANESSA CARLTON [●] A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5	81	198		3	PACESETTER		
34	31	33	21	CELINE DION [▲] 2 EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1	82	74	57	39	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love	81
35	28	19	4	TRUSTCOMPANY GEFFEN 493312/INTERSCOPE (12.98 CD)	The Lonely Position Of Neutral	11	83	74	57	39	HOOBASTANK [●] ISLAND 586435/DJMG (18.98 CD) [M]	Hoobastank	25
36	32	29	10	KORN [▲] IMMORTAL 61488*/EPIC (12.98 EQ/18.98)	Untouchables	2	84	83	75	49	P.O.D. [▲] 2 ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6
37	30	24	6	STYLES RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	6	84	79	66	13	MARC ANTHONY [●] COLUMBIA 85300/CRG (6.98 EQ/18.98)	Mended	3
38	23	22	7	VARIOUS ARTISTS MURDER INC./DEF JAM 062033*/DJJMG (12.98/18.98)	Irv Gotti Presents The Inc	3	85	68	62	4	MACK 10 PRESENTS DA HOOD HOOD-BANGIN' 9996/03 (18.98 CD)	Mack 10 Presents Da Hood	40
39	37	41	28	JACK JOHNSON [●] ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	37	86	NEW	1		JUMP5 SPARROW 51992 (12.98 CD)	All The Time In The World	86
40	26	18	4	BOYZ II MEN ARISTA 14741 (12.98/18.98)	Full Circle	10	87	76	86	23	N*E*R*D* VIRGIN 11521* (10.98 CD)	In Search Of...	56
41	34	31	16	BIG TYMERS [●] CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	88	73		2	JIM BRICKMAN WINDHAM HILL 11647/RCA (18.98 CD)	Love Songs & Lullabies	73
42	35	25	6	COUNTING CROWS GEFFEN 493256/INTERSCOPE (18.98 CD)	Hard Candy	5	89	86	72	11	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	3
43	43	47	50	SYSTEM OF A DOWN [▲] 2 AMERICAN/COLUMBIA 82240*/CRG (12.98 EQ/18.98)	Toxicity	1	90	80	70	5	DARRYL WORLEY DREAMWORKS (NASHVILLE) 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	21
44	27	23	7	AEROSMITH [▲] COLUMBIA 86700/CRG (12.98 EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits	4	91	81	79	41	BRITNEY SPEARS [▲] 4 JIVE 41776/ZOMBA (12.98/18.98)	Britney	1
45	39	44	39	CREED [▲] 5 WIND-UP 13075 (11.98/18.98)	Weathered	1	92	71	40	3	BETH ORTON HEAVENLY 39918/ASTRA/WORKS (18.98 CD)	Daybreaker	40
46	48	50	25	NAPPY ROOTS [●] ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	24	93	90	84	39	KID ROCK [▲] LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7
47	46	43	40	SHAKIRA [▲] 3 EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	94	122	137	21	AVANT [●] MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	6
48	41	39	14	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	33	95	85		2	TRIN-I-TEE 5:7 B-RITE 70336/ZOMBA (11.98/17.98)	The Kiss	85
49	42	38	10	SOUNDTRACK [●] WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11	96	82	71	16	SOUNDTRACK [▲] ROADRUNNER/COLUMBIA 86402/DJMG/CRG (12.98 EQ/18.98)	Spider-Man	4
50	38	37	14	VARIOUS ARTISTS [▲] BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	1	97	78	32	3	FILTER REPRISE 47963/WARNER BROS. (18.98 CD)	theAmalgamut	32
							98	117	115	13	BOX CAR RACER MCA 112894 (18.98 CD)	Box Car Racer	12

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
99	89	83	43	INCUBUS ▲ IMMORTAL 85277/EPIC (12.98 EQ/18.98)	Morning View	2	150	142	147	24	311 ● VOLCANO 32184/ZOMBA (11.98/17.98)	From Chaos	10
100	100	90	18	BARRY MANILOW ▲ BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3	151	124	114	54	USHER ▲ ⁴ ARISTA 14715* (12.98/18.98)	8701	4
101	96	87	14	WEEZER ● Geffen 493241*/INTERSCOPE (18.98 CD)	Maladroit	3	152	151	146	57	AALIYAH ▲ ² BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1
102	134	113	92	THE BEATLES ▲ ⁸ APPLE 29325/CAPITOL (12.98/18.98)	1	1	153	135	138	65	STAINED ▲ ⁴ FLIPI/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1
103	91	92	12	SOUNDTRACK ● V2 27119 (12.98/18.98)	I Am Sam	20	154	138	128	13	VARIOUS ARTISTS ● SONY/UNIVERSAL/EMI/ZOMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	13
104	87	68	6	E-40 SICK WID' IT/LIVE 41808/ZOMBA (11.98/17.98)	The Ballistician: Grit & Grind	13	155	140	124	20	TWEET ● THE GOLD MIND/ELEKTRA 62745/EEG (12.98/18.98)	Southern Hummingbird	3
105	105	101	49	MICHAEL W. SMITH ▲ REUNION 10025/ZOMBA (11.98/17.98)	Worship	20	156	139	140	19	BONNIE RAITT ● CAPITOL 31816 (12.98/18.98)	Silver Lining	13
106	97	95	23	B2K ● EPIC 85457 (12.98 EQ/18.98)	B2K	2	157	148	136	8	VARIOUS ARTISTS EPITAPH 86646 (5.98 CD)	Punk -0- Rama 7	67
107	101	134	24	THE WHITE STRIPES THIRD MAN 27124*/V2 (18.98 CD) [M]	White Blood Cells	61	158	RE-ENTRY	158	36	ANDREA BOCELLI ▲ PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11
108	92	81	9	ANASTACIA DAYLIGHT 86010/EPIC (12.98 EQ CD)	Freak Of Nature	27	159	NEW	159	1	GAITHER VOCAL BAND SPRING HOUSE 42412 (16.98 CD)	Everything Good	159
109	99	91	17	THE HIVES EPITAPH/SIRE 48327*/WARNER BROS. (17.98 CD) [M]	Veni Vidi Vicious	63	160	136	—	2	NO SECRETS JIVE 41781/ZOMBA (17.98 CD) [M]	No Secrets	136
110	104	96	36	MERCYME ● INO/WORD 86133/WARNER BROS. (16.98 CD) [M]	Almost There	67	161	NEW	161	1	BRIGHT EYES SADDLE CREEK 46* (15.98 CD) [M]	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground	161
111	94	89	41	DEFAULT ● TVT 2310 (11.98 CD) [M]	The Fallout	51	162	145	135	4	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	107
112	93	80	8	TRUTH HURTS AFTERMATH 49331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	5	163	171	163	22	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most	108
113	95	78	7	SOUNDTRACK SO SO DEF/COLUMBIA 86676*/CRG (6.98 EQ/13.98)	Like Mike	18	164	153	125	4	PUBLIC ENEMY SLAM JAM/ZIN THE PAINT 8388/KOCH (12.98/17.98)	Revolverlution	110
114	146	166	45	THE STOKES ● RCA 68101* (17.98 CD)	Is This It	33	165	147	119	9	PAULINA RUBIO ● UNIVERSAL 153300/UMRG (11.98/17.98)	Border Girl	11
115	111	102	26	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	166	164	183	47	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/UMRG (11.98/17.98)	New Favorite	35
116	115	111	91	ENYA ▲ ⁵ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	167	156	148	23	THE CORRS 143/LAVA/ATLANTIC 83533/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52
117	98	88	24	BRANDY ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	2	168	149	167	9	12 STONES WIND-UP 13069 (9.98 CD) [M]	12 Stones	147
118	109	104	91	TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	Greatest Hits	4	169	158	142	77	DAVE MATTHEWS BAND ▲ ³ RCA 67988 (11.98/18.98)	Everyday	1
119	114	94	5	THE FLAMING LIPS WARNER BROS. 48141 (13.98 CD)	Yoshimi Battles The Pink Robots	50	170	RE-ENTRY	170	2	SOMETHING CORPORATE DRIVE-THRU 112887/MCA (14.98 CD) [M]	Leaving Through The Window	101
120	106	93	46	JA RULE ▲ ³ MURDER INC./DEF JAM 586437*/DJMGM (12.98/18.98)	Pain Is Love	1	171	141	144	8	THE HAPPY BOYS ROBBINS 75030 (17.98 CD) [M]	Trance Party (Volume Two)	135
121	110	99	99	KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)	Greatest Hits	13	172	150	130	10	THE WHO ● UTV 112877/MCA (24.98 CD)	The Ultimate Collection	31
122	84	—	2	RIDDLIN' KIDS AWARE/COLUMBIA 85118/CRG (11.98 EQ CD)	Hurry Up And Wait	84	173	170	154	4	FOURPLAY BLUEBIRD 63916/RCA VICTOR (18.98 CD)	Heartfelt	128
123	113	103	14	MOBY ● V2 27127 (10.98/18.98)	18	4	174	154	152	40	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	9
124	108	98	60	ALICIA KEYS ▲ ⁵ J 20502 (12.98/18.98)	Songs In A Minor	1	175	RE-ENTRY	175	20	REMY SHAND MOTOWN 01448/UMRG (18.98 CD)	The Way I Feel	39
125	107	97	51	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	176	172	165	48	DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
126	NEW	—	1	SOUNDTRACK BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	126	177	144	108	5	JERZEE MONET DREAMWORKS 450870/INTERSCOPE (12.98 CD)	Love & War	60
127	44	—	2	PHIL VASSAR ARISTA NASHVILLE 67048/RLG (11.98/17.98)	American Child	44	178	179	180	15	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!	169
128	102	109	28	MARY J. BLIGE ▲ ² MCA 112608* (12.98/18.98)	No More Drama (2002)	14	179	168	158	17	WILCO NONESUCH 79668/AG (17.98 CD)	Yankee Hotel Foxtrot	13
129	121	122	66	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	180	129	143	4	B2K EPIC 86643 (8.98 EQ CD)	B2K: The Remixes — Vol. 1 (EP)	129
130	103	120	9	VARIOUS ARTISTS SIDE ONE DUMMMY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation	55	181	159	145	70	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4
131	NEW	—	1	ORIGINAL BROADWAY CAST RECORDING SONY CLASSICAL 87708 (18.98 EQ CD)	Hairspray	131	182	196	199	4	AUDIOVENT ATLANTIC 83544/AG (11.98 CD) [M]	Dirty Sexy Knights In Paris	182
132	123	129	6	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	58	183	RE-ENTRY	183	63	TRAVIS TRITT ▲ COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go	51
133	112	105	28	JENNIFER LOPEZ ▲ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	184	186	175	9	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	118
134	127	118	61	SOUNDTRACK ▲ ² INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3	185	180	181	77	VARIOUS ARTISTS ▲ ² INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51
135	130	126	64	INDIA.ARIE ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	10	186	161	161	35	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	5
136	119	112	26	GARY ALLAN ● MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	39	187	166	197	26	KIDZ BOP KIDS RAZOR & TIE 89042 (11.98/17.98)	Kidz Bop	76
137	118	106	32	BRAD PAISLEY ● ARISTA NASHVILLE 67890/RLG (11.98/17.98)	Part II	31	188	RE-ENTRY	188	2	FINCH DRIVE-THRU 860991/MCA (12.98 CD) [M]	What Is It To Burn	188
138	120	110	57	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11	189	152	117	8	WILL SMITH ● OVERBROOK/COLUMBIA 86189*/CRG (12.98 EQ/18.98)	Born To Reign	13
139	133	—	25	SOUNDTRACK ● REPRISE 48110/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29	190	RE-ENTRY	190	36	YOLANDA ADAMS ● ELEKTRA 62690/EEG (12.98/18.98)	Believe	42
140	RE-ENTRY	49	49	DROWNING POOL ▲ WIND-UP 13065 (18.98 CD)	Sinner	14	191	182	—	35	ROB ZOMBIE ● Geffen 483147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
141	167	184	9	VARIOUS ARTISTS VP 1679* (9.98/16.98)	Reggae Gold 2002	141	192	173	162	8	VARIOUS ARTISTS J 20034 (12.98/18.98)	This Is Ultimate Dance!	61
142	NEW	—	1	8BALL DRAPER 1112 (17.98 CD)	Lay It Down	142	193	176	177	4	TONY BENNETT LEGACY/COLUMBIA 86634/CRG (17.98 EQ/24.98)	The Essential Tony Bennett	125
143	126	131	69	TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down	2	194	192	188	43	TENACIOUS D ● EPIC 86234* (18.98 EQ CD)	Tenacious D	33
144	128	133	92	LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	Greatest Hits	2	195	178	193	84	SARA EVANS ▲ RCA (NASHVILLE) 67964/RLG (11.98/17.98)	Born To Fly	55
145	131	132	24	BLAKE SHELTON ● WARNER BROS. (NASHVILLE) 24731/WARN (11.98/17.98)	Blake Shelton	45	196	169	141	11	SOUNDTRACK LAVA/ATLANTIC 83543/AG (12.98/18.98)	Scooby-Doo	28
146	125	123	8	SHEDAISY LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	23	197	NEW	197	1	SOUNDTRACK VIRGIN 13172 (18.98 CD)	Blue Crush	197
147	143	149	19	GOO GOO DOLLS ● WARNER BROS. 48206 (18.98 CD)	Gutterflower	4	198	157	—	2	SASHA KINETIC 54725 (16.98 CD) [M]	airdrawndagger	157
148	116	82	3	KAREN CLARK-SHEARD ELEKTRA 62767/EEG (17.98 CD)	2nd Chance	82	199	185	176	94	U2 ▲ ³ INTERSCOPE 524655 (12.98/18.98)	All That You Can't Leave Behind	3
149	132	107	13	AMY GRANT A&M 49318/INTERSCOPE (18.98 CD)	Legacy...Hymns & Faith	21	200	RE-ENTRY	200	33	THIRD DAY ● ESSENTIAL 10668/ZOMBA (11.98/17.98)	Come Together	31

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

AUGUST 31 2002 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	48	DIANA KRALL ▲	VERVE 54984/AVG	The Look Of Love
2	NEW		KARRIN ALLYSON	CONCORD JAZZ 2106/CONCORD	In Blue
3	NEW		BRAD MEHLDAU	WARNER BROS. 48114	Largo
4	NEW		BRANFORD MARSALIS QUARTET	MARSALIS 61301/ROUNDER	Footsteps Of Our Fathers
5	2	16	VARIOUS ARTISTS	VERVE 589620/VG	Verve//Unmixed
6	3	21	CASSANDRA WILSON	BLUE NOTE 35072/CAPITOL [M]	Belly Of The Sun
7	4	30	HERBIE HANCOCK/MICHAEL BRECKER/ROY HARGROVE	Directions In Music (Celebrating Miles Davis & John Coltrane) VERVE 589634/VG	
8	6	27	TONY BENNETT	RPM/COLUMBIA 85833/CRG	Playin' With My Friends: Bennett Sings The Blues
9	5	65	JOHN COLTRANE	IMPULSE! 545361/VG	Coltrane For Lovers
10	8	18	CASSANDRA WILSON		Sings Standards
11	7	3	DEE DEE BRIDGEWATER	VERVE 016884/VG	This Is New
12	NEW		KENNY RANKIN	VERVE 589540/VG	A Song For You
13	14	35	HARRY CONNICK, JR.	COLUMBIA 860777/CRG	Songs I Heard
14	17	15	MICHAEL FEINSTEIN	Michael Feinstein With The Israel Philharmonic Orchestra CONCORD 4987 [M]	
15	10	23	STEVE TYRELL	COLUMBIA 860914/CRG [M]	Standard Time
16	19	25	SOUNDTRACK	LEGACY/COLUMBIA 85350/CRG	Finding Forrester
17	13	77	BILLIE HOLIDAY	VERVE 549081/VG	Ken Burns Jazz - The Definitive Billie Holiday
18	15	40	HARRY CONNICK, JR.	COLUMBIA 897947/CRG	30
19	21	55	JANE MONHEIT	N-CODED 4219/WARLOCK [M]	Come Dream With Me
20	9	10	NNENNA FREELON	CONCORD 2107	Tales Of Wonder
21	16	5	NAT KING COLE	DIRECT SOURCE SPECIAL PRODUCTS 66746	Golden Legends
22	20	65	JOHN COLTRANE	VERVE 549083/VG	Ken Burns Jazz - The Definitive John Coltrane
23	12	95	LOUIS ARMSTRONG	LEGACY/COLUMBIA 81440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
24	22	8	VARIOUS ARTISTS	TIME LIFE 30174	Jazz Masters - Classic Jazz
25	NEW		VARIOUS ARTISTS	TIME LIFE 30172	Classic Jazz: Jazz Legends

AUGUST 31 2002 **Billboard** TOP CONTEMPORARY JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	25	NORAH JONES ●	BLUE NOTE 32089/CAPITOL [M]	Come Away With Me
2	2	16	FOURPLAY	BLUEBIRD 63916/RCA VICTOR	Heartfelt
3	3	7	NORMAN BROWN	WARNER BROS. 47995 [M]	Just Chillin'
4	4	15	WILL DOWNING	GRP 589610/VG	(Sensual Journey)
5	5	10	JOE SAMPLE	PRA/VERVE 589508/VG	The Pecan Tree
6	8	43	BONEY JAMES	WARNER BROS. 48004	Ride
7	6	16	VARIOUS ARTISTS	VERVE 5896067/VG	Verve//Remixed
8	7	9	GERALD ALBRIGHT	GRP 589655/VG [M]	Groovology
9	NEW		RUSS FREEMAN	PEAK 8511/CONCORD	Drive
10	15	2	MASQUE	MEEK 34018	Infinite Love 811
11	9	3	MAYSA	N-CODED 4233/WARLOCK	Out Of The Blue
12	11	17	VARIOUS ARTISTS	SHANACHEE 5385	Streetwise: Smooth Urban Jazz
13	13	7	JONATHAN BUTLER	WARNER BROS. 48273	Surrender
14	12	13	DOWN TO THE BONE	GRP 589609/VG [M]	Crazy Vibes and Things
15	10	14	CHRIS BOTTI	COLUMBIA 857537/CRG [M]	Night Sessions
16	17	7	EUGE GROOVE	WARNER BROS. 48007	Play Date
17	NEW		ANDRE WARD	ORPHEUS 70579 [M]	Feelin' You
18	14	16	PETER WHITE	COLUMBIA 85212/CRG [M]	Glow
19	18	15	PAUL HARDCASTLE	HARDCASTLE 90511/V2	Hardcastle III
20	NEW		MIKE PHILLIPS	HIDDEN BEACH 86009/EPIC [M]	You Have Reached Mike Phillips
21	20	8	MARION MEADOWS	HEADS UP 300	In Deep
22	19	46	VARIOUS ARTISTS	Hidden Beach Recordings Presents: Unwrapped Vol. 1 HIDDEN BEACH 856537/EPIC	
23	21	19	HERB ALPERT	A&M 490886/INTERSCOPE	Definitive Hits
24	23	17	CRAIG CHAQUICO	HIGHER OCTAVE 12142/VIRGIN	Shadow And Light
25	22	17	MEDESKI MARTIN AND WOOD	BLUE NOTE 358707/CAPITOL [M]	Uninvisible

