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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT AUGUST 25, 2001

Epic's Jamiroquai Steps Into '2001'

BY LARRY FLICK
 NEW YORK—It's a few weeks before the Sept. 11 release of Jamiroquai's fifth Epic effort, *2001: A Funk Odyssey*, and group mastermind Jay Kay feels he has something to prove.

"No stone can be left unturned for this record—not even a tiny little pebble," Kay says with a nervous snicker. "Every breathing body in this industry needs to know that Jamiroquai has returned with a *real* record this time."

Kay is referring to the lackluster artistic and commercial yield of 1999's *Synkronized*, a collection that fell short of the expectations set by 1997's international smash *Travelling Without Moving*. *Travelling* sold 8 million copies worldwide, according to the label, compared with 3 million for *Synkronized*.

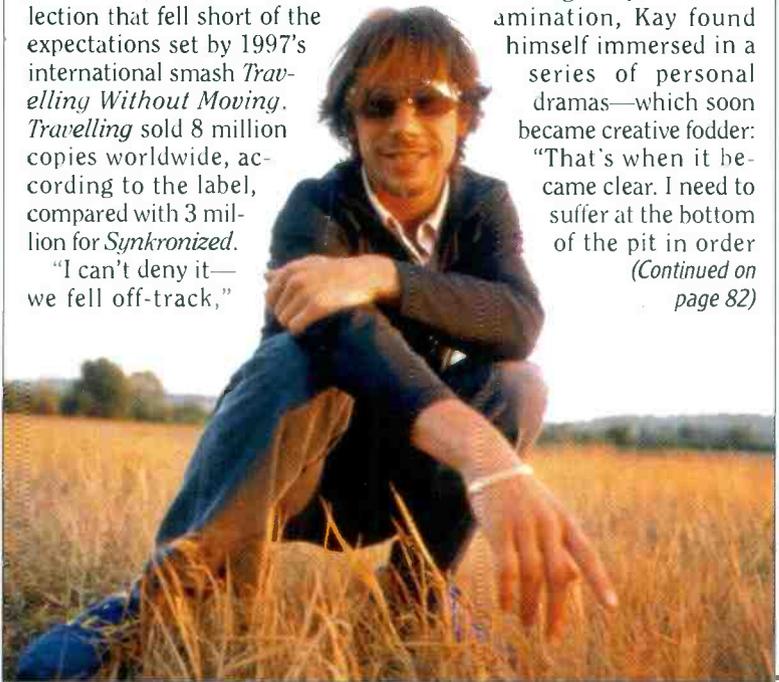
"I can't deny it—we fell off-track,"

Kay admits. "After *Travelling Without Moving*, I thought we were going for a walk in the park with the next album. I thought the momentum would carry us through. Instead, we got a slap in the face. It was jarring, to say the least."

It was also humbling to Kay, who admits that the lack of interest in *Synkronized* forced him to re-examine the project's merits. "In truth, I never really locked into that album, lyrically. I wasn't there. I listen to it now, and I shake my head."

During this period of examination, Kay found himself immersed in a series of personal dramas—which soon became creative fodder: "That's when it became clear. I need to suffer at the bottom of the pit in order

(Continued on page 82)



Beating The Indie Odds?

Label Entrepreneurs Make A Go In Tough Market

BY CHRIS MORRIS
 LOS ANGELES—If one had first met Jenn London as she worked the aisles at the Retail Music Expo (RMX) in Chicago this June, one might have considered the New York singer/songwriter to be the typical head of a new independent label.

In her 20s, London started her own imprint, J. London Imports, with money from an inheritance after reading a how-to book on founding a record label.

"I spent a lot of money just doing a demo," London explains. "It wouldn't even have gotten college radio play.

At that time, I realized that I had to do this [label]. I need a product that I'm proud of and that is going to be radio-friendly and marketable."

J. London Imports is a one-woman operation; its office num-

stage at gigs. The label has no regular retail distribution, although she continues to network at industry conferences like RMX.

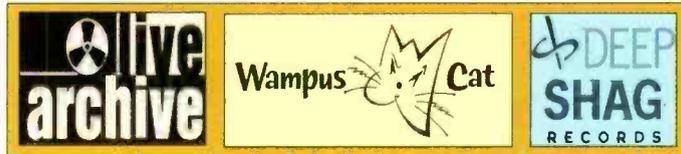
"I feel greatly motivated, I really do, and I talk to a lot of artists who

are very down about [the situation]," London says. "I feel like people have to be smart about it. I think it all comes down to networking. I don't think about the fact

that I won't get hooked up with a distributor or I won't get radio promoters, because I'm always out there."

Many might consider an artist-

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ber is London's cell phone. She sells her album, *Crazy Thoughts*, a solidly produced collection of original songs, through her Web site (jennlondon.com) and from the

Craig David Tops Video Nods

BY CARLA HAY
 NEW YORK—"A lot of people sometimes forget that music videos are a promotional tool," points out British R&B/pop singer Craig David. "But most important, they're the expression of yourself as an artist that tends to leave the most lasting impression."

David has indeed made quite an impression on video this year—his "Fill Me In" clip is a top contender at the 2001 Billboard Music Video Awards. With four nominations each, "Fill Me In" and Fatboy Slim's "Weapon of Choice" lead the list with the most nods.

"Fill Me In" is nominated for best new artist videoclip in the pop, R&B, and dance categories. "Weapon of Choice" received nods for best clip in the pop, modern rock, and dance categories. Both videos are nom-

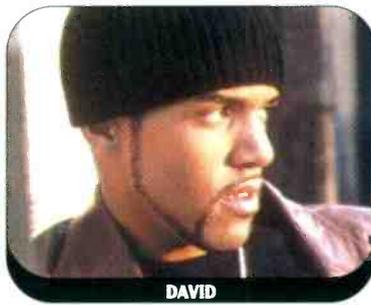
inated for the Maximum Vision Award, given to the video that best advances an artist's career.

This year's awards also yielded three nominations each for Alien Ant Farm's "Smooth Criminal," India.Arie's "Video," Gorillaz's "Clint Eastwood," and City High's "What Would You Do?"

The 2001 Billboard Music Video Awards will be presented Nov. 2 at the Beverly Hilton in Beverly Hills, Calif., as the grand finale of the Billboard Music Video Conference, which begins Oct. 31. Now in its 23rd year, the Billboard Music Video Conference is the largest annual trade event for professionals involved in the visual marketing of music.

Teddy Riley, one of the music industry's top producers,

(Continued on page 79)



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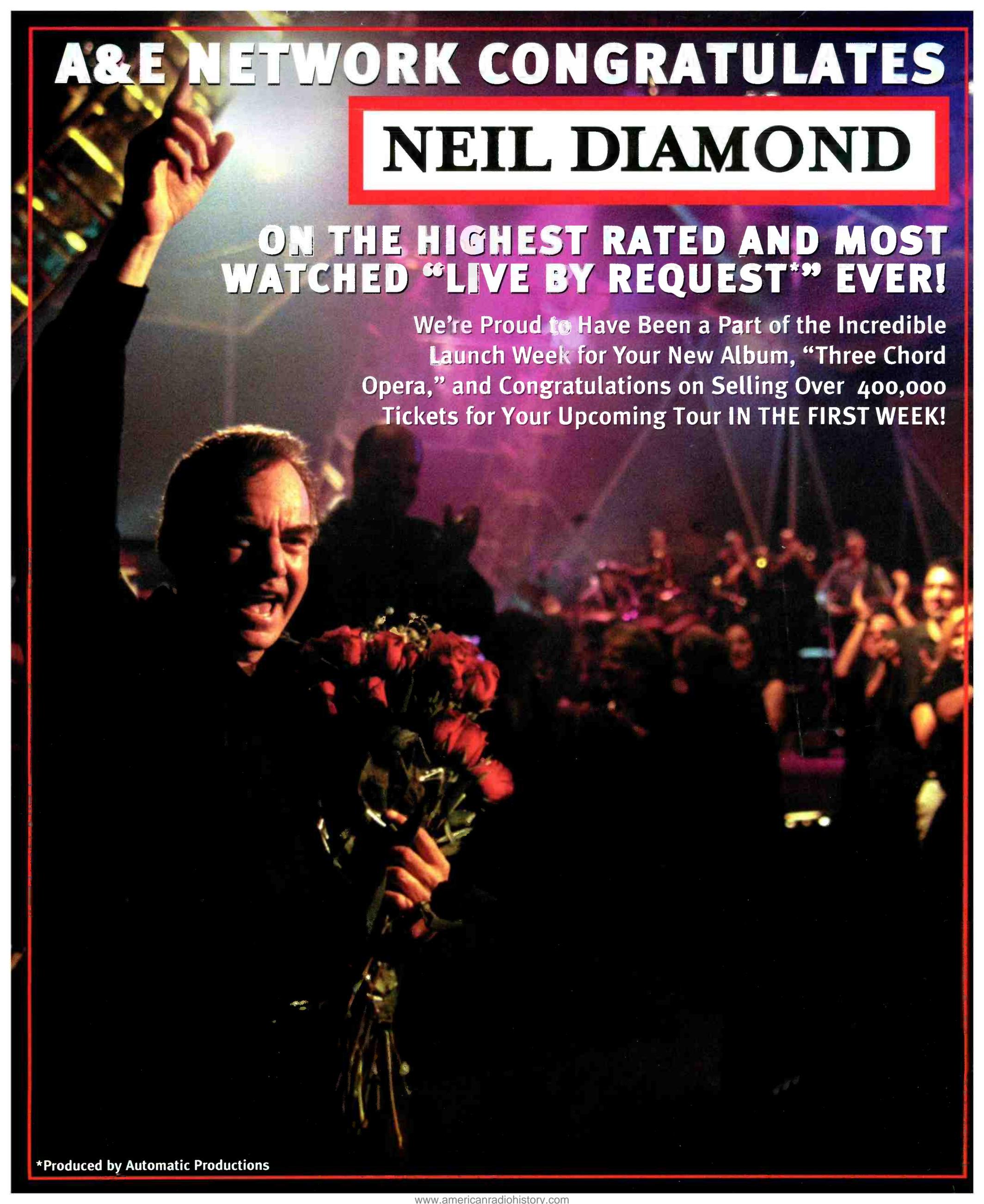
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Brave Combo's Kick-Ass Bohemianism

One of the hardest-rocking groups in all of popular music isn't known for playing rock'n'roll. Enjoying an enviable status among aficionados akin to being the Led Zeppelin of horn-and-accordion-based ensembles or a kind of Rage Against the Mazurka, the act in question is a 22-year-old dance band out of North Texas called Brave Combo.

"Some people are our champions and welcome us with open arms," concedes Brave Combo founder/guitarist/accordionist/key-boardist/lead vocalist Carl Finch, talking after a blistering August show at New York City's Bottom Line that ended in a standing ovation from a largely college-age crowd. But Finch also cautions with a serene grin that "some people are totally, absolutely, and forever threatened by anything like us."

Because Brave Combo is a polka band. That is, a fiery, guitar-propelled, watch-your-two-step, taking-no-Polonian-prisoners polka band that—if you'll pardon the spiked beer and double-smoked kielbasa—kicks some major-league Bohemian butt.

"That's our challenge!" Finch says of his band's artistic calling as well as its new live album, *Kick Ass Polkas* (Cleveland International, due Sept. 11). So, whether you were lucky enough to hear Brave Combo play at David Byrne's 1987 nuptials, or knew that they won (after multiple prior nominations) a Grammy in 1999, or have ever purchased any of their two-dozen other much-lauded collections—including *Music for Squares* (1981), *Humansville* (1988), *Group Dance Epidemic* (1997), or *Polkasonic* (the Grammy victor)—you owe it to yourself to connect the polka dots and purchase their typically superb new release.

"There's no other term that really describes where polkas are right now," Finch asserts of *Kick Ass Polkas*. "So a little of that title is to challenge people to look at polka differently, to bring it up to the 21st century. At the same time, we want to protect the music as well, and there are parts of the dumbing down of our culture that I don't want to contribute to."

"On the other hand," Finch adds with a laugh, "[Cleveland International president] Steve Popovich said the other day, 'I think maybe this [album title] is gonna keep us out of Wal-Marts, Carl. I'm thinking, well, we'll do a different G-rated jacket for them called *REALLY Good Polkas*. And I see the phrase 'We're not the enemy' as something we could put at the bottom on the back of the CD, for people who think we threaten everything they stand for."

Which brings us to the highly charged, keister-calculating setting for Brave Combo's epic, 14-cut concert recording, captured before a teeming throng at the Beachland Ballroom in Cleveland on Halloween 2000. "See, in Cleveland, you've got two rival polka factions—Slovenian and Polish—and they don't mix," Finch explains. "The sounds are radically different, have had totally different stars in each movement, and they don't sound the same. Slovenian is Yugoslavia-based and *tamburitzna*—[a Balkan variant on the guitar/mandolin] and string-based, with some banjo. The accordion plays melodies, and they play at a quicker tempo. That's Frankie Yankovic's style. But you also have a strong Polish faction, and that's Eddie B [for Blazonczyk], Jimmy Sturr on the East Coast, [Massachusetts-born] Happy Louie [Dusseault, a graduate of the Berklee School of Music], and Li'l Wally [Jagiello, known as Mr. Chicago Style], with slower tempos, where the accordion is a percussion, not a solo, instrument. So your instrumentation has been very strict: bass, two trumpets or trumpet and woodwind, drums, accordion, and concertina for solos. That's the way it is; the way it's always been." Finch pauses with a bemused sigh, allowing the eccentric divisiveness of such ethnic musical dogma to sink in.

"I accept all this stuff," Finch says, "because it's been a powerful way for us to infiltrate the music in the best sense, since we have no restrictions—and we play *rancheras*, *cumbias*, and Greek songs, too. We're just trying to be a brave combo."

Brave Combo emerged in 1979 from the jazz-minded music program at North Texas University in Denton, and by the early '80s was anchored by core players Finch, sax and woodwinds whiz Jeffrey Barnes, and bassist Bubba Hernandez. Trumpeter Danny O'Brien and percussionist Joe Cripps are 10-year vets of Brave Combo. Drummer Alan Emert (replaced on *Kick Ass* by Paul Stivitts during a recent sabbatical) is a seven-year member.

Finch, who conceived the band, was born Nov. 29, 1951, in Texarkana, Ark., the second son of carpenter James Finch and bookkeeper Emma Bales. Finch recalls his dad teaching him a "little bit" of guitar in his boyhood, but the parent told his son that G was C, C was F, and D was G. "He taught me the right positions with the wrong names," chuckles Finch, who figures the enthusiasm was far more important than the fine points—an enduring lesson in music appreciation. Evelyn Phillips, Finch's piano and choir teacher at the First Baptist Church and later a prominent music professor in Fort Worth, showed him by example how to feel his way through music he sought to master. It was an instinctive outlook that served Finch well in his

seventh-grade rock band, the Creatures, and then his high-school touring stints with the Lords of Sound and Rasputin & the Monks.

"Texarkana was a medium-sized city," Finch says of his hometown, "but it was far enough away from either Little Rock or Dallas that it had to develop its own culture and its own perception of right and wrong in terms of fashion and pop culture. So it was a little world in itself, and I think it had a lot to do with me thinking for myself. It was not hard in Texarkana to be cool. As a kid listening to WNOE in New Orleans or WLS in Chicago, I'd go to sleep with my transistor radio every night, hearing Jimi Hendrix for the first time as if I was on the moon listening to stuff from Earth. But hardly a handful of kids in Texarkana at that time were doing this or wearing bell-bottoms or aware of a freak scene anywhere. I think I was voted most talented in my senior year at Texas High because I was the only kid who played guitar. I can't think of another kid who expressed himself musically at all."

Finch went to Texarkana College for one year as an art major, then transferred to North Texas for commercial art and music, staying on for its graduate arts program and working with renowned alternative artist/instructor Bob Wade, while also experimenting with audio installations in art galleries. He haunted bargain bins in search of exotic five-for-a-dollar sound recordings and stumbled onto the subculture of polka music, which he first deemed kitsch and alien but then re-evaluated in the context of the North Texas University jazz scene.

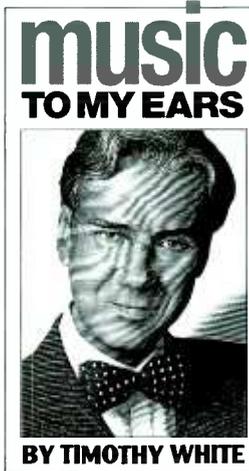
As Finch puts it, "Every Harry Connick-type band or Vegas lounge act that needs a crackerjack trombonist or trumpet player, an expert percussionist on the brushes, or a guitarist in a certain type of academic setting, will always recruit first out of North Texas. That's where our bassist Bubba got a jazz studies degree, and our trumpeter Danny played in the lab band program there . . . We all just fell in love with polkas and the music and history and wanted to be part of its community and movement."

"Li'l Wally was the one who revolutionized American-pop-style Polish music," Finch continues, sounding like the teaching assistant he became at North Texas, "by slowing it down so you could hear the implied syncopation within the measures, getting beyond that fast oompah thing and into the sexy, more danceable chica-chica choo-choo train sound, with a lot of foot movements and hip-twisting. That became the most popular modern polka style in the world, but at the same time, in the Tejano movement, Don Santiago Jiménez, Flaco's father, and Tony De La Rosa did the very same thing at the same time in the '50s and early '60s that Li'l Wally did, slowing their [*conjunto*] music down, introducing electric bass and a full drum set, reducing the size of the band from 10 to five. The Mexican and South Texas sound of Tejano polka became more of a shuffle, played with feeling. That's what Brave Combo is about: playing with feeling."

But if Brave Combo thought it was out of the woods when it copped a Grammy win, it was quite mistaken. "After we won the Grammy, there were letters to the editor in the *Polish American Journal* saying that we didn't deserve it because we weren't Polish," Finch notes. "In the same issue was an article saying how we totally deserved it because we weren't Polish! For myself, I've learned you don't have to be judgmental in life and put down others to build yourself up." Finch says the musical side of this enlightenment was sparked in 1975, when from a cutout bin he bought an Andrew Walter album, *Scandinavian Dance Music* (Colonial Records), which contained a crisply exultant instrumental, now joyfully covered by Brave Combo on *Kick Ass Polkas*: "Herrgard's Polka."

"So we played that song in 2000 at Beachland," Finch recalls, "which used to be the Croatian Hall, and we're these weird non-Polish, non-German, non-Czech guys from Texas, with one Mexican guy in the band and we're *nothing*, just some hippie outsiders who play polka. But we drew an incredible cross-section that night, including a lot of top figures from the polka world; it was like a meeting of [legendary feuding families] the Hatfields and the McCoys, coming together and dancing together. And we'd hired the premier polka engineer out of Youngstown, Ohio, Gary Rhamy, and his assistant, Hank Guscewicz, who's the genius trumpet player for the Polka Family, one of the top five Polish-style polka bands in the world, and we got them to do a live mobile recording. And, man, it clicked."

"Our aim has been to pull the irony and the clichés away from this music," Finch concludes. "It doesn't have to be something the inexperienced laugh at first and then appreciate later. Pretty much, polka is a United States baby now—it doesn't belong to Europe anymore. The innovation there has stopped, but there's a bunch of pucky bands in Germany, Austria, and Holland who are influenced by the Pogues. For us, polka's so clear and precise and in the groove. The most important criteria are that the passion of the music and the precision of the players get me and all of us into the flow. As goofy and new age-y as it sounds, I still want to be carried away by it."



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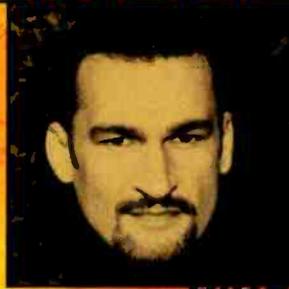


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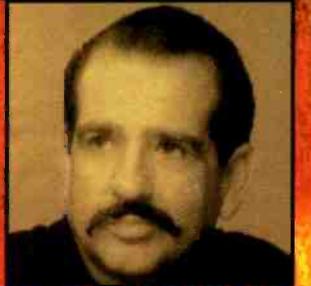


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	THE BILLBOARD 200		
	VARIOUS ARTISTS	Now 7	44
BLUES			
	THE WORD	The Word	76
CONTEMPORARY CHRISTIAN			
	VARIOUS ARTISTS	Songs 4 Worship - Shout To The Lord	78
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	SOUNDTRACK	O Brother, Where Art Thou?	71
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Top Singles	ARTIST	TITLE	PAGE
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	CRISTIAN	Azul	46
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	COO COO CAL	My Projects	31
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	STAINED	It's Been Awhile	75
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	BLU CANTRELL	Hit 'Em Up Style (Oops!)	75

Videos	TITLE	PAGE
	TOP VHS SALES	
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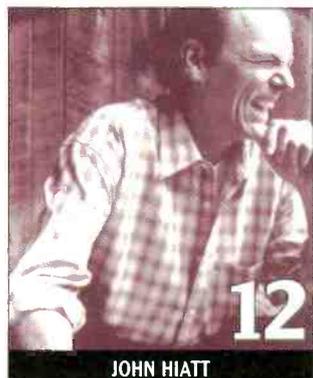
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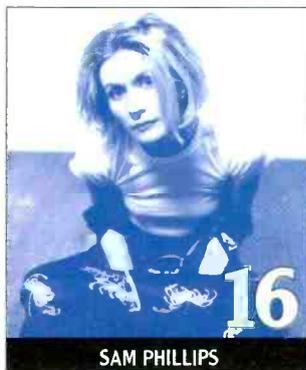
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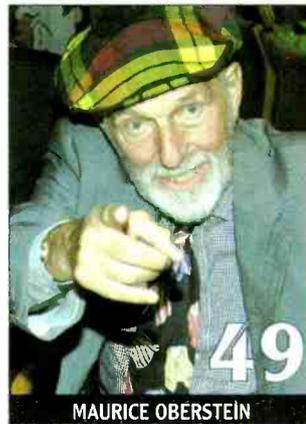
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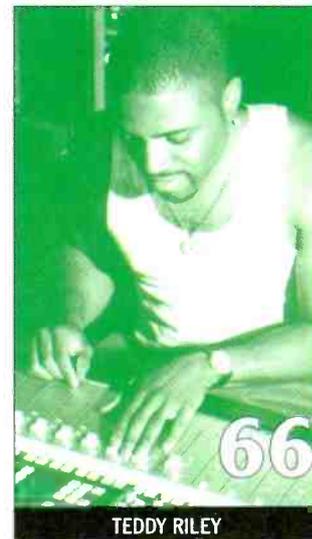
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Chart Beat™ by Fred Bronson

THE HEAT IS BACK: There's something extremely satisfying about a veteran act achieving a new high-water mark more than 40 years into a career, especially when it's one that's been consistently charting without a large amount of recognition or awards. **The Isley Brothers** have been all over Chart Beat in recent weeks, thanks to the success of the airplay track "Contagious" on The Billboard Hot 100 and R&B/Hip-Hop Singles & Tracks. But this issue the Isleys make news with the debut of their *Eternal* (DreamWorks) album on The Billboard 200.

Some 38 years and 11 months after first appearing on the *Billboard* album chart with *Twist and Shout*, the Isley Brothers have their highest-debuting album of all time. *Eternal* blasts onto the chart at No. 3, earning Hot Shot Debut honors and surprisingly ranking a notch higher than **Usher**, who enters at No. 4 with *8701*.

Eternal is the second-highest charting album of the Isleys' career, runner-up only to the 1975 release *The Heat Is On*. That LP featured the hit single "Fight the Power," which helped it spend one week at No. 1 on The Billboard 200. Through stints on Wand, Tamla, their own T-Neck label, and Warner Bros., the Isleys had collected a total of six top 10 albums, starting with 3 + 3, which peaked at No. 8 in 1973. After *The Heat Is On*, the brothers were back in the top 10 with *Harvest for the World* (No. 9 in 1976), *Go for Your Guns* (No. 6 in 1977), *Showdown* (No. 4 in 1978), and *Go All the Way* (No. 8 in 1980). *Eternal* is thus the Isleys' first top 10 album in 21 years.

Eternal is also the first Isleys album to chart in five years. *Mission to Please* was the most recent Isleys album to appear on The *Billboard* 200; it peaked at No. 31 in June 1996. The two previous albums to *Mission* bore the credit **the Isley Brothers Featuring Ronald Isley aka Mr. Biggs**, as does this latest album.

The commercial success of *Eternal* will surely enhance the Isleys' chances when the 2001 awards season comes around next winter. Maybe it's time for that recognition after all.

ACTOR FACTOR: The most successful title featuring an actor's name in the history of the Hot 100 is "Bette Davis Eyes," the **Kim Carnes** song that spent nine weeks at No. 1 in 1981. A handful of other songs featuring actors' names charted since, like **Bananarama's** "Robert De Niro's Waiting," which managed a No. 95 posting in 1984.

You can add another Hollywood name to this list of actor songs, thanks to the No. 73 debut of "Clint Eastwood" by the virtual U.K. act **Gorillaz**. One difference between this new chart entry and the Carnes and Bananarama tunes is that the Gorillaz never actually mention Eastwood's name in the lyric. Still, you have to wonder if some day there will be a movie called *Play Clint Eastwood for Me*.

IT'S THE WORD: *Grease* (Polydor) debuts on the Top Soundtracks chart at No. 24. Coincidentally, the title song by **Frankie Valli** took over the top spot on The *Billboard* Hot 100 exactly 23 years ago this issue.

AGI Charges Veteran Agent With Breach Of Contract

BY RAY WADDELL

NASHVILLE—Veteran agent Rob Prinz plans to file a countersuit against Artist Group International (AGI) in the wake of the latter's charge—via an Aug. 7 lawsuit—that Prinz fraudulently overestimated his potential agency commissions and tried to “extort” an equity stake in AGI.

New York-based AGI—booking agency for Metallica, Billy Joel, and many others—and AGI managing partner Dennis Arfa filed suit in New York state Supreme Court against Prinz, citing breach of contract, “extortionate conduct,” and fraud (*Billboard Bulletin*, Aug. 10). The complaint is in connection with AGI's 1999 acquisition of Prinz's agency, Principal Artists Group (PAG) (Celine Dion, Ricky Martin), and Prinz's subsequent actions.

Arfa tells *Billboard*, “After bringing

Rob Prinz into the business and helping him to achieve a large measure of success, I am extremely disappointed both personally and professionally in the way our relationship concluded.” He refers comments on specifics to his lawyer.

“The allegations are baseless and I intend to defend them vigorously,” Prinz told *Billboard* via a faxed statement released Aug. 15 through his attorney, Gary Gilbert. “I, in fact, have claims against AGI and Dennis Arfa for failure to live up to their contractual obligations, among other things, and I intend to aggressively pursue those claims. I look forward to clearing my name in court, where ultimately the truth will emerge.”

COMPLAINT SPECIFICS

AGI's complaint claims that Prinz provided AGI with fraudulent financial information and projections as to his earning power in connection with the original AGI/PAG transaction, where-by AGI paid Prinz \$4.25 million and

‘I look forward to clearing my name in court, where ultimately the truth will emerge.’

—ROB PRINZ

made a “lucrative employment agreement.” Prinz formed PAG after nearly a decade with Creative Artists Agency.

The suit says Prinz represented that if AGI acquired his business, he expected to generate \$2.5 million in agency commissions during the first year, followed by \$2.337 million and \$3.275 million in the following two years, respectively. The complaint alleges Prinz has missed those marks badly, notching only 40% of his projected commissions the first year, less than 9% in the following year, and less than 3% so far this year.

Calling Prinz's performance since the PAG acquisition “exceedingly deficient,” the suit seeks repayment of \$3 million of the original purchase price, damages for breach of contract, and enforcement of a non-compete provision; alternatively, it seeks the return of the \$4.25 million Prinz was paid for PAG and the voiding of the acquisition.

WRENCH IN THE PLANS?

The action further alleges that when Arfa entered preliminary negotiations last spring to sell AGI, Prinz “attempted to extort from Arfa an additional equity interest” in the firm. When Arfa refused, the suit says, Prinz threatened “to take him down,” interfere with third-party negotiations, and “meet [Arfa] at the bottom.”

Arfa's attorney, John Rosenberg, says, “With the demand for addi-

tional equity . . . underlined with the fact that for a number of weeks [Prinz] stopped communicating with Dennis, it put [AGI] in a very difficult situation.”

On July 31, AGI terminated Prinz and closed the Beverly Hills, Calif., office where Prinz was based; according to the suit, Prinz showed up at the office the following day and “purported to rehire AGI's support staff.” It says Prinz is “presently engaged in business activities competitive” with AGI and violates his employment agreement by doing so without placing \$3 million in an escrow account.

The complaint notes that Prinz disputes his termination for cause and that Prinz says he voluntarily terminated his employment. The phone at what was formerly the AGI Beverly Hills number is now answered as the Principal Artists Group offices.

In The News

- DreamWorks Home Entertainment will break new ground with a bargain price point for the Nov. 2 DVD-Video release of *Shrek*. The two-disc set will be priced at \$19.95, the lowest ever for a special-edition new release. Bonus elements include a new DVD-ROM feature that allows viewers to voice the lines of the film's characters and an extended ending. In total, the set boasts 11 hours of extra entertainment.

- TBA Entertainment chairman/CEO Jock Weaver says the company has hired First Union “to assist in an analysis of a potential strategic transaction.” TBA reported second-quarter net income of \$168,500, or 2 cents per share, compared with net income of \$150,800, or 2 cents per share, in the same period last year (*Billboard Bulletin*, Aug. 15). Revenue rose to \$22.3 million from \$16.5 million.

- Sony Music Nashville laid off three promotion staffers Aug. 15: Monument national director of promotion Bart Allmand, Columbia Midwest regional promoter Wix Wichmann, and Epic Southeast regional promoter Todd Flentje. The move comes one month after Sony filed suit against Dixie Chicks to prevent them from reneging on their contract; Sony said it stands to lose \$100 million if the Chicks succeed in breaking their contract (*Billboard*, July 28). Campaign-style signs posted along Music Row the day of the layoffs read “Screw the Chicks, don't fire Wix.” Sony issued a statement saying, “In order to most effectively meet the challenges of the digital era, we continue to redeploy some of the company's resources in the U.S.”

Blue Hat, Audium Link

Charlie Daniels Enters Marketing, Distribution Deal

BY DEBORAH EVANS PRICE

NASHVILLE—Charlie Daniels' Blue Hat Records has entered an agreement with Koch Entertainment's Nashville-based Audium label for marketing, sales, and promotion, with distribution by Koch. The first release to be worked via the new agreement will be *The Live Record* by the Charlie Daniels Band, due Oct. 9.

Audium president Nick Hunter says, “Just the opportunity to work with Charlie Daniels is mind-boggling. Charlie is one of my heroes. I'm a big fan, and I love the records he makes.”

Koch Entertainment president Bob Frank refers to the agreement as a “KELA deal.” (KELA is the Koch Entertainment Label Assn.) “[Daniels] has distribution with all the added label services,” Frank says. “He owns his masters, yet he gets to tap into all the label resources of

Koch Entertainment. We started doing those deals with some of our established rap acts, and we just did one with Carole King as well. These artists are established. They don't need to sign to a label and give up some of the rights they can control.”

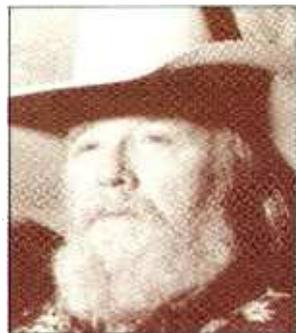
Creative freedom and artistic control were the prime reasons Daniels and partner/Blue Hat president David

Corlew launched Blue Hat in 1997. Prior to signing with Audium, Daniels entertained offers from other labels but found this deal more agreeable.

“It allowed us to have a partner and a team but still allowed us to keep creative control,” says Corlew, who is intent on maintaining the Blue Hat brand as a unique entity. “That was a necessity for Charlie—to have creative control of his music. From the music, to the cover, to the way it's marketed—Koch/Audium gave us that latitude.”

Daniels says, “It's the only way I can go. I can't [take] interference with my music. I made a promise to myself: I was never going to let anybody get between me and my music again. We have to be at a place where we have total independence.”

The Live Record will be issued under the Koch Entertainment/KELA/Audium/Blue Hat label. Audium will have the right to pick up other Blue Hat acts for release through this new deal, with Bonnie Bramlett being the next likely to go through the Audium/Blue Hat pipeline. Daniels is also readying a 30-song gospel collection, but it will be released through EMI's Sparrow label, where Daniels has previously released two Christian albums.



‘I can't take interference with my music. We have to be at a place where we have total independence.’

—CHARLIE DANIELS

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	470,470,000	449,918,000	(↘4.4%)
Albums	435,018,000	426,753,000	(↘1.9%)
Singles	35,452,000	23,165,000	(↘34.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	385,663,000	395,318,000	(↗2.5%)
Cassette	48,331,000	30,596,000	(↘36.7%)
Other	1,024,000	839,000	(↘18.1%)

OVERALL UNIT SALES

This Week	14,279,000	This Week 2000	14,195,000
Last Week	14,851,000	Change 2000	↘0.6%
Change	↘3.9%		

ALBUM SALES

This Week	13,746,000	This Week 2000	13,116,000
Last Week	14,185,000	Change 2000	↘4.8%
Change	↘3.1%		

SINGLES SALES

This Week	533,000	This Week 2000	1,079,000
Last Week	666,000	Change 2000	↘50.6%
Change	↘20.0%		

TOTAL YTD ALBUM SALES BY GEOGRAPHIC REGION

	2000	2001	
Northeast	20,376,000	21,035,000	(↗3.2%)
Middle Atlantic	53,185,000	54,908,000	(↗3.2%)
East North Central	61,158,000	59,595,000	(↘2.6%)
West North Central	25,413,000	24,882,000	(↘2.1%)
South Atlantic	72,373,000	75,931,000	(↗4.9%)
South Central	57,611,000	58,267,000	(↗1.1%)
Mountain	27,672,000	29,314,000	(↗5.9%)
Pacific	67,874,000	71,386,000	(↗5.2%)

ROUNDED FIGURES

FOR WEEK ENDING 8/12/01

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

Power Play Ousts Scher As Metropolitan CEO

BY RAY WADDELL

NASHVILLE—One of the few remaining powerful regional promoters has undergone a structural shakeup, as John Scher vacates his role as president/CEO of Metropolitan Entertainment Group (MEG), the New York/New Jersey-based company he founded more than 30 years ago.

In a major power play, Scher was replaced by Scott Mackin, CEO of Covanta Energy (formerly Ogdon), MEG's largest



shareholder. Covanta once owned 50% of MEG stock but sought to divest itself of all nonenergy-related components. In a reversal, it has now purchased the majority of Scher's 40% stake in MEG, leaving Covanta with "closer to 80%," according to Mackin (*Billboard Bulletin*, Aug. 16). "We saw a tremendous degree of value to the concert-touring franchise of [MEG], and we wanted to make sure we kept that franchise at all costs, including stepping up our ownership," says Mackin, who remains CEO of Covanta.

Scher retains a stake in MEG, stays

on the board, and becomes president of its record company, Hybrid Recordings. He says, "I'm still the second-largest shareholder in the company, and I'm still working here."

Scher has battled with SFX/Clear Channel Entertainment (CCE) in his region and was generally considered unlikely to sell MEG to CCE; now he has forfeited right of first refusal. Despite speculation that Scher's exit clears the way for a sale of MEG to CCE, Mackin says this is not necessarily the case and that CCE is not a given to purchase MEG.

"There are seven real buyers for [MEG's] concert tours business, which might or might not have interest in the other divisions," Mackin says. "That tells me, don't rush. I want to make sure everyone understands we're not going to turn this thing on a dime and flip it."

Scher has a noncompete clause that comes into effect if he leaves MEG. "I'll always be a concert promoter. If they sell it to somebody that wants me involved, I'm up to that challenge."

NARM Backs Proposed Bill

Fair Competition Urged For Online Services As Majors Make Digital Deals

BY BRIAN GARRITY

NEW YORK—Music retailers, worried that the major labels may be trying to unfairly control the digital-distribution market, are throwing their support behind a proposed congressional bill designed to promote competition among online music companies.

In an Aug. 8 letter to Recording Industry Assn. of America president/CEO Hilary Rosen, National Assn. of Recording Merchandisers (NARM) president Pam Horovitz states, "Music retailers have no choice but to seek legislative remedies when copyright owners refuse to engage in any meaningful discussion with them regarding digital distribution."

RIAA OPPOSITION

The NARM letter responded to a recent statement by Rosen condemning the proposed bill, known as the Music Online Competition Act, charging that it is a "solution in search of a problem" and that it "substitutes government regulation for the marketplace."

In her letter, Horovitz says that, contrary to a previous Rosen statement about the positive development of the digital music market, "the marketplace is emphatically not moving in the right direction."

"The only way consumers will be able to get 80% of America's music



HOROVITZ

content, according to your member companies, will be through a single gatekeeper, either PressPlay or MusicNet," Horovitz states. "This is a flawed idea that ignores both the contribution that thousands of retailing companies have made to the value of intellectual properties year after year and the fact that without competition there will be no incentive for copyright owners to provide low prices or innovative Web sites."

VIRTUAL SHUTOUT

There is an ongoing concern on the part of a number of music retailers that they are going to be shut out of the digital distribution business. One executive at a leading retailer says, "As these servic-

es go forward, they give a lot of lip service to being fair. They say that access is going to be equal and that [retailers] will have as much access to content as anyone."

Some merchants complain that MusicNet and PressPlay are making little or no attempt to discuss distribution and licensing opportunities, while at the same time cutting deals with the likes of AOL, RealNetworks, Yahoo, Microsoft, and MP3.com.

"The fact is that it's not equal," the executive says. "They've locked arms with guys like AOL, which, of course, stinks, because they're owned by the same corporation."

Retailers are also concerned that MusicNet and PressPlay are taking the form of next-generation record clubs and that cross-licensing deals between the two companies are sure to follow. Retailers have long been unhappy with the labels' club businesses, charging that clubs have an unfair advantage because they pay less than half of what retailers pay for CDs. They fear that the labels' subscription services will also be able to acquire content at a discount.

"It looks just like the record clubs," the executive says. "The labels will be the beneficiaries as they deploy the services on their own behalf. And will we be privy to the deal they make with AOL? No."

Executive Turntable



PATILLO



HAEDEL



AMENITA

RECORD COMPANIES: Jackie Patillo is named GM of the urban/gospel division for Integrity Music in Mobile, Ala. She was an independent consultant.

Hans Haedelt is promoted to VP of A&R for MCA Records in New York City. He was senior director of A&R.

Gold Circle Entertainment names Shiva Baum VP of A&R and Mike Sikkas VP of A&R in Los Angeles. They were, respectively, director of A&R for Trikola Records and an independent music supervisor.

Dawn Hood is named VP of promotion at ArtistDirect Records in Los Angeles. She was involved in the development and launch of Music Meeting.

Patty Morris is named national director of promotion/adult formats for Island Records in New York City. She was regional marketing/pro-

motion director at Virgin Records.

Wendy Cohen is promoted to director of special projects for BMG Entertainment in Lyndhurst, N.J. She was associate director for the royalty department.

Jim Backus is promoted to director of operations/president's office for Jive Records in New York City. He was executive assistant to the president.

PUBLISHERS: Chris Amenita is promoted to senior VP of the enterprise group for ASCAP in New York City. He was VP of new media and technology.

Gary Miller is promoted to VP of motion picture and television music, clearance and licensing, for Universal Music Publishing in Los Angeles. He was senior director of motion picture and television music, clearance and licensing.

Lawsuits Shake Latin Music Industry

BY LEILA COBO and WES ORSHOSKI

MIAMI—A pair of lawsuits have raised eyebrows in the Latin music industry due to the high profiles of those involved and the links that many in the industry—from label heads to musicians—have with both of them.

Producer Emilio Estefan Jr.—in conjunction with his production company Estefan Enterprises (EEI) and his publishing company Foreign Imported Productions and Publishing (FIPP)—has filed a countersuit against his one-time protégé Flavio "Kike" Santander and Santander's publishing company, Moon Red Music.

The countersuit, filed Aug. 13 in Miami/Dade Circuit court, comes in response to Santander's lawsuit against Estefan filed July 3, in which he seeks a termination date to his exclusive songwriting and production deals with Estefan. Santander alleges that FIPP and EEI failed to properly account for his share of producer/songwriting royalties and failed to pay him all monies due. Santander also alleges that Estefan improperly took songwriting and production credit for tracks with which he'd had no involvement.

Estefan's countersuit claims that Santander engaged in unfair competition with him while under contract and that in fact, it was Santander who breached his exclusive songwriting and producing agreements. Moreover, the suit states that Santander owes EEI and FIPP monies for outside producer projects and that he had audit rights but chose not to exercise them until he demanded an early release from his contract.

Sources say that the outcome of the legal battle—which is expected to continue for at least a year—could have an impact on both existing and future songwriting and production agreements within the Miami Latin pop scene, which is controlled by a short list of powerful producers—including Estefan and Santander.

One executive says, "There is a common practice in Latin music that [whoever] controls the copyright determines what gets into the album." While many had predicted a settlement, both Estefan and Santander tell *Billboard* that they are prepared to take the matter to court. "Under no circumstances will I settle unless there's a public apology," Estefan says. "This isn't about money. This is about reputation and 26 years of

work. This is defamation. And I can't wait to go in front of a judge and present all the evidence."

Santander, explaining his decision to sue, says, "I exhausted all possible avenues of dialogue and negotiations." At the heart of that decision, he says, is the disputed end date of his contract with Estefan, which he says was extended indefinitely.

But negotiations between both parties were under way, and in a proposal dated July 2, Santander's attorneys extended an offer that included a proposal to pay \$900,000 for Santander's immediate release from his contract. Santander's suit was filed the next day—before, Estefan says, he was given a chance to respond to the offer by the July 5 deadline. Santander's attorney says the parties "were never close to a settlement."

As closely as the procedures are being watched by the industry, both Estefan and Santander say they have personally not felt any repercussions.

"Absolutely not," Estefan says. "I'm working on 11 albums [including projects by Carlos Vives and Shakira]."

Santander adds, "It's business as usual. I feel supported by the industry. They don't personalize this; they're looking for good songs."

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**issue date: september 29
ad close: september 4**

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UPCOMING SPECIALS

LATIN MUSIC SIX-PACK 5 - Issue Date: Oct 6 • Ad Close: Sept 11

AMERICAN URBAN RADIO NETWORKS - Issue Date: Oct 13 • Ad Close: Sept 18

MUSIC DISTRIBUTION - Issue Date: Oct 13 • Ad Close: Sept 18

ATLANTA - Issue Date: Oct 20 • Ad Close: Sept 25

J&R MUSIC WORLD: 30 YEARS OF MUSIC - Issue Date: Oct 27 • Ad Close: Sept 25

MUSIC & MONEY II - Issue Date: Nov 3 • Ad Close: Oct 9

CHRIS BLACKWELL

Billboard salutes super-producer Chris Blackwell on his 40th career anniversary. We look back at his illustrious career, preview his plans for the future, and collect tributes from his colleagues in the music industry. In addition, we provide an exclusive Blackwell discography, highlighting his many production credits.

**issue date: september 29
ad close: september 4**

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ARTISTS & MUSIC

Buttholes, Hollywood Get 'Weird'

BY RICHARD HENDERSON

Throughout the 20-year span of their career, the Butthole Surfers have not so much released albums as issued periodic reports from the bizarre alternative universe that the band's members call home. Fans have waited some four years for the latest of these missives, a period that has seen the band not only move to a new label and new management but experiment with an intensified technological approach to making records.

The resulting album, *Weird Revolution* (Aug. 28, Hollywood Records), is a return to raucous, experimental form for the band, one that could delight both followers of the group's '80s indie work and a new generation of converts.

"In the bizarre world that the Butthole Surfers inhabit, their organized chaos can be taken as a return to form or a divergence from that form," says John Kunz, owner of Waterloo Records in the band's hometown of Austin, Texas. He adds, "Our store has grown up along with the band. Everyone locally was waiting for their stalled release with Capitol, so this new one is much anticipated."

Kunz refers to *After the Astronaut*, the projected follow-up to what would become the band's final release on Capitol, 1996's *Electric Larryland*. *Astronaut* was mastered and sent to press before being pulled from release. "To this day," drummer King Coffey says, "I'm still not sure whether it was a decision made by our management at the time or by the label." The band retrenched, using the bed tracks from seven *Astronaut* songs to begin an extended re-recording process that saw the original tracks re-emerge in radically altered form alongside new songs. "We've created a stronger album," Coffey says, "though it took a lot longer than any of us dreamed it would."

Weird Revolution is charged with riotous energy, harking back to the raw, noisy Butthole Surfers albums made independently in the first decade of the band's existence rather than the two '90s albums that both Coffey and Butthole guitarist/producer Paul Leary characterize as "big, slick major-label rock records."

The overall sound of *Weird Revolution* is informed by recent developments in music technology; programmed beats and loops form the rhythmic basis for most of the album, and digital editing played a substantive role in shaping each song. The objective was to make "a more truthful record," Coffey notes, adding that the band is "returning to our experimental roots with this one, but we're trying to write songs that will work on the radio as well."

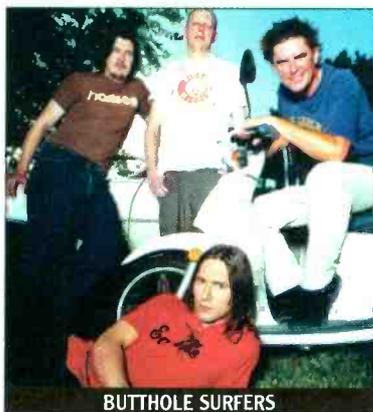
Coffey describes the band's current rhythm base as a mixture of live and programmed drumming, noting that "technology has gotten so much better, cheaper, and more approachable for lunheads like ourselves. It reflects the music that we're listening to these days, a lot more loop-driven, computer-written music."

As a balance to the album's high-tech infrastructure, vocalist Gibby Hayes delivers manic performances that producer Leary describes as "garbled transmissions from deep space." On the title cut, Hayes assumes the character of a street preacher, launching into a hellfire-and-brimstone rant based on a speech by Malcolm X, whose family denied the band the rights to use quotes from the speech.

The Butthole Surfers' renewed enthusiasm embodied by *Weird Revolution* is echoed by their new label. "We love the record," insists Daniel Savage, Hollywood senior VP of sales and marketing. "It's got singles, and there's some performance art, some techno/electronic, some modern rock. It's everything you'd expect from the Butthole Surfers, with surprises thrown in."

Hollywood's extensive Internet marketing campaign includes a *Weird Revolution* Java-animated video game available at weirdrevolution.com and buttholesurfers.com. The label mailed a four-song EP to college radio in June. Several stations added the album's first single, "The Shame of Life" (co-written by Kid Rock), prior to the targeted add date of late July.

Kevin Mays, assistant PD/music director at New England's FNX Radio Network, says the single is "perfect for the way my station sounds, a completely relevant release for the year 2001."



BUTTHOLE SURFERS

Jamie O'Neal's On Top With Mercury

BY DEBORAH EVANS PRICE

NASHVILLE—It's not unusual for an artist to receive congratulatory gifts after scoring a No. 1 single, but when Mercury's Jamie O'Neal received an animal trap from Columbia duo Montgomery Gentry, she was puzzled.

"The card says, 'Next time you come sneaking around us, little girl, you'd better be careful,'" O'Neal says, laughing. "I thought if I was going to get something from them, it would be a bottle of Jack Daniels or something."

Ever the good sports, Eddie Montgomery and Troy Gentry were acknowledging that O'Neal's second single, "When I Think About Angels," had jumped from No. 3 to No. 1 over their single "She Couldn't Change Me" on Hot Country Singles & Tracks in the Aug. 4 *Billboard*.

"It feels great," says O'Neal, who co-wrote the song with Roxie Dean and Sonny Tillis. "I wasn't expecting it at all. The record company said, 'It's really close—don't get your hopes up. It's really tough out there.' So I kind of resigned myself that it might only go to No. 3, and that was OK. But, of course, you are really hoping it will go to No. 1."

This marked O'Neal's second trip to the summit in as many outings, an unusual feat for a newcomer in today's competitive country market. Her debut single, "There Is No Arizona," hit No. 1 in February, propelling O'Neal into the limelight and fueling sales of her debut album, *Shiver* (Music to My Ears, *Billboard*, Feb. 19), which has sold 304,000 copies, according to SoundScan.

She was then named top new female vocalist by the Academy of Country Music in May, while her remake of "All By Myself" was featured in *Bridget Jones's Diary* and on its soundtrack.

Despite undergoing back surgery in June for a ruptured disc, O'Neal has been burning up the road this summer as part of the Girls' Night Out tour, along with Reba McEntire, Martina McBride, Sara Evans, and Carolyn Dawn Johnson.

This fall, O'Neal will be the opening act on Lonestar's I'm Already There tour. She's also slated to appear at the Billboard Music Awards, which will take place Dec. 12 at the MGM Grand in Las Vegas and air on Fox.

Although heralded as one of the year's top new artists, O'Neal is actually a seasoned performer who honed her skills while performing with her family act, the Murphy Family, before moving to Nashville and paying her dues as a demo singer and songwriter.

"I've been around for so long that 'new' is not a word I use for myself," says the Australian-born chanteuse, "but it seems to people I've come from nowhere. I've been working since I was 8 years old. It does take a long time, but it sure is worth it. I feel like I'm at the bottom of the ladder, like I have a long way to go. But at least I've made it on the first part rather than being on the ground."

Country radio programmers attribute O'Neal's success to her individuality. "It's a refreshing sound," stresses Chaz Malibu, PD/music director of KHEY El Paso, Texas. "There Is No Arizona" sounded so different than anything else on the air. It had that mysterious feel to it. Then "When I Think About Angels" was so explosive. It makes you feel good." Malibu anticipates that O'Neal's next single, "Shiver," will do equally well. "If you thought the first two put shivers up and down your spine, this is going to be a great song."

O'Neal co-wrote nine of the 12 cuts on *Shiver*, and Mercury chairman Luke Lewis thinks there are at least six potential singles on the album. "One of the nice things about this project is we've always felt it was really deep," Lewis says of the album, which came out last October. "We all believe 'Shiver' might be bigger than the first two singles, and if it is, we have a duet on there with Mark Wills ["I'm Not Gonna Do Anything Without You"] that we are thinking about releasing."



O'NEAL

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Vanguard Opens Hiatt's 'Tiki Bar'

The Goners Reunite With Singer/Songwriter For Sophomore Indie Set

BY CHRIS MORRIS

LOS ANGELES—On Sept. 11, John Hiatt follows *Crossing Muddy Waters*, his Grammy-nominated acoustic set issued last year by Vanguard Records, with an amped-up electric follow-up for the label, *The Tiki Bar Is Open*.

Although it appears to be a new release, *Tiki Bar* was mostly recorded before *Crossing Muddy Waters*, while singer/songwriter Hiatt was still under contract at Capitol Records.

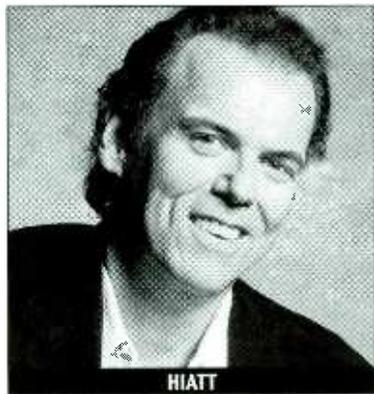
"We felt like it was a good record when we turned it in to Capitol, and they didn't quite hear it the same way we did," Hiatt says. "They were willing to put it out, but they lacked a certain enthusiasm, shall we say. All those people have since been fired from Capitol, so the heck with 'em. That's when we started the process of getting out of that deal and taking the record with us."

Earlier this year, Hiatt cut three more tracks (published by Oval Track Tunes/Careers-BMG, BMI) for the album, only one of which—the title cut, which includes a poignant reference to the late NASCAR legend Dale Earnhardt—was included.

The Jay Joyce-produced set reunites Hiatt with his band the Goners—guitarist Sonny Landreth, bassist Dave Ransom, and drummer Kenneth Blevins—who hadn't backed him on a release since his much-praised 1988 A&M album, *Slow Turning*.

"It's such a magic little quartet," Hiatt says. "I think what I do best is

when I get a batch of tunes together and then get a little magic rock band to pop 'em down on tape. We've been having so much fun



HIATT

playin' together the last couple of years. We went out the summer of 2000 and toured. We had a ball."

The Goners are accompanying Hiatt (who is managed by Nashville-based Vector Management and booked by Rob Prince of Principal Artists in Beverly Hills, Calif.) on the Lloyd's Blues Music Tour, sponsored by Lloyd's Barbeque, with B.B. King, Buddy Guy, and Tommy Castro.

Vanguard VP of sales and marketing Dan Sell says, "The tour gives us a ton of opportunities to cross-promote with radio and retail. We're setting up some exclusive barbeque parties in select markets around the tour. Stations will be giving away tickets on the air, and they will offer their listeners a free

Lloyd's barbeque party at the venue prior to the show."

Hiatt will also promote the album at retail along the tour route. "Initially we're going to be doing a few plugged-in, high-profile in-stores in some key markets in the Northeast," Sell says. "We'll probably do three or four of those the week of street date. We'll be setting up some tiki-themed CD signings at Borders locations around the tour as well. We'll throw a tiki party, John will show up and sign the CDs."

Vanguard is promoting the single "My Old Friend" at triple-A radio. The label has produced a one-hour show hosted by Jody Denberg, PD at triple-A KGSR Austin, for free distribution to stations. In July, Hiatt played a live feed from Buddy Guy's Legends in Chicago.

The label has also set up a unique promotion with MP3 player manufacturer Irock. "They're introducing a new player in October, and it's going to be distributed at Best Buy and Radio Shack locations," Sell says. "John'll be featured on this Irock player; people will buy this player, and there'll be a couple of tracks on there, already loaded in. We'll be doing some promotions with Irock as far as giveaways are concerned."

Hiatt will also receive a lot of mid-air exposure, Sell says: "John will be featured in both the Delta and United in-flight audio programs throughout the fall. Delta's is very cool: It's a 45-minute program, and we split it with Hip-O [which released a two-CD Hiatt anthology Aug. 7]. It's called *Cars, Guitars, and Tiki Bars*. The first 20 to 25 minutes focuses on the new record, and the rest focuses on John's catalog."

Hiatt, who spent 26 years with the majors before coming to Vanguard last year, expresses satisfaction with his current indie-label relationship.

"All I ever wanted was to feel like I was part of a team," Hiatt says. "It's getting a little hard to feel that way at the major labels, for artists like myself, who aren't whatever it is that they want these days— young and got that sexy thing. It's great working with [Vanguard]. Each album [I do] is a new deal with them, and we love that. I love knowing that I haven't got some long contract that I have to live up to. It's a win-win situation."

Allen Larman, head buyer at the Rhino Records in L.A., anticipates solid sales for *Tiki Bar*, based on the performance of *Crossing Muddy Waters*. "We did very well with [the last album]," Larman says. "*Tiki Bar* is revved up a few notches. It's the best rock record he's made in years."



by Melinda Newman

ON THE SHORTLIST: Beck, Macy Gray, Dave Grohl, Aimee Mann, Trent Reznor, Mos Def, Lucinda Williams, and the Roots' ?uestlove are among the music and media professionals who will select the winner of the first annual Shortlist Prize for Artistic Achievement in Music.

Modeled after the U.K.'s Technics Mercury Music Prize, which honors the top British/U.K. album as selected by a small jury of artists and media, the Shortlist is the brainchild of MCA VP of A&R Tom Sarig and Greg Spotts, who runs a personal management and marketing firm.

"There's a simplicity and elegance to the Mercury Prize," Sarig says. "Rather than carving up music into different categories, they ask a single question: What are the 10 most creative and accomplished albums of the year?"

The artists will be joined by a total of eight producers, journalists, and radio PDs in picking the best albums of the year. Each judge will nominate five albums this month. Each panelist will then vote for his or her favorite 10 from the total of 80 nominated albums. The top 10 vote-getters will be announced Sept. 14, with the winner, picked by the panel Oct. 30, announced at an Oct. 31 party/concert in Los Angeles featuring many of the jurists and nominees.

Albums released after June 30, 2000, are eligible, as long as they have not been certified for sales of more than 500,000 units. The reason for eliminating albums that have received gold certification or higher is because they don't need the exposure, Spotts says. "We wanted to stayed away from simply rubber-stamping the consensus of the tastemaker community. It's a matter of timing: In August 2001, we already know that Coldplay and India.Arie are great. I'm hoping the Shortlist can shine an early light on artists that might someday reach that level."

In the six weeks between the announcement of the finalists and the naming of a winner, Sarig and Spotts they hope to drum up publicity for the top 10 albums. "We would love to get the labels involved in this effort to showcase the Shortlist finalists' talent in the press, on radio, and even at retail."

Sarig and Spotts hope that the Shortlist will eventually become, as the Mercury Music Prize has, an automatic stamp of approval that propels sales for lesser-known albums. For example, after relative unknown Susheela Raman received a nomination for her *Salt Rain* album in July

(*Billboard*, Aug. 11), her U.K. distributor ordered 10,000 additional copies.

The pair also hope to find a sponsor to help provide a prize to the Shortlist winner. (The Mercury Music Prize honoree receives £20,000 [\$28,500]). Nominees will be posted on the organization's Web site, shortlistofmusic.com.

WHALLEY AT WB: New Warner Bros. Records chairman/CEO Tom Whalley spent his first week at his new job meeting with executives, artists, and artist managers. Whalley, who quietly assumed his new post Aug. 13 (15 months after signing his contract to take the job), will start working out of Warner Bros.' Burbank, Calif., offices Aug. 20. The former president

of Interscope Geffen A&M had four months remaining on his IGA contract, but was released early. Whalley replaces Russ Thyret, who left the company Feb. 28.

Although no press release announced Whalley's arrival (it was also never announced that he had taken the job in 2000), an internal memo was sent to Warner Music Group (WMG) employees from WMG chairman Roger Ames Aug. 13 confirming Whalley's arrival. It said, in part, that "Tom will spend the new few weeks meeting with the label's artists and all of you. For him, it is a sort of homecoming, as Tom started his music business career in the mail room at Warner Bros. Records before going on to Capitol and Interscope. . . I am confident that Tom has the creative vision to lead Warner Bros. to great heights." The memo noted that Phil Quartararo, who had run the company since Thyret's departure, will continue in his role as Warner Bros. Records president.

According to sources at Interscope, there are not any plans to replace Whalley. Both Whalley and Interscope declined to comment.

STUFF: Lifetime Television will tape its second *Women Rock! Girls & Guitars* special Oct. 18 for airing on the network Oct. 26. The concert, which builds awareness and raises funds for two breast cancer organizations, will feature Dixie Chicks, India.Arie, Mary J. Blige, Emmylou Harris, Pat Benatar, Nelly Furtado, Beth Nielsen Chapman, and Shea Seger. *The West Wing's* Allison Janney will host the two-hour program. . . Lenny Kravitz has renewed his contract with Virgin Records. His latest album, *Lenny*, is due Oct. 23. Virgin declined to give any details about the new pact.



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by Larry Flick

WHERE THERE'S SMOKE: After making five records and touring the country with his RCA band, **Thin Lizard Dawn**, New York-based musician/composer **Howie Statland** has struck out on his own to begin experimenting with various new sounds and other forms of media. Among his first projects is *For the Posers*, a self-issued album by his new band **NYC Smoke**.

The recording is distinguished by its combination of straight-ahead rock instrumentation and smarter-than-usual lyrics. Statland proves to be an astute observer of society and human nature on well-crafted cuts like "Wine & Roses" and "Euthanasia"—songs that demand to be heard in a live setting.

"The intention of these songs is to depict a New York street soul survivor whose only salvation is through song," Statland says.

In addition to NYC Smoke, Statland wrote, directed, and scored a film titled *Low Flame* and recorded two lo-fi albums under that name. He performed the soundtrack live to accompany a screening of the film at New York's P.S. 1 Contemporary Arts Center to critical praise.

In 1999, Statland released two soundtracks; the first for a German film titled *The Ragu Incident* and the second for the U.S. documentary *Hell House*. He also directed and wrote the music for the film *New York City Aria*. In May 2000, the film had its premiere at an Anthology Film Archives performance that also included the works of **Jonas Mekas** and **Ralph Steiner**. Statland, **Philip Glass**, and **Jon Gibson** performed live music to these silent films.

In November 2000, Statland performed solo shows in Paris. He later joined Glass in Luxembourg for a repeat performance of the program by Mekas.

"These have been life-changing experiences that have taught me how there are no creative boundaries if you just take a chance on yourself," Statland says.

His films are currently screening on the Internet at Ifilm.com. For more information about NYC Smoke or Statland's other projects,

visit his Web site, soundarte.com.

DO IT YOURSELF: A collective of musicians and other assorted media masterminds are out to prove that the music world needn't be a cut-throat race for the gold.

Working under the banner *DiY-Fest*, this collective has formed a mad circus of widely divergent (and often isolated) scenes linked only by their fierce independence away from the corporate entities.

The first fruit of this organization is *DiY-Fest Compilation, Volume 1*, which effectively covers punk, hip-hop, acoustic-pop, funk, and spoken-word genres. The set will be followed by a caravan tour of the States that will feature various bands from the disc, as well as a number of acts in line for *Volume 2*.

