

# Touring Biz Laments As Stars Stay Home

**BY RAY WADDELL** NASHVILLE—There are few sure things in the concert business, but you can be certain about this: Some of the top potential concert attractions will not be on tour anytime soon.

Some choose retirement. Some go on hiatus. Some are bygone bands that will not reunite. All take big money out of the touring equation.

"We all talk about how business is; what about how business isn't?" asks Dennis Arfa, president of New York-based booking agency Artists Group International (AGI). "There is great demand for some people who aren't touring, and there is a lot of touring business is missing some of the biggest stars in the world." The Rolling Stones are the top touring act of all time for a reason. Outside of their obvious musical skills and ongoing popularity, the Stones work. They go out every few years—with sufficient

money out there that

doesn't get spent. The

breaks to make each tour an event—and their tours are historically lengthy and global in scope. In the 1990s, the Stones played 333 mostly stadium shows, grossing more than \$750 million (see story, this page).

On the other hand, (Continued on page 94)



MARIAH CAREY: 2000 9 shows / \$7.1 million 126,165 attendance



MADONNA: 2001 47 shows / \$74 million 730,859 attendance



# EMI, Stones Hope New Fans Lap Up 'Forty Licks'

#### BY MELINDA NEWMAN

LOS ANGELES—It's a little hard to imagine, but Keith Richards says he fears that playing live with his Rolling Stones bandmates may one day feel like just another day at the office.

He pauses, slides into a hard guffaw, and adds, "Not that I know what a day at the office feels like."

No, but the Rolling Stones gross more than most corporations when it comes to their night jobs. In the 1990s, the band took in a staggering \$750 million from three tours. With a nearly sold-out concert outing under way and a greatest-hits package that for the first time spans its entire career, the top touring act of all time is poised to reach a new plateau.

The hits package, *Forty Licks*, is a joint venture among Virgin Records, Universal Music International (UMI), and ABKCO Records that will be distributed

worldwide by Virgin parent EMI Recorded Music. The first half of the two-disc set contains the ABKCO-controlled material, starting with the group's first U.S. chart single, 1964's cover of Buddy Holly's "Not (Continued on page 95)

# DVD Sales Boom In Urban Market

#### **BY JILL KIPNIS**

LOS ANGELES—The simultaneous mainstreaming of hip-hop music and the DVD format has led to skyrocketing interest in urban-themed video programming, with some home-video companies reporting 400% increases in sales during the past two years.

This converging excitement has spurred independent and major studios to release a growing number of urban theatrical and direct-to-video projects, as well as comedy, sports, and music programming. Retailers are responding with a new openness as a result of the broadening demographic of consumers purWhile niche product in general is on the upswing as DVD hardware penetration increases, executives, filmmakers, retailers, and industry analysts believe that interest in urban product will continue to

rise because of its strong

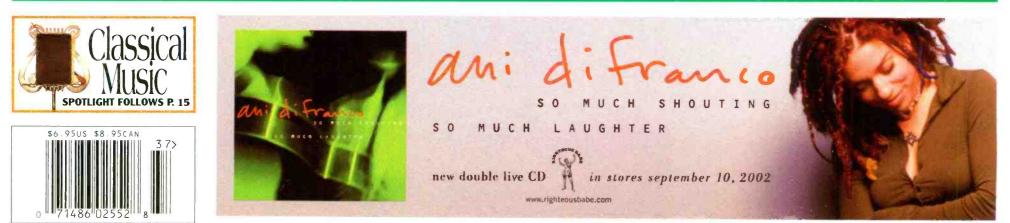
chasing the products.

fit with the DVD format. In the past year, various types of urban project have achieved notable sales success. Image Entertainment's *Tupac Shakur: Thug Angel: The Life of an Outlaw*, a documentary about the late rapper that was released in a deal with Quincy Jones III's film production company, QD3 *(Continued on page 96)* 





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# Bertelsmann Gets OK On Zomba Buy

#### Reporting A First-Half Profit Of 1.6 Bil. Euros, Company Plans E-Commerce Cutbacks In Europe

BY BRIAN GARRITY and MATTHEW BENZ

NEW YORK—The European Commission (EC) has green-lighted Bertelsmann's proposed \$3 billion acquisition of Zomba Music Group, though the deal won't be of immediate financial benefit to the German media giant's bottom line. The company-which is struggling to draw a profit from its music and related commerce operations through first-half 2002-is expecting a write-down of as much as 1 billion euros (\$996 million) to stem from the purchase.

The EC approval follows Zomba's announcement in June that it had exercised its "put" option with BMG, effectively requiring the German major to buy the remaining shares in Clive Calder's company it did not own (Billboard, June 22). BMG has held a 25% stake in Zomba's publishing business since 1991; in 1996, BMG exercised a "call" option to acquire 20% of Zomba's recording business.

While in recent years Brussels regulators rejected a proposed merger between EMI and Warner Music Group, and BMG and EMI had subsequently scrapped a proposed merger as a result of concern about regulatory hurdles, the EC did not have any objections to a BMG/Zomba linkup. Regulators ruled that "relatively small increases" of BMG's market share in recording and distribution would not "significantly alter the competitive structure of the European music market.'

Zomba's exercising of its put option may not come at the most ideal time for Bertelsmann, but CFO Siegfried Luther says Bertelsmann has the "financial flexibility' to buy Zomba while "preserving additional investment scope." As of June 30, Bertelsmann had 2.3 billion euros (\$2.29 bil-

lion) in debt and 2 billion euros (\$1.99 billion) in liquid assets, plus 4 billion euros (\$3.99 billion) in available credit lines.

Aside from the Zomba purchase, the company is in the midst of attempting to shore up its music and direct-sales operations. Bertelsmann says its BMG division had revenue of 1.16 billion euros (\$1 billion) and an operating loss of 45 million euros (\$44.8 million) in first-half 2002. It did not reveal figures for the same period last year. Earlier this year, BMG chairman/CEO Rolf Schmidt-Holtz predicted



2002 operating profit of \$120 million (Billboard Bulletin, March 27).

The DirectGroup-home to both European and U.S. commerce operations-posted a reported loss of earnings before interest, taxes, depreciation, and amortization of 119 million euros (\$117 million). Bertelsmann says it plans to pare back its European e-commerce via bol.com to focus on local club businesses. International BOL ventures currently account for less than 4% of DirectGroup's total revenue. Under the initiative. the company will withdraw from BOL operations in Germany, Switzerland, and the Netherlands, The U.S. arm, BeMusic-which includes BMG Music Service, e-tailer CDnow, digital locker service Myplay, and a 36.2% share holding in barnesandnoble.com-will not be impacted.

"We are parting from BOL because of new strategic priorities within DirectGroup," DirectGroup CEO Ewald Walgenbach said in a statement. "We have set ourselves the goal of resolutely leading the division as a whole to profitability in its core markets and businesses, based on proven business models. Our management is devoting its energy to the turnaround of several club companies that are still operating at a loss, as well as to the ongoing improvement of our operative business. Profitable club ventures like in France, Spain, or the U.S. that managed to significantly improve results within the last year do prove the viability of the membership-based business model.

Despite the cutback of BOL operations in Europe and Bertelsmann's decision to drop its pursuit of Napster's assets (see story, page 7), DirectGroup maintains that the Internet is "an integral part of the company's club businesses" and "an important field of growth." The revenue share generated on the Internet lies between 4% and 25%, depending on the club.

Bertelsmann says total net income for the first half was 1.63 billion euros (\$1.62 billion) vs. 577 million euros (\$575 million) in the same period last year. Revenue fell 5% to 8.83 billion euros (\$8.8 billion).

Additional reporting by Lars Brandle in London.

# **Nominees Set For MTV's First Latin VMAs**

#### **BY LEILA COBO**

MIAMI-With five apiece, two Colombian artists-Shakira and Juanes-tied with Argentine Diego Torres for the highest number of nominations for the upcoming inaugural MTV Video Music Awards (VMAs) Latin America. The ceremony is set for Oct. 24 at the Jackie Gleason Theater in Miami Beach.

Following with four nominations each are Chilean rock band La Ley, Mexican pop diva Paulina Rubio, and alternative band (and fellow Mexicans) Kinky, rounding out an eclectic group of contestants that represents MTV Latin America's broad reach.

While a number of nominations were expected for superstar Shakira and Juanesan MTV darling who last year garnered seven Latin Grammy Award nominations-wild-card status fell to Torres, a pop artist who has not had significant success outside of Argentina. What Torres had going for him was "Color Esperanza" (The Color of Hope), a track that has become an anthem for crisis-ridden Argentina with hope-filled lyrics that have struck a chord from Patagonia to the U.S.

Among international artists—who have their own categories in the awards-Nelly Furtado,

Avril Lavigne, Linkin Park, and System of a Down picked up two nominations each. Nominees for the VMAs were voted upon by a "music and video academy" comprising close to 300 music industry professionals and MTV viewers. Academy members received their nomination ballots by mail and voted via the Internet.

Final winners will be voted upon by fans, who may cast their votes online at MTV Latin America's Web site between Sept. 7 and Oct. 6. Artists confirmed to perform at the awards show, which will be

aired live throughout Latin America on MTV Latin America, include Shakira, Maná, and System of a Down. MTV has yet to announce who will air the awards in the U.S., but this won't change the fact that the show will be entirely in Spanish, hosted by Argentine TV/radio personality Mario Pergolini and Mexican actor Diego Luna (of Y Tu Mamá También fame).

"MTV is a worldwide culture and a common space for young peo-

ple-people who are hungry to be in touch with music from all over the world," Shakira says. "There is so much talent in Latin America that we deserve our own MTV Awards show. And I am glad that we finally have it!"

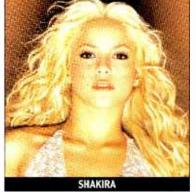
The Spanish-only presentation (though there will be acts performing in English) is only one way in which the MTV Awards will differentiate themselves from the Latin Grammys, which take place a month earlier. Other factors also enable it to coexist with the Billboard Latin Music Awards.

Chief among these is the fact that MTV plays exclusively rock and pop to a pan-regional audience. It doesn't include the regional Mexican element that dominates the U.S. marketplace, nor does it have a significant space for tropical acts.

"I think one of the benefits of producing the show in Miami Beach is that it will elevate this music [rock and alternative] that perhaps doesn't have as much play in the U.S. as it should have," says Antoinette Zel, president of MTV Networks Latin America. "[The recognition] that Latin American music is not iust Shakira, but all these bands-regardless of the language in which they sing-is good."

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

Billboard Music Group

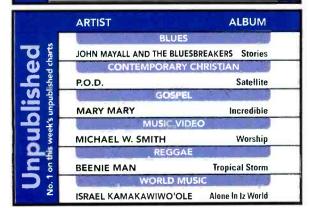


#### PTEMBER 14 Billboard NO. 1 ON THE CHARTS

ARTIST	ALBUIVI	PAGE
THE BILLBOA	ARD 200	
DIXIE CHICKS	Home	
BLUEGR		59
NICKEL CREEK	This Side	37
CLASSIC		84
CARRERAS-DOMINGO-PAVAROTT		-
CLASSICAL CR	Cieli Di Toscana	84
COUNT		-
DIXIE CHICKS	Home	-52
ELECTRO	DNIC.	
DIRTY VEGAS	Dirty Vegas	
HEATSEE	KERS	
30 SECONDS TO MARS	30 Seconds To Mars	85
INDEPEN	DENT	
AIMEE MANN	Lost In Space	
INTERN		
AIMEE MANN	Lost In Space	1.00
JAZZ		84
DIANA KRALL	The Look Of Love	-
JAZZ/CONTEN	Come Away With Me	1976
KID AU		
	Kidz Bop 2	84
LATIN		8.0
MANA	<b>Revolucion De Amor</b>	61
NEW A	GE	6
ENYA	A Day Without Rain	84
POP CATA	LOG	05
JAMES TAYLOR	Greatest Hits	86
R&B/HIP-		53
EVE	Eve-olution	
SOUNDTR		86
	XXX	
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	ARTIST TITLE	PAGE
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Singles	NELLY FEATURING KELLY ROWLAND Dilemma	1.4
	ADULT CONTEMPORARY	85
0	DARYL HALL JOHN OATES Do It For Love	6.5
e	ADULT TOP 40	1.5
-	AVRIL LAVIGNE Complicated	1
S	COUNTRY	
0	TIM McGRAW Unbroken	59
	DANCE/CLUB PLAY	1.4
2	FIERCE RULING DIVA You Gotta Believe (Remixes)	1
	DANCE/MAXI-SINGLES SALES	
	JENNIFER LOPEZ Alive (Thunderpuss Remix)	1
	HOT LATIN TRACKS	
E H	JENNIFER PENA El Dolor De Tu Presencia	184
	HOT R&B/HIP-HOP	51
	NELLY FEATURING KELLY ROWLAND Dilemma	
	RAP TRACKS	50
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	ROCK/MAINSTREAM	
	RED HOT CHILI PEPPERS By The Way	
	ROCK/MODERN	89
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TITLE	PAGE
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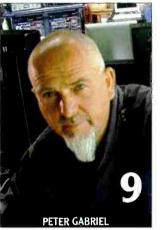
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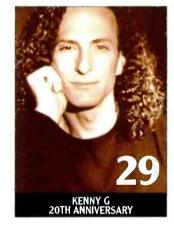
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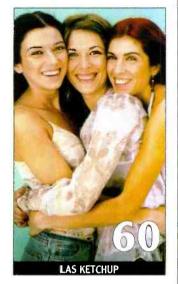
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#### At a Glance 88 Chart Artist Index

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**by Fred Bronson** 

TAKE ME 'HOME.' COUNTRY FANS: Exactly three years after they first debuted at No. 1 on The Billboard 200, Monument's Dixie Chicks achieve their second chart-topping set with Home.

When Fly opened in pole position the issue of Sept. 18, 1999, Dixie Chicks became the first country group to top the Billboard album chart. Four years later, it is still the only country group to have a No. 1 album on this chart.

With the ascension of Fly, Dixie Chicks became the fifth "girl group" in history to have a No. 1 album, following the Supremes, Go-Go's, Spice Girls, and TLC. Since Fly, one more femme outfit has been added to that list: Destiny's Child, whose Survivor had a two-week reign in May 2001. Of the six girl groups to reach No. 1, only two have had more than one album go all the way. The Supremes are in first place, with three chart-toppers; Dixie Chicks are second, with two. Home breaks a long streak of No. 1 albums by male acts; the last

chart-topping disc by a woman was the debut album from Ashanti, which ended its run in May. The other females to have No. 1 albums in 2002 are Jennifer Lopez, Alanis Morissette, and Celine Dion.

On Top Country Albums, Fly is the third consecutive No. 1 album for Dixie Chicks, out of three chart entries. Wide Open Spaces spent seven weeks on top, while Fly remained aloft for 36 weeks.

The success of Home is fueled by two hits: "Long Time Gone," which peaked at No. 2 on Hot Country Singles & Tracks and No. 7 on The Billboard Hot 100, and "Landslide,"

which bullets 32-24 on the country singles tally this issue. "Landslide" will have to at least reach No. 9 to become the biggest country cover of a Fleetwood Mac song. In 1979, Stephanie Winslow peaked at No. 10 with her version of "Say You Love Me."

KOOKIE COINCIDENCE: Justin Timberlake rockets (sorry, Lance) 67-46 on the Hot 100 this issue with his first solo single, "Like I Love You" (Jive). Oddly, a different song titled "Like I Love You" was No. 47 on the Hot 100 dated Sept. 14, 1959. That song from 43 years ago was by Edd Byrnes, the actor who portrayed Kookie on 77 Sunset Strip. His "Like I Love You" was the follow-up to the No. 4 hit, "Kookie, Kookie (Lend Me Your Comb)."

**RYDE TO THE TOP:** For the second time in her career, **Eve** is only one rung away from the top spot on the Hot 100. "Gangsta Lovin' (Ruff Ryders/Interscope), her collaboration with Alicia Keys, marches 4-2. In August 2001, Eve and Gwen Stefani peaked at No. 2 with "Let Me Blow Ya Mind.

If Eve can go all the way this time, she will be the second female rapper who is normally a solo artist to reach the summit on the Hot 100. The first was Lil' Kim, part of the foursome who went to No. 1 with "Lady Marmalade" in June 2001.

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

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# UPPERANT

# **EMI Upbeat, Despite Possible Loss Of Blue-Chip Status**

#### BY GORDON MASSON

LONDON-London's premier share index, the FTSE 100, looks certain to eject EMI Group from the index at its quarterly review this month, as the dwindling price of media stocks has seen the major's market capitalization fall way short of the U.K.'s top 100 companies.

Unless it experiences a dramatic reversal in fortunes before the close of the London Stock Exchange on Tuesday (10), EMI will lose its bluechip status for the first time since the creation of the index in 1984. The company will then drop into the FTSE 250 index.

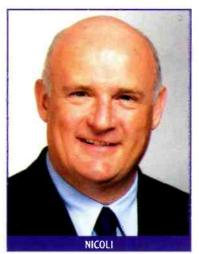
The FTSE 100 index tracks the U.K.'s biggest publicly listed companies. But with EMI's market capitalization at about £1.3 billion (\$2 billion) at the close of business Sept. 4,

#### it is relegated to below the landmark 111th place in the list of Britain's biggest public companies: If a company falls below 111 on the review date, it is automatically ejected from the FTSE 100 index.

That situation was exacerbated Sept. 4, when JP Morgan analyst Sarah Simon cut her EMI target price from 250 pence to 175 pence, citing her belief that organic profit growth was limited in the recorded music market.

One broker believes EMI's loss of blue-chip status will drive the stock price even lower, leading to a possible hostile takeover. "EMI's highly profitable music-publishing division would be easy to split off," the source says. "A low share price leaves the company open to a possible takeover and asset strip by the likes of Bertelsmann, However, if EMI can show that it is making decent profits, it may reignite the interest of institutional fund managers-after all, it's better to have your money in a business with margins of 6% than have it sit in the bank, where it only makes 3%.

As the company is bound by stock-



market rules, no one at EMI was available for comment. Instead, a spokesperson referred Billboard to chairman Eric Nicoli's words at the company's July annual meeting: "Our performance in the first quarter of this financial year is in line with our expectations for both recorded music and music publishing," he said. "Looking ahead to the rest of this financial year, we continue to expect to meet our revenue targets, achieve our planned cost

# **AFTRA**, Artists Call For **Health-Care Changes**

#### BY BILL HOLLAND

WASHINGTON, D.C.-The American Federation of Television and Radio Artists (AFTRA)-whose members under federal collective bargaining agreements also include featured recording artists-has lined up more than 250 current and established recording artists, as well as two other prominent artists'

groups, to sign a letter of support calling quirements for artist A F= T-R A for upgraded rehealth-care payments and a provi-

sion that would let artists rerelease and exploit out-of-print recordings if labels chose not to keep them on the shelves.

The items being negotiated in ongoing discussions are part of AFTRA's bargaining list with record companies regarding a new Sound Recording Code. The codes, employed for decades and required by federal law, are forged by negotiations between AFTRA and labels to set standards for the treatment of recording artists. The current code expired June 30 but has been extended. Negotiations resume Sept. 18 in New York.

The health-care update would mean that companies would have to pay health benefits to those under contract, regardless of whether they are recouped [have sold enough records to pay back advances and charges] or not.

The call to allow recording artists to exploit dormant recordings if record companies do not keep them "in print," either as hard goods or electronically, has also been taken up by Sen. Orrin G. Hatch, R-Utah, who is preparing artists' rights legislation with such a provision to be

introduced this fall (Billboard, July 6).

The petition marks the first time that the union has flexed its muscles by se-

curing the public support of their recording-artist membership in negotiations. In recent years, AFTRA has become more aggressive in working for the featured recording-artist segment of its membership. Its traditional member base comes from the on-air broadcast community.

The 250 signers represent a broad musical landscape. A sampling includes Yolanda Adams, Mya, Johnny Cash, Coolio, Sheila E., Marilyn Horne, John Hiatt, Tom Petty, Enrique Iglesias, Toby Keith, Tom Waits, Smokey Robinson, and the members of Korn, Staind, Dixie Chicks, and the Blind Boys of Alabama, as well as Don Henley for the Recording Artists Coalition and Jenny Toomey for the Future of Music Coalition.

savings, and deliver a substantial improvement in operating performance for both the half-year and the full year."

Ironically, EMI's stock-market performance is enduring its difficulties when parts of its business are enjoying record-breaking times. EMI Music Publishing is doing better than ever before, and Londonbased label Parlophone recently enjoyed its biggest-selling week, outside of an Apple Corp. (i.e., the Beatles) release.

Taking the accolade for that achievement is the new Coldplay album, A Rush of Blood to the Head, which scanned 274,000 over-thecounter sales in the U.K. alone during its first week, making it No. 1 on the U.K. album charts. The album also took the top spot in Australia, Canada, Denmark, Germany, Hong Kong, Iceland, Ireland, Italy, Norway, and Switzerland. In the U.S., 141,000 sales led it to debut at No. 5 on The Billboard 200.

And in a presentation to retailers Sept. 3 in London, EMI executives said they were hopeful of building on Coldplay's sales in the run-up to the end of the year, when its labels will also be releasing such product as the Rolling Stones' 40 Licks, bestofs by David Bowie and Blondie, and Now! 53. The company will also be releasing a Kylie Minogue DVD featuring a bonus live album and a Gorillaz DVD-products that EMI Recorded Music U.K. & Ireland chairman/CEO Tony Wadsworth urged retailers to front-rack with music CDs rather than hide among movie DVDs.

# Market Watch

A Weekly National Music Sales Report

	YEAR-TO-DATE	OVERA		T SAI	EQ		
	2001	O'U EIII-		002			
Total	491,840,000			87.000	1	>13.3%)	
Albums	467,203,000			59,000		>10.6%)	
Singles	24,637,000			28,000		>65.0%)	
-	AR-TO-DATE S	ALES B				00.0707	
in the second second	2001		642 C	02			
CD	432,913,000			86.000	(	~8.6%)	
Cassette	33,375,000			46,000	,	>36.9%)	
Other	915,000			27,000	( <	12.2%)	
	OVERA	LL UNI	T SAL	S		- 10 A	
This Week	12,275,000	Т	his Wee	k 2001	14	,217,000	
Last Week	11,773,000	C	hange			∽13.7%	
Change	- 4.3%						
	ALB	UM SA	LES		A State		
This Week	12,085,000	Tł	nis Week	2001	13	,731,000	
Last Week	11,543,000	CI	hange			<mark>∽12.0%</mark>	
Change	-∽4.7%						
	SINC	LES SA	ALES				
This Week	190,000	TI	nis Week	2001		486,000	
Last Week	230,000	CI	hange			∽60.9%	
Change	<₽17.4%						
D	ISTRIBUTORS' N	ARKET	SHAR	E 6/03	-6/30		
	UMVD	SONY I	NDIES	WEA	BMG	EMD	
Total Albums	27.9%	18.0%	17.8%	15.0%	13.2%	8.1%	
Current Albu	ms 29.9%	18. <mark>9</mark> %	16.1%	13.2%	15.0%	6.9%	
Total Singles	18.1%	25.7%	22.7%	8.8%	21.3%	3.5%	
YE	AR-TO-DATE SAI	LES BY	ALBUN	CATE	GORY		
	2001		2	002			
Current	293,521,00	0	257,413,000		( <	( <mark>⇔12.3%</mark> )	
ourrent			160,446,000				
Catalog	173,740,00	0	160 <mark>,</mark> 4	46 <mark>,0</mark> 00	(	∽7.7%)	

In calculating current sales, Nielsen SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums), except for titles that stay in the top half of The Billboard 200, in which case sales continue to count as current writil a title falls below No. 100. Catalog counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months. FOR WEEK ENDING 9/01/02

ROUNDED FIGURES

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

## **Sony Music U.K. Announces** Restructuring

#### **BY LARS BRANDLE**

LONDON—In a move that Sony Music Entertainment U.K. says will harness the "creativity" of the London-based company, Sony Music U.K. plans to replace the current three-label structure of Columbia, Epic, and S2 with two divisions: international repertoire and U.K. repertoire.

About 10 jobs are expected to be cut as a result of the development, which was unveiled Sept. 4. The new structure takes effect Sept. 30.

Muff Winwood, Sony Music U.K. senior VP of A&R and S2 managing director, becomes president of the U.K. repertoire division. Catherine Davies, VP of international at Sony Music U.K., takes the title of managing director, overseeing marketing, promotion, video commissioning, and international exploitation, among other duties. Epic managing director Nick Raphael becomes VP, while S2 director of A&R Lincoln Elias becomes VP of A&R. At the international division, Robbie McIntosh, former director of promotions at Columbia, is appointed managing director, overseeing A&R, marketing, and promotion.

Sony Music Entertainment U.K. chairman/CEO Rob Stringer says the domestic division will consist of about 30 staffers "dedicated exclusively to the development of U.K. artists." The international division, he says, will aim to consolidate the company's "strengths in the marketing" of artists drawn from Sony Music U.S. and international affiliates.

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# **Jazz Icon Lionel Hampton Dead At 94**

Vibraphonist/Drummer Played With Countless Luminaries, Set New Standards During Eight-Decade Career

#### BY CHRIS MORRIS

LOS ANGELES--In Jazz: The Rough Guide, co-author Digby Fairweather notes the thrilling power and wideranging impact of swing titan Lionel Hampton's band. He says the group generated "high energy, screaming brass, and rhythms which could drive an audience to . . . near-hysterical excitement." Fairweather adds, "Hampton's big band was, in a sense, a rock and roll band conforming to jazz conventions."

One of music's most ebullient and dynamic performers and bandleaders, vibraphonist/drummer Hampton, 94, died of heart failure Aug. 31 in New York.

Born April 20, 1908, in Louisville, Ky., Hampton was a truly historic personage whose career spanned eight decades and the entire evolution of recorded jazz.

Raised in Chicago, he rubbed elbows with the luminaries of early jazz at parties thrown by his uncle, a noted bootlegger. Recruited as a drummer out of high school by bandleader Les Hite, he relocated to Los Angeles in 1927. There, he played behind Louis Armstrong at Culver City's historic jazz spot, the Cotton Club. It was Armstrong who encouraged Hampton to take up the vibes, then rare in jazz; he first played the instrument on one of Satchmo's recording dates in 1930.

In 1936, producer/A&R man John Hammond introduced Hampton to swing king Benny Goodman at an L.A.

## 'Idol' Worshippers Pick Clarkson

#### **BY CARLA HAY**

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Kelly Clarkson became the first winner of American Idol Sept. 4 in the Fox TV show's season finale.

The 20-year-old singer from Burleson, Texas, will be signed to RCA Records, which commercially releases her first single, "Before Your Love/A Moment Like This," Sept. 17. The title, a double A-side, is already in the top 40 of amazon.com's pre-order sales chart.

RCA will also release Clarkson's debut album Nov. 26 and a compilation album featuring the 10 American Idol finalists Oct. 1. On Oct. 15, the American Idol home-video release of the first season on VHS and DVD hits retail (see Picture This page 76). (Some of these release dates have changed since Picture This, which has an earlier deadline, went to press.) The 10 finalists will also hit the road for a 28-city U.S. arena tour-American Idols Top 10 Live-which will be promoted by Metropolitan Entertainment; the tour begins Oct. 8 in San Diego.

The 30 semifinalists will perform on a Fox TV special airing Sept. 23.



gig. The clarinetist hired Hampton for his unprecedented quartet, the first integrated jazz combo; those sides, featuring Goodman, Hampton, pianist Teddy Wilson, and drummer Gene Krupa, are high-water marks of smallband swing. He was additionally featured in Goodman's big band and his sextet, which also included guitarist Charlie Christian. Those famed recordings-which included Hampton's theme song, "Flying Home"—are being reissued later this month by Columbia Legacy (Billboard, Aug. 24).

While with Goodman, Hampton recorded as a leader for RCA. These classic performances found him in the company of such luminaries as Harry James, Cootie Williams, Johnny Hodges, Rex Stewart, Benny Carter, Coleman Hawkins, and Dizzy Gillespie.

With Goodman's encouragement and financial support, Hampton founded his own group in 1940. That band set a standard for jazz showmanship and hard-hitting, R&B-inflected power (though the unit also excelled at ballad work). Hampton's bands included such renowned "honking" saxophonists as Illinois Jacquet (whose show-stopping solo work on "Flying Home" turned him into a star of Norman Granz's Jazz at the Philharmonic shows) and Jack McVea. Other celebrated band members included Dexter Gordon, Clifford Brown, Quincy Jones, Fats Navarro, Clark Terry, and Charles Mingus, Vocalists Dinah Washington. Joe Williams, Betty Carter, and Jimmy Scott all received their first breaks with him as featured performers.

Hampton recorded widely for Granz during the 1950s, usually in the company of pianist Oscar Peterson. He continued to relentlessly record and tour (especially in Europe) through the '60s, '70s, and '80s; he released his last studio album in 1991.

Hampton also became heavily involved in urban development and opened low-income housing in Harlem in the late '70s. In 1987, the University of Idaho's music school was named in his honor. He received the Kennedy Center Lifetime Achievement Award in 1992 and the National Medal of Arts from President Clinton in 1997, two days after a fire ravaged his New York apartment.

## **Judge Halts Aimster Operation** With Preliminary Injunction

#### BY BILL HOLLAND

WASHINGTON, D.C.—A federal judge halted the peer-to-peer service operation of the company formerly known as Aimster Sept. 4 by issuing a preliminary injunction requested by the Recording Industry Assn. of America (RIAA). He also ordered the company to post a \$500,000 bond to help compensate for infringement losses in case the injunction is later lifted.

Judge Marvin Aspen of the U.S. District Court for the Northern District of Illinois disagreed with Madster's argument that it was unaware of the illegal distribution of music files by users of its peerto-peer network and could not be held liable; he described the service as one "whose very raison d'etre appears to be the facilitation of and contribution to copyright infringement on a massive scale." He added that it was "disingenuous" of the company to say it was unaware of infringement "when their putative ignorance is due to an encryption scheme that they themselves put in place.

Aimster, he wrote, "managed to do everything but actually steal the music off the store shelf and hand it to Aimster's users."

Aspen also ruled that Aimster must submit a "practical method for identifying infringing material and the transitory nature of its end users.'

The RIAA sued the firm for copyright infringement last May. Aimster filed for Chapter 11 bankruptcy protection earlier this year, temporarily halting the lawsuit. The company changed its name to Madster last year as a result of a separate legal action with AOL Time Warner.

In a statement, RIAA chairman/CEO Hilary Rosen says the injunction "underscores that companies and individuals will not be permitted to build a business on music they do not own and will be held responsible for their actions.'

Aimster lawyer George Carpinello said, "We're disappointed by the decision, and I'm consulting with my client about next-step possibilities.

# **Bertelsmann Decision May** Signal End Of Napster

...)napster

#### **BY BRIAN GARRITY**

NEW YORK-Bertelsmann has abandoned its plan to acquire Napster's assets following a Sept. 3 federal court shake-ups-says it is no longer interruling blocking a deal between the two companies. The decision may the decision. "We accept the court's mean the end of the cash-strapped decision that the sale of Napster's assets swappery, which in response fired its to Bertelsmann has been denied and staff-including CEO Konrad Hilbers and founder Shawn Fanning-and company said in a statement. began liquidating its remains under a Chapter 7 bankruptcy filing.

While Bertelsmann was valuing its bid for Napster's assets at \$92 million, the German media giant

was only offering \$9 million in new funds. The rest of the bid was based on in a statement that Napster's techsecured loans Bertelsmann made to nology is of little value without the Napster during the past two years.

The Recording Industry Assn. of America and the National Music Publishers Assn. (NMPA) objected to the inclusion of past loans in the bid, claiming a conflict of interest between the Bertelsmann and Napster management teams.

The music industry, hoping to receive a payout greater than \$9 million in bankruptcy proceedings, also said nies from bidding on the assets. The "divided loyalties" on the part of Hilbers, a Bertelsmann veteran.

mann-which has undergone a shift in thinking on its Internet strategy following a recent series of management ested in Napster and is not appealing that the purchase will not proceed," the

As for Napster, the company may have lost its last chance to re-launch A Delaware bankruptcy court re- as a legitimate service. The company jected Bertelsmann's bid for the assets will now sell what remains of its because of a lack of evidence that the assets, which include the name and agreement was brokered in good faith. the technology, to the highest bidder

in an upcoming auction. Sources says Bertelsmann will not make a new bid for the

company. Prior to his dismissal, Hilbers said team that created it. He added that by denying Bertelsmann's bid, "Napster's creditors will be denied substantial repayment."

But while Napster insists that its creditors will miss out on a chance for "substantial repayment," members of the industry say the ruling creates a more level playing field for Napster bidders.

NMPA general counsel Carey Rathat Bertelsmann's valuation of its mos says the assets could fetch "suboffer was discouraging other compa- stantially more" than what Bertelsmann was offering. Prior to a court agreed in its ruling, citing previously expired auction period, an investment bank hired by Napster's creditors was seeking bids close to In response to the ruling, Bertels- \$25 million for the company's assets.

# =xecutiveTurntable



**RECORD COMPANIES: Keith Esta**brook is named senior VP of communications for Sony Music Entertainment in New York. He was a media and communications consultant.

Kim Youngberg is named senior VP of legal and business affairs for Wind-up Records in New York. She was junior partner of Davis, Shapiro & Lewit

David Toomey is promoted to

VP of international marketing for Sony Music Canada in Toronto. He was director of interna-

tional marketing for Columbia Records Group PUBLISHING: Bradley Collins is named associate director of writer/ publisher relations for BMI Mu-

sic Publishing in Nashville. He was a song plugger for Acuff-Rose Music Publishing.

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# **Life Is Looking 'Up' For Gabriel** Geffen Plans TV Assault To Push First Studio Set In 10 Years

#### **BY LARRY FLICK**

Peter Gabriel laughs heartily when he ponders the intensely dark tone of Up (Geffen, Sept. 24), his first studio effort in a decade.

"I'm just a happy-go-lucky fellow, aren't I?" he says, smiling. "Seriously, this wasn't intended to be such a heavy piece of work. It just turned out that way. At the same time, I wouldn't portray these songs as morose or depressing."

That's debatable, given the themes of loss and loneliness that run through the ironi-

cally titled *Up*. Perhaps most dominant, though, is the recurring exploration of death in songs like "I Grieve" and "Don't Leave."

"Now, here's an interesting point to consider," Gabriel offers. "Death is instantly perceived as a depressive subject. But it doesn't have to be. Take, for example, if you live in a dominant youth culture that pretends death doesn't exist, you end up going directly toward it. But if you face it head-on and accept death as a part of the

life cycle—which so many other cultures do then you live life more fully."

Gabriel supports his theory by dressing a song like "I Grieve" in the world-beat-spiced rhythms that have become his signature. In such a vibrant instrumental environment, he honors the passage of life while also celebrating what he describes as the everlasting soul in a mantra-like refrain, "They say that life carries on."

"As you get older, you have to put physical life and its eventual end into perspective," he says. "Fearing death doesn't enhance life; it feeds into feelings of dread."

All of this noted, Up is not consumed with one or two topics. The set's first single, "The Barry Williams Show," offers an acerbic take on the current spate of reality TV programs and their eroding effect on humanity. Gabriel says, "It's remarkable to witness what people will do for a slice of fame."

He admits, though, that he does occasionally tune in to reality TV. "It's like eating a ton of junk food," he says. "You feel good while you're consuming it. But afterward, you feel like crap —and you vow to never go back again."

"The Barry Williams Show," which has begun to receive airplay at triple-A radio, is accompanied by a sharp, often darkly amusing

videoclip directed by actor Sean Penn. Actually, TV exposure is a key element in Geffen's marketing strategy for *Up*.

"It's an excellent way of letting the largest possible audience know that Peter Gabriel has returned with a significant piece of music," notes Paul Cremens, the

label's head of marketing.

To that end, the artist will begin his assault of the airwaves during the week of Sept. 11, when he'll appear on CNN's *Larry King Live*. He'll perform "I Grieve" in tribute to those lost following last year's attack on the U.S.

Also planned are appearances on *Charlie Rose* (Sept. 25), *Today* and *Late Night With Conan O'Brien* (Sept. 27), and *Last Call With Carson Daly* (Sept. 30).

As Geffen pursues other

promotional avenues, Gabriel is preparing for an extensive world tour in the fall. Though dates are still to be locked in, the artist is formulating two decidedly different shows for the trek. One will be an elaborate, theatrical piece, while the other will follow a more traditional concert format.

"It's a wonderful way of exploring two different methods of performance," Gabriel says, "both of which I thoroughly enjoy."

The surge of activity is a change of pace for Gabriel, who admits that he enjoys working at a more gradual creative rate.

"If no one's cracking the whip for 'product,' I'm happy," he says. "I prefer to let things unfold naturally, as they should. In doing so, things take on an organic shape that makes sense, even when you can't initially see it. For example, I didn't intend for this album to have the overall tone that it does. The songs dictated that as they came into being. When you have the freedom to work like that, it's not work at all. It's pure pleasure."

# Tritt's Columbia Disc Is 'Strong Enough' To Reach His Audience

#### **BY ANGELA KING** *Airplay Monitor*

NASHVILLE—During his career in country music, Travis Tritt has ruffled more feathers than

a pack of coyotes in a chicken coop—just ask him. But the always plain-spoken Tritt isn't going to start catering to the powers-that-be on Music Row, even though he believes that's what it will take to achieve superstar status in the industry. Instead, his latest CD, *Strong Enough*, is an appeal to his numerous fans,

who already know what he brings to the table.

With seven platinum-plusselling CDs in his 12-year career, as well as TV guest spots and movie roles, it seems disingenuous to think of Tritt as anything but a star. But the artist maintains that he has labored with a lack of respect and acknowledgement, and he believes he's been held back by "the Nashville establishment [and] awards shows. After I won the [Country Music Assn.] Horizon Award in 1991, I realized Lwasn't getting nom

I realized I wasn't getting nominated a whole lot [or] recognized a whole lot."

Ultimately, Tritt says he wants to make music his own way and be respected for it. In his opinion, doing exactly that brought his relationship with Warner Bros. to an end following 1998's *No More Looking Over My Shoulder*, and it led him to take a two-year hiatus from the industry. "The last album that I did for Warner Bros. got no promotion, no backing," he claims. "It was almost like the label said, 'Tritt's records sell themselves; we have other fish to fry.' "

After his break, Tritt returned in 2000 with his debut on Columbia, *Down the Road I Go*. It was a hugely successful comeback.

KIIM Tucson, Ariz., PD Buzz Jackson believes Tritt's career is seeing a resurgence: "In the early '90s, he was pretty hard to avoid. He kind of faded away for a while. Now, he's back. Maybe this is the year his career explodes."

Strong Enough, Tritt's second Columbia project, streets Sept. 24, and the title of its first cut, "You Can't Count Me out Yet," would seem more appropriate for his previous CD. "It took going through that [comeback] and

having it be successful to write that song," he says. "I had a lot of nail-biting, a lot of fear and trepidation in releasing that album. I had been away so long and was with a brand-new label. It was a lot of stuff I had not experienced before. I was concerned, wondering if we would have a shot again."

Relaxing into his recent success, Tritt maintains that *Strong Enough* is a quintessential Tritt

project. He either wrote or co-wrote nine of the 12 songs, including first single "Strong Enough to Be Your Man," which rises 28-27 on the Hot Country Singles & Tracks chart this issue.

Tritt says, "Most of this album was pretty much along the lines of all the different types of music that I've tried to venture into at one point or another."

But venturing out can be difficult for him. "For years, I've heard people talk about the outlaw image, [calling

me a] rough-around-the-edges country rocker. Then the last album came out, and they are calling me a traditionalist. People like to try and put a label on things, put you in a box. I hate those boxes. It limits you if you're trying to do different things and experiment with music."

Tritt is also working to be shown in his best light, and Sony Music Nashville executive VP/GM Mike Kraski outlines several opportunities, including a *CMT Crossroads* show with Tritt and Ray Charles in December and a *CMT Most Wanted Live* special that will air Sept. 29. Along with radio specials, Kraski says, "we anticipate a much stronger run at national television appearances than we did on the last album."

Managed by Gary Falcon at Falcon-Goodman, Tritt's booking is handled by Monterey Peninsula Artists.

Despite difficulties with the Nashville establishment, Tritt has never had any trouble with fans. "I'm still selling a lot and putting fannies in seats at concerts," he says. "I [am] still reaching who I want to reach, which is the audience."







# ARTISTS & MUSIC

# **Box, 'Supreme' Reissue Cap Trane Fete** Legend Is Lovingly Honored By Verve, Son Ravi, Author Ashley Kahn, Others

#### BY CHRIS MORRIS

Verve Music Group will wrap up a year-long celebration of the 70th anniversary of John Coltrane's birth with a pair of packages surveying both the breadth of the saxophonist's work and his most celebrated album.

On Sept. 10, Verve's Impulse! imprint will release *Legacy*, a four-CD boxed set compiled by Coltrane's son, Ravi, which takes a thematically organized look at the jazz master's *oeuvre*. On Oct. 29, Impulse! follows with a two-CD Deluxe Edition of Coltrane's masterwork, *A Love Supreme*; the package's second CD includes the only live performance of the four-part suite and a neverbefore-heard sextet version of its first movement —neither of which has ever been issued officially until now.

The reissue of *A Love Supreme* will coincide with Viking's publication of *A Love Supreme: The Story* of John Coltrane's Signature *Album* by Ashley Kahn, author of an acclaimed book about the making of Miles Davis' Kind of Blue, published by Da Capo in 2000.

These projects end a year that has seen Impulse!'s release of Deluxe Editions of the albums *Coltrane* and *Ballads* and the compilations *Coltrane for Lovers*, *Spiritual*, and *The Very Best of John Coltrane*.

"In a sense, we did save the best for last," Verve Music Group president Ron Goldstein says. "It's just putting an exclamation point on it."

Noting that *Coltrane for Lovers* has sold nearly 75,000 units, according to Nielsen SoundScan, Goldstein says of the Trane catalog, "Coltrane is still one of the leading creative forces out there, as well as one of the leading commercial forces out there."

Verve VP of catalog development Ken Druker says of the boxed set's genesis, "I thought, given Ravi's perspective and overview, that he'd be the ideal person to choose the songs and sequence them and group the discs in a way that would be very different than it would have been done before. Not chronologically—just by the way he felt the music could be best understood."

Ravi says, "I didn't want to do a greatest-hits type of thing, or even 'Ravi's picks,' either ... So I started thinking about trying to create some different themes for each disc that would try to focus in on four separate aspects of his music or who he was."

The box, which is priced at \$49.98, draws from Coltrane's recordings as a leader for Prestige, Blue Note, and Atlantic as well as for Impulse!; it also includes examples of his work as a sideman with Miles Davis (on Columbia) and Thelonious Monk (on Jazzland/Riverside). "One disc features live performance," Ravi says. "Another features his relationship with [Coltrane's longtime drummer] Elvin [Jones]. One disc focuses on his harmonic and melodic approach, and another focuses on his rhythmic concepts."

By exploring Trane's work thematically rather than strictly chronologically, the set strives to make sense of what are, for most listeners, the saxophonist's most challenging recordings of 1965-'66, which employed expanded lineups, furious



rhythmic explosions, and sometimes extreme atonalities.

"You're going to hopefully feel this link between things," Ravi says, "and you can hopefully feel this progression of events, and by the time you get to 1965 or 1966, it's not going to be so shocking. Hopefully, you can see the things that led up to it."

Priced at \$29.98, the Deluxe Edition of *A Love Supreme*—which Goldstein calls "probably the most important album we have in our catalog" —features a newly remastered version of the album drawn from a March 1965 master found in EMI's London vaults. The album, one of the great spiritual jazz opuses, was cut Dec. 9, 1964, by Coltrane, drummer Jones, pianist McCoy Tyner, and bassist Jimmy Garrison.

'I didn't want to do a greatest-hits or even "Ravi's picks," so I started thinking about trying to create some different themes for each disc that would focus in on four separate aspects of his music or who he was.' –RAVI COLITRANE Jones, the rhythmic linchpin of Coltrane's "classic quartet," says the album can be viewed as "sort of like a culmination of one man's life, the whole story of his entire life."

Writer Kahn, who co-produced the reissue with Druker and Bryan Koniarz, says, "The music that the quartet was creating in 1964, the album *Crescent* and of course *A Love Supreme*, had a certain tranquility and serenity to it that were so incredibly in focus, and yet so different from the live albums that he had done

previously or the studio stuff that would come later."

Kahn became involved in the Verve project after signing his Viking book contract. Executive editor Rick Kot says, "Having done the *Kind of Blue* book, he knew what the possibilities were, as far as joining forces with a record company, and Verve has been terrific from the beginning. Ashley's actually worked with them on finding some of the material, and, being a Coltrane maniac, he's really done a lot of detective work."

Some of that work involved locating a master tape of the sole, much-bootlegged live version of *A Love Supreme*, performed July 26, 1965, at the Festival Mondial du Jazz Antibes in Juan-les-Pins, France.

Kahn recalls, "I only had one week in Paris, and everybody was saying, 'There's no way you're going to be able to get through the bureaucracy at the national radio archives,' INA. In one day, I was able to reach the right people. The next day they called me back and said, 'Can you be here Friday at 2 o'clock?' And there I was, Friday at 2 o'clock, listening to the actual tape."

Two previously unheard takes of the album's first movement, "Acknowledgment," with saxophonist Archie Shepp and bassist Art Davis augmenting the quartet, were cut the day after the released version of the album. Ravi uncovered a mono tape of the takes in an unlabeled box stacked in a closet in the Coltrane family home.

"I think it's kind of shocking to people when they hear it," Ravi says. "It's very hard to hear it any different way. Through hindsight, we have this sound picture in our minds of what *A Love Supreme* is. For me, I don't really believe that he knew what it was at the time."

Jessica Sendra, jazz buyer at 380store Borders Books & Music in Ann Arbor, Mich., says her chain is exploring the cross-promotion of the *A Love Supreme* Deluxe Edition and Kahn's book. "A Love Supreme has always been one of our most important catalog pieces," Sendra says. "The series that it's part of, the Deluxe Editions, does really well for us. There's two good things going for it."

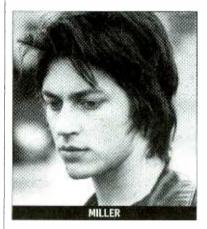


**WE GIVE A DAMN:** When singer/songwriter **Rhett Miller** was transcribing the song lyrics of his Elektra Entertainment solo debut for his Web site ("I was kind of hoping an intern could do it," he says, "but no such luck."), he discovered a disturbing motif: "I rhyme the words 'apart' and 'heart' a lot," he says. "I've always hated those kinds of rhymes."

It's easy to forgive a guy for a few trite rhymes when the rest of the lyrics are so heartfelt, including the ones where the gal sassily reminds him, "You don't want to miss a minute of me" on "Four-Eyed Girl," or the plaintive "Am I gonna be lonely for the rest of my life?" refrain from first single "Come Around."

While admitting "it's hard to express something as vulnerable," as the sentiment on "Come Around," Miller says the need to do so helps explain why he took a break from his group, **Old 97's**, to make *The Instigator*, out Sept. 24.

"I wanted to make something that was entirely personal, something that didn't have the element of the lowest common denominator," he says, adding that he'll work on a new Old



97's record next year. "Granted, there's a lot of [producer] **Jon Brion** on it, but I was there for every second of it. It was great."

Other highlights include the rollicking "Our Love," in which he manages to name-drop both **Richard Wagner** and **Franz Kafka**, and the catchy "Hover," where he references **Air Supply**.

Miller's been on the verge of a breakthrough ever since Old 97's moved from Bloodshot Records to Elektra in 1997, and he says there are days when perpetually being almost the next big thing is just exhausting. "As soon as you start thinking, 'What if it really works?,' I don't know, I hate to even think about it. If it does, you finally have some leverage. If not, you have to keep hustling and, I have to say, I'm tired of hustling. I'm not making much more than a school teacher; I



don't have security." Miller will be touring with **Dashboard Confessional** starting Oct. 15 before embarking on his own headlining tour. Picking bandmates was difficult, he says. "It was just weird having to evaluate people—some of them were my friends—and I had to go, 'I'm sorry, I'm going to hire someone else,' and then you just hope they're still your friend."

**BOUNCING:** Pete Yorn, the Wallflowers' Rami Jaffee, and Los Angeles musician Marc Dauer have launched Trampoline Records with *Greatest Hits Vol. 1*, an 18-track compilation that features previously unreleased tunes from all three principals, a number of songs from up-and-coming artists, and tracks from such former major-label artists as Minibar, Phil Cody, Peter Himmelman, and Pete Droge.

"It's really us and our friends," says Yorn of the Sept. 3 release. "I moved [to L.A.] six years ago, and Marc was responsible for hooking me up with every musician I knew in town. It became a group that toured together and played together. This record's really about exposing a lot of bands whom we love."

Dauer, who was formerly in MCA band **Five Easy Pieces** and is now in **Jukebox Junkie** (as well as being an emergency room doctor) says the plan is to continue releasing compilations, but the label would also like to put out full-length releases from his band, Minibar, and **Gingersol**. He notes, "They all have records ready to go."

The album is available at Barnes & Noble bookstores for the first three months for \$9.99. "They agreed to give us countertop displays and listening stations for free in exchange for the exclusive," Dauer says. Trampoline is looking for a long-term distributor.

A number of the set's acts—who provided their tracks for free in exchange for a share of the earnings will play Oct. 29 at the House of Blues in Los Angeles, which Yorn hopes will lead to a Trampoline tour.

**STUFF:** Wither *Chinese Democracy*, **Guns N' Roses'** long (and we mean *long*) awaited follow-up to 1993's *The Spaghetti Incident?* Given GN'R's Aug. 29 performance of new track "Madagascar" on the MTV Video Music Awards, and now talk of a fall U.S. tour, the album's release would seem to be imminent (although we thought it was imminent in 1998, 1999, 2000 . . . ). GN'R's **Axl Rose** has not yet finished the album, although we hear he wants it out by year's end. Additionally, Interscope has no official release date set for the project or for an upcoming single.

# <u>ARTISTS & MUSIC</u>

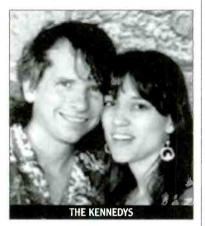
# Kennedys Keep Mixing Things Up On Jiffy Jam

#### BY MARY FRANCESCA MANIACE

On their sixth album as the Kennedys, Get It Right (Jiffy Jam/ RedEye), the husband/wife duo of Pete and Maura Kennedy are blending elements of soul, folk, gospel, blues, and pop—and generally maintaining their artistic freedom—"freedom to be the way we are," Maura Kennedy shares.

The two met in 1992 in Austin, Texas, and hit it off immediately. "We felt this great musical chemistry," says guitarist Pete, who was touring with Nancy Griffith at the time. Since joining musical forces, they've developed an ardent cult following.

Pete says, "Most of our [fans] are people who have an eclectic selection of CDs, so they can handle different styles."



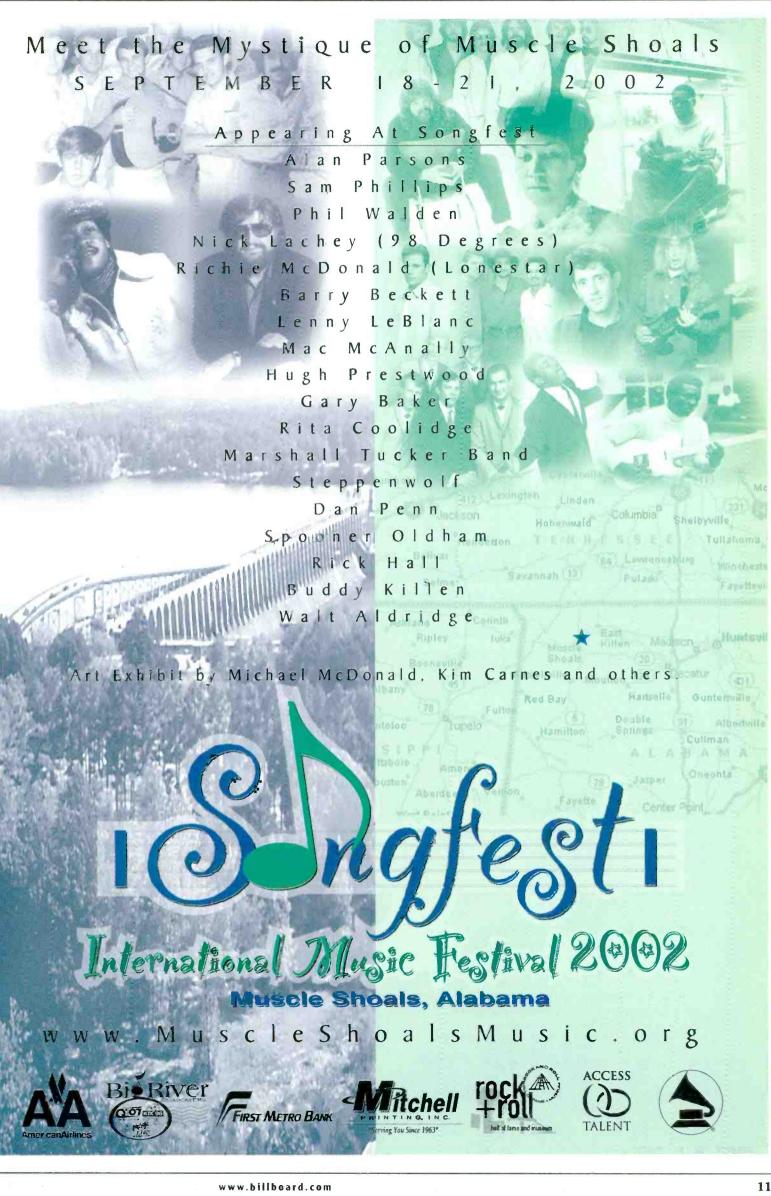
From "Didn't It Rain," with its bluesy, Southern gospel feel, and "Get It Right," the title track embracing a Marvin Gaye-styled groove, all the way through to the loungey "Galaxy Express," which hails the father of Bossa Nova, Antonio Carlos Jobim, one cannot help but be impressed by the stylistic beauty of each song.

Running a label, writing music, touring, and now authoring *Making Your Own Music Videos With Adobe Premiere*, the act's secret to success seems to be to do things themselves on a "miniature scale."

Pete says, "It was a natural progression for us. For most of our career, we managed ourselves. Doing a record label was easy for us, because we know what it takes to be a label."

"The Kennedys' expectations are realistic," says Stephen Judge, marketing director of RedEye Distribution, who calls them "road warriors who've paid their dues."

Pete says, "We've expanded from being artist/label to being artist/ label/video/books, but it's happened organically. We're working our butts off promoting the new record, but we're not tired. We're fulfilling our dreams rather than somebody else's."



# ARTISTS & MUSIC

# Tonic Bridges Old And New With Universal's 'Head On Straight'

#### BY CATHERINE APPLEFELD OLSON

While elixirs often mellow with time, guitar-driven melody maker Tonic cranks it up on its third set, *Head on Straight*, due Sept. 24 from Universal Records.

Nowhere does the trio's current musical statement resound more strongly than in granite-edged first single "Take Me As I Am," which opens with a weighty guitar riff then reveals the pop hooks that first separated the band from the pack in 1997. The single shipped to rock radio Aug. 20.

"It's a bridge; it's a great way to experience the next step of Tonic," singer/songwriter/guitarist Emerson Hart says. "It's a great way to start, lyrically. We're not about image. We stake our entire career on the strength of our songs."

Bridging the band's previous work—its platinum-plus debut album, *Lemon Parade*, and the follow-up, *Sugar*—with the new album is at the heart of Universal's marketing campaign.

"The band has such a strong base. They've done all the work already. So it's just a matter of connecting the dots between their previous album and this new one, which isn't hard to do," says Tom Derr, Universal Records' VP of marketing.

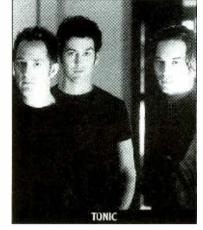
Label reps got out their felt-tip pens this summer during the Jeep World Outside festival, on which Tonic dished up old and new material alike alongside rockers Sheryl Crow, Train, and others.

Anticipation has also been high at radio, with which Universal will be working a variety of promotions around dates on the band's U.S. tour, which kicks off in October.

"Rock radio is still dealing with the aggressive rap/rock trend," says Howard Leon, Universal VP of rock radio promotion. "But the meat and potatoes of rock and alternative radio still lies in the craftsmanship and appeal of artists like Tonic."

"This song rocks," says Greg Patrick, PD at WAVF Charleston, S.C., who is trying to book the band for a radio show. "They write great rock songs, and hopefully this one will take off," he says. "I am firmly of the belief that some of these core bands from three or four years ago are still relevant. I'm not willing to cast them aside just because they're more mainstream."

For the band, early mainstream success ushered in not only tremen-



dous opportunity but also the desire to step back and take it all in.

For one, Hart bid farewell to Los Angeles, where bandmates Jeff Russo and Dan Lavery still make their home, and hung his shingle in Nashville. Much of *Head On Straight* was written during an initial year "off," in which Hart says he holed down and let Nashville's "bucolic setting" wash over him.

"I needed that time to get my head together. We had always been touring, always on the road," he explains. "I wanted to make sure the next record would be coming from fresh eyes and ears."

The trio hammered out finishing touches in Hart's basement during a rendezvous, and found their creative muse leading them down a harder-edged road.

"We wanted to make a rock record," Hart says. "Sugar had rock moments but it was a little more introspective musically, a little more mellow. We wanted to punch it heavy this time."

To get the job done, they turned to veteran producer Bob Rock, whose "laid-back efficiency" and Maui, Hawaii, studio-setting provided a welcome change after the draining experience of self-producing *Sugar*, according to Hart.

Of that experience, Hart says, "It was exhausting. We couldn't stay focused and there was really no neutral party. This time it was a great experience. We enjoyed recording music again, and he was able to bring things out of us—and particularly out of me as a singer—that we hadn't been able to capture before."

Tonic found another new partner in manager Irving Azoff, with whom the band signed after *Sugar*. Of the relationship, Hart says, "Irving came to us and said, 'Let's take the band to the next level.' I can't say enough good things about the way he's helped me as an artist."



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# **Cantrell's Career Blooming On Diesel Only**

#### **BY JIM BESSMAN**

NEW YORK—New York-based country radio personality and performer Laura Cantrell's debut album, *Not the Tremblin' Kind*, was almost as unexpected as the acclaim that has now engendered its follow-up, *When the Roses Bloom Again*, which Redeye-distributed indie Diesel Only Records releases Sept. 24.

"We didn't even know we were making an album when we started recording," says Cantrell, who explains that it wasn't until well into what became *Tremblin' Kind* that she realized that her demo tapes were good enough for release. Initially issued by U.K. indie Shoeshine Records' country/folk/roots division Spit & Polish, the disc received rave reviews on both sides of the Atlantic and was eventually picked up domestically by Diesel Only.

"John Peel was really important," says Cantrell of the legendary BBC radio personality, who hosted Cantrell during two of her five U.K. promo trips. "He has saintly status, and I never thought a guy who championed punk bands would even listen to my record. Then to see similar response in the States, which is different radio-wise. I felt a lot of goodwill out there for a record that we didn't know we would get."

The making of *Roses*, though, was deliberate. "I felt a little more pressure for my own writing to be



up to par again," says Cantrell, who self-publishes through Thrift Shop Songs (BMI) and again wrote four of the 12 tracks while calling on local writers like Amy Rigby, Dave Schramm, and Joe Flood. The title track is a cover of an outtake from Billy Bragg and Wilco's *Mermaid Avenue* Woody Guthrie collaboration; also covered are Jim & Jesse's "Younder Comes a Freight Train" and the Kitty Wells and Webb Pierce duet "Oh So Many Years."

Based on the continuing performance of *Tremblin' Kind*, Redeye Distribution marketing director Stephen Judge has high expectations for *Roses*: "Laura's name is getting more known every day, and advance pre-order discussions are getting great reports already."

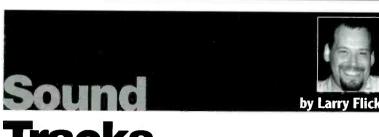
Cantrell and her band will perform in-store at New York's Virgin Megastore Union Square on street date.

Additionally, Amazon will offer two free downloads, and emusic.com will offer pay downloads in its Sneak Previews section.

Currently self-managed but booked by the Billions Corp. in Chicago, Cantrell will again go back and forth this fall between the U.S. and the U.K. She's also been tapped to open for Elvis Costello on his forthcoming tour.

"We hope to get out more in the U.S. and visit places where we know people bought the last record," she says. "Traveling is a much bigger part of our overall agenda this time around."

# ARTISTS & MUSIC



# **Tracks**

WAKE ME UP BEFORE YOU GO-GO: As we bid happy adieu to this summer's wave of popcorn movie fare. we're pleased to usher in the more substantial fall season with one of the more interesting music-driven indie films to come down the pike in a long time.

Produced, written, and directed by Michael Cahill and Nicholas Shumaker, The Pocket explores the full spectrum of the go-go music movement through interviews and live footage from the scene's past and present, including the godfather Chuck Brown, the Backyard Band, Little Benny, Experience Unlimited, and the Uncalled 4 Band. Fugazi's

Ian Mackaye, poet Thomas Sayers-Ellis, and writer Norman Kelley assist in portraying the scene's powerful history that has affected a sundry of artists. including Henry Rol-

lins, Sean "P. Diddy" Combs, Jill Scott, Will Smith, and George Clinton.

Simultaneously, the film stresses the introduction of a new character-the real Washington, D.C. (where the movement was born) and its neighborhoods that aren't posed for tour buses and travel brochures. Complemented by The Pocket, the film offers a vista that traverses a thriving local economy, one that has unpredictably persisted amidst the strengthening restrictions of a consolidated global music industry.

The Pocket recently had its first screening at D.C.'s historic Lincoln Theatre. It will follow the film festival circuit and be marketed to U.S. and foreign TV networks in the coming months. Rife with some of the most soulful music you'll ever hear, this is a truly brilliant piece of work that is not a film to miss-whether vou're a fan of music or just a fan of great movies.

This is a movie that had to be made," notes Marlon Creaton, manager of the Record Kitchen, an indie retailer in San Francisco. "It's time for the kids who spend money on Ashanti and Murder Inc. records to know about a different form of African-American-rooted music. We're waiting on a soundtrack from this movie. The timing couldn't be better for it. It could-and should be-absolutely huge.

Negotiations for a soundtrack are currently under way. Watch this space for details as they unfold. You can also visit thedcpocket.com for more information.

AND THE NOMINEES ARE: Randy Newman, Hans Zimmer, Patrick Doyle, James Horner, and Howard Shore are the contenders for the top prize of composer of the year at the 2002 World Soundtrack

Also nominated in other categories are Danny Elfman, John Williams, Elliot Goldenthal, and Sting. The cer-

> emony takes place Oct. 19 in Ghent, Belgium. Nominees

are selected by the more than 180 members of the World Soundtrack Awards. Regular mem-

bership is restricted to active film-music composers around the world. In a second round of voting, members will select the winner in each category. Both the first and second voting rounds are conducted by PriceWaterhouseCoopers. More details on WSA rules, members, and activities can be found on worldsoundtrackawards.com.

Zimmer heads this year's nominees list with four nominations in three categories—soundtrack composer of the year, best original soundtrack of the year (both for Black Hawk Down) and twice in best original song written for film ("This Is Where I Belong" and "Here I Am" from Spirit: Stallion of Cimarron)

Meanwhile, Newman received three nominations for Monsters Inc.

A list of candidates for the discovery of the year award will be released in September.

In the meantime, film music enthusiasts are invited to select the winner of the public choice award. Voting is open until Sept. 15 on worldsoundtrackawards.com, as well as via forms in a number of publications that support the awards, including Dreams, Film Score Monthly, Music for the Movies, and Score. Public choice award voters can win a trip for two to the WSA ceremony.

# **Soul Does The Healing For Compendia's Osborne**

#### **BY CHARLES DAUGHERTY**

With the Sept. 17 release of How Sweet It Is, Joan Osborne sets out to show that she's still "one of us" by revisiting classic '60s and '70s Motown hits to reflect a post-Sept. 11 American's everyday concerns.

It's been seven years since Osborne's 1995 debut. Relish (Mercury) and it's subsequent hit single, "One of Us." Despite having less commercial impact, her subsequent set, 2000's Righteous Love (Interscope), further established her as a distinctive artist. With the partnership of her own label. Womanly Hips and Compendia Music Group, Osborne's How Sweet It Is shows her offering a full slate of previously recorded tunes.

For Osborne, this set allowed her to reflect on how the tragedy of Sept. 11 affected her. "As a native New Yorker, more than anything, I felt the need to help out," she says. "I tried to do my part in volunteering, etc. But after a while, I found myself running away from the essential question of what does an artist do to help out in this situation."

She continues, "I have great respect for Bruce Springsteen, but for me to write an entire record on this [topic] would take a long time. I

wanted to find a way to do this album in a way for it to have a strong relevance to this situation. So, rather than try to avoid the question, I was reminded of great soul songs from eras where people faced the same types of socio-eco-



nomical and political concerns we do today. That's what put the wheels in motion for doing this type of record. I chose the songs that I felt best represented the same feelings that people feel today."

How Sweet It Is includes songs previously made popular by such artists as Stevie Wonder, Aretha Franklin, Otis Redding, Jimi Hen-

drix, and Marvin Gaye, among oth ers. "[This] shouldn't be passed off as a covers album," admonishes Compendia Music Group VP Walt Wilson. "Joan's taken these beloved songs and reinvented them. How Sweet It Is is more of an interpretive album than a covers album."

Osborne reveals, "I feel like the quintessential versions of these songs have already been made. I tried to approach them in a way where I could feel authentic. Together with [producer] John Leventhal, we wanted to present a fresh and modern approach to hopefully make you hear the lyrics in a way that you haven't before."

The set's promotional plan will be patterned after those for Diana Krall and Norah Jones, in that they will be geared at several genres. Also, much emphasis will be placed on lifestyle marketing, and an extensive concert tour is planned to begin in late September.

Wilson notes, "Joan appeals to such a wide audience in multiple demographics. We think that she can bridge gaps.'

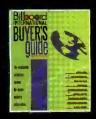
Osborne is managed by David Sonenberg at DAS Communications in New York. She is booked by Jonathan Levine at Monterey Peninsula Artists in Los Angeles.





# Billboard, DIRECTORIES

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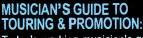


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# **Daemon Offers** Melancon's 'Obscura'

#### **BY DAVID M. NIGRO**

As Daemon Records eyes the Sept. 17 release of Camera Obscura by Paul Melancon, the Atlanta indie is striving to break into any area in which his music can be heard.

The challenge is that the label is struggling to find an audience. Instead of gunning for one sector, it's aiming for anyone who will listen.

"The way the business is, there aren't a lot of pop records out there," Daemon's Andrea White says. "On the radio aspect, we aren't sure if this is a college radio record. Nowadays, it's hard to get onto triple-A, but we will try [that format] and do the specialty shows.

What sets Melancon apart from the pack? "He's a little more polished," White says. "What stood out for me when I first heard him were his lyrics; lyrically, he's incredible."

Melancon has an interesting approach to songwriting. He's developed a writing pattern that works well for him.

"I will wait for an idea of what I want to write or just something to hang a song on," he says. "A lot of times it's even just a title, or I will hear a phrase [and] I will just go, 'That is a really great song title. I need to write that as a song.

From there, Melancon will come up with lyrics and piece together the rest of the music. He explains that once he has an idea for a song, he needs to finish it right then. Otherwise, he'll never get the same passion from the initial idea. When he realizes that he has a song after playing around with some chords, "my night is pretty much shot, 'cause I have to get it finished that night."

Melancon has a clear storyline concept for Camera Obscura. It takes place at an amusement park in California, starting with a boy losing his girl. When you reach the final track, the listener learns that she's returned and she's set a fire and destroyed the park with him inside.

Melancon will spend the fall touring the East Coast, doing mostly acoustic shows Currently operating without a manager and song publisher, Melancon is booked by Adam Bennett in Atlanta.

www.americanradiohistory.com

Classica Score

LEGENDS OF THE FALL: The fall release schedule for the RCA Victor Group consists of only three discs-but they're all key releases, one by a past legend and two by contemporary superstars. Out Tuesday (10), one of the world's best-loved operatic sopranos is the subject of the latest in RCA Victor's ReDiscovered series, devoted to previously unreleased rarities. Leontyne Price ReDiscovered includes the entirety of the legendary vocalist's Carnegie Hall recital debut, taped in February 1965 (only two tracks from which have ever been released in any form).

The same day brings pianist



Evgeny Kissin's first all-Schumann recital disc, featuring that composer's Sonata No. 1 and Carnaval performed with Kissin's customary fervor. And Sept. 24 sees the release of A Song of Home-An American Journey, flutist James Galway's collaboration with folk artists Jay Unger and Molly Mason.

Warner Classics has a similarly light domestic release schedule this fall, but its handful of offerings is equally strong. On Oct. 22, popular Bay Area-based men's chorus Chanticleer marks its 25th anniversary with Our American Journey, a collection of world premieres and perennial favorites on Teldec. On Nov. 5, Daniel Barenboim conducts the Berlin Staatskapelle in Richard Wagner's Flying Dutchman for the same label, while its two acclaimed Art of Conducting video documentaries arrive on DVD. And sister label Erato will release a new recording of Janacek's opera Jenufa that features soprano Karita Mattila Nov. 19, to herald her upcoming performances in that work at the Metropolitan Opera in December.

EMI Classics and Virgin kick off the fall by releasing more titles on

CLASSICS

a single day than either of the aforementioned majors will release all season long. For example: On Sept. 17 alone, violinist

Sarah Chang performs sextets by Dvorak and Tchaikovsky in distinguished company; tenor Ian Bostridge is joined by pianist Jeffrey Tate in the irrepressibly witty songs of Noel Coward; Bostridge is also heard in a new recording of Benjamin Britten's opera The Turn of the Screw, conducted by Rattle protégé Daniel Harding; countertenor David Daniels performs arias from Handel's oratorios; and marquee opera stars Roberto Alagna and Angela Gheorghiu are paired in a new recording of Verdi's Il Trovatore, which is conducted by Antonio Pappano and also features Thomas Hampson and Larissa Diadkova. Whew!

The sibling labels won't be taking the rest of the season off, however. On Oct. 8, Bostridge returns once more in the first volume of the much anticipated Schubert lieder-and-piano-sonata series recorded with Leif-Ove Andsnes, while the Ahn Trio offers an eclectic disc titled Groovebox, which features music by Maurice Jarre, Astor Piazzolla, Michael Nyman, and (wince) the Doors. On Nov. 5, EMI rush-releases Simon Rattle's first effort as music director of the Berlin Philharmonic, a live performance of Mahler's Symphony No. 5 recorded the weekend of Sept. 7. That same day, Bostridge (him again!) and Daniels perform Britten's Canticles and folk-song arrangements, while Maxim Vengerov offers a disc of solo violin works by Bach (Vengerov's first recording on a Baroque violin), Ysaye, and Shchedrin.

On Sept. 17, Baroque violinist John Holloway follows his brilliant 1999 recording of virtuoso violin sonatas by Schmelzer with a disc of comparably challenging works by Biber for ECM New Series (distributed by Universal Classics). Holloway's performance of four works from the Sonatae Violino Solo 1681 lives up to the violinist's usual masterful standard. Two unpublished Biber sonatas are also included here; the remaining works from the 1681 set will be issued next spring.

A week later, ECM will issue Occident & Orient, a breathtaking new collection of works for chorus and orchestra by Arvo Part. If you've yet to explore the distinctive music of this Estonian mystic, the new disc demonstrates what all the fuss has been about; if (like me) you'd begun to take him for granted, it will remind you why you cared in the first place.

AND THE NOMINEES ARE: Head over to gramophone.co.uk to see a complete list of the 72 distinguished finalists nominated for this year's Gramophone Awards. one of the classical world's most prestigious accolades. The awards will be presented Sept. 30 at London's Barbican Hall.

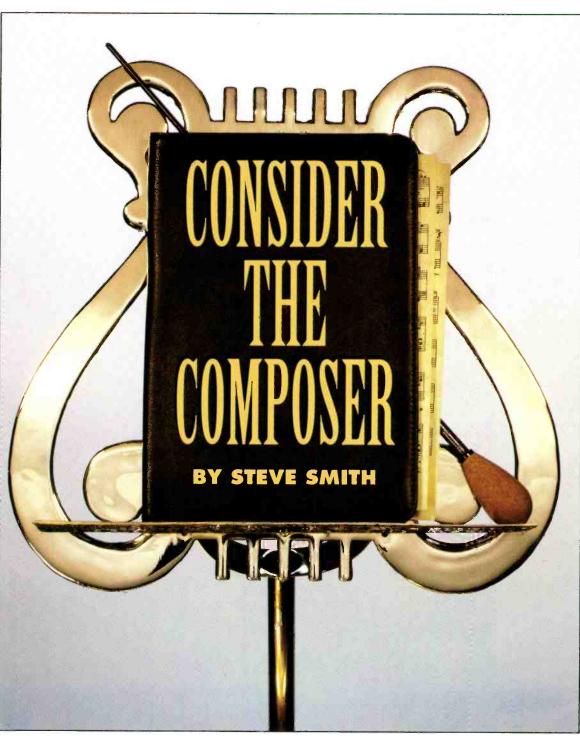
# CLASSICAL MUSIC

t first, it was major-city symphonies starting their own labels. Now, in a seriously challenged classical market, it's the music's creators themselves who are founding imprints, issuing CDs and even offering downloads of their latest work.

When the London Symphony Orchestra's LSO Live label claimed a pair of Grammys this year for a spectacular recording of Berlioz's opera Les Troyens, the world sat up and took notice. That such a label exists is hardly news: Musicians have recorded themselves for decades. But, with the emergence of LSO Live two years ago, followed this year by the San Francisco Symphony's SFS Media label, first-rate musicians and ensembles devised new ways to offer recordings that traditional record companies could no longer afford to make. In the face of closed checkbooks and dwindling artist rosters at the majors, such homegrown labels represented artistic freedom.

Suppose, however, that the task of documenting the great works of Berlioz had fallen to the composer himself. Would the same results have been possible? Had he lived today, a composer of Berlioz's resourcefulness might very well have devised the means to record, release and promote his own music. After all, he traveled widely to mount and conduct performances of his own music, as did numerous other great classical composers, many of whom were also leading concert attractions as instrumental performers.

Contemporary heirs to their tradition who came of age during the recording era quickly recognized the value of documenting their music, but relatively few took the further step of issuing recordings themselves. The American maverick Harry Partch was among the first to do so, releasing his eccentric musical inventions on his Gate 5 label as



early as 1953. For Philip Glass, who, like Partch, had to form his own ensemble in order to perform his revolutionary new music, it naturally followed that he would also record and issue his works during the '70s on his own label, Chatham Square.

As the costs of recording and production have decreased and the Internet has emerged as a viable tool for grassroots promotion and distribution, some composers have chosen to bypass the traditional record labels altogether, instead recording and marketing their own efforts. Two years ago, the idiosyncratic West Coast composer Daniel Lentz and the British post-minimalist Graham Fitkin—both of whom encountered initial success and eventual frustration in their collaborations with major labels—joined their steadily growing ranks.

#### WINE GLASSES AND TIME TRAVEL

Though he was born (in 1942) in Pennsylvania, Lentz has always been musically associated with the West Coast. Frequently labeled a minimalist for his use of electronics and driving rhythms, Lentz is known for his eclectic compositions. Scored for forces ranging from synthesizers to choirs of wine glasses, they also draw upon early church music, Native American spirituality and contemporary pop, resulting in one of America's most distinctive musical voices.

Leading ensembles with such colorful names as the California Time Machine and the San Andreas Fault, Lentz initially recorded for the independent labels Icon and Cold Blue. Signed to EMI-Angel in 1986, he created one of his best-known compositions, *The Crack in the Bell*, which was performed by his Daniel Lentz Group with the Los Angeles Philharmonic New Music Group. That disc, however, was his only major-label release. For many years afterward, Lentz avoided the recording studio; a long gap in the documentation of his music was punctuated by a mere handful of works issued on the New Albion label.

"For a long time, I was not interested in [recording]," Lentz says. "I was more interested in just performing, and I was too stupid to put the two things together. The only time I did recordings was when somebody approached me about it." Eventually, however, the composer realized that his music might reach a much larger audience on CD. Lentz founded his Aoede (pronounced ay-OH-dee) label during an extended break in his touring schedule, financing the first six releases by taking out a home-equity loan. Since then, he has issued six discs that feature old recordings from his Cold Blue, Icon and EM1 releases, including such signal works as The Crack in the Bell, Point Conception and wolfMASS, as well as new recordings of recent compositions, like the deliciously epicurean suite Huit ou Neuf Pièces Dorées à Point.

Fellow composer Jim Fox, founder of the independent label Cold Blue, gave Lentz valuable start-up advice, while an assistant, Lisa DiNenno, handles day-today chores, including negotiating an agreement with the estate of poet Pablo Neruda in order to issue the song "A Tiger in the Garden" (included on the CD Voices). Lentz initially sold his discs exclusively via the Internet (www.aoederecords.com), but when Fox revived Cold Blue, the two partnered in a joint distribution agreement with the Portland, Öre.-based independent distributor Allegro.

#### MAJOR-LABEL EXPERIENCES

At present, Aoede hasn't reached a break-even point; still, even limited success has encouraged Lentz to plan two more discs of his own music for release by year's end. He also plans to *Continued on page 18* 











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# Slava At 75

#### Celebrating With Mstislav Rostropovich, "The Greatest Cellist In The World"

#### **BY JOE GOLDBERG**

stislav Rostropovich—Slava to his friends and nearly everyone else—spent last March 27, his 75th birthday, at the Barbican Centre in London, at a concert in his honor. A big night out for a man of that age. Then he came to New York, where he appeared at Carnegie Hall with the Boston Symphony, doing two of the things for which he is best known, playing the first performance by his conductor in Leningrad in 1959 and then, shortly thereafter, given its first performance in the West with the Philadelphia Orchestra in that city, with Eugene Ormandy conducting and the composer in attendance and later given its premiere recording by the same forces (still available on Sony Classics).

A few weeks later, Rostropovich

ductor and commissioner of new works for his instrument.

#### TEENAGE DEBUT

Rostropovich was born in 1927 in Baku, Azerbaijan. His mother was a pianist, his father a cellist, and he began studies with both at the age of 4. He went on to the Moscow Conservatoire, where he began to conduct, and made his public debut as a cellist at 15. At



Dvorak Cello Concerto, his signature piece, and giving the American premiere of a new work: a cello concerto by a young French composer, Eric Tanguy. Still not finished, Rostropovich moved to Avery Fisher Hall, where he conducted three concerts of music by his great friend Dmitri Shostakovich. Among the works performed were the Cello Concerto No. 1, which was played by a young man named Dennis Shapovalov. It must have been quite an evening for him. Not only was he making his New York debut, he was performing a piece written for his conductor, dedicated to his conductor, given its displayed the socially conscious side of his nature. When conductor Charles Dutoit was forced to resign from Orchestre Symphonique de Montréal after 25 years—in which he had turned it into a world-class orchestra— Rostropovich canceled his forthcoming appearances with them.

Obviously, Rostropovich is a figure, a personage, both as a musician and as a social activist. The musician first; not only because this is a music magazine, but because it is Rostropovich's musical celebrity that has enabled him to make his voice heard on other matters. The musician comes in three parts: cellist, confirst, his reputation spread in the West through his recordings, beginning with one of the Dvořák concertos for EMI with Adrian Boult and the Royal Philharmonic, which is now available on Testament. In 1955, he married Galina Vishnevskaya, leading soprano of Moscow's Bolshoi Opera, and he accompanied her on piano in many recitals of Russian songs. He became friends with two preeminent Soviet composers-Shostakovich and Prokofiev both of whom wrote music for him. Later, in England, Rostropovich met the greatest modern British composer, Benjamin Continued on page 20

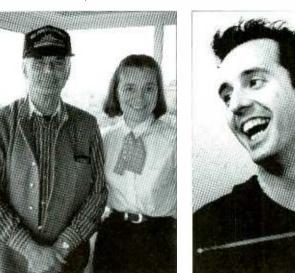
#### **CONSIDER THE COMPOSER**

Continued from page 15

begin recording other artists on Aoede, starting with a solo disc by the respected Bay Area pianist Sarah Cahill, who will record a program of new compositions inspired by pioneering American avant-gardist Ruth Crawford-Seeger. Much to his surprise, Lentz has also received a steady stream of demos from composers hoping to find a home with his label. "It's funny: Composers seem to find the label a lot quicker than the potential customers do," he says.