AUGUST 31 2002 **Billboard** TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	8	CARRERAS-DOMINGO-PAVAROTTI	DECCA 468990/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
2	4	16	ANDREA BOCELLI ●	PHILIPS 464600/UNIVERSAL CLASSICS GROUP	Verdi
3	3	17	SALVITORE LICITRA	SONY CLASSICAL 89923	The Debut
4	5	15	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo
5	7	14	JOHN ADAMS	NONESUCH 79836/AG	Naive And Sentimental Music
6	8	13	JOSHUA BELL	SONY CLASSICAL 89505	Mendelssohn/Beethoven Violin Concertos
7	6	18	ENRICO CARUSO	RCA VICTOR 82569/RCA	Italian Songs
8	9	44	RICHARD JOO	COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
9	10	18	LUCIANO PAVAROTTI	DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP	Romantica
10	12	17	MARIA CALLAS	EMI CLASSICS 57230/ANGEL	The Very Best Of Maria Callas
11	13	16	YO-YO MA (WILLIAMS)	SONY CLASSICAL 89670	Yo-Yo Ma Plays The Music Of John Williams
12	11	19	EDGAR MEYER	SONY CLASSICAL 60596	Bottesini Concertos
13	NEW		KIRI TE KANAWA	ELEKTRA 44282/EEG	Puccini's Heroines-The Power Of Love
14	RE-ENTRY		VARIOUS ARTISTS	DECCA 472243/UNIVERSAL CLASSICS GROUP	Ultimate Relaxation Album: Vol. 2
15	RE-ENTRY		ITZHAK PERLMAN	SONY CLASSICAL 89449	Rhapsody

AUGUST 31 2002 **Billboard** TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	25	ANDREA BOCELLI ▲	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
2	4	16	YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet
3	3	17	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ●	SONY CLASSICAL 89932	Star Wars Episode II: Attack Of The Clones
4	6	44	CHARLOTTE CHURCH ●	COLUMBIA 89710/CRG	Enchantment
5	7	17	SARAH BRIGHTMAN	REALLY USEFUL/DECCA BROADWAY 589050/UNIVERSAL CLASSICS GROUP	Encore
6	5	17	DANIEL RODRIGUEZ	MANHATTAN 37564 [M]	The Spirit Of America
7	8	19	SARAH BRIGHTMAN ●	NEMO STUDIO 33257/ANGEL	Classics
8	9	1	JAMES GALWAY	RCA VICTOR 83950/RCA [M]	The Very Best Of James Galway
9	13	6	THE CELTIC TENORS	ANGEL	So Strong
10	1	20	TIM JANIS	TIM JANIS ENSEMBLE 1104 [M]	An American Composer In Concert
11	10	70	RUSSELL WATSON	DECCA 468695/UNIVERSAL CLASSICS GROUP [M]	The Voice
12	11	18	SOUNDTRACK	DECCA 416191/UNIVERSAL CLASSICS GROUP	A Beautiful Mind
13	12	102	SARAH BRIGHTMAN ●	NEMO STUDIO 56988/ANGEL	La Luna
14	RE-ENTRY		ANDREA BOCELLI	PHILIPS 598223/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana (With Spanish Tracks)
15	14	14	BOND	MGO/DECCA 467091/UNIVERSAL CLASSICS GROUP [M]	Born

AUGUST 31 2002 **Billboard** TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	JIM BRICKMAN	WINDHAM HILL 11647/RCA	Love Songs & Lullabies
2	2	11	ENYA ▲	REPRISE 47426/WARNER BROS.	A Day Without Rain
3	3	10	TIM JANIS	TIM JANIS ENSEMBLE 1105 [M]	A Thousand Summers
4	4	11	JOHN TESH	GARDEN CITY 34593	The Power Of Love
5	6	17	JIM BRICKMAN	WINDHAM HILL 11589/RCA	Simple Things
6	7	19	SECRET GARDEN	DECCA 548678	Once In A Red Moon
7	8	9	OTTMAR LIEBERT	HIGHER OCTAVE 12599	In The Arms Of Love
8	RE-ENTRY		ROLAND HANNEMAN	MADACY SPECIAL PRODUCTS 8118/MADACY	Healing Garden Music-Relaxation
9	9	17	YANNI	WINDHAM HILL 11568/RCA	Very Best Of Yanni
10	11	13	GOVI	HIGHER OCTAVE 11774	Mosaico
11	NEW		AZAM ALI	NARADA 11390	Portals Of Grace
12	NEW		DANNY WRIGHT	REAL MUSIC 5509	Do You Live Do You Love
13	10	7	VARIOUS ARTISTS	WINDHAM HILL 11501/RCA	Flamenco: Windham Hill Guitar
14	RE-ENTRY		ESTEBAN	DAYSTAR 8832	Live!
15	12	12	VARIOUS ARTISTS	NARADA 12157/VIRGIN	Best Of Narada-New Age

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

AUGUST 31 2002 **Billboard** TOP CLASSICAL BUDGET

1	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
2	PAVAROTTI ENCORE	LUCIANO PAVAROTTI
3	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
4	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
5	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
6	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS
7	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
8	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
9	BEST OF 25 CLASSICAL FAVORITES	VARIOUS ARTISTS
10	MOZART: 25 FAVORITES	VARIOUS ARTISTS
11	CLASSICS FOR RELAXATION & MEDITATION	VARIOUS ARTISTS
12	25 ROMANTIC FAVORITES	VARIOUS ARTISTS
13	25 PIANO FAVORITES	VARIOUS ARTISTS
14	BEETHOVEN: PIANO SONATAS	VARIOUS ARTISTS
15	25 CLASSICAL FAVORITES	VARIOUS ARTISTS

AUGUST 31 2002 **Billboard** TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	EVENING ADAGIOS	VARIOUS ARTISTS
3	OPERA ALBUM	VARIOUS ARTISTS
4	CLASSICAL CHILLOUT	VARIOUS ARTISTS
5	ESSENTIAL GUITAR	VARIOUS ARTISTS
6	MOZART: ALLEGRO	VARIOUS ARTISTS
7	HYMNS TRIUMPHANT: VOLS. 1&2	LONDON PHILHARMONIC ORCHESTRA
8	BABY BACH	VARIOUS ARTISTS
9	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
10	NUMBER 1 CLASSICAL ALBUM	VLADIMIR ASHKENAZY
11	TENORS ON TOUR	CARRERAS-DOMINGO-PAVAROTTI
12	BABY VIVALDI	VARIOUS ARTISTS
13	THE #1 OPERA ALBUM	VARIOUS ARTISTS
14	IN TRIBUTE & CELEBRATION	ISAAC STERN
15	ESSENTIAL MOZART	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

AUGUST 31 2002 **Billboard** TOP KID AUDIO

1	JIM BRICKMAN	LOVE SONGS & LULLABIES
2	KIDZ BOP KIDS	KIDZ BOP
3	VEGGIE TUNES	JONAH'S OVERBOARD SING-ALONG
4	VARIOUS ARTISTS	TODDLER FAVORITES
5	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS
6	READ ALONG	DISNEY'S LULO & STITCH
7	VARIOUS ARTISTS	PRINCESS FAVORITES
8	VARIOUS ARTISTS	PLAYHOUSE DISNEY
9	THE WIGGLES	YUMMY YUMMY
10	VARIOUS ARTISTS	SONGS 4 WORSHIP KIDS
11	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
12	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
13	THEY MIGHT BE GIANTS	NO!
14	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
15	VARIOUS ARTISTS	KID'S DANCE PARTY
16	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS
17	VEGGIE TUNES	BOB AND LARRY'S SUNDAY SCHOOL
18	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
19	VARIOUS ARTISTS	SONGS 4 WORSHIP KIDS: I SING PRAISES
20	VARIOUS ARTISTS	I COULD SING OF YOUR LOVE FOREVER KID
21	VEGGIE TUNES	BOB & LARRY'S SUNDAY MORNING SONGS
22	VARIOUS ARTISTS	DISNEY'S SUPERSTAR HITS
23	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 4
24	VARIOUS ARTISTS	DANCE & SING! THE BEST OF NICK JR.
25	BOB THE BUILDER	BOB THE BUILDER: THE ALBUM

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 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 31
2002

Billboard HEATSEEKERS.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	—	2	NO SECRETS JIVE 41781/20/MBA (17.98 CD)	No Secrets
NUMBER 1 2 Weeks At Number 1					
2	NEW	1	1	BRIGHT EYES SADDLE CREEK 46* (15.98 CD)	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
HOT SHOT DEBUT					
3	3	2	4	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98)	Man With A Memory
4	7	6	33	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD)	The Places You Have Come To Fear The Most
5	4	7	17	12 STONES WIND-UP 13069 (9.98 CD)	12 Stones
6	19	33	13	SOMETHING CORPORATE DRIVE-THRU 112887/MCA (14.98 CD)	Leaving Through The Window
7	2	3	8	THE HAPPY BOYS ROBBINS 79538 (17.98 CD)	Trance Party (Volume Two)
8	13	10	11	AUDIOVENT ATLANTIC 83544/AG (11.98 CD)	Dirty Sexy Knights In Paris
GREATEST GAINER					
9	35	—	5	FINCH DRIVE-THRU 860991/MCA (12.98 CD)	What Is It To Burn
10	5	—	4	SASHA KINETIC 54725 (16.98 CD)	airdrawndagger
11	11	5	4	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98)	Crash The Party
12	8	1	3	DARIUS RUCKER HIDDEN BEACH 86492/EPIC (12.98 EQ/18.98)	Back To Then
13	31	8	4	HAYSTAK IN THE PAINT 8344/KOCH (12.98/17.98)	The Natural
14	18	20	1	THE FLATLANDERS NEW WEST 6040 (17.98 CD)	Now Again
15	10	9	9	EDNITA NAZARIO SONY DISCS 84956 (16.98 EQ CD)	Acustico
16	16	19	1	JUANES SURCO 017502/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
17	6	—	1	MESHUGGAH NUCLEAR BLAST 8542 (15.98 CD)	Nothing
18	17	14	1	DJ ENCORE ULTRA 1123 (21.98 CD)	DJ Encore Presents: Ultra.Dance 02
19	14	—	1	THE RIDDLER TOMMY BOY 1556 (17.98 CD)	Dance Mix NYC — Vol. 2
20	9	4	4	BANDA EL RECODO FONOVISA 86228 (9.98/13.98)	No Me Se Rajar
21	26	35	1	FLOGGING MOLLY SIDE ONE DUMMYY 71230* (13.98 CD)	Drunken Lullabies
22	—	—	1	GRITS GOTEE 72871 (16.98 CD)	The Art Of Translation
23	44	—	1	O.A.R. EVERFINE 41123 (19.98 CD)	Any Time Now
24	21	18	22	CHAYANNE SONY DISCS 84667 (10.98 EQ/16.98)	Grandes Exitos

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	20	13	5	THE STARTING LINE DRIVE-THRU 06063/MCA (12.98 CD)	Say It Like You Mean It
26	12	—	2	CAGE EASTERN CONFERENCE 102* (16.98 CD)	Movies For The Blind
27	39	38	14	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD)	Start Static
28	36	22	7	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3018 (10.98/16.98)	Send A Revival
29	25	17	12	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud
30	43	50	3	THE USED REPRISE 48287/WARNER BROS. (11.98 CD)	The Used
31	27	34	36	THURSDAY VICTORY 145* (15.98 CD)	Full Collapse
32	23	31	10	JENNIFER PENA UNIVISION 1310053/UG (9.98/13.98)	Libre
33	32	27	13	PILLAR FLICKER 82606 (16.98 CD)	Fireproof
34	40	39	7	NORMAN BROWN WARNER BROS. 47995 (18.98 CD)	Just Chillin'
35	49	37	8	DORINDA CLARK-COLE GOSPO CENTRIC 70033/ZO/MBA (11.98/17.98)	Dorinda Clark-Cole
36	47	44	15	GOOD CHARLOTTE DAYLIGHT 85845/EPIC (11.98 EQ/17.98)	Good Charlotte
37	48	40	50	NICOLE C. MULLEN WORD 86127/WARNER BROS. (11.98/17.98)	Talk About It
38	29	15	3	LINDA THOMPSON ROUNDER 613182 (17.98 CD)	Fashionably Late
39	37	24	8	HOWIE DAY DAZE 86708/EPIC (11.98 EQ CD)	Australia
40	NEW	1	1	JERRY RIVERA ARIOLA 94577/BMG LATIN (10.98/15.98)	Vuela Muy Alto
41	NEW	1	1	NORMAN HUTCHINS JDI 1263 (12.98/16.98)	Nobody But You
42	33	26	3	LOS ACOSTA DISA 727028/UG (8.98/13.98)	Historia Musical: 30 Pegaditas
43	NEW	1	1	MUSHROOMHEAD UNIVERSAL 016430/UMRG (16.98 CD)	XX
44	28	29	36	FLAW REPUBLIC/UNIVERSAL 014891/UMRG (18.98 CD)	Through The Eyes
45	45	36	4	KHM NUMBER 8 6604 (18.98 CD)	Game
46	NEW	1	1	BRAD REDLINE 7008 (17.98 CD)	Welcome To Discovery Park
47	NEW	1	1	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98)	Praise Is What I Do
48	38	25	13	THALIA EMI LATIN 39573 (10.98/17.98)	Thalia
49	30	23	7	SOLUNA DREAMWORKS 450235/INTERSCOPE (14.98 CD)	For All Time
50	NEW	1	1	RELIENT K GOTEE 72842 (12.98 CD)	The Anatomy Of The Tongue In Cheek

AUGUST 31
2002

Billboard TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	1	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side
NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1					
2	1	1	17	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses
GREATEST GAINER					
3	15	33	19	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTIONS 5234/MADACY (10.98/10.98)	Elvis: The Very Best Of Love
4	2	2	4	MACK 10 PRESENTS DA HOOD HOQ-BANGIN 9936/03 (18.98 CD)	Mack 10 Presents Da Hood
5	3	3	46	DEFAULT TVT 2310 (11.98 CD) [M]	The Fallout
6	4	4	9	VARIOUS ARTISTS SIDE ONE DUMMYY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation
7	5	6	6	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns
8	11	16	13	VARIOUS ARTISTS VP 1679* (9.98/16.98)	Reggae Gold 2002
9	NEW	1	1	8BALL DRAPER 1112 (17.98 CD)	Lay It Down
10	6	7	8	VARIOUS ARTISTS EPITAPH 86646 (5.98 CD)	Punk -O- Rama 7
11	NEW	1	1	BRIGHT EYES SADDLE CREEK 46* (15.98 CD) [M]	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
12	12	12	30	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most
13	7	5	4	PUBLIC ENEMY SLAM JAMZ/IN THE PAINT 8388/KOCH (12.98/17.98)	Revolverlution
14	8	10	8	LOS TEMERARIOS FONOVISA 0529 (10.98/16.98)	Una Lagrima No Basta
15	18	14	4	SOLOMON BURKE FAT POSSUM/ANTI- 80358/EPITAPH (17.98 CD)	Don't Give Up On Me
16	9	8	6	ONYX OTHER PEOPLES MONEY/IN THE PAINT 8268*/KOCH (12.98/17.98)	Baccdafucup: Part II
17	32	13	4	HAYSTAK IN THE PAINT 8344/KOCH (12.98/17.98) [M]	The Natural
18	17	15	21	YING YANG TWINS COLLAPSE/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins
19	21	21	13	THE FLATLANDERS NEW WEST 6040 (17.98 CD) [M]	Now Again
20	30	23	10	DAZ DILLINGER OCF/FREE 006/D PG (17.98 CD)	This Is The Life I Lead
21	10	—	1	MESHUGGAH NUCLEAR BLAST 8542 (15.98 CD) [M]	Nothing
22	20	20	8	DJ ENCORE ULTRA 1123 (21.98 CD) [M]	DJ Encore Presents: Ultra.Dance 02
23	19	—	1	THE RIDDLER TOMMY BOY 1556 (17.98 CD) [M]	Dance Mix NYC — Vol. 2
24	13	9	3	BANDA EL RECODO FONOVISA 86228 (9.98/13.98) [M]	No Me Se Rajar

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	16	11	8	JUICY J NORTH-NORTH 3601 (10.98/17.98)	Chronicles Of The Juice Man: Underground Album
26	27	36	15	FLOGGING MOLLY SIDE ONE DUMMYY 71230* (13.98 CD) [M]	Drunken Lullabies
27	43	47	18	O.A.R. EVERFINE 41123 (19.98 CD) [M]	Any Time Now
28	26	—	7	LOUIE DEVITO DEE VEE 0003/MUSICRAMA (13.98 CD)	Louie DeVito's [trance sessions]
29	14	—	2	CAGE EASTERN CONFERENCE 102* (16.98 CD) [M]	Movies For The Blind
30	40	39	18	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]	Start Static
31	38	28	12	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3018 (10.98/16.98) [M]	Send A Revival
32	36	27	5	COO COO CAL BLACK MAFIA 1360/INFINITE (10.98/18.98)	Still Walkin
33	28	35	33	THURSDAY VICTORY 145* (15.98 CD) [M]	Full Collapse
34	34	24	15	NAUGHTY BY NATURE TVT 2340* (11.98/17.98)	Icons
35	29	19	30	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World
36	41	26	8	VARIOUS ARTISTS SUB CITY 662/HOPELESS (3.98 CD)	Hopelessly Devoted To You Vol. 4
37	35	30	17	LOUIE DEVITO DEE VEE 0002/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory
38	22	17	4	C-BO WEST COAST MAFIA 2002 (17.98 CD)	West Coast Mafia
39	39	22	3	BIG DADDY WEAVE FERVENT 30024/SPIRIT-LED (18.98 CD)	One And Only
40	50	45	10	NORMAN HUTCHINS JDI 1263 (12.98/16.98) [M]	Nobody But You
41	31	18	4	THE CRYSTAL METHOD 3AM 1125/ULTRA (17.98 CD)	Community Service
42	45	37	4	KHM NUMBER 8 6604 (18.98 CD) [M]	Game
43	NEW	1	1	BRAD REDLINE 7008 (17.98 CD) [M]	Welcome To Discovery Park
44	49	43	16	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98) [M]	Praise Is What I Do
45	42	32	22	JIMMY BUFFETT MAILBOAT 2005 (10.98/18.98)	Far Side Of The World
46	37	40	12	NATURE CASINO 80047/SEQUENCE (18.98 CD)	Wild Gremlinz
47	24	38	15	VARIOUS ARTISTS SIDE ONE DUMMYY 71232 (6.98 CD)	Atticus: ...Dragging The Lake.
48	44	48	3	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MUSIC MATTERS 9021 (12.98/19.98)	The Very Best Of The Irish Tenors
49	23	—	3	TIM JANIS TIM JANIS ENSEMBLE 1105 (16.98 CD) [M]	A Thousand Summers
50	33	25	6	SOUNDTRACK COMEDY CENTRAL 30001 (12.98 CD)	Crank Yankers — The Best Uncensored Crank Calls: Volume 1