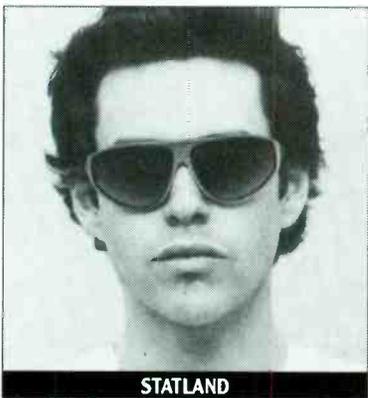
The shows promise to be multimedia events that will complement traditional band performances with poetry readings, political speeches, and various forms of visual art. In addition to the tour, *DiY-Fest* aims to maintain a high profile in New York City with a weekly show series at the legendary CBGB club.

Besides the album and tour, the organization has a book in production. Also, the seeds of weekly events in San Francisco, Boston, Chicago, and Los Angeles are being sown.

The stated intention of *DiY-Fest* is to inspire, empower, and enable youth to create independently. We think they're off to a smashing start.

FEEL THE HEAT: It has been a long time since we've witnessed such heat surrounding one band. **Jesusgun**, a rock outfit breaking out of Fort Myers, Fla., has several major labels courting them—and rightly so. Represented by attorney **Kenny Meiselas** and managed by **Charlie Penachio**, the band offers a taut, commercially viable blend of hard guitar-rock and infectious pop hooks.

Jesusgun recently played a series of private showcases in New York City for the brass of Geffen, MCA, RCA, Atlantic, Columbia, and Epic. A deal should be imminent. Watch this space for further details.



STATLAND

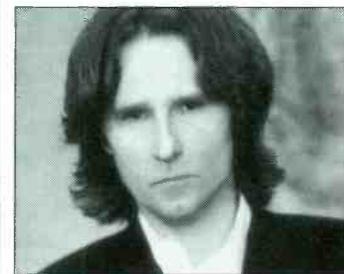
In The Works

• Legendary bluesman R.L. Burnside comes out with *Burnside on Burnside* (Fat Possum/Epitaph) Oct. 23. The first live recording of his five-decade career, the set was captured at a Jan. 21, 2001, show at the famed Crystal Ballroom in Portland, Ore. The evening marked the 87th anniversary of the landmark venue.

• Venerable Latin-freestyle act TKA has reunited for *TKA Forever*, a Tommy Boy set due Oct. 9. Boasting a sound with a decidedly more traditional salsa flavor, the project will be previewed Sept. 4 with the single "Feel the Music."

• A six-CD boxed set retrospective of classic Creedence Clearwater Revival material is scheduled for release in late October by Fantasy Records. The project will also include early incarnations of the band—most notably Tommy Fogerty & the Blue Velvets, circa 1961.

• Mazzy Star vocalist Hope Sandoval will issue her full-length solo debut, *Bavarian Fruit Bread*, Oct. 23. The Sanctuary/ Rough Trade Records set follows last year's *At the Doorway* EP and shows the artist collaborating with ex-My Bloody Valentine member Colm O'Ciosoig.



Waite Not Waiting. Enduring rock belter John Waite has just released *Figure in a Landscape*, his first effort for Gold Circle Records. The project shows the artist going back to basics with a lean, guitar-driven sound—a sound he cultivated during a pre-studio tour. "It brought me back to the music, and it eliminated everything else," he says. "It reminded me of why I was in this business in the first place. I got a refresher course in why I'm John Waite."

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Boxscore Top 10 Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
EAGLES	Invesco Field at Mile High, Denver Aug. 11	\$4,837,465 \$175/\$30	54,217 sellout	Jam Prods.
MADONNA	FleetCenter, Boston Aug. 7-8	\$3,503,520 \$250/\$125/\$85/\$45	29,886 two sellouts	Clear Channel Entertainment
'N SYNC, BBMAK	Alltel Stadium, Jacksonville, Fla. July 31	\$2,030,372 \$65.50/\$10	42,218 71,256	Clear Channel Entertainment
OZZFEST 2001: BLACK SABBATH, MARILYN MANSON, SLIPKNOT, PAPA ROACH, LINKIN PARK, DISTURBED, CRAZY TOWN, ZAKK WILDE'S BLACK LABEL SOCIETY	DTE Energy Music Center, Clarkston, Mich. July 30-31	\$1,807,377 \$76.25/\$55.25	30,638 34,000 two shows	Clear Channel Entertainment
JANET JACKSON, 112	Palace of Auburn Hills, Auburn Hills, Mich. July 30-31	\$1,768,638 \$77.75/\$34.75	27,604 33,979 two shows	Clear Channel Entertainment
DAVE MATTHEWS BAND, DIRTY DOZEN BRASS BAND	Saratoga Performing Arts Center, Saratoga Springs, N.Y. July 29-30	\$1,666,500 \$46.50/\$31.50	49,382 50,170 two shows	Clear Channel Entertainment
JAMES TAYLOR	Jones Beach Theatre, Wantagh, N.Y. July 13-14	\$1,406,993 \$65.50/\$40.50	26,909 28,058 two shows	Clear Channel Entertainment
DAVE MATTHEWS BAND	Hersheypark Stadium, Hershey, Pa. Aug. 1	\$1,220,628 \$46.50/\$37.50	31,000 sellout	Clear Channel Entertainment
OZZFEST 2001: BLACK SABBATH, MARILYN MANSON, SLIPKNOT, PAPA ROACH, LINKIN PARK, DISTURBED, CRAZY TOWN, ZAKK WILDE'S BLACK LABEL SOCIETY	Tweeter Center at the Waterfront, Camden, N.J. July 21	\$1,078,385 \$81.75/\$15	24,720 25,531	Clear Channel Entertainment
EDGEFEST: TOOL, THE TEA PARTY, BIG WRECK, FINGER ELEVEN, 3 DOORS DOWN, GOB, BIF NAKED, PROJECT WYZE	Molson Park, Barrie, Ont. July 1	\$986,299 (\$1,495,730 Canadian) \$28.02	35,556 sellout	House of Blues Canada

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Transmatic Makes Immortal Bow

BY SCOTT BROOKS

NEW YORK—When Immortal Records A&R executive Jason Markey flew to Indiana to investigate the band Transmatic, he requested a chance to sit in on one of the group's rehearsals. Little did he know that would mean hanging out in an empty shed on guitarist Zack Baldauf's parents' hog farm.

"It was definitely a memorable first encounter," Markey says with a laugh. "It showed me a band that was hungry and willing to work hard under any circumstances."

From that shed came the songs that comprise Transmatic's eponymous debut (Sept. 25, Immortal/Virgin), a set full of heavy guitars and slick pop hooks.

Before signing with Markey, the band (managed by L.A.-based Mike "Cheez" Brown) had enjoyed label interest for some time, thanks to a self-issued EP produced by Brad Wood (Smashing Pumpkins, Liz Phair). The band linked with Wood after its song "Blind Spot" gained the attention of

Social Distortion bassist John Maurer, who received the song by way of loudenergy.com, the artist development Web site of which he is VP of artist relations.

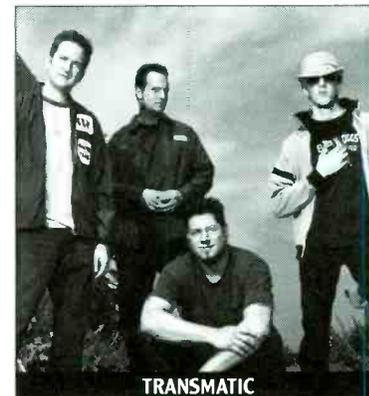
Maurer says Transmatic was an easy sell for loudenergy.com, which made the two-year-old band the first to receive the company's support. "To me, it was a safe bet, because their songwriting was very mainstream," Maurer says. "They had a cool little vibe going on for a band from Indiana."

Boasts bassist Andy Carrell, "We've got the songs for the girls and enough

guitars that the guys like us."

Transmatic is completing an acoustic set, which will go to select radio shows and is to include "Go My Way" and the set's first single, "Come" (Transmatic's songs are published by Warner/Chappell Music, ASCAP). The latter (already a hit in Indianapolis) goes to rock, alternative, and triple-A radio Aug. 14.

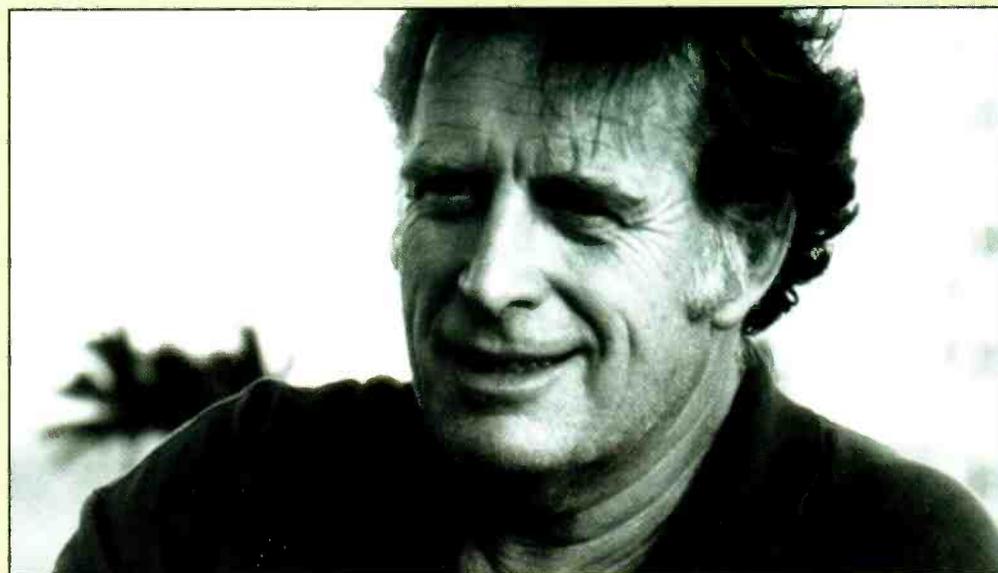
The group, now in-between booking agents, hits the road next month with Collective Soul.



Billboard

spotlights

CHRIS BLACKWELL 40 YEARS & LOOKING AHEAD



ISSUE DATE: Sept. 29

AD CLOSE: Sept. 4

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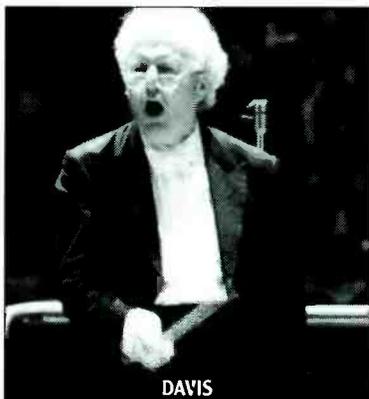
The Classical Score™



by Steve Smith

TROJAN HORSE: Hector Berlioz encountered nothing but difficulties in his attempts to secure a production of *Les Troyens* (The Trojans), his four-hour opera based on Virgil's *Aeneid*. It was such a challenging work that most opera houses of the day were unwilling to accommodate the demands. Berlioz eventually split the work in two in order to at least see the last three acts staged—a practice that remained the norm for a century.

London's Covent Garden staged a nearly complete *Les Troyens* in 1957, paving the way for the work's re-assessment by the influential British press. In 1977, conductor **Colin Davis** made a recording of the work with the Covent Garden forces for Philips, considered by many to be definitive. Today, of course, a new recording of *Les Troyens* would be viewed by most as prohibitively expensive, given the massive orchestra and top-flight vocalists required to pull it off.



DAVIS



Lacking a sponsoring recording company, though, did not stop the **London Symphony Orchestra** from realizing the near impossible. On its own LSO Live label, the orchestra has just released a new recording of *Les Troyens*. Sir Colin Davis—now widely hailed as the world's foremost conductor of Berlioz—was afforded the opportunity to revisit the score after two decades, as well as lead a glorious cast that includes **Ben Heppner**, **Michelle DeYoung**, and **Petra Lang**. "Playing Berlioz again," the venerable conductor says, "is like meeting an old friend and discovering that you like them better than you did before."

Grammy-winning producer **James Mallinson** captured the live performances in London last December, hailed by the U.K. press as the classical music event of the year. Heppner's ardent Aeneas, Lang's bone-chilling Cassandra, and the orchestra's impassioned playing assure the artistic worthiness of the new release. The smartly designed set comes with liner notes by eminent Berlioz scholar **David Cairns**, along with full texts and translations. The only aspect that isn't deluxe is the set's price tag: LSO Live is a budget label in most of the world and sells at midprice in most American stores. (New York-based Empire Music handles exclusive American distribution for the label.)

Les Troyens is the latest in a series of new Berlioz recordings led by Davis. The label has issued similarly striking discs of the *Symphonie Fantastique* and the opera *Bèatrice et Bénédicte*, as well as the vocal/orchestral extravaganzas *Romeo et Juliet* and *La Damnation de Faust*. Making these recordings and selling them at budget price were made possible by a virtually unprecedented financial arrangement with the performers.

"LSO Live was a test case developed by the musicians' union in conjunction with the orchestra players,"

explains **Chaz Jenkins**, marketing manager for the London Symphony and GM of LSO Live. "For the first time, it would be possible to make a recording without everybody being paid up front. Everybody is still paid for the live performances, but we don't have to pay additional recording fees." Instead, he says, the deal calls for the performers to receive royalties on sales of the discs.

The decision to position the label at a budget price was born of equal pragmatism. "To reach a break-even point, you've still got to generate demand," Jenkins says. "In the current state of the classical record industry, the demand is for budget-priced product. To actually spend 70 or 80 dollars on a four-CD set of *Les Troyens* is a significant layout for anybody, so putting it out at budget price is going to create demand that will ultimately generate higher revenues in the long term."

Beyond the Berlioz and a trio of **Dvorák** symphonies with Davis, LSO Live boasts an ambitious schedule of upcoming releases that includes a collaboration with veteran jazz pianist **Dave Brubeck** by year's end. Recordings of **Elgar** symphonies (including **Anthony Payne's** realization of the Third) and **Bruckner** are slated for next year. According to Jenkins, sales have been relatively vigorous in the U.S. despite the depressed retail climate. LSO Live has also been a hit in Japan. The label has recently inked distribution deals for most of Europe.

In the U.K., of course, the rapturous press reception has virtually guaranteed success. "*Les Troyens* has been in the top five in the classical charts here for the past month," Jenkins says. "For a four-hour, four-CD opera to be up there with **Charlotte Church** and **Russell Watson**—that's really unheard of."

MARTIAL SOLAL, HENRY TEXIER, DANIEL HUMAIR,
LEE KONITZ, ART FARMER, PHIL WOODS,
CLARKE-BOLAND BIG BAND,
GIOVANNI TOMMASO, ENRICO RAVA,
ROBERTO GATTO, STEFANO BOLLANI,
ENRICO PIERANUNZI, GABRIELE MIRABASSI,
ROSARIO GIULIANI, GIANLUCA PETRELLA,
CLAUDIO CORVINI, LUCA BULGARELLI,
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ALBUMS

Edited by Michael Paoletta

POP

★ GRAHAM PARKER

Deepcut to Nowhere
 PRODUCERS: Graham Parker and Dave Cook
Razor & Tie 82872

Deepcut to Nowhere has all the makings of a classic old-new-waver-against-the-elements album, with images of nor'easters, torrential rain-fall, and flowing lava—not to mention floods of booze. There are wild animals (though not one is a match for a lover's arrogance on "High Horse"), as well as the vegetable and mineral stains left on one's wardrobe after randy tumbles ("You're Tough on Clothes"). Both songs are jumping, joyful rockers. But at the heart of "Deepcut" is the deep-seated doubt—and self-deprecating sense of humor—that comes from surviving man-made disasters. In Graham Parker's world, gigs go horribly wrong ("I'll Never Play Jacksonville Again"), missionaries deliver disease along with their preachings ("Syphilis & Religion"), and insanity constantly looms ("Depend On Me"). Throughout, the hooks are plentiful, the playing tight, the lyrics kinky, and the singing charismatic. A storm definitely worth getting caught in.—**AB**

★ ORIGINAL SOUNDTRACK

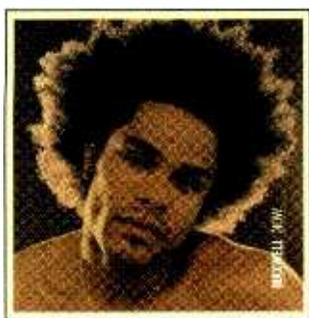
Ghost World
 PRODUCERS: various
Shanachie 6056

Ghost World director Terry Zwigoff (*Crumb*) designed this oddly affecting collection of source cues for his dramatic feature debut with his record-collecting heart on his sleeve. From the Bollywood film-music extravaganza "Jaan Pehechaan Ho" that leads off the disc, it's readily apparent that this eclectic disc couldn't be further from a typical Hollywood hit-driven soundtrack. The worn grooves of 78rpm discs are in evidence, with choice blues cuts from Skip James, Joe Calicott, and Robert Wilkins. Vince Giordano & the Nighthawks lovingly recreate the sound of vintage jazz with four selections (including a sensitive take on King Oliver's "You're Just My Type"), alongside a trio of rare tracks by bandleader/composer Lionel Belasco, Trinidad's answer to Duke Ellington. Worth the price of admission are Zwigoff's liner notes, decanting the director's jaundiced view of modern music. Much more than a souvenir of the film, this disc is manna for adventurous listeners.—**RBH**

TOM MCRAE

Tom McRae
 PRODUCERS: Chris Hughes and Tom McRae
DB/Arista Records 07822-14709
 British singer/songwriter Tom McRae's melancholy debut album frames the small-town lad's ample discontent with somber melodies and stripped-down instrumentation. McRae cries for distance from the

S P O T L I G H T S



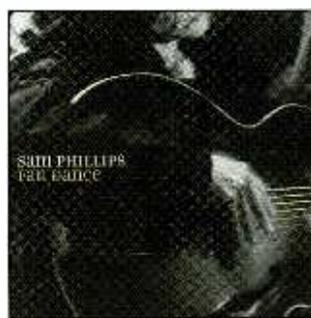
SAM PHILLIPS
Fan Dance
 PRODUCER: T-Bone Burnett
Nonesuch 79625

Sam Phillips' first studio recording in five years (and her first for Nonesuch) will likely surprise those who initially discovered the singer/songwriter via 1994's Grammy-nominated *Martinis and Bikinis* (Music to My Ears, *Billboard*, Jan. 22, 1994) or 1996's musically anxious *Omnipop*. And that's for good reason: *Fan Dance* finds Phillips and husband/producer T-Bone Burnett bidding farewell to the elaborate sound-



CHOCOLATE GENIUS
Godmusic
 PRODUCERS: Marc Anthony Thompson, Kevin Salem, and Abe Laboriel Jr.
V2 63881-27088

When Chocolate Genius debuted three years ago with *Black Music*, radio didn't know what to make of its intensely personal, bordering-on-bleak emotional landscape. Faced with the wonderfully textured follow-up, *Godmusic*, radio still won't know what to do with this talented black man's music. Unlike many of his musical brothers and sisters, Genius' songs aren't the latest cookie-cutter confections. Instead of following the beat of others' drums, Chocolate Genius (aka singer/songwriter Marc Anthony Thompson) follows his own rhythm. While *Godmusic* is decidedly pop, it's also hip-hop, folk, blues, funk, prog-rock, and everything in between. Such tracks as "Love," "Infidel Blues," and "Glorious" are as beautiful as they are bent. Throughout, Genius bares his soul in a manner that very likely brings a knowing smile to the faces of artists like Elvis Costello and Lou Reed.—**MP**



scapes of past productions and opening their arms to all things intimate. Some may find the subtle *Fan Dance* too unadorned, but its quiet beauty holds real strength. Those who spend more time with the disc will surely revel in its multi-hued, painterly qualities. Among the highlights are "Soul Eclipse" (with avant-jazzman Marc Ribot on guitar) and the string-laden "Wasting My Time" (arranged by studio guru Van Dyke Parks).—**MP**

MAXWELL
Now
 PRODUCERS: Maxwell (Musze), Hod David, and Stuart Matthewman
Columbia 67136

On *Now*, the message is clear: Maxwell wants people to know that he's only human. Overflowing with emotional and musical growth, *Now* showcases Maxwell's talent for soulful expression of vulnerability and strength without being too sentimental. Opening track, the funky "Temporary Nite," is a standout, as are such ballads as "Lifetime," "Was My Girl," and "Symptom Unknown," which invite listeners to feel Maxwell's pain, as well as his desires. The beautiful "Fortunate," the No. 1 *Billboard* R&B song of 1999, is a hidden bonus cut. A cover of Kate Bush's "This Woman's Work" is one of Maxwell's finest moments—he makes the song his own with a delivery that's both passionate and subtle. This album leaves little doubt that when it comes to expressing the joys and heartbreak of life, few R&B singers do it as gracefully as Maxwell.—**CH**

familiar, preferring to run from his perceived destiny on such tracks as "2nd Law," "I Ain't Scared of Lightning," and "Untitled." The set's most complete track, "Bloodless," finds intensity in a piercing vocal laid over an ambient melody. McRae's lyrics are at times cleverly scathing, as on the haunting "The Boy With the Bubblegum": "If words

could kill/I'd spell out your name." Confronting his frustrations, McRae's tender voice rarely achieves the anger of his words and often conveys an innocence that belies his emotional depth. Without a viable single on the album, McRae isn't courting radio rotation, but word will invariably spread of this promising newcomer.—**SB**

BUTTHOLE SURFERS
Weird Revolution
 PRODUCERS: Paul Leary and Rob Cavallo
Surfdog/Hollywood 2061-62269

You just knew that whatever happened when the Butthole Surfers got their hands on a computer, it would be weird. Perhaps the strangest thing on *Weird Revolution*, though, is how mainstream the album sounds. The technology may

update the cult rockers' unique blend of outrageous lyrics and trippy orchestration, but the set doesn't seem quite so edgy coming from a band that has so staunchly avoided conventionality. The oddball humor and stream-of-consciousness lyrics of these former underground heroes have already been popularized by acts from Beck to Cake, and the techno flavors of *Weird Revolution* certainly don't achieve anything *Odelay* didn't. Still, the experimentation leads to some interesting and often catchy songs, including first single "The Shame of Life" (co-penned by Kid Rock) and the Beck-like "Shit Like That." Moreover, no longer smothering their musical sensibilities in distorted mire, the Surfers have made their cleanest, most accessible record to date.—**SB**

R&B/HIP-HOP

► DANTE THOMAS

Fly
 PRODUCERS: various
Rat Pack/Elektra 62613

Newcomer Dante Thomas blends pop sensibilities with a soulful edge on his fine debut, *Fly*. Discovered by the Fugees' Pras, the 23-year-old singer/songwriter tackles the requisite issues of love and relationships with maturity. "California," the set's lead single, is a Latin-flavored pop track that is already gaining attention on top 40 stations nationwide. On "Money Can't Buy," Thomas seamlessly merges elements of rock and funk, resulting in a track that fondly recalls classic Hall & Oates. Thomas can also be a soul maestro for the *TRL* set. Witness "Good Bye," which shows his appreciation for those that came before—particularly Donnie Hathaway and Stevie Wonder. Currently opening for 'N Sync, Thomas is well on his way to taking flight with *Fly*.—**RH**

COUNTRY

► MARK WILLS
Loving Every Minute
 PRODUCER: Carson Chamberlain
Mercury 088170

Mark Wills' fourth Mercury set finds the singer in familiar territory, with a well-produced mix of radio-ready ballads and meaty midtempo. It sounds great, beginning with the title cut, a

(Continued on next page)

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

PHOEBE SNOW
The Very Best of Phoebe Snow
 PRODUCERS: various
Columbia/Legacy CK 62241

With her one-of-a-kind contralto, singer/songwriter/guitarist Phoebe Snow revels in a mellifluous mix of R&B, jazz, pop, and folk. This set is the artist's first—and long overdue—full-career retrospective. Unlike some best-ofs that leave listeners wondering why certain songs were or weren't included, this project is far more satisfying thanks to Snow herself, who helped select tracks from her stints with Leon Russell's Shelter label, Columbia, and Elektra. The collection opens with her top five initial claim to fame, the timeless "Poetry Man,"



and segues into such favorites as "Teach Me Tonight," "Never Letting Go," and a previously unissued live version of "Harpo's Blues." One quibble: Where's the 1976 gem "No Regrets"?—**GM**

JOY DIVISION
Heart and Soul
 REISSUE PRODUCERS: Jon Savage, Peter Hook, Bernard Sumner, and Jon Wozencroft
 ORIGINAL PRODUCERS: Martin Hennett, various others
Rhino 78406

Perhaps oddly, the ebullient if existentially minded dance-pop of New Order rose from the ashes of the darkest, most volatile of British post-punk outfits, Joy Division—

which ceased to exist with the 1980 suicide of leader Ian Curtis, whose exposed-nerve poetry and feral performances virtually embodied the urban disaffection of post-industrial Britain. This definitive four-disc boxed set shows why the Joy Division sound—Continental art rock and British punk balanced on a razor's edge—inspired a generation of kindred spirits across Europe and America. The iconic singles "Love Will Tear Us Apart" and "She's Lost Control" have lost none of their force with the years, but among the broadcast sessions, outtakes, and other extras, it's the 19 raw, beyond-real live tracks that will leave jaws agape. And Jon Savage's eyewitness essay sets the stage ideally.—**BB**

CONTRIBUTORS: Bradley Bamberger, Andrew Boorstyn, Scott Brooks, Rashaun Hall, Carla Hay, Richard B. Henderson, Bill Holland, Gail Mitchell, Michael Paoletta, Deborah Evans Price, Philip van Vleck, Ray Waddell.

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

(Continued from preceding page)

driving power ballad with some nice percussive elements and an accessible, if unremarkable, vocal from Wills. The singer charms with a down-home vocal style on such likable songs as "One of These Days," the witty "I Hate Chicago," and the well-meaning if simplistic "In My Heaven." A high point is the Skip Ewing/Donny Kees homesick ballad "Back on Earth," which features a strong, heartfelt Wills vocal. Elsewhere, production and musicianship outshine vocals and lyrical content on such forgettable ballads as "Universe," "Somebody," and "Lost in a Kiss"; a goofy Wills vocal can't save the cliché-ridden "I'll Be Around." Wills has always had a knack for tear-jerkers, and he offers a real weeper here with "The Balloon Song." In sum, it's a solid commercial effort, but the package offers little that would motivate one to push "play" a year from now.—**RW**

★ **BRENN HILL**
Call You Cowboy
PRODUCERS: various
Paras/Real West RW 6002

Few industry archetypes have lost ground the way country music's hat acts have. From outside the mainstream, Brenn Hill seems up to the task of reclaiming and redefining the term: "Your daddy calls you a drifter/I call you cowboy," he sings on the title track, an inviting introduction to a collection that seeks to instill pride in all aspects of Western life. On *Call You Cowboy*, tunes that begin as love songs end with the guy leaving for the open road, or they wind up being odes to "Lady Idaho" or "Wyoming Wind"; although Hill's vocal range is limited, his honesty and charm are boundless. In the Gene Autry tradition, Hill performs in a neatly acoustic, innately melodic vein—he lopes through uptempos, ballads, and campfire recitations, rarely breaking a sweat. That may not please fans of more emotive singers like Faith Hill and Tim McGraw, but it makes for a whole other kind of "cool" country that's undeniably appealing. Distributed by Four Winds Trading Co.—**AB**

JAZZ

► **ETTA JAMES**
Blue Gardenia
PRODUCER: John Snyder
Private Music 11580

Etta James, whose voice is surely a force of nature—and whose soul-belted R&B style is a national treasure—has always had a hit-or-miss relationship with standards. For instance, her classic '60s hit versions of the once-pastel tunes "Trust In Me" and "At Last" gloriously clicked, bringing explosive vitality to the songs. Other times, her patented rough-and-tumble, over-the-top approach overwhelmed the tunes. On *Blue Gardenia*, James and the material are a near-perfect fit—perhaps because she took the path of the sinuous readings first given to many of these tunes 40 years ago by Ray Charles and the late Dinah Washington. Yet the spare (some might say too-loosely played) arrangements by pianist Cedar Walton, elegantly Ellingtonian in design, seem designed to fit a singer with a less robust style. That aside, the title track and the minor-mode "Cry Me a River" are riveting.—**BH**

WORLD MUSIC

★ **SUSHEELA RAMAN**
Salt Rain
PRODUCER: Sam Mills
Narada World 72438-50955

This debut album made the short-list of nominees for the U.K.'s Mercury Prize, and it deserves that level of recognition. Raman studied with the legendary Hindustani singer Shruti Sandollikar and has performed with the Asian underground group Joi. A consummate vocalist, she travels effortlessly between styles as diverse as Carnatic music and American folk. Raman's voice is as alluring as it is agile, and with the input of musical wiz Sam Mills, she sings against ever-shifting sonic backdrops that are inspired by a world's worth of musical ideas. From Raman's amazing cover of "Trust In Me" (from Disney's *Jungle Book*) to "Kamakshi"—which sounds equally indebted to Arabic, Carnatic, and ambient music—*Salt Rain* ranges far beyond the usual Asian categories.—**PVV**

CLASSICAL

★ **MARLBORO MUSIC FESTIVAL 50th ANNIVERSARY ALBUM**
PRODUCER: Paul Zinman
Bridge Records 9108A/B

Featuring concert recordings from 1969 to '97, this thoughtfully produced two-disc set complements the two-disc collection that Sony Classical issued last year on behalf of the Marlboro Music Festival's golden jubilee. Co-founded by pianist Rudolf Serkin with fellow European emigrés, the Vermont festival has helped train and inspire countless top musicians—among them pianist Peter Serkin (who appeared alongside his father on the Sony set), as well as star violinist Kim Kashkashian and members of the Emerson Quartet, who play in the Marlboro string orchestra led by the great Sándor Végh here in a rough-but-right take on Bartók's *Divertimento*. The Bartók appears on the second disc along with chamber works by Kurtág and Ligeti. The first disc features pieces by Verdi, Schubert, and Mendelssohn—plus, in a typically charmed Marlboro teaming, Beethoven's *Three Marches* for piano, four hands, with octogenarian Mieczysław Horszowski pairing with Cecile Licad, an artist a quarter of his age. Distributed by Albany Music.—**BB**

CHRISTIAN

► **SIERRA**
The Journey
PRODUCERS: Scott Williamson and Brian Green
Pamplin 04293

There's something uniquely soothing about ethereal female harmonies, and the trio Sierra has long been known for such sounds. On their fifth album, *The Journey*, Sierra's Wendi Foy Green, Jennifer Hendrix, and Marianne Adams wrap their lovely voices around such solid songs as "Carry Me," a gorgeous Celtic-flavored number with an uplifting message. Among the other highlights are "I Will Exalt the One," "For the Rest of My Life," and the title track. Although the vocals are characteristically polished, the production has an earthier feel than the trio's previous outings, which gives the ladies more breathing room. The quality of the material and the performances make this a journey well worth taking.—**DEP**

I N P R I N T

Heavier Than Heaven: A Biography of Kurt Cobain
By Charles R. Cross
Hyperion
400 pages; \$24.95

Our Band Could Be Your Life: Scenes from the American Indie Underground 1981-1991
By Michael Azerrad
Little, Brown & Company
522 pages; \$25.95

When Nirvana broke through to the U.S. mainstream charts, the general public—and indeed, the music industry itself—were stunned that an upstart band of unknown punks could dethrone the then-invincible Michael Jackson

just months before Cobain's April 1994 suicide. Both writers bring a real depth of understanding of their subjects.

Taken from the title of an old Minuteman tune, *Azerrad's Our Band Could Be Your Life* is an exceptional look at some of the alt-rock nation's pioneers, though few of them would stay around long enough to cash in on the gold rush that followed the success of *Nevermind*. Beginning with the story of Southern California hardcore punk pioneers Black Flag (Henry Rollins and company), Azerrad weaves an extremely entertaining tale of bands at odds with the mainstream, yet able to connect with the pockets of kids that related to them the way their older brothers and sisters related to the Beatles, the Stones, Led Zeppelin, and Alice Cooper. Black Flag's tale is typical: Relentless touring, self-released singles and albums, broken-down vehicles, and squalid living accommodations were de rigeur for '80s indie bands.

If there is any fault with Azerrad's book,

it is that the prose sometimes fails to convey to the reader just how good some of these bands were. The sections on the Replacements and Hüsker Dü, in particular, don't play up the phenomenal musical achievements of these two acts as much as this reviewer would have liked.

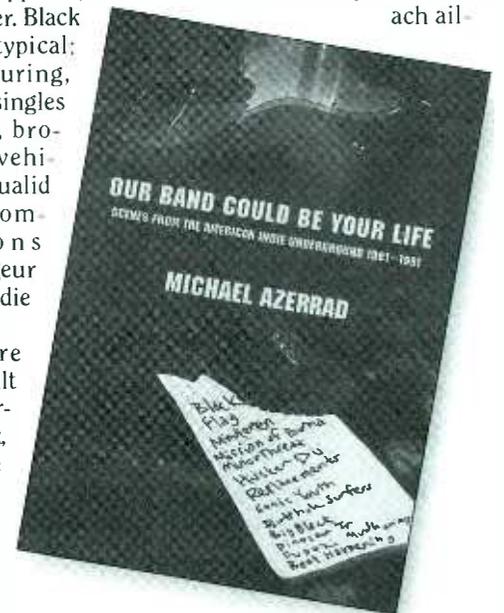
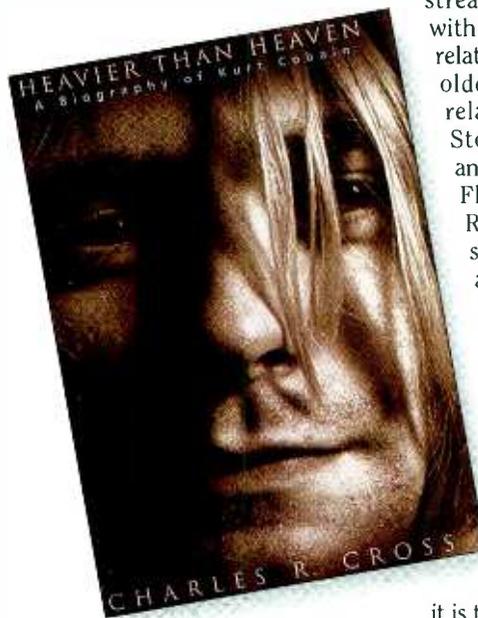
Azerrad's championing of such historical footnotes as Big Black and Beat Happening seem to be included as personal favorites of the author, rather than for the real quality of their recorded output. This is a subjective matter, of course, but Azerrad's overall point is an objective truth—that such bands as Sonic Youth, Minutemen, Fugazi, and Mudhoney did the heavy lifting for bands like Pearl Jam and Smashing Pumpkin that followed in their wake. And this book makes the case for a full-length *Butthole Surfers* biography—stopping their story at their late-in-the-day signing to Capitol only leaves the reader wanting to know the whole story of rock's strangest denizens.

Azerrad's book sets the stage for the arrival of Nirvana, and Cross is up to the task of telling the tale of a band cut short in its

prime. Readers will be chilled to learn that a teenaged Cobain allegedly told a friend of his plan to become a "superstar musician" and then end it all by his own hand, a prophecy that would come to fruition a mere 13 years later.

Likewise, Cobain's years of drug abuse are harrowing by anyone's standards, and the fact that his heroin addiction became a full-time gig the very month that *Nevermind* was released illustrates a fragile state of mind at best and an outright death wish at worst. Also, Cross deserves major kudos for his re-creation of the events surrounding Cobain's tormented final days.

Cross takes pains to explode many of the myths Cobain invented about his past, but strangely, he seems to accept the claims of mysterious stomach ail-



SINGLES

Edited by Chuck Taylor

POP

WHEATUS *Teenage Dirtbag* (4:01)
PRODUCERS: Wheatus and Philip A. Jimenez
WRITER: Brendan Brown
PUBLISHERS: EMI Blackwood/Montauk Mantis Productions, BMI
Columbia 12900 (CD promo)

Columbia isn't taking no for an answer with "Teenage Dirtbag" from rockers Wheatus. The track reached No. 7 on Modern Rock Tracks last September, and with top 40's burgeoning support of harder-edged music, the label is vying to cross it to the mainstream. It certainly has the track record to support its potential: The song reached No. 1 in the U.K., Ireland, Australia, Austria, Germany, and Sweden, prompting worldwide sales of a million copies of debut album *Wheatus*. The quirky track is certainly left of center, but it has the kind of snicker-dirty lyric, anthemic chorus, and kitschy midsection that could make it *the* back-to-school anthem among the nation's teens. With proper support from MTV and widespread word-of-mouth, this "Dirtbag" could pop.—**CT**

COLDPLAY *Trouble* (3:51)
PRODUCERS: Ken Nelson and Coldplay
WRITERS: Berryman, Buckland, Champion, and Martin
PUBLISHERS: BMG Music Publishing Netwerk/Capitol 5953 (CD promo)

Coldplay turned itself into one hot property with its debut album, *Parachutes*, which spawned the smash first single "Yellow." With a gold album and a growing fan base, it may seem odd that the band would follow up with "Trouble," a deep, dark ballad, tinged with guilt and remorse. The song strikes a precarious balance, as if the whole of it could unravel at any moment. Add to that the sense of both blame and helplessness, of regret matched by the contention that the protagonist himself is a victim trapped in a spider's web. Vocalist Chris Martin's crooning is evocative in its anguish, displaying the same haunting falsetto as "Yellow." Pained yet pretty, "Trouble" proves again that Coldplay is one of the most sincere rock bands on the airwaves.—**SB**

R&B

FOXY BROWN FEATURING KELIS *Candy* (3:45)

PRODUCERS: the Neptunes
WRITERS: I. Merchand, C. Hugo, and P. Williams
PUBLISHERS: Pork Music/Chad Hugo Music/EMI April, ASCAP; Waters of the Nazareth, BMI
Def Jam Records 15394 (CD promo)

As if the ubiquitous Neptunes hadn't laced nearly every R&B/hip-hop hit already this summer, the production team from Virginia makes its mark again on the newest Foxy Brown single, an ode to oral sex. Filled with sex talk and braggadocio, the typical Neptunes staccato beat works well with the sexy, husky boom of Brooklyn native Brown's voice and the high-pitched, childlike sound of funky R&B singer Kelis' voice on the song's hook. The exhaustive

S P O T L I G H T S



LUTHER VANDROSS *Can Heaven Wait* (4:15)
PRODUCERS: Soulshock & Karlin
WRITERS: C. Shack, K. Karlin, J. Thompson, Q. Patrick, J. Thomas, and D. Mercado
PUBLISHERS: Full of Soul/EMI Blackwood/Soulvang/DreamWorks/Q-Zik/Music Pieces/563/Zomba, BMI; Tallest Tree/D. Mercado Publishing/Plaything, ASCAP
J Records 21092 (CD promo)

The sun beams brightly in the Luther Vandross camp these days. Following the triumphant No. 6 debut of his J Records debut—already certified gold—and warm acceptance of first single "Take You Out," the satin-voiced singer is enjoying a rebirth of sorts, 20 years into his career. The ball continues to bounce with the gorgeous, emotionally devastating "Can Heaven Wait," a signature Vandross ballad cast in a contemporary vein, thanks to the production wand of hitmakers Soulshock & Karlin. The lyric here is simply tragic, as Vandross rushes to the side of his lady, who battling for her life: "I'd give anything if I could trade places with you/So I'm begging heaven down on my knees to help you make it through." Vocally, Vandross gives one of his greatest performances, soaked in remorse with moments of guilt-ridden fist-shaking. "Heaven" hits like a bolt of lightning and serves to re-spark Vandross' reputation as the king of R&B crooners. Top 40 should also keep a watchful eye: This is the stuff that Grammys are made of.—**CT**



MARIAH CAREY *Never Too Far* (3:56)
PRODUCERS: Jimmy Jam & Terry Lewis
WRITERS: M. Carey, J. Harris III, and T. Lewis
PUBLISHERS: Sony/ATV Songs/Rye Songs/Fox Film Music/EMI April/Flyte Tyme Tunes, ASCAP
Virgin America 16446 (CD promo)

Following the lackluster radio reception given "Loverboy," the launch single from Mariah Carey's upcoming—albeit delayed—*Glitter*, Virgin goes for the gusto with a shimmering ballad that showcases the singer/songwriter excelling at what made her famous a decade ago: singing the hell out of a straightahead love song



MACY GRAY FEATURING ERYKAH BADU *Sweet Baby* (3:55)
PRODUCERS: Macy Gray and Darryl Swann
WRITERS: M. Gray and J. Solo
PUBLISHERS: Mel Boopie, BMI; Olos Eoj Publishing, ASCAP
Epic 24957 (CD promo)

For all of her comedic quirks, Macy Gray certainly knows how to craft a delicate love song. "Sweet Baby," the first peek into her sophomore set, *The Id* (due from Epic Sept. 18), shows her waxing poetic amid a caressing swirl of bluesy keyboards (courtesy of the master Billy Preston) and lush, romantic strings. Star guest vocalist Erykah Badu counters Gray's heartfelt rasp with smooth harmonies, which add to the track's warm retro-soul tone. Early radio reaction to "Sweet Baby" hints that Gray is about to enjoy another hit on a par with her 2000 Grammy-nominated breakthrough, "I Try." In the end, though, this single should prove far more durable, thanks largely to its classic arrangement—with production from Gray and Darryl Swann—and empathetic lyrics that dig deeper than anything on Gray's first album. She writes, "Who'd have ever thought/Just the two of us/That we'd come this far together/So I'm here to stay/Cause without you baby/I can't go any further." The key ingredient, though, is the artist's performance. She has never sounded more endearing.—**LF**

free of gimmicks, gymnastics, and self-conscious attempts at targeting any particular demographic. "Never Too Far" will surely relieve fans who think Carey has been relying more upon samples and guest vocalists lately than melody and artful performing. She sings here with appreciable subtlety, gliding effortlessly through a hook-hitched lyric of hope after heartbreak, alongside the reigned-in production of Jimmy Jam & Terry Lewis. Carey's 15-second last note alone will evoke a satisfied sigh. Many of the nation's most influential radio stations have embraced this one before its official add date, so the future looks promising across the board at top 40, R&B, and AC. It's time to move past tabloid headlines and get back to business. Consider faith restored.—**CT**

amount of sexual innuendo on the track may wear thin with some audiences, while more conservative stations may simply take a pass. Even so, after finding success with previous singles "BK Anthem" and "Oh Yeah," Foxy's *Broken Silence* has taken this act to a new level. "Candy" only sweetens the deal.—**CF**

BABYFACE *What If* (4:10)

PRODUCER: K. Edmonds
WRITER: K. Edmonds
PUBLISHER: not listed
Arista 5004 (CD promo)

In typical Babyface fashion, the smooth R&B megaproducer/singer is working his charms to a crossover audience with "What If"—the audience that he did *not* capture with "There She Goes," the first release from his current *Face 2 Face*, which was aimed at increasing the artist's credibility among a younger demographic (the song's clip was directed by hip-hop video king Hype Williams and produced by hip-hop production

team the Neptunes). This time around, "What If" finds Kenneth Edmonds crooning for the woman he loves but cannot have. Slick production and the tale of a broken heart will help bring Babyface back to mainstream radio, while an "urban" mix of the single will continue to solidify *Face* on the R&B/hip-hop charts.—**CF**

COUNTRY

► **BRAD PAISLEY** *Wrapped Around* (3:06)

PRODUCER: Frank Rogers
WRITERS: B. Paisley, C. DuBois, and K. Lovelace
PUBLISHERS: EMI April Music/Sea Gayle Music/Love Ranch Music, ASCAP
Arista 69079 (CD promo)

The latest single from Paisley's *Part II* has all the elements of an irresistible country staple: a personality-packed vocal performance, an infectious uptem-

po melody marked by an insinuating guitar riff, and a happy-to-be-in-love lyric. The words will recall those happily inseparable days of courtship where it becomes obvious a ring is the next step. Paisley and co-writers Kelley Lovelace and Chris DuBois have penned a perky anthem, and Frank Rogers' production exemplifies all that's good about both contemporary and traditional country music—all in a hasty three-minute outing. Count on this to be another addition to Paisley's hit parade.—**DEP**

ROCK TRACKS

★ **PETE YORN** *For Nancy ('Cos It Already Is)* (3:15)

PRODUCER: Ken Andrews
WRITER: P. Yorn
PUBLISHER: Boyletown Music, ASCAP
Columbia CSK 24659 (CD promo)

"For Nancy ('Cos It Already Is)," the second single from New Jersey native

Pete Yorn's Columbia debut, *Music-forthemorningafter*, has the raw energy of the Replacements' catchiest work. Yorn, who plays virtually every instrument on the track, is a clever writer with a tendency for smart power-chord rock that sounds straight out of the garage. His vocals, laid bare and unsure, give the track an intimacy well-suited to the bitter lyric, as in the lines, "Take your lessons hard and stay with him/And when your car crash comes don't be misled." On the cut's muscular chorus, Yorn tears through the riff mightily as a sharp guitar chime provides the hook. With a rollicking beat and credibility to boot, "Nancy" should help expand the audience for this exciting new talent.—**SB**

AC

JIM BRICKMAN FEATURING REBECCA LYNN HOWARD *Simple Things* (3:30)

PRODUCER: Darrell Brown
WRITERS: J. Brickman, D. Brown, and B. Chapman
PUBLISHERS: Bricksongs, SESAC; Grey Ink/BNC Songs, ASCAP
Windham Hill 11620 (CD promo)

Pianist/composer Jim Brickman has long shed "smooth jazz" or "new age" labels with his consistent presence on the AC charts, with his collaborations featuring such talented female vocalists as Martina McBride, Michelle Wright, and Jordan Hill. He repeats the feat with country singer Rebecca Lynn Howard on "Simple Things," a sweet reminder of the goodness that surrounds us: "The sun, the moon, the stars/The beating of two hearts/I love the way the simple things just are." Howard is well-matched to the Beth Nielsen Chapman lyric with her gentle reading, while Brickman (who composed the tune) dances across the piano keys in hand with the lightly chugging rhythm. AC stations are already warming to this track—a tribute to the format's recognition of a landmark artist who has made the format his home. Here's a wonderful, tender reflection that seems fitting as we head toward the more tranquil days of autumn.—**CT**

RAP

DMX *We Right Here* (4:02)

PRODUCER: Black Key
WRITERS: E. Simmons, M. Davis
PUBLISHERS: Boomer X/Dead Game, ASCAP; 54vill Music, BMI
Def Jam 314-588-746 (CD promo)

Why teach a dog new tricks when the old ones still work so well? DMX returns with "We Right Here," the first single from his forthcoming set, *The Great Depression*. X reminds fans and foes why his past three albums all reached multi-platinum status. Truth be told, "We Right Here" is not rocket science, but it clearly works. One part grime and two parts growl, the single succeeds because DMX sticks to his formula of aggressive lyrics over a dark, sample-driven track. Although "We Right Here" probably won't catch the attention of top 40 and crossover outlets the way "Party Up" did, it will surely become a staple at mainstream R&B. Looks like the dog days of summer are just getting started.—**RH**

Native American Music

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

Growing Recognition Brings New Challenges And Controversy

From Roots To Rap, The Genre And Its Audience Expands

BY DAVIN SEAY

As the old adage says, nothing succeeds like success, and that is certainly true in the realm of Native American music. Known variously as First Nations, Indigenous and Aboriginal, the sound of the continent's first inhabitants has found unprecedented recognition, both commercially and creatively, as audiences worldwide discover the rich heritage—and enormous diversity—that comprise this vibrant and burgeoning niche market.

A higher public profile and greater market share for indigenous music has, not surprisingly, brought with it a new set of challenges for the artists and the industry that supports them. Along with those challenges has come a renewed focus on a controversy that has echoed through the sounds of Native America virtually since its inception as a recorded genre: the age-old debate between traditionalists, intent on preserving

a precious cultural heritage, and those modernists intent on utilizing contemporary musical forms to reshape their cultural context.

QUALIFICATIONS FOR RECOGNITION

It's a debate, always spirited and at times even acrimonious, that came to the fore following the inclusion of a Native American category for the 2000 Grammy Awards. The music industry's most prestigious honor had been a long time coming and was the result of relentless lobbying among key leaders in the Native American music community. But winning a slot on the ballot was only the beginning. A special screening committee convened to determine the qualifications for nominees and, in the process, create a working definition of a musical style that can only be described as kaleidoscopic.



Robert Mirabal

“Putting the emphasis on traditional music was the only fair way to make the award truly reflect the community it's supposed to represent. Native American artists who make

rap or rock or new age music, should compete in those categories and let the Native American Grammy single out the best in pure Native American music.” So says Tom Bee, founder of the Albuquerque, N.M.-based Sound of America Records (SOAR), whose compilation of authentic Powwow music, *Gathering of Nations*, was the inaugural winner of the new Grammy category.

Bee is an unlikely champion of the traditional-only camp. SOAR has spawned a welter of boutique labels specializing in Native American rock, rap, blues and even reggae artists. The former lead singer for the pioneering indigenous rock band

XIT (whose 30th-anniversary live concert album, *Without Reservation*, is on SOAR's 2001 schedule), Bee is a tireless promoter of diversity. A look at SOAR's upcoming releases con-

firms his commitment: hardcore Navajo rapper Natay has recently completed *TNT (True Native Thugs)* for Bee's Warrior imprint, which will also release *Arsenal*, a Native American rap compilation featuring Shadowyze, Aztlan Nation, Red Shadow and others. Also in the wings is the SOAR debut from Mohawk rock-guitar phenom Derek Miller.

Yet, for all his support of variety under the aboriginal-music banner, Bee considers authentic tribal music performed by authentic tribal artists to be the exclusive focus of the new Grammy. “It was a good first step,” Bee asserts of his surprise win for *Gathering of Nations*. “We included traditional music from many different tribes, so I think the entire indigenous music field has something to be proud of. In a way, we all won.”

It's a contention disputed by other key executives in the genre. “It was a mistake not to give contemporary aboriginal artists a shot at the award,”

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GROWING RECOGNITION

Continued from page 19

insists James Marienthal, CEO of Boulder, Colo.-based Silver Wave Records. "It was contemporary artists who did the most to create an awareness of this music to begin with. To exclude them from competition is to ignore the most vital and popular segment of the Native American creative community." Silver Wave is home to such artists as Joanne Shenandoah and Robert Mirabal (whose recent PBS concert special, *Music From a Painted Cave*, was one of the high points of the aboriginal music season). Mirabal's evocative, but decidedly contemporary style, has indeed attracted numerous new fans to the genre.

"Keeping traditional and modern styles distinct is important, but not at the cost of excluding one over the other," adds Marienthal, whose label is currently gearing up for the release of *The Prophecy of the Eagle and the Condor* from Andean instrumentalist Tito La Rosa. "The best solution, obviously, would be a second, contemporary Native American category, but I think that's several years away."

For others, the whole Grammy controversy is proof that genuine Native American artists are temperamentally unsuited for the mainstream. "Competing against each other is just not in the spirit of this music," remarks Tony Isaacs, founder of Indian House Records in Taos, N.M., which, since the late '60s, has been solely dedicated to recording

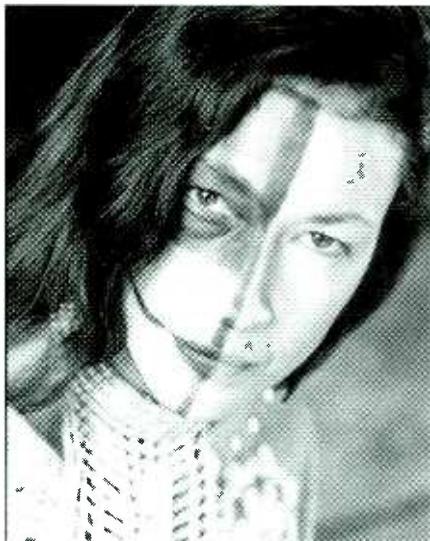


Ellen Bello

traditional music in its purest form. Recent and upcoming releases from Indian House include *Deer Dance Songs of the San Juan Pueblo* and the two-volume *Stomp Dance Songs of the Muskogee Nation*. "We believe that everybody does their best," Isaacs contends, "and, for that reason, we have decided not to submit any of our albums for Grammy consideration."

"Deciding what is Native American music and who is a Native American artist can be a difficult, even painful, process," explains Robert Doyle of Phoenix-based Canyon Records. "But the fact is, the musical fusions we're hearing today are driven by the

artists themselves. The cultural foundation must be preserved, while at the same time allowing for new ways to express that culture." It's a philosophy well represented by Canyon's slate of new releases, including an as-yet-untitled collaboration between flautist R. Carlos Nakai and jazz producer/arranger Cliff Sarde and a Native American-themed orchestral outing with Lyle Lovett producer Billy Williams. "Cooperation is



Mishi Donovan

important among indigenous artists of every description," Doyle continues. "The prestige of the Grammy makes all of us strive for excellence, and that's ultimately a good thing."

"It's important for us to come together and realize that the Grammy brings real recognition for Native American music and increased respect for the culture," says Cherie Harms of Bismarck's Makoche Records. Another label that attempts to walk the fine line between competing aesthetics, Makoche's key artist is Cheyenne flautist Joseph Fire Crow, whose landmark album *Cheyenne Nation* was a 2000 Grammy contender. "In the process, we can build bridges—not simply to the outside world, but between ourselves," Harms says.

As significant as the Grammy debate may be for the future of Native American music, there are those within the genre who are already busy shaping that future, most notably Ellen Bello, who, from her New York offices, is the driving force behind the Native American Music Awards (Nammys), now preparing for its third annual presentation later this year.

"We're covering all the bases," Bello asserts on the subject of the NAMMY mandate. "Our balloting covers 30 categories, and this year alone we will be considering over 130 releases. The Grammys are great for raising the level of awareness for this music, but it can never really represent the depth of talent and range of styles that come under the indigenous heading. That's why we've got our own awards—which even include a category we call Native Heart, which is for non-native artists performing music that relates to the

Continued on page 26

selling the songs

Already Successful At Alternative Retail Outlets, The Genre Is Finding Its Place In Mainstream Stores

BY DEBORAH EVANS PRICE

Despite challenges at mainstream retail, Native American music sales are on the upswing. Record-company reps and retail music buyers report sales are on the rise, a factor most attribute to awareness generated by the addition of a Native American Grammy category and increased media exposure.

The majority of Native American record sales continue to come from alternative retailers. Although trading posts, gift shops, museums and other alternative outlets may be the genre's bread and butter, label executives are seeing increased support at mainstream retail.

"Right now, we are experiencing more of our sales in the alternative markets," says Tom Bee, president of the Albuquerque, N.M.-based SOAR Corporation, "although there are stores like Borders that have been very good to us. Sam Goody and Musicland have come alive and are doing well, as is Virgin. Hastings is also doing really well for us."



Lourdes Vitor, Paras Recordings

Bee says the climate at mainstream retail has been steadily improving. "It opened up a little more this year, and I think it is going to keep opening up," he observes. "Once the retail buyers get educated to the music and to the growth of the genre, I think they are going to realize that this is a valid thing happening and be more open to embracing new artists."

Lourdes Vitor, senior director, sales and marketing, at Paras Recordings, agrees that "historically, Native American sales have been higher in the alternative marketplace" but says many of the genre's top acts are beginning to tally substantial sales at mainstream retail. "For best-sellers and heritage artists like R. Carlos Nakai, Robbie Robertson, Walela, Bill Miller and Robert Mirabal, sales of their best-selling titles are probably higher in the mainstream music mar-

ketplace," says Vitor. "There are more titles and, therefore, more total sales at specialty retail, but there are higher volume sales for best-selling titles at mainstream."

Boulder, Colo.-based Silver Wave Records is among the labels distributed by Paras. "In recent years, our Native American sales have grown quite dramatically; that's kind of what made us focus on the Native American artists. We started as more of a new-age and contemporary world-music label," says Joanna Spindler, Silver Wave marketing and promotions director, who says the label's sales are split 50-50 between mainstream and alternative retailers.

WHERE TO PUT IT

Though sales are up, there are obstacles that are keeping Native American music from reaching its full potential at mainstream retail. "Many Native titles that are brought into most mainstream accounts are placed in the New Age bin," says Vitor. "It was definitely a hot topic discussed by the Native American Special Interest Group at AFIM this year. Our goal is to have Native American as its own separate section, adjacent to or within the World section."

The fact that most mainstream retailers don't have a special section in which they rack Native American music separately is a huge concern to Native artists and labels because it obviously makes it difficult for consumers to find the music. "That is certainly a challenge that we are trying to overcome," acknowledges Spindler. "[Retailers] will have some of their Native American titles located in Folk, some in New Age and yet others in the World Music section. We are trying to encourage the accounts to create a separate Native American section, so everybody is classified together and easier to find. A lot of the accounts have created Native American categories within their stores, but there are some that still don't have it. They put every Native American artist in New Age—even artists like Robert Mirabal, who is clearly not a new age artist."

Another problem that is just as disturbing is when titles are racked as Native American when they aren't. "In a lot of the stores, anything that remotely resembles Native America, as far as the graphics—not even knowing what the music is—ends up in the Native American bin," says Bee. "Consequently, you have a lot of records that are [called] new age but shouldn't be there, and a lot of records that are far from Native American that should not be there. So what it's doing is taking away bin

space from the real deal. This is all due to the lack of education."

Both label reps and retailers say listening posts and in-store play are key in educating sales clerks and consumers about the artists and the music. "In-store play certainly helps," says Mike Fuller, music buyer for the 139-store, Amarillo, Texas-based Hastings chain. "We also have end-cap programs in 40 stores and feature Native music on listening posts."

Hastings once racked all Native titles in the New Age section, but Fuller reports that, for the last four years, Native American music has been placed in the World Music sec-



Marty Frogg, Prairie Edge

tion as a sub category. He says sales of Native music are up and cites R. Carlos Nakai, Douglas Spotted Eagle and Robert Mirabal as the chain's best-selling acts.

Brian Salerno, music buyer for Tower's Denver location, also has had success with Mirabal, Nakai and Joanne Shenandoah. Salerno has been in his post a year and, during that time, has seen an increase in Native sales. "When I took over the department, it went from \$200 to \$300 a month; now we are getting up around \$700 to \$800 a month," says Salerno, who racks Native American music in the New Age section. "It could probably do better, but we are just kind of building as we go."

Everyone involved admits it's a building process, but all are encouraged that progress is being made. "It is all about continued awareness right now," says Vitor. "Fortunately, the genre has gotten some great boosts, in large part due to the new Grammy category being televised this year. But it will take more artists touring and wider media exposure like that of Robert Mirabal, whose PBS special [*Music From a Painted Cave*] has been repeated nationwide for the third time and who is getting ready for an

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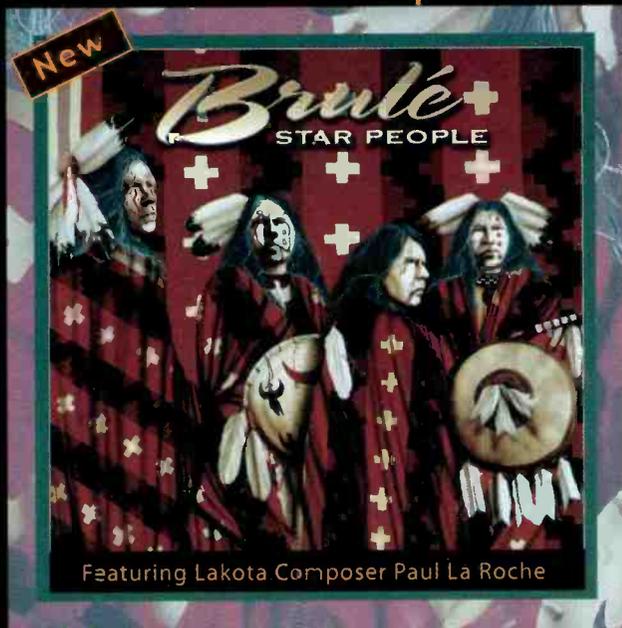


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Star People

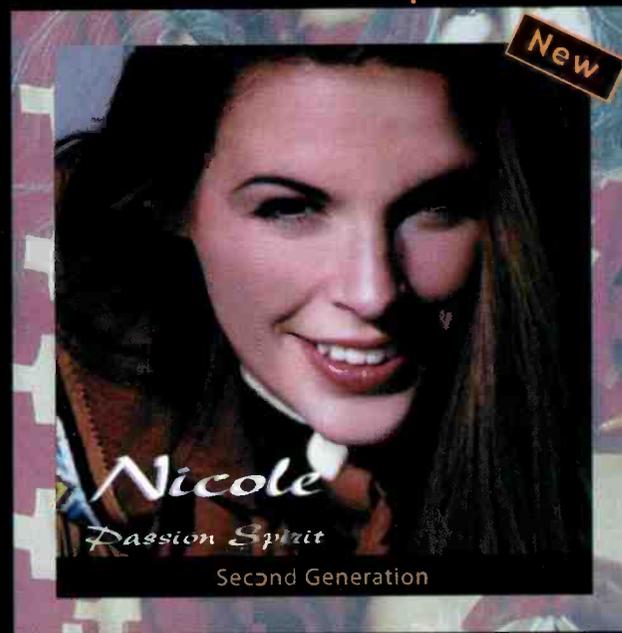


Featuring Lakota Composer Paul La Roche

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Passion Spirit



Second Generation

NV131

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We The People



Approaching Gold Status

NV 113

Combining the unique sound of Native American melodies, ancient rhythms, and orchestral sounds interspersed with chants and drums have made this recording one of the top selling Native records in the nation.

Lakota Piano



Lakota Piano

NV 123

A beautiful spirit filled piano recording that captures all of the heart and soul of the Dakota plains.