Graham Fitkin, 39, enjoyed an early flush of success with a debut release on the upstart classical division of the seminal Manchester-based alternativerock label Factory in the late '80s, his Factory disc (*flak*), licensed a disc of orchestral performances by the Liverpool orchestra that was recorded but never issued by Decca (*Granite*) and assembled a collection of new recordings by his own ensemble (*Ironic*). The three discs were packaged with sleek, metallic graphics and made available through the composer's Web site, www.fitkin.com. Fitkin also sells directly to U.K. shops but has not made any formal distribution agreements.

While Fitkin expresses satisfaction with his label's releases to date, the demands on his time have taken time away from other creative endeavors, even with an assistant, Ruth Wall, now handling correspondence and other details. "The main problem with doing what I do is time," Fitkin laments. "I don't just compose; I



Web feats: Sir Peter Maxwell Davies and Judy Arnold, Graham Fitkin

followed by a string of discs on the British Argo label, a subsidiary of Decca. The Argo recordings, which included pieces with such peculiar titles as "Hook", "Loud" and "Hard Fairy," introduced his bright, witty and assured postminimalist idiom to a wide audience. Fitkin's reputation rose steadily, securing him a position as composer-in-residence for the Royal Liverpool Philharmonic. When Universal Classics shuttered the label in the late '90s, however, his music disappeared from record stores.

Like Lentz, Fitkin founded his GFR label out of necessity, but it also afforded him a welcome degree of control over the presentation of his work. "I've always liked being involved in the creation of music right through to when it gets to the listener's ears," he says. "I like it when I'm involved in getting the scores and parts ready, talking to the musicians, getting it rehearsed and getting it recorded. The whole thing interests me, and I'm interested in self-publishing as well. It was a natural step from that to actually setting up a recording label."

Jane Ward, Fitkin's manager and a veteran of several record labels, provided the composer with the basic tools, teaching him the basics of managing royalty payments and licensing. For his first three releases, he reissued teach and rehearse and lead a group. I work seven days a week, and I'm quite happy because I'm a bit of a workaholic. But, if a record label like Argo had carried on, then I might have done less on my own." While Fitkin plans to continue issuing both new releases and reissues of his Argo recordings, he doesn't rule out working with other labels and is currently preparing a new release, *Kaplan*, for Black Box.

#### **NET RESULTS**

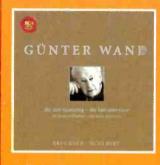
Though both Lentz and Fitkin rely on the Internet to spread the word about their recordings, each chose to release his music in the traditional CD format. (They're not alone: In August, pioneering minimalist Terry Riley issued the jazzy, hypnotic Atlantis Nath on his newly founded Sri Moonshine imprint, available via www.terryriley.com. But veteran British composer Sir Peter Maxwell Davies hopes to use the Internet to distribute his music in an even more direct manner: downloading.

Since 1996, Maxwell Davies' longtime associate, Judy Arnold, has maintained the MaxOpus Web site (www.maxopus.com), an elaborate site designed to provide information about the composer (whose friends call him "Max") and his music. "We're up Continued on page 22

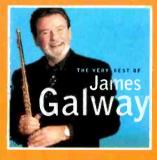


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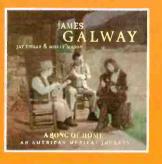
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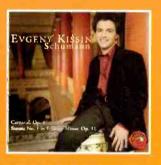
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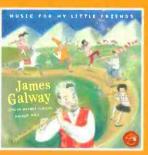
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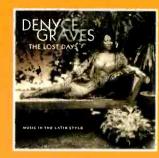
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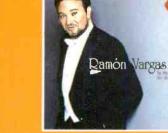
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# Independent Classical Labels Nurture European Talent

U.K. classical writer Andrew Stewart offers a critical sampling of noteworthy current releases by European artists released by independent labels.

Artist: Dietrich Henschel Nationality: German Album: Korngold Lieder Label: Harmonia Mundi Web site: www. harmoniamundi. com

Archival detective work and fine singing are among the strong selling points of Dietrich Henschel's latest release on the



#### Artist: Les Witches Nationality: French Album: Nobody's Jig: Mr. Playford's English Dancing Master

Label: Alpha

Web site: www.alpha-prod.com Crossover classics are scarcely new, as the French early-music group Les Witches prove in their programs of works for the 17thcentury alehouse, theater or courtly entertainment. Les Witches, widely known thanks to their discs for Dorian, are featured on an outstanding new release from the Paris-based Alpha label. Charged beer mugs on the album artwork point to the relaxed, convivial musicmaking that buzzes from the group's survey of tunes from

John Playford's famous collection of 1651, The English Dancing Master. Celtic folk roots rise to the surface in Les Witches' approach to harmonizing on their choice of 20 ancient English melodies, set off by the tune "Nobody's Jig." This piece opened the door for us," explains flute and whistle player Claire Michon. "Belonging to nobody, it was there for the taking. Choosing from all these melodies also meant following our feelings, preferring this piece because of the immediate appeal of its melancholy, that one for its

#### Artist: Christoph Spering Nationality: German **Album:** Cherubini: Les Deux Iournées

liveliness.

com

Label: Naïve/Opus 111 Web site: www.harmoniamundi.

As a self-described seeker of musical truth, conductor Christoph Spering has set deliberately high standards in exploring familiar

works from the classical and romantic periods with fresh ears. For his latest Opus111 release, he gives a compelling account of Cherubini's "lyric comedy" Les Deux Journées, the composer's most popular success during his lifetime. Goethe named Cherubini's work as the opera he most admired, a judgment underlined by the vigor of Spering's interpretation and the energy invested in the recording by a fine cast and his admirable period-instrument band Das Neue Orchester. For this disc, the conductor supplied his players with copies of the original-manuscript orchestral parts and added previously unpublished and unreleased material taken from a source preserved in the Berlin State Library. As with many titles in Spering's considerable Opus 111 discography, Les Deux Journées was co-produced with Deutschland Radio.

Artist: Iordi Savall **Nationality:** Catalan/Spanish Album: Vivaldi: Farnace Label: Alia Vox Web site: None Catalan gamba player and early-music guru Jordi Savall established his own label four years ago to take control of everything from sound engineering



to packaging and marketing. The fruits of Alia Vox have been consistently fine ever since, although nothing in the company's catalog quite matches its latest Vivaldi release for sheer opulence of production and spirited music-making. The 1731 version of Farnace here receives its first complete recording, ornamented by material added for the work's 1739 production in Madrid. Savall took the best results from the final two performances in a run of Farnace at Madrid's Teatro de la Zarzuela in October last year, a well-funded part of the huge Espana Nuevo Milenio cultural project. "You can't do music as musicology or archaeology," he says. "We respect the sources and old techniques but play with the sensibility of now." Vivaldi's score clearly benefits from Savall's vivacious interpretation.

#### Artist: Simon Haram Nationality: British

Album: Michael Nyman: String Quartets 2, 3 & 4; If & Why, etc. Label: Black Box Web site: blackboxmusic.com

While Michael Nyman's worldwide fame rests heavily on his film scores, especially those for Jane Campion and Peter Greenaway, his concert music shows great depth and a real flair for the power of minimalist expression. Saxophonist Simon Haram, a member of the Michael Nyman band, hooks into the composer's groove with complete conviction. Haram's latest appearance on the moldbreaking U.K. independent label Black Box offers his arrangements of "If "and "Why," two numbers that justify the overused epithet 'haunting." The album also includes three string quartets, originally conceived for the Balanescu Quartet, and other pieces for strings. The Lyric Quartet, led by London-based, Juilliard-trained fiddler Jonathan Carney, lives up to its name in these works, despite Nyman's use of insistent rhythms and repetitive melodies.  $\blacksquare$ 

#### **SLAVA AT 75**

Continued from page 18

Britten, who wrote for him the Symphony for Cello and Orchestra, the Sonata for Cello and the three Suites for Solo Cello. All of these were dedicated to Rostropovich, who recorded all of them, save the last cello suite, for British Decca. All, unfortunately, have been deleted. Also deleted is an EMI recording of two works written for Rostropovich that, like the Cello Symphony, are masterpieces: the concertos by Dutillieux and Lutoslawski.

While this was going on, the Rostropoviches had been keeping a guest in their home outside Moscow: Aleksandr Solzhenitsyn, who was hounded by the government for the writings that would eventually win him the Nobel Prize in Literature. In 1970, on Solzhenitsyn's behalf, Rostropovich wrote an open letter to Leonid Brezhnev, protesting the lack of cultural freedom in the Soviet Union. At first, this only cost the Rostropoviches their concerts, their foreign tours and their

R estropowich became a combination of Johnny Appleseed and one-man Kronos for the cello, causing new works to spring up wherever he went. Among the composers who dedicated works to him or whose work he premiered are Shostakovich, Prokofiev, Berio, Bernstein, Foss, Jolivet, Khachaturian, Messiaen, Part, Penderecki and Schnittke.

recording contracts. In 1974, they were allowed exit visas, sending them into exile, and, four years after that, they lost their Soviet citizenship, which would not be returned until 1990.

In 1977, Rostropovich became the music director of the National Symphony in Washington, D.C., a post he would maintain until 1996. Typically, a Fourth of July concert at Wolf Trap, the outdoor theater near Washington, D.C., would be an all-Tchaikovsky concert, including an 1812 Overture with real cannon.

#### SLAVA'S RESTORATION

And Rostropovich continued to be a combination of Johnny Appleseed and one-man Kronos for the cello, causing new works to spring up wherever he went. Among the composers who dedicated works to him or whose work he premiered are, beside those already named, Berio, Bernstein, Foss, Jolivet, Khachaturian, Messiaen, Part, Penderecki and Schnittke. This last composer, who died only a few years ago, is considered to be the greatest Russian composer since Shostakovich. His Čello Concerto No. 2 is available on Sony, with Ozawa and the London Symphony. Unfortunately, the EMI recording of the Concerto for Three, written for Rostropovich, Gidon Kremer and Yuri Bashmet, has been deleted.

In 1990, Russian citizenship was restored to Rostropovich and his wife. He celebrated by touring Russia with the National Symphony. His primary residence is now St. Petersburg, in a duplex that formerly housed 100 people, for all of whom Rostropovich found new housing.

Despite the several deletions (EMI's sorrowing reading of Ernest Bloch's Schelomo with Leonard Bernstein is another), there is still a lot to listen to. As befits a man often called the greatest cellist in the world, two companies have put together anniversary collections. The Deutsche Grammophon two-CD set is called Rostropovich Master Cellist Legendary Recordings 1956-1978. Included are the Dvořák with von Karajan and the Berlin Philharmonic and the Schumann Concerto with Rozhdestvensky and the Leningrad Philharmonic, as well as short works by Tchaikovsky and Glazunov. The second CD features the Rachmaninov sonata and the Chopin Introduction and Polonaise Brilliante, as well as shorter works by Rachmaninov, Schubert and Schumann, encore works that Rostropovich played often with the pianist who accompanies him here, Alexander Dedyukhin.

#### ECLECTIC CONDUCTOR

The four-disc set on EMI, Slava 75, offers a wider perspective. It begins with the Bach Suite for Cello No. 3. (Although these six suites are the absolute core of the cello repertoire. Rostropovich did not get around to recording them until 1995. They are available on EMI.) The two Haydn concertos have Rostropovich doubling as conductor. He plays the Dvořák concerto with Guilini and conducts that composer's New World Symphony. He also conducts the most powerful of Shostakovich symphonies, the Eighth, which he featured this year in New York. And the set also contains what Rostropovich says is his most popular recording, the Beethoven Triple Concerto, conducted by von Karajan, with the amazing lineup of David Oistrahk and Sviatoslav Richter.

Richter also appears with Rostropovich on a Phillips Duo twofer, on which they play the five cello sonatas of Beethoven, in what is surely one of the great chamber-music recordings of all time. DG also has Rostropovich playing the two Brahms sonatas with Rudolf Serkin; it also has a two-fer collection that includes him in the Shostakovich Cello Concerto No. 2, conducted by Ozawa, and Rostropovich conducting two suites from Prokofiev's Romeo and Juliet. Continued on page 22



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United Kingdom	Platinum
New Zealand	2X Platinum
Portugal	Platinum
Canada	Gold
France	Gold
Australia	Gold
reland	Gold
Singapore	Gold
taly	Gold

BLUE NOTE

Continued from page 20

BBC Legends offers Rostropovich in live recordings from the '50s and '60s, playing both Shostakovich concertos and the Khachaturian Concerto Rhapsody with various orchestras. Teldec has a 12-CD set of Rostropovich with the National and London Symphonies conducting all 15 Shostakovich symphonies in deeply personal readings. Also on Teldec are two splendid recordings in which Rostropovich conducts the London Symphony and the brilliant young violinist Maxim Vengerov in the four concertos that Prokofiev and Shostakovich wrote for his instrument; both first concertos are on one CD, the second ones on another.

#### PERSONAL **PERFORMANCE TAPES**

EMI has justifiably put into its Great Recordings of the Century series the Rostropovich recording of Lady Macheth of Misenk, the Shostakovich opera that offended Josef Stalin personally and led its composer to fear for his life.

But the great treasure trove is a collection that EM1 released five years ago, when Rostropovich was only 70. Titled Rostropovich the Russian Years 1950-1974, it consists of the cellist's personal tapes of his own concerts. Included are two of the three Britten cello suites (Ros-





tropovich apparently never played the third) and the world premiere in Moscow of the Cello Symphony, Prokofiev's cello sonata with Richter at the piano and his gorgeous Symphony-Concerto dedicated to Rostropovich; both Shostakovich cello concertos, including the world premiere of the Second; another performance of the Beethoven Triple with the

same all-star cast as above; sonatas by Shostakovich, Prokofiev and Khachaturian, each with the composer at the piano; and on and on-13 CDs of wonderful music, ending with a concert piece dedicated to Rostropovich that Schnittke wrote from the ballet Peer Gynt, which many call his masterpiece, entitled Epilogue for Cello, Piano and Tape. For breadth and influence, it's hard to think of another musician who could match it.

And he's not done yet. The London Symphony has just released, on its LSO Live label, Rostropovich's brooding, intense new recording of the Shostakovich 11th Symphony. Gramophone magazine has named it Record of the Month. Rostropovich, who has been made an honorary member of the orchestra and has been conducting it regularly since the 1970s, plans to record five or six more Shostakovich symphonies with them, including the Eighth, as well as music by Britten and Prokofiev.

In the booklet for the new EMI set, Rostropovich says that, in 2003, he plans to introduce a new Penderecki concerto, after which he will probably learn no more music. It's not as if he needs to prove anything else, or doesn't have enough to play. As the Deutsche Grammophon compilation booklet reminds us, the nickname "Slava" not only derives from Rostropovich's first name, it is also the Russian word for "glory."

#### **CONSIDER THE COMPOSER** Continued from page 18

to about 160,000 sessions per year," Arnold says, "which works out to roughly 500 people every day. As they're interested in what we have to say, we reckoned that people would also be interested in what the information is about-namely, the music.'

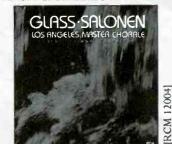
Unlike Lentz and Fitkin, Maxwell Davies, 68, is no longer a primary performer of his own music and has to rely on recordings by other artists. Fortunately, a great deal of his music has been recorded over the years, including an extensive '90s orchestral series on the Collins Classics label. When Collins went out of business in 1998, it left a gaping hole in record bins. Since Maxwell Davies owned the rights to all of those recordings and several others, however, Arnold suggested that they all be made available for downloading via MaxOpus, a Web site that already attracted visitors from around the world.

The launch of the new program, dubbed MaxOpusBuyMusic, has faced repeated delays since it was originally announced more than a year ago. Parting ways with an Internet company with which they had planned to collaborate, Arnold and Web designer Keith Marlow took the entire operation in-house, extensively researching file formats and payment schemes. When the program launches-by the end of this vear, Arnold fervently hopescustomers will be able to purchase and download files in the Windows Media format or order custom-burned CDs with any combination of works. The site will accept payment in dollars, sterling, euros and yen via a secure server.

Arnold says that the site's offerings will initially begin with the Collins recordings, but she anticipates that new recordings will be made available soon after. The site will begin with 23 pieces, with additional works to be added on a monthly basis. "Max has written roughly 250 published works," she says, "and, over the next many, many years, we'll probably make about 200 of them available at a very competitive price, which will work out to 15 U.S. cents per minute.

Ironically, though he is very much a part of the planning for MaxOpusBuyMusic, Maxwell Davies is himself a bit of a technophobe. Still, even he can appreciate the vast potential that the Internet has made available to the contemporary composer. "I am delighted," he says, "that technology has progressed so far toward a composer and performer having direct access to a public interested in recorded sound without barriers."

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# Despite 9/11, Middle Eastern Music Forges Ahead

#### **BY SUSANNE AULT**

LOS ANGELES—Post Sept. 11, conventional wisdom suggests that music with Middle Eastern influences might be hard for U.S. audiences to embrace. But attention to world events seems to have kick-started new mainstream crossover opportunities for this niche genre.

This month, Arabic pop singer Andy (last name Madadian) played close to a full house at Los Angeles' 6,000-seat Greek Theatre. Iranian-born artist Googoosh is expected to sell out her Sept. 28 date at the city's 20,000-seat Staples Center. Then, classical Middle Eastern stars will embark on a crosscountry college outing this November.

Ticket prices climb as high as \$175 for Googoosh, indicating it might behoove other markets to sample this music—usually sung in the Iranian language of Farsi and bundled under the "Persian" category. That term refers to the ancient Mid-East region of Persia, which was Iran's name until the 1930s.

"Googoosh is the Barbra Streisand of Persian music," says Mike Garcia, GM of Nederlander Concerts, which promoted to both Persian (Arabic TV) and mainstream (*Los Angeles Times*) outlets for the Greek and Staples events. "The music is terrific. There is the language barrier... but it's exciting to try to get people exposed to new shows."

Plans for a national festival tour featuring a number of Persian artists were scuttled days after last year's terrorist attacks. Organizers, including Andy manager and former Police manager Miles Copeland, were concerned for the artists' safety. But looking at the staying power of some of these artists in the U.S., Copeland (an owner of several Universal-distributed record labels) wants another go at a similarly themed tour.

As a precursor, Copeland will launch a 10-date Superstars of Belly Dance at Los Angeles' Roxy club in mid-November. On the bill will be dancers and Shani (last name Rigsbee), an Arkansas native who happens to sing in Farsi.

With millions of Middle Eastern Americans living in the U.S., there is already a healthy fan base in this country for Persian music. And dense immigration populations in such cities as Los Angeles and New York are fueling Persian artists' success in those major markets.

"What I'm trying to do is bring in a mainstream American audience," says Copeland, who also manages Shani. "It's a slow, step-by-step process of convincing people that there's a strong market here for this music."

Controversy surrounding Sept. 11 has made "people more curious," Copeland admits, adding that it has also helped that Middle Eastern dress still permeates U.S. clothing fashion (think *American Idol* contender Justin Guarini). Plus, belly dancing has become a new workout fad of late.

To those wary of a Persian trend,

Copeland says: "We have to support the good guys around the world. And by definition, people in the entertainment business tend to be liberal. So we need to support the music coming from these countries."

In fact, Andy's and Shani's albums are banned in Iran because of their



adherence to Western pop sensibilities. Googoosh is forbidden to perform in Iran as well. "I'm opposed to the system that bans my type of music," says Andy, who lives in exile in the U.S and does not try to stop the steady pirated flow of his music to the Middle East. "The fact that I'm here should tell Americans that we are in the same boat."

Moreover, "the fact that we are rebels creates a lot of interest," Andy says, but he insists he's accessible to all. "My music is not about a rebellion—they are love songs. I'm Marc Anthony, Ricky Martin—I'm your average pop artist."

Speaking of which, Copeland is hoping the American-born Shani will spark the same crossover explosion that Latin songs have experienced in the U.S. "People can get into music regardless of where you are from—you don't have to be Latin to enjoy salsa music," says Shani, whose Farsi/English album *Call of the Wild* has snagged some play on dance-oriented radio stations. "I'm from Arkansas— Southern-bred. I'm doing music that's uptempo. You don't have to be Middle Eastern to get it."

Shani began incorporating Farsi

into her music after moving to L.A. and gaining notice singing in some of the city's Persian nightclubs. Eventually, she learned Farsi phonetics, began requesting songs from Persian writers, and started opening for Andy. "There was a dark underbelly to 9/11," she says, "but it had a shining light in that it made people think a little more about Eastern culture."

Currently, Copeland is courting phone companies as potential sponsors for a second try at a Persian music tour, which would include Andy, Shani, and Egyptian pop artist Hakim. "Phone companies are interested in new arrivals in the U.S.," he says of immigration from the Middle East. "They are the ones who use long distance."

As for other Persian music events, the National Endowment for the Artsfunded World Music Institute is launching its 18-date college tour of classic Iranian talent Oct. 4 at Cleveland's Museum of Art. Headlined by Mohammed Reza Shajarian, past winner of Europe's UNESCO Picasso award, the tour is in response to a great turnout for a January show featuring the same artists.

Fans of classic Persian arrangements, entirely welcome in their native countries, generally don't mix with fans of Andy's or Shani's brand of Persian pop. Yet traditionalists also seem strong in number.

"Universities working with younger people have an obligation to promote understanding between cultures," says Isabel Soffer, associate director for the World Music Institute, noting that since last Sept. 11, "[universities] seem to have taken that on really seriously."

Priced between \$25 and \$40, ticket sales have been brisk, Soffer adds. She's expecting such venues as University of California, Berkeley's Zellerbach to sell out, as it did in January. She has also booked dates at buildings not surrounded by large Middle Eastern communities, like Cornell University's Bailey Hall.

"We're not thinking of this in terms of Sept. 11," Soffer says of what's likely the attitude for Persian classical and pop. "It's purely about the music."

# Wig Wam Fiasco Leaves Rock On, Artists In A Lurch

#### **BY CHARLES FERRO**

COPENHAGEN—The Maritime and Commercial Court of Copenhagen gave Danish management company Rock On three months (until Nov. 19) to settle its economic problems, after the 22-year-old outfit stopped payments to creditors Aug. 12. The company lost money when the fourcity domestic Wig Wam tour it was promoting collapsed after its opening weekend

Two major acts, Thomas Helmig (BMG) and D-A-D (EMI), helped spawn the tour idea with Rock On managing director/owner Niels Lindgren. The artists, who were to have headlined two separate shows as part of the weekend events, publicly stated that they would lose a substantial amount of money if Wig Wam failed—statements that would come back to haunt them. The crux of the problem was that Wig Wam was never a legal entity, leaving an openended question about liability.

Rock On has almost \$2 million in liabilities, while total assets—mainly from accrued artists' fees—add up to slightly less than one-third of that amount.

"I can't really estimate what impact it will have on the business, but probably nothing major," BMG GM Henrik Daldorph says. "Wig Wam was an attempt to expand the summer market, but it showed the market was not right."

Certainly, mistakes were made, but the press handled the case like a "public execution," according to one music exec. Dubbed a "scandal," the media repeated condemning statements from people not directly involved in Wig Wam and cast the music industry in an amateurish light. The press also suggested Helmig and D-A-D were liable.

"A day before the news broke, everybody was saying how great the Wig Wam idea was [and how] finally

someone took the initiative to do something different," says Mikael Højris, consultant for the Danish Musicians' Union. "Then the media storm broke, and it was a bit much."

Højris, who represents musicians owed money by Rock On, pointed out that he had not seen any documents legally binding Helmig or D-A-D to cover losses.

Helmig's label, BMG, helped its artist through the storm. "Thomas issued a press release because he was worried about rumors that were fueled by press statements made by persons with money at risk [Rock On artists]," Daldorph says. "He said he would do what he could to cover losses in a show of solidarity with his musical colleagues and respect for fans."

Wig Wam was to have visited Denmark's four largest cities—Copenhagen, Aarhus, Odense, and Aalborg—with a rock lineup on Friday nights and a pop roster on Saturdays. D-A-D, undoubtedly the biggest name in homegrown rock, headlined the Friday events, along with Sort Sol, Kent, and Jupiter Day. Helmig, the biggest name in pop, was top billing for Saturdays, to share the stage with Erann DD, Bo Kaspers Orkester, and Christian. All of the acts are solid ticket sellers. The shows were to have been held in a giant tent with around 25,000 capacity, and tickets were reasonably priced at 250 kroner (\$33.50) per night—not much more than a show featuring only Helmig or D-A-D. With two of the biggest names in



Danish music involved, Rock On apparently believed it did not need the financial guarantees it normally gets from other arrangements.

"The timing was simply bad: People had apparently had enough music for one summer," explains Bibi Övermyr, export consultant from public-music promotion office MIC.

The Aug. 9 opener in Odense, the country's third-largest city, drew around 4,000 for the rock show but only 1,500 for the pop concert the following evening. A few weeks earlier, Helmig played before a crowd of 50,000 fans at the Roskilde Festival. With slightly less than 10,000 advance tickets sold for shows in Copenhagen, Aarhus, and Aalborg, Rock On decided to pull the plug. Artists in Rock On's stall are clam-

oring to get paid for gigs they played

in the summer and have contacted musicians' union DMF for help. "I think in the short term, some artists will say, 'Do we dare?' But in the longer term, they will take a lesson from this and get their money from management sooner," Højris says. "Everybody

knows each other in this business, and some changes will be made. Some voices are calling this a crisis for the entire industry, but that's bullshit: The business is bigger than that."

Guitarist Rolf Hvidtfeldt and his rock band, Garbo, have been with Rock On for two years. Hvidtfeldt says he has been satisfied with management, especially in the past year, when Rock On lined up a lot of gigs, including two warmup performances for Joe Cocker.

But the band claims it has not been paid for shows extending back to May.

"We're not counting on getting our money, so if we do, we'll be pleasantly surprised," he says. "We'd like to continue with [Rock On booker] Jesper Christensen, as he has excellent contacts, but it will be interesting to see if there is a Rock On in the future.

"We always believed Rock On had everything under control," Hvidtfeldt continues, "so when we played a show we just assumed we'd get paid—I suppose it's the same with a lot of other acts. We could kick ourselves in the ass now, in hindsight, but what would that help?"

Garbo will play jobs booked by Rock On after the band spoke with the venues/promoters and got deals for payments right after the shows.





WARPED WRAP: The vitality of today's punk rock scene is perhaps best represented by the still-surging Van's Warped Tour, which, eight years in, grossed more than \$12 million and drew nearly 500,000 fans to an ambitious 47-date festival tour. Warped thrives when more mainstream touring festivals like Lollapalooza, H.O.R.D.E., and Lilith Fair have come and gone. A joint production of Kevin Lyman, Creative Artists Agency, and Vans, the tour began June 21 at the Idaho Center in Boise, Idaho, and wrapped Aug. 18 at the Comerica Park parking lot in Detroit.



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The lineup included Bad Religion, Flogging Molly, Good Charlotte, Lagwagon, the Mighty Mighty Bosstones, MxPx, New Found Glory, NOFX, Reel Big Fish, the Used, Morgan Heritage, Thrice, Thursday, Something Corporate, and many others. A bargain with attitude, 42 bands played at each show for an average ticket price of \$21.33 before add-ons. According to Lyman, therein lies the secret to Warped's success.

"Kids are price-sensitive," he says. "Right now I'm out on the Sprite Liquid Mix tour, and we're having a huge walk-up at the shows, but they're buying the lower-end tickets. Kids want to come. They just can't afford the higher ticket prices."

Another reason Warped roars on is that it has become a proven entity within its niche. "When kids go to Warped, they may not know everybody on the bill, but they know it's going to be a great day," Lyman says. "They trust the brand."

It helps keep ticket prices down when tours are produced efficiently and economically, a trademark of Lyman's projects. "We've been really good at putting out efficient tours," Lyman points out. "Down From the Mountain went out with one truck. Warped is efficient because we bring everything with us. The Sprite tour has two production trucks for the main stage and one for front-of-house, plus a band-gear truck."

Lyman notes that other tours

aren't so streamlined. "[On the Sprite Liquid Mix tour], we're asking for 36 stagehands and four hours on the load-in. I heard the Jeep [Outside tour] had 70 hands for seven hours on the in. I think as an industry we find ways to be more efficient."

Operationally, Warped ran smoothly. "We were hit by a big storm [in Minneapolis] that knocked our power out, but we finished with an acoustic show. That's the Warped spirit—the bands didn't run, and it helped control the crowd."

With 2002 attendance, gross, and number of dates all tour records for Warped, Lyman says the event will return in 2003 and head to Australia again as well. "I've already had 40-50 submissions for next summer from bands that are definitely Warped caliber."

Overall, with three tours and more than 100 shows on his plate, Lyman says it has been an exhausting but rewarding summer. "I'm tired. But [the touring] business is flat, and we did pretty well," he says, adding that of all shows there were probably 10 he would have handled differently if he had them to do over again. "This summer definitely stretched my mental abilities. But this is my specialty: packaging festival tours that make the artists feel comfortable and are produced in a cost-efficient way to make it reasonable for promoters.'

ATTENTION SK8ERS: Skateboarding guru Tony Hawk will be the central figure on the Boom Boom HuckJam arena tour, sponsored by MTV2, Squeeze 'N Go, and PlayStation 2. Beginning Oct. 9 at the Rose Garden Arena in Portland, Ore., the 21-city tour will boast a million-dollar ramp system designed by Hawk and feature the Offspring (Oct. 9-13), Face to Face (Oct. 17-20), Devo (Oct. 24-26), CKY (Oct. 30-Nov. 3), Social Distortion (Nov. 7-11), and Good Charlotte (Nov. 14-17) headlining separate legs of the trek, performing during skateboarding, BMX, and motocross exhibitions.

The tour, booked and produced in-house, is managed by SLAM Management (sister company of **Jim Guerinot's** Rebel Waltz) and works with different promoters in each market. It wraps Nov. 17 at the **National Rental Center** in Sunrise, Fla.

# SEPTEMBER 14 Bilboard BOCKERT GROSSES

		NCERI	GROS	
ARTIST(5)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CHER, CYNDI LAUPER	MGM Grand Garden, Las Vegas Aug. 9-10	<b>\$2,255,649</b> \$150.25/\$39.75	26,632 two sellouts	Clear Channel Entertainment, in-house
DAVE MATTHEWS BAND, DOYLE BRAMHALL II & SMOKESTACK	Verizon Wireless Music Center, Noblesville, Ind. Aug. 10-11	<b>\$1,884,183</b> \$49/\$34	50,378 two sellouts	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Great Western Forum, Inglewood, Calif. Aug. 24	<b>\$1,303,650</b> \$75	<b>17,466</b> sellout	Nederlander Organization, House of Blues Concerts
DETROIT MUSIC FESTIVAL: MARY J. BLIGE, JA RULE, MUSIQ, TEENA MARIE, & OTHERS	Comerica Park, Detroit Aug. 17	<b>\$1,202,516</b> \$153.50/\$27.50	<b>27,683</b> 33,995	Festival Prods.
OZZFEST: OZZY OSBOURNE, SYSTEM DF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, & OTHERS	Tweeter Center, Tinley Park, III. Aug. 10	<b>\$1,110,563</b> \$75.25/\$35.25	<b>24,819</b> 28,429	Clear Channel Entertainment
SANTANA, RUSTED ROOT	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 9-10	\$1,081,297 \$65/\$30	<b>21.286</b> 28,058 two shows	Clear Channel Entertainment
DZZFEST: OZZY OSBOURNE, SYSTEM DF A DOWN, ROB ZOMBIE, P.O.D., PROWNING POOL, ADEMA, & OTHERS	Nissan Pavilion at Stone Ridge, Bristow, Va. Aug. 15	\$1,078,605 \$131.50/\$35.25	<b>21,468</b> 24,907	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E TREET BAND	America West Arena, Phoenix Aug. 25	<b>\$1,002,398</b> \$73/\$45	<b>13,830</b> sellout	Jam Prods.
AEROSMITH, KID ROCK, RUN-D.M.C.	Nissan Pavilion at Stone Ridge, Bristow, Va. Aug. 20	<b>\$952,685</b> \$79.50/\$35	<b>19,943</b> 22,578	Clear Channel Entertainment
CHER, TOMMY DRAKE	American Airlines Center, Dallas Aug. 23	<b>\$952.310</b> \$79.75/\$34.75	<b>14,988</b> sellout	Clear Channel Entertainment
HE WHO, ROBERT PLANT	Van Andel Arena, Grand Rapids, Mich. Aug. 27	<b>\$938.687</b> \$225/\$59.50	<b>9,881</b> 11,165	Clear Channel Entertainment
OM PETTY & THE HEARTBREAKERS, ACKSON BROWNE	Red Rocks Amphitheatre, Morrison, Colo. Aug. 19, 21	<b>\$936.822</b> \$54.50/\$47.50	18,900 two sellouts	Clear Channel Entertainment, KSE
EROSMITH, KID ROCK, RUN-D.M.C.	PNC Bank Arts Center, Holmdel, N.J. Aug. 13	<b>\$916.327</b> \$94.75/\$26	17,227 sellout	Clear Channel Entertainment
DZZFEST: OZZY OSBOURNE, SYSTEM DF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, & OTHERS	Verizon Wireless Music Center, Noblesville, Ind. Aug. 13	<b>\$908,407</b> \$77.50/\$40.50	<b>20,592</b> 24,044	Clear Channel Entertainment
IMMY BUFFETT	Verizon Wireless Music Center, Noblesville, Ind. Aug. 22	<b>\$902.526</b> \$59.50/\$30	24,452 sellout	Clear Channel Entertainment
HER, CYNDI LAUPER	Compaq Center, Houston Aug. 21	<b>\$893.373</b> \$125.75/\$59.75	<b>11,789</b> sellout	Clear Channel Entertainment
IMMY BUFFETT	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. Aug. 20	<b>\$870,087</b> \$59.50/\$30	23,361 sellout	Clear Channel Entertainment
EROSMITH, KID ROCK, RUN-D.M.C.	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. Aug. 15	<b>\$864,947</b> \$89/ <b>\$</b> 35	<b>21.012</b> 23,040	Clear Channel Entertainment
HER, CYNDI LAUPER	Pepsi Center, Denver Aug. 15	<b>\$852,902</b> \$79.50/\$34.50	<b>12.377</b> 13,449	Clear Channel Entertainment, KSE
EROSMITH, RUN-D.M.C.	Hersheypark Stadium, Hershey, Pa. Aug. 17	<b>\$835,938</b> \$57/\$37.50	<b>17,645</b> 20,641	Clear Channel Entertainment
HER, CYNDI LAUPER	America West Arena, Phoenix Aug. 12	<b>\$833,688</b> \$75.25/\$35.25	<b>14,061</b> 14,820	Clear Channel Entertainment, in-house
ZZFEST: SYSTEM OF A DOWN, ROB OMBIE, P.O.D., DROWNING POOL, DEMA, BLACK LABEL SOCIETY, & OTHERS	Polaris Amphitheater, Columbus, Ohio Aug. 3	<b>\$794,845</b> \$77.25/\$39.75	<b>16.852</b> 20,000	Clear Channel Entertainment
ZZFEST: OZZY OSBOURNE, SYSTEM F A DOWN, ROB ZOMBIE, P.O.D., ROWNING POOL, ADEMA, & OTHERS	Pepsi Center, Denver Aug. 22	<b>\$790,723</b> \$89.50/\$50	<b>10,454</b> 14,560	Clear Channel Entertainment, KSE
ZZFEST: OZZY OSBOURNE, SYSTEM F A DOWN, ROB ZOMBIE, P.O.D., ROWNING POOL, ADEMA, & OTHERS	UMB Bank Pavilion, Maryland Heights, Mo. Aug. 19	<b>\$672,302</b> \$131.50/\$40.50	<b>13,707</b> 21,205	Clear Channel Entertainment
MINEM, PAPA ROACH, LUDACRIS, ZIBIT, X-ECUTIONERS	Glen Helen Blockbuster Pavilion, Devore, Calif. Aug. 16	<b>\$589,546</b> \$57/\$25	<b>21.097</b> 21,857	Clear Channel Entertainment
HE ALLMAN BROTHERS BAND, ALACTIC	Tweeter Center for the Performing Arts, Mansfield, Mass. Aug. 10	<b>\$579,629</b> \$47.50/\$29	<b>16.511</b> 19,800	Clear Channel Entertainment
ZZFEST: OZZY OSBOURNE, SYSTEM F A DOWN, ROB ZOMBIE, P.O.D., ROWNING POOL, ADEMA, & OTHERS	Alpine Valley Music Theatre, East Troy, Wis. Aug. 11	<b>\$569,747</b> \$50/\$38.50	<b>25.297</b> 35,103	Clear Channel Entertainment
REED, JERRY CANTRELL, 2 STONES	Alpine Valley Music Theatre, East Troy, Wis. Aug. 10	<b>\$569,747</b> \$75.25/\$35.25	<b>14.283</b> 34,936	Clear Channel Entertainment
OOL, TOMAHAWK	Continental Airlines Arena, East Rutherford, N.J. Aug. 15	<b>\$566.079</b> \$43/\$36.50	15,982 sellout	Clear Channel Entertainment
REED, JERRY CANTRELL, 2 STONES	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. Aug. 21	<b>\$561,716</b> \$52/\$38.50	<b>13,994</b> 23,256	Clear Channel Entertainment
OOL, TOMAHAWK	FleetCenter, Boston Aug. 16	<b>\$558,231</b> \$42.50/\$38.50	<b>13,937</b> 17,888	Clear Channel Entertainment
MINEM, PAPA ROACH, LUDACRIS, ZIBIT, X-ECUTIONERS	Shoreline Amphitheatre, Mountain View, Calif. Aug. 11	<b>\$547,905</b> \$41.50/\$26.50	<b>16.970</b> 22,000	Clear Channel Entertainment
HER, CYNDI LAUPER	Delta Center, Salt Lake City Aug. 14	<b>\$535,121</b> \$85.25/\$32.25	<b>9.959</b> 13,074	Clear Channel Entertainment
ZZFEST: OZZY OSBOURNE, SYSTEM F A DOWN, ROB ZOMBIE, P.O.D., ROWNING POOL, ADEMA, & OTHERS	Verizon Wireless Amphitheater, Bonner Springs, Kan. Aug. 20	\$531,581 \$129.50/\$10	<b>11.320</b> 18,000	Clear Channel Entertainment
OM PETTY & THE HEARTBREAKERS, ACKSON BROWNE	Verizon Wireless Amphitheater, Bonner Springs, Kan. Aug. 16	<b>\$505,107</b> \$51.50/\$10	<b>14,180</b> 18,000	Clear Channel Entertainment

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# **REVIEWS & PREVIEWS**

# ALBUMS

**Edited by Michael Paoletta** 

#### POP

#### ★ INTERPOL Turn on the Bright Lights PRODUCERS: Peter Kalis, Interpol Matador OLE-545

Much of the current '80s musical revival is steeped in irony, but New York's Interpol professes a genuine love for the gloomier side of British postpunk and new wave. Turn on the . Bright Lights, Interpol's full-length debut, borrows liberally from bands like Joy Division and Echo and the Bunnymen but still manages to create its own musical identity. Right from the start, the band cultivates a moody ambiance, with an economic structuring of shimmering guitars, bass, and drums on "Untitled." From there, the band embarks on a journey ranging from the slow, sad waltz of "NYC" to the epic grandeur of "Stella Was a Diver and She Was Always Down." Singer Paul Bank's lyrics explore the seedier side of city life while his deadpan delivery calls to mind Ian Curtis. Employing layered guitars, probing bass lines, and the occasional synthesizer swoon, Interpol creates an homage to their particular vision of the '80s that stands proudly alongside the best of its idols.—*JDF* 

#### ★ SPOON Kill the Moonlight PRODUCERS: Britt Daniel, Jim Eno, Mike McCarthy Merge 215

With *Kill the Moonlight*, Spoon has created yet another brilliant pop record for the college radio crowd. Too smart for its own good, the band refuses to sit still or bow to trends. After shaking off early-Pixies comparisons, Spoon has sharpened and expanded its pop sensibilities to include a broader range of influences. Britt Daniel's razor-sharp guitar still slices through songs like "All the Pretty Girls Go to the City," but now he's more generous with the space and musicians around him. "Small Stakes" and "The Way We Get By" ride Eggo Johanson's bumpy organ and piano grooves, while handclaps



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#### VARIOUS ARTISTS La Musica Della Mafia: Il Canto di Malavita PRODUCERS: Francesco Sbano,

Maximilian Dax, Peter Cadera PIAS America 8 Like Buena Vista Social Club before it, La Musica Della Mafia sheds light on a traditional folk music that until now, went highly unnoticed by the masses. In this case, it is Il Canto di Malavita, or "the songs of a life of crime"-specifically, music created by and for the Calabrian Mafia. Except for Italy, where it remains without a label to call home, this disc has taken on a life all its own throughout much of Europe since streeting two years ago. Featuring songs heard during annual festivals-and primarily penned by incar-

cerated "family" members—*La Musica Della Mafia* is joyous, romantic, melancholic, and provocative. Kudos to Calabrian band leader Mimmo Siclari for introducing and sharing these original folk recordings, as well as vocalists and musicians (accordion and *batente* guitar, among other instruments), with the rest of the world.—*MP* 

and tambourine add a '70s pop vibe. Daniel's vocals sounds as confident as ever, and drummer Jim Eno and Johanson stir the pot well.—*JDF* 

#### BREE SHARP

More B.S. PRODUCER: Don DiLego Ahimsa/Union Recording Group 0618 Sharp's sophomore debut, More B.S.,

#### LAYO & BUSHWACKA! Night Works

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#### PRODUCERS: Layo Paskin, Matthew Benjamin

XL Recordings/Beggars Group 154 U.K. dance/electronic duo Layo & Bushwacka! knows the true meaning of a "good beat." The act's debut, 1998's *Low Life*, overflowed with a handful of aural flavors, from house and electro to blues and dub. This time around, the boys of North (Layo Paskin) and West (Matthew "Bushwacka!" Benjamin) London beautifully branch out—both artistically and technically. *Night Works* is



dramatic and flirtatious, as well as warm and inviting. Parts of it (like ferocious lead single "Love Story," which wickedly samples Devo and Nina Simone, and the powerful "All Night Long") are primed for peakhour dancefloor action, while other moments revel in chilled-out bliss ("Blind Tiger" and "Sleepy Language"). An epic track like "Let the Good Times Roll" is simply waiting for the right Madison Avenue suit to come along and discover it.—**MP** 

is anything but. In a current music industry flood of artist soundalikes and lookalikes, Sharp stands on her own. Previous vehicles for the artist have included Lilith Fair and MTV's Campus Invasion, thanks to her past hit, "David Duchovny." Perhaps her musical influences—which include Elvis Costello, Bob Dylan, and Patti Smith—have something to do with

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#### THE BLIND BOYS OF ALABAMA Higher Ground PRODUCER: John Chelew

Real World 7243 8 12793 Thanks to the keen guidance of their longtime booking agent, Chris Goldsmith, this 60-year-old outfit recently embraced a more blues-infused sound that has rejuvenated the act while attracting a more mainstream, NPRfavoring crowd. Goldsmith's suggestions for covers and collaborations (John Hammond, Ben Harper, etc.) have resulted in what are two of the most thrillingly soulful albums to come from the gospel, blues, or soul genres in recent years-2001's Spirit of the Century and the new Higher Ground. Spirit is better, as Ground suffers at times from a lack of cohesion between separately recorded instrumental and vocal performances. Yet the set shines on such riveting cuts as Harper's "I Shall Not Walk Alone," which the group has single-handedly turned into a should-be traditional, and the inspiring, irresistibly funky recital of the 23rd Psalm done to a swampy, slide guitar-led cover of Funkadelic's "You and Your Folks." Faith, soul, and quality by the truckload.— **WO** 

Sharp's genuinely artistic delivery in More B.S. The album includes songs that serve as social commentaries and musical stories reminiscent of Joni Mitchell. "Lazy Afternoon" spews insults to big corporations and aggressive fashionistas, while "The Ballad of Grim and Lily" is a song about a gangster couple desiring an escape to an island. "Dirty Magazine"

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is a humorous ditty about a young girl who wants nothing more than to be in an adult magazine and reminds one of Janis Joplin's "Mercedes Benz." A festive remake of Don Henley's "Boys of Summer" is also included. In the end, Sharp shows an obvious appreciation for artists that came before her and a notable ability to be nobody but herself.—**DP** 

#### JACKPOT Shiny Things PRODUCER: David Darling Surfdog 44012

Jackpot's third album is an engaging grouping of 12 laid-back yet intelligent rock tracks. Lead singer/gui-tarist Rusty Miller, known for his gui-tar melody on Cake's "Never There," uses his slightly raspy, offbeat voice not to share any profound answers about life and its problems but to show that somewhat detaching from reality just might be the key to happiness. In the opening track "Far Far Far," with its psychedelic/pop tinges, Miller wholly expresses this theme: "I feel like I've been in a bubble/A bubble of some kind/Rolling around inside of it/Peering through the soapy shine." "Sometimes" explores how a romantic relationship is an alwayschanging balance of emotions and uses a captivating acoustic guitar riff set against synthesizer sounds. The Sacramento, Calif.-based band also crafts such all-out rockers as "Fleas on the Tail of Time," which discusses human beings' almost insignificant place in the universe.—JK

#### **R&B/HIP-HOP**

#### SPEECH Spiritual People PRODUCERS: Speech, Mike Musmanno iMusic 1050

One of the first debuts from ArtistDirect's recently launched iMusic, former Arrested Development frontman Speech returns with *Spiritual People*. Keeping in the tradition that he founded with Arrested Development, the Atlanta native transcends straight hip-hop, blending elements of jazz, gospel, pop, and soul. "The Simple Love of Life" is a feel-good, gospelinspired sing-along very reminiscent

(Continued on next page)

#### SELENA

Mis Primeros Exitos REISSUE PRODUCER: Guillermo J. Page ORIGINAL PRODUCER: Abraham Quintanilla III EMI Latin H2 7243 5 4083822

#### Selena

REISSUE PRODUCER: Guillermo J. Page ORIGINAL PRODUCER: Abraham Quintanilla III EMI Latin H2 7243 5 4083921

Ven Conmigo REISSUE PRODUCER: Guillermo J. Page ORIGINAL PRODUCER: Abraham Quintanilla III EMI Latin H2 7243 5 40084102 Entre a Mi Mundo REISSUE PRODUCER: Guillermo J. Page ORIGINAL PRODUCER: Abraham Quintanilla III EMI Latin H2 72435 4083709

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#### Live

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REISSUE PRODUCER: Guillermo J. Page ORIGINAL PRODUCER: Abraham Quintanilla III EMI Latin H2 7243 54084027 EMI Latin's endeavor of reissuing and remastering the entire Selena catalog kicks off with the now-legendary singer's first five albums, beginning

with Mis Primeros Exitos, a collection

with EMI. If nostalgia permeates this

of Selena hits prior to her signing

20 Year - Strate and

entire reissue project (which is titled 20 Years of Music), it's particularly evident in this first disc, with a very

young Selena singing to the accompaniment of her then very young band, Los Dinos, playing with limited range and big reliance on a single rhythmic accompaniment. But also evident are the possibilities of a singer, who even in her teens performed with unusual abandon and an ineffable joie de vivre. Exitos is the most rudimentary of this collection, with each album progressing considerably to reach the maturity of Entre a Mi Mundo, widely regarded as Selena's breakthrough in the Latin market. Here we find full definition of Selena's trademark sound-the remarkably catchy tunes married to the distinctive, plaintive vocals and a relaxed, danceable

cumbia beat-which continues to be the blueprint for female singers in the Tejano genre. Songs like "Como la Flor" and "La Carcacha" are what Selena did best, although versatility is displayed with adequate ranchera and disco tracks, a very soulful English track and, most impressive, a pop duet with Alvaro Torres (included as a bonus). The final flourish in this first batch of discs is the Grammy Awardwinning Live, valuable both as a historical testimonial and a top-notch live disc. While the standout albums are the last two, the entire collection will be essential for hardcore fans, adorned as it is with "spoken liner notes," bonus tracks, pictures, and videos.-LC

**CONTRIBUTORS.** Jim Bessman, Leila Cobo, Jay DeFoore, Gordon Ely, Deborah Evans Price, Rashaun Hall, Jill Kipnis, Wes Orshoski, Michael Paoletta, Dara Pettinelli, 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 (J): 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)

of Arrested Development's "Everyday People." Speech takes a stand against hip-hop's commercial influences on "Brought to You By . . . (Music & Life)," while the horn-drenched title track is a head-nodding affair with a reggae vibe. On the jazz-inflected "Brother Speech," the artist proves he is still a nimble lyricist. The true beauty of *Spiritual People* lies in its musical backdrops. Speech's ability to effortlessly mix and match various genres with a down-home feel gives the set its true soul.—**RH** 

#### **DANCE/ELECTRONIC**

#### ★ GUSGUS Attention PRODUCERS: Gusgus, Gareth Jones Moonshine Music MM80177

Following two revered discs (Poludistortion and This Is Normal, both for 4AD), a move from Revkjavik to Barcelona, and a label switch (to Moonshine Music), a newly realigned Gusgus emerges with the most potent and cohesive album of its career. Like Electribe 101's now-classic recording, Electribal Memories, Attention revolves around deep house beats. haunting (at times quirky) rhythms. and glorious vocals (provided by one named singer Earth). Album opener "Unnecessary" is all rubbery bassline, guitar slashings, four-to-the-floor kick, and Earth's cool, detached vocals. The synth blasts in "David" bring to mind an updated "Make the World Go Round": if released as a single, it's the type of track that could very well sit very pretty atop international dance charts. In "Desire," Earth's smoky vocals perfectly match the sensual feelings of the sounds around her. Other highlights include "Call of the Wild" and "Your Moves Are Mine."—**MP** 

#### **CHRISTIAN**

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#### ► SARA GROVES All Right Here PRODUCER: Nate Sabin INO Records

Last year's *Conversations* propelled this talented songwriter from witty, charming high-school English teacher to one of Christian music's most highly acclaimed new artists. Groves' voice is a beautiful instrument, capable of evocatively expressing the myriad emotions that populate her literate,

heartfelt songs. This collection poignantly reflects the moments and emotions that propel our daily relationships. "Fly" is a beautifully touching love song to her husband, "First Song That I Sing" speaks of making time to truly praise God, and "You Cannot Lose My Love" is a song for her young son, Kirby. An absolute highlight is "Just One More Thing, which focuses on priorities and making time for what's truly most important—our relationships. This album's appeal isn't limited to the Christian market; Groves' insightful, intelligent songs and passionate delivery will appeal to music lovers in any genre. Contact 615-777-2500.-DEP

#### GOSPEL

#### FRED HAMMOND Speak Those Things: POL Chapter 3 PRODUCER: Fred Hammond Verity 01241-43197

As one of very few who can truly take credit for ushering gospel into the era of modern urban and R&B music, anything Fred Hammond does is closely watched. After seeming content to be a songwriter/producer/ensemble director, his first solo album in six years arrives with great expectations. And it delivers on every count. Long past being merely a hip-hop innovator, Hammond shows both proficiency and exuberance across the musical spectrum. "You Are My Daily Bread" and "I Will Say" are jaunty R&B jams that could sit just fine in pop formats. "Lord of the Harvest" is ear-to-ear-grinning Motown soul, while "Show Yourself Strong" is a rich, hooky, bluesy ballad. Two-decades-plus down the line, the king of contemporary gospel never sounded better.-GE

#### **COUNTRY**

#### ► JOHNNY CASH Johnny Cash at Madison Square Garden PRODUCER: Bob Johnston Columbia/Legacy 86808

A tuxedo-clad Johnny Cash must have cut an imposing figure when he took the stage at New York's Madison Square Garden in December 1969, performing songs about prison, cocaine, and murder alongside gospel hymns and patriotic antiwar sentiments (as a self-proclaimed "dove with claws"). As this uncovered gem from Columbia/Legacy demonstrates, the MSG sellout crowd responded with enthusiasm and a bit of awe, from the

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opening twangs and the "Hello, I'm Johnny Cash" greeting through a monster 26-song classic set. Cash was already a major star at the time, with his personal demons largely in control and a major network TV series in full swing. He was also a commanding onstage presence despite the strain a heavy touring schedule put on his voice. It's an album of greatness, full of the familiar and the obscure, peppered with ad libs that tell much about the man and his unique world view Featured performers Carl Perkins, the Statler Brothers, June Carter and the Carter Family, along with the crack Tennessee Three, add much but—then and now—this is Cash's stage, and he owns it.-RW

#### ★ BLACKHAWK Spirit Dancer

#### PRODUCERS: Michael D. Clute, Henry Paul, Dave Robbins Columbia 85968

In the first release since the death of founding member Van Stephenson. BlackHawk's Henry Paul and Dave Robbins combine big-picture themes with catchy melodies, and the trademark BlackHawk harmonies remain intact behind Paul's distinctive lead vocal. "One Love" and "I Will" are crisp, soaring cuts, while "One Night in New Orleans" is a punchy, Cajuninflected raveup, and "Davs of Ameri ca." "Leavin' the Land of the Broken Hearted," and "Glorvland" are the kind of rootsy, accessible songs that have given BlackHawk major success in the past. The Native American chanting and instrumentation lend a spiritual tone to the touching Stephenson tribute title cut, and the big, bold instrumentation of "Brothers of the Southland" reflects on Paul's Southern rock past. Paul sings the heck out of redemptive confessionals like "Forgiveness" and "Faith Is the Light," and Robbins takes an effective, if rare, lead vocal turn on the ringing "I'll Always Love You." A trademark sound and adult themes aren't easy to come by in country music these days, but BlackHawk still achieves both.—*RW* 

#### LATIN

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#### CRISTIAN Grandes Hits PRODUCERS: various BMG U.S. Latin 74321-95787

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Mexican balladeer Cristian has had a remarkable career of radio hits penned by some of Latin music's best-

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# **REVIEWS & PREVIEWS**

regarded writers. That knack for jumping from one big name to another and selecting his songs well has been a factor in Cristian's continued success. But his outstanding and emotive tenor has served his material well and has elevated some of it— "Lloran las Rosas" and "Despues de Tí

... Qué? immediately come to mind -to the category of standards. Beyond the solo work, this collection features a series of duets-including "Ella " with José Alfredo Jiménezthat will appeal to the casual fan as well. Grandes Hits tracks Cristian's vocal and stylistic development, from straight-ahead balladeer and singer of gorgeous romantic songs to danceinfluenced modernist ("Azul"). Three new tracks cap off this collection and highlight yet another Cristian facetthat of experimental/dance stylist, for whom ambience is perhaps more important than pure voice. It works well in the single, the minimalistsounding "Cuando me Mirás Así." though we can't help going back to the unabashed romantic --- LC

#### BLUES

#### ★ CEDELL DAVIS & FRIENDS When Lightnin' Struck the Pine PRODUCER: Joe Cripps Fast Horse Recordings 003

CeDell Davis is a native of Helena, Ark., one of the true cradles of the Delta blues. He's been playing guitar and singing the blues in Arkansas for decades without receiving much notice, though it seems as though this CD release has disturbed his peaceful lifestyle (he's been on the road touring behind its release). Davis is unequivocally deep in his blues-his elemental style attracted such collaborators as Peter Buck (R.E.M.), Joe Cripps (Brave Combo,) and Scott McCaughey (the Minus Five). There's nothing mysterious going on here; cue up any track and what you'll get is gut-bucket blues. Anyone who enjoys R.L. Burnside, Junior Kimbrough, and/or T-Model Ford will immediately understand Davis' juke-joint voice and his rugged guitar style (he frets his guitar with a butter knife). This is splendid, highly recommended music. Distributed by Ryko.—**PVV** 

#### NORTON BUFFALO & ROY ROGERS Roots of Our Nature PRODUCERS: Norton Buffalo, Roy Rogers

**Blind Pig 5077** This meeting of the masters involves Steve Miller Band vet Norton Buffalo

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and producer/slide guitar wiz Roy Rogers. Both artists are very much in sympathy with blues music, though the 13 original tracks that comprise this CD aren't limited by any obvious stylistic parameters. "Requiem," "Don't Throw Your Changes on Me," and "Highway Bound" are cookin' tunes coming from a progressive blues vibe, but beyond these tracks, modern and traditional folk styles play a major role in the collective thinking. The exceedingly mellow "If I Were King" and "Long Hard Road" have a timeless folk quality reinforced by Buffalo's vocals. "Under the Rug," a very cool acoustic number highlighted by some of Rogers' agile fretwork, could rock convincingly in a different setting. The solitude of the harmonica and guitar is particularly haunting in the most ear-catching instrumental on the album, "Ritmo de las Almas."—**PVV** 

#### JAZZ

#### ► AL DI MEOLA Flesh on Flesh PRODUCER: AI Di Meola Telarc 83543

Guitarist Al Di Meola returns to the bins after a three-year absence with a jazz project worthy of our undivided attention. Always a fluid technical player, Di Meola's feel is finally fully in-synch with his fiery fingerwork. The opening track, "Zona Desperata," brings Di Meola's flair for Latin stylings into sharp focus. The original number has a terrific rhythmic push to it, fueled by Gumbo Ortiz's congas. Guest Gonzalo Rubalcaba offers a brief, yet pointed Fender Rhodes keyboard solo as a counterpoint to Di Meola's acoustic and electric solos. The title track offers something more specifically Cuban, featuring Alejandro Santos on flutes in the midst of a pleasantly hectic Di Meola arrangement. He masterminded another equally compelling arrangement on Astor Piazzolla's "Fugata." The ensemble work here is arresting, and Di Meola's guitar solos are wonderfully articulated sorties, rich in note work vet uncluttered.-PVV

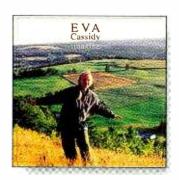
#### FOR THE RECORD

In the Sept. 7 issue, the title of Daniel Bedingfield's album and lead single/title track were incorrectly stated. The correct titles are *Gotta Get Thru This* and "Gotta Get Thru This," respectively.

EVA CASSIDY Imagine

#### PRODUCERS: Eva Cassidy, Chris Biondo, Chris Izzi Blix Street G2-10075

Blix Street founder Bill Straw continues to keep the late *Songbird* sensation Eva Cassidy's eternal flame burning with a set of unreleased material left over from various sessions that again exhibit her total ease with varied pop music genres. The John Lennon title track and a version of the country/pop classic "Tennessee Waltz," come from the solo guitar and vocal recordings Cassidy made in 1996—the year she died at 33 from cancer—to audition for club gigs.



Also on the solo side are lovely renditions of Gordon Lightfoot's "Early Morning Rain" and Buddy Holly's own posthumous hit "It Doesn't Matter Anymore." A cover of Sandy Denny's "Who Knows Where the Time Goes" further shows off Cassidy's folk-music strength, but dramatic takes on the pop and jazz standards "Fever" and "You've Changed" serve as haunting additional evidence that the music world lost a major, all-embracing music talent all too soon.—**JB** 

#### MARIANNE FAITHFULL Kissin Time PRODUCERS: various Virgin 12009 It's been 23 years since Marianne

Faithfull released the dynamic *Broken English*. While other albums followed



(most notably 1983's A Child's Adventure, 1990's Blazing Away, 1999's Vagabond Ways), none matched the

vitality of Broken English-until now. Kissin Time opens with "Sex With Strangers," a mighty slab of electrohued funk with music by Beck, who co-produced the track with Tony Hoffer. Elsewhere, Faithfull, who sounds rather happy here, teams with Billy Corgan, who produced the sensual "I'm on Fire" and the sweet "Wherever I Go"; Dave Stewart, who produced/copenned the gorgeous "Song for Nico"; and Jarvis Cocker and his Pulp bandmates, who contribute to the autobiographical "Sliding Through Life on Charm." The album closes with a simply lovely rendition of Herman's Hermits' "I'm Into Something Good." Consider this a real treat.---MP

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# **REVIEWS & PREVIEWS**

# SINGLES

Edited by Chuck Taylor

#### POP

#### ★ SHERYL CROW Steve McQueen (3:24) PRODUCERS: Sheryl Crow, John Shanks WRITERS: S. Crow, J. Shanks PUBLISHERS: Warner-Tamerlane/Old Crow Music, BMI; WB Music/Dylan Jackson Music, ASCAP

#### A&M 10789 (CD promo)

After soaking up the sun for the past few months, Sheryl Crow gets a bit more serious on the second single from her platinum C'mon C'mon, with one of the loosest, most organic radio releases she's had to date. From the sound of it, -with fellow songwriter and pro-Crowducer John Shanks-felt it was time to get back to the basics, with a band in full swing and few synthetic effects at play. Crow remains a master at great hooks, with this reference to '50s king of cool actor Steve McQueen, in her lyrical quest to break free from the status quo: "I ain't takin' sh\*\* [edited in the radio version] off no one/Baby that was yesterday, I'm an all-American rebel making my big getaway/Yeah, you know it's time, I gotta fly, like Steve McQueen/ All I need's a fast machine." Crow's primary appeal remains at adult top 40, which should find a nice home for this staple artist; on the mainstream top 40 side, it's doubtful the target audience has even heard of the late, great actor, anyway-eek! In any case, this is anoth er shining moment from one of our most consistent A-list artists. Meanwhile. Crow continues her U.S. tour through September, hitting Japan in October and Europe in November.—*CT* 

#### COUNTRY

★ HOLLY LAMAR These Are the Days (3:39) PRODUCERS: Byron Gallimore, Tony Brown WRITERS: H. Lamar, S. Bentley PUBLISHERS: WB Music/Platinum Plow Music/Hollydaisy Music/Universal Songs of PolyGram/Hopechest Music, ASCAP Universal South 02348 (CD promo) In recent years, Holly Lamar has established herself as one of Nashville's most successful songwriters with such hits as Faith Hill's "Breathe," Jo Dee Messina's "That's the Way It Is," and Tim McGraw's current single, "Unbroken." With this engaging debut, she steps from the background into the spotlight and demonstrates she's an artist in her own right, more than capable of delivering her own hits. She has a distinctive voice: sweet, vulnerable, but with a slight edge that conveys a savviness that lends added weight to her words. Her debut single is a lively number with a meaty message about the joys of living in the moment. She sings: "Pick your flowers, count the seconds, roll the dice, but baby, don't wait/'Til it's too late, put a smile on your face/'Cause these are the days." The well-written lyric, penned with Stephanie Bentley, is a wake-up call to seize the day and live life to the fullest. It's a solid song and a great performance that adds up to a promising debut from a new voice with a lot to say-and now a chance to say it herself.-DEP



#### PINK Family Portrait (3:49) PRODUCER: Scott Storch WRITER: Pink PUBLISHER: not listed Arista 5192 (CD promo)

Three—count 'em—three top 10 singles from Pink's triple-platinum *M!ssundaztood* . . . and counting. "Family Portrait" again showcases this surprisingly deep artist's yearning to reveal stories of all-too-vivid pain and misspent youth, this time in the devastating account of a shattered family broken by abuse, neglect, and fear. Pink writes, "I ran away today, ran from the noise/ Don't wanna go back to that place, but don't have no choice/It ain't easy growin' up in World War III/ Never knowing what love could be/I don't want love to destroy me like it did my family." Damn. Rhythmically, the simple track nervously ticks along to a midtempo beat, as Pink effectively understates a vocal that reflects sheer defeat. Adding to the effect toward the end is a chorus of children's voices singing alongside, hinting at just how universal a problem Pink has taken on. "Family Portrait" is deeply moving; to talk about it in the context of a hit record almost seems beside the point. But let's hope it reaches kids out there who are living this song and think they're alone in the world. Salute.— 🖊

#### **SPANISH**

THALÍA No Me Enseñaste (4:26) PRODUCER: Estéfano WRITERS: Estéfano, J. Reyes PUBLISHERS: World Deep Music/Sony

## S P O T L I G H T S

TONIC Take Me as I Am (3:36) **PRODUCER: Bob Rock** WRITERS: E. Hart, D. Lavery PUBLISHERS: EMI April/Big Ass Pete Music/Skizzneck Music, ASCAP Universal 20838 (CD promo) There's good reason why the first single from Tonic's upcoming fourth album, Head on Straight, sounds so effortless and relaxed. Group delegates Emerson Hart, Jeff Russo, and Dan Lavery decided to luxuriate on the island of Maui, Hawaii, to write and record. While most rock-rooted bands are pushing to bang their heads as hard as they can in light of current



radio trends, the easy breezes and tropical views apparently steered Tonic in a more melodic direction. Guitars are still there in plentitude, thanks to production props from Bob Rock (Metallica, Veruca Salt), but "Take Me as I Am" is more sophisticated than much of what's coming down the pike. Because it's not all about the decibel level, you're actually able to discern the thoughtful lyric about isolation and loneliness and savor a truly wellmanicured hook. Tonic's got the goods here to score at home on rock radio, with an easy evolution to mainstream and adult top 40. This sounds like the biggest hit from the band since "If You Could Only See" way back in '97. This Tonic is ready for consumption.—CT

#### ATV, BMI; Blueplatinum/Sony ATV, ASCAP EMI Latin 17513 (CD promo) On the heels of the first single from Thalia's eponymous album—the bubbly

"Thalia's eponymous album—the bubbly "Tú y Yo"—"No Me Enseñaste" is a moody, broody heartbreak ballad that shuns the traditional soaring strings of Latin love songs in favor of electric guitar. Still, it's the kind of track that Spanish-language radio loves. Musically, "No Me Enseñaste" is straightforward, with a mesmerizing opening verse set over sparse piano and percussion, then rising steadily to the broad, catchy chorus.

DIXIE CHICKS Landslide (3:49)

Open Wide/Monument/Columbia

WRITER: Stevie Nicks

58942 (CD promo)

PRODUCERS: Dixie Chicks, Llovd Maines

PUBLISHERS: Welsh Witch/Sonv/ATV, BMI

The Dixie Chicks' return single, "Long

Time Gone," with its bluegrass over-

tones, not only demonstrated that the

trio has no intention of straying from

the pure country coral, but it also ushered the Chicks into the top 10 of

The Billboard Hot 100 for the first

time-though Kenny Chesney's lock

the song at a No. 2 peak there (they

on Hot Country Singles & Tracks held

can take solace in the No. 1 debut this

issue of their new Home). "Landslide"

seems an odd choice for the follow-up:

It's a remake of a well-trod Fleetwood

Mac song, and its production is quite

leading the charge and little else but

the ladies' voices. But one must never

underestimate the emotive qualities of

Natalie Maines' aching vocal, which

manages to differentiate itself from

Stevie Nicks' own plaintive reading.

Country stations are obviously hear-

ing magic, as the song became the

at No. 32 last issue. Meanwhile, it

should make for interesting chart

group's highest-debuting single ever,

viewing in the weeks ahead, as Dixie

Chicks' classic country goes head-tohead with Faith Hill's pop-centric

"Crv." The race is on.—*C* 

understated, with banjo and dobro

#### NEW & NOTEWORTHY

#### **SOPHIE ELLIS BEXTOR Murder on** the Dancefloor (3:49)

PRODUCERS: Matt Rowe, Gregg Alexander WRITERS: Ellis Bextor, Alexander PUBLISHERS: Rondor Music/Keepin It Real How Bout You/Warner Chappell Universal 20830 (CD promo) Radio has had its surprisingly creative rhythmic moments this year,

ative rhythmic moments this year, with the success of such left-field tracks as Dirty Vegas' "Days Go By," "Heaven" from DJ Sammy, and a two-pack of hits from Kylie Minogue. Let's hope the wisdom of plucking the best from all genres is more than a passing trend with this addictive gem from British new-



comer Sophie Ellis Bextor, which has already rung the No. 1 bell in 10 countries, including Australia, France, Ireland, and the Nether-

lands. The track is built guiltlessly and triumphantly over a pure disco melody line, complete with synthetic strings and a hint of that famous Chic-style guitar. Ellis Bextor's vocal hardly typifies the shrill squeak of so many dance tracks; she possesses enough attitude and sass -and a hint of a British accent—to really raise the bar on this giddily inventive song. "Murder" is an instant reaction record and a perfect way to balance the guitars and rap on top 40 radio. Given the chance, "Murder" could be a killer song to add one more hot flash to the summer of 2002.—CT

Lyrically, it's typical Estéfano in its blend of the colloquial and romantic and manages to avoid hokeyness in conveying desolation. Thalía, who tends to tap into melodrama, lends the right amount of pathos to a song steeped in sadness. "No Me Enseñaste" is also available in a dance remix version, a regional version, and a salsa version, the last of which produced by Marc Anthony—offering the best execution. On the other hand, the original melancholy feel of the track gets lost in these upbeat formulas.—*LC* 

#### R&B

#### BLU CANTRELL Breathe (3:21) PRODUCERS: Ivan Matias, Andrea Martin WRITER: not listed PUBLISHER: not listed Arista 5167 (CD promo)

Ms. Blu Cantrell has apparently been hurt-again-and she's not going to take it anymore. The Providence, R.I., native takes an aggressive, hip-hopinspired approach with "Breathe," the lead single to her sophomore outing, due in October. After the success of "Hit 'Em Up Style (Oops!)," which peaked at No. 2 on The Billboard Hot 100 and No. 6 on the Hot R&B/Hip-Hop Singles & Tracks chart, Cantrell and Arista would be foolish not to offer up another female anthem with bite-and "Breathe" meets all the qualifications. This time out, Cantrell is sending a part-time lover packing. "You say you love/You say love me/But you're never there for me/You'll be crying/Slowly dying/When I decide to leave." Sampling Dr. Dre's "What's the Difference," the Ivan Matias/Andrea Martin-produced track gives the song just enough edge to come across as genuine. Despite the left-of-center dancehall intro, "Breathe" should be an easy sell at mainstream R&B radio. Breathe in.-RH

#### <u>ROCK</u>

#### THE FLAMING LIPS Do You Realize?? (3:29) PRODUCERS: the Flaming Lips, Dave Fridmann, Scott Booker

WRITERS: W. Coyne, S. Drozd, M. Ivins, D. Fridmann

PUBLISHERS: EMI Blackwood Music/Lovely Sorts of Death Music, BMI

Warner Bros. 100975 (CD promo) With Yoshimi Battles the Pink Robots, the Flaming Lips offer up some of their most accessible material in years. On this, the warm, string-laden first single from Yoshimi, frontman Wayne Coyne, in his wonderfully creaky voice, delivers a sweet love letter with a reminder of how precious and fleeting our time on this planet is. Over acoustic guitar strums, apparently sampled church bells, and well-placed tempo changes, Coyne asks, "Do you realize that you have the most beautiful face/Do you realize we're floating in space . . . that life goes fast/It's hard to make the good things last/You realize the sun doesn't go down, it's just an illusion caused by the world spinning 'round." The song builds slowly, getting prettier and more dreamlike as Coyne repeats his questions. For those who favored the band's flawless 1993 set, Transmissions From the Satellite Heart, but became estranged as the act explored more experimental territory on recent albums, Yoshimiwhich is full of lovable moments like these—offers a chance to reconnect with the Lips.-WO

CONTRIBUTORS: Leila Cobo, Rashaun Hall, Wes Orshoski, Deborah Evans Price, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming 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. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



# THE BEST-SELLING INSTRUMENTAL ARTIST OF THE PAST WAD DECADES

# Kenny G Plays On The Soundtrack Of People's Lives

focused guy with a big heart is how friends and colleagues describe Kenny G, who has played his way across the airwaves and the world for the last 20 years. The best-selling instrumentalist in the world, he transcends cultures and is one of the most popular artists in Asia, as well, particularly in Japan, and also in South Africa. According to friend and colleague George Benson, "At one time, I was the best-selling recording artist in the history of South Africa. Now Kenny took my spot." But he didn't get there overnight.

Kenny G (Gorelick) was born in Seattle, Wa., on June 5, 1956. He began playing the saxophone at the age of 10. At 17, he performed his first professional gig, backing up Barry White's Love Unlimited Orchestra at a concert in Seattle. While he went to the University of Washington to study accounting by day, he pursued a musician's life at night. It wasn't until graduation that he got a break—with Jeff Lorber's Fusion, with whom he recorded two albums on Arista Records." I was learning how to play and improvise," Kenny recalls. "Jeff taught me a lot, and he had a record deal already, so that was a good thing. Musically, he showed me a lot of cool things and also gave me a lot of exposure and a lot of freedom. It was almost like it was my band."

Clive Davis, president of J Records, was then president of Arista. He says, "Jeff Lorber's Fusion was doing really well with an album

and touring. I kept getting feedback from their live performances around the country about this sax player who would stand up and do his solo and knock the crowd out. Finally, I went to see one of their live gigs, and I saw Kenny's solo. It was really compelling. He was really raising the roof."

Kenny says he was not thinking about going out on his own, at first: "I was really happy where I was. After a while, I realized that, if I was to have the freedom to play the way I wanted to, I was going to have to do it on my own. It took like four years before Clive actually made the phone call and said, 'Do you want to do your own album?'" And, the rest, as they say, is history. Kenny released his first album in 1982, titled *Kenny G*.

> "Clive, in his words, is my friendly provocateur. He says things like, 'Kenny, if you don't listen to what I'm about to tell you, you're going to make the biggest career mistake of your life, but it's your record, and I'll support anything you do," Kenny laughs.

#### SONGBIRD

Kenny recorded two follow-up albums to *Kenny G*—*G*-*Force* and *Gravity*—but it wasn't until his fourth release in 1986, *Duotones*, that he really hit his stride with "Songbird." While that song defied the normal radio convention, Davis knew he had something special, so he wrote to every radio programmer. He asked that any programmer who had been moved by Arista music over the years give this song a chance."Whether the programmers

were being gracious, or whether they thought playing the song would break a record, they played it. Phones lit up, word spread, and the record broke," Davis says. That album was followed by *Silhouette* 

(1988), *Live* (1989) and *Breathless* (1994), which is the best-selling instrumental album in history, having been certified 15 times platinum. Also released in 1994 was *Miracles: The Holiday Album*, which has *Continued on page 46* 

BY DEBBIE GALANTE BLOCK

From American Music to World Music Awards, Soul Train to Grammys, NAACP Image Award to a Star on the Hollywood Walk of Fame

Only One Instrumentalist Has Captured It All

KENNY G

Coming this fail: <u>Paradise</u> September 17th & <u>Wisnes</u> October 22nd



# Kenny G

#### BY CATHERINE APPLEFELD OLSON

s a musician, Kenny G—the bestselling solo instrumentalist in the world—is still a work in progress. And he wouldn't have it any other way. Talk about his sales records and the unprecedented commercial success of his holiday albums, and Kenny gets excited. But get him going about how he was able to break new musical ground on his latest studio album, Paradise, and he really comes to life.

For the man who says he is "still just trying to become a better saxophone player," the road from fourth-grade band to the professional stage at age 17 to countless industry accolades has been paved with an unwavering sense of self, a lot of hard work and a little good fortune.

Kenny's is also a story of uncommon loyalty, as he remains dedicated to the same manager, record label and producing partner he teamed with years ago. He took a break from polishing off Paradise and his third holiday album, Wishes, to talk to Billboard about his two decades in the music industry and why he still gets excited every time he picks up his sax.

#### We are doing this interview as you put the final touches on your new pair of albums. How would you describe *Paradise*?

I wanted to do something that was a next step for me, which meant I couldn't keep recording the same ballad-oriented records. I wanted to make a record that had more different elements on it, more rhythm. But I don't like to dictate to myself what kind of music I'm going to do and then do it. Music has to just come naturally. I'm not going to do it just because it is conceptually the right thing to do. That's just the way I am.

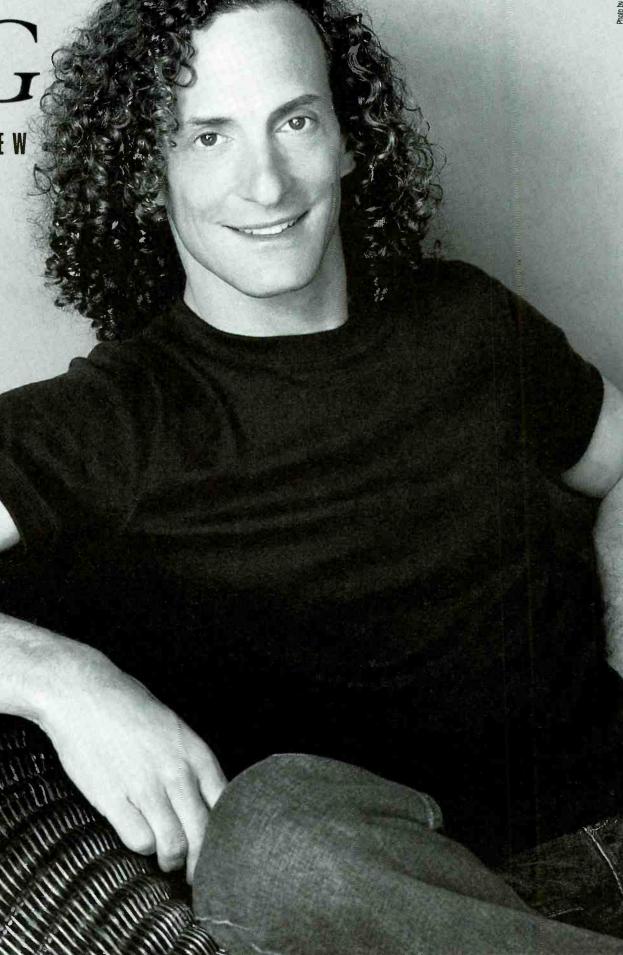
For me, having more tempo has always been a challenge because it's not like you can just turn up the drums. Somehow, the songs don't seem to come out as well when I do that.

#### But this time things clicked, and you were able to make a leap from your previous work.

Walter Afanasieff and 1 cowrote everything on this record. We've been trying for years to come up with really good ideas with more tempo and never came up with things we really got excited about, but it happened this year. Then again, I wasn't going to take no for an answer on this stuff—it was time. That's why it has taken so long. I hope people like the record, but, for me, it's already a big success, because I've gone another step toward becoming the musician I want to be, which is somebody who is able to do more than just one thing. It's exciting to know I can do different things and still feel really good about it.

#### Wishes is your third holiday album, following the bestselling holiday album of all time, Miracles.

With the Christmas records—you'll get this theme from me— I don't come up with a concept and just do it. I wouldn't say I'm going to do a big-band album of Christmas songs—although



G

there is a song on the record I did use a big band on because that song felt like it needed it, and it sounds great. I approached it like all my other studio albums and other Christmas records. I've taken each song and tried to make an arrangement of it that I felt would be something I could be excited about and listen to forever.

#### Has it been difficult to work on two albums simultaneously?

Creatively, it's very easy. If I turn on my tape machine and I'm

hearing "Joy to the World," I get into that frame of mind. If I'm hearing an up-tempo Latin-rhythm instrumental tune I'm working on, I get into that mind-set. The only difficult part is the time thing, because I've got release dates

#### These are the first projects you will deliver to Arista Records since the departure of Clive Davis. What kind of relationship do you have with L.A. Reid?

We have a great relationship. L.A. and I were actually born Continued on page 34

# Congratulations Renny

...for being the Best Selling Instrumental Artist of the Past Two Decades.

From your friends at BMG Distribution.



#### BILLBOARD INTERVIEW

Continued from page 32

two days apart, in the same year, which is pretty wild. And we've known each other for a while. The first time I met L.A., I sat in with Kenny Edmonds when they were producing Johnny Gill,

and I played a solo on one of Johnny's songs. We're very much like peers. I can talk to him; he's like one of my bros.

He's got a really nice sense about how and when I need direction. Instrumentally, he's let me do what I wanted to do and has been very supportive. Vocally, on this record he's come up with ideas and singers and songs and pushed the things he thought I should do, and I think he's made really good choices.



Yes, one with Chanté Moore and one with Brian McKnight, and L.A. put both of those together. I told him that was his job. The vocals are difficult, because they've got to blend in but still have something to them other than being an album track. We talked about this a year ago, and I said, "You've got to come up with the singers and songs that will be right for me, but"—and this was the hard part—"in a way that complements my instrumental." It can't just sound like an album of instrumentals and then a single.

You've collaborated with so many musicians and singers,

## both in live performance and in the studio. Who's left on your wish list?

I don't really have things like wish lists in my mind, where I've got something in the future I'm trying to do. It comes as it comes. I like Brian McKnight and Chanté Moore, although I never thought about doing music with them that much in the

KENNY G LIVE

past. But, as this album came up and their names came across and the music started happening, it felt really good, and I'm really proud about doing stuff with them. With music, it just has to happen naturally.

#### We are celebrating your two decades in the music business, so let's go back to the beginning. When did you first pick up a saxophone?

I was 10 years old when I first started playing—the regular fourth grader. I was pretty good at first, and, little by little, I got better and better. I played in the band in elementary school, junior high, high school and college. It was just one of those things. I don't even know why I got into playing the sax so much. I just liked it.