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 (Dol). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 31 2002 Billboard® TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
			Sales data and internet sales reports compiled by Nielsen SoundScan			
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL			Title
			NUMBER 1			1 Week At Number 1
1	NEW		JAMES TAYLOR	COLUMBIA 63584/CRG	October Road	4
2	1	3	BRUCE SPRINGSTEEN	COLUMBIA 86600*/CRG	The Rising	3
3	NEW		NICKEL CREEK	SUGAR HILL 3941	This Side	18
4	3	25	NORAH JONES	BLU NOTE 32088/CAPITOL [M]	Come Away With Me	13
5	2	5	DAVE MATTHEWS BAND	RCA 68117	Busted Stuff	11
6	6	14	JOSH GROBAN	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	23
7	NEW		LEE WILLIAMS AND THE SPIRITUAL QC'S	MAJESTIC 7004	Love Will Go All The Way	-
8	NEW		BRIGHT EYES	SADDLE CREEK 46* [M]	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground	161
9	7	4	TOBY KEITH	DREAMWORKS (NASHVILLE) 450254/INTERSCOPE	Unleashed	7
10	5	6	COUNTING CROWS	GEFFEN 493356/INTERSCOPE	Hard Candy	40
11	9	3	BETH ORTON	HEAVENLY 39918/ASTRALWERKS	Daybreaker	92
12	8	6	RED HOT CHILI PEPPERS	WARNER BROS. 48140*	By The Way	16
13	4	8	NELLY	FD REEL 017747*/UNIVERSAL	Nellyville	1
14	12	24	JOHN MAYER	AWARE/COLUMBIA 85293*/CRG [M]	Room For Squares	21
15	16	15	SOUNDTRACK	LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	30
16	NEW		ORIGINAL BROADWAY CAST RECORDING	SONY CLASSICAL 87708	Hairspray	131
17	NEW		KAY HANLEY	ROUNDER 431028	Cherry Marmalade	-
18	15	12	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE	The Eminem Show	2
19	17	17	SHERYL CROW	A&M 493260/INTERSCOPE	C'mon, C'mon	27
20	17	17	JACK JOHNSON	ENJOY/UNIVERSAL 860994/UMRG [M]	Brushfire Fairytales	37
21	13	2	JIM BRICKMAN	WINDHAM HILL 11647/RCA	Love Songs & Lullabies	88
22	RE-ENTRY		NICKEL CREEK	SUGAR HILL 3905 [M]	Nickel Creek	-
23	20	10	AVRIL LAVIGNE	ARISTA 14740	Let Go	5
24	RE-ENTRY		EVA CASSIDY	BLIX STREET 10045	Songbird	-
25	22	3	CHICAGO	RHINO 76170	The Very Best Of Chicago: Only The Beginning	75

Top Internet Album Sales reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 31 2002 Billboard® TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			Sales data compiled by Nielsen SoundScan	
			TITLE	
			NUMBER 1	
			2 Weeks At Number 1	
1	1	2	XXX	UNIVERSAL 156259/UMRG
2	2	17	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
3	3	10	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
4	5	22	A WALK TO REMEMBER	EPIC 86311
5	4	5	AUSTIN POWERS IN GOLDMEMBER	MAVERICK 48310/WARNER BROS.
6	6	16	SPIDER-MAN ▲	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
7	7	15	I AM SAM ●	V2 27119
8	8	7	LIKE MIKE	SO SO DEF/COLUMBIA 86676*/CRG
9	NEW		LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY
10	9	6	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
11	10	6	MOULIN ROUGE ▲²	INTERSCOPE 493035
12	11	10	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
13	13	6	COYOTE UGLY ▲³	CURB 78703
14	14	11	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
15	NEW		BLUE CRUSH	VIRGIN 13172
16	12	4	DISNEY'S THE COUNTRY BEARS	WALT DISNEY 860774
17	16	14	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
18	15	5	STUART LITTLE 2	EPIC 86719
19	NEW		ROCK STAR	POSTHUMAN/PRIORITY 50238/CAPITOL
20	18	3	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
21	20	5	THE FAST AND THE FURIOUS ▲	MURDER INC./DEF JAM 548832*/IDJMG
22	24	3	SAVE THE LAST DANCE ▲²	HOLLYWOOD 162288
23	17	16	THE OSBOURNE FAMILY ALBUM	EPIC 86670
24	22	6	THE SCORPION KING ●	UNIVERSAL 017155/UMRG
25	19	11	RESIDENT EVIL	ROADRUNNER 618450/IDJMG

AUGUST 31 2002 Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
			NUMBER 1		
			6 Weeks At Number 1		
1	1	292	DEF LEPPARD ▲³	MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
2	4	11	EMINEM ▲⁵	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
			GREATEST GAINER		
3	12	12	JAMES TAYLOR ◆¹¹	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
4	2	2	BOB MARLEY AND THE WAILERS ◆¹⁰	TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend
5	11	5	BOB SEGER & THE SILVER BULLET BAND ▲⁵	CAPITOL 30334 (10.98/15.98)	Greatest Hits
6	15	18	DIXIE CHICKS ◆¹¹	MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces
7	RE-ENTRY		EVA CASSIDY ●	BLIX STREET 10045 (11.98/16.98)	Songbird
8	8	9	DIXIE CHICKS ◆¹⁰	MONUMENT 68678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
9	10	8	DISTURBED ▲²	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
10	5	4	CAROLE KING ◆¹⁰	EPIC 65450 (7.98 EQ/11.98)	Tapestry
11	9	10	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
12	7	7	CREED ◆¹⁰	WIND-UP 13053* (11.98/18.98)	Human Clay
13	22	25	PINK FLOYD ◆¹⁵	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
14	3	20	NICKEL CREEK ●	SUGAR HILL 3909 (16.98 CD) [M]	Nickel Creek
15	6	3	BRUCE SPRINGSTEEN ▲⁴	COLUMBIA 67060*/CRG (10.98 EQ/17.98)	Greatest Hits
16	28	26	THE BEACH BOYS	CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
17	25	31	TOM PETTY AND THE HEARTBREAKERS ▲⁹	MCA 110813 (12.98/18.98)	Greatest Hits
18	14	15	CELINE DION ▲⁵	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
19	24	38	EMINEM ▲⁴	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
20	13	6	SOUNDTRACK ▲³	CURB 78703 (11.98/17.98)	Coyote Ugly
21	30	33	ABBA ▲⁶	POLYDOR/UNIVERSAL 51700*/UMRG (12.98/18.98)	Gold - Greatest Hits
22	45	—	EAGLES ▲⁷	GEFFEN 424725*/INTERSCOPE (12.98/18.98)	Hell Freezes Over
23	RE-ENTRY		LYNYRD SKYNYRD	MCA 112229 (12.98/18.98)	All Time Greatest Hits
24	NEW		TOBY KEITH ▲	MERCURY (NASHVILLE) 55862 (11.98/17.98)	Greatest Hits Volume One
25	16	13	KID ROCK ◆¹⁰	TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [M]	Devil Without A Cause
26	18	16	SUBLIME ▲⁵	GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
27	19	21	ENYA ▲²	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
28	46	—	POISON ▲	CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
29	20	17	METALLICA ◆¹²	ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
30	27	19	SYSTEM OF A DOWN ▲	AMERICAN/COLUMBIA 88924/CRG (7.98 EQ/11.98) [M]	System Of A Down
31	17	14	AC/DC ▲¹⁹	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
32	23	24	QUEEN ▲	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
33	47	49	LEE ANN WOMACK ▲³	MCA NASHVILLE 17099 (11.98/17.98)	I Hope You Dance
34	32	40	INCUBUS ▲²	IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
35	21	23	CREED ▲⁵	WIND-UP 13049 (11.98/18.98) [M]	My Own Prison
36	43	44	ELTON JOHN ◆¹⁵	ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	Greatest Hits
37	31	30	SHANIA TWAIN ◆¹⁹	MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
38	26	22	NELLY ▲⁸	FD REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar
39	33	32	PHIL COLLINS ▲²	FACE VALUE/ATLANTIC 83138/AG (10.98/17.98)	...Hits
40	RE-ENTRY		GARY ALLAN ▲	MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark
41	29	28	MILES DAVIS ▲³	LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue
42	RE-ENTRY		JOHN MELLENCAMP ▲³	MERCURY 536738/IDJMG (11.98/17.98)	The Best That I Could Do 1978-1988
43	40	35	CREEDENCE CLEARWATER REVIVAL ▲⁴	FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
44	39	41	LYNYRD SKYNYRD ●	MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
45	36	36	MADONNA ◆¹⁰	SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
46	34	27	RED HOT CHILI PEPPERS ▲⁴	WARNER BROS. 47385* (10.98/17.98)	Californication
47	41	37	AEROSMITH ◆¹⁰	COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
48	37	29	JIMMY BUFFETT ▲⁵	MCA 325633* (12.98/18.98)	Songs You Know By Heart
49	RE-ENTRY		BON JOVI ▲⁴	MERCURY 526013/IDJMG (10.98/17.98)	Cross Road
50	RE-ENTRY		STEVE MILLER BAND ▲⁸	CAPITOL 46101 (7.98/11.98)	Greatest Hits 1974-78

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes:

—ALBUMS—

The Billboard 200 (B200)

Bluegrass (BG)

Blues (BL)

Classical (CL)

Classical Crossover (CX)

Contemporary Christian (CC)

Country (CA)

Country Catalog (CCA)

Electronic (EA)

Gospel (GA)

Heatseekers (HS)

Independent (IND)

Internet (INT)

Jazz (JZ)

Contemporary Jazz (CJ)

Latin Albums (LA)

Latin: Latin Pop (LPA)

Latin: Regional Mexican (RMA)

Latin: Tropical/Salsa (TSA)

New Age (NA)

Pop Catalog (PCA)

R&B/Hip-Hop (RBA)

R&B/Hip-Hop Catalog (RBC)

Reggae (RE)

World Music (WM)

—SINGLES—

Hot 100 (H100)

Hot 100 Airplay (HA)

Hot 100 Singles Sales (HSS)

Adult Contemporary (AC)

Adult Top 40 (A40)

Country (CS)

Dance/Club Play (DC)

Dance/Sales (DS)

Hot Latin Tracks (LT)

Latin: Latin Pop (LPS)

Latin: Regional Mexican (RMS)

Latin: Tropical/Salsa (TSS)

R&B Hip-Hop (RBH)

R&B Hip-Hop Airplay (RA)

R&B Hip-Hop Singles Sales (RS)

Rap Tracks (RP)

Mainstream Rock (RO)

Modern Rock (MO)

Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

12 Stones: B200 168; CC 11; HS 5
 2Pac: RBC 3, 4, 6, 11
 311: B200 150; A40 27; MO 13
 3-2 Get Funky: TSS 38
 3LW: H100 75; HA 74; HSS 68; RA 59, 64; RBH 55, 66; RS 31, 71
 4th Avenue Jones: RBH 92
 8ball: B200 142; IND 9; RBA 30; RBH 87

—A—

Aaliyah: B200 152; RBA 44; H100 56; HA 53; RA 15; RBH 16
 Abba: PCA 21
 Above The Law: HSS 9; RBH 58; RS 2
 AC/DC: PCA 31
 Los Acosta: HS 42; LA 9; RMA 5
 Bryan Adams: AC 6
 John Adams: CL 5
 Yolanda Adams: B200 190; CC 13; GA 5; RBA 60; RBH 84
 Trace Adkins: CA 33
 Aerosmith: B200 42; PCA 47; HSS 40
 Pepe Aguilar: LPS 39
 Alberto Y Roberto: LT 45; RMS 22
 Gerald Albright: CJ 8
 Azam Ali: NA 11
 Gary Allan: B200 136; CA 13; CCA 9; PCA 40; CS 13; H100 73; HA 68
 Bernard Allison: BL 5
 Karrin Allyson: JZ 2
 Herb Alpert: CJ 23
 Aly-Uz: DC 50
 Amber: DC 44; DS 4; HSS 33
 Amerie: B200 22; RBA 6; DS 5; H100 23; HA 22; HSS 35; RA 11; RBH 10, 99; RS 18
 AMG: RBH 98
 Anastacia: B200 108
 Jade Anderson: HSS 60
 Andy Andy: TSS 29
 Los Angeles Azules: LA 38
 Marc Anthony: B200 84; LA 24; TSA 2; AC 8, 24; DC 27; DS 6; H100 94; HSS 37; LT 19; TSS 2
 Aracely Arambula: LA 67; LT 41; RMS 18
 Louis Armstrong: JZ 23
 Ashanti: B200 17; RBA 15; H100 8, 10, 34, 48; HA 7, 9, 34, 47; RA 8, 9, 17, 32, 66; RBH 8, 9, 17, 34, 70; RP 5; RS 42; T40 17, 19, 28
 ATB: DS 22
 Rodney Atkins: CS 54
 Audiovent: B200 182; HS 8; MO 24; RO 19
 Autechre: DS 14
 Avant: B200 94; RBA 33; RA 57; RBH 57
 Ramon Ayala Y Sus Bravos Del Norte: LA 48, 64; LT 25; RMS 8
 Steve Azar: CA 73; CS 42
 AZ: RBA 79; RBH 95

—B—

B2K: B200 106, 180; RBA 42, 61; HSS 34; RS 48
 Erykah Badu: RA 41; RBH 39; RS 39
 Baha Men: WM 5
 Anita Baker: B200 184; RBA 56
 Marcia Ball: BL 9
 Charli Baltimore: H100 8; HA 7; RA 9; RBH 9; RP 5; T40 17
 Banda El Limon: RMS 37
 Banda El Recodo: H200; IND 24; LA 5; RMA 3; LT 14; RMS 3
 Banda Tierra Blanca: LT 28; RMS 9
 Buju Banton: RE 13
 Basement Jaxx: DC 26
 BBMak: A40 25; H100 62; HA 73; HSS 30; T40 32
 The Beach Boys: PCA 16
 Beanie Sigel: HSS 70; RBH 80; RS 49
 The Beatles: B200 102
 Daniel Bedingfield: DC 47; H100 20; HA 19; T40 12
 Beenie Man: H100 33; HA 32; RA 36; RBH 35; RP 17; T40 25
 Joshua Bell: CL 6
 Tony Bennett: B200 193; JZ 8
 Beyonce: DC 17
 Big Boy: H100 72; HA 69; RA 28; RBH 28; RP 16; RS 41
 Big Daddy Weave: CC 29; IND 39
 Big Pokey: RBA 68
 Big Tymers: B200 39; RBA 22; H100 26, 95; HA 23; HSS 45, 61; RA 23, 48; RBH 20, 44; RP 10, 25; RS 21, 34; T40 27
 Mary J. Blige: B200 76, 128; EA 2; RBA 36, 82; RBC 10, 12; DC 38
 Blindside: RO 36
 Andrea Bocelli: B200 158; CL 2; CX 1, 14
 Michael Bolton: AC 18
 Joe Bonamassa: BL 2
 Bon Jovi: PCA 49
 Bond: CX 15
 Bone Thugs-N-Harmony: RBC 9; RA 64; RBH 66
 Bono: A40 30
 Boo: H100 95; HSS 45; RA 48; RBH 44; RP 25; RS 21
 Chris Botti: CJ 15
 Bounty Killer: RE 10, 14
 Box Car Racer: B200 98; MO 39
 Boyz II Men: B200 38; RBA 11; RA 51; RBH 54; RS 75
 Brad: HS 46; IND 43
 Brad Mehldau: JZ 3
 Michelle Branch: B200 54; A40 15, 22; H100 46, 69; HA 44, 75; T40 33
 Brandy: B200 117; RBA 59; DS 16; H100 91; RA 46; RBH 48; RS 60
 Branford Marsalis Quartet: JZ 4
 Breaking Benjamin: RO 25
 Michael Brecker: JZ 7
 B Rich: RBH 97; RS 36
 Jim Brickman: B200 88; INT 21; NA 1, 5; AC 22
 Dee Dee Bridgewater: JZ 11
 Bright Eyes: B200 161; HS 2; IND 11; INT 8
 Sarah Brightman: CX 5, 7, 13
 The Bright Star Male Chorus: GA 35
 Brooks & Dunn: B200 181; CA 21; CCA 11
 Garth Brooks: CA 37; CS 21
 Jocelyn Brown: DC 7
 Norman Brown: CJ 3; HS 34; RBA 83
 Keon Bryce: RS 67
 Joe Budden: RA 72; RBH 76
 Jimmy Buffett: IND 45; PCA 48
 Jim Bukis: LA 69
 Bun B: RBH 87
 Solomon Burke: IND 15
 Busta Rhymes: HSS 59; RBH 81; RS 32
 Jonathan Butler: CJ 13
 Tracy Byrd: CA 26; CS 5; H100 37; HA 36

—C—

C3.O: HSS 50; RS 25
 Cabas: TSS 28
 Caddillac Tah A.K.A. Tah Murdah: RA 66; RBH 70
 Cage: HS 26; IND 29
 Chris Cagle: CA 34; HS 29; CS 37
 Maria Callas: CL 10
 The Calling: A40 8; AC 21; H100 38; HA 40; HSS 28
 Cam'ron: B200 52; RBA 19; H100 32, 50; HA 31, 50; HSS 63; RA 19, 25; RBH 19, 25; RP 11, 14; RS 38, 52; T40 38
 Los Canelos De Durango: LT 42; RMS 19
 The Canton Spirituals: GA 16
 Capleton: RE 12
 Cardenales De Nuevo Leon: LA 55; LT 29; RMS 10
 Vanessa Carlton: B200 31; A40 4; AC 2; H100 17, 59; HA 16, 60; T40 16, 23
 Kurt Carr & The Kurt Carr Singers: CC 35; GA 14
 Jose Carreras: CL 1
 Deana Carter: CA 54
 Enrico Caruso: CL 7
 Brandon Casey: H100 88; HSS 5; RA 52; RBH 40; RS 4
 Brian Casey: H100 88; HSS 5; RA 52; RBH 40; RS 4
 Johnny Cash: CCA 14
 Butch Cassidy: RBH 78; RS 46
 Cassius: DC 7
 Eva Cassidy: INT 24; PCA 7
 The Cathedral: CC 20
 C-Bo: IND 38; RBA 89
 Cee-Lo: RBA 58; H100 72; HA 69; RA 28; RBH 28; RP 16; RS 41
 Celeda: DC 3
 The Celtic Tenors: CX 9
 Kasey Chambers: RO 70