One Nation

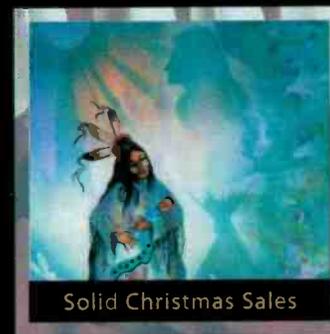


One Nation

NV 128

This award winning recording features Navajo Elder Kee Chee Jake whose voice was predominately heard on the multi-million selling record "Sacred Spirit"

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"The Sound Of Indian America"



Who's Who

A Guide To Native American Music Sources

compiled by Richard Henderson

ARBOR RECORDS

President: Brandon Friesen
Location: Winnipeg, Canada
Founded: 1993
Web Site: www.arborrecords.com
A&R Focus: traditional powwow and flute and contemporary music
Artists: Southern Boys, Mishi Donovan, War Party, TKO, Northern Wind, Scissortail
Recent Releases: *Northern Wind—Vol. 3* (Mishi Donovan), *Journey Home* (Thunderdrums), *The Best of Arbor Records Vol. 1*



CANYON RECORDS

President: Robert Doyle
Location: Phoenix
Founded: 1951
Web Site: www.canyonrecords.com
A&R Focus: traditional and contemporary music, recently expanded to new Southwest genre, including nouveau flamenco and new-age guitar
Artists: R. Carlos Nakai, Primeaux & Mike, Black Lodge Singers, Sharon Burch, Robert Tree Cody, Delphine Tsinajinnie, Medicine Dream, T2K, Young Bird, Tha Tribe, The Boyz, Paul Hom, Nawang Khechog, William Eaton, Will Clipman
Recent Releases: *Edge of the Century* (R. Carlos Nakai & ArnoChip Dabney), *In a Distant Place* (Nakai, Nawang, Eaton & Clipman), *Bless the People* (Primeaux & Mike), *Weasel Tail's Dream* (Black Lodge), *Change of Life* (Young Bird), *Go Protect Us* (Pomani & Harvey), *Voices* (Southern Cree), *'N Action* (Tha Tribe), *Nothing Special* (Pima Express)

EARTHBEAT!

President: Sharon Sherman
Location: Redway, Calif.
Founded: 1988
Web Site: www.earthbeatrecords.com
A&R Focus: traditional, contemporary and flute music
Artists: R. Carlos Nakai, Joanne

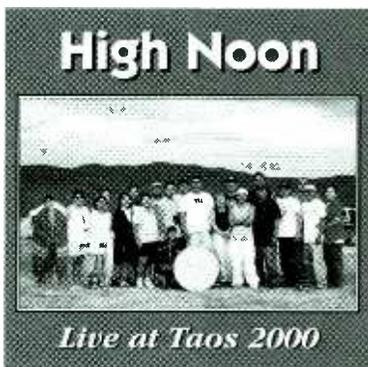
Shenandoah, Kevin Locke
Recent Releases: *Tribal Dreams* (Various Artists)

ETHEREAN MUSIC

President: Chad Darnell
Location: Lakewood, Colo.
Founded: 1972
Web Site: www.etherean.com
A&R Focus: contemporary, traditional and country
Artists: Buddy Red Bow, Chief Frank Fools Crow, Dik Darnell, Denean, The Elk Nation Singers

INDIAN HOUSE

President: Tony Isaacs
Location: Taos, N.M.
Founded: 1966
Web Site: www.indianhouse.com
A&R Focus: traditional music
Artists: Turtle Mountain Singers, Southern Thunder, The Badland Singers, Red Earth Singers, Yellowhammer



Recent Releases: *Live at Taos 2000* (High Noon), *Deer Dance Songs of San Juan Pueblo*, *Songs of the O-ho-mah Lodge* (Kiowa War Dance Society)

MAKOCHE RECORDING COMPANY

President: Cherie Harms
Location: Bismarck, N.D.
Founded: 1995
Web Site: www.makoche.com
A&R Focus: traditional and contemporary music
Artists: Keith Bear, Joseph Fire Crow, Annie Humphrey, Kevin Locke, Andrew Vasquez
Recent Releases: *Earthlodge* (Keith Bear), *Veterans Songs* (Lakota Thunder).

OGINALI PRODUCTIONS

President: Scott Cunningham
Location: Encino, Calif.
Founded: 1996
Web Site: www.oginali.com
A&R Focus: Native American new age

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The fine art of touring

Playing Whenever And Wherever They Can, Native Artists Find A Live Audience

BY RAY WADDELL

Both traditional and contemporary Native American artists find work at festivals and other ethnic events, but these artists are also increasingly taking advantage of live-performance opportunities in such mainstream venues as colleges, casinos and performing-arts centers.

And just as those within other genres, Native American acts realize performing live is the lifeblood of a career. "An act has to tour to sell records, and that hasn't changed in 30 years," says Tom Bee, president of Native American label Sound of America Records (SOAR).

"Videos help, but it's just as difficult to get a video played as it is to get a record on the air," Bee says. "The bottom line is you need good, hard road work, playing wherever you can, whenever you can."

Fortunately, the wherever and whenever are becoming more plentiful, expanding well beyond the traditional festival and powwow circuit. Herschel Freeman, president of the Herschel Freeman Agency, books such acts as Native American flute player R. Carlos Nakai into a wide range of venues.

"The artists I book are mostly on the fine-arts circuit: colleges and universities and performing-arts centers, sometimes coordinated through fine-arts councils," says Freeman. "This enables me to put these artists in a setting where their music is sought after, the money is good, and it's a nice place to play."

In addition to Nakai, Freeman books Native American artists Robert Tree Cody and Joanne Shenandoah. "There seems to be more interest in Native American acts now and a broader appeal," Freeman notes. "We want these artists to be treated with the utmost respect, and it seems that ethnic indigenous music is more and more popular in a fine-arts setting every year."

TOP GROUP

Garry Buck at Monterey Peninsula Artists is also finding more opportunities for the rock band Indigenus, winner of Best Pop Group and Group of the Year awards at last year's Native American Music Awards. The popularity of Indigenus both within and outside the band's native culture has made booking prospects brighter.

"Indigenus is really one of the unique acts of this genre," Buck points out. "They are one of the only current Native American rock acts that has gone to mainstream rock radio."

Buck has helped Indigenus nail down supporting slots for acts rang-

ing from Dave Matthews Band to Buddy Guy and Jonny Lang. "We also keep their touring base at Native American festivals, heritage events and casinos," he says. "They can do the mainstream stuff one night, then turn around and play Native American events, schools or something else the next. By their having a presence at rock radio, the contemporary buyers are aware of them more than any other Native American rock act."

For that reason, Indigenus is staying "very busy," Buck says. "They play about 150 dates a year. Their business is increasing, and their guarantees are increasing."



Tom Bee, SOAR

TRADITIONAL TOURING

Tony Redhouse of Black Horse Native American, Inc., presents Native American cultural events, including dancing, music and storytelling. The music ranges from traditional heritage to contemporary and jazz fusion.

"What I am presenting is traditional Native American performances and, on the other side of the menu, Native American jazz fusion. Business seems to be snowballing," says Redhouse. "We're getting more and more referrals and repeat business at the same schools and for the same corporate event planners."

Redhouse says his brothers and sisters are all jazz musicians, performing separately and together as the Redhouse Family Jazz Ensemble. "Our [performance] opportunities are increasing, plus I do a lot of recording as a world-beat percussionist with various groups in our area," he says. "I am a hired gun for whoever needs me, mixing Native American music with world music."

Marcella Jones, owner of Native Voices Booking and Management, books such Native American artists as Acoustic Warriors, and Ash and Reuben Fasthorse and also works

with Native American group Clan/destine. She books primarily into the college and casino circuits.

"It can be a difficult row to hoe," she admits. "You won't often find us going into the rock clubs with traditional stuff. We can be very limited, in terms of venues."

Festivals have been a mainstay, she says. "I can usually get my Indian bands into [music festivals] on the eth-



Tony Redhouse, Black Horse Native American, Inc.

nic stage," she says. "We pretty much go out to whatever we can find."

The growing number of Native American-owned casinos has offered new options, but some believe not enough opportunity. "The casinos book all kinds of stuff," Jones says. "They don't exactly give preference to [Native] music, but they do book it."

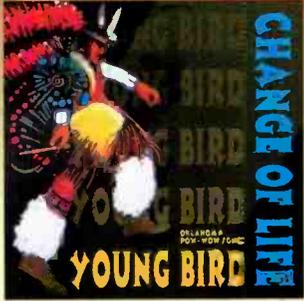
Bee says the casinos don't book as much Native American music as he feels they should. "But those barriers are coming down," he adds. "I feel the casinos should book more, but, within the last six months or so, the casinos are beginning to realize there is a lot of really good Native American talent out there."

Bee adds that still more barriers need to come down. "It's a matter of educating people to accept the music first and the heritage second," he says. "People need to know that when they hear the words 'Native American,' it's not just drums. Many of the different artists at SOAR are from different genres, including hip-hop, reggae, rock and country."

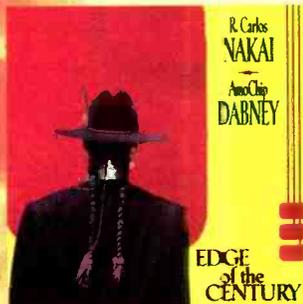
Live music is a great ambassador, Bee says, and no band ever got worse from playing a lot of dates. "Some gigs are golden, and some are not so golden," he says. "If nothing else, it's a paid rehearsal. It may be difficult for some acts to understand they have to do a lot of gigs for just a little above expenses, but touring affects everyone, regardless of race, creed or color." ■

CANYON RECORDS

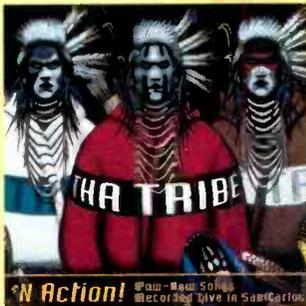
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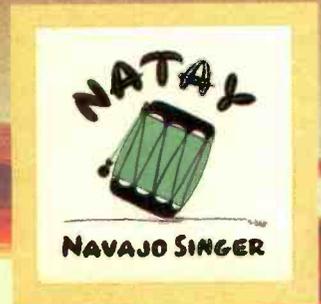
R. Carlos Nakai's newest and his 28th album for Canyon



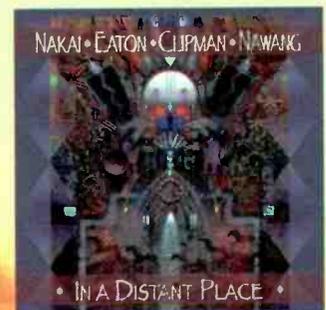
Exciting pow-wow music by exciting young voices



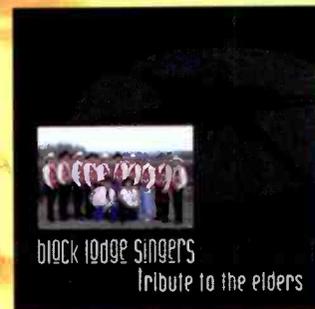
Canyon Records' first artist, the great Ed Lee Natay, listens to a 1951 playback with Canyon founder Ray Beley.



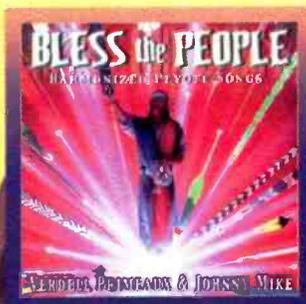
Canyon's first album ... still selling after 50 years!



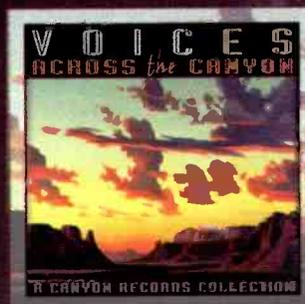
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NATIVE AMERICAN MUSIC SINCE 1951

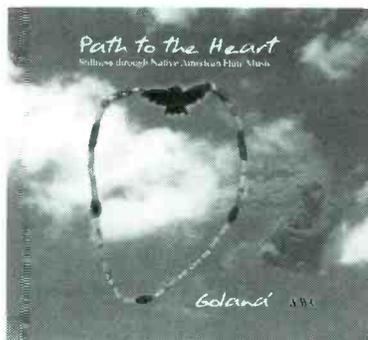
Native American Music

WHO'S WHO

Continued from page 22

Artists: Golaná

Recent Releases: *Path to the Heart* (Golaná), *Feather on the Wind* (Golaná)



OYATE RECORDS

President: Milt Lee
Location: Rapid City, S.D.
Founded: 1996
Web Site: www.oyate.com
A&R Focus: traditional indigenous music
Artists: Harris Burnette, Wilmer Mesteth, Maggie Paul, Michele Stock, Taopi Cikala

RD&A MUSIC

President: Albert Stern
Location: Malibu, Calif.
Founded: 1993
Web Site: www.rdamusic.com

A&R Focus: traditional and contemporary North American tribal music
Artists: Russell Means, Albert Stern, The Bluestone Drum, Don Markese, Nancy Meyers

Recent Releases: *Spirit of the Nations* (Various Artists).

RED FEATHER MUSIC

President: Jim Snowden
Location: Burbank, Calif.
Founded: 1996
Web Site: www.parasrecordings.com
A&R Focus: traditional and contemporary music
Artists: Karen Therese, John Huling, Joanne Shenandoah
Recent Releases: *Under One Sky* (Various Artists), *Ancient Canyons* (John Huling), *Eagle Cries* (Joanne Shenandoah)

RED NATION RECORDS

President: Joanelle Romero
Location: Los Angeles
Founded: 2001
Web Site: www.rednation.com
A&R Focus: Native American
Recent Releases: *Red Nation Celebration Live 2001* (compilation including Red Hawk, The Mankillers, Julian B, Lucie Idlout, Derek Miller, Chief Crazy Bill), *Come & Get Your Love Boy* (Lolly Vegas of Redbone, Oji Pierce, Red Hawk), produced by Ron Tyson of the Temptations

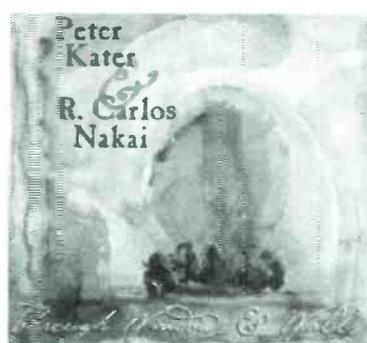


SILVER WAVE RECORDS

President: James Marienthal
Location: Boulder, Colo.
Founded: 1986
Web Site: www.silverwave.com
A&R Focus: contemporary music
Artists: Joanne Shenandoah, Robert Mirabal, Mary Youngblood, Alice Gomez, Lawrence Laughing
Recent Releases: *Music From a Painted Cave* (Robert Mirabal), *The Prophecy of the Eagle & the Condor* (Tito LaRosa), *Through Windows & Walls* (Peter Kater & R. Carlos Nakai)

SOUL CATCHER MUSIC

President: Gregory Davis
Location: Boulder, Colo.
Founded: 1999
Web Site: www.soulcatcher.com
A&R Focus: Native American and Native Heart music
Artists: Gregory
Recent Releases: *Angel Hair* (Gregory)



SOUND OF AMERICA (SOAR) CORP.

President: Tom Bee
Location: Albuquerque, N.M.
Founded: 1989
Web Site: www.soundofamerica.com
A&R Focus: all genres
Artists: Brulé, Natay, Native Roots, Mishi Donovan, Chester Knight & The Wind, Black Eagle, Howard Lyons, Calvin Standing Bear, Derek Miller
Recent Releases: *Passion Spirit* (Nicole), *Spirit Warrior* (Shadowyze), *Gathering of Nations Millennium Celebration—Vol. 1 & 2*, *Contagious* (Jim Felix), *The Return of the Buffalo Horses* (Darrell Norman and Ramon Kramer)

SUNSHINE RECORDS LTD.

President: Ness Michaels
Location: Winnipeg, Canada
Founded: 1972
Web Site: www.sunshinerecords.com
A&R Focus: all genres

Artists: Eyabay, Ernest Monias, Mishi Donovan, Edward Gamblin, Jody Gaskin

Recent Releases: *World's Best* (Various Artists), *Pieces to a Puzzle* (Full Effect), *Maza Duta* (Red Iron Group)

SWEET GRASS RECORDS

President: Ted Whitecalf
Location: Saskatoon, Canada
Founded: 1993
Web Site: www.sweetgrassrecords.com
A&R Focus: traditional music
Artists: Red Bull Singers, Stoney Park Singers, Little Island Cree, Whitefish Jrs., Wild Horse
Recent Releases: *Wolf Pack* (Stoney Park), *Cree Man* (Whitefish Jrs.), *Round Dance Songs* (Schemitzun World Championship of Song and Dance); *Plain and Simple* (Red Dog) *Buffalo Lake, I've Been Everywhere* (Edmund Bull)

TALKING TACO

President: Ben King
Location: San Antonio, Texas
Founded: 1988
Web Site: www.talkingtaco.com
A&R Focus: contemporary music
Artists: Peter "Wyoming" Bender, Alice Gomez, The Native Flute Ensemble, The Mesa Music Consort, Anhinga
Recent Releases: *Love Medicine* (Tribe of 12), *Eagle's Prayer* (Various Artists), *Canyon Eagle* (Pete "Wyoming" Bender) ■

Native American Music

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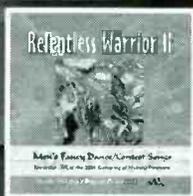
GATHERING OF NATIONS

RECORDS

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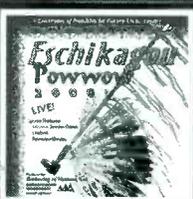
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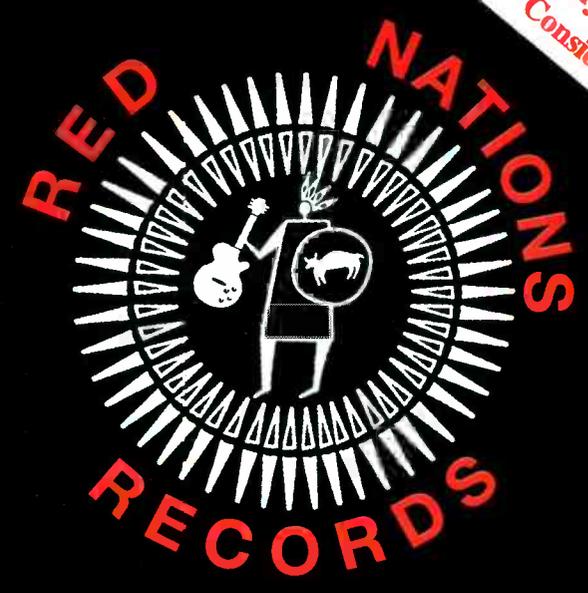
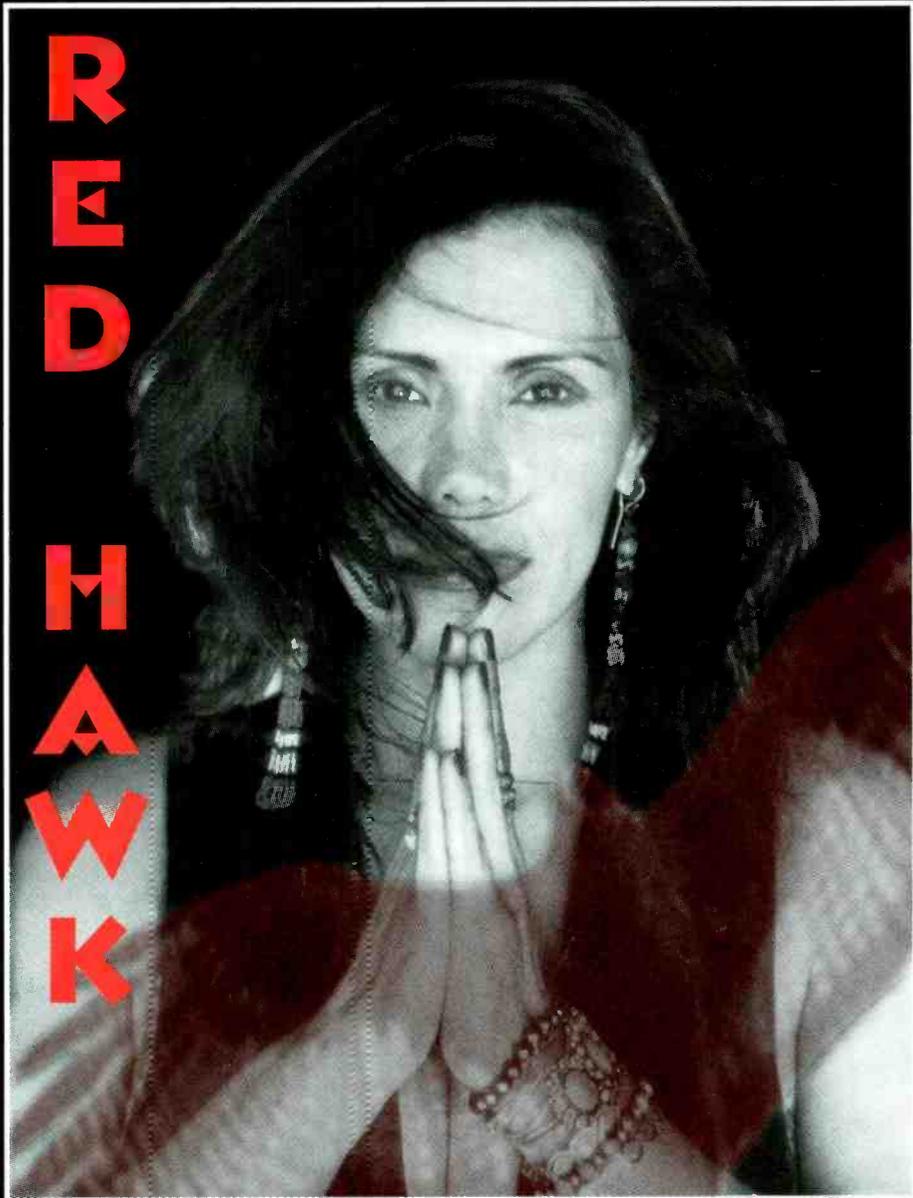
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Native American Music

GROWING RECOGNITION

Continued from page 20

Native American culture. One of the great things about this genre is how inclusive and embracing it is. Above all, it's that quality that needs to be preserved and nurtured."

THE ARTISTS SPEAK OUT

However the current controversy swirling around the Native American Music Grammy category is ultimate-

ly resolved, one thing is certain: It is the artists themselves who will continue to shape and define the music that is created in this important niche market. While opinions naturally vary, there is also a surprising unanimity when it comes to the central question of indigenous solidarity and respect for the culture.

Joseph Fire Crow sums up the prevailing sentiment: "It's up to us," the artist asserts. "We are the ones who need to make sure that we stay true

to our roots. I don't believe that means we can never pick up an electric guitar or use a synthesizer, but we have to respect the fundamentals of our heritage. Otherwise, there is nothing that distinguishes our music from any other style."

Mishi Donovan, whose album *Journey Home* reflects her deep ties to her tribe, the Clan of the Little Shell People, agrees. "You can hear the components of this music in all sorts of styles," the Alberta, Canada-based vocalist remarks. "The core is always a distinct First Nation sound. From there, we should be free to branch out and explore all the potential that is in this rich musical form. It doesn't matter if you're a folk or a hard-rock performer. Our roots in the First Nation are what gives us our unique identity."

It's an identity that often extends outside purely ethnic boundaries. "It's the music that's always drawn me," says Scott Cunningham, who records and performs Native American flute under the name Golaná. As a non-native, Cunningham is indicative of a growing number of artists who have embraced Native American music as their own. "I think anyone can attain the purity and expressiveness of this sound," he asserts. "No matter what your background may be, there's a spirit here that speaks to you."

For Annie Humphrey, it's a spirit that embodies the freedom of self-

SELLING THE SONGS

Continued from page 20

extensive fall tour in major and secondary markets."

UNDER THE RADAR

Mirabal's spring release, *Music From a Painted Cave*, peaked at No. 10 on the New Age Albums chart in the April 21 issue of Billboard and, according to SoundScan, has sold 9,000 units (a figure that doesn't reflect the sales taking place in alternative retail outlets).

"The mom-and-pop stores can't scan it," acknowledges Mirabal, but he's philosophical about retail placement, scans and other issues. "I don't get into politics. I can't tell Tower to put it in the Native American section. I think people will find it where they find it. I have to have faith that what I'm doing is really my destiny and is my God-given talent. I leave it up to the unknown to create the fan base—to let people buy the music and let people find it for themselves." Mirabal and his wife, Dawn, operate their own successful Native American shop at the Taos Pueblo in New Mexico.

With alternative or specialty retailers, consumers don't have to comb through numerous sections and thousands of titles to locate Native American music. "I worked at a big retailer when I was in college, and they just lumped everything in with World [Music]," says Ryland Witten-Smith, manager of Brodsky Books in Taos, N.M. "I think that if there was some separation there, people would understand it more. There are still a lot of people who don't know that there is a large market out there for this, but they like it."

For consumers interested in Native

American music, trading posts, gift shops and other alternative retailers are a dream come true. For example, Prairie Edge in Rapid City, S.D., not only has a separate section but divides its Native American music selections (nearly 1,400 titles) into five categories: powwow, flute, contemporary Native, Native church and Lakota spirituality.

"One of the largest categories we sell—and probably our No. 1 music seller—is powwow music, which is traditional social songs of the Plains Indians," says Marty Frogg, Prairie Edge book and music store manager, as well as coordinator for He' Sapa (the Lakota word for Black Hills), a Native American distributor. "I do carry some [powwow music] from the South, such as *A Gathering of Nations*, but we are almost exclusively Northern Plains. Some of the artists we carry have recorded on their own. Powwow music is what we're known for." Frogg says in-store play and listening posts are key to selling the music.

Pat Gorman, merchandise manager at Old Tucson Studios, a western theme park/movie location in Tucson, Ariz., agrees that exposing people to the music sells the music. "People have a lot of opportunity in the park to hear the music," she says, noting that it's featured at the 60-year-old park's Storyteller Theater and is played in several of the park's eight shops. "If they hear it, they investigate it, and—nine times out of 10—they buy it. It's part of the Southwest experience."

But Gorman is quick to add that Native American music's appeal lies beyond the Southwest. "Even when I go back home to Chicago, I'll hear it," she says. "It's being used everywhere, even as background music in medical offices and by massage therapists." ■



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Annie Humphrey

expression, a freedom all too difficult to achieve for an often disadvantaged minority. "All this talk about what our music should and shouldn't be is getting off the point," says the singer/songwriter, whose latest Makoche Records release, *The Heron Smiled*, was one of the best-received albums of last year. "The reality is, we're all tremendously fortunate to be able to earn a living from our music, no matter what label you put on it. I've been able to support myself and my family for four years as a touring and recording artist, which means that I have a real opportunity to escape the system of poverty and welfare that too many of our people are trapped in. We all need to step back and realize that we're setting an example for others to follow and give each other room to do what we do, the best that we can." ■

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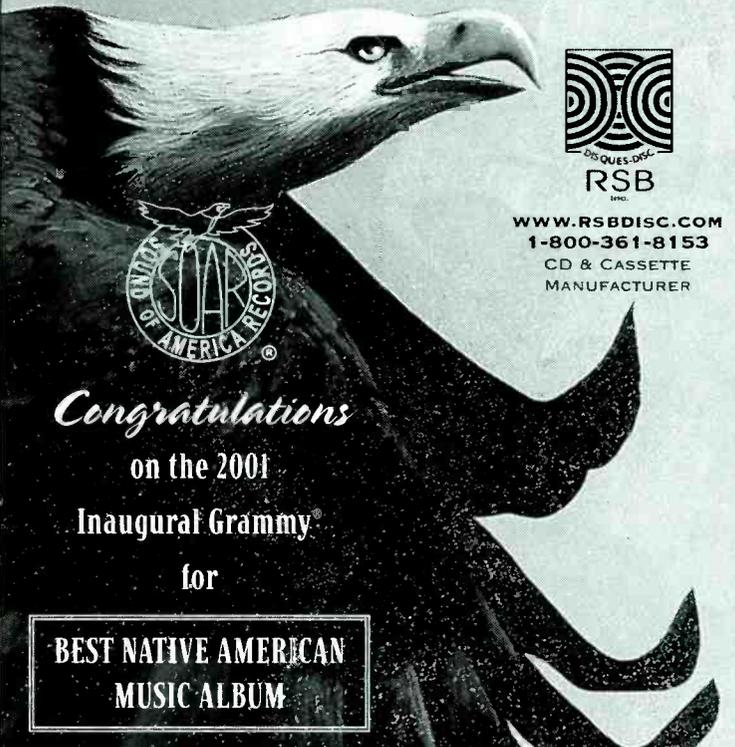



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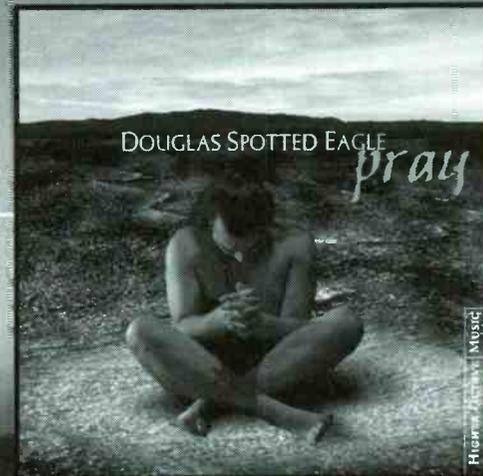
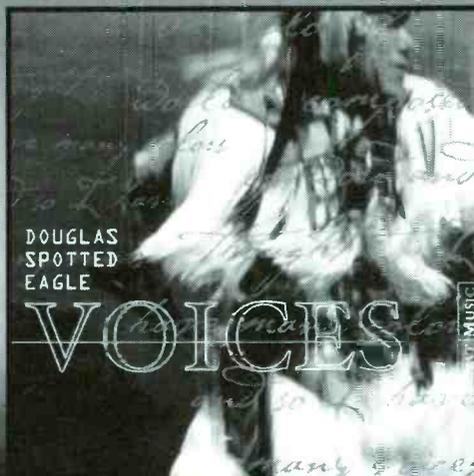
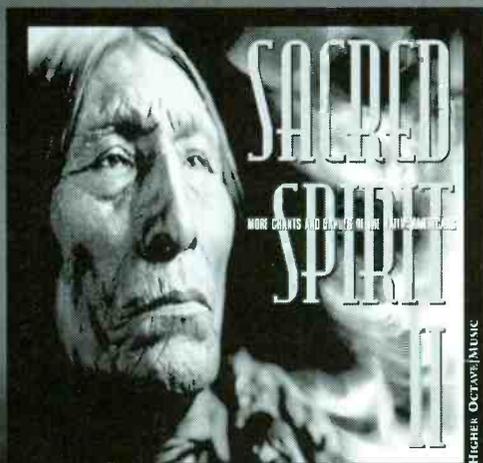



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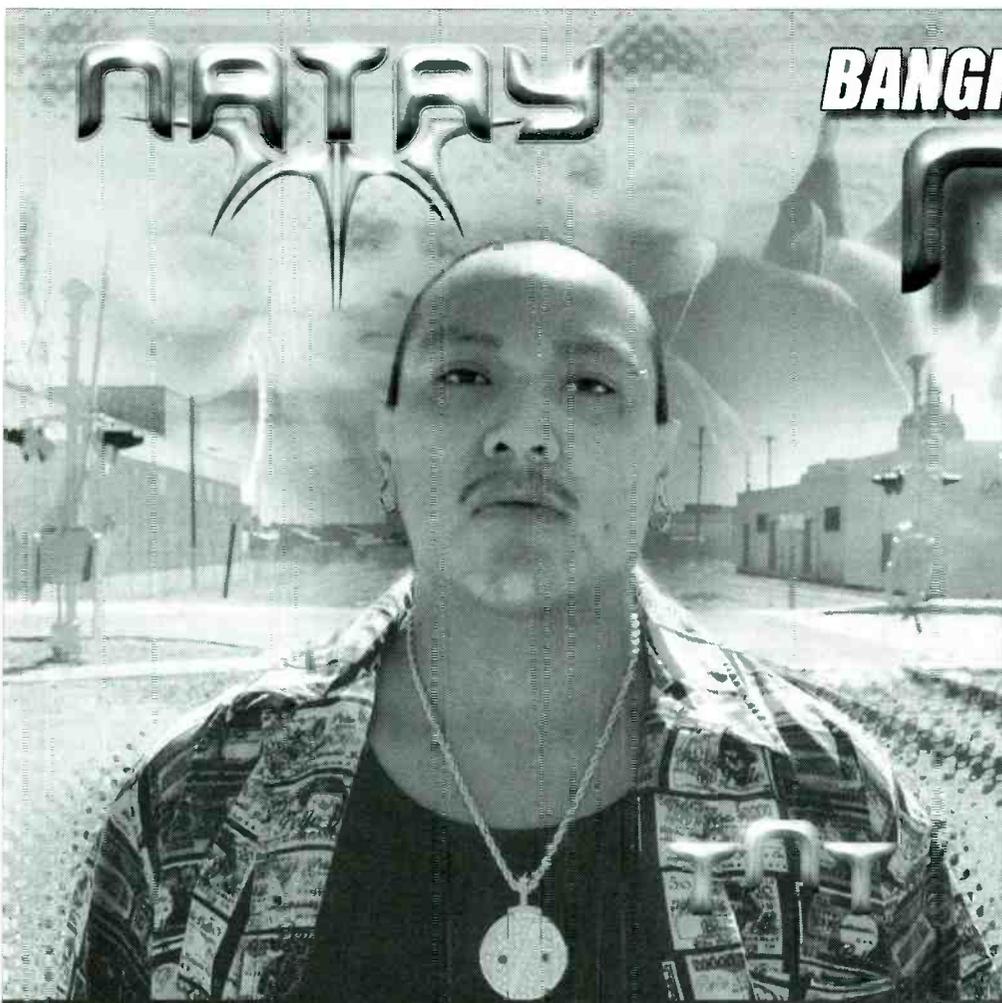
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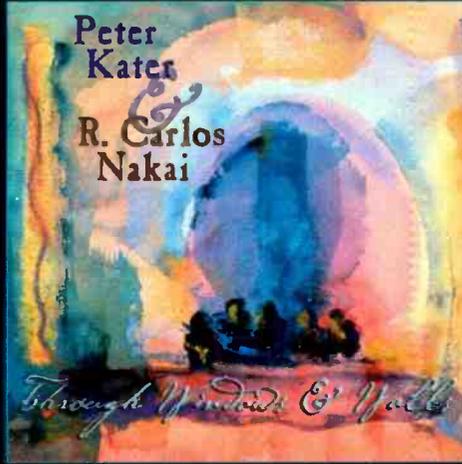

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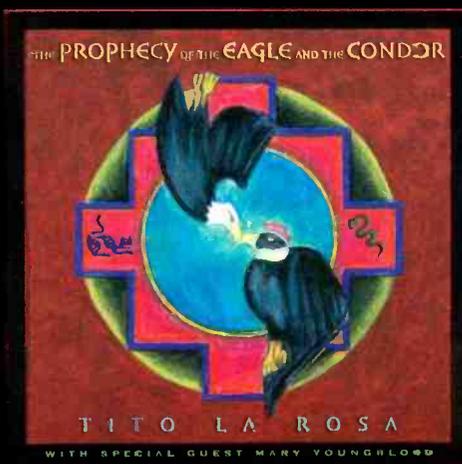
Nikola Stamenkovich (graphic@nikola.com)



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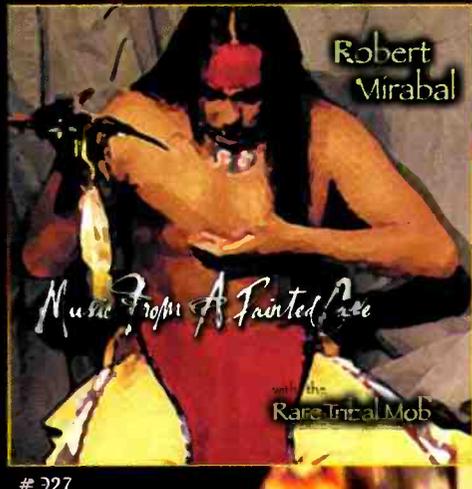
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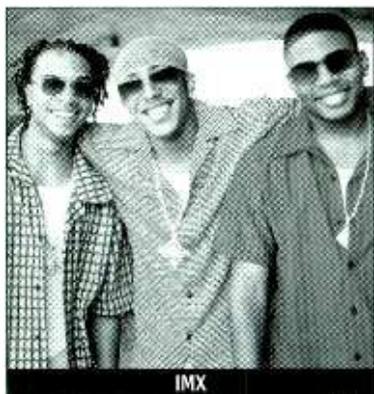
by Gail Mitchell



GET READY: Moyo Music/Interscope artist **Bilal** joins the list of performers Aug. 30 at the first Billboard R&B/Hip-Hop Awards show at the New York Hilton. The event caps our second annual R&B/Hip-Hop Conference, scheduled for Aug. 28-30, in association with BET. Bilal, whose first album, *Ist Born Second*, debuted last issue at No. 10 on the Top R&B/Hip-Hop Albums chart, will share the stage with **Tank, Jaheim, Mystic, th Liks,** and **Ruff Endz.**

Also in the house during the conference will be Motive/MCA newcomer **Jaguar** and **Robert "Kool" Bell**, namesake of the legendary **Kool & the Gang**. Both artists will share their outlooks on the black-music industry during the conference's "Then & Now" panel.

A NEW LINE FOR IMX: Nearly two years after its fourth and last MCA album, *Introducing Imx*, the trio for-



merly known as **Immature** is back with a new, eponymous album (due Aug. 21) and a new label, New Line Cinema's New Line Records.

Los Angeles-based members **Kelton "LDB" Kessee, Jerome "Romeo" Jones,** and **Marques "Batman" Houston** produced the majority of the album, which features lead single "Clap Your Hands," a playfully naughty takeoff of the kids' rhyme, and such tracks as the tender love song and second single, "My First Time."

"People think we're a fly-by-night group that's dropped off the map," Batman says with a laugh. "When they listen to 'First Time,' they don't recognize that it's us. But the kiddie voices are gone. We're more mature now, and this album reflects that."

During the past few years, the threesome has stayed busy behind the boards, producing for Columbia's **Destiny's Child** and **Blaque**. The guys have also signed a two-act deal with Sony for male teen act **B2K**, coming in November via Epic,

and 13-year-old female singer **Jhene**, arriving early next year via Epic. IMx is also featured in *House Party 4*, released Aug. 14.

PEOPLE MOVES: **Kirk Burrowes**, former manager of **Mary J. Blige** (now with the Firm) and co-founder of Bad Boy Entertainment, has launched his own music and entertainment-related enterprise, the Gutter Keys (212-831-4781) . . . **Robert Ajakwe** and **Charmaine Chapman** have established Beyond the Box Communications (310-645-6045). The Los Angeles-based full-service multimedia agency specializing in entertainment publicity and marketing is currently working with music producer/filmmaker **Tony Dofat** on his forthcoming *Street Dreams: From the Streets to the Executive Suite*. The three-volume documentary series about the evolution of hip-hop is co-produced by **Heavy D** and **Stevie "Black" Lockett** . . . **Holly Davis-Carter**, president of L.A.-based talent firm Agency West (323-468-9470), has formed a new division, Agency West Live, and has signed playwright/producer **David E. Talbert** as the division's first client. Agency West Live will focus on creating original live entertainment, from concerts to stage plays.

SCREEN SCENE: Ventura Distribution's Urban Works Entertainment, under the direction of president **Jeff Clanagan**, is launching a new home-video series, titled *Uncovered*. Kicking off the up-close-and-personal, behind-the-scenes rap and hip-hop series is *K-Ci & JoJo's X* (Sept. 4). Also being primed for the *Uncovered* chute are **OutKast, Foxy Brown, Lil' Kim,** and **Busta Rhymes** . . . **Luther Vandross, Eve,** and TV personality **Leeza Gibbons** will join **Shemar Moore** as co-hosts of the seventh annual Soul Train Lady of Soul Awards. The special tapes Aug. 28 at Los Angeles' Santa Monica Civic Auditorium.

SAVE THE DATE: The BMI Urban Music Awards are set for Oct. 3 at Loew's Miami Beach Hotel. Late R&B pioneer **Curtis Mayfield** will be honored with the BMI President's Award . . . The 2002 Holy Hip-Hop Music Awards will be held Jan. 18-19 at downtown Atlanta's EarthLink Live. The two-day event includes an artist showcase and the awards themselves; nominees include **Nuwine, Urban D,** and **GODSunnz**. This will be preceded by the first Holy Hip-Hop Summit (Jan. 17), staged by the Holy Hip-Hop Music Alliance. Additional details are available at holyyhiphop.com.

Professor Griff Has 'Soul'

Member Of Public Enemy Releases Solo Effort On The Right Stuff

BY GAIL MITCHELL

LOS ANGELES—Professor Griff has something to say. And Public Enemy's Minister of Information goes on record Sept. 11 with his first new solo project since 1998's *Blood of the Profit*.

And *the Word Became Flesh* (the Right Stuff/EMI) is set against a rhythmic panorama of R&B and jazz grooves. The 24-track, four-skit set represents 15 years of previously recorded poetry from Griff's four earlier solo albums, as well as his work with Public Enemy. The resulting mix of words and music is something Griff (aka Richard Griffin) has christened "poetical soul."

"This art form has been around for a while, but up until recently people haven't been paying attention to it," says the rapper, who also doubles as host of the spoken-word/poetry program *Poetical Tonguez* heard on rapstation.com. "But a lot of songwriters are poets: Many R&B songs start as poems in a notebook. I'm just trying to bring this art form to the forefront, to make people understand there is a place for poetical soul."

Among the updated, digitally recorded songs are "R.A.P. (Real African People), Pt. I & II" (from his 1990 solo debut *Pawns in the Game*), "Black Beauty & the Bitch" (from *Blood of the Profit*), and "Sudden Death" (from Public's Enemy's 1997 soundtrack to *He Got Game*).

"This is a re-introduction to important elements of Griff that people missed the first time," says Shawn Carter, who served as the album's project coordinator and also books Griff's appearances. "Hopefully it will get them to go back and check out his earlier albums."

In addition to guest appearances by Public Enemy frontman Chuck D and the Last Poets' Umar Bin Hassan, as well as such up-and-coming artists as Dei Dee Deionne, Uno the Prophet, and Sphinx, the new project sports three new tracks that showcase Griff's biting social commentary. "Hypocrites"—which borrows a loop from featured music in the documentary *The Gospel According to Al Green*—knocks record labels' emphasis on the bottom line instead of their artists, while "European on Me" tackles the subject of 21st-century technological slavery. "T.H.I.N.K." incorporates a hook from Little Anthony & the Imperials' 1965 R&B hit "Goin' Out of My Head" to underscore its life-is-tough theme.

"I didn't want to mentally exhaust people [about issues], so that's why I brought in other musicians and artists," recalls the

Atlanta-based Griff, who's managed by Creamwerks and published through Taquiyah Music (BMI). "Then I let them do what they wanted to do. I just tried to capture a positive energy and vibe."

"However, I still want people to

audience in cafés and open-mike sessions."

Tom Cartwright, VP of product development at the Right Stuff, agrees. "Radio isn't our main avenue of attack," he says. "The ideal is to get Griff in coffeehouses, record stores, and clubs that stage poetry readings. We're also planning major Internet buzz [including publicenemy.com, bringthenoise.com] as well as a television spot that we want to air on BET and in selected markets."

Also on tap is a tour, tentatively titled *Sounds of Truth*. Still in the preliminary planning stages, it would encompass six to 10 cities.

While promoting his solo project, Griff is also in the studio with Public Enemy recording the group's new album on Internet-based label Slam Jamz, due later this year (*Words & Deeds*, *Billboard*, Aug. 11). After joining the pioneering rap outfit upon its 1982 inception, Griff departed in 1989 to pursue a solo career. He rejoined the group in 1997.

Asked to assess today's rap scene, Griff questions artists' motives. "I'd like to take the money equation out of it and ask artists, 'Do you really like what you're doing in making some of these songs? What does it do for your heart, head, and soul? What do you get out of it?' Hip-hop today goes right through your soul to your pocket."

"I just hope this album sparks other spoken-word artists," he adds. "I want to hear from the sisters. I'm sure they have something to say."



PROFESSOR GRIFF

realize there are issues that need to be talked about, open up the lines of communication," he adds. "It's 2001, and we're still dealing with the same issues. For instance, a track like 'A.I.D.S. (Africans in Deep Shit)' is about a global political issue that needs to be discussed."

Both Griff and Carter admit that one line of communication will be difficult to open up: radio. "We know radio is just not going to grab us," Carter says. "So we have to go on the underground, use word-of-mouth; grab the mature



Diamond Jubilee. The International Assn. of African-American Music (IAAAM) recently presented its annual Diamond Awards in New Orleans. Among those on hand, from left, were Warner Bros. artist and IAAAM chairman Eric Benét; IAAAM president Dyana Williams; New Orleans Mayor Marc Morial; award honoree musician Allen Toussaint, Danita Muse of Women With a Vision, the Meters' George Porter Jr., and jazz bassist Walter Payton; IAAAM co-founder Sheila Eldridge; and award honoree trumpeter Nicholas Payton.

AUGUST 25
2001

Billboard

Top R&B/Hip-Hop Albums

Compiled by SoundScan from a national subset
panel of core R&B/Hip-Hop stores.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
1	NEW		1	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS GreenWorld 45025/Interscope (12.98/18.98)	NUMBER 1/HOT SHOT DEBUT Eternal	1	50	47	44	49	DONNIE MCCLURKIN ● Verity 43150/Zomba (10.98/16.98) *	Live In London And More...	22
2	89		2	JADAKISS Ruff Ryders 493011*/Interscope (12.98/18.98)	GREATEST GAINER Kiss Tha Game Goodbye	2	51	NEW	1	1	SOULJA SLIM No Limit/South 2001/No Limit (11.98/17.98)	The Streets Made Me	51
3	NEW		1	USHER Arista 14715* (12.98/18.98)	8701	3	52	57	47	12	TYRESE ● RCA 67994* (11.98/17.98)	2000 Watts	4
4	1	1	7	ALICIA KEYS ▲ J 20002 (11.98/17.98)	Songs In A Minor	1	53	51	39	16	CASE ● Def Soul 548626*/DJMG (12.98/18.98)	Open Letter	2
5	2		2	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230* (10.98/17.98)	Duces 'N Trayz—The Old Fashioned Way	2	54	45	34	8	SOUNDTRACK Universal 014276 (12.98/18.98)	Baby Boy	12
6	4	4	6	P. DIDDY & THE BAD BOY FAMILY Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2	55	50	42	44	JA RULE ▲ Murder Inc./Def Jam 542934*/DJMG (12.98/18.98)	Rule 3:36	1
7	6	3	4	FOXY BROWN Def Jam 548534*/DJMG (12.98/18.98)	Broken Silence	3	56	48	45	20	2PAC ▲ Amaru/Death Row 490840*/Interscope (19.98/24.98)	Until The End Of Time	1
8	7	2	4	AALIYAH ● Blackground 10082* (12.98/18.98)	Aaliyah	2	57	49	52	10	THE LOVE DOCTOR Mardi Gras 1055 (10.98/16.98) *	Doctor Of Love	47
9	3		2	VARIOUS ARTISTS EMI/Universal/Sony/Zomba 10749/Virgin (12.98/18.98)	Now 7	3	58	58	46	43	LUDACRIS ▲ Disturbing The Peace/Def Jam South 548138*/DJMG (12.98/18.98)	Back For The First Time	2
10	5		2	BLU CANTRELL RedZone 14703*/Arista (11.98/17.98)	So Blu	5	59	55	40	5	THA LIKS Loud/Columbia 85782*/CRG (11.98/17.98)	X.O. Experience	14
11	9	6	8	D12 Shady 490897*/Interscope (12.98/18.98)	Devil's Night	1	60	NEW	1	1	TOYA Arista 14597 (11.98/17.98) *	Toya	60
12	13	7	7	JAGGED EDGE ▲ So So Def/Columbia 85646*/CRG (12.98/18.98)	Jagged Little Thrill	2	61	56	49	12	PASTOR TROY MADO Society 014173/Universal (12.98/18.98)	Face Off	13
13	11		2	SOUNDTRACK Def Jam 586216*/DJMG (12.98/18.98)	Rush Hour 2	11	62	59	53	24	PROJECT PAT ● Hypnotize Minds/Loud 1950/CRG (12.98/18.98)	Mista Don't Play Everythings Workin	2
14	14	8	8	LUTHER VANDROSS ● J 20007 (12.98/18.98)	Luther Vandross	2	63	53		2	CAMOFLAUGE Pure Pain 014426/Universal (12.98/18.98) *	Strictly 4 Da Streets	53
15	10		2	BILAL Moyo 493009/Interscope (12.98/18.98)	1st Born Second	10	64	54	37	8	RAY J Atlantic 83439*/AG (11.98/17.98)	This Ain't A Game	9
16	8		2	GANGSTA BOO Hypnotize Minds/Loud 1925/CRG (12.98/18.98)	Both Worlds, *69	8	65	68	54	53	SHAGGY ▲ MCA 112096* (11.98/17.98)	Hotshot	1
17	22	18	29	JENNIFER LOPEZ ▲ Epic 85965 (12.98/18.98)	J.Lo	1	66	52	43	11	SOUNDTRACK NYLA 493069*/Interscope (12.98/18.98)	What's The Worst That Could Happen?	6
18	12	5	3	VARIOUS ARTISTS Violator/Loud/Columbia 85790*/CRG (12.98/18.98)	Violator The Album V2.0	5	67	78	57	5	DEZ Destiny 7702 (10.98/16.98) *	Sing For Me	57
19	16	13	10	ST. LUNATICS ▲ Fo' Reel 014119/Universal (12.98/18.98)	Free City	1	68	73	58	17	SUNSHINE ANDERSON ● Soulife/Atlantic 93011*/AG (11.98/17.98)	Your Woman	2
20	NEW		1	PHILLY'S MOST WANTED Atlantic 83358*/AG (11.98/17.98)	Get Down Or Lay Down	20	69	71	65	13	SYLEENA JOHNSON Jive 41700/Zomba (11.98/17.98) *	Chapter 1: Love, Pain & Forgiveness	16
21	18	12	22	JAHEIM ● Divine Mill 47452*/Warner Bros (11.98/17.98)	[Ghetto Love]	2	70	81	70	7	RES MCA 112310* (10.98/16.98) *	How I Do	54
22	23	17	21	TRICK DADDY ▲ Slip-N-Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	2	71	85	64	7	SCREWBALL Hydra 9201*/Landspeed (17.98 CD) *	Loyalty	44
23	21	14	14	MISSY "MISDEMEANOR" ELLIOTT ▲ The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1	72	96	93	3	MR. SPITFLAME Spitflame 70810/Stoney Burke (11.98/17.98) *	Tangle Wit Me Vol. 1	72
24	19	11	7	BEANIE SIGEL Roc-A-Fella/Def Jam 548838*/DJMG (12.98/18.98)	The Reason	2	73	70	48	8	SOUNDTRACK J 20005 (12.98/18.98)	Dr. Dolittle 2	22
25	17	10	6	LIL' ROMEO Soula 50198/Priority (11.98/17.98)	Lil' Romeo	5	74	76	60	39	SADE ▲ Epic 85185 (12.98/18.98)	Lovers Rock	2
26	20	9	4	KURUPT Antra 751083/Artemis (12.98/18.98)	Space Boogie: Smoke Oddessey	5	75	61	66	28	SOUNDTRACK ▲ Hollywood 162288 (18.98 CD)	Save The Last Dance	2
27	25	19	56	JILL SCOTT ▲ Hidden Beach 62137*/Epic (11.98/17.98) *	Who Is Jill Scott? Words And Sounds Vol. 1	2	76	66	72	21	PUBLIC ANNOUNCEMENT RCA 89310 (10.98/16.98)	Don't Hold Back	30
28	29	19	19	GINUWINE ● Epic 69522* (12.98/18.98)	The Life	2	77	62	51	10	TURK Cash Money 860928/Universal (12.98/18.98)	Young & Thuggin'	2
29	15		2	THA DOGG POUND Death Row 33353/D3 (12.98/17.98)	Death Row Presents: Tha Dogg Pound 2002	15	78	83		2	MYSTIC GoodVibe/JCDR 860936/Interscope (8.98/12.98) *	Cuts For Luck And Scars For Freedom	78
30	26	15	3	JIMMY COZIER J 20004 (11.98/17.98)	Jimmy Cozier	15	79	74	62	46	LIL BOW WOW ▲ So So Def/Columbia 89981*/CRG (11.98/17.98)	Beware Of Dog	3
31	42	32	4	BAD AZZ Doughy Style 50076/Priority (11.98/17.98)	Personal Business	16	80	72		2	PRINCE Warner Bros. 74272 (18.98 CD)	The Very Best Of Prince	72
32	28	16	4	CRAIG DAVID Widstar/Atlantic 88081*/AG (11.98/17.98)	Born To Do It	12	81	69	55	9	AZ Motown 013786*/Universal (12.98/18.98)	9 Lives	4
33	24	26	12	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	6	82	77	56	5	BOOTLEG Overcore 2330/TVT (10.98/16.98)	Hated By Many Loved By Few	38
34	33	30	20	INDIA.ARIE ● Motown 013770/Universal (12.98/18.98)	Acoustic Soul	3	83	63	50	12	CITY HIGH Boogie Basement 490890/Interscope (11.98/17.98)	City High	23
35	30	20	15	DESTINY'S CHILD ▲ Columbia 61063*/CRG (12.98/18.98)	Survivor	1	84	67	61	34	SNOOP DOGG ▲ No Limit 23225*/Priority (12.98/18.98)	The Last Meal	1
36	27	24	3	CORMEGA Legal Hustle 9203*/Landspeed (11.98/18.98) *	The Realness	24	85	84	63	4	LIL' O Game Face/Atlantic 83468*/AG (7.98/11.98) *	Da Fat Rat Wit Da Cheeze	63
37	35	25	17	JANET ▲ Virgin 10144* (12.98/18.98)	All For You	1	86	79	59	6	VARIOUS ARTISTS Wu-Tang 24451*/Priority (11.98/17.98)	Wu-Tang Records Presents: Wu-Chronicles Chapter II	30
38	31	22	7	LIL' MO Elektra 62374*/EEG (12.98/18.98)	Based On A True Story	6	87	64	68	14	HI-TEK Rawkus 50171*/Priority (16.98 CD)	Hi-Teknology	12
39	32	23	21	112 ▲ Bad Boy 73039*/Arista (12.98/18.98)	Part III	1	88	RE-ENTRY	19	19	JESSE POWELL Silas 112401/MCA (12.98/18.98)	JP	18
40	34	21	10	SOUNDTRACK ● Murder Inc./Def Jam 548832*/DJMG (12.98/18.98)	The Fast And The Furious	5	89	91	67	42	OUTKAST ▲ LaFace 26072*/Arista (12.98/18.98)	Stankonia	2
41	36	28	9	SILK Elektra 62642/EEG (12.98/18.98)	Love Sessions	2	90	82	77	24	DIRTY Nfinity 013557/Universal (12.98/18.98)	The Pimp & Da Gangsta	19
42	38		2	DA BEATMINERZ Rawkus 26168*/Priority (10.98/16.98) *	Brace 4 Impak	38	91	92	74	44	MR. C THE SLIDE MAN Universal 159807 (12.98/18.98) *	Cha-Cha Slide	20
43	40	33	12	REDMAN ● Def Jam 548381*/DJMG (12.98/18.98)	Malpractice	1	92	100	80	4	G'FELLAS Hit A Lick 51282/Triple XXX (16.98 CD)	Gangster 4 Life	68
44	41	27	22	TANK ● Blackground 50404* (12.98/16.98)	Force Of Nature	1	93	99	79	12	BOB MARLEY AND THE WAILERS Tuff Gong/Island 846210*/DJMG (12.98/18.98)	One Love: The Very Best Of Bob Marley And The Wailers	45
45	37	36	59	NELLY ▲ Fo' Reel 157743*/Universal (12.98/18.98)	Country Grammar	1	94	RE-ENTRY	27	27	LIL' WAYNE ● Cash Money 860911/Universal (12.98/18.98)	Lights Out	2
46	39	31	8	SISQO ▲ Dragon/Def Soul 548838*/DJMG (12.98/18.98)	Return Of Dragon	3	95	80	76	8	NUWINE Real Deal 70629/Orpheus (9.98/15.98)	Ghetto Mission	58
47	46	41	40	R. KELLY ▲ Jive 41705*/Zomba (12.98/18.98)	tp-2.com	1	96	86	89	12	KARDINAL OFFISHALL MCA 112569* (12.98/18.98)	Firestarter Volume 1 — Quest For Fire	57
48	44	38	39	MUSIQ SOULCHILD ▲ Def Soul 548289*/DJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	4	97	95		2	KEAK DA SNEAK Moe Doe 3001 (10.98/14.98) *	Hi-Tek	95
49	43	35	23	EVE ▲ Ruff Ryders 490845*/Interscope (12.98/18.98)	Scorpion	1	98	90	69	7	MOOCHIE MACK Casino/In The Paint 8166/Koch (11.98/17.98) *	Broke Pimpin'	57
							99	RE-ENTRY	7	7	LIL' FLIP Suckafree 5080 (11.98/16.98) *	The Leprechann	67
							100	87	98	90	DR. DRE ▲ Aftermath 490485*/Interscope (12.98/18.98)	Dr. Dre — 2001	1

AUGUST 25
2001

Billboard

Top R&B/Hip-Hop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
1	1	MAKAVELI ▲ Death Row 53012* (11.98/17.98)	NUMBER 1 The Don Killuminati: The 7 Day Theory	168	13	17	2PAC ▲ Amaru 41636/Jive (10.98/16.98)	Me Against The World	265
2	5	2PAC ▲ Death Row 63008* (18.98/24.98)	All Eyez On Me	280	14	8	JAY-Z ● Roc-A-Fella 50592*/Priority (10.98/16.98)	Reasonable Doubt	192
3	3	BOB MARLEY AND THE WAILERS ◆ Tuff Gong/Island 846210*/DJMG (12.98/18.98)	Legend	256	15	24	R. KELLY ▲ Jive 41527 (10.98/15.98)	12 Play	167
4	2	MAXWELL ● Columbia 89515/CRG (7.98/11.98)	MTV Unplugged EP	103	16		LOST SOULS Worldwide 54030 (11.98/16.98)	Let It Ride	1
5	6	2PAC ▲ Amaru/Death Row 490301*/Interscope (19.98/24.98)	Greatest Hits	138	17	22	KEITH SWEAT ▲ Vintertainment/Elektra 60763/EEG (19.98/15.98)	Make It Last Forever	297
6	10	AL GREEN ▲ Hi/The Right Stuff 30800/Capitol (10.98/15.98)	Greatest Hits	337	18	18	BONE THUGS-N-HARMONY ▲ Ruthless 69443*/Epic (10.98/16.98)	E. 1999 Eternal	213
7	4	SNOOP DOGGY DOGG ▲ Death Row 63002* (11.98/17.98)	Doggy Style	244	19	19	DMX ▲ Ruff Ryders/Def Jam 558227*/DJMG (12.98/18.98)	It's Dark And Hell Is Hot	164
8	7	THE NOTORIOUS B.I.G. ◆ Bad Boy 73011*/Arista (19.98/24.98)	Life After Death	206	20	23	WU-TANG CLAN ▲ Loud 66335*/RCA (11.98/16.98)	Enter The Wu-Tang (36 Chambers)	223
9	13	SADE ▲ Epic 85287 (12.98/18.98)	The Best Of Sade	349	21	20	OTIS REDDING Rhino 71147 (7.98/11.98)	The Very Best Of Otis Redding	35
10	15	JUVENILE ▲ Cash Money 153162/Universal (11.98/17.98)	400 Degreez	144	22	23	PRINCE AND THE NEW POWER GENERATION ◆ Warner Bros. 25110 (7.98/11.98)	Purple Rain	118
11	14	DR. DRE ▲ Death Row 63000* (11.98/17.98)	The Chronic	258	23	25	BEASTIE BOYS ▲ Def Jam 527351/DJMG (8.98/11.98)	Licensed To Ill	196
12	9	THE NOTORIOUS B.I.G. ▲ Bad Boy 73000*/Arista (9.98/16.98)	Ready To Die	311	24		DMX ▲ Ruff Ryders/Def Jam 538640*/DJMG (12.98/18.98)	Flesh Of My Flesh Blood Of My Blood	92
					25		MILES DAVIS ▲ Legacy/Columbia 84935/CRG (7.98/11.98)	Kind Of Blue	188

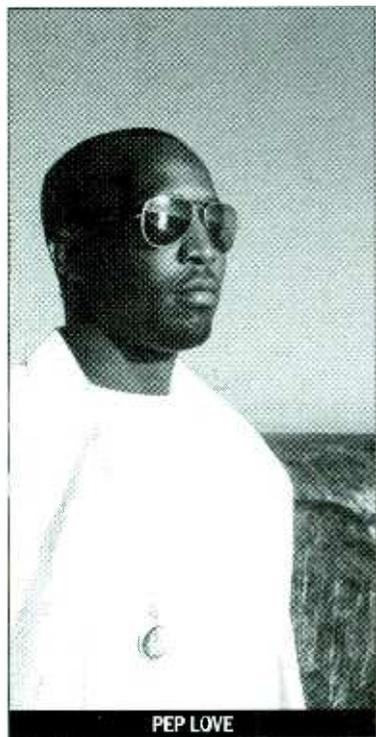
● Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,

Words & Deeds™

by Rashaun Hall



GOT PEP? The Hieroglyphics have built a strong indie following via their Hiero Imperium label. Group member **Pep Love** continues that tradition with his recent solo debut, *Ascension*.