# was at the right place at the right time. The person putting the orchestra together for Barry White needed a sax player who had to be an unbelievable reader of music but also had to have an ability to improvise in an R&B environment. At 17, that was something a few people knew about me, and they told somebody and then they told somebody...

at a concert in your hometown of Seattle.

When you do these gigs, you have a rehearsal in the daytime and then you play at nighttime, so it's not like you get a chance to practice with the music. I went to the rehearsal and was probably the youngest person there by 10 years. But it was great, and everyone was

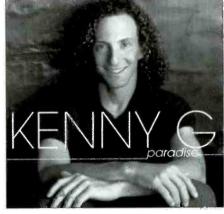
really happy with my performance. It was the start of me knowing I was able to hang in the professional world. It gave me a lot of confidence.

By the time you were 17, you were backing Barry White

I still think of that as being my biggest gig of all time. I

#### Obviously, you couldn't have imagined you were to become the best-selling solo instrumentalist in history. What has driven your commercial success?

The truth is, I don't spend much time considering that particular fact, because I'm still just trying to become a better saxophone player, and, if I do, all the rest of the stuff will take care of itself. It seems to be working so far, and I don't want to start thinking too much about what are the causes of that. For me, it's really about whether or not I'm playing well and becoming a better musician. *Continued on page 40* 



# <section-header> \* 20 years \* 30 million records sold • 6 an spired career To see Kenny G and other legendary Jazz performers To see Kenny G and other legendary Jazz performers To see Kenny G and other legendary Jazz performers

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# Colleagues And Friends Reflect On Kenny's Aura of Romance And Commitment In His Life And Music

enny G's friends know he is a private person. They talk cautiously about his personal life. But, most can't resist sharing stories about Kenny's soft, romantic side.

One of Kenny's closest friends is actor Harry Hamlin."On the night he proposed to Lyndie, he had been showing me renditions of the ring he was gong to give her," Hamlin recalls. "He was very excited, and it was very secret. We'd always go to a far part of the house and speak in hushed tones. He called one night and said, 'There's a full moon tonight. I really feel like popping the question to Lyndie.' So, I took a look outside, and it was the most romantic night I'd ever seen. I said, 'You've got a full moon, you've got a Santa Ana wind blowing.' It was about 9 p.m. at that point, and I said. 'Tonight's the night. Whisk her up to some mountaintop.' He called me back a couple of minutes later and said, 'I called her and told her to get in the car, we're going to go for a drive.' She said yes... and the rest is history." Kenny also played "The Wedding Song" at Hamlin's wedding, and, Hamlin says, "He played it as Lisa walked down the aisle, and it was spectacular!"

Another good friend, Sugar Ray Leonard, says Kenny's romantic side helped to change his life. "I was at a Luther Vandross concert with some friends. A security guy knew Kenny and introduced me. He was with his then-girlfriend, Lyndie, and my [now] wife, Bernadette. I saw two beautiful girls with a guy with long hair and I knew I could take him," he laughs.

#### BY DEBBIE GALANTE BLOCK



With (from left) Sugar Ray Leonard, Clive Davis and Harry Hamlin

Congratulations

"Kenny is a good connector. Bernadette thought I was cute, but I was married (actually going through a divorce) and she didn't want to get involved. But Kenny said, 'You don't know

his situation; you don't know what's happening now.' So she and I exchanged phone numbers. We talked when I got back to Maryland. I called her, one thing led to another, and now I live in Los Angeles. We played Kenny's music at our wedding."

#### **KENNY'S FOCUS**

Coupled with romance is Kenny's ability to focus and become good at most everything he tries. "He's great at golf. He's great at ping-pong. He's a great pilot. He's one of those people who, whatever he touches, he takes it all away. It's a little intimidating for me, because I'm not like that at all," says Hamlin.

"He's one of the most flawless, genuine human beings I've ever met. Anything he sets out to do, he does better than anyone. He does everything with ferocity and dedication," says producer Walter Afanasieff, whose successful partnership with Kenny has spawned most of his hits.

Dennis Turner, of Turner Management, agrees. "Kenny is very intense and focused," he says. "Whatever he does, he does very well. How many artists can do two albums at the same time?"

While Kenny has had his own charitable platforms, Continued on page 38



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ALL MY BEST WISHES,

Dennis Turner



FRIENDS REFLECT

Continued from page 36

such as the Miracles Foundation, which worked to keep music in schools, he also is the first to participate in charities his friends are passionate about. "He gives back. Many of his friends ask him to work on fund-raisers, and he's always there," Afanasieff says. "He's a giving person. He says thank you for all of the success he has. He'll have a front-row seat up there in heaven."

Larry Metstal, general manager and executive VP, Arista, agrees, noting, "Kenny was one of the first artists we reached out to when L.A. [Reid] and I came to Arista in 2000. Kenny performed at a function for PENCIL (Public Education in New York). He's a very charitable, warm guy,"

J Records president Clive Davis, who discovered Kenny, is the first to acknowledge his compassion. "Kenny's playing and his music really reflect the kind of person that he is; he has a huge heart," says Davis. "He does not go through the motions. When you know

Kenny, you know his personal interest is there. He's a very special man. It's wonderful to have a relationship with a musician that goes beyond the career."

The downfall of many careers comes when priorities get confused, but Kenny's friends and associates say that, despite his success, he remains grounded. "My first experience with Kenny was in my early days as a booking agent," says Mark Shimmel, senior VP of marketing and artist relations, Arista. "I represented Jeff Lorber. We played the Hollywood Palace. I remember watching the show and seeing Kenny. I said, 'God, that guy is good.' He had a presence and personality. I'd like to be able to say I saw something that night at the Palace—everything that was going to be. But, if I was that perceptive, I would have signed him to management and publishing that night. I don't know if anybody has handled things as well as Kenny has. He keeps things in perspective—home and family. All of us who work



With Antonio "L.A." Reid

with Kenny feel an affinity with him because of how strongly he feels about that part of his life."

#### MUSIC TOUCHES A CHORD

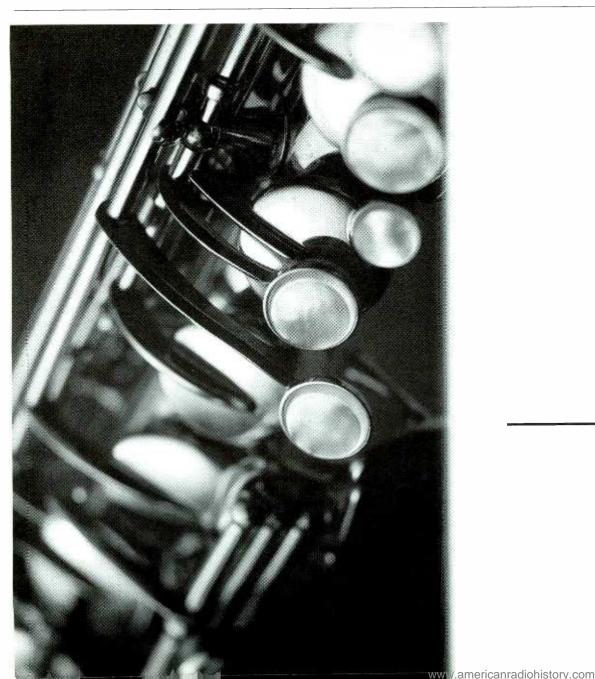
Kenny has stayed atop his game despite the hip-hop and boyband trends. As he enters his third decade of making hits, most of his friends and colleagues say it's easy to see why he is successful. His music reaches out to the masses. "Kenny is truly a pleasure to work with. He has provided Arista with some of its most memorable music for the past 20 years," says Steve Bartels, the label's senior VP of promotion. "Now with his latest album, *Paradise*, featuring the fresh new pop song 'One More Time,' which features Chanté Moore, Kenny sets the next 20 [years] off with a bang. Personally, I have always loved his music, and, besides his artistry, he is a gentlemen. One who loves creating, writing and playing the songs that have touched so many people." Lionel Ridenour, executive VP, Arista, is a big fan, as well. "You can put on a Kenny record and just relax and feel good," he says. "That's what it comes down to. It transcends age and race. That's why he is who he is, and that's why he's so special. I think radio executives can be narrow-minded about playing Kenny's music, but you can bet those are the same people who are looking for a Kenny album when they get in their car. He has really meant a lot to Arista and to the urban world. That is something he doesn't get enough credit for. He has won the NAACP award and Soul Train awards. His music is so universal, it doesn't have to fit into one particular genre."

Kenny is the most successful instrumentalist of all time, and that's no accident, according to L.A. Reid, president and CEO, Arista Records. "While it can be a challenge to get his music on the radio, he's so talented—and the records he makes are so beautiful that we stand up and fight the battle because he is absolutely worth it. I'm a personal fan. In my home, during the holiday season, for many years now, we play

the Kenny G albums softly in the background. We put them on repeat and play them through the whole season. You don't get tired of them."

While audiences may not all be savvy to the different horn sounds they hear, it is usually easy to pick Kenny's music out on the radio or anywhere else. "Kenny has a very haunting style that is unique. There are thousands of other sax players all over the airwaves, but you can always pick up Kenny because he has a special technique that is completely unique to him," says Turner. "I think his endearing qualities make him very accessible, and people like him."

Friend and fellow artist George Benson says, "Kenny has a respect for soul music that really gives him a well-rounded audience. He's a very deliberate player with amazing technique. His sound is one of the best sounds there is on the sax and the soprano sax. Nobody gave Kenny his career. He worked hard for it."



### KENNY G

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Best always, Clive

### **REALLY BIG IN JAPAN**

### G Whizzes Through The Asian Region For Frequent Live Shows

### BY STEVE MCCLURE

TOKYO—BMG in the Asia Pacific region is "hopeful and confident" that Kenny G will confirm plans for a promotional tour of Asia following the release this autumn of his latest Arista album, *Paradise*, and the holiday set *Wishes*, says Tim Prescott, senior VP, BMG Asia Pacific. The albums are "a major priority for us."

With good reason. While Kenny G has enjoyed global success throughout his career, he has been particularly popular for years in Asia.

"Breathless was his biggest album in the region, selling a spectacular 3 million copies in the Asia Pacific region—nearly a million in Korea alone," says Prescott. "His sales are phenomenal. *Miracles, The Moment* and his *Greatest Hits* all did over 1.5 million" in Asia.

"His music appears to have tapped a deep resonance with Asian audiences—beautiful music that transcends language," suggests Prescott. "He also has always been a charming person who genuinely loves the region. He is communicative, polite and always has time for the media and the fans. In return, he has had a strong rapport with the media and the audience. And, yes, they love his musicality."

G has toured Asia often, regardless of whether he is promoting a new album. "He has toured practically every year for the past decade, most recently in Japan, where he did several key markets just in April," says Prescott. "And we know he will be back."

A promotional tour in Asia to boost the launch of his new albums is expected to be followed by a full-scale concert tour in the region early next year.  $\blacksquare$ 

### **BILLBOARD INTERVIEW** Continued from page 34

You are always quick to note that you don't classify your music. Do you think the fact that your music eschews categorization helps more people get their arms around it?

I've always had a sense of understanding feelings. When I'm writing my music and playing my music, if I feel it, I'm feeling



With Rod Stewart and David Foster

it like a person who's not necessarily a musician. It's hard to explain. When I listen back to a piece of my music, I never say, "That's me and I'm good." I would say, "That's a beautiful melody. I love the way that sounds." And then I know I've done it right.

I feel like the thing people really respond to is that they can

feel what I'm feeling. I don't know how else to say it. You can't teach it. I can't tell somebody, "Here's what you look for when you try to write music." A light bulb goes on, and I say, "That's it. That's the song." When I do that, I think people feel it and respond to it, and it's great for everyone.

## You dedicated your last album, Classics in the Key of G, to your musical heroes. You obviously feel a strong connection to those musicians who preceded you and inspired you.

I think it's important to know where you come from, to show respect for those who came before you. I happen to be a successful saxophone player. There are lots of great saxophone players [living and dead] who I respect musically very much. I'm not better than they are. I just have a different style that I play, and certain things have happened because of the way I play. I haven't consciously tried to play a certain way in order to be successful. This is just me. This is just the way I play.

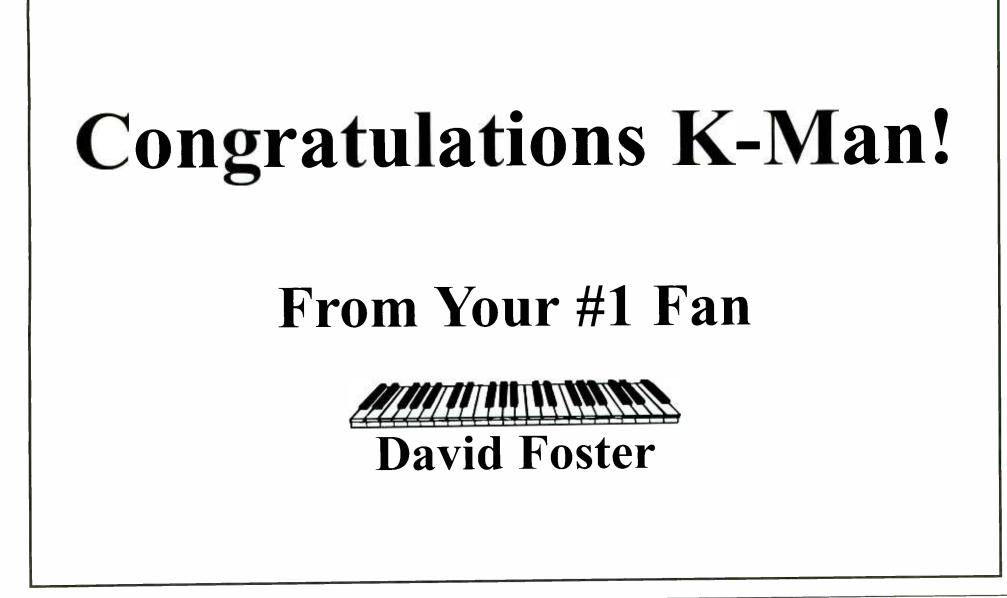
#### And it's important for you to give something back. You founded the Kenny G Miracles Foundation several years ago to expose underserved youth to the arts. What's the status of the organization today?

The Miracles Foundation does not really exist anymore. It required a lot of time and a lot of energy and l didn't want it to take away from my music. It existed for a while, and there are some schools that were bettered by it, so we did do some good things.

#### Are you considering other philanthropic ventures?

For me, it might make more sense to play lots of benefit concerts, because 1 would be more in control of the situation. It is easy to do, and you can generate a lot of money doing concerts. That might be a better use of my energies. I don't need a foundation with my name on it to feel like I'm giving something back; I just want to get it done.

Continued on page 44



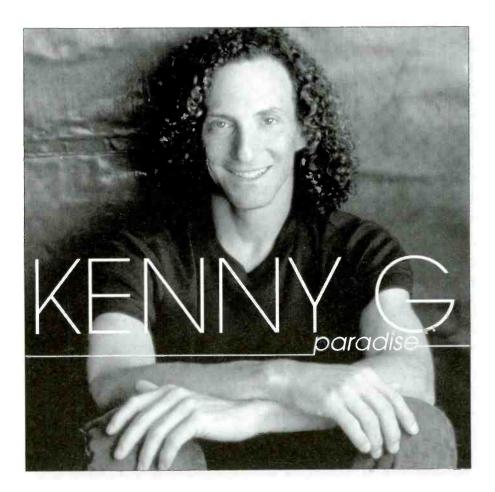
## Congratulations Kenny on your 20 years!

You were my best man, You are my best friend, And you will always be my musical partner. All my love, Walter Afanasieff

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### TWO DECADES OF KENNY

### **BILLBOARD INTERVIEW** Continued from page 40

### Moving along your professional path, you graduated from the University of Washington with a degree in accounting. When did you realize you weren't headed for a career behind a desk?

I enjoyed my music, but I never gave too much thought to it as a career. I studied in the daytime and played gigs in the nighttime. One thing led to another, and I got into this band and that band, and pretty soon I started playing more music. I figured, "I've got my degree; I can always go find a job somewhere. So I'll do this for a while and see if I can keep paying the bills."

#### Then you met your manager, Dennis Turner, who signed you on the spot, he says, because you had a clear vision of where you wanted to go and were willing to do what it took to get there. Accurate?

He's being very generous. At the point when I saw him, I was in no way generating income. I wasn't going to help him pay his bills. I think he saw that I was willing to work hard and make good decisions. He felt I wasn't a high-maintenance artist, so there was not much to lose to give it a shot. He paid most of my bills for a while, and I've never forgotten that. We've been together for 18 years.

#### You also go back a long time, 15 years, with producer/ arranger Walter Afanasieff. How did you two get together?

We met over at Narada Michael Walden's studio. That was a time when I had a little bit of trouble in my career. I'd done three records. The first one sold enough to allow me to do a second one. The second one did pretty good, actually, then the third one didn't do well at all. At that point, Arista had a couple of other instrumentalist artists they had just dropped. So I figured I was next on the drop list. I had worked on a lot of instrumentals. I'd written "Songbird" and a bunch of others and played them for the head people at Arista, but they weren't all that excited about it. They wanted more up-tempo R&B music they felt was going to somehow get people to buy my records.

They wanted more vocals, so they sent me to Narada Michael Walden, which was cool. I met Walter there, and we just totally clicked as musical brothers and friends and started writing some beautiful music. And Narada and I did a vocal song called "What Does It Take (to Win Your Love)," a Junior Walker song, that came on the radio and started to do pretty well.



With Walter Afanasieff

### Yet it turned out to be "Songbird," not the vocal song, that blew everything out of the water.

This is one of those stories you could never have planned. Dennis had been beating down the doors of *The Tonight Show* saying, "You've got to let this guy play." Now this was *The Tonight Show with Johnny Carson*, not just any late-night show... And they finally agreed to let me play on the show.

At the time, we had the single from Narada Michael Walden's studio, and when you do *Johnny Carson* you get to do two songs— *Continued on page 48* 

### KENNY G'S GREATEST HITS

G

The greatest hits of Kenny G, the only consistent hitmaker to place instrumentals on the Hot 100 over the past two decades, were compiled by Chart Beat columnist Fred Bronson. Kenny G's top-10 singles were ranked according to a point system developed for the third edition of Bronson's Billboard's Hottest Hot 100 Hits, due out this fall from Billboard Books. Kenny G's top-10 albums are based on chart position, number of weeks in peak position and number of weeks on The Billboard 200.

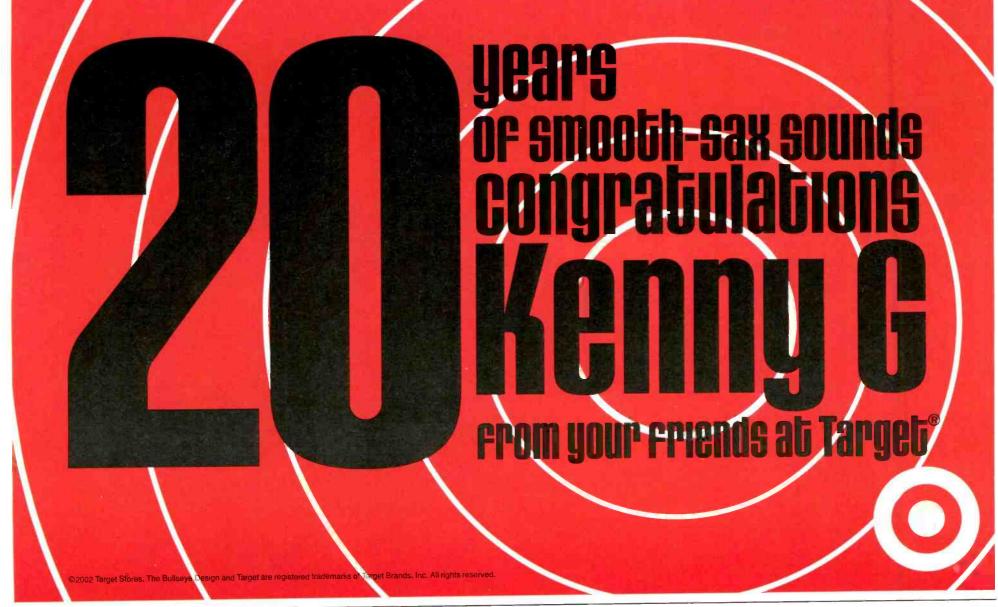
### SINGLES

2

- 1 "Songbird" (1987)
- "Forever in Love" (1993)
- **"Silhouette"** (1989)
- "Don't Make Me Wait for Love" (1987)
- "Auld Lang Syne (The Millennium Mix)" (2000)
  "By the Time This Night Is Over" (with Peabo Bryson) (1993)
- 7 "We've Saved the Best for Last" (with Smokey Robinson) (1989)
- "Going Home" (1990)
- **"The Moment"** (1996)
- 10 "Havana" (1997)

#### ALBUMS

- 1 Miracles—The Holiday Album (1994)
- 2 Breathless (1993)
- 3 The Moment (1996)
- Duotones (1987)
- 5 Faith—A Holiday Album (2000)
- 6 Silhouette (1988)
- 7 Live (1990)
- 8 Classics in the Key of G (1999)
- 9 Greatest Hits (1997)
- **10 G Force** (1984)



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THE PAST 20 YEARS HAVE BEEN A PLEASURE. FROM LESTER J. KNISPEL

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#### G W O D Э С A D S 0 1 K 6 N N Y

#### SOUNDTRACK OF LIVES Continued from page 30

sold in excess of 8 million copies and is the best-selling holiday album in history. "Being Jewish, Kenny had always resisted a Christmas album, not thinking it was appropriate," says Davis. "But he became flexible and started approaching it more like a holiday album. Once he got immersed in it, it really was a special time for Kenny and his music." Kenny went on to release Faith (1999) and, this year, will release his third holiday album, called Wishes.

Other releases from Kenny include The Moment (1996), Greatest Hits (1997) and Classics in the Key of G (1999). In 1991,

he also performed the score and theme for the Julia Roberts movie Dying Young

Although it is tough to pinpoint exact turning points in a career, meeting Walter Afanasieff was definitely one for Kenny. Afanasieff produced "Don't Make Me Wait for Love," the followup to "Songbird," and has since produced most of Kenny's work. He has produced the forthcoming Paradise, to be released this week (Sept. 17), and Wishes, to be released Oct. 22. The two have come a long way together."When we met, he was a struggling instrumental guy and I was a struggling songwriter/producer. We used to sit in the

car after our sessions and cry to each other, wish to each other and daydream with each other. We have both come so far, and he will always be the most special person in my musical life," says Afanasieff.

Kenny and Afanasieff wrote "Miracles" together. "It's a beautiful song," says Kenny. "It's one of my favorites. We've only played it a couple of times; one of those times was at Walter's

wedding. Most people know Walter as a producer, but he is a musician, a phenomenal musician."

#### **KENNY LIVE**

enny G

Although Kenny's albums are enormously successful, it's his live performances that further endear him to his fans. Right before Kenny's first album was released, he opened for Benson on his tour. Benson says it was amazing how quickly he found an audience. "At our first few dates, Kenny's name was announced and there would be light applause. He put on some incredible shows every night. Then, a couple of months into the tour, they'd announce Kenny G and the place would go crazy. I asked my manager, Dennis Turner [of Turner Management],

'How do they know who he is?' And Dennis said, 'George, his record is shooting up the charts. He sold 300,000 copies the first month.' He was with us a good part of that year, and we had a ball. He kept my band on our toes. We had to overcome what he put down in front of us. We had to work hard. We had an excellent band, so he had to try and top us. too.'

Kenny really warms up to his audience. "His trademark is to walk through the audience," says Turner. "Well, he chose to do that at an outdoor show in Indonesia, and we were just about crushed to death. I had to pull him up onto the stage from the audience. He couldn't move. We real-

ly thought we were going to be in dire straits. An experience like that does not turn Kenny away from con-

certs. Kenny will be touring Asia, where he has a big following. When Arista president L.A. Reid went to Asia with new music, he recalls, he didn't have any of Kenny's new work with him, and that's all they were asking for. "I think the mellowness of his music works in the Asian culture," says Reid. "A lot of the

	8 1 1
1982	Kenny G
	G Force
1985	Gravity
1986	Duotones
1988	Silhouette
1989	Live
1991	Dying Young (soundtrack)
1000	Desathlass

The 20-Year Discography

1992	Breathless	
1994	Miracles—The Holiday Album	
1996	The Moment	
1997	Greatest Hits	
1999	Classics in the Key of G	
	Faith—A Holiday Album	
	Paradise	
2002	Wishes	

domestic music they listen to leans toward the instrumental and mature, beautiful side, so Kenny fits right in."

### **AWARDS & HONORS**

Kenny's awards are as wide-ranging as his popularity. He has been the recipient of a Grammy for "Forever in Love," American Music Awards, a Soul Train Award, a World Music Award and the N.A.A.C.P. Image Award, and he has a star on the Hollywood Walk of Fame.

While it's tough to characterize why an artist like Kenny is so popular, Jordan Katz, senior VP of sales and distribution for Arista, puts it best: "People really relate to Kenny's music. He has a signature sound that's different from anything else that's out there. He has been the soundtrack of people's lives for so many years. When you hear Kenny play a holiday classic, you can almost feel the fireplace. His music just hits a chord with people." 🔳

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A.

and and a show

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## **CREATIVE ARTISTS AGENCY** warmly congratulates our friend and client

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### **BILLBOARD INTERVIEW** Continued from page 44

one early on and one late, late into the night. They said, "OK, do your single first, and in the second half of the show you can do whatever you want." I picked my little "Songbird," which is a song nobody had ever heard of or cared about—except for me, of course. We're backstage, and here comes the guy who says the thing I'm sure countless people who have been on the show have heard: "Johnny's running late; we're going to have to cut you down to one song." The musical coordinator says, "We want you to do the single, and you'll be on about six minutes," and he leaves the room.

So here I am. I've waited my whole life for this—I used to watch Johnny Carson with my dad—I'm not just going to sit there and play backup on a vocal song, even though it was the right thing to do to support my record. So I look at Dennis and say that I want to play my instrumental. I'm thinking he'll tell me, "C'mon, don't do it." And he looks at me and says, "It's your shot on Johnny Carson. You do what you want to do, and I'm going to support whatever you choose to do." Which was awesome for him to say.

#### So you went for it.

The curtain comes up, and the band starts playing "Songbird." I could see some faces behind the cameras looking like, what the heck is going on—and, of course, it's live TV. And I kicked ass on that song. I was on and I was so happy—until, of course, the guy comes back and starts yelling at me, "You're never going to be on this show again. Blah blah blah." I didn't care. I did what I wanted to do.

Meanwhile, in New York City at the time, is the second-incommand at Arista, Donnie Ienner, and his wife. They're watching *Johnny Carson*, and they hear "Songbird." And she hits him in the head with her elbow and says, "Now that's the kind of music you guys should be pushing." So the next day, he comes into the office—and there's really good feedback about my performance—and he says to Clive, "This is going to be the single." Clive jumps on board and starts writing letters to all these radio programmers saying, "Forget about what your format says. You've got to start playing this on your station." And "Songbird" becomes a hit, and that's how everything started to go crazy.



With Tiger Woods

### How do you feel when you hear "Songbird" today?

It is one of those songs that I can look back on and know it wasn't written to become a hit but became very popular. That's my thing. I can't write songs just to try to sell records; I have to write to what's inspiring to me. If I do that, I know it will take care of itself.

After all these years, you're still coming across first-time experiences. For example, your upcoming tour will take you to China, new ground for you. How did this come about?

We've been trying to get there for a long time. I've done very well over in Asia, and we've toured over there many times, though not in China. Few people know, for instance, that I am the No. 1 artist in Korean history—more than any Asian artist. Over in Asia, they are very melody-oriented, so I play stuff and people can relate to it. China's going to be great. I've heard peo-

ple really like my music, but you never know because you can't really track record sales in mainland China.

I'll be there about 10 days. I don't go on the road too much these days. I'm happy just to hang out at home and work on my music here. I'd like to tour, but it's got to be something really cool—not just another gig—but China should be fun.

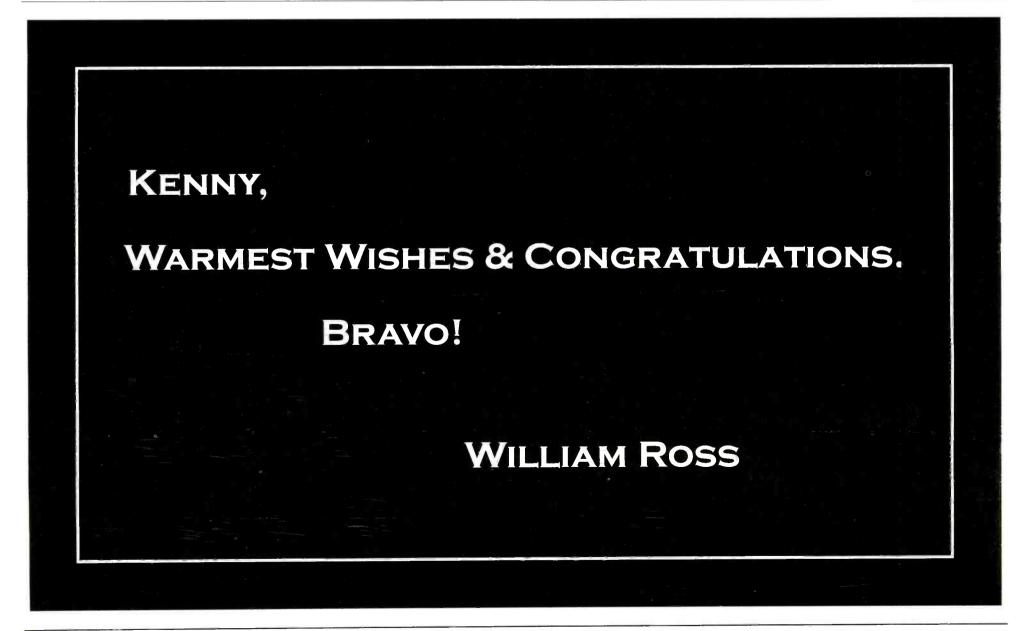
#### Aside from your music, I know you get a lot of joy from spending time with your wife and two sons. You also might be found piloting your seaplane or, most likely, on the golf course.

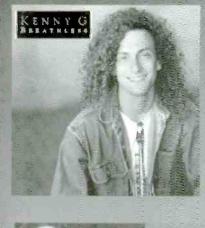
Many musicians don't have a full life. I do. I can put my sax in the case and, when I step out of the studio, I couldn't care less about it. I was on my college downhill ski team and was captain of my golf team in high school. I like individual sports. I'm not much of a team sports player. I like being in control of the actual thing, so golf is the ultimate because the ball's just sitting there. I've played with Tiger Woods and a lot

of the pros. Being around those kinds of guys is very inspiring.

#### You've already won so many awards, had so many golden musical moments. What milestones are left?

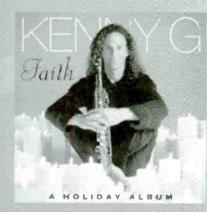
I'd like to do music for a movie. I think people may have the impression that all I can do are the instrumentals that they've heard me do. But that's just an example of taking a melody and making a song out of that. With a movie, the song doesn't have to have a certain form; you can be a lot more creative in terms of how you structure it. On a shelf in my little closet in my studio there are three songs that could win Academy Awards. I just don't know if they'll ever have the chance to be heard.





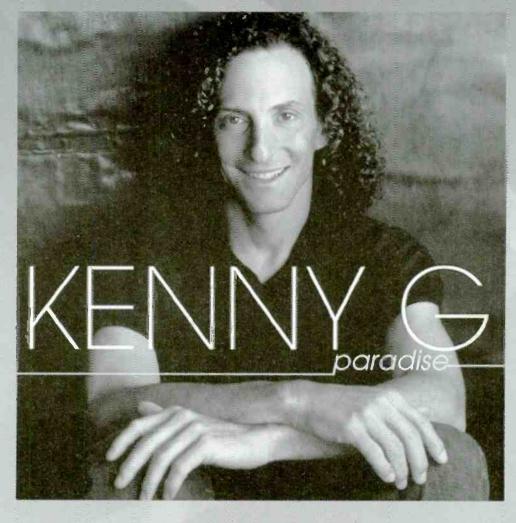


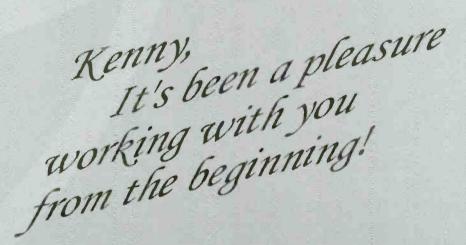


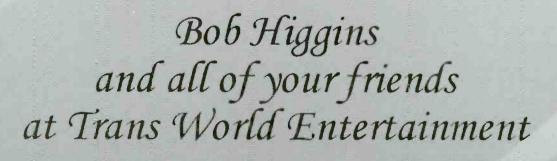






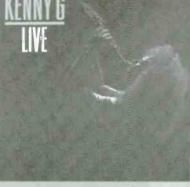


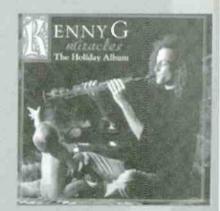
















## R&B/HIP-HOP

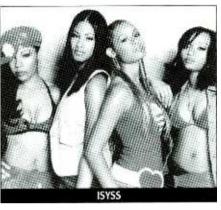
## Isyss: On 'The Way' To Being Arista's New R&B Goddesses

### **BY JEFF LOREZ**

NEW YORK—Between now and the end of the year, stay tuned for album releases by a host of female duos or groups. That lineup includes Floetry (SolJaz/DreamWorks), LovHer (Dragon/Def Soul), Lyric (J Records), 3LW (Nine Lives/Epic), TG4 (T.U.G./ A&M), and 702 (Motown). Coming Oct. 1 is Isyss' (Intelligent Sexy Young Soul Sisters) Arista debut, *The Way We Do*.

Consumers were introduced to the Los Angeles-based foursome with the R&B/hip-hop-flavored lead single "Day + Night" featuring Jadakiss. Produced by Tyrice Jones (Ruff Ryders), the song also recently earned the group its first Soul Train Lady of Soul Award for best R&B/soul or rap new artist, group, band, or duo. Second single, the midtempo "Single for the Rest of My Life," went to radio July 2.

Comprising Quierra Davis-Martin, LeTecia Harrison, Lamyia Good, and Ardena Clark (who are ages 18 to 20) Isyss also worked with producer Dent (Destiny's Child) and the writing/ production team of Kevin "Shek'spere" Briggs and Kandi Burruss (TLC, Destiny's Child). The Isyss members,



who are affiliated with ASCAP, cowrote four of the album's tracks, including "Unladylike."

Dent, Shek'spere, and Burruss' involvement, not surprisingly, invites

comparisons of the group to Columbia trio Destiny's Child. Good is aware of the comparison but insists the group stands firmly on its own merit.

"Different facets of the business [are represented] in our group," she says. "Acting, modeling, and we all attended performance-arts academies. Our agenda is clear. We're putting it all out in the open, which means we're not always going to be politically correct. We're just talking about what girls our age go through. In that respect I think we may be a little more controversial and outspoken than some other girl groups out there."

But there still remains the challenge of breaking "a new group of beautiful young women who are fun and talented in a crowded marketplace," Arista director of urban marketing Phillana Williams notes. Part of the label's strategy, Williams adds, will be to "focus on each girl's individual personality and integrate retail, radio, and video concepts."

Back-to-school campaigns will play an integral role, targeting middle-school, high-school, and college students. Prior to that, Isyss completed a West Coast promotional tour in April and an East Coast-targeted national school and mall tour (May 16-June 4) sponsored by teen Web site bolt.com. In addition to print ads, 15- and 30-second TV spots were set for BET and MTV. Separate TV ads will run by car maker Ford, which is doing a copromotion with the group on behalf of its Focus model.

Managed by L.A.-based Southpaw Entertainment, Isyss came together through friends and family. (Group member Clark is Harrison's aunt.) Having performed extensively in L.A. talent shows, the quartet was brought to producer Billy Moss. He signed it to his production company, L.A.-based MBM Entertainment Group, in 1997 and continued grooming it for the next four years.

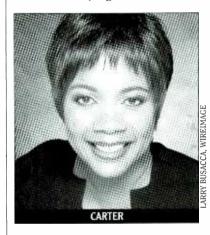
"We got signed the second time we went out looking for a deal," Good recalls. "We auditioned for [various] labels, and a little buzz started going around. Then we ended up flying out to Atlanta to meet with [Arista president/CEO Antonio] 'L.A.' Reid."

With a couple of singles and a forthcoming album under its belt, Isyss is ready for everyone to hear and see what it can do. "Seeing the passion and excitement of their performance and the crowd response made me see they have the potential to evolve into something special," says Ron Stringer, owner of Justin's Music in Detroit. "Given time, this group could turn out to be the sleeper in Arista's arsenal."

# and The Blues,

**NEW DIRECTIONS IN R&B:** Calling the Rhythm & Blues Foundation "a well-kept secret," newly named executive director **Cecilia K. Carter** says building more awareness about the 14-year-old organization is her primary order of business.

"The focus for the foundation has enjoyed great support from the music industry," Carter says in an exclusive interview with *Billboard*. "Now it's time for us to really apply a strong marketing strategy to further build awareness for the foundation and its programs."



To facilitate that goal, Carter will draw on her background as a senior corporate communications and marketing executive. Most recently senior VP of communications for wholly owned GE Capital subsidiary GE Small Business Solutions, Carter has also worked for AT&T, American Express, and ad agency DDB Needham. In turn, she plans to couple that experience with her love of music.

"People look at my résumé and see the corporate side," she says. "But it doesn't capture the passion I've had for music since I was a little girl in Cleveland, dancing to **Etta James, Isaac Hayes, the Dramatics**, and others with my folks in the basement. And in my advertising presentations, I'd find ways to engage my love of music. This job is a perfect match between my marketing, analytical, and financial skills and the music I love."

Carter's initial marketing strategy includes more effective use of the media and a grassroots campaign that reaches out to communities across the country to help foster more support, build the Washington, D.C.-based foundation's operating fund, and promote the organization's medical and financial assistance endowments: the Motown/Universal Music Group Fund and the Gwendolyn B. Gordy Fuqua Fund. She will also oversee the Doc Pomus Financial Assistance Program, which provides emergency financial aid to R&B artists.

Not stopping there, Carter's additional goals range from revamping the foundation's Web site ("to be the utmost repository for R&B information"), bridging the generation gap ("There are so many things we can do jointly in the community to promote this legacy, working with the Russell Simmonses and P. Diddys of the world"), building relationships with fellow organizations like Musi-Cares, and relaunching the foundation's Performance Grant Program ("so we can put more of our artists at work in educational environments"). Negotiations are currently under way for the foundation's flagship event, the Pioneer Awards, now in its 13th year.

Carter succeeds interim executive director/counsel **Robert Wade**. In April, a new board of directors was elected. The board, which includes vice chairman and former EMI chief **Jim Fifield**, is chaired by entertainment attorney **Kendall Minter**, who replaced R&B veteran **Jerry Butler**.

"This next year is one of growth," Carter notes. "Five years from now, I'd like to see us have a much stronger presence in New York in tandem with the music industry. We're moving in a new marketing direction, with awareness being at the top of the list. Any critics will see what we're addressing, and I invite them to join us on the trip."

ON TAP: Motown's 702 returns in November with Star, featuring the production skills of Mike City, Mario Winans, and Kevin "Shek'spere" Briggs. The Neptunes, who seem to be everywhere these days, produced the title track, which is also the first single . . . Remember Maverick foursome UNV, who had the 1993 top five R&B hit "Something's Goin' On"? Siblings John and Shawn Powe are back as the Poww Brothers with Powwer Moves Records/ Orpheus/EMI Music album debut Faithful coming Oct. 22 . . . Informal Introduction is the title of rapper Shade Sheist's first album on Baby Ree/MCA; due Sept. 10 . . . Jive's Syleena Johnson bows sophomore set Chapter 2: The Voice Oct. 29 ... Dani Stevenson, who provides the female hook on the Nelly blockbuster "Hot in Herre," has her own album coming early next year via Universal Records.

#### HOTRAP Airplay monitored by 💦 Nielsen AST WEEK adrast Data TITLE IMPRINT/PROMOTION LABEL Artist 4 Weeks At Number 1 台 NUMBER Nelly Featuring Kelly Rowland 😴 1 DILEMMA Eve Featuring Alicia Keys 🕏 GANGSTA LOVIN' HOT IN HERRE Nelly 9 2 3 N.O.R.E. 🛠 NOTHIN Ludacris Featuring Mystikal & Infamous 2.0 🨪 6 MOVE B\*\*\*H EE TAM SOUTH I NEED A GIRL (PART TWO) P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggeri 😪 5 8 CLEANIN' OUT MY CLOSET Eminem 😪 DOWN 4 U 🛛 Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita 😪 7 Styles 😪 9 GOOD TIMES 11 HEY MA Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya 🖙 13 Angie Martinez Featuring Lil' Mo & Sacario 🖙 IF I COULD GO! 14 Fabolous Featuring P. Diddy & Jagged Edge 🖙 TRADE IT ALL STILL FLY Big Tymers 😪 10 VERSA 12 OH BOY Cam'ron Featuring Juelz Santana 😪 JAM/IDJMG Nappy Roots Featuring Anthony Hamilton 😪 PO' FOLKS 17 LUV U BETTER LL Cool J 🕏 19 15 Clinse 😵 GRINDIN FEEL IT BOY Beenie Man Featuring Janet 🕏 16 20 OH YEAH! Big Tymers Featuring Tateeze, Boo & Gotti IN DA WIND Trick Daddy Featuring Cee-Lo & Big Boi 😪 18 23 GIMME THE LIGHT Sean Paul 👳 Missy "Misdemeanor" Elliott WORK IT Clinse 😪 WHEN THE LAST TIME Lil Wayne 🨪 WAY OF LIFE TAINTED Slum Village Featuring Dwele 😪 22

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 97 mainstream Ref and 46 hythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. S Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

SEI	PTEN 20	MBEI 202	R 14	Billboard TOP R&B/			D			OP ALBUMS	
S WEEK	LAST WEEK	2 WKS. AGO		Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	iens oh	ARTIST Title	PEAK POSITION
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2		-		※ NUMBER 1/HOT SHOT DEBUT 学習: 1 Week At Number 1		51	-	$ \rightarrow $	6	PUBLIC ENEMY SLAM JAMZ/IN THE PAINT 8388/KOCH 1/2 98/17/98/ Revolverlution	+
1	100			EVE RUFF RYDERS 493381 */INTERSCOPE (12.98/18.98) Eve-olution	<u> </u>	52		+	35	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD) The Best Of Anita Baker	-
2	1	-	2	CLIPSE STAR TRAK 14735 'ARISTA (12.98/18 98) Lord Willin'	1	53	49	42	25	B2K • EPIC 85457 (12.98 EQ/18 98) B2K	+
8	3	4	15	EMINEM 45 WEB/AFTERMATH 493290"/INTERSCOPE (12.98/19.98) The Eminem Show	1	54		**		VARIOUS ARTISTS PRIORITY 37824/CAPITOL (11.98/17.98) The N.W.A. Legacy Volume 2	+
4		SWI		LIL' FLIP SUCKAFREE/LOUD/COLUMBIA 86521 1/CRG (7.98 EQ/12.98) Undaground Legend	4	55		w		PROMATIC CONTRA/IN THE PAINT 8392/KOCH (17.98 CD) [M] Promatic	
5		sw:		TRINA SLIP-N-SLIDE/ATLAN1IC 83517*/AG (11.98/17.98) Diamond Princess	5	100	37		2	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VIEW STORE IN THE AND A STORE AND AND A STORE AND	
2 6	2	2	61	NELLY A <sup>3</sup> FO' REEL/UNIVERSAL 017747*/UMRG (12.98/18.98) Nellyville	1	57	52	+ •	20	KIRK FRANKLIN  GDSP0 CENTRIC 70037/ZOMBA (11:98/37.98) The Rebirth Of Kirk Franklin	1
7	4	1	-	SCARFACE DEF JAM SDUTH 586909*/IDJMG (12.98/18.98) The Fix	1	58	67	71		ANGIE STONE • J 20013" (12.98/18.98) Mahogany Soul	-
8	5	3	6	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83555'/AG (12,58/18 98) Thug Holiday		59	57	40	-	HAYSTAK IN THE PAINT 8344/K0CH (12.98/17.98) [H] The Natural	+
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11	10	BHZ.	1	DEVIN J PRINCE 42003/RAP-A-LOT RESUMRECTION (12.98/18.98) Just Trying Ta Live		62	56	49	1.50	ARCHIE EVERSOLE PHAT BDY 112928*/MCA (14.98 CD) Ride Wit Me Dirty South Style UERZEE MONET DEFAMWIDERS 45987///INTERSCIPE (12.98 CD) Love & War	+
12	6	-	2	ANGIE MARTINEZ ELEKTRA 62780/EEG (12.98/18.98) Animal House	6	63	58	52			14
13	8	6	10	AMERIE RISE/COLUMBIA 85959/CRG 112 98 ED CD) AII I Have	2	64	75	74	-	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) [M] Love Machine	28
14	9	5		SLUM VILLAGE BARAK 38911*/CAPITOL (12.98/17.98) Trinity (Past, Present And Future)	5	Annal		-	and and		+
15	10	1 1	3	VARIOUS ARTISTS DOGDYSTYLE 112937*/MCA (18.88 CD) Snoop Dogg Presents Doggy Style Allstars, Welcome To Tha House, Vol. 1	8	65	64	60	39	YOLANDA ADAMS   ELEKTRA 62690/EEG (12.98/18.98)  Believe	1
16	15	-	23	ASHANTI A <sup>2</sup> MURDER INC/AJM 586830*//DJMG (12 98/18.98) Ashanti	1	66	51	46	28	TWEET  THE GOLD MINO/ELEKTRA 62746/EEG (12 98/18 98) Southern Hummingbird	-
17	12	+ - +	6	MARIO J 20026 (12.98/17.98) Mario	3	67	61	78	62	ALICIA KEYS 🔊 J 20002 (12 98/18.98) Songs In A Minor	1
18	11	7	3	KEITH SWEAT ELEKTRA 62785/EEG (12:98/18:98) Rebirth	7	68	66	-	26	BRANDY A ATLANTIC 83493'7/AG (12.98/18.98) Full Moon	-
19	13			PROJECT PAT HYPNOTIZE MINDS/LDUD/COLUMBIA 86632/CRG [18:98 E0 CD) Layin Da Smack Down	-	69	1	91	117	WILL DOWNING GRP 589610/VG (18.38 CD) {Sensual Journey}	-
20	14	11	6	BOYZ II MEN ARISTA 14741 (12 98/18 98) Full Circle	5	20	-	-	6	VARIOUS ARTISTS RAZOR & THE 89053 (18 98 CD) Monsta Jamz	
				S€ GREATEST GAINER S€		71			4	NATURES PROBLEM HIT'EM HARD 1122 (9 98/15 38) Welcome To Baltimore City	-
21	25	21	27	NAPPY ROOTS  ATLANTIC 83524*/AG (11.98/17.98) Watermelon, Chicken & Gritz	3	123	62	53	3	LUNIZ BAP-A-LOT 2K 42002/RAP-A-LOT (18.98 CO) Silver And Black	+
22		13	9	STYLES RUFF RYDERS 493339*/INTERSCOPE (18.98 CD) A Gangster And A Gentleman	2	73	89	66	6	SIR CHARLES PMG 7013/DELTA DISC (11 98/17 98) Southern Soul	-
23	20	17	2	VARIOUS ARTISTS MURDER INC/DEF JAM 063033*/IDJMG (12.98/18.98) Irv Gotti Presents The Inc	2	74	65	62	3	JUICY J NORTH-NORTH 3601 (10 38/17.38) Chronicles Of The Juice Man: Underground Album	-
24	23	27	12	MUSIQ  OEF SOUL 596772*/IOJMG (12 98/18:98) Juslisen (Just Listen)	1	75	73	-	12	DJ JAZZY JEFF BBE 39008 'RAPSTER (18.98 CD) The Magnificent	+
25	16	12	6	LIL WAYNE  CASH MONEY/UNIVERSAL 050058*/UMRG (12 98/18 98) 500 Degreez	1	76	55	67	77	JAHEIM A DIVINE MILL 47452*/WARNER BROS. 111 98/17.98) [Ghetto Love]	-
26	19	-		SOUNDTRACK UNIVERSAL 156259/UMRG (19.98 CD) XXX	16	77	72	-	14	PAUL WALL/CHAMILLIONAIRE PAID IN FULL 025 (18 98 CD) Get Ya Mind Correct	
27	22	19	17	CAM'RON ROC-A-FELLA/DEF JAM 586876 7/IBJMG (12 98/18 98) Come Home With Me	1	78	1	200		ALIAS J. HARDEDGE 4650 (13 98 CD) Lust Greed Ambition Arrogance & Pride	
28	24	14		WYCLEF JEAN         COLUMBIA 86542*/CRG (12.98 EQ/18.98)         Masquerade	2	79	-	73	48	JA RULE A <sup>3</sup> MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98) Pain Is Love	+
29	32	24	17	VARIOUS ARTISTS A BAD BOY 336621/ARISTA 1/2 36/18:581 P. Diddy & Bad Boy Records Present We Invented The Remix	2	80	43	35	32	DAZ DILLINGER OCF/FREE 006/0 P.G. (17.98 CO) This Is The Life I Lead	+
30	18	18	6	MACK 10 PRESENTS DA HOOD HOD-BANGIN' 9996/D3 (18.98 CD) Mack 10 Presents Da Hood	9	8.9		82	-30-	MARY J. BLIGE ▲2 MCA 112808* (12.98/18.98) No More Drama (2002)	
31	28	22	nE.	BIG TYMERS A CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD) Hood Rich	1	82		47		SOUNDTRACK SO SO DEF/COLUMBIA 86576"/CRG (6.98 EQ/13.98) Like Mike	+
32	27	26	15	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98) Life Goes On	2	83		87		LUTHER VANDROSS A J 20007 (12 98/18.98) Luther Vandross	-
33	-	33		AVANT  MAGIC JOHNSON 112809/MCA (12.98/18.98) Ecstasy		84		36	3	MARY J. BLIGE MCA 112959- (14.98 CD) Dance For Me	+
34	-	20		TRIN-I-TEE 5:7         B-RITE 70038/ZOMBA (11.98/17.98)         The Kiss		85	70	64	22	RAPHAEL SAADIQ UNIVERSAL 016654*/UMRG 112 98/18 98) Instant Vintage	-
35	-	28	-19	KHIA FEATURING DSD         DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]         Thug Misses	13	86		Bellevi	22	YING YANG TWINS COLLIPARK/IN THE PAINT 8375 KOCH (12.98/17.98) Alley: The Return Of The Ying Yang Twins	+
36	-	23		N.O.R.E. DEF JAM 586502*/IDJMG (12.98/18.98) God's Favorite		87	96	93	38	NAS A ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98) Stillmatic	+
37	-	31	7	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98) Incredible	-	88	- 14	NIR.	1	KINGPIN SKINNY PIMP RAP HUSTLAZ 2420/TVT (17.98 COI [M] Still Pimipin And Hustlin	-
38	38	38	40	LUDACRIS A <sup>2</sup> DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IOJMG (12.98/19.98) Word Of Mouf	1	89	53	1	2	COO COO CAL BLACK MAFIA 1360/INFINITE (10.98/18.98) Still Walkin	+
39		EV.	1	CAMOFLAUGE PURE PAIN 61967 (16.88 CD) [M] Keepin It Real	-	90	-	54	20	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG (12:98 EQ/18:38) Heart To Yours	1
40	39	29	8	E-40 SICK WID 17/JIVE 41808/ZOMBA (11 98/17.98) The Ballatician: Grit & Grind	5	91	82	1	37	MYSTIKAL • JIVE 41770*/20MBA (12 98/18 98) Tarantula	
41	-	44	59	AALIYAH 12 BLACKGROUND 10082* (12 98/18 98) Aaliyah	2	92	-	77		INDIA.ARIE A MOTOWN 013770*/UMRG (12.58/18.98) Acoustic Soul	+
42	29	<u> -</u>	2	CALHOUNS EMPIRE MUSICWERKS 39046 (16.98 CD) [M] Made In The Dirdy South		93	1	65		FOURPLAY BLUEBIRD 63916/RCA VICTOR (18.98 CD) Heartfelt	1
43		NVK .	-10	KRS-ONE         FRONT PAGE/IN THE PAINT 8458/KOCH (11.98 CD)         The Mix Tape		94	80	76	25	REMY SHAND MOTOWN 014481/UMRG (18.98 CD) The Way I Feel	
Teles	21	+	3	BIG TRAY DEEE EMPIRE MUSICWERKS 39040 (18 98 CD) The General's List	1	95	N. C.	CIE AD	15	LAURYN HILL A COLUMBIA 86580 CRG (16.98 E0/19.98) MTV Unplugged No. 2.0	1
45	-	34	19	RL J 20012 (12 98/17.98) RL:Ements	i –	96	-	58	19	CEE-LO ARISTA 14682* (12 98/18.58) Cee-Lo Cee-Lo Green And His Perfect Imperfections	1
46	-	30	3	8BALL ORAPER 1112 (17.98 CO) Lay It Down	-	97	76	79	12	AZ MOTOWN D18074/UMRG (12 98/18 98) AZiatic	-
47	48	-	10	TRUTH HURTS AFTERMATH 493331*/INTERSCOPE (12.98/18.96) Truthfully Speaking		98	14	Le:		KAGE ROCWILDA 30420/ORPHEUS (16.98 CO) Big Big	-
48		25		DO OR DIE         RAP-A-L0T 12647/VIRGIN (12.98/17.38)         Back 2 The Game	1	e de	-	97	56		3
49		39	8	SMILEZ & SOUTHSTAR ARTISTORECT 01030 (11 98/17.98) [M] Crash The Party	0.573	and the	47	57		KHM NUMBER 6 6604 (18.98 CO) [W] Game	42
50	41	1-	Enter .	SOUNDTRACK CASH MONEY/UNIVERSAL 860990/UMRG (18.98 CD) Undisputed	41	J					

## SEPTEMBER 14 Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	Sales data compiled from a national subset Since Second States and Second Secon	T0TAL CHART WK	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WK
11-54		《台》NUMBER 1 ◎首》 5 Weeks At Number 1		(13)	14	AALIYAH A BLACKGROUND 10753 (12,98/17.98)	One In A Million	103
	1	EMINEM <sup>®</sup> weB/AFTERMATH 490629 /INTERSCOPE (12.98/18.98) The Marshall Mathers LP	80	14	16	DR. DRE ▲6 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	133
2	3	2PAC ▲9 AMARU/0EATH ROW 490301*/INTERSCOPE (19.98/24.98) Greatest Hits	193	15	13	NELLY A <sup>8</sup> FO REEL/UNIVERSAL 157743" UMRG (12 98/18.98)	Country Grammar	114
3	2	BOB MARLEY AND THE WAILERS 🔶 10 TUFF GONG/ISLAND 548904/IOJMG (12.98/18.98) Legend	304	16	19	JAY-Z A FREEZE/ROCIA-FELLA/PRIORITY 50592*/CAPITOL (10 98/16 98)	Reasonable Doubt	247
4	4	2PAC ▲ <sup>9</sup> DEATH ROW 63008'/KOCH (19.98/25.98) All Eyez On Me	334	17	11	MARY J. BLIGE A 3 UPTOWN 110581/MCA (6 98/11.98)	What's The 411?	134
5	6	EMINEM ▲ <sup>4</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12 98/18 98) The Slim Shady LP	127	18	20	DR. DRE A3 DEATH ROW 63060" KDCH (11 98/17 98)	The Chronic	288
6	5	THE NOTORIOUS B.I.G. ◆ <sup>10</sup> BAD BOY 730117/ARISTA (19.98/24.98) Life After Death	249	19	17	MARY J. BLIGE A MCA 111156* (12.98/18.98)	My Life	179
7	9	THE NOTORIOUS B.I.G. ▲* BAD BOY 73000*/ARISTA (11 98/18.98) Ready To Die	361	20	25	MARY MARY A C2/COLUMBIA 63740/CRG (7.98 EQ/11.98)	Thankful	111
- 8	7	2PAC AMARU/JIVE 41636/20MBA (11 98/17.98) Me Against The World	314	21	23	R. KELLY A 7 JIVE 41625*/ZOMBA (19 98/24.98)	R.	89
9	10	MAKAVELI A <sup>4</sup> DEATH ROW 63012*/K0CH (12.98/17.98) The Don Killuminati: The 7 Day Theory	220	122	_	TRINA	Da Baddest B***h	50
10	8	DONNIE MCCLURKIN A VERITY/ZOMBA (11.98/17.98) [H] Live In London And More	100	23	-	TWISTA • CREATOR'S WAY/ATLANTIC 92757"/AG (11.98/17.98) [H]	Adrenaline Rush	114
11		BONE THUGS-N-HARMONY A* RUTHLESS 69443"/EPIC (10 98 E0/15.98) E. 1999 Eternal	238	24		TRICK DADDY   SLIP-N-SLIDE/ATLANTIC 83592/AG (10.98/16.98) [H]	www.thug.com	59
12	-	AL GREEN A HUTHE RIGHT STUFF 30800/CAPITOL (10.98/17.98) Greatest Hits	390	25	-	SADE 4 EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade	386

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Albu

## DANCE/ELECTRONIC

### **Underworld Takes 'Off' On JBO/V2**

### **BY CRAIG ROSEBERRY**

Three years after Underworld seduced the world with the Generation X-defining hit "Born Slippy" (immortalized in the film Trainspotting), the U.K. outfit returned fullthrottle with 1999's Beaucoup Fish. An exhaustive year-long tour followed, and in 2000, Underworld released Everything Everything, a live CD/DVD that documented the seminal innovators' illustrious 10-year career.

In late 1999, though, longstanding core member/international DJ Darren Emerson announced his sudden departure to pursue a solo career, leaving remaining members Karl Hyde and Rick Smith to face the daunting challenge of mapping out their questionable future.

On Sept. 24 (one day earlier overseas), Underworld re-emerges as a rejuvenated duo with its fourth studio effort, the supple and triumphant A Hundred Days Off (JBO/V2 Records).

More sonically diverse and less caustic than previous sets like 1993's dubnobasswithmyheadman and 1996's Second Toughest in the Infants, the new album retains the group's trademark surging electronic pulses and Hyde's introspective lyrical musings. But at the same time, the landscape is infused with seductive rhythmic undertows, languid acoustic instrumentation, sensuous art-pop, and chilled-out ambient flourishes.

"This album is all about evolution and discovery," Hyde says. "Rather than trying to re-create our sound from the last decade-possibly becoming cartoons of ourselves-Rick and I spent a great deal of time crafting this album. We felt that this record had to encapsulate our growth as individuals and as a group.

"My hero Miles Davis once said that in order to remain vital and progress as an artist, you have to destroy the past," Hyde continues. "This record is our new beginning. We've matured,

the tracks George brings together

on this sublime disc, he sure knows

how to chill the night away. The set begins with Marden Hill's "Bardot,'

sliding into Röyksopp's "So Easy.'

Later on, Away Team Featuring

Alabama Singers' "Not My People'

makes way for Blueprint's "Pesto.'

• al b. Rich, Club Nation Amer-

ica, Vol. 2 (Ministry of Sound/MCA

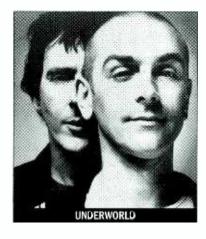
album). Over the course of two

discs, WKTU New York DJ al b.

Rich takes listeners on a current ride through clubland. It's a smart

both personally and professionally. We've stopped chasing the charts and album-sales figures in order to focus on creating an album that was much more diverse and inclusive of the various musical mediums we find interesting, relevant, and viable.'

A Hundred Days Off encompasses a range of influences from Kraftwerk; Earth, Wind & Fire; and classic Chicago house music to Delta blues, dub, and indigenous music from Madagascar and the Pacific Far East. Highlights include the tribalinflected "No Move" and the haunting soul of "Sola Sistim.'



Underworld's music is published by Warner/Chappell and Sherlock Holmes Music for North America and the rest of the world, respectively.

"This is a phenomenal record," notes David Shebiro, owner of specialty store Rebel Rebel in New York. "Their sound continues to evolve genuinely, as opposed to them jumping on any club-oriented music bandwagon or rehashing what they've already accomplished.'

Armed with remixes by King Unique and John Ciafone of Mood II Swing, the set's lead single, the title track, arrived in stores Sept. 3.

"We're really excited about this album," V2 product manager David Bell explains, "Karl and Rick delivered a unique collection that is forwardthinking while still retaining their trademark sound. An album like this has endless promotional possibilities. and we intend to explore an array of options, including instituting various strategic alliances to capture Underworld's core dance audience while broadening their scope to attract the lifestyle and adult markets.'

V2 intends to spark greater interest in and awareness of the pair by including the folk-tinged "Trim" on the Landmark Independent Theater chain's music sampler, which is distributed to 180 theaters in 55 markets across the U.S. Additionally, the label will service a three-song sampler to triple-A radio, major retail chains, and key lifestyle accounts.

At the same time, V2 has partnered with New York-based marketing company All That Matters-recently formed by independent press relations firm Formula and New York booking agency Chaotica-for 25 major-market multimedia listening parties to celebrate the album the weekend prior to its release. Each venue will be supplied with custom DVDs featuring visuals provided by Tomato, the multimedia commercial arts collective Hyde and Smith helped found 11 years ago.

On Sept. 1, V2 initiated a 100-day online promotion that offers exclusive Underworld media each day, encompassing Tomato artwork, interviews. videos, unreleased tracks, and remixes. Such material is available at underworld-jbo.com and the group's Web site, dirty.org.

Managed by Geoff Jukes of Londonbased Jukes Productions, Underworld is scheduled to embark in October on a series of select live dates in North America, where the act is booked by Gerry Gerrard of Chaotica. In all other territories. Underworld is handled by Cris Hearn of Primary Talent International in London.



SUMMIT NEWS: With the ninth annual Billboard Dance Music Summit fast approaching (Sept. 30-Oct. 2 at the Marriott Marquis Hotel in New York), we thought we'd share some recent confirmations with you.



In the daily-panel department and in addition to the names we mentioned in the Aug. 17 issuewe're thrilled to have recently confirmed the following: artists Yoko Ono, Jody Watley, Tammi Wright, Vanessa Daou, and Melissa Burns of W.I.T.; producer/remixers Tiga, DJ Disciple, Richie Santana, Tommie Sunshine, Larry Tee, Richard Morel, Mac Quayle, and Dee Robert; and dance music pioneers Grandmaster Flash, Warren Schatz, Claudja Barry, Candi Staton, Danny Krivit, Tom Moulton, Vincent Montana Jr., and James Mtume.

Also confirmed to participate on the panels are Liz Rosenberg. (Warner Bros.), Lisa Blofeld (Neo Records U.K.), Kurosh Nasseri (Nasseri Music Business Solutions), Phil Cialdella (Cherry Lane Music Publishing), Mark Levinsohn (Epstein, Levinsohn, Bodine, Hurwitz & Weinstein), Michael Perlmutter (SL Feldman & Associates), Garry Velletri (Bug Music), Tom Silverman (Tommy Boy). Damian Harris (Skint Records U.K.), Ricardo Vinas (Thrive Records), Marci Weber (MCT/ Bold!), James Glicker (Full Audio), Mark Kemp (Globix), Ted Cohen (EMI Recorded Music), Jeff Z (WKTU New York), Deli G. (Galaxy 101 U.K.), and Jason Bentley (KCRW Los Angeles/Maverick Records).

The nightly artist/DJ showcases are shaping up to be equally potent. For the opening-night party at Club Shelter, the summit will celebrate Nasseri's 10th anniversary in dance/electronic music. This special evening will spotlight many of his clients, including DJs Carl Craig, Saeed & Palash, John Selway, and Christian Smith. Also on the bill are recording acts Iio and Morel. (The latter will perform with a band.) For the summit's nü-electro party Oct. 1 at Centro-Fly, DJs Tee, Grandmaster Flash, Sunshine, and Tiga will work the turntables, while W.I.T., Avenue D., and Mount Sims will take to the stage to do their musical stuff.

Alcazar, Watley, Wright, Reina, Boulevard East, Crystal Waters, and Robert are confirmed to perform at the closing-night party. Also on the bill is U.K. production outfit Evolution (aka Jon Sutton & Barry Jamieson), which will deliver a DJ set, replete with live vocals from Jayn Hanna. Additional artists/DJs will be announced.

For more information and to register for the summit, log on to billboardevents.com.

Associated Labels Division.

Confirmed Ultra releases for Virgin/EMI Canada include the Crystal Method's Community Service (Sept. 3); Ultra.80s Versus Electro, Ultra. Trance, and Trance All Stars (Oct. 15); and Ultra. Chilled III (Oct. 30). Three Sequence discs (Babu's Duck Season, Nature's Wild Gremlinz, and Slum Village's Dirty District) will arrive in Canada Oct. 1.

Of these releases, special mention must be made of Ultra.80s Versus Electro, which streets Sept. 17 in the U.S. Recognized as a label that puts tender loving care into its compilations (think *Ultra*. Chilled and Ultra.Dance), Ultra goes the distance on this two-disc set, which seamlessly bridges the gap between '80s electro and todav's nü-electro.

Classic moments include such revered Paradise Garage jams as Kraftwerk's "Trans-Europe Express," Laidback's "White Horse," Grandmaster Flash's "White Lines," and Gary Numan's "Cars." Such tracks sound especially good when placed among of-the-moment treats like Chicks on Speed's "Fashion Rules!," Fischerspooner's "Emerge," W.I.T.'s "Hold Me, Touch Me," and Who da Funk's crossover smash, "Shiny Disco Balls."

John Selway. Bis, Miss Kittin, Gusgus, Röyksopp, Felix da Housecat, and Green Velvet, among others, are also represented on this sterling collection. Color this one essential.



mix of radio hits (Daniel Bedingfield, Mary J. Blige, DJ Sammy & Yanou Featuring Do) and club jams (M-Factor, Brother Brown, Raven Maize). Rich gets extra points for including Full Intention Presents Shena's "I'll Be Waiting," one of the vear's most gorgeous pop-house tracks. Available Sept. 24.

• Montana, Heavy Vibes (Temposphere Italy album). Spanning 14 years ('74-'89), this two-disc collection shines the light on the works of composer/arranger/producer/conductor/vibe player Vincent Montana Jr. The man behind many a disco and

post-disco classic-as well as partly responsible for the "Philly sound"-Montana has worked with numerous artists, including the Trammps, the O'Jays, the Spinners, Charo, MFSB, and, the Salsoul Orchestra. The bulk of this set focuses on tracks from his own label, Philly Sound Works, Highlights include such original productions as "South Soul Party" and "Heavy Vibes." This disc is handled by Circulation Distribution in the U.S. Contact 516-596-0961. FYI: Montana is confirmed to participate on the "Pioneers of Dance/Electronic Music-The Remix" panel at the upcoming ninth annual Billboard Dance Music Summit (see Beat Box, this page).

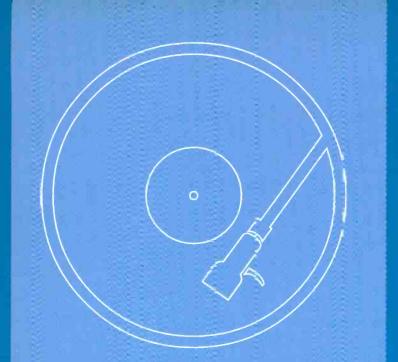
www.billboard.com

www.americanradiohistory.com

MICHAEL PAOLETTA

**ULTRA NEWS:** Virgin/EMI Music Canada now has exclusive distribution rights to dance/electronic label Ultra Records and its hip-hop/urban offshoot. Sequence, for Canada. Both Ultra and Sequence will travel through Virgin/EMI Canada's

Out Oct. 8.



## Bilboard DANCE MUSIC SUMM

### CONFIRMED PANELISTS #S OF 9/Z

Erandon Bakshi, BMI Empe Steve Bartel, WPYO Orlando Kim Benjamin, Kimco Entertamment Christian Bernhardt, The Fork Agency Jaxon Bentley, KCRW Los Argeles Lesley Bleakley, Beggars Broup Lisa Blofeld, Neo Records U.K. Helen Bruner, Phil'erzy Productions Melissa Burns, recording act VI.T. Vito Bruno, AM/PM Carmen Cacciatore, Fly Lite Music Phil Cialdella, Cherry Lane Music Pub. Ira Cohen, 33 1/3 RPM Ted Cohen, EMI Recorcer, Music Eill Coleman, Peace 3:squit Productions Wallace Collins, Serling Ricks Ferrara Lainie Copicotto, Clup Platet.com Claudia Cuseta, Max Records & Promotion EJ Disciple, DJ/producer Maria Egan, Nettwerk Management Cary Ford, ASCAP Celi G., Galaxy 101 James Glicker, Full Audio Eddie Gordon, Neo Fecaras L.K. Brett Green, Brett Green Alex Greenberg, Mitch Scheduler Organization Darmian Harris, Skint Feoords Terry Jones, Phillerzy Productions Mark Kemp, Globix Corp. Jurgen Korduletsch, Radiliel Pecords Blake Lawrence, XM Sctellite Radio Steve Levy, Moonshine Music Mark Levinsohn, Epstein, Levinsohn, Bodine, Hurwitz & Merstein LLP Andreas Lundstedt, Alcazar Deborah Mannis-Garitner, dmc clearances Tony Mascia, Musicrama

Jannifer Maszet, K7 Records Vincent Montana Jr., Phylly Sound Works Fichard More, recording artist Tom Moulton-Bethlehem Music ames Mtume, producer Furosh Nasseri, Nasseri Music Business Soutions Seth Neiman Music Choice Ecdie O'Loughlin, Next Plateau Volo Ono, Mind Train Frenix, Phenix Industrial Music & Sound Mac Quavle, 2 Muse, Ltd. Marthe Reynolds, Island Def Jam Cory Robbins Robbins Entertainment Lic Rosenberg, Warner Bros. Records Fishie Santara, DJ/remixer Marren Schaz, Tommy Boy Michael Schvreiger, Central Entertainmer: Group Helly Schweinsberg, Logic Records Tom Silverman, Tommy Boy Matthew Sime, Mount Sims Tom Sisk, Centro-Fly Fich Slomowicz, Excess/Tribe, WRVU Candi Staton, recording artist Finard Sturrof, Cherry Lane Music P.b. Terrie Sunshine, Xylophone Jones Bec. Netalie Svider Moonshine Music Swedish Egil, Sirius Satellite Radio Larry Tee, Mogul Electro Theo, WXXP Long Island, NY Tiga, K7/Turbo Recordings Sam Valonti IJ, Ghostiy International Tary Vance, Virgin Records any Velletri, Bug Music Ficardo Vinas, Thrive Records **July** Watley, "ecording artist Ted Weis, Sering Rooks & Ferrara LL-3 Terrimi Wright, recording artist Jeff Z, WKTU New York

### PERFORMING ARTISTS & DJS

Alcazar Avenue D Evolution, U.K Morel, with Band Mount Sims

Tommie Surshine Larv Tee Jocy Watley W.IT. Tammi Wright

Ministry Of Sound

Nervous Reacrds

Neo Records J.K.

Subliminal Records

West End Records

V2 Records

Tommy Boy Fecoids

### THE A&R ROOM

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**NEW THIS YEAR!** INTERNATIONAL ROUND TABLE

A select group of International CEOs & Label heads ciscuss the state of the Dance & Electron c Music Business.

### **CO-CHAIRED BY:**

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

### CONFIRMED PATELISTS:

John Benitez, cellybean Record ngs Jason Ellis, Positiva U.K. Tim Fielding, Journeys By DJ Barney Elover, Ministry of Sound Hisa, King Street Sounds/Nite Grooves Steve Hume, Subiminal Records Jason Jorcan, Hollywood Records Michael Weis Nervous Records Jim Welch, Epic Fecords

### NFORMATION

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JOOY WATLEY



ALCAZAR



YOKO ONO



MOUNT SIMS

### **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.





SEF	TE1 2(	MBE 002	R 1	Billboard <sup>®</sup> HOT DAN					
XIII NEEK	LAST WEEK	2 WKS. AGO		Club Play	kilir week	LAST WEEK	2 WKS. AGO		TI
	-	2		※営業 NUMBER 1 計営業 1 Week At Number 1		_			-
1	2	5		YOU GOTTA BELIEVE (REMIXES) TOMMY BOY SILVER LABEL 2374/TOMMY BOY Fierce Ruling Diva	1	1	1		AI
2	3	4		ALIVE (THUNDERPUSS REMIX) EPIC 19759 Jennifer Lopez 😪	2	2	2	22	н
3	5	8		SAFE FROM HARM YOSHITOSHI ORATOREP OISH Narcotic Thrust Featuring Yvonne John Lewis	3	3	3		Α
	7	9		SHOW ME STAR 69 1238 Suzanne Palmer	4	-	1.000		FL
5	10	16		I NEVER KNEW LOGIC 25508 Gloria Gaynor 🖙	5	6	6		ΕŅ
6	9	12		LET YOUR WILL BE DONE (REMIXES) IT'S TIME CHILD PROMOUNIVERSAL Ann Nesby Featuring Ricky Dillard & New G	6	4	5		W
7	8	7	10	I'M A WOMAN ASTRALWERKS 38831 Cassius And Jocelyn Brown	7	5	4		Tŀ
8	4	2		TREAT ME RIGHT (GUIDO OSORIO & JON CUTLER REMIXES) NERVOUS 20518 Kim English	3	7	7	23	sc
9	13	22		INSANE GROOVILICIOUS 281/STRICTLY RHYTHM Dark Monks Featuring Mim		8	8		U
10	1	1		A DIFFERENT KIND OF LOVE SONG WARNER BROS. 42455 Cher	10	10	11	34	D
11	12	17		WORK IT OUT (VICTOR CALDERONE & MAURICE JOSHUA MIXES) MUSIC WORLD MAVERICK PROMOCOLUMBIA Beyonce 😪	11	9	9		R
12	14	20		IN THE UNDERGROUND GROOVILICIOUS 280(STRICTLY RHYTHM Psycho Radio	12	12			TF
13	18	34		EMPIRES (REMIXES) JPROMO Lamya 😨	13	15	12		11
14	6	3	10	FREE YOUR MIND STAR 69 12431 Celeda	14		10		A
15	23	42		WHATCHULOOKINAT (THUNDERPUSS REMIXES) ARISTA 15191 Whitney Houston	15	14	13	27	T
16	30	45		ADDICTED TO BASS MTA 27754/V2 Puretone 😪	16	18	17		B
17	11	6		DON'T SAY GOODBYE (REMIXES) UNIVERSAL 019123 Paulina Rubio 😪	17	11	10		D.
18	28	41		I DON'T WANT U NERVOUS 20517 Wide Life	113	17	21		s
19	25	30		WALKING ON FIRE NETTWERK 33160 Evolution Featuring Jayn Hanna	19	16	18		B
20	24	32		KISS KISS (THE SUPERCHUMBO MIX) MINDTRAIN 002 Ono	20				Y
21	22	28		OPEN UP YOUR MIND PROVOCATIVE 77719(CAPITOL Eyes Cream	24	22	19	32	TI
22	16	19		SICK (REMIXES) TOMMY BOY SILVER LABEL 237/TOMMY BOY Sneaker Pimps 🛠	22	25	23	20	w
23	27	35		SLEEP NETTWERK 33146 Conjure One	23	19	15		Y
2.4	20	13	587	AFTER 2 DEFINITY ONE Pete Moss Featuring Terra Deva	24				0
1.0				* POWER PICK *	25	20	20		W
25	37	40		ALL THE THINGS SHE SAID (REMIXES) INTERSCOPE PROMO T.A.T.U. 😪	Tit	es wi	th the	greates	st sali
26	21	10	10	BOOMERANG MOONSHINE 88485 Cirrus 😪	Club P unavai	lay ch	iart is i	compile	ed fro
1	17	15	-10	HAPPY HOUR CUTTING 455 Norty Cotto	Nielse				
28	36	37		DIVINE PALM 7072 Supreme Beings Of Leisure					
29	15	11	10.	SHIFTER KINETIC 54720 Timo Maas Featuring MC Chickaboo		SEP	TEN 20	IBER 02	14
30	38	47		GOTTA GET THRU THIS ISLAND PROMOTIDING Daniel Bedingfield 🖙	1	16	1		-
Second .	26	21		WHERE DO WE GO FROM HERE (THE REMIXES) REPRISE 42444 Filter 🗫			VEEX		100
32	31	26		GET ME OFF (SUPERCHUMBO & PEACHES REMIXES) XL 38836/ASTRALWERKS Basement Jaxx	1	SIN	LAST WEEK		A
33	19	18	. 11	1 FEEL SO FINE STRICTLY RHYTHM 12824 K.M.C. Featuring Dhany			-		IN
34	40	-	- 21	EXTREME WAYS V2.91204 Moby 🗫	1				
35	29	24	-7	WOMAN MIADREAMWORLD IMPORT Mia	1		1		C
3.	35	27		I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES) COLUMBIA 73751 Marc Anthony 😪		2	2		D R(
-37	34	23	11	HOW IT'S GONNA BE (REMIXES) ORAGON/DEF SOUL 582915/10J/MG		3	4		N
38	42	-		LOVE STORY XLIMPORT/BEGGARS GROUP Layo & Bushwacka	1	The second	3		N
				✓ HOT SHOT DEBUT ✓	1	5	5	108	T
39				TWO MONTHS OFF JB0 27764V2 Underworld			6		R
40	39	43		FIRST KISS (PRIMER BESO) ZOOM BASBA/SONY DISCOS Nayer					J
41	1			HOW MANY EMERGE 30008/CENTAUR Taylor Dayne			12	-	M
42	44	-	1	SHINY DISCO BALLS SUBUSA 003/SUBLIMINAL Who Da Funk Featuring Jessica Eve		8	10		T
43	47	-	2	GENEDEFEKT RELIEF 72012/CAJUAL Green Velvet		9	9		C
44	45	-	25	DAY DREAM (LOOKING FOR DANGER) JELLYBEAN 2647 M'Black		10	8	3	S
45	48	-	2	OBJECTION (TANGO) (ERIC KUPPER & JELLYBEAN MIXES) EPIC PROMO Shakira 😒		11	7		A TO
46		Line.	1	HE THINK I DON'T KNOW (HQ2 CLUB MIX) MCA ALBUM CUT Mary J. Blige		12	11	-	L
47	33	29	12	BURN FOR YOU GRODVILICIOUS 227/STRICTLY RHYTHM Kreo'		13	13		
48		3	1	TAKE ME WHERE YOU ARE 24/7 2402/ARTEMIS Fiori		10	14		
49	32	14	1	THAT SOUND TOMMY BOY SILVER LABEL 2375/TOMMY BOY Rosabel					M
50	41	31		BREATHE IN MCAPROMO Frou Frou &		15	16		E.
	a	-	and the same		•	16	15		T

EPTE	Billboard HOT	DANCE BREAKOUTS
	Club Play	Maxi-Singles Sales
1	SUPERWOMAN GTS Featuring Karyn White KING STREET	TWO MONTHS OFF Underworld JB0
2	STARRY EYED SURPRISE Oakenfold MAVERICK	2 THE WALL Puncher star69
3	MOVIN' ON Lectroluv Featuring Sabrina Johnston JVM	3 POINT OF VIEW DB Boulevard EPIC
4	NO ONE'S GONNA CHANGE YOU Reina GROOVILICIOUS	HAVE FAITH Sight Beyond Light DM
5	SERVE THE EGO (REMIXES) Jewel Atlantic	5 TIC TOC Klea srodvilcious

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.