Manu Chao: WM 15
 Steven Curtis Chapman: CC 24
 Craig Chaquico: CJ 24
 Ray Charles: HSS 12; RBH 72; RS 3
 Chayanne: HS 24; LA 6; LPA 3; LPS 6, 36; LT 5; TSS 8
 Cher: AC 30; DC 1; DS 3, 7; HSS 11, 49
 Kenny Chesney: B200 25, 121; CA 3, 9; CS 1; H100 22; HA 21
 Mark Chesnutt: CA 55; CS 12; H100 63; HA 61
 Chevelle: MO 23; RO 21
 Chicago: B200 75; INT 25
 The Chieftains: WM 9
 Chuck-N-Blood: HSS 17; RS 14
 Charlotte Church: CX 4
 Ciph Sounds: RBA 70
 Cirrus: DC 10
 Dorinda Clark-Cole: CC 26; GA 8; HS 35
 Karen Clark-Sheard: B200 148; CC 9; GA 4; RBA 43
 Terri Clark: CS 51
 Clipse: H100 45; HA 48; HSS 15, 22; RA 16, 53; RBH 14, 45; RP 12; RS 7, 9
 Tammy Cochran: CS 29
 Kellie Coffey: CA 24; CS 39
 Coldplay: A40 31; MO 20
 Nat King Cole: JZ 21
 Phil Collins: PCA 39
 The Color Red: RO 37
 John Coltrane: JZ 9, 22
 Commissioned: GA 28
 Common: RA 41; RBH 39; RS 39
 Conjunto Chaney: TSS 17
 Conjunto Primavera: LA 20; RMA 14; LT 16; RMS 4
 Conjure One: DC 35
 Harry Connick, Jr.: JZ 13, 18
 Control: RMS 33
 Coo Coo Cal: IND 32; RBA 41; HSS 23; RBH 90; RS 10
 The Corrs: B200 167; A40 30
 Norty Cotto: DC 15
 Counting Crows: B200 40; INT 10
 El Coyote Y Su Banda Tierra Santa: LT 31; RMS 12
 Creed: B200 43; PCA 12, 35; A40 9; H100 18; HA 17; MO 21; RO 13; T40 13
 Creedence Clearwater Revival: PCA 43
 Elvis Crespo: LA 33; TSA 4; LT 38; TSS 14
 Cristian: LPS 16; LT 23
 Sheryl Crow: B200 27; INT 19; A40 3, 24; AC 10; H100 27; HA 25; T40 21
 Celia Cruz: LA 72; TSA 8
 The Crystal Method: EA 13; IND 41
 Cuisillos De Arturo Macias: LT 36; RMS 16

—D—

Da Hood: B200 85; IND 4; RBA 18
 The Charlie Daniels Band: CA 60; CCA 25
 Dark Monks: DC 22
 Dashboard Confessional: B200 163; HS 4; IND 12
 Craig David: B200 138; H100 84; T40 39
 Miles Davis: PCA 41
 Howie Day: HS 39
 Deep Forest: B200 73; WM 7
 Default: B200 111; IND 5; H100 49; HA 51; MO 16; RO 14; T40 30
 Def Leppard: B200 73; PCA 1; RO 26
 Dem Ghetto Playas: RS 58
 Kevin Denney: CA 69; CS 33
 John Denver: CCA 22
 Desert: DC 49
 Louie DeVito: EA 11, 12; IND 28, 37
 Dhany: DC 18
 Diamond Rio: CA 52; CS 9; H100 51; HA 49
 Dido: AC 15; DS 13
 Ricky Dillard: DC 12
 Daz Dillinger: IND 20; RBA 35
 Celine Dion: B200 32; PCA 18; AC 4, 9; HSS 54
 Dirty Vegas: B200 66; EA 1; A40 21; DS 10; H100 55; HA 59; HSS 66; T40 29; TSS 23
 Dishwalla: A40 28
 Disturbing The Peace: RS 67
 Disturbed: PCA 9; MO 12; RO 6
 Diverse: HSS 65
 Dixie Chicks: CCA 1, 2; PCA 6, 8; CS 2; H100 7; HA 29; HSS 1
 DJ Marc Aurel: DC 48
 DJ Encore: EA 8; HS 18; IND 22; DS 20
 DJ Quik: RBA 84; RBH 98
 DJ Sammy: B200 79; EA 3; DS 2; H100 13; HA 14; HSS 8; T40 5
 DJ Shadow: EA 14; DS 15
 Do: DS 2; H100 13; HA 14; HSS 8; T40 5
 Dominic: TSS 16
 Placido Domingo: CL 1
 Don Won: HSS 39; RS 22
 Do Or Die: B200 64; RBA 25
 Will Downing: CJ 4; RBA 91
 Down To The Bone: CJ 14
 Dr. Dre: RBC 8, 18
 Drowning Pool: B200 140
 DSD: B200 46; IND 2; RBA 28; H100 87; RA 58; RBH 60; RP 24
 Lucky Dube: RE 8
 Dudeney: RBA 88
 Duetto Voces Del Rancho: LT 49; RMS 24
 Jermaine Dupri: RA 60; RBH 62
 Rocio Durcal: LA 47; LPA 12
 Dwele: H100 89; HSS 48; RA 38; RBH 37; RP 21; RS 30

—E—

E-40: B200 104; RBA 29; RBH 87, 100
 EA: WM 14
 Eagles: PCA 22
 Earshot: MO 34; RO 18
 Eastern Michigan Gospel Choir: GA 32

Missy "Misdemeanor" Elliott: H100 83; RA 29; RBH 29
 El Shaber: RBH 95
 Emerson Drive: CA 39; CS 34
 Eminem: B200 2; INT 18; PCA 2, 19; RBA 4; RBC 1, 5; H100 9, 24; HA 8, 24; RA 24, 54, 61; RBH 26, 61, 64, 85; RP 9, 22; T40 6, 20
 The Emmanuels: GA 25
 Engelina: DS 20
 Kim English: DC 2
 Enya: B200 116; NA 2; PCA 27; HSS 73
 Esteban: NA 14
 Euge Groove: CJ 16
 Faith Evans: H100 83; RA 29, 51; RBH 29, 54; RS 75
 Sara Evans: B200 195; CA 23; CS 6; H100 42; HA 39
 Eve: H100 6; HA 6; RA 7; RBH 7; RP 6; T40 8
 Archie Eversole: RBA 49; RBH 83
 Evolution: DC 30
 Exhale: RS 53
 Eyes Cream: DC 28

—F—

Fabulous: H100 57; HA 55; RA 21, 60; RBH 23, 62, 100; RP 15
 Fat Joe: RS 47
 Michael Feinstein: JZ 14
 Vicente Fernandez: LA 23, 30; RMA 16, 20
 Fierce Ruling Diva: DC 5
 Jose Manuel Figueroa: LT 32; RMS 14
 Filter: B200 97; DC 21; DS 25; MO 14; RO 12
 Finch: B200 188; HS 9
 Five For Fighting: AC 5
 The Flaming Lips: B200 119
 The Flatlanders: CA 27; HS 14; IND 19
 Flaw: HS 44
 Floetry: RA 68; RBH 71
 Flogging Molly: HS 21; IND 26
 Nico Flores Y Su Banda Puro Mazatlan: LT 47; RMS 21
 Luis Fonsi: LPS 21; LT 39; TSS 39
 Robben Ford: BL 14
 Radney Foster: CS 55
 Fourplay: B200 173; CJ 2; RBA 65
 Foxy Brown: RBH 91
 Kirk Franklin: B200 115; CC 7; GA 3; RBA 45
 Freekey Zekey: H100 50; HA 50; RA 25; RBH 25; RP 14; RS 38
 Nnenna Freelon: JZ 20
 Russ Freeman: CJ 9
 Frou Frou: DC 31
 Fundisha: RA 60; RBH 62
 Nelly Furtado: RA 69; RBH 73

—G—

Gaither Vocal Band: B200 159; CC 8
 James Galway: CX 8
 Marvin Gaye: RBC 24
 Gloria Gaynor: DC 16; DS 12; HSS 75
 Ghostface Killah: H100 97; HSS 14; RA 74; RBH 53; RS 5
 Ginuwine: H100 5, 47; HA 4, 45; HSS 58; RA 5, 13; RBH 6, 15; RP 4; RS 29; T40 11
 Godsmack: RO 8
 Good Charlotte: HS 36
 Good Bad Ugly: HSS 44; RS 19
 Goo Goo Dolls: B200 147; A40 13, 19; T40 37
 Gorillaz: EA 15
 Gotti: H100 95; HSS 45; RA 48; RBH 44; RP 25; RS 21
 Govi: NA 10
 Amy Grant: B200 149; CC 10
 El Gran Combo De Puerto Rico: LA 70; TSA 7; TSS 21
 Al Green: RBC 25
 Lee Greenwood: HSS 71
 Pat Green: CA 50
 Andy Griggs: CA 35; CS 10; H100 68; HA 63
 Grits: CC 16; HS 22
 Josh Groban: B200 23; INT 6; AC 1
 Grupo Bryndis: LA 27, 39; RMA 17
 Grupo Exterminador: LA 46
 Grupo Montez De Durango: RMS 30

—H—

Deitrick Haddon: GA 18
 Haillie Jade: RA 61; RBH 64
 Daryl Hall John Oates: AC 3
 Anthony Hamilton: H100 74; HA 70; RA 33; RBH 32; RP 18; RS 74
 Erin Hamilton: DC 46
 Herbie Hancock: JZ 7
 Kay Hanley: INT 17
 Jayn Hanna: DC 30
 Roland Hanneman: NA 8
 Jennifer Hanson: CS 44
 The Happy Boys: B200 171; EA 5; HS 7
 Paul Hardcastle: CJ 19
 Roy Hargrove: JZ 17
 Corey Harris: BL 12
 J. Michael Harter: CS 47
 Dr. Charles G. Hayes & The Cosmopolitan Warriors: GA 26
 Hayseed Dixie: BG 12
 Haystack: HS 13; IND 17; RBA 40
 Eric Heatherly: CS 38
 Jennifer Love Hewitt: A40 37
 Elder Jimmy Hicks And The Voices Of Integrity: GA 24
 Los Hidalgo: LPS 29
 Faith Hill: CCA 18; CS 24; H100 70; HA 65
 The Hives: B200 109; H100 93; MO 6
 Billie Holiday: JZ 17
 Dave Hollister: RA 65; RBH 68

Steve Holy: CA 53
 Hoobastank: B200 82; H100 54; HA 56; MO 3; RO 10
 Whitney Houston: DC 42; H100 96; HSS 41; RBH 75; RS 44
 Rebecca Lynn Howard: CS 27
 Los Huracanes Del Norte: LA 15; RMA 10; LT 50; RMS 26
 Norman Hutchins: CC 30; GA 11; HS 41; IND 40

—I—

Ice Cube: RBH 78; RS 46
 Enrique Iglesias: B200 67; AC 7; LPS 1; LT 2; RMS 25; TSS 7
 Iio: DS 9; HSS 62
 Illicit Binznez: HSS 23; RBH 90; RS 10
 Incubus: B200 99; PCA 34; MO 5
 India.Arie: B200 135; RBA 77
 Infamous 2.0: H100 16; HA 15; HSS 29; RA 4; RBH 4; RP 7; RS 17
 Injected: RO 33
 Intocable: LA 28; RMA 18; LT 24, 35; RMS 6, 15
 Los Invasores De Nuevo Leon: LA 68
 Irv Gotti: H100 8; HA 7; RA 9; RBH 9; RP 5; T40 17
 Gregory Issacs: RE 15
 Isyss: HSS 27; RS 33

—J—

Alan Jackson: B200 65; CA 5, 71; CCA 17; CS 14, 20; H100 66; HA 62
 Janet Jackson: H100 33; HA 32; RA 36; RBH 35; RP 17; T40 25
 Jadakiss: HSS 27; RS 33
 Jagged Edge: H100 57; HA 55; RA 21; RBH 23; RP 15
 Jaheim: RBA 67; RA 30; RBH 33
 Bishop T.D. Jakes: GA 29
 Boney James: CJ 6
 Etta James: BL 3
 Etta James & The Roots Band: BL 1
 Tim Janis: CX 10; IND 49; NA 3
 Jars Of Clay: CC 34
 Ja Rule: B200 120; RBA 73; DC 38; H100 8; HA 7; RA 9; RBH 9; RP 5; T40 17
 Jay-Z: RBA 96; RBC 14; HSS 70; RBH 80, 82; RS 49
 Jazzanova: EA 25
 Jazze Pha: RS 65
 Wyclef Jean: B200 60; RBA 14; H100 28; HA 46; HSS 3; RA 14; RBH 11; RS 1
 Waylon Jennings: CA 43; CCA 21
 Jewel: A40 39
 Jim Crow: RS 65
 Jose Alfredo Jimenez: LA 52, 54
 Jimmy Eat World: B200 55; A40 2; H100 19, 78; HA 18; MO 2; T40 14
 Jodeci: RBC 22
 Joe: RA 42; RBH 47
 Elton John: PCA 36; AC 19
 Carolyn Dawn Johnson: CA 48; AC 26; CS 36
 Jack Johnson: B200 37; INT 20; A40 10; H100 80; MO 22
 Keith "Wonderboy" Johnson & The Spiritual Voices: GA 7; HS 28; IND 31
 Syleena Johnson: HSS 59; RBH 81; RS 32
 Brent Jones + T.P. Mobbs: GA 13; RBA 51
 Donell Jones: B200 89; RBA 26; H100 92; RA 31, 67; RBH 31, 69
 George Jones: CCA 15
 Norah Jones: B200 13; CJ 1; INT 4; A40 16; AC 20
 Sir Charles Jones: RBA 66, 74
 Richard Joo: CL 8
 Juanes: HS 16; LA 4; LPA 2; LPS 2; LT 4; TSS 5
 Cledus T. Judd: CA 58
 The Judds: CCA 13
 Juicy J: IND 25; RBA 62
 Jump5: B200 86; CC 3
 Juvenile: RBC 23
 JXL: A40 26; H100 61; HSS 2

—K—

Kage: HSS 74; RS 28
 Israel Kamakawiwo'ole: IND 35; WM 1
 Anthony Kearns: IND 48; WM 2
 Toby Keith: B200 7, 125; CA 1, 10; CCA 6, 20; INT 9; PCA 24; CS 7, 41; H100 43; HA 42
 R. Kelly: RBA 96; RBC 19; HSS 51; RA 47; RBH 50; RS 69
 Kemi: HSS 20; RBH 96; RS 12
 Alicia Keys: B200 124; RBA 78; H100 6; HA 6; RA 7; RBH 7; RP 6; T40 8
 Khia: B200 46; IND 2; RBA 28; H100 87; RA 58; RBH 60; RP 24
 KHM: HS 45; IND 42; RBA 57
 Angelique Kidjo: WM 6
 Kid Rock: B200 93; PCA 25
 Kidz Bop Kids: B200 187
 Karole King: PCA 10
 K.M.C.: DC 18
 Knoc-Turn'Al: RBA 55
 Koop: EA 17
 Korn: B200 34; MO 11; RO 7, 23
 Jane Krakowski: AC 22
 Diana Krall: B200 176; JZ 1
 Alison Krauss: B200 166; BG 4; CA 19; CCA 19
 Lenny Kravitz: B200 144
 Kreo: DC 29
 Chad Kroeger: A40 6; H100 15; HA 13; MO 25; RO 20; T40 9
 Kutless: CC 39
 Ben Kweller: MO 29

—L—

Lade Bac: RA 44; RBH 46
 Lady Saw: H100 64; HA 64; T40 31

Rachael Lampa: CC 38
Lamya: DC 34
Las Ketchup: LPS 28
Lasgo: DS 21
Avril Lavigne: B200 5; INT 23; A40 1; AC 29; H100 3; HA 3; LPS 31; T40 1; TSS 20
Donald Lawrence & The Tri-City Singers: GA 19
Shannon Lawson: CS 49
Tommy Lee: RO 28
Gerald Levert: RA 56; RBH 59
Yvonne John Lewis: DC 8
LaLey: LA 66; LPA 18
Salvitore Licitra: CL 3
Ottmar Liebert: NA 7
Lifehouse: MO 28; RO 34
Lil Bow Wow: RA 60; RBH 62
Lil' Fate: RS 67
Lil Jon & The East Side Boyz: RBH 87
Lil' Mo: H100 35; HA 33; HSS 69; RA 37; RBH 36; RP 13; RS 35; T40 26
Lil' Tykes: HSS 39; RS 22
Lil Wayne: B200 28; RBA 12; H100 82; HSS 52; RA 35; RBH 30; RP 19; RS 26
Aaron Lines: CS 45
Linkin Park: B200 8, 69; MO 37
Little Big Town: CS 50
German Lizarraga: LA 16; RMA 11; LT 20; RMS 5
LL Cool J: H100 81; HSS 19; RA 27; RBH 24; RP 20; RS 6
London Symphony Orchestra: CX 3
Lonestar: B200 174; CA 20; AC 14; CS 53; H100 99
Loom: H100 5, 75; HA 4, 74; HSS 58, 68; RA 5, 59; RBH 6, 55, 94; RP 4; RS 29, 31, 45; T40 11, 40
Angel Lopez: LA 58; LPA 15
Jennifer Lopez: B200 133; DC 4; DS 1; H100 21; HA 20; HSS 7; RS 15; T40 15
Patty Loveless: BG 7; CA 47
Lyle Lovett: CA 68
LovHer: DC 23; RBH 89
Ludacris: B200 61; RBA 38; H100 16; HA 15; HSS 29; RA 4; RBH 4; RP 7; RS 17, 67
Luniz: RBA 53
Lynyrd Skynyrd: PCA 23, 44
Lyric: RBH 94; RS 45

-M-

Yo-Yo Ma: CL 4, 11; CX 2
Timo Maas: DC 11
Mack 10: B200 85; IND 4; RBA 18, 90; RBH 78; RS 46
Mad Dreadz: HSS 17; RS 14
Mad Lion: HSS 43; RS 23
Madonna: PCA 45; DS 23
Mana: LPS 9; LT 9; TSS 9
Barry Manilow: B200 100
Manny Manuel: LA 50; TSA 5; LPS 23; LT 17; TSS 3
Mario: B200 24; RBA 10; H100 4; HA 5; HSS 38; RA 6, 62; RBH 5, 65; RS 13; T40 10
Biz Markie: RS 64
Bob Marley: PCA 4; RBC 2
Bob Marley And The Wailers: RE 4
Damian "Jr. Gong" Marley: RE 6
Angie Martinez: H100 35; HA 33; HSS 69; RA 37; RBH 36; RP 13; RS 35, 47; T40 26
Brad Martin: CA 49; CS 18
Rogelio Martinez: LA 22; RMA 15; LT 48; RMS 23
Mary Mary: B200 58; CC 1; GA 1; RBA 31; RBC 20; RA 55; RBH 56
Masque: CJ 10
Master P: RA 71; RBH 74
matchbox twenty: AC 12
Dave Matthews Band: B200 11, 169; INT 5; A40 7; H100 44; HA 43; MO 30; T40 24
Kathy Mattea: CA 51
Maxwell: RBA 86
John Mayer: B200 21; INT 14; A40 5, 32; AC 17; H100 14; HA 12; T40 7
Maysa: CJ 11
Martina McBride: B200 70; CA 6; CS 17
MC Chickabo: DC 11
Delbert McClinton: BL 4
Donnie McClurkin: CC 27; GA 9; RBA 100
The Del McCoury Band: BG 14
John McDermott: IND 48; WM 2
Reba McEntire: CA 57
Tim McGraw: B200 118, 143; CA 8, 15; CS 3; H100 30; HA 28
MDO: LPS 35
Marion Meadows: CJ 21
Medeski Martin And Wood: CJ 25
John Mellencamp: PCA 42
Roy D. Mercer: CA 44
MercyMe: B200 110; CC 6
Tift Merritt: CA 63
Meshuggah: HS 17; IND 21
Jo Dee Messina: CA 31; AC 11; CS 25
Metallica: PCA 29
Edgar Meyer: CL 12
Mia: DC 24
Luis Miguel: LPS 37
Steve Miller Band: PCA 50
Mim: DC 22
Kylie Minogue: B200 72; DC 39; H100 25; HA 26; LPS 33; T40 18; TSS 13
La Mission 3: LA 42; LPA 10
Mississippi Mass Choir: GA 33
Moby: B200 123; EA 4
Keb' Mo': BL 13
Monchy & Alexandra: LA 26; TSA 3; TSS 34
Jerzee Monet: B200 177; RBA 52; RBH 88
Jane Monheit: JZ 19
Monica: H100 79; RA 43; RBH 43; RS 40
Alejandro Montaner: LPS 11; LT 15; TSS 24
Ricardo Montaner: LA 53; LPA 13; LPS 3; LT 7; TSS 22