PEP LOVE

Having gone the major-label route with projects by crew members **Souls of Mischief** and **Del the Funky Homosapien**, the Hieroglyphics decided to take the do-it-yourself approach with Hiero Imperium.

"It offers us complete freedom creatively, but it also requires that we be more responsible," Pep Love says of the label. "You have to do a lot of administrative things that other people would do [for you] if you were on a major label. So it gives you freedom in a way, but it also makes you more responsible as an entrepreneur."

Pep Love wants to take listeners higher via *Ascension*. "It's the type of shit that I'm on—mental elevation, spiritual elevation, and just doing that creatively through my music," the rapper says. "I've had personal revelations in my life that brought me to a lot of things, and it started making its way into my rhymes."

Many of those revelations come across on tracks like "New Religion," "US," "Living is Beautiful," and "The Fight Club," the album's lead single.

In addition to promoting *Ascension*, Pep Love notes that he and the rest of the Hieroglyphics family are in the studio working on a new album, due in the first quarter of 2002.

In related Hiero news, crew mem-

ber **Casual** is preparing to drop his next set, *He Thinzk He Raw*, Sept. 11.

KURUPT'S 'ODDESSEY': Kurupt has had one busy summer. The Philadelphia native dropped his third solo shot, *Space Boogie: Smoke Odyssey* (July 17), for Antra/Artemis and is currently touring with **Snoop Dogg** and **Tha Liks** in support of the album.

"This album will appeal to everyone—not just the West Coast," Kurupt says of *Space Boogie*. "There's a little R&B flavor with 'Sunshine,' which features **Jon B**. The first single ["It's Over Now"] is with my fiancée, **Natina [Reed]**, who is a member of [Columbia act] **Blaque**.

"Fans will be surprised to hear me rock on a track with **Fred Durst** and **Everlast** as well," the rapper adds. "This album shows my more mature side." The 16-track set also features appearances by **D.P.G.** cohort **Daz**, **Xzibit**, **DJ Quik**, **Limp Bizkit's DJ Lethal**, and **Nate Dogg**, among others.

Kurupt is also building his résumé as an actor. He will star alongside **Kurt Russell** and **Ving Rhames** in *Plague Season*. "It's about the aftermath of the L.A. riots and police corruption," Kurupt says. "I love acting, so I'm looking for more movie roles."

In addition to *Plague Season*, the rapper will also appear in *Keepin' It Reel* and **DJ Pooh's** *The Wash*.

GIVING BACK: In an effort to promote a kinder, gentler hip-hop nation, the Source Youth Foundation/Youth Development & Research Fund (SYF/YDRF) and the Office of the Mayor of Miami-Dade County recently launched the Making It Movement in conjunction with the Source Hip-Hop Music Awards. The movement is designed to teach youth the value of education, work preparation, and nonviolence through the use of hip-hop music and culture.

The Making It Movement is part of the Source's Hip-Hop Cares theme for the Source Hip-Hop Music Awards, which take place Aug. 20 at the Jackie Gleason Theater in Miami Beach. The multi-day event will include a youth work program, a community rally and barbeque, a Hip-Hop Cares public service announcement campaign, and the Source Youth Foundation Hip-Hop Image Awards fund-raising dinner. The Source Hip-Hop Music Awards air Aug. 28 on UPN.

Rashaun Hall may be reached at rhall@billboard.com.

Phil Perry Works His 'Magic'

Co-Writing Yields Personal Perspective On Jazz/AC Artist's Peak Album

BY DAVID NATHAN

LOS ANGELES—In today's world of urban-oriented smooth jazz, maintaining consistency is no easy task. One artist who has become a staple in that world is Phil Perry, whose fifth album, *Magic*, is being issued Sept. 11 by Calabasas-based Peak Records.

The ever-genial Perry is philosophical when asked why he's been able to continue making albums when so many artists of his ilk are without current contracts. "The truth is I don't fit any of the stardom molds," Perry says, laughing. "In one sense, I have no business making music today. But I've built a reputation through my albums. And though I may not be the flavor of the month, people who find my music buy it."

Perry co-wrote the majority of the songs on this musically strong, soul-satisfying album, which includes production by Barry J. Eastmond, Lee Ritenour, Peak Records co-owner Russ Freeman (of the Rippingtons), and Chris Davis (who has worked with Perry as musical director on the Rhythm of Love tour series). "In the past, I [left] composing to others," says Perry, whose songs are published by PEP-songs (ASCAP). "I got tracks from Barry and Chris and asked if I could write some lyrics and try some melodies. When I played the songs for the label, they said, 'We want more of this.' So I collaborated on eight of the 11 songs."

Perry says such tunes as the lilting "Spirit of Love" (going to adult R&B Sept. 14) and the Brazilian-flavored "Keep Reminding Me" (going to jazz/AC Sept. 21) "deal with personal subject matter . . . my life, wife, children. Once I started writing, I almost went on auto-pilot. Sometimes I'd work for 12-13 hours straight. But it wasn't really work. It was a labor of love."

One song with a strong personal flavor that Perry didn't pen is "In the Morning (Father's Lullaby)," written and produced by Ritenour. "The song is a nice way to share a part of my life as a kid. My late father would always reassure me that if I prayed before I went to bed, everything would be fine in the morning."

Perry, whose recent tour activity has included dates with Will Downing, Gerald Albright, and Chanté Moore, paid tribute to one of his favorite groups, the Isley Brothers, by cutting a pair of their songs, "For the Love of You" and "Groove With You." He notes, "I cut my teeth in the '70s on groups like the Isleys, Originals, and O'Jays. Plus, I came from a multi-harmonic group (early '70s soul group the Montclairs), so I have a kindred feeling with that music."

Mark Wexler, marketing and promotion consultant for the Concord Records-distributed Peak, says the label is "focusing on the markets where Phil has a [sales] history. He has a strong retail presence, particularly among the independent stores, which account for

about 30% of his sales. He's always been a personable artist who will pick up the phone and call a store owner directly when he has a new record."



PERRY

Wexler says the label will also use the Internet: "We're doing a digital audio postcard campaign via e-mail, with the aim of reaching the adult-oriented marketplace."

Perry, who is managed by Andrew Leif of Beverly Hills-based Morey Management, will also perform on a special jazz cruise in conjunction with New York City radio station WQCD

(CD101). Additional promotional activities are being lined up in such key markets as Boston and Washington, D.C., with a Sept. 23 Los Angeles performance already slated, featuring Tom Scott and the 70-piece Symphonic Jazz Orchestra at UCLA.

Steve Williams, PD at WDAS Philadelphia, believes Perry is "at the pinnacle of his potential as a smooth jazz, [jazz/AC, and adult R&B] artist. He has a reputation as a leading recording artist who has also supported projects by well-known artists, who consider him the 'go-to' guy. It would be great to see him finally get the recognition and accolades he deserves."

For Perry, the opportunity to continue performing and recording remains rewarding. "I'm still surprised at how many people use my music at their weddings—I'm sure it's helped make a few babies," he notes. "I never thought of myself as a catalog artist. But I know somebody's buying the albums, or I wouldn't keep being given the chance to record. I'd like to build a reputation as the 'Johnny Mathis of Smooth Jazz.' That may mean it takes longer, but it means each record is building on the last one."

AUGUST 25 2001		Billboard		Hot Rap Singles™	
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Imprint & Number/Distributing Label	ARTIST	
1	1	11	MY PROJECTS MCA/Universal 2224/Interscope	Coo Coo Cal	2 Weeks At Number 1
2	3	3	RAISE UP Jive 42937	Petey Pablo	
3	2	10	PURPLE HILLS Shady 497583/Interscope	D12	
4	7	60	BIG POPPA/WARNING Bad Boy 75377/Arista	The Notorious B.I.G.	
5	RE-ENTRY		LET'S GET IT Bad Boy 75377/Arista	Three The... G. Dep, P. Diddy & Black Rob	
6	NEW		WE GONNA MAKE IT Ruff Ryders 497582/Interscope	Jadakiss Featuring Styles Of The Lox	
7	4	15	MY BABY Jive 42937	Lil' Romeo	
8	13	59	ONE MORE CHANCE/STAY WITH ME Bad Boy 75380/Arista	The Notorious B.I.G.	
9	11	17	OOCHEE WALLY Jive 42937	QB Finest Featuring Nas And Bravobears	
10	5	3	LET'S BE FRIENDS Heartless 12726	TaTa + Brando Featuring Larry Poteat Of The Donz	
11	16	13	BEANIE (MACK B****) Ruff Ryders 497582/Interscope	Beanie Sigel	
12	10	11	NONE TONIGHT Worldwide 50200/Priority	Lil' Zane	
13	8	9	WHAT IT IS MCA/Universal 2224/Interscope	Violator Featuring Busta Rhymes	
14	17	15	LET'S GET DIRTY (I CAN'T GET IN DA CLUB) Del Jam 572917/IDJMG	Redman Featuring DJ Kool	
15	6	3	ALL MY THUGS Heartless 12726	Young Phantom	
16	12	12	CALL ME E.S. Direct 1224/LandSpeed	7L & Esoteric	
17	RE-ENTRY		SHOOK ONES PART II Levon Helm/Arista	Mobb Deep	
18	NEW		SET IT OFF Cash Money 869596/Universal	Juvenile	
19	21	10	LET'S GIT DOE Ruff Ryders 497582/Interscope	The Beatnuts Featuring Fatman Scoop	
20	14	12	BEST U CAN Loud/Columbia 79592/CRG	Tha Liks	
21	RE-ENTRY		50 PLAYAZ DEEP FB World 1111/World Circuit	Drunken Master Featuring Lola Damone	
22	RE-ENTRY		LET ME BLOW YA MIND Ruff Ryders 497582/Interscope	Eve Featuring Gwen Stefani	
23	RE-ENTRY		PLEASE DON'T MIND Atlantic 854127/JAG	Philly's Most Wanted Featuring Andre Wilson	
24	RE-ENTRY		NO ESCAPIN' THIS Loud 1983	The Beatnuts	
25	RE-ENTRY		LIVE A&R 1027	Joey Chavez Presents The Original Structure Featuring Inisience	

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

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Billboard presents



BET conference & awards

R&B Hip Hop

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H I G H L I G H T S

HAPPY HOUR PRESENTATION & SHOWCASES

HEINEKEN USA unveils The Heineken Foundation/Red Star Records

- Eddie Jackson, Red Star Records
- Scribbs, Red Star Records
- Smash Task, RCA

NEW TALENT SHOWCASE

- TaTa, Q-Vo Records
- Najuah, Life Map Ent.
- Paul Hill, Harmoniepark Ent. Group
- BWC, Kema Records

280 EAST RECORDS DISTRIBUTION EVENING SHOWCASE

- BeeAre, Unbreakable Records
- Maddie Madd, Grown Man Records
- View City Alliance, Down South Prodz.
- AZ-izz, \$lang Doe Records
- Young Zee f/ Rah Digga & Pace Won, Nu Born Vinyl

EXHIBITS

- APZU Dm2 Digital Music Mixer
- Upoc, offering mobile alerts on your phone or 2-way
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Eddie Jackson



Ta-Ta



Najuah



BWC



Paul Hill



Maddie Madd



BeeAre



AZ-izz



View City Alliance



Young Zee f/
Rah Digga & Pace Won

panel topics

- SURVIVING THE DOWNSIZING
- BEHIND THE SONG: PUBLISHING PANEL presented by ASCAP
- FINDING THE RIGHT MIX: MIXSHOW DJ DISCUSSION
- PRODUCERS' PANEL presented by INEBRIATED RHYTHM
- RETAIL RAP
- THE INDEPENDENT LABEL VIEWPOINT
- THE BLACK MUSIC INDUSTRY: THEN & NOW

conference panelists

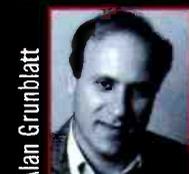
- DJ Red Alert, dj, Red Alert Productions
- James Andrews, president, Rainmaker LLC
- Michael Angelo, producer, New Cloning Entertainment
- Bobby Avila, artist, Warner Bros.
- Robert "Kool" Bell, of Kool and the Gang
- Bowlegged Lou, artist/producer, Forceful Records
- Vincent Carroll, Chief Admin. Officer/owner, 280 East Records
- Bootsie Collins, artist
- Shamora Crawford, songwriter, Ground Breaking Music
- George Daniels, owner, George's Music Room
- Kris Fite, president, Classic Music Publishing
- Randy Franklin, SVP-Promotion, Loud Records
- Professor Griff, member of Public Enemy
- Alan Grunblatt, president, In The Paint / EVP, Koch Ent.
- Stephen Hill, VP programming, BET
- Thornell Jones, owner, Fortress Marketing/Hidden Beach
- Jazzy Joyce, DJ, WQHT
- Mystic, artist, Goodvibe/Barak/JCOR
- Nottz, producer, Teamstas
- James Poyser, producer, Axis Music Group
- Kawan "KP" Prather, producer, Ghet-O-Vision/Arista
- Rockwilder, producer, F-5 Productions
- Jamir "Nokio" Ruffin, producer, N-Tity Productions
- Mona Scott, founder/president, Monami Records
- Clinton Sparks, DJ, WBOT/WZMX! SupeRadio
- Barbara Spencer, president/CEO, Music Emporium
- Juanita Stephens, president, JS Media Relations
- Ed Strickland, GM, Jadanansi Music Group
- LaRonda Sutton, VP of Creative Urban Affairs, Universal
- Karen Taylor, president, TaylorMade Media
- Jeanie Weems, VP/Creative Affairs, ASCAP
- Maury Winkler, attorney, The Winkler Law Firm
- Wonder Twinz, Hip-Hip DJs/Activists, A.M.P. Ent.



DJ Red Alert



George Daniels



Alan Grunblatt



Stephen Hill



Nokio



Mona Scott



THE Heineken FOUNDATION



BMI



THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	Fallin' Alicia Keys (J)	26	41	3	Livin' It Ja Rule Feat. Case (Murder Inc./Def Jam/DJMG)	51	52	10	Round & Round H-Tek Feat. Jonell (Rawkus)
2	2	15	Where The Party At Jagged Edge With Nelly (So So Def/Columbia)	27	23	16	Take You Out Luther Vandross (J)	51	9	9	My Projects Coo Coo Cal (Infinite/Tommy Boy)
3	3	10	Contagious The Isley Brothers (DreamWorks)	28	22	18	Wait A Minute Ray J Feat. Lil' Kim (Atlantic)	53	13	47	Just A Baby Boy Snoop Dogg Feat. Tyrese & Mr. Tan (Universal)
4	5	10	I'm Real Jannet Lopez Feat. Ja Rule (Epic)	29	29	35	Love Musiq Soulchild (Def Soul/DJMG)	54	21	45	Hit 'Em Up Style (Oops!) Blu Cantrell (RedZone/Arista)
5	4	14	U Remind Me Usher (Arista)	30	24	28	Get Ur Freak On Missy 'Misdemeanor' Elliott (The Gold Mind/Elektra/EEG)	55	66	2	Because I Got High Atrium (T-Bones/Universal)
6	6	6	Izzo (H.O.V.A.) Jay-Z (Roc-A-Fella/Def Jam/DJMG)	31	35	5	Love Of My Life Brian McKnight (Motown)	56	54	20	Take Care Of Home Dave Hollister (Def Squad/DreamWorks)
7	9	9	Differences Ginuwine (Epic)	32	27	24	Superwoman Pt. II Lil' Mo Feat. Fabolous (EastWest/EEG)	57	44	14	Bootylicious Destiny's Child (Columbia)
8	8	12	One Minute Man Missy 'Misdemeanor' Elliott (The Gold Mind/Elektra/EEG)	33	38	15	John Doe Public Announcement Feat. Lela (IRCA)	58	58	9	Please Don't Mind Philly's Most Wanted (Atlantic)
9	10	6	Family Affair Mary J. Blige (MCA)	34	34	5	Girl Next Door Musiq Soulchild Feat. Ayane (Def Soul/DJMG)	59	57	4	Gangsta (Love 4 The Streets) Lil' Mo (Elektra/EEG)
10	11	9	Area Codes Ludacris Feat. Nate Dogg (Disturbing The Peace/Def Jam/DJMG)	35	32	8	Dance With Me 112 (Bad Boy/Arista)	60	—	1	We Right Here DMX (Ruff Ryders/Def Jam/DJMG)
11	13	8	I'm A Thug Trick Daddy (Slip-N-Slide/Atlantic)	36	40	29	Heard It All Before Sunshine Anderson (Soullife/Arista)	61	—	1	The Girlies Lil' Romeo (Soullife/Priority)
12	7	15	Music Enock Sermon (NYLA/Def Squad/Interscope)	37	46	2	What Am I Gonna Do Tyrese (RCA)	62	71	2	Something In The Past Jesse Powell (Sistas/MCA)
13	12	16	Just In Case Jahiem (Divine Mill/Warner Bros.)	38	31	11	Brown Skin India Arie (Motown)	63	—	1	Ugly Bubba Sparox (Beat Club/Interscope)
14	15	9	Bad Boy For Life P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)	39	36	7	Ghetto Girls Lil' Bow Wow (So So Def/Columbia)	64	72	3	I'm Lookin' Nicole (The Gold Mind/Elektra/EEG)
15	14	23	Peaches & Cream 112 (Bad Boy/Arista)	40	39	12	Bia 'Bia' Lil' Jon & The East Side Boyz (BME/TVT)	65	64	18	I Cry Ja Rule Feat. Lil' Mo (Murder Inc./Def Jam/DJMG)
16	17	16	The Way Jill Scott (Hidden Beach/Epic)	41	56	3	Rock The Boat Aashiq (Blackground)	66	—	1	What If Babyface (Arista)
17	16	18	She's All I Got Jimmy Cozier (J)	42	48	4	Knock Yourself Out Jadakiss (Ruff Ryders/Interscope)	67	65	6	ILuvIt Snoop Dogg Presents The Eastsidaz (Doggy Style/TVT)
18	25	11	Set It Off Juvenile (Cash Money/Universal)	43	42	32	Missing You Case (Def Soul/DJMG)	68	61	2	I Don't Know Usher Featuring P. Diddy (LaFace/Arista)
19	26	24	Feelin' On Yo Booty R. Kelly (Jive)	44	43	7	Slowly Tank (Blackground)	69	68	10	Lick Shots Missy 'Misdemeanor' Elliott (The Gold Mind/Elektra/EEG)
20	28	10	Can't Deny It Fabolous Feat. Nate Dogg (Desert Storm/Elektra/EEG)	45	33	17	We Need A Resolution Aashiq Feat. TImbaland (Blackground)	70	—	1	Batter Up Nelly (Fo' Real/Universal)
21	18	24	Let Me Blow Ya Mind Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)	46	37	12	Purple Hills D12 (Shady/Interscope)	71	62	8	Not Your Friend Case (Def Soul/DJMG)
22	20	22	Can't Believe Faith Evans Feat. Carl Thomas (Bad Boy/Arista)	47	55	3	Fast Lane Blai Feat. JadaKiss (Moya/Interscope)	72	67	3	Made To Love Ya Gerald Levert (Elektra/EEG)
23	19	15	What It Is Violator Feat. Busta Rhymes (Violator/Loud/Columbia)	48	50	4	Lunch Or Dinner Sunshine Anderson (Soullife/Arista)	73	70	2	More Than What I Wanted Cafe Womans (Wellspring Gospel/Sparrow/Capitol)
24	30	6	Lifetime Maxwell (Columbia)	49	49	12	Fill Me In Craig David (Wildstar/Arista)	74	—	1	Candy Foxy Brown Feat. Kelis (Def Jam/DJMG)
25	21	31	Fiesta R. Kelly Feat. Jay-Z (Jive)	50	53	6	Raise Up Peteey Pablo (Jive)	75	—	2	We Gonna Make It Jadakiss Feat. Styles (Ruff Ryders/Interscope)

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 133 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.



In The Spirit™

by Lisa Collins

AWARDS FOR EXCELLENCE: Donnie McClurkin and Kurt Carr came out on top at the 20th annual Gospel Music Excellence Awards, which helped kick off the 34th annual Gospel Music Workshop America Convention, held Aug. 11-17 in Minneapolis.

McClurkin was named male vocalist of the year (traditional) and scored top nods for traditional album, producer, and song of the year, as well as video concert and concept. Carr, named top male vocalist (urban contemporary), also pocketed contemporary album, producer, and group awards.



CARR

standing-room-only crowd of 800. "I really want you to play this song, which I recorded the week before my daughter died, and I dedicate it to her."

Savoy gospel chief **Milton Biggum** says, "The uniqueness of this album is that it is symbolic of Shun coming out of trial into triumph. Most of the songs on this album—including the title track—were written by Shun and show not only her vocal maturity and tremendous spirit but convey a powerful message of encouragement. We're expecting that this album should be her biggest seller yet."

The album also features a cover of the early **Tramaine Hawkins** classic "Holy One." Hawkins, who was on hand as Pace performed it, seemed more than pleased with the rendition.

The album also features a cover of the early **Tramaine Hawkins** classic "Holy One." Hawkins, who was on hand as Pace performed it, seemed more than pleased with the rendition.

THE GOSPEL GRAPEVINE: Amid rumors of a pending sale in the works for Word Records comes news of an additional scaling-back and/or phasing-out of the label's gospel division.

Acts recently cut from the label's roster include **the Wordd**, **New Direction**, **Marvin Sapp** (reported to be negotiating with several labels, including Tommy Boy), **Kelli Williams**, and the late Rev. **Milton Brunson's Thompson Community Choir**. Still no official word on the fate of **the Winans Phase II**, which was not counted among those no longer with the Nashville-based music conglomerate. Nevertheless, the label and its biggest name, **Shirley Caesar**, were both noticeably absent from the Gospel Music Workshop festivities, and director of marketing **Cheryl Moore** could not be reached for comment.

Other multiple-award winners included **Mary Mary**, **Donald Lawrence**, **Angela Spivey**, and **Yolanda Adams**, who co-hosted the show with **Richard Smallwood**.

Carr said, "It's so overwhelming, because this convention is home, and sometimes your peers don't always honor you. It's so wonderful to be honored by the people who watched me grow up in this convention and industry."

Carr feels that the album for which his peers so honored him, **Awesome Wonder**, is indeed his best work yet. "My writing is on another level," Carr says. "Also, we were able to take more time, and the quality is better, and my singers are better than ever."

Still, Carr—long thought of as one of the industry's best-kept secrets—is not quite sure that the secret is totally out. "I think there's still another level that we need to go to, and the record company is working hard to get us there."

SETTING A NEW PACE: **Lashun Pace** took the gospel announcers by storm with her show-stopping performance at Malaco's annual artists showcase.

Pace, who was previewing selections from her forthcoming album, **God Is Faithful** (Aug. 28), said she was particularly proud of the album, which is dedicated to the memory of her daughter, **Xenia**, who died suddenly in February at the age of 11.

"All of the songs on this album are very special to me, because they are my personal testimony and they ministered to me. But," she appealed to the

Gospo Centric/B-Rite Music executives are close to making formal the announcement of a major distribution deal, having recently ended a four-year pact with Interscope Records. Meanwhile, Gospo Centric has—at the request of members of **the Family** (Kirk Franklin's former backup group)—resolved a dispute the Family had with Franklin and the label.

Atlanta-based AIR Gospel recently announced the signing of Stellar Award winner **Maurette Brown Clark**, who has been performing with **Richard Smallwood's Vision** for the past couple of years.

Reports of Verity GM **Tara Griggs-Magee** jumping ship with the arrival of **Max Siegel** to the label have been proved unfounded. She insists that she is firmly planted at the New York City-based label and is looking forward to some upcoming projects and signings that she considers herself to be an integral part of, saying, "Though I have been approached by other labels, I am very happy with Verity and look forward to our continued success in the marketplace."

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	Loveboy Marsha Carey Feat. Da Brat & Ludacris (Virgin)	26	17	15	My Baby Lil' Romeo (Soullife/Priority)	51	35	23	Bizouance Oniva (J)
2	2	6	Bootylicious Destiny's Child (Columbia)	27	39	49	One More Chance/Stay With Me The Notorious B.I.G. (Bad Boy/Arista)	52	67	14	No Escapin' This The Beatnuts (Loud)
3	4	11	My Projects Coo Coo Cal (Infinite/Tommy Boy)	28	24	7	Cluck Cluck The Product G&B Feat. Wyclef (Yyclef/J)	53	—	1	Enjoy Yourself Allure (MCA)
4	3	6	Take You Out Luther Vandross (J)	29	33	17	Oochie Wally QB Finest (Ill Will/Columbia)	54	37	23	Superwoman Pt. II Lil' Mo Feat. Fabolous (EastWest/EEG)
5	6	15	There She Goes Babyface (Arista)	30	19	3	Let's Be Friends Ta'la & Branuoo (Heartless)	55	69	8	Where The Party At Jagged Edge With Nelly (So So Def/Columbia)
6	7	12	Fill Me In Craig David (Wildstar/Arista)	31	43	13	Beanie (Mack B****) Beanie Sigel (Roc-A-Fella/Def Jam/DJMG)	56	70	3	Live Jody Chavez Presents The Original Structure (ABB)
7	10	3	Raise Up Peteey Pablo (Jive)	32	31	11	None Tonight Lil' Zane (Worldwide/Priority)	57	48	7	Make It Vibrate Rising Sun (Davixside)
8	8	8	Purple Hills D12 (Shady/Interscope)	33	29	10	What It Is Violator Feat. Busta Rhymes (Violator/Loud/Columbia)	58	71	6	Smash Sumthin' Redman Feat. Adam F (Def Jam/DJMG)
9	5	11	She's All I Got Jimmy Cozier (J)	34	32	7	Love It Blai (Moya/Interscope)	59	—	1	Feelin' On Yo Booty R. Kelly (Jive)
10	9	23	Fiesta R. Kelly Feat. Jay-Z (Jive)	35	38	15	Wait A Minute Ray J Feat. Lil' Kim (Atlantic)	60	51	10	Y'all Don't Wanna Skiziz (Eastern Conference/Rawkus)
11	11	9	U Remind Me Usher (Arista)	36	45	16	Let's Get Dirty (I Can't Get In Da Club) Redman Feat. DJ Kool (Def Jam/DJMG)	61	54	7	Area Codes Ludacris Feat. Nate Dogg (Disturbing The Peace/Def Jam/DJMG)
12	12	18	Hit 'Em Up Style (Oops!) Blu Cantrell (RedZone/Arista)	37	25	3	All My Thugs Young Phantom (Heartless)	62	30	6	Bad Boy For Life P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
13	13	13	I Do!! Tory (Arista)	38	41	8	Peaches & Cream/Dance With Me 112 (Bad Boy/Arista)	63	—	25	It's Over Now 112 (Bad Boy/Arista)
14	15	4	Used To Love Keke Wyatt (MCA)	39	36	12	Call Me E.S. 7L & Esoteric (Direct/LandSpeed)	64	73	2	The Lah Bumpy Knuckles (KJAC/LandSpeed)
15	16	3	Family Affair Mary J. Blige (MCA)	40	44	22	Missing You Case (Def Soul/DJMG)	65	—	1	Someone To Call My Lover Janet (Virgin)
16	72	2	Give The Donz (Heartless)	41	57	18	Shook Ones Part II Mobb Deep (Loud/RCA)	66	74	3	Elle's Theme Yesterday's New Quintet (Stone Throw/Fat Beats)
17	21	6	Don't Mess With The Radio Nivea (Jive)	42	—	1	Set It Off Juvenile (Cash Money/Universal)	67	—	25	C.R.E.A.M. Wu-Tang Clan (Loud/RCA)
18	26	14	Keep It Real Kelli Mack (Rising Hi)	43	50	10	Let's Git Doe The Beatnuts Feat. Fatman Scoop (Loud/Columbia)	68	68	3	I'm A Thug Trick Daddy (Slip-N-Slide/Atlantic)
19	22	6	This Is Me Dream (Bad Boy/Arista)	44	—	14	Survivor Destiny's Child (Columbia)	69	66	40	Soul Sista Blai (Moya/Interscope)
20	14	13	Fallin' Alicia Keys (J)	45	40	14	Best U Can The Licks (Loud/Columbia)	70	46	6	Grimey Violator Featuring Noreaga (Violator/Loud/Columbia)
21	18	7	Hey Hey Athena Cage (Priority)	46	—	1	50 Playaz Deep Drunkn Master Feat. Lita Lamone (FBI/Universal)	71	—	1	Just Rap Superstar Quamallah (ABB)
22	20	21	Stranger In My House Tania (Elektra/EEG)	47	65	18	Can't Believe Faith Evans Feat. Carl Thomas (Bad Boy/Arista)	72	—	20	Get Ur Freak On Missy 'Misdemeanor' Elliott (The Gold Mind/EastWest/EEG)
23	28	49	Big Poppa/Warning The Notorious B.I.G. (Bad Boy/Arista)	48	—	2	Everyday's A Party Damozi (MCA)	73	—	6	Keep It Thoro Prodigy (Mobb Deep (Violator/Loud)
24	—	14	Let's Get It Three T. G. Oop, P. Diddy & Black Rob (Bad Boy/Arista)	49	58	11	Let Me Blow Ya Mind Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)	74	56	10	Music Erick Sermon (NYLA/Def Squad/Interscope)
25	—	1	We Gonna Make It Jadakiss Featuring Shmies Of The Lox (Ruff Ryders/Interscope)	50	62	4	Please Don't Mind Philly's Most Wanted (Atlantic)	75	—	21	I Just Wanna Love U (Give It 2 Me) Jay-Z (Roc-A-Fella/Def Jam/DJMG)

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

Arista Drum'n'Bass Act Kosheen Brings World Hit Out Of Hiding

BY CHUCKY

LONDON—With its latest acquisition, drum'n'bass act Kosheen, Arista/BMG may have scored the dance/electronic coup of the year.

Comprising established drum'n'bass producers Mark Morrison (aka Substance) and Darren Beale (aka Decoder) and Welsh singer/songwriter Sian Evans, the Bristol-based Kosheen has already scored a No. 2 hit in Belgium and the Netherlands with the hypnotic single "Hide U."

The trio is poised to repeat the process in the U.K. when the single—currently in rotation on Radio 1 and embraced by such internationally revered DJs as Paul Oakenfold and Danny Tenaglia—streets Monday (20). The act's album, *Resist*, is due Sept. 17.

"Hide U" originally surfaced last year via independent label Moksha and failed to chart. In the U.S., Kinetic Records is scheduled to issue the single next month, with the album to follow in February.

For the second consecutive summer, "Hide U"—particularly its John Creamer & Stephane K. house remix—is the unofficial anthem of DJs and punters in Ibiza.

"It was a big risk for these guys to move from straight-up drum'n'bass tracks to more song-based material," Evans says of Beale and Morrison's newly expanded musical horizons, which now incorporate Evans' organic folk and guitar influences.

DRUM'N'BASS . . . 'N' VOCALS

According to Morrison, "Hide U" initially arrived at a time when the drum'n'bass scene was suffering. "There hadn't been any big vocal

tunes in a long time," he says, "and 'Hide U' crossed all boundaries.

Beale adds, "We knew we could use drum'n'bass as a doorway to offer music to more people on the other side."

According to Moksha managing director Charles Cosh, Arista/BMG is in the midst of suing U.S. label Star 69 for not securing proper permission to record its own version of the song. (Star 69's version of "Hide U" by Suzanne Palmer peaked at No. 4 on the *Billboard* Hot Dance Music/Club Play chart in June.)



"At the present time, all I can say is that we never released the single commercially; it was only a promotional 12-inch serviced to club DJs," explains Star 69's owner, DJ/producer Peter Rauhofer. "Suzanne's version will be released commercially in the future, though. But U.S. law prohibits a label from releasing a

cover version prior to the original version's release in the U.S."

While awaiting a settlement, Morgan Nelson, head of BMG U.K.'s dance division, maintains that "we must not lose sight that Kosheen is a priority act that should attain the same long-term success as Faithless. They've got crossover appeal while still retaining a creative base. So, we can get commitment on a radio level, which is the be-all and end-all of promotion."

Nelson says BMG is currently "mapping out" the act's Web site (kosheen.com) and will be promoting the band to all major Internet sites, as well as using blip-verts and cell-phone/pager messaging in conjunction with specialist drum'n'bass companies.

STRONG LIVE PERFORMANCE

The original £400 (\$570) video for the Moksha release of "Hide U" received play in Europe on MTV's daytime schedule last year. Similarly, the newly shot version, directed by Flynn Productions' Jason Smith Flynn, is currently airing on MTV Dance.

A major strength for Kosheen is its live show; its performance at London's Essential Festival earlier this year was critically praised.

In October, the self-managed Kosheen is scheduled to perform a handful of U.S. dates. They will be immediately followed by a European tour in support of labelmates Faithless.

Kosheen is booked by New York City-based Chaotica and London-based MPI for, respectively, North America and all other territories. Kosheen's music is published worldwide by London-based Tyrona Songs.

The Beat Box Hot Plate

which a filtered vocal sneers, "I've seen you do it/I know you can." Ouch.

• **DJ Oji & Sande**, "Twistin' & Turnin'" (Yelloworange single). **Tony Humphries'** label ably delivers with this major slab of bumpin' house. Shake what your momma gave ya, indeed.

• **First Choice**, "The Player" (Philly Groove/the Right Stuff single). For "The Player"—taken from the essential collection *First Choice: The Ultimate Club Collection*—remixer **Olav Basoski** has bumped up the beats, increased the track's effervescent quotient and given the

track more bottom. Wicked.

• **Dajae**, "Everyday My Life" (Defected U.K. single). Issued earlier this year by New York City's Kid Dynamite Records (Dance Trax, *Billboard*, Dec. 16, 2000), Dajae's joyful "Everyday My Life" is poised for crossover success in the U.K. with this potent double-pack. **Felix Da Housecat's** original production is re-tweaked by **Junior Jack**, **Cevin Fisher**, and **DJ Pierre**.

• **Hardsoul**, "La Pasion de Gozar"/"Latino Directions" (Soulful Trax single). If acts like **Negrocan**, **Incognito**, **Salome de Bahia**, and **Bob Sinclar** form part of your musical vision, then you need to immediately snag a copy of this retro-splashed double-pack. Distributed by NCP.

MICHAEL PAOLETTA

Beat Box



by Michael Paoletta

ALIVE WITH LOVE: Last year, **Fragma's** chart-topping "Toca's Miracle" was one of the biggest-selling singles in the U.K. Not bad for a song that was really never meant to be.



Originally issued in 1999, the instrumental trance track "Toca Me" went nowhere fast. But a Nottingham, England, DJ—**Vimto**—cleverly placed the a cappella vocal track of **Coco's** "I Need a Miracle" over the rolling foundation of Fragma's "Toca Me." A few illegal white labels later and *voilà*, a smash was born.

This year, Germany's Fragma has already scored two back-to-back European crossover hits: "Everytime You Need Me" featuring **Maria Rubia** and "You Are Alive" with **Damae**.

Both "Toca's Miracle" and "Everytime You Need Me" were top 10 hits on the *Billboard* Hot Dance Music/Club Play chart. (Of course, why they weren't also massive crossover radio hits remains a mystery.) In this issue, "You Are Alive" remains at No. 17 for a second consecutive week.

On Tuesday (21), Fragma's debut full-length—the positively buoyant, deliriously melodic, and brazenly pop *Toca* (Groovili-cious/Strictly Rhythm)—arrives in the U.S. (The set was released Jan. 15 in the U.K. via Positiva and in Germany via Orbit, the label to which Fragma is signed.)

"It's been so incredible," main vocalist Damae says of the act's success. "I could never imagine life being so good right now."

Since January, Damae says, she's been touring "nonstop, most every weekend" throughout Europe. The singer's booked schedule continues well into November, with confirmed dates in Germany, Switzerland, Spain, Scotland, and the U.K.

According to Damae (real name: **Daniela Marina Elisabeth Klein**), she met Fragma masterminds/pro-

ducers—brothers **Dirk & Marco Duderstadt**, and **Ramon Zenker**—one-half of German duo **Hardfloor**—one year ago. "After spending several months working together in the studio, we developed a good friendship," she explains. "It was a real group effort, with everyone offering lyric and production ideas."

Damae sings on more than half of the album's trance-hued peak-hour gems, including "Reach Out," "You Are Alive," and "Move On." Damae notes that she "laid down the original vocal for 'Everytime You Need Me,' but Rubia ended up recording the final version of the song."

"And you had no problem with that?" I can't help but wonder aloud.

"Maybe it sounds naive, but I fully trusted Ramon, Dirk, and Marco," Damae says. After several seconds of silence, though, her guard comes down. "At the beginning, it was tough and difficult to deal with this, because I was one of four featured singers [on the album] and because I sang the original version of 'Everytime.'"

"When I look back on the work we did in the studio, I see how we were all on the same wavelength," Damae continues. "Maybe this wasn't the case with the other singers—maybe it was more like a business deal for them. The truth is I dreamt about being the permanent face of Fragma. I was determined to make this happen. Perhaps I wasn't too naive after all."

Before joining Fragma, Damae (who was born and raised in Cologne, Germany) paid the rent by modeling and singing backup for numerous German acts, including **Haddaway**. She also acknowledges that she was the lead singer in a punk band that went nowhere fast. "It was a very funny experience," she says, laughing. "We called ourselves **the World Won't Listen**, and it didn't. Last year, I met Ramon at a party, and well, we're now part of the same team."

These days, when not touring, Damae says, she "and the guys are working on the next album." With seven tracks completed, she confirms the new set will be decidedly Fragma, "but with some new sounds and influences." Damae says that the set's first single, "Say That You're Here," should be available in the U.K. in November.

Fragma is managed by Cologne-based **Andreas Rosmiarek** and booked by **Natalie Koperski** of Cologne Concerts.

AUGUST 25
2001

Billboard®

Hot Dance Music™

Maxi-Singles Sales, Top Electronic Albums and Breakouts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Promotion Label	ARTIST
NUMBER 1 1 Week At Number 1					
1	4	7	8	YOU SET ME FREE Groovicious 248/Strictly Rhythm	Abigail
2	1	3	8	SOMEONE TO CALL MY LOVER Virgin PROMO	Janet
3	3	4	10	WE COME 1 Cheeky PROMO/Arista	Faithless
4	6	10	6	THANK YOU Arista 13996	Dido
5	10	20	4	I FEEL LOVED Mute 42398/Reprise	Depeche Mode
6	9	13	6	RUNNING (REMIXES) Tommy Boy Silver Label 2208/Tommy Boy	Information Society
7	11	12	8	ROMEO XL 38783/Astralwerks	Basement Jaxx
8	13	17	9	INSIDE YOUR SECRET Java PROMO/Capitol	Celeste Prince
9	18	26	5	TELL ME WHO Elektra PROMO/EEG	Tamia
10	2	2	9	I GOT MY PRIDE Tommy Boy Silver Label 2267/Tommy Boy	Barry Harris Featuring Pepper Mashay
11	5	1	8	PLANETS OF THE UNIVERSE Reprise 42385	Stevie Nicks
12	15	21	7	NAME OF THE GAME Outpost/Geffen 497599/Interscope	The Crystal Method
13	8	6	10	THE UNDERGROUND Tommy Boy Silver Label 2247/Tommy Boy	Rhythm Masters
14	12	11	8	HEARD IT ALL BEFORE Soulife 95523/Atlantic	Sunshine Anderson
15	7	5	12	KEEP CONTROL Groovicious 250/Strictly Rhythm	Sono
16	23	32	4	STAND STILL Groovicious 253/Strictly Rhythm	Aubrey
17	17	18	7	YOU ARE ALIVE Groovicious 255/Strictly Rhythm	Fragma
18	21	23	6	OOH LA LA The DAS Label PROMO/Interscope	Valeria
19	34	—	2	ABSOLUTELY NOT J 21100	Deborah Cox
20	27	31	6	KEEP IT COMING King Street 1124	7 Featuring Mona Monet
21	16	8	11	LIVE TO TELL Logic 86190	Lucrezia
22	22	25	6	IT'S ALRIGHT Razor & Tie 80784	Chili Hi Fly
23	19	16	8	ELECTRIC AVENUE (REMIXES) Strictly Rhythm 12610	Eddy Grant
24	29	33	4	EVERYTHING YOU NEED Vicious Grooves/C2 PROMO/Columbia	Madison Avenue
25	20	15	11	SUNSHINE V2 27694	Tin Star
26	31	40	3	DIGITAL LOVE Virgin PROMO	Daft Punk
27	14	9	12	NEVER ENOUGH MSU 101/Strictly Rhythm	Boris Dlugosch Featuring Roisin
28	26	27	6	REMEMBER ME Decca PROMO/Universal Classics Group	Jorio
29	28	29	6	ALONE Nervous 20486	Sal & Sandy B
POWER PICK					
30	36	48	3	BOOTYLICIOUS Columbia 79622	Destiny's Child
31	33	42	4	ALEGRIA Phearce Musica 02	Soul'amour
32	42	—	2	SALSOUL NUGGET (IF U WANNA) Big Beat PROMO/Atlantic	M&S Presents The Girl Next Door
33	32	41	5	ELEVATION Interscope PROMO	U2
34	35	46	3	TWISTING MY BRAIN G2 023/Strictly Rhythm	Chris Soul & Rob Mirage
35	37	49	3	LET U GO Radical 99080	ATB Featuring The Wild Strawberries
36	40	50	3	BALMES (A BETTER LIFE) V2 PROMO	Ian Pooley Featuring Esthero
37	47	—	2	LOVE'S ON TIME Junior Vasquez 009	Barbara Tucker
HOT SHOT DEBUT					
38	NEW	1	1	LITTLE L Epic PROMO	Jamiroquai
39	NEW	1	1	FEEL THIS 2001 Strictly Rhythm 12611	Robbie Rivera
40	25	22	11	UP IN THE AIR G2 021/Strictly Rhythm	Cruz & Bagz
41	49	—	2	AM TO PM Def Soul 572972/DJMG	Christina Milian
42	50	—	2	RESURRECT ME (LIFT ME UP) West End 1005	Marty Thomas
43	45	47	3	THE REVOLUTION Twisted 58989/The Right Stuff	Superchumbo
44	43	39	7	DJ Strictly Rhythm 12606	Resonance Featuring The Burrells
45	NEW	1	1	KNOW YOU CAN Strictly Rhythm 12607	Whatever, Girl
46	39	36	6	I WONDER Rasam 2252/Tommy Boy	Nomad
47	NEW	1	1	JUNGLE G2 025/Strictly Rhythm	That Kid Chris
48	NEW	1	1	FLIGHT 643 Network PROMO	OJ Tiesto
49	24	14	13	PLAY Epic PROMO	Jennifer Lopez
50	41	44	4	TUK TAK! G2 026/Strictly Rhythm	DJ Dero

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
NUMBER 1 6 Weeks At Number 1					
1	1	1	6	ALL OR NOTHING J 21039	O-Town
2	2	2	7	BOOTYLICIOUS Columbia 79622/CRG	Destiny's Child
3	3	3	4	LOVERBOY Virgin 38783	Mariah Carey Featuring Cameo
4	5	4	16	WHAT IT FEELS LIKE FOR A GIRL Maverick 42372/Warner Bros.	Madonna
5	4	—	2	I FEEL LOVED Mute/Reprise 42398/Warner Bros.	Depeche Mode
6	8	8	7	THIS IS ME Bad Boy 79403/Arista	Dream
7	7	5	13	FILL ME IN Wildstar/Atlantic 88098/AG	Craig David
8	6	7	26	STRANGER IN MY HOUSE Elektra 67173/EEG	Tamia
9	9	6	15	SURVIVOR Columbia 79566/CRG	Destiny's Child
10	NEW	1	1	WITHOUT YOU Xtreme 831	Digital Allies Featuring Richard Luzzi
11	10	10	25	BY YOUR SIDE Epic 79544	Sade
12	12	9	12	I DO!! Arista 13973	Toya
13	15	13	52	MUSIC Maverick 44906/Warner Bros.	Madonna
14	11	11	6	PLANETS OF THE UNIVERSE Reprise 42385/Warner Bros.	Stevie Nicks
15	13	12	10	A WHITER SHADE OF PALE/A QUESTION OF HONOUR Nemö Studio 79374/Angel	Sarah Brightman
16	14	15	41	SANDSTORM Groovicious 227/Strictly Rhythm	Darude
17	19	16	9	WHERE THE PARTY AT So So Def/Columbia 79005/CRG	Jagged Edge With Nelly
18	16	14	16	DREAM ON Mute/Reprise 44962/Warner Bros.	Depeche Mode
19	17	17	31	CASTLES IN THE SKY Robbins 72046	Ian Van Dahl Featuring Marsha
20	23	20	31	DON'T TELL ME Maverick 44910/Warner Bros.	Madonna
21	18	19	68	DESERT ROSE A&M 497321/Interscope	Sting Featuring Cheb Mami
22	NEW	1	1	RELAX (REMIXES) Star 69 1221	Frankie Goes To Hollywood
23	20	18	14	STAR 69 (WHAT THE F**K) Skint/Astralwerks 38777/Virgin	Fatboy Slim Featuring Roland Clark
24	24	21	25	LOVE DON'T COST A THING Epic 79547	Jennifer Lopez
25	22	—	9	DAMAGED Nebulus/Big Beat/Atlantic 003/AG	Plummet

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. Dn Sales chart. CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. ©2001, Billboard/BPI Communications and SoundScan, Inc.

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
NUMBER 1 2 Weeks At Number 1				
1	1	2	THE CRYSTAL METHOD Outpost/Geffen 493063/Interscope	Tweekend
2	2	7	VARIOUS ARTISTS Warner/Elektra/Atlantic 14720/Arista	Totally Dance
3	4	8	THE WISEGUYS Ideal/Mammoth 810015/Hollywood	The Antidote
4	3	9	SOUNDTRACK Elektra 62665/EEG	Lara Croft: Tomb Raider
5	5	9	VARIOUS ARTISTS Robbins 75022	Trance Party (Volume One)
6	9	9	DAFT PUNK Virgin 49606*	Discovery
7	6	9	PAUL OAKENFOLD Warner Sunset/FFRR 31169/London-Sire	Swordfish: The Album (Soundtrack)
8	8	3	DARUDE Groovicious 106/Strictly Rhythm	Before The Storm
9	7	3	DJ TOM/DJ MIND-X Webster Hall NYC 24	Tranzworld: All Stars
10	10	7	TRICKY Hollywood 162285	Blowback
11	13	5	FAITHLESS Cheeky 14713/Arista	Outrospective
12	12	9	LOUIE DEVITO E-Lastik 5002	N.Y.C. Underground Party Volume 3
13	11	7	BASEMENT JAXX XL 10423/Astralwerks	Rooty
14	NEW	1	ATB/GEORGE ACOSTA Ultra 1081	Trance Nation America Two
15	15	6	VARIOUS ARTISTS Rhino 74281	New Millennium Dance Party

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Gold). Certification of 200,000 units (Platinum). Certification of 400,000 units (Multi-Platinum). Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. * indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications and SoundScan, Inc.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint & Number/Promotion Label	ARTIST
Club Play				
1	1	1	LET'S GET TOGETHER Soul Logic Big Beat	Soul Logic
2	2	1	LA BOMBA Azul Azul Sony Discos	Azul Azul
3	3	1	VAMOS A BAILAR (ESTA VIDA NUEVA) Paola & Chiara Columbia Import	Paola & Chiara
4	4	1	YES Amber Tommy Boy	Amber
5	5	1	YOU MAKE ME FEEL GOOD Pat Hodges Cantaur	Pat Hodges
Maxi-Singles Sales				
1	1	1	ABSOLUTELY NOT Deborah Cox	Deborah Cox
2	2	1	FLOORKILLER Dance Floorkiller Prisoner Of Dance	Dance Floorkiller
3	3	1	TECHNO ROCKER Balloon Radical	Balloon
4	4	1	RUNNING ON EMPTY Diana Fox Prisoner Of Dance	Diana Fox
5	5	1	FALL INTO YOU Soulstice OMI	Soulstice

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

Actor Billy Bob Thornton Channels 'Private Radio' Via Lost Highway

BY MELINDA NEWMAN

LOS ANGELES—Academy Award winner Billy Bob Thornton has one request: Listen to his *Lost Highway* debut, *Private Radio*, with open ears and an open mind.

"I'm not saying you have to like [the record]," he says. "I'm saying don't be shut off to it because I'm an actor. I was a musician first."

The Sept. 25 release is, in many ways, a return to Thornton's first love. The 46-year-old Arkansas native began playing in bands when he was 9; music was how he eked out a living until he moved to California in 1981. So he is understandably defensive when he hears people talk about how he's just another actor dabbling in music.

Few actors—much less musicians—putting out their major-label debut have ringing endorsements from such luminaries as Tom Petty, Dwight Yoakam, Robbie Robertson, and Earl Scruggs included as blurbs in their liner notes.

But that's largely where participation from his famous friends ends. "Look what I could have done. I could have called up Bruce Springsteen and said, 'Hey, Bruce, I'm doing a record. You need to help me out,'" he says. "I could have done 12 songs with me doing a duet with a different musician on each, but what I did was I went into my basement, and I wrote songs I mean from my heart and soul."

PARTNERS IN THE STUDIO

Thornton did enlist the help of one well-known friend: Marty Stuart, whom Thornton met while filming *Primary Colors*, served as producer/co-writer on most of the tracks. (Other writers on the project include Yoakam, Holly Lamar, Mark Collie, and Randy Scruggs.) Thornton's songs are published by Salve Man Music.

Stuart and Thornton—who is managed by Los Angeles-based Todd Harris—recorded much of the album in Thornton's home studio in Beverly Hills, Calif. With many of the songs captured on their first take, Stuart and Thornton spin a web of Southern gothic tales: dark and haunting, with a silver lining often far in the distance, if there is one at all.

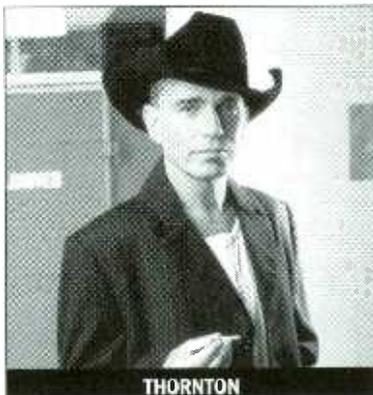
On the spoken-word tracks, Thornton's voice ranges from menacing on "Dark and Mad" to low-down and flirty on "Forever" and hypnotic on the stream-of-consciousness, ad-libbed, nine-minute "Beauty at the Back Door."

His singing voice is Dylanesque on the midtempo love letter "Angelina," redolent of Johnny Cash on the twangy "That Mountain," weather-beaten on the ringing "Walk of Shame," and dark and smoky on the

ballad "Your Blue Shadow."

Thornton says the diversity on the album is one of its strong suits; in each song he's playing a different character, with different colors needed to shade each performance.

"In a sense, it's harder [to get in character for a song than a movie] because you have to stay on pitch," he says. "I can lose myself in a character in a movie and totally disappear, forget who I am. But with a song, you're still kind of aware of yourself a little bit."



THORNTON

Despite the somber tone of many of the songs, Thornton looks at the project as a way to reach people who have experienced troubled times as he has and help them through: "I think my calling, my job in life—as an artist or a creator—is to open people up. If you have some sort of talent and don't use it for people's good, you're taking up space. That's why I don't have a lot of songs on here about 'Baby, baby, I'll meet you at the malt shop.' I don't have much room for that shit, you know."

The first single, "Angelina," which goes to triple-A, Americana, and country formats Aug. 24, is a straightforward account of how he met his wife, Angelina Jolie, and of their life together.

For a couple whose every move is tabloid fodder, Thornton says, the song is a way to tell their side of the story: "Isn't it better that I put it out there the way I want it to be seen? It's a 'fuck you' song in a lot of ways. It's 'Who are you people to tell us [about our romance]?' I think it's OK for me to be able to say, 'Just so you know, this is who I'm in love with. This is my life, and you can kiss my ass.'"

The song will be included on a sampler going to radio Sept. 10 that includes additional tracks and an interview with Thornton.

Lost Highway signed Thornton on the strength of a disc of '60s cover songs the actor played for label chairman Luke Lewis. "I spent half a day in his trailer on the set of *The Man Who Wasn't There*, and he was all made up," Lewis recalls.

"He'd just been in an accident in the scene he was shooting, and he had blood all over his face. It was very bizarre. I went away thinking he needed to do some original stuff."

After hearing some of the spoken-word material later, "I said, 'Cool, let's make a deal,'" Lewis says. Although he admits he was a little surprised when he heard the final project ("Billy wanted to sing more than I realized," Lewis says), the label chief says, "I got it once I heard it."

The album also strikes a chord with Jeff Stoltz, senior genre buyer for Torrance, Calif.-based Warehouse Music. Stoltz says, "I wasn't expecting a lot out of it, but with Marty Stuart producing and putting together the arrangements, it's really good." Warehouse is stocking the album under pop/rock.

THORNTON HITS THE ROAD

Thornton starts a tour Sept. 24 in London (the album comes out in Europe a week before its U.S. release). He is tentatively scheduled to start a 12-date U.S. tour, booked by William Morris Agency, starting Oct. 9 in New York. "If there were a Fillmore in every city, he'd be playing the Fillmore. Billy has a very clear vision of how he wants the shows to go, and my job is to take that vision and make it happen," William Morris' Rick Shipp says. Among the cities Thornton is slated to play are New York, Atlanta, New Orleans, Memphis, and Little Rock, Ark.

"I'm scared shitless," admits Thornton, who will be playing 1,000- to 2,000-seat venues rather than bars. "I didn't want to play beer joints where people are yelling and hollering while I'm doing a song about suicide."

Before he goes on tour, Thornton will shoot five videos for the album, including clips for "Angelina" and "That Mountain." He insists the videos will look more like mini-movies than standard MTV fare. "For 'That Mountain,' it's basically one shot with a couple of cutaways, because I hate the way videos are cut," he says. "It makes me sick. It's ruined movies and music, too, to a certain degree."

The video for "Angelina" will be 8mm footage shot by Thornton and Jolie around their house. Lewis says the clips may eventually be packaged and sold at retail.

Thornton will be promoting the album on various TV shows, when he touts his forthcoming movies. "He's got five films coming out over the next six months," Lewis says. "It's a matter of making sure people understand that he has an album out as well."

Nashville Scene



by Phyllis Stark

GOOD GUYS FINISH FIRST: Dualtone Records founders **Dan Herrington** and **Scott Robinson** are such fans of singer/songwriter **Chris Knight** that they have signed him three times in the past few years—but only now are they getting to work with him for the first time.

Knight gained their notice when he recorded a critically acclaimed album for Decca in 1998. When that label closed, Knight first moved to Arista Austin, where Herrington and Robinson were employed. His deal there soon fell apart in the aftermath of label head **Clive Davis'** exit.

When Herrington and Robinson

he says without a hint of irony, "you have to get on with the business of living. Keeping your head in revenge, or whipping someone, or killing someone will have an adverse effect." By the next album, he says, he may have moved on to other themes.

Knight says *A Pretty Good Guy* "tells a story." Despite the title, Knight is aware that "there are not many [pretty good guys] on the album. Even the guy in the 'Pretty Good Guy' song is not all that good."

The characters are "all these hardcore people, and if they have any hope, it's through religion." Thus, the album ends on the more hopeful note of "The Lord's Highway," in which Knight sings, "I used to burn the devil's gasoline/On the back streets of this town/I did not have no road map/Till Jesus flagged me down/I'm on the Lord's highway."

Knight's songs have been recorded by **John Anderson**, **Randy Travis**, **Montgomery Gentry**, **Ty Herndon**, **Confederate Railroad**, **Gary Allan**, and **Baird**. He is currently seeking a new writing deal after leaving Warner/Chappell. Recently, Knight has been writing with **Pat Green**, a star of the Texas country scene.

The label shipped the track "Becky's Bible" Aug. 8 to Americana stations and to the 50-plus country stations that report to Shane Media's Texas country chart. "Send a Boat" went to triple-A radio Aug. 15.

There are plans to cross "Becky's Bible" to mainstream country if it catches fire at the other formats. Still, Knight is realistic about his chances of mainstream country success, saying there is just "the minute possibility of a fluke" hit record. Knight, who is managed by **Rick Alter** and booked by **Ben Ewing**, embarked on a tour to promote the album Aug. 12.

ON THE ROW: Broken Bow Records VP of promotion **Mike Chapman** and VP of A&R **Chris Neese** exit. Neese retains an equity stake in the company.

April Rider is promoted from mid-Atlantic regional promoter to national director of promotion at Curb Records. Rider swaps jobs with **Rick Rockhill**, who had been the label's national promotion director for the past two years.

Mary Chapin Carpenter and manager **Ron Fierstein** of AGF Entertainment have parted ways.

Lonestar will kick off the I'm Already There tour in October. The 30-plus city tour runs through December. Opening acts will be **Jamie O'Neal** and **Blake Shelton**.



KNIGHT

joined Gaylord Entertainment to work for a planned start-up label, Knight was the first artist they signed. But when Gaylord scrapped plans for the label, the executives finally struck out on their own to launch Dualtone, and they nabbed Knight yet again.

This time, their efforts will pay off. Sept. 4 sees the release of Knight's *A Pretty Good Guy*, produced by former **Georgia Satellites** frontman **Dan Baird**, a writing partner of Knight's who also contributes electric guitar and background vocals to the album. "Third time's the charm here," Herrington says with a laugh.

A Pretty Good Guy is full of creepily dark yet compelling and often stunning songs written by Knight, a Kentucky native who is as much a storyteller as he is a composer.

The chorus of the album's best song, "Send a Boat," sadly laments, "Someone's crying in the hall/Good Lord, help us all/While we try to stay afloat/If you would, Lord, send a boat."

As on Knight's first album, many of the songs on *A Pretty Good Guy* involve guns and violent crime. Knight calls it "probably the most intense and violent record I'll ever do, and it may be my best."