NEEK			Mayi Singing Salas and Salas Proskouts data compiled by	
LAST WEEK	2 WKS. AGO			Nielsen SoundScan Artist
-	-		学習家 NUMBER 1 学習家 3 Wee	ks At Number 1
1	1	-		Jennifer Lopez 😪
2	2			nou Featuring Do 😪
3	3			Cher
2.01				Brandy 😪
6	6			Marc Anthony 😪
4	5		WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES) RISE/COLUMBIA 79774/CRG @	Amerie 😪
5	4			Amber
7	7	-	SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES) WARNER BROS. 42	1422 💿 🕡 Cher 😪
8	8		U DON'T HAVE TO CALL (REMIXES) ARISTA 15/25 @	Usher 😪
10	11			Pink 😪
9	9		RAPTURE (TASTES SO SWEET) UNIVERSALDI5672/UMRG @ @	iio 😪
12	_			Kim English
15	12			Gloria Gaynor 😪
1.01			ADDICTED TO BASS MTA 27754N2 @ @	Puretone 😪
14	13	27	THANK YOU (DEEP DISH REMIX) ARISTA 13996 I I	Dido 😪
18	17	X	BABY'S GOT A TEMPER RUMUTE/MAVERICK/REPRISE 42456/WARNER BROS.	Prodigy 😪
11	10		DAYS GO BY CREDENCE 7771 2/CAPITOL @	Dirty Vegas 😪
17	21			Lasgo
16	18		BY YOUR SIDE (REMIXES) EPIC 79544 😳 🐨	Sade 😪
1.00	1411	-24	YOU MAKE ME SICK (HQ2 REMIXES) LAFACE 24556/ARIISYA 👁 🖝	Pink 😪
22	19		THEY-SAY VISION (DANCE REMIXES) MCA 155961 1 C	Res 😪
25	23		WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS, O O	Madonna 😪
19	15		YOU CAN'T GO HOME AGAIN! MCA 582896 @	DJ Shadow
-				Eyes Cream
20	20		WALKING IN THE SKY MCA019126 @ @ DJ Encore Fe	eaturing Engelina

es 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 ay chart is compiled from a national sample of reports from club DJs. I Vidioeclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is able. On Sales chart: 🖚 CD Maxi-Single available. 🖝 Vinyl Maxi-Single available. 🚱 Cassette Maxi-Single available. © 2002, VNU Business Media, Inc. and soundScan, Inc. All rights reserved.

SEP	EMB 2001	ER 1	Billboard TOP ELECTRONIC ALBUMS
THIS WEEK	LAST WEEK	A North Control of the	Sales data compiled by S Nielsen SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL
	1		・ 営業 NUMBER 1 学習等 13 Weeks At Number 1 Dirty VEGAS CREDENCE 33966(CAPITOL Dirty VEgas
2	2		DJ SAMMY Heaven ROBBINS 75031
3	4	10	MOBY • 18
. 4	3		MARY J. BLIGE Dance For Me
5.8	5	10	THE HAPPY BOYS Trance Party (Volume Two) ROBBINS 1500 [H]
6	6	14	VARIOUS ARTISTS This Is Ultimate Dance!
7	12		OAKENFOLD Bunkka
8	10		THE RIDDLER Dance Mix NYC Vol. 2 TOWNY BDY 1556 [M]
9	9	100	DJ ENCORE DJ Encore Presents: Ultra.Dance 02 ULTRA 1123 [H]
10	8		SASHA airdrawndagger
11	7		AMBER TOMM/801/150 [H] Naked
12	11		LOUIE DEVITO Louie DeVito's Dance Factory DEE VEE 0002MUSICRAMA
13	13		LOUIE DEVITO Louie DeVito's [trance sessions] DEE VEE DIXIA MUSICRAMA
14	14		DJ SHADOW The Private Press
(15)	16		BAD BOY JOE The Ultimate House Megamix
16	15		THE CRYSTAL METHOD Community Service
17	17	11.5	VARIOUS ARTISTS Verve//Remixed
18	18		SPACEMONKEYZ VERSES GORILLAZ Laika Come Home PARLOPHONE/VIRGIN 40352*/ASTRALWERKS
(19)		10	GUSGUS Attention
20	19		ZERO 7 OUANBORULTIMATE DILEMINA 5007/PALM [H] Simple Things
21	21		VARIOUS ARTISTS Pulse RAZOR & TIE 8041 Pulse
22	20		VARIOUS ARTISTS Pure Chill Out
23		krint	SOUNDTRACK Blade II
24)		RE N	VARIOUS ARTISTS Best Of House Volume Two #OBBINS 75028
25	23	10	FATBOY SLIM Live On Brighton Beach

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol Indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA nutlibgies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units IDro). △ Certification of 200,000 units HPatinub. △ Certification or 400,000 units IDro). △ Certification or al20,000 units HPatinub. △ Certification or advort appes. RIAA Latin awards: ○ Certification for net shipment of Diox000 units IDro). △ Certification or al20,000 units HPatinub. △ Certification or 400,000 units IDro). △ Certification or al20,000 units HPatinub. △ Certification or advort appes. RIAA Latin awards: ○ Certification for net prices and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices. Which are projected from wholesale prices. **[H]** indicates past or present Heatseker title. ◎ 2000, VNU Business Media, inc. and Nietsen SoundScan, Inc. All rights reserved.

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## GOUNTRY



WALKING THE PLANK: Legendary Irish group the Chieftains returned to Nashville to record their 40th album, Down the Old Plank Road (Sept. 17, RCA Victor). Among the American country, bluegrass, and roots music stars who performed on the album, produced by Chieftains founder Paddy Maloney, are Vince Gill, Martina McBride, Lyle Lovett, Earl Scruggs, Ricky Skaggs, Del McCoury, John Hiatt, Patty Griffin, and Alison Krauss. A second volume, due next year, will feature Emmylou Harris, Patty Loveless, Allison Moorer, the Nitty Gritty Dirt Band, and others.



which was also recorded in Nashville with guest artists including **Willie Nelson** and **Chet Atkins**.

A concert featuring many of the new album's guest artists will be held Sept. 30 at Nashville's Ryman Auditorium and filmed for a TV special being planned for next year. The Chieftains are celebrating their 40th anniversary this year.

**ARTIST NEWS:** Comedian **Bill Engvall** rejoins the Warner Bros. (WB) artist roster, which will release his latest album late this month. He previously recorded three albums for WB before switching to BNA for one album in 2000. **Lila McCann**, meanwhile, is no longer on the WB roster.

Houston-based Compadre Records has signed **Billy Joe Shaver** to a recording contract. His first album for the label, *Freedom's Child*, is due Nov. 19 and is being produced by **R.S. Field**.

**Steve Wariner** was surprised with the Minnie Pearl Humanitarian Award during the Grand Old Opry's tribute to **Pearl** Aug. 31. **Kathy Mattea**, last year's recipient, presented the award to Wariner for his work with the Juvenile Diabetes Research Foundation and other charities.

**Aaron Tippin** will be in Afghanistan Nov. 23-Dec. 3 performing for U.S. troops as part of a Thanksgiving USO tour.

**Keith Urban** has been added to the lineup for the sold-out Farm Aid concert, scheduled for Sept. 21 in Burgettstown, Pa. The show will be telecast live on CMT. Loretta Lynn is now co-managed by her eldest son, Ernest Ray Lynn, as well as attorney F. Keith Adkinson. She was previously managed by Lane Cross. Lynn will celebrate her 40th anniversary as a Grand Ole Opry cast member during her appearance on the show Sept. 21.

Performers set to appear at the Americana Music Assn. Awards show Sept. 13 in Nashville include Gillian Welch and David Rawlings, Buddy & Julie Miller, and show host Jason Ringenberg. Presenters will be the Flatlanders, Billy Joe Shaver, Buddy & Julie Miller, Bobby Bare Jr., and Heather Myles.

**NEW & NOTEWORTHY: Alabama's** new album, *In the Mood: The Love Songs*, is due Feb. 4, 2003. The 23-track greatest-hits collection will contain two new songs, including a remake of **Mike + the Mechanics'** pop hit "The Living Years."

Dolly Parton and Ricky Skaggs make guest appearances on Pinmonkey's eponymous debut release for BNA, due Oct. 8. Parton sings on the band's version of her 1976 song "Falling out of Love With Me." Other covers on the album include Cyndi Lauper's "I Drove All Night" and Sugar Ray's "Fly."

CCMA NOMS: The Fox Brothers and Del Way top the nominations for the eighth annual Christian Country Music Assn. (CCMA) Awards, with three nods each. Artists scoring two nominations each are Jeff Carson, Larry Gatlin, Stella Parton, Marty Raybon, Alan Jackson, Keith Perry, Dennis Agajanian, Mike Manuel, Clifton Jansky, Jeff Treece, the Mark Allan Band, Twice Robin, and Chester Smith. The awards show will be held Nov. 5 at Nashville's Ryman Auditorium.

**ON THE ROW: Tammy Ragusa**, previously manager of artist development at RCA Label Group, joins Capitol Records as manager of marketing and product development. Also at Capitol, **Michelle Hall** has been promoted from coordinator of artist development to manager of creative services and international.

**Tom Luteran** joins EMI Music Publishing as director of creative. He previously was creative manager at Acuff-Rose Music and Zomba Music Publishing.

John Johnson has been promoted to manager of A&R at RCA Label Group. He had been the company's coordinator of A&R.

### Rowan, Edwards Collaborate On WJRC/Shanachie CD

### **BY DEBORAH EVANS PRICE**

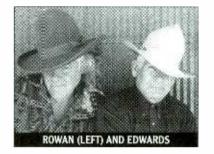
NASHVILLE—When artists from two different worlds collide, the creative sparks often yield intriguing music. Such moments are plentiful on *High Lonesome Cowboy—From Appalachia to Abilene*, a collaboration between bluegrass icon Peter Rowan and acclaimed cowboy singer Don Edwards. The Western Jubilee Recording Co. (WJRC)/Shanachie set also features such notables as Norman & Nancy Blake, Tony Rice, and Billy & Bryn Bright.

"Peter has done all kinds of great, innovative things but is best-known as a bluegrass artist. He was with Bill Monroe & the Bluegrass Boys," Edwards says. "I'm more associated with the Western field. You'd think these two audiences wouldn't cross, but because of Peter's background and my background, the two worlds come together."

Conversations about the album first stirred more than a decade ago, when both artists were performing at West Fest, a popular Western music festival produced by artist Michael Martin Murphey. "Pete felt that no one was doing the old ballad singing—just a guy and his guitar," Edwards recalls. "He said, 'We should do that sometime.' "

That time finally came in August 2001, when they gathered in Colorado Springs, Colo., at the Western Jubilee Warehouse, a recording studio/performance venue owned by WJRC. Edwards recalls getting a call from Scott O'Malley (WJRC co-owner with Kathleen Collins and Dane Scott) saying that Rowan had been playing at the Rockygrass festival, had some time off, and wanted to get together to record.

"It was quite an experience to watch those people sit together on that stage without any kind of partitions," Scott says. "They'd record a song and play it flawlessly. Then Pete or Don would say, 'Why don't we try it in this key and change the tempo?' They would record it again, and it would be flawless again. They are consummate pros."



Rowan refers to their approach as "seat-of-the-pants recording—they were cliffhangers, all of them," he says of the songs on the album, which streets Sept. 10. "We recorded there at Western Jubilee, and it was like the back lot of a movie set. There was a really good vibe."

On *High Lonesome Cowboy*— *From Appalachia to Abilene*, the ensemble serves up its take on such classics as "The Old Chisholm Trail," "Reno Blues (Philadelphia Lawyer)," "Goodbye Old Paint," and the Maybelle Carter-penned "Buddies in the Saddle."

Edwards and Rowan say there are more similarities between the Western and bluegrass genres than people might think. "The roots of the music are related. It came out of the mountains, came out West onto the range and around the campfires, and finally got recorded," says Edwards, who is booked and managed by Scott O'Malley & Associates. "The basic melodies of these songs stayed intact, but the vernacular changed."

Rowan and Edwards each wrote liner notes for the project. "It's always the story that's interesting to me," says Rowan, who is also self-releasing a new album, *Reggaebilly*, this fall. "The story behind the songs is what people will find educational and how the different streams of music come together."

WJRC handles distribution to the alternative retail outlets that sell Western music, such as feed stores and Western-wear stores. Shanachie, which is distributed by Koch International, will handle mainstream retail. O'Malley feels the project will help bring new listeners into the Western fold, and the album will benefit from being racked in the folk/ bluegrass bins. "Western music doesn't have a bin—yet," he says. "So most of our Western releases get lost in the country bins."

Sue Fawver, director of marketing/artist development at Shanachie, feels the album will have broad appeal. "We're capitalizing on the fact that this is Peter's first nationally distributed record in five years," she says. "So that gives it a certain edge of interest. And it's Norman [Blake] and Tony's first recording together in 10 years. We're going to make sure that all those artists' audiences are aware of the record. Obviously, we'll try and follow tour dates on both Don and Peter."

### **Brief Roundup Of Fall Western Titles**

### **BY DEBORAH EVANS PRICE**

NASHVILLE—Just like every other genre, Western music has its star acts, seasoned veterans, and up-and-comers, many of which will be releasing product this fall.

Among the most talked-about young acts is Austinbased trio Hot Club of Cowtown. Comprising fiddler Elana Fremerman, guitarist Whit Smith, and bassist Jake Irwin, the group will be on the road this fall supporting its Sept. 17 Hightone Records release, *Ghost Train*.

"Our agenda is not to be revivalist or sound old-fashioned," Smith says of the Hot Club sound, which infuses 1930s jazz with Western swing. "It just so happens we love an older style. We swing the music and play jazz solos over Western melodies. When people see us play, they see that we are enjoying it immensely."

Fremerman says the group "wrote almost all the songs on [*Ghost Train*] ourselves. There are as many originals on it as any rock or pop act releasing a record," she observes, adding that she hopes the new songs will help dispel the perception that Hot Club is just a revivalist band. Here's a guide to a few key releases:

• That No Quit Attitude, Waddie Mitchell (Oct. 8. West-

ern Jubilee Recording Co. [WJRC]). The new effort by one of the genre's top cowboy poet/humorists features appearances by Don Edwards, Rich O'Brien, and the Sons of the San Joaquin. The title track was commissioned by the 2002 Winter Olympic Games committee for use there.

• A Dyin' Breed, Royal Wade Kimes (Sept. 17, Wonderment Records). Kimes, a former Asylum recording artist, has found his niche in the Western market. His previous release, Hangin' Around the Moon, was voted album of the year by the Academy of Western Artists. The new CD includes a duet with Garth Brooks on "Night Birds."

• *15 Years: A Retrospective*, Sons of the San Joaquin (Oct. 8, WJRC). Highlights from the career of one of the genre's top groups, the album includes such classics as "Charlie & the Boys," "Along the Santa Fe Trail," and a new version of "Ghost Riders in the Sky."

• *Wagon Tracks*, Red Stegall & the Boys in the Bunkhouse (Oct. 8, WJRC). Produced by Rich O'Brien, this is Stegall's WJRC debut. WJRC partner Scott O'Malley calls the project "a historical overview [of] the way this music migrated from Ireland and then from East to the West. Red's done a terrific job."

SEP	TEN 20	VIBI 202	ER 1	Billboard® TOP COU	V		R	Y	7	ALBUMS	
THIS WEEK	LAST WEEK	2 WKS. AGO	Water	Sales data compiled by Nielsen SoundScan Title	PEAK Position	THIS WEEK	LAST WEEK	2 WKS. AGO	WILLIAM .	ARTIST Title	PEAK
				增 NUMBER 1 / HOT SHOT DEBUT 增 1 Week At Number 1		38			1	SIXWIRE Sixwire	-
1				DIXIE CHICKS Home	1	39	34	29		WARNER BROS 48312/WIN (11 98/17 98)         [M]           TRICK PONY         Trick Pony	12
2	1	1		MONUMENT/COLUMBIA 86540-7/CRG 112 98 EQ/18 98)	1	40	37	34	92	WARNER BROS 47927/WRN (11.98/17.98) CHRIS CAGLE  Play It Loud Play It Loud	19
3				DREAMWORKS 450254/INTERSCOPE (11 98/18 98) MONTGOMERY GENTRY My Town	3	41	36	33	47	CAPITOL 34170 (10.98/17.98) [M] TRACE ADKINS Chrome CAPITOL 3016 (10.98/17.98)	4
4	2	-	- 23	LEE ANN WOMACK Something Worth Leaving Behind	2	42	45	39		EMERSON DRIVE Emerson Drive DREAMWORKs 4502721/INTERSEDPE (8 98/14 98) [M]	13
5	4	3	-19	MCA NASHVILLE 170287 (12 58/18 98)       KENNY CHESNEY       No Shoes, No Shint, No Problems	1	43	41	42	70	MONTGOORY GENTRY COLUMBIA 25/07/38	6
6	5	2		BNA 67038/RLG (12 98/18 98) NICKEL CREEK This Side	2	44	44	37		Columna 22/8//SUNT (11.38 C4/17.86)           GARTH BROKS & 3         Scarecrow           CAPTIDL 3130 (10.98/18.96)         Scarecrow	1
7	6	4	121	SUGAR HILL 394 (18.98 CD) 0 Brother, Where Art Thou?	1	45	42	36		HANK WILLIAMS The Ultimate Collection MERCURYUTY 17258/UMR6 (24 98 CD)	32
8	3	-	3	LDST HIGHWAY 170069/MERCURY (12.98/19.98) DIAMOND RORO	3	46	39	27	-	THE FLATLANDERS Now Again	19
	+			ARISTA NASHVILLE 67046/RLG (11 98/17 98)		47	40	35	8	ANDY GRIGGS Freedom	7
9	7	5	195	ALAN JACKSON A <sup>3</sup> Drive	1	48	47	46	10	VARIOUS ARTISTS Time-Life's Treasury Of Bluegrass Time Life troto (1938 CD)	27
10	8	6	- 10	ARISTA NASHVILLE 67039/RLG (12 98/18 98) MARTINA MCBRIDE  Greatest Hits	1	49	43	40	-	SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12 98/18.98)	10
11	9	7	-	RCA 67012/RLG (12 99/18 99) DARRYL WORLEY I Miss My Friend	1	50	48	45		LEANN RIMES ● I Need You CUBs 7373 (1 18/17 98)	1
12	10	9	101	DREAMWORKS 450351/INTERSCOPE (11.38/17.38) KENNY CHESNEY ▲ <sup>2</sup> Greatest Hits	1	51	46	41		ALLISON MOORER Miss Fortune	35
13	11	8	122	BNA 67976/RLG (12 98/18 98) TIM MCGRAW ▲ <sup>3</sup> Greatest Hits	1	-					+
14	13	16	57.	CURB 77978 (12 98/16.98) BLAKE SHELTON ● Blake Shelton	3	52	65	_		SOUNDTRACK COLUMBIA 86403/CR6 [12:98 E0//B:98] We Were Soldiers	14
15	12	10		WARNER BROS. 24731/WRN (11.98/17.98) TOBY KEITH ▲ Pull My Chain	1	53	49	48	3.6	CAROLYN DAWN JOHNSON Room With A View	8
16	14	15		DREAMWORKS 450297/INTERSCOPE (12.98/18.98) TIM MCGRAW ▲ <sup>2</sup> Set This Circus Down	1	54	54	47	4.2	ARISTA NASHVILLE 69358/RLG (10.98/16.98) PATTY LOVELESS Mountain Soul	19
17	17	14		CURB 78711 (12.98/18.98) BRAD PAISLEY ▲ Part II	3	55	27	25		EPIC 85651/SONY (11 98 EQ.(17 98) ELVIS PRESLEY Elvis: Today, Tomorrow & Forever	21
18	15	13		ARISTA NASHVILLE 67008/RLG (11.98/17.98) GARY ALLAN ● Alright Guy	4	56	53	50	14	RCA 85115/0MG HERITAGE (59.98/69.98) PAT GREEN Three Days	7
19	16	12		MCA NASHVILLE 170201 (11.58/17.38) DOLLY PARTON Halos & Horns	4	57	50	44		REPUBLIC DISO18/UNIVERSAL (8 38/14 38) ROY D. MERCER The Family Album	35
20	20	22	100	BLUE EYE 3946/SUGAH HILL (10.98/18.98) TRAVIS TRITT A Down The Road I Go	8	58	51	43		CAPITOL 40226 (10 98/16.98) [H] WAYLON JENNINGS RCA Country Legends: Waylon Jennings	19
21	22	18	16	COLUMBIA 62165/SONY (11 98 E0/17.98) JOE NICHOLS Man With A Memory	12	59	52	52		BMG HERITAGE/RCA 99786/RLG (24.98 CO) DIAMOND RIO  One More Day	5
22 :	21	19		UNIVERSAL SOUTH 170285 (11 98/17.98) [H] ALISON KRAUSS + UNION STATION  New Favorite	3	60				ARISTA NASHVILLE 67999/RLG (11.98/17.98) JOHNNY CASH JOHNNY CASH	60
23 7	19	17	10	ROUNDER 610495/0J/MG (11 98/17 98) SHEDAISY Knock On The Sky	3	61	58	53	5.2	LEGACY/COLUMBIA BBROR/SONY 117.98 EG CO) STEVE HOLY Blue Moon	7
24 :	23	20		LVRIC STREET 165015/HOLLYWOOD 112 98/18.98) LONESTAR ▲ I'm Already There	1	62	57	55	15	CURB 77972 (11.98/17.98) [M] MARK CHESNUTT Mark Chesnutt	23
25	25	23		BNA 57011/RLG (12 58/18 58) SARA EVANS  Born To Fly	6	63	55	49		COLUMBIA 86540/SOLVY (11:98 EQ/17 98) BRAD MARTIN Wings Of A Honky Tonk Angel	34
26	18	11		RCA 67964/RLG (11:98/17:98) PHIL VASSAR American Child	4	64	63	58		EPIC 85115/SONY (7 88 EQ/11 88) [M] CLEDUS T. JUDD Cledus Envy	19
27 2	24	21	78	ARISTA NASHVILLE 67048/RLG (11 98/17 98) BROOKS & DUNN ▲ Steers & Stripes	1	65	62	57	45	MONUMENT \$\$\$\$7/SONY (11 96 EQ/17 96) [M] REBA MCENTIRE  Greatest Hits Volume III – I'm A Survivor Monument under under another and	1
28 :	30	26		ARISTA NASHVILLE 67003/RLG (12.96/18.98) TRACY BYRD Ten Rounds	12	66	56	51		MCA NASHVILE 17202 (11.92/18.98)  KATHY MATTEA Roses RARADA 12455/NGIN (15.98.CD)	38
29	29	_	2	RCA 67009/RLG (11 98/17 98) KELLY WILLIS Easy	29	67	59	56		CYNDI THOMSON  My World	7
30 2	28	24	175	RYKODISC 10622 (16.98 CD) [H] KELLIE COFFEY When You Lie Next To Me	5	68	67	64		CAPITOL 28010 (10.98/17.98)         Kenny Rogers Love Songs           NOR 8640/MADACY (17.98 CO)         Kenny Rogers Love Songs	64
31	31	28	23	BNA 67040/RLG (10 99/1638) GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection	8	69	61	54		DNU BROWNAUACY (17 38 CD) DEANA CARTER CAPTOL 5523 (17.98 CD) The Deana Carter Collection CAPTOL 5523 (17.98 CD)	54
32	38	38	45	MCA NASHVILLE 170280 (11.98 CO)       GEORGE STRAIT ●       The Road Less Traveled	1	70	1.1.5			VARIOUS ARTISTS Country Favorites MADACY 3554 (20.98 CO)	70
33 7	26	_	2	ANCA NASHVILLE 170220 (11 98/18/88) ANTHONY SMITH If That Ain't Country	26	71	60	63		MADACY 3654 (50)88 CO/ TIFT MERRITT Bramble Rose LOST HIGHWAY 17223'/MERCURY (14.98 CD)	47
34 :	35	32	19	MERCURY 170292 (11 38/17 381 [H] WILLIE NELSON The Great Divide	5	72	66	61	-	UDST HIGHWAY 102/37/MERCUAR (14.98 CU) VARIOUS ARTISTS ROUNDER 61499/JOLMG (11.98/17.99) O Sister! The Women's Bluegrass Collection	35
35 :	33	31	101	LOST HIGHWAY 186231/MERCURY (12.98/18.98)	1	73	75	60	-	HOUNDER DIGASSIDUARG (11 360 / 17 360 / 7360	40
36 :	32	30		CURB 77977 (11 88/17.98) VARIOUS ARTISTS • Totally Country	2	74	71	71		ALAN JACKSON A When Somebody Loves You	1
and the		_		BNA 670437RLG (12 59/17 39) BLACKHAWK Spirit Dancer	37	75	72	69		ARISTA NASHVILLE 6933/RLG (12.98/18.98) KEVIN DENNEY VIRIC STREET 165020/H0LL/WODD (12.98 CD) [H] Kevín Denney	14

■ Albums with the greatest sales gains this week. ■ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Goid). ▲ 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 albums multi-platinum level. For toxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Platino). △ Certification of 200,000 units (Platino). △ Certification of 200,000 units (Platino). ○ Receive and (Cortificates Lape prices. are equivalent prices. Where are projected from wholesale prices. Greatest Gainer shows char'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.

### SEPTEMBER 14 Billboard TOP COUNTRY CATALOG ALBUMS,

<b>XEEK</b>	ST WEEK	Sales data compiled by Nielsen SoundScan	TAL .	CHART WKS	<b>IIS WEEK</b>	IST WEEK		ITAL IART WKS
Ë.	R	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		23	F	5	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	tle 25
-		40 Weeks At N			13	12	HANK WILLIAMS JR. ▲ <sup>4</sup> CURB 77638 (5.98/9.98) Greatest Hits, Vo	.1 429
1	1	DIXIE CHICKS	Spaces 2	240	14	14	GEORGE STRAIT A MCA NASHVILLE 170100 (11.98/12.98) Latest Greatest Straitest	its 112
2	2	DIXIE CHICKS <sup>10</sup> MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly 1	157	15	13	GEORGE JONES LEGACY/EPIC 69319/SDNY (7.98 E0/11.96) 16 Biggest H	its 97
3	3	RASCAL FLATTS A LYRIC STREET 165011/HOLLYW0000 (11.98/18.98) [H] Rasca	I Flatts 1	17	16	17	ALAN JACKSON A <sup>5</sup> ARISTA NASHVILLE 18801/RLG (1298/18.98) The Greatest Hits Collect	on 358
4	5	LEE ANN WOMACK A <sup>3</sup> MCA NASHVILLE 170099 (11.98/17.98) I Hope You	Dance 1	19	17	16	JOHNNY CASH   LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)  16 Biggest   16 Biggest	its 178
5	7	SOUNDTRACK A 3 CURB 78703 (11.98/17.98) Coyo	te Ugly 1	09	18	19	FAITH HILL A <sup>7</sup> WARNER BROS. 47373/WRN (12.98/18.98) Brea	he 147
6	4	TOBY KEITH A MERCURY 558962 (11.98/17.98) Greatest Hits Volur	ne One   1	96	19	20	JOHN DENVER MADACY 4750 (5 98/9 98) The Best Of John Den	er 218
7	6		I Creek	91	20	23	ALISON KRAUSS A <sup>2</sup> ROUNDER 610325*/IOJMG (11.98/17.98) [H] Now That I've Found You: A Collect	on 285
8	9	SHANIA TWAIN (* 19 MERCURY 536003 (12.98/18.98) Come 0	Dn Over 2	252	21	21	WAYLON JENNINGS ▲ <sup>5</sup> RCA 8506/RLG (7.98/11.98) Greatest	its 168
9	8	GARY ALLAN A MCA NASHVILLE 170101 (11.98/17.98) Smoke Rings In Th	ne Dark 1	43	22	18	TOBY KEITH A DREAMWORKS 450209/INTERSCOPE (11.98/17.98) How Do You Like Me Nov	137
10	15	THE JUDDS CURB 77965 (7.98/11.98) Number O	ne Hits 1	12	23	22	ALAN JACKSON 🔺 ARISTA NASHVILLE 18892/RLG (10.98/17.98) Under The Influer	<b>ce</b> 104
.11	10	WILLIE NELSON   LEGACY/COLUMBIA 69322/SONY (7 98 EQ/11 98)  16 Bigge	est Hits 2	208	24	24	TRAVIS TRITT & WARNER BROS. 46001/WRN (10.98/17.98) Greatest Hits - From The Beginn	ng 295
12	11	BROOKS & DUNN A <sup>3</sup> ARISTA NASHVILLE 18852/RLG (12,98/18 98) The Greatest Hits Col	lection 2	259	25	—	TIM MCGRAW A <sup>4</sup> CURB 77886 (7.98/11 98) Everywh	re 215

Algoing with the greatest sales games this week. Catalog a bitumes are 2-year-off the shiftened of the shif

SEP	TEN 20	1BE 102	P R 14	Billboard HOT COUNTR	Υ.		51	N	0	<b>GLES &amp; TRACKS</b>	
THIS WEEK		2 WKS. AGO	window)	Airplay monitored by Nielsen Broadcast Data TITLE Svstems Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	TABLE AND	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK
		-		学習》 NUMBER 1 学習》 1 Week At Number 1		31	1	34	10	FALL INTO ME Emerson Drive * OPEAMWORKS ALBUM CUT DREAMWORKS ALBUM CUT	-
	3	3	17	UNBROKEN Tim McGraw B.GALIMOREJ.STROUD.TMCGRAW (H.LAMAR.A.ROBOFF) CURB ALBUM CUT	1	32	30	33	T.	CADILLAC TEARS Kevin Denney LREVNOLDS (LSATCHER,W.VARBLE) LVRIC STREET ALBUM CUT	30
2	2	4	30	I MISS MY FRIEND FROGERS,J. STROUD (IMARTINAM.NESLER.T.SHAPIRO) O DREAMWORKS 450378 O DREAMWORKS 450378	2	33	35	36		ONE DAY CLOSER TO YOU Carolyn Dawn Johnson PWORLEY.C D JOHNSON (C D JOHNSON M DANNA) ARISTA NASHVILLE ALBUM CUT	33
8	1	1	30	THE GOOD STUFF Kenny Chesney 😪	1	34	37	40		I WISH YOU'D STAY Brad Paisley FROGERS IC DUBDIS.B. PAISLEYI ARISTA NASHVILLE ALBUM CUT	34
•	4	5		TEN ROUNDS WITH JOSE CUERVO Tracy Byrd B.J.WALKERJR. (C BEATHARD.M HEENEYM.CANN3N-GODDMAN) RCA ALBUM CUT	4	35	39	39	. 6	AT THE END OF THE DAY Kellie Coffey DHUFF (K.COFFEY.B.JAMES) BNA ALBUM CUT	35
5	5	6	27	I KEEP LOOKING Sara Evans S Evans.P work Evans, I. Shapird, I. Martin) RCA ALBUM CUT	5	36	36	38	1	THE LAST MAN COMMITTED Eric Heatherly O OREAMWORKS 450835	36
a	7	8	26	THE IMPOSSIBLE Joe Nichols 🛠 BROWAN IKLOVELAGELT.MILLER)	6	37	43	51		I JUST WANNA BE MAD Terri Clark B.GALIMORE (K.LOVELACE, LT.MILLER) MERCURY ALBUM CUT	37
7	8	9	E.	BEAUTIFUL MESS Diamond Rio 😪 M. D. CLUTE.DIAMONO RIO (S. LEMAIRE, C. MILLS, S. MINOR) ARISTA NASHVILLE ALBUM CUT	7	38	54	-		EVERY RIVER Brooks & Dunn K.BROOKS.R.DUNN.M.WRIGHT (ANGELD.T.LITTLEFIELD.K.RICHEY) ARISTA NASHVILLE ALBUM CUT	38
	9	11		SOMEBODY LIKE YOU Keith Urban 🛠 O.HUFF.KURBAN (KURBAN.J.SHANKS) CAPITOL ALBUM CUT	8	39	41	45		YOU CAN'T HIDE BEAUTIFUL Aaron Lines CFARREN (M.DULANEY,JSELLERS) RCA ALBUM CUT	39
9	6	2	18	LONG TIME GONE         Dixie Chicks 🕫           DIXIE CHICKS,LMAINES (0,SCOTT)         Image: Chicks of the second s	2	40	40	42	*	WAITIN' ON JOE Steve Azar R.Van Hov(SAZAR) MERCURY ALBUM CUT	40
10	12	14	E)	WORK IN PROGRESS Alan Jackson KSTEGALI (A JACKSON) ARISTA NASHVILLE ALBUM CUT	10	41	46	53		UNUSUALLY UNUSUAL Lonestar D.HUFF (M.MCGUINN) BNA ALBUM CUT	41
11	11	12	2	SHE WAS Mark Chesnutt 😪 BJ.WALKER,JR. (N.COTY.J MELTON) COLUMBIA ALBUM CUT	11	42	53	58		ON A MISSION Trick Pony C.HOWARD (LOEAN,K.TRIBBLE,O.L.MURPHY) WARNER BROS ALBUM CUT/WRN	42
12	10	7		COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) Toby Keith 🛠	1	43	42	44		BEAUTIFUL GOODBYE Jennifer Hanson JHANSONG DORMAN (JHANSON, K PATTON-JOHNSTON) CAPITOL ALBUM CUT	42
13	15	17	100	WHERE WOULD YOU BE Martina McBride 🛠	13	44	44	46	1	MODERN MAN Michael Peterson KLEHNING,B. CHANCEY (M. PETERSON, B. ROBERTS, F. GOLDE) MONUMENT ALBUM CUT/FMN	44
14	13	16	20	AMERICAN CHILD Phil Vassar 😪 B. GALLIMORE, PVASSAR (PVASSAR, C. WISEMAN) ARISTA NASHVILLE ALBUM CUT	13	45	45	49	-	DREAM YOUR WAY TO ME Shannon Lawson M WRIGHT (S LAWSON, T.NICHOLS) MCA NASHVILLE ALBUM CUT	45
3	16	24		CRY Faith Hill M.FREDERIKSEN,EHILL (A APARD) WARNER BROS, ALBUM CUTAVRN	15	46	60	-		A LOT OF THINGS DIFFERENT Kenny Chesney N.WILSON,B CANNOM,K.CHESNEY (B. ANDERSON,D DILLON) BNA ALBUM CUT	46
15	20	22		MY TOWN Montgomery Gentry 😪 B. CHANCEY (J.STEELER.NIELSEN) Ø COLUMBIA 7976	16	47	56	-	24	I'M NOT BREAKIN' Steve Holy GHUNTGLEACH.S.HOLY (J-FØSTER.M. CIRISTIAN) CURB ALBUM CUT	47
17	14	15		OL' RED Blake Shelton 😪 B.BRADDOCK (M SHERRILLO, GODDMAN.J.BOHAN) 🔮 WARNER BROS 167100/VRN	14	48	47	47		HARD CALL TO MAKE J. Michael Harter B.MEVIS (MA.SPRINGER,S SESKIN) BROKEN BOW ALBUM CUT	45
1	17	19		LIVING AND LIVING WELL George Strait TEROWN, G. STRAIT IT MARTIN, M. NESLER, T. SHAPIRO) OM K.C.A. WASHVILLE 172238	1	49	48	48	12	THE BALL         James Otto           S.PARKER,P.WORLEY (J. OTTO, P.J. MATTHEWS, K.K. PHILLIPS)              • MERCURY 12244	45
19	21	26	42	THESE DAYS ABRIGHTM WILLIAMS, RASCAL FLATTS (J. STEELE D. WELLS, S. ROBSON)	19	50	50	55	2	EVERYDAY ANGEL Radney Foster ® RF0STER IR F0STER II 0UALTONE ALBUM CUT	₹ 50
20	23	21	12	THICKER THAN BLOOD Garth Brooks AREVNOLDS (J.VATES.G BROOKS) CAPITOL ALBUM CUT	20	51	55	57		IF HER LOVIN' DON'T KILL ME Aaron Tippin A TIPPIN.B.WATSON.M.BRADLEY (TWOMACK.J.RICH.V.MCGEHE) LYRIC STREET ALBUM CUT	51
25	22	23	16	SOMETHING WORTH LEAVING BEHIND Lee Ann Womack 😪	21	52	51	37	20	COUNTRY BY THE GRACE OF GOD Chris Cagle 5 RWRIGHT,C.CAGLE (C.CAGLEM.J.GREENE.B. WAYNE) OC CAPITOL 776%	₹ 33
22	25	27	17	FORGIVE Rebecca Lynn Howard 😪	22	53	49	43	10	MARIA (SHUT UP AND KISS ME) Willie Nelson 5 M.SERLETIC (R THOMAS) © LOST HIGHWAY 172243-MERCURY	₹ 41
23	24	25	12	DARE TO DREAM B.GALLIMORE.T.MCGRAW (JBACH.A FOLLESE) CURB ALBUMS CUT	23	54	52	52		STARS ON THE WATER George Strait TBROWN, G STRAIT (R CROWELL) MCA NASHVILLE ALBUM CUT	51
20	32	-		LANDSLIDE Dixie Chicks 😪 Dixie Chicks.LmainEs (S.Nicks) 🎔 MDNUMENT 7979/JEMN	24	55	57	60		A MEMORY LIKE I'M GONNA BE Tanya Tucker B.BECKETTJIASETER (JIASETER R.MURRAH) TUCKERTIME ALBUM CUT	55
20	27	29	18	LIFE HAPPENED Tammy Cochran & Cochran & Epicalbum Cutremn & Epicalbum Cutremn & Epicalbum Cutremn	25					HOT SHOT DEBUT	
26	34	41		WHO'S YOUR DADDY? Toby Keith J.STROUD.I KEITH IT KEITH) DREAMWORKS ALBUM CUT	26	56	1.0		4	WHITE TRASH WEDDING         Dixie Chicks           DIXIE CHICKS.LMAINES IE.ROBISDN.M.MAGUIRE.N.MAINES)         MONUMENT ALBUM CUT/EMN	56
27	28	32	3	STRONG ENOUGH TO BE YOUR MAN Travis Tritt 😪 BJ.WALKERJR.JT.RITT (ITRIIT) O COLUMBIA 79787	27	57	000	-	2	AND THEN PWORLEY'B CRAIN.C. SCHLEICHER IB FELDMAN.R. VEGA.R. VEGA) OV WARNER BROS 16697/WARN	57
28	29	31	27	MINE ALL MINE SheDaisy & UVICSTREET ALBUM CUT	28	58	ň		2	TORTURED, TANGLED HEARTS Dixie Chicks DIXIE CHICKS.LMAINES (N. MAINES,M. MABUIRE,M. STUART) DDIXIE CHICKS.LMAINES (N. MAINES,M. MABUIRE,M. STUART)	58
25	33	35	Ū	'TIL NOTHING COMES BETWEEN US         John Michael Montgomery           SHENDRICKS ILMARTYK HARVICK,R.MARSHALL)         WARNER BROS. ALBUM CUTWRN	29	59	i si	in.		TRAVELIN' SOLDIER Dixie Chicks Dixie Chicks.L Maines (B. Robison, F. Braniff) Dixie Chicks. Monument album cuttemm	57
30	38	-	2	SHE'LL LEAVE YOU WITH A SMILE George Strait 😴 TBROWNG STRAIT (DBLACKWAN,J.KNOWLES) MCA NASHVILLE ALBUM CUT	30	60	1.2		6	WHEELS R.NINGERYS WHITEHEAD IR KINGERY) VFR ALBUM CUT	60

Records showing an increase in intercase in intercase in intercase in intercase in intercase of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio tack service. 149 Viountry Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower-exarded to songs appearaing in the top 20 on both the BDS Airplay and Addience charts for the first time with increases in both detections and audience. This below the top 20 are removed from the charts. Service. 149 Viountry Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower-exarded to songs appearaing in the top 20 are temose from the top 20 are removed from the charts are interval. Sev Viountry Stations are electronically monitored 24 hours a day. To BDS Airplay and Addience charts for the first time with increases in both detections and audience. The both detections and audience charts for the first time with increases in both detections. Single available. D VDS imgle available. CD Maxi-Single available. CD Maxi-Single available. CD Vinyl Single available. CD Vinyl Singl

### EPTEMBER 14 Billboard TOP BLUEGRASS ALBUMS

#### Sales data compiled by K Nielsen LAST WEEK SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title (當) NUMBER 1 首都 3 Weeks At Number 1 NICKEL CREEK SUGAR HILL 3941 This Side 2 3 SOUNDTRACK A<sup>6</sup> LOST HIGHWAY/MERCURY 170069/10JMG O Brother, Where Art Thou? DOLLY PARTON BLUE EYE 3946/SUGAR HIL Halos & Horns 4 ALISON KRAUSS + UNION STATION • ROUNDER 610495/10JMG New Favorite 6 VARIOUS ARTISTS TIME LIFE 18701 Time-Life's Treasury Of Bluegrass SOUNDTRACK LOST HIGHWAY 170221/MERCURY PATTY LOVELESS EPIC 85651/SONY 5 7 Down From The Mountain Mountain Soul 9 VARIOUS ARTISTS ROUNDER 610499/IDJMG O Sister! The Women's Bluegrass Collection 8 12 RALPH STANLEY DMZ/COLUMBIA 86625/CRG [H] **Ralph Stanley** RHONDA VINCENT RDUNDER 610474/10JMG The Storm Still Rages 10 SOUNDTRACK VANGUARD 79586 Songcatcher 13 HAYSEED DIXIE DUALTONE 01118 [H] A Hillbilly Tribute To Mountain Love 15 RICKY SKAGGS SKAGGS FAMILY/LYRIC STREET 901003/HOLLYWOOD **History Of The Future** 11 YONDER MOUNTAIN STRING BAND FROG PAD 5176 Mountain Tracks: Volume 2 THE DEL MCCOURY BAND CEIL/LYRIC STREET 902005/HOLLYWO **Del And The Boys**

### SINGLES SALES

THIS WEEK	WEEK		Sales data compiled by S Nielsen SoundScan
THIS	LAST	Test in	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist
			都等 NUMBER 1 ※営 4 Weeks At Number 1
	1		LONG TIME GONE MONUMENT 79790/CRG Dixie Chicks
2	2	16	THE IMPOSSIBLE UNIVERSAL SOUTH 172241/UMRG Joe Nichols
	3	(69)	CAN'T FIGHT THE MOONLIGHT • CURB 73116 LeAnn Rimes
4	8	82	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE The Osborne Brothers
5	6		GOD BLESS THE USA CURB 73128 Lee Greenwood
	5	37	I SHOULD BE SLEEPING DREAMWORKS 450367/INTERSCOPE Emerson Drive
7	7	60	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD Aaron Tippin
8	4		NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HOLLYWDOD Brian McComas
9	9		OSAMA-YO' MAMA CURB 73130 Ray Stevens
10	10	SE.	HOW DO I LIVE A 3 CURB 73022 LeAnn Rimes

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

BILLBOARD SEPTEMBER 14, 2002

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### **Ketchup Girls Relish Chart Success**

### BY HOWELL LLEWELLYN

MADRID—Six years after the dance craze single "Macarena" swept the world, Spain has come up with another delightfully nonsensical summer hit that is already dominating the European charts, following a beach-resort promo blitz across the Mediterranean. The song and its dance craze have reached the U.S. and Latin America and are headed for Asia and Australia. The single's meaningless title,

"Aserejé" (pronounced "as-ser-ehay"), is the only mystery about Pilar, Lola, and Lucía, three sisters who call themselves Las Ketchup. Their father is flamenco guitarist Tomate, and their debut album (on Sony Music) is called Hijas del Tomate (Daughters of the Tomato). The nonsense edge is evident immediately, but it is a tasty nonsense. with a generous squirt of saucy lyrics.

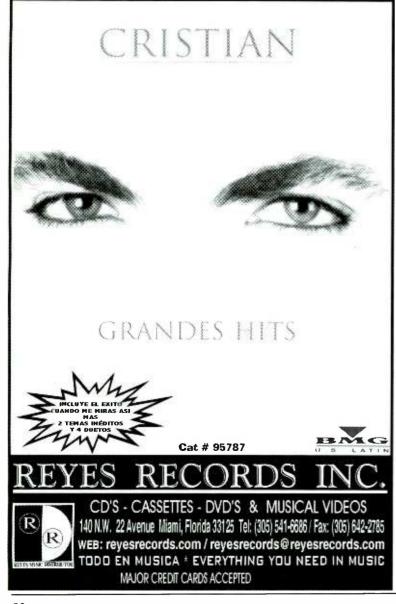
The song is about a dodgy character called Diego, who lopes around the streets to the sound of reggae and hip-hop. His favorite song is a Sugar Hill Gang tune whose lyrics sound to the girls like "Aserejé ha de he de hebey tudey . . . " and so on until the end of the chorus.

"Have you ever heard the Sugar Hill Gang song?" Lola asks. "Just try to sing



that really quickly, and those are the lyrics [to our song].

"We did it half-jokingly, without expecting anything at all, and maybe that's why people have liked it so much." Lola continues. The song, written by Las Ketchup producer Manuel "Queco" Ruiz, has sold some 33,000 singles in Spain-extraordinary for a country with no real singles market and where sales of 2.000-3.000 units can result in a No. 1 spot. Hijas del Tomate has moved 150,000 units since late June, reaching No. 4 in the charts. A "Spanglish" version of the single, called "The Ketchup Song (Aserejé),' has been released outside Spain.



In the U.S., Hijas del Tomate was released Aug. 20, and the single is currently No. 36 on the Billboard Hot Latin Tracks chart. Increased activity is expected through the fall, especially when Las Ketchup arrives in the U.S. for a promotional visit in October. The album went to No. 2 on Mexico's sales charts and No. 1 in Chile, while "Aserejé" reached No. 1 on radio charts in Argentina, Chile, Colombia, Ecuador, Peru, Venezuela, and Central America. In Italy, the single went to No. 1 after a mid-July release, and the album reached No. 8 two weeks after its July 29 release. "Asereié" went straight to No. 1 in Switzerland and the Netherlands in August, when it also jumped from 54 to 18 on the German charts and charted in Belgium and Finland.

By mid-August, the single had been released throughout Europe except in France and the U.K., where release dates are Sept. 10 and Sept. 30, respectively. The album is set for an Oct. 8 release in France, and a similar date is planned for the U.K.

"The thing has gone absolutely crazy," Sony Music VP of Continental European artist marketing Mark Bond says. "This is not a hit; this is a phenomenon on a 'Macarena' scale. The key breakthroughs after Italy were in Germany and Holland. It will get stronger and stronger and has not peaked yet. Australia has jumped on board, and Japan and Asia are about to."

So what is it about "Aserejé" and Las Ketchup that is drenching Europe and threatens to squelch Asia and the Americas? The group, Lola says, came together almost on a whim, and everything about it is spiced with humor. Every track on the album has been penned by the three sisters, with the exception of "Aserejé." The song oozes fun, is incredibly catchy, and the chorus of the original version leaves you guessing what the girls are singing about, as it is a tongue-twisting series of nonsense words apparently intended to parody Spanish showbands that sing English songs phonetically and badly. And, like Los Del Rio's worldtopping "Macarena" in the 1990s, it has a daft, arm-driven dance routine.

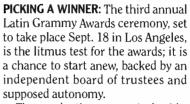
"People love its absurdity," Bond says. "It reminds them of their holidays at the beach resorts across Europe, where we carried out a special July promotion in discotheques, teenage clubs, and bars. 'Aserejé' has become an out-andout pop phenomenon."

Sony Spain international exploitation manager Sonia Mansilla says, " 'Aserejé' invites unity among people who listen to it in bars or at sporting events. I've seen that effect as far apart as in Belgium last week and in Mexico a week earlier. It's a long time since such a fun record was released-it's fresh and it sticks.'

Additional reporting by Leila Cobo in Miami.

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## Notas.



The nomination process isn't without its faults-most notably, regional Mexican music is absent from the main categories. Still, most of the nominees are worthy, making final decisions that much harder-and

uncertain. With that in mind, we offer our predictions and selections for winners in key categories.

• Record of the year. Should win: "La Negra Tiene Tumbao" by Celia Cruz. How many artists in their 70s can pull off a contemporary, edgy track (with a hip-hop interlude) as if they were in their 20s? It would have been easy for the production team to fall back on crowd-pleasing nostalgia, but this veteran artist has found her

way to another level. Will win: "Y Sólo Se Me Ocurre Amarte" by Alejandro Sanz. Never mind that he won last year for a studio album and that an MTV effort is hardly a risk. The Sanz name marries prestige and commercial success.

• Album of the year. Should win: Déjame Entrar by Carlos Vives. The follow-up to El Amor de Mi Tierra shows an artist capable of being innovative while remaining at ease with his style. Will win: Déjame Entrar.

• Song of the year. Should win: "Déjame Entrar" by Vives. Will win: "A Dios Le Pido" by Juanes. Good song, playing in every Latin market, slap bang during voting time.

• Best new artist. Should win: What a tough one. No bad choices here, but my nod goes to Cabas, for combining innovativeness with insight and charm. Will win: Sin Bandera. It has the artistry and the name recognition in the large voting markets of Mexico and the U.S.

• Best male pop vocal album. Should win: Another tough choice. Last year, the choice should have been Marco Antonio Solís, with his landmark Trozos de Mi Alma. This year. Miguel Bosé, also a seasoned artist, has delivered Sereno, a similarly landmark album. This should win. Will win: Solís' Más de Mi Alma, for the nomination he didn't receive last year and for the boost he obtained from the inclusion of one of his tracks in the film Y Tu Marna También.

• Best pop album by a duo or group with vocal. Should win: Sin Bandera by Sin Bandera. Rarely does a duo exhibit such synergy of songwriting and vocal execution, as well as overall musicality. Will win: Gente by Presuntos Implicados. The band still retains larger name recognition throughout the region.

• Best rock album by a duo or group with vocal. Should win: El Que Busca Encuentra by Elefante. In a category overwhelmingly dominated by bands with strong songs, the strongest songs of all are Elefante's. Will win: Kinky by Kinky. Good album, great PR work.

 Best salsa album. Should win: Nuevo Milenio-El Mismo Sabor. El Gran Combo remains venerable, relevant, and contemporary. Will win: Marc Anthony's Libre. Biggest-selling Latin

album of the year, in any genre. • Best contemporary tropical

album. Should win: Barrio Bravo by Celso Piña. A new and groundbreaking proposal. Will win: Déjame Entrar by Vives.

• Best ranchero album. Should win: Más Con el Número Uno. Not because Vicente Fernández is the Latin Academy of Recording Arts and Sciences' man of the year, but because he really is el Número Uno. And he's yet to snag a Grammy. Will win: Pepe Aguilar's Lo Mejor de Nosotros. Voters seem reluctant to give Fernández the nod, and Aguilar is worthy.

• Best banda album. Should win: Honestly, my favorites aren't in the running. Having said that, I'll go for Jenni Rivera, the underdog of the Rivera family, yet possibly the best singer. Will win: Thalía's Con Banda Grandes Exitos. Too big a name for general voters to pass over.

• Best regional Mexican song. Should win: Joan Sebastian's "Manatial de Llanto." A songwriter in excellent form. Will win: "Del Otro Lado del Portón." Catchy song, and it is Ramón Avala.

• Producer of the year. Should win: Sebastian Krys. His output is eclectic and innovative. Will win: It's 50/50 between Humberto Gatica and Kike Santander, established and recognized names in many markets.



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THIS WEEK	LAST WEEK	2 WKS. AGO		Sales data compiled by S Nielsen SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK	A CONTRACTOR OF	LAST WEEK	2 WKS. AGO	STRAAM.	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK Position
1	1	-		全営: NUMBER 1 学習: 2 Weeks At Number 1 MANA WARNER LATINA 48556 (10.98/78.58) Revolucion De Amor	1	5	0 61	62		CARLOS VIVES EMI LATIN 3935 (6 99/15 98) [M]	1
2	2	20		CONJUNTO PRIMAVERA Perdoname Mi Amor	2	5	1 48	49		JOAN SEBASTIAN A En Vivo: Desde La Plaza El Progreso De Guadalajara	1
3	3	2		VARIOUS ARTISTS UNIVISION 310073/UG (11, 98/15.98) Arcoiris Musical Mexicano	2	5	2 47	45		JOAN SEBASTIAN & MARCO ANTONIO SOLIS MUSART 2548/BA.BOA (7 380/13 38) Los Grandes	14
	5	4	1.6		2	5	5 50	48		RAMON AYALA Y SUS BRAVOS DEL NORTE El Numero 100 FREDOIC 1945 (8 99/14.99) [M]	5
5	7	7		JENNIFER PENA Libre	2	5	52	54		JOSE ALFREDO JIMENEZ ANIOLA 79005/BMG LATIN (18.98 CD)	27
6	4	5	13	BANDA EL RECODO FONDVISA 66228 (9.99/13.98) [M] No Me Se Rajar	1	5	3			DI BLASIO ARIOLA 68226/BMG LATIN (10.98/15.98) Gardel Di Blasio	55
7	6	1	10	LOS TEMERARIOS AFE SIGMA 0529/FDNDVISA (10.98/16.98) Una Lagrima No Basta	1	5	69	60		ALEJANDRO SANZ A MTV Unplugged	1
8	8	6	1 24	CHAYANNE A Grandes Exitos	1	5	55	57		EL PODER DEL NORTE El Autentiko Y Unico En Vivo	7
9	11	3		EDNITA NAZARIO Acustico SONY DISCOS 84456 (16.98.E0.CD) [M]	3	5	3 44	40		LOS ORIGINALES/LOS RAZOS O Que BuenaLa Lucha De Las Estrellas	16
10	10	9		LOS ACOSTA DISA 727028/UG (8.98/13.98) [M] Historia Musical: 30 Pegaditas	8	5	2			EL COYOTE Y SU BANDA TIERRA SANTA El Amor No Tiene Edad	59
11	9	10		THALIA _ Thalia	1	6	56	52		JOSE ALFREDO JIMENEZ Las 100 Clasicas Vol. 2	39
				SE GREATEST GAINER S		6	49	44		LOS RAZOS DE SACRAMENTO Y REYNALDO	3
12	18	8	4	JERRY RIVERA Vuela Muy Alto	8	-6	2 54	47		ROCIO DURCAL Todo Exitos De Rocio Durcal	21
13	13	11	19	VARIOUS ARTISTS La Hora Sonidera	8	6	51	51		LOS TUCANES DE TIJUANA O Las Romanticas De Los Tucanes De Tijuana	2
14	16	17	2	SIN BANDERA SONY DISCOS 84086 (16 59 EQ. CD)	14	64	71	59		PALOMO DISA 72032/ug (6 98/19.98) [M] Fuerza Musical	9
15	12	12	16	VARIOUS ARTISTS 15 Postales De Amor	11	6	5 64	50	10	Manny Manuel UNIVERSAL LATING 0170291438 CD)	21
16	20	18		VARIOUS ARTISTS DISA 727027/UG (8 98/13.98) Pegaditas DeAyer Y Hoy	14	6	59	55	10	CARDENALCUMO UNZATIGA COM DISA 724035/UG (7 98/13.99) Por Las Damas	35
17	14	14		LOS ORIGINALES DE SAN JUAN Perro Malagradecido	9	67		-		VARIOUS ARTISTS Super Bachatazos 2003	67
18	17	13		EMILATIN 40864 (\$ 98/15 98) [M] LOS TUCANES DE TIJUANA Jugo A La Vida	10	61	62	69		JAN 84916/SONY DISCOS (13 98 E0 CD) LOS BUKIS Greatest Hits	39
19	26	26	26	UNIVERSAL LATIND 018816 (8 98/13 98) [M] MONCHY & ALEXANDRA Confesiones	8	6	58	53	15	FONOVISA 6166 (8 38/12 38) RICARDO MONTANER Suma	14
20	22	37		J&N 84839/SONY DISCOS (8.98 EQJ13 88) [M] LOS RIELEROS DEL NORTE Cuesta Arriba	20	70	63			WARNER LATINA 46021 (17.98 CD) CUISILLOS DE ARTURO MACIAS Homenaje A Joan Sebastian	55
21	29	_		FONOVISA 6229 (8 98/13 38) GRUPO MANIA Latino	21	7				MUSART 2752/BALBOA (7.98/12.98) RAMON AYALA Y SUS BRAVOS DEL NORTE  En Vivo. El Hombre Y Su Musica	13
22	28	36		UNIVERSAL LATINO 018980 (9 98/14 98) SOUNDTRACK El Clon		7	66	1_		FREDDIE 71815 (8.89/14.38) LOS SUENOS AZULES Grandes Exitos Del Momento	66
23	15	15	-	SONY DISCOS SASSI (15 Sei Ea CO)	15	7	53			DOUBLE PLAY 4063 (6.98 CD)	53
24	25	_		FUNOVISA 86240 (9.98:13.96) VICENTE FERNANDEZ Historia De Un Idolo Vol. 2	2	- 7	70			FDNDVISA 86206 (938/13.98) GIPSY KINGS Volare! The Very Best Of The Gipsy Kings	3
25	32	30		SONY DISCDS 84282 (10.98 EQ/15.98) [M]	1	- 78	68			NONESUCH 79541/AG (16.98/24.98)	30
24		21		SONY DISCDS 84185 (10.98 EQ/16 98) [H]	<u> </u>		00	05		LOS RIELEROS DEL NORTE Los Mejores Exitos FONDVISA 84202 (8 98/12 98)	30
27	19	16		A.B. QUINTANILLA Y LOS KUMBIA KINGS  Shhh! EMI LATIN 23745 19.98/14.38/ GERMAN LIZARRAGA German Lizarraga	1		LA	TIN	POP	ALBUMS TROPICAL/SALSA ALBUMS REGIONAL MEXICAN ALB	UMS
	27	24		DISA 727028/UG (13 98 CD)	16		MANA	1		JERRY RIVERA	_
20	24	24 19		MARC ANTHONY ●         Libre           COLUMBIA 84617/SONY DISCOS (11:98 EQ/17:98)         Libre					de amor	(WARNER LATINA.) PERDONAME MI AMDR. (FONDVISA.)	-
20	30			LOS TEMERARIOS Historia Musical DISA 727024/UG (8 38/13 8/) Historia Musical			-	ANORN	MAL (SUR	RC0/UNIVERSAL LATINO) 2 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS) 2 VARIOUS ARTISTS ARCORIS MUSICAL MEXICANO (UNIVISION/JG)	
-34				VARIOUS ARTISTS Las 30 Cumbias Mas Pegadas DISA 727015/UG (8.98/13.98)	1		GRAN		ITOS (SOM	GRUPO MANIA         3         JENNIFER PENA           LITINO (UNIVERSAL LATINO)         LIBRE (UNIVISION/UG)	
2	33	_		INTOCABLE         ∆         Suenos           EMI LATIN 37745 (9.98/15 98)         [M]	1			<b>A NAZ</b>	ARIO SONY DISC	COS) 4 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS) 4 BANDA EL RECODO NO ME SE RAJAR (FONOVISA.)	
3	31	25		PILAR MONTENEGRO     Desahogo       UNIVISION 310026/06 (5 39/13 59) [M]     Desahogo	2		THALL	<b>a</b> A (emi	LATIN }	5 ELVIS CRESPO URBAND (SONY DISCOS) 5 LOS TEMERARIDS UNA LAGRIMA NO BASTA (AFG SIGMA /FONDVIS	AJ
33	23			ROGELIO MARTINEZ Atrevete A Olvidarme	18	6		ANDERA	A ISONY D	DISCOS ) 6 FRANK REYES DEJAME ENTRAR EN TI (J&N /SONY DISCOS) 6 LOS ACOSTA HISTORIA MUSICAL: 30 PEGADITAS (DISA /UG)	
34	-	27		GRUPO BRYNDIS Hablando De Amor Poemas	10			OTRAC	K NY DISCOS	7         RAULIN RODRIGUEZ OERROCHE DE AMOR (JAN /SONY DISCOS)         7         VARIOUS ARTISTS LA HORA SONIDERA (DISA/UG)	
35	34	32		ALEXANDRE PIRES A Alexandre Pires	3			UINTA!		LOS KUMBIA KINGS 8 CARLOS VIVES DEJAME ENTRAR (EMILIATIN.) 8 VARIOUS ARTISTS IS POSTALES DE AMOR ILIDERES.)	
30	39	39		GRUPO BRYNDIS Historia Musical Romantica		9			ENEGRO		
26	36		20	LOS ANGELES AZULES Historia Musical	2	1		NORE P		Ca/BMG LATIN) 10 VARIOUS ARTISTS SUPER BACHATAZOS 2003 (J.BN /SONY DISCOS) 10 LOS ORIGINALES DE SAN JUAN PERRO MALAGRADECIOD (EMI LATIN)	
20	41			ALICIA VILLARREAL A Soy Lo Prohibido	3	1	MARC	0 ANT	ONIO SOL	NUS 11 CELIA CRUZ 11 LOS TUCANES DE TIJUANA	
39		43		MARCO ANTONIO SOLIS ●         Mas De Mi Alma           FONOVISA 0527 (10.98/16.98) [M]         ELMES CONCERCE	1	1	ANGEL	LOPE	z	12 ELIADES OCHOA 12 LOS RIELEROS OEL NORTE	
40	_	33		ELVIS CRESPO () SONY DISCOS Mé62 (9.98 EQ/15.98)	4	1	LAS KE	ETCHU	P	Y DISCOS) ESTOY COMO NUNCA IMIGHER OCTAVE WORLD/MIGHER OCTAVE DE CUESTA ARRIBA (FONOVISA)           13 DOMINGO QUINONES         13 LOS HURACANES DEL NORTE	
		34		VARIOUS ARTISTS Puras Cumbias Sonideras MOCK & ROLL 350/01/LIGERES (6 98/11.38)	21			SID		E ISONY DISCOS ) DERECHOS RESERVADOS (UNIVERSAL LATINO.) PA'L NORTE (FONOVISA.) 14 VARIOUS ARTISTS 14 VICENTE FERNANCEZ	-
42	_	58		ANGEL LOPEZ En Mi Soledad	42		GARDE			RIOLA/BMG LATIN) BACHATAHITS 2002 (J&N/SONY OISCOS) HISTORIA DE UN IDDLO VOL 2 (SONY DISCOS) 15 EL GRAN COMBO DE PUERTO RICO 15 VICENTE FERNANDEZ	
43		35		LOS ORIGINALES DE SAN JUAN 20 Grandes Exitos UNIVISION 31063/1/6 (9.98/1.3.98)	18			NPLUG	GED (WAR	ARNER LATINA ) 40 ANIVERSARIO. 1962-2002 (RCA /BMG LATIN) HISTORIA OE UN 100L0 VOL 1 (SONY OJSCOS) 16 PROYECTO UNO 16 GERMAN LIZARRAGA	
44	38	46		GRUPO EXTERMINADOR A Calzon Quitado FUNOVISA 86235 (3 96/13 98)	38		T000 E	EXITOS		DOURCAL (LIDERES) DOUD EXITOS OE PROYECTO UNO (LIDERES) GERMAN LIZARRAGA (DISA /UG)	
-				V HOT SHOT DEBUT V			SUMA	(WARM	NER LATIN.	NA) CONGO TO CUBA (PUTUMAYO) HISTORIA MUSICAL (OISA /UG)	
45		**		FRANK REYES Dejame Entrar En Ti JAN 87375/SONY DISCOS (7.98 EQ/12.98)	45		GRAND	DES EXIT	_	MOMENTO (DOUBLE PLAY) MERENGUE ULTRA MIX VOL 1 (SONY DISCOS) LAS 30 CUMBIAS MAS PEGADAS (DISA /UG)	
46	, iii			LAS KETCHUP SONY DISCOS 87433 (15:98 EQ CD)	46			I THE VE	RY BEST OF	DF THE GIPSY KINGS (NONESUCH/AG)	
47	1.1.3	2		LOS TERRIBLES DEL NORTE 20 Corridazos FREDDIE 71851 (7 98/13.98)	47		LA MIS A DTRO		APONTE	20 BRENDA K. STARR 20 ROGELIO MARTINEZ TEMPTATION ISONY DISCOS ) ATREVETE A OLVIDARME (FONOVISA )	
48	(RE			RAULIN RODRIGUEZ JAN 84895/SONY DISCOS (12 98 EG CD)	48	lion	units (Plat	tinum). •	RIAA ci	ales gains this week. 🗬 Recording Industry Assn. Of Amerca (RIAA) cartification for net shipment of 500,000 album units (Gold). 🛦 RIAA certification for net shipme certification for net shipment of 10 million units (Diamond), Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, a	ind double
49	46	41		JESSIE MORALES: EL ORIGINAL DE LA SIERRA Ranchero Y Mucho Mas UNIVISION 310055/UG (9.98/13.98)	29	albu ton	ums with a of 200.000	running units (F	g time of 10 Platinol. 🛆	100 minutes or more, the RIAA multiplies stipments by the function of discs and/or tapes RIAA Latin awards. $\odot$ Certification for net shipment of 100,000 units (Dro.) $\Delta$ <sup>1</sup> Certification of 400,000 units (Multi-Platino), "Ascersk indicates LP is available. Most tape prices, and CD prices to FIMG and WEA labets, are suggested lists. T indice, are equivalent prices, which are projected from wholesale prices. Greatest Games shows chards larges unit norease. Persetter indicates biggest precenta indices, are equivalent prices, which are projected from wholesale prices. Greatest Games shows chards larges unit norease. Persetter indicates biggest precentant ms removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved	Certifica

BILLBOARD SEPTEMBER 14, 2002

SEPTE 2	MBEI 002	R 14	Bi	Ilboard HOT LATIN TRACK	S <sub>T4</sub>
THE WEEK	LAST WEEK	2 WKS. AG0	Number of the	Airplay monitored by Rietsen Broadcast Data Systems Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	PEAK POSITION
	1	1	10	EL DOLOR DE TU PRESENCIA     Sensitivation     Sensitivati	2 1
2	2	2		RPEREZ UNIVISION MENTIROSO Enrique Iglesias *	2 2
	3	3		e iglesias,LMENOEZ (E iglesias,C. GARCIA ALONSO) UNIVERSĂL LATINO VUELA MUY ALTO Jerry Rivera 4	2 3
4	4	4		JREYES (ESTEFANO) ARIOLA/BMG (ATIN A DIOS LE PIDO Juanes «	2 2
5	7	6	24	G SANTAOLALLA.JUANES JUANES SURCO /UNIVERSAL LATINO ENTRA EN MI VIDA Sin Bandera *	₹ 4
5	5	5	24	A BAQUEIRO (LGARCIA:N SCHAJRIS) SONY DISCOS Y TU TE VAS Chayanne *	7 1
Ł	6	9		RLT0LE00 (FDE VITA) SON <sup>2</sup> 01SC0S ANGEL DE AMOR HIERA GONZALEZ (HERA GONZALEZ) VRAVEE LATINA	2 6
	11	16		PERDONAME MI AMOR Conjunto Primavera	8
	10	13		J GUILLEN (R GONZALEZ MORA) FONOVISA POR MAS QUE INTENTO Gilberto Santa Rosa * CONTRACTOR CONTRACTOR CONTRA	2 9
0	8	8		K SANTANDER J M LUGO (K SANTANDER) SONY OISCOS QUITAME ESE HOMBRE Pilar Montenegro	2 1
•	9	7	18	R PEREZ (JL PILOTO) UNIVISION VINIVISION YO PUEDO HACER Ricardo Montaner 4	2 2
2	13	15		B.SILVETTI (IR MONTANER, M FLORES) WARNER LATINA VOY A VOLVERTE LOCA Alejandro Montaner 4	2 12
3	15	20		A JAEN (R VERGARA FJ DIEZ) SDNY DISCOS ESTOY SUFRIENDO German Lizarraga	2 13
	12	11		G LIZARRAGA (G LIZARRAGA) DIŠA ES POR AMOR Alexandre Pires	8
				DPOVEDA (ESTEFANO.D POVEDA) RCA /BMG LATIN	-
5)	23	33		NO ME ENSENASTE Thalia 5	2 15
6	16	14		ESTEFANO (ESTEFANO,J.REYES) EMILATIN NO ME SE RAJAR Banda El Recodo	11
	14	10		JLIZARRAGA.ALIZARRAGA (J.C.FRAYLE) FONOVISA UNA LAGRIMA NO BASTA Los Temerarios	7
8	17	22		AAALBA (AAALBA) FONDVISA CUANDO TE ACUERDES DE MI Marco Antonio Solis	11
9	20	24		B SILVETTI (MA SOLIS) FONOVISA MAS DEBIL QUE TU intocable	19
	18	19		R.MUN02,R.MARTINEZ (LPAOILLA) EMI LATIN VIVIENDO Marc Anthony	11
	19	17		MANTHOW, JA GONZALEZ (F. GSORIOJ, VILLAMIZAR, M.ANTHONY) COLUMBIA / SONY DISCOS SE ME SUBE Manny Manuel	17
2	25	23		CLEMOS (CLEMOS,KAPONTE) UNIVERSAL LATINO CON ELLA Cristian	9
	26	12		K SANTANDER.D.BETANCOURT (K.SANTANDER,D.SANCHEZ) ARIOLA/BMG (ATIN JUGO A LA VIDA Los Tucanes De Tijuana *	
	20	25		M.QUINTERO LARA (M.QUINTERO LARA) UNIVERSAL LATINO	12
				R AYALA, F.MARTINEZ (F.MARTINEZ) FREODIE	21
	21 24	26 18		CARITO EESTEFAN JR, SKRYS.C.VIVES.A.CASTRD (C.VIVES,E.CUADRADO) BOHEMIO ENAMORADO Donato Poveda 5	-
	24	28		JURO POR DIOS Banda Tierra Blanca 4	
	27	20		SI TU TE VAS Paulina Rubio 5	_
	_			ARBOLES DE LA BARRANCA El Coyote Y Su Banda Tierra Santa	-
	28	31		EL COYOTE Y SU BANDA TIERRA SANTA (C.TERRANEGRA SALAZAR) EMI LATIN	28
	32	32		NO SE VIVIR E MARTINEZ (JM IGUEROA) UNIVERSAL LATINO UNIVERSAL LATINO UNIVERSAL LATINO	-
2	30	27		TANTO QUE TE DI Ednita Nazario ENAZARIO.TTORRES (LEFONS).C BRANT) SONY DISCOS	27
	36	44		TE SOLTE LA RIENDA Lupillo Rivera PRIVERA IJAJIMENEZI SONY DISCOS	32
	33	30		VESTIDO BLANCO ABUENROSTRO.MBUENROSTRO IJGISELLJ.CASAOSI DISA DE DOCAC	21
	42	36		25 ROSAS Cuisillos De Arturo Macias 9 AMADIAS (JSEBASTIAN) CUISILIOS DE Arturo Macias 9 MUSART/BALBOA DE DE LA MACOD	_
	39	-		TODO MI AMOR Paulina Rubio SHEPPARD.K.GIOIA (TVERGES.B.JAMES) UNIVERSAL LATINO	35
	41	-		ASEREJE Las Ketchup * Not Listed (M RUIZ) Sony Discos Sony Discos	-
-				TU FORMA DE SER CUMBIA AGARZARGARZA (NOT LISTED) DISA	30
8	31	47		YO TE SEGUIRE QUERIENDO Nico Flores Y Su Banda Puro Mazatlan EPAZI (A TORRES) RCA //BMG LATIN	31
•	34	29	1 <sup>k</sup>	POR LAS DAMAS Cardenales De Nuevo Leon 9 JINAVARRETE CALVARADO IM CAMPOSI DISA	
	37	35		EL PODER DE TUS MANOS Intocable 3 RMUNOZ (LPADILA) EMILATIN	-
4	44	37	12	ARRANCAME Pesado JM elizondo, M a ZAPATA (O.VILLARREAL) WEAMEX WARNER LATINA	34
2	35	42	4	CADA DIA MAS Not Listo (R Guihado) Lintas acuario (Sont Discos	34
3	48	40		EMBOSCADA Vico C 5	
9	40	43		TAN SOLO TU Nek Featuring Laura Pausini * Warner Laura Pausini * Warner Latina	
5	38	34	-	KILOMETROS Sin Bandera A BAQUEIRO (L GARCIA N SCHAJRIS) SONY DISCOS	31
		85			
6)				NO QUE NO JIG DEGULADOS DEGULADOS DEGULADOS DEGULADOS DEGULADOS DEGULADOS DEGULADOS DEGULADOS DE VOR EMILIARIN La ORIA VA	-
	50	-		LA Dreja De Van Gogh Sony Discos	-
8				COLORESPERANZA Diego Torres © CLOPEZ.D.TORRES.C.SOROKIN) RCA/BMG LATIN	_
•	46	48		IT'S OK Rogelio Martinez AVALENZUELA (VALENZUELA IA JEVI ROBULTA IA JEVI PONOVA	37
9	47	41	19	TE QUIERO MAS QUE AYER Aracely Arambula Con Palomo *	27

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (39 Latin Pop, 17 Tropical/Salsa, 55 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

### LATIN POP AIRPLAY

	~		Nielsen Broadcast Data Systems		×		
	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	2 March	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
	1	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS	21	26	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO
2	5	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	2	25	ASEREJE SONY DISCOS	LAS KETCHUP
3	4	ANGEL DE AMÓR WARNER LATINA	MANA		21	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO
	2	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA		24	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS
	3	A DIOS LE PIDO SURCO /UNIVERSAL LATINO	JUANES		20	KILOMETROS SONY DISCOS	SIN BANDERA
	7	VUELA MUY ALTO ARIOLA /BMG LATIN	JERRY RIVERA		23	TAN SOLO TU WARNER LATINA	NEK FEATURING LAURA PAUSINI
7	6	YO PUEDO HACER WARNER LATINA	RICAROO MONTANER		27	COLOR ESPERANZA RCA/BMG LATIN	DIEGO TORRES
	9	Y TU TE VAS SONY DISCOS	CHAYANNE		28	SE ME SUBE UNIVERSAL LATINO	MANNY MANUEL
	8	ES POR AMOR RCA /BMG LATIN	ALEXANDRE PIRES		33	LA PLAYA SONY DISCOS	LA OREJA DE VAN GOGH
10	10	VOY A VOLVERTE LOCA SONY DISCOS	ALEJANORO MONTANER	30	35	LA CADENA SE ROMPIO SONOLUX /SONY DISCOS	CHARLIE ZAA
11	н	QUITAME ESE HOMBRE	PILAR MONTENEGRO		31	LOVE AT FIRST SIGHT CAPITOL	KYLIE MINDGUE
12	18	NO ME ENSENASTE Emi latin	THALIA	32	36	COMPLICATED ARISTA	AVRIL LAVIGNE
12	12	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS	3	34	OBJECTION (TANGO) EPIC	SHAKIRA
- 18	13	CON ELLA ARIOLA /BMG LATIN	CRISTIAN		32	SHHH SEMILATIN	B. QUINTANILLA Y LOS KUMBIA KINGS
ų.	15	BOHEMIO ENAMORADO ARIOLA /BMG LATIN	DONATO POVEDA	35		QUEDATE SONY DISCOS	LARA FABIAN
	14	USTED SE ME LLEVO LA VIOA RCA /BMG LATIN	ALEXANORE PIRES	35.		BAM BAM CRESCENT MOON /SONY DISCOS	RABANES
17	16	TANTO QUE TE DI SONY DISCOS	EONITA NAZARIO		37	SI TU ME QUIERES UNIVERSAL LATINO	VIVANAŤIVA
12	19	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	3	1	LA VIDA QUE VA WARNER LATINA	КАВАН
19	22	CARITO Emililatin	CARLOS VIVES		30	TOCA PARA MI WARNER LATINA	ALÉJANDRO SANZ
20	17	SUERTE EPIC/SONY DISCOS	SHAKIRA			ENTRE EL AMOR Y EL OOIO SONY DISCOS	ANGEL LOPEZ

### 

WORK!	LAST WEEK	Airplay monitored by NietSen Broadcast Data Systems ARTIST IMPRINT/PROMOTION LABEL	NEEK WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
•	1	VUELA MUY ALTO JERRY RIVERA ARIOLA /BMG LATIN	ZI	16	BOHEMIO ENAMORADO ARIOLA/BMG LATIN	DONATO POVEDA
	2	POR MAS QUE INTENTO GILBERTO SANTA ROSA SONY DISCOS	22	21	COMPLICATED ARISTA	AVRIL LAVIGNE
	4	VIVIENDO MARC ANTHONY COLUMBIA /SONY DISCOS		20	CUANDO FALTAS TU J&N /SONY DISCOS	PUERTO RICAN POWER
	3	SE ME SUBE MANNY MANUEL UNIVERSAL LATINO		12	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO
5	6	MENTIROSO ENRIQUE IGLESIAS UNIVERSAL LATINO	25	-	SI NO TE HUBIERAS IDO FONOVISA	MARCO ANTONIO SOLIS
	8	ANGEL DE AMOR MANA WARNER LATINA	26	****	NO ME ENSENASTE EMI LATIN	THALIA
1	5	A DIOS LE PIDO JUANES SURCO /UNIVERSAL LATINO		24	VOY A VOLVERTE LOCA SONY DISCOS	ALEJANORO MONTANER
	7	EL DOLOR DE TU PRESENCIA JENNIFER PENA UNIVISION	- 10	33	BAM BAM CRESCENT MOON /SONY DISCOS	RABANES
	9	Y TU TE VAS CHAYANNE SONY DISCOS	3	-	ME ESTDY MURIENDO POR DENTRO SPACE INTERNATIONAL	CONJUNTO CHANEY
0	10	EMBOSCADA VICO C EMI LATIN	34)	34	NDCHES DE FANTASIA KAREN /UNIVERSAL LATINO	JOSEPH FONSECA
<u> </u>	15	TANTO QUE TE DI EONITA NAZARIO SONY DISCOS		29	BAILEN EMI LATIN	3-2 GET FUNKY
2	17	COLOR ESPERANZA DIEGO TORRES RCA / BMG LATIN	32	30	TAN SOLO TU WARNER LATINA	NEK FEATURING LAURA PAUSINI
3	11	CARITO CARLOS VIVES EMI LATIN	(3)	36	GUITARRA J&N /SONY DISCOS	YOSKAR SARANTE
٥.	32	DOS LOCOS MONCHY & ALEXANORA J&N /SONY OISCOS		23	BANOIDA SONY DISCOS	ELVIS CRESPO FEATURING TEMPO
5	13	DAYS GO BY OIRTY VEGAS CREOENCE /CAPITOL	35	31	SI TU ME QUIERES UNIVERSAL LATINO	VIVANATIVA
		BESAME EN LA BOCA ELVIS CRESPO SONY OISCOS	35	-	EL AMOR MIO FONOVISA	RABITO
7)	26	ENTRE EL AMOR Y EL OOIO ANGEL LOPEZ SONY DISCOS	37	22	MAL ACOSTUMBRAGO LATINO /SONY DISCOS	FERNANOD VILLALONA
8	14	LOVE AT FIRST SIGHT KYLIE MINOGUE CAPITOL	38	-	UN BESO UNIVERSAL LATINO	GRUPO MANIA
1	19	AMOR AMOR DOMINIC PRESTIGIO /SONY DISCOS		25	KILOMETROS SONY DISCOS	SIN BANDERA
	18	NOS SOBRO LA ROPA DOMINGO QUINONES UNIVERSAL LATINO		-	CARALUNA WARNER LATINA	BACILOS

ARTIST	TITLE	LAST WEEK		Airplay monitored by Nielsen Broadcast Data Systems TITLE ARTIST	LAST WEEK	23
	IMPRINT/PROMOTION LABEL	33	155	IMPRINT/PROMOTION LABEL	23	
ENRIQUE IGLESIA	MENTIROSO UNIVERSAL LATINÓ	31		PERDONAME MI AMOR CONJUNTO PRIMAVERA	1	
CONTRI	NG QUE NO EMI LATIN	29	22	EL DOLOR DE TU PRESENCIA JENNIFER PENA UNIVISION	2	2
ROGELIO MARTIN	IT'S OK FONOVISA	22	23	ESTOY SUFRIENDO GERMAN LIZARRAGA DISA	3	3
ARACELY ARAMBULA CON PALON	TE QUIERO MAS QUE AYER DISA	23	21	NOME SE RAJAR BANDA EL RECODO FONDVISA	4	4
OUETO VOCES DEL RANCH	EL LUNAR SONY DISCOS	20	45	MAS DEBIL QUE TU INTOCABLE EMILATIN	5	
SOCIOS OEL RITM	AMOR DE INTERNET	30	(3)	DEL OTRO LADO DEL PORTON RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE	6	
LOS RIELEROS OEL NOR	CAPRICHO MALDITO FONOVISA	26	21	JUGO A LA VIDA LOS TUCANES DE TIJUANA	7	7
BANDA EL LIMO	QUE BUENA SUERTE MUSIMEX/SONY DISCOS	28	2	UNIVERSAL LATINO JURO POR DIOS LA SIERRA BANDA TIERRA BLANCA	9	
LOS TIGRILLI	BAILAME WEAMEX /WARNER LATINA	24		ARDLES DE LA BARRANCA EL COYOTE Y SU BANDA TIERRA SANTA EMILATIN	8	
SIN BANDER	ENTRA EN MI VIDA SONY DISCOS	27		TE SOLTE LA RIENDA LUPILLO RIVERA SONY DISCOS	17	10
GRUPO MONTEZ DE DURANO	EL SUBE Y BAJA DISA	33	31	VESTIDD BLANCO EL PODER DEL NORTE DISA	11	11
BOBBY PULIC	VANIDOSA EMILATIN	32	32	25 ROSAS CUISILLOS OE ARTURO MACIAS MUSART / BALBOA	19	12
GRUPO BRYNC	TE AMD, TE EXTRANO	-	33	ND SE VIVIR JOSE MANUEL FIGUEROA UNIVERSAL LATINO	13	
ALIĆIA VILLARREJ	LADRDN UNIVERSAL LATINO	36	34	TU FORMA DE SER CUMBIA ALBERTO Y ROBERTO DISA	25	14
IMA	ME HAS ROBADO EL CORAZON UNIVISION	-	35	UNA LAGRIMA ND BASTA LOS TEMERABIDS FONDVISA	12	
BANDA ARKANGEL R-	ATOLE CON EL DEDD SONY DISCOS	-	36	YO TE SEGUIRE QUERIENDO NICO FLORES Y SU BANDA PURO MAZATLAN RCA /BMG LATIN	10	
MARCO ANTONIO SOL	CUANDO TE ACUERDES DE MI FONOVISA	40	37	POR LAS DAMAS CARDENALES DE NUEVO LEON DISA	14	17
TRINY Y LA LEYENC	ERA CASADA MUSIMEX /SONY DISCOS	34	38	EL PODER DE TUS MANOS INTOCABLE	18	1
LOS ANGELES DE CHAR	QUE LEVANTE LA MANO FONOVISA	-	39	CADA DIA MAS LIDS CANELOS DE DURANGO CINTAS ACUARIO /SONY DISCOS	15	
ADAN CHALINO SANCH	FUI TAN FELIZ COSTARDLA /SONY DISCOS		40	ARRANCAME PESADD WEAMEX WARNER LATINA PESADD	21	20

### **REGIONAL MEXICAN AIRPLAY**



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### Lill

### Babasónicos''Jessico' Flies On Pop Art

**BY MARCELO FERNANDEZ BITAR** BUENOS AIRES—A pioneer of the Argentine alt-rock scene of the early '90s, Babasónicos has finally attained wide appeal and recognition courtesy of its latest album, *Jessico*, released on indie label Pop Art Discos. For the first time since its 1992 opus on Sony Music, Babasónicos has scored a true crossover hit, "El Loco" (The Lunatic). It has easily made the transition from the band's FM rock and pop niche to more mainstream stations.