Pilar Montenegro: LA 25; LPA 7; WM 4; LPS 10; LT 8; RMS 13
John Michael Montgomery: CS 35
Montgomery Gentry: CA 42; CS 22
Coco Montoya: BL 8
Allison Moorer: CA 41
Jessie Morantes: El Original De La Sierra: LA 41
Alanis Morissette: A40 18
Mos Def: HSS 65
Lou Mosley: HSS 24; RS 16
Pete Moss: DC 13
Brandy Moss-Scott: HSS 16; RBH 86; RS 8
Mr. Ball: RA 75; RBH 79
Mr. Cheeks: HSS 26; RS 27
Mr. Choc: RBA 70
Ms. Jade: RA 69, 70; RBH 67, 73; RS 43
Nicole C. Mullen: CC 28; HS 37
Samantha Mumba: HSS 64
Mushroomhead: HS 43
Musiq: B200 77; RBA 27; H100 39; HA 37; RA 12, 26; RBH 13, 27
Must: RO 38
Mystikal: RBA 81; H100 16; HA 15; HSS 29; RA 4; RBH 4; RP 7; RS 17

-N-

Nappy Roots: B200 44; RBA 21; H100 74; HA 70; RA 33; RBH 32; RP 18; RS 74
Narcotic Thrust: DC 8
Nas: B200 186; RBA 93; RBC 21; DS 1; H100 21; HA 20; HSS 7; RBH 99; RS 15, 55; T40 15
Nate Dogg: RA 63; RBH 63; RS 63
Nature: IND 46; RBA 75
Natures Problem: RBA 80
Naughty By Nature: IND 34; RBA 85; RS 71
Nayer: DC 43
Ednita Nazario: HS 15; LA 3; LPA 1; LPS 17; LT 27; TSS 15
Nek: LPS 24; LT 43; TSS 32
Nelly: B200 1; INT 13; PCA 38; RBA 2; RBC 7; H100 1, 2; HA 1, 2; HSS 18, 25, 47; RA 1, 2; RBH 1, 2; RP 1, 2; RS 11, 61, 70; T40 2, 4
Willie Nelson: CA 32; CCA 10; CS 43
N*E*R*D*: B200 87; RBA 69; MO 40
Ann Nesby: DC 12
New Found Glory: B200 51; MO 7
New G: DC 12
Newsboys: CC 23
Next: RA 30; RBH 33
Joe Nichols: B200 162; CA 18; HS 3; CS 8; H100 41; HA 41; HSS 36
Nickelback: B200 68; A40 12, 38; MO 26; RO 5
Nickel Creek: B200 18; BG 1; CA 2; CCA 4; IND 1; INT 3, 22; PCA 14; CS 59
Nine Days: A40 33
Nivea: H100 88; HSS 5; RA 52; RBH 40; RS 4, 72
No Doubt: B200 50; A40 11; H100 53, 64; HA 58, 64; T40 22, 31
No Good: RS 57
N.O.R.E.: B200 57; RBA 23; H100 11; HA 10; HSS 31; RA 3; RBH 3; RP 3; RS 20; T40 36
Smokie Norful: GA 17
Willie Norwood: GA 20
No Secrets: B200 160; HS 1; HSS 13
The Notorious B.I.G.: RBC 13, 17; RS 59, 68
*N Sync: HSS 18; RS 61

-O-

Paul Oakenfold: EA 10; DC 25
O.A.R.: HS 23; IND 27
Eliades Ochoa: LA 73; TSA 9; WM 12
Yoko Ono: DC 32
Onyx: IND 16; RBA 48
Roy Orbison: CA 72; CCA 24
La Oreja De Van Gogh: LPS 34
Los Originales De San Juan: LA 14, 35, 40; RMA 9
Claudette Ortiz: H100 28; HA 46; HSS 3; RA 14; RBH 11; RS 1
Beth Orton: B200 92; INT 11
Kelly Osbourne: HSS 6
James Otto: CS 48
Our Lady Peace: B200 74; A40 20; H100 65; HA 66; MO 32; T40 34

-P-

Pete Dinklage: RBH 87
Joe Pace: GA 30
Brad Paisley: B200 137; CA 14; CS 40; H100 86
Suzanne Palmer: DC 9
Palomo: LA 59; LT 41; RMS 18
Papa Roach: B200 63; H100 85; MO 10; RO 4
Dolly Parton: B200 132; BG 3, 13; CA 12; IND 7
Pastor Troy: RA 70; RBH 67; RS 43
Sean Paul: H100 100; HSS 72; RA 40; RBH 41; RP 23; RS 50, 65
Laura Pausini: LA 74; LPA 19; LPS 24; LT 43; TSS 32
Luciano Pavarotti: CL 1, 9
P. Diddy: H100 5, 57, 75; HA 4, 55, 74; HSS 58, 68; RA 5, 21, 59; RBH 6, 23, 55; RP 4, 15; RS 29, 31; T40 11, 40
Jennifer Pena: HS 32; LA 7; RMA 4; LPS 8; LT 1; RMS 2; TSS 6
Itzhak Perlman: CL 15
Perpetuous Dreamer: DC 33
Pesado: LT 37; RMS 17
Michael Peterson: CS 46
Tom Petty And The Heartbreakers: PCA 17
Mike Phillips: CJ 20
Pillar: CC 21; HS 33
Pink: B200 15; A40 23, 34; DS 11, 24; H100 12; HA 11; HSS 67; T40 3
Pink Floyd: PCA 13
Alexandre Pires: LA 32; LPA 8; LPS 7, 13; LT 11; TSS 26
Robert Plant: RO 39

Play: B200 80; HSS 21
Plus One: CC 32
P.O.D.: B200 83; CC 2; MO 36; RO 31
El Poder Del Norte: LA 57, 61; LT 30; RMS 11
Poison: PCA 28
Donato Poveda: LPS 12; LT 18; TSS 10
Julio Preciado Y Su Banda Perla Del Pacifico: RMS 39
Prefuse 73: HSS 65
Elvis Presley: B200 81; CA 25; IND 3; A40 26; H100 61; HSS 2, 32
Prodigy: DS 17; HSS 56
Project Pat: B200 26; RBA 9
Proyecto Uno: TSA 13
Psycho Radio: DC 20
Public Enemy: B200 164; IND 13; RBA 32
Puddle Of Mudd: B200 59; A40 14; H100 40, 90; HA 38; MO 18, 19; RO 3, 11
Puerto Rican Power: TSS 19
Bobby Pulido: RMS 34
Puretone: DC 45

-Q-

Queen: PCA 32
Domingo Quinones: TSA 20; TSS 18
A.B. Quintanilla Y Los Kumbia Kings: LA 21; LPA 6; LPS 38; RMS 40

-R-

Bonnie Raitt: B200 156; AC 23
Rakim: H100 52; HA 52; RA 22; RBH 22; RS 62
Rampage: HSS 59; RBH 81; RS 32
The Rance Allen Group: GA 39
Kenny Rankin: JZ 12
Rascal Flatts: CCA 3; PCA 11; CS 26
Rayvon: RE 2
Los Razos de Sacramento Y Reynaldo: LA 40, 44; RMS 32
Red Hot Chili Peppers: B200 16; INT 12; PCA 46; H100 36; HA 35; MO 1, 35; RO 1
Los Rehenes: LA 71
Relient K: CC 31; HS 50
Rell: RBH 82
Res: DS 19
Riddlin' Kids: B200 122
The Riddler: EA 9; HS 19; IND 23
Los Rieleros Del Norte: LA 37, 65; RMS 28
LeAnn Rimes: CA 45; AC 25; HSS 46
Jerry Rivera: HS 40; LA 8; TSA 1; LPS 5; LT 3; TSS 1
Lupillo Rivera: LT 44; RMS 20, 31
RL: RBA 34; RA 49; RBH 51
Woody Rock: GA 38
Daniel Rodriguez: CX 6
Raulin Rodriguez: TSA 12
Kenny Rogers: CA 64
Rosabel: DC 14
Gavin Rossdale: MO 27; RO 35
Kelly Rowland: H100 1; HA 1; RA 1; RBH 1; RP 1; T40 2
Paulina Rubio: B200 165; DC 6; LPS 18; LT 21; TSS 35, 40
Darius Rucker: HS 12
Ruff Endz: RBA 98; H100 77; HA 72; RA 20; RBH 21
Tammy Ruggieri: H100 5; HA 4; HSS 58; RA 5; RBH 6; RP 4; RS 29; T40 11
Rush: RO 40

-S-

Raphael Saadiq: RBA 64
Sacario: H100 35; HA 33; HSS 69; RA 37; RBH 36; RP 13; RS 35, 47; T40 26
Sade: DS 18
Joe Sample: CJ 5
Gilberto Santa Rosa: TSA 18; LPS 26; LT 13; TSS 4
Juelz Santana: H100 32, 50; HA 31, 50; HSS 63; RA 19, 25; RBH 19, 25; RP 11, 14; RS 38, 52; T40 38
Alejandro Sanz: LA 60; LPA 16; LPS 27; TSS 36
Marvin Sapp: CC 37; GA 15
Yoskar Sarante: TSA 10
Sasha: B200 198; EA 7; HS 10
Scarface: B200 10; RBA 1; HSS 70; RA 50; RBH 52, 80; RS 49, 67
Jill Scott: DC 36
Josey Scott: A40 6; H100 15; HA 13; MO 25; RO 20; T40 9
Peggy Scott-Adams: BL 10
Joan Sebastian: LA 45, 49
Secret Garden: NA 6
Seether: MO 31; RO 29
Bob Seger & The Silver Bullet Band: PCA 5
Shaggy: RE 5
Shakira: B200 45; LPS 15; T40 35
Sham: HSS 59; RBH 81; RS 32
Remy Shand: B200 175; RBA 76
Shawna: RS 67
SheDaisy: B200 146; CA 17; CS 31
Duncan Sheik: A40 29
Shekinah Glory Ministry: GA 12; HS 47; IND 44
Blake Shelton: B200 145; CA 16; CS 15
The Silk Road Ensemble: CX 2
Sin Bandera: LA 17; LPA 5; LPS 4, 19; LT 6, 34; RMS 29; TSS 30
Sinch: RO 30
Daryle Singletary: CS 56
Sixwire: CS 30
Fatboy Slim: EA 22
Slum Village: B200 20; RBA 5; H100 89; HSS 48; RA 38; RBH 37; RP 21; RS 30
Smilez & Southstar: HS 11; RBA 39; HSS 42; RBH 93; RS 37
Anthony Smith: CS 28
Michael W. Smith: B200 105; CC 5
Pastor Keith Smith: GA 21
Will Smith: B200 189

Sneaker Pimps: DC 19
Socios Del Ritmo: RMS 35
Marco Antonio Solis: LA 43, 45; LPA 11; LPS 14; LT 22
Soluna: HS 49; H100 98; HSS 4
Something Corporate: B200 170; HS 6
Spacemonkeyz: EA 15
Sparta: B200 71
Bubba Sparxxx: RBH 83
Britney Spears: B200 91
Splender: A40 36
Spliff Star: HSS 59; RBH 81; RS 32
Bruce Springsteen: B200 3; INT 2; PCA 15; A40 17; AC 27; H100 67; HSS 10; RO 24
Staind: B200 153; MO 33; RO 15
Ralph Stanley: BG 8; CA 59
Brenda K. Starr: TSA 15; TSS 27
The Starting Line: HS 25
Tommy Shane Steiner: CA 66
Rebecca St. James: CC 25
Angie Stone: RBA 71
Stone Sour: RO 32
George Strait: CA 28, 38; CCA 16; CS 19, 52
Stretch Princess: A40 35
Strik gine: RS 56
The Strokes: B200 114; HSS 57
Styles: B200 35; RBA 13; H100 29; HA 27; RA 10; RBH 12; RP 8
Sublime: PCA 26
Sugarcult: HS 27; IND 30
Supa Nat: HSS 55; RS 24
Supreme Beings Of Leisure: DC 37
Keith Sweat: B200 14; RBA 7; RBC 16; RA 44; RBH 46
System Of A Down: B200 41; PCA 30; H100 58; HA 54; MO 4; RO 2

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Tabla Beat Science: WM 13
Tank: RA 39; RBH 42
Tateeze: H100 95; HSS 45; RA 48; RBH 44; RP 25; RS 21
T.A.T.U.: DC 40
Corey Taylor: RO 32
James Taylor: B200 4; INT 1; PCA 3; AC 16
Kiri Te Kanawa: CL 13
Los Temerarios: IND 14; LA 1, 19; RMA 1, 13; LPS 20; LT 10; RMS 7
Tempest: HSS 74; RS 28
Tempo: LT 38; TSS 14
Tenacious D: B200 194
Terra Deva: DC 13
John Tesh: CC 18; NA 4
Texas Boys: RBA 63
Thalia: HS 48; LA 10; LPA 4; LPS 22, 32; LT 33, 46
Theory Of A Deadman: RO 22
Chris Thile: BG 15
Third Day: B200 200; CC 14
Linda Thompson: HS 38
Cyndi Thomson: CA 56
Trinity: HS 31; IND 33
Los Tigritillos: RMS 27
Timbaland: RA 69; RBH 73
Aaron Tippin: CS 57
tobyMac: CC 36
Tonex: GA 27
Tool: RO 17
Diego Torres: LPS 40; TSS 33
Total: HSS 43; RS 23
Toya: H100 50; HA 50; RA 25; RBH 25; RP 14; RS 38
Trick Daddy: B200 12; RBA 3; H100 72; HA 69; RA 28; RBH 28; RP 16; RS 41
Trick Pony: CA 29; CS 58
Trina: RS 66
Trin-i-tee 57: B200 95; CC 4; GA 2; RBA 20
Triny Y La Leyenda: RMS 36
Travis Tritt: B200 183; CA 22; CCA 23; CS 32
Lola Troy: RA 44; RBH 46
TRUSTcompany: B200 33; MO 9; RO 9
Truth Hurts: B200 112; RBA 37; H100 52; HA 52; RA 22, 45; RBH 22, 49; RS 62
Los Tucanes De Tijuana: LA 13, 51; RMA 8; LT 12; RMS 1
Tanya Tucker: CS 60
Shania Twain: CCA 8; PCA 37
Tweet: B200 155; RBA 46; H100 71; HA 67; RA 18; RBH 18; RS 54, 66
Ronan Tynan: IND 48; WM 2
Steve Tyrell: JZ 15

-U-

U2: B200 199
UB40: RE 3
Uncle Kracker: A40 40
Union Station: B200 166; BG 4; CA 19
Unwritten Law: MO 17
Keith Urban: CS 11; H100 60; HA 57
Urban Renewal Program: HSS 65
The Used: HS 30
Usher: B200 151; RBA 97; DS 8; HSS 53; RA 34, 73; RBH 38, 77; RS 51; T40 40
Luther Vandross: RBA 87
Sergio Vargas: TSS 31
Phil Vassar: B200 127; CA 11; CS 16; H100 76; HA 71
Jimmie Vaughan: BL 15
Stevie Ray Vaughan And Double Trouble: BL 7
Vico C: LPA 20; LT 40; TSS 11
Alicia Villarreal: LA 31; RMS 38
Fernando Villalona: TSS 37
Rhonda Vincent: BG 11
The Vines: B200 29; MO 8; RO 27
David Visan: WM 11
Vita: H100 8; HA 7; RA 9; RBH 9; RP 5; T40 17
Vivanativa: LPS 30; TSS 25

-V-

Carlos Vives: LA 62; TSA 6; LPS 25; LT 26; TSS 12

-W-

The Wailers: PCA 4; RBC 2
Tamara Walker: AC 28
Andre Ward: CJ 17; RBA 95
Russell Watson: CX 11
WC: RA 63; RBH 63, 78; RS 46, 63
Weebee: RA 71; RBH 74
Weezer: B200 101; MO 15
Barry White: RBC 15
Peter White: CJ 18
The White Stripes: B200 107; MO 38
The Who: B200 172
Wide Life: DC 41
Wilco: B200 179
Doug Williams: GA 22
Hank Williams Jr.: CA 75; CCA 12
Hank Williams: CA 36
John Williams: CX 3
John Williams: CL 11
Lee Williams And The Spiritual QCs: GA 34; INT 7
Melvin Williams: GA 22
Michelle Williams: CC 15; GA 6; RBA 54
Cassandra Wilson: JZ 6, 10
Tim Wilson: CA 62
BeBe Winans: GA 40
CeCe Winans: GA 31
Mario Winans: H100 5; HA 4; HSS 58; RA 5; RBH 6; RP 4; RS 29; T40 11
The Winans: GA 36
Wolverine: HSS 17; RS 14
Lee Ann Womack: CCA 7; PCA 33; AC 13; CS 23
Darryl Worley: B200 90; CA 7; CS 4; H100 31; HA 30
Danny Wright: NA 12

-Y-

Yanni: NA 9
Yanou: DS 2; H100 13; HA 14; HSS 8; T40 5
Yasmeen: H100 97; HSS 14; RA 74; RBH 53; RS 5
Ying Yang Twins: IND 18; RBA 92; RA 75; RBH 79
Young Chris: RS 73

-Z-

Charlie Zaa: LA 63; LPA 17
Zero 7: EA 18
Zoegirl: CC 33
Rob Zombie: B200 191; RO 16

-SOUNDTRACKS-

Amelie: WM 3
Austin Powers In Goldmember: B200 62; RBA 94; STX 5
A Beautiful Mind: CX 12
Black Hawk Down: WM 8
Blue Crush: B200 197; STX 15
El Clon: LA 36; LPA 9
Coyote Ugly: CCA 5; PCA 20; STX 13
Crank Yankers — The Best Uncensored Crank Calls: Volume 1: IND 50
Disney's Lilo & Stitch: B200 47; STX 3
Disney's The Country Bears: STX 16
Down From The Mountain: BG 5; CA 40
The Fast And The Furious: STX 21
The Fast And The Furious: More Fast And Furious: STX 20
Finding Forrester: JZ 16
Hairspray: B200 131; INT 16
I Am Sam: B200 103; STX 7
Like Mike: B200 113; RBA 47; STX 8
Lizzie McGuire: B200 126; STX 9
The Lord Of The Rings: The Fellowship Of The Ring: B200 139; STX 12
Mamma Mia!: B200 178
Monsoon Wedding: WM 10
Moulin Rouge: B200 134; STX 11
O Brother, Where Art Thou?: B200 30; BG 2; CA 4; INT 15; STX 2
The Osbourne Family Album: STX 23
Resident Evil: STX 25
Rock Star: STX 19
Save The Last Dance: STX 22
Scooby-Doo: B200 196; STX 14
The Scorpion King: STX 24
Shrek: B200 129; STX 10
Songcatcher: BG 10; CA 67
Spider-Man: B200 96; STX 6
Spirit: Stallion Of The Cimarron: STX 17
Stuart Little 2: STX 18
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 23
A Walk To Remember: B200 56; STX 4
XXX: B200 9; RBA 16; STX 1