"There was a time a few years ago when I was really drawn to the stuff on the record," Knight explains. Now,

AUGUST 25
2001

Billboard®

Top Country Albums™

The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
NUMBER 1 17 Weeks At Number 1							37	36	30	14	BILLY GILMAN ● Epic 62087/Sony (11.98 EQ/17.98)	Dare To Dream	6
1	1	1	36	SOUNDTRACK ▲ Mercury 170069 (11.98/16.98)	O Brother, Where Art Thou?	1	38	38	35	77	PHIL VASSAR Arista Nashville 18891/RLG (10.98/16.98) ●	Phil Vassar	23
2	2	2	54	SOUNDTRACK ▲ Curb 78703 (11.98/17.98)	Coyote Ugly	1	39	39	42	43	DARRYL WORLEY DreamWorks 450042/Interscope (10.98/16.98) ●	Hard Rain Don't Last	33
GREATEST GAINER							40	40	38	60	BILLY GILMAN ▲ Epic 62086/Sony (11.98 EQ/17.98)	One Voice	2
3	8	6	64	LEE ANN WOMACK ▲ MCA Nashville 170099 (11.98/17.98)	I Hope You Dance	1	41	46	43	14	MARK MCGUINN VFR 734757 (10.98/16.98) ●	Mark McGuinn	18
4	4	3	7	LONESTAR ● BNA 67011/RLG (12.98/18.98)	I'm Already There	1	42	42	41	75	GEORGE STRAIT ▲ MCA Nashville 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1
5	5	4	16	TIM MCGRAW ▲ Curb 78711 (12.98/18.98)	Set This Circus Down	1	43	47	—	33	VARIOUS ARTISTS UTV 170137 (11.98/17.98)	Everlasting Love Songs	19
6	3	—	2	BLAKE SHELTON Warner Bros. 24731/WARN (11.98/17.98)	Blake Shelton	3	44	44	47	55	AARON TIPPIN ● Lyric Street 165014/Hollywood (10.98/16.98)	People Like Us	5
7	6	5	46	KENNY CHESNEY ▲ BNA 67976/RLG (11.98/17.98)	Greatest Hits	1	45	41	40	12	ROY D. MERCER Capitol 32515 (10.98/16.98) ●	Roy D. Mercer Vs. Yankees	24
HOT SHOT DEBUT							46	45	46	52	RODNEY CARRINGTON Capitol 24827 (10.98/17.98) ●	Morning Wood	18
8	NEW	1		CAROLYN DAWN JOHNSON Arista Nashville 69336 (10.98/16.98)	Room With A View	8	47	48	44	8	SOUNDTRACK Vanguard 79586 (16.98 CD)	Songcatcher	42
9	9	8	38	TIM MCGRAW ▲ Curb 77978 (12.98/18.98)	Greatest Hits	1	48	43	37	7	LILA MCCANN Warner Bros. 48027/WARN (11.98/17.98)	Complete	18
10	10	7	44	SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6	49	51	48	94	ALAN JACKSON ▲ Arista Nashville 18892/RLG (10.98/17.98)	Under The Influence	2
11	7	—	2	CYNDI THOMSON Capitol 26010 (10.98/17.98)	My World	7	50	54	50	95	ANNE MURRAY ● StraightWay 20231 (19.98/19.98)	What A Wonderful World	4
12	12	9	102	DIXIE CHICKS ▲ Monument 69678/Sony (12.98 EQ/18.98)	Fly	1	51	53	49	68	ROY D. MERCER Virgin 49085/Capitol (10.98/16.98)	Greatest Hits: The Best Of How Big'a Boy Are Ya?	26
13	13	11	17	BROOKS & DUNN ● Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	1	52	52	—	2	JUNIOR BROWN Curb 78719 (11.98/17.98)	Mixed Bag	52
14	15	15	24	JESSICA ANDREWS ● DreamWorks 450248/Interscope (10.98/16.98)	Who I Am	2	53	50	39	22	DELBERT MCCLINTON New West 6024 (17.98 CD)	Nothing Personal	20
15	11	10	3	SOUNDTRACK Lost Highway 170221/Mercury (12.98/18.98)	Down From The Mountain	10	54	49	45	3	3 OF HEARTS RCA 67916/RLG (10.98/16.98)	3 Of Hearts	45
16	14	13	92	FAITH HILL ▲ Warner Bros. 47373/WARN (12.98/18.98)	Breathe	1	55	55	53	41	RANDY TRAVIS Warner Bros. 47893/WARN (11.98/17.98)	Inspirational Journey	34
17	16	16	45	TRAVIS TRITT ● Columbia 62165/Sony (11.98 EQ/17.98)	Down The Road I Go	8	56	56	54	89	JEFF FOXWORTHY Warner Bros. 47427/WARN (10.98/16.98)	Greatest Bits	17
18	17	14	10	TRISHA YEARWOOD MCA Nashville 170200 (11.98/17.98)	Inside Out	1	57	57	51	29	DOLLY PARTON Sugar Hill 3927 (10.98/16.98)	Little Sparrow	12
19	18	17	93	TOBY KEITH ▲ DreamWorks 450209/Interscope (10.98/16.98)	How Do You Like Me Now?!	9	58	63	63	96	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	Emotion	3
20	22	26	40	ALAN JACKSON ● Arista Nashville 69335/RLG (11.98/17.98)	When Somebody Loves You	1	59	59	59	17	HAYSEED DIXIE Dustone 1104/Razor & Tie (16.98 CD)	A Hillbilly Tribute To AC/DC	47
21	21	24	22	TRICK PONY Warner Bros. 47921/WARN (11.98/17.98)	Trick Pony	12	60	60	57	48	EMMYLOU HARRIS Nonesuch 79616/AG (11.98/17.98)	Red Dirt Girl	5
22	23	25	62	RASCAL FLATTS ● Lyric Street 165011/Hollywood (11.98/17.98) ●	Rascal Flatts	14	61	58	52	17	LORRIE MORGAN & SAMMY KERSHAW RCA 67004/RLG (11.98/17.98)	I Finally Found Someone	13
23	20	18	15	MONTGOMERY GENTRY Columbia 62167/Sony (11.98 EQ/17.98)	Carrying On	6	62	68	72	38	SAWYER BROWN Curb 77976 (11.98/17.98)	The Hits Live	35
24	19	21	36	NICKEL CREEK Sugar Hill 3909 (16.98 CD) ●	Nickel Creek	17	63	62	66	85	REBA MCENTIRE ▲ MCA Nashville 170119 (11.98/17.98)	So Good Together	5
25	24	23	41	JAMIE O'NEAL Mercury 170132 (11.98/17.98) ●	Shiver	14	64	65	56	8	K.T. OSLIN BNA 67007/RLG (10.98/16.98)	Live Close By, Visit Often	35
26	27	29	7	PATTY LOVELESS Epic 85651/Sony (11.98 EQ/17.98)	Mountain Soul	19	65	61	60	47	GEORGE STRAIT ● MCA Nashville 170143 (11.98/17.98)	George Strait	1
27	26	22	37	CHRIS CAGLE Capitol 34170 (10.98/17.98)	Play It Loud	20	66	70	67	3	SONS OF THE DESERT MCA Nashville 170131 (8.98/12.98)	Change	66
28	30	27	94	GARY ALLAN ● MCA Nashville 170101 (11.98/17.98)	Smoke Rings In The Dark	9	67	66	61	39	CLEDUS T. JUDD Monument 85106/Sony (11.98 EQ/17.98) ●	Just Another Day In Parodies	25
29	28	19	28	LEANN RIMES ● Curb 77979 (11.98/17.98)	I Need You	1	68	69	62	5	THE DEL MCCOURY BAND Cell/Lyric Street 902006/Hollywood (10.98/16.98)	Del And The Boys	57
30	29	20	11	MARY CHAPIN CARPENTER Columbia 85176/Sony (12.98 EQ/18.98)	Time* Sex* Love*	6	69	73	64	45	ROY D. MERCER Virgin 50003/Capitol (10.98/16.98) ●	How Big'a Boy Are Ya? Volume Seven/Hangin' It Up	32
31	25	12	3	TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12	70	64	55	10	MEREDITH EDWARDS Mercury 170188 (8.98/12.98) ●	Reach	24
32	31	28	11	BRAD PAISLEY Arista Nashville 67008/RLG (11.98/17.98)	Part II	3	71	RE-ENTRY	13		CLAY WALKER Giant 24758/WARN (11.98/17.98)	Say No More	14
33	33	31	80	KEITH URBAN ● Capitol 97591 (10.98/16.98) ●	Keith Urban	17	72	67	65	58	RONNIE MILSAP Virgin 48871/Capitol (11.98/17.98)	40 #1 Hits	19
34	32	33	54	JO DEE MESSINA ● Curb 77977 (11.98/17.98)	Burn	1	73	72	69	9	CONWAY TWITTY MCA Nashville 170085 (6.98/11.98)	The Best Of Conway Twitty: 20th Century Masters The Millennium Collection	65
35	34	34	27	DIAMOND RIO Arista Nashville 67999/RLG (11.98/17.98)	One More Day	5	74	75	68	46	JOHN MICHAEL MONTGOMERY ● Atlantic 83378/AG (11.98/17.98)	Brand New Me	2
PACESETTER							75	RE-ENTRY	45		BILL ENGVALL BNA 69311/RLG (10.98/16.98)	Now That's Awesome	14
36	37	36	15	TAMMY COCHRAN Epic 69736/Sony (7.98 EQ/11.98) ●	Tammy Cochran	34							

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). △ Certification of 200,000 units (Platino). △¹ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. * indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

AUGUST 25
2001

Billboard®

Top Country Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
1	1	SHANIA TWAIN ● Mercury 536003 (12.98/18.98)	Come On Over	197	13	14	FAITH HILL ▲ Warner Bros. 46790/WARN (11.98/17.98)	Faith	173
2	2	DIXIE CHICKS ◆ Monument 68195/Sony (10.98 EQ/17.98) ●	Wide Open Spaces	185	14	12	THE CHARLIE DANIELS BAND ▲ Epic 65694/Sony (7.98 EQ/11.98)	A Decade Of Hits	574
3	5	TOBY KEITH ▲ Mercury 558962 (11.98/17.98)	Greatest Hits Volume One	141	15	13	THE JUDDS Curb 77965 (7.98/11.98)	Number One Hits	65
4	3	BROOKS & DUNN ▲ Arista Nashville 18852/RLG (10.98/17.98)	The Greatest Hits Collection	204	16	16	PATSY CLINE ▲ MCA Nashville 320012 (6.98/11.98)	12 Greatest Hits	744
5	4	LONESTAR ▲ BNA 6762/RLG (10.98/17.98)	Lonely Grill	115	17	23	TRISHA YEARWOOD ▲ MCA Nashville 170011 (11.98/17.98)	(Songbook) A Collection Of Hits	172
6	6	JOHNNY CASH ● Legacy/Columbia 69739/Sony (7.98 EQ/11.98)	16 Biggest Hits	123	18	18	GARTH BROOKS ◆ Capitol 97424 (11.98/26.98)	Double Live	143
7	—	SHEDAISSY ▲ Lyric Street 165002/Hollywood (12.98/18.98) ●	The Whole Shebang	118	19	—	GEORGE STRAIT ▲ MCA Nashville 110651 (10.98/17.98)	Pure Country (Soundtrack)	397
8	7	HANK WILLIAMS JR. ▲ Curb 77838 (5.98/9.98)	Greatest Hits, Vol. 1	375	20	17	GEORGE JONES Legacy/Epic 69319/Sony (7.98 EQ/11.98)	16 Biggest Hits	79
9	9	JOHN DENVER Madacy 4750 (5.98/9.98)	The Best Of John Denver	164	21	19	VARIOUS ARTISTS Madacy 1326 (15.98 CD)	The Best Of Country	38
10	8	PATSY CLINE ▲ MCA Special Products 420265/MCA (3.98/6.98)	Heartaches	139	22	25	ROY ORBISON Legacy/Monument 69738/Sony (7.98 EQ/11.98)	16 Biggest Hits	33
11	11	WILLIE NELSON ● Legacy/Columbia 69322/Sony (7.98 EQ/11.98)	16 Biggest Hits	153	23	22	ALISON KRAUSS ▲ Rouder 810325*/DJJMG (11.98/17.98) ●	Now That I've Found You: A Collection	240
12	10	ALAN JACKSON ▲ Arista Nashville 18801/RLG (10.98/16.98)	The Greatest Hits Collection	303	24	20	TRAVIS TRITT ▲ Warner Bros. 46001/WARN (10.98/16.98)	Greatest Hits -- From The Beginning	272
					25	—	MONTGOMERY GENTRY ● Columbia 69156/Sony (10.98 EQ/16.98) ●	Tattoos & Scars	122

● 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 releases of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). △ Certification of 200,000 units (Platino). △¹ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. * indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

AUGUST 25 2001

Billboard®

Hot Country Singles & Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' radio track service. 152 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1									
				3 Weeks At Number 1									
1	1	1	18	AUSTIN	Blake Shelton Giant 16767/WRN	1	31	33	38	8	I'M TRYIN'	Trace Adkins Capitol ALBUM CUT	31
2	2	4	14	I'M JUST TALKIN' ABOUT TONIGHT	Toby Keith DreamWorks ALBUM CUT	2	32	32	34	13	NEVER LOVE YOU ENOUGH	Chely Wright MCA Nashville 172205	32
3	4	6	20	WHERE THE BLACKTOP ENDS	Keith Urban Capitol 58992	3	33	34	35	13	WHERE DOES IT HURT	The Warren Brothers BNA 69086	33
4	3	2	22	WHEN I THINK ABOUT ANGELS	Jamie O'Neal Mercury 172202	1	34	35	40	10	THAT'S A PLAN	Mark McGuinn VFR 734758	34
5	8	11	22	WHAT I REALLY MEANT TO SAY	Cyndi Thomson Capitol 58987	5	35	38	43	5	THE TIN MAN	Kenny Chesney BNA ALBUM CUT	35
6	7	7	20	DOWNTIME	Jo Dee Messina Curb ALBUM CUT	6	36	37	41	8	MAN OF ME	Gary Allan MCA Nashville 172213	36
7	9	12	22	WHILE YOU LOVED ME	Rascal Flatts Lyric Street ALBUM CUT	7	37	39	42	12	HELPLESSLY, HOPELESSLY	Jessica Andrews DreamWorks 450918	37
8	5	5	20	I'M ALREADY THERE	Lonestar BNA 69083	1	38	36	39	14	THERE YOU'LL BE	Faith Hill Warner Bros. 16739/WRN	11
9	10	8	28	LAREDO	Chris Cagle Virgin 58979/Capitol	8	39	43	44	5	IN ANOTHER WORLD	Joe Diffie Monument ALBUM CUT	39
10	11	10	10	ONLY IN AMERICA	Brooks & Dunn Arista Nashville ALBUM CUT	10	40	42	45	7	IF YOU EVER FEEL LIKE LOVIN' ME AGAIN	Clay Walker Warner Bros. 16738/WRN	40
11	12	13	21	I WOULD'VE LOVED YOU ANYWAY	Trisha Yearwood MCA Nashville 172201	11	41	41	46	8	GETTING THERE	Terri Clark Mercury ALBUM CUT	41
12	6	3	29	SHE COULDN'T CHANGE ME	Montgomery Gentry Columbia 79540	2	42	45	51	4	GOOD MORNING BEAUTIFUL	Steve Holy Curb ALBUM & SOUNDTRACK CUT	42
13	16	27	5	ANGRY ALL THE TIME	Tim McGraw Curb ALBUM CUT	13	43	57	—	2	WITH ME	Lonestar BNA ALBUM CUT	43
14	15	19	13	SIX-PACK SUMMER	Phil Vassar Arista Nashville 69084	14	44	44	47	7	SHE AIN'T GONNA CRY	Marshall Dylton Dreamcatcher PROMO SINGLE	44
15	13	14	21	WHY THEY CALL IT FALLING	Lee Ann Womack MCA Nashville 172203	13	45	48	58	3	ALWAYS WAS	Aaron Tippin Lyric Street ALBUM CUT	45
16	22	31	9	WHERE I COME FROM	Alan Jackson Arista Nashville ALBUM CUT	16	46	40	36	19	STILL HOLDING OUT FOR YOU	SheDaisy Lyric Street ALBUM CUT	27
17	17	20	19	COMPLICATED	Carolyn Dawn Johnson Arista Nashville 69050	17	47	46	52	6	CRAZY LIFE	Tim Rushlow Scream ALBUM CUT	46
18	18	21	16	SWEET SUMMER	Diamond Rio Arista Nashville 69085	18	48	50	54	9	WHEN YOU COME BACK DOWN	Nickel Creek Sugar Hill ALBUM CUT	48
19	14	15	28	AIN'T NOTHING 'BOUT YOU	Brooks & Dunn Arista Nashville 69048	1	HOT SHOT DEBUT						
20	19	18	36	IT'S A GREAT DAY TO BE ALIVE	Travis Tritt Columbia 79563	2	49	NEW	1	1	JUST LET ME BE IN LOVE	Tracy Byrd RCA ALBUM CUT	49
21	21	24	9	WHEN GOD-FEARIN' WOMEN GET THE BLUES	Martina McBride RCA ALBUM CUT	21	50	49	57	3	AIN'T NOBODY GONNA TAKE THAT FROM ME	Collin Raye Epic ALBUM CUT	49
22	25	23	29	WHAT I DID RIGHT	Sons Of The Desert MCA Nashville 172196	22	51	NEW	1	1	I WANNA TALK ABOUT ME	Toby Keith DreamWorks ALBUM CUT	51
23	23	26	22	ANGELS IN WAITING	Tammy Cochran Epic ALBUM CUT	23	52	47	56	4	THE MAN HE WAS	George Jones Bandit ALBUM CUT/BNA	47
24	24	25	17	ON A NIGHT LIKE THIS	Trick Pony Warner Bros. 16751/WRN	24	53	NEW	1	1	NIGHT DISAPPEAR WITH YOU	Brian McComas Lyric Street ALBUM CUT	53
25	26	29	11	LOVE OF A WOMAN	Travis Tritt Columbia ALBUM CUT	25	54	55	60	8	TEXAS IN 1880	Radney Foster With Pat Green Dualtone ALBUM CUT	54
26	27	28	9	HEARTBREAK TOWN	Dixie Chicks Monument ALBUM CUT	26	55	51	53	12	UNBROKEN BY YOU	Kortney Kayle Lyric Street 164045	50
27	30	37	5	I'M A SURVIVOR	Reba MCA Nashville 172212	27	56	NEW	1	1	COLD ONE COMIN' ON	Montgomery Gentry Columbia ALBUM CUT	56
28	28	30	15	HOW COOL IS THAT	Andy Griggs Mercury 172204	28	57	53	59	13	TELLURIDE	Tim McGraw Curb ALBUM CUT	52
29	29	32	18	LOVING EVERY MINUTE	Mark Wills Mercury 172204	29	58	54	—	2	TELL ME HOW	Chad Brock Warner Bros. ALBUM CUT/WRN	54
30	31	33	14	REAL LIFE (I NEVER WAS THE SAME AGAIN)	Jeff Carson Curb ALBUM CUT	30	59	60	—	2	BEAUTIFUL (ALL THAT YOU COULD BE)	Kenny Rogers Dreamcatcher ALBUM CUT	59
							60	56	48	15	HONEY DO	Mike Walker DreamWorks 450914	42

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

AUGUST 25 2001

Billboard®

Top Country Singles Sales

THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST	THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST	
			NUMBER 1							
			3 Weeks At Number 1							
1	1	15	AUSTIN	Blake Shelton Giant 16767/WRN	13	11	8	DIDN'T WE LOVE	Tamara Walker Curb 73126	
2	2	14	WHAT I REALLY MEANT TO SAY	Cyndi Thomson Capitol 58987	14	12	5	UNBROKEN BY YOU	Kortney Kayle Lyric Street 164048/Hollywood	
3	3	52	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes Curb 73116	15	15	44	OKLAHOMA/WARM & FUZZY	Billy Gilman Epic 79503/Sony	
4	4	13	ON A NIGHT LIKE THIS	Trick Pony Warner Bros. 16751/WRN	16	14	22	I WANT YOU BAD	Charlie Robison Lucky Dog/Columbia 79542/Sony	
5	5	36	POUR ME	Trick Pony Warner Bros. 16816/WRN	17	18	19	SIMPLE LIFE	Mary Chapin Carpenter Columbia 79541/Sony	
6	6	19	COME A LITTLE CLOSER	Lila McCann Warner Bros. 16762/WRN	18	20	19	MATTHEW, MARK, LUKE & EARNHARDT	Shane Sellers DreamWorks 450327/Interscope	
7	7	23	LOVE IS ENOUGH	3 Of Hearts RCA 69034/RLG	19	17	10	TOO LAZY TO WORK, TOO NERVOUS TO STEAL	BR549 Monument 79611/Sony	
8	9	47	THE WAY YOU LOVE ME	Faith Hill Warner Bros. 16818/WRN	20	23	74	ROCKY TOP '96	The Osborne Brothers Decca 155274/MCA Nashville	
9	8	26	MRS. STEVEN RUDY/THAT'S A PLAN	Mark McGuinn VFR 734758	21	19	27	THE MOST BEAUTIFUL GIRL	South 65 Atlantic 85051/AG	
10	10	27	SHE COULDN'T CHANGE ME	Montgomery Gentry Columbia 79540/Sony	22	24	15	I KNOW HOW THE RIVER FEELS	Mcalyster MCA Nashville 172186	
11	16	2	SOMETHIN' IN THE WATER	Jeffrey Steele Monument 79625/Sony	23	22	42	HOW DO YOU LIKE ME NOW?!	Toby Keith DreamWorks 450932/Interscope	
12	13	218	HOW DO I LIVE	LeAnn Rimes Curb 73022	24	25	65	IT DON'T MATTER TO THE SUN/LOST IN YOU	Garth Brooks as Chris Gaines Capitol 53788	
					25	21	41	GEORGIA	Carolyn Dawn Johnson Arista Nashville 69010/RLG	

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multi-platinum titles indicated by a numeral following the symbol. © 2001, Billboard/BPI Communications, and SoundScan, Inc. Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

Oak Ridge Boys Sing Gospel 'From The Heart' On Spring Hill

BY DEBORAH EVANS PRICE

NASHVILLE—After spending the better part of the past three decades churning out hits for the country market, the Oak Ridge Boys returned to their gospel roots this summer, with the release of *From the Heart* on Spring Hill Music Group.

With a successful homecoming in the gospel field, Spring Hill has decided to work the album to the mainstream country market. "Write Your Name Across My Heart" was released to country radio Aug. 10, and a video will follow. The clip will be produced by Nashville-based firm the Collective.

"We've been getting some positive feedback," Spring Hill director of marketing David Ecrement says. "We felt like it warranted going to the next level. After doing some research, the next logical step is really going after non-reporting country stations."

Ecrement says they've hired John Hart at Nashville-based Bullseye Marketing to work the single to secondary markets. With his help, they hope to gain a groundswell of support that will take the band to the next step with those country stations monitored by Broadcast Data Systems.

Greg Frey, assistant PD and music director of KSON San Diego, says he hasn't heard the single yet but is open to playing it. "I don't have any problem with playing acts who might not be considered current," he says. "It all comes down to the song. If the song is good and fits with what we do, it can work. Kenny Rogers proved that with 'Buy Me a Rose.'"

THE EARLY YEARS

First known as the Oak Ridge Quartet, the original foursome began in 1943, taking their name from the East Tennessee town. Over the years, the group has undergone numerous personnel changes. William Lee Golden joined in 1965 and was followed by Duane Allen shortly after, with Joe Bonsall and bass singer Richard Sterban coming on board in the early '70s.

In 1977, the Oaks made a successful transition to the country market with their hit "Y'all Come Back Saloon" and went on to become one of the most popular country acts of the '70s and '80s. Even though they continued to perform gospel music in their live shows, the group's crossover success was controversial in the staid Southern gospel community.

Last fall, however, any residual controversy about the group's career path was laid to rest, as the Oaks were inducted into the Gospel Music Hall of Fame. "Gospel means the good news of Jesus Christ," says Allen, who co-produced the album with Michael Sykes. "We have the good news to bring, and that's why we sing. All these years, we've had the opportunity to sing other types of songs, and we are

very pleased with the success we've had in doing that. That's not discounting any of our country songs. We hope to have more, but when it came to this gospel project, we wanted to cut something that would affect people's emotions and, hopefully, change their lives.



OAK RIDGE BOYS

I can honestly say that it's affected me."

On *From the Heart*, the group delivers an incredible collection of songs destined for broad appeal. The Oaks searched extensively for songs, finding several with such old friends as Randy Van Warmer, who wrote "Write Your Name Across My Heart"; he'd penned one of the Oaks' biggest hits, "I Guess It Never Hurts to Hurt Sometimes."

"When Randy Van Warmer tells me he has a song for the Oak Ridge Boys, I'm probably going to drive to L.A. to hear it," Bonsall says. "Randy played

one song for us ["Write Your Name"]. It set a standard [for the album]."

Garland Craft, the Oaks' former piano player, penned "Then You'll See" for his mother, who was battling diabetes and having difficulty with her eyesight. "He'd keep talking to her, telling her he was praying for her," Golden says. "He said, 'Now Mamma, you are going to have to pray, too.' "She said, 'I've been praying,' and he told her, 'First you believe, then you'll see.' With that thought in mind, he sat down and wrote this song for her. It's a very moving spiritual song, a great testimony. It touches me when I hear it, and when I sing it, I get emotional."

As much as some of the songs tug at the heartstrings, Sterban says the group also wanted to show its fun side on the record. "We wanted to convey that being a Christian is fun—and it should be," he says. "We had a lot of fun in the studio, and I'm looking forward to putting some of these [songs] onstage, because I know our audiences are going to love them."

Managed by Jim Halsey and booked by the William Morris Agency, the Oaks continue to tour extensively. "We are a lucky bunch of guys that have been around for a long time and are still doing what we want to do," Bonsall says. "And if I might say so, doing it pretty doggone good."

IBMA Announces Nominations

BY DEBORAH EVANS PRICE

NASHVILLE—The Del McCoury Band, Rhonda Vincent & the Rage, the Lonesome River Band, and Dan Tyminski are among the top nominees for the 12th annual International Bluegrass Music Awards. Hosted by Steve Wariner, the show is set for Oct. 4, at the Kentucky Center for the Arts in Louisville during the annual convention of the International Bluegrass Music Assn. (IBMA).

The Carter Family—A.P., Sara, and Maybelle—will be inducted into the IBMA's Hall of Honor.

The IBMA nominations cap a breakthrough year for Tyminski. He was the singing voice for George Clooney in the Coen Brothers film *O Brother, Where Art Thou?*, propelling the Stanley Brothers classic "I Am a Man of Constant Sorrow" into public consciousness. Tyminski also released a solo project, *Carry Me Across the Mountain*, on the Doobie Shea label.

He received nods in the male vocalist, guitar player, and emerging artist of the year categories, as well as three nominations for song of the year: for "Constant Sorrow" (which he performed as one of the Soggy Bottom Boys) and "Carry Me Across the Mountain" and "I Dreamed of an

Old Love Affair," two songs from his solo album. Tyminski and Union Station member Barry Bales netted two nominations for instrumental album and recorded event of the year for their work on *Knee Deep in Bluegrass: The AcuTab Sessions*.

Here is a partial list of nominees:

Entertainer: Doyle Lawson & Quicksilver, Lonesome River Band, the Del McCoury Band, Nickel Creek, Rhonda Vincent & the Rage

Instrumental group: Lonesome River Band, the Del McCoury Band, Nickel Creek, the Tony Rice Unit, Ricky Skaggs & Kentucky Thunder.

Vocal group: Doyle Lawson & Quicksilver, Lonesome River Band, Mountain Heart, IIIrd Tyme Out, Rhonda Vincent & the Rage

Male vocalist: Ronnie Bowman, Dudley Connell, Del McCoury, Russell Moore, Dan Tyminski.

Female vocalist: Sonya Isaacs, Claire Lynch, Lynn Morris, Dolly Parton, Rhonda Vincent.

Album: *O Brother, Where Art Thou?*, various artists; *Talkin' To Myself*, Lonesome River Band; *Empty Old Mailbox*, Don Rigsby; *Big Man: The Songs of Bill Monroe*, Ricky Skaggs & Friends; *Carry Me Across the Mountain*, Dan Tyminski.

Ibma.org has a complete listing.

Higher Ground

by Deborah Evans Price



PRESSING ON: Whoever said lightning doesn't strike twice obviously didn't take into account the staying power of Christian music's classic hymns or Selah's gift for creatively reinventing those songs for this generation.

For all who loved Selah's Dove Award-winning debut, *Be Still My Soul*, the Curb trio successfully strikes again with *Press On*. It's one of the albums I just can't get enough of this summer.

Be Still My Soul seemed to come out of nowhere to win the 2000 Dove for inspirational album of the year. What started as a project that pianist Allan Hall and siblings Todd and Nicol Smith recorded in their spare time for friends and family soon became one of the Christian industry's most-talked-about records.

A follow-up was a natural, and *Press On* more than fulfills expectations. Armed with a budget this time, the trio co-produced *Press On* with Jason Kyle, turning in a stellar album that spotlights such timeless hymns as "Oh Draw Me Lord," "Amazing Grace," and "How Great Thou Art."



SELAH

They also meld the Beatles' "In My Life" with Albert Brumley's "If We Never Meet Again" for an intriguing track.

"That was Allan's idea," Todd Smith says. "He started doing ["In My Life"] in concert. He combined it with 'If We Never Meet Again,' and it was just really a nice fit because the first song, he would intro it like, 'I'd like you to think of people who've meant a lot to you—people who've passed away or loved ones you haven't seen in a while.'

"And then he sings the Beatles song, and it segues into 'If we never meet again this side of heaven/We shall meet on that beautiful shore,'" he adds. "It's just a beautiful transition."

Another choice cut on the record is a duet with Russ Taff on "Were You There." One of the albums I'd want to have on a desert island would have to be Taff's early-'90s album *Under Their Influence*, an incredible collection of gospel standards ignited by Taff's scorching delivery.

"It's one of my favorite records," Todd says. "I bought it in 1991. It was my senior year of high school—we'd just finished, and we went to Africa. I would only listen to the first four songs because I loved them so much. For two months, those four songs were all I would listen to."

One day at sundown, while he was looking out over a beautiful expanse of Africa, he forgot to hit the back button, and track five came on.

"The fifth song was 'Were You There,'" Todd says. "So it came on, and just as soon as it started, my hair—back when I had some on my head—just stood up. It was like hearing it for the first time. Right then and there I said, 'Some day, I'm going to record this.' I never thought I'd have the chance to get Russ on it. He sang on it, and he just has this tone and texture. You can tell it's someone who has been through a lot to be able to sing that way."

Next up for Selah is a Christmas album due next year, as well as three solo albums. It will be Nicol's second solo disc for Curb. Todd describes his solo debut as "more rockin'" than his Selah persona.

Right now matrimony is taking precedence over music, as Todd is preparing for his wedding at the end of the month. The trio is also continuing its efforts to raise money for a hospital in Africa, where the Smiths' parents are still missionaries. For those interested in learning more about their efforts, visit selahonline.com.

NEWS NOTES: True Vibe will be singing the title cut for the forthcoming Miramax film *On the Line*, starring 'N Sync members Joey Fatone and Lance Bass. The soundtrack is due Sept. 25, the film Sept. 28.

CCM Communications founder John Styll, who left his post as president of the company earlier this year, has been named publisher of *The Life@Work Journal*. The Franklin, Tenn.-based publication is geared toward helping people integrate their faith and their work. Styll is also chairman of the 5,000-member Gospel Music Assn. Another former CCM Communications executive, Jerry Charles, has joined *The Life@Work Journal* as VP of circulation and operations.

The Gaither Vocal Band, Natalie Grant, the Katinas, Nicole C. Mullen, and Michael W. Smith are among the acts slated to participate in the 59th annual National Religious Broadcasters Convention, to be held Feb. 16-19 at Nashville's Opryland Hotel.

Studio Monitor™

by Christopher Walsh



Just months away from the 20th anniversary of his co-founding of the production duo Jam & Lewis, **Jimmy Jam** is reflecting on the immense success he and **Terry Lewis** have enjoyed.

One of the keys, Jam says, to the team's impressive longevity and productivity (the pair in the past year alone have scored smash hits with **Janet Jackson**, **Usher**, and **Blu Cantrell**) was the decision to remain at their home base of Minneapolis.

Rather than taking the road to Los Angeles, as many expected and advised, Jam & Lewis established a private studio, free from the distractions of a multi-room commercial facility.

"We like L.A.," Jam notes, "but never had a desire to work there. We just had

ect with Blu Cantrell, her Arista album *So Blu*.

Flyte Tyme is a five-room facility. Studio A, the largest tracking space, features a Harrison Series Ten console, while Studio B, Jam & Lewis' personal studio, houses a Harrison MR4. "Back when the Series Ten came out and we looked at the options," Jam recalls, "the Harrison was so far advanced. If it's a commercial studio, you say SSL or Neve, because that's what everybody uses, but we're sitting up in Minnesota by ourselves, so we really didn't care. It's worked out really well for us."

Studio C is a Pro Tools- and RADAR-equipped room, Jam notes, while D is the main mix room. Studio E is a programming room equipped with Yamaha 02R digital mixers and Pro Tools. Despite the addition of Pro Tools and RADAR, Jam says that he and Lewis remain fans of analog tape.

"The thing we really like best is RADAR. Terry had the original RADAR, when Otari was licensing it. We since have upgraded with the iZ Technology model. Terry's a little more computer-literate than I am—I just want something that has a play button, a record button, and tracks. I want it to look like a tape machine. It's really the best of both worlds: It runs just like a tape machine, [and] I don't have to worry about filing and saving."

Flyte Tyme truly is the best of all worlds for Jam & Lewis; it's an environment conducive to creativity and collaboration with top artists, yet insulated from the delirium sometimes synonymous with the music business.

"We did this, first of all, for Terry and me to have a place separate from our homes, so that we could keep home and work separate and could go in [to the studio] anytime and create," Jam says. "We thought we needed to invest in ourselves. We financed it ourselves, so we're totally independent. We're not beholden to any record company, publishing company, or anything."

On top of his roles as writer, producer, and executive, Jam is active in composer-advocacy issues, and he is a board member of both ASCAP and the Recording Academy. This, despite the occasional talk of retirement, which, he clarifies, would mean a scaling back of the production schedule and not a total cessation of music-making.

"I'm trying to spread the word about the importance of songwriters' rights, artists' rights," Jam says. "It all takes time away from your job, so when we say 'retirement,' it's that we have other things we'd like to do. We're having a great time, working with great artists."

BY CHRISTOPHER WALSH

Just as Avatar Studios in New York is reinventing itself with a "creative community" of audio professionals (Studio Monitor, Aug. 18), a similar environment is taking shape in a historic recording studio on the West Coast.

Because of major changes in the music industry in recent years, Henson Recording Studios, formerly A&M Recording and Mastering Studios, is also getting a makeover. And that's partly due to both a record company merger and, ironically, the popularity of home studios.

The Universal/PolyGram merger of the late '90s led to A&M's closing in September 1999. Though the facility reopened only a few months later under the ownership of the Jim Henson Co., the mastering division did not—although mastering engineer Stephen Marcussen leased space at Henson until opening his own facility (Studio Monitor, Nov. 25, 2000). Additionally, as demand for cassette duplication withered in the late '90s, a tape-copy room was increasingly idle. In the facility's empty rooms, VP of recording studio operations Ron Rutledge saw an opportunity.

"Once Stephen moved out," he explains, "we closed mastering down, and I decided that these rooms would be perfect for production rooms. Over the last couple of years, I had gotten quite a few calls from people looking for space, but I never had extra room. Then [producer] David [Kahne] called. He thought it would be perfect."

Kahne, known for his work with Sugar Ray, Sublime, and Tony Bennett, began occupancy of the former tape-copy room about one year ago, Rutledge says. Recently, three more recording professionals have taken up residence: producer John Shanks, longtime guitarist/co-writer with Melissa Etheridge; artist/producer Jude Cole; and, most recently, artist/producer Rupert Hine.

"A lot of people I know that have [recording] rooms in their house would love to not be at home," says Kahne, executive VP of A&R for Warner and Reprise Records, who recently produced Paul McCartney's upcoming album entirely at Henson. "I've got a bunch of computer gear and synths in my production room and also a vocal booth. After I track, I do a lot of the work up in that room. It's really cool, because we all meet around. John is working on Chris Isaak, and I'm the A&R person for Chris, so he can play me stuff, we'll listen, and work on it. In an age of absolutely no sense of community, there's a vibe here."

Studio owners and managers have long worried about the rise of the home studio, as the power and capability of digital multitrack recorders and workstations soared, while the

the loss of overdub and mix work, for example, to personal studios.

But, the activity at Henson seems to be a backlash of sorts. It is the community that Kahne mentions, the *actual* interaction—as opposed to working at home alone, and, perhaps, communicating with one's peers via the virtual world of pro audio- or equipment-specific message boards on the Web—that excites producers in this situation. For the studio itself, the probability of resident producers bringing in tracking and mix dates is an added incentive.

"The fact that we're an old recording facility—[along with] the type of people that are now working here all the time—helps," says Rutledge. "It's a very creative space. And as part of what we offer here, they're treated just like anybody that's working in a studio. You get access to our runner staff, any sort of technical help, microphones. It's worked out really well. Everybody's happy."



Producer David Kahne, left, and Henson Recording Studios' Ron Rutledge in Studio A.

cost of the technology plunged. With recording budgets tight and uncertainty hanging over the industry, even elite facilities are sensitive to



JAM & LEWIS

a desire to do music. Everybody said, 'You've got to be in L.A.' Why? If it's basically a room with tape, why does it matter where you actually do it? It was important for us to be away from that, to live normal lives and be around the people we grew up with."

One of the team's biggest obstacles early on was actually getting people to make the trek to Minneapolis. "Luckily, when people did, hits came out of it," Jam says. "And we do end up using Record Plant and Westlake in L.A. Westlake is cool because they built our rooms—[Westlake Audio founder] Glenn Phoenix did the design. When we go to Westlake, we feel at home."

The production duo has just notched its 16th No. 1, with Usher's "U Remind Me," from the recently released *8701* (Arista). This closely follows Janet Jackson's "All for You," which Jam & Lewis wrote and produced. Jackson's 1986 hit, "When I Think of You," accounted for the duo's first No. 1 track.

"U Remind Me" is the first product of the venture between Arista and Flyte Tyme, Jam & Lewis' production company/label/studio. Jam & Lewis contributed five tracks to *8701*, Jam notes, and three tracks to their second proj-

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EMTEC Debuting New Backup, Storage Format At AES

BY CHRISTOPHER WALSH

NEW YORK—Details of new products to be introduced at the 111th Audio Engineering Society (AES) Convention, to be held Sept. 21-24 at the Jacob Javits Convention Center, are beginning to emerge from various manufacturers.

EMTEC Pro Media—the North American sales and marketing team for EMTEC Magnetics, which manufactures the BASF brand of audio, video, and data media products—has announced the introduction of LTO Ultrium Tape, a back-up and storage media product for digital-audio applications.

According to the manufacturer, LTO Ultrium can store as much as 200 GB of compressed data (100 GB of uncompressed data) on a single tape. Using a half-inch metal pigment tape, LTO Ultrium claims fast data transfer rates and a minimum storage life of 30 years. It is available in four sizes with compressed/uncompressed storage capacities of 20/10 GB, 60/30 GB, 100/50 GB, and 200/100 GB. EMTEC also has plans for second- third- and fourth-generation versions of Ultrium LTO.

The LTO Ultrium cartridge also includes a computer memory (CM)

chip embedded into the casing. Using a noncontact passive RF signal sending data stored on an EEPROM chip in the LTO Ultrium cartridge, the CM chip communicates calibration and initialization data directly to the LTO drive.

“Our sister company, EMTEC Data Store Media, has already started selling it through,” says Jean Tardibuono, EMTEC Pro Media’s senior VP of sales and marketing. “The original focus was the back-up market: banks, insurance companies, etc. We started to work with IBM and a software company, Gray Matter Response, to develop software [that will enable us] to use this back-up system in the audio market.”

“We’re thinking [of a backup tape format that would work] in conjunction with a Pro Tools system—or whatever hard drive system you may be using—because of its storage capacity, its transfer rate, and—because of the fact that it’s a metal pigment tape—its long-term storage viability. We think it’s a good combination for the audio market, say, vs. something like AIT.”

EMTEC will hold demonstrations of LTO Ultrium being used as the back-up media for a Pro Tools system at the AES Convention.

AUGUST 25 2001 **Billboard**

Production Credits

BILLBOARD'S NO. 1 SINGLES (AUGUST 18, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT CONTEMPORARY
TITLE Artist/ Producer (Label)	FALLIN' Alicia Keys/ A. Keys (J)	FALLIN' Alicia Keys/ A. Keys (J)	AUSTIN Bike Shelton/ B. Braddock (Giant)	MY PROJECTS Coo Coo Cal/ Bigg Hank (Infinite/Tommy Boy)	THERE YOU'LL BE Faith Hill/ T. Horn, B. Gallimore (Hollywood/Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	KRUCIALKEYS (New York) Kerry "Krucial" Brothers	KRUCIALKEYS (New York) Kerry "Krucial" Brothers	SONY TREE (Nashville) Ed Seay	INFINITE (Milwaukee, WI) Bigg Hank	HIT FACTORY (New York) Bob Brockman
CONSOLE(S)/ DAW(S)	Mackie 32-8	Mackie 32-8	Sony MXP 3056	Pro Tools	Neve VR
RECORDER(S)	Tascam DA-88	Taskcam DA-88	Sony 3348	Pro Tools	Pro Tools
RECORDING MEDIUM	Quantegy DA8	Quantegy DA8	Quantegy 467	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	ELECTRIC LADY (New York) Russell Elevado	ELECTRIC LADY (New York) Russell Elevado	COOL TOOLS AUDIO (Nashville) Ed Seay	INFINITE (Milwaukee, WI) Bigg Hank	RECORD ONE (Sherman Oaks, CA) Mike Shipley, Steve MacMillan
CONSOLE(S)/ DAW(S)	SSL 9000 J	SSL 9000 J	Digidesign ProControl	Pro Tools	SSL 9000 J
RECORDER(S)	Studer A820	Studer A820	Pro Tools	Pro Tools	Ampex ATR 100 1/2", Sony 3348 HR
MIX DOWN MEDIUM	BASF 900	BASF 900	Sony PCM 9000	Pro Tools	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers, Jr.	HIT FACTORY (New York) Herb Powers, Jr.	GEORGETOWN (Nashville) Denny Purcell	MASTERDISC (New York) Tony Dawsey	MASTERING LAB (Los Angeles) Robert Hadley
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	IND	WEA

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Billboard STUDIOS AND RECORDING EQUIPMENT SPOTLIGHT

Billboard's annual Studios and Recording Equipment spotlight examines the current complexion of the recording industry as technology continues to radically change the way business is being done. We review the past year's studio rankings, run down the top studios in all categories, take a look at the recent trends in studio expansion, and provide a Q&A with this year's AES Convention keynoter Leonardo Chiariglione, Director of MultiMedia at CSELT, the research center of the Telecom Italia group.

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TV's 'Hitmakers' Spotlights Home Of Brilliant Songwriting

BY JIM BESSMAN

NEW YORK—It was a place, Mike Stoller recalls, where songwriters rode the elevator up to the 11th floor and then walked back down, “knocking on every door trying to sell their songs. And if they got lucky, they’d sell the same song two or three times on the way down for enough advance money to get them through the weekend.”

As evidenced by A&E Network’s magnificent two-hour “Biography” documentary, *Hitmakers: The Teens Who Stole Pop Music*, the fabled Brill Building at 49th and Broadway in New York City was also a place where you would never know with whom you were sharing the elevator—and certainly, you would never hum inside it for fear that whoever it was might steal your lick.

Hitmakers, which premieres Aug. 27 on A&E at 8 p.m. (ET), extensively examines the midtown Manhattan development of the teen-oriented American popular music of the late '50s and early '60s that succeeded New York’s Tin Pan Alley golden era of songwriting and publishing. The program was written, produced, and directed by Morgan Neville and is full of vintage film footage and interviews with such storied songwriters and singers as the late Doc Pomus, Carole King, Neil Sedaka, Cynthia Weil, Barry Mann, Ellie Greenwich, Burt Bacharach, Dionne Warwick, Don Kirshner, Gerry Goffin, Hal David, Jeff Barry, Jerry Leiber, Jerry Wexler, Lesley Gore, Little Eva, Ben E. King, Ahmet Ertegun, Mike Stoller, Phil Ramone, Ruth Brown, Shadow Morton, the Shirelles’ Shirley Reeves, and the Shangri-Las’ Mary Weiss-Stokes.

Also interviewed and credited as music historians are BMI archives director David Sanjek and EMI Music Publishing’s senior VP of catalog promotion Alan Warner.

Narrated by John Turturro (who played the Phil Spector character in *Grace of My Heart*, the 1996 movie patterned on Carole King’s career), *Hitmakers* heads a Pop Goes the Music week of related one-hour “Biography” specials. The others are *Dionne Warwick: Don’t Make Me Over*, Aug. 28; *Bobby Darin: I Want to Be a Legend*, Aug. 29; *Words and Music by Leiber & Stoller*, Aug. 30; and *Burt Bacharach*, Aug. 31. All five were produced for A&E by Peter Jones Productions and executive-produced by CarolAnne Dolan, A&E’s VP of documentary series.

Hitmakers was first proposed a couple of years ago. “A ‘Biography’ special on the Brill Building songwriters sounded interesting, but it

wasn’t what we were looking for at that time,” Dolan says. “But when a list of Brill Building songs was attached to the proposal, it seemed to go on forever and read like a history of pop music. That’s what sold me: It really was a unique moment in pop music history that was being explored.”

Hitmakers, appropriately, starts off to the tune of the Drifters classic “This Magic Moment,” which was written by the Brill Building team of Doc Pomus and Mort Shuman. The in-depth documentary then details



The ace Brill Building songwriting team of Mike Stoller, left, and Jerry Leiber are pictured with Elvis Presley, whose early hit “Hound Dog” they co-wrote.

one of the most fertile periods of American popular music—and a singles-driven market where super-talented teens could write a song one day, demo it the next, and see it released two weeks later.

It has come to be known as “Brill Building pop,” but it encompasses doo-wop, R&B, and particularly the “girl group” rock’n’roll era so closely associated with legendary indie labels like Scepter and Red Bird—and, of course, the Brill Building songwriters, including renowned producers Phil Spector and Shadow Morton.

As Stoller notes, the Brill Building was “filled with music publishers, copyists, bandleaders, little mini-recording studios for demos, offices, and so on. There were offices [with] pay phones on the wall, because they didn’t have enough credit for a phone line—and guys whose offices were the phone booths on the street at 50th and Broadway. But there was a real community.”

However, Stoller’s songwriting partner, Jerry Leiber, points out that not all of the many songwriters associated with the Brill Building actually worked at the 1619 Broadway location. “Everybody wants to refer to [the music of the period] as ‘the Brill Building,’ when in fact it was only us and Jeff Barry and Ellie Greenwich and six or eight other teams of writers signed to small production units,” he says. Mann, Weil, Goffin, and Carole King, he adds, were among the many writers who worked just up the street at an

equally significant building known simply by its address, 1650 Broadway. These writers worked there for Aldon Music, the publishing company christened after the first names of its founders, Don Kirshner and Al Nevins.

As *Hitmakers* recounts, Aldon’s sale to Columbia in 1963—and its subsequent move to corporate offices on 5th Avenue—portended the end of the Brill Building period.

“The music-business community became very spread out and co-opted by the major corporations,”

Stoller says. Contributing to the decline, too, was the British Invasion by such self-contained acts as the Beatles—who were heavily influenced by the Brill Building writers but wrote their own material—and the emerging downtown Greenwich Village singer/songwriter scene embodied by Bob Dylan, which was more conscious of the social and political pressures and changes that were swirling through the country. Additionally, the mid-’60s saw a major music-industry move from New York to Los Angeles.

The “One Fine Day,” as symbolized by the Goffin/King-penned Chiffons hit that closes *Hitmakers: The Teens Who Stole Pop Music*, was over.

“Who knew?” Ellie Greenwich reflects at the end of the program, marvelling some four decades later at how wonderful it was to have been part of “something that made people very happy.”

A double CD of Brill Building smashes, titled *The Songmaker’s Collection: Music From the Brill Building*, will be released Aug. 28 by Q Records. It will include the Shangri-Las’ “Leader of the Pack,” the Shirelles’ “Will You Still Love Me Tomorrow,” Bobby Darin’s “Splish Splash,” and Ben E. King’s “Stand by Me.” On Sept. 25, a four-tape VHS/two-disc DVD package, *The Songmakers’ Collection*, will be issued by A&E Home Video, with the DVDs also featuring an archival photo gallery, along with artist biographies and discographies.

Words & Music™



by Jim Bessman

NMPA’S INTERNATIONAL SURVEY: The National Music Publishers’ Assn. (NMPA) as issued its 10th annual *International Survey of Music Publishing Revenues*, offering details on the publishing income from 53 territories in 1999. The report shows that total publishing revenue, which increased 4.6% in 1998, rose by 2% in 1999 to \$6.57 billion. But the group’s president/CEO **Edward P. Murphy** notes that based on flat exchange rates, global publishing revenue actually increased 6.9% in 1999 to \$7.59 billion.

“We look at the numbers on a constant basis,” Murphy says, noting the continuing global publishing growth—but also the “illusions” that result

strong, Japan, the U.K., France, and Italy. Talk about a watcher: Look at the changes the government has made [in Italy] that have changed the entire operation. We look at monitoring [the country] more closely and hope for stability after so much turbulence.”

The sixth-largest market for music-publishing revenue in 1999, Italy is reorganizing its efforts at local performance- and mechanical-rights collection society SIAE, whose government-appointed special commissioner, **Mauro Masi**, is the government’s adviser on publishing issues; he reports directly to the prime minister.

\$2.2 MILLION WRITER AWARDS: ASCAP’s ASCAPu\$ Popular and Standard Awards panels have distributed to writer members approximately \$2.2 million in cash awards for 2001-2002. The awards, which have been presented annually since 1960, reward both writers whose works are considered uniquely prestigious but inadequately compensated and writers of works that are extensively performed in media not surveyed by the society.

ASCAP president/chairman **Marilyn Bergman** cites the awards program as one of “the most meaningful ways” that ASCAP serves its membership: “I can personally attest to how much this honor can mean, because at an early stage of my career, I was a Special Awards recipient.”

PROMO PIECES: ARC Music Group has a fab publishing promo CD in *Django Reinhardt 101*, a collection of music composed by the great gypsy jazz guitarist and performed by the likes of **Chet Atkins, Mark Knopfler, Claude Bolling, Stephane Grappelli, and Charlie Byrd**—as well as the maestro himself. And Helene Blue Musique is beating the December holiday rush with *Music for the Holidays*, featuring songs by such roster writers as **Charles Strouse, Paul Winter, David Matthews, Jay McShann, Annie Dinerman, and Kathy Sommer**.

AWAKE, ARISE, GO FISH: Being an unabashed Badger, please indulge me by letting me note a few favorite song titles from Rounder’s just-released Library of Congress/Archive of Folk Culture ’40s compilation album, *Folk Music From Wisconsin*: “How Happy Is the Sportsman,” “Awake, Arise, You Drowsy Sleeper,” “Pig Schottishe,” “The Milwaukee Fire” (responsible for at least 71 deaths in 1883), and that old Jackson County favorite, “Cranberry Song.” Makes me want to go home and fish again in Lake Michigan.



MURPHY

from reporting to the NMPA survey details in the territories in U.S. dollars, which are usually subject to fluctuations in exchange rates. By applying flat exchange rates when comparisons are made between years, these fluctuations are partially eliminated. “So we see what the performance really is overall in a territory—without it being moved up and down by currency swings that may have nothing to do with performance. Thus, a 6.9% increase is encouraging.”

Murphy singles out Brazil—Latin America’s largest market—as a “bright star” that experienced a “very encouraging turnaround” (reversing a three-year decline by registering 9.3% growth in value and 7.6% in units). Mexico, the region’s second-largest territory, also posted a significant 5.2% improvement in value.

Eastern Europe’s smaller countries exhibited “big improvements and obviously real promise,” Murphy notes. The Asian market, on the other hand, “is disappointing, of course. All of us had greater hopes that aren’t sustainable there for the near future.”

“Economic conditions have ravaged [Asia] from Indonesia to the Philippines, [from] China even to Japan—and it will be a very long haul,” Murphy adds. “So our attention is on the major markets—as it has been: the U.S. market, which continues to be

LATIN MUSIC 6-PACK



BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

It isn't possible to talk about the expansion of Latin music—even with the recent downturn in sales regionwide—without finding an even bigger expansion at an infrastructural level. It involves an explosion of activity in songwriting, production and publishing as these areas struggle to keep up with an increasing demand for Latin product in diverse markets. In this Spotlight, we will highlight production trends as well as document what publishers and performance-rights organizations are doing at both regional and international levels in an attempt to exploit their catalogs and artists to the fullest. At the same time, in exploring where inspiration comes from when writing a song, we've gone back to the basics of what musical performance is all about. Our only regret is the impossibility of including every songwriter and producer currently working on exciting and relevant projects. We are certain their accomplishments will be individually highlighted in our regular coverage.

—Leila Cobo, Latin bureau chief

Production Powerhouses Emerge

With the two fields overlapping more and more, many songwriters are now labeling themselves "producer."

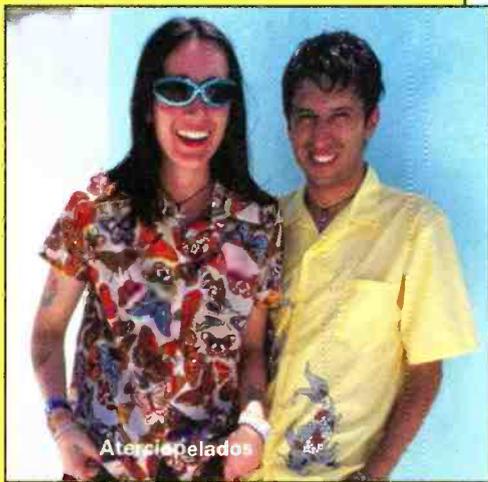
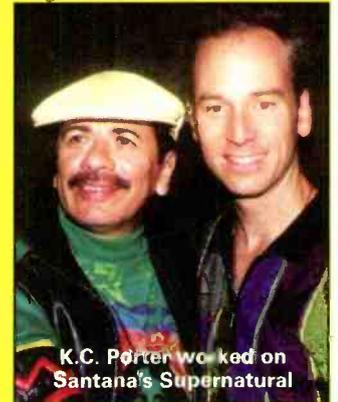
BY LEILA COBO

Songwriter or producer? In Latin music—as elsewhere—the boundaries between both disciplines have become increasingly fuzzy as a growing number of songwriters have opted to keep things in-house, building their own production teams and having a more direct say in what the final shape of a song will be.

One could argue that the mother of all songwriting/producing houses is Estefan Enterprises, where Emilio Estefan brings a host of songwriters and producers—himself included—under one roof, working to meet specific artists' needs.

But in recent years, more than ever before, other Latin songwriters have gained prominence incorporating production

Continued on page LM-12



Soraya

What Inspires A Hit?

Top songwriters delve into what makes their songs soar and explain where the music comes from.

BY RAMIRO BURR

Inspiration can come from a lot of different places and in strange ways for songwriters.

For Fabio Zambrana of Azul Azul, the superhit "La Bomba" came almost by accident. "We were in the studio and I had to record some filler because there was a space on the CD," he recalls. "At 9 a.m., I sat down and said to myself, 'What can I write a song about?' And I wrote it with the first word that passed through my mind, 'bomba'. If the word had been 'banana', I would have written a song about a banana. But 'bomba' went through my mind, I don't know why.

"I got the guys together and told them to record the word bomba 20 times or so, and then I'd fill out the mid-

dle with whatever popped into my head. So I put, 'Una mano en la cabeza/una mano en la cintura/un movimiento sexy,' because that's the first thing I thought of. It wasn't my intention to create a dance or a hit. I just had to write something. It was a total coincidence that such a big hit came from that."

FINDING THE MUSE WITHIN

On Soraya's latest CD, *Cuerpo y Alma*, the songs were born from different sources. "[The songs came from] conversations that I had with friends, with strangers," she says. "Some are from personal experiences, sometimes a movie inspires me. I'm always looking for an idea with which to

Continued on page LM-10

Exploring Artist Development

In recent years, music publishers have become more proactive by seeking out new talent and getting involved in the overall artistic process.

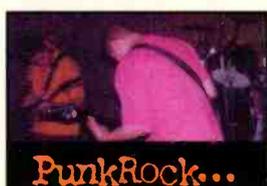
If there is an unsung hero in the music business, it would surely be the music publisher—at least in the public's eye. There's the artist (racking up fame and glory), the songwriter, the producer (increasingly visible and covered) and, then, the publisher, who makes sure everyone gets paid. This, of course, is no easy task, particularly in a broad and disparate region like Latin America.

Things are complicated further when considering that the role of the publisher has expanded dramatically over the past few years. Latin-music publishers, who, for the

Continued on page LM-14



PERFORMING RIGHTS LM-3



ARTISTS & MUSIC LM-3



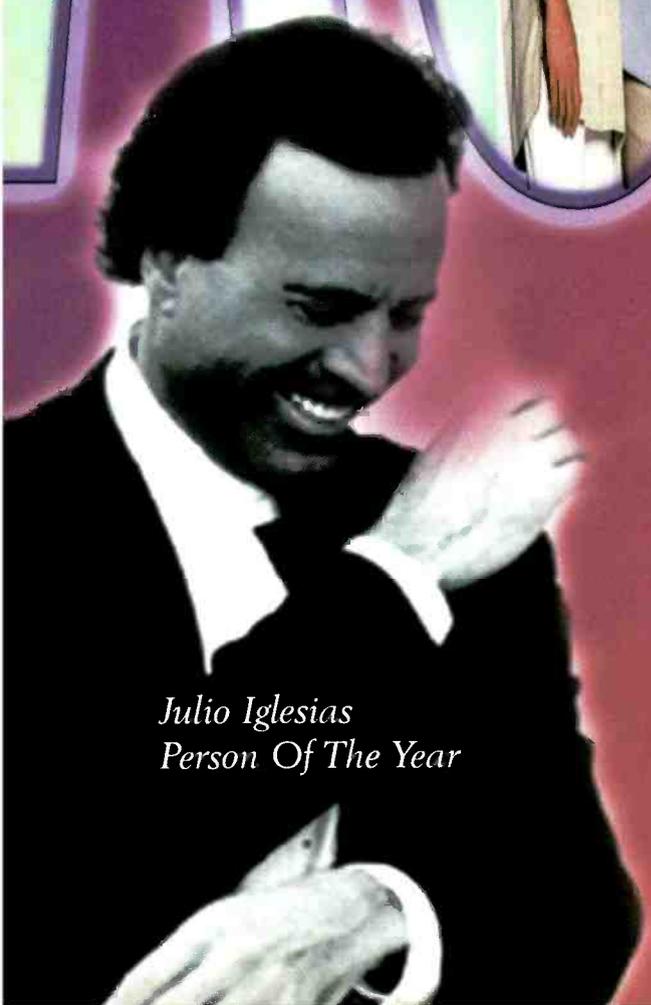
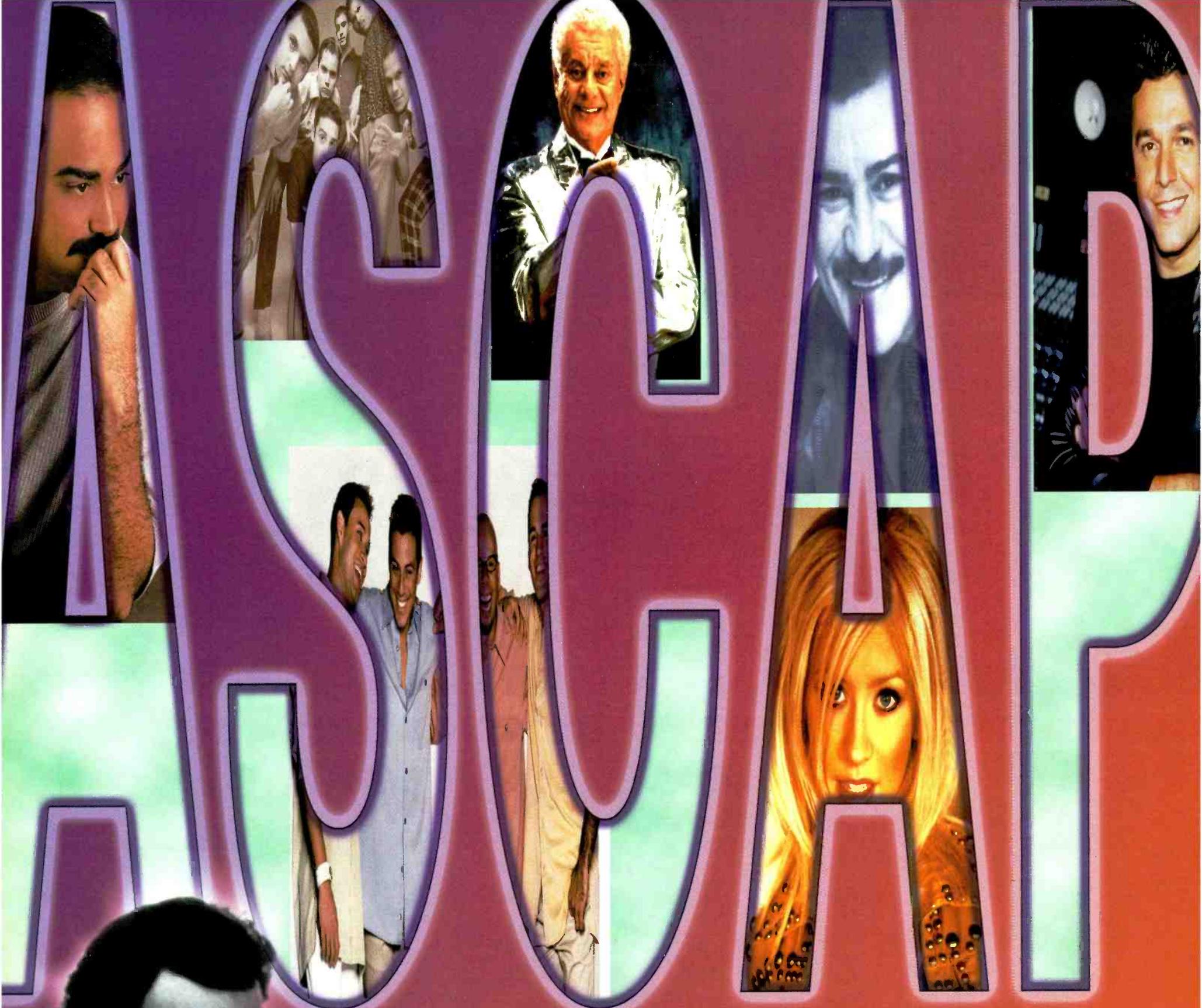
YEAR-TO-DATE CHARTS LM-6



MERCHANTS & MARKETING LM-10



PROGRAMMING LM-12



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Marilyn Bergman | President and Chairman of the Board



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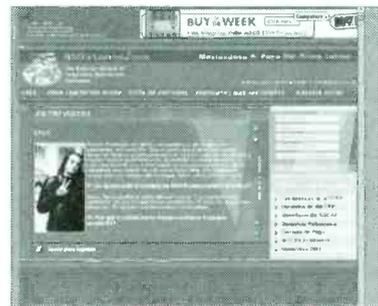
Performing-rights organizations are focusing on a more active role.

As Latin music has grown exponentially as a genre, so has the role of performing-rights organizations. Long gone are the days when duties were limited to collecting royalties. Today, ASCAP, BMI, SESAC and SGAE take an active role in signing, developing, promoting and marketing artists. Following are some recent highlights of these companies.

The American Society of Composers, Authors and Publishers (ASCAP): Over the past couple of years, ASCAP's Latin division has not only signed several marquee names, but it has become an active and visible supporter of emerging and unsigned acts.

The organization stages approximately eight yearly events in the

U.S. and Puerto Rico, many of which include showcases aimed at A&R execs. "More than promoting ASCAP artists—because we really don't have 'artists'—the aim is to provide an alternative medium for composers/artists to play live," says Alexandra Lioutikoff, VP of Latin membership.



In July, for example, ASCAP hosted its first "cross-cultural" rock showcase in New York City: the Universal Language of Rock, featuring both English- and Spanish-language acts. "We think Latin-rock acts have opportunities to sign with Anglo labels," explains Lioutikoff. "And an event like this draws A&R people from those labels."

ASCAP also hosted a recent showcase in Puerto Rico featuring merengue, salsa and pop acts, as well as a panel on regional-Mexican music that featured Mexican publishers and writers. It also sponsored this year's songwriter's panel—which included Omar Alfanno, Lewis Martinez and José Negrón—at the Billboard Latin Music Conference.