The track, released to radio last October, became an instant success thanks to its strong melody and bossa-tinged rhythm. By December, Jessico had sold 10,000 units, and it is now approaching its first gold certification in Argentina (20,000 units). The second single, the upbeat, electro-disco "Delectrico,' also fared well and enjoyed intense rotation on FM radio and music video channels MTV and Much Music. Concerts at rock clubs and 2,500-seat theaters consistently sold out and in July, a crowd of 8,000 fans at a free shopping mall



showcase clearly proved that Babasónicos was indeed seeing an increase in popularity.

Babasónicos, which recently won a Gardel Award, is also nominated for a Latin Grammy Award. The band's new single, "Los Calientes" (The Hot Ones), has reached No. 1 on the Argentine radio charts and MTV rotation, and an ambitious Nov. 1 concert has been announced at the 7,000-capacity Luna Park arena.

"We thought that our previous



In Argentina: On Aug. 27, BMG released the new album by popular rock trio Divididos, Vengo del Placard de Otro (I Come From Someone Else's Closet). The first cut is "Cajita Musical" (Musical Box), a powerful showcase of the band's style that combines high-energy rock, Argentine folklore, and ballads ... Punk-rock band Karamelo Santo has released its second album, Los Guachos (The Guachos), through indie label Benditas Producciones, with distribution by DBN. The set features Manu Chao as a special guest. The group ended a successful month-long European trek in August and is now playing in Argentina . . . Shipments of Senales (Signs), the debut album from new Sony Music teen phenomenon Erreway, have been certified double-platinum (80,000 units), with units delivered both to record stores and newsstands. On Aug. 11 (Children's Day in Argentina), the four-piece-two girls and two boys-performed a showcase of its album in front of a crowd of 10,000 fans at Buenos Aires' Abasto Mall. A series of concerts kicks off Sept. 20 at the 3,200-MARCELO FERNANDEZ BITAR seat Gran Rex Theater in Buenos Aires.

In Mexico: As part of the 50th-anniversary celebrations for Mexico City's Auditorio Nacional-one of the most important venues in the country-Lucero and Placido Domingo will share the stage for the first time Oct. 8 in a show honoring Mexican music. The show will include ballads and boleros backed by mariachi and an orchestra directed by maestro Eduardo Magallanes. Lucero and Domingo will sing solo sets, but the show will also feature some duets, for which Magallanes is writing special arrangements . . . Norteño icons Los Tigres del Norte will take part in Mexico's legendary Festival Cervantino, a month-long cultural event that takes place in the city of Guanajuato that has traditionally only featured classical music and ballet. Now, the yearly event will broaden its horizons with a massive, popular performance by Los Tigres scheduled to take place Oct. 20 and titled Norteño Music, From Mexico to the World. Los Tigres will perform with rock bands Molotov and La Barranca, which last year participated in a rock tribute album to Los Tigres on Fonovisa titled El Más Grande Homenaje (The Biggest Homage). TERESA AGUILERA

In Panama: Panamanian singer El General, who won a *Billboard* award this year for best rap album, alleges he was swindled out of \$100,000 by Rene Ricardo White, the man in charge of running El General's foundation for poor children in Panama. White is in jail awaiting trial. ANASTACIO PUERTAS CAICEDO album [*Miami*] would have fared better, but it did not manage to cross the barrier of our core audience," frontman Adrian Dargelos says. "With 18 tracks, maybe it was too long and had too many slowpaced songs. I think that *Jessico* is a more inspired album. This time we began production aiming for a short, 10-track album with an upbeat tempo."

The road that led to *Jessico* has been paved with five official albums and a two-CD compilation for Sony Music, plus a collection of four selfproduced and self-distributed CDs of outtakes and remixes. Each album is a bold, genre-defying display of originality, with snippets of rap, surf, lounge, and even heavymetal riffs—often with all elements thrown into the same song.

This style caught the attention of legendary stadium band Soda Stereo, which invited Babasónicos to be its opening act during a celebrated series of concerts at Obras stadium in 1992 in Buenos Aires. Babasónicos also headlined the '93-'94 Nuevo Rock Argentino tours, a series of Lollapaloozainspired shows that included acts El Otro Yo, Los Brujos, and Peligrosos Gorriones.

The band collaborates closely with Andrew Weiss—producer of American cult band Ween—who mixed three of Babasónicos' albums. And Ian Brown, former frontman of respected English band the Stone Roses, recorded a song with the band for his first solo effort, 1999's *Golden Greats*. Roberto Costa, founder of Pop Art Discos, is thrilled with the international prospects for *Jessico*.

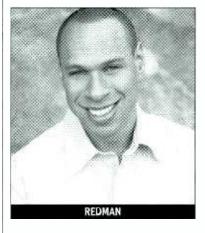
"It was released in Mexico last March through indie label Suave and in the U.S. through Delanuca," Costa says. "Outside Argentina, the first single was 'Delectrico,' and now the time is ripe for 'El Loco,' which will coincide with the band's tour. Universal Music will release the album in Chile, and an edition in Spain is slated for November with Subterfuge."

Gustavo Fernández, owner of Miami-based label/distribution outfit Delanuca, shares the same enthusiasm: "Working with Babasónicos is like finding an unpolished diamond. They have a great career with many albums that deserved more promotion."

Babasónicos is currently touring Mexico. A second slate of shows is planned for November, with stops in Puerto Rico and Mexico and the Argentine Festival in Miami. "This fourth U.S. and Mexican tour will actually be the first with a record label backing us with promotion," Dargelos says. "We may seem a bit subversive for the mainstream rock scene in Mexico, but word-ofmouth has spread since 1995, and we have an interesting fan base that has grown during the last months with *Jessico*."

# Notes,

JOSHUA'S RUBBER BAND: A new Joshua Redman disc is always an interesting prospect, because it is almost a given that the saxophonist will use the opportunity to tap into an unexplored aspect of his musical persona. Whereas Freedom in the Groove (1996) explored contemporary R&B rhythms, Timeless Tales (For Changing Times) pop standards new and old, and both Beyond and Passage of Time (2000 and 2001, respectively) the limitless art of composition, his latest, Elastic (Warner Bros., Sept. 10) presents him for the first time in an organ-trio setting.



Still, there is a sense of continuity inherent in Redman's explorations that both transcends and enhances his desire to challenge himself. Although organ-trio recordings generally accentuate fat, rhythmic grooves over improvisation, Redman was determined to have *Elastic* feature as much group interplay as any of his acoustic quartet and quintet projects. "I didn't want to sacrifice the give-and-take of my acoustic bands," he says, "because there is often a trade-off between grooving hard and improvising freely. The bands with the most intricate compositional layers often don't have a lot of improvisation. I wanted it all.'

To meet his aspirations. Redman had to look no further than two musicians with whom he was already working. He and drummer Brian Blade were intermittently sitting in with organist Sam Yahel at the New York club Smalls, where Yahel held court Wednesday nights. In 1997, Yahel asked Redman to sit in for guitarist Peter Bernstein, laying the groundwork for a new trio that continued to work together when their schedules permitted. Redman says, "With Sam and Brian, I had a context in which the two poles-groove and improvisationcould be reconciled.'

True to intent, *Elastic's* compositions have a strong sense of structure and melodic development, while riding upon buoyant soul-jazz grooves that until now have not been explored on the saxophonist's recordings. As a result, Redman has never sounded more relaxed or more confident. His lines play comfortably within the group dynamic but also exhibit the strident urgency of a musician wholly immersed in the moment of thoughtful exploration.

"I was trying to do what I always do, which is to capture and articulate a mood and to use that mood as the inspiration for individual and collective improvisation," Redman says. "As with previous projects, the compositions had to have that functionality, where they were strong in and of themselves but had to function as springboards for improvised ideas."

Once the basic tracks were recorded live in the studio, the trio selectively sweetened the music with editing and overdubs, at times adding harmonized saxophone lines to melodies that were initially improvised. "We wanted to add additional layers that would make the music even more compelling," Redman says. "There may be a lot of notes in this music, but there is not a lot of wasted information. Everything works toward the larger whole. The first step was to pay greater attention to the material, to make sure each composition told a compelling story in its own right. Then, the improvisations furthered the mood of the composition. The additional layers of sound allowed me to explore ideas that I had never been able to realize before."

Redman says that the effervescent sound of *Elastic* stands in contrast to the pressure he felt in realizing the project's direction. "I had never approached music like this," he says, "and there were a lot of things that I had to focus on. I was surprised to hear how comfortable my playing sounded when I listened to the finished tracks. For all of the tricky rhythms and harmonies, the music still feels relaxed."

So what about that eponymous yaya3 album, cryptically released this past June by Warner Bros. on the defunct Loma imprint and featuring the trio of Redman. Blade. and Yahel? Redman explains that yaya3 consists of compositions (by all three principles) that were part of the trio's initial repertoire while playing at Smalls. "Yaya3 is essentially Sam's record, because it is music that was made under his leadership," Redman says. "It was a way to document the music this band was making before I decided to use these musicians on what would become Elastic. I wanted the music to come out before Elastic, so people could hear the band's evolution. Putting it out as vava3 allowed us to do it quickly, so it's out there for anyone who wants to hear it.'

## SONGWRITERS & PUBLISHERS



**OUTSIDE THE HUTCH:** BMG Music Publishing U.K. has signed **Ian Mc-Culloch** to an exclusive worldwide songwriter agreement—and the **Echo & the Bunnymen** vocalist/songwriter has immediately embarked on some extra-curricular writing work.

McCulloch, who has co-written previously only with his band's guitarist **Will Sergeant** (who inked a global publishing agreement with BMG last year), has already collaborated with **John McLaughlin**, who wrote Irish boy band **Westlife's** hit "Queen of My Heart," and **Robert** "**Bobby Bluebell" Hodgens**, former songwriter/guitarist with 1980s U.K. pop group **the Bluebells**.



"They're both from Glasgow, and I have an affinity for Glaswegians," says McCulloch, who is a Liverpudlian. "They say I give to them a little more *gravitas*—if that word can be applied to songwriting. It's surely not pop for pop's sake."

Noting that McLaughlin is "very pop-oriented," McCulloch—whose work is most often referred to as "brooding"—allows that the net result of the pairings is a positive one and "probably more mainstream than I've ever done.

"It's a funny thing, pop music," he considers, pointing to **the Ronnettes'** classic **Phil Spector**-produced, **Jeff Barry/Ellie Greenwich**/Spectorpenned hit "Be My Baby" as "possibly the best song ever." "Nobody turns their nose up at it, and that's my ideal—to write a song that's a real pop hit," McCulloch adds. He notes that Spector also produced one of his idols, **Leonard Cohen**. He says, "His songs always brought you in and talked to you."

McCulloch now hopes that his new collaborations will result in getting his songs cut by other artists. "When I write a song alone, it seems to be mainly for me," he explains. "I originate it and start singing it, and as long as I put my voice to it, I feel it belongs to me. So part of the idea is for me to write with other people and maybe get other singers involved: For the first time I'm singing for someone else, and I can detach myself from feeling that it has to be my song to sing. But then again, if I write a lyric that's personal to me, it seems stupid not to sing it."

McCulloch acknowledges here that he's "still at the learning-curve stage" regarding co-songwriting and that "a whole new career could open up either that or people can say, 'We think your songs are crap.' But the people at BMG obviously wanted me for my songs anyway and have sent me CDs of different people as a great new way of looking at the songwriting process."

McCulloch's new deal with BMG is for future compositions, including tunes he writes for his solo projects and for other recording artists. (The band's back catalog remains with McCulloch's former publisher, Warner/Chappell, though Sergeant's share of the group's acclaimed 2001 album, *Flowers*, is controlled by BMG.) McCulloch says he has at least 25 new songs "all vying to go on an album" and is readying a third solo disc (his first since 1992's *Mysterio*) prior to reuniting with Sergeant and commencing the next Bunnymen project.

"I'm not the best holiday-er," understates McCulloch, who recently performed a local solo gig in his hometown and is considering a few more in New York, Chicago, Los Angeles, and San Francisco—"where the hardcore come out"—in October and November.

He wistfully concludes: "I always envied the old days, when **Bob Dylan** was playing in Greenwich Village with just an acoustic guitar."

### BMI'S PUBLIC BROADCASTING PACT:

BMI has reached a licensing agreement with the Corporation for Public Broadcasting, Public Broadcasting Service (PBS), and NPR. Terms of the deal, which is effective 2003 through 2007, are confidential.

BMI, whose preceding five-year Librarian of Congress-set blanket license for PBS and NPR ends this year, has also reached deals for proposed fees for BMI repertoire with three trade groups. The agreements with the National Religious Broadcasters Music License Committee and the National Federation of Community Broadcasters apply to noncommercial community radio stations, while the pact with the American Council of Education affects noncommercial college stations.

### **Family Focus Keeps Fame Strong**

### Independent Publisher Credits 'Small But Unique' Writer Staff As Key To Success

### BY JIM BESSMAN

The storied 42-year-old Fame Music, with offices in Nashville and Muscle Shoals, Ala., remains a family-owned company whose uncommon survival as an independent publisher is credited to prudent catalog sales, the close-knit environment it provides its small stable of writers, and above all, its focus on music.

"That's it, bottom line," says Todd Wilkes, VP of BMI company Fame Music, its ASCAP affiliate House of Fame, and SESAC entry Songs on Hold. "It's worked because it's a true independent company—a rare and valuable thing in Nashville."

Also rare is Fame's value of family—in terms of both ownership and internal vibe.

"It goes back to day one," Wilkes notes, referring back to 1959, when Fame Publishing-its name derived from the acronym for Florence Alabama Music Enterprises-was founded in Muscle Shoals by pugnacious producer Rick Hall, Billy Sherrill, and Tom Stafford. Company writers Hall, Sherrill, and Dan Penn quickly wrote cuts for the likes of Roy Orbison, Brenda Lee, and Tommy Roe before Hall assumed sole ownership; in 1961 he produced R&B legend Arthur Alexander's hit "You Better Move On," which led to the development of Fame Studios. Such soul/R&B greats as Aretha Franklin, Wilson Pickett, and Etta James cut some of their greatest records there.

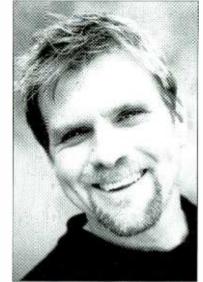
### **A VARIETY OF ARTISTS**

Hall, who was named *Billboard* producer of the year in 1971, also launched Fame Records with Capitol, with a roster of artists including Clarence Carter, Arthur Conley, Mac Davis, Paul Anka, and Candi Staton. He also produced such pop acts as the Osmonds, Tom Jones, and Liza Minnelli, as well as country artists the Gatlin Brothers and Jerry Reed, among others.

The company reinvested in its publishing operations in the '70s, signing young writers like Walt Aldridge and Tommy Brasfield. This duo co-wrote Ronnie Milsap's popand country-chart-topping "(There's) No Gettin' Over Me," the winner of three ASCAP Country Music Awards, including most performed country song of the year in 1982. Aldridge and Brasfield, along with Robert Byrne, also scored major country hits for the likes of Earl Thomas Conley, Alabama, and Ricky Van Shelton.

But after selling its catalog to EMI in 1989, Fame Music started up again with Hall and his three sons, Mark, Rodney, and Rick Jr. The Fame family continued to hit big in the '90s, thanks to writers including Aldridge, Gary Baker, Mark Narmore, Brad Crisler, Bruce Miller, Tony Colton, and Mark Hall. Baker, with Frank Myers, wrote "I Swear," which was a monster country hit for John Michael Montgomery and a pop hit for All-4-One. Also in the '90s, Mark Hall co-wrote Tim McGraw's country smash "I Like It, I Love It," while Colton notched LeAnn Rimes' "Commitment."

Then in 1999, Fame sold a chunk of its catalog to Los Angeles-based publishing company Music and Media; Rodney and Mark Hall, keeping the company in the family, bought the remaining shares of stock from father Rick Hall, who decided to



'We can treat our writers as individuals and give them more one-on-one time. And keeping your writer staff small allows their songs to have a longer shelf life for pitching.'

-TODD WILKES, FAME MUSIC

refocus his energies on production.

"We've sold parts of our catalog but never truly sold the whole thing out," Wilkes says, adding that in the three years since the younger Halls took over, "we've probably averaged 25 cuts a year." He notes that Fame keeps its roster down to a select few. Its current writers are James Le-Blanc, who has Travis Tritt's single "Modern Day Bonnie & Clyde"; Victoria Banks, who has Sara Evans' "Saints and Angels"; developing writer Phil Valdez; Jason Isbell, of Lost Highway Records' Drive by Truckers; and former Amazing Rhythm Aces frontman Russell Smith, who is also signed to Muscle Shoals Records, which Fame Publishing launched in 2001.

"As an independent company, creating a small but unique writer staff is the key," Wilkes explains. "We can treat our writers as individuals and give them more one-onone time—which I believe is an important issue for writers nowadays. And keeping your writer staff small allows their songs to have a longer shelf life for pitching, because you do not have 30 songs a week being turned in."

### HOME ENVIRONMENT

In Fame's 11-year-old Nashville office on Music Row—where CEO Mark Hall is based—a Pro Tools room offers Fame's Nashville-based writers a "homey environment to hang out and lay down a song right there when the mood of the song is fresh," Wilkes says. He adds that at the company's Muscle Shoals home base, where president Rodney Hall is ensconced, Fame Studios offers another recording facility for staff writers' use.

"It's a very creative place for our writers to go and be able to get out of town and do their demos and not have to feel like they are on a time limit with their music," Wilkes says.

Should they decide to remain in town, however, Fame's Nashville-stationed writers tend to stay together.

"It's a family environment," Wilkes says. "On weekends we all get together and go out on a boat, and once a year we hold a writers' retreat for a few days in an Alabama resort. But I talk to the writers every single day: It's easy to work with people when you're that close, and it becomes more a family than a publishing company."

Independent publishing companies, then, can be viable indeed, even in today's conglomerate climate.

"We've done well for 40-something years, which is pretty amazing, actually, competing with the majors," Wilkes says, noting that there used to be many indie companies in Nashville, though now "we're about the only true one left."

The most important thing, Wilkes adds, is to give proper respect to writers and their songs.

"That's what makes it so hard for writers to play songs [for publishers]," Wilkes says. "It's not that people don't like your song, but for that one second they almost convince you it's not good. And I've been doing publishing with various companies since I was 16, but people come in here and say, 'I've never had anybody listen to all my songs all the way through.' But that's what we're supposed to be doing here, isn't it?"

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## PRO AUDIO

### **LSO Returns To Abbey Road**

### 70 Years After 'Pomp and Circumstance,' LSO Records 'Tomb Raider'

### **BY STEVE TRAIMAN**

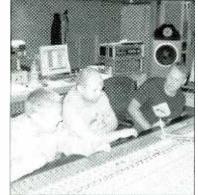
LONDON—When Abbey Road Studios opened in November 1931, Sir Edward Elgar recorded the London Symphony Orchestra (LSO) doing his "Pomp and Circumstance." Some 70 years later, the LSO returned in July to historic Studio One, which hosted many Beatles sessions, to record an original soundtrack for Eidos Interactive's new *Lara Croft: Tomb Raider—The Angel of Darkness* PlayStation 2 and PC game that ships in November.

"To get the desired effect for the music in the new games, we wanted to use an orchestra to get that big cinematic sound, and the LSO was our first choice," recalls Martin Iveson, Eidos subsidiary Core Design sound designer and co-composer with Peter Connelly.

"When we heard about the opportunity." LSO conductor David Snell says, "we had twice as many volunteers than the 82 musicians required for the session." Since 1996, the five *Tomb Raider* games have sold more than 28 million units worldwide. Paramount's *Tomb Raider*, starring Angelina Jolie, was 2001's top-grossing game-based film.

The original score is a joint effort of Iveson and Connelly. A classically trained musician, Connelly chose the oboe. core anglais, harp, and flute to represent Croft in the score. Iveson, who enjoys a range of music from jazz to underground house, cites Shostakovich, Stravinsky, John Frizzell, and John Williams as major influences on the soundtrack. Peter Wraight did the orchestration, Core audio programmer Nigel James Brown handled the mixdown with Iveson and Connelly, and Abbey Road head engineer Peter Cobbin supervised the recording session.

After recording more than 30 pieces of music in just six hours, the team realized there were problems. "We did the usual last-minute printing session



A Dream Come True. Pictured at Abbey Road Studio Three during the mixdown session for the LSO *Tomb Raider* soundtrack are, from left, Peter Connelly, Martin Iveson, and Nigel James Brown. (Photo: Steve Traiman)

and basically threw it at the orchestra," Connelly notes. "They played the whole thing with no problems, showing the LSO professionalism in this kind of situation."

Studio One's recently upgraded control room features a 72-channel

Neve VRP Legend console with Neve Flying Faders. There are VSX multichannel film panels, an overhead foldout 50-inch plasma screen, three B&W floor model studio monitors in front, and four more mounted overhead at the rear.

The session was recorded to Pro Tools and a Sony PCM-3348HR digital tape machine using Ampex 467 onequarter-inch tape, with six Prism Sound Dream ADA-8 multichannel A/D and D/A converters.

The LSO session was mixed on Pro Tools through Studio Three's new 96channel Solid State Logic 9000 J console. According to Brown, the team did three simultaneous mixes—stereo, LCRS Dolby Pro Logic, and a 5.1 surround sound version. "I was really excited to be working with the quality of recording we got from the LSO," he says, "and to get that music into the games, hopefully in full surround."

While Eidos has a small house label, a major-label deal is in the works. The movie agreement with Paramount forestalls a *Tomb Raider* soundtrack, but *Music From and Inspired by Lara Croft: Tomb Raider—The Angel of Darkness With the LSO* is a working title. The soundtrack will be released prior to the game's launch, with a game demo to be featured on Paramount Home Video's special edition *Tomb Raider: The Movie* DVD, due for the holidays.

Iveson and Connelly call having their music played by the LSO in Abbey Road Studio One a "dream come true."



**HEADWAY MAKES HEADWAY:** In yet another manifestation of the reality of modern commercial audio production, the Headway Music Complex, a Westminster, Calif.-based facility, is finding strength in numbers. In terms of both the number of studios and diversity of services, the Headway Music Complex offers something for every level of music production, from rehearsal to multitrack recording and mastering, full CD creation from graphic design to replication, and location recording and sound/lighting installation.



The March installation of a 64input Neve 8108 console with GML Automation in Studio One, known as Gopher Baroque Productions, took Headway Music Complex to a new level, says owner/engineer **Michael Mikulka**. "For us, this is a real upgrade. The Neve came from Music Grinder Studios [in Hollywood]; they cut a lot of hit records on that board."

With five studios-Mikulka owns two, while three are independently owned-the Headway Music Complex offers multiple levels of professional recording. The 8108 replaced a Trident console, Mikulka explains, which is now housed in Alpha Omega Audio, one of the independently owned studios in the Headway family. "Alpha Omega is in the same building with the rehearsal studios," says Mikulka, "so we have a unique ability to do serious rehearsal recordings, which is a big plus for preproduction."

As one would expect, Headway Music Complex features digital audio workstation-based studios, including engineer **Matt "Zeke" Silva's** Pro Tools-based Omen Room and Gopher Baroque's Studio Two, which also features an Alesis HD24 hard disk 24-track recorder. "It's three rack spaces," Mikulka says, "and I can put an 80gig drive in there. We had ADATs before in our smaller room, and the controller for the ADATs works with [the HD24]. It's bulletproof and quite inexpensive. We're going to get another one and start mixing to that machine in synch, so you can mix 24, 32 tracks, then mix it to tracks 47 and 48. Or, do multiple mixes and have the last eight tracks be four stereo mixes, all at 24-bit.

"We're getting more and more stuff where people want to work in Pro Tools," Mikulka continues. "It's undeniably the way things are going. You can't fight progress: Disk space becomes more costeffective, and it's going to get even cheaper. But people want to bring it back through the analog console and mix. And they are still looking for Neve preamplifiers. It was a tough decision for us, but I've still got my 2-inch [analog tape] machine, and I still have people who want to record analog. We can offer all that, and we've been getting rave reviews.

Another of the complex's projects is the Warner Bros. Live Concert Series, which can be seen and heard on the label's Web site, currently showcasing **Sting's** performance at the Silver Lining benefit concert for the Hollywood Sunset Free Clinic. "We recorded Sting's whole show," Mikulka says, "brought it back to the studio, mixed it all, and gave it to the video guys, who cut the video to it. To be able to work with that kind of product has been really exciting. We have a relatively compact mobile rig, so we don't interfere."

Also part of the Headway Music Complex are John Vestman Mastering; the rehearsal studios, known as Bomb Shelter; Metzger Audio, the sound reinforcement/lighting/video sales and rental company; and Paws-Here Productions, the graphic design/ CD duplication service.

It adds up to a multifaceted organization that can work with any level of artist, providing any aspect of production. In an age when so much work has migrated to home and personal studios, the ability to provide myriad services is critical. "Particularly in the Neve room," Mikulka illustrates, "people will track drums, bass, and guitar, then dump it into Pro Tools, even Digi 001. I've had guys bring in Roland VS-1680s and track, then go home and do overdubs. They'll come in with the newest and greatest, but they still want a vintage microphone or an old Les Paul. There are certain things that will probably never go out of style."

### SEPTEMBER 14 Billboard PRODUCTION CREDITS BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 7, 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 (Hollywoad, CA) Jim Scott	CELLO CHATEAU MARMONT (Hallywood, 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 Toois		
RECORDING	Pro Tools	Pro Tools	Quantegy 467	BASF 900 Pro Tools	BASF 900, Pro Tools		
MIX DOWN STUDIO(\$) (Location) Engineer(s)	HIT FACTORY (New York) Rich Travalı	HIT FACTORY (New York) Rich Travali	EMERALD (Nashville, TN) Billy Sherrill	VILLAGE RECORDER (Los Angeles) Jim Scott	VILLAGE RECORDER {Los Angeles} Jim Scott		
CONSOLEIS/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 ILucation) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	GEORGETOWN (Nashville, TN) Denny Purcell	SONY {New York} Vlado Meller	SONY (New York) Vlado Meller		
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	WEA	WEA		

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### **Canadian Retailers Take Advantage Of HMV/Warner Dispute**

### RY LARRY LORIANC

TORONTO—Three months after it began, the dispute regarding terms between HMV and Warner Music Canada (Billboard, July 6) continues, and the market-leading retailers' main competitors are seeking to take full advantage of the current rift.

Effective June 1, HMV Canada terminated buys of all new titles from Warner Music Canada and later ended catalog purchases following a breakdown in talks on terms. The block on Warner product came while HMV was in the midst of negotiating its annual agreements with all five majors here.

While HMV attained new deals with both BMG Canada and EMI Music Canada, it has yet to come to terms with Warner, Sony Music Canada, and Universal Music Canada. Only Warner has been cut off by HMV, which is Canada's national music retail leader with 98 stores and a 22% market share.

While its boycott of Warner and the state of its negotiations with Universal and Sony remain the talk of the Canadian industry, the key players are keep-

ing quiet. HMV

Asia-Pacific

managing

director Chris

Walker has been

overseeing HMV

North America

(including HMV



Canada) on an interim basis from Toronto since January. In an e-mail to Billboard, he says: "We do not comment on our vendor relations nor our vendor trading terms." Warner Music Canada CEO/ president Garry Newman also declines to comment about the cut-off.

Asked about negotiations, Universal Music Canada president/CEO Randy Lennox tells Billboard: "An agreement has not been reached." Sony Music Canada senior VP of sales Don Oates confirms that "discussions are still under way.'

Meanwhile, competing retailers have been aggressively front-racking Warner's new titles, mid-price, and top catalog lines and have been securing increased marketing and merchandising support from Warner.

"We all hope this gets settled-but not too soon," says Bruce Mackenzie, senior buyer at Pindoff Record Sales, which operates the 102-store Music World chain nationally. "We absolutely see a market advantage here. We have stepped out bigger than normally on several releases and beefed up Warner catalog with titles we wouldn't normally carry."

"We've been very supportive of Warner," says Rick Lotman, senior VP of merchandising and marketing

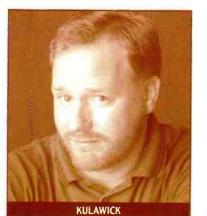


of the Future Shop chain, which has 100 stores nationally.

"I'm quite enjoying this feud," says Lane Orr, VP of purchasing at the A&B Sound chain, which has 22 stores in Western Canada. "We did well with Red Hot Chili Peppers, but we're also supporting more [Warner] fringe artists than normal. When we buy Warner product, we are taking into account [that] it isn't being racked at HMV."

Industry sources estimate that Warner has lost 9%-10% of its overall sales as a result of the boycott, although that figure could not be confirmed. But despite the block on Warner product, Red Hot Chili Peppers' By the Way debuted at No. 1 June 6 on Nielsen SoundScan's Canadian albums retail chart, with 27,000 units scanned. "Warner proved something by having Red Hot Chili Peppers debut at No. 1,' an industry source claims.

The HMV cut-off "has not been as bad for Warner as everybody thought it would be," suggests Stewart Duncan, director of music and DVD at the Indigo Books and Music chain, which operates 89 stores nationally. "Other retailers have picked up the business. I stepped out on Red Hot Chili Peppers-and so did most other retailers-because of what is going on. While |143/Warner Bros. Records vocalist] Josh Groban has always been strong for us, it's a title that is stronger than normal. We are getting sales from



people who cannot find it at HMV."

Several retailers acknowledge they have benefited from HMV staff advising consumers to shop elsewhere for Warner product. "Consumers can go 50 feet down the mall, and someone else has the product," points out Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario.

"We've picked up some business from HMV, but Music World has done tremendously," says Vito Ierullo, president of ROW Entertainment, which operates 95 stores nationally under the CD Plus banner.

"Sales are up significantly on all of the Warner stuff," Mackenzie confirms. "The biggest changes have been with Josh Groban and with mid-priced [catalog] product like the Eagles and AC/DC.

Retailers note that HMV's boycott of Warner has led to the label providing increased advertising support and promotion funding. It has also provided opportunities to test titles.

Natalie Larivière, president/director general of Montreal-headquartered

#### 100 WARNER MUSIC CANADA

Groupe Archambault-which operates the 11-store, Archambault chain in Quebec-says, "Usually, Archambault would not be the first place to look for Red Hot Chili Peppers, Matchbox Twenty, or Linkin Park, but this [dispute] has permitted us to rack these titles, and we're reaching younger audiences. Warner is now approaching us with titles we would previously have said weren't for us but which we're now willing to look at. There have also been promotion initiatives where normally Warner wouldn't have thought of us.'

Among the most affected by the HMV/Warner rift, sources suggest, have been Canadian acts with debut releases since June 1. To date, those include Quebec City-based trio One Ton on WEA, Toronto power punkers Tuuli on Warner-distributed Linus Entertainment, and Halifax-based Nathan Wiley on Sonic Records, distributed by Warner.

Among Warner-affiliated new signings with fall releases that may also be affected are the Cottars (Bunnygee), Buck 65 (WEA), and Not by Choice (Linus), as well as veteran acts Blue Rodeo (WEA), Wide Mouth Mason (WEA), and Ron Sexsmith (Linus).

"This is all bad for us," says Geoff Kulawick, president/CEO of Linus Entertainment in Toronto. "I can't go outside of my deal with Warner; I have to support them. But I've lost a big chain.

### **ARIA Awards Revival Expected After Changes**

#### **BY CHRISTIE ELIEZER**

SYDNEY—As the Australian Record Industry Assn. (ARIA) finalizes plans for its 16th annual music awards, scheduled for Oct. 15 in Sydney, it is looking to make up ground that was lost last year.

Last year's switch of broadcasters to the Nine Network was prompted by promises of a polished showaided by the TV company's agreeing to take over from the labels body the ARIA Awards' production costs of around \$1 million Australian (\$550,000). But the resulting telecast was seen as too glitzy, alienating both music execs and audiences. Viewing figures during the

three-hour event averaged 750,000, down from 2000's peak of 1.8 million.

### **RETURN TO TEN**

This year, the awards have returned to the Ten Network, which hosted the event for eight years prior to the 2001 switch. Production company Roving Enterprisesowned by TV comedian Rove McManus. who will also host the

ARIAs—has been charged with making the show more viewerfriendly. That means that only high-profile acts will be featured and only 16 of the 25 awards will be broadcast.

Another change sees the event moved from the Capitol Theatre to Sydney's Superdome, which hosted events during the 2000 Olympic Games. Much like the format established in recent years for the U.K.'s annual Brit Awards,

the SuperDome will accommodate 2,700 industry executives for the combined dinner and show, along with 4,000 members of the public.

ARIA awards chairman Ed St. John predicts that the new format will increase the level of excite-

'At the last few ARIAs, we tried to dress up the music industry and appear grown up," admits St. John, who is also managing director of BMG Australia. "It took the fun out of the show, and everyone was well-behaved. We lost the

spirit of fun and the spirit of rock-'n'roll. This year, anything could happen-and should. We're in the entertainment industry, damn it—if we in the music industry can't put on an exciting show, who else can?'

Other changes this year see the alternative release category dropped and the criteria for the independent release category broadened. The awards are also being split: Some winners will be announced Sept. 16, when the final nominations for the other categories are revealed. Induction into the Hall of Fame, previously part of the ARIA Awards show, will

take place during a separate event in March 2003. Voting for the awards by an academy of some 700 music industry representatives took place online between Aug. 30 and Sept. 2.

### POPE PRODUCTION

The choice of Mark Pope-former talent manager/promoter/ marketing manager at Sony Music and A&R head at Warner Mu-

sic-as ARIA's new event producer is also seen as having helped gain the event wider industry support. In the four-week run-up to the show, all nominated artists will be heavily showcased on the three

> major radio networks here and will be featured in an ARIA Awards campaign at major music retail chains Sanity Music, HMV, Leading Edge, and JB Hi-Fi. Ten Network is also cross-promoting the event with its other programs.

"We're bringing all sectors of the industry into the tent," Pope declares. "We all float on a moving tide; the increased exposure to Australian acts helps everybody.'

St. John adds, "We need to convey the positive message to the general public that the music industry is a fun industry, which is far from on the floor from piracy and lower sales-that in all the gloom and doom, we have continued to deliver knockout new acts like Motor Ace, George, the Vines, and Holly Valance.



16TH

ARIA

ANNUAL

MUSIC

**AWARDS** 



## SEPTEMBER 14 Billboard HITS OF THE WORLD (S)

	JAPAN			UNITED KINGDOM			GERMANY				FRANCE	
Milendar,	LAST WEEK	(DEMPA PUBLICATIONS INC.) 09/04/02	Lawrence of	AST WEEK	(OFFICIAL UK CHARTS CO.) 09/02/02	Print and a second	ASTWEEK	(MEDIA CONTROL) 09/04/02	HIS WELK	AST WEEK	(SNEP/IF0P/TITE-LIVE) 09/03/02	
		SINGLES			SINGLES		1.1	SINGLES			SINGLES	
5	115W 3	OOKINAFURUDOKE KEAHIRAI DEFSTAR NEMURENUYORU WA KIMI NO SEI MISIA RAYTHMEDIA TRIBE	91   2	NEW,	THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN INNOCENT/VIRGIN CROSSROADS	2	1 5	MENSCH HERBERT GRONEMEYER EMI ASEREJE/THE KETCHUP SONG	1 2	1 5	INCH' ALLAH MCSOLAAR EASTWEST MANHATTAN-KABOUL RENAUDASLELERD VIRGIN	
	NEW		3	2 3	BLAZIN' SOUAO EAST WEST ROUND ROUND SUGABABES ISLANO ADDICTIVE	4	2	LASKETCHUP COLUMBIA STILL IN LOVE WITH YOU NO ANGELS POLYDOR I'M ALIVE	3.	3		
5	NEW	PURENESS AVA UETD PONY CANYON	4 5	NEW	TRUTH HURTS FEATURING RAKIM INTERSCOPE DY-NA-MI-TEE MS. OYNAMITE POLYDOR		NEW		5	4	J'AI DEMANDE A LA L'UNE INDOCHINE COLUMBIA AU SOLEIL JENIFE ISLAND	
	4	H AYUMI HAMASAKI AVEX TRAX PSYCHEDELIC LOVER	6	5 4	COLOURBLIND DARIUS MERCURY WHAT YOU GOT	1	3 6		5	6 12		
З	5	PIERROT UNIVERSAL HOSHIZORA NO AKIKO KIYOSHI HIKAWA NIPPON COLUMBIA	8	7	ABS RCA LIKE A PRAYER MAD'HOUSE SERIOUS	8	7	MASSIVE TONE EAST WEST MOONLIGHT SHADOW GROOVE COVERAGE UNIVERSAL	8	7	KING AFRICA HOT TRACKS MURDER ON THE DANCEFLOOR SOPHIE ELLIS BEXTOR POLYDOR	
-0	8 MEW	KITAKAZE TO TAIYO YELLOW GENERATION DEFSTAR IMBALANCE KICKTHE CAN CREW EAST WEST	9 16	NEW 6	TOO BAD NICKELBACK ROADRUNNER STARRY EYED SURPRISE PAUL OAKENFOLD FEATURING SHIFTY PERFECTO		NEW	BECAUSE I LOVE YOU MARKOH MEETS DIGITAL ROCKERS SONY E DRUNKEN MUNKEY EDEL	9 10	13 9	A THOUSAND MILES VANESSA CARLTON A&M I NEED A GIRL (PART C'NE) P. DIDDY FEATURING USHER & LOON BMG	
		HOT MOVER SINGLES		1.5	HOT MOVER SINGLES		and	HOT MOVER SINGLES		and the	HOT MOVER SINGLES	
5	NEW	TOKIOBIJIN YUKO NAKAZAWA ZETIMA	18	NEW	LOVE TO SEE YOU CRY ENRIDUE IGLESIAS INTERSCOPE	20	25		14	32		
2 <b>6</b> r	23	STAND BY YOU!! SHAKA LABBITS XTRA LARGE RECOR	16	NEW	TOUCH ME, TEASE ME 3SL FEATURING EST ELLE EPIC	-5	NEW	ROUND ROUND SUGABABES ISLAND	16	25	LA LA YELA SAMSHA MEINT/SONY	
2	NEW		20	NEW	SEXIEST MAN IN JAMAICA MINT ROVALE FAITH & HOPE	35	42	SHE HATES ME PUDDLE OF MUDD GEFFEN	2C	23	RIEN QUE LES MOTS (TI AMORE) UMBERTO TOZZI & LENA KA EAST WEST	
20	27	KOKUDO 2GOSEN GAGAGA SP RUN RUN RUN RECO STEP TO THE NEW WORLD	2	NEW	ENVY ASH INFECTIOUS GET UP AND MOVE		New 47	PUT ON YOUR RED SHOES AGO BXR/MEDIA I CAN SEE IT IN YOUR EYES	21 26	24		
	21	SOULHEAD SONY MUSIC ASSOCIATED		NEW .	HARVEY GO! BEAT			MILTON EAST WEST		Mail.		
1L	NEW	ALBUMS MIKA NAKASHIMA		MENU	ALBUMS COLDPLAY		NEW	ALBUMS	a server a fer		ALBUMS	
-	1	TRUE SONY MUSIC ASSOCIATED RECORDS		11	A RUSH OF BLOOD TO THE HEAD PARLOPHONE		1	A RUSH OF BLOOD TO THE HEAD PARLOPHONE BRUCE SPRINGSTEEN	1	1		
(art)		KIŜS DRAMATIC LOVE STORY BMG FUNHOUSE		1	ANGELS WITH DIRTY FACES ISLAND EVA CASSIDY	ŧ	3	THE RISING COLUMBIA RED HOT CHIL! PEPPERS BY THE WAY WARNER BROS.	3	-	ENTRE-DEUX RCA	
4	2	GRAPEFRUITS WARNER MUSIC JAPAN VARIOUS ARTISTS THE EIGHTIES WARNER MUSIC JAPAN	4	NEW	IMAGINE BLIX STREET QUEENS OF THE STONE AGE SONGS FOR THE DEAF INTERSCOPE	¢	2	BY THE WAY WARNER BROS. HELMUT LOTTI MY TRIBUTE TO THE KING EMI	4	NEW		
5	8		5	2	RED HOT CHILI PEPPERS BYTHE WAY WARNER BRDS.		4		S	3	A RUSH OF BLOOD TO THE HEAD PARLOPHONE INDOCHINE PARADIZE COLUMBIA	
6	5	B-DASH PO XTRA LARGE RECOROS	6.	6	PINK MISSUNDAZTOOD ARISTA	4	NEW	BEN HORPROBEN HANSA	-6	4	EMINEM THE EMINEM SHOW INTERSCOPE	
7	4	RIP SLYME TOKYD CLASSIC WARNER MUSIC JAPAN		4	SHAKIRA LAUNDRY SERVICE EPIC		5	SHAKIRA LAUNDRY SERVICE EPIC	7	NEW	JEAN PASCAL QUI EST-TU? MERCURY	
8	9			7	ENRIQUE IGLESIAS ESCAPE INTERSCOPE	B	1		8	13	NATACHA ST PIER DE L'AMOUR LE MIEUX COLUMBIA	
9	he di	VARIOUS ARTISTS THE BLUE HEARTS 2002 TRIBUTE UNIVERSAL	1	8	OASIS HEATHEN CHEMISTRY BIG BROTHER		HEW	QUEENS OF THE STONE AGE SONGS FOR THE DEAF INTERSCOPE	9	12		
. 10	6	VARIOUS ARTISTS LINK WARNER MUSIC JAPAN	112	9	EMINEM THE EMINEM SHOW INTERSCOPE	P	10	EMINEM THE EMINEM SHOW INTERSCOPE	10	6	CELINE DION A NEW DAY HAS COME COLUMBIA	

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2	2	IN MY PLACE COLDPLAY EMI		NISW	CHIHUAHUA DJ BDBO DJ BOBO RECORDS	2	2	A THOUSAND MILES	E	2	COMPLICATED AVRIL LAVIGNE ARISTA
3	3	HOT IN HERRE NELLY FO' REEL/UNIVERSAL	3	2	AVE MARIA REMIXES DAVID BISBAL VALE MUSIC	3	4	GET OVER YOU/MOVE THIS MOUNTAIN SOPHIE ELLIS BEXTOR POLYDOR	3	3	KISS KISS HDLLY VALANCE LONDON
24	4			3	PESDILLA EN EL PARQUE DE ATRACCIONES LOS PLANETAS RCA/BMG	4	9	DON'T TURN OFF THE LIGHTS	6	5	
-5	6		1.54	NEW	EL AIRE QUE ME DAS REMIXES	5	10		5	6	A LITTLE LESS CONVERSATION
6	8		ō	4		5	5	PAPA DON'T PREACH	6	4	BY THE WAY
7	9	DAYS GO BY	7	5	SHOOT THE DOG	7	8		-	8	RED HÖT CHILI PEPPERS WARNER BROS. L'AMORE CI CAMBIA LA VITA GIANNI MORANDI EPIC
	5	DIRTY VEGAS POPULAR HERO	3	NEW	GEORGE MICHAEL POLYDÖR/UNIVERSAL DESENCHANTÉE	a	12	TENACIOUS D EPIC WHEN YOU LOOK AT ME	8	7	WITHOUT ME
		CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UNIVERSAL		6	KATE RYAN VALE MUSIC		6	CHRISTINA MILIAN DEF SOUL HEAVEN		9	
-	7	RADIONEAD CAPITOLIEM		7			11	DJ SAMMY & YANOU SHOCK CREEPIN' UP SLOWLY	17	16	
	-	RED HOT CHILI PEPPERS WARNER		-	A SOLAS CON MI CORAZON ROSA RCA/BMG/VALE		CONSTRUCTION OF	TAXIRIDE WEA		10	GEDRGE MICHAEL PDLYDOR
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18	27	WHAT IT FEELS LIKE FOR A GIRL	- 7	NIW		5	18	FOOLISH ASHANTI DEF JAM	15	21	
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· 7	5	SOUNDTRACK XXX UNIVERSAL		8	AMARAL ESTRELLA DE MAR VIRGIN		3	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.	7	8	EMINEM THE EMINEM SHOW INTERSCOPE
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Hits	its of the World is compiled at <i>Billboard</i> /London.										



### Goba Edited by Nigel Williamson **Music Pulse**

YOUNG ONES: The Music, a group of precocious, guitar-wielding teenagers from Leeds, is making a major impact with its eponymous debut album. released Sept. 2 in the U.K. via Hut Recordings. After making an impression with its perfectly crafted, raucously melodic guitar rock, the four 18-year-olds signed to the label last summer while still at school. The band is perceived as part of the socalled "generational shift" in British rock that has already seen such teenage bands as the Electric Soft Parade and the Coral short-listed for this year's Mercury Music Prize, Having taken the U.K. live circuit by storm in support of the likes of Oasis, New Order, Doves. and the Charlatans, the band is now planning its first headlining tour. Frontman Robert Harvey says, "When we play, we try and make people feel better, and they go up a gear. Then it puts us up a gear.'

CHRISTOPHER BARRETT

HAPPY KEMPE: Fredrik Kempe is shaping up to be Sweden's biggest overnight success story of 2002. Born into a family of musicians from Vårgårda, a hamlet near Gothenburg, Kempe sang opera at school before accepting a Swedish Royal Academy of Music scholarship to study with renowned tenor Nicolai Gedda. Two years ago, Kempe signed with Universal imprint Polar Music, based on the demos of pop songs he had written. "I recorded three songs and sent them out," Kempe says. "Surprisingly, they were all interested and wanted to sign me." Polar gave him plenty of time to record his debut album, Songs for Your Broken Heart. The novel dance-opera lead single "Vincero" debuted at No. 9 on the Swedish singles chart May 24 and is into its fourth month in the top 10. The album is a pastiche of musical genres and production techniques held together by Kempe's understated songwriting and skilled vocals. "This is not a typical Swedish album," he says. "It's got an epic size to it. I like the tunes to be simple, but I like to put them into a large environment." On Aug. 22, Kempe added musical theater to his résumé by accepting a part in the new version of Chess.

### JEFFREY DE HART

ENJOYING HIS FREEDOM: Born in Southwest France to Algerian parents, Kad Achouri might have become a tennis player after he reached the quarter-finals of the French youth championships. But thankfully, music proved more appealing. His debut album, Liberté (Stern's), finds him mixing North African grooves, French chanson, hip-hop beats, and rock in a heady global fusion. There are inevitable comparisons to multi-platinum French maverick Manu Chao, although Achouri-who plays piano,



flute, and percussion on the album and takes care of the programming and vocals-has a jazzier approach. The album will be released at the end of this month, and showcases are planned in London, Paris, and Berlin. How does he describe his hybrid style? "I don't. Just listen and enjoy."

NIGEL WILLIAMSON

NAMIBIAN MOON: Namibia is not known for spawning international musical talent, but Nianell intends to change that. Hailing from the town of Umaruru, the 31-year-old singer/ songwriter is earning significant radio airplay and media coverage with her debut album, Who Painted the Moon? (Fresh Music), produced by South African Maurtiz Lotz. Local stations OFM, East Coast Radio, and 5FM. among others, have all added "As One" to their playlists, and lead radio single "Have Faith" saw some chart action earlier in the year. Now Nianell, whose ethereal sound has been likened to Enya's, is adding another dimension to her impact on the South African scene: A dance remix of "As One" with DJ Juma is enjoying club action. Nianell says, "Music has always been the thread that has kept my soul together."

#### DIANE COETZER

**INSTANT HIT:** Remixes of Indian film songs with a club vibe first emerged in the U.K. a decade ago, pioneered by such British-Asian DJs as Bally Sagoo and Talvin Singh. Now, Indian music producers like Instant Karma are also stylishly reworking Bollywood classics. The trio consists of Ehsaan Noorani, Loy Mendonsa, and Farhad Wadia. Their first release, "Dance Masti" (Dance Fun) on Sonv in 2000. spawned the hit "Dil Kya Kare" (What Can the Heart Do) and the medley "Baahon Main Chale Aa/Hum Bewafa" (Come to My Arms/The Dishonest). New disc Return of Dance Masti (Sony) features 10 reworked film classics, starting with first single "Aaja Piya" (Come My Love). Instant Karma considers the album a "dancerevival project rather than a remix album, since we have maintained the original integrity of the songs.' NYAY BHUSHAN

BILLBOARD SEPTEMBER 14, 2002

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BRUCE SPRINGSTEEN

EMINEM THE EMINEM SHOW INTERSCOPE

VARIOUS ARTISTS

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### INTERNATIONAL

### Italy Aims To Repeat Spanish 'Triumph'

### Label Execs Look Forward To Reaping The Rewards Of Hit TV Talent Show

### BY MARK WORDEN

MILAN—The massive chart success and multimillion-unit-shifting sales achieved by the artists emerging from Spain's all-conquering TV talent show *Operación Triunfo* (Operation Triumph) may not be repeated in the string of European countries that are looking to launch their own versions of the show. Nevertheless, executives at Sony and Warner in Italy are confident that *Operazione Trionfo*—the



Italian version of the show—will be effective both as an A&R exercise and as a record-seller.

The 16-part series, launched Sept. 4 on national TV station Italia Uno, follows the same weekly elimination format as the Spanish original (*Billboard*, Jan. 12), whereby viewers, guided by an industry/ media jury's opinions, vote to whittle down the numerous entrants to one eventual winner at the end of the series. In Spain, ultimate winner Rosa López was that country's candidate in the May 18 Eurovision Song Contest. The Italian winner will be awarded a record deal. It has yet to be announced whether this will be with Sony or Warner, but in the meantime the two labels will alternate production of the 10 weekly compilations due to appear as the show progresses. Those compilations will feature contestants' covers of hits, followed by instrumental versions of the same tracks, so that listeners can sing along at home, karaoke-style.

Operación Triunfo has been phenomenally popular in Spain, with Vale Music—the independent label that released the accompanying



CDs—achieving a level of sales usually associated with the majors (*Billboard*, Aug. 17). But, Warner Music Italy president Massimo Giuliano notes, "Italy is different. We have already had a version of [internationally successful talent show] *Popstars*, as well as *Saranno Famosi*." (The latter, a *Fame*-style TV show whose title translates as "They Will Be Famous," released an accompanying compilation album that was a No. 1 hit for indie label Sugar earlier this year.)

"Nevertheless," Giuliano claims, "we are confident that each weekly compilation will produce sales of between 50,000 and 100,000 units." Sony Music Italy senior A&R

ovision director Rudy Zerbi is also enthu- [exposur

siastic about the show's A&R potential. "Unlike Saranno Famosi, which included acting and dancing, Trionfo is purely about music, and the quality of the contestants is extremely high." He says that the show would ideally uncover another Pan-European star like BMG's Eros Ramazzotti. "In terms of TV exposure, it's also great," he adds. "Normally an artist would have to wait years to get this sort of coverage."

'Italian record executives complain about the lack of television space for young artists. A show like this, which offers several months of prime-time exposure, is splendid.' ---MASSIMO GIULIANO, WARNER MUSIC ITALY

But Giuliano is cautious about the show's A&R possibilities: "I think these shows are good in terms of immediate sales rather than the search for the next star." Nevertheless, he is upbeat about the issue of TV exposure: "Italian record executives constantly complain about the lack of television space for young artists. For this reason, a show like this, which offers several months of prime-time [exposure], is splendid."

### U.K. Indies Ink European CD-Burning Deal

### **BY GARETH THOMAS**

LONDON—Some 700 U.K. independent labels have the opportunity to make their catalogs available to consumers using CD-burning kiosks across Continental Europe, following a deal struck

between U.K. trade body the Assn. of Independent Music (AIM) and Netherlandsbased company DJ Power Europe.

The agreement sets terms under which tracks from AIM's 700 label members can be licensed to digital-content management firm DJ Power Europe's CD-compilation service.

"This is a great deal," AIM chief executive Alison Wenham says. "It offers European fans flexibility and convenience over the way they purchase their favorite music that they've long been asking for."

Consumers can make up their own compilations using the kiosks—which either have an Internet connection or contain WMA files—at a cost of 1.45 euros (\$1.43) per track.

DJ Power Europe has already begun operating kiosks in the Netherlands, mainly offering repertoire from Dutch labels including Essential Dance, Corazong, Blackhole, Basic Beat, and Ryder Music. The kiosks are in outlets of leading Dutch music retail chain Free Record Shop (FRS) and in nightclubs. Within the next

12 months, DJ Power Europe intends to have a total of 100 kiosks in the Benelux countries, at FRS shops, clubs, video rental stores, bookshops, and libraries. Within two years, it aims to roll out "hundreds" more kiosks across Europe.

"We hope this deal with AIM will pave the way for further agreements with both major and independent record labels," DJ Power Europe CEO Gaby Kroon says. "Our service benefits all parties involved—record companies, retailers, and consumers."

An Internet access-only service is rolling out during the next month, and a newspaper service launches later this month whereby fans will be able to order customized compilations via mail-order forms placed in two of Holland's most pop-

ular papers, *Volkskrant* and *Algemeen Dagblad*, which have a combined readership of around 1 million.

## NEWSLINE ....



London-based Sony Music Europe has confirmed the appointment of Jose Maria Camara as president of Sony Music Entertainment Spain, effective immediately. Camara, 54, will relocate to Madrid from New York, where he was BMG international senior VP of strategic projects. He had been with BMG since 1982, initially as Ariola Spain managing director. He became president of BMG Spain in 1995, adding regional responsibility for neighboring Portugal in 2000. In his new position, Camara reports to Sony Music Europe president Paul Burger. Camara, who will have full operational responsibility for Sony Music Spain, succeeds acting managing director

Juan Segurado, who reverts to his previous full-time role as senior VP of finance and administration. Burger describes Camara as "a highly experienced executive with a remarkable track record of artistic and marketing success." The move sees Camara returning to a company that he first joined—in its former guise of CBS Records Spain—during 1970. He calls the new move "simply an opportunity that, in the end, I couldn't turn down." TOM FERGUSON

**Record shipments in the Netherlands** during the first six months of 2002 fell by 15% in value to 200.6 million euros (\$196.7 million) compared with the same period last year, according to local International Federation of the Phonographic Industry affiliate NVPI. Album shipments were down 15% in values and 14% in units, but the more dramatic fall was in the singles market, where shipments were down 29% in both value and unit terms. The figures were broadly in line with earlier predictions (*Billboard*, Aug. 3). MENNO VISSER

**Berlin-based** independent music production firm Jack White Productions (JWP) is on course to deliver profits in excess of 1 million euros (\$983,000) in the current financial year, according to CEO and founder Jack White. White says that JWP, which gained a stock-market listing on Germany's Neuer Market in 1999, is set to see strong revenue from its considerable investments in the U.S. record market. In 2001, JWP had revenue of 29.8 million euros (\$29.3 million) and profits of 44,000 euros (\$43,250). White claims the optimistic forecasts are primarily based on the successful positioning of the company in the U.S., where it has record-label subsidiaries in Los Angeles and Miami. Industry veteran White has produced more than 300 records by artists including Laura Branigan, Paul Anka, and Barry Manilow. **WOLFGANG SPAHR** 

<u>A restructuring of Sony Music U.K.</u> is predicted following the news that London-based Blair McDonald, managing director of Columbia U.K., has not had his contract renewed. It is understood that no successor will be appointed; a Sony spokesman says: "We are looking at all the options." McDonald's official leaving date was not confirmed, although he is no longer at his desk. He took the Columbia U.K. post in October 1999; he previously was managing director of Sony/ATV Music Publishing U.K. and head of A&R at Sony Music Publishing U.K. It is believed that a restructuring of Sony in Britain could mirror changes undertaken by Sony Music Germany, which in April split into two distinct units for domestic and international repertoire, replacing the former dual-label structure of Epic and Columbia (*Billboard Bulletin*, April 3).

GORDON MASSON

**Milan-based digital-music service provider** Vitaminic saw its revenue increase 21% to 3.58 million euros (\$3.51 million) in the first half of 2002. But the company's net loss was 16.5 million euros (\$16.2 million), compared with a loss of 5.4 mil-



lion euros (\$5.3 million) in the first half of 2001. The higher loss was attributed to a goodwill writedown related to the acquisition of FranceMP3.com and restructuring charges. In a statement, CEO Gianluca Dettori says Vitaminic aims to "particularly focus on mobile services." He adds, "Major record labels are still slow in providing broad licenses for their catalogs to legitimate players like ourselves, and this is helping the growth of piracy. There is definitely consumer demand for digital music, and the long-term prospects are extremely promising, but the legitimate supply side of the online music market is developing less quickly than expected." MARK WORDEN

**U.K.-based Music Entertainment Group** (MEG) has struck a distribution deal with Universal Music Group for Eastern Europe. The pact allows MEG's U.K. reissue and archive subsidiary, NMC Music, to release product in the region for the first time. NMC—which recently released a collection of Rod Stewart material from the '60s—will initially distribute 100 titles via Universal in the region. NMC comprises NMC U.K.; NMC America, launched last year in Santa Monica, Calif. (*Billboard Bulletin*, June 6, 2001); and NMC Contracts.



www.billboard.com

www.americanradiohistory.com

### INTERVATORA.

SEOUL, Korea-The prevalence of

payoffs and kickbacks in the South

Korean music industry has long

been known to almost everyone in

the business, with the occasional

investigation by law enforcers seen

more as a nuisance than of any real

concern. But now, an unexpectedly

aggressive campaign by the Seoul

public prosecutor has had an impact

across the entire entertainment

The seriousness of the ongoing

moves against those practicing bribery

and corruption in the music business

is evident in the choice of words of

Kim Gyu-heon, the chief public pros-

ecutor at the heart of the current

investigation: "We will bury them all."

charged more than 30 music busi-

ness figures and say they are inves-

tigating "hundreds" more from

across the entertainment industry

and media. According to the prose-

To date, Kim's prosecutors have

BY MARK RUSSELL

industry here.



New Directions. EMI Music Publishing U.K. chairman/CEO Peter Reichardt congratulates A&R executives Guy Moot and Mike Smith on their promo tions at the London-based company. The moves see Moot and Smith both becoming directors of the company, former VP of A&R Moot in a new role as senior VP of U.K. and Europe A&R and Smith in his existing position of VP of A&R. Pictured standing, from left, are EMI Music Publishing U.K. senior VP of A&R Sally Perryman and Reichardt. Sitting, from left, are Smith and Moot.

### cutor's office, some 10 people who **Chrysalis Music's Independent Approach Attracts Like-Minded Publishing Partners**

### **BY NIGEL HUNTER**

LONDON—In a music-publishing universe dominated by the majors, independents increasingly have two main options-find a niche or join a network. U.K.-based Chrysalis Music opted for the latter approach and has now set up a network of like-sized, like-minded indie companies in other territories across Europe and beyond.

Jeremy Lascelles, CEO of the Chrysalis Music Division, says that since the company inked its final few deals earlier this year, it now has a team throughout Europe that shares "the same ambitions and philosophy." Lascelles claims that a key element in enabling Chrysalis to pull together that network is the different culture that independents offer-it is a philosophy, he suggests, that particularly appeals to the artistic community. "When you

reach a certain size," he says, "it becomes difficult to provide an adequate service to artists and writers. Majors will always have this problem, just as they will always have the biggest resources.'

Earlier this year, the company completed a three-year plan to set up a Pan-European chain. It launched a joint venture with Dutch company Strengholt Music Publishing to create Chrysalis Music Benelux, headed by GM Lucas van Slegtenhorst. The same pact saw Naarden-based Strengholt become a partner in Chrysalis' French publishing company, now renamed Chrysalis Strengholt Music France and headed by managing director Stephane Barret.

Around the same time, a separate deal established Chrysalis Music Italy. It is wholly owned by Chrysalis but operates in a strategic alliance with Café Concerto, a publishing company owned by its president, leading Italian composer/producer/TV personality Federico Monti Arduini.

"This network has given Chrysalis particular new strengths throughout Europe," Lascelles says. "With our associates, we can offer a real and effective alternative to the majors." Lascelles believes that, for instance, independent American publishing companies seeking profitable links in Europe will prefer to deal with a network like Chrysaliswith the infrastructure and resources to work catalogs proactively-rather than deal with multinational majors, which he suggests are top-heavy with massive amounts of

catalog and seldom physically able to focus on specific repertoire or respond swiftly to sudden opportunities.

Before the last batch of deals took place in February, the Chrysalis European network comprised wholly owned companies in the shape of Chrysalis Music U.K., Air Chrysalis Scandinavia, and Global Chrysalis in Germany, plus ChrysalisClip, a joint venture with Clippers Music in Spain. Outside Europe, Chrysalis wholly owns Los Angeles-based Chrysalis Music U.S.A. and also has sub-publishing deals with the Festival Mushroom Group in Australia and Fuji Pacific for Japan.

'We now have the resources for A&R acquisition in all key European territories," Lascelles insists, "as well as the ability to administer and exploit existing catalogs.

He adds: "There is no monopoly on great ideas or great songs, which can come from anywhere. We make commercially sensible deals as opposed to [deals] to gain market share. If an unknown wants an advance that means they [would] have to sell 1 million records to break even, we are probably not the company for them. If, however, they want a hands-on, creative team of people with a passion for music, that's what we are.'

Strengholt Music Group president/CEO Andre de Raaff agrees. "There is far greater flexibility in operating with an independent partner than with the majors," he says. "We now have access to all the Chrysalis repertoire for the Benelux countries and the pos-

sibility to acquire original copyrights in France through our joint venture there. Our repertoire is available to Chrysalis in the U.K. and to our French joint venture. Working with a multinational major, we would never have had the opportunity of creating these joint ventures."

Lascelles suggests that the network's very existence acknowledges the fact that the former Anglo-American domination of the international market has ended. "At any given moment, you'll find artists from any number of different territories showing in the charts in the U.K. or the U.S.—something that was unthinkable 10 years ago. The theory that 'it can't be cool if it isn't Anglo-American' is right out of the window. I see it as a natural evolution, and the only surprise is that it took so long."

have been charged are in hiding, either in Korea or abroad. The prosecutor's office also says it is investigating embezzlement and links with organized crime.

**Corruption Crackdown Hits Korean Biz** 

#### **HIGH-PROFILE ARRESTS**

Those arrested include influential figures. Lee Sung-ho, a producer at MBC Television, has been arrested and charged with taking more than 60 million won (\$50,000) in bribes. MBC producers Eun Gyeong-pyo and Kim Young-cheol, along with Kim Jong-jin, a producer at the country's leading music video station M-Net. have been arrested on bribery charges. Bang Young-hoon, a senior writer at a leading newspaper here, was arrested and charged with taking bribes in exchange for writing positively about certain artists.

Also in the spotlight are the nation's big-four management companies-GM Planning, SM Entertainment, Sidus, and Doremi Records-and other, smaller agencies. Muddying the water somewhat is the level of vertical integration throughout the Korean music industry, which means that the owners of such management companies here also often own record labels that operate under the same roof and have broadcast interests.

Park Nam-sun, the president of

easy it is to rig

*"accurate" the* 

charts are.'

-BERNIE CHO

Doremi Records, has been arrested on the *Considering how* charge of embezzling 2.3 billion won (\$1.9 million). Prosecutors online voting and say that SM Entertainment managing how powerful fan and too obvious," one director Kim Gyeong-wook has also *clubs can be, you* been charged with can imagine how embezzling more than 1.1 billion won (\$915.000) from the agency.

The investigation has mostly targeted payola, notably through

the improper use of stock options, as well as through buying videoclip packages. SM in particular has been accused of offering stock options in exchange for artist play.

#### **INACCURATE CHARTS**

The music charts also factor into the problem. As there are no largescale checks of album sales in Korea, charts are determined by more abstract factors, such as call-ins, other programs' charts, and even producers' gut feelings. "Everyone's just recycling everyone else's numbers," says Bernie Cho, an independent producer of TV and live music shows. Noting that there is no singles market in Korea, Cho continues: "Considering how playlists are often dictated by producers, how airplay can be influenced by 'promotional fees,' how easy it is to rig online voting, and how powerful fan clubs here can be, you can imagine how 'accurate' the charts are. It's like the blind leading the [blind]."

Execs at labels and broadcasters here have declined to comment on the investigation. But insiders have speculated that in view of the many political scandals plaguing the administration of president Kim Dae-jung, the high profile afforded the campaign could be intended as a public distraction.

When the prosecutor first announced his campaign July 11, most observers paid little attention. Jessica Yoo, assistant manager at music distributor Dreambeat Korea, points out that the industry previously survived a string of small scandals. Indeed, Kim Jong-jin left a previous job at MBC-TV after similar charges were brought against him in 1999, though he was never convicted. But this time, industry insiders expressed surprise at the speed and scope of the prosecutor's investigation, with more than one likening the prosecutor to a "pit bull."

#### MUM'S THE WORD

Despite the publicity generated by the investigation, few in the music industry here are willing to speak on record about it, partly because of the delicacy of the situation and partly because of the links to organized crime that the prosecutor claims to have uncovered.

Yet there is a general feeling in the industry that once a determined investigation started, the results would be almost inevitable. "They got too greedy former music channel employee says. "It's all written down-all the prosecutors have to do is look at the books.'

Kim, who announ-

ced his investigation in July, says that this was one of the first

issues he wanted to address upon being promoted to chief prosecutor earlier this year. "I like pop music so much that I could not ignore the seamy side of it," he claims. The prosecutors say that the scale of corruption they have found shows that incidents of bribery and other crimes are not isolated or unusual but systemic to the industry.

The effects of the crackdown have drastically hit the industry, which is already suffering from the impact of piracy and illegal file-sharing services. Many entertainment companies are either too busy dealing with the crackdown to organize the release of new albums or are scared that their attempts at promotion might only get them in more trouble.

In the meantime, sources remain worried about the future of the industry. "These guys might be corrupt," one insider says, "but they are charismatic. There's no one else who can mobilize the resources these guys can, who can do what they do.







#### 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, Music Managers Forum (MMF) British Music Roll of Honour 2002, London Hilton, London. ukmmf.net.

Sept. 18, **Third Annual Latin Grammy Awards**, Kodak Theatre, Los Angeles. 310-392-3777.

Sept. 18-21, Muscle Shoals Music Assn. Songfest Seminar, various venues, Muscle Shoals, Ala. 800-941-6762.

Sept. 19, **2002 Video Industry AIDS Action Committee (VIAAC) Visionary Honors**, Four Seasons Hotel, Los Angeles. 213-833-6694.

Sept. 22, **13th Annual Tribute to** Heroes and Legends (HAL Awards) Honoring Berry Gordy, the Beverly Hills Hotel, Los Angeles. 310-274-1609. Sept. 22-25, CISAC World Congress, Queen Elizabeth 11 Conference

Centre, London. 207-222-5000. Sept. 23. Kiss Goodbye to Breast

**Cancer Concert and Awards**. presented by the Avon Foundation, Avery Fisher Hall, Lincoln Center, New York, 718-499-0418 (see Good Works, this page).

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 Hone'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. 1, Second Annual All Star Music Bash, benefiting the Cystic Fibrosis Foundation, Opryland Resort and Convention Center, Nashville. 615-662-7917.

Oct. 5-8, **113th Audio Engineering Society (AES) Convention**, Los Angeles Convention Center, 212-661-8528.

Oct. 6-9, International Entertainment Buyers Assn. (IEBA) 32nd Annual Conference, Sheraton Nashville Downtown. 615-463-0161.

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 10-12, Hollywood Reporter/ Billboard Film & TV Music Conference, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 11-14, **Third Annual Third Coast Conference**, Hilton SW Hotel, Houston. 212-969-0204.

Oct. 14-20, **International Bluegrass Music Assn. World of Bluegrass Convention**, Galt House and Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 15, Australian Record Industry Assn. (ARIA) Awards, Superdome, Sydney, mmcadam@aria.com.au.

Oct. 15, VH1/Vogue Fashion Awards, Radio City Music Hall, New York. 212-258-7800.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 17, **13th Annual International Bluegrass Music Assn. Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 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. 30-Nov. 2, **CMJ Music Marathon**, New York Hilton. 917-606-1908.

Oct. 31-Nov. 2, **MusicWorks Music Convention**, the Lighthouse, Glasgow, Scotland. 141-552-6027.

#### NOVEMBER

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, 11th Annual Music Industry Trusts' Dinner Honoring Elton John and Bernie Taupin, Grosvenor House Hotel, London. 207-851-4000.

Nov. 5, **BMI Country Awards**, BM1 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 Pro**gram (MAP) Awards, House of Blues, Les Angeles, 210, 550, 0224

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

**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.

STAR SOUNDS: Richard Marx. along with special guests Clint Black, Steve Cropper, Emerson Drive, Keith Urban, and Nick Lachey of 98° will perform for the second annual All Star Music Bash Oct. 1. Proceeds from the event, to be held at the Gaylord Opryland Hotel in Nashville, will benefit the Cystic Fibrosis Foundation in its pursuit of a cure. The evening will also include a silent and live auction. Contact: Kathi Atwood at 615-269-7071. 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.



#### BIRTHS

Boy, Alec Jesse, to **Isabel** and **Rishon Blumberg**, Aug. 20 in New York. Father is co-owner of Brick Wall Management.

Girl, Ruby Ernestina Matheu, to Sheryl Stevoff and Robert Matheu, Aug. 29 in Los Angeles. Mother is former photo editor of several music publications. Father is publisher/CEO of Creem Media.

#### MARRIAGES

Lesli Love to Logan Rogers, Aug. 17 in Knoxville, Tenn. Groom is label coordinator for VFR Records.

Melanie Jones to Chris Shaw, Sept. 1 in New York. Bride is assistant manager of Dreamhire Pro Audio Rentals. Groom is a Grammy Award-winning engineer.

#### DEATHS

Steve Ellis, 41, of non-Hodgkin's lymphoma, Sept. 3 in New York. Ellis began his career in New York radio, acting as music director for WAPP and later PD after the station's format change to WQHT. Segueing into the record business, Ellis' first position was as the New York promotion representative for Atlantic Records. He then served as VP of promotion for both Mercury Records and Curb Records before returning to Atlantic as VP of promotion, a position he held until his death. Ellis is survived by his twin daughters.

Solution to this issue's puzzle (page 98)

OLIVE

HEE



**COLE AGAINST CANCER: Natalie Cole** will headline the Avon Foundation's Kiss Goodbye to Breast Cancer Concert and Awards Sept. 23, in honor of the 10th anniversary of the Global Avon Breast Cancer Crusade. Held at the Lincoln Center's Avery Fish-

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er Hall in New York, the event will recognize the individuals and organizations making the biggest impact in the fields of medical advancement, public policy, media leadership, and community endorsement in the fight against the disease. Contact: **Deborah Orr** at 718-499-0418.

**'FORE' CHARITY: Charlie Daniels** and **Jett Williams** are among the musicians who will tee off for the second annual Mudpie-Tim Rosenthal Cartoon Golf Invitational at the Canton Golf Course in Canton, Conn. Created by cartoonist **Guy Gilchrist** and his wife, **Angie**, the Sept. 16 event will raise money for scleroderma, a currently incurable autoimmune disease from which Rosenthal—the former head of syndicate services for American Color—died. In addition to golf, the invitational will feature an evening concert and original drawings, strips, and prints donated by worldfamous cartoonists. Contact: **Katy Bonnin** at 800-722-4673.

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SAY



**So Simple**. Seventeen-year-old singer/songwriter Avril Lavigne, right, celebrates the success of her No. 2 hit single. "Complicated," and her platinum debut, *Let Go*, at a sold-out show at New York's Irving Plaza. She is pictured with Antonio "L.A." Reid, president/CEO of Arista Records.



## **Game-Related Business Looks Ripe For Fourth Quarter**

### **BY STEVE TRAIMAN**

With more traditional music and video retailers continuing to expand their console and computer game inventory, gamerelated business is expected to play a more significant role in many merchants' fourth-quarter sales this year.

And with music sellers looking for other product offerings to help offset slumping CD sales, expectations for the category are high. Games sold at a record-breaking pace through the first half of 2002, and some are predicting that the upcoming holiday season could be the category's biggest sales bonanza ever.

"Retailers are the critical connection between the game publishers and hardware vendors and consumers," says Richard Ow, senior account manager for NPDFunworld, which tracks retail videogame sales. "We're looking at record volume for the industry, but everyone will be hard-pressed to make decent margins."

On the software side, the record \$2.5 billion in video and computer game sales for the first six months is a solid 19% ahead of the comparable 2001 figure, with the fourth quarter traditicnally contributing more than 50% of overall sales. The total last year was \$6.35 billion, including \$4.9 billion for console games and \$1.45 billion for computer titles.

For the growing number of stores adding hardware that got a big boost from midyear price breaks (*Billboard*, June 22), the three-way console race is far from over, according to a recent Ziff-Davis Media Game Group study. Based on a demographic sample of 2,000 U.S. households, the Sony Computer Entertainment America (SCEA) PlayStation 2's (PS2) user base is currently 14.1 million, followed by Nintendo of America's Game-Cube (CC) with 4.8 million and Microsoft's Xbox with 3.8 million.

Sales through the holidays into next year could change the picture. as 15% of respondents wanted to buy an Xbox, while 9% desired a GC. Based on these answers, Ziff-Davis projects the Xbox U.S. user base in 2003 hitting around 13.7 million, with GC at nearly 11.2 million and PS2 at 24.1 million.

According to Ow, January-June console software topped \$1.9 billion, about 25% ahead of the prior year's figure. "The hardware price cuts created quite a spark [at retail] this spring," he observes, "and competition is also driving down software pricing. With five viable platforms and a lot of great titles, consumers will have tough choices."

Retail-dollar sales of PC games climbed past the \$600 million level for the first time in the first half of 2002—up \$20 million or about 4% from last year, according to NPDTechworld, which tracks sales at retail. "The first half is typically a slower period for retail software sales," senior software analyst Steve Koenig says. "Growing revenues demonstrate that consumers are still buying games for their computers."

#### A FOCUS ON MUSIC

Also helping fuel music retail's interest in games is the increasingly prominent role that the work of major-label artists is playing in gaming software titles. Game makers and record labels are strengthening their ties to each other in order to create more effective cross-promotion platforms. In perhaps the most telling example of new synergies between the gaming and music industries, game maker Electronic Arts (EA) has created a new division called EA Trax designed specifically to work with labels to develop and acquire music content from top acts for EA titles.

EA worldwide executive of music Steve Schnur says EA Trax is aiming to increase the benefits of pure licensing by creating



Can the Caped Crusader Help Save the Market? Music sellers are looking to gaming systems and related software titles, such as Kemco's Batman: Dark Tomorrow, pictured above, to help offset a possible slump in CD sales this holiday season.

strong marketing efforts that provide both companies with added value. EA is grabbing new songs for its games rather than the traditional but low-profile method of dusting off labels' back catalogs for tracks. Also, each song will be chyroned and programmed to unspool twice per the usual one hour of game play. In contrast, movies often run snippets of songs and display their information during the end credits in an often-empty theater.

"This is a very well-thought-out process ... How do we utilize the game as one of the launching pads to releasing the album?" Schnur asks, noting that EA Trax's first effort, the NFL-affiliated *Madden 2003* (released Aug. 14), contains Bon Jovi's new single, "Everyday" (Island Def Jam), before it is available in stores. The game also coincides with Bon Jovi's appearance at an NFL-sponsored concert Sept. 5 in New York's Times Square, underscoring the band's upcoming association with NFL's *Monday Night Football*.

Schnur says, "We're not just timing our releases together ... we're synergizing the artist with the game, with the sport, with the album."

Madden 2003 debuted during the same period that OK Go's latest song, "Get Over It" (Capitol)—which is heard on the game—was added to radio playlists. On deck for late this month is the next edition of *Need for Speed*, which will include the songs "Fever for the Flava" and "Going Down on It" from Hot Action Cop, whose Lava Records debut comes out in January. With the \$1 7 billion is recorded FA predicted to his in for 2000

With the \$1.7 billion in revenue EA predicts to bring in for 2002,

"the major labels are believing in our reach," Schnur says. "Gaming is this huge creative force. Videogames are mainstream culture. It's not just for people who are into extreme-only sports or where only extreme-only bands can exist. There's room for everybody."

### **KEY TITLES**

With a broad-based audience up for grabs in the game market, console makers will be engaged in a battle for game-platform dominance this Christmas.

Success at retail is expected to hinge on a broad array of eagerly anticipated titles—both those developed by the trio of console-makers themselves and by third-party developers. With online gaming in the early stages of rollout, another opportunity for retailers will be the sale of special adapter kits that allow Web users to play against each other. More new games will incorporate Web links, and retailers are anticipating bonus sales for the new Xbox Live Starter Kit and SCEA's PS2 Network Adapter and USB Communicator.

For PS2, Sony is counting on its titles *The Getaway*, *Ratchet & Clank*, *ATV Offroad Fury 2*, Disney's *Treasure Planet*, *Jet X20*, *Primal*, *Sly Cooper and the Thievius Raccoons*, and *SOCOM: U.S. Navy Seals*. Third-party exclusives include BAM!'s *Eck vs. Sever*, Capcom's *Onimusha 2*, EA's *The Sims*, Konami's *DDRMAX Dance Dance Revolution*, Sega's *Shinobi*, Take-Two's *Grand Theft Auto*, and THQ's *Red Faction 2*.

For Xbox, Microsoft Game Studios will have *Blinx: The Time Sweeper, Brute Force*, and *MechAssault*. Key third-party exclusives include Capcom's *Steel Battalion*, Infogrames' *Unreal Championship*, Interplay's *Baldur's Gate Dark Alliance*, Konami's *Metal Gear Solid 2*, Sega's *Panzer Dragoon Orta*, and UbiSoft's *Tom Clancy's Splinter Cell*.

For GC, Nintendo will offer *Metroid Prime*, *The Legend of Zelda*, *Animal Crossing*, *Mario Party 4*, *Star Fox Adventures*, *Super Mario Sunshine*, and *Wario World*. Among third-party exclusives are Capcom's *Resident Evil Zero*, Infogrames' *Godzilla Melee*, and Sega's *Super Monkey Ball 2*.

Top cross-platform titles—apart from the usual lineup of sports games—include Acclaim's *Turok: Evolution* (Xbox, PS2, GC); Activision's *X-Men: Next Dimension* (PS2, Xbox, GC), and *Minority Report* (PS2, Xbox, GC, Game Boy Advance [GBA]); Eidos' *Lara Croft Tomb Raider: The Angel of Darkness* (PS2, PC) and *Hitman 2* (PC, PS2, Xbox); EA's Harry Potter and the Chamber of Secrets (PS2, GC, Xbox, PlayStation, GBA, Game Boy Color [GBC], PC); *James Bond 007: Nightfire* (PS2, GC, Xbox, PC); film-based *The Lord of the Rings: The Two Towers* (PS2, GBA); Kemco's *Batman: Dark Tomorrow* (PS2, GC, Xbox); LucasArts' *Indiana Jones and the Emperor's Tomb* (PS2, Xbox, PC); *Star Wars: Bounty Hunter* and *Star Wars: The Clone Wars* (both PS2, GC); Midway's *Mortal Kombat: Deadly Alliance* (PS2, GC, Xbox, GBA), and *Freaky Flyers* (PS2, Xbox, GC); UbiSoft's *Rayman 3* (GC, PS2, Xbox, GBA, PC), and *Myst III* (PS2, Xbox).