-VARIOUS ARTISTS-
on The Billboard 200

Irv Gotti Presents The Inc: 36
Monsta Jamz: 53
Now 10: 6
Now 9: 78
Off The Hook: 154
P. Diddy & Bad Boy Records Present... We Invented The Remix: 48
Punk -O- Rama 7: 157
Reggae Gold 2002: 141
Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1: 19
Songs 4 Worship — Shout To The Lord: 185
This Is Ultimate Dancel: 192
Totally Hits 2002: 49
Vans Warped Tour 2002 Compilation: 130

AUGUST 31 2002 **Billboard** MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
			Airplay monitored by Nielsen Broadcast Data Systems		
			TITLE IMPRINT/PROMOTION LABEL Artist		
1	1	10	BY THE WAY	WARNER BROS.	Red Hot Chili Peppers
2	2	2	SWEETNESS	DREAMWORKS	Jimmy Eat World
3	3	19	RUNNING AWAY	ISLAND/JMG	Hoobastank
4	4	16	AERIALS	AMERICAN/COLUMBIA	System Of A Down
5	5	18	WARNING	IMMORTAL/EPIC	Incubus
6	6	18	HATE TO SAY I TOLD YOU SO	EPITAPH/SIRE/REPRISE	The Hives
7	8	11	MY FRIENDS OVER YOU	DRIVE-THRU/MCA	New Found Glory
8	9	10	GET FREE	CAPITOL	The Vines
9	10	10	DOWNFALL	GEFFEN/INTERSCOPE	TRUSTcompany
10	7	15	SHE LOVES ME NOT	DREAMWORKS	Papa Roach
11	12	9	THOUGHTLESS	IMMORTAL/EPIC	Korn
12	18	3	PRAYER	REPRISE	Disturbed
13	13	8	AMBER	VOLCANO/JIVE	311
14	11	8	WHERE DO WE GO FROM HERE	REPRISE	Filter
15	16	8	KEEP FISHIN'	GEFFEN/INTERSCOPE	Weezer
16	14	9	DENY	TVT	Default
17	17	8	UP ALL NIGHT	INTERSCOPE	Unwritten Law
18	23	8	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
19	15	10	DRIFT & DIE	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
20	19	9	IN MY PLACE	CAPITOL	Coldplay
21	21	10	ONE LAST BREATH	WIND-UP	Creed
22	22	10	FLAKE	ENJOY/UNIVERSAL	Jack Johnson
23	25	6	THE RED	EPIC	Chevelle
24	20	10	THE ENERGY	ATLANTIC	Audiovent
25	24	18	HERO	COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
26	26	8	NEVER AGAIN	ROADRUNNER/IDJMG	Nickelback
27	34	3	ADRENALINE	UNIVERSAL	Gavin Rossdale
28	31	4	SPIN	DREAMWORKS	Lifeshouse
29	30	4	WASTED & READY	ATLANTIC	Ben Kweller
30	33	4	WHERE ARE YOU GOING	RCA	Dave Matthews Band
31	35	4	FINE AGAIN	WIND-UP	Seether
32	27	10	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace
33	32	10	EPIPHANY	FILIP/ELKTRAE/EG	Staind
34	29	10	GET AWAY	WARNER BROS.	Earshot
35	39	4	ZEPHYR SONG	WARNER BROS.	Red Hot Chili Peppers
36	36	10	SATELLITE	ATLANTIC	P.O.D.
37	36	4	PTS.OF.ATHRTY (POINTS OF AUTHORITY)	WARNER BROS.	Linkin Park
38	38	4	DEAD LEAVES AND THE DIRTY GROUND	THIRD MAN/VZ	The White Stripes
39	28	10	I FEEL SO	MCA	Box Car Racer
40	40	5	ROCK STAR	VIRGIN	N'E'R'D*

AUGUST 31 2002 **Billboard** MAINSTREAM ROCK TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
			Airplay monitored by Nielsen Broadcast Data Systems		
			TITLE IMPRINT/PROMOTION LABEL Artist		
1	1	4	BY THE WAY	WARNER BROS.	Red Hot Chili Peppers
2	3	2	AERIALS	AMERICAN/COLUMBIA	System Of A Down
3	2	20	DRIFT & DIE	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
4	4	16	SHE LOVES ME NOT	DREAMWORKS	Papa Roach
5	5	7	NEVER AGAIN	ROADRUNNER/IDJMG	Nickelback
6	7	10	PRAYER	REPRISE	Disturbed
7	8	10	THOUGHTLESS	IMMORTAL/EPIC	Korn
8	6	17	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
9	9	14	DOWNFALL	GEFFEN/INTERSCOPE	TRUSTcompany
10	11	18	RUNNING AWAY	ISLAND/IDJMG	Hoobastank
11	20	8	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
12	12	8	WHERE DO WE GO FROM HERE	REPRISE	Filter
13	14	11	ONE LAST BREATH	WIND-UP	Creed
14	13	11	DENY	TVT	Default
15	16	7	FOR YOU	FILIP/ELKTRAE/EG	Staind
16	19	8	DEMON SPEEDING	GEFFEN/INTERSCOPE	Rob Zombie
17	18	8	PARABOLA	TOOL DISSECTIONAL/VOLCANO	Tool
18	10	18	GET AWAY	WARNER BROS.	Earshot
19	15	18	THE ENERGY	ATLANTIC	Audiovent
20	17	10	HERO	COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
21	21	10	THE RED	EPIC	Chevelle
22	24	8	NOTHING COULD COME BETWEEN US	ROADRUNNER/IDJMG	Theory Of A Deadman
23	22	10	HERE TO STAY	IMMORTAL/EPIC	Korn
24	25	10	THE RISING	COLUMBIA	Bruce Springsteen
25	26	8	POLYAMOROUS	HOLLYWOOD	Breaking Benjamin
26	29	8	NOW	ISLAND/IDJMG	Def Leppard
27	28	10	GET FREE	CAPITOL	The Vines
28	23	10	HOLD ME DOWN	MCA	Tommy Lee
29	30	8	FINE AGAIN	WIND-UP	Seether
30	27	10	SOMETHING MORE	ROADRUNNER/IDJMG	Sinch
31	32	10	SATELLITE	ATLANTIC	P.O.D.
32	31	10	BOTH	ROADRUNNER/IDJMG	Stone Sour Featuring Corey Taylor
33	32	10	BULLET (WHAT DID YOU SELL YOUR SOUL FOR?)	ISLAND/IDJMG	Injected
34	36	10	SPIN	DREAMWORKS	Lifeshouse
35	35	10	ADRENALINE	UNIVERSAL	Gavin Rossdale
36	38	10	PITIFUL	ELEKTRAE/EG	Blindside
37	37	10	SORE THROAT	DIRTY MARTINI/RCA	The Color Red
38	39	10	FREECHILD	WIND-UP	Must
39	33	10	DARKNESS, DARKNESS	UNIVERSAL	Robert Plant
40	31	10	SECRET TOUCH	ANTHEMATLANTIC	Rush

AUGUST 31 2002 **Billboard** TOP 40 TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
			Airplay monitored by Nielsen Broadcast Data Systems		
			TITLE IMPRINT/PROMOTION LABEL Artist		
1	1	6	BY THE WAY	WARNER BROS.	Red Hot Chili Peppers
2	2	10	COMPLICATED	ARISTA	Avril Lavigne
3	3	10	DILEMMA	NELLY FEATURING KELLY ROWLAND	Disturbed
4	4	10	JUST LIKE A PILL	FNK	ARISTA
5	5	10	HOT IN HERRE	NELLY	FO REEL/UNIVERSAL
6	6	10	HEAVEN	DJ SAMMY & YANOU FEATURING DO ROBBINS	Creed
7	7	10	CLEANIN' OUT MY CLOSET	EMINEM	WEB/AFTERMATH/INTERSCOPE
8	8	10	NO SUCH THING	JOHN MAYER	AWARE/COLUMBIA
9	9	10	GANGSTA LOVIN'	FIVE FEATURING ALICIA KEYS	RUFF RYDERS/INTERSCOPE
10	10	10	HERO	CHAD KROEGER FEATURING JOSEY SCOTT	COLUMBIA/ROADRUNNER/IDJMG
11	11	10	JUST A FRIEND 2002	MARIO J	
12	12	10	I NEED A GIRL (PART TWO)	P. DIDDY & GINUWINE	BAD BOY/ARISTA
13	13	10	GOTTA GET THRU THIS	DANIEL BEDINGFIELD	ISLAND/IDJMG
14	14	10	ONE LAST BREATH	CREED	WIND-UP
15	15	10	THE MIDDLE	JIMMY EAT WORLD	DREAMWORKS
16	16	10	I'M GONNA BE ALRIGHT	JENNIFER LOPEZ FEATURING NAS	EPIC
17	17	10	A THOUSAND MILES	VANESSA CARLTON	A&M/INTERSCOPE
18	18	10	DOWN 4 U	IRV GOTTI PRESENTS THE INC.	MURDER INC./DEF JAM/IDJMG
19	19	10	LOVE AT FIRST SIGHT	KYLIE MINOGUE	CAPITOL
20	20	10	HAPPY	ASHANTI	MURDER INC./A&M/IDJMG
21	21	10	WITHOUT ME	EMINEM	WEB/AFTERMATH/INTERSCOPE
22	22	10	SOAK UP THE SUN	SHERYL CROW	A&M/INTERSCOPE
23	23	10	HELLA GOOD	NO DOUBT	INTERSCOPE
24	24	10	ORDINARY DAY	VANESSA CARLTON	A&M/INTERSCOPE
25	25	10	WHERE ARE YOU GOING	DAVE MATTHEWS BAND	RCA
26	26	10	FEEL IT BOY	BEENIE MAN FEATURING JANET VP	VIRGIN
27	27	10	IF I COULD GO!	ANGIE MARTINEZ FEATURING UL' MO & SACARIO	ELEKTRAE/EG
28	28	10	STILL FLY	BIG TYMERS	CASH MONEY/UNIVERSAL
29	29	10	FOOLISH	ASHANTI	MURDER INC./A&M/IDJMG
30	30	10	DAYS GO BY	DIRTY VEGAS	CREDENCE/CAPITOL
31	31	10	WASTING MY TIME	DEFAULT	TVT
32	32	10	UNDERNEATH IT ALL	NO DOUBT FEATURING LADY SAW	INTERSCOPE
33	33	10	OUT OF MY HEART (INTO YOUR HEAD)	BBM&K	HOLLYWOOD
34	34	10	GOODBYE TO YOU	MICHELLE BRANCH	MAVERICK/WARNER BROS.
35	35	10	SOMEWHERE OUT THERE	OUR LADY PEACE	COLUMBIA
36	36	10	OBJECTION (TANGO)	SHAKIRA	EPIC
37	37	10	NOTHIN' N.O.R.E.	DEF JAM/IDJMG	
38	38	10	BIG MACHINE	GOD GOO DOLLS	WARNER BROS.
39	39	10	OH BOY	CAM'RON FEATURING JUELZ SANTANA	RCA A FELLA/DEF JAM/IDJMG
40	40	10	WALKING AWAY	CRAIG DAVID	WILDSTAR/ATLANTIC
			I NEED A GIRL (PART ONE)	P. DIDDY FEATURING USHER & LOON	BAD BOY/ARISTA

AUGUST 31 2002 **Billboard** ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
			Airplay monitored by Nielsen Broadcast Data Systems		
			TITLE IMPRINT/PROMOTION LABEL Artist		
1	1	2	TO WHERE YOU ARE	143/REPRISE	Josh Groban
2	2	10	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
3	3	10	DO IT FOR LOVE	ARISTA/RCA/BMG HERITAGE	Daryl Hall John Oates
4	4	10	A NEW DAY HAS COME	EPIC	Celine Dion
5	5	10	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
6	6	10	HERE I AM	A&M/INTERSCOPE	Bryan Adams
7	7	10	HERO	INTERSCOPE	Enrique Iglesias
8	8	10	I NEED YOU	COLUMBIA	Marc Anthony
9	9	10	I'M ALIVE	EPIC	Celine Dion
10	10	10	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
11	11	10	BRING ON THE RAIN	CURB	Jo Dee Messina
12	12	10	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
13	13	10	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
14	14	10	I'M ALREADY THERE	BMG	Lonestar
15	15	10	THANK YOU	ARISTA	Dido
16	16	10	ON THE 4TH OF JULY	COLUMBIA	James Taylor
17	17	10	NO SUCH THING	AWARE/COLUMBIA	John Mayer
18	18	10	ONLY A WOMAN LIKE YOU	JIVE	Michael Bolton
19	19	10	ORIGINAL SIN	ROCKET/UNIVERSAL	Elton John
20	20	10	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
21	21	10	WHEREVER YOU WILL GO	RCA	The Calling
22	22	10	YOU	WINDHAM HILL/RCA	Jim Brickman Featuring Jane Krakowski
23	23	10	SILVER LINING	CAPITOL	Bonnie Raitt
24	24	10	I'VE GOT YOU	COLUMBIA	Marc Anthony
25	25	10	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
26	26	10	SO COMPLICATED	ARISTA NASHVILLE	Carolyn Dawn Johnson
27	27	10	THE RISING	COLUMBIA	Bruce Springsteen
28	28	10	ANGEL EYES	CURB	Tamara Walker
29	29	10	COMPLICATED	ARISTA	Avril Lavigne
30	30	10	A DIFFERENT KIND OF LOVE SONG	WARNER BROS.	Cher

AUGUST 31 2002 **Billboard** ADULT TOP 40 TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
			Airplay monitored by Nielsen Broadcast Data Systems		
			TITLE IMPRINT/PROMOTION LABEL Artist		
1	1	5	COMPLICATED	ARISTA	Avril Lavigne
2	2	10	THE MIDDLE	DREAMWORKS	Jimmy Eat World
3	3	10	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
4	4	10	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
5	5	10	NO SUCH THING	AWARE/COLUMBIA	John Mayer
6	6	10	HERO	COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
7	7	10	WHERE ARE YOU GOING	RCA	Dave Matthews Band
8	8	10	WHEREVER YOU WILL GO	RCA	The Calling
9	9	10	ONE LAST BREATH	WIND-UP	Creed
10	10	10	FLAKE	ENJOY/UNIVERSAL	Jack Johnson
11	11	10	HELLA GOOD	INTERSCOPE	No Doubt
12	12	10	HOW YOU REMIND ME	ROADRUNNER/IDJMG	Nickelback
13	13	10	BIG MACHINE	WARNER BROS.	God Goo Dolls
14	14	10	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
15	15	10	ALL YOU WANTED	MAVERICK/WARNER BROS.	Michelle Branch
16	16	10	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
17	17	10	THE RISING	COLUMBIA	Bruce Springsteen
18	18	10	PRECIOUS ILLUSIONS	MAVERICK/REPRISE	Alanis Morissette
19	19	10	HERE IS GONE	WARNER BROS.	God Goo Dolls
20	20	10	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace
21	21	10	DAYS GO BY	CREDENCE/CAPITOL	Dirty Vegas
22	22	10	GOODBYE TO YOU	MAVERICK/WARNER BROS.	Michelle Branch
23	23	10	DON'T LET ME GET ME	ARISTA	Pink
24	24	10	STEVE MCQUEEN	A&M/INTERSCOPE	Sheryl Crow
25	25	10	OUT OF MY HEART (INTO YOUR HEAD)	HOLLYWOOD	BBM&K
26	26	10	A LITTLE LESS CONVERSATION	RCA	Elvis Presley vs JXL
27	27	10	AMBER	VOLCANO/JIVE	311
28	28	10	SOMEWHERE IN THE MIDDLE	IMMERGENT	Dishwalla
29	29	10	ON A HIGH	ATLANTIC	Duncan Sheik
30	30	10	WHEN THE STARS GO BLUE	143/LAVA/ATLANTIC	The Corrs Featuring Bono
31	31	10	IN MY PLACE	CAPITOL	Coldplay
3					