The organization has launched www.ascaplano.com, a separate Web site exclusively for Latin membership.

BMI: With its Latin music headquarters in Miami, BMI works actively as a liaison between creative music people, connecting

songwriters with managers, attorneys, labels, co-writers, publishers and promoters. The organization periodically sponsors songwriter press lunches, featuring established artists, as well as songwriter circles featuring new and established acts. BMI also hosts the monthly Circle of Songs, as well as quarterly New Music Night showcases on the West Coast. It's upcoming Circle of Songs, scheduled to take place late August in Los Angeles, will feature Hollywood recording artist Serralde and independent artist Christina. BMI hosts the annual BMI Latin Music Awards honoring its top songwriters.

SESAC Latina: Based in Los Angeles, SESAC Latina boasts an extensive regional-Mexican roster and has also forayed into other genres. This is evident by its recent expansion of services.

According to SESAC president and COO Bill Vélez, the organization is now offering full-service administration, collecting both



mechanical and performance rights. In a novel attempt to promote its artists, SESAC has launched an in-flight SESAC channel on United Airlines, featuring one-hour interviews with artists interspersed with album cuts. Its Web site (www.sesac latina.com) is scheduled to open this summer, in Spanish, while www.sesac.com already features a radio tuner with a Latin channel. Although artist showcases are not planned on a regular basis, they do take place during the year, the most recent featuring George Lamond during a benefit for Puerto Rican broadcasters.

Recently, SESAC sponsored its first songwriters seminar in Mexico, with guest writers, publishers, managers, artists and engineers.

Sociedad General de Autores y Editores (SGAE): Spain's society of authors and editors (SGAE), presided by Teddy Bautista, is extraordinarily prolific thanks to the work done through its promotional arm, the five-year-old Fundación Autor (Author's Foundation). "We have an average of 700 activities per year, covering not only music but also theater, dance and audiovisual media," says Xavier Novaes, SGAE's director of Latin music.

In the U.S. alone, SGAE recently

Continued on page LM-16

PEERLESS AND MCM MERGE: Following the purchase of Peerless in Mexico by MCM (Metro Casa Musical), both companies started working as one in August. MCM, which belongs to the Warner Music Group, has a strong banda, grupero and norteño catalog, including the works of Banda Machos, Celso Piña, Daniel Luna and Grupo Pesado. The Peerless acquisition also gives it the catalog of legends like Lola Beltrán, Pedro Infante and La Sonora de Margarita, among others.

PIÑA'S NEW ALBUM, ROQUERO STYLE: There was a time when no one could imagine a norteño legend performing with a roquero, but times have changed.

Celso Piña, known as the "Rebelde del Acordeón," has recorded an album where he collaborates with the likes of Café Tacuba, Resorte, Santa Sabina and El Gran Silencio. Piña, who was born in Mexico but is enamored with Colombian vallenato, also has cuts with Lupe Esparza and Ronda Bogotá.



MUXXIC's Díaz

REMASTERED AND REISSUED:

Colombia's record industry has begun to explore the market of national rock reissues. Local label Sonolux has released remastered versions of Estados Alterados' eponymously titled debut, featuring lead singer Elvis, whose voice served as a model for Colombia's techno acts in the '80s. Other titles to be released include Pasaporte's *Un Día X*, as well as remastered CDs from Kronos and Kraken. Pasaporte, Estados Alterados and Kronos are no longer together. Only Kraken has stayed put, thanks to singer Elkin's perseverance.

COLOMBIA'S TROPICAL PUNK: Punk is still very much alive. At least in Colombia, where three young executives—Carolina Roatta, Andrés Vargas and Mauricio Gómez—have launched Tropical Punk Records, an indie label whose focus will be neopunk acts. Tropical Punk has already launched releases by Colombian bands LAPM and Octubre Negro. The label is accepting all demos on one condition: hopeful acts must have

ARTISTS & MUSIC

played gigs in Colombia for at least one year. In the interest of keeping punk alive, Tropical's E-mail is tropicalpunk@email.com.

REGIONAL MEXIKAN MEETS RAP: Jesse Morales, aka El Original de la Sierra, sings the music of Chalino Sánchez but grew up listening to rap. No wonder he plans a dual musical career. "I was born and raised in South Central Los Angeles, and, at first, my main thing was rap music," says Morales, 18. "But I've also listened to Mexican music since I was little."

So, while Morales sings norteño on *Homenaje a Chalino Sánchez*, his first major-label disc on Univisino Music Group, he plans to record rap on his next album. "We're working on a crossover thing. I'm excited about that," he says, "because most of the people

Alexander Pires' first full-fledged Spanish album, produced in Miami by the Estéfano group and featuring tracks penned by Estéfano. And hit siblings Sandy & Junior (Universal) are currently recording their first English-language disc in London and Los Angeles.

MATCH RECORDS' FIRST RELEASE: Popular TV star Marcelo Tinelli began operations with his independent label Match Records, with distribution by Sony Music. The first release is a pop band from Uruguay, Nietos del Futuro, whose album was already certified platinum in Uruguay thanks to an addictive mixture of Latin rhythms. The first cut, "Uka Shaka," is now gaining airplay in Argentina.

MUXXIC LATINA EXPANDING: MUXXIC Latina, the joint venture between Grupo Prisa and Universal, launched *Josecano*, its first U.S. release, in July. The disc is the first solo effort by former Mecano founder and member José María Cano and is also on sale throughout Latin America.

The notion behind MUXXIC,

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that buy albums now listen to rap. It will be rap in English, with a little bit of both flavors." Still, says Morales, he has no plans to put regional-Mexican music behind him. "I'm going to put 100% behind both aspects."

UPCOMING RELEASES: A slew of Brazilian artists are aiming for success beyond their borders. Sertanejo artist Daniel is releasing his first Spanish album, aptly titled *En Español* (Continental). Produced by Emilio Cuervo, the album gathers the singer's greatest hits in Spanish. Zezé di Camargo & Luciano are finishing their Spanish album too, which is produced by Manny Benito and is going to be released by Sony Music in the fall.

Likewise, BMG is set to release

says marketing VP Itzel Díaz, is to back Spanish artists in Latin America and sign artists with the potential to do well in both Spain and Latin territories, as well as the U.S. "For example, the first artist we've signed is Benito Canales, a young Mexican who sings romantic ranchera music," she says. "He has potential to sell well in Spain, but we'll coordinate with Universal so his release doesn't conflict with an artist like, say, Pedrito Fernández."

Aside from its own roster, MUXXIC also has the rights to the catalogs of labels Caribe, Eurotropical and Manzana—which carry old Cuban music—for distribution in Latin America. ■

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❖ Juanes • Album of the Year • Record of the year • Song Of The Year • Best Rock Solo Vocal Album • Best Rock Song • Best New Artist • Best Music Video ❖ Caetano Veloso • Best Brazilian Song (Two Songs) • Best MPB (Música Popular Brasileira) Album • Best Engineered Album ❖ Paulina Rubio Album of the Year • Best Female Pop Vocal Album • Song of the Year ❖ Ivete Sangalo • Best Brazilian Contemporary Pop Album • Best Brazilian Song ❖ Sindicato Argentino del Hip Hop • Best New Artist • Best Rap / Hip-Hop Album ❖ Alejandro Lerner • Song of The Year • Best Male Pop Vocal Album ❖ Bebel Gilberto • Best MPB (Música Popular Brasileira) Album • Best New Artist ❖ Pedro Fernández • Best Ranchero Album ❖ Los Tucanes de Tijuana • Best Norteño Album ❖ Límite • Best Grupero Album ❖ Oscar D'León y Wladimir • Best Salsa Album ❖ Grupo Manía • Best Merengue Album ❖ Rita Lee • Best Brazilian Rock Album ❖ Sideral • Best Brazilian Rock Album

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❖ Zeca Pagodinho • Best Samba / Pagode Album ❖ Ney Matogrosso • Best MPB (Música Popular Brasileira) Album
❖ Roberta Miranda • Best Sertaneja Album ❖ Rionegro & Solimões • Best Sertaneja Album ❖ Zeca Baleiro • Best Brazilian Contemporary Pop Album ❖ Beth Carvalho • Best Samba / Pagode Album ❖ Plácido Domingo, Carlos Alvarez, Jane Henschel, Ana María Martínez, Michael Haas • Best Classical Album ❖ Plácido Domingo, Ana María Martínez, Lennart Dehn • Best Classical Album ❖ Various Artists • Best Samba / Pagode Album ❖ Sérgio Reis • Best Sertaneja Album ❖ Danilo Pérez • Best Latin Jazz Album ❖ Ismael Serrano • Best Engineered Album ❖ Gustavo Santaolalla • Producer of the Year ❖ Tito Puente y Eddie Palmieri • Best Salsa Album ❖ Manny Manuel • Best Merengue Album

LATIN MUSIC 6-PACK

Year-To-Date Charts

The chart recaps in this Spotlight for Hot Latin Tracks—including all songwriter, publishing and producer rankings—and for Top Latin Albums are year-to-date from the Dec. 2, 2000, issue (the beginning of the chart year) through the July 28 issue. Recaps for the Pop, Tropical Salsa and Regional Mexican airplay charts cover the period from the May 26–July 28 issues.

Radio recaps are based on weekly charts, using monitored airplay as determined by Broadcast Data Systems (BDS). Titles are ranked by gross audience impressions for each week they appear on the chart. Retail rankings are determined using sales data compiled by SoundScan, with albums accumulating units for each week they chart.

The recaps were compiled by Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.



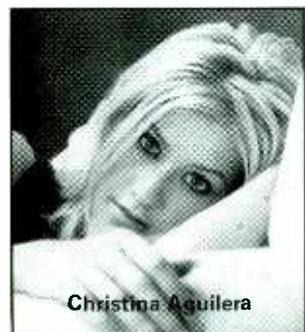
Banda El Recodo



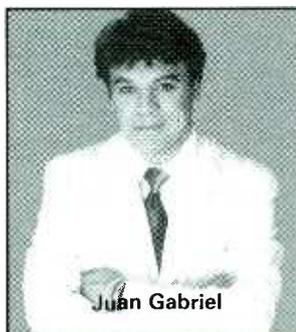
Cristian



Gilberto Santa Rosa



Christina Aguilera



Juan Gabriel



Estefano



Alejandro Jaen

Regional Mexican Airplay

Pos. TITLE—Artist—Imprint/Label

- 1 Y LLEGASTE TU—Banda El Recodo—Fonovisa
- 2 NO TE PODIAS QUEDAR—Conjunto Primavera—Fonovisa
- 3 DESPRECIADO—Lupillo Rivera—Sony Discos
- 4 O ME VOY O TE VAS—Marco Antonio Solis—Fonovisa
- 5 LA GRAN NOCHE—Los Tucanes De Tijuana—Universal Latino
- 6 AMAME—Rogelio Martinez—Discos Cisne
- 7 NO ME CONOCES AUN—Palomo—Disa
- 8 ME DECLARO CULPABLE—Los Tigres Del Norte—Fonovisa
- 9 EL AMOR SONADO—Los Tucanes De Tijuana—Universal Latino
- 10 Y SIGUES SIENDO TU—Rogelio Martinez—Discos Cisne
- 11 LA BOMBA—Azul Azul—Sony Discos
- 12 DEJAME AMARTE—Intocable—EMI Latin
- 13 CUANDO REGRESO A TUS BRAZOS—El Coyote Y Su Banda Tierra Santa—EMI Latin
- 14 TE HE PROMETIDO—El Original De La Sierra—Z
- 15 SUENO SU BOCA—Grupo Mojado—Fonovisa
- 16 QUE ME VAS A DAR—La Arrolladora Banda El Limon De Rene Camacho—Sony Discos
- 17 POR AMAR ASI—Julio Preciado Y Su Banda Perla Del Pacifico—RCA/BMG Latin
- 18 SUFRIENDO PENAS—Los Temerarios—Fonovisa

- 19 MIRA OYE—Tigrillos—WEAMex/WEA Latina
- 20 TOQUE DE AMOR—Limite—Universal Latino
- 21 NI QUE VALIERAS TANTO—El Poder Del Norte—Disa/EMI Latin
- 22 DISCULPE USTED—Los Humildes—RCA/BMG Latin
- 23 NI HABLAR—Los Humildes—RCA/BMG Latin
- 24 POR BIEN DE LOS DOS—Polo Urias Y Su Maquina Nortena—Fonovisa
- 25 QUIEN IBA A PENSAR—Jimmy Gonzalez Y El Grupo Mazz—Freddie

Latin Pop Airplay

Pos. TITLE—Artist—Imprint/Label

- 1 AZUL—Cristian—Ariola/BMG Latin
- 2 ABRAZAME MUY FUERTE—Juan Gabriel—Ariola/BMG Latin
- 3 Y YO SIGO AQUI—Paulina Rubio—Universal Latino
- 4 BESAME—Ricardo Montaner—WEA Latina
- 5 O ME VOY O TE VAS—Marco Antonio Solis—Fonovisa
- 6 YO NO SOY ESA MUJER—Paulina Rubio—Universal Latino
- 7 COMO SE CURA UNA HERIDA—Jaci Velasquez—Sony Discos
- 8 TU MAYOR TENTACION—Yaire—Lideres
- 9 TU RECUERDO—Ilegales—Ariola/BMG Latin
- 10 CANDELA—Chayanne—Sony Discos
- 11 YO TE AMO—Chayanne—Sony Discos
- 12 POR AMARTE ASI—Cristian—

- 13 TE QUISE OLVIDAR—MDO—Sony Discos
- 14 LA BOMBA—Azul Azul—Sony Discos
- 15 QUIERO—Jerry Rivera—Ariola/BMG Latin
- 16 BAJO CERO—Ednita Nazario—Sony Discos
- 17 PARA NO VERTE MAS—La Mosca Tse Tse—EMI Latin
- 18 ESCLAVO Y AMO—Pepe Aguilar—Musart/Balboa
- 19 DULCE VENENO—Carolina Lao—WEAcaribe/WEA Latina
- 20 VUELVE JUNTO A MI—Pablo Montero—Ariola/BMG Latin
- 21 SOMBRAS...NADA MAS—Rocio Durcal—Ariola/BMG Latin
- 22 A PURO DOLOR—Son By Four—Sony Discos
- 23 SOLO QUIERO AMARTE—Ricky Martin—Columbia/Sony Discos
- 24 SIN TI—MDO—Sony Discos
- 25 LADY MARMALADE—Christina Aguilera, Lil' Kim, Mya & Pink—Interscope

Tropical/Salsa Airplay

Pos. TITLE—Artist—Imprint/Label

- 1 PERO NO ME AMA—Gilberto Santa Rosa—Sony Discos
- 2 COMO SE LO EXPLICO AL CORAZON—Victor Manuelle—Sony Discos
- 3 ME LIBERE—El Gran Combo—Combo
- 4 QUIERO—Jerry Rivera—Ariola/BMG Latin
- 5 LA BOMBA—Azul Azul—Sony Discos

- 6 AZUL—Cristian—Ariola/BMG Latin
- 7 ME DA LO MISMO—Victor Manuelle—Sony Discos
- 8 CON CADA BESO—Huey Dunbar—Sony Discos
- 9 UN AMOR ASI—Tito Nieves—WEAcaribe/WEA Latina
- 10 TU MAYOR TENTACION—Yaire—Lideres
- 11 INFIEL—Milly Quezada—Sony Discos
- 12 TU ERES AJENA—Eddy Herrera—J&N/Sony Discos
- 13 SOLO QUIERO AMARTE—Ricky Martin—Columbia/Sony Discos
- 14 COMO SE CURA UNA HERIDA—Jaci Velasquez—Sony Discos
- 15 Y YO SIGO AQUI—Paulina Rubio—Universal Latino
- 16 TU RECUERDO—Ilegales—Ariola/BMG Latin
- 17 BESAME—Ricardo Montaner—WEA Latina
- 18 DULCE VENENO—Carolina Lao—WEAcaribe/WEA Latina
- 19 LADY MARMALADE—Christina Aguilera, Lil' Kim, Mya & Pink—Interscope
- 20 CARACOLITO—Grupomania—Universal Latino
- 21 BAJO CERO—Ednita Nazario—Sony Discos
- 22 MI SOL, MI LUNA—Elvis Crespo—Sony Discos
- 23 LA PANDILLA MIX—La Pandilla—DU
- 24 HOJA EN BLANCO—Monchy Y Alexandra—J&N/Sony Discos
- 25 LA NOCHE—Elvis Crespo—Sony Discos

Top Latin Albums

Pos. TITLE—Artist—Imprint/Label

- 1 MI REFLEJO—Christina Aguilera—RCA/BMG Latin
- 2 PAULINA—Paulina Rubio—Universal Latino
- 3 HISTORIA DE UN IDOLO VOL. 1—Vicente Fernandez—Sony Discos
- 4 SHHH!—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
- 5 LA HISTORIA—Ricky Martin—Sony Discos
- 6 DESPRECIADO—Lupillo Rivera—Sony Discos
- 7 VIVO—Luis Miguel—WEA Latina
- 8 ABRAZAME MUY FUERTE—Juan Gabriel—Ariola/BMG Latin
- 9 EL SAPO—Azul Azul—Sony Discos
- 10 SIMPLEMENTE—Chayanne—Sony Discos

Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 ABRAZAME MUY FUERTE—Juan Gabriel—Ariola/BMG Latin
- 2 TE QUISE OLVIDAR—MDO—Sony Discos
- 3 POR AMARTE ASI—Cristian—Ariola/BMG Latin
- 4 YO TE AMO—Chayanne—Sony Discos
- 5 LA BOMBA—Azul Azul—Sony Discos

- 6 SOLO QUIERO AMARTE—Ricky Martin—Columbia/Sony Discos
- 7 Y YO SIGO AQUI—Paulina Rubio—Universal Latino
- 8 INFIEL—Rocio Durcal—Ariola/BMG Latin
- 9 A PURO DOLOR—Son By Four—Sony Discos
- 10 Y LLEGASTE TU—Banda El Recodo—Fonovisa

Hot Latin Tracks Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 ESTEFANO (4)
- 2 OMAR ALFANNO (6)
- 3 JUAN GABRIEL (1)
- 4 MARIO QUINTERO LARA (3)
- 5 FABIO ZAMBRANA MARCHETTI (1)
- 6 VICTOR YUNES CASTILLO (1)
- 7 NOE HERNANDEZ (1)
- 8 JOSE VACA FLORES (2)
- 9 YASMIL MARRUFO (1)
- 10 CARLOS BAUTE (1)

Hot Latin Tracks Producers

Pos. PRODUCER (No. of Charted Titles)

- 1 ALEJANDRO JAEN (6)
- 2 BEBU SILVETTI (7)
- 3 EDUARDO MAGALLANES (1)
- 4 MARCELLO AZEVEDO (3)
- 5 GERMAN LIZARRAGA (2)
- 6 KIKE SANTANDER (4)
- 7 JESUS GUILLEN (3)
- 8 GUSTAVO FELIX (3)
- 9 RUDY PEREZ (7)
- 10 JOSE M. LUGO (4)

Hot Latin Tracks Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 WB,ASCAP (14)
- 2 EMOA,ASCAP (6)
- 3 EMI APRIL,ASCAP (8)
- 4 SONY/ATV LATIN,BMI (8)
- 5 BMG SONGS,ASCAP (2)
- 6 SONY/ATV DISCOS,ASCAP (2)
- 7 FLAMINGO,BMI (3)
- 8 WORLD DEEP MUSIC,BMI (4)
- 9 PEER INT'L,BMI (5)
- 10 SER-CA,BMI (5)

Hot Latin Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 SONY/ATV MUSIC (22)
- 2 BMG MUSIC (7)
- 3 EMI MUSIC (18)
- 4 WARNER/CHAPPELL MUSIC (18)
- 5 PEERMUSIC (9)
- 6 UNIVERSAL MUSIC (12)
- 7 WORLD DEEP MUSIC (4)
- 8 VANDER MUSIC (3)
- 9 TN EDICIONES MUSIC (4)
- 10 CRISMA MUSIC (2)

UNETE AL EQUIPO

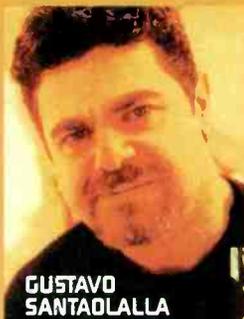
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DJAVAN



BANDA EL REGUDO



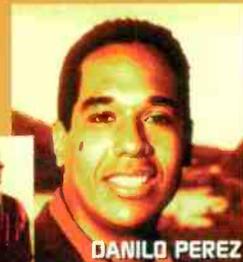
GUSTAVO SANTAOLALLA



CIRCO



BACILUS



DANILO PEREZ



DAVID SANCHEZ



JUANES



GENITALICA



ATERCIPELADOS



MELINA LEON



JOHN LEGUIZAMO



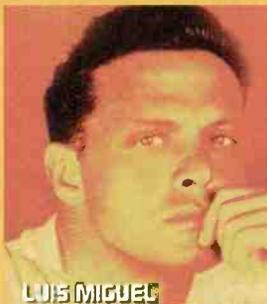
ESTEFANO



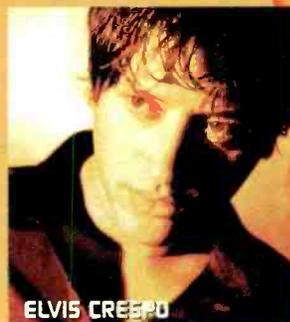
THALIA



TUCANES DE TIJUANA



LUIS MIGUEL



ELVIS CRESPO



LA SECTA



LUPILLO RIVERA



KC PORTER



GILBERTO GIL



SHAKIRA



JENNIFER LOPEZ



TIGRES DEL NORTE



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Estamos orgullosos de tener en el Equipo BMI, estos compositores galardonados y muchos más.

Abrimos nuestras puertas hace 60 años a todos los compositores, sin importar género musical, credo o color. Desde entonces, hemos sido las puertas de la oportunidad para ellos, poniéndolos en contacto con quien realmente cuenta en la industria musical. Cuando su música habla por sí misma, le podemos ayudar con nuestros programas a nivel nacional de espectáculos, seminarios y talleres profesionales.

Ahora, BMI pone el Web a trabajar para los compositores del Equipo BMI. Tienen acceso exclusivo a las herramientas interactivas de gran alcance en el eNet de BMI... para revisar cuentas de regalías, las ejecuciones de radio y televisión o para registrar canciones nuevas en línea. Iniciamos el Internet como una herramienta promocional y como fuente prometedora de ingresos.

Ponga el Equipo BMI a trabajar para usted.

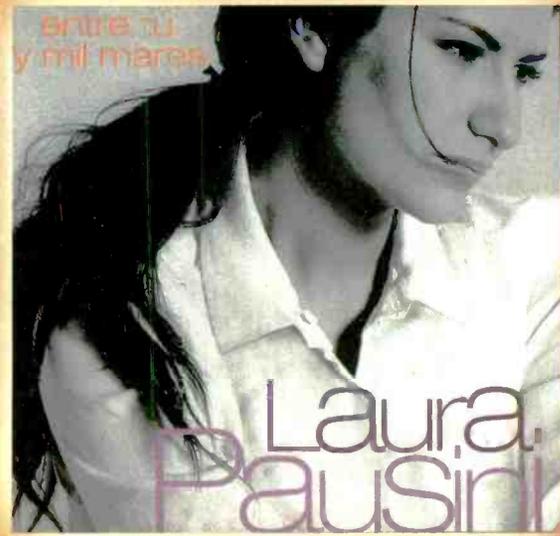
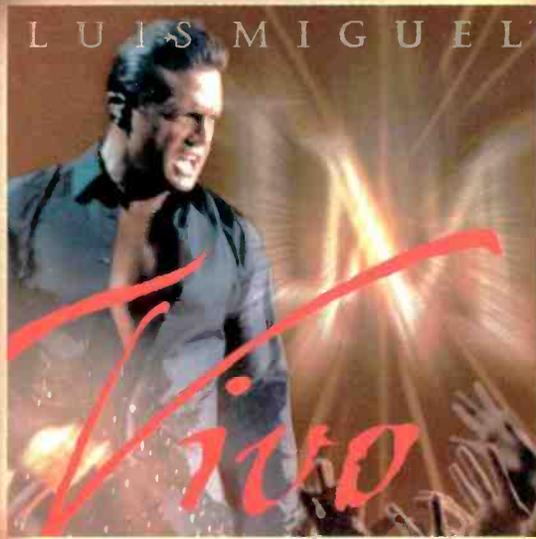
BMI felicita a nuestros compositores cuyos trabajos han sido honrados con los premios del año más prestigiosos de la Industria.



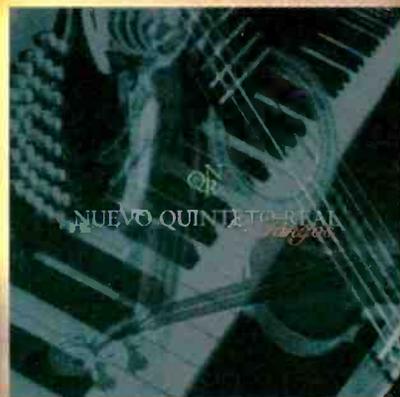
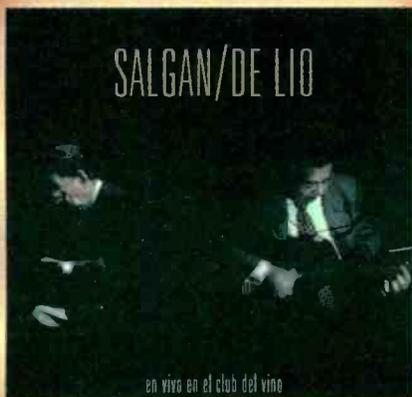
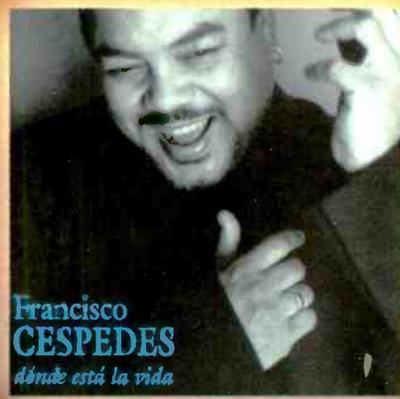
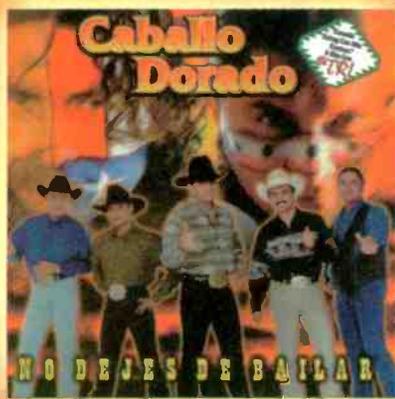
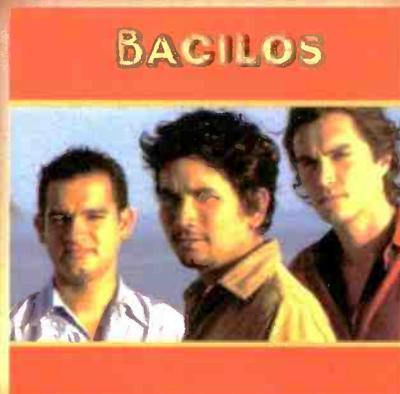
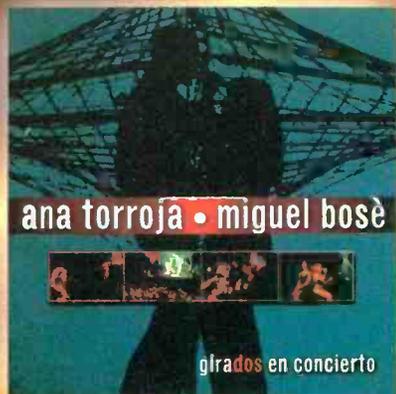
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Persons we have to celebrate



Congratulations to all our artists

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RAIDS AROUND THE WORLD: As piracy continues to eat away at the Latin American music market, the IFPI reported a couple of rather fabulous raids that took place in late June.

In Peru, the Peruvian national police, with information provided by APDIF Peru, raided the El Hueco market and seized more than 1 million CDRs, nearly 100,000 virgin CDs, 76,000 jewel boxes, 2 million inlays and more than 24,000 pirated music videos.

In Brazil, the military police conducted a series of raids in Sao Bernardo do Campo, a suburb of Sao Paulo, arresting six people and seizing 61,000 CDRs and 61 burners with an annual reproduction capacity of more than 3 million units. The judge in the case



Vásquez

has said those apprehended will not be freed on bail.

Likewise, raids in Mexico resulted in the arrest of three people and the confiscation of 53 burners.

"These investigations are creating judicial awareness of the overwhelming problem our industry is facing," says Raul Vásquez, regional director of IFPI Latin America. "We anticipate that through our investigative results and the education of the respective judiciaries, our efforts will result in more incarcerations of major pirates in the Latin American region."

NEW PLANS FOR ALERCE:

After a shocking publicity strategy during which it announced its impending closure, indie Chilean label Alerce made public new plans to face what the company calls the "hardest period in all of [its] history."

During a press conference, Alerce's managing director, Viviana Larrea, explained that press releases announcing the end of the company shouldn't be taken literally as an end, but rather as the end of one phase and the beginning of a new one. "Our reduced

presence in radio, TV and other press, plus our country's economic difficulties and the undeniable effect of piracy, puts us in a situation that forces us to definitely end our current work style," said Larrea. "In this new phase, keeping our independence will be our main goal."

As part of this new scheme, the label revealed that it will build a recording studio "with which we'll be able to develop our own projects." A series of compilations and anthologies were also announced. Noteworthy among them are the rerelease of the entire Silvio Rodríguez catalog and a rock tribute to Chilean musician and political martyr Víctor Jara. Both projects, it was said, will be ready for consumers

this month. A four-CD collection, *Alerce, 25 Años de Independencia*, will also be available.

Alerce was founded in 1976 as a means to promote music then banned by the dictatorship led by general Augusto Pinochet. Its catalog includes recordings by Víctor Jara, Violeta Parra and cubans Silvio Rodríguez and Pablo Milanés. Successful Chilean rock groups such as Los Tres and Chanco en Piedra released their first albums while signed to Alerce.

DISCOS SUAVE SOUNDTRACKS:

New Mexican indie label Discos Suave has released the soundtrack to *Y Tu Mamá También*, the film currently making waves in Mexico. Suave is led by Camilo Lara and José Enrique Fernández, who spent a full year producing this first album. Choice cuts include Molotov's "Here Comes the Mayo" and Marco Antonio Solís' "Si No Te Hubieras Ido."

RITMO LATINO IN CALI: The fourth annual Ritmo Latino convention, which this year is titled *Encuentro Con Sabor Latino*, is scheduled to take place August 29 and 30 at the Universal Hilton in Universal City, Calif. As in year's past, the thrust of the convention is twofold. On one hand, it acts as an internal conference for Ritmo Latino's staff, on the other, it allows labels to present their product to Ritmo Latino personnel.

According to Alberto Uribe, by convention time, Ritmo Latino will total 38 stores, up from 31 a year ago. In addition, the retailer has gone from two Ritmo Rock stores (dedicated exclusively to rock en Español) to four and has added a bookstore area to an additional seven stores, up from four to 11. The literary aspect of Ritmo Latino, says Uribe, is precisely what dictated that the convention's name make no allusion to music. "Ritmo Latino is no longer just about music," he says.

CONCERT EXPLOSIÓN: For the second consecutive year, Procter & Gamble is sponsoring *Explosión Musical*, a concert series aimed at young Hispanics which will travel to major Latin markets throughout the U.S. The



series, featuring MDO and Luis Fonsi, kicks off in Los Angeles on August 25 and travels to Chicago, Houston, New York/New Jersey, San Antonio and Miami. Concerts will be held mostly at Six Flags theme parks in those cities. As part of the series, winners of several essay contests will be allowed to work backstage at the shows and interview Fonsi and MDO. ■

SONGWRITERS' HITS

Continued from page LM-1

develop a theme. Inspiration comes easily, thank God. I have many unpublished songs."

And she has no specific time that's best for the muse. "When I'm working on promotions, it becomes a little difficult," she says. "But when I'm in a routine of composing, it's better. Before, I only did it at night. But now I can start in the morning and work into the night, and the inspiration can come at any moment."

Like most songwriters, Ramon Gonzalez-Mora did not consciously set out to create a massive hit when he wrote "Morir de Amor" for Conjunto Primavera. The song was named BMI's Song of the Year. "The lyrics came to me like most of my songs do, but at the time I wrote it, I had no idea that it was going to be such a big hit," he says. "I pitched it to a couple other groups and didn't even make it to the preliminaries. But I was not hurting, so it didn't come from a broken heart."

As far as a regular time or place to seek the muse, Gonzalez-Mora says, "I like to go fishing. I don't consider myself a good fisherman. It just gives me time to think and put my ideas in order."

Aterciopelados' singer/songwriter Andrea Echeverri says inspiration rarely comes when artists expect it. For that reason, she says, "You have to create day by day. It's hard, because you don't have set hours or bosses. That's why artists sometimes get involved with drugs. They're trying to write and sing every day. My advice is to decide that making music is something you do daily. There's a spicy phrase I like: 'He worked all the time, so that's when inspiration would come, he could easily grasp it.'"

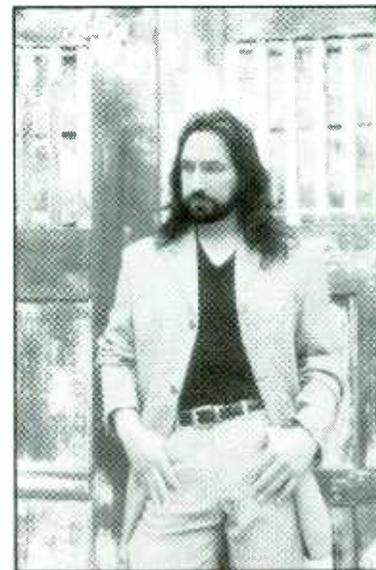
COMMUNICATING WITH THE LISTENER

When he was honored last year in Los Angeles with the Pride of SESAC award, famed singer/songwriter Marco Antonio Solís said he doesn't aim to write dance songs or ballads. "I do not aim to write to make people dance," he said. "My mission is to communicate—to communicate what comes to my soul, my mind. I look for the melodies, the lyrics and the interpretation, which, in the end, I think is very important."

In recent years, Solís has become one of Mexico's most prolific and highly sought after singer/songwriters. Like Juan Gabriel, another Mexican legend, Solís is in de-

"It was pretty hectic. I was writing in a manner that I was not really accustomed to, which was under pressure...A lot of times, it was last-minute projects. [The artists] needed to get something right away, hence the pressure to perform and write it right away. We were almost like a McDonald's or a Wendy's. It was a drive-thru window...It was very weird for me to write in that manner, but it was kind of interesting."

—Roberto Blades



Marco Antonio Solís

worked a lot with Emilio Estefan. He gets a lineup of artists who come to him for his work. A lot of those times, it was last-minute projects. They needed to get something right away, hence the pressure to perform and write it right away. We were almost like a McDonald's or a Wendy's. It was a drive-thru window. They were ordering, 'Oh, we want this song like this, with this kind of feel.' It was very weird for me to write in that manner, but it was kind of interesting."

"I always write by inspiration," continues Blades. "If I feel it, then I write it; and I usually accompany that with an arrangement in my head. I can hear the whole song in my head. It was an interesting phase [working with Estefan], but it can also burn you out incredibly fast."

Omar Alfanno, ASCAP's Songwriter of the Year, says he didn't expect the huge success of the song "A Puro Dolor" when he wrote it for Son by Four. He says that, for the first time in his career, he's been on the Internet and found comments from people who professed to hate both him and his song. "I'm sorry," he said during his acceptance speech at the ASCAP ceremony. "I just wanted to write a song. I don't know what happened that night. I wrote a song in 15 minutes, and it spent a year and a half on the radio."

"This night, I'm surrounded not by artists or actors or TV people, but by composers," said Alfanno. "I want to tell the press to never underestimate a composer. [There's been so many times that] I walked out on to the red carpet and heard some journalist say, 'Move the bald guy aside, here comes Son by Four.'" ■

mand as a composer, producer and arranger. And he's a firm believer in supporting artistic interests, especially in children. "Families have to understand the necessity that's in all of us. Parents should understand the job that's in a person, the ministry that we came to fulfill," he says. "In this case, I think that they [his parents] saw it, because music always caught my attention."

Roberto Blades, BMI's Writer of the Year in 2000, found his inspirational prowess tested heavily last year. "It was pretty hectic. I was writing in a manner that I was not really accustomed to, which was under pressure," he says. "I

Songwriter Estéfano leads the pack of Billboard's top songwriters to date in 2001, according to their performance on the Hot Latin Tracks chart. He penned Chayanne's "Yo Te Amo," which was No. 1 for five weeks, as well as Paulina Rubio's "Y Yo Sigo Aquí" and "El Último Adiós" and Noelia's "Ni una Lágrima."

Omar Alfanno, songwriter of the year at Billboard's 2001 Latin Music Awards, is at No. 2 for continuous charting of Son By Four's "A Puro Dolor," as well as two other top-10 hits: Víctor Manuelle's "Me da lo Mismo" and Melina León's "Cuando una Mujer."

In third place is Juan Gabriel, thanks to his hit "Abrázame Muy Fuerte," while Los Tucanes de Tijuana singer/guitarist Mario Quintero Lara places fourth for two of his band's hits: "El Amor Soñado" and "Me Gusta Vivir de Noche."

Spreading the Latin flavor



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LATIN MUSIC 6-PACK

PRODUCERS EMERGE

Continued from page LM-1

into their realm of work. To what degree roles overlap seems to depend largely on each individual, but one thing is certain: Even the purist of composers—those who enjoy writing alone, with solitude the sole companion for their inspiration—are also foraying into production.

PRODUCING BETTER RESULTS

"The process of writing and producing go hand in hand to such a degree that, now, whatever

I write I also try to produce," says Omar Alfanno, who was Billboard's Songwriter of the Year for 2000. Alfanno, known for hits like "A Puro Dolor" and "Cuando una Mujer," recently created Dreams Factory as his production facility and has even produced entire albums, including Eddie Santiago's most recent release.

However, Alfanno's focus is now on individual songs he's tailored for specific artists like Thalía and Giselle. "Having a big production enterprise is my dream, but I like to take things slowly. I hate the word 'deadline,'" he adds. "It's such an industrial term."

On the other hand, "industrial" describes, in some respects, Kike Santander's production ventures, Kike Santander Productions and Moon Reed Music.

"I'm a producer, and I have co-producers," says the Grammy-winning Santander, whose roster includes six producer/songwriters and 14 songwriters. "A few of the ways to describe [the operation] is that it makes the most of everyone's talent and creativity and that the sum of these talents produces better results than the individual talents. The challenge is to make the results coherent."

The diversity of people involved, says Santander, keeps the product from being homogenous. "Some of them know more about rock or dance or merengue," says Santander. "But this is a Colombian team, which came to be precisely when Colombia had a crisis and an elite group of musicians were left without a future. I have a space where they can develop their potential, and we can fulfill any musical need."

Recent Santander productions include Cristian's *Azul*, as well as tracks for Santana, Diego Torres, Yolanda Monge and Eros Rama-

To what degree the roles of songwriter and producer overlap seems to depend largely on each individual, but one thing is certain: Even the purist of composers—those who enjoy writing alone, with solitude the sole companion for their inspiration—are also foraying into production.

person has a specialty that's paired with that of the artist. "My objective is to grow as much as I can," he says. "I want to grow with the hits."

As for his particular style, "Aside from writing the song, my obsession is the sound," says Estéfano. "It's so important that each artist has a particular sound. I spend a lot of time looking for that sound, and I'm very aggressive [when I find it]."

Personality comes through precisely because Estéfano pens many of the tracks later produced by people who work with him. For example, he says, "I design Chayanne's music. When I say 'design,' I mean I not only write it. Chayanne is a great performer and a great dancer...so, when I design a rhythmic track, I'm always thinking how it's going to look onstage."

On the other hand, Bebu Silveti—whose productions all carry his trademark sweeping string arrangements—frequently uses songs that aren't his, but imparts them with a very distinct style, even when the artist he works with is distinctive on his or her own. "I work with a great deal

PROGRAMMING

SPANISH ROCK TOUR

EXPANDS: Spain's Society of Authors and Editors (SGAE) is in the midst of planning its second annual Rock en N tour in the U.S. and Latin America. Last year's tour had stops in Mexico and the U.S. and is now being expanded to include Sao Paulo and Buenos Aires. The tour will kick off in New York on Oct. 12 (Día de la Hispanidad or Día de la Raza, depending on where you come from) and continues to



Novaes

LA LEY PERFORMS FOR CHILEAN TV:

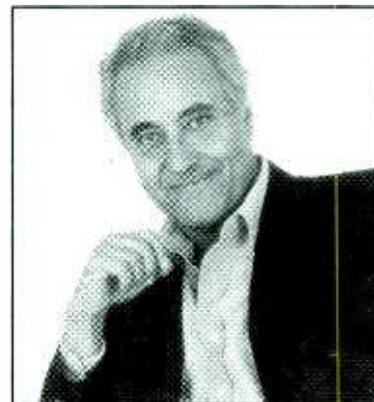
After recording its first *MTV Unplugged* in Miami, Chilean rock/pop group La Ley performed a guests-only show for Chilean TV station Canal 13. The concert, which took place in a Santiago club called Oz, will be broadcast on a yet-unannounced date. A national tour has been planned for next summer. In related news, La Ley's front man, Beto Cuevas, will be part of the cast of a Chilean movie, *Los Hijos del Jaguar*, a film directed by Jorge Hidalgo, a childhood friend of Cuevas, will feature the singer as a computer hacker. La Ley's bassist Pedro Frugone and drummer Mauricio Claveria will be in charge of the soundtrack.

PRESTIGE PLANS SHOWS:

John Gungie Rivera of Prestige Entertainment—also owner of Prestige Recordings (George Lamond's label)—has partnered with concert promoters Cardenas, Fernández & Associates (CFA) for a series of New York-based shows, among them Cristian's performance as part of his *Azul* tour. Rivera has also partnered with Ralph Mercado Productions to present a Jerry Masucci tribute concert Sept. 8, featuring artists like Willie Colón, Ruben Blades, Richie Rayd, Bobby Cruz, Domingo Quiñones and El Gran Combo. Rivera brings a guerilla-type marketing approach to the traditional concert-promotion business.

SHAKIRA ON MTV:

On the eve of the release of her first English-language album, Shakira is poised to become the first artist featured in an all Spanish special on MTV. Shakira's *MTV Unplugged* performance—which won her a Grammy last February—will air on U.S. MTV in the coming months, the channel has confirmed. ■



From left: Kike Santander, Bebu Silveti and Omar Alfanno

zotti. Santander also produced the new version of Santana's "Primavera" featuring Jerry Rivera.

The original "Primavera," featured on Santana's Grammy-winning *Supernatural*, was written by producer/songwriter K.C. Porter, who, through the years, has established himself as a purveyor of what he calls "cross-culturalization through music."

"Different artists, like Shakira, have done it either with world or Latin music and with roots music from their own cultures," says Porter. But Porter, who along with Desmond Child and Robi Rosa produced many of Ricky Martin's big hits and is currently working on Laura Pausini's new album, doesn't see himself only as a producer and writer of multicultural material.

"My strength really has been to be able to do a diversity of things," he says. "A lot of people know me for my rock en Español stuff, but

with Ricky Martin we did big, epic ballads." As for building a large production house, Porter says that's not really his goal. "It's something I've only started to foster. I felt there were a lot of people who came to me and said, 'We really want to do what you do,' and, if I was busy, I couldn't help them. But I think your spirit shines through when you're there and you get your hands dirty."

FINDING THE RIGHT SOUND

Still, there's a personal element to be found in the productions of people like songwriter Estéfano, who produces through an exclusive deal with Sony Music, but also has a team of people working for his Estéfano Productions, which he created in 1999. His team includes Marcelo Azevedo, Julio Reyes and Chris Rodríguez. The multiplicity of producers, he says, benefits the albums because each

of respect, keeping in mind what the artist wants and needs," says Silveti. "The trick is to tailor every song to the specific artist. When I send songs for an artist to choose from, I never include the name of the author, so the artist can make an unbiased decision. But I do usually send one of my songs."

In addition to writing and producing, Silveti—who works with a small team made up of Rodolfo Castillo, Alfredo Mateus and Boris Milán—also arranges, conducts and plays on every album. Says Santander, "There's still a lot that we as Latins can contribute to the Anglo side, something for the next generation of Latin artists who are looking for universal projection without resorting to clichés. That's not to say that Jennifer Lopez and Marc Anthony are no longer important, but there's still a lot to be done and a bigger, broader audience to be found." ■

Contributions to this Six Pack by TERESA AGUILERA in Mexico City, TOM GOMES in Brazil, MARCELO FERNANDEZ BITAR in Argentina, SERGIO FORTUÑO in Chile and LEILA COBO in Miami.

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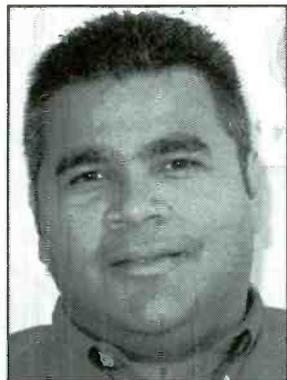
Continued from page LM-1

most part, had previously concentrated on simply accruing catalog, are now taking an active role in procuring talent, developing artists, exploiting catalog beyond the confines of the Latin region and fostering the creative process.

OPEN DOORS, EXPANDING MORE

"The door wasn't open like it is now," says Iván Alvarez, senior VP Latin America for the Universal Music Publishing Group, which has earned the ASCAP Publisher of the Year award three years in a row. "And he who does not walk through that door is turning his back on an opportunity."

"The idea is to get writers from the different countries we control to have input in many of the projects within [our] territories," says Alvarez, citing Jackie Cheung singing "Corazón de Melao" (Emanuel) as an example. Universal—whose policy is one of "controlled growth and development"—has also begun to organize songwriters' workshops among different regions. Earlier this summer, Nashville- and Miami-based writers got together,



From left: Arc's Barguil, Sony Disco's Alfanno, Universal's Alvarez and FIPP's Fortier

and a second gathering is planned for later this year.

Beyond that, says Alvarez (whose roster includes Rudy Perez, K.C. Porter and Pablo Manavello), the company is in the process of transferring its entire catalog into digital format.

Modernization and internationalization are also at the crux of Peermusic, which owns one of the oldest catalogs of Latin music. As part of that expansion, says Peermusic Miami VP Ramón Arias, the company plans to have a recording facility in its new offices that will allow songwriters and artists to create in-house. "We're interested in creating our own

masters," says Arias, who also works actively in bringing together artists from different genres, both within and outside of the Latin world.

Internationalization is also the focus at BMG. "The reality is that the economy in South America is not that healthy," says Laurent Hubert, senior director, BMG Music Publishing Latin America. "And when we are renewing or working with new artists, we have to look at the potential for international exploitation. We have to be creative in Latin America and beyond."

Although BMG's biggest asset is Juan Gabriel, its U.S. Latin opera-

tion has an "open-door" policy, according to director Olga Cardona, whose recent signings include Winston Rosa from Fulanito.

WHAT THE FOCUS IS

Internationalization has long been a trend at Sony/ATV Publishing, Latin American region, given the sheer scope of its operation (35 offices worldwide). Within the Latin world, the company has also turned its attention to niche markets.

"Our focus now is regional-Mexican product," says Carmen Alfanno, VP music publishing at Sony Discos. However, Sony's roster—which includes Ruben Blades, Omar Alfanno and Estéfano—gives it broad reach. Also, says Alfanno, "We're not just about having exclusive contracts with songwriters. We also exploit individual songs. What moves our business is new songs." Sony works closely with labels not only in placing songs, but also in transferring talent from its publishing end to a

label deal. Recent examples include Tommy Torres, now signed to Sony Discos.

At EMI, there is also a focus on broadening the international scope of Latin repertoire, inserting it in markets that used to be closed to the genre. For that purpose, EMI Publishing Latin America opened offices in Miami two years ago. Beyond that, "EMI stands out as a company that does proactive work in generating business through its catalog, to the point that the company gets involved in the actual production of an album," says Nestor Casonu, regional managing director, EMI Music Publishing Latin America.

Los Nochero's first album was financed by EMI Publishing, and, more recently, artists newly signed to Maverick Musica—like Jorge Moreno and Nicole—were initially signed to publishing deals with EMI, which helped push their recording contracts. The company has also recently renewed deals with Carlos Vives and Ricardo Montaner.

Warner-Chappell has done similar artist development with acts like Fernando Osorio and Latin Grammy nominee Bacilos. Both initially had publishing deals that helped them get label interest. "We are directly involved in developing artists, and we play a role that complements that of the label and manager," says creative director Gustavo Menendez, who is currently helping up-and-coming rock group Circo and also helped set up rockers Titan on a tour with Moby. Recent Warner-Chappell deals include Jarabe de Palo,

Continued on page LM-16

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1	1	1	11	AZUL	K.Santander, A.M. (K.Santander, G.Santander)	NUMBER 1	Cristian Ariola / BMG Latin	1
2	2	2	11	O ME VOY O TE VAS	M A Solis (M A Solis)		Marco Antonio Solis / Fonovisa	2

NOT TO MENTION OVER 25 CUTS IN ALBUMS INCLUDING SUCH ARTISTS AS CRISTIAN (6), GISSELLE (5), OLGA TAÑON (4), TITO NIEVES (1) EL GRAN COMBO (1), AMAURY GUTIERREZ (1) AND FRANKIE NEGRON (1)

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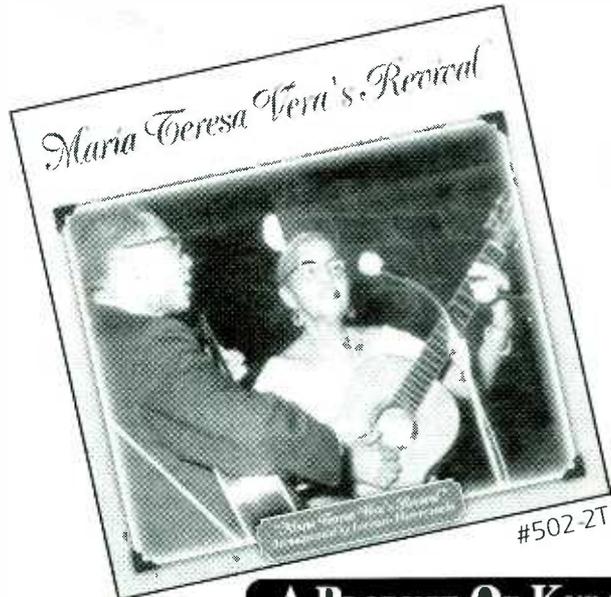
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PERFORMING RIGHTS

Continued from page LM-3

sponsored a showcase at the Latin Alternative Music Conference in New York and is also putting together the upcoming Rock en N tour, which will go to several U.S. cities, as well as Mexico, Brazil and Argentina. The organization also hosts a biannual Latin jazz competition, which coincided with this year's Havana Jazz Festival.



In Spain, SGAE presents a steady diet of album releases, concerts and panels and has also printed a host of music-reference books—including a flamenco guide, a popular-music guide and a Spanish-rock dictionary—that are noteworthy in their exhaustive content.

And although SGAE helps in the promotion of established acts when they go into a new marketplace—Alejandro Sanz in Brazil, for example—it focuses on giving a boost to up-and-comers. "Interesting prospects for future [international] development are flamenco and Celtic-music groups," says Novaes.

SGAE activities can be found at www.sgae.es. —L.C.

PROACTIVE PUBLISHERS

Continued from page LM-14

Domingo Quiñones and Franco de Vita. Foreign Imported Productions Publishing (FIPP) and Estefan Music Publishing also work the entire artistic process, to an even larger extent, as they're



Cuevas (left), Arias

linked to a label and a studio.

"We take the artist from inception to production, even giving the artist a new sound. We try to keep it in-house," says Nicole Fortier, senior director, production and publishing for FIPP. Currently, the two companies represent 30 songwriters exclusively and have management agreements with some 20 producers. In addition, says Fortier, "We'll write for motion pictures, TV and stage, which shows our diversity."

NEW TALENT, NEW WRITERS

Other companies following the in-house model include Kike Santander's Clear Mind/Clear Heart, with which Santander and

Famous Music signed a joint venture and co-publishing deal earlier this year. Famous, which only created its Latin division late last year, is focusing on songwriting development and on placing songs in different venues, like TV, film and commercials, says senior creative director Claribel Cuevas.

Aside from the writers culled through the Clear Mind/Clear Heart deal, Cuevas is actively looking to sign new talent, as well-known names in the regional-Mexican arena have already been signed, including José Noguera and Jorge Nazar. "Although we have a varied roster of regional-Mexican songwriters, our chart activity so far has been

in pop and tropical," says Cuevas. "I'm not limiting myself to one genre. We're looking at some high-profile songwriters in several genres."

Variety is an objective for all publishers, but, undoubtedly, some are better known in some

"We take the artist from inception to production, even giving the artist a new sound. We try to keep it in-house."

—Nicole Fortier,
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areas. Maximo Aguirre Music Publishing (MAMP), for example, specializes in placing specific songs—rather than in representing entire artists' catalogs—and has been particularly successful with the regional-Mexican genre.

The Arc Music Group recently teamed up with Edimúsica USA, which administers the Edimúsica publishing catalog in the U.S. and Canada. Edimúsica, the publishing division of Discos Fuentes and Miami Records, has the entire catalog of some of the biggest names in Colombian music, including Joe Arroyo, Fruko y sus Tesos, Los Embajadores Vallenatos and Rafael Escalona.

"Our purpose is to have Colombian music cross into the English-language market," says Juan Carlos Barguil, Arc's VP of finance and Latin American operations. "This was a sleeping catalog of more than 25,000 works." And, he adds, it includes non-Colombian fare, as well, such as the works of Latin Grammy nominee Celina y Reutilio. —L.C.



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BY JILL PESSELNICK

LOS ANGELES—With four individual nominations each, Paulina Rubio, Azul Azul, and Juan Gabriel top the list of honorees for the third annual El Premio de la Gente Ritmo Latino Music Awards. The awards show will take place Oct. 18 at the Shrine Auditorium in Los Angeles.

Lupillo Rivera, Azul Azul, Chayanne, A.B. Quintanilla y Los Kumbia Kings, and Paulina Rubio are nominated for artist of the year, while album of the year nods go to Juan Gabriel (*Abrazame Muy Fuerte*), Azul Azul (*El Sapo*), Paulina Rubio (*Paulina*), Luis Miguel (*Vivo*), and Christian Castro (*Mi Vida Sin Tu Amor*).

Song of the year honorees are Joan Sebastian (*Secreto de*

Rubio And Gabriel Nab Ritmo Latino Nods

Amor”), Juan Gabriel (*Abrazame Muy Fuerte*), Banda el Recodo (*Yo Se Que Te Acordaras*), Giselle (*Jurame*), and Los Temerarios (*Eras Todo Para Mi*).

The awards show will also include a special People’s Tribute Award for Selena. The event will be dedicated to her life and music, and it will feature performances by Juan Gabriel and A.B. Quintanilla y Los Kumbia Kings.

Nominations are determined by record sales reported to SoundScan from Aug. 31, 2000, to June 1, 2001. Song of the year nominees are based on overall airplay reported to music

trade magazine *Los Programadores* during the same period.

Video of the year honorees are selected based on airplay and viewer response reported by various national and syndicated music-video programs.

Winners in 14 categories are voted upon by fans, who can cast votes Aug. 13-Sept. 14 at 325 Vons stores throughout southern California and Nevada, at 41 Ritmo Latino stores nationwide, and at RitmoMusicAwards.com.

The show will be broadcast Oct. 28 on Telemundo as a two-hour special. The awards are produced by Luis Medina and Uno Productions and Ritmo Latino Music stores.

The Ritmo awards show will take place Oct. 18 at the Shrine Auditorium in Los Angeles and include a special People’s Tribute Award for Selena.



by Leila Cobo

ANTHONY’S DOUBLE WHAMMY: No date has yet been set for the release of Marc Anthony’s two albums, but both will probably hit stores simultaneously in late October. As originally planned, one will be a Spanish-language salsa disc, and the other will be an English-language pop album. The albums will feature completely different material—that is, one is not a translation of the other. Anthony, however, is slated to record a Spanish-language version of his first English-language single, penned by Rob Thomas, called “Tragedy.” Anthony will perform Aug. 31 on the *Today* show.

genres—in this case, he adds reggae—but he keeps things danceable all the way.

“It’s not what the critics or the label want,” he contends. “It’s what I think



ROSARIO

WHIRLWIND SUCCESS: Brazilian boy band Twister is hoping to replicate its success north of the border with the Spanish-language release of its self-titled debut, put out in the U.S. and Mexico by Melody, Fonovisa’s new pop imprint.

The album was released in Brazil by indie Abril Music. Abril chairman Marcos Maynard put the group together by holding a nationwide search to find versatile musicians.

“Each one plays an instrument, and they don’t use a single backup singer. All the harmonies are theirs,” says Christian de Walden, who produced the Portuguese- and Spanish-language albums. “You know how they broke in Mexico? They played an a capella showcase at the Hard Rock Cafe. Everyone was shocked.”

Twister was chosen to perform the theme to upcoming soap *El Juego de la Vida* (*Billboard*, Aug. 18), which will begin airing on Televisa in September. The track will be added in a new pressing of the album.

will work with the audience.” This time, what he thought would work also tied in with what he thought could garner him a Grammy.

“I did this album expressly to compete for a Grammy. And I guess God heard me,” he says with a laugh. Even his new, braided hairstyle and the skirts he likes to wear onstage, he says, were meant to complement the album.

Rosario has just finished a new version of the track “A Ti Te Gusta,” recorded as a duet with Fat Joe (Rosario sings merengue while Fat Joe raps), which will be included in the album’s second pressing.

BREAKING THE LANGUAGE BARRIER: Brazilian diva Ivete Sangalo, nominated in the best new artist category in last year’s Latin Grammys, now returns with two nominations in the Brazilian field courtesy of her second solo recording, *Beat Beleza*, which has sold 200,000 copies in Brazil since its release last year.

The album so impressed singer Brian McKnight that he asked Sangalo to join him on a duet version of “Back at One” for the Portuguese market. “When he decided to do something in Brazil, he apparently asked for a lot of material, and he liked my record,” Sangalo says. She has since met McKnight, promoted the single with him, and established a friendship.

Sangalo, considered one of Brazil’s most dynamic performers, is coming to the U.S. in September, when she’ll perform for the first time in Boston and Miami with her 13-piece band.

“It’s a favorable moment for Brazilian artists, because now we have our own category. I think the language barrier can be broken with rhythm.”

GUNNING FOR A GRAMMY: For a while now, the trend in tropical releases is to include ballad versions of an album’s single to maximize airplay and, by default, sales. Indeed, many tropical albums now include multiple versions of songs.

Ironically, all the nominees for the Latin Grammy in the best merengue album category buck this rather wishy-washy trend. Their albums are straight-ahead merengue to dance to, with no concessions made to the fickle nature of radio.