Additional reporting by Susanne Ault in Los Angeles.

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### MERCHANTS& MARKETING

### **Children's Audio Companies Prepare For Holiday Shopping Season** Disney, HIT Entertainment, Kid Rhino, And Others Ready Fourth-Quarter DVD, Video, And Music Releases

### BY MOIRA McCORMICK

There's a nice bit of symbolism in the characteristic flurry of children's audio releases targeted for fourthquarter 2002. One of the most enduring images of the holiday season is that of the Christmas tree, aromatic and evergreen. And if there ever was an audio genre that could be accurately described as evergreen, it's

kids' audio. Neither hit-driven nor street-date-sensitive, kids' audio just keeps selling and selling-modestly, yes, but steadily, year after year.

Top kiddie audio labels are prepping a number of titles that retailers hope will score with consumers during the holiday shopping season.

Leading the way is Walt Disnev Records. The label has just debuted its DVD Read-Along series, with Monsters, Inc.; Toy Story 2; Tarzan; and The Little Mermaid. This new generation of products features five different languages, enabling children and their parents to hear and read the story, with songs and vocabulary in English, Spanish, French, Italian, and German. They will also be playable on multiple platforms, ranging from TV to PC, as well as PlayStation 2 and Xbox. Suggested retail price is \$14.98 each.

Also just out is the first audio title spun off the popular Disney Channel original TV series Lizzie McGuire, which features series star Hilary Duff singing leadoff track "I Can't Wait." Additional tracks are from Smash Mouth, Jessica Simpson, Mandy Moore, and the Wiseguys (the irresistible "Start the Commotion"). More new releases include the inaugural

Disnep

feature film *Tuck Everlasting*: *Dis*neymania, in which Disney classic songs are performed by pop artists like Christina Aguilera, Jessica Simpson, 'N Svnc, Usher, and Aaron Carter: Power Rangers Vol. 1; Radio Disney Holiday Jams 2; Hilary Duff Christmas Album, which includes duets with Lil' Romeo and Christina Milian; Lilo & Stitch Island Favorites: and the soundtrack to feature film Trea*sure Planet*, with a score by James Newton Howard and two songs by Johnny Rzeznik, songwriter/vocalist/guitarist of Goo Goo Dolls.

### **BRAND-NEW WIGGLE**

HIT Entertainment is working a brand-new Wiggles title, Wiggly Wiggly Safari, which is companion audio to a new video/DVD title starring the popular Australian children's quartet. Given the subject matter, it is no wonder the Wiggles have enlisted the guest-star services of the Crocodile Hunter himself, Steve Irwin. Plus, HIT is readying a trio of holidaythemed rereleases, all streeting Oct. 22: Happy Holidays, Love Barney; Wiggly, Wiggly Christmas; and Yule Be Wiggling. The Barney title is \$14.98/\$9.98; the Wiggles titles are \$10.98/\$6.98

Over at Music for Little People, the fourth-quarter ball gets rolling Sept. 2 with the release of Top Pop (\$13.98 CD, \$8.98 cassette). The album consists of recent radio hits from Pink. Destiny's Child, and Five for Fighting, revamped with age-appropriate lyrics and performed by talented teen singers. The set was produced by Dennis Scott, a veteran children's artist and producer who is based in Nashville.

MFLP will release what is believed to be the first children's disco album of modern times, the latest in its series A Child's Celebration. A Child's Celebration of Disco comes out Oct. 10 and includes original, kid-appropriate disco-era hits by Chic ("Le Freak"), Sister Sledge ("We Are Familv"), and radio personality Rick Dees ("Disco Duck").

Finally, there's This Land is Your Land, a compilation featuring such artists as Taj Mahal, John Mc-Cutcheon, the Neville Brothers, Eric Bibb, Linda Tillery, Sweet Honey in the Rock, Raffi, and poets Maya Angelou and Langston Hughes. It hits retail Oct. 10. A portion of the proceeds from this socially conscious album will benefit the Southern Poverty Law Center's Teaching Tolerance Program.

Kid Rhino's got an eye- and earcatching, just-released audio project spun off the popular Cartoon Network series Dexter's Laboratory, called Dexter's Laboratory, Homeboy Genius: The Hip-Hop Experiment. The six-song EP is priced at \$7.98 and includes original tracks by Coolio,



Phife (A Tribe Called Qwest), YZ, Will I. Am of the Black-Eyed Peas, De La Soul, and Prince Paul. There is also the latest in the label's Martha Stewart Living series, Martha Stewart Living: Kids Playtime, and a new audio spinoff from the enduring Thomas the Tank Engine franchise, Thomas Trainyard Tracks.

#### MUPPET MANIA

Kid Rhino will also launch the soundtrack to the TV special The Muppets: 25 Years (\$17.98). Its 28 tracks include songs from the Muppets films as well as the theme to The Muppet Show and favorites like Kermit the Frog's theme song, "Bein' Green." There is also a bonus track from Kermit's Swamp Years, a directto-video movie that makes its debut in September.

Kid Rhino spokeswoman Kim Estlund says the audio release will be buoyed by a plethora of Muppets promotions through the fourth quarter (Billboard, Aug. 3), including a Muppets float in the Macy's parade and eight NASCAR cars raced at both the Chicago Motor Speedway and Daytona at the Pepsi 400. Estlund says, "There's also a tie-in with Denny's a Muppets 25th anniversary Grand Slam breakfast, running all summer.'

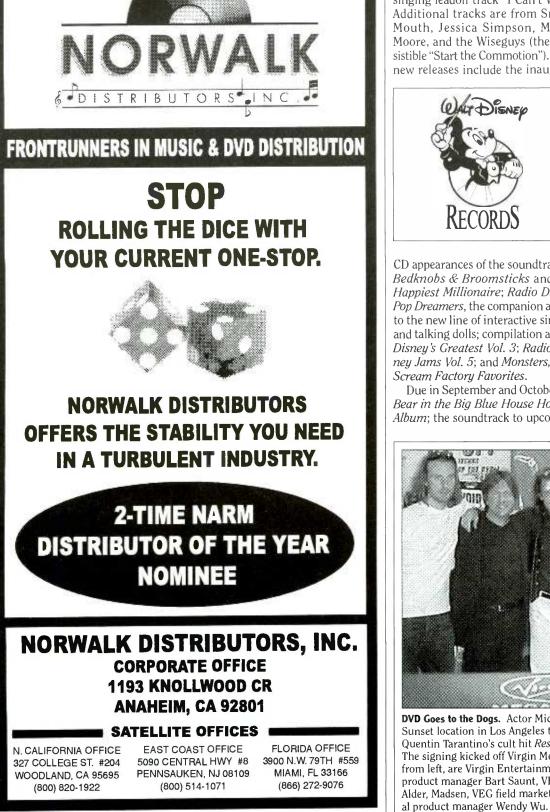


**STOP** CD appearances of the soundtrack to Bedknobs & Broomsticks and The Happiest Millionaire; Radio Disney Pop Dreamers, the companion album to the new line of interactive singing and talking dolls; compilation album Disney's Greatest Vol. 3; Radio Dis-

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**DVD Goes to the Dogs.** Actor Michael Madsen stopped by the Virgin Megastore Sunset location in Los Angeles to sign copies of the new special-edition DVD of Quentin Tarantino's cult hit Reservoir Dogs, which hit the shelves Aug. 27. The signing kicked off Virgin Megastores' Movie Month campaign. Pictured, from left, are Virgin Entertainment Group (VEG) North America senior visual product manager Bart Saunt, VEG senior VP of product and marketing Dave Alder, Madsen, VEG field marketing manager Andrea Placencio, and VEG visu-



BILLBOARD SEPTEMBER 14, 2002

## MERCHANTS&MARKET



# **Frack**

PRICING WORRIES: I just noticed that the Best Buy circular had Dixie Chicks' new album at \$9.99 for "one week," which of course is longer than the one-day strategy it was employing when it first dropped down to that price. Best Buy is obviously reacting to how its competition is reacting to its pricing, which means it sure looks like we are heading down a slippery slope. If the discounters keep this up, by the time we get to Christmas the top 10 could be selling at that price. That would make a merry Christmas for the consumer, but at what price to the industry?

OUTWARD BOUND? Tony Alvarez, who has been serving as nonexecutive chairman of the board at Wherehouse Entertainment, will step down from that position to become a director, though he will remain on the board, according to a proxy statement filing with the Securities and Exchange Commission (SEC). That filing also reveals that a management services agreement between Alvarez's company, Alvarez and Marsel, and Wherehouse will expire Oct. 14 but does not say if it will be extended, renewed, or terminated. Sources suggested that Cerberus Partners, the chain's majority owner, was negotiating a buyout.

Alvarez previously resigned as CEO of Wherehouse to run Warnaco, a troubled clothing manufacturer, and has been replaced by Jerry Comstock. Alvarez put up \$1 million for an equity stake in the chain when he came aboard, but the filing does not give any indication of that.

**EXTENDED EXTENSION:** The completion of the deal to sell the Tower Records Japan chain to Nikko Principal Investments Japan has again been delayed, now to Sept. 13, according to a filing with the SEC. The sale, originally scheduled to close Aug. 15 and then Aug. 30, is an essential component in the chain's refinancing plans. A new \$125 million revolving credit facility from CIT Group/Business Credit and a supplemental \$26 million term loan from



JP Morgan Chase are both contingent on the sale, which is expected to bring in about \$124 million. Those funds will be used to pay down the company's current revolver,

which had about \$180 million drawn down from it at the end of the period covered in Tower's most recent quarterly report to the SEC.

**KEEPERS WEEPERS:** Sources indicate that Kmart, which has been doing live merchandising for CDs, will revert to keepers in stores with a high shrinkage problem. In those stores, the total number of titles would be reduced by about 15%-20%.

MEA CULPA: I have made a number of errors lately, and I want to get them off my chest in one sitting. I misquoted Koch Entertainment Distribution president Michael Rosenberg in an Aug. 24 story on the company's convention. The label he said "provided stability" and a "safety net" for the company should have been identified as in-house label Koch Entertainment. In that same issue, the Retail Track column should have identified Ronn Werre as senior VP in charge of sales and marketing at EMI Music Distribution.

When I reported on Nielsen Sound-Scan mid-year numbers in the July 20 issue, Frank Breeden-president of both the Gospel Music Assn. (GMA) and the Christian Music Trade Assn. (CMTA)-tells me that I mischaracterized the size of the gospel and Christian market. The numbers I quoted in that story for those genres are the ones that Nielsen SoundScan tracks from mainstream accounts like independent record stores, consumer electronics shops, book stores, and discount department stores but do not include the Christian booksellers specialty accounts, which are tracked separately by Nielsen SoundScan for the GMA and the CMTA. According to data Breeden supplied to me, gospel and Christian sales totaled 23.4 million units, up 18% from the 19.8 million units tracked by the group in the first six months of last year.

In a story in the Aug. 31 issue, EMI Recorded Music's Alan McElroy should have been identified as VP of manufacturing and sourcing. In that same issue, I should have stated that Cablevision acquired the Wiz in December 1997.

MAKING TRACKS: Dave Weigand, former head of sales at MCA Nashville, has left the label and is seeking opportunities. He may be reached at 615-373-0682 ... Larry Crandus, Midwest regional marketing manager for Atlantic Records, has left that label and is seeking opportunities. He is currently living in Los Angeles. He may be reached at 323-857-0622 or at crandus@mac.com.



HOME ENTERTAINMENT: Bob Denton is promoted to COO of Artisan Home Entertainment in Santa Monica, Calif. He was executive VP of operations and finance Jean-Charles



moted to GM of Nielsen VideoScan

in Los Angeles. She was director of

DISTRIBUTION: Syd Birenbaum

is named senior VP of Ventura

Distribution in Thousand Oaks,

Calif. He was senior director of

business development for Aka-

director of advertising for South-

west Wholesale in Houston. She

was marketing and promotions

manager for Silver Wave Records.

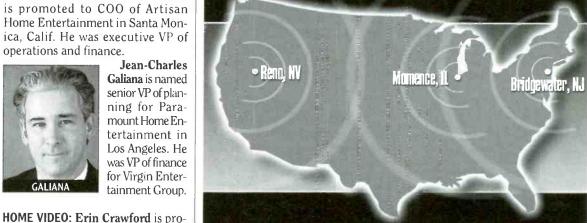
Joanna F. Johnson is named

client service.

mai Technologies.

Galiana is named senior VP of planning for Paramount Home Entertainment in Los Angeles. He was VP of finance for Virgin Entertainment Group.

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BILLBOARD SEPTEMBER 14, 2002

# HOME VIDEO

# Boxed Set Captures Classic Episodes Of The 'Sullivan Show'

### **BY JIM BESSMAN**

NEW YORK—One hundred forty-four classic rock'n'roll performances from the most important national TV music outlet of the '50s and '60s are being released Sept. 24 in Rhino Home Video's nine-volume *Ed Sullivan's Rock 'N' Roll Classics* DVD boxed set.

The monster box, which spans the 20-plus years the show was on the air (1948-1971), is available on DVD for \$169.99. Also available is a VHS edition for \$129.99. The first two individual DVD volumes, *Ed Sullivan's Rock 'N' Roll Classics Vol. 1—Hits of 1965-1967* and *Ed Sullivan's Rock 'N' Roll Classics Vol. 2—Hits of 1967-1970*, are additionally available for \$19.99 each, with other single-disc themed titles from the set to follow.

### A WHO'S WHO OF STARS

Bob Hope, Lena Horne, and Dean Martin & Jerry Lewis all made their U.S. TV debuts on The Ed Sullivan Show, as did the Beatles, whose historic appearances on the Sunday-night program galvanized a generation. Highlights of the Rhino box include seven Beatles and 12 Elvis Presley performances, along with scores of others by the likes of the Rolling Stones, the Animals, Herman's Hermits, the Supremes, the Temptations, Stevie Wonder, the Jackson 5, Buddy Holly, James Brown, the Beach Boys, Creedence Clearwater Revival, Jefferson Airplane, Janis Joplin, the Doors, and many more of the era's top acts.

The DVD set is in 5.1 audio and contains rare footage of Sullivan and his wife, Sylvia, selected discographies and trivia tracks, and an interview with John Moffit, who served as director of the show in the late '60s and worked there in various capacities from 1960 to 1973.

"He was very shy and uncomfortable and was a reluctant host," Moffit says of Sullivan, "but he was a terrific spotter of talent and a great showman. And he was very smart. He'd have the Beatles or the Stones open the show, then bring them back at the very end so everyone would stay tuned."

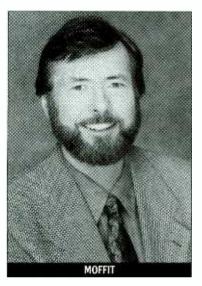
But Sullivan's greatest showmanship, at least in terms of rock'n'roll history, was "presenting performers when nobody else did," Moffit adds. "It was the first place you should be—not *American Bandstand*, because that was daytime. But if you got on *The Ed Sullivan Show*, your sales took off that week."

Moffit, who is president of Moffit-Lee Productions, says that when Tommy James & the Shondells performed their hit "Crimson & Clover" —which is shown on the set's seventh disc, *Rockin' the Sixties*, with such other key titles as Petula Clark's "Downtown," Steppenwolfs "Born to Be Wild," and Santana's "Persuasion"—it shot to No. 1 the next week.

"We used mirrors and did things

that weren't done on live TV to make it," Moffit notes of "Crimson & Clover." "We really did the first music videos on the *Sullivan Show*, which was the transition between 'old TV' and the precursor of the new TV."

According to Rhino Home Video senior VP Arny Schorr, "Ed Sullivan was the one who basically introduced rock'n'roll to America. I grew up watching Elvis, the Beatles, the Stones, the Beach Boys,



the Airplane, Joplin, Santana—he really defined culture at that period of time."

Schorr credits Rhino's relationship with Andrew Solt, who owns the rights to the *Sullivan* library, for accomplishing the difficult task of securing the necessary clearances in making the boxed set possible.

"One of the things when you clear a TV program is that when you take things out of their original context, you have to go back and get what is called 'current consent,' " Schorr explains. "So you deal with artists, guilds, unions, and music-clearance people, and the fact that we were able to pull this group of titles together is staggering. It's a real cross-section of our musical heritage from the '50s to the '70s, crossing over all musical barriers: rock, soul, pop. It's the ultimate and defining compilation of music available on DVD. It's that simple."

#### **MILESTONE MOMENTS**

Going beyond the legendary Beatles and Presley milestones, Schorr cites Jackie Wilson, represented in the set by "I'm Comin' On Back to You," "Lonely Teardrops," "That's Why," and "Night," for "showing where Michael Jackson and Prince got their moves." He notes other timeless artists who were rarely seen on TV, "plus from a cultural standpoint, the way they dressed and the way the sets looked and changed over the years."

There were also notorious performances, Schorr adds, like the Doors' performance of "Light My Fire"—the group's only appearance on *Sullivan*.

"We were told that the network [CBS] had issued an edict saying that the Doors could not say the word 'higher' on national television," Doors keyboardist Ray Manzarek recalls. "They said, 'Jim [Morrison], you're the poet, make up another word.' Of course, he did say it, and one of the higher-ups came over and said, 'Mr. Sullivan really likes you guys and wanted you for six more shows, but vou'll never work here ever again,' and Jim just looked at the guy and said, 'Hey, man, so what? We just did the Ed Sullivan Show,' and the official just spun around and walked out the door.

"But my wife and I watched *Ed Sullivan* religiously. Every week he would have one of the top artists. We saw the Stones, the Animals, the Beatles, Elvis Presley, Chuck Berry, Bo Diddley, Freddie & the Dreamers, Herman's Hermits—he had them all on. As a matter of fact, we found out the Doors were going to be on the show when, the Sunday before, Ed said at the end of the show, 'Next week we have a group from Los Angeles called the Doors.'"

Sullivan is immortalized in the set's packaging with lenticular art displaying the show's logo and a smiling Sullivan in trademark pose, leaning back with arms folded.

"Our biggest challenge in marketing is that the pricepoint is high, which is why the stand-alone DVDs will be released over a period of time," says Schorr, who feels that some retailers may shy away from the boxed set initially but could come around when Internet interest kicks in.

"Once consumers find it on the Internet, they'll either search for it at retail or just pay the price on the Internet," Schorr predicts. "We've seen that when there isn't a substantial commitment at retail, people either find the product at Internet sites or clickand-mortar accounts, forcing them to bring it in at retail."

At amazon.com, video/DVD group merchandising manager Stefan Pepe is particularly excited about the Sullivan box's prospects, especially given its timing with the 25th anniversary commemoration of Presley's death. "We also think it will be a great holiday title for us," he says, "since it will resonate with customers and people use Amazon to find that type of product."

## FOR THE RECORD

In the Aug. 31 edition of the Picture This column, Pixar's animated short "For the Birds" should have been identified as this year's winner of the Academy Award for best animated short.

# Picture This



response company Respond2 (R2). The DVD will feature 30 minutes of bonus backstage footage.

The title is the first for StudioWorks, which will be releasing projects in the fitness,

music, and reality programming genres, in addition to films. Another new company division, KidWorks, will focus on preschool, animation, and Japanese *anime* titles.

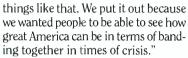
**Don Gold**, president of StudioWorks and KidWorks, says that because *Idol* is receiving so much attention and will continue to do so after its Sept. 3 finale, releasing it to video will be an ideal way to launch the company. Among some of the already announced post-*Idol* events are a televised reunion special (Sept. 24), an RCA album featuring the 10 finalists (Oct. 15), and a 30-city tour with the finalists beginning Oct. 9.

"We already have a whole list of retailers that will be doing special promotions. A lot of them will be promoting the [RCA] record and DVD together in their stores," he says. "We have also laid out a direct-response commitment through R2."

**INDIES' 9/11 CHALLENGE:** Although anticipation is high for Paramount and HBO's new Sept. 11 commemorative titles (*Billboard*, Sept. 7), the reception has been mixed for the independent projects that have come out during the past year, including MPI Home Video's Let Freedom Ring: Images of the American Spirit and Nine Elleven Productions' Remember—September 11, 2001.

MPI rushed out *Let Freedom Ring*, a kaleidoscope of historic, heroic moments, including footage from Sept. 11 and portions of President **Bush's** Sept. 20 speech, for release last Nov. 27.

The title "has done really well for us," spokeswoman **Cynthia MacMartin** says. "It came together in the wake of Sept. 11. We have a stock library of footage of heroic actions stemming from World War I and including the **JFK** inauguration, Pearl Harbor,



Conversely, *Remember—Septem*ber 11, 2001, which features eyewitness footage of the aftermath of the attacks plus documentation of the devastation at the Pentagon and prior acts of terrorism against Americans, has sold "a couple thousand copies," Nine Elleven founder **Ben Cartwright** 

merican

says. "We have not really been able to figure out how to mass-promote it." Indeed, a distribution deal

with Wal-Mart that independent distributor Trinity Home

Entertainment hoped to formalize on behalf of Nine Elleven by early July remains unfulfilled. "We had everything ready to go, but then they did not place their order," Cartwright says. "A lot of retailers don't seem to have a niche for it; they're not sure how to take it."

NEWS BITS: Sony is stopping production of the Betamax videocassette recorder by the end of this year. Though largely unavailable in the U.S. for about 10 years, the product was still being made in Japan . . . Consumers who purchase Microsoft's Xbox game console through Nov. 2 will be eligible to receive the system's DVD Movie Playback Kit for free through a mailin rebate ... Columbia TriStar Motion Picture Group president Ben Feingold was awarded the first DVD Pioneer's Award, in acknowledgment of his contribution in advancing the format, at the fifth annual DVD Awards ceremony Aug. 21 in Los Angeles . . . Columbia is launching its Buy 1, Get 1 Free promotion this fall. When consumers purchase a DVD of Mr. Deeds (Oct. 22), Spider-Man (Nov. 1), or Men in Black II (Nov. 26), they will receive a special insert listing 25 selected catalog titles they can then receive for free. Titles range from On the Waterfront to Charlie's Angels . . . The Video Industry AIDS Action Committee (VIACC) presents the fifth annual Visionary Honors Sept. 19 at Los Angeles' Four Seasons Hotel. Honorees will be New Line's Stephen Einhorn, Mister Video's Ray Jewell, VIACC board member Maria LaMagra, and Rhino's Arny Schorr.

Additional reporting by Catherine Applefeld Olson in Washington, D.C.

SEPT	EMBE 2002	R 14	Billboard TOP DVD	SAL		5.
			Sales data compiled by Nielsen VideoScan			
THIS WEEK	LAST WEEK	Ma SWI	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			※凹き NUMBER 1 ※凹き	1 Week At Number 1		
1	Ń	EW	WE WERE SOLDIERS PARAMDUNT HOME ENTERTAINMENT 300024	Mel Gibson	R	29.99
2	R	en	ALL ABOUT THE BENJAMINS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDED 5456	lce Cube Mike Epps	R	26.98
3		eW	PULP FICTION: COLLECTOR'S EDITION MRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23941	John Travolta Samuel L. Jackson	R	29.99
4	N	84	NATIONAL LAMPOON'S VAN WILDER (UNRATED) ARTISAN HOME ENTERTAINMENT 12386	Ryan Reynolds Tara Reid	NR	26.98
5	<u>i</u>	ew.	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25274	Animated	G	29.99
. 6	2	а	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCR NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5542	EEN) Elijah Wood Ian McKellen	PG-13	29.95
7	1	3	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SC NEW LINE HOME EXTERTIAINMENT/WARNER HOME VIDEO 5412	AN) Elijah Wood Ian McKellen	PG-13	29.95
8	M	EWV.	JACKIE BROWN: COLLECTOR'S EDITION MRAMAX HOME ENTERTAINMENT BUENA VISTA HOME ENTERTAINMENT 2550	Pam Grier Samuel L. Jackson	R	29.99
9		<b>W</b>	THE SWEETEST THING (UNRATED) COLUMBIA TRISTAR HOME ENTERTAINMENT 60008990	Cameron Diaz Christina Applegate	NR	27.96
10	and.	ew	WEEKEND AT BERNIE'S ARTISAN HOME ENTERTAINMENT 60488	Andrew McCarthy Jonathan Silverman	PG-13	14.98
11		<b>3</b> 18	JOE SOMEBODY FOXVIDED 2004240	Tim Allen	PG	26.98
12	6		COLLATERAL DAMAGE WARNER HOME VIDE 0 21324	Arnold Schwarzenegger	R	26.98
13	7		RESIDENT EVIL COLUMBIA TRISTAR HOME ENTERTAINMENT 08291	Milla Jovovich	R	27.96
14	9	- 3	THE SIMPSONS SEASON 2 BOX SET	The Simpsons	NR	49.98
15	4	2	THE NEW GUY	D J Qualis Eliza Dushku	PG-13	27.96
16	3		SHOWTIME (WIDESCREEN) WARNER HOME VIDEO Z302	Robert De Niro Eddie Murphy	PG-13	26.98
17	N	w	FROM DUSK TILL DAWN DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 14373	George Clooney Quentin Tarantino	R	19.99
18	10	9	SUPER TROOPERS	Brian Cox Marisa Coughlan	R	26.98
19	NE	₩	NATIONAL LAMPOON'S VAN WILDER (RATED) ARTISAN HOME ENTERTAINMENT (2891	Ryan Reynolds Tara Reid	R	26.98
20	12	8	JOHN Q. NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5468	Denzel Washington	PG-13	26.98
21	NE	w	CNN TRIBUTE: AMERICA REMEMBERS	Various Artists	NR	14.95
22	5	2	CLOCKSTOPPERS NICKELODEON VIDEOIPARAMOUNT HOME ENTERTAINMENT 332244	Jesse Bradford Paula Garces	PG	29.99
23	15	11	BLACK HAWK DOWN COLUMBIA TRISTAR HOME ENTERTAINMENT 06766	Josh Hartnett Ewan McGregor	R	27.96
24	8	2	SHOWTIME (PAN & SCAN) WARNER HDME VIDEO 222440	Robert De Niro Eddie Murphy	PG-13	26.98
25	11	2	IN THE BEDROOM MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMEN 1 26065	Sissy Spacek Tom Wilkinson	R	29.99
26	14	5	TARZAN & JANE WALI DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22875	Animated	NR	29.99
27	13	5	THE TIME MACHINE DIGAMWORKS HOME ENTERTAINMENT 89972	Guy Pearce Jeremy Irons	PG-13	26.99
28	1	W	THE SWEETEST THING (RATED) COLUMBUA TRISTAR HOME ENTERTAINMENT 5000225	Cameron Diaz Christina Applegate	R	27.96
29	17	7	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	PG	26.98
80	19	18	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99
11	21	8	JIMMY NEUTRON: BOY GENIUS NICKELODEDN VIDEOPARAMOUNT HOME ENTERTAINMENT 338254	Animated	G	19.95
12	26	1	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7882	Billy Bob Thornton Halle Berry	R	24.99
33	25	6	AMELIE MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28075	Audrey Tautou	R	29.99
14	20	4	DINOTOPIA HALLMARK HOME ENTERTAINMENT/ARTISAN HOME ENTERTAINMENT 12839	Stuart Wilson Katie Carr	NR	19.98
85	32	9	A BEAUTIFUL MIND (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21450	Puscell Crown	PG-13	29.98
6	30	7	THE ROYAL TENENBAUMS: THE CIRTERION COLLECTION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24022	Gene Hackman Gwyneth Paltrow	R	29.99
7	NE	<i>i</i>	GREMLINS WARNER HOME VIDEO 22826	Zach Galligan Phoebe Cates	PG	19.98
18	23	2	ROLIE POLI OLIE: THE GREAT DEFENDER OF FUN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25000	Rolie Polie Olie		24.99
	NE	<b>m</b>	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 41976	Scooby-Doo	-	19.98
9						

EPTE 2	EM( 200	BER 1 )2	Billboard® TOP VI	IS SAL	E	ТМ	
VEEK	LAST WEEK		Sales data compiled by S Nielsen TITLE LABEL/DISTRIBUTING LABEL & NUMBER		YEAR OF RELEASE	RATING	PRICE
			学習を NUMBER 1 学習を PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648	1 Week At Number 1 Animated	2002	G	24.99
	1	R	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RIN NEW LINE HOME ENTERTAINMENTWARNER HOME VIDED 5415	JG Elijah Wood Ian McKellen	2001	PG-13	22.94
3		w	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARINER HOME VIDEO 1976	Scooby-Doo	2002	NR	14.95
1	2	5	TARZAN & JANE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23956	Animated	2002	NR	24.99
5	ii.	<u>{</u> []	ALL ABOUT THE BENJAMINS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5464	Ice Cube Mike Epps	2002	R	22.98
-	4	2	ROLIE POLIE OLIE: GREAT DEFENDER OF FUN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25010	Rolie Polie Olie	2002	NR	19.99
2	3	•	JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338263	Animated	2001	G	22.99
	5	1.	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
1	0	12	DARRIN'S DANCE GROOVES RAZOR & TIEVENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
0	7	23	SPY KIDS (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ÉNTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
1 (	5	2	SHOWTIME WARNER HOME VIDEO 22440	Robert De Niro Eddie Murphy	2002	PG-13	22.9 <mark>8</mark>
2 1	2	7	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	2002	PG	22.98
3 9	7		COLLATERAL DAMAGE WARNER HOME VIDEO 21324	Arnold Schwarzenegger	2001	R	22.98
4 1	3	6	JOHN Q. NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5467	Denzel Washington	2001	PG-13	22.94
5 1	4	1	A BEAUTIFUL MIND (AWARDS EDITION) UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	2001	PG-13	22.98
5 8	3		DRAGONBALL Z MOVIE 6: RETURN OF COOLER (EDITED FUNIMATION 3763		2002	NR	14.95
/	112	4	CNN TRIBUTE: AMERICA REMEMBERS TIME HOME ENTERTAINMENT/WARNER HOME VIDEO 20001	Various Artists	2002	NR	9.95
3		ų.	BEHIND ENEMY LINES FUXVIDE0 2004702	Owen Wilson Gene Hackman	2001	PG-13	14.98
2 1	8	45	STUART LITTLE COLUMBIA TRISTAR HOME ENTERTAINMENT 05215	Geena Davis Michael J. Fox	1999	PG	14.95
2	0		THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 60156	Paul Walker Vin Diesel	2001	PG-13	14.98
1	6	4	DINOTOPIA HALLMARK HOME ENTERTAINMENT/ARTISAN HOME ENTERTAINMENT 91283	Stuart Wilson Katie Carr	2002	NR	44.99
2 2	1	17	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26088	Animated	2002	NR	14.99
3 2:	2	15	SNOW DOGS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28507	Cuba Gooding Jr. James Cobum	2001	PG	22.99
Ť	1	2	DRAGONBALL Z MOVIE 6: RETURN OF COOLER (UNEDIT		2002	NR	14.95
		mir.	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95

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# SEPTEMBER 14 Billboard TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	Vic SNA	Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores. TITLE LABEL/DISTRIBUTING LABEL & NUMBER		RATING
1	×	EW	学習を NUMBER 1 き密き WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	1 Week At Number 1 Mel Gibson	R
2	2	Z	SHOWTIME WARNER HOME VIDEO 22440	Robert De Niro Eddie Murphy	PG-1
3	N	ew	NATIONAL LAMPOON'S VAN WILDER NEW LINE HOME ENTERFAINMENT/WARNER HOME VIDEO 12883	Ryan Reynolds Tara Reid	NR
4	Ľ	W.	THE SWEETEST THING COLUMBIA TRISTAR HOME ENTERTAINMENT 600023	Cameron Diaz Christina Applegate	R
5		ew 🛛	JOE SOMEBODY FOXVIDE0 2004231	Tim Allen	PG
6	1	13	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENTWARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	PG-13
7	3	2	THE NEW GUY COLUMBIA TRISTAR HOME ENTERTAINMENT 06148	D J Qualls Eliza Dushku	PG-13
8	5	4	DRAGONFLY UNIVERSAL STUDIOS HOME VIGED 60134	Kevin Costner	PG-13
9	M		ALL ABOUT THE BENJAMINS NEW LINE HOME ENTERTAINMENTWARNER HOME VIDEO 5464	Ice Cube Mike Epps	R
10	4		COLLATERAL DAMAGE A	rnold Schwarzenegger	R
11	6	6	JOHN O. NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5467	Denzel Washington	PG-13
12	7		IN THE BEDROOM MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1807	Sissy Spacek Tom Wilkinson	R
13	8	3	SUPER TROOPERS F0XVI/0E0 2004943	Brian Cox Marisa Coughlan	R
14	9	-8	SHALLOW HAL FOXVIDE0 2003994	Jack Black Gwyneth Paltrow	PG-13
15	<b>N</b>	W/s	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 4635	Animated	G
16	15		CROSSROADS PARAMOUNT HOME ENTERTAINMENT 340953	Britney Spears	PG-13
17	11	4	RESIDENT EVIL COLUMBIA TRISTAR HOME EN TERTAINMENT (8290	Milla Jovovich	R
18	13	-71	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	PG
19	14	9	A BEAUTIFUL MIND UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	PG-13
20	12	7.8	THE ROYAL TENENBAUMS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24022	Gene Hackman Gwyneth Paltrow	R

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## 말난다님날 같 문

## **Does Radio Consolidation Equal Less New Music?**

**BY MARC SCHIFFMAN** and SEAN ROSS Airnlan Monitor

Amid the massive consolidation that has affected the radio industry since the Telecommunications Act of 1996, a number of the resulting mega-group owners have been accused in the mainstream press of playing less new music at their stations-where "consolidated" essentially equals "conservative."

In a recent survey of how much new music is added to top 40 stations each week. Billboard/Airplau Monitor discovered that smaller groups and individually owned stations do indeed add more songs each week. But there are also some prominent exceptions and a wide variance within certain groups.

#### ZIMMER: MOST AGGRESSIVE

At mainstream top 40, the two small-market stations owned by Zimmer Broadcasting were the most aggressive on new music, averaging 5.25 new songs per week, followed by Bristol Broadcasting's 4.5. Independently owned stations (or those owned by a group with only one mainstream top 40 station) averaged 3.66 adds per week, followed by Citadel (3.37), Entercom (3.31), Clear Channel (3.30), Susquehanna (3.17), Infinity and Cox (3.08), Radio One (2.92), and Cumulus (2.67). The single most aggressive station was Zimmer's WCIL Carbondale, Ill., with 6.67 new songs per week.

Averaging the number of new songs each station added to their playlists in the six-week period between June 30 and Aug. 4, there wasn't one rhythmic reporter as aggressive as WCIL. Clear Channel's KBOS (B95) Fresno, Calif., was first, with 5.33. Three rhythmic stations averaged more than five adds per week, while four rhythmic stations would have even made the mainstream top 10.

The most aggressive rhythmic top 40 group, American General. had two reporting stations averaging 3.75 new songs per week-significantly less than Zimmer's 5.25. And the rest of the pack is much tighter, with independently owned stations (3.42). Infinity (3.37), and Clear Channel (3.26) all separated from American General by less than half a song each week. Notably, Infinity is one of mainstream top 40's more conservative groups; its 3.08 adds made it No. 8 at that format. But in rhythmic, it's No. 3. Similarly, Clear Channel is No. 6 in mainstream but No. 4 here, even though it averages about the same number of adds: 3.26 in rhythmic and 3.30 in mainstream top 40.

Clear Channel, despite its reputation for conservatism, owned the

two most aggressive stations: B95 and KZZP Phoenix, as well as two others in the top 11. It also owned four of the bottom 11. Our most conservative group, Cox, owned two of the four most conservative stations, while none of the remaining Cox signals placed higher than midpack.

The new crop of dance-driven rhythmics may have a reputation for playing obscure music, but they're actually tight with adds. In addition to WPYO, the stations WPYM Miami, WKIE Chicago. WQSX Boston, and WKTU New York averaged between 1.8 and 2.3 Airplay Adds per week.

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Where did some of the format's other best-known stations finish? WBBM-FM (B96) Chicago was tied for No. 14 with 3.5 adds. KXJM (Jammin' 99.5) Portland, Ore., was No. 22 (3.17). KGGI Riverside, Calif.-which is considered a tough add-was just under the median, at No. 27 (2.83). And under new management, XHTZ (Z90) San Diego had 2.67. As for whether competition makes stations more or less aggressive, a look at Honolulu's three rhythmic reporters finds one (KDDB) among the most aggressive, another (KIKI) among the least, and the third (KXME) exactly midpack, with 3.17

At the other end of the spectrum is adult top 40. While that format has become aggressive enough in recent years to take a more central place in label plans (Billboard, Sept. 7), stations are widely thought to have become more conservative during the past 10 months. That, perhaps, is why only WCDA Lexington, Ky., is averaging more than three new songs per week. Or why nine stations are averaging less than one new song per week.

#### **NO MORE LIKELY**

Unlike top 40, an independently owned adult top 40 station wasn't any more likely to start songs. Those stations were No. 5 overall, behind Bonneville, whose stations averaged all of two adds per week; Citadel (1.94); Entercom (1.75); and Infinity (1.70). Clear Channel, whose gold-based "Mix" outlets are among the format's tightest stations. averaged 1.57 Airplay Adds, still well ahead of Cumulus (0.94) and ABC (0.78). The adult top 40 showing cements Cumulus' reputation as one of the tightest groups in any format.

As for Clear Channel, it had three stations among the 10 most aggressive and three among the 12 least aggressive. While many of its Mix outlets did indeed rank toward the bottom, only WMXL Lexington, Ky., (1.0) and WMVX (0.67) made the bottom tier

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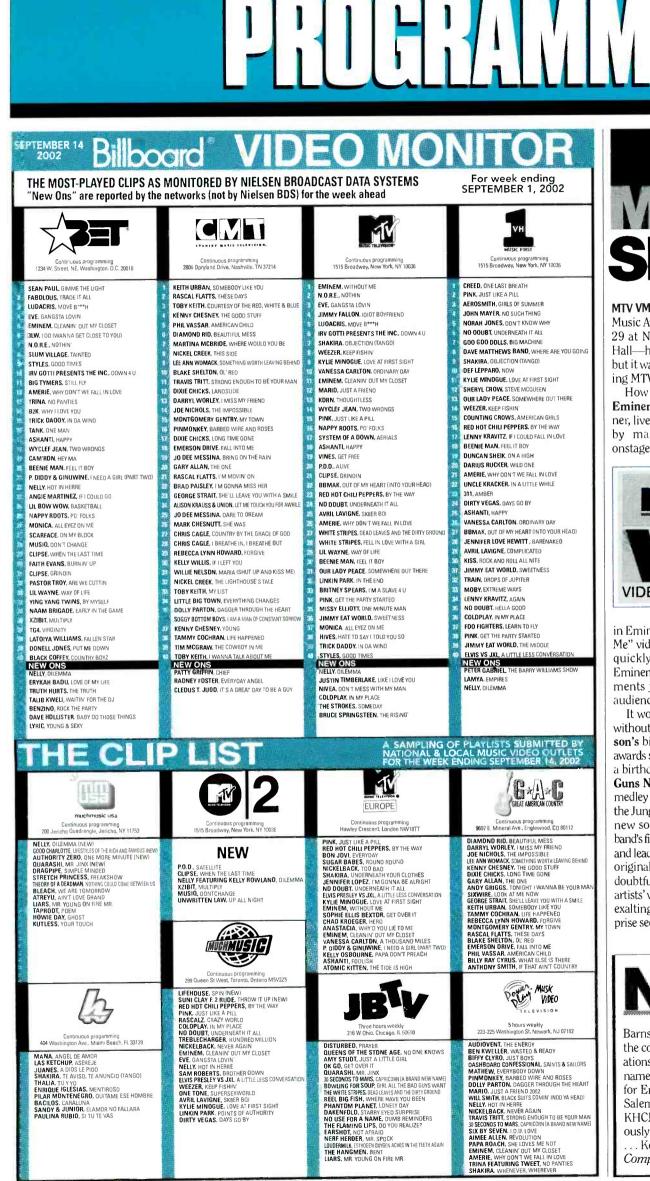
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MTV VMA RECAP: The 2002 MTV Video Music Awards (VMA) show—held Aug. 29 at New York's Radio City Music Hall—had its entertaining moments, but it was also a reminder of how fleeting MTV fame and glory can be.

How fickle is the MTV audience? Eminem, the night's big award winner, lived up to his bad-boy reputation by making derogatory remarks onstage about **Moby**, who is parodied



in Eminem's award-winning "Without Me" video. But in an example of how quickly an MTV audience can turn, Eminem was loudly booed for his comments just moments after the same audience had been cheering for him.

It wouldn't have been a VMA show without some surprises. Michael Jackson's birthday fell on the night of the awards show, so he showed up to accept a birthday cake and gift from MTV .... Guns N' Roses closed the show with a medley of two old songs ("Welcome to the Jungle" and "Paradise City") and one new song, "Madagascar." It was the band's first VMA performance in 10 years, and lead singer Axl Rose is now the only original member left in the group. It's doubtful that MTV will ever put these artists' videos in heavy rotation again, so exalting them as an awards-show surprise seemed gimmicky.

According to Nielsen Media Research, this year's VMA ceremony earned a 6.6 U.S. household rating and an 11 household share. It wasn't quite enough to break the ratings record of the 1999 VMAs (which earned an 8.0 rating and 14 share), but with 11,948,000 U.S. viewers, the 2002 VMAs picked up 8,000 more viewers than the 1999 show. For the record, Michelle Branch's "Everywhere" was this year's viewers choice winner, not Eminem's "Without Me," as previously reported (Billboard, Sept. 7). VMA host Jimmy Fallon handled his duties with the right mix of irreverent humor and charm; his performance with surprise guest James Brown was one of the show's highlights.

Backstage, Mary J. Blige (winner of the best R&B video award for "No More Drama") said her next album would be less about personal confessions and more about "love and celebrating life from a world standpoint."

Other backstage revelations: Jack White of the White Stripes (which won multiple VMA Awards for "Fell in Love With a Girl") says of his upcoming film role in *Cold Mountain*, which is being filmed in Romania: "I'm playing a Civil War musician. So I'll be living in a cave in Romania for a few weeks"... Award presenter **Sammy Hagar** confirmed that his new album, *Not 4 Sale*, is set for an Oct. 8 release. He added, "If my music was still valid to MTV, I would've made a video for my last couple of records, and I didn't. It's OK though. I've got VMAs at home."

Today's MTV superstars, take note: If your MTV fame and adulation ever fades, you might be invited back for a nostalgic appearance at the VMAs. It just might be the best MTV exposure you'll have had in years.



Barnstable Broadcasting appoints John Shomby director of programming for the company's cluster in Norfolk, Va. He was previously Cumulus Media operations director for the Michigan markets Flint and Kalamazoo . . . Jacobs Media names Andy Bloom programming consultant. Bloom was VP of programming for Emmis International and GM of Emmis' operations in Buenos Aires . . . Salem Communications has completed its \$650,000 acquisition of country KHCM Honolulu. The station, sold by International Communications, previously had a Japanese format under the call letters KJPN (*Billboard*, Aug. 31) . . . Kevin King has exited as PD of country WKKT Charlotte, N.C. *Compiled by Carla Hay*.





**BIG COUNTRY:** A banner year for country gets even brighter, as the **Dixie Chicks** score one of the genre's biggest Nielsen SoundScan weeks. The trio not only leads Top Country Albums but with 780,000 units sold also scores the sec-



ond-largest opening week of any title released this vear and the third-biggest week notched by any album in 2002. Only Eminem, who rallied 1.3 mil-

lion in his first full week of sales and 809,000 the following week, has put up bigger numbers in this challenging year.

Among country acts, the Chicks' opening frame is downright huge, the largest by any but Garth Brooks. Brooks had three albums with fatter weeks-in their openers, 1998's Double Live had 1.08 million units and 1997's Sevens reached 897,000, while The Hits peaked at 907,000 during Christmas week of 1995-but no other country act in the past dozen years has soared as high as Dixie Chicks have with Home.

In a climate where so many country practitioners wrap their sound in pop confections, the Chicks score one of the genre's biggest weeks of recent years with an album rooted in the music's deep traditions. In fact, like an old Barbara Mandrell lyric, one could suggest that the Chicks were "country when country wasn't cool." In 1999, when the trio's last album led The Billboard 200 with a respectable 341,000 units, the genre's album sales were down 7.6% from the prior year. Now, in a difficult year, when country is one of the few genres to see an increase in album volume and five different country sets have reached No. 1 on The Billboard 200-more than in any other year of the chart's history-the Chicks have become media darlings, with appearances on Today and Late Show With David Letterman included in Home's vast launch campaign.

YOUNG AND RESTLESS: As sophomores Lil' Flip, Trina, and Queens of the Stone Age invade the top 20 (at Nos. 12, 14, and 17, respectively), other recent acts show growth too. Coldplay, at No. 5, is the most conspicuous, with an opener of 141,000 units-more than four times its first album's best week.

Pop trio **BBMak** begins at No. 25 with 38,000, less than the 42,000 its first album sold in Christmas week of 2000 but better than that title did in any non-holiday week. Country's Montgomery Gentry is close at No.

26 with 37,000, besting the 27,500 that its second album moved last year in the duo's strongest prior week.

Veteran Aimee Mann soars, too. Entering at No. 35 (30,500), it's the highest Billboard 200 rank of her solo career, whomping 1996's I'm With Stupid (No. 82). It is her best standing since 1985 when the group she fronted, 'Til Tuesday, took Voices Carry to No. 19.

WINNING MARGINS: Just as the Nielsen ratings prove the might of MTV's Video Music Awards (VMAs), with the Aug. 29 cablecast beating any program aired that night by the broadcast networks. The Billboard 200 also shows the special's muscle. No fewer than 21 albums on the big chart by acts who either won a VMA, played the show, or were nominated for an award see sales gains, with a dozen of those bulleting.

Near the top of the chart, winners Eminem and Avril Lavigne---who were both already show-



while the latter played the pre-awards special. Deeper on the chart, the VMAs' influence is even more obvious, with some of the biggest spikes seen by rock acts: the Vines (40-30, up 31%), the Hives (104-90, up 37.5%), the White Stripes (105-96, up 28%), and Dashboard Confessional (181-152, up 14%).

SMALLER CIRCLE: The club Norah Jones joined is even more exclusive than this column described last issue, as her Come Away With Me is only the second Blue Note album certified platinum by the Recording Industry Assn. of America (RIAA). It is only the fourth from the label to reach any certification level: the only other with net shipments of 1 million or more was the 1999 debut of Us3, Hand on the Torch.

The other two Blue Note sets to receive RIAA honors were stamped gold for net shipments of 500,000: John Coltrane's 1957 classic Blue Train, certified in April 2001, and Stanley Jordan's 1985 breakthrough set, Magic Touch, just certified last month. Blue Note, too, was the distributing label for War's 1977 opus Platinum Jazz, also gold.

Meanwhile, Jones' set (No. 11) posts a fourth straight gain, its 21st in 27 chart weeks.



AT SEVENTEEN: Tim McGraw nabs his 17th chart-topper on Hot Country Singles & Tracks, as "Unbroken" ends Kenny Chesney's seven-week stint on top with "The Good Stuff," which drops to No. 3. McGraw's string of No. 1 hits began more than eight years ago, when "Don't Take the Girl" spent two weeks atop the chart in May/June 1994.

"Unbroken" gains 122 detections to close the No. 1 deal with 5,400 plays. In order to remain on top next issue, McGraw will have to fend off sturdy competition from Darryl Worley, who is hungry for his first No. 1 single with



"I Miss Mv Friend" (2-2). Worley's gain of 35 plays is the leanest in the ton five but he trails McGraw's total by just 84 spins. Elsewhere

on the chart.

Jo Dee Messina's "Dare to Dream" jumps back in the hunt after two straight weeks of decline, a feat rarely accomplished on Country Singles & Tracks. "Dream" recaptures its bullet with an increase of 15 plays and reaches a new peak position of No. 23 in its 19th chart week. The elongated life of Messina's single keeps her Burn set on Top Country Albums past its second birthday, which was Aug. 1. Similar to the cases of Dixie Chicks' Fly and Shedaisy's The Whole Shebang, Messina's album is allowed to remain on the current charts beyond the 104 weeks that would usually push it to catalog status because a single from the album continues to show growth on the radio chart.

Hot Country Singles & Tracks also sports the most titles by Canadian artists in more than three years. The four titles are Emerson Drive's "Fall Into Me" (31-31), Carolyn Dawn Johnson's "One Day Closer to You" (35-33), Terri Clark's "I Just Wanna Be Mad" (43-37), and newcomer Aaron Lines' "You Can't Hide Beautiful" (41-39). The last time this chart saw that many Canadian contenders was in the April 17, 1999, issue, when Clark, the Wilkinsons, Paul Brandt, and Shania Twain carried the maple-leaf flag.

CREED-ENCE: Creed earns its fourth consecutive top 10 on The Billboard Hot 100, as "One Last Breath" climbs 14-9. "Breath" gains 7.1 million listener impressions to raise its audience total for the week to 66.3 million. Now in its 15th week on the chart, the track's gain is the second-highest of its run, trailing only the 7.6 million jump the track took in the Aug. 24 issue.

Creed began its top 10 streak in July 2000 with the No. 7-peaking "Higher." That was fol-

lowed by the No. 1 placing of "With Arms Wide Open" in November 2000 and "My Sacrifice," the lead single from current album Weathered, which hit No. 4 in



February. Creed is the only rock act to place four songs in the top 10 of the Hot 100 this decade. The next closest in that span is Matchbox Twenty, with two top 10 tracks since 2000.

BRIGHT LIGHT: Sean Paul's "Gimme the Light," one of two records still climbing the Hot R&B/Hip-Hop Singles & Tracks chart after 20 weeks, also nabs this issue's Greatest Gainer/Airplay honor along the way. "Light" reaches a new peak, advancing 39-25, rising nearly 40% in audience for a total of 17.5 million listeners. Contributing to its audience gain is increased airplay from majormarket stations. including WQHT New York; KKBT Los Angeles; WUSL Philadelphia; WPWX Chicago; WPGC Washington, D.C.; and WWPR New York, where "Light" is the station's fourth-most-played track.

Sales of the single also increase by more than 80%, pushing it to No. 34 on the Hot R&B/Hip-Hop Singles Sales chart and reentering Hot 100 Singles Sales at No. 32 (establishing new peak positions on both charts). On the Hot 100, "Light" climbs 88-74 in its 20th-and what would normally be its last-week on the chart. Since the title has experienced continued growth during the past few weeks, we will allow "Light" to remain on the Hot 100 until its momentum is reversed.

WORKIN' IT: Missy "Misdemeanor" Elliott works it out and swipes this issue's Hot Shot Debut on the Hot R&B/Hip-Hop Singles & Tracks chart, with "Work It" bowing at No. 36. The track is the highest debut this year on that chart, beating out "Full Moon" by Brandy, which entered at No. 38 in the April 20 issue. The track is the first single from her yet-to-be titled album, which is slated for a Nov. 19 release. While "Work It" is this year's highest debut, it is not Missy's highest entry: "Make It Hot" by Nicole featuring Missy made its first appearance on the Singles & Tracks chart at No. 7 in June 1998, but that was when Billboard policy deemed that airplay-only tracks could not chart, a rule that led to high debuts when a single was finally released at retail.

SEPTEMBER 14 2002	Billboard® THE BI		and minut				DARD. 200.	
THIS WEEK LAST WEEK 2 WKS. AGO WEEKS ON	Sales data compiled by S Nielsen ARTIST SoundScan Title	PEAK Position	1.28			WEEKSON	ARTIST Title	PEAK POSITION
	※管: NUMBER 1/HOT SHOT DEBUT ※管: 1 Week At Number 1	1	49		-		CREED ▲ 5 Weathered WinD-UP13075(1198/18.98) Weathered	1
1 NEW 1	DIXIE CHICKS Home Home Monument/columbia 86840*/CRG (12.98 EQ/18.98)	1	50	23	-	2	DIAMOND RIO Completely ARISTA NASHVILLE 87046/RLG (11 98/17 98)	23
2 1 2 15	EMINEM <sup>5</sup> WE6/AFTERMATH 492300'/INTERSCOPE (12 38/19 98) The Eminem Show	1	51	39	34	12	KORN A Untouchables	2
	S GREATEST GAINER S		52	2 11	ew.		KISS The Very Best Of Kiss	52
3 3 5 13	AVRIL LAVIGNE 1 <sup>2</sup> Let Go	3	5:	49	50	38	NO DOUBT A Rock Steady	9
4 2 1 -0	NELLY ▲ <sup>3</sup> Nellyville	1	54	34	37		JACK JOHNSON  Brushfire Fairytales	34
5 NEW 3	FO' REEL/UNIVERSAL 017747*/URMG (12.98/18.98) COLDPLAY A Rush Of Blood To The Head	5	55	61	54	.515	ENJOY/UNIVERSAL BRO994/UMRG (18:98 CO) [H] MICHELLE BRANCH  The Spirit Room	28
6 NEW 1	CAPITOL 40504 (12.98/18.98) EVE Eve-olution	6	56	22	-		MAVERICK 47985/WARNER BROS. (17.98 CD) MANA Revolucion De Amor	22
7 5 3 5	RUFF RYDERS 435381 */INTERSCOPE (12.98/18.98) BRUCE SPRINGSTEEN The Rising	1	57	43	33		TRUSTCOMPANY The Lonely Position Of Neutral	11
a 6 4 3	COLUMBIA 86600*/CRG (12:98 E0/18:98) JAMES TAYLOR October Road	4	-58	47	42		GEFFEN 433312/INTERSCOPE (12.98 CD) AEROSMITH  0, Yeah! Ultimate Aerosmith Hits	4
9 4 - 2	COLUMBIA 63584/CRG (12 98 EQ/18 98) CLIPSE Lord Willin'	4	59	10			COLUMBIA 86700/CRG 117 59 E0/24 38) PUDDLE OF MUDD ▲ <sup>2</sup> Come Clean	9
10 7 6 6	STAR ITHAK 14735-YARIISTA (12.98)18.98)	2	60		48		FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	1
	SONY/UNIVERSAL/EMI/ZOMBA 86788/EPIC (12.98 EQ/19.98)	1		1.945	01-372		BAD BOY 73062*/ARISTA (12 98/18.98)	41
11 10 13	NORAH JONES COME AWAY With Me	10	61	1	EW		DEVIN JUST Trying Ta Live JPRINCE 42003/RAP-A-LOT RESUMPRECTION (12 98/18 98)	61
12 NEW	LIL' FLIP Undaground Legend SUCKAFREE/LOUD/CDLUMBIA 86521*/CRG (7 98 EQ/12.98)	12	62	E.	39	.18	BIG TYMERS A Hood Rich	1
13 9 7	TOBY KEITH A Unleashed DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	1	63	37	-	2	KIDZ BOP KIDS         Kidz Bop 2           RAZOR & TIE 88055 (11.38/17.38)	37
14 NEW .1	TRINA Diamond Princess SLIP-4N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	14	64	35	14	3	KEITH SWEAT Rebirth ELEKTRA 62785/EEG (12.98/18.98)	14
15 8 8 5	LINKIN PARK [Reanimation]	2	65	30	20	3	SLUM VILLAGE Trinity (Past, Present And Future) BARAK 38911*/CAPITOL (12.98/17.98)	20
16 17 15 81	PINK A 3 M!ssundaztood	6	66	48	35	1	STYLES A Gangster And A Gentleman RUFF RYDERS 483339*/INTERSCOPE (18.98 CD)	6
17 NEW 1	ANISTIN 1471 01 (12200): 3901 QUEENS OF THE STONE AGE Songs For The Deaf INTERSCORE 433425 (14.98 CD)	17	67	57	51	12	NEW FOUND GLORY Sticks and Stones DRIVE-THUI 12916/MC4 (1898 CD)	4
18 19 17 22	ASHANTI ▲ <sup>2</sup> Ashanti	1	-68	36	19	3	VARIOUS ARTISTS Snoop Dogg Presents Doggy Style Allstars, Welcome To Tha House, Vol. 1	19
19 13 11 7	MURDER INC./AJM 588830*/IDJMG (12.98/18.98) DAVE MATTHEWS BAND <sup>2</sup> Busted Stuff	1	= 69	66	61	43	D0GGYSTYLE 112992 /MCA (18 98 CQ) LUDACRIS ▲ 2 Word Of Mouf	3
20 14 12	RCA 68117 (11.98/18.98) TRICK DADDY Thug Holiday	6	70		28		DISTURBING THA PEACE/DEF JAM SOUTH 586446 //IDJMG (12.98/19.98)	6
21 12 9	SUP /N-SUDE/ATLANTIC 83556 / AG (12 98/18 98)	9	71		49		CASH MONEYUNIVERSAL 060058 /UMRG (12 88/18.98) VARIOUS ARTISTS A Totally Hits 2002	2
	UNIVERSAL 156259/UMRG (19.98 CD)				-		WARNER MUSIC GRDUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	-
22 20 21 56	JOHN MAYER Room For Squares	16	72	Щ.	69	577.	LINKIN PARK A <sup>8</sup> [Hybrid Theory] WARNER BROS. 47255 (12.98/18.98)	2
23 15 10	SCARFACE The Fix DEF JAM SOUTH S86909*/IDJMG (12.98/18.98)	4	-73		65	33	ALAN JACKSON A 3 Drive	1
24 21 16	RED HOT CHILI PEPPERS BUT BROS 48140- (18 38 CD)	2	74	62		?	VARIOUS ARTISTS Irv Gotti Presents The Inc MURDER INC/DEF JAM 0620331/JOJMG (12,98/18.98)	3
25 NEW 1	BBMAK Into Your Head	25	75	59	52	16	CAM'RON Come Home With Me R0C-A FELLA/DEF JAM 596766*/IDJMG (12.98/18 98)	2
26 NEW 1	MONTGOMERY GENTRY My Town COLUMBIA (NASHVILLE) (11.98 EQ/17 98)	26	- 76	73	67	44	ENRIQUE IGLESIAS <sup>3</sup> Escape INTERSCDPE 493148 (12 98/18 98)	2
27 24 27 20	SHERYL CROW A C'mon, C'mon	2	77	52	38	4	BOYZ II MEN Full Circle	10
28 18 - 2	BEENIE MAN Tropical Storm	18	. 78	51	26	4	PROJECT PAT Layin Da Smack Down	12
29 16 -	LEE ANN WOMACK Something Worth Leaving Behind	16	79	58	46	16	KHIA FEATURING DSD Thug Misses Thug Misses	33
30 1	SOUNDTRACK Barbershop	30	80	64	56	20	SOUNDTRACK  A Walk To Remember	34
31 11 - 2	ANGIE MARTINEZ Animal House	11	81	72	70	50	EPIC 86311 (18:98 ED CD) MARTINA MCBRIDE	5
32 27 25 12	ELEKTRA 62780/EEG (12.98/18 98) KENNY CHESNEY ▲ No Shoes, No Shirt, No Problems	1	82	75	72	27	RCA (NASHVILLE) 67012/RLG (12.99/18.99) KYLIE MINOGUE ● Fever	3
33 40 29	BNA 57038/RLG (12.98/18.98) THE VINES Highly Evolved	11	83		55	46	CAPITOL 37870 (6 98/18 98) JIMMY EAT WORLD  Jimmy Eat World	31
34 25 23 30	ENGINEROOM 37527/GCAPITOL (17 98 CD)	8	84	<u> </u>		11	DREAMWORKS 450334-/INTERSCOPE (17.98 CD) OUR LADY PEACE Gravity	9
	AIMEE MANN AIMER BROS. (18.98 COI [H] Lost In Space	35	85				COLUMBIA 86585/CRG (6.98 EQ/12.98)	11
35 NEW	SUPEREG0 007 (17.98 CD)	35		-			SOUNDTRACK Disney's Lilo & Stitch	5
	ROD AS		86	1	40		COUNTING CROWS Hard Candy GEFFEN 433356INTERSCOPE (18.98 CD)	_
36 84 83	P.O.D. 4 <sup>3</sup> Satellite	6	87	8	53	6	VARIOUS ARTISTS Monsta Jamz RAZOR & TIE 88053 (18/88 CD)	22
37 26 22 3	AMERIE AII I Have RISE/COLUMBIA 85959/CRG (12 98 EQ CD)	9	88			51	NICKELBACK ▲ 4 Silver Side Up	2
38 31 31 18	VANESSA CARLTON  Be Not Nobody A&M 493307/INTERSCOPE (18:99 CD) Be Not Nobody	5	89		77	17	MUSIQ.  Juslisen (Just Listen) DEF SOUL 586772-/IDJMG (12 98/18.99)	1
39 41 44 22	NAPPY ROOTS  Watermelon, Chicken & Gritz ATLANTIC 83524*/AG (11 98/17.98)	24	90	104	109	19	THE HIVES Veni Vidi Vicious EPITAPH/SIRE 48327 /WARNER BROS. (17.98 CD) [W]	63
40 45 45 22	SHAKIRA 3 Laundry Service	3	91	-N	ew	1	SILVERCHAIR Diorama	91
41 NEW 1	DANIEL BEDINGFIELD Gotta Get Thru This ISUAND 065113/IDUMG (17 99 CD)	41	92	80	80	10	PLAY Play (EP) Play (EP)	80
42 28 41 52	SYSTEM OF A DOWN A <sup>2</sup> AMERICAN/COLUMBIA 62/24/CR6 (12.98 F0/16 96)	1	93	115	110	33	MERCYME ● Almost There NOWORD 56133WARNER BROS. (16.98.00) [M]	67
43 29 24 6	MARIO Mario	9	94	55	105	51	MICHAEL W. SMITH A Worship	20
44 32 18 3	J 20026 (12 98/17 98) NICKEL CREEK This Side	18	95	81	75	•	REUNION 10025/20MBA (11 \$8/17.98)           CHICAGO ●         The Very Best Of Chicago: Only The Beginning	38
<b>45</b> 33 30 86	SUGAR HILL 3941 (18.98 CD) 0 Brother, Where Art Thou?	1	95	105	5 107	26	RHIND 76170 (24.98 CD) THE WHITE STRIPES White Blood Cells	61
46 112 1	LOST HIGHWAY/MERCURY 170069:IDJMG (12.98/19.98) STONE SOUR Stone Sour	46	97		58	7	THRD MAN 27124*/V2 18.98 C0) [H] MARY MARY Incredible	20
47 NEW 1	ROADRUNNER 619425/IDJMG (18.98 CD) JIMMY FALLON The Bathroom Wall	47	98		66	12	COLUMBIA 82273/CRG (12.98 EQ/18.98)  DIRTY VEGAS ● Dirty Vegas	7
	DREAMVORKS 45030/INTERSCOPE (18.98 CD) CELLINE DION ▲ <sup>2</sup> A New Day Has Come	1	99				N*E*R*D*     In Search Of	56
48 38 32 23	CELINE DION A 2 A New Day Has Come EPIC 86400 112,98 E0/18.98		a starter	00	0		N*E*ポンプ III Search U VirGiN 11521*(10.98 CD)	10

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NEEKS DN	ARTIST Title Title	PEAK Position
	CREED ▲ <sup>5</sup> Weathered	1
2	WIND-UP 13075 (11 98/18.98) DIAMOND RIO Completely	23
12	ARISTA NASHVILLE 67046/RLG (1) 98/17 98)	2
1	IMMORTAL 61488*/EPIC (12:98 E0/18:98) KISS The Very Best Of Kiss	52
	ISLAND/UTV 553122/UMRG (18.98 CD)  NO DOUBT ▲ Rock Steady	9
	INTERSCOPE 493158° (12 98/18 98) JACK JOHNSON ● Brushfire Fairytales	34
	ENJOYUMIVERSAL 860994/UMAG (18.98 CO) [H] DIJSHITE FAN YATES	28
	MAVERICK 47985/WARNER BROS. (17.98 CD)	20
	MANA Revolucion De Amor WARNER LATINA 4556 (10 99/18.98)	
-	TRUSTCOMPANY The Lonely Position Of Neutral GEFFEN 493312/INTERSCOPE (12.98 CD)	11
	AEROSMìTH  O, Yeah! Ultimate Aerosmith Hits COLUMBIA 88700/CRG (17 98 E0/24.98) O, Yeah! Vitimate Aerosmith Hits	4
No.	PUDDLE OF MUDD 2 Come Clean	9
6	VARIOUS ARTISTS P. Diddy & Bad Boy Records Present We Invented The Remix BAD BOY 73062*/ARISTA (12 98/18.98)	1
	DEVIN JUST Trying Ta Live	61
	BIG TYMERS A Hood Rich CASH MONEY/UNIVERSAL 880997 /UMRG (18 98 CO)	1
	KIDZ BOP KIDS Kidz Bop 2 RAZOR & TIE 88055 (11.98/17.98)	37
•	KEITH SWEAT Rebirth	14
	SLUM VILLAGE BARAK3911*(CAPITOL (12801030) Trinity (Past, Present And Future) BARAK3911*(CAPITOL (128017.98)	20
	STYLES A Gangster And A Gentleman	6
	RUFF RYDERS 493339 //NTERSCOPE (18.98 CD) NEW FOUND GLORY Sticks and Stones	4
3	VARIOUS ARTISTS Snoop Dogg Presents Doggy Style Allstars, Welcome To Tha House, Vol. 1	19
6	D06GYSTYLE 112992 /MCA (18 98 CQ)	3
Halon Halon	DISTURBING THA PEACE/DEF JAM SOUTH 586446 */IDJMG (12.98/19.98)	6
	CASH MONEY/UNIVERSAL 060058°/UMRG (12 98/18,98)	-
3	VARIOUS ARTISTS  Totally Hits 2002 WARNER MUSIC GROUP/BMG 7912/WARNER STRATEGIC MARKETING (12.98/18.98)	2
A State of the	LINKIN PARK A <sup>8</sup> [Hybrid Theory]	2
	ALAN JACKSON A 3 Drive	1
	VARIOUS ARTISTS Jrv Gotti Presents The Inc	3
6	CAM'RON Come Home With Me ROC-A FELLA/DEF JAM 586788*/IDJMG (12.98/18.98)	2
	ENRIQUE IGLESIAS A 3 Escape	2
	BOYZ II MEN Full Circle	10
	PROJECT PAT Layin Da Smack Down	12
6	KHIA FEATURING DSD Thug Misses DIRTY DOWN 751132/ARTEMIS 117.38 CDI [H]	33
0	SOUNDTRACK  A Walk To Remember EPIC 8631 (1898 ED CD)	34
0	MARTINA MCBRIDE	5
2	RCA (NASHIVILLE) 67012/RLG (12.99/18.99) KYLIE MINOGUE • Fever	3
0	CAPITOL 37670 (6 38/18 38) JIMMY EAT WORLD ▲ Jimmy Eat World	31
1	DREAMWORKS 450334 //INTERSCOPE (17.98 CO) OUR LADY PEACE Gravity	9
	COLUMBIA 86585/CRG (6 98 EQ/12 98) SOUNDTRACK ● Disney's Lilo & Stitch	11
	WALT DISNEY 860/34 (18.98 CD) COUNTING CROWS Hard Candy	5
	GEFFEN 493356/INTERSCOPE (18.98 CD) VARIOUS ARTISTS Monsta Jamz	22
	RAZOR & TIE 88053 (18.96 CD) NICKELBACK ▲ <sup>4</sup> Silver Side Up	2
7	MUSIQ  Juslisen (Just Listen)	1
	THE HIVES Veni Vidi Vicious	63
A de	EPITAPH/SIRE 48327*/WARNER BROS. (17.98 CD) [N]	91
A Shi wa	SILVERCHAIR Diorama	
0	PLAY Play (EP) MUSIC WORLD/COLUMBIA 86607/CRG (8:38 EQ CO) [M]	80
100	MERCYME  Almost There NO.WORD 86133/WARNER BROS. (16:98 CO) [H]	67
1	MICHAEL W. SMITH Worship Worship	20
	CHICAGO The Very Best Of Chicago: Only The Beginning	38
0	THE WHITE STRIPES White Blood Cells THRD MAN 27124/V2 (18.98 CO) [M]	61
	MARY MARY Incredible	20
	DIRTY VEGAS  Dirty Vegas	7
	CREDENCE 39966/CAPITOL (17.98 CD) N*E*R*D* In Search Of	56

		-226				1						
VEEN	MEEE	400	E			N	VEEK	LAST WEEK	. AG0	Ē		NOI
THIS WEE	LAST WEEK	à WKS.	No.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	AST	2 WKS.	Contract of the second	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
100	82				Hoobastank	25	Life of		112	10	TRUTH HURTS Truthfully Speaking	5
				ISLAND 586435/IOJMG (18.98 CD) [N]		_		181	142		AFTERMATH 493331*/INTERSCOPE (12 98/18 98) DASHBOARD CONFESSIONAL The Places You Have Come To Fear The Most	108
101	85	78		VARIOUS ARTISTS 2 UNIVERSAL/EMI/ZOMBA/SONY 584408/UMRG (12.98/19.98)	Now 9	1	152				VAGRANT 354 (14.98 CD) [H]	
102	69	57	10	N.O.R.E. DEF JAM 586502*/(DJMG (12.98/18.98)	God's Favorite	3	53	136	197	3	SOUNDTRACK Blue Crush	136
103	78	63	•1	PAPA ROACH ●	Lovehatetragedy	2	154	NE	w	1	VARIOUS ARTISTS The N.W.A. Legacy Volume 2 PRIGRITY 37824/CAPITOL (11.98/17.98)	154
104	93	93		DREAMWORKS 450381/INTERSCOPE (12.98/18.98)	Cocky	7	155	127	_	2	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR Family Affair II: Live At Radio City Music Hall	127
	_	/5		LAVA/ATLANTIC 83482*/AG (12.98/18.98)					10.1		VERITY 43176/ZOMBA (11.58/17.98) [H]	3
105	62	_		EVA CASSIDY BLIX STREET 10075 (16.98 CD)	Imagine	62	156	148	134	ad mile	SOUNDTRACK A <sup>2</sup> Moulin Rouge	-
106	90	79	4	DJ SAMMY ROBBINS 75031 (18.98 CO)	Heaven	67	157	103	64	3	DO OR DIE Back 2 The Game	64
107	NE	w	1	30 SECONDS TO MARS	30 Seconds To Mars	107	158	83	-	2	BLINDSIDE Silence	83
108	94	90	7	IMMORTAL 12424/VIRGIN (9 98 CD) [H] DARRYL WORLEY	I Miss My Friend	21	159	171	_	2	POINT OF GRACE Girls Of Grace	159
-	01	00		DREAMWORKS (NASHVILLE) 450351/INTERSCOPE (11.98/17.98)	Morning View	2	160	152	142		WORD 85204/WARNER BROS. (17 59 CO) TIM MCGRAW A <sup>2</sup> Set This Circus Down	2
109	96	99		1MMORTAL 85277*/EPIC (12:98 EQ/18:98)					1		CUAB 78711 (12 98/18.98)	
110	NE	w		DUNCAN SHEIK ATLANTIC 83569/AG (13.98 CO)	Daylight	110	-161	142	100	340	BARRY MANILOW  Ultimate Manilow BMG HERITAGE 10600/ARISTA (12.98/18.98) Ultimate Manilow	3
111	89	60	11	WYCLEF JEAN COLUMBIA 86542*/CRG (12 98 EQ/18.98)	Masquerade	6	162	92	_	2	SEETHER Disclaimer	92
112	98	102	94		1	1	163	107		2	SLEATER-KINNEY One Beat	107
113	100	150	Contract of	APPLE 29325/CAPITOL (12.98/18.98)	Active	1	164	138	81		KILL ROCK STARS 387* (15.98 CD) [H] ELVIS PRESLEY Elvis: The Very Best Of Love	81
113	123	152		AALIYAH A <sup>2</sup> BLACKGROUND 10082* (12.98/18.98)	Aaliyah	-					BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	_
114	110	121	101	KENNY CHESNEY ▲ <sup>2</sup> BNA 67976/RLG (12.98/18.98)	Greatest Hits	13	165	172	137		BRAD PAISLEY A Part II ARISTA NASHVILLE 67880/RLG (11.98/17.98) Part II	31
115	100	91	65		Britney	1	166	117	_	2	CONJUNTO PRIMAVERA Perdoname Mi Amor	117
116	99	84	15	JIVE 41776/Z0MBA (12.98/18.98)  MARC ANTHONY ●	Mended	3	167	149	133		JENNIFER LOPEZ	1
		_	10. STOCKED	COLUMBIA 85300/CRG (6.98 EQ/18 98)	Life Goes On	3		454	450		EPIC 86399* (12.98 EQ/18 98) STAIND ▲ <sup>4</sup> Break The Cycle	1
117	91	89		DONELL JONES UNTDUCHABLES 14760/ARISTA (12 98/18.98)	Life Goes Off	3	168	156	153		STAIND 4 Break The Cycle	
118	108	86		JUMP5 SPARROW 51992 (12.98 CO)	All The Time In The World	86	169	153	150	26	311 ● From Chaos	10
119	121	118	93		Greatest Hits	4	170	elE El	TBY	2	GAITHER VOCAL BAND Everything Good	159
120	87	62	7	CURB 77978 (12.98/18.98) SOUNDTRACK	Austin Powers In Goldmember	27	171	161	148	5	KAREN CLARK-SHEARD 2nd Chance	82
	10/	0(		MAVERICK 48310/WARNER BROS. (18.98 CD)	Caidar Man	4	172	157	1/0	-English	ELEKTRA 62767/EEG (17.98 CD) AMY GRANT LegacyHymns & Faith	21
121	_	96	A STATE	ROADRUNNER/COLUMBIA 85402/IDJMG/CRG (12.98 E0/18.98)	Spider-Man					All	A&M 493318/INTERSCOPE (18.98 CD)	
122	88	73	5-	DEF LEPPARD ISLAND 063121/IDJMG (12:98/18:98)	x	11	173	122	97		FILTER theAmalgamut REPRISE 47963/WARNER BROS. (18:98 CD)	32
123	145	141	11	VARIOUS ARTISTS	Reggae Gold 2002	123	174	158	147		GOO GOO DOLLS Gutterflower	4
124	120	106	25	B2K ●	B2K	2	175	tister	STER	鸠	SOUNDTRACK Queen Of The Damned	28
125	109	101		EPIC 85457 (12.98 EQ/18.98)	Maladroit	3	176	140	113		WARNER SUNSET/REPRISE 48285/WARNER BROS. (18.98 CD) SOUNDTRACK Like Mike	18
		_		GEFFEN 493241*/INTERSCOPE (18.98 CD)						A later of	SO SO DEF/COLUMBIA 86676*/CRG (6.38 EQ/13.38)	
126	129	115	23	KIRK FRANKLIN GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	177	155	135		INDIA.ARIE A Acoustic Soul	10
127	128	124	62	ALICIA KEYS ▲ <sup>5</sup> J 20002 (12 98/18.98)	Songs In A Minor	1	178	101	-		SOUNDTRACK Undisputed	101
128	135	114	47	THE STROKES	ls This It	33	179	160	136	28	GARY ALLAN  Alright Guy	39
129	112	94	23	RCA 68101* (17.98 CD)	Ecstasy	6	180	165	132	8	MCA NASHVILLE 170201 (11 98/17.98) DOLLY PARTON Halos & Horns	58
		_		MAGIC JOHNSON 112809/MCA (12:98/18:98)	· · · · · · · · · · · · · · · · · · ·						BLUE EYE 3948/SUGAR HILL (10.98/18.98)	-
130	119	103		SOUNDTRACK • V2 27119 (12 98/18 98)	l Am Sam	20	181	199	186		NAS A Stillmatic	5
131	126	120		JA RULE 4 3 MURDER INC/DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1	182	143	71	1	SPARTA Wiretap Scars DREAMWORKS 450366/INTERSCOPE (12.98 CD)	71
132	113	95		TRIN-I-TEE 5:7	The Kiss	85	183	182	156	21	BONNIE RAITT  Silver Lining	13
133	124	126	3	B-RITE 70038/ZOMBA (11.98/17.98) SOUNDTRACK	Lizzie McGuire	124	184	177	158		CAPITOL 31816 (12.98/18.98) ANDREA BOCELLI  Cieli Di Toscana	11
	120			BUENA VISTA B60791/WALT DISNEY (12.98 CD)		2	185	146			PHILIPS 585341 (12:58/18:58) ANITA BAKER The Best Of Anita Baker	118
134	130		and the second	ENTA EPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2			57		ATLANTIC 78209/RHINO (17.98 CD)	_
-135	125	111		DEFAULT  TVT 2310 (11.98 CD) [H]	The Fallout	51	186	164	123	16	MOBY • 18 V2 27127 (10 98/18.98)	4
136	NE	W	1	BREAKING BENJAMIN HOLLYWOOD 162356 (12.98 CO) [M]	Saturate	136	187	178	183		TRAVIS TRITT  Down The Road I Go COLUMBIA (NASHVILLE) (21:65/SONY (NASHVILLE) (11:98 EQ/17:98) Down The Road I Go	51
137	111	92	5	BETH ORTON	Daybreaker	40	188	159	98	35	BOX CAR RACER Box Car Racer	12
138	151	128		HEAVENLY 39918/ASTRALWERKS (18.98 CD)	No More Drama (2002)	14	189	154	76	3	MARY J. BLIGE Dance For Me	76
		_		MCA 112808* (12.98/18.98)							MCA 112953* (14.98 CD)	
139	147			CRAIG DAVID A WILDSTAR/ATLANTIC 880817/AG (11.98/17.98).	Born To Do It	11		173			VARIOUS ARTISTS  Off The Hook SONY/UNIVERSAL/EMI/20MBA 86591/CRG (12:98 EQ/18:98)	13
140	134	117	26	BRANDY A ATLANTIC 83493 "/AG (12.98/18.98)	Full Moon	2	191	185	162	6	JOE NICHOLS Man With A Memory UNIVERSAL SOUTH 170285 (11:98/17:98) [H]	107
141	97	85	6	MACK 10 PRESENTS DA HOOD	Mack 10 Presents Da Hood	40	192	95	_	2	BIG TRAY DEEE The General's List	95
142	144	145	76	BLAKE SHELTON ●	Blake Shelton	45	\$193	188	178	Y H	ORIGINAL BROADWAY CAST RECORDING Mamma Mia!	169
143	163			WARNER BROS. (NASHVILLE) 24731/WRN (11.98/17.98)	Parachutes	51	194	166	120		DECCA BROADWAY 543115 (18 98 CO) SOUNDTRACK ● The Lord Of The Rings: The Fellowship Of The Ring	29
				NETTWERK 30162/CAPITOL (11.98/17.98) [H]							REPRISE 48110/WARNER BROS. (19.98 CD)	-
144	118	108		ANASTACIA DAYLIGHT 86010/EPIC (12.98 EQ CD)	Freak Of Nature	27	195	183	166		ALISON KRAUSS + UNION STATION  New Favorite ROUNDER 610495/0JJM6 (11.9%/17.96)	35
145	132	119	7	THE FLAMING LIPS WARNER BRDS. 48141 (13.98 CD)	Yoshimi Battles The Pink Robots	50	196	190	176		DIANA KRALL The Look Of Love	9
146	150	151	56		8701	4	197	176	146	10	SHEDAISY Knock On The Sky	23
147	116	88		ARISTA 14715* (12.98/18.98) JIM BRICKMAN	Love Songs & Lullabies	73	198	102		2	URIC STREET 165015/HDLLW000D (12 98/18 98) MURDERDOLLS Beyond The Valley Of The Murderdoll's	102
			1	WINDHAM HILL 11647/RCA (18.98 CD)	-						ROADRUNNER 618426/IDJMG (18.98 CD) [H]	
148	141	129	6.8	SOUNDTRACK A DREAMWORKS 450305/INTERSCOPE (12,98/18.98)	Shrek	28	199	198	1/4	92	LONESTAR A I'm Already There	9
149	133	125	53	TOBY KEITH A DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	200	169	130	11	VARIOUS ARTISTS Vans Warped Tour 2002 Compilation SIDE ONE DUMMY 71233 (6.58 CD)	55
150	131	104	8	E-40 SICK WID: 17/JIVE 41808/20MBA (11.98/17.98)	The Ballatician: Grit & Grind	13						
Albur		-						1 I -			nt of 1 million units (Platinum). ♦ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or	

Albums with the greatest sales gains this week. 
 Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). 
 AllAA 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 multiples shipments by the number of discs and/or tapes. RIIAA lan awards: - Certification for net shipment of 100 million units (Diamond). Numeral following Platinum or Diamond with (Interfaces, and CD prices, are suggested to 100.000 units (Interfaces, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, and CD prices, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, and CD prices, and CD prices, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, and CD prices, and CD prices, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, and CD prices, and CD prices, and CD prices, are suggested to 200,000 units (Interfaces, and CD prices, are suggest