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AUGUST 31 2002 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	8	NUMBER 1 Dilemma NELLY FEAT. KELLY ROWLAND (FO/REEL/UNIVERSAL)	26	31	6	Love At First Sight KYLIE MINOGUE (CAPITOL)	51	48	34	Wasting My Time DEFAULT (TVT)
2	2	18	Hot In Herre NELLY (FO/REEL/UNIVERSAL)	27	29	7	Good Times STYLES (RUFF RYDERS/INTERSCOPE)	52	44	7	Addictive TRU\$H HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
3	3	14	Complicated AVRIL LAVIGNE (ARISTA)	28	30	9	Unbroken TIM MCGRAW (CURB)	53	64	7	I Care 4 U AALIYAH (BLACKGROUND)
4	4	14	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)	29	28	11	Long Time Gone DIXIE CHICKS (MONUMENT/EMN)	54	60	3	Aerals SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
5	5	14	Just A Friend 2002 MARIO (J)	30	34	12	I Miss My Friend DARRYL WORLEY (DREAMWORKS/NASHVILLE)	55	66	3	Trace It All FABIO DUS (EPIC)
6	6	14	Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	31	27	19	Oh Boy CAM RON (IROC-A-FELLA/DEF JAM/DJMG)	56	56	9	Running Away HOOBASTANK (ISLAND/IDJMG)
7	7	11	Down 4 U IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/DJMG)	32	36	5	Feel It Boy BEENIE MAN FEAT. JANET (VP/VIRGIN)	57	63	3	Somebody Like You KEITH JRBAN (CAPITOL/NASHVILLE)
8	12	12	Cleanin' Out My Closet EMINEM (WEB/AFTERMATH/INTERSCOPE)	33	38	4	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)	58	51	20	Hella Good NO DOUBT (INTERSCOPE)
9	8	14	Happy ASHANTI (MURDER INC./A&M/DJMG)	34	26	29	Foolish ASHANTI (MURDER INC./A&M/DJMG)	59	57	16	Days Go By DIRTY VEGAS (CREDENCE/CAPITOL)
10	9	13	Nothin' N.O.R.E. (DEF JAM/DJMG)	35	33	12	By The Way RED HOT CHILI PEPPERS (WARNER BROS.)	60	71	2	Ordinary Day VANESSA CARLTON (A&M/INTERSCOPE)
11	10	9	Just Like A Pill PINK (ARISTA)	36	41	9	Ten Rounds With Jose Cuervo TRACY BYRD (RCA/NASHVILLE)	61	62	4	She Was MARK CHESNUTT (COLUMBIA/NASHVILLE)
12	14	14	No Such Thing JOHN MAVER (A&M/COLUMBIA)	37	32	23	halfcrazy MUSIQ (DEF SOUL/DJMG)	62	70	2	Work In Progress ALAN JACKSON (ARISTA/NASHVILLE)
13	11	16	Hero CHAD KRUEGER FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNER/DJMG)	38	40	37	Blurry PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	63	54	10	Tonight I Wanna Be Your Man ANDY GRIGGS (RCA/NASHVILLE)
14	13	12	Heaven OJ SAMMY & YANQU FEAT. DO (ROBBINS)	39	43	7	I Keep Looking SARA EVANS (RCA/NASHVILLE)	64	—	1	Underneath It All NO DOUBT FEAT. LADY SAW (INTERSCOPE)
15	17	9	Move B***h LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	40	39	43	Wherever You Will Go THE CALLING (RCA)	65	—	1	Cry FAITH HILL (WARNER BROS./NASHVILLE/WRN/WARNER BROS.)
16	15	24	A Thousand Miles VANESSA CARLTON (A&M/INTERSCOPE)	41	47	7	The Impossible JOE NICHOLS (UNIVERSAL SOUTH)	66	75	2	Somewhere Out There OUR LADY PEACE (COLUMBIA)
17	18	13	One Last Breath CREED (WIND-UP)	42	35	13	Courtesy Of The Red, White And Blue (The Angry American) TOBY KEITH (DREAMWORKS/NASHVILLE)	67	55	14	Call Me TWEET (THE GOLD MINO/ELEKTRA/EEG)
18	16	25	The Middle JIMMY Eat World (DREAMWORKS)	43	53	12	Where Are You Going DAVE MATTHEWS BAND (RCA)	68	45	16	The One GARY ALBAN (MCA/NASHVILLE)
19	23	6	Gotta Get Thru This DANIEL BEDINGFIELD (ISLAND/IDJMG)	44	42	28	All You Wanted MICHELLE BRANCH (MAVERICK/WARNER BROS.)	69	67	2	In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
20	20	19	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)	45	52	5	Stingy GINUWINE (EPIC)	70	—	1	Po' Folks NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)
21	22	13	The Good Stuff KENNY CHESNEY (BNA)	46	49	8	Two Wrongs WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	71	73	2	American Child PHIL VAS'AR (ARISTA/NASHVILLE)
22	24	13	Why Don't We Fall In Love AMERIE (RISE/COLUMBIA)	47	50	6	Baby ASHANTI (MURDER INC./A&M/DJMG)	72	58	17	Someone To Love You RUFF EN'D (EPIC)
23	21	17	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	48	37	10	Grindin' CLIPSE (STAR TRACK/ARISTA)	73	—	1	Out Of My Heart (Into Your Head) BBM&K (HOLLYWOOD)
24	19	19	Without Me EMINEM (WEB/AFTERMATH/INTERSCOPE)	49	59	4	Beautiful Mess DIAMOND RIO (ARISTA/NASHVILLE)	74	—	1	I Do (Wanna Get Close To You) 3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)
25	25	14	Soak Up The Sun SHERYL CROW (A&M/INTERSCOPE)	50	—	1	Hey Ma CAM RON (IROC-A-FELLA/DEF JAM/DJMG)	75	—	1	Goodbye To You MICHELLE BRANCH (MAVERICK/WARNER BROS.)

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AUGUST 31 2002 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	NUMBER 1 Long Time Gone DIXIE CHICKS (MONUMENT/EMN)	26	19	34	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	51	41	17	Soldier's Heart R. KELLY (JIVE)
2	3	8	A Little Less Conversation ELVIS PRESLEY VS. JXL (RCA)	27	22	13	Day + Night ISYSS FEATURING JADAKISS (ARISTA)	52	44	9	Way Of Life LIL WAYNE (CASH MONEY/UNIVERSAL)
3	2	7	Two Wrongs WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	28	18	19	Wherever You Will Go THE CALLING (RCA)	53	46	19	U Don't Have To Call USHER (ARISTA)
4	4	3	For All Time SOLUNA (DREAMWORKS)	29	36	13	Move B***h LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	54	48	12	A New Day Has Come CELINE DION (EPIC)
5	5	6	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	30	34	3	Out Of My Heart (Into Your Head) BBM&K (HOLLYWOOD)	55	—	1	Kick'n Ass SUPA NAT (NOA HOLE/PYRAMID/ORPHEUS)
6	—	1	Papa Don't Preach KELLY OSBOURNE (EPIC)	31	24	15	Nothin' N.O.R.E. (DEF JAM/DJMG)	56	45	5	Baby's Got A Temper PRODIGY (XL/MUTE/MAVERICK/REPRISE)
7	8	14	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)	32	57	38	America The Beautiful ELVIS PRESLEY (RCA)	57	69	16	Hard To Explain THE STROKES (RCA)
8	6	17	Heaven OJ SAMMY & YANQU FEAT. DO (ROBBINS)	33	30	2	The Need To Be Naked AMBER (TUMMY BOY)	58	59	13	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)
9	9	14	Sex, Money, & Music ABOVE THE LAW (WESTWORLD)	34	28	14	Gots To Be B2K (EPIC)	59	—	1	Tonight I'm Gonna Let Go SYLEENA JOHNSON (JIVE)
10	7	17	The Rising BRUCE SPRINGSTEEN (COLUMBIA)	35	21	4	Why Don't We Fall In Love AMERIE (RISE/COLUMBIA)	60	64	15	Sugarhigh JADE ANDERSON (COLUMBIA)
11	—	1	A Different Kind Of Love Song CHER (WARNER BROS.)	36	31	13	The Impossible JOE NICHOLS (UNIVERSAL SOUTH)	61	47	17	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)
12	14	14	Mother RAY CHARLES (E-NATE/CROSS OVER)	37	37	2	I've Got You MARC ANTHONY (COLUMBIA)	62	49	14	Rapture ("Tastes So Sweet") IIO (UNIVERSAL)
13	10	14	That's What Girls Do NO SECRETS (JIVE)	38	32	12	Just A Friend 2002 MARIO (J)	63	66	20	Oh Boy CAM RON (IROC-A-FELLA/DEF JAM/DJMG)
14	15	14	Blue Jeans YASMEEN (MAGIC JOHNSON/MCA)	39	42	9	Who U Rollin Wit? LIL TYKES FEAT. DON WON (MAMA'S BOY)	64	58	25	Don't Need You To (Tell Me I'm Pretty) SAMANTHA LUMBA (WILD CARD/A&M/INTERSCOPE)
15	13	13	Grindin' CLIPSE (STAR TRACK/ARISTA)	40	33	34	I Don't Want To Miss A Thing AEROSMITH (COLUMBIA)	65	65	4	Wyllin Out URBAN RENEWAL PROGRAM (CHOCOLATE INDUSTRIES)
16	11	14	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)	41	35	58	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)	66	43	17	Days Go By DIRTY VEGAS (CREDENCE/CAPITOL)
17	17	17	My Dogs CHUCK N. BLOOD (FORALAH JAMZ)	42	29	13	Who Wants This? SMILEZ & SOUTHWEST (ARTISTDIRECT)	67	52	11	Don't Let Me Get Me PINK (ARISTA)
18	12	14	Girlfriend N SYNC FEAT. NELLY (JIVE)	43	—	1	Give It To Me MAD LION FEAT. TOTAL (KILLAH PRIDE/ORPHEUS)	68	61	7	I Do (Wanna Get Close To You) 3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)
19	—	1	Luv U Better LL COOL J (DEF JAM/DJMG)	44	—	1	Over The Years GOOD BAD UGLY (PAPER DOWN)	69	—	6	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)
20	20	14	Crawl To Me KEM! (MACK DAWG)	45	—	1	Oh Yeah! BIG TYMERS (CASH MONEY/UNIVERSAL)	70	56	16	Guess Who's Back SCARFACE (DEF JAM SOUTH/IDJMG)
21	16	14	Us Against The World PLAY (MUSIC WORLD/COLUMBIA)	46	38	104	Can't Fight The Moonlight LEANN RIMES (CURB)	71	—	42	God Bless The USA LEE GREENWOOD (CURB)
22	23	14	When The Last Time CLIPSE (STAR TRACK/ARISTA)	47	—	1	Hot In Herre (CD) NELLY (FO/REEL/UNIVERSAL)	72	—	1	Gimme The Light SEAN PAUL (BLACK SHADOWZ/HARD'N'PI)
23	26	14	Throw It Up ILLICIT BIZNEZ FEAT. CDD CDD CAL (FELDNIOUS)	48	40	6	Tainted SLUM VILLAGE FEAT. DWLE (BARAK/CAPITOL)	73	74	38	Only Time ENYA (REPRISE)
24	25	14	Slow Dance LOU MOSLEY (JENSTAR)	49	39	22	Song For The Lonely CHER (WARNER BROS.)	74	—	1	Big Big KAGE FEAT. TEMPEST (ROCVILOA/ORPHEUS)
25	27	14	Hot In Herre (Vinyl) NELLY (FO/REEL/UNIVERSAL)	50	51	8	Bigger Than Life C30 (MAMA'S BOY)	75	55	3	I Never Knew GLORIA GAYNOR (LOGIC)

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Labels Ponder Discounters' Impact

Continued from page 5

parison available covers 1995, when the mass merchants had 26.5% of the market.

While there are at least eight discount department store chains carrying music, the three that matter most to the music industry are Wal-Mart, Target, and Kmart.

Wal-Mart, based in Bentonville, Ark., is the largest player, with U.S. music sales believed to be in the range of \$1.4 billion, making it the second-largest music account behind the Best Buy/Musicland amalgamation. Wal-Mart has 2,800 discount and super-discount department stores in the U.S.—not counting its 500 Sam's Club stores and 1,200 international outlets—and its annual sales last year were an astounding \$217 billion. Rather than buying direct, Wal-Mart is racked by Amarillo, Texas-based Anderson Merchandisers, which services 1,800 stores, and the Troy, Mich.-based Handleman Co., which services 1,000 stores.

Billboard estimates Minneapolis-

WAL-MART STORES, INC.

based Target is the second-largest mass merchant, with music sales of about \$800 million. The chain buys directly from the majors and takes in about 1,000 discount stores, excluding its traditional department store divisions, which do not carry music. Last year the Target Corp. had total sales of about \$40 billion.

Kmart, also based in Troy, Mich., had music sales of about \$450 million last year and is racked completely by Handleman. In January, the chain (which had \$36 billion in sales) filed for Chapter 11 bankruptcy protection and announced that it would close 284 stores, leaving it with about 2,000 outlets.

MASS MIGRATION

Not everyone at the labels is worried about the ascension of the mass-merchant sector. Universal Music & Video Distribution president Jim Urie, for one, sees the shift leveling off.

"Market share has gone back and forth over the years," he says. "What will happen is that the other store stratas will change and become more than just music stores. They will adapt and survive at their current level, carrying a depth of entertainment product that makes them attractive stops for the consumers. The day of the consumer going to a destination to buy one product is forever gone."

But most agree with the head of sales of a West Coast-based major label, who laments, "The consumer is migrating from the independents and the chains to the mass merchant. It is unfortunate, but they

are definitely migrating."

This year alone, with album sales down 10.4%, the mass-merchant sector is the only one realizing an increase, with album sales up 1.4%. What's more, Handleman chairman Steve Strome predicts that the mass-merchant sector will gain at least a percentage point in music market share each year for the next five years.

This is significant for catalog sales, because the largest SKU count at a mass merchant would be about 8,000 titles, with most discount department stores carrying an average of about 4,000 titles—although the Target chain carries less than 1,500 SKUs in each of its outlets. In contrast, a typical mall music-specialty store may carry upward of 20,000 SKUs, while superstores carry more than 50,000 SKUs, accounting for most of the industry's catalog sales.

"Certainly, the shift has long-term ramifications for selling catalog and develop[ing] artists," one distribution executive laments. "Record labels can't live off mass merchants solely. We are going to have to find alternate methods of selling catalog and developing artists, the two lifebloods of the industry."

Most label and distribution execs admit they do not have a clue what those alternative methods will be, although outgoing EMI Music Distribution president Richard Cottrell suggests that "catalog marketing will be promotional rather than stocked in depth" in the future.

Others suggest that the Internet, which has established a nice beachhead for itself in moving catalog, will have to play an even greater role when catalog's presence at brick-and-mortar gets curtailed because of the continuing shift.

NO ROOM FOR BABY ACT

The prospect of breaking developing artists in a world dominated by mass merchants appears even more daunting for label executives. Today, baby artists typically get started at the independents and at the regional chains, with the larger music specialty chains coming on board early in the process. But with the exception of Target, the mass merchants will not even consider taking in a title until it looks like it is about to take off.

Target has started to distinguish itself by focusing on such artists selectively if the wholesale cost allows the discounter to price a title at \$8 or less. This is forcing the other mass merchants and rackjobbers to rethink how they treat developing artists. But Target cannot focus on more than 10 developing artists at any one time, and even if its competition embraces some kind of developing-artist strategy, it is unlikely they will be able to duplicate the effectiveness of independent stores and regional chains in working baby artists.

Beyond its effect on catalog and developing artists, one distribution executive observes that the market-share shift means that fewer dollars are coming into the music industry, since mass merchants sell albums for about \$4 less than music specialists and command discounts from the labels. The head of sales at one major label frets that low-ball pric-

ing in the mass-merchant sector could result in further margin pressure being pushed back to the labels.

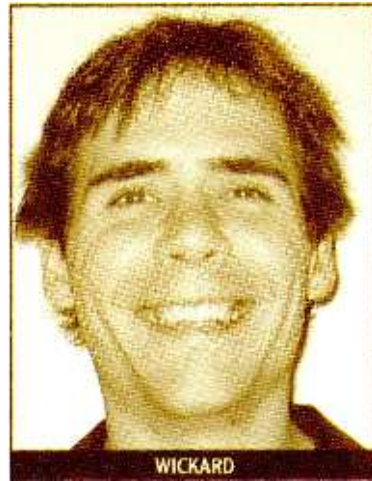
Further, a regional manager with one of the major distribution companies points out another, more sub-



tle problem, observing that since the mass merchants have unmanned departments, "there is no suggestive selling in these stores."

John Marmaduke, chairman of the 144-unit Hastings Entertainment in Amarillo, summarizes the impact of the shift by noting, "It's very clear: It will mean few breakouts, less regionalism, and less handselling."

Naturally, the growing impact of mass merchants means less market share for independents, regional chains, and national music specialty chains and has resulted in numerous store closings in those sectors. At the chain level, in addition to the shuttering of Harmony House, Mu-



sicland's music-based stores have gone from 930 stores two years ago to 900 units now; Trans World has gone from 1,023 to 890 now, and Wherehouse Entertainment has gone from 600 to 406.

Although no one has a definitive count on independent stores, the sector is marked by accelerated shutterings, one-stop owners say, while its market share has dwindled from 14.6% at the end of 2000 to 11.6% year-to-date, a three-percentage-point drop but a 19.2% decrease when measured against the same selling-period last year.



With those numbers in mind, the head of sales at an East Coast label observes that as the shift continues, "the implications are that you will lose more chains. Those that are teetering will go out of business or get snapped up by other chains. Then you will have less accounts with more market share."

Needless to say, label and dis-

tribution executives shudder at that thought.

But for those label executives who cannot imagine what the future looks like, Marmaduke offers up the example of the toy category, which has become a staple for mass merchants. "How many independent toy stores are left in this country?" he asks. "You can count them on one hand."

SHIFT IN MARKET SHARE

The main reason why the mass merchants' market share is increasing appears to be the growth of the mass merchants themselves. Kmart aside, Wal-Mart plans to open a total of 235 discount and supercenter stores this year. "If you look at the Wal-Mart store openings alone, it would be something like the 26th-largest retailer in the country," one distribution executive observes. Similarly, Target plans 115 store openings this year. Refurbishments and expansions of existing stores further boost sales at both chains.

Handleman's Strome offers another reason for the sales shift. "I think the population is aging, and as a result, the consumers who used to buy in the record stores are now in the mass-merchant [stores] day in and out," he says. "Also, [the racks] are providing an improved selection, and the consumer is learning that they can get the new releases at the discount department store on Tuesday. Seven years ago, that wasn't the case. So some of the shift is demom-oriented, while some of it is due to the proactive stances taken by the mass merchants in music, and some is due to the proactive stance [of] the [rackjobber] suppliers."

Label and distribution executives offer yet another take on the shift, saying mass merchants drive traffic to their stores by successfully branding themselves with their weekly advertising circulars and other elaborate advertising campaigns as the place to buy hits. They complain that music-specialty merchants could be doing the same thing but instead just pocket the cooperative advertising funds they get from labels and do little in the way of consumer advertising.

"It's not just about price; it is also the advertising," the head of sales at a major label says. "With the circulars, they are branding their stores. The mall-music stores are not branded."

Brett Wickard, CEO of the nine-unit, Portland, Maine-based Bull Moose chain, agrees, saying music-specialty merchants have no one to blame but themselves for the market-share shift.

"It is shifting to the mass merchants by default, and we should be embarrassed," he states. "It's the failure of the music store to remain price-competitive. Also, should it really take a department store to promote street date the way they do in their circulars? We failed to do it. Why aren't we branding ourselves? Of all the retailers that I can think of, we are the only [sector] that thinks that their business doesn't include the need to advertise externally. The [music-specialty] chains aren't one step behind—they are three or four steps behind."

A senior retail executive at a music-specialty chain concedes that

the mass merchants have been successful at branding themselves but adds that the discount department stores, with their tremendous revenue base, can "afford an advertising budget with an insert every week, week in and week out. Those circulars are very expensive, but they are very powerful."

Music-specialty merchants acknowledge the reasoning of the labels but add their own explanations for the shifting market, saying it is also due to aggressive pricing by the department stores and the tremendous support they receive from the labels.

"We can all shift market share with price," Trans World Entertainment chairman Bob Higgins grouches.

DISCOUNTS GET DEEPER

But unlike music specialists, the mass merchants don't need to make a profit on album sales, since they count on customers to buy other merchandise while they are in their stores. In general, they use everyday low pricing but will offer even deeper discounts when either of the two major consumer electronic chains—Best Buy and Circuit City—go to loss-leader pricing. Music merchants say the labels are fueling this dynamic by giving the rackjobbers and discount department stores what appear to be sweetheart deals.

Even though the functional discount



—the price break given to rackjobbers for the function they serve in selling to department stores—was discontinued in the late 1980s, most label and distribution executives acknowledge that "the functional discount that is not a functional discount" still exists, as one puts it. For those willing to speak about it, they generally put the discount at about 10% off wholesale for the racks, either through a buy-in discount, cooperative advertising funds, or a combination of the two. And while not all majors will admit to playing that game, the independent labels and distributors have no choice but to pay the piper.

But even more than the cost advantages, music-specialty merchants hate the product advantages that are often given to the mass merchants and the consumer electronic chains. Until recently, labels large and small were showering premiums on Target, Wal-Mart, and Best Buy, giving them superior versions of albums containing extra tracks, which music-specialty store merchants complained fostered the image to the consumer that those stores were the places to go for music. But an outcry by music-specialty merchants appears to have halted that practice, although some wonder if this is just a temporary appeasement on the part of the labels.

"Every label that plays that game is selling the rope to hang themselves," Hastings' Marmaduke opines, "because they just make the large retailers larger and give them increasing clout to demand more concessions from them."

Universal Star Iglesias Returns To Latin Roots

Continued from page 5

mains tempered by that unmistakable, breathtaking, urgent voice.