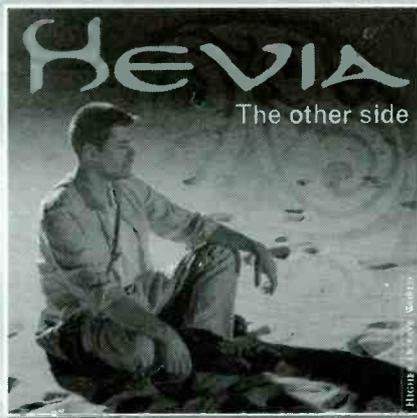
“I don’t do ballad versions,” Toño Rosario says flatly. He garnered his first-ever Grammy nomination for *Yo Soy Toño* (WEA Latina). Rosario does play with

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NUMBER 1 4 Weeks At Number 1							1	1	1	7	GRUPO BRYNDIS Disa 727012 (8.98/13.98) #	Historia Musical Romantica	1
HOT SHOT DEBUT							2	NEW	1		LOS ANGELES AZULES Disa 727014 (8.98/13.98) #	Historia Musical	2
3	3	7	3	VICENTE FERNANDEZ Sony Discos 84445 (10.98 EQ/15.98) #	Mas Con El Numero Uno	3	4	4	3	59	PAULINA RUBIO ● Universal Latino 543319 (9.98/16.98) #	Paulina	1
4	2	2	24	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI Latin 29745 (9.98/14.98)	Shhh!	1	5	2	2	24	LUPILLO RIVERA ● Sony Discos 84276 (8.98 EQ/13.98) #	Despreciado	1
5	7	9	26	VICENTE FERNANDEZ Sony Discos 84185 (9.98 EQ/15.98) #	Historia De Un Idolito Vol. 1	1	6	6	8	38	OLGA TANON WEA Latina 89180 (10.98/16.98) #	Yo Por Ti	4
6	5	4	4	PALOMO Disa 720032 (6.98/10.98)	Fuerza Musical	9	7	11	14	6	MARCO ANTONIO SOLIS ● Fonovisa 0527 (10.98/16.98) #	Mas De Mi Alma	1
7	8	6	11	CRISTIAN △ Ariola 85324/BMG Latin (10.98/15.98) #	Azul	2	8	9	5	10	PEPE AGUILAR ○ Musart 2503/Balboa (8.98/12.98)	Lo Mejor De Nosotros	10
8	11	10	10	LOS TRI-O Ariola 78910/BMG Latin (15.98 CD)	Siempre En Mi Mente	10	9	12	9	9	JAGUARES RCA 86742/BMG Latin (10.98/14.98) #	Cuando La Sangre Galopa	1
9	10	11	5	JACI VELASQUEZ ○ Sony Discos 84289 (10.98 EQ/16.98) #	Mi Corazon	7	10	12	10	5	EL ORIGINAL DE LA SIERRA Univision 976001 (7.98/13.98) #	Homenaje A Chalino Sanchez	1
10	12	13	9	MANU CHAO Virgin 10321 (17.98 CD) #	Proxima Estacion...Esperanza	8	11	13	13	8	RICARDO MONTANER ○ WEA Latina 86821 (10.98/15.98)	Sueno Repetido	16
11	14	15	10	LOS TUCANES DE TIJUANA ○ Universal Latino 950082/Lideres (14.98/21.98)	32 Corridos Lideres-Solamente Exitos	12	12	14	10	10	EL GENERAL ○ Mock & Roll 950102/Lideres (8.98/14.98)	El General Is Back	14
12	15	13	13	AZUL AZUL △ Sony Discos 84180 (10.98 EQ/16.98) #	El Sapo	3	13	15	13	13	CONJUNTO PRIMAVERA Fonovisa 6104 (8.98/12.98) #	Ansia De Amar	1
13	16	16	8	EL GENERAL ○ Mock & Roll 950102/Lideres (8.98/14.98)	El General Is Back	14	14	16	16	8	BANDA EL RECODO Fonovisa 6102 (8.98/12.98) #	Contigo Por Siempre...	4
14	17	14	15	CONJUNTO PRIMAVERA Fonovisa 6104 (8.98/12.98) #	Ansia De Amar	1	15	17	17	51	EL CHICHICUILOTE △ Lideres 950054 (17.98/13.98)	12 Chichicuilotazos Con Banda	18
15	18	19	16	BANDA EL RECODO Fonovisa 6102 (8.98/12.98) #	Contigo Por Siempre...	4	16	18	17	17	RAMON AYALA Y SUS BRAVOS DEL NORTE Freddie 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
16	19	21	17	EL CHICHICUILOTE △ Lideres 950054 (17.98/13.98)	12 Chichicuilotazos Con Banda	18	17	21	22	17	NYDIA Hollywood 162282 (10.98/17.98)	Nydia	26
17	20	18	17	RAMON AYALA Y SUS BRAVOS DEL NORTE Freddie 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13	18	20	18	17	RICKY MARTIN △ Sony Discos 84360 (11.98 EQ/18.98)	La Historia	1
18	21	22	17	NYDIA Hollywood 162282 (10.98/17.98)	Nydia	26	19	22	24	24	VARIOUS ARTISTS Lideres 950114 (8.98/14.98)	Todo Exitos De Hip Hop	28
19	22	24	20	VARIOUS ARTISTS Lideres 950114 (8.98/14.98)	Todo Exitos De Hip Hop	28	20	22	24	20	SELENA EMI Latin 32119 (10.98/17.98)	Live, The Last Concert—Houston, Texas February 26, 1995	2
20	23	25	36	SELENA EMI Latin 32119 (10.98/17.98)	Live, The Last Concert—Houston, Texas February 26, 1995	2	21	23	24	20	VARIOUS ARTISTS △ J&N 82754/Sony Discos (9.98 EQ/13.98)	Bachatahits 2001	7
21	24	23	24	VARIOUS ARTISTS △ J&N 82754/Sony Discos (9.98 EQ/13.98)	Bachatahits 2001	7	22	24	20	20	INTOCABLE EMI Latin 31412 (8.98/12.98)	14 Grandes Exitos	15
22	25	27	14	CHRISTINA AGUILERA RCA 89323/BMG Latin (10.98/16.98)	Mi Reflejo	1	23	25	36	36	CHRISTINA AGUILERA RCA 89323/BMG Latin (10.98/16.98)	Mi Reflejo	1
23	26	26	48	BANDA MACHOS ○ WEA Mex 86304/WEA Latina (10.98/13.98)	La Reunion	15	24	26	48	48	JOAN SEBASTIAN △ Musart 2280/Balboa (10.98/16.98) #	Secreto De Amor	5
24	27	26	48	JOAN SEBASTIAN △ Musart 2280/Balboa (10.98/16.98) #	Secreto De Amor	5	25	27	26	48	GILBERTO SANTA ROSA ○ Sony Discos 84291 (10.98 EQ/17.98) #	Intenso	13
25	28	30	38	GILBERTO SANTA ROSA ○ Sony Discos 84291 (10.98 EQ/17.98) #	Intenso	13	26	28	30	38	ROCIO DURCAL Ariola 85478/BMG Latin (10.98/14.98)	Entre Tangos Y Mariachi	12
26	29	31	33	ROCIO DURCAL Ariola 85478/BMG Latin (10.98/14.98)	Entre Tangos Y Mariachi	12	27	29	31	33	LOS TEMERARIOS Fonovisa 6148 (10.98/12.98)	Joyas	37
27	30	32	38	LOS TEMERARIOS Fonovisa 6148 (10.98/12.98)	Joyas	37	28	30	32	38	LOS HURACANES DEL NORTE Fonovisa 86130 (10.98/12.98)	En Vivo	38
28	31	33	24	LOS HURACANES DEL NORTE Fonovisa 86130 (10.98/12.98)	En Vivo	38	29	31	33	24	YAIRE Lideres 950072 (8.98/12.98)	Yaire	39
29	32	34	60	YAIRE Lideres 950072 (8.98/12.98)	Yaire	39	30	32	34	60	TIGRILLOS WEA Mex 87412/WEA Latina (8.98/12.98)	Que Lo Baile Bien	23
30	33	34	60	TIGRILLOS WEA Mex 87412/WEA Latina (8.98/12.98)	Que Lo Baile Bien	23	31	33	34	60	MARC ANTHONY ● RMM 83880/Sony Discos (9.98 EQ/16.98)	Desde Un Principio — From The Beginning	1
31	34	36	68	MARC ANTHONY ● RMM 83880/Sony Discos (9.98 EQ/16.98)	Desde Un Principio — From The Beginning	1	32	34	36	68	GRUPO EXTERMINADOR Fonovisa 6139 (10.98/12.98)	Reunion De Perrones	42
32	35	37	92	GRUPO EXTERMINADOR Fonovisa 6139 (10.98/12.98)	Reunion De Perrones	42	33	35	37	92	LIBERACION Disa 728999 (12.98/17.98)	25 Aniv. Vol. I Y II	30
33	36	37	68	LIBERACION Disa 728999 (12.98/17.98)	25 Aniv. Vol. I Y II	30	34	36	37	68	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueño	7
34	37	38	92	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueño	7	35	37	38	92	VARIOUS ARTISTS Sony Discos 84457 (9.98 EQ/15.98)	20 Exitazos Con La Dinastia	44
35	38	43	5	VARIOUS ARTISTS Sony Discos 84457 (9.98 EQ/15.98)	20 Exitazos Con La Dinastia	44	36	37	68	THALIA △ EMI Latin 26232 (10.98/15.98) #	Arrasando	4	
36	39	52	5	THALIA △ EMI Latin 26232 (10.98/15.98) #	Arrasando	4	37	39	52	5	VARIOUS ARTISTS Sony Discos/WEA Latina 86679 (17.98 EQ CD)	No. 1 Un Año De Exitos	4
37	40	44	38	VARIOUS ARTISTS Sony Discos/WEA Latina 86679 (17.98 EQ CD)	No. 1 Un Año De Exitos	4	38	40	44	38	INTOCABLE △ EMI Latin 23730 (8.98/12.98) #	Es Para Ti	3
38	41	45	73	INTOCABLE △ EMI Latin 23730 (8.98/12.98) #	Es Para Ti	3	39	41	45	73	SHAKIRA △ Sony Discos 83775 (10.98 EQ/16.98) #	MTV Unplugged	1
39	42	46	68	SHAKIRA △ Sony Discos 83775 (10.98 EQ/16.98) #	MTV Unplugged	1	40	42	46	68	GIPSY KINGS Nonesuch 79541/AG (16.98/24.98)	Volare! The Very Best Of The Gipsy Kings	3
40	43	42	9	GIPSY KINGS Nonesuch 79541/AG (16.98/24.98)	Volare! The Very Best Of The Gipsy Kings	3	41	43	42	9	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA 86883/BMG Latin (7.98/11.98)	Entre Amigos	33
41	44	43	5	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA 86883/BMG Latin (7.98/11.98)	Entre Amigos	33	42	44	43	5	PUYA MCA 112362 (12.98/18.98)	Union	10
42	45	44	31	PUYA MCA 112362 (12.98/18.98)	Union	10	43	45	44	31	SI SE Luaka Bop 10003/Virgin (16.98 CD)	Si Se	35
43	46	45	31	SI SE Luaka Bop 10003/Virgin (16.98 CD)	Si Se	35	44	46	45	31	CACHAITO LOPEZ Nonesuch 79630/AG (17.98 CD)	Cachaito	28
44	47	46	31	CACHAITO LOPEZ Nonesuch 79630/AG (17.98 CD)	Cachaito	28	45	47	46	31	GUARDIANES DEL AMOR Ariola 83144/BMG Latin (7.98/11.98)	Lo Mejor De Guardianes Del Amor	30
45	48	47	31	GUARDIANES DEL AMOR Ariola 83144/BMG Latin (7.98/11.98)	Lo Mejor De Guardianes Del Amor	30	46	48	47	31	JOSE ALFREDO JIMENEZ Ariola 79005/BMG Latin (18.98 CD)	Las 100 Clasicas Vol. 1	46
46	49	48	31	JOSE ALFREDO JIMENEZ Ariola 79005/BMG Latin (18.98 CD)	Las 100 Clasicas Vol. 1	46	47	49	48	31	JOSE ALFREDO JIMENEZ Ariola 79006/BMG Latin (18.98 CD)	Las 100 Clasicas Vol. 2	54
47	50	49	31	JOSE ALFREDO JIMENEZ Ariola 79006/BMG Latin (18.98 CD)	Las 100 Clasicas Vol. 2	54	48	50	49	31	LOS CAMINANTES Sony Discos 84224 (9.98 EQ/13.98)	20 Exitazos—Nuestras Canciones	58
48	51	50	31	LOS CAMINANTES Sony Discos 84224 (9.98 EQ/13.98)	20 Exitazos—Nuestras Canciones	58	49	51	50	31	CHAYANNE △ Sony Discos 84098 (10.98 EQ/17.98) #	Simplemente	3
49	52	51	31	CHAYANNE △ Sony Discos 84098 (10.98 EQ/17.98) #	Simplemente	3	50	52	51	31	JUAN GABRIEL △ Ariola 80227/BMG Latin (9.98/14.98) #	Abrazame Muy Fuerte	2
50	53	52	31	JUAN GABRIEL △ Ariola 80227/BMG Latin (9.98/14.98) #	Abrazame Muy Fuerte	2	51	53	52	31	VARIOUS ARTISTS Ariola 84338/BMG Latin (12.98/17.98)	Billboard Latin Music Awards 2001	10
51	54	53	31	VARIOUS ARTISTS Ariola 84338/BMG Latin (12.98/17.98)	Billboard Latin Music Awards 2001	10	52	54	53	31	LUIS MIGUEL △ WEA Latina 84573 (11.98/17.98)	Vivo	2
52	55	54	31	LUIS MIGUEL △ WEA Latina 84573 (11.98/17.98)	Vivo	2	53	55	54	31	VARIOUS ARTISTS Lideres 950112 (8.98/14.98)	Todo Exitos De Bachata	59
53	56	55	31	VARIOUS ARTISTS Lideres 950112 (8.98/14.98)	Todo Exitos De Bachata	59	54	56	55	31	JOE ARROYO & GRUPO NICHE Lideres 950077	Los Gigantes De La Salsa	56
54	57	56	31	JOE ARROYO & GRUPO NICHE Lideres 950077	Los Gigantes De La Salsa	56	55	57	56	31	CONTROL EMI Latin 31796 (8.98/12.98)	Control	28
55	58	57	31	CONTROL EMI Latin 31796 (8.98/12.98)	Control	28	56	58	57	31	ATERCIOPELADOS Ariola/BMG Latin 80899/Arista (14.98 CD)	Gozo Poderoso	11
56	59	58	31	ATERCIOPELADOS Ariola/BMG Latin 80899/Arista (14.98 CD)	Gozo Poderoso	11	57	59	58	31	PESADO WEA Mex 86503/WEA Latina (8.98/12.98)	Todo Tuyo	27
57	60	59	31	PESADO WEA Mex 86503/WEA Latina (8.98/12.98)	Todo Tuyo	27	58	60	59	31	LOS TUCANES DE TIJUANA △ Mercury 159679/Universal Latino (7.98/13.98) #	Me Gusta Vivir De Noche	8
58	61	60	31	LOS TUCANES DE TIJUANA △ Mercury 159679/Universal Latino (7.98/13.98) #	Me Gusta Vivir De Noche	8	59	61	60	31	HUEY DUNBAR ○ Sony Discos 84297 (10.98 EQ/17.98) #	Yo Si Me Enamore	12
59	62	61	31	HUEY DUNBAR ○ Sony Discos 84297 (10.98 EQ/17.98) #	Yo Si Me Enamore	12	60	62	61	31	SON BY FOUR Sony Discos 84463 (10.98 EQ/17.98)	Salsa Hits	23
60	63	62	31	SON BY FOUR Sony Discos 84463 (10.98 EQ/17.98)	Salsa Hits	23	61	63	62	31	JUAN LUIS GUERRA 440 ○ Karen 930237/Universal Latino (14.98/19.98) #	Coleccion Romantica	6
61	64	63	31	JUAN LUIS GUERRA 440 ○ Karen 930237/Universal Latino (14.98/19.98) #	Coleccion Romantica	6	62	64	63	31	ANA GABRIEL Sony Discos 84181 (20.98 EQ CD)	30 Grandes Exitos	31
62	65	64	31	ANA GABRIEL Sony Discos 84181 (20.98 EQ CD)	30 Grandes								

Hot Latin Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	14	AZUL K.Santander,A.Munera,F.Tobon (K.Santander,G.Santander)	Cristian Ariola/BMG Latin	1
NUMBER 1 9 Weeks At Number 1						
2	4	3	13	COMO SE CURA UNA HERIDA R.Perez (R.Perez,J.L.Piolo)	Jaci Velasquez Sony Discos	2
GREATEST GAINER						
3	2	2	14	O ME VOY O TE VAS M.A.Solis (M.A.Solis)	Marco Antonio Solis Fonovisa	2
4	3	4	7	COMO OLVIDAR M.Tejada,H.Garcia (J.L.Piolo,G.Arenas)	Olga Tanon WEA Latina	3
5	6	8	8	ME VAS A EXTRANAR P.Aguilar (Fato)	Pepe Aguilar Musart/Balboa	5
6	7	5	11	CON CADA BESO S.George (F.Dosario,A.Thomas)	Huey Dunbar Sony Discos	5
7	8	10	12	NO ME CONOCES AUN Palomo (F.Y.Duezasa,A.Trigol)	Palomo Disa	5
8	9	9	8	PUEDEN DECIR A.Jaen (D.Alfano)	Gilberto Santa Rosa Sony Discos	8
9	6	7	39	ABRAZAME MUY FUERTE E.Magalanes (J.Gabriel)	Juan Gabriel Ariola/BMG Latin	1
10	10	8	13	BESAME B.Silvestri (R.Montaner,J.L.Chacin)	Ricardo Montaner WEA Latina	4
11	11	14	28	DESPRECIADO P.Rivera (J.Navarrete,Curiel)	Lupillo Rivera Sony Discos	11
12	14	16	16	YO NO SOY ESA MUJER M.Azevedo (C.De.Walden,C.Toro,Montero,M.Steppstone,R.Stemmman)	Paulina Rubio Universal Latino	7
13	12	11	10	ME LIBERE Not Listed (Not Listed)	El Gran Combo Combo	11
14	13	12	21	NO TE PODIAS QUEDAR J.Guillen (R.Gonzalez,Mora)	Conjunto Primavera Fonovisa	4
15	23	25	7	COMO OLVIDAR T.Torres (T.Torres,J.Diez)	Tommy Torres Sony Discos	15
16	16	13	8	MUERO B.Silvestri (A.Larriaga,T.Mora-Arriaga)	Jerry Rivera Ariola/BMG Latin	13
17	21	17	14	LA GRAN NOCHE G.Felix (M.Quintero,Lara)	Los Tucanes De Tijuana Universal Latino	12
18	24	30	4	NO VALE LA PENA C.Gabra (Jumar (J.Gabriel))	Nydia Rojas Con Juan Gabriel Hollywood	18
19	17	21	4	CADA VEZ TE EXTRANO MAS G.Luzarraga,A.Valenzuela,O.Valenzuela (M.Luna)	Banda El Recodo Fonovisa	17
20	19	23	6	EL AYUDANTE P.Ramirez (M.E.Toscano)	Vicente Fernandez Sony Discos	19
21	20	19	9	SOMBRAS... NADA MAS B.Silvestri (F.Lomoto,J.M.Contursi)	Rocio Durcal Ariola/BMG Latin	18
22	22	18	25	Y LLEGASTE TU G.Luzarraga,A.Valenzuela,O.Valenzuela (N.Hernandez)	Banda El Recodo Fonovisa	4
23	15	15	12	COMO SE LO EXPLICO AL CORAZON J.M.Lugo (H.Rivera)	Victor Manuelle Sony Discos	13
24	27	33	5	SECRETO DE AMOR A.Villalona (S.Sebastian)	Angelito Villalona Latino/Sony Discos	24
25	18	22	10	POR AMAR ASI M.Cazaras (Alzara,Rodriguez)	Julio Preciado Y Su Banda Perla Del Pacifico RCA/BMG Latin	18
26	28	26	7	AMORCITO MIO J.Sebastian (J.Sebastian)	Joan Sebastian Musart/Balboa	19
27	30	27	8	DIME CORAZON K.Santander,B.Ossa (A.Gutierrez)	Amaury Gutierrez Universal Latino	27
28	40	—	3	PENA DE AMOR T.Villanueva (J.Cabrera)	Puerto Rican Power J&N/Sony Discos	28
29	38	43	15	DEJAME AMARTE R.Munoz,R.Martinez (E.Alanis)	Intocable EMI Latin	29
30	29	—	2	MI FANTASIA Los Tigres Del Norte (E.Negrete)	Los Tigres Del Norte Fonovisa	29
31	32	—	2	COMERTE A BESOS S.George (S.George,J.L.Piolo)	Frankie Negron WEA/BMG Latin	31
32	26	20	23	AMAME A.Valenzuela,O.Valenzuela,A.Garcia (A.Martinez)	Rogelio Martinez Disca Ciscne	15
33	41	36	11	TE HE PROMETIDO G.Prajn (L.Dani)	El Original De La Sierra Z	28
34	37	—	2	TU ERES AJENA Not Listed (A.Montoro)	Eddy Herrera J&N/Sony Discos	34
35	42	32	4	POR UN BESO E.Estelan Jr.,R.Blades,G.Noriega (R.Blades)	Gloria Estefan Epic/Sony Discos	32
36	25	24	21	PERO NO ME AMA J.M.Lugo,G.Santa Rosa (R.Monclova)	Gilberto Santa Rosa Sony Discos	7
37	39	29	4	DOS CORAZONES, DOS HISTORIAS Estefano (J.Iglesias,Dammar,C.Randall,Estefano)	Julio Iglesias Y Alejandro Fernandez Columbia/Sony Discos	29
38	34	—	2	SUERTE HE TENIDO Not Listed (Not Listed)	Alegres De La Sierra Infinity	34
HOT SHOT DEBUT						
39	NEW	1	1	SERA PORQUE TE AMO Not Listed (Not Listed)	Tigrillos WEA/BMG Latin	39
40	RE-ENTRY	2	2	QUISIERA J.L.Guerra (J.L.Guerra)	Juan Luis Guerra 440 Karen/Universal Latino	40
41	43	39	8	SUENO SU BOCA L.Lozano (J.Liobel,J.A.Dgata)	Grupo Mojado Fonovisa	32
42	44	—	4	LOCO J.M.Elizondo,M.A.Zapata (M.A.Perez,J.R.Martinez,R.Munoz)	Pesado WEA/BMG Latin	42
43	48	—	2	CARTAS MARCADAS A.Macias (C.Monge)	Cuisillos De Arturo Macias Musart/Balboa	43
44	NEW	1	1	COMO LLEGO A TU AMOR L.Garcia (J.L.Piolo)	Tito Nieves WEA/BMG Latin	44
45	33	40	25	CANDELA L.Mendez (D.Poveda,E.Ender)	Chayanne Sony Discos	8
46	36	34	23	ESCLAVO Y AMO P.Aguilar (J.V.Flores)	Pepe Aguilar Musart/Balboa	14
47	47	—	2	CONTESTAME R.Battini,M.Biasco (Yaire)	Yaire Lideres	47
48	NEW	1	1	LA CALANDRIA Not Listed (Not Listed)	Ramon Ayala Y Jody Farias Freddie	48
49	NEW	1	1	TU CONVENCILA Not Listed (Not Listed)	Ley Alejandro Lideres	49
50	31	31	5	EL MALQUERIDO Not Listed (J.Gonzalez,R.Gueros,W.Seriano)	Los Huracanes del Norte Fonovisa	31

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 92 stations (33 Latin Pop, 14 Tropical/Salsa, 56 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Latin Pop Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label	THIS WEEK	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label
1	21	AZUL	CRISTIAN Ariola/BMG Latin	21	25	CONTESTAME	Yaire Lideres
2	22	COMO SE CURA UNA HERIDA	JACI VELASQUEZ Sony Discos	22	31	T J CONVENCILA	Ley Alejandro Lideres
3	24	COMO OLVIDAR	OLGA TANON WEA Latina	24	24	DIME	Ednita Nazario Sony Discos
4	24	BESAME	RICARDO MONTANER WEA Latina	24	26	R JSALINDA	Thalia EMI Latin
5	25	O ME VOY O TE VAS	MARCO ANTONIO SOLIS Fonovisa	25	27	OLISIERA	Juan Luis Guerra 440 Karen/Universal Latino
6	26	YO NO SOY ESA MUJER	PAULINA RUBIO Universal Latino	26	32	SI QUIERES	Los Tros Ariola/BMG Latin
7	27	ABRAZAME MUY FUERTE	JUAN GABRIEL Ariola/BMG Latin	27	28	VUELVE JUNTO A MI	Pablo Montero Ariola/BMG Latin
8	28	CON CADA BESO	HUEY DUNBAR Sony Discos	28	36	POP	'N Sync Jive
9	29	PUEDEN DECIR	GILBERTO SANTA ROSA Sony Discos	29	34	SIMPLEMENTE	Chayanne Sony Discos
10	29	COMO OLVIDAR	TOMMY TORRES Sony Discos	29	29	YO NO SE PERDER	Eduardo Verastegui Universal Latino
11	31	ME VAS A EXTRANAR	PEPE AGUILAR Musart/Balboa	31	35	ME LIBERE	El Gran Combo Combo
12	33	SOMBRAS... NADA MAS	ROCIO DURCAL Ariola/BMG Latin	33	33	Y SIGUES SIENDO TU	Rogelio Martinez Disca Ciscne
13	33	YO SIGO AQUI	PAULINA RUBIO Universal Latino	33	—	ABRASANO	Thalia EMI Latin
14	34	DIME CORAZON	AMAURY GUTIERREZ Universal Latino	34	39	LET ME BLOW YA MIND	Eve Featuring Gwen Stefani Ruff Ryders/Interscope
15	35	NO VALE LA PENA	NYDIA ROJAS CON JUAN GABRIEL Hollywood	35	—	MENTIROSA	Azuli Azuli Sony Discos
16	36	POR AMARTE ASI	CRISTIAN Ariola/BMG Latin	36	38	CCMO TU	Jaguars RCA/BMG Latin
17	37	MUERO	JERRY RIVERA Ariola/BMG Latin	37	30	DULCE VENENO	Carolina Lap WEA/BMG Latin
18	38	POR UN BESO	GLORIA ESTEFAN Epic/Sony Discos	38	—	PARA NO VERTE MAS	La Mosca Ise Tse EMI Latin
19	39	YO TE AMO	CHAYANNE Sony Discos	39	—	YC SI ME ENAMORE	Huey Dunbar Sony Discos
20	40	DOS CORAZONES, DOS HISTORIAS	JULIO IGLESIAS Y ALEJANDRO FERNANDEZ Columbia/Sony Discos	40	—	TU MAYOR TENTACION	Yaire Lideres

Tropical/Salsa Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label	THIS WEEK	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label
1	21	ME LIBERE	EL GRAN COMBO Combo	21	29	COMO FUE CAPAZ	Kevin Ceballo RMM
2	22	COMO OLVIDAR	OLGA TANON WEA Latina	22	31	MENTIROSA	Azuli Azuli Sony Discos
3	23	CON CADA BESO	HUEY DUNBAR Sony Discos	23	—	NO VALE LA PENA	Nydia Rojas Con Juan Gabriel Hollywood
4	24	PUEDEN DECIR	GILBERTO SANTA ROSA Sony Discos	24	24	LET ME BLOW YA MIND	Eve Featuring Gwen Stefani Ruff Ryders/Interscope
5	25	COMO SE LO EXPLICO AL CORAZON	VICTOR MANUELLE Sony Discos	25	30	DIME	Ednita Nazario Sony Discos
6	26	SECRETO DE AMOR	ANGELITO VILLALONA Latino/Sony Discos	26	22	LIVE AT JIMMY'S	Angie Martinez Feat. Big Pun, Cuban Link, Domingo Elektra/VEG
7	27	AZUL	CRISTIAN Ariola/BMG Latin	27	19	UN AMOR ASI	Tony Vega Universal Latino
8	28	PENA DE AMOR	PUERTO RICAN POWER J&N/Sony Discos	28	25	CONTESTAME	Yaire Lideres
9	29	COMO SE CURA UNA HERIDA	JACI VELASQUEZ Sony Discos	29	23	PRIMAVERA	Santana Featuring Jerry Rivera Ariola/BMG Latin
10	30	COMERTE A BESOS	FRANKIE NEGRON WEA/BMG Latin	30	27	QUE MAS TU QUIERES DE MI	Tito Rojas M.P./Sony Discos
11	31	TU ERES AJENA	EDDY HERRERA J&N/Sony Discos	31	—	SOMBRAS... NADA MAS	Rocio Durcal Ariola/BMG Latin
12	32	PERO NO ME AMA	GILBERTO SANTA ROSA Sony Discos	32	34	ABRAZAME MUY FUERTE	Nelson Tavares Fonovisa
13	33	BESAME	RICARDO MONTANER WEA Latina	33	21	TU ME PROVOCAS	Tony Tan Tun Karen/Universal Latino
14	34	COMO LLEGO A TU AMOR	TITO NIEVES J&N/Sony Discos	34	38	SIMPLEMENTE	Chayanne Sony Discos
15	35	MUERO	JERRY RIVERA Ariola/BMG Latin	35	—	MORE THAN THAT	Backstreet Boys Jive
16	36	ME DA LO MISMO	VICTOR MANUELLE Sony Discos	36	—	ASI COMO BAILAS	Grupomania Universal Latino
17	37	LLORA ALMA MIA	YOSKAR SARANTE J&N/Sony Discos	37	—	ROSALINDA	Thalia EMI Latin
18	38	YO NO SOY ESA MUJER	PAULINA RUBIO Universal Latino	38	—	POR UN BESO	Gloria Estefan Epic/Sony Discos
19	39	POP	'N SYNC Jive	39	40	NENA BONITA	Zona Prieta Maverick/WEA Latina
20	40	COMO OLVIDAR	TOMMY TORRES Sony Discos	40	—	TU CONVENCILA	Ley Alejandro Lideres

Regional Mexican Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label	THIS WEEK	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label
1	1	NO ME CONOCES AUN	PALOMO Disa	1	19	SUENO SU BOCA	Grupo Mojado Fonovisa
2	2	DESPRECIADO	LUPILLO RIVERA Sony Discos	2	23	LA CALANDRIA	Ramon Ayala Y Jody Farias Freddie
3	3	NO TE PODIAS QUEDAR	CONJUNTO PRIMAVERA Fonovisa	3	14	EL MALQUERIDO	Los Huracanes del Norte Fonovisa
4	4	LA GRAN NOCHE	LOS TUCANES DE TIJUANA Universal Latino	4	22	DERECHO A LA VIDA	Conjunto Primavera Fonovisa
5	5	CADA VEZ TE EXTRANO MAS	BANDA EL RECODO Fonovisa	5	26	Y YA DESPUES	Cosumbe Hollywood
6	6	EL AYUDANTE	VICENTE FERNANDEZ Sony Discos	6	24	NI HABLAR	Los Humildes RCA/BMG Latin
7	7	O ME VOY O TE VAS	MARCO ANTONIO SOLIS Fonovisa	7	28	SUFRIENDO PENAS	Los Temerarios Fonovisa
8	8	Y LLEGASTE TU	BANDA EL RECODO Fonovisa	8	39	NO VALE LA PENA	Nydia Rojas Con Juan Gabriel Hollywood
9	9	ME VAS A EXTRANAR	PEPE AGUILAR Musart/Balboa	9	31	CUMBIA DEL SOL	Control EMI Latin
10	10	POR AMAR ASI	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG Latin	10	33	BOOM-BOOM	A.B. Quintanilla Y Los Kumbia Kings EMI Latin
11	11	AMORCITO MIO	JOAN SEBASTIAN Musart/Balboa	11	30	LA CUMBA	Azuli Azuli Sony Discos
12	12	DE JAME AMARTE	INTOCABLE EMI Latin	12	—	DIME O	Los Temerarios Fonovisa
13	13	MI FANTASIA	LOS TIGRES DEL NORTE Fonovisa	13	36	COMO TE EXTRANO	Padro Fernandez Mercury/Universal Latino
14	14	TE HE PROMETIDO	EL ORIGINAL DE LA SIERRA Z	14	34	POR ELEN DE LOS DOS	Polo Urias Y Su Maquina Nortena Fonovisa
15	15	Y SIGUES SIENDO TU	ROGELIO MARTINEZ Disca Ciscne	15	40	TOQUE DE AMOR	Limite Universal Latino
16	16	AMAME	ROGELIO MARTINEZ Disca Ciscne	16	38	AQUI ESTOY YO	Rogelio Martinez Disca Ciscne
17	17	SUERTE HE TENIDO	ALEGRES DE LA SIERRA Infinity	17	35	MI OBSESION	Los Palominos Fonovisa
18	18	SERA PORQUE TE AMO	TIGRILLOS WEA/BMG Latin	18	32	SOLEADO	Banda El Limon Fonovisa
19	19	LOCO	PESADO WEA/BMG Latin	19	—	POR E. AMOR DE UNA MUJER	La Firma Sony Discos
20	20	CARTAS MARCADAS	CUISILLOS DE ARTURO MACIAS Musart/Balboa	20	40	AMOR DE NOVELA	Los Angeles De Charlie Fonovisa

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





Where The Music Is At!

2001 Latin Grammy Nominations



Aterciopelados

- Record Of The Year-"El Album"
- Best Rock Album By A Duo Or Group With Vocal-"Gozo Poderoso"
- Best Rock Song-"El Album"

Carlos Núñez

- Best Folk Album-"Mayo Longo"



Christina Aguilera

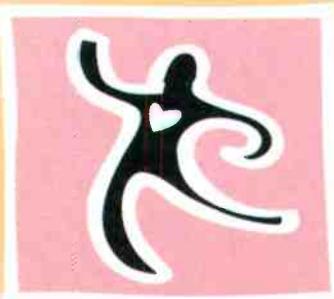
- Record Of The Year-"Pero Me Acuerdo De Ti"
- Best Female Pop Vocal Album-"Mi Reflejo"

Emilio Navaira

- Best Tejano Album-"El Rey Del Rodeo"

Gisselle

- Best Tropical Song-"Júrame"



Julieta Venegas

- Best Rock Solo Album-"Bueninvento"
- Best Rock Song-"Hoy No Quiero"

Leonardo

- Best Sertaneja Album-"Quero Colo"



Los Humildes

- Best Regional Mexican Song-"Disculpe Usted"

Natalia Oreiro

- Best Female Pop Vocal Album-"Tu Veneno"

Pedro Guerra

- Best Male Pop Vocal Album-"Ofrenda"



Vicente Amigo

- Album Of The Year-"Ciudad De Las Ideas"
- Best Flamenco Album-"Ciudad De Las Ideas"



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Zé Ramalho

- Best Brazilian Roots-"Nacao Nordestina"

Argentinian Sales Slump Takes Toll

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Faced with a seemingly unstoppable slump in sales, an unmerciful three year-long recession in the country's economic activity, an increase in piracy, restructured operations with massive layoffs, and critical delays in payments by a giant retail store that accounts for more than 60% of the industry's sales, the Argentine music sector is asking itself if better times will ever come.

In an effort to jump-start the economy, the government has taken a series of new measures, dubbed Deficit Zero, which should improve the overall panorama. In the meantime, the music industry is one of many affected by the recession, with layoffs and restructuring occurring in all areas.

Paula Kaminsky, marketing director of BMG Argentina, stresses that its downsizing took place last year. "We are now adapted to working in a smaller company with fewer people in most divisions. Other companies are now trying to get a grip on this new reality."

The most significant dismissals took place in the largest companies—Sony Music and Universal—where pink slips were handed out last July by the dozens, not counting temporary personnel.

The industry is also enduring the consequences of almost two years of fragile financial relations with giant retailer Musimundo. Conversations are under way to reduce debts of several million dollars—owed to each company—and to agree on new payment terms.

This has evolved into a Catch-22 situation, where albums by new artists are not being shipped to Musimundo because of the uncertainty over pay-

ment dates. For several months, companies have been shipping only their best-selling acts to Musimundo—and even these have had problems.

Although Musimundo denies any possibility of filing for Chapter 11 bankruptcy protection, the most recent round of negotiations will probably take place with all companies united as a sole creditor.

Roberto Piay, executive director at

'We must stop complaining and intensify work, with smaller budgets but better strategic alliances.'

—JORGE FERRADÁS,
SONY MUSIC

industry chamber CAPIF, says it's impossible to forecast even the immediate future of the record business. "Every company is looking for clients other than Musimundo in the retail market, and the situation indicates that new players will appear, but [that] will be a slow process."

Meanwhile, on a day-to-day basis, companies are instead catering to Argentina's 12 small regional stores and alternative outlets: supermarkets, newsstands, gas stations, and chains of general appliance stores.

Tower Records, which opened five stores in Argentina between 1997 and 2000, seemed doomed by the

economic crisis. Last May, the company announced that it was closing down three stores and seriously considering leaving the country if no buyer or partner was found. But on Aug. 7, Tower Records Argentina was bought by investment group Condor Ventures, which announced that only one store would close (the inaugural flagship store at downtown Santa Fe Avenue) and that three new smaller 300-square-meter outlets would open before the end of year.

Piracy in Argentina has also increased, due both to the economic crisis and the unstable retail market. A study commissioned last December by CAPIF delivered a devastating conclusion: A \$160-million industry in 2001, the illegal market already equals the legal market. To make matters even more confusing, the figures supplied by CAPIF actually show a 7% increase in units and a 3% rise in sales during the first semester of this year, compared with last year.

Piay says the statistics are affected by massive returns from Musimundo during last year. He estimates that the market is actually 17% smaller than it was in 2000. Recently appointed Universal Music president Carlos Sánchez acknowledges the error in the figures, and thinks that the downfall is closer to 30%.

Every crisis brings new opportunities—or so they say. Sony Music's new president, Jorge Ferradás, provides an optimistic outlook.

"We must stop complaining and intensify work in our present situation, with smaller budgets but better strategic alliances," he says. "Sony has great local talent, like teenager Daniela Herrero, folk singer Soledad, rock band Cabezones, TV star Alfredo Casero, and a new pop project with actors from popular TV show *Chiquititas*. We expect great sales from Jamiroquai, Macy Gray, and Michael Jackson, plus Latin star Shakira and a new generation of Latin artists."

At CAPIF, Robert Piay thinks that lower retail prices have finally reached consumers. Before, company efforts to lower prices simply became more profit for retailers.

Sánchez is also optimistic: "The record industry is working together on structural improvements that will lead to a new record industry in Argentina."

Sánchez expects a great second semester, with high hopes for new albums by popular cult band La Renga, a greatest hits collection by Pimpinela, the debut of rock band Intoxicados, the comeback of singer Patricia Sosa, and international releases from Sting, Andrea Bocelli, and Rosanna. "We believe that our new albums include many hits and that our sales will improve during the next months and increase in 2002. At last, Argentina is becoming a market where great songs are more important than great artists."



by Steve Graybow

HYPERION AND BEYOND: When drummer **Billy Higgins** passed away in May (*Billboard*, May 19), **Charles Lloyd** lost both a friend and a musical collaborator with whom he enjoyed a relationship that spanned more than four decades. "Billy was a beautiful spirit,"



LLOYD

Lloyd says. "We met as teenagers and there was an intimate joy, which was maintained throughout the years."

The saxophonist and drummer would work together sporadically throughout their careers, last convening musically for the recording sessions that yielded Lloyd's *The Water is Wide* (ECM, 2000) and the upcoming *Hyperion With Higgins* (ECM, Aug. 21). Although the release dates for the two discs are separated by a full year, they were conceived by Lloyd as a double CD, an idea his label nixed. "They were worried that these children of mine would not find as many homes if they were introduced on a double CD," explains Lloyd, referring to his compositions. "However, if you spend any time with them, you will find that they need their siblings. The music belongs together."

Unlike the spiritually inclined ballads featured prominently on *The Water is Wide*, *Hyperion With Higgins* (which again highlights the interplay between Lloyd, Higgins, bassist **Larry Grenadier**, guitarist **John Abercrombie**, and pianist **Brad Mehldau**) is defined by its jauntier compositions and complementary improvisations. "The first one has the tenderness, the spirituals and prayers," Lloyd says, "while the second picks up the tempo, more like a dancing prayer."

Originally titled *Dancing Waters* and dedicated to Higgins' mother, who had recently passed away, *Hyperion With Higgins*' title and dedication were changed to celebrate the life of the late drummer upon his passing. Lloyd says that Higgins "lives in my heart and will always be with me," and the project's celebratory nature reflects the memorable enthusiasm of a drummer who performed on more than 700 record-

ings and dedicated his life to nurturing jazz and to propagating the role of the drums in the music.

"The drums are about spirit," Lloyd says, "and as a musician and as a person Billy was one of the most influential people in my life. His offerings to music have been vast. It was always about elevation when you played music with him."

Born in Memphis, Tenn., in 1938, Lloyd recalls being drawn to the diametrically opposed sounds of the music emanating from a local church and the blues favored by many local musicians. "All of this stuff comes from the creator, and you have to maintain a deep humility because it is not something you own, it is something that comes through you," he says. "The music is a dance, and it is an ecstatic dance that moves you, a trance that leads to elevation."

Jazz, Lloyd says, "inspires people to be better." The saxophonist recalls seeing such artists as **Duke Ellington**, **John Coltrane**, **Charlie Parker**, and **Coleman Hawkins** in his formative years and "being touched by one of the most profound experiences on the planet. I was around when these giants were roaming the earth, and these people were saintly to me, because the message they brought, the message of unity, respect, and bettering oneself, was such a big one."

ON THE ROAD: **Michael Brecker**, **Herbie Hancock**, **Roy Hargrove**, **Brian Blade**, and **John Patitucci** are teaming up for the 28-city *Directions in Music* tour, which pays tribute to the lasting contributions of both **John Coltrane** and **Miles Davis** on the 75th anniversaries of their births. "The idea of the tour is to celebrate both the music and the musical sensibilities of Coltrane and Davis," Brecker says. "Obviously, I am also looking at this as an opportunity to learn from my bandmates." While specific compositions to be performed have yet to be determined, Brecker says that the music will encompass material associated with all eras of the jazz greats' careers, along with original compositions by the tour's principals.

Both Coltrane and Davis will also be feted at the ninth annual *Charlie Parker Jazz Festival*, which will be held Aug. 25-26 in New York City's Marcus Garvey and Tompkins Square parks. Tributes to **J.J. Johnson** and **John Lewis** are also planned. Among the musicians scheduled to appear are **the Barry Harris Trio** with guests **Jimmy Heath** and **Antonio Hart**, **the Gary Bartz Quintet**, **the Bobby Sanabria Big Band**, and **the Joe Lovano Nonet**. Call 973-377-6565 for more information.

América Latina...

In Mexico: Mexico City's 10,000-seat Auditorio Nacional, possibly the most comfortable, state-of-the-art venue in the country, will celebrate its 10th anniversary with a series of concerts featuring a wide variety of artists. The kick-off show is Sept. 22 and features Cuban *trovadores* Francisco Céspedes, Amaury Gutiérrez, and David Torrens. On Sept. 25, Celia Cruz will perform, and she will be accompanied by the Johnny Pacheco Orchestra and special guest Cachao. Great Latin female voices are up Sept. 28, with Eugenia Leon, Gal Costa, and Soledad Bravo sharing the stage. In October the "fiesta" will continue with two very different, but highly anticipated, acts: Alejandro Fernández performing Oct. 4-5 and Sir Elton John—whose tickets sold out within hours—performing Oct. 22-23. This is the second time John comes to Mexico, but his first time playing the venue. **TERESA AGUILERA**

In Puerto Rico: After completing a 40-city North American tour with Fear Factory, Puerto Rican hardcore group Puya will return to its native island for its first extensive tour in two years. The quartet will play five shows Aug. 14-23 in support of its sophomore album, *Union* (MCA Records). **RANDY LUNA**

In Argentina: Popular dance-pop outfit El Símbolo has launched an extensive Spanish and Portuguese tour prior to the Aug. 27 release of its new album, *Latin Beat* (Fonovisa), in Mexico and the U.S. Earlier this summer, the group also toured other European territories, including Belgium, Holland, and Germany, and played the World Dance Music Festival and the Festival Latino Tenerife, banking on the overseas success of hits like "No Pares" and "Levantando las Manos." **MARCELO FERNÁNDEZ BITAR**

U.K. Industry Mourns Loss Of 'Architect' Oberstein

BY GORDON MASSON

LONDON—When the late Maurice Oberstein graduated college with a degree in chemical engineering, he probably had plans for a career other than in the record industry. Fortunately, any other notion that he might have had fell by the wayside. Instead, one of his greatest achievements was that he managed to get the chemistry as a record company boss just right.

"He was the best that the industry has produced by miles," Brian McLaughlin, COO of HMV Media Group, observes. "He stood out head and shoulders above everyone else. He could be the most fiercely confrontational person I've ever come across, but he also could be the most kind and thoughtful person that I've ever met—which is very unusual in an individual."

Oberstein, or "Obie" as he was known, died in London Aug. 13, following a heart attack. The flamboyant 72-year-old American had been battling illness for some time, but that did not prevent him from making regular visits to the U.K. from Miami, where he had been living since 1993.

As a former chairman of CBS Records U.K., PolyGram U.K., and the British Phonographic Industry (BPI), Oberstein is credited as one of the chief architects of the modern U.K. record industry. "He was someone who, in my opinion, was responsible for the structure of record companies within the U.K.," says Lucian Grainge, newly appointed chairman/CEO of Universal Music U.K., who got his first job in the industry from Oberstein.

GENUINE GENIUS

"In various walks of life," Grainge says, "whether in commerce or music or sports or politics, occasionally someone comes along [who] has the ability and the personality to change events and to change how things are done and how people operate. Obie was one of those people at CBS, and he was one of those people at PolyGram."

Former BPI director general John Deacon says, "People in this business always talk about genius—with a small 'g'—but I think Obie was one of those very few people [who] really had a genuine genius. The saying goes that 'genius is 1% inspiration and 99% perspiration,' but I think with Obie it was probably the other way around."

Maurice Louis Oberstein was born Sept. 26, 1928, in New York. After earning his chemical engineering degree, he had a brief postwar stint in the U.S. Army. His father, Eli, was a former chief of A&R at RCA. A con-

temporary of John Hammond, Eli recorded Perry Como and the Dorseys, pioneered the recording of R&B, and was elected a member of the Country Music Hall of Fame.

When Eli left RCA to set up his own jazz budget label, Rondo Records, Obie gained his first footing in the industry that would become his life. He initially worked part-time for his father while acquiring a law degree at night classes. When his father passed away, Obie took over the label, but later sold it and joined the international department of CBS Records in his native city.

AMERICAN PIONEER

Oberstein moved to the U.K. in 1965 to join CBS Records' newly

formed subsidiary as chief engineer for manufacturing. EMI senior VP Rupert Perry says, "He was one of the first Americans to come and work in the U.K. He was a great colleague and was passionate about our industry."

By 1973 he was managing director of manufacturing and distribution. Two years later he was managing director of the whole company, and he became chairman three years after that.

Under Oberstein's chairmanship, CBS became the dominant force in British music. Between 1975 and 1985, CBS scored 44 No. 1 singles—twice the number of its nearest rival—and consistently had the lion's share of the total record market. During Obie's tenure, CBS achieved success in all areas of music—by the time Obie left in 1985, the likes of George Michael, Sade, and Paul Young were breaking all over the world.

Paul Russell, chairman of Sony/ATV Music Publishing, knew Oberstein for some 25 years. He recalls, "Obie had 10 ideas a day—nine insane and one brilliant. He'll always be remembered as a great talker, but my experience was always that he was a great listener, too, and that he was never timid to change his mind about something if you made a good enough argument for it."

Warner Music Europe president Paul-Rene Albertini, who worked with Oberstein in the early 1980s at CBS, describes him as "one of the masters

of his generation. He knew how to make life different and less boring."

Warner Music Group chairman Roger Ames tells *Billboard*, "Obie changed the English record business during his tenure at CBS. He single-handedly made CBS a force in local talent."

Ames adds, "At PolyGram, [Obie] inherited a company already strong in local repertoire, and he succeeded in combining the companies to use their strength together in the market."

When Oberstein became chairman of PolyGram U.K. in 1985, he made the company the country's biggest record operation virtually overnight by persuading U.K. trade publication *Music Week* to combine the market

indulging in long monologues in meetings and ending the meetings abruptly when he was bored," Ames says. "At conferences he would show up in weird hats and outfits and close the conference with a monologue on his horses or with his dog while everyone tried to figure out what was going on. He was a true eccentric: At a managing directors' meeting he once stripped to long johns on stage whilst doing a presentation with no music for [a music director] who had failed to show."

Deacon says, "We all know he could be maddening, frustrating, and generally made people very irritable on occasions. But all that aside, the fact is [that] the man

INDUSTRY ICON

The BPI honored Obie with the Music Industry Trusts' Award in 1993 for his contribution to the U.K. music industry.

Former PolyGram president/CEO Alain Levy says of Oberstein, "He taught me a great deal. I was a young kid when I met him, and to me he looked totally out of this world—the way he talked, the way he thought. He tended always to be a step ahead in terms of the way he looked at the business."

Current BPI chairman Rob Dickins also attributes Oberstein with much of his industry education. "When I started at Warner Records as a young man, Obie—even though

CBS was our strongest competitor—was always there to share his experience and wisdom. He was a great record company man [and] a formidable chairman of the BPI, but most of all he truly adored the British record industry. He took [it] to his heart, and it became his home."

Outside the music industry, Obie was known for his passion for horse racing and soccer. *Billboard* understands that one of his last wishes was for his ashes to be equally spread between Cheltenham Race Course and Loftus Road, the home of the Queens Park Rangers soccer club. Another request was that any donations be made to industry charities the Brit Trust and Nordoff Robbins.

PROFESSOR OF POP

When he left PolyGram in 1993 and supposedly retired to his native America, Obie quickly decided that golf was boring, and he began teaching. He was duly appointed Professor Maurice Oberstein, or more commonly "Professor of Pop," for the music faculty of the University of Miami in Florida—a role in which he continued until May this year.

"It's just so typical of the man that when he retired, he went in a completely unexpected direction," Mulligan says. "There were two Maurice Obersteins: There was the flamboyant leader of the industry that you saw publicly, but the private face was quite different, and he was fairly quiet and had simple tastes."

David Munns, manager of Bon Jovi, who worked for Oberstein at PolyGram, sums up the man. "He was an unusual boss, quite challenging sometimes, but never dull. When you were in trouble or in the shit over something, he was the boss you would count on—a stalwart boss, challenging, but on your side. He really was a great record guy."



A Man of Many Hats. The late Maurice Oberstein's love of eccentric headgear was one of his best-known idiosyncrasies. His industry roles may have changed over the years, but the hats remained a constant. It was a habit he maintained until the end, sporting a natty tartan cap (far left) at the U.K.'s Silver Clef awards June 29 in London, one of his last public appearances.

shares of the individual labels. Previously, the three main constituent companies had been listed separately.

The purchase and integration of A&M and Island Records helped PolyGram, under Obie's leadership, increase its U.K. market share from 15% to 24% by the time he retired in 1992.

FLAMBOYANT ECCENTRIC

Brian Mulligan, a former editor of *Music Week* and a close friend of Oberstein, tells *Billboard* that the eccentricity for which Oberstein was renowned was something that he developed as he climbed the corporate ladder. "I first met him in 1969, when I think he was marketing director at CBS," Mulligan says. "The flamboyance was really a deliberate thing, I think, which he developed when he became managing director as a means of instant recognition, I suppose. It helped build the legend, as did taking the dogs to work."

Oberstein's eccentricity made him one of the few record-industry executives recognizable by the general public. If his outlandish headwear was not enough, the ever-present four-legged friend—first Charlie the Red Setter and later Eric the English Setter—with whom he would purportedly "discuss" business matters made him stand out from the rest of the establishment.

"He was maddening to work for,

was an enormous inspiration for our industry."

Bob Lewis, secretary general of the British Assn. of Record Dealers—who worked with Obie at CBS—agrees. "When he was good, he was very good, and when he was bad, he could win Oscars. But with his understanding of the record industry, his business acumen, and the time he gave to colleagues and friends, he will be sorely missed."

Muff Winwood, senior VP of A&R at Sony U.K./managing director of the S2 label, says, "Obie lived and breathed the U.K. music industry. He knew just how to control and manipulate every problem that came his way and turn it into a success."

Oberstein was BPI chairman from 1983 to 1986 and again from 1991 to 1993. During those times, the industry charted the uncertain waters of change and challenge: the introduction of the CD, the implementation of new copyright law, and a lengthy copyright tribunal.

Deacon notes, "The most important thing he did for the BPI—certainly the first time he became chairman in the 1980s—was when we were in difficulties in many ways in the [the U.K.] industry. Obie was the first person to actually stress how important we are to the country and to say that, given the copyright laws that we needed, we would become even more important."

U.K. Music Sales Boom Continues

BPI Figures Show Highest-Ever Album Shipments In Second-Quarter 2001

BY TOM FERGUSON

LONDON—Recession? What recession? The U.K. media may be awash with stories warning of an impending economic meltdown, but the country's music buyers are currently contributing to a boom in consumer spending. That's confirmed by the latest figures from labels body the British Phonographic Industry (BPI), which show a record number of album shipments in second-quarter 2001.

According to the BPI, the U.K. record industry has had "an exceptionally good first half" of 2001. Its newest figures, covering the April to June quarter, show a 14.1% rise in total value of units shipped to £254.6 million (\$362 million) at trade prices, despite a slump in singles sales.

Album sales rose 17.9% in value compared with the same period last year, to £227.8 million (\$324 million)—in unit terms, a rise of 8.9% to 46.1 million units. That was the highest-ever second-quarter ship-out figure, the BPI says, and it was achieved thanks to a strong release schedule. The body highlights the performances of Shaggy, Travis, Stereophonics, Destiny's Child, and R.E.M. as major contributors to that growth.

BUCKING THE EUROPEAN TREND

The continuing health of U.K. music sales contrasts with recent experience in Europe's other leading music markets. According to the BPI, music sales in the U.K. grew 3.3% by value during 2000. In Germany—which traditionally has vied with the U.K. for the top European slot in the International Federation of the Phonographic Industry (IFPI) annual market-value rankings—sales were down 1.2% in value in 2000. The same was true in France, while Spain showed a modest 1.8% rise.

Imminent (at press time) first-half 2001 figures for Germany are expected to show sales down around 13% in value, fueling concerns about the impact of CD-R copying on that market. French labels body SNEP, on the other hand, reported a 9.5% rise in value during first-quarter 2001, which is reported to have continued during the second quarter. The most recent official figures for Spain are not yet available.

Keith Jopling, IFPI director of market research, notes that one key reason for the U.K.'s continuing success is that the country has traditionally had a strong retail sector. Specialist multiples such as HMV, Virgin, and Tower have done well recently, he reasons, because "their promotions have been innovative, and the price promotions have been good. If you shop around, you can often find a really good price on recently released product." Even the entry of the supermarkets into the music market—although much criticized by more traditional merchants—has attracted "a new kind of customer," he says, resulting in sales growth in certain sectors.

Jopling reinforces the BPI's point that a U.K. new-release schedule containing "some pretty hot repertoire" also made a substantial contribution to the year's performance. Moreover,



he adds that "some of the economic 'wobbles' which have happened elsewhere didn't reach the U.K. [during the first half of the year]." Finally, Jopling observes that the CD-R home-copying culture so evident in other European markets has yet to significantly impact the U.K.

The BPI's optimistic figures for the year to date are backed by leading retailers, notably London-based HMV Europe, which has 126 stores in the

U.K., plus six in Ireland and three in Germany. The bedrock of HMV Europe's trade remains the U.K., where it is the largest specialist music retailer.

In the year ended April 28 (*Billboard*, August 11), HMV Europe's sales grew 17.1% to £654 million (\$933 million), and managing director David Pryde says that impressive performance has continued in the U.K. during recent months. A trading update for the 12 weeks ending July 21 showed overall sales at parent HMV Media Group up 14%, compared with the same period in 2000. HMV Europe's sales, Pryde says, are "even better" than that figure.

"We're getting better at what we do," Pryde insists, "and we're opening more stores, so that growth is not surprising." He says HMV will open "a minimum of 13 new stores" in the U.K. and Ireland within the current fiscal year.

Vangelis Prepares For Blastoff On Musical Mission To Mars

BY MARIA PARAVANTES

ATHENS—This fall, the music of Greek Academy Award-winning electronic composer Vangelis truly will be out of this world.

Sony Classical is planning a global Oct. 23 release for Vangelis' first recording on the label, the choral symphony *Mythodea—Music for the NASA Mission: 2001 Mars Odyssey*. The work was inspired by the theme of space exploration and the myths of ancient Greece. It has been designated by NASA as the official theme music for TV coverage of its current unmanned mission to Mars, and the organization plans to incorporate it into its ongoing educational programs.

The work was premiered at a June 28 concert at the Temple of Zeus—which dates back to the sixth century B.C.—in central Athens. It attracted some 3,000 fans, who paid around \$100 apiece. They saw a performance that incorporated Vangelis' keyboards with the voices of celebrated sopranos Jessye Norman and Kathleen Battle, plus the London Metropolitan Orchestra, 20 percussionists, and the 123-member Greek National Opera Choir, all of whom appear on the studio recording of the 60-minute work. Another 30,000 watched the event for free on giant video screens nearby.

Sony Classical's simultaneous release of the studio album and a DVD of the concert will coincide with NASA's Mars Odyssey spacecraft landing on the red planet.

Vangelis tells *Billboard* that he sees his collaboration with NASA as "a way

to build bridges" between disciplines, adding that "music is the mother of all science." Acknowledging NASA's plans to use the music in educational programs, he says, "I feel that it is through education that music can be fully appreciated. Education determines humanity's course."

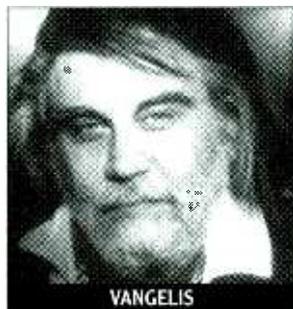
Peter Gelb, New York-based head of Sony Classical, adds, "You have to always find new ways to make classical music accessible. It doesn't have the channels that popular music has to get across, and I found this idea to be innovative."

The concert was filmed by a 20-camera crew and will be broadcast by PBS in the U.S. and by other broadcasters internationally in November. Gelb says that the unusual combination of an ancient site with the NASA Mars expedition drew the attention of broadcasters worldwide

when it came to attracting interest in the televised version of the event.

Vangelis has been writing and performing electronic music for three decades and suggests that it is perhaps the only genre—with the exception of "pure" classical music—that can communicate universally. "It's really the music that manages to speak to all," he claims. "In *Mythodea*, everyone can find something to identify with, because it's in this shared language."

Although the music is partly inspired by classical Greek myths, Vangelis insists that he is "not an enthusiast of ancient Greece per se. I am a lover of excellence. And it is only in ancient Greek culture that I find this passion for perfection."

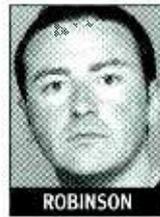


VANGELIS

NEWSLINE...

The Seoul Prosecutor's office has indicted the operators of the popular South Korean peer-to-peer MP3 download site Soribada for copyright infringement. Named in the indictment were the two U.S.-educated brothers, Yang Il-hwan and Yang Jung-hwan, who launched Soribada in May 2000. Hwang Kyo-ahn, deputy director of the computer investigation department of the prosecutor's office, says Soribada will be permitted to continue operating until the Seoul District Court hands down a final ruling in the case. A court date has not yet been scheduled.

LOUIS HAU



ROBINSON

Sony Music U.K. has formed a joint-venture dance label with Kevin Robinson, who exited in July as director of EMI Dance/head of the Positiva label at EMI Records Group U.K. & Ireland. Epic U.K. will link its resources to the new unit. Robinson says, "I aim to build a diverse, exciting, and successful roster over the coming years, with a strategy of signing more artists into long-term, album-selling acts."

LARS BRANDLE

Music publishing company Multiplay, which has a head office in London and a production base in Stockholm, has opened an office in Brisbane, Australia. Hayden Bell, named managing director of the new affiliate, continues to operate local production company Excalibur Productions, which he owns with Savage Garden member Daniel Jones. Multiplay was founded five months ago by former Air Chrysalis Music Scandinavia VP of A&R Fredrik Trägårdh, who serves as principal executive and managing director in Sweden. The London office is overseen by managing director Kevin White. Bell and White report to Trägårdh.

KAI R. LOFTHUS

Brussels-based label/distribution group Play It Again Sam (PIAS) has secured more than \$4.44 million in new funding from an unnamed Swiss firm. The funds will be used to finance the company's consolidation strategy, ahead of a planned management buyout from majority shareholder Edel (*Billboard Bulletin*, June 2). As part of the group's development, the PIAS operation in the U.K. will shed seven London-based staffers. The company expects to complete its buyout this fall. PIAS operates in 15 European countries and has strategic alliances in the U.S. and Australia.

LARS BRANDLE

Investigators from the British Phonographic Industry's Anti-Piracy Unit, as well as trading standards and police officers, took part in an Aug. 5 raid on a record fair in Southend, Essex, which resulted in the arrests of two men. More than 5,000 bootleg CDs, videos, and vinyl records were seized from the venue and subsequently from a private address. The two men were later released on bail.

TOM FERGUSON



Positively Spooked. Members of Artemis Records' hip-hop act Spooks and executives from the Sony-distributed U.S. label recently presented special plaques to London-based MTV Networks Europe staff in recognition of the channel's role in breaking the act in Europe. Pictured, from left, are Artemis president Daniel Glass, act manager Chuck Lavalle, MTV Networks Europe VP of talent/music Fleur Sarfaty, Spooks' Booka-T, MTV Networks Europe senior VP of music Harriett Brand, Artemis senior VP Dave Lory, Spooks' Ming-Xia, and Artemis co-chairman Danny Goldberg.

Virgin Canada, EMI On Twin-Track A&R Route

BY LARRY LeBLANC

TORONTO—Recent executive-level shifts at Virgin Music Canada seem to bode well for domestic acts.

In April, director of national promotions/artist-media relations Paul Shaver was promoted to VP at Virgin, after Bill Banham left that post to become senior VP/GM at Sony Music (Canada).

And last December, EMI Music Canada's much-respected director of talent acquisition/artist development Jody Mitchell took over as director of A&R at Virgin Music Canada, when Geoff Kulawick—director of A&R there for six years—left to launch Toronto-based independent label and publisher Linus Entertainment (*Billboard*, June 16). Mitchell retained his role at EMI Music Canada as director of talent acquisition/artist development and is currently heading the company's activities in that area while VP of talent acquisition/artist development Tim Trombley is on a leave of absence. Both Shaver and Mitchell report to EMI Music Canada president Dean Cameron.

According to Mitchell, the key to handling A&R at both companies is being able to maximize creative elements while keeping the A&R philosophies of the two separate and intact. He notes, "Virgin still has a boutique cachet, which is very attractive to certain



MITCHELL

types of artists. It's a small team here." Mitchell oversees a combined EMI/Virgin A&R department of four.

Shaver comments, "We've got some unique domestic artists at Virgin, and they fit with what we feel is part of our family."

Virgin Music Canada has only six Canadian acts signed directly, although its domestic roster features an eclectic variety of acts. It comprises nine-member Ontario-based Celtic family group Leahy, Quebec's folk-styled La Bottine Souriante, Toronto rapper Choclair, Toronto dance production squad the Boomtang Boys, Toronto-based DJ Mastermind, and Vancouver-based rocker Jordy Birch.

In comparison, 22 Canadian acts are signed to EMI's domestic division, ranging from the alternative-styled Moist and Tea Party to such easy-listening acts as Anne Murray or Susan Aglukark and rap group Thrust.