SEP1	EMBE 2002	R 14	Billboard TOP JAZZ ALBUMS
NIS MERK	LAST WEEK	milian	Sales data compiled by Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
	1	51	#営業 NUMBER 1 常営業 50 Weeks At Number 1 DIANA KRALL ▲ VERVE 54886/VD
2		Ŵ	PATRICIA BARBER Verse
3	2	3	KARRIN ALLYSON In Blue
4	4	10	VARIOUS ARTISTS Verve//Unmixed
5	3		BRAD MEHLDAU Largo
6	5	20	CASSANDRA WILSON Belly Of The Sun BLUE NOTE 35072/CAPITOL [M]
7	6	a.	BRANFORD MARSALIS QUARTET Footsteps Of Our Fathers MARSALIS 61330UROUNDER
8		*	DUKE ELLINGTON 1969 All-Star White House Tribute BLUE NOTE 35249/CAPITOL
9	7	184	JOHN COLTRANE Coltrane For Lovers
10	12		KENNY RANKIN A Song For You VERVE 589540/VG
11	8	7	CASSANDRA WILSON Sings Standards
12	14	48	HARRY CONNICK, JR. Songs I Heard
18	11	12	HERBIE HANCOCK/MICHAEL BRECKER/ROY HARGROVE Directions In Music (Celebrating Miles Davis & John Coltrane)
14	16	415	HARRY CONNICK, JR. 30 COLUMBIA 69794*/CRG
15	13	43	TONY BENNETT Playin' With My Friends: Bennett Sings The Blues RPM/COLUMBIA 85833/CRG
16	24		VARIOUS ARTISTS Jazz Masters - Classic Jazz TIMELIFE 30174
17	15		STEVE TYRELL Standard Time
18 19	17		BILLIE HOLIDAY Ken Burns Jazz - The Definitive Billie Holiday
	10		NNENNA FREELON Tales Of Wonder
20 21	18 19		MICHAEL FEINSTEIN Michael Feinstein With The Israel Philharmonic Orchestra CONCORO 4867 [M] SOUNDTRACK Finding Forrester
21	17		LEGACY/COLUMBIA 85350/CRG
28	23		TITO PUENTE King of Kings - The Very Best of Tito Puente BMG HERITAGE 93001/RCA VICTOR VARIOUS ARTISTS Classic Jazz: Jazz Legends
24	9		TIME LIFE 30173
25	21		DEE DEE BRIDGEWATER This Is New VERVE 010584/VG LOUIS ARMSTRONG Ken Burns Jazz - The Definitive Louis Armstrong
n Read	21		LEGACY/COLUMBIA 61440/CRG

SEPTI	EMBER 2002	14	Billboard	TOP CONTEMPORARY
EEK	WEEK		Sales da	ta compiled by Nielsen
THIS WEEL	LAST W			SoundScan
E.	R		ARTIST IMPRINT & NUMBER	DISTRIBUTING LABEL Title
1	1	21		当当年 NUMBER 1 第当年 27 Weeks At Number 1 Come Away With Me
2	2		FOURPLAY BLUEBIRD 63916/RCA VICTOR	Heartfelt
- 3	4	49	WILL DOWNING GRP 589610/VG	{Sensual Journey}
4	3		NORMAN BROWN	Just Chillin'
5	.11	N.		Rit's House
6	5	48	BONEY JAMES WARNER BROS. 48004	Ride
7	6	12	JOE SAMPLE PRA/VERVE 589508/VG	The Pecan Tree
0	10		RUSS FREEMAN PEAK 8511/CONCORD	Drive
9	7	18	VARIOUS ARTISTS	Verve//Remixed
10	8	11	GERALD ALBRIGHT	Groovology
11)	14	19	VARIOUS ARTISTS SHANACHIE 5089	Streetwize: Smooth Urban Jazz
12	12	1	MAYSA N-CODED 4233/WARLOCK	Out Of The Blue
13	15	1	CHRIS BOTTI COLUMBIA 85753*/CRG [H]	Night Sessions
-14	16		JONATHAN BUTLER WARNER BRDS. 48273	Surrender
15	1.5	<b>I</b> III	TOWER OF POWER RHIND 74345	The Very Best of Tower Of Power - The Warner Years
16	11		KARL DENSON'S TINY RELAXED 0002	Y UNIVERSE The Bridge
(17)	24	71	HERB ALPERT A&M 490886/INTERSCOPE	Definitive Hits
18	17		MARION MEADOWS HEADS UP 3070	In Deep
19	19		PETER WHITE COLUMBIA 85212/CRG [H]	Glow
20	22	1	JEFF KASHIWA	Simple Truth
21	ME	W	PIECES OF A DREAM HEADS UP 3071	Love's Silhouette
22	18	2	EUGE GROOVE WARNER BROS. 48007	Play Date
23	20	ME)	DOWN TO THE BONE GRP 589609/VG [M]	Crazy Vibes and Things
24	21	17	PAUL HARDCASTLE HARDCASTLE 90511/V2	Hardcastle III
25	9		MASQUE MEEK 34018	Infinite Love 811

ms wear	AST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABE	il Title
	-			
		т. С	『営・NUMB』	and the second se
	1	Part of the	CARRERAS-DOMINGO-PAVAROTTI	The Best Of The 3 Tenors
2		W.	RENEE FLEMING DECCA 467101/UNIVERSAL CLASSICS GROUP	Bel Canto
3)	3		SALVITORE LICITRA SONY CLASSICAL 89923	The Debut
	2	103	ANDREA BOCELLIO PHILIPS 464600/UNIVERSAL CLASSICS GROUP	Verdi
6	4	40	YO-YO MA SONY CLASSICAL 89667	Classic Yo-Yo
6	6		JOHN ADAMS NONESUCH 79636/AG	Naive And Sentimental Music
7	5		JOSHUA BELL Me SONY CLASSICAL 89505	endelssohn/Beethoven Violin Concertos
8	7	48	RICHARD JOO COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
9	9	30	LUCIANO PAVAROTTI DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP	Romantica
0	8	1	ENRICO CARUSO RCA VICTOR 82569/RCA	Italian Songs
1	44.4	an se	JOAN BORYSENKO SPRING HILL 56031	Inner Peace For Busy People
2	13		ANONYMOUS 4 HARMONIA MUNOI (FRANCE) 907312	Bele Marie-Songs To The Virgin
13)			KING'S COLLEGE CHOIR V EMI CLASSICS 57265/ANGEL	ivaldi: Gloria/Magnificat/Dixit Dominus
M	12	244	MARIA CALLAS EMI CLASSICS 57230/ANGEL	The Very Best Of Maria Callas
100				

ITZHAK PERLMAN

EPTEMBER 14 2002

SEPTE 2	MBER 002	14	Billboard TOP CLASSICAL CROSSOVER.
THIS WEEK	LAST WEEK	an an	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1	4	営手 NUMBER 1 営行 27 Weeks At Number 1 ANDREA BOCELLIA PHILIPS 589341/UNIVERSAL CLASSICS GROUP
8	4	445	CHARLOTTE CHURCH  Enchantment COLUMBIA 89710/CRG Enchantment
3	5	19	SARAH BRIGHTMAN Encore REALLY USEFUL/DECCA BROADWAY 58905/JUNIVERSAL CLASSICS GROUP
4	7	45	SARAH BRIGHTMAN  Classics NEMO STUDIO 33257/ANGEL
5	2	29	DANIEL RODRIGUEZ The Spirit Of America
e	3		YO-YO MA & THE SILK ROAD ENSEMBLE Silk Road Journeys: When Strangers Meet
7	6		LONDON SYMPHONY ORCHESTRA (WILLIAMS)  Sony CLASSICAL 89507 Sony CLASSICAL 89507
8	14		BOSTON POPS ORCHESTRA (LOCKHART) My Favorite Things RCA VICTOR 63835/RCA
8	8	72	RUSSELL WATSON The Voice
10	10	10	JAMES GALWAY The Very Best Of James Galway RCA VICTOR 63950/RCA [H]
(11)	13	25	ANDREA BOCELLI Cieli Di Toscana (With Spanish Tracks) PHILIPS 598223/UNIVERSAL CLASSICS GROUP
12	9		THE CELTIC TENORS So Strong
13	12	28	SOUNDTRACK A Beautiful Mind DECCA 416191/UNIVERSAL CLASSICS GROUP
14	15	76	BOND BOIDECCA 467091/UNIVERSAL CLASSICS GROUP [H]
(15	ME RI	(48)	TAN DUN FEATURING YO-YO MA Crouching Tiger, Hidden Dragon SONY CLASSICAL 85347

	EMBEI 2002	t 14	Billboard TOP NEW AGE ALBUN	/IS
THIS WIFFK	LAST WEEK	West an	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Titlė
	2	90	会習: NUMBER 1 分習: 87 Weeks At M ENYA▲ <sup>6</sup> BEPRISE 47428[WARNER BROS	
8	1		JIM BRICKMAN Love Songs & Li WINDHAM HILL 11647/RCA	ullabies
3	3	10	JOHN TESH The Power GARDEN CITY 34593	Of Love
4	4	49	JIM BRICKMAN Simple	. Things
5	5	12	TIM JANIS A Thousand Si	ummers
6	6	23	SECRET GARDEN Once in A Re DECCA 548678	d Moon
E.	8	25	GOVI NIGHER OCTAVE 11774	losaico
8	7		OTTMAR LIEBERT In The Arms	Of Love
9	10	14	ROLAND HANNEMAN Healing Garden Music-Rel	axation
10	12	97	YANNI Very Best C	)f Yanni
11	11		DANNY WRIGHT Do You Live Do Y REAL MUSIC 5509	ou Love
12	9	3	AZAM ALI Portals 0	f Grace
13	13		VARIOUS ARTISTS Flamenco: Windham Hill WINDHAM HILL 11501/RCA	l Guitar
13	¢t-a	-	ROLAND HANNEMAN Healing Garden Music-Slev	ep Well
(13)	90	W	VARIOUS ARTISTS Soothin MADACY 52588	ng Harp

## Sales data for Classical, New Age, and Kid Audio charts compiled by Billboard TOP CLASSICAL ALBUMS.

Rhapsody

SEPTEMBER 14 Billboard TOP CLASSICAL BUDGET 20 CLASSICAL FAVORITES VARIOUS ARTIST MADACY CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION YARRIUS ARTIST MADACY VARIOUS ARTISTS CLASSICAL MASTERPIECES: SPANISH GUITAR VARIOUS ARTIS FOR YOUR SOUL DECCA /UNIVERSAL CLASSICS GROUP VARIOUS ARTIST BABY'S FIRST MCZART VARIOUS ARTIST GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTIST CLASSICAL MASTERFIECES: ROMANTIC PIANO VARIOUS ARTIS BEST OF 25 CLASSICAL FAVORITES VARIOUS ARTISTS MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS CLASSICAL MASTERPIECES VARIOUS ARTISTS CLASSICAL MASTERPIECES: BEST OF VIVALDI VARIOUS ARTIST CLASSICS FOR RELAXTION & MEDITATION VARIOUS ARTIST MADACY BEETHOVEN: PIANO SONATAS VARIOUS ARTISTS EVENING WITH FRIENDS DECCA/UNIVERSAL CLASSICS GROUP VARIOUS ARTISTS FOR AN AUTUMN AFTERNOON VARIOUS ARTIST

SoundScan

## SEPTEMBER 14 Billoocire

MOZART DISNEY LA ALBUM SSICS / MGEL NTTAL GUITAR /UNIVERSAL CLASSICS GROUP ING ADAGIOS /UNIVERSAL CLASSICS GROUP ART: ALLEGRO /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS VARIOUS ARTISTS VARIOUS ARTISTS VARIOUS ARTISTS VARIOUS ARTISTS
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AUNIVERSAL CEASSICS GROUP IING ADAGIOS AUNIVERSAL CLASSICS GROUP ART: ALLEGRO AUNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
ART: ALLEGRO ANIVERSAL CLASSICS GROUP	
/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
SICAL CHILLOUT ASSICS /ANGEL	VARIOUS ARTISTS
REATEST CLASSICS	VARIOUS ARTISTS
BACH	VARIOUS ARTISTS
EY'S BABY EEETHOVEN DISNEY	VARIOUS ARTISTS
BER 1 CLASSICAL ALBUM	VLADIMIR ASHKENAZY
S TRIUMPHANT: VOLS. 1&2 LOND OW /CHORDANT	ON PHILHARMONIC DRCHESTRA
	VARIOUS ARTISTS
S GUIDE TO WEDDING M	IUSIC VARIOUS ARTISTS
STY OF AMERICA THE MOR	MON TABERNACLE CHDIR
	ISAAC STERN
	DISNEY

	SEPTEMBER 14 Bill	boord
	TOP KID /	AUDIO
1	KIDZ BOP KIDS RAZOR & TIE 89055	KĮOZ BOP 2
	JIM BRICKMAN WINDHAM HILL 11647/BCA	LOVE SONGS & LULLABIES
New York	KIDZ BOP KIDS RAZOR & TIE 89042	KIOZ BOF
1	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID R	TODOLER FAVORITES HINO 75262/RHINO
	VEGGIE TUNES JO BIG IDEA/WORD 35024/LYRICK ST	NAH'S OVERBOARD SING-ALONG
	THE WIGGLES	YUMMY YUMMY
	SPONGEBOB SQUAREPAN NICK/JIVE 49500/ZOMBA	ITS ORIGINAL THEME HIGHLIGHT
	VARIOUS ARTISTS	PLANHOUSE DISHES

	NICK/JIVE 49500/20MBA
ą	VARIOUS ARTISTS PLAYHOUSE DISNEY WALT DISNEY 860695
9	VARIOUS ARTISTS SONGS 4 WORSHIP KIDS TIME LIFE 30597
0	VARIOUS ARTISTS PRINCESS FAVORITES
	TODDLER TUNES 26 CLASSIC SONGS FOR TODDLERS BENSON 84056
2	VARIOUS ARTISTS DISNEY CHILDREN'S FAVORITES VOL 1 WALT DISNEY 860605
	READ-ALONG DISNEY'S LILD & STITCH WALT DISNEY 860507
4	VARIOUS ARTISTS KID'S DANCE PARTY BMG SPECIAL PRODUCTS 44570
5	VARIOUS ARTISTS I COULD SING OF YOUR LOVE FOREVER KID SPARROW 20371
6	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 860897
	VARIOUS ARTISTS DISNEY'S GREATEST: VOL 1 WALT DISNEY 860693
8	VEGGIE TUNES BOB & LARRY'S SUNDAY MORNING SONGS BIG IDEA/WORD 35002/LYRICK STUDIOS
9	VEGGIE TUNES BOB AND LARRY'S SUNDAY SCHOOL BIG IDEA/WORD 86202/LYRICK STUDIOS
0	VARIOUS ARTISTS SONGS 4 WORSHIP KIDS: I SING PRAISES TIME LIFE 30596
1	VARIOUS ARTISTS WALT DISNEY 860788 DISNEY'S GREATEST HITS' VOL 3
2	VARIOUS ARTISTS DISNEY'S GREATEST: VOL. 2 WALT DISNEY 860694
3	VARIOUS ARTISTS RADIO DISNEY JAMS. VOL 4 WALT DISNEY 860737
4	READ-ALONG MONSTERS INC. DVD READ ALONG
5	VARIOUS ARTISTS PRESCHOOL FAVORITES MUSIC FOR LITTLE PEOPLE/KID RHIND 74343/RHIND

■Albums with the greatest sales gains this week. ● Recording Industry Assu. Of America (RIAA) certification for net shipment of 500,000 album units (Goid). ▲ RIAA certification for net shipment of 1 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 (Platinu). △ Certification of 200,000 units (Platinu). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Platino). △ Certification of 200,000 units (Platino). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Platino). △ Certification of 200,000 units (Platino). △ Certificat

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SI		EM 200	BER )2	Billboard HEATS				KERS.
THIS WEEK	LAST WEEK	2 WKS. AGO	100 SWA	Sales data compiled by S Nielsen ARTIST SoundScan Title	HID WEEK	LAST WEEK	2 WKS. AGO	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL
				> 含語 NUMBER 1/HOT SHOT DEBUT 書音: 1 Week At Number 1	25	23 3		GOOD CHARLOTTE Good Charlotte
1	1.0	eN.		30 SECONDS TO MARS 30 Seconds To Mars	20	1100	7	CAMOFILAUGE PURE PAIN 6187 (16:80 CL) Keepin It Real
2		ew		BREAKING BENJAMIN Saturate	27	13	2	BRIGHT EYES SADDLE CREEK 46' (1538 CD) Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
				S GREATEST GAINER	28	16 -	-	ANTHONY SMITH If That Ain't Country MERCIRY (NASHVILLE) 78/32 (11:98/17:98)
3	7	4	35	DASHBOARD CONFESSIONAL The Places You Have Come To Fear The Most	29	28 1	9	THE RIDDLER Dance Mix NYC — Vol. 2 TOMMY BDY 1556 (17.38 CD)
4	4	-	2	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR Family Affair II: Live At Radio City Music Hall VERITY 43176/20MBA (11.98/07.98)	30	26 1	8	DJ ENCORE DJ Encore Presents: Ultra.Dance 02
5	2	-		SLEATER-KINNEY One Beat	an	25 1	0	4 SASHA airdrawndagger
n 6	3	-	2	CONJUNTO PRIMAVERA Perdoname Mi Amor	22			SIXWIRE Sixwire Sixwire
7	8		¢	JOE NICHOLS Man With A Memory UNIVERSAL SOUTH 170285 (11 98/17.98)	33	20 -	-	AMBER Naked
- 8,	1	-		MURDERDOLLS Beyond The Vally Of T he Murderdolls	34	. 049		THE BLIND BOYS OF ALABAMA Higher Ground
9	9	8	12	AUDIOVENT Dirty Sexy Knights In Paris	33	38 2	4	CHAYANNE A Grandes Exitos
10	11	7	40	THE HAPPY BOYS ROBBINS 75038 (17.98 CO) Trance Party (Volume Two)	33	2344		EDNITA NAZARIO Acustico SUNY DISCOS 84956 (16.88 EQ CD)
11	6	1		NO SECRETS No Secrets	37	NE DAT	<b>1</b> 7 5	NICOLE C. MULLEN         Talk About It           WORD 86127/WARNER BRCS. (11.98/17.98)         Talk About It
12	10	5	19.	12 STONES 12 Stones 12 Stones	33	39 2	9	CHRIS CAGLE  Play It Loud Play It Loud
13	5	-	2	CALHOUNS Made In The Dirdy South	33	36 2	21	FLOGGING MOLLY Drunken Lullabies
14	14	30		THE USED The	40	27 -	- 1	SOLOMON BURKE Don't Give Up On Me
15	22	27	16	SUGARCULT Start Start Static	41	41 -	- 3	TRUE VIBE See The Light
16	. #	<b>e</b> #	1	THE DILLINGER ESCAPE PLAN WITH MIKE PATTON         Irony Is A Dead Scene (EP)           EPITAPH 86658 (9.93 CD)         FOR the second scene (EP)	42	35 6	5	SOMETHING CORPORATE Leaving Through The Window DRIVE-THRU 112887/MCA (14.98 CD)
17	19		2	KELLY WILLIS RYXDOISC 10522 (16.98 CO) Easy	43	29 3	:1	THURSDAY Full Collapse
18	12	1	2	INTERPOL Turn On The Bright Lights	4			SMOKIE NORFUL EMI G0SPEL 20374 (§ 980/16 980)
19		16	100	JUANES O Un Dia Normał SURCO 017532/UNIVERSAL LATINO (16.98 CD)	-	47 4	2	LOS ACOSTA Historia Musical: 30 Pegaditas
		32		JENNIFER PENA Libre	<b>43</b>			PROMATIC CONTRAIN THE PAINT 8392/KOCH (17.98 CO)
21	37	-		PILLAR Fireproof	-	24 -	-	SPOON Kill The Moonlight
22		20	-5	BANDA EL RECODO FONOVISA 86228 (9-98/13-98) No Me Se Rajar	48	40 1	3	HAYSTAK The Natural INTHE PAINT 8344/K0CH (*2.98/17.98)
23	18	-	4	SARA GROVES All Right Here SPONGE/INO/WORD 88219 WARNER BROS. (17.98 CD)	49	33 1	7	MESHUGGAH Nothing
24	15	11	6	SMILEZ & SOUTHSTAR Crash The Party ARTISTDIRECT 01020 (11.98/17.38)	50	NEARIA	w 2	TOBYMAC Momentum

# SEPTEMBER 14 Billboard TOP INDEPENDENT ALBUMS ...

WEEK	S. AGO	E		Sales data compiled by N Nielsen	Mark.	WEEK	S. AGU		
LAST	2 WK	U.		ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	IHIS	LAST	2 WK		3ER/DISTRIBUTING LABEL
	ilen - Caro			※営業 NUMBER 1/HOT SHOT DEBUT 学習業 1 Week At Number 1	25	1.00		SOUNDTRACK	One Big Trip
				AIMEE MANN Lost In Space	26	16 1	1	BRIGHT EYES	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
1	1	- 61		NICKEL CREEK This Side	27	17 1	3	PUBLIC ENEM	Y Revolverlution
2	2	19	T		28	27 2	3	THE RIDDLER	Dance Mix NYC — Vol. 2
3	-			EVA CASSIDY Imagine	29	25 2	2	DJENCORE	DJ Encore Presents: Ultra.Dance 02
	Ť		T		30	20 -	-	AMBER	Naked
9	8	15		VARIOUS ARTISTS Reggae Gold 2002	31	30 3	7	LOUIE DEVITO	Louie DeVito's Dance Factory
7	5	0			32	34 2	8	LOUIE DEVITO	Louie DeVito's [trance sessions]
4	4		-	MACK 10 PRESENTS DA HOOD Mack 10 Presents Da Hood	33	in the second		VARIOUS ARTI	
13	12	140		DASHBOARD CONFESSIONAL The Places You Have Come To Fear The Most	34	33 2	6	FLOGGING MO	OLLY Drunken Lullabies
5		1		SLEATER-KINNEY One Beat	35	26 1	5	SOLOMON BU	RKE Don't Give Up On Me
8	3	21		ELVIS PRESLEY Elvis: The Very Best Of Love	36	28 3	3	THURSDAY	Full Collapse
6	-	2		CONJUNTO PRIMAVERA Perdoname Mi Amor	37	35 2	5	JUICY J	Chronicles Of The Juice Man: Underground Album
10	7	S	1	DOLLY PARTON Halos & Horns	33	19.66		PROMATIC	Promatic
11	6		194-14	VARIOUS ARTISTS Vans Warped Tour 2002 Compilation	37	1000		DJ JAZZY JEFI	F The Magnificent
12	10	10	1	VARIOUS ARTISTS Punk -O- Rama 7	40	37 3	5	ISRAEL KAMA	
14	9			8BALL Lav It Down	41	23 -	-	SPOON	Kill The Moonlight
24	18	1 E	T	YING YANG TWINS Alley: The Return Of The Ying Yang Twins	42	36 1	7	HAYSTAK	The Natural
		T		KRS-ONE The Mix Tape	43	29 2	1	MESHUGGAH	Nothing
21	30			SUGARCULT Start Static	44	1.530		JIMMY BUFFE	TT Far Side Of The World
				THE DILLINGER ESCAPE PLAN WITH MIKE PATTON Irony Is A Dead Scene (EP)	45	31 -	-	NEKO CASE	Blacklisted
19	-			KELLY WILLIS Easy	45	100		BAD BOY JOE	The Ultimate House Megamix
15	-	1.00		INTERPOL Turn On The Bright Lights	47	EREN	17 E	THE CRYSTAL I 3AM 1125 JULTRA (17.98 CI	METHOD Community Service
18	24			BANDA EL RECODO No Me Se Rajar	43	1997		KINGPIN SKIN RAP HUSTLAZ 2420/TVT (1)	NY PIMP Still Pimipin And Hustlin
22	14		1	LOS TEMERARIOS Una Lagrima No Basta	49	Re-Wo		TAKING BACK	
			1		59	39 1	6	ONYX	K THE PAINT 8288*/KOCH (12.98/12.98) Bacdafucup: Part II
	1         1           2         3           9         7           4         13           5         8           6         10           11         12           14         24           19         15           18	I         I           1         1           2         2           3            9         8           7         5           4         4           13         12           5            8         3           6            10         7           11         6           12         10           14         9           24         18           21         30           15            18         24	MAR       1     1       2     2       3        9     8       7     5       4     4       13     12       5        8     3       6        10     7       11     6       12     10       14     9       24     18       71     30       15        18     24	SMAC       SMAC         1       1         2       2         3          9       8         7       5         4       4         13       12         5          8       3         6          11       6         12       10         14       9         24       18         21       30         15          15          18       24	ARTIST       SoundScan       Title         SupersetDown Inforce       SoundScan       Title         SupersetDown Inforce       SupersetDown Inforce       SoundScan       Title         SupersetDown Inforce       NUCKEL CREEK       This Side         SupersetDown Inforce       SoundScan       The Fallout         Total Inforce       SoundScan       The Fallout         SupersetDown Inforce       SoundScan       The Fallout         SupersetDown Inforce       SoundScan       Decempts         SupersetDown Inforce       Sou	ARTIST       SoundScan       Title         SoundScan       Title         ARTIST       IMPRINT & NUMBER/DISTRIBUTING LABEL         SoundScan       Title         AMEE MANN       Lost In Space         AUMEE MANN       Lost In Space         Subarna Manne       Lost In Space         I       I       NICKEL CREEK         Subarna Manne       This Side         Z       KHIA FEATURING DSD         DIRTY BOW, Raissantewe (Insection       This Side         Z       KHIA FEATURING DSD         URR VARIOUS ARTISTS       Reggae Gold 2002         P       8         VARIOUS ARTISTS       Reggae Gold 2002         T       5         DEFAULT •       The Fallout         VARIOUS ARTISTS       Reggae Gold 2002         3       -       EVA CASSIDY         BUX SIRET MONN MINED       One Beat         Side Machine Manne       34         A       MACK 10 PRESENTS DA HOOD       Mack 10 Presents Da Hood         Machine None DCONFESSIONAL       The Places You Have Come To Fear The Most         A       Side Machine Manne       37         Side Artistras       Variantistras       38         Side LartEr ArtiNNEr	Bit SoundScan       Artist       SoundScan       Title       Bit SoundScan       File         1       1       Artist       NUMBER/DISTRIBUTING LABEL       SoundScan       1       2       3       -       Artist       2       3       -       1       1       Week At Number 1       2.5       -       1       1       1       NUMBER/DISTRIBUTING LABEL       1 <td< td=""><td>1000000000000000000000000000000000000</td><td>1         1         NUCSCII         1         NUMBER/DISTRIBUTING LABEL         NUMBER/DISTRIBUTING LABEL         ARTIST         MMRINT &amp; NUMBER/DISTRIBUTING LABEL           1         1         AMERIA &amp; NUMBER/DISTRIBUTING LABEL         1         Week AL Number         25         26         1         11         BRIGHT &amp; NUMBER/DISTRIBUTING LABEL         1         Week AL Number         25         16         11         BRIGHT &amp; NUMBER/DISTRIBUTING LABEL           1         1         NICKEL CREEK         NUMBER 1/HOT SHOT DEBUT         12%         1         13         PUNCACE.         11         13         PUNCACE.         11         13         PUNCACE.         11         13         PUNCACE.         11         13         14%         PUNCACE.         11         13         11         13         14%         PUNCACE.         11         13         11         <td< td=""></td<></td></td<>	1000000000000000000000000000000000000	1         1         NUCSCII         1         NUMBER/DISTRIBUTING LABEL         NUMBER/DISTRIBUTING LABEL         ARTIST         MMRINT & NUMBER/DISTRIBUTING LABEL           1         1         AMERIA & NUMBER/DISTRIBUTING LABEL         1         Week AL Number         25         26         1         11         BRIGHT & NUMBER/DISTRIBUTING LABEL         1         Week AL Number         25         16         11         BRIGHT & NUMBER/DISTRIBUTING LABEL           1         1         NICKEL CREEK         NUMBER 1/HOT SHOT DEBUT         12%         1         13         PUNCACE.         11         13         PUNCACE.         11         13         PUNCACE.         11         13         PUNCACE.         11         13         14%         PUNCACE.         11         13         11         13         14%         PUNCACE.         11         13         11 <td< td=""></td<>

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 distributions. Colling that are sold via independent distribution, including those which are fulfilled via major branch distributions. Collor album with the greatest sales gains this week, Greatest Gainer shows chart's largest unit increase. The RIAA certification for net shipment of 500,000 album units (Diamond). A RIAA certification for net shipment of 100 minutes or more, the RIAA multiplies shipment of 100 minutes or more, the RIAA multiplies shipment of 100,000 units (Platinon). A RIAA certification of 400,000 units (Platinon). A RIAA certification of 400,000 units (Platinon). A RIAA certification of 100,000 units (Platinon). A RIAA certification of 400,000 units (Platinon). A RIAA ce

SEPT	EMB 2002	ER 1	Billboard® TOP INTERNET ALBUM SALE	5
THIS WER	LAST WEEK		Sales data and internet sales reports compiled by S Nielsen SoundScan	BILLBOARD 200 RANK
1		-	AIMEE MANN SUPEREGO 007   Week At Number 1   Lost in Space	35
2	1	a.	DIXIE CHICKS MONUMENT/COLUMBIA 86840*/CRG Home	1
3	1		JAMES TAYLOR COLUMBIA 63584/CRG October Road	8
4	18	ev (	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) B6520/SONY (NASHVILLE) My Town	26
5	16		JOHN MAYER AWARE/COLUMBIA 86861/CRG Inside Wants Out (EP)	-
6.	2	5	BRUCE SPRINGSTEEN COLUMBIA 86600*/CRG The Rising	7
7	10	12	NELLY A <sup>3</sup> FO' REEL/UNIVERSAL 017747*/UMRG Nellyville	4
8	1.0		COLDPLAY CAPITOL 40504* A Rush Of Blood To The Head	5
2	11:01	111	VARIOUS ARTISTS TIME LIFE 17095 '60's Gold	- 1
10	4		NORAH JONES A BLUE NOTE 32088/CAPITOL [H] Come Away With Me	11
			QUEENS OF THE STONE AGE INTERSCOPE 493425 Songs For The Deaf	17
12		217	VARIOUS ARTISTS TIME LIFE 12350 Singers & Songwriters	-
13	6		DAVE MATTHEWS BAND A <sup>2</sup> RCA 60117 Busted Stuff	19
14 15		-	CELINE DION ▲2 EPIC 86400         A New Day Has Come           SPOCK'S BEARD         METAL BLAGE 14406         Snow	48
16	9			- 29
10	7 18		LEE ANN WOMACK         MCA NASHVILLE 170287         Something Worth Leaving Behind           EMINEM ▲5         web/AFTERMATH 493290*/INTERSCOPE         The Eminem Show	29
18	10		GRATEFUL DEAD GRATEFUL DEAD 14084/ARISTA Steppin' Out With The Grateful Dead England '72	-
19	7		NICKEL CREEK SUIGAB HIL 3441 This Side	44
20	101		GLASSJAW WARNER BROS. 48286 Worship And Tribute	-
21	14	-	JOHN MAYER A AWARE/COLUMBIA 85/293*/CRG [H] Room For Squares	22
22	25	16	AVRIL LAVIGNE A <sup>2</sup> ARISTA 14740 Let Go	3
-23	13	2	MANA WARNER LATINA 48566 Revolucion De Amor	56
24	,113		DOC MCKENZIE & THE HI-LITES MCG 7022 Hold On	-
25	18	Щ.,	THE ROLLING STONES ABKC0 8004 Let It Bleed	-

SEPT	EMBI 2002	ER 1	Billboard TOP SOUNDTRACK	<b>(S</b> _
×	EK		Sales data compiled by 🎦 Nielsen	_
W.EE	AST WEEK		SoundScan	
This	LAST		TITLE IMPRINT & NUMBER/DISTRIE	BUTING LABEL
1			· Yeeks NUMBER 1 · Yeeks	s At Number 1
1	1		XXX UNIVERSAI	L 156259/UMRG
2			BARBERSHOP	EPIC 86575*
3	2		O BROTHER, WHERE ART THOU? ▲6 LOST HIGHWAY/MERCURY	170069/IDJMG
4	4	2.5	A WALK TO REMEMBER •	EPIC 86311
5	3	22		DISNEY 860734
6	5	7	AUSTIN POWERS IN GOLDMEMBER MAVERICK 48310/V	VARNER BRDS.
7	7	15	SPIDER-MAN A RDADRUNNER/COLUMBIA 864	02/IDJMG/CRG
8	8			V2 27119
2	9		LIZZIE MCGUIRE BUENA VISTA 860791	
10	12		SHREK A DREAMWORKS 45030	
11 12	10		BLUE CRUSH	VIRGIN 13172
13	13			RSCOPE 493035
14	11		QUEEN OF THE DAMNED WARNER SUNSET/REPRISE 48285/V	
15	6			
16	15		CASH MONEY/UNIVERSAI	
17	14		THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING  BEPRISE 481107	CURB 78703
	16			NTIC 83543/AG
19				PERIUM 30107*
20	17	1.1		4/INTERSCOPE
21	18			YW0D0 162288
22			JONAH: A VEGGIETALES MOVIE BIG IDEA/WDR0 35014/LY	
23	21	11	ROCK STAR POSTHUMAN/PRIDRITY	50238/CAPITDL
24	19	16	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	586631/IDJMG
25	23	80		548832*/IDJMG

Top Internet Album Sales reflects physical albums ordered though 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. Df America (RIAA) certification for net shipment of 500,000 album units (Gold). 
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 multiples shipments by the number of discs and/or tapes. RIAA Latin awards: 
Certification for net shipment of 100.000 units (Dro.) 
Certification of 200,000 units (Platino). 
A Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# SEPTEMBER 14 Billboard TOP POP. CATALOG.

				-				
S WEEK	2 WKS, AGD		Sales data compiled by Nielsen	NICH.	AST WEEK	KS. AGO		ARTIST Title
LAST	2 W		IMPRINT & NUMBER/DISTRIBUTING LABEL	The second	LAS	2 WKS.	2	IMPRINT & NUMBER/DISTRIBUTING LABEL
			3 Weeks At Number 1 3 Weeks At Number 1	25	22 1	15	102	BRUCE SPRINGSTEEN ▲ 4 Greatest Hits
1 1 :	3		JAMES TAYLOR <sup>1</sup> Greatest Hits WARNER BR0S. 3113 (7.98/11.98)	26	19 2	22	61	EAGLES A <sup>7</sup> GEFEN 424725/INTERSCOPE (12.98/18.98) Hell Freezes Over
2 3	6	240	DIXIE CHICKS ()1 Wide Open Spaces	27	33 2	29	225	METALLICA 4 <sup>12</sup> ELEKTRA 611137/EEG (11 98/17.98) Metallica
			S GREATEST GAINER S	28	17 2	24	34	TOBY KEITH A Greatest Hits Volume One
3 6	8	157	DIXIE CHICKS ●10         Fly           MONUMENT 69678/SONY (NASHVILLE) (12 98 EQ/18.98)         Fly	29	24 2	28	80	POISON A Greatest Hits 1986-1996
4	2	24	EMINEM ▲ <sup>8</sup> The Marshall Mathers LP	30	Tie			THE WHO MCA 112326 (29.99 CO) My Generation: Deluxe Edition
5 9 1	11	26	RASCAL FLATTS A Rascal Flatts	31	31 2	27	100	ENTA& <sup>2</sup> ERVIX ▲ <sup>2</sup> REPRISE 4635/vARNER BROS. (12.98/18.98) Paint The Sky With Stars – The Best Of Enya
6 5	1	294	DEF LEPPARD 3 Vault – Greatest Hits 1980-1995	32	34 3	31	ad	AC/DC \$13 Back In Black EASTWEST 921/9/E66 (11.99/17.98)
7 7	5	410	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>5</sup> Greatest Hits	<b>3</b> 3	21 2	23	-	LYNYRD SKYNYRD All Time Greatest Hits
8 8	4	<b>67</b> %	BOB MARLEY AND THE WAILERS <sup>10</sup> Legend Upf GONG hSLAND 548994/IOJMG (1238/1838)	34	26 1	14	623	NICKEL CREEK   Nickel Creek
9 10	9	124	DISTURBED A <sup>2</sup> The Sickness GIANT 24733WARNER BROS. (11 98/17 98) [N]	35	28 2	26		SUGAR HILL 3909 (16,38 CD) [₩] SUBLIME ▲ <sup>5</sup> Sublime
10 16 1	12	168	CREED <sup>10</sup> WiND-uP 1053* (11.98/18.98) Human Clay	36	39 3	35		GASOLINE ALLEY 111413/MCA (12.98/18.98) CREED ▲ <sup>6</sup> My Own Prison
		<b>M</b>	🖌 HOT SHOT DEBUT 🖌	37	42 3	37	251	WIND-UP 13049 (11 98/18 98) [M]         Come On Over           SHANIA TWAIN \$19         (12 98/18 98)         Come On Over           MERCUPY (1x8/19/ULE) 5500 (12 98/18 98)         Come On Over         Come On Over
10) HE		115	THE ROLLING STONES Let It Bleed	38.	32 3	30	201	SYSTEM OF A DOWN
12 13 2	21	272	ABBA 🏠 Gold Greatest Hits	39	30 3	34	141	AMERICAN/COLUMBIA 68924/CR6 (7.98 EQ/11.90) [W] INCUBUS A <sup>2</sup> Make Yourself
13 12 1	13	192/4	PINK FLOYD <sup>15</sup> Dark Side Of The Moon Dark Side Of The Moon	40	37 3	32	157	IMMORTAL 63852/EPIC (12 se EQ/18.98) QUEEN ▲ FOLVWOOD 16766 (11.98/17.98) Greatest Hits
14 20 3	33	52	LEE ANN WOMACK A <sup>3</sup> I Hope You Dance	41	35 4	12	34	JOHN MELLENCAMP ▲ <sup>3</sup> The Best That I Could Do 1978-1988
15 11 1	16	88	THE BEACH BOYS The Greatest Hits Volume 1: 20 Good Vibrations CAPITOL 2166 (10.98/1798)			36	-	MERCURY 538738/IDJMG (11.98/17.98) ELTON JOHN ● <sup>15</sup> Greatest Hits
16 istan	m	274	THE ROLLING STONES Hot Rocks 1964-1971	43	45 3	38		ROCKET/ISLAND 512532/DJMG (6.98/11.98)
17 25 1	18	167	CELINE DION ▲ <sup>6</sup> Somusic Systeric II:2 securits asi	44	43 3	39		F0 REEL/UNIVERSAL 15/743*/UMR6 (12.99/18.96) PHIL COLLINS ▲ <sup>2</sup> Hits
18 2 -	_	57	Sou Music dystupper (112 see cuit 6 see ) JIMI HENDRIX ▲ <sup>2</sup> Smash Hits Experience (FMRIX 128 sec 0)		38 4			FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)
19		38	THE ROLLING STONES ABC0759 Beggar's Banquet ABC0759 Beggar's Banquet	46	ne dan			BON JOVI ▲ <sup>4</sup> Cross Road MERCURY 526013/0JMG (10.98/17.98) JIMMY BUFFETT ▲ <sup>5</sup> Songs You Know By Heart
20 14 1	10	492	CAROLE KING ♠ <sup>10</sup> Tapestry	47	49 4	13		MCA 325633* 112.99/18.99 CREEDENCE CLEARWATER REVIVAL ▲ <sup>4</sup> Chronicle The 20 Greatest Hits
21 29 2	25	1989	EPIC 65850 (7.38 EQ/11.38) KID ROCK ● <sup>10</sup> Devil Without A Cause TOP D06/LAVA/ATLANTIC 83119*/AG (12.58/18.39) [₩]	-	41 -			FANTASY2" (1288)17.90 2PAC ▲ <sup>9</sup> Greatest Hits
22 18 1		IRUS	TOM PETTY AND THE HEARTBREAKERS A <sup>9</sup> Greatest Hits		40 4	10		Greatest Fills GARY ALLAN ▲ Smoke Rings In The Dark
23 23 1	19	191	MCA 110813 (12.98/18.98) EMINEM ▲ <sup>4</sup> The Slim Shady LP	10	+0 4			MCA NA\$HVILLE 170101 (11.98/17.98)
24 27 2	_	1091	WEB/AFTERMATH 490287 /INTERSCOPE (12.98/18.98) SOUNDTRACK ▲ <sup>3</sup> Coyote Ugly		112.4		la artic	THE ROLLING STONES Metamorphosis ABKC0 0062 (18.98 CD)
	- ~		CURB 78703 (11 98/17 98)					

• Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. • Recording Industry Assn. Of America (RIAA) certification for net shipment of 10000 album units (Diamond). Numeral (Albums) • RIAA certification for net shipment of 10000 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 100000 album units (Diamond). Numeral (Albumy Platnum or Diamond Agues album's multi-platnum level. For boxed sets, and double albums with a running time of 100 millos units (Diamond). Numeral (Albumy Platnum or Diamond Agues RIAA Laint). • Certification of 10000 units (Uniti-Platnu). • Stati 400000 units (Uniti-Platnu). • Certification of 100000 units (Uniti-Platnus). • Certification of 1000000 units (Uniti-Platnus). • Certification of 1000000 units (Uniti-Platnus). • Certification of 10000000 units (Uniti-Platnus). • Certification of 10

## Billboard ARTISTINDE

Chart Codes -ALBUMS-The Billboard 200 (8200) Bluegrass (BG) Bives (BL) Classical (CL) Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA) Electronic (EA) Gospel (GA) Heatseekers (H5) Independent (IND) Internet (INT) Jozz (JZ) Contemporary Jazz (CJ) Latin Albums (LA) Latin: Latin Pop (LPA) Latin: Regional Mexican (RMA) Latin: Tropical/Salsa (TSA) New Age (NA) Pop Catolog (PCA) R&B/Hip-Hop (RBA) R&B/Hip-Hop (sov) R&B/Hip-Hop Catalog (RBC) Reggae (RE) World Music (WM) -- SINGLES-Hot 100 (H100) Hot 100 (M100) 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) Da B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS) Rap Tracks (RP) Mainstream Rock (RO) Modem Rock (MO) Top 40 Tracks (T40)

## Rankings from blweekly charts are listed in Italics during a chart's unpublished week.

**12 Stones:** *CC* 14; HS 12 **2Pac:** PCA 48; RBC 2, 4, 8, 9 **30 Seconds To Mars:** B200 107; HS 1; RO 37 **311:** B200 169; A40 29; MO 13 **3-2 Get Funky:** TSS 31 **3LW:** H100 65; HA 64; RA 49, 70; RBH 50, 63; RS 200 64 39, 64 8ball: IND 15; RBA 46; RBH 85

#### ---- A ----

Aaliyah: B200 113; RBA 41; RBC 13; H100 34; HA Aaliyah: B200 113; RBA 41; RBC 13; H100 34; HA 33; RA 7; RBH 7 Abba: PCA 12 Above The Law: HSS 9; RBH 93; RS 4 AC/DC: PCA 32 Los Acosta: HS 45; LA 10; RMA 6 Bryan Adams: AC 7 John Adams: CL 6 Yolanda Adams: CC 15; GA 6, 39; RBA 65; RBH 84 Trace Adkins: CA 41 Aerosmith: B200 58; HSS 31 Christina Aguilera: T40 37 Alberto Y Roberto: LT 37; RMS 14 Gerald Albright: CJ 10 Gerald Albright: CJ 10 Alias J.: RBA 78 Azam Ali: NA 12 Gary Allan: B200 179; CA 18; CCA 9; PCA 49; H100 86 Bernard Allison: *BL* 9 Bernard Allison: *BL* 9 Karrin Allyson: JZ 3 Herb Alpert: CJ 17 Amber: EA 11; HS 33; IND 30; DS 7; HSS 43 Amerie: B200 37; RBA 13; DS 6; H100 42; HA 39; HSS 42; RA 16; RBH 17; RS 29 Anastacia: B200 144 Los Angeles Azules: LA 37 Los Angeles De Charly: RMS 39 Anonymous 4: CL 12 Los Angeles De Charly: RMS 39 Anonymous 4: CL 12 Marc Anthony: B200 116; LA 28; TSA 4; AC 10, 24; DC 36; D5 5; H100 95; HS5 40; LT 20; TSS 3 Aracely Arambula: LT 50; RMS 24 Louis Armstrong: JZ 25 Ashanti: B200 18; RBA 16; H100 8, 12, 50, 51; HA 8, 12, 46, 49; RA 12, 13, 14, 42, 69; RBH 12, 13, 15, 42, 65; RP 8; RS 71; T40 14, 18 Audiovent: HS 9; RO 30 Avant: B200 129; RBA 33; RA 67; RBH 64 Ramon Ayala Y Sus Bravos Del Norte: LA 53, 71; LT 24; RMS 6 AZ: RBA 97 AZ: RBA 97 Steve Azar: CS 40 ---- B ----B2K: B200 124; RBA 53; HSS 33; RA 45; RBH 48;

Bad Boy Joe: EA 15; IND 46 Erykah Badu: H100 89; HSS 27; RA 38; RBH 34; RS 27 Baha Men: WM 4 Anita Baker: B200 185; RBA 52 Charli Baltimore: H100 12; HA 12; RA 14; RBH 15; RP 8: T40 18 Banda El Limon: RMS 28 Banda El Limon: RMS 28 Banda El Recodo: HS 22; IND 22; LA 6; RMA 4; LT 16; RMS 4 Banda Tierra Blanca: LT 27; RMS 8 Buju Banton: RE 13 Patricia Barber: JZ 2 Basement Jaxx: DC 32 BBMak: B200 25; A40 24; H100 56; HA 63; HSS 15; T40 31 The Beach Boys: PCA 15 Beanie Sigel: RS 32 The Beatles: B200 112 Ine Beattes: B200 112 Daniel Bedingfield: B200 41; DC 30; H100 14; HA 14; T40 6 Beenie Man: B200 28; RBA 9; *RE* 1; H100 31; HA 30; RA 33; RBH 31; RP 18; T40 30 Joshua Bell: CL 7 Tony Bennett: JZ 15 Beyonce: DC 11 Bir Benn H000 21; HA 20; HA 20; HA 20; DA 20; DA 20; HA 20; CL 20; DA 20; D Beyonce: DC 11 Big Boy: H100 71; HA 71; HSS 65; RA 29; RBH 29; RP 20; RS 38 Big Daddy Weave: CC 39 Big Tray Deee: B200 192; RBA 44 Big Tymers: B200 62; RBA 31; H100 33, 69; HA 31, 70; HSS 35; RA 28, 32; RBH 27, 30; RP 13, 10: PS 36 (4): KD 21 19; RS 30, 44; T40 34 Blackhawk: CA 37 Mary J. Blige: B200 138, 189; EA 4; RBA 81, 84; Mary J. Bige: B200 130, 109; L4 4, 107 C RBC 17, 19; DC 46 Blindside: B200 158; RO 32 The Blind Boys Of Alabama: GA 8; HS 34 Andrea Bocelli: B200 184; CL 4; CX 1, 11 Michael Bolton: AC 29 Joe Bonamassa: BL 2 Bon Jovi: PCA 45 Bond: CX 14 Bone Thugs-N-Harmony: RBC 11; RA 70; RBH 63 Bono: A40 36 Boo: H100 69; HA 70; HSS 35; RA 32; RBH 30; RP 19; RS 30 Joan Borysenko: CL 11 The Boston Pops Orchestra: CX 8 Chris Botti: CJ 13 Box Car Racer: B200 188 Box Car Racer: 12200 188 Boyz II Men: B200 77; RBA 20; RA 51; RBH 53 Michelle Branch: B200 55; A40 19; H100 52; HA 56; T40 26 Brandy: B200 140; RBA 68; DS 4; H100 94; HSS 19; RBH 77; RS 20 Breaking Benjamin: B200 136; HS 2; RO 21 Michael Brecker: JZ 13 Michael Brecker: J2 13 B Rich: R5 73 Jim Brickman: B200 147; NA 2, 4; AC 17 Dee Dee Bridgewater: JZ 24 Bright Eyes: HS 27; IND 26 Sarah Brightman: CA 3, 4 Brooks & Dunn: CA 27; CCA 12; CS 38 Gath Brooks CA 14; CS 20 Brooks & Dunn: CA 27; CCA 12; CS 38 Garth Brooks: CA 44; CS 20 Jocelyn Brown: DC 7 Norman Brown: CJ 4 Joe Budden: RA 71; RBH 73 Jimmy Buffett: IND 44; PCA 46 Los Bukis: LA 68 Bun B: RBH 85 Solomon Burke: HS 40; IND 35 Busta Rhymes: RA 73; RBH 71; RS 41, 61 Jonathan Butler: CJ 14 Juanita Bynum: GA 22 Juanita Bynum: GA 22 Tracy Byrd: CA 28; CS 4; H100 29; HA 26 By The Tree: *CC* 17

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C.3.0: RS 51 Caddillac Tah A.K.A. Tah Murdah: RA 69; RBH 65 Caldouns: HS 13; RBA 42 Maria Callas: CL 14 The Calling: A40 9; AC 22; H100 45; HA 47; HSS 22 22 Camoflauge: HS 26; IND 24; RBA 39 Cam'ron: B200 75; RBA 27; H100 21; HA 21; HSS 24; RA 1<u>7</u>, 26; RBH 18, 26; RP 10, 14; RS 12, 24; RA 17, 26; RBH 18, 26; KP 10, 14; KO 12, 48, 72; T40 35 Los Canelos De Durango: LT 42; RMS 19 The Canton Spirituals: GA 19 Blu Cantrell: HSS 72; RS 52 Cardenales De Nuevo Leon: LA 66; LT 39; RMS 17 Vanessa Carlton: B200 38; A40 3; AC 2; H100 17, 28: HA 16, 42: T40 16, 21 38; HA 16, 43; T40 16, 21 Kurt Carr & The Kurt Carr Singers: *CC* 38; *GA* 13 Jose Carreras: CL 1 Deana Carter: CA 69 Enrico Caruso: CL 10 Neko Case: IND 45 Brandon Casey: H100 79; HSS 3; RA 53; RBH 45; RS 1 Brian Casey: H100 79; HSS 3; RA 53; RBH 45; RS 1 Johnny Cash: CA 60; CCA 17 Butch Cassidy: RA 57; RBH 59 Caseine: DC 7 Cassius: DC 7 Eva Cassidy: B200 105; IND 4 Cee-Lo: RBA 96; H100 71; HA 71; HSS 65; RA 29; RBH 29; RP 20; RS 38 KBH 29; KP 20; KB 30 Celeda: DC 14 The Celtic Tenors: CX 12 Chamillionaire: RBA 77 Steven Curtis Chapman: CC 26 Ray Charles: HSS 38; RS 25

C**havanne:** HS אין LA 8: LPA אין LPS 8: LT 6: TSS 9 Cher: AC 30; DC 10; DS 3, 8; HSS 12, 47 Kenny Chesney: B200 32, 114; CA 5, 12; CS 3, 46; H100 24; HA 22 Mark Chesnutt: CA 62; CS 11; H100 66; HA 62 Chevelle: MO 19; RO 12 Chicago: B200 95 The Chieftains: *WM* 10 Chuck -N- Blood: HSS 54; RS 33 Charlotte Church: CX 2 Cirrus DC 26 Terri Clark: CS 37 Dorinda Clark-Cole: *CC* 32; GA 10 Karen Clark-Sheard: B200 171; *CC* 11; GA 5; RBA Twinkie Clark-Terrell: CC 34; GA 12 Clipse: B200 9; RBA 2; H100 67, 85; HA 68; HSS 20, 26; RA 23, 41; RBH 23, 40; RP 17, 23; RS 6, 13 6, 13 Tammy Cochran: CS 25 Kellie Coffey: CA 30; AC 28; CS 35 Coldplay: B200 5, 143; INT 8; A40 30; MO 18 Phil Collins: PCA 44 The Color Red: RO 34 Commissioned: 6A 31 Common: H100 89; HSS 27; RA 38; RBH 34; RS 27 Conjunto Chaney: TSS 29 Conjunto Primavera: B200 166; HS 6; IND 11; LA 2; RMA 1; LT 8; RMS 1 2; RMA 1; Ll 8; RMS 1 Conjure One: DC 23 Harry Connick, Jr.: JZ 12, 14 Control: LT 46; RMS 22 Coo Coo Cal: RBA 89; HSS 39; RS 23 The Corrs: A40 36 Norty Cotto: DC 27 Counting Crows: B200 86 El Coyote Y Su Banda Tierra Santa: LA 59; LT 29; RMS 9 RMS 9 Creede: B200 49; PCA 10, 36; A40 7; H100 9; HA 9; M0 20; R0 16; T40 7 Creedence Clearwater Revival: PCA 47 Elvis Crespo: LA 40; TSA 5; TSS 16, 34 Cristian: LPS 14; LT 22 Sheryl Crow: B200 27; A40 4, 17; AC 9; H100 27, 97; HA 27; T40 25 Celia Cruz: TSA 11 The Crystal Method: EA 16; IND 47 Cuisillos De Arturo Macias: LA 70; LT 34; RMS 12 ...... D ..... Da Hood: B200 141; IND 7; RBA 30 The Charlie Daniels Band: CA 73 Dark Monks: DC 9 Dashboard Confessional: B200 152; HS 3; IND 8

Craig David: B200 132; H5 3; IND 8 Craig David: B200 139; H100 80 Taylor Dayne: DC 41 Deep Forest: *WM* 7 Default: B200 135; IND 6; MO 17; RO 18; T40 40 Def Leppard: B200 122; PCA 6; RO 31 Kevin Denney: CA 75; CS 32 Karl Denson's Tiny Universe: CJ 16 John Denver: CCA 19 Devin: B200 61; RBA 11 Louie DeVito: EA 12, 13; IND 31, 32 Dhany: DC 33 Di Blasio: LA 55; LPA 14 Diamond Rio: B200 50; CA 8, 59; CS 7; H100 37; HA 35 HA 35 Dido: AC 15; DS 15 Ricky Dillard: DC 6 Daz Dillinger: RBA 80 The Dillinger Escape Plan: HS 16; IND 19 Celine Dion: B200 48; INT 14; PCA 17; AC 4, 8; HSS 64 HSS 64 HSS 64 Dirty Vegas: B200 98; EA 1; A40 27; DS 17; H100 73; HA 74; T40 38; TSS 15 Dishwalla: A40 40 Disturbed: PCA 9; MO 8; RO 4 Dixie Chicks: B200 1; CA 1; CCA 1, 2; INT 2; PCA 2, 3; CS 9, 24, 56, 58, 59; H100 23; HA 55; HSS 1 DJ Encore: EA 9; HS 30; IND 29; DS 25 DJ Jazzy Jeff: IND 39; RBA 75 DJ Sammy: B200 106; EA 2; DS 2; H100 16; HA 17; HSS 11; T40 8 **DJ Shadow:** EA 14; DS 23 **Do:** DS 2; H100 16; HA 17; HSS 11; T40 8 **Dominic:** TSS 19 Dominic: TSS 19 Placido Domingo: CL 1 Don Won: HSS 57; RS 43 Do Or Die: B200 157; RBA 48 Will Downing: CJ 3; RBA 69 Down To The Bone: CJ 23 Dusty Drake: CS 57 Dr. Dre: RBC 14, 18 DSD: Bace 720; IMD 21; PBA 25 DSD: B200 79; IND 3; RBA 35; H100 99; RA 72; RBH 72 Lucky Dube: *RE* 15 Dueto Voces Del Rancho: RMS 25 Jermaine Dupri: RBH 98 Rocio Durcal: LA 62; LPA 16 Dwele: H100 92; HSS 46; RA 43; RBH 43; RP 25; RS 35 ----

E-40: B200 150; RBA 40; RBH 85 Eagles: PCA 26 Earshot: RO 19 Earshot: RO 19 Duke Ellington: JZ 8 Missy "Misdemeanor" Elliott: H100 60, 75; HA 57, 73; HSS 52; RA 18, 34; RBH 19, 36, 86; RP 22; RS 53 Emerson Drive: CA 42; CS 31 nem: B200 2; INT 17; PCA 4, 23; RBA 3; RBC 1, 5; H100 5, 47; HA 5, 48; RA 15, 74; RBH 14,

The Emmanuels: GA 28 Engelina: DS 25 Kim English: DC 8; DS 12 Enya: B200 134; NA 1; PCA 31 Euge Groove: CJ 22 Faith Evans: H100 60; HA 57; HSS 55; RA 18, 51; RBH 19, 53, 95; RS 22 Sara Evans: CA 25; CS 5; H100 35; HA 32 Eve: B200 6; RBA 1; H100 2; HA 2; RA 4; RBH 4; RP 2; T40 3 Jessica Eve: DC 42 Archie Eversole: RBA 62; RBH 89 Evolution: DC 19 Eyes Cream: DC 21; DS 24 ..... F . Lara Fabian: LPS 35 Fabolous: H100 36; HA 34; RA 21; RBH 21, 98; RP 12 limmy Fallon: B200 47 Fat Joe: RS 56 Michael Feinstein: JZ 20 Michael reinstein: JZ 20 Vicente Fernandez: LA 24, 25; RMA 14, 15 Fierce Ruling Diva: DC 1 Jose Manuel Figueroa: LT 30; RMS 13 Filter: B200 173; DC 31; MO 30; RO 25 Einei: DC 40 Filter: B200 173; DC 31; MO 3 Fior: DC 48 Five For Fighting: AC 5 The Flaming Lips: B200 145 The Flatlanders: CA 46 Renee Fleming: CL 2 Floetry: RA 62; RBH 62 Florgring Malley HS 20; IND 6 Flogging Molly: HS 39; IND 34 Nico Flores Y Su Banda Puro Mazatlan: LT 38; RMS 16 Joseph Fonseca: TSS 30 Foo Fighters: MO 36 Robben Ford: BL 15 Robben Ford: *Bl* 15 Radney Foster: CS 50 Fourplay: CJ 2; RBA 93 Foxy Brown: RBH 80 Kirk Franklin: B200 126; *CC* 6; *GA* 2; RBA 57 Freekey Zekey: H100 21; HA 21; HSS 24; RA 17; RBH 18; RP 10; RS 12; T40 35 Nnenna Freelon: JZ 19 Russ Freeman: CJ 8 Freeway: RS 74 Frou Frou: DC 50 Fundisha: RBH o8 Nelly Furtado: RA 47; RBH 51 ----- G ----Kenny G: AC 23 Gaither Vocal Band: B200 170; CC 10 Gaither Vocal Band: B200 170; *CC* 10 James Galway: CX 10 Gloria Gaynor: DC 5; DS 13 Ghostface Killah: HSS 13; RBH 74; RS 3 Ginuwine: H100 6, 48; HA 6, 45; RA 6, 9; RBH 6, 10; RP 6; RS 50; T40 9 Gipsy Kings: LA 74; LPA 19; *WM* 14 Glassjaw: INT 20 Godsmack: RO 9 Good Charlotte: HS 25; MO 32 Good Bad Ugly: HSS 14; RBH 91; RS 2 Good Bad Ugly: HSS 14; RBH 91; RS 2 Good Dolls: B200 174; A40 11, 22; H100 64; HA 69; T40 33 Gorillaz: EA 18 Gotti: H100 69; HA 70; HSS 35; RA 32; RBH 30; RP Gotti: H100 69; HA 70; HSS 35; RA 32; RBH 30; RP 19; RS 30 Govi: NA 7 Amy Grant: B200 172; CC 12 El Gran Combo De Puerto Rico: TSA 15 Grateful Dead: INT 18

75, 92, 94; RP 7; T40 5, 29

Al Green Velvet: DC 43 Pat Green: CA 56 Andy Griggs: CA 47; H100 100 Andy Griggs: CA 47; F100 100 Grifts: CC 31 Josh Groban: B200 34; AC 3 Sara Groves: CC 19; HS 23 Grupo Bryndis: LA 34, 36; RMS 33 Grupo Bryndis: LA 44 Grupo Mania: LA 21; TSA 3; TSS 38 Grupo Montez De Durango: RMS 31 GusGus: EA 19

-----Deitrick Haddon: GA 14 Hailie Jade: RBH 92 Daryl Hall John Oates: AC 1 Anthony Hamilton: H100 57; HA 53; RA 24; RBH Antiony Hamilton: H100 57; F 24; RP 15 Herbie Hancock: JZ 13 Jayn Hanna: DC 19 Roland Hanneman: NA 9, 14 Jennifer Hanson: CS 43 The Happy Boys: EA 5; HS 10 Paul Hardcastle: CJ 24 Pau Hardcastle: CJ 24 Paul Hardcastle: CJ 24 Roy Hargrove: JZ 13 J. Michael Harter: CS 48 Dr. Charles G. Hayes & The Cosmopolitan War-riors: GA 35 Haysede Dixie: BG 12 Haystak: HS 48; IND 42; RBA 59 Heather Headley: RA 66; RBH 67 Eric Heatherly: CS 36 Jimi Hendrix: PCA 18 Jennifer Love Hewitt: A40 33 Elder Jimmy Hicks And The Voices Of Integrity: GA 32 GA 32 GA 32 Hieroglyphics: RS 70 Faith Hill: CCA 18; AC 25; CS 15; H100 43; HA 40 Lauryn Hill: RBA 95 The Hives: B200 90; H100 96; MO 9 Billie Holiday: JZ 18

Steve Holy: CA 61; CS 47 Hometown News: CS 60 Hoobastank: B200 100; A40 39; H100 53; HA 51; MO 4; RO 11 John Lee Hooker: *BL* 14 Whitney Houston: DC 15; HSS 25; RBH 90 Rebecca Lynn Howard: CS 22 Los Huracanes Del Norte: LA 23; RMA 13 Norman Hutchins: GA 17 ----Ice Cube: RA 57; RBH 59 Enrique Iglesias: B200 76; AC 6; LPS 1; LT 2; RMS 21; TSS 5 iio: DS 11; HSS 73 Illicit Binznez: HSS 39; RS 23 Illicit Binznez: HSS 39; RS 23 Iman: RMS 35 Incubus: B200 109; PCA 39; MO 7; RO 33 India.Arie: B200 177; RBA 92; RA 68; RBH 68 Industria Del Amor: LA 73 Infamous 2.0: H100 13; HA 13; HSS 48; RA 3; RBH 3; RP 5; RS 21 Injected: RO 36 Interpol: HS 18; IND 21 Intocable: LA 31; RMA 19; LT 19, 40; RMS 5, 18 Irv Gotti: H100 12; HA 12; RA 14; RBH 15; RP 8; T40 18 T40 18 Isyss: HSS 18; RS 24 -----Alan Jackson: B200 73; CA 9, 74; CCA 16, 23; CS 10; H100 61; HA 58 Janet Jackson: H100 31; HA 30; RA 33; RBH 31; RP 18; T4 0 30 Jadakiss: HSS 18; RS 24 Jagged Edge: H100 36; HA 34; RA 21; RBH 21; RP 12 Jaheim: RBA 76; RA 30; RBH 33 Bishop T.D. Jakes: *GA* 30 Boney James: CJ 6 Etta James: *BL* 4 Etta James & The Roots Band: *BL* 3 Etta james & The Roots Band: BL 3 Tim janis: NA 5 jars Of Clay: CC 35 ja Rule: B200 131; RBA 79; H100 12; HA 12; RA 14; RBH 15; RP 8; T40 18 jay-Z: RBC 16; RBH 82; RS 32, 67, 72 jazze Pha: RS 69 Wyclef jean: B200 111; RBA 28; H100 49; HA 59; USS 2. BA 100 JPH 14: DS 5 HSS 2; RA 19; RBH 16; RS 5 Waylon Jennings: CA 58; CCA 21 Jim Crow: RS 69 Jose Alfredo Jimenez: LA 54, 60 Jimmy Eat World: B200 83; A40 2; H100 19, 76; HA 20; MO 3; T40 15 Elton John: PCA 42; AC 18 Carolyn Dawn Johnson: CA 53; CS 33 Jack Johnson: B200 54; A40 10; H100 77 Keith "Wonderboy" Johnson & The Spiritual Voices: GA 26 Voices: GA 26 Syleena Johnson: RA 73; RBH 71; RS 41 Brent Jones + T.P. Mobb: GA 23 Donell Jones: B200 117; RBA 32; H100 98; HSS 50; RA 40, 50; RBH 41, 49; RS 18 George Jones: CCA 15 Norah Jones: B200 11; CJ 1; INT 10; A40 13; AC 19 Sir Charles Jones: RBA 64, 73 Richard Joo: CL 8 Juanes: HS 19; LA 4; LPA 2; LPS 5; LT 4; TSS 7 Cledus T. Judd: CA 64 The ludds: CCA 10 The ludds: CCA 10 Juicy J: IND 37; RBA 74 Jump5: B200 118; CC 5 JXL: HSS 4 Kabah: LPS 38 Kage: RBA 98; HSS 66; RS 15 Israel Kamakawiwo'Ole: IND 40; WM 1 Kandi: HSS 52; RBH 86; RS 53 Jeff Kashiwa: CJ 20

Dave Hollister: RBH 78, 83

Jeff Kashiwa: Ć) 20 Anthony Keams: *WM* 2 Toby Keith: B200 13, 149; CA 2, 15; CCA 6, 22; PCA 28; CS 12, 26; H100 55; HA 50 R. Kelly: RBC 21; HSS 56; RA 64; RBH 66; RS 67 Kemi: HSS 44; RBH 100; RS 19 Las Ketchup: LA 46; LPA 13; LPS 22; LT 36 Alicia Keys: B200 127; RBA 67; H100 2; HA 2; RA 4; RBH 4; RP 2; T40 3 Khia: B200 79; IND 3; RBA 35; H100 99; RA 72; RBH 72 RBH 72 KHM: RBA 100 KHM: RBA 100 Angelique Kidjo: WM 6 Kid Rock: B200 104; PCA 21 Kidz Bop Kids: B200 63 King's College Choir: CL 13 Carole King: PCA 20 Kingpin Skinny Pimp: IND 48; RBA 88 Wiere Paoe Fa Kingpin Skimly Pitrip: IND 48; KBA 88 Kiss: B200 52 K.M.C.: DC 33 Kom: B200 51; MO 12; RO 6, 26 Jane Krakowski: AC 17 Diana Krall: B200 196; JZ 1 Alison Krauss: B200 195; BG 4; CA 22; CCA 20 Krazy: RBH 81 Kreo': DC 47 Chad Kroeger: A40 8; H100 18; HA 18; MO 39; RO 29; T40 13 KRS-One: IND 17; RBA 43 Kutless: CC 40 Kya-PI: HSS 53; RS 8

Lade Bac: RA 46; RBH 44 Lady Saw: H100 39; HA 42; T40 23

### **BILLBOARD SEPTEMBER 14, 2002**

RS 47, 62 Bacilos: TSS 40

## Billboard ARTIST INDE (continued)

Lamva: DC 13

Lamya: DC 13 Lasgo: DS 18 Avril Lavigne: B200 3; INT 22; A40 1; AC 26; H100 3, 72; HA 3, 72; HSS 37; LPS 32; T40 2, 32; TSS 22 Donald Lawrence & The Tri-City Singers: *GA* 16 Shannon Lawson: CS 45 Layo & Bushwacka: DC 38 Tommy Lee: RO 35 Gerald Levert: RA 56; RBH 58 Wonne Idw Lewis: DC 3 Yvonne John Lewis: DC 3 Salvitore Licitra: CL 3 Ottmar Liebert: NA 8 Lifehouse: MO 26 Lil Bow Wow: RBH 98 Lil' Flip: B200 12: RBA 4 Lil Jon & The East Side Boyz: RBH 85 Lil' Mo: H100 20; HA 19; RA 31; RBH 32; RP 11; RS Lil' Mo: H100 20; HA 19; RA 31; RBH 32; RP 11; RS 37; T40 20 Lil' Tykes: HSS 57; RS 43 Lil Wayne: B200 70; RBA 25; H100 91; HSS 74; RA 44; RBH 47; RP 24; RS 45 Aaron Lines: CS 39 Linkin Park: B200 15, 72; MO 31 German Lizarraga: LA 27; RMA 16; LT 13; RMS 3 LL Cool J: H100 59; HA 60; HSS 21; RA 20; RBH 20; RP 16; RS 10 Keith Lockhart: CX 8 London Symphony Orchestra: CX 7 Keith Lockhart: CX 8 London Symphony Orchestra: CX 7 Lonestar: B200 199; CA 24; AC 12; CS 41 Loon: H100 6, 65; HA 6, 64; RA 6, 49; RBH 6, 50, 79; RP 6; RS 39, 50; T40 9 Angel Lopez: LA 42; LPA 12; LPS 40; TSS 17 Jennifer Lopez: B200 167; DC 2; DS 1; H100 22; HA 28; HSS 7; RS 7; T40 17 Patty Loveless: BG 7; CA 54 LovHer: DC 37 Ludacris: B200 69; RBA 38; H100 13; HA 13; HSS 48; RA 3; RBH 3; RP 5; RS 21 Luniz: RBA 72 Lynyrd Skynyrd: PCA 33 Lyric: RBH 79

Mad At Gravity: RO 40 Mad Dreadz: HSS 54; RS 33 Mad Lion: HSS 29; RBH 96; RS 9 Madonna: DS 22 Mana: B200 56; INT 23; LA 1; LPA 1; LPS 3; LT 7; TSS 6 Barry Manilow: B200 161 Aimee Mann: B200 35; IND 1; INT 1 Manny Manuel: LA 65; TSA 9; LPS 28; LT 21; TSS 4 Mario: B200 43; RBA 17; H100 7; HA 7; HSS 45, 58; RA 10, 61; RBH 9, 55; RS 26; T40 10 Bob Marley: PCA 8; RBC 3 Bob Marley And The Wailers: *RE* 5 Damian "Jr. Gong" Marley: *RE* 8 Branford Marsalis Quartet: JZ 7 Brad Martinez: B200 31; RBA 12; H100 20; HA 10; RA 31; RBH 32; RP11; BS 32, 56, T40 20 19; RA 31; RBH 32; RP 11; RS 37, 56; T40 20; RA 20; RA 31; RBH 32; RP 11; RS 37, 56; T40 20; Rogelio Martinez: LA 33; RMA 20; LT 49; RMS 23; Mary Mary: B200 97; CC 4; GA 1; RBA 37; RBC 20; RA 63; RBH 70 Masque: CJ 25 Master P: RBH 81 Master F: Kollol matchbox twenty: AC 13 Dave Matthews Band: B200 19; INT 13; A40 5; H100 40; HA 38; MO 38; T40 24 Kathy Mattea: CA 66 John Mavall and the Bluesbreakers: BI 1 John Mayer: B200 22; INT 5, 21; A40 6, 21; AC 14; H100 15; HA 15; T40 12 Maysa: CI 12 M'Black: DC 44 Martina McBride: B200 81; CA 10; CS 13; H100 68; HA 65 MC Chickaboo: DC 29 MC Chickaboo: DC 29 Delbert McClinton: *BL* 6 Donnie McClurkin: RBC 10 The Del McCoury Band: BG 15 John McDermott: *WM* 2 Reba McEntire: CA 65 Tim McGraw: B200 119, 160; CA 13, 16; CCA 25; I'm McGraw: B200 119, 160; CA 13, 16 CS 1; H100 26; HA 24 Doc McKenzie & The Hi-Lites: INT 24 Marion Meadows: CJ 18 Medaphoar: RS 55 Brad Mehldau: JZ 5 John Mellencamp: PCA 41 Roy D. Mercer: CA 57 Marcuette: Race on CC 2 
 Roy D. Mercer: CA 57

 MercyMe: B200 93; CC 2

 Tift Merritt: CA 71

 Meshuggah: HS 49; IND 43

 Jo Dee Messina: CA 35; AC 11; CS 23

 Metallice DCA 22

Metallica: PCA 27 Mia: DC 35 Mim: DC 9 Mim: DC 9 Kylie Minogue: B200 82; H100 30; HA 36; LPS 31; T40 19; TSS 18 La Mission 3: LPA 20 Mississippi Mass Choir: GA 33 Moby: B200 186; EA 3; DC 34 Monchy & Alexandra: LA 19; TSA 2; TSS 14 ISTRO March PB A G 20 PB H 02 Jerzee Monet: RBA 63; RBH 97 Monica: H100 82; RA 58; RBH 56; RS 46 Alejandro Montaner: LPS 10; LT 12; TSS 27 Ricardo Montaner: LA 69; LPA 17; LPS 7; LT 11 Pilar Montenegro: LA 32; LPA 9; WM 5; LPS 11; LT 10 John Michael Montgomery: CS 29

Montgomery Gentry: B200 26; CA 3, 43; INT 4; CS 16 Coco Montoya: *BL* 8 Allison Moorer: CA 51 Chante Moore: AC 23 Jessie Morales: El Original De La Sierra: LA 49 Alanis Morissette: A40 31 Mos Def: HSS 55; RBH 95; RS 22 Lou Mosley: HSS 63; RS 36 Pete Mosses, HSS 05, RS 36 Pete Moss: DC 24 Brandy Moss-Scott: HSS 36; RBH 99; RS 16 Mr. Ball: RA 65; RBH 69 Mr. Cheeks: HSS 17; RS 17 Mr. Lif: RS 75 Ms. Jade: RA 47, 55; RBH 51, 52; RS 42 Nicole C. Mullen: CC 27; HS 37 Samantha Mumba: HSS 75 Murderdolls: B200 198; HS 8 Musiq: B200 193; H5 8 Musiq: B200 89; RBA 24; H100 70; HA 66; RA 11, 22; RBH 11, 22 Must: RO 39 Mystikal: RBA 91; H100 13; HA 13; HSS 48; RA 3; RBH 0; RD 0; RC 0; RA 13; HSS 48; RA 3; RBH 3; RP 5; RS 21 ......N ..... Nappy Roots: B200 39; RBA 21; H100 57; HA 53; RA 24; RBH 24; RP 15 Narcotic Thrust: DC 3 Nas: B200 181; RBA 87; DS 1; H100 22; HA 28;

HSS 7; RS 7, 63; T40 17 Nate Dogg: RA 52; RBH 54 Natures Problem: RBA 71 Naughty By Nature: RS 64 Nayer: DC 40 Ednita Nazario: HS 36; LA 9; LPA 4; LPS 17; LT 31; Ednika Nazario: HS 36; LA 9; LPA 4; LPS 17; LT 3: TSS 11 Nek: LPS 26; LT 44; TSS 32 Nelly: B200 4; INT 7; PCA 43; RBA 6; RBC 15; H100 1, 4; HA 1, 4; HSS 23, 28, 30; RA 1, 2; RBH 1, 2; RP 1, 3; RS 11, 65; T40 1, 11 Willie Nelson: CA 34; CCA 11; CS 53 M\*E\*A\*D\*: B200 99; RBA 61 Ann Nesby: DC 6 New Found Glory: B200 67; H100 93; MO 5 New G: DC 6 New G: DC 6 Newsboys: CC 23 Next: RA 30; RBH 33 Joe Nichols: B200 191; CA 21; HS 7; CS 6; H100 32; HA 29; HSS 41 Nickel Creek: B200 44; BG 1; CA 6; CCA 7; IND 2; Nickelback: B200 44; 60 1; CA 8; CCA 7; IND 2; Nickelback: B200 88; A40 14, 34; MO 24; RO 3 Nine Days: A40 28 Nivea: H100 79; HSS 3; RA 53; RBH 45; RS 1 No Doubt: B200 53; A40 12; H100 39; HA 42; T40 23, 27 No Good: RS 66 No Good: RS 66 N.O.R.E.: B200 102; RBA 36; H100 11; HA 11; HSS 34; RA 5; RBH 5; RP 4; RS 14; T40 39 Smokie Norful: GA 9; HS 44 Willie Norwood: GA 36 No Secrets: HS 11; HSS 10 The Notorious B.I.G.: RBC 6, 7; RS 40, 54 'N Sync: HSS 23

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Paul Oakenfold: EA 7 Eliades Ochoa: TSA 12 Ok Go: MO 34 Yoko Ono: DC 20 Onyx: IND 50 La Oreja De Van Gogh: LPS 29; LT 47 Los Originales De San Juan: LA 17, 43, 58; RMA 10 Claudette Ortiz: H100 49; HA 59; HSS 2; RA 19; RBH 16; RS 5 Beth Orton: B200 137 Kelly Osbourne: HSS 5 The Osborne Brothers: HSS 62 Our Lady Peace: B200 84; A40 18; H100 54; HA 52; MO 29, 40; T40 28 --- P ----Petey Pablo: RBH 85 Petey Pablo: RBH 85 Joe Pace: GA 21 Brad Paisley: B200 165; CA 17; CS 34; H100 83 Suzanne Palmer: DC 4 Palomo: LA 64; LT 50; RMS 24 Papa Roach: B200 103; H100 84; MO 15; RO 7 Dolly Parton: B200 180; BG 3; CA 19; IND 12 Pastor Troy: RA 55; RBH 52; RS 42 Mike Patton: H500 7: HA 37: HSS 32; RA 36; RRH Sean Paul: H100 74; HA 75; HSS 32; RA 25; RBH 25; RP 21; RS 34, 69 Laura Pausini: LPS 26; LT 44; TSS 32 Laura Pausini: LPS 26; L1 44; ISS 32 Luciano Pavarotti: CL 1,9 P. Diddy: H100 6, 36, 65; HA 6, 34, 64; RA 6, 21, 49; RBH 6, 21, 50; RP 6, 12; RS 39, 50, 61; T40 9 Jennifer Pena: HS 20; LA 5; RMA 3; LPS 4; LT 1; RMS 2; TSS 8 Dottie Peoples: GA 34 Derroe 0, BS c.r Percee P: RS 55 Itzhak Perlman: CL 15 Pesado: LT 41; RMS 20 Michael Peterson: CS 44 Tom Petty And The Heartbreakers: PCA 22 Pieces Of A Dream: CJ 21 Pieces of A Dream: C[21 Pillar: CC 18; HS 21 Pink: B200 16; A40 20, 26; DS 10, 20; H100 10; HA 10; HSS 69, 71; T40 4 Pink Floyd: PCA 13 Alexandre Pires: LA 35; LPA 10; LPS 9, 16; LT 14 Play: B200 92; HSS 16 Plus One: CC 37 Plus One: CC 37

P.O.D.: B200 36; *CC* 1; MO 23; RO 20 El Poder Del Norte: LA 57; LT 33; RMS 11 Point Of Grace: B200 159; CC 9 Poison: PCA 29 Donato Poveda: LPS 15; LT 26; TSS 21 Elvis Presley: B200 164; CA 55; IND 10; HSS 4, 60 Prodigy: DS 16; HSS 59 Project Pat: B200 78; RBA 19 Promatic: HS 46; IND 38; RBA 55 Proyecto Uno: TSA 16 Proyecto Uno: 15A 16 Prymary Colorz: HSS 68; RS 28 Psycho Radio: DC 12 Public Enemy: IND 27; RBA 51 Puddle Of Mudd: B200 59; A40 15; H100 88; MO 10, 22; RO 5, 10 Tito Puente: IZ 22 Puerto Rican Power: TSS 23 Bobby Pulido: RMS 32 Puretone: DC 16: DS 14

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Queen: PCA 40 Queens Of The Stone Age: B200 17; INT 11 Domingo Quinones: TSA 13; TSS 20 A.B. Quintanilla Y Los Kumbia Kings: LA 26; LPA 8; LPS 34 

Rabanes: LPS 36; TSS 28 Rabito: TSS 36 Bonnie Raitt: B200 183; AC 21 Rakim: RA 36; RBH 39; RS 68 Rampage: RA 73; RBH 71; RS 41 Kenny Rankin: JZ 10 Rascal Flatts: CCA 3; PCA 5; CS 19 Rayvon: RE 6 Los Razos de Sacramento Y Reynaldo: LA 58, 61 Red Hot Chili Peppers: B200 24; H100 44; HA 41; MO 1, 27; RO 1 Rell: RBH 82 Res: DS 21 Frank Reyes: LA 45; TSA 6 The Riddler: EA 8; HS 29; IND 28 Los Rieleros Del Norte: LA 20, 75; RMA 12; RMS 27 LeAnn Rimes: CA 50; A40 37; AC 20; HSS 49 Lee Ritenour: C1 5 Jerry Rivera: LA 12; TSA 1; LPS 6; LT 3; TSS 1 Lupillo Rivera: LT 32; RMS 10 RJD2: RS 59 RL: RBA 45; RA 59; RBH 60 Daniel Rodriguez: LA 48; TSA 7 Kenny Poerre: CA 68 Kenny Rogers: CA 68 The Rolling Stones: INT 25; PCA 11, 16, 19, 50; RO 38 Rosabel: DC 49 Gavin Rossdale: MO 21; RO 27 Kelly Rowland: H100 1; HA 1; RA 1; RBH 1; RP 1; T40 1 Paulina Rubio: DC 17; LPS 21, 23; LT 28, 35; TSS