And though the change in style coincides with a change in label, (*Quizás* will be Iglesias' Spanish-language debut on Universal Music Latino, following his three-album association with Fonovisa—the label that first signed him), he says the new approach is part of his growth as an artist.

"I don't think it's a break-in-style album," Iglesias says from his Miami office, as he sips a large soda from the fast-food restaurant he visited for lunch. "I think for me, I've written the best songs I've written in Spanish. I'm not saying it's my best album. But I do think that I've written better songs in Spanish than on my prior [Spanish-language] albums. It's more real than what I've ever done before. And I think I sang [these songs] also at a moment when I was really feeling them."

Quizás has been a long time in the making. Some of the songs were recorded two or three years ago. Iglesias, who either wrote or co-wrote the bulk of the songs on the album, says that many of the vocals were left intact, and the arrangements are largely unchanged from the original demos.

GETTING PERSONAL

The album—which was played for *Billboard* in an exclusive listening session—ranges from the feel-good, upbeat pop of "Marta" and the dance beat of "Pienso en Ti" (I Think of You) to the moody "Para Qué la Vida" (Why Life). There's also the melancholy title track, a son's conversation with his father, which is obviously personal in content. It is surprising, because Iglesias rarely talks about his relationship with his famous father, Julio Iglesias.

"I've always been more personal in my music than in my real life," Iglesias says of his decision to include "Quizás" on the album. "Always. I mean, I've always written songs that I probably wouldn't say face to face to anyone. Even when they ask me about my personal life, I lie all the time."

Quizás is full of honesty and, despite the time lag, it sounds fresh—a testament to Iglesias' knack for consistently tapping into his audience's pulse.

Universal Music Latin America chairman Jesus López says, "The most important thing for us about this comeback is that it's been a natural process. It wasn't pressure from the company. The moment [Iglesias was] at the highest point of his English-language career [was] the moment he [decided] to connect again with his Latin fans."

Still, Universal and Iglesias are hedging their bets with a safe first single. "Mentiroso" (Liar) is a vintage-sounding ballad with a Mexican slant. (The opening bars are almost identical to the Juan Gabriel standard "Se Me Olvidó Otra Vez" [I Forgot Again].) It has little in common with the rest of the album but has been happily embraced by Spanish-language radio in the U.S.

"His music is exactly KLVE's format," says María Nava, PD of influential romantic Los Angeles station KLVE (107.5 FM). The station

is playing the pop version of "Mentiroso," while sister regional Mexican station KCSA is playing the *ranchera* version. "From the very first time that Enrique came out with his first single, he's been a big artist for the KLVE format. I'd say [that] anything Enrique comes out with is important because of our audience. But most of all, I appreciate that there's a single out there that we can play."

But because Iglesias is no longer regarded simply as a Latin artist, *Quizás* will be released internationally and timed to coincide with the artist's American tour promoting his sophomore English-language album, *Escape*.

"We are treating this as an American release," says John Echevarria, president of Universal Music Latino, which is releasing

"I'm so anal and into my projects that no one even knows what I'm doing," says Iglesias, who is known for his business acumen. "I mean, no one. My manager will tell you. My music is very personal to me. I'm very much in control of it. It's the only thing I really have control of—that I really, really, take care of."

Iglesias' artistic independence dates back to the early days, when he was signed to Fonovisa—the leading Latin indie—on the strength of a demo of his song "Si Tú Te Vas" (If You Leave), which he had recorded with \$4,000 borrowed from his nanny without his father's knowledge. To this day, Iglesias contends that no one at Fonovisa—or at any other label, for that matter—knew who he



Quizás in the U.S. and launching a TV campaign in addition to radio and tour support. "Outside the U.S., it's interesting to see that his albums in Spanish are as well-received as his albums in English. In other words, we're seeing a reverse crossover, where an artist that's established in English will release an album in Spanish.

"This is our most important release of the year," Echevarria adds, "and possibly the most important release of the company to date."

So confident is Universal about Iglesias that "Mentiroso" was sent to radio before *Quizás* was finished. In fact, label executives had only heard three album tracks. Two weeks later, Iglesias turned in all 11 tracks, including a cover of "La Chica de Ayer" (Yesterday's Girl)—an '80s pop hit from Spain—and "No Apagues la Luz," a Spanish-language version of Iglesias' hit "Don't Turn Down the Lights."

'I've always been more personal in my music than in real life. I've written songs that I wouldn't say face to face to anyone. When they ask me about my personal life, I lie.'

—ENRIQUE IGLESIAS

was when the demo was shopped around—and reportedly rejected—by several majors.

But that all changed when *Enrique Iglesias* was released in 1996 and went on to sell 6 million copies and win a Grammy Award for best Latin pop album—quite an achievement for a debut. Iglesias followed up with the also-successful *Vivir* in 1997 and *Cosas del Amor* in 1998. Barely a year later, rapper/actor Will Smith asked him to write a track for the soundtrack to the film *Wild Wild West*. That

track, "Bailamos," served as the launching pad for Iglesias' English-language career, which was made official with 1999's *Enrique*. That disc went on to sell more than 6 million copies worldwide.

The follow-up, last year's *Escape*, reached No. 2 on The Billboard 200 (it has spent 42 weeks on the chart and is currently No. 67) and topped, among others, the U.K.'s sales

chart, establishing Iglesias as a worldwide star.

The seemingly smooth ride has not been without a few bumps though. When Iglesias crossed over into the English-language market, he terminated his contract with Fonovisa and signed a multi-album deal with Interscope Records/Universal International Music, reportedly for \$40 million. That deal includes Spanish-language albums to be released by Universal Music Latino, Universal's U.S. Latin label. Iglesias also shifted management, parting ways with longtime handler Fernán Martínez and hooking up with the Firm. A lawsuit filed by Fonovisa was quietly settled earlier this year, but another suit filed by Martínez regarding fees is ongoing.

NOT THE CRITICS' DARLING

Iglesias says that while he is unconcerned about the suits, what does gall him is the persistent perception—among critics, not fans—that he's a fluke. In a notorious incident in 2000, after radio personality Howard Stern insinuated that Iglesias could not sing and aired a secretly recorded tape from a concert to back up the assertion, Iglesias flew in to New York from Italy to perform on Stern's show and prove him wrong.

"There comes a point when critics can really tell [that an artist] has a lot to do with the music," Iglesias says. "You can really tell [that] this kid's for real. It's not even about the voice, because a lot of people say, 'Oh, I don't think he has such a great voice.' I don't really care about the voice. I used to sit with my father when I was little, and I used to hear people say, 'Well, he's not a great singer.' It's Julio Iglesias! You know? I'm not comparing myself to my father, but he has magic in his voice; he's so distinctive.

"I've always said, 'There's millions of people who can sing,'" he continues. "My backup singers sing better than me. But how come they don't have solo deals? Can they really do an album and not bore you? That's really what it comes down to. It's about telling a story and having people believe it."

Will Spanish speakers believe Iglesias this time around? The initial reaction to "Mentiroso" is auspicious, but beyond that, audiences will no doubt be tickled by the unusually personal nature of some of the album's tracks. Iglesias has kept his following alive in the Latin region with rare but consistent promotional visits (between stops in the rest of the world) and through his Spanish-language versions of such English hits as "Hero."

Universal is also tailoring promotion for each market. In Spain, the first single is "La Chica de Ayer," while Mexico has launched a promotional campaign in movie theaters that takes advantage of the synergies within Universal. As a special incentive to fans, *Quizás* will also be sold in as a limited-edition CD with an accompanying DVD that includes rare photos and video footage. This ties in with a marketing campaign titled *Sabías Qué...* (Did You Know), in which reminders about Iglesias' accomplishments, including his worldwide No. 1 rankings, are sent daily to the press.

"We wanted to give fans a special element within the album," Universal's López says. "It does affect our margin, but we'll recuperate with volume. I think [labels] often forget the consumer, and with an artist like Enrique, many people don't know just how big he is worldwide."

As for Iglesias, the success of *Escape*—a critical album for his career—means that the pressure is off. Now, in a way, he can relax, even on his work in Spanish. "I knew [*Escape*] was at a crucial point," he says. "Not only in English but also in Spanish. Success, after all, is success—in any language."



T-Bone Burnett To Take Part In New Film/TV Music Confab

Recording artist/writer/producer T-Bone Burnett, who won three Grammy Awards as producer of the hit soundtrack to the film *O Brother, Where Art Thou?*, will be the featured artist at the inaugural Hollywood Reporter/Billboard Film & TV Music Conference. Slated for Oct. 10-12 at the Renaissance Hollywood Hotel in Hollywood, Calif., the event will examine the role of music in film and television production.

Burnett will be the subject of a live question-and-answer session conducted by Melinda Newman, West Coast bureau chief for *Billboard*. Burnett will discuss the creative and commercial aspects of developing music for film, including his current project, *Cold Mountain*, a Civil War drama to be released next year by MGM/Miramax. The soundtrack will be on DMZ/Columbia Records, Burnett's joint-venture label with Columbia and movie-making brothers Joel and Ethan Coen.

The conference is designed to bring together film and TV executives seeking music for their projects with providers of repertoire. Expected to attend the event are film and TV producers and directors; composers and songwriters; record label executives and soundtrack supervisors; music publishers and rights societies; licensing, advertising, and marketing executives; and many others. Among conference subjects: The cost of repertoire acquisition for film and TV, the composer/director relationship, prime-time TV as a vehicle for breaking new musical artists, music catalog exploitation, and more.

For more information, contact Michele Jacangelo, *Billboard's* director of special events, at 646-654-4660. For registration information, call Phyllis Demo at 646-654-4643. For sponsorship information, call Cebele Rodriguez at 646-654-4648. Check www.billboardevents.com for more details.

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THIS WEEK@



Chris Robinson

COMING THIS WEEK: With the **Black Crowes** on hiatus and unlikely to reform in the near future, V2 is celebrating the group's legacy with the two-disc concert set *Live*. Taped last October in Boston at the **Chris Robinson**-led act's final shows, the album features such favorites as "Wiser Time" and "She Talks to Angels" alongside the previously unreleased "Title Song." A review of the set will appear exclusively on Billboard.com.

Plus, Billboard.com will feature a recap of the U.K.'s eclectic Big Chill festival, as well as reviews of rapper **Kingpimp** *Skinny Pimpin' and Hustlin'* (TVT) and veteran underground rock act the **Mekons'** *Oooh!*

News contact: Jonathan Cohen • jacohen@billboard.com



DIRECTORY of the week LATIN MUSIC BUYER'S GUIDE

Red-hot off the presses, *Billboard's 2003 International Latin Music Buyer's Guide* packs in more listings than ever. A one-stop guide to the Latin music market, the new 2003 edition features more than 3,000 listings from 20 countries.

In addition to the most up-to-date listings on record labels, publishers, concert promoters, wholesalers and distributors, artists, managers, agents, publicists, and radio stations, the *2003 Latin Music Buyer's Guide* introduces several new sections. Listings added this year include retail chain and specialty stores, songwriters and composers, national music programmers, network TV music supervisors, and digital music companies.

The *2003 International Latin Music Buyer's Guide* is available for \$109 per copy, plus \$7 shipping and handling (\$15 for international orders). Send orders and payment to: *Billboard* Directories, 49 Music Square West, Nashville, TN 37202 or visit www.orderbillboard.com for more information.

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Blues Clues

The Los Angeles-based Sir Charles Blues Lab recently hosted guest musicians **Slash**, left, and **Ray Charles**, right, along with a host of high school Blues Lab students, for a taping of ABC's *Nightline*. The Lab, formed in 1998, provides instruments, teachers, facilities, and locations to introduce America's blues to kids. There are currently 20 weekly locations in Los Angeles, with models being franchised in a number of other cities. Among the other celebs that have been involved in the program are **No Doubt**, **Macy Gray**, **Bonnie Raitt**, **Flea**, **Mick Jagger**, **Brian May**, **Britney Spears**, and **Glen Ballard**.



Judgment Call

Paula Abdul (pictured) and **Simon Cowell** of the wildly successful *American Idol* TV series recently made a stop by MTV's TRL studios in New York's Times Square. Abdul, one of the judges of the singing wanna-bes, scored 11 top 40 hits on the Hot 100 between 1988 and 1995, including six No. 1s.

Stamp Of Approval



Twelve of the girl groups of the '50s and '60s were recently honored with commemorative stamps, including **the Angels**, **the Chantels**, **the Dixie Cups**, **Martha Reeves & the Vandellas**, **the Marvellettes**, **Patti LaBelle & the Bluebelles**, **the Ronettes**, **the Shirelles**, and **the Supremes**. A portion of the proceeds of the stamps will be donated to the Florence Ballard Estate, benefiting the ex-Supreme's three daughters and 10 grandchildren. The stamps are available in the U.S., as well as **Nelvis**, **Ghana**, **Liberia**, the Commonwealth of **Dominica**, **St. Vincent**, and the **Grenadines**, thanks to the involvement of the Inter-Governmental Philatelic Corp., which works with more than 75 governments in organizing their postal administrations.

The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Craig Chaquico: Musical Lone Ranger



Craig Chaquico was a tender 12 years old when he and his father were involved in a head-on collision with a drunk driver, leaving him hospitalized with broken arms, hands, foot, and leg. In the months of agonizing physical therapy that followed, Chaquico's dad made a deal with him. "He told me that Les Paul had once been in a terrible accident and played guitar the whole time to help him heal," Chaquico recalls. "My dad said that if I stayed with it and got to the light at the end of the tunnel, once I was back up to speed, he would buy me a Les Paul guitar."

Chaquico followed Paul's example, playing his own guitar as an instrumental part of his rehabilitation. "My fingers only stuck out an inch from my cast and I could only reach the high 'E' string," he says, "but I tried my best." Chaquico got that Les Paul guitar, and boy did its persuasive abilities pay off. Four years later, in 1974, he stepped into a role that would eventually deem him one of rock'n'roll's preeminent musicians, as guitarist for Jefferson Airplane, a gig he held through the mid-'80s. Following the band's legendary run, Chaquico strummed up a second career as one of the most celebrated instrumental acoustic and electric guitarists of today, beginning with the release of his Higher Octave Music debut *Acoustic Highway* in 1993, which finished in the top 10 of the 1994 and 1995 year-end *Billboard* Top New Age Albums chart. His follow-up, *Acoustic Planet*, garnered a Grammy Award nomination for best new age album. Since then, his instrumental journeys have sold in excess of 1 million copies.

In all that time, Chaquico hasn't

forgotten the inspiration that music gave him during those trying months of recovery. Today, whenever touring, he performs a free hospital concert every week on behalf of the American Music Therapy Association—usually donating an instrument on the way out.

"I'm like the Lone Ranger—except instead of a silver bullet, I leave behind a guitar—three

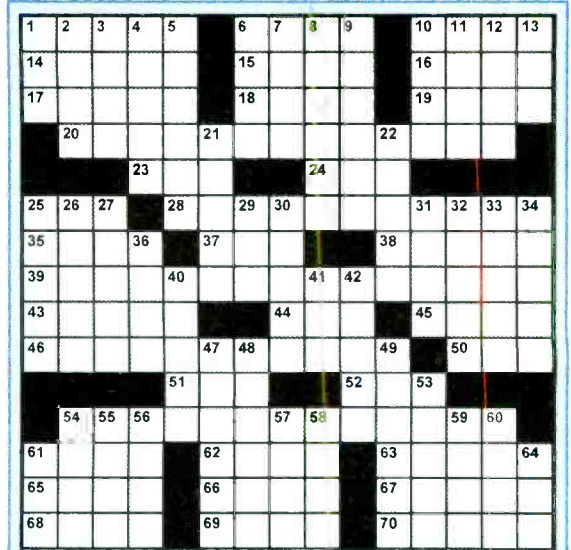


chords and a cloud of dust," he says.

Chaquico has played for geriatric, pediatric, psychiatric and Alzheimer's patients through the years, and he has studied the positive impact of music on healing. He explains, "There was a guy with Alzheimers who couldn't remember his family, and at the suggestion of a music therapist, his wife played a song that they had known 40 years earlier. The man heard the song, blinked, and with tears streaming down his face, got up and danced with his wife."

"It's pretty phenomenal when you see that kind of effect on people," he says. "If you can just go in and put a smile on someone's face, it's really rewarding to see the effects of music climbing up someone's emotional ladder instead of climbing up some chart."

CHUCK TAYLOR



'I GO TO EXTREMES'

by Matt Gaffney

- Across**
- 1 Campfire glower
 - 6 "Drag my ___ on the ground" (Tracy Chapman line)
 - 10 Techno king dissed by Eminem
 - 14 1996 movie noted for its characters' accents
 - 15 "___ on the roof..." (Elton John line from "Your Song")
 - 16 "... blackbirds baked in ___"
 - 17 One of the Allman Brothers
 - 18 "___ Smile Be Your Umbrella"
 - 19 Lawless lady
 - 20 With "The," U2 song that mentions a rubber ball
 - 23 1999 rap song "Still ___"
 - 24 Neckwear for Don Ho
 - 25 Ungentlemanly type
 - 28 Duke Ellington tune sung by Billie Holiday on film
 - 35 Big name in shoes
 - 37 Endlessly-touring band from upstate New York
 - 38 "Stormy Weather" composer
 - 39 No. 3 hit for Ambrosia in 1980
 - 43 "Take me ___" (Chicago lyric)
 - 44 Big Columbus sch.
 - 45 Snare, e.g.
 - 46 Doo-wop tune off "An Innocent Man," with "The"
 - 50 Suffix meaning "place of business"
 - 51 Former group for 23-across
 - 52 Hootie & the Blowfish hit "___ Man & Me"
 - 54 Tune off Asia's greatest hits alt um
 - 61 Arizona sight, or Arizona city
 - 62 U.S. Open champ of 1968
 - 63 Went slow, like TLC?
 - 65 "Aren't You ___ You're You"
 - 66 One of 96 in song
 - 67 Kitchen noisemaker
 - 68 Finlandia rival
 - 69 Part of Eminem's alter ego
 - 70 Like winter weather, often
 - 21 Sides in the struggle
 - 22 Attack a specific point
 - 25 Secret plotters
 - 26 Warning, to Julio Iglesias
 - 27 Lenny Kravitz tune off "Lenny"
 - 29 Com preceder
 - 30 Train station
 - 31 Walked (on)
 - 32 Woodard of "St. Elsewhere"
 - 33 Tree-dwelling primate
 - 34 Public ___
 - 36 Play ___ on (fool)
 - 40 Make changes to a document
 - 41 "___ Lay Me Down" (1995 Top 10 hit)
 - 42 Clay Walker album "___ Has It"
 - 47 Keith and others
 - 48 Part of a graduate's cap
 - 49 Sends to the capital
 - 53 "Spish Splash" singer
 - 54 North Dakota's most famous musician
 - 55 "What else should ___" (Nirvana line from "All Apologies")
 - 56 Hit tune for 5-down written by Lionel Richie
 - 57 Popular cuisine
 - 58 Suffix meaning "skin"
 - 59 Internal note
 - 60 Shout constantly, as rhetoric
 - 61 Booker T.'s band
 - 64 Macy Gray's "I ___"

The solution to this week's puzzle can be found on page 72.

RIM SHOTS

by Mark Parisi



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