24 Ruff Endz: H100 81; RA 27; RBH 28 Tammy Ruggeri: H100 6; HA 6; RA 6; RBH 6; RP 6; RS 50; T40 9

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Raphael Saadiq: RBA 85; RBH 88 Sacario: H100 20; HA 19; RA 31; RBH 32; RP 11; RS 37, 56; T40 20 Sade: RBC 25; DS 19 Joe Sample: CJ 7 Adan Chalino Sanchez: RMS 40 Gilberto Santa Rosa: TSA 19; LPS 18; LT 9; TSS 2 Juelz Santana: H100 21; HA 21; HSS 24; RA 17, 26; RBH 18, 26; RP 10, 14; RS 12, 48, 72; T40 35 Alejandro Sanz: LA 56; LPA 15; LPS 39 Marvin Sapp: *GA* 15 Marvin Sapp: GA 15 Yoskar Sarante: TSS 33 Sasha: EA 10; HS 31 Scarface: B200 23; RBA 7; RA 48; RBH 46; RS 32 Josey Scott: A40 8; H100 18; HA 18; MO 39; RO Josey Scott: A40 8; H100 18; HA 18; MU 39; I 29; T40 13 Joan Sebastian: LA 51, 52 Secret Garden: NA 6 Seether: B200 162; MO 28; RO 23 Bob Seger & The Silver Bullet Band: PCA 7 Erick Sermon: RA 54; RBH 57 Shargov: RF 7 Shaggy: RE 7 Shakira: B200 40; DC 45; H100 63; HA 67; LPS 20, Shakira: B200 40; DC 45; H100 63; HA 6 33; T40 36 Sham: RA 73; RBH 71; RS 41 Remy Shand: RBA 94 SheDaisy: B200 197; CA 23; CS 28 Duncan Sheik: B200 110; A40 25 Shekinah Glory Ministry: GA 18 Blake Shelton: B200 142; CA 14; CS 17 The Silk Road Ensemble: CX 6 Silverchair: B200 142 Silverchair: B200 91 Sin Bandera: LA 14; LPA 6; LPS 2, 25; LT 5, 45; RMS 30; TSS 39 Sixwire: CA 38; HS 32 Ricky Skaggs: BG 13 Skillz: HSS 52; RBH 86; RS 53 Sleater-Kinney: B200 163; HS 5; IND 9 Fatboy Slim: EA 25 Slum Village: B200 65; RBA 14; H100 92; HSS 46; RA 43; RBH 43; RP 25; RS 35 Smilez & Southstar: HS 24; RBA 49; HSS 61; RS 58 Anthony Smith: CA 33; HS 28 Michael W. Smith: B200 94; CC 3 Pastor Keith Smith: GA 24 Sneaker Piimps: DC 22 Socios Del Ritmo: RMS 26 Marco Antonio Solis: LA 39, 52; LPA 11; LPS 13; LT

18; RMS 37; TSS 25 **Soluna:** HSS 6 Soluna: HSS 6 Something Corporate: HS 42 Spacemonkeyz: EA 18 Sparta: B200 182 Bubba Sparxxx: RBH 89 Britney Spears: B200 115 Splender: A40 35 Spliff Star: RA 73; RBH 71; RS 41 Spock's Beard: INT 15 Spoon: HS 47; IND 41 Bruce Springsteen: B200 7: INT 6 Bruce Springsteen: B200 7; INT 6; PCA 25; A40 16; AC 27; H100 78; HSS 8; RO 24 Staind: B200 168; MO 37; RO 17 Ralph Stanley: BG 9 Brenda K. Starr: TSA 20 Rebecca St. James: CC 25 Angie Stone: RBA 58 Angre Stone: RBA 58 Stone Sour: B200 46; MO 25; RO 15 George Strait: CA 31, 32; CCA 14; CS 18, 30, 54 Stretch Princess: A40 32 The Strokes: B200 128; HSS 67; MO 35 Styles: B200 66; RBA 22; H100 25; HA 23; RA 8; RBH 8; RP 9 RBH 8; RP 9 Sublime: PCA 35 Los Suenos Azules: LA 72; LPA 18 Sugarcult: HS 15; IND 18 Supa Nat: HSS 70; RS 31 Supreme Beings Of Leisure: DC 28 Keith Sweat: B200 64; RBA 18; RA 46; RBH 44 System Of A Down: B200 42; PCA 38; H100 58; HA 64: MO 2: PD 2 HA 54; MO 2; RO 2 

Tabla Beat Science: W/M 15 Taking Back Sunday: IND 49 Talib Kweli: RS 57 Tank: RA 39; RBH 37 Tateeze: H100 69; HA 70; HSS 35; RA 32; RBH 30; RP 19; RS 30 T.A.T.U.: DC 25 Corey Taylor: MO 25; RO 15 James Taylor: B200 8; INT 3; PCA 1; AC 16 Los Temerarios: IND 23; LA 7, 29; RMA 5, 17; LPS 24; LT 17; RMS 15 Tempest: HSS 66; RS 15 Tempo: TSS 34 Tempest: HSS 66; RS 15 Tempo: TSS 34 Terra Deva: DC 24 Los Terribles Del Norte: LA 47 John Tesh: CC 22; NA 3 Thalia: LA 11; LPA 5; LPS 12; LT 15; TSS 26 Theory Of A Deadman: RO 13 Third Day: CC 16 Cyndi Thomson: CA 67 Thursday: HS 43; IND 36 Los Tigrillos: RMS 29 Timbaland: RA 47; RBH 51 Justin Timberlake: H100 46; HA 44; T40 22 Aaron Tippin: CS 51 tobyMac: CC 30; HS 50 Tonex: GA 25 tobyMac: CC 30; HS 50 Tonex: GA 25 Tool: RO 22 Diego Torres: LPS 27; LT 48; TSS 12 Total: HSS 29; RBH 96; RS 9 Tower Of Power: CJ 15 Toya: H100 21; HA 21; HSS 24; RA 17; RBH 18; RP 10; RS 12; T40 35 Trick Daddy: B200 20; RBA 8; RBC 24; H100 71; HA 71; HSS 66: RA 20; RBH 20; RP 20; RS 28 HA 71; HSS 65; RA 29; RBH 29; RP 20; RS 38 Trick Pony: CA 39; CS 42 Trina: B200 14; RBA 5; RBC 22; RS 60 Trini-I-tee 5:7: B200 13; *CC* 7; *GA* 3; RBA 34 Triny Y La Leyenda: RMS 38 Travis Tritt: B200 187; CA 20; CCA 24; CS 27 Lola Troy: RA 46; RBH 44 True Vibe: CC 29; HS 41 TRUSTcompany: B200 57; MO 6; RO 8 Truth Hurts: B200 151; RBA 47; RA 36, 60; RBH Truth Hurts: B200 151; RBA 47; RA 36, 60; RBH 39, 61; RS 68 Los Tucanes De Tijuana: LA 18, 63; RMA 11; LT 23; RMS 7 Tanya Tucker: CS 55 Shania Twain: CCA 8; PCA 37 Tweet: RBA 66; H100 90; RA 37; RBH 38; RS 60 Twista: RBC 23 Ronan Tynan: *WM* 2 Steve Tyrell: JZ 17 ---- U ----U2: A40 38 UB40: RE 4 Uncle Kracker: A40 23 Underworld: DC 39 Union Station: B200 195; BG 4; CA 22 Unwritten Law: MO 14 Keith Urban: CS 8; H100 41; HA 37 The Used: HS 14 Usher: B200 146; RBA 99; DS 9; HSS 51; RA 35; RBH 35, 87; RS 49 

Luther Vandross: RBA 83; H100 87 Phil Vassar: CA 26; CS 14; H100 62; HA 61 Stevie Ray Vaughan And Double Trouble: *BL* 7 Vico C: LT 43; TS5 10 Alicia Villarreat: LA 38; RMS 34 Fernando Villalona: TSS 37 Rhonda Vincent: BG 10 The Vines: B200 33; MO 11; RO 28 David Visan: *WM* 11 Vita: H100 12; HA 12; RA 14; RBH 15; RP.8; T401 Uavid Visan: WM 11 Vita: H100 12; HA 12; RA 14; RBH 15; RP 8; T40 18 Vivanativa: LPS 37; TSS 35 Carlos Vives: LA 50; TSA 8; LPS 19; LT 25; TSS 13 

The Wailers: PCA 8; RBC 3

Hezekiah Walker & The Love Fellowship Crusade Choir: B200 155; CC 8; GA 4; HS 4; RBA 56 Paul Wall: RBA 77 Muddy Waters: *BL* 14 Russell Watson: CX 9 WC: RA 52, 57; RBH 54, 59 Weebie: RBH 81 Weezer: B200 125; MO 16 Peter White: CJ 19 The White Stripes: B200 96; MO 33 The Who: PCA 30 Who Da Funk: DC 42 Wide Life: DC 18 Wildchild: RS 55 Doug Williams: GA 20 Hank Williams: CA 45 Hank Williams Jr.: CCA 13 Kelly Williams: CX 7 Kelly Willis: CA 29; HS 17; IND 20 Melvin Williams: GA 20 Michelle Williams: CC 24; GA 7; RBA 90 Pharrell Williams: RS 61 Cassandra Wilson: JZ 6, 11 BeBe Winans: GA 38 CeCe Winans: GA 27 Mario Winans: H100 6; HA 6; RA 6; RBH 6; RP 6; RS 50; T40 9 The Winans: GA 29 Wolverine: HSS 54; RS 33 Lee Ann Womack: B200 29; CA 4; CCA 4; INT 16; PCA 14: CS 21 еся 14; CS 21 Darryl Worley: B200 108; CA 11; CS 2; H100 28; HA 25 Danny Wright: NA 11 --- X ---

Xzibit: RA 75; RBH 76

Yanni: NA 10 Yanou: DS 2; H100 16; HA 17; HSS 11; T40 8 Yasmeen: HSS 13; RBH 74; RS 3 Ying Yang Twins: IND 16; RBA 86; RA 65; RBH 69 Yonder Mountain String Band: BG 14 Young Chris: RS 74

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Charlie Zaa: LPS 30 Zero 7: EA 20 Zoegirl: CC 36 Rob Zombie: RO 14

### -SOUNDTRACKS-

Amelie: WM 3 Austin Powers In Goldmember: B200 120; STX 6 Barbershop: B200 30; RBA 10; STX 2 A Beautiful Mind: CX 13 Black Hawk Down: WM 8 Black Hawk Down: W/M 8 Blade II: EA 23 Blue Crush: B200 153; STX 11 El Clon: LA 22; LPA 7 Coyote Ugly: CCA 5; PCA 24; STX 16 Crouching Tiger, Hidden Dragon: CX 15 Disney's Lilo & Stitch: B200 85; STX 5 Down From The Mountain: BG 6; CA 49 The Fast And The Furious: STX 25 The Fast And The Furious: More Fast And Fur hast And The Furfuls: More Fast And Furfuls: STX 24 Finding Forrester: JZ 21 I Am Sam: B200 130; STX 8 Jonah: A Veggietales Movie: STX 22 Like Mike: B200 176; RBA 82; STX 14 Lizzie McGuire: B200 133; STX 9 The Lord Of The Rings: The Fellowship Of The Ring: B200 194; STX 12 The Lord Of The Rings: The Fellowship Of The Ring: B200 194; STX 17 Mamma Mial: B200 193 Monsoon Wedding: WM 13 Moulin Rouge: B200 156; STX 12 My Big Fat Greek Wedding: WM 9 O Brother, Where Art Thou?: B200 45; BG 2; CA 7; STX 3 One Big Trip: IND 25; STX 19 Queen Of The Damned: B200 175; STX 13 Rock Star: STX 23 Save The Last Dance: STX 21 Scooby-Doo: STX 18 Shrek: B200 148; STX 10 Songcatcher: BG 11 Spider-Man: B200 121; STX 7 Spirit: Stallion Of The Cimarron: STX 20 Undisputed: B200 12; STX 4 We Were Soldiers: CA 52 XXX: B200 21; REA 26; STX 1 XXX: B200 21; RBA 26; STX 1 -VARIOUS ARTISTS-

on The Billboard 200 Irv Gotti Presents The Inc: 74 Monsta lamz: 87 Now 10: 10 Now 9: 101 The N.W.A. Legacy Volume 2: 154 P. Diddy & Bad Boy Records Present... We Invented The Remix: 60 Reggae Gold 2002: 123 Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1: 68 Totally Hits 2002: 71 Vans Warped Tour 2002 Compilation: 200

SEPTE 2	Billboard MODERN ROCK TRACKS						
*	ы		Airplay monitored by 💦 Nielsen	an a			
THIS WEEK	WEEK		Broadcast Data	a			
11S	AST	rit. Dette	Systems				
F	2		TITLE IMPRINT/PROMOTION LABEL	Artist			
1	1	4	総計 NUMBER 1 総合 BY THE WAY WARNER BROS.	12 Weeks At Number 1 Red Hot Chili Peppers 🖙			
2	3	14	AERIALS AMERICAN/COLUMBIA	System Of A Down 🤿			
3	2	16	SWEETNESS DREAMWORKS	Jimmy Eat World 🤿			
4	4		RUNNING AWAY ISLAND/IDJMG	Hoobastank 🤿			
5	5		MY FRIENDS OVER YOU DRIVE-THRU/MCA	New Found Glory 🧔			
6	9		DOWNFALL GEFFEM/INTERSCOPE	TRUSTcompany 🤿			
7	6	2.0	WARNING IMMORTAL/EPIC	incubus 🤿			
8	10		PRAYER REPRISE	Disturbed 🤿			
9	8	17	HATE TO SAY I TOLD YOU SO EPITAPH/SIRE/REPRISE	The Hives 🤿			
10	14		SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd 🤿			
14	7		GET FREE CAPITOL	The Vines 🤿			
12	11	14	THOUGHTLESS IMMORTAL/EPIC	Korn 🤿			
13	13		AMBER VOLCAND/JIVE	311 👳			
14	15	1	UP ALL NIGHT INTERSCOPE	Unwritten Law 🤿			
15	12	and and a	SHE LOVES ME NOT DREAMWORKS	Papa Roach 🧟			
16	16		KEEP FISHIN' GEFFEN/INTERSCOPE	Weezer 🤿			
17	17		DENY TVF	Default 🧟			
18	18			Coldplay 👳			
19	22 23		THE RED EPIC	Chevelle 🤿			
20	23		ONE LAST BREATH WIND-UP	Creed 👳			
21	20			Gavin Rossdale 🤿			
23	20		DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd 🤿			
24	24			P.O.D. 👳			
25	31	ign, Ch		Nickelback 🧟			
26	25	39	SPIN DREAMWORKS	e Sour Featuring Corey Taylor			
27	27		ZEPHYR SONG WARNER BROS.	Lifehouse 👳			
28	28	-	FINE AGAIN WIND UP	Red Hot Chili Peppers			
29	33			Seether 🤿			
30	19	10		Our Lady Peace			
31	29		PTS.OF.ATHRTY (POINTS OF AUTHORITY) WARNER BROS.	Filter 👳			
32		077100	LIFESTYLES OF THE RICH AND FAMOUS DAYLIGHT/EPIC	Linkin Park 👳			
33	36		DEAD LEAVES AND THE DIRTY GROUND THIRD MANAZ	Good Charlotte 👳			
34	37		GET OVER IT CAPITOL	The White Stripes 🤿 Ok Go 🤿			
35	1911-1		SOMEDAY RCA	The Strokes 🤿			
36	and the		ALL MY LIFE ROSWELL/RCA	Foo Fighters			
37	39	1	EPIPHANY FUP/ELEKTRA/EEG	Staind 😨			
38	35		WHERE ARE YOU GOING RCA	Dave Matthews Band 👳			
39	30	- 10		Groeger Featuring Josey Scott 👳			
40	40	anna a	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace 🤿			
EPTEMBER 14 Billoograd ADIUT CONTEMPORADY							

THIS WEEK	AST WEEK	ROUTE	Airplay monitored by 💦 Nielsen Broadcast Data Systems		
E	2		TITLE IMPRINT/PROMOTION LABEL	Artist	
	1		(管) NUMBER 1 (合) BY THE WAY WARNER BROS.	6 Weeks At Number 1	
2	2			Red Hot Chili Peppers	
3	4	10.1.1	AERIALS AMERICAN/COLUMBIA	System Of A Down	
3	4	10.10		Nickelback	
-4	3		PRAYER REPRISE	Disturbed	
100 100	-		DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd	
6	7			Korn	
	6		SHE LOVES ME NOT DREAMWORKS	Papa Roach	
8	8		DOWNFALL GEFFENINTERSCOPE	TRUSTcompany	
9	9		I STAND ALONE REPUBLICAUNIVERSAL	Godsmack	
10	10		SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd	
	11	210	RUNNING AWAY ISLAND/IDJMG	Hoobastank	
12	1 6	The last		Chevelle	
13	18		NOTHING COULD COME BETWEEN US 604/ROADRUNNER/IDJMG	Theory Of A Deadman	
14	13	10	DEMON SPEEDING GEFFEN/INTERSCOPE	Rob Zombie	
15	25			Featuring Corey Taylor	
16	12		ONE LAST BREATH WIND-UP	Creed	
17	15	1.1	FOR YOU FLIP/ELEKTRA/EEG	Staind	
18	17		DENY TVT	Default	
19	20		GET AWAY WARNER BROS.	Earshot	
20	26		SATELLITE ATLANTIC	P.O.D.	
21	22		POLYAMOROUS HOLLYWOOD	Breaking Benjamin	
22	19	1	PARABOLA TOOL DISSECTIONAL/VOLCAND	Tool	
23	29	1	FINE AGAIN WIND-UP	Seether	
24	24		THE RISING COLUMBIA	Bruce Springsteen	
25	14			Filter	
26	27			Korn	
27	32			Gavin Rossdale	
28	28		GET FREE CAPITOL	The Vines	
29	23			r Featuring Josey Scott	
30	21		THE ENERGY ALLANTIC		
31	30			Audiovent	
32	34		PITIFUL ELEKTRAJEEG	Def Leppard	
33	34			Blindside	
33	30			Incubus	
35	37	Con Maria		The Color Red	
	31			Tommy Lee	
36			BULLET (WHAT DID YOU SELL YOUR SOUL FOR?) ISLAND/IDJMG	Injected	
37	40		CAPRICORN [A BRAND NEW NAME] IMMORTAL/VIRGIN	30 Seconds To Mars	
38	alles.		DON'T STOP VIRGIN	The Rolling Stones	
39	38	-	FREECHILD WIND-UP	Must	
40	NE		WALK AWAY ARTISTOIRECT	Mad At Gravity	
EFTEMBER 14 Billboard ADULT TOP 40 TRACKS					

38 39

INCTOPANA

THIS WEEK	AST WEEK	Internet	Airplay monitored by Nielse BroadCa Systems	ast Data
	-	The factor		
	1		DO IT FOR LOVE ARISTA/RCA/BMG HERITAGE	Daryl Hall John Oates
2	2			Vanessa Carlton s
3	3	10	TO WHERE YOU ARE 143/REPRISE	Josh Groban 🖙
4	5	30		Celine Dion 😪
15	4		SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting 😪
6	7	67	HERO INTERSCOPE	Enrique Iglesias 😪
7	6		HERE I AM A&WINTERSCOPE	Bryan Adams 🖙
8	8		I'M ALIVE EPIC	Celine Dion 🖙
9	9	10	SOAK UP THE SUN A&MINTERSCOPE	Sheryl Crow 🕏
10	10			Marc Anthony 🧐
11	11	30	BRING ON THE RAIN CURB	Jo Dee Messina 😪
12	14		I'M ALREADY THERE BNA	Lonestar 😪
3	12	- 11	IF YOU'RE GONE LAVAVATIANTIC	matchbox twenty 😴
4	16	14	NO SUCH THING AWARE/COLUMBIA	John Mayer 👳
5	15	70	THANK YOU ARISTA	Dido 😴
6	17	10	ON THE 4TH OF JULY COLUMBIA	James Taylor
17	20		YOU WINDHAM HILL/RCA Jim	Brickman Featuring Jane Krakowski
8	18		ORIGINAL SIN ROCKET/UNIVERSAL	Eiton John 😪
9	19	4	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones 🖙
0	25		LIFE GOES ON CURB	LeAnn Rimes 😴
21	22	6	SILVER LINING CAPITOL	Bonnie Raitt
	23		WHEREVER YOU WILL GO RCA	The Calling 👳
3	28			Кеппу G Featuring Chante Moore
4	24			Marc Anthony 🤿
25	( MP	W.	CRY WARNER BROS.	Faith Hill
6	29	2		Avril Lavigne 🖙
7	26	4		Bruce Springsteen 🖙
8	NE.	4	WHEN YOU LIE NEXT TO ME BNA	Kellie Coffey 🤹
9	NE	all.	DANCE WITH ME JIVE	Michael Bolton
0	30	3	A DIFFERENT KIND OF LOVE SONG WARNER BROS.	Cher

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 108 main-stream rock stations, 85 modern rock stations, 85 modern rock stations, 86 adult contemporary stations and 78 adult Top 40 stations are electron-ically monitored 24 hours a day, 7 days a week. Top 40 Tracks stations are electronically monitored 24 hours a day. 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen 8DS Airplay and Adulence charts for the first time with increases in both detec-tions and audience (Top 40 Tracks excluded).  $\sim$  Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

EEK		1		elsen Jadčast Data
AST WEEK	and the	-		stems
LAS	den trata		TITLE IMPRINT/PROMOTION LABEL	Artist
1	a di ta di			7 Weeks At Number 1 Avril Lavigne 😪
2		2.4		Jimmy Eat World 👳
4				Vanessa Carlton 👳
3	10	Er	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow 👳
6			WHERE ARE YOU GOING HEA	Dave Matthews Band
5	-		NO SUCH THING AWARE/COLUMBIA	John Mayer 👳
8		6		Creed 😪
7		E.		Chad Kroeger Featuring Josey Scott 🧟
9			WHEREVER YOU WILL GO RCA	The Calling 🧟
10			FLAKE ENJOY/UNIVERSAL	Jack Johnson 🤿
11	e e	100	BIG MACHINE WARNER BROS.	Goo Goo Dolis 😴
12		16	HELLA GOOD INTERSCOPE	No Doubt 😪
14			DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones 🧟
13	de la	F PR	HOW YOU REMIND ME ROADRUNNER/IDJMG	Nickelback 🤿
15			BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
16		0	THE RISING COLUMBIA	Bruce Springsteen 🤿
18			STEVE MCQUEEN A&M/INTERSCOPE	Sheryl Crow 😴
17		A COL	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace 👳
19			GOODBYE TO YOU MAVERICK/WARNER BHOS.	Michelle Branch 🤿
20			DON'T LET ME GET ME ARISTA	Pink 😴
25			YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer 👳
21			HERE IS GONE WARNER BROS.	Goo Goo Dolls 🤿
27			IN A LITTLE WHILE LAVA	Uncle Kracker 🤿
23	•		OUT OF MY HEART (INTO YOUR HEAD) HOLLYWOOD	
26			ON A HIGH ATLANTIC	Duncan Sheik 🤿
29	and the second		JUST LIKE A PILL ARISTA	Pink 😪
24			DAYS GO BY CREDENCE/CAPITOL	Dirty Vegas 🤿
32			GOOD FRIEND EPIC	Nine Days
28		11月	AMBER VOLCANO/JIVE	311 👳
31			IN MY PLACE CAPITOL	Coldplay 🧟
22			PRECIOUS ILLUSIONS MAVERICK/REPRISE	Alanis Morissette 🤿
35			FREAKSHOW wind-up	Stretch Princess
37			BARENAKED JIVE	Jennifer Love Hewitt 🤿
38			TOO BAD ROADRUNNER/IDJMG	Nickelback 🧟
36			SAVE IT FOR LATER J	Splender
34	ALC: NO		WHEN THE STARS GO BLUE 143/LAVA/ATLANTIC	The Corrs Featuring Bono 🤿
- RE	-		LIFE GOES ON CURB	LeAnn Rimes 🧟
NE	the state		ELECTRICAL STORM INTERSCOPE	U2
39	2	2	RUNNING AWAY ISLAND/IDJMG	Hoobastank 🧟
33	1	5	SOMEWHERE IN THE MIDDLE IMMERGENT	Dishwalla 😨
			art for more than 20 weeks will constally not receive a hull	

SE	PTEN 20	ABE 02	Billboard
		T	OP 40 TRACKS
HIS WEEK	AST WEEK		Airplay X Nielsen TITLE monitored by Broadcast Data Systems IMPRINT/PROMOTION LABEL
-			が始れ NUMBER 1 #数: 1 Wk At No. 1 DILEMMA
1	2		O NELLY FEATURING KELLY ROWLAND FO' REEL/UNIVERSAL
	1		AVRIL LAVIGNE ARISTA
3	4		GANGSTA LOVIN' EVE FEATURING ALICIA KEYS RUFF RYDERS INTERSCOPE
4	3		JUST LIKE A PILL PINK ARISTA
S	5		CLEANIN' OUT MY CLOSET EMINEM WEB/AFTERMATH /NTERSCOPE
6	6		GOTTA GET THRU THIS DANIEL BEDINGFIELD ISLAND //DJMG
7	12		ONE LAST BREATH CREED WIND-UP
8	8		HEAVEN DJ SAMMY & YANOU FEATURING OO ROBBINS
9	7		I NEED A GIRL (PART TWO) P. DIDDY & GINUWINE BAD BOY (ARISTA
-10	10		JUST A FRIEND 2002 MARIO J
11	9		HOT IN HERRE NELLY FO' REEL /UNIVERSAL
12	11	1. A.A.	NO SUCH THING JOHN MAYER AWARE /COLUMBIA
13	13		HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER /JDJ/NG
<b>1</b>	19		HAPPY ASHANTI MURDER INC/AJM /IDJMG
** 75	14		THE MIDDLE JIMMY EAT WORLD DBS AMWORKS
16	16		A THOUSAND MILES VANESSA CARLTON
17	15	1000	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC
18	17		DOWN 4 U IRV GOTTI PRESENTS THE INC. MURDER INC/DEF JAM ADJING
19	18		LOVE AT FIRST SIGHT KYLIE MINOGUE
20	21		CAPITOL IF I COULD GO! ANGIE MARTINEZ FEATURING LIL' MO & SACARIO
21	22		CRDINARY DAY VANESSA CARLTON
22	30		A&M INTERSCOPE LIKE I LOVE YOU JUSTIN TIMBERLAKE
23	23		JIVE UNDERNEATH IT ALL NO DOUBT FEATURING LAOY SAW
24	25		WHERE ARE YOU GOING DAVE MATTHEWS BAND
25	20		RCA SOAK UP THE SUN SHERYL CROW
26	28		A&M /INTERSCOPE GOODBYE TO YOU MICHELLE BRANCH
27	24	212	MAVERICK (WARNER BROS HELLA GOOD NO DOUBT
28	31		SOMEWHERE OUT THERE OUR LADY PEACE
29	27	19	COLUMBIA WITHOUT ME EMINEM
30	26		WEB/AFTERMATH INTERSCOPE FEEL IT BOY BEENIE MAN FEATURING JANET
31-	29	An old as	VP MIRGIN OUT OF MY HEART (INTO YOUR HEAD) BBMAK
2			HOLLYWODO SK8ER BOI AVRIL LAVIGNE
3	35		ARISTA BIG MACHINE G00 G00 DOLLS
14	33		WARNER BROS STILL FLY BIG TYMERS
5	NE		CASH MONEY JUNIVERSAL HEY MA CAM'RON FEAT. JUELZ SANTANA, FREEKEY ZEKEY & TOYA
3	37		RIC A FELLADE JAM ADJING OBJECTION (TANGO) SHAKIRA
7	11 11 11	n.	DIRRTY OHRISTINA AGUILERA
8	34		DAYS GO BY DIRTY VEGAS
9	39		
0	32		DEF JAM // DJMG WASTING MY TIME DEFAULT
14			

Pop Quiz

How many songs did your artist chart in the past five years?



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WEEK	100.00				WEEK		HOT 100	WEEK	WEEK		
Š	LAST WEEK	S. ON		s week	T W	s. on		S WE	T WI	s, on	
SIHI	LAS	×.	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS	LAST	WKS.	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS	LAST	WK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	1世第 NUMBER 1 1世第 Dilemma 5 Was At No. 1 NELLY FEAT. KELLY ROWLAND (FO REEL/UNIVERSAL)	26	31	11	Ten Rounds With Jose Cuervo	51	54	11	Running Away HOOBASTANK (ISLAND/IDJMG)
2	4	10	Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	27	25	23	Soak Up The Sun SHERYL CROW (A&M/INTERSCOPE)	52	62		Somewhere Out There
3	2	16	Complicated Avril Lavigne (Arista)	28	21	21	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)	53	60	3	Po' Folks NAPPY BOOTS FEAT. ANTHONY HAMILTON (ATLANT)
4	3	20	Hot In Herre NELLY (FO' REEL/UNIVERSAL)	29	36	9	The Impossible JOE NICHOLS IUNIVERSAL SOUTH)	54	53	5	Aerials System OF A DDWN (AMERICAN/COLUMBIA)
5	7	7	Cleanin' Out My Closet	30	30	7	Feel It Boy BEENIE MAN FEAT, JANET (VP/VIRGIN)	55	43	13	Long Time Gone Dixle CH:CKS (MONUMENT/EMN)
6	5	15	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)	31	29	19	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	56	63	3	Goodbye To You MICHELLE BRANCH (MAVERICK/WARNER BROS.)
7	6	14	Just A Friend 2002 MARIO (J)	32	34		I Keep Looking SARA EVANS (RCA (NASHVILLEI)	57	56		Burnin' Up FAITH EVANS (BAO BOY/ARISTA)
8	8	12	Happy ASHANTI (MURDER INC/AJM/DJMG)	33	32	4	I Care 4 U AALIYAH (BLACKGROUND)	58	61	4	Work In Progress ALAN JACKSON (ARISTA NASHVILLE)
9	13	15	One Last Breath CREED (WIND-UP)	34	51	5	Trade It All FABOLDUS (EPIC)	59	48	10	Two Wrongs Wyclef JEAN FEAT, CLAUDETTE ORTIZ (COLUMBIA)
10	11	11	Just Like A Pill PINK (ARISTA)	35	39	6	Beautiful Mess	60	70	2	Luv U Better LL COOL J (DEF JAM/IDJMG)
1	9	15	Nothin' NORE (DEFJAM/IDJMG)	34	28		Love At First Sight Kylle MINOGUE (CAPITOL)	61	66		American Child Phil VASSAR (ARISTA NASHVILLE)
2	10	13	Down 4 U IRV GOTTI PRESENTS THE INC. (MURDER INC/DEF JAM/IDJMG)	37	47	5	Somebody Like You KEITH URBAN (CAPITOL (NASHVILLE))	62	58	6	She Was MARK CHESNUTT (COLUMBIA (NASHVILLE))
3	12	-	Move B***h LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	38	44	14	Where Are You Going DAVE MATTHEWS BAND (RCA)	63	65	3	Out Of My Heart (Into Your Head) BBMAK (HOLLYWOOD)
4	16	8	Gotta Get Thru This DANIEL BEOINGFIELD (ISLAND/IOJMG)	39	23	15	Why Don't We Fall In Love	64	67	3	I Do (Wanna Get Close To You) 3LW FEAT P. 0100Y & LOON (NINE LIVES/EPIC)
5	14	16	No Such Thing John Mayer (Aware/Columbia)	40	55	3	Cry FAITH HILL (WARNER BROS. INASHVILLE/WRN/WARNER BROS.)	65	74	2	Where Would You Be MARTINA MCBRIDE (RCA (NASHVILLE))
6	15	26	A Thousand Miles	47	33	14	By The Way RED HOT CHILI PEPPERS (WARNER BROS.)	66	75	2	Dontchange MUSID (DEF SOUL/IDJMG)
7	17	14	Heaven DJ SAMMY & YANOU FEAT: DO (ROBBINS)	42	52	3	Underneath It All NO DOUBT FEAT, LADY SAW (INTERSCOPE)	67	71	2	Objection (Tango) SHAKIRA (EPIC)
8	18	18	Hero CHAD KROEGER FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNER/IDJMG)	43	57	4	Ordinary Day VANESSA CARLTON (A&M/INTERSCOPE)	68	59	12	Grindin' CLIPSE (STAR TRAK/ABISTA)
9	22	6	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)	44	64	2	Like I Love You JUSTIN TIMBERLAKE (JIVE)	69	72	2	Big Machine 600 600 Dolls (WARNER BROS.)
20	19	27	The Middle JIMMY EAT WORLD (DREAMWORKS)	45	37	2	Stingy GINUWINE (EPIC)	70	-	1	Oh Yeah! BIG TYMERS (CASH MONEY/UNIVERSAL)
Ð	35	3	Hey Ma CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	45	40	8	Baby ASHANTI (MUROER INC/AJIM/IOJMG)	71	69	4	In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
22	20	15	The Good Stuff KENNY CHESNEY (BNA)	47	45	45	Wherever You Will Go The Calling IRCA)	72	-		Sk8er Boi Avril Lavigne (Arista)
3	27	•	Good Times Styles (RUFF Ryders/INTERSCOPE)	48	42	19	Without Me EMINEM (WEB/AFTERMATH/INTERSCOPE)	73	-	1	Work It MISSY "VISDEMEANOR" ELLIOTT ITHE GOLD MIND/ELEKTRA/EEGI
4	24	11	Unbroken TIM MCGRAW (CURB)	49	46	31	Foolish Ashanti (Murder Inc./AJM/IDJMG)	74	68	18	Days Go By DIRTY VEGAS (CREDENCE/CAPITOL)
25	26	14	I MISS My Friend DARRYL WORLEY (DREAMWORKS (NASHVILLE))	50	50	15	Courtesy Of The Red, White And Blue (The Angry American) TOBY KEITH (DREAMWORKS (NASHVILLE))	75	-	1	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARO/VP)

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			Billboarc		1000		the state of the state of the state of the			1.1	A CONTRACTOR OF THE OWNER
HIS WEEK	WEEK	NO		WEER	WEEK	S		WEEK	WEEK	NO	
SIHI	LAST	WKS.	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	SIHI	LAST	WIKS.	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS	LAST	WKS.	TITLE ARTIST (IMPRINT/PROMOTION LABE
1	1		Image: Number 1         Image: Number 1           Long Time Gone         4 Was At No. 1           DIXIE CHICKS (MONUMENT/EMN)	26	24	5	When The Last Time CLIPSE ISTAR TRAK/ARISTA)	51	65	21	U Don't Have To Call USHER (ARISTA)
2	3	1	Two Wrongs wyclef jean feat. Claudette Ortiz (columbia)	27	40	2	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	52	60	2	Crew Deep skillz (rawkus/mca)
3	4	8	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	28	47	13	Hot In Herre (CD) NELLY (FO' REEL/UNIVERSAL)	53	-	1	Me U Want KYA PI (CARIBBEAN GOLD)
4	2	10	A Little Less Conversation ELVIS PRESLEY VS JXL (RCA)	29	22		Give It To Me MAD LION FEAT. TOTAL (KILLAH PRIDE/ORPHEUS)	54	18	11	My Dogs CHLCK-N-BLOOD (FOREALAH JAMZ)
5	5	3	Papa Don't Preach	30	37	16	Hot In Herre (Vinyl) Nelly (fo: reel/universal)	55	59	2	Brown Sugar (Extra Sweet) MOS DEF FEAT, FAITH EVANS (FOX/MCA)
6	7	5	For All Time Soluna (dreamworks)	31	46	36	I Don't Want To Miss A Thing AEROSMITH (COLUMBIA)	56	64	19	Soldier's Heart
7	8	5	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)	32	-	2	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP)	57	35	11	Who U Rollin Wit?
8	10	7	The Rising BRUCE SPRINGSTEEN (COLUMBIA)	33	45	16	Gots Ta Be B2K (EPIC)	58	-		Just A Friend 2002 (CD) MARIO (J)
9	6	6	Sex, Money, & Music ABOVE THE LAW (WESTWORLD)	34	51	17	Nothin' N.O.R.E. (DEF JAM/IDJMG)	59	67	1	Baby's Got A Temper PRODIGY (XL/MUTE/MAVERICK/REPRISE)
10	12	11	That's What Girls Do	35	43		Oh Yeah! BIG TYMERS (CASH MDNEY/UN/VERSAL)	60	52	40	America The Beautiful ELVIS PRESLEY (RCA)
11	9	21	Heaven DJ SAMMY & YANOU FEAT. DO (ROBBINS)	36	14	18	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)	61	50	15	Who Wants This? SMILEZ & SOUTHSTAR (ARTISTORECT)
12	11	10 a	A Different Kind Df Love Song CHER (WARNER BROS.)	37	38	2	Complicated Avril Lavigne (Arista)	62	-		Rocky Top '96 The OSBORNE BROTHERS (DECCA/MCA NASH)
13	17	7	Blue Jeans YASMEEN (MAGIC JOHNSONIMCA)	38	15	9	Mother RAY CHARLES (E-NATE/CROSS OVER)	63	23	22	Slow Dance LOU MOSLEY (JENSTAR)
14	13	3	Dver The Years GOOD BAD UGLY (PAPER DOWN)	39	29		Throw It Up	64	69	14	A New Day Has Come CELINE DION (EPIC)
15	26	5	Out Of My Heart (Into Your Head) BBMAK (HOLLYWOOD)	40	49		I've Got You MARC ANTHONY (COLUMBIA)	65	62		In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
16	27	51	Us Against The World PLAY (MUSIC WORLD/COLUMBIA)	41	42	15	The Impossible JDE NICHOLS (UNIVERSAL SOUTH)	66	55	3	Big Big KAGE FEAT. TEMPEST (ROCWILOA/ORPHEUS)
17	20	36	Lights, Camera, Action!	42	34	6	Why Don't We Fall In Love	67	72	18	Hard To Explain
18	33	15	Day + Night ISYSS FEAT. JAOAKISS (ARISTA)	43	44		The Need To Be Naked AMBER (TOMMY BOY)	68	-	1	H You Dnly Knew PRYMARY COLORZ (BIG3/BEYOND)
19	-	1	Full Moon BRANDY (ATLANTIC)	44	16	14	Crawl To Me KEMI (MACK DAWG)	69	75	13	Don't Let Me Get Me PINK (ARISTA)
20	25	18	Grindin' CLIPSE (STAR TRAK/ARISTA)	45	57	14	Just A Friend 2002 (Vinyl) MARIO (J)	70	36	3	Kick'n Ass SUPA NAT (N'DA HOLE/PYRAMID/ORPHEUS)
21	28	3	Luv U Better LL COOL J (DEF JAM/IDJMG)	46	54	18	Tainted SLUM VILLAGE FEAT. DWELE (BARAK/CAPITOL)	71	32	2	Just Like A Pill PINK IARISTAI
2 <b>2</b>	31	21	Wherever You Will Go THE CALLING (BCA)	47	58	24	Song For The Lonely CHER IWARNER BROS.)	72	-	1	Breathe BLU CANTRELL (REDZONE/ARISTA)
23	19	26	Girlfriend N SYNC FEAT. NELLY (JIVE)	48	39	15	Move B***h LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	73	74	16	Rapture (Tastes So Sweet)
24	21	2	Hey Ma CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	49	56	106	Can't Fight The Moonlight	74	70	11	Way Df Life
25	41	60	The Star Spangled Banner whitney Houston (ARISTA)	50	-	1	Put Me Down DONELL JONES IUNTOUCHABLES/ARISTA)	75	66	27	Don't Need You To (Tell Me I'm P SAMANTHA MUMBA (WILD CARD/A&M/INTER

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and Nielsen SoundScan. Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, iss merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

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

This event provides a dynamic networking opportunity for executives who create film and television content to meet and exchange ideas with suppliers of music for future projects.



# A N N O U N C I N G

Recording artist and Grammy-winning soundtrack producer

T-BONE BURNETT LIVE Q&A SESSION

## HIGHLIGHTS

**OPENING KEYNOTE:** The view from the executive suite on the sometimes rocky relationship between the music business and Hollywood.

**WELCOME RECEPTION:** Your chance to network with top film, television, and music executives over drinks, food, and music!

**EQUIPMENT DEMO ROOM:** Vendors display the industry's latest technology, products and services.

## **COMPOSER & SONGWRITER WORKSHOPS:**

Full day of programming focusing on the use of original music in film and TV production. Featuring special workshops on scoring and writing for visual media.



## PANEL TOPICS

## O SOUNDTRACK, WHERE ART THOU?

As the cost of acquiring music rises, we'll look at the tough choices soundtrack producers and music supervisors face in compiling music collections that balance creative and commercial values.

## PRIME-TIME TV: THE NEW RADIO:

Prime-time TV is increasingly an essential platform for showcasing new artists and potential hits. We'll explore the success stories and the mutually beneficial ways music and TV can work together.

## THE COMPOSER-DIRECTOR RELATIONSHIP:

In this freewheeling dialogue, a top director and composer will describe the collaborative process and the special challenges of mating music to filmed and televised entertainment.

**GETTING IN SYNC:** Music supervisors are always looking for that musical diamond-in-the-rough. Record labels and music publishers control catalogs that are good as gold. This session on the fundamentals of music licensing will examine how these two worlds are making beautiful music together.

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□ \$399 Full Registration: after after Sept 6 & on-site □ \$199 Society of Composers and Lyricists/Guild/Union

CONFERENCE FEE AND PAYMENT: Make all payments to Billboard. All registration fees are due prior to the conference. No personal checks accepted. Included in the registration fee is access to all conference events.

CANCELLATIONS: All concellations received between Aug 30 and Sept 27 must be in writing and are subject to a 20% cancellation fee. No cancellations accepted after Sept 27 and no refunds will be issued. Substitutians may be made at any time. Refunds will be processed after the conference is aver.

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## Touring Biz Laments As Stars Stay Home

### Continued from page 1

some proven winners are staying on the sidelines, perhaps when they are needed most. Chief among them is Pink Floyd, which last launched a sold-out tour of stadiums in 1994. Others who are off the road include Bob Seger, Michael Jackson, Barbra Streisand, Whitney Houston, and Mariah Carey. And though they toured recently and successfully, Madonna and Paul McCartney typically log few miles on the concert trail.



TINA TURNER: 2000 108 shows / \$122.5 million 2.4 million attendance

The list of non-factors is getting longer: Superstar acts including Garth Brooks, Tina Turner, Kiss, and Eric Clapton have stated their intentions to back off from touring, and Cher is in the midst of a "farewell" tour destined to be one of the top-grossing treks of the year (*Billboard*, Sept. 7).

In short, when proven acts don't tour, they leave box-office money on the table. Arfa observes, "There's a lot of mediocrity that goes out every year, while superstars are on the sidelines."

Some would say the "money-onthe-table" assumption is just part of the business. "In general, I suppose that hypothesis is correct, that there are acts that choose not to work or are otherwise occupied that could do good business," says Arthur Fogel, president of Clear Channel Entertainment's (CCE) touring division. "But I suppose that has always been the case."

#### WISH YOU WERE HERE

Few acts are missed more on the international touring front than Pink Floyd. In 1994, the British band grossed \$103.6 million on a sold-out stadium tour that garnered popular and critical acclaim. The tour drew more than 3 million people—at least 1 million more than the Rolling Stones, Eagles, Elton John, or Billy Joel drew in the same star-studded year.

What's more, Pink Floyd missed out on the recent dramatic upswing in ticket prices, with its 1994 tickets topping out at only \$60. It's not unreasonable to assume that a Pink Floyd tour today could price premium seats at \$200 or more, and a \$200 million tour by the band, with or without founding member Roger Waters, would be well within reach.

"Pink Floyd did sold-out stadiumlevel business without Roger Waters," notes Fogel, who was involved with the band's last tour when he was president of Concert Productions International (CPI). Fogel adds that he and CCE would obviously be keen to work with the group again. "We're always interested in anything that can do business, especially at that level. There is no question that Pink Floyd would do huge business."

John Meglen, now co-president of tour producer Concerts West, was on the road with Pink Floyd in '94 as an executive with CPI. "Pink Floyd didn't get to take full advantage of the increases in ticket prices, but they were always tremendously sensitive to their demographic," Meglen notes. "Pink Floyd is a band that's multi-generational, and [they] would need to be somewhat sensitive to ticket prices, as we all should."

With a history in place, Meglen says he'd be interested in any Pink Floyd touring plans, too. "Everybody puts feelers out occasionally, but I haven't heard anything about them touring," he says. "My understanding is they have no plans to tour. I'll say this: As a promoter I'd love to see it, and as a fan I'd love to see it."

Longtime Pink Floyd manager Stuart O'Rourke could not be reached for comment, but a spokesperson from O'Rourke's EMKA Management in London confirms there are no current plans for a tour. A "small, semi-acoustic" tour by Pink Floyd guitarist David Gilmour could take place in 2003, the source says, but plans are tentative.

#### **MISSING IN ACTION**

There are several other artists that likely could do big business on the



MICHAEL JACKSON: 1997 40 shows / \$83.5 million 2 million attendance road. Carey, who has never toured consistently, grossed an impressive \$7.1 million from a mere nine shows in spring 2000. Likewise, Houston grossed more than \$21.6 million from 76 shows in the 1990s.

Jackson's drawing power today in the U.S. is somewhat of an enigma, but the King of Pop grossed a whopping \$83.5 million from 40 international shows in 1997. Streisand went out with a bang, doing a brace of millennium shows at Las Vegas' MGM Grand Garden Arena, grossing a record-setting \$18 million. An infrequent touring attraction at best, Madonna rang up \$74 million last year from just 47 dates on the sold-out Drowned World tour.

On the rock'n'roll front, Seger was a touring machine several decades back, playing 267 shows in 1974 and averaging 250 per year prior to that. Seger has staged two tours in the past 15 years, the latest being a 64-date run in 1996 that grossed \$26.3 million and drew nearly 1 million people. Seger is another artist that missed out on the dramatic upswing in ticket prices; some feel a \$75 million-\$100 million tour for him would be attainable.

"Bob Seger is the biggest act on the planet who has not worked,"



59 shows / \$103.6 million 3 million attendance

states Rick Franks, Detroit-based president of North Central Music for CCE and a veteran of numerous Seger dates. Needless to say, if Seger's camp called about a tour, Franks would sign up "in a minute. If anybody could talk him into [touring], his business would surpass anything he's done in the past. This is a huge star sitting at home being a family man and maybe a professional golfer."

Some say the very fact that these artists rarely tour makes them potential box-office gold. "The reason why these acts do multimillion-dollar box office is because they don't tour every year," Kiss manager Doc McGhee says. "That's their cachet. When they do go out, it's the only time you can see them."

McGhee says this holds true for acts like U2, AC/DC, and even the Stones. "You can't be in the marketplace too much—your worth is less. You have to be out of the public eye."

One top-grossing act that has been out of the public eye will return to touring in a move expected to be greeted with a fevered response. Phish ends its hiatus with a New Year's Eve show at New York's Madison Square Garden, followed by concerts Jan. 2-4 at the Hampton Coliseum in Virginia. The band is expected to tour extensively next



BOB SEGER: 1996 64 shows / \$26.3 million 923,829 attendance

year; Phish hasn't toured since 2000, when it grossed \$22.3 million for the year.

### EARLY RETIREMENT

Then there are those veteran acts that have announced their retirement. For them, a last hurrah can prove magic at the box office. Turner's farewell tour was the world's top outing in 2000, grossing more than \$122 million. Kiss called it quits from the road in 2000-2001 as well, after taking in about \$70 million for the tour.

Another prominent "retiree" is Brooks, who embarked on what remains country music's only \$100 million tour—a feat made even more impressive by his ticket prices, which rarely topped \$20. Sources close to Brooks say he has no intention of touring again.

"Garth Brooks, this guy was doing five Sioux Cities when he quit," Arfa marvels.

So why do Brooks and others hang it up when they're at the peak of their touring powers? "The dynamics of each situation are different," Fogel says. "In many cases, or maybe even most, it doesn't come down to money. There are so many factors and variables involved, and until the time is right, touring is just not the priority."

Announcing retirement or a farewell tour "just seems like a good idea at the time" for many, McGhee says, adding that official retirement is not written in stone. "You never know what will happen. Garth Brooks said he'll never tour again, but I believe he will—it just may take a few years. I get so many e-mails about Kiss doing shows—people are just not ready to give up on Kiss. I think that Kiss may end up doing one-off shows and things that mean something to them."

In addition to "retired" artists, there are those former groups that do not take advantage of potentially lucrative reunion tours. After a 20-year absence, Crosby, Stills, Nash & Young hit pay dirt when they reunited, as did Bruce Springsteen when he reconvened with his E Street Band. Eagles parlayed a 16-year absence into an ongoing, multi-million dollar touring franchise. Among the premier candidates for

reunions are Led Zeppelin, whose

surviving members remain active touring musicians, and the Police. Others include Van Halen with David Lee Roth, Journey with Steve Perry, and such niche acts as the Clash and the Replacements.

"Van Halen would be a big reunion, and the Police would be a huge reunion," McGhee says. "Journey with Steve Perry would do really, really well. But there's no question the biggest would be Led Zeppelin."

Arfa agrees that a Jimmy Page/ Robert Plant/John Paul Jones lineup could do major business under the Zeppelin banner. "Led Zeppelin is still big," he says, adding that a tour would be far better sooner than later. "Every day the window gets narrower."

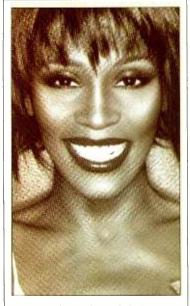
As far as a potential Police reunion, Miles Copeland, former manager of the band, says: "It's not in any cards right now."

### THE NEXT GENERATION

It's no mistake that many veteran acts have become the top grossers. Simply put, their fans have the most money. Meglen believes that in time, the current generation of artists will take the veterans' places. But for now, the younger fans of these younger bands cannot pay top dollar. "As the children of the baby boomers become the bulk of our ticket-purchasing public, we will see grosses drop, and the only way to compensate is to have more kids going to concerts," Meglen says. "If the average ticket price for the boomer acts is \$100, the average ticket price for the [vounger] acts is \$25."

Not everyone is convinced that the hot acts of today will be the \$100 head-liners of tomorrow.

"I don't think so," Arfa says. "All of these major careers were built in the late '60s, early '70s, and we thought



WHITNEY HOUSTON: 1999 19 shows / \$6 million 85,156 attendance

that was the norm. The record game is much different now—they don't talk about building careers, they talk about profits and releasing records at certain times. Careers are second."

As a result, Arfa believes, careers burn faster. "Look how many acts have huge records and then disappear or at least don't equal [previous success]. Twenty years ago, a huge seller was usually followed by a career, and today that no longer exists."

## EMI, Stones Hope New Fans Lap Up 'Forty Licks'

Continued from page 1

Fade Away." The second half features the post-ABKCO material, including four new songs. The project is due Sept. 23 in Japan, Oct. 1 in North America, and Sept. 30 in all other markets.

Although the set contains 40 tracks, any reference to it being a 40th-anniversary collection for the band is scuttled by all involved. "We're not positioning it as a 40th-anniversary set," Virgin Records (U.S.) president/COO Roy Lott stresses. "We're saying, We have two discs of great songs.'"

Richards and Mick Jagger, billed as the Rollin' Stones, played London's Marquee Club in July 1962, but Jagger still considers 1963 when drummer Charlie Watts joined the band—the year of the group's birth. He dismisses any talk of anniversaries with, "I'm not really hanging my hat on that particular year." What do you expect from a band whose members still refer to themselves as "the boys"?

#### PARIS IN THE SPRINGTIME

In May, Richards, Jagger, Watts, guitarist Ron Wood, and bassist Darryl Jones entered a Paris recording studio. "The last tour ended in 1999, and I thought, 'I probably won't get a phone call for about 18 months,' " Richards says via phone from Toronto, where the band was rehearsing for the tour. "And, sure enough, slightly after [the 18 months had passed], Mick calls up and goes, 'Do you think we should do something next year?' I just wait for people to get antsy at home."

At the Paris sessions, the band turned out to be amazingly prolific, cutting 28 tracks in four weeks. There was never any doubt, Richards says, whether some of the new material would be included on Forty Licks, "because [of] this Beatles and Stones sort of thing. The main difference between the Stones and the Beatles, I guess, is that the Stones are still going. So we decided it would be important to have this sort of hint of 'to be continued,' rather than it all just being totally out of the can. At the same time, I wanted [new material], because the boys haven't played together for almost three years.

In addition to driving first single "Don't Stop," the new tracks on *Forty Licks* are "Keys to Your Heart," which Jagger—also calling from Toronto—describes as "a soul tune with a sort of Curtis Mayfield [vibe]"; "Stealing My Heart," which the singer says is "more of a 'battle of the bands' thing, with a hook"; and "Losing My Touch," which features Richards on lead vocals. "It's about a guy on the run who's gotta say goodbye," Richards explains, "and he's doesn't really know how to say it."

"Don't Stop" is off to a fast start at Los Angeles classic rocker KLOS. Station PD Rita Wilde says, "It seems to fit the niche for a great Stones song that people really want to hear."

#### HARMONIC CONVERGENCE

*Forty Licks* marks the first time the Rolling Stones' ABKCO-owned masters (which encompass the band's 1963-1970 London/Decca recordings) and post-ABKCO recordings have co-existed on the same project. ABKCO head Allen Klein previously rejected any offers to blend the two.

"I thought it was a good time to get all these different business groups and bang their heads together and see if they could click this



thing out," Jagger says, jokingly adding that he got the parties to agree to the project "by playing on their mutual sense of greed."

Klein says money was not his only impetus for doing the deal. Rather, it was Jagger's appeal and Klein's own sentimentality. "I mean, if this was going to possibly be their last tour and given the amount of time that had gone by . . . I would do it for them and not for anyone else." He adds that ABKCO and the Stones actually hammered out a deal in 1989 that allowed for the eventual joint release of an album.

Talks began in earnest more than three years ago with former EMI Recorded Music chairman/CEO Ken Berry and were finally completed this year with current EMI chairman/CEO Alain Levy and vice chairman David Munns. "It came down to us convincing Allen that EMI would do a good job on the project," Munns says. "We also convinced Allen that EMI would make sure it was a profitable venture for everyone involved."

UMI also played a vital part in the process because it has a licensing deal to release the band's ABKCO work outside the U.S. through UMI's acquisition of Decca Records in the PolyGram/Universal merger.

"The catalyst was the tour and that the band wanted it to happen," says Max Hole, UMI senior VP of A&R and marketing. "Allen had always said he didn't want to do a 'best of' unless the band was happy. It's taken a long time to get there, but it turns out the timing is perfect."

Klein imposed no limits on the songs the Stones could choose for the set: "I was prepared to give the Stones, as far as picking the songs, anything they wanted. Listen they wrote the songs, mainly. They sing 'em."

Simply because all parties have finally worked together, Jagger says it does not mean that fans should expect a more comprehensive Stones boxed set. "It sounds like too much hard work. Besides, there's a reason why some of this stuff doesn't come out. Don't hold your breath on that one."

### **CONNECTING WITH TEENS**

As Forty Licks may be the only release to ever encapsulate the band's entire career, EMI's goal is to make sure Stones fans the world over—or at least in the 48 territories where EMI is releasing the project—know they are holding something special.

Matthieu Lauriot-Prevost, London-based senior VP of global marketing for Virgin Records, says a TV spot will start running on the day of release in each territory. "It includes a 45-second montage of the hits," he says. "One of our main goals is to sell a Rolling Stones record to people who have never bought one before, the 14- and 15-year-olds."

Reaching that younger demo is also driving the new media campaign. "Don't Stop" was streamed on AOL Aug. 27, a day before going to radio. Lauriot-Prevost says different Internet plans are being set in each territory, as are retail promotions.

In the U.S., retailers expect *For-ty Licks* to be a strong seller. Len Cosimano, VP of multimedia for Ann Arbor, Mich.-based Borders Books & Music, says: "There are a lot of consumers in the market-place that probably haven't even listened to the early ABKCO stuff and are more familiar with the later Virgin stuff, so it really brings together a couple of generations of Stones fans. It's awesome."

Allen Larman, head buyer for Los Angeles-based Rhino Records, anticipates the set being a big Christmas seller. "The Beatles had their *I* album, and this might be a similar thing for the Stones."

But Klein says it would be a mistake to compare *Forty Licks* with the Beatles' *1*. "Listen, nothing is like the Beatles, I tell you that," he says. "There's the whole record business, and then there's the Beatles."

That doesn't mean that Virgin was not able to look at what sister label Capitol did when it came to marketing *Forty Licks*, especially since Lott was president of Capitol (U.S.) at the time *I* was released.

"We are clearly benefiting from our success from Beatles' *I*, because we learned various things that worked and didn't work—like a direct-response campaign, which will be extremely heavy and frontloaded, as well as focusing on talk radio and news and viewing that as a potential market," Lott says. "It's also helping us in getting retail support, because we are the people who brought them *I*. You really have to turn it into an event, not just a catalog reissue. You just have to create a whole bunch of noise."

The direct-response campaign kicked off Aug. 29 in the U.S.. The TV spots allow customers to preorder the album, although they will not receive it until Oct. 1.

Plans for U.S. retail include 5,000 dump bins that will hold *Forty Licks*, plus the previous Virgin albums and the ABKCO catalog, which has just come out on Super Audio CD. There will also be an extensive pre-order campaign that rewards customers who reserve early copies with a collectible poster of the group from 1965. Additionally, retailers have been serviced with a 10-track sampler for in-store play.



In the U.S., the set carries a \$19.40 box lot price, with a \$29.98 suggested list price.

Because of the tour, the Stones' TV appearances will be limited to an Oct. 2 segment on *60 Minutes II*. Nevertheless, Lott says it will be next to impossible to miss the album's release, with the label's marketing plan designed to create millions of impressions between now and Christmas. No details have been overlooked: All releases from EMI Music Distribution are now going out to retailers, radio, and press with special Rolling Stones packaging tape.

#### LOVE YOU LIVE

The Stones prefaced the year-long Licks tour by rehearsing for six weeks in Toronto prior to opening Sept. 3 at Boston's FleetCenter.

It's not that the band needed to practice "Brown Sugar" or "Jumpin' Jack Flash." "We don't rehearse those," Richards says. "But what we do is rehearse a hundred old songs. Since we're playing [different-size venues], we decided we really needed a lot more ammunition in the locker, so to speak, in order to be able to make the shows appreciably different." He adds that he was especially happy with the way some oldies, like "Heart of Stone," were resurrecting themselves. "I don't think we've played that song in I can't remember

when . . . slightly before B.C."

To keep things lively, the band will play a theater, arena, and stadium in its biggest markets, including New York, Los Angeles, Chicago, and Boston. The bulk of the rest of the first leg's 40 dates are arena shows. Openers include No Doubt, the Pretenders, Sheryl Crow, Buddy Guy, and Jonny Lang.

The band has been considering all manner of surprises for the concerts. "With the smaller shows, we've been thinking that we need some kind of theme—you know, like this is *Exile on Main St*. night and sort of lean heavily into that album," Richards explains. "Another idea is, 'Let's have a soul night or a blues night.' "

Jagger says, "The whole idea is that you enjoy them all so that you don't get bored doing one thing. I mean, it's a show for the audience, but you've also got to enjoy yourself."

Richards chimes in: "Football stadiums—as big and beautiful and spectacular and wonderful as they are—I tell you, after about a hundred of 'em, you get bored."

But, after all these years, Richards reveals, "there's still always that element of uncertainty when you step onstage. It's like gambler's fever, you know? It's letting the tigers out of the cage. And then, after a show, you really feel like you've done something, even though sometimes you can hardly walk."

Jagger says that seeking to create musical magic keeps the shows evolving long after the tour begins. "What really happens is that you really keep fine-tuning the show until the very last show," he says. "You can change every aspect. I'm not just talking about the song list but the set, the video—everything."

Jagger has long taken an interest in not only the set list but every part of the tour, including the stage design and merchandise. "A very enjoyable part of doing a show is the design of the show. It's a fascinating thing, and Charlie and myself have been doing it for quite a long time ever since I can remember.

"It's the same way with the merchandising," Jagger continues. "The trouble with rock'n'roll merchandise is that it has to be sort of cheap and shoddy and dull and repetitive, because nobody actually puts any thought into it. All they do is restamp it with whatever the name of the group is. So we try and bring— I'm not saying we're 100% successful—some interesting designs to the mix. It's got to be a good T-shirt."

On this outing, which is being produced by Michael Cohl's Grand Entertainment with Clear Channel Entertainment, the band will hit China and India for the first time. "It's really exciting after all these years to start playing places that you haven't played before," Richards says. "We played Hong Kong once. No, it was Singapore. In the '60s. And we went to lunch with the Lieutenant Governor, who was British. I'm now pushing for a gig in Pago Pago."

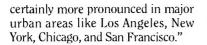
Additional reporting by Margo Whitmire in Los Angeles.

## DVD Sales Boom In Urban Market

#### Continued from page 1

Entertainment, accounted for Image's largest initial DVD shipment ever, with more than 150,000 units. Xenon Entertainment Group has achieved sales of more than 200,000 units more than half of which are on DVD for a series of titles in the past 18 months including the Death Row Records documentary *Welcome to Death Row* and the gangster film *Tha Eastsidaz*, starring Snoop Dogg.

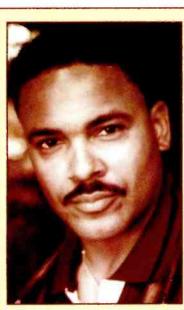
Artisan Home Entertainment declined to provide specific figures but reports that its urban titles *Belly* (starring DMX) and *Hot Boyz* (featuring Snoop Dogg) have been racking up consistent DVD sales. New Line Home Entertainment also says that its *Friday* 



### **CUSTOMER PROFILE**

Home-video executives say urban consumers, though concentrated in major cities, actually constitute a broad national group, spreading across age, race, and gender categories. "The reason urban is now so successful is that it appeals to a completely divergent group of tastes," Image president Martin Greenwald says. "Ten years ago, urban was rappers [like Ice-T], and you were either into it or you weren't. Today, urban is Angie Stone. Urban is *Def Comedy Jam*. Urban has, more than anything, crossed socio-economic and culture lines. Urban culture is our pop culture today."

The urban audience has been pigeonholed by studios in the past, says Jeff Clanagan, CEO of Urban-Works Entertainment, who notes that it is not only such genres as gangster rap and comedy that these consumers seek. UrbanWorks, like many other urban independents, releases projects in such categories as sports (*Ballin' Outta Control*) and music/documen-



(starring Ice Cube) and *House Party* (starring Kid 'N Play) titles, as well as the recent release *All About the Benjamins*, have generated notable DVD sales.

While sales of none of these titles have come close to those of such theatrical powerhouses as *Harry Potter and the Sorcerer's Stone* (Warner Bros.)—which sold approximately 6 million DVDs and 10 million total units in its first week in stores—many homevideo executives note that previous expectations on urban titles ranged from 5,000 to 50,000 total units only three years ago.

The fact that urban product is selling well is no surprise to Sean Wargo, senior analyst at the Consumer Electronics Assn. "The story is that as DVD [players] gain penetration, the niches start to really take off. We're now at about 30% penetration," he notes. "Theatrical is the No. 1 software category, but special interest, which includes urban, is No. 2."

John Thrasher, VP of video for the West Sacramento, Calif.-based Tower chain, adds: "Many urban titles are benefiting from this growing interest in hip-hop. I also think people are looking for something different. This is an overall national trend, but I think it is 'The market is still demanding a lot more from Tupac. His fan base probably starts around age 12 and goes up into the 40s. He had a crossover audience as well, from urban to the suburbs.'

-FRANK ALEXANDER, PRODUCER

tary (*Ruff Ryders Documentary*), in addition to comedy (Steve Harvey's *One Man*). The company also has a deal with BET to distribute urban-themed film projects.

Clanagan says it is the emergence of DVD that has helped broaden urban offerings. "Home video has always been [seen] as the stepchild of the industry and looked down upon," he notes. "Now that you have a new format, everybody is embracing it [with urban titles]."

The slate of upcoming product is notable for spanning a variety of genres. Some of the projects include comedy titles from Cedric the Entertainer (UrbanWorks, Sept. 17) and Jamie Foxx (Image, fourth quarter); the documentaries *Tupac Vs.* (Xenon, Sept. 24) and *The Freshest Kids*, about the history of break dancing (Image, Oct. 8); the theatrical film *Blade II* from New Line (Sept. 3); such straight-to-video titles as Delta Entertainment's *The Home Boy* (Oct. 8) and *Hip Hop for Life* (York, Oct. 22); and music programs from Ice-T and Juvenile (Image, Nov. 19).

### A PERFECT FIT

The number of urban titles is expected to keep expanding because, as executives point out, DVD is a perfect medium for urban-themed entertainment. Artisan senior VP of marketing Hosea Belcher says, "A lot of these titles have great music, rap or R&B, and DVD is particularly adept with 5.1 and Dolby [Digital sound]. DVD lends itself well to the titles we put out. We see an increase in sales when a title features a music star. *Belly* has Nas and DMX, who are A-list in the hip-hop culture."

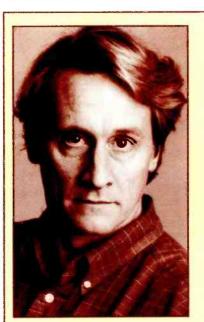
Similarly, New Line VP of marketing Justine Brody says that the urban movie lends itself to the DVD consumer. Many of the company's urban titles are action-oriented—perfect for the early-adopter crowd. The inclusion of hip-hop stars in a lot of urban projects also appeals to today's youth, who are mass purchasers of hip-hop music.

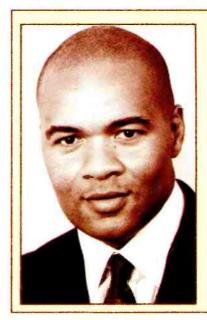
The pervasiveness of hip-hop in today's culture, while cultivating interest in new urban projects on DVD, has also led to renewed interest in past urban films. Director Michael Campus, who helmed *The Mack*—a 1973 urban classic about life in Oakland, Calif., that debuted Sept. 3 on DVD on New Line—says that the film has recently seen a revival.

"Not a lot of people of that time really paid attention. People who are not African-American weren't that interested or didn't know about it," Campus says. "Suddenly, it has gotten more attention. Hip-hop has been a key factor in all of this. Artists, such as Dr. Dre and Snoop and Ja Rule, have written about *The Mack* and have gotten the word out to white audiences. I think there will be a segment of our business that will be shocked by how well this is going to do on DVD."

Other rap legends also pique interest in the urban genre. Shakur, for example, elicits a response among homevideo consumers because of his influence on urban music and the continuing mystery surrounding his death six years ago at the age of 25.

Frank Alexander, producer of the Xenon documentary *Tupac Shakur: Before I Wake*, says: "I don't think that the fans have had enough of Tupac. He died at such a young age, and he didn't have a funeral. There are Tupac sightings all over the world now, and he has been deemed 'the black Elvis.' The market is still demanding a lot more from Tupac. His fan base probably starts around age 12 and goes up into the 40s. He had a crossover audience as well, from urban to the suburbs."





Jones says appetites are building for Shakur, the Notorious B.I.G., and other late or famous hip-hop stars. This has happened, he says, at a time when DVD is still seen as a new toy and people want to build their DVD libraries.

### **RETAIL APPEAL**

It wasn't until recently, many executives say, that retailers were willing to stock urban titles. Xenon president Leigh Savidge says, "Hip-hop subjects have really changed the face of the DVD game. More than a few years ago, there was tremendous retail buyer resistance to black audience labels. When you started to see [artists] like Tupac and others go mainstream, buyers started seeing [urban] product go mainstream."

Likewise, York Entertainment president/CEO Tanya York says that retail buyers have gradually opened up their inventories and realized that urban films are not only for a black audience.

To show its support, the Los Angeles-based Virgin chain has set up a special urban section at some of its larger stores, including its Times Square location in New York, and has hired its first urban product manager, Carlos Adams, a former employee of Anderson Merchandisers. Virgin is including a slate of urban titles in its September movie month promotion. Consumers who purchase one DVD will be able to get another at half price.

Virgin senior VP of product and marketing Dave Alder says, "We've seen a significant increase in DVD titles featuring urban artists over the last 12

'Hip-hop subjects have really changed the face of the DVD game. When you started to see [artists] like Tupac and others go mainstream, buyers started seeing urban product go mainstream.'

--LEIGH SAVIDGE, XENON ENTERTAINMENT GROUP 'Home video has always been [seen] as the stepchild of the industry and looked down upon. Now that you have a new format, everybody is embracing it [with urban titles].'

months in particular. We feel that there is a dedicated audience and that it is growing very rapidly. We have these separate sections, which proves how important we feel that this category is."

Peter Busch, VP of video for Minnetonka, Minn.-based Musicland, says the chain has experienced strong DVD sales with a variety of urban titles, including All About the Benjamins, Carmen—A Hip Hopera, Belly, Jamie Foxx: I Might Need Security, and Two Can Play That Game. He adds that "urban DVDs are a winning formula for the studios. They don't have to spend a lot on them, the titles gain national notoriety, and they do very well on home video."

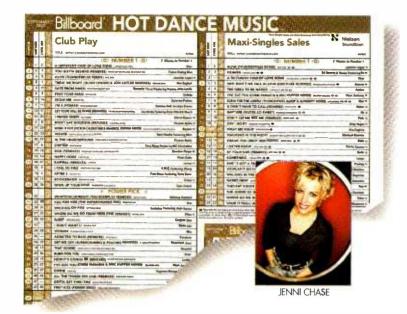
### SPECIALIZED MARKETING

Marketing urban titles does pose specific challenges, many of them budgetary. Savidge says, "We have to be very, very careful. The financial universe of a lot of these films is somewhere between \$150,000 and \$1.5 million. We don't have the luxury of making mistakes in marketing allocation. We buy very targeted radio and specific cable buys. Sometimes these go nationally, sometimes regionally."

But as more retailers are expanding their urban offerings, the marketing opportunities are growing as well. Clanagan notes that his company is talking to a lot of retailers about in-store urban sections and about doing urban endcaps. The company has a 20-college rep team, primarily at black colleges, that works yearround doing grassroots marketing. Through its partnership with BET, it also advertises on that channel and has developed partnerships with such media outlets as *Vibe*.

Such specialized marketing is moving beyond urban titles to the Latino market, which is increasingly being targeted. For example, Joe Kelly Jackson, president of the urban/Latino company Delta Entertainment, says he has seen increasing sales of his company's Hispanic product and has been gaining more support from retailers.

Even with the addition of other niche product to the marketplace, executives are maintaining high expectations for the urban niche. As Greenwald says, "Urban right now represents about 10% of our product mix and probably 30% of revenue. It will represent probably 30% to 40% of our mix in a year and probably 60% of our revenue."



# **Hot Dance Countdown Queues Up For Radio**

National radio syndicator Excelsior Radio Networks (XRN) and Entertainment Management Group Worldwide, Inc. (EMGW), a licensee of Billboard Music Group, are teaming up to launch Billboard's Hot Dance Countdown. The new weekly syndicated program is set to debut the weekend of Sept. 28-29.

Available in four- and two-hour versions, Billboard's Hot Dance Countdown will count down the top 40 songs or top 20 songs, respectively, as reported on Billboard's Hot Dance Music/Club Play chart. The show will be hosted by Washington, D.C., radio personality Jenni Chase and produced and mixed by Gene Huie, aka DJ GKLoop. Each program will feature an interview with a top artist who has a hit song on the chart that week.

"We are very excited to be in business with Billboard and EMGW on this brand-new countdown show for the Hot Dance format," says Larry Kahn, VP/GM for XRN. "Billboard's Hot Dance Countdown fills a void in this extremely popular and rapidly growing format. We are excited to be bringing it to the marketplace of radio stations and advertisers."

XRN produces and syndicates music programming and prep services in a variety of formats to more than 2,000 radio stations nationwide. EMGW is a premier entertainment representation and marketing firm.

#### upcoming events

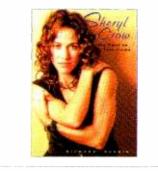
Billboard Dance Music Summit Marriott Marquis • New York City • Sept. 30-Oct. 2 Hollywood Reporter/Billboard Film & TV Music Conference naissance Hollywood Hotel • Los Angeles • Oct. Billboard Music & Money Symposium The St. Regis • New York City • Nov. 12

Billboard/Airplay Monitor Seminar & Awards The Eden Roc Resort • Miami Beach • Feb. 6-8, 2003

for more info: Michele Jacangelo 646,654,4660 bbevents@billboard.com

## THIS WEEK@





COMING THIS WEEK: Read the first of four installments in Billboard.com's series of excerpts from Richard Buskin's new Sheryl Crow biography, No Fool to This Game. Buskin recounts how Crow strengthened her initial forays into solo recording with the help of the Tuesday Night Music Club, a collective of top LA. musicians, after whom her 1993 breakthrough A&M album was eventually named.

Also this week, Billboard.com profiles producer John Parish, best-known for his collaborations with PJ Harvey, the Eels, and Giant Sand. Parish recently unveiled his Thrill Jockey solo debut, How Animals Move, which he discusses in an interview that will appear exclusively on Billboard.com. Additionally, there is an exclusive review of the album, which features Harvey and Giant Sand's Howe Gelb.

Billboard.com will also feature reviews of the Putumayo labet's eclectic Asian Groove compilation and avant-rock outfit Gogol Bordello's Multi Kontra Cult vs. Irony (Ruhric)

News contact: Jonathan Cohen • jacohen@billboard.com



# DIRECT



**Dersonnel** Mary Ann Kim has joined Billboard's marketing department as promotion coordinator.

She comes from Fine Living magazine, where she held the position of marketing coordinator.

Kim is responsible for Billboard's weekly Homefront page, writing copy, and assisting in the development of Billboard's promotional pieces. She will also coordinate

Billboard's presence at trade shows, source promotional premiums and added-value programs, and provide general assistance in the marketing department.

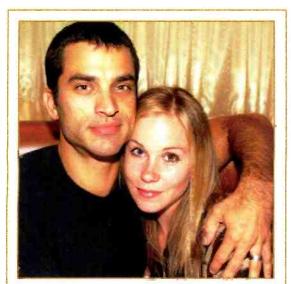
Originally from California, Kim graduated from the State University of New York at Oswego with a degree in biology in 1999. She is based in Billboard's New York office and reports to Peggy Altenpohl, promotion director of Billboard.

## www.billboard.com

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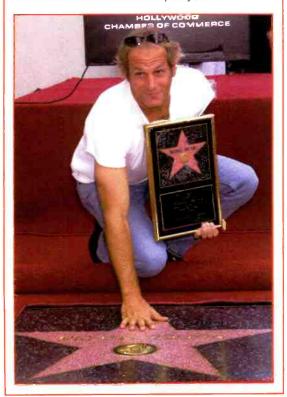


The stars flocked in fashion following Bruce Springsteen's Las Vegas appearance in support of his No.1 album The Rising at the official Hard Rock Hotel and Casino after-party. Among the guests, pictured above, were Christina Applegate and husband Johnathon Schaech, who played in the fictional band the Wonders in the 1996 Tom Hanks-directed flick, That Thing You Do! Below are Steve Van Zandt and Sopranos co-star Steve Schirripa.



# A Star Is Born

Michael Bolton became the latest entertainer to receive a star on the Hollywood Walk of Fame Aug. 27 in Hollywood. His latest single, "Only a Woman Like You," just hit the top 20 on the Billboard Adult Contemporary chart.





# **Ray Charles: A Living Doll**



L to R: Jimmy Richards of Showtime Enterprises, Little Ray, Ray Charles, and Robert Pineda of Ray Charles Enterprises

There's little

that truly

impresses me.

But I have to

say, I marveled

when I got

this thing. 🦳

ay Charles is getting all dolled up, via his new alter ego: a tuxedo-clad animatronic doll that sings, swings, and sways to two Charles classics, "What'd I Say" and "America the Beautiful."

Dubbed "Little Ray" by the singing legend, the 12-inch likeness sits at its own piano

and retails for \$29.99. It comes boxed in a package whose graphic outlay resembles that of a CD cover. One side is dedicated to the story behind Charles' 30-year-old recording of "America the Beautiful," arranged by Charles' buddy, Quincy Jones. The other

side talks about the Charles-penned 1959 No. 1 R&B hit "What'd I Say."

Overseeing Little Ray's birth in partnership with Ray Charles Enterprises was Chicago-based Showtime Enterprises. "This has been a project of passion and gray hair," says Showtime president Jimmy Richards, with a laugh. "Quality was really a conscious thing with us. That's one of the reasons why we did everything ourselves. I hired Chicago engineering firm Design Integrity, and then we found a manufacturer."

Between now and October, Little Ray is being booked in various national chains, including 3,800 Walgreens stores. In a promotional push befitting a real-life star, the doll boasts its own dedicated Web site

(raycharlesdoll.com) and was scheduled to be a featured guest on the Sept. 10 edition of Regis & Kelly.

Little Ray's handlers are also banking on his international appeal, with a customized version soon rolling out initially to six different countries. He will still sing "What

I'd Say," but for his second number, Little Ray will substitute another "Big" Ray song popular in each respective country. While he'll accom-

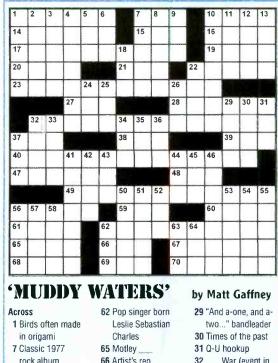
pany Little Ray on various promotional appearances, Big, er, Brother Ray has a few other projects up his sleeve. Following the May release of his

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CrossOver Records CD, Thanks for Bringing Love Around Again, came the Sept. 3 Rhino collection Ray Charles Sings America. Also on the way are a two-hour NBC-TV special, Ray Charles on Ice (Dec. 21), and another show taping early next year, Ray Charles: A Musical Night in History. The latter's producer is Richards' other firm, JTR Entertainment.

And what does Brother Ray think of his animatronic counterpart? "I've lived in this world a long time," says Charles, who turns 72 on Sept. 23. "And there's little that truly impresses me. But I have to say, I marveled when I got this thing. It's incredible.'

**GAIL MITCHELL** 



who

rock album 66 Artist's rep. 10 Lays down 67 "...is some rhymes can give com-14 Haynes and mands!" ("Mary Poppins" lyric) Simpson **15** Palindromic 68 Pay attention to musical genre 69 With 8-down, Steve 16 Superior inferior Miller Band hit 17 World Saxophone 70 Addresses Quartet member 19 Big yellow taxis Down 1 "Up in Smoke" star 20 Octet plus one 21 Andy Williams's 2 Cartoon show You Sincere" Polie Olie' 22 Andy and Barry 3 Kind of acid 23 Dominant force on 4 The Association's '80s country charts Love" 27 Bop preceder? 5 Anteceding 28 Place for socks 6 Estonia or Azerbai 32 Scotsmen who jan, once: abbr. hit No. 1 with 7 Fric Clapton's "Saturday Night' "Tearing Us 37 Kool \_\_\_ Dee 8 See 69 across 38 Theme of this puz-9 1970 Kinks' track zle, to the French \_man' 10 Pianist's time 39 Back muscle 40 "Bitch" singer to shine 11 Man of Mecca 47 Like raaaaaaain on your wedding day 12 Mr. of soda 48 Pink Floyd's 13 Period of jamming: Like Hell" abbr 49 He hit No. 1 in 18 Musical scale notes 22 "Rubber Soul" ballad 1966 with "Poor Side of Town" 24 Insignia on 56 Dave of Traffic some trucks 59 Daybreak deity 25 Three-letter 60 Hit ballad for Sarah McLachlan

32 War (event in South African history) 33 Prefix with plane or smith 34 \_\_\_\_ Offensive (Vietnam War event) 35 " Mo B There' (1984 hit) 36 Do some massaging 37 Last year 41 Liked a lot, like an album 42 Quebecois diva 43 Pronoun for The Scorpions 44 Education, in saying 45 Agreement from 42-down 46 Off from work casually 50 Equine statement 51 Streisand co-star of 1991 52 Fashionable initials 53 Paradise-like places 54 Cheerful 55 Big name in hi-fis 56 Pilot's speed number 57 Farm unit 58 Elisabeth of "Leaving Las Vegas" Out of Hell" (Meatloaf album) 63 "Get Yer Ya-Out" (Stones album)

mega-label 26 Fuss 64 Bon Jovi's "Livin" Breaky Heart Prayer The solution to this week's puzzle can be found on page 72.



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