Exemplifying how the two companies co-exist, Birch—the former frontman of Vancouver alternative rockers Pure—signed with EMI Music Canada last month. His debut album will ship in early 2002 on Virgin. For months beforehand, both EMI and Virgin executives were lobbying Mitchell to issue his music.

Shaver says, "While we have one common A&R now, I will aggressively go to task when I believe in a record, and [this] is one that fits our culture."

Mitchell adds, "Virgin [executives] heard Jordy's tracks at our company priority meetings and were really pumped. The album was originally going to come out on EMI. However, I looked at EMI's domestic-release schedule and discovered it would have been up against so many other domestic acts. It was obvious to me that the album should go out on Virgin."

Mitchell says that, with sophomore albums due from Choclair in November and the Boomtang Boys in the first quarter of 2002, this is a strong period for domestic music at Virgin Canada. "Choclair is finishing the writing stage of his record, working with [rapper] Saukarates on six tracks. We are now looking at Choclair working with a German or French MC to broaden his international appeal. The Boomtang Boys have returned to their roots with a club record."

While Virgin Music Canada and EMI Music Canada share sales, information technology, finance, and business affairs departments, their promotion and marketing are mostly separate. Virgin Music Canada management operates with 15 staffers at its head

office in Toronto, with reps in Vancouver, Calgary, and Montreal.

HEALTHY COMPETITION

According to Shaver, competing against EMI in the marketplace is "the same as competing against Universal or Sony. We are thought of [at] video, radio, [and] print media levels as two separate entities, so we are able to get the space for records. If we were thought of as one entity, it would be next to impossible to do so. However, we converse with EMI to make sure we are not stepping on each others' toes."

To make a greater impact outside Canada with domestic acts, Shaver, Mitchell, and EMI Music Canada manager of international marketing Lise Beute focus on trying to get releases on EMI/Virgin labels in international territories. "We work with the international Virgin office in the U.K. on the territories that have shown interest," Shaver says. "We are now targeting international affiliates for Leahy's album, *Lakefield*, for releases in 2002. It ships Aug. 21 in the U.S. on Narada. We sold 400,000 units worldwide of the group's [1996] debut. That is our biggest domestic success to date."

European Acts Dominate First Half At Home

Analysis Shows U.K. And Irish Acts Take 33% Of Top 100 Albums Chart

BY EMMANUEL LEGRAND

Music & Media

LONDON—New repertoire-origin analysis from *Music & Media*, the Pan-European sister publication of *Billboard*, shows that—thanks to strong showings from the likes of Dido, Manu Chao, Robbie Williams, U2, Rammstein, Daft Punk, and Adriano Celentano—European acts claimed a clear majority share of European album-chart action in 2000.

The analysis, available this year for the first time, is based on performances on *M&M's* European Top 100 Albums chart during the first half of 2001. That chart is compiled from national album-sales charts in 18 European countries.

Material by U.K. and Irish acts took a 32.6% share of the chart, with repertoire from the rest of Europe accounting for a further 30.2%. Altogether, European acts accounted for 62.8% of the total chart points, compared with a 34.7% share for U.S. repertoire.

Analysis by company shows that the two majors most dependent on U.S. repertoire in Europe are Universal and Sony. Universal had 69 of the top 250 albums for the first half of 2001, 20 of them by U.S. acts. Sony has 38 albums in the top 250, and 18 are product from the U.S.

Of its 29 albums in the top 250, BMG had only four by U.S. acts, compared with 25 from Europe; EMI/Virgin has just eight U.S. albums in the 250, compared with 36 from Europe.

Overall, Universal Music remains Europe's leading record company,

European Chart Share: Albums

Company	Jan.-Jun.'01	Jan.-Jun.'00
Universal	24.9	23.6
EMI	22.4	15.3
Sony	17.9	14.1
Warner	13.8	15.0
BMG	12.9	19.8
Edel	2.7	1.6
Zomba	1.3	3.7
Others	4.1	6.9

Source: M&M European Top 100 Albums chart

European Chart Share: Singles

Company	Jan.-Jun.'01	Jan.-Jun.'00
Universal	29.3	19.3
Sony	26.1	16.1
EMI	15.7	17.1
BMG	10.6	15.7
Warner	9.0	11.4
Zomba	2.7	9.7
Edel	2.1	2.4
Others	4.5	8.3

Source: M&M Eurochart Hot 100

but strong competition in the album sector is being provided by the EMI Group, which emerges a triumphant second. Emmanuel de Buretel, newly appointed president/CEO of EMI Recorded Music Europe, says that the

figures are a tribute to all the EMI companies around Europe and their ability to develop such local repertoire with cross-border potential as Jarabe de Palo in Spain or Manu Chao and Daft Punk in France. For de Buretel, these performances demonstrate the "fantastic A&R drive of both EMI and Virgin."

After a particularly barren end to 2000, Sony Music has made a notable recovery. In the album-chart rankings, Sony moves up from fifth to third, compared with the same period a year ago. Analysis of performances in *M&M's* Eurochart Hot 100 Singles chart for the first six months shows Sony climbing one position to second. In both sectors, Universal is the undisputed market leader.

Julie Borchard, senior VP of marketing for Sony Music Europe, considers that the company's improved chart share can be attributed to "European-wide synchronization of efforts on behalf of strong repertoire. Our collective desire was to improve the 'strike rate' this year throughout Europe."

The growth of Universal's share, Sony Music's recovery, and EMI's strong performance have largely been at the expense of BMG and, to a lesser extent, Warner. The top three individual labels in the European Top 100 Albums chart during the period were Epic, followed by Interscope and Arista, while the leading labels in singles were Columbia, Interscope, and Epic.

Emmanuel Legrand is editor in chief of *Music & Media*.

Drug Records Helps Punk Thrive In South Korea

BY LOUIS HAU

SEOUL, South Korea—A quarter-century after the likes of the Sex Pistols and the Clash emerged in London, echoes of the U.K.'s punk-rock explosion of 1976 are still reverberating around the globe.

South Korea might seem an unlikely place for the sentiments of '76 to strike a chord, yet Seoul's tiny, pioneering Drug Records label is celebrating its fifth anniversary at the heart of that country's punk scene.

Crying Nut, Drug Records' flagship band, released its third full-length album, *Underground Love Songs*, in early June. The album marked a step in the band's evolution from its punk roots toward a more diversified musical approach, charging through one genre after another at head-spinning speed, with ska, Irish folk, bubblegum, pub rock, and heavy metal all in the mix. Crying Nut bassist Han Kyung-rock describes the band's music as "Korean-style punk, with Korean feeling."

Crying Nut has also just gone multimedia, starring in its own independently produced feature film,



CRYING NUT

Looking for Bruce Lee—a thriller about a killer virus that plagues Seoul. The movie, which still needs a distributor, seems a savvy marketing move, but label head Lee Seokmun insists that Drug Records pursued the idea simply because he and the band thought the project would be fun. "I like movies, and they like movies," Lee declares. "Also, they wanted a record of the time they were wild and crazy in Crying Nut."

Founded five years ago by erstwhile civil engineer Lee, Drug Records was an outgrowth of his punk-rock club Drug, located near Seoul's Hong-ik University. Opening in 1995, the club quickly established itself as ground-zero for South Korea's nascent punk

scene, providing the city's only live venue for the genre's acts.

True to the do-it-yourself aesthetic of their British punk idols, the fresh-out-of-high-school members of Crying Nut hooked up with Lee to produce the 1996 indie CD *Our Nation*, which featured Crying Nut and local psychedelic band Yellow Kitchen.

The bands sold the CD at local concerts and Lee's club, attracting the attention of local entertainment-industry investment firm KM Culture. Backed by KM Culture's music distribution arm DMR, Crying Nut issued its eponymous debut album in 1998 on Drug Records.

The debut and its follow-up, 1999's *Circus Magic Nomads*, moved around 100,000 units each here. The subsequent "underground sensation" status conferred on Crying Nut helped the band garner media attention for being at the vanguard of Seoul's independent music scene. That, and a 200-gig-a-year touring schedule, has helped compensate for a lack of support from South Korean radio and music-video outlets, which primarily focus on local pop, R&B, and hip-hop acts.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(Ormpa Publications Inc.) 08/15/01		Supported By worldpop (CIN) 08/12/01		(Media Control) 08/15/01		SNEP/FOP/The-Live) 08/15/01	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	NEW	1	1
2	2	2	1	2	2	2	2
3	NEW	3	NEW	3	3	3	8
4	NEW	4	3	4	4	4	4
5	NEW	5	2	5	NEW	5	5
6	4	6	4	6	5	6	3
7	7	7	NEW	7	6	7	6
8	3	8	7	8	NEW	8	NEW
9	8	9	5	9	8	9	7
10	6	10	NEW	10	7	10	9
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	12	NEW	13	20	11	14
17	NEW	17	NEW	13	26	12	17
18	21	14	NEW	23	NEW	19	27
19	NEW	21	NEW	25	37	20	NEW
23	NEW	28	NEW	25	NEW	22	26
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	1	1	1
2	2	2	1	2	2	2	4
3	4	3	2	3	4	3	3
4	NEW	4	3	4	6	4	6
5	3	5	7	5	5	5	2
6	7	6	NEW	6	NEW	6	5
7	5	7	NEW	7	7	7	7
8	9	8	6	8	9	8	9
9	1	9	5	9	3	9	8
10	NEW	10	8	10	NEW	10	NEW

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SoundScan) 08/25/01		(AFYVE) 08/08/01		(ARIA) 08/13/01		(FIMI) 08/06/01	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
2	2	2	3	2	8	2	2
3	6	3	2	3	5	3	3
4	4	4	4	4	6	4	4
5	8	5	7	5	NEW	5	5
6	9	6	5	6	2	6	6
7	RE	7	6	7	4	7	7
8	3	8	8	8	9	8	8
9	5	9	9	9	NEW	9	9
10	RE	10	NEW	10	10	10	10
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
15	25	Due to a summer holiday, Spain's charts are a repeat of the rankings from the Aug. 18 Billboard, as is the data used in Common Currency.		22	22	Chart supplier FIMI is on summer hiatus. The chart in this issue is a repeat of the rankings from the July 25 Billboard, as is the data used in Common Currency. FIMI's next new chart will appear in the Sept. 1 Billboard.	
16	20			19	19		
18	23			17	20		
20	NEW			18	29		
25	29			28	47		
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	2	2	1	1
2	1	2	3	1	1	2	2
3	4	3	2	4	4	3	3
4	2	4	5	6	6	4	4
5	3	5	4	7	7	5	5
6	8	6	9	8	8	6	6
7	5	7	7	9	9	7	7
8	NEW	8	6	NEW	NEW	8	8
9	7	9	8	NEW	NEW	9	9
10	9	10	NEW	10	3	10	10

Music & Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	LADY MARMALADE CHRISTINA AGUILERA, LL KIM, MYA & PINK INTERSCOPE	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
2	2	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	GORILLAZ GORILLAZ EMI
3	4	IT'S RAINING MEN GERI HALLIWELL EMI	DESTINY'S CHILD SURVIVOR COLUMBIA
4	6	ETERNAL FLAME ATOMIC KITTEN INNOCENT/VIRGIN	LINKIN PARK HYBRID THEORY WARNER BROS.
5	NEW	AIN'T IT FUNNY JENNIFER LOPEZ EPIC	ATOMIC KITTEN RIGHT NOW INNOCENT/VIRGIN
6	3	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRA	DIDO NO ANGEL CHEEKY/ARISTA
7	7	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER BROS.	PRINCE THE VERY BEST OF WARNER BROS.
8	10	FOLLOW ME UNCLE KRACKER TOP DDG/LAVA/ATLANTIC	D12 DEVIL'S NIGHT SHADY/INTERSCOPE
9	5	ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS CHRYSALIS	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY
10	8	PERFECT GENTLEMAN WYCLEF JEAN COLUMBIA	USHER 8701 (B)
HOT MOVER SINGLES			
11	NEW	21 SECONDS SO SOLID CREW RELENTLESS/MINISTRY OF SOUND	
16		LA VOIX DES SAGES YANNICK NDAH SAINT GEORGE/COLUMBIA	
20	23	IN THE AIR TONITE LL KIM FEATURING PHIL COLLINS WEA	
21	24	DADDY DJ DADDY DJ M6 INT/SONY	
30	35	ALL RISE BLUE INNOCENT/VIRGIN	
ALBUMS			
1	1	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN	
2	2	SHAGGY HOT SHOT MCA	
3	3	GORILLAZ GORILLAZ PARLOPHONE	
4	4	DESTINY'S CHILD SURVIVOR COLUMBIA	
5	7	LINKIN PARK HYBRID THEORY WARNER BROS.	
6	NEW	ATOMIC KITTEN RIGHT NOW INNOCENT/VIRGIN	
7	6	DIDO NO ANGEL CHEEKY/ARISTA	
8	8	PRINCE THE VERY BEST OF WARNER BROS.	
9	5	D12 DEVIL'S NIGHT SHADY/INTERSCOPE	
10	NEW	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY	

NETHERLANDS		THIS WEEK	LAST WEEK	ARTIST	ALBUM
(Stichting Mega Top 100) 08/13/01					
1	4	1	4	MY WAY HERMAN BROOD BMG	
2	1	2	1	ELEVATION UZ ISLAND/UNIVERSAL	
3	2	3	2	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	
4	3	4	3	AIN'T IT FUNNY JENNIFER LOPEZ EPIC	
5	5	5	5	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	
ALBUMS					
1	5	1	5	K3 ALLE KLEUREN BMG	
2	1	2	1	TWARRES STREAM STRENGHOLT/EMI	
3	2	3	2	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	
4	NEW	4	NEW	K-OTIC BULLETPROOF JIVE/ZDMBA	
5	3	5	3	SHAGGY HOTSHOT MCA/UNIVERSAL	

NORWAY		THIS WEEK	LAST WEEK	ARTIST	ALBUM
(Verdens Gang Norway) 08/14/01					
SINGLES					
1	1	1	1	LADY MARMALADE CHRISTINA AGUILERA, LL KIM, MYA & PINK INTERSCOPE/UNIVERSAL	
2	3	2	3	DADDY DJ DADDY DJ SONY	
3	4	3	4	ALL RISE BLUE VIRGIN	
4	2	4	2	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	
5	NEW	5	NEW	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	
ALBUMS					
1	1	1	1	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	
2	NEW	2	NEW	GORILLAZ GORILLAZ EMI	
3	5	3	5	CREEDENCE CLEARWATER REVIVAL PLATINUM AMIGO	
4	2	4	2	JAN EGGUM BESTE SANGER BARE BRA MUSIKK	
5	4	5	4	THE EAGLES THE VERY BEST OF THE EAGLES WARNER	

SWEDEN		THIS WEEK	LAST WEEK	ARTIST	ALBUM
(IGLF) 08/15/01					
SINGLES					
1	1	1	1	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER BROS.	
2	2	2	2	LADY MARMALADE CHRISTINA AGUILERA, LL KIM, MYA & PINK INTERSCOPE/UNIVERSAL	
3	3	3	3	DADDY DJ DADDY DJ R.K.G./SONY	
4	4	4	4	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	
5	NEW	5	NEW	PERFECT GENTLEMAN WYCLEF JEAN COLUMBIA/SONY	
ALBUMS					
1	1	1	1	RICKY MARTIN LA HISTORIA (GREATEST HITS/SPANISH) COLUMBIA/SONY	
2	2	2	2	TOMAS LEDIN FESTEN HAR BÖRJAT—ETT SAMLINGSS 1972-2001 ANDERSON/WARNER	
3	4	3	4	RICKY MARTIN SOUND LOADED COLUMBIA/SONY	
4	3	4	3	BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA/SONY	
5	5	5	5	LINKIN PARK HYBRID THEORY WARNER BROS./WARNER	

NEW ZEALAND		THIS WEEK	LAST WEEK	ARTIST	ALBUM
(Record Publications Ltd.) 08/12/01					
SINGLES					
1	1	1	1	PURE AND SIMPLE HEAR'SAY UNIVERSAL	
2	2	2	2	FADE AWAY CHE EPIC/SONY	
3	NEW	3	NEW	DON'T STOP MOVIN' S CLUB 7 UNIVERSAL	
4	4	4	4	TURN OFF THE LIGHT NELLY FURTADO UNIVERSAL	
5	3	5	3	FOLLOW ME UNCLE KRACKER ATLANTIC/WARNER	
ALBUMS					
1	1	1	1	SOUNDTRACK BRIDGET JONES'S DIARY UNIVERSAL	
2	3	2	3	EDDY GRANT THE GREATEST HITS WARNER	
3	NEW	3	NEW	AMERICA THE DEFINITIVE AMERICA WARNER	
4	NEW	4	NEW	WILLIE NELSON ALL THE SONGS I'VE LOVED BEFORE COLUMBIA/SONY	
5	NEW	5	NEW	D12 DEVIL'S NIGHT SHADY/INTERSCOPE/UNIVERSAL	

DENMARK		THIS WEEK	LAST WEEK	ARTIST	ALBUM
(IFPI/Nielsen Marketing Research) 08/09/01					
SINGLES					
1	1	1	1	DU KAN GORE HVAD DU VIL CHRISTIAN SPIN/DEL	
2	2	2	2	LADY MARMALADE CHRISTINA AGUILERA, LL KIM, MYA & PINK INTERSCOPE/UNIVERSAL	
3	3	3	3	DADDY DJ DADDY DJ SONY	
4	5	4	5	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	
5	4	5	4	HEY BABY O.J. DTZI EMI	
ALBUMS					
1	NEW	1	NEW	SOUNDTRACK BRIDGET JONES'S DIARY UNIVERSAL	
2	2	2	2	GASOLIN GASOLIN FOREVER SONY	
3	4	3	4	LIFEHOUSE NO NAME FACE UNIVERSAL	
4	1	4	1	SAFRI DUO EPISODE II UNIVERSAL	
5	NEW	5	NEW	SHAGGY HOTSHOT MCA/UNIVERSAL	

PORTUGAL		THIS WEEK	LAST WEEK	ARTIST	ALBUM
(Portuga/VAP) 08/14/01					
SINGLES					
1	1	1	1	LADY MARMALADE CHRISTINA AGUILERA, LL KIM, MYA & PINK INTERSCOPE/UNIVERSAL	
2	5	2	5	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	
3	NEW	3	NEW	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	
4	NEW	4	NEW	EL HARBA WINE KHALED BARCLAY/UNIVERSAL	
5	2	5	2	ELEVATION UZ ISLAND/UNIVERSAL	
ALBUMS					
1	2	1	2	SHAGGY HOTSHOT MCA/UNIVERSAL	
2	1	2	1	SCORPIONS ACOUSTICA EAST WEST	
3	NEW	3	NEW	SANTAMARIA REFLEXUS VIDISCO	
4	NEW	4	NEW	CANTA BAHIA MORANGO DO NORDESTE VIDISCO	
5	3	5	3	DIDO NO ANGEL ARISTA/BMG	

ARGENTINA		THIS WEEK	LAST WEEK	ARTIST	ALBUM
(Dempa Publications Inc.) 07/31/01					
ALBUMS					
1	1	1	1	LOS NOCHEROS SENAL DE AMOR EMI	
2	4	2	4	CHICHI PERALTA PA OTRO LADO UNIVERSAL	
3	2	3	2	CHIQUITITAS CHIQUITITAS VOL. 7 SONY	
4	5	4	5	MANU CHAO PROXIMA ESTACION: ESPERANZA EMI	
5	3	5	3	CHRISTIAN CASTRO AZUL BMG	
6	6	6	6	RICARDO MONTANER SUENO REPETIDO WARNER	
7	7	7	7	DIDO NO ANGEL ARISTA/BMG	
8	18	8	18	ATTAQUE 77 TRAPOS BMG	
9	NEW	9	NEW	TRU LA LA MAXIMA ENERGIA MAXIMA ENERGIA	
10	NEW	10	NEW	LA MONA JIMENEZ CUARTETO ES LA MONA WARNER	

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner key: B (BMG), E (EMI), I (Independent), S (Sony), U (Universal), W (Warner)

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
MANU CHAO Proxima Estacion: Esperanza (E)					1		4		2	
D12 Devil's Night (U)	10			10			5	4		
DESTINY'S CHILD Survivor (S)			4	9			4			8
DIDO No Angel (B)			8		6			6		
GORILLAZ Gorillaz (E)			9	5	7					
SHAGGY Hotshot (U)				2			7	5		5
SOUNDTRACK Bridget Jones's Diary (U)							1	1		3
USHER 8701 (B)	4			8			1			

Global Music Pulse™

by Nigel Williamson



ROOTS STYLE: Has British rap at last found its own authentic voice after years of copying U.S. styles? U.K. critics seem to think so, judging by their acclaim for *Run Come Save Me* (Big Dada), the sophomore album from

national election will be held five days later. Junoon played a Høyre election rally in August 1999. In Oslo, Norwegian-Pakistani politicians hold 12% of the seats on the city council. "We hope to strengthen the bond between the Norwegian people and the Norwegian-Pakistani community," Junoon guitarist, composer, and songwriter **Salman Ahmad** tells *Billboard*. Ahmad—who in June was named a U.N. goodwill ambassador to Pakistan to help fight the spread of AIDS—adds, "I also believe [this concert] will send a strong signal to people in Pakistan that tolerance and cultural diversity transcends religious, ethnic, and linguistic differences." **KAI R. LOFTHUS**



ROOTS MANUVA

Roots Manuva. Born in south London to Jamaican parents, Roots (real name **Rodney Hynton Smith**) released his first single in 1995 but had to wait until two years ago to record his debut album, *Brand New Second Hand*. That record enjoyed underground success, and since then he's recorded with *Leftfield* and *Mica Paris*, among others. Now *The Times* says of *Run Come Save Me*, "British rap has found its figurehead: a unique, charismatic, insanely talented artist carving a sound all his own." Roots describes the album as "a declaration of good-hearted ghetto hoorah joyous intent" and says it represents a major advance on his debut. "I had a lot more time to be creative. 'I was left to mess about [in the studio], and I felt like **Quincy Jones** in there. A total kid in the sweet shop." **NIGEL WILLIAMSON**

FLAMENCO FLOURISHES: The demise of flamenco is predicted with depressing regularity in Spain. Yet the music remains stronger than ever, and two new collections this summer explore its influence beyond Spain's borders. *Chanson Flamenca* (Talis/El Europeo), funded by French authors' society SACEM, finds some of the best in French *chanson* arranged in a flamenco setting. **Edith Piaf's** "Je Ne Regrette Rien" becomes "No Me Arrepiento de Ná" by **Eva Durán**, **Charles Aznavour's** "Plus Bleu Que Tes Yeux" is sung by **Manuel de María** as "Más Azul Que Tus Ojos," and there are versions of songs by **Serge Gainsbourg** and **Jacques Brel**. *Flamenco y Son* (Virgin Yerbabuena) is a study of the little-known links between Spanish and Cuban musical forms and explores the maritime and musical trade routes between Cadiz, southern Spain, and Havana that date from the days when Cuba was a Spanish colony. The double-CD includes flamenco gems from **José Mercé**, **Estrella Morente**, her father **Enrique Morente**, **Mayte Martín**, **Remedios Amaya**, **Tomatito**, and **José Menese**. Cuban acts include **Eliades Ochoa**, **Vieja Trova Santiaguera**, **Pepesito**, **Compay Segundo**, **Cachao**, **Pio Leyva**, **Carlos Puebla**, **Nico Saquito**, and **Celeste Mendoza y Sierra Maestra**. **HOWELL LLEWELLYN**

AMBIENT ACHIEVEMENT: German dance group **Schiller** has shot to No. 1 with *Weltreise*, which achieved six-digit sales within days of its release. Polydor MD **Joerg Hellwig** attributes Schiller's success to the album's balance of dance and ambient atmospherics. Produced by **Christopher von Deylen** and **Mirko von Schlieffen**, *Weltreise* is a kaleidoscopic mix that takes in the sounds of a Thai island, vocoder-distorted voices, an Icelandic singer interpreting a **Puccini** aria, harps, strings, and a Caucasian women's choir. Schiller's first album, *Zeitgeist*, was released in 15 countries last year, including the U.S., Canada, Thailand, and China. "All the titles have international potential," says **Norbert Masch**, MD of Schiller's publishers, Warner/Chappell. **WOLFGANG SPAHR**

ELECTION PACT: A-ha vocalist **Morten Harket** is working with *qawwali* rock band **Junoon** in the run-up to a joint concert Sept. 5 in the 8,000-capacity Oslo Spektrum, when the Pakistani group returns to Norway to support the Conservative Party (Høyre). The

BRIMFUL OF ASHA: The best known of Indian playback singers, who provide vocals for the onscreen singing actresses in Bollywood's prolific film industry, is **Asha Bhosle**. "She's the voice of India," says British-Asian reggae musician **Apache Indian**, who collaborated on Bhosle's 1996 album, *Rahul & I*. On Sept. 17, Universal U.K. releases a double-CD compilation highlighting essential tracks from her five-decade soundtrack career. *Songs of My Soul (Rare & Classics)* features examples of her work in various musical styles and several Indian languages. The release comes in response to her first concert in London in 15 years, which took place last fall and sparked interest far beyond the U.K.'s Indian community. **KWAKU**

Calendar

AUGUST

Aug. 22-26, **Ninth Annual Cutting-Edge Music Business Conference and Roots Music Gathering**, presented by the Music Business Institute, W Hotel, New Orleans. 504-945-1800.

Aug. 28-30, **Billboard/BET R&B/Hip-Hop Conference and Awards**, New York Hilton, New York City. 646-654-4660.

SEPTEMBER

Sept. 4, **The Circle—The Art of Management, Production, and Booking**, Musical Theater Works, New York City. 516-621-6424.

Solution to this week's puzzle (page 84)

L	A	M	B	C	H	E	S	T	C	R	O	W		
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Sept. 7-9, **Street Scene 2001**, downtown San Diego. 619-557-8490.

Sept. 11, **Latin Grammy Awards**, American Airlines Arena, Miami. 310-392-3777.

Sept. 12-14, **2001 National Assn. of Recording Merchandisers Fall Conference**, Sheraton Bal Harbour Resort, Bal Harbour, Fla. 856-596-2221.

Sept. 14-15, **Americana Music Assn. Membership Meeting and Conference**, Hilton Suites Hotel, Nashville. 615-438-7500.

Sept. 16, **Racquet Rumble: The 10th Anniversary Entertainment Industry Tennis Open**, benefiting the Neil Bogart Memorial Fund, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

Sept. 21-23, **Music Business Adelaide**, Adelaide, Australia. 61-8-8463-5483.

Sept. 25, **39th Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York. 212-957-9230.

Sept. 25-30, **National Assn. of Black-Owned Broadcasters' 25th Annual Fall Broadcast Management Conference**, Monarch Hotel, Washington, D.C. 202-463-8970.

Sept. 27-29, **Atlanta Urban Music and Entertainment Conference**, America Mart, Atlanta. 770-908-6102.

Sept. 29, **Start and Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New York City. 212-688-3504.

OCTOBER

Oct. 1-7, **International Bluegrass Music Assn. World of Bluegrass Trade Show**, Galt House Hotel, Louisville, Ky. 270-684-9025.

Oct. 4, **12th Annual Pioneer Awards**, presented by the Rhythm and Blues Foundation, Apollo Theatre, New York. 323-653-1588.

Oct. 4-6, **Billboard/Airplay Monitor Radio Seminar and Awards**, Eden Roc Hotel, Miami Beach. 646-654-4660.

Oct. 5, 12, 19, 26-28, **Black/Friday Music & Film Festival**, El Rey Theatre, Los Angeles. 323-298-0875.

Oct. 10-14, **Nashville New Music Conference**, various venues, Nashville. 615-269-5454.

Oct. 11, **2001 Spirit of Life Gala**, presented by the Music and Entertainment Industry for City of Hope, Courthouse Square, Universal Studios, Los Angeles. 213-241-7268.

Oct. 13, **Third Annual Eyeball Music Video Showcase**, 40 Watt Club, Athens, Ga. 706-227-6090.

Oct. 17-20, **A2A: Access to Amsterdam International Music Conference and Showcase**, Golden Tulip Amsterdam Centre, Amsterdam, the Netherlands. 512-236-0969.

Oct. 31-Nov. 2, **Billboard Music Video Conference and Awards**, Beverly Hilton Hotel, Los Angeles. 646-654-4660.

NOVEMBER

Nov. 2, **Billboard/Prudential Music & Money Symposium**, St. Regis, New York City. 646-654-4660.

Nov. 9-11, **Cosmicbeach Electronic Music Festival**, Montego Bay, Jamaica. 305-945-0700.

Nov. 15, **Seventh Annual PricewaterhouseCoopers Global Entertainment, Media & Communications Summit**, Waldorf-Astoria Hotel, New York. 646-394-2413.

DECEMBER

Dec. 5, **Chicago Heroes Awards**, presented by the Chicago Chapter of the Recording Academy, Adler Planetarium, Chicago. 312-786-1121.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif., 90036 or to jesselnick@billboard.com.



All That Christmas Jazz. Capitol recording artist Dave Koz has just put the finishing touches on his next album, *Dave Koz & Friends: A Smooth Jazz Christmas*, featuring special guest appearances by singers Brenda Russell and Kenny Loggins, pianist David Benoit, Rick Braun on trumpet and flugelhorn, and acoustic guitarist Peter White. "Beneath the Moonlit Sky," an original instrumental composition written by Koz and Benoit, will be the set's first single. *A Smooth Jazz Christmas* is scheduled to hit stores Sept. 25. Pictured, from left, are musicians Steve Théard, Paul Jackson Jr., Benoit, Russell, Koz, White, Brian Simpson, Bill Sharpe, and engineer Al Schmitt.

Good Works

CANCER AWARENESS CONCERT: The breast cancer awareness event Breastfest 2001 will take place Sept. 22 at the Beachland Ballroom & Tavern in Cleveland. Female singer/songwriters **Robin Graham**, **Tracy Marie**, **Robin Stone**, and **Alexis Antes** are scheduled to perform. Female visual artists, photographers, and comedians will also showcase their talent. Proceeds will be donated to such organizations as

the Cleveland Clinic Breast Cancer Support Group and the Barb Leslie Fund. Contact: **Tracy Marie** at 216-670-6700.

VIDEO PARTNERSHIP: At the end of **Syleena Johnson's** new video for "Hit on Me," a number for the National Domestic Violence Hotline (NDVH) will be displayed. Johnson will continue her partnership with the NDVH—which assists people with domestic violence shelters, legal advocacy programs, and social-service programs—by speaking at battered-women shelters throughout October. Contact: **Paula Witt** at 718-522-7171.

ARTS SCHOLARSHIPS: The National Foundation for Advancement in the

Arts is presenting the annual Arts Recognition and Talent Search (ARTS) to reward students in the fields of dance; film and video; classical, pop, and jazz music; photography; theater; visual arts; voice; and writing with scholarship opportunities. Eligible artists must be high-school seniors or 17-18 years of age. Applications may be obtained at artsawards.org or by calling 800-970-ARTS. A total of 125 artists will be invited to participate in ARTS Week, a series of workshops and activities taking place next January in Miami-Dade County, Fla. Some ARTS winners will be considered in the selection process for 2002's U.S. Presidential Scholar program. Contact: **Michele Molina** at 305-377-1140, ext. 39.

Lifelines

BIRTHS

Son, John Edward, to **Mary Catherine** and **Ray Methvin**, July 22 in Lawrenceburg, Tenn. Father is Shane Caldwell's manager.

Girl, Bailey LaRue, to **Angela** and **W.D. Wheeler**, July 30 in Nashville. Mother works for Blue Hat Records and the Charlie Daniels Band.

Boy, Mason Elijah, to **Robyn** and **Rick Rosenberg**, July 30 in New York City. Father is VP of sales and marketing for Shanachie Entertainment.

Boy, Samson Dean, to **Ellen** and **Joey Carvello**, Aug. 5 in New York City. Mother is VP of crossover promotion at Bishop Bait & Tackle. Father is VP of top 40 promotions at Priority Records.

Boy, William Solomon, to **Brenda** and **William Lee Golden**, Aug. 10 in Nashville. Father is a member of the Oak Ridge Boys.

Two adopted girls, 3- and 4-year-old sisters, to **Connie Baer** and **Denny Mosesman**. Mother is owner of the Nashville-based Baer Essentials Marketing. Father is the former Asylum and Giant Records head of promotion.

Boy, Benjamin Andrew, to **Susan** and **Michael Rosenberg**, Aug. 13 in New York City. Mother

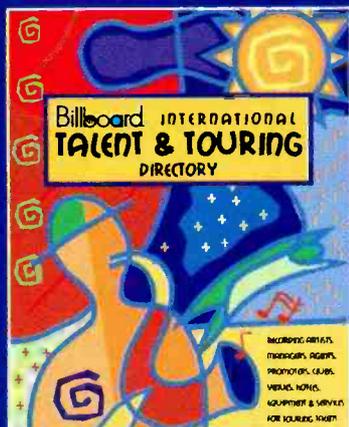
is director of East Coast sales for RCA Victor. Father is president of Koch International.

DEATHS

William Lewis (Billy) Byrd, 81, of natural causes, Aug. 7 in Nashville. Byrd was a touring and studio musician, a composer, and a lead guitarist. He was well-known for introducing electric guitar to country music. Byrd got his start in jazz and performed with the Adrian McDowell and Frances Craig orchestras. He later served as lead guitarist for Ernest Tubb's Texas Troubadours and performed with such artists as Hank Williams Sr., Burl Ives, Eddy Arnold, and George Morgan. He recorded three solo albums for Warner Bros. in the 1960s. Byrd is survived by his wife, four daughters, eight grandchildren, and one great-grandchild.

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MERCHANTS & MARKETING

Major-Label Distribution Chiefs Discuss Industry's Future At California Summit

BY CHRIS MORRIS

LOS ANGELES—The heads of EMI Music Distribution (EMD), WEA Inc., and Universal Music and Video Distribution (UMVD) gazed into a dim crystal ball for the future of music distribution at a recent forum about technology's impact on the business.

Moderated by Tess Taylor, president of the L.A.-based trade group the National Assn. of Record Industry Professionals (NARIP), "View From the Top: Record Distribution in the New Millennium" brought together EMD president/CEO Richard Cottrell, WEA chairman/CEO Dave Mount, and UMVD president Jim Urie for a rare summit conversation.

The session—held Aug. 8 before a capacity crowd at the Four Seasons Hotel in Beverly Hills—was not long on unexpected revelations or substance. (At one point, Mount shut down a question about payment from accounts, saying, "I don't think terms are something we should be discussing.") But it afforded a close look at the distribution executives' attitudes about the future of brick-and-mortar retail and conventional distribution, as well as the evolution of online music sales.

Asked about the fate of brick-and-mortar operations, Mount said, "Obviously there's a key place for retail. People still enjoy shopping, still enjoy the retail experience... Of course, the environment will change a bit. We have to find a model that strikes a chord with the consumer."

A HYBRID WORLD

"We're going to move into a hybrid world," Cottrell said. "Retail will survive... Digital [retailing] will become a market. What that market will look like is anybody's guess."

Though Urie noted that conven-

tional retail accounted for 96.8% of UMVD's business in 2000 and will add up to just slightly more than 94% this year, he added, "There's no question the Internet is going to be a distribution function that will be incredibly effective... It's going to drive sales to levels we never dreamed possible."

Taylor asked if conventional distribution would atrophy with the increasing anachronism of traditional retail and the waning of music as a physical product.



Speakers from the National Assn. of Record Industry Professionals (NARIP)-sponsored program "View From the Top: Record Distribution in the New Millennium" were, from left, Universal Music and Video Distribution president Jim Urie, WEA Inc. chairman/CEO Dave Mount, NARIP president Tess Taylor, and EMI Music Distribution president/CEO Richard Cottrell.

"It'll change," Mount replied. "Technology is making us much more efficient." Cottrell concurred: "It will get more efficient. It will contract. There will be less people on the physical side... [But] the actual physical process [will] continue."

The executives indicated that the majors' online subscription services are proceeding autonomously, outside the sphere of conventional physical distribution. "They're going to make their own policies," Urie said of Pressplay, the Universal/Sony service.

Mount said of EMI/BMG/Warner's MusicNet, "It's set up as a separate group. We're feeling our way, trying to find out what consumers want."

At present, the distribution chiefs see the Internet mainly as a marketing boon, especially in the realm of catalog, which has faced a decline at brick-and-mortar retail.

"To reach the mass audience with our catalog is becoming more difficult," said Mount, who noted that store growth is occurring largely at the mass-merchant level, where catalog is a far smaller piece of the pie than at specialty music retail.

Like Mount, Urie said his firm was leaning on Web retail sites like Amazon.com and CDnow to push catalog by such Universal labels as Motown and Verve; he noted that after Amazon opened a Verve-dedicated store, Verve's catalog sales increased 36%.

In closing, the executives were asked whether they were optimistic about the future of the industry. "It's really exciting," Cottrell said, who noted that he came to the music business from the packaged-goods industry. "Yes, there are lots of social and political issues. [But] I just think it's a fantastic industry."

"You can only be optimistic," Mount said. "The music business is going to be around and solid and growing."

Urie pointed out that in the past, such technological developments as TV and video games were perceived as the beginning of the end for the music industry. "We're right now at a time that's probably a little more dangerous," he said, calling the proliferation of CD burners "the biggest problem this industry faces." Still, he added, "I don't think there's a chance in hell this business isn't going to go through explosive growth in the next few years. We're just learning how to use [technology] to drive sales."

Coty, Madacy Say, 'Relax' Cos. Tap Healing Power Of Music For Line Of CDs

BY PHYLLIS STARK

NASHVILLE—Tapping into the lucrative bath and beauty products market, Madacy Entertainment Group has teamed up with cosmetics and fragrance company Coty Inc. to produce and distribute a line of CDs under Coty's Healing Garden brand name, beginning this fall.

Madacy, a division of Handleman, will create six "therapeutic" CDs, each targeted to fit with one of the Healing Garden's six aromatherapy product lines, which promote relaxation, positivity, sensuality, energy, harmony, and sleep.

The music featured on the CDs will be a mix of new age, classical, light jazz, and instrumental tracks chosen from Madacy's vast catalog of more than 100,000 masters and compiled to fit the theme of each CD and corresponding line of bath products.

Executives at both companies believe music is a logical extension of the Healing Garden line, which also includes scented oils and candles. Amos Alter, president/CEO of Montreal-based Madacy, says, "We think as part of the relaxation experience, or the experience of one's well-being, music is a natural fit. It's like when you go to a spa to treat your body and your mind."

MUSIC AS A RITUAL

Eric Thoreux, president of Coty Beauty U.S., says his company has held many focus groups to understand the rituals women use to

relax, and it found that music is often a part of those rituals. He says, "The combination of the two [companies] has the power to grow both the CD business and the beauty business."

The CDs will be available individually and in gift sets with the bath products and will be sold nationwide through specialty and mass retailers, drug and food stores, and music and bookstores, as well as by mail order, beginning in mid-October.

Included in the CD packaging will be a brochure promoting the full product line.

Specially designed retail fixtures will hold all the line's products, including the CDs. Alter describes the fixtures as "disposable, interactive units, where the customer will be able to sample the product."

PRICED FOR IMPULSE BUYING

Alter says the Healing Garden titles will be priced "extremely competitively" to encourage impulse buys.

This is not Madacy's first foray into the creation of special musical packages for corporations. Companies that have partnered with Madacy in the past include Coca-Cola, Ford, Seagram's, Kellogg's, Mercedes-Benz, *Sports Illustrated*, and Toys "R" Us.

In the next 12 months, Thoreux says, Coty will quadruple its advertising investment to promote new products, including the CDs and a new line of fine fragrances called Healing Garden Waters.

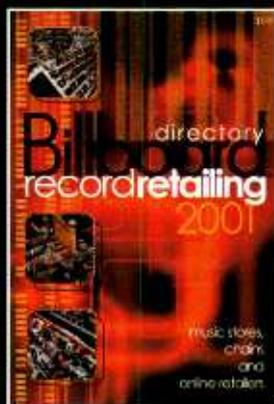


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Declarations Of Independents™



by Chris Morris

A DONE DEAL: Portland, Ore.-based Allegro's acquisition of the Northwest Alliance of Independent Labels (NAIL), the Portland indie-rock distributor (Retail Track, June 9), was finalized Aug. 4. You can now find NAIL president **Alicia J. Rose** and other NAIL staffers working out of Allegro's Portland office.

With the shift to Allegro, NAIL is now moving away from nonexclusive business.

FALLOUT: Some of the independent distributors that have been involved in recent head-butting with Tower Records over classical sales have recently pared their staffs slightly.

On Aug. 6, **René Goiffon**, president of Los Angeles-based Harmonia Mundi USA, acknowledged in an e-mail that he had laid off the company's longtime publicist **Juan Gomez**. Goiffon wrote, "While Harmonia Mundi USA is surviving the current economic downturn better than most record companies, even we are not immune [to] its effects."

Responding to a query from *Declarations of Independents*, Goiffon added that the company also laid off one Eastern sales rep, a graphic artist, and the company receptionist.

Sources indicate that Allegro laid off three support staffers in late July.

In May, following a tussle over payment terms, the struggling Tower chain instructed its buyers that no product was to be ordered from Allegro, Harmonia Mundi, or Long Island City, N.Y.-based Qualiton Imports (The Classical Score, *Billboard*, May 26).

IN THE MARKET: As Paulstarr Distributing in Chanhassen, Minn., wraps up its business after announcing its intention to close its doors in May (*Billboard*, June 16 and 23), the distributor's president, **Scott Haidle**, is seeking other opportunities. He can be reached at 952-226-2233 or by e-mail at scottpriorlk@aol.com.

FLAG WAVING: Some of the most extraordinary rock music you're likely to hear this year is due Oct. 2, when Hidden Agenda Records, an in-house label of Urbana, Ill.-based label/distributor Parasol, will issue three albums by the exceptional Swedish band **the Soundtrack of Our Lives**.

The albums—*Behind the Music* (released overseas in February), *Extended Revelation* (1998), and *Welcome to the Infant Freebase* (1996)—were originally released by the Warner Music Sweden imprint Telegram Records. The Soundtrack

devotees at Parasol have picked up the licenses, and we're much the richer for it.

The full-bodied rock-pop made by the Soundtrack is a far cry from the more primal, punk-oriented music forged by **Union Carbide Productions**, the earlier group that included the Soundtrack vocalist **Ebbot Lundberg** and now-departed guitarist **Bjorn Olsson**.

"You grow," Lundberg says. "We said, 'Let's change the name and try to live up to the new name.' It was like, 'Ah, finally, I can breathe.'"

Currently a sextet, the Soundtrack shows a remarkable facility for emulsifying a wide panoply of post-'60s rock influences. Lundberg himself cites **Love** and **Captain Beefheart** as stylistic precursors, but **the Kinks**, **the Beatles**, **the Who**, **the Byrds**, and (most especially) **Pink Floyd**, among many others, also come into play in the group's expansive, lushly produced sound.

While many strands of rock his-



THE SOUNDTRACK OF OUR LIVES

tory are woven together in the music, Lundberg says, "I'm trying to be personal."

Soundtrack has managed to develop a fervent fan base in its home country (where, according to Lundberg, it is capable of selling at gold-album, or 50,000-unit, levels).

"It began as a cult, but the cult is growing," Lundberg says, with the chuckle that often punctuates his conversation. "It's growing like a fungus."

Despite the exceptional ambition and power of the Soundtrack's albums, the band hasn't received a stateside release until now. "There's a lot of people who wanted to put the records out," Lundberg says. "The problem was the record company in Sweden."

With American distribution finally imminent, the Soundtrack—which has never made any concert appearances here—will hopefully tour the U.S. late this year. Lundberg says with a robust laugh, "There's no **Colonel Parker** who'll stop that!"

Koch Courts Controversy With Avenger

BY MATTHEW S. ROBINSON

NEW YORK—Koch Entertainment has put a spin on marketing campaigns that openly courts controversy to spark record sales.

In recent weeks, the label has been bragging that the TV spot for its new rock act Corporate Avenger has been refused for airing before 10 p.m. by the likes of MTV, Comedy Central, and E Entertainment Television because it includes the words "The Bible Is Bullshit"—the title of one of the act's songs. According to the label, station carriers in Phoenix and Chicago have banned the spot all together.

Koch further contends that the band's *Freedom Is a State of Mind*—which includes such titles as "Drug Dealing God" and "Jesus Christ Homosexual"—has become the focus of a number of protests from representatives of a number of national Christian organizations, including people identifying themselves as members of the Promise Keepers.

"Controversy is only going to benefit us in bringing people to the band and getting them to know about the band," says Koch Entertainment president Bob Frank, who cites the backlash marketing boost that helped artists like Marilyn Manson. "All the hate does is help sell more records."

For years, labels have been capitalizing on controversy to sell records, particularly when they could accuse companies in the distribution or marketing channel of censoring their artists. In the early 1990s, record labels regularly leaked to the press how such discount chains as Wal-Mart and Kmart censored music by refusing to carry their artists because of cover art or explicit lyrics. Then, labels started issuing press releases to stir up passion on the topic.

And when parental-guidance stickers started to appear, some labels allegedly applied the sticker to their albums even if the title didn't qualify for the sticker in the hopes that it would generate sales.

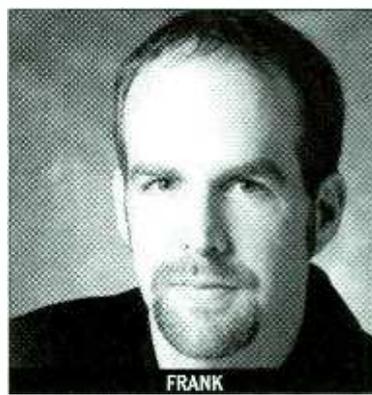
Now Koch—the label division of independent distributor Koch International—is using TV commercials and baiting the Promise Keepers to generate controversy.

IS THE CONTROVERSY REAL?

That said, just how real the furor over the album is appears questionable. The protesters and retail outlets identified by Koch as resistant to *Freedom Is a State of Mind* say they know nothing about it.

Representatives for the Promise Keepers say the band is below their radar. "We in no way could have sanctioned a protest on our behalf," says Promise Keepers media manager Roger Chapman. "Protests just make people more aware of the person and perhaps more interested in what they have to say."

Likewise, such stores as Planet



FRANK

Grooves in Clearwater, Fla.; Play It Again Sam in Macon, Ga.; and the Sound Lab in Johnson City, Tenn.—which, Koch claims, have refused to stock the album—are loath to admit any involvement.

"We're not into banning anybody," says Planet Grooves assistant manager Dudley Sawyerr. "If we're not selling it, it's probably because we have not had any requests for it yet."

NO INCREASED SECURITY

Even purported angry letters and violent death threats that the band has received have been greeted with lax response by the label. Frank says that Koch has not hired any additional security for the band, noting, "We don't want to turn it into an armed camp, because the message is about education."

Still, the label says, it has been feeling heat in response to the album. "I've never had such feedback from retailers relating to a specific title before," says Koch VP of sales Ed Franke.

According to Koch, the song titles have been "taken too literally" by some who, the company claims, "missed the deeper meanings."

Corporate Avenger's lead singer, known as Adawee the Wind, explains that the song titles are "the opposite of what it means to us."

"They are not a hate band," Frank says. "You need to read the lyrics to see what these guys are really talking about. They are very bright guys, and they really believe in their message. Unfortunately, a lot of people attack things out of ignorance."

The Promise Keepers, however, maintain that they are not among the album's public detractors. "There are many other bands with whose lyrics we, shall we say, disagree," the Promise Keepers' Chapman says. "So, if we were going to protest somebody, we'd probably do someone more obvious with a higher profile, like Marilyn Manson."

For his part, Frank doesn't seem to mind either way. "Hopefully, some of this publicity will result in increased sales," he says. "But they are a baby band, so we have realistic goals for them."

NEWSLINE...

CD Warehouse posted a second-quarter net loss of \$143,000, or 4 cents per diluted share, vs. a net loss of \$383,000, or 10 cents per diluted share, in the same quarter last year. Revenue fell to \$6.7 million from \$8 million, as the retailer operated 64 stores in the quarter, 10 fewer than in the same period in 2000. "We had expected earnings to decline in a decelerating economy," says chairman/CEO Christopher Salyer, who attributes the losses to a "modest" dip in comparable-store sales. He says the company expects to return to profitability in the fourth quarter. **MATTHEW BENZ**

Buy.com reports a second-quarter net loss of \$5.7 million, or 4 cents per share, vs. a net loss of \$33.6 million, or 26 cents per share, in the same period last year. Revenue fell to \$94.9 million from \$193.2 million. In addition, the e-tailer—which sells a range of products, including music, videos, and DVDs—is cutting 50 full-time jobs, or 40% of its work force, which it expects will produce annualized savings of \$4.3 million. The company recently announced that its founder, Scott Blum, would use his wholly owned firm SB Acquisition to acquire Buy.com from its shareholders for 17 cents per share in cash. Under the agreement, which is expected to be approved by Nov. 30, SB also will provide Buy.com with \$9 million in interim financing, subject to certain unspecified conditions. Buy.com's stock was delisted from the Nasdaq National Market at the start of business Aug. 14. The company had been warned that its shares were not meeting the market's minimum bid price of \$1 (*Billboard Bulletin*, June 18). The stock closed Aug. 13, its last day of Nasdaq trading, at 17 cents. It closed Aug. 14 on the Over-the-Counter Bulletin Board at 15 cents. **MATTHEW BENZ**

The Music Network has received a \$30 million asset-based revolving credit facility from Wells Fargo Retail Finance. The Norcross, Ga.-based retail chain will use the funds to acquire 64 Warehouse Entertainment stores (*Billboard Bulletin*, July 30). **ERIK GRUENWEDEL**

Retail Track™



by Ed Christman

OUT AND ABOUT: I visited a couple of rock festivals recently and was impressed by the merchandising and marketing activities transpiring at the events. At Ozzfest, Trans World Entertainment fielded a 400-square-foot tent, loaded up with metal titles.

On Aug. 11 at the PNC Bank Arts Center in New Jersey, **Vinnie Birbiglia**, director of event marketing at Trans World, told Retail Track that the chain's tent, which traveled with the entire tour, "worked out fantastic. The place was mobbed—we did phenomenal business."

He says that "the key to the tent was to be able to have the kids come over and meet the acts and promote the FYE name to them." Among the bands that did in-stores at the tent (or is that in-tents at the store?) were **Drowning Pool**,



Shown at the FYE tent at Ozzfest, from left, are Drowning Pool bassist Steve Benton and guitarist C.J. Pierce, Trans World director of events marketing Vinnie Birbiglia, and Drowning Pool vocalist Dave Williams. Kneeling is Drowning Pool drummer Mike Luce.

Spinkshank, Nonpoint, Beautiful Creatures, Taproot, Union Underground, Mudvayne, Disturbed, Zakk Wylde's Black Label Society, Linkin Park, and Papa Roach.

While the bigger acts on the tour never made it to the tent, Birbiglia reports that **Marilyn Manson** was kind enough to autograph CD booklets for his latest album, *Holy Wood*. "Every time someone bought the album, we pulled out the booklet and replaced it with an autographed one," he says. "We also had bands"—like Beautiful Creatures and **Headcharge**—"that had no product available but had samplers of new product to tell customers that albums were coming out."

Later that day I ran into Birbiglia and Zakk Wylde, and I asked Wylde about his appearance at the

tent. Somehow the answer got turned into a story about a hijacked golf cart that he and "Vincenzo" (Birbiglia) used to terrorize the backstage area, which culminated in a low-speed chase with the entire security staff for the event in hot pursuit. Oh, well.

The previous week, I went to Randall's Island in New York to spend a couple of hours at the Warped tour, and while it didn't have a single record-store tent, attendees could still buy CDs of the featured bands.

But commerce aside, I was even more impressed by the marketing going on at the event. In addition to the usual commercial endeavors you might expect to see in tents at such a concert, what wowed me was that each band on the tour had its own tent, where fans could buy CDs and T-shirts and get stickers and other branding materials.

What's more, Epitaph had its own tent there, making sure to reinforce its reputation as the premier punk label. Even better, some other such labels were selling samplers for \$2. Talk about target marketing—the bands, labels, and companies that took tents at Warped were scoring bull's-eyes.

NEXT CHAPTER: The majors' attempt to liquidate National Record Mart hit a couple of bumps in the road, according to sources, when the paperwork was improperly filed. After a few weeks of delays, however, the case was expected to move forward Aug. 15 (beyond press time), with the chain entering a motion to convert the involuntary Chapter 7 filing to a Chapter 11 reorganization.

OUT IN THE FIELD: Sony Music Entertainment has shuttered its Boston branch office, but before you start jumping to conclusions, let me hastily add that most of the people employed in that office are still working for the company; they're just working out of their homes now. According to sources, the company had a minor downsizing, resulting in a net loss of three positions—all support staff. The Boston staff will now receive support from the New York office.

MAKING TRACKS: **Ron Nicks**, who left Northeast One-Stop to move West and landed for a minute or two at the troubled Pacific Coast One-Stop, is once again a free agent and seeking opportunities. He can be reached at 303-670-3994.

Zany Brainy Deal Awaiting Approval

BY MOIRA McCORMICK

CHICAGO—Pending approval by the U.S. Bankruptcy Court, the assets of children's specialty retail chain Zany Brainy will be purchased by Los Angeles-based investment company Waterton Management LLC for \$115 million.

Zany Brainy, currently encompassing 187 stores coast to coast, carries toys and games; children's audio, video, and multimedia products; and books, primarily of an educational (and nonviolent) nature.

With shelf space always at a premium for children's audio—particularly at the mainstream record and mass-merchant level—Zany Brainy has been virtually the only high-profile retail chain in which an independent artist and/or producer of children's music has had a likelihood of being stocked. A typical Zany Brainy store carries approximately 300 children's audio titles—an extremely broad array, unrivaled in other retail outlets—which, along with 400 video titles, make up 5%-10% of store space.

BANKRUPTCY HEARING POSTPONED

Zany Brainy, which first opened its doors 10 years ago in King of

Prussia, Pa., had filed for Chapter 11 May 15 in U.S. Bankruptcy Court in Wilmington, Del. At that point, the chain listed assets of \$201 million and liabilities of \$131 million.

Under the terms of the proposed Waterton deal, Zany Brainy's cred-

would be transferred to a Waterton-owned company temporarily called Subco, he notes.

"Probably because of the technicalities of the transaction," Tauberman says, the company won't emerge from bankruptcy until Jan. 1, 2002.

LACK OF A RED-HOT TOY

Zany Brainy, whose rising fortunes in the '90s culminated in its becoming a publicly traded company in 1999, bought competing specialty chain Noodle Kidoodle in 2000.

Its subsequent "liquidity crisis," according to a company press release, was due to the lack of a red-hot toy (à la Beanie Babies, Pokémon, etc.) at holiday time, as well as increased costs related to the Noodle Kidoodle merger.

Shortly before Zany Brainy filed for Chapter 11, a new CEO, Tom Vellios, was brought in "to lead Zany Brainy through the difficult challenges ahead," according to a press statement by C. Donald Dorsey, a member of Zany Brainy's board of directors.

New-release listings can be found at billboard.com.



itors—who are owed approximately \$60 million—would receive 25 cents on the dollar.

"That's pretty typical of what companies pay [in cases such as these]," says Rich Tauberman, a spokesman for Zany Brainy. "It has the support of the creditors' committee."

U.S. Bankruptcy Judge Sue L. Robinson had scheduled a hearing for Aug. 10, but a continuance was issued. This also postpones the deadline for any other parties that might wish to make a counter bid to Waterton's offer, according to Tauberman.

Should judicial approval be secured, Zany Brainy's assets

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Streamwaves Streaks Ahead In On-Demand Race

BY BRIAN GARRITY

NEW YORK—In what marks the opening salvo for the on-demand streaming subscription business, Streamwaves.com has become the first such company to launch a major-label-supported service, with an offering that targets Christian and gospel music consumers.

The service, known as HigherWaves.com, debuted Aug. 13 and features content owned and/or distributed by EMI Recorded Music's Christian music division—Brentwood, Tenn.-based EMI CMG—as well as tracks from independent label Tooth & Nail. The company also recently cut a content-licensing deal with Universal Music Group (UMG) for a "substantial portion" of its Christian/gospel catalog (*Billboard Bulletin*, Aug. 7). Those tracks are expected to be added shortly.

But while Dallas-based Streamwaves has bragging rights as the quickest to market, the company is likely to

have plenty of competition shortly. Also expected to get into the on-demand streaming business are the likes of MusicNet and PressPlay—the services being developed by the major



SAMIT

labels—as well as online music search engine/portal Listen.com. Several other companies, including online jukebox and radio specialist MusicMatch, are also said to be developing on-demand services as well.

The difference in the Streamwaves strategy is the company's focus on niche genre packages. Streamwaves plans to launch other genre-based subscription channels—including country, urban, Latin, and pop—later this year. The first subscription will cost \$13.99 per month, with additional channels costing \$7 per month each.

Streamwaves CEO Jeff Tribble says that the service will therefore ultimately offer consumers the opportunity to access all music content. He adds, however, that he is skeptical that the majority of music fans are looking for such broad-based offerings. He points out that the average country music fan may not want or need access to content from other genres.

EASY-TO-MONETIZE GENRES

EMI VP of new media Jay Samit says the HigherWaves service is a "great use of music subscription. What's unique about the business model is here they are targeting a very popular niche of music that isn't being satisfied by terrestrial music."

What's more, Tribble argues that niche genres are easier to monetize at this point. "Focusing on Christian and gospel music was the right choice for us to start with because of its size and dramatic growth," he says. "Christian music is one of the fastest-growing markets in America, reaching nearly 70% the size of [the] country music [market]."

Just as important, the company was able to secure publishing rights under its deal with EMI CMG—the marketplace leader with a 40.6% share of the Christian music industry. That gave the company enough con-

tent to actually launch a service.

HigherWaves currently offers unlimited access to a catalog of 10,000 songs from more than 350 artists, including Audio Adrenaline, Avalon, Steven Curtis Chapman, dc talk, Delirious?, Jennifer Knapp, Newsboys, Supertones, and CeCe Winans. Users can stream both full albums and customized playlists.

As a result, more niche-oriented offerings may have greater commercial appeal—at least in the short run—when compared to broader offerings like MusicNet and PressPlay, because the niche business will be able to offer breadth of content, Tribble argues. "The question is: Does the consumer want 40% of everything or 80%-90% of the content of a genre they like?"

That's not to say that broader-based content offerings can't work, Samit says. "There's potential for both broad- and niche-based offerings, but not having to compete against broadcast radio or other mediums is a huge advantage."

PUBLISHING-RIGHTS PROBLEM

But even niche offerings like HigherWaves still have a ways to go before they have complete content selection. Streamwaves does not yet have publishing rights for UMG's Christian content.

Indeed, publishing rights for on-demand streaming services is proving to be one of the most contentious issues between publishers and services developers. Thus far there is little general agreement on whether on-demand streams should be paid as performance or mechanical royalties, what the rate should be, when they apply, and how rights holders should be paid. The topic has also become the focus of proposed congressional regulation via the Music Online Competition Act.

A less acrimonious debate between service developers and publishers appears to be that of royalty rates on rentable downloads that don't move from the user's computer. However, many in the on-streaming business see that technology format as less attractive.

Sean Ryan, CEO of Listen.com, says his company plans to launch a subscription service later this fall with on-demand streams rather than tethered downloads, because "our view is that tethered downloads are a nonstarter. It doesn't mean that they won't work over time. But we find that the concept of rentals—your music goes away after 30 days—when people are used to having music full-time is not necessarily effective in the short run. It's a consumer behavior change."

On the other hand, he says, "People understand the concept of streaming."

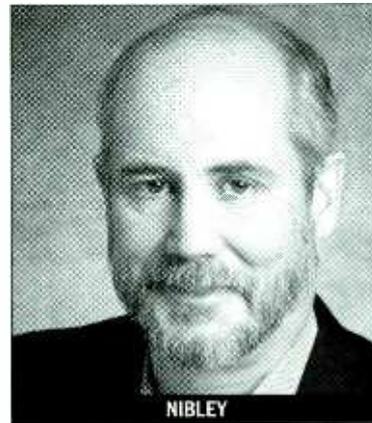
Sites+ Sounds



by Brian Garrity

GETMUSIC GROWING UP: After quietly floating under the radar for most of its existence, things are heating up at GetMusic.

The Universal Music Group (UMG)-owned portal, run by CEO **Andrew Nibley**, is in the midst of a substantial integration effort with RollingStone.com and Farmclub.com, and plans are in the works for increased ties between GetMusic and the content/editorial end of MP3.com, once Vivendi Universal completes its acquisition of MP3.com.



NIBLEY

The site is also rolling out a series of new programming features that cater to its Web users but ultimately can transfer to such offline outlets as radio, TV, and magazines. Its fall lineup includes GetMusic Karaoke, an interactive karaoke function that enables users to record songs and upload them onto the site for public consumption; a daily hip-hop show from rap culture personality **Fab 5 Freddy**; and an expanded and redesigned section, Bands to Bet On, that focuses on new artists.

In other news, as part of a previously announced offline syndication effort, GetMusic is developing a *Best of Farmclub.com* TV show, as well as a series of three-minute mini-programs featuring music videos produced by users of GetMusic.com's Videolab function, an interactive mixing tool that creates Flash videos to songs from featured artists. Distribution partners for the programs have not been announced.

GetMusic is also looking to strengthen ties with Primedia's *Bop* magazine. The teen title has been running the results of GetMusic polls in recent months.

While virtually everything at GetMusic is still a work in progress, the aim is to make the portal the hub for a collection of music news, information, and entertainment sites, rivaled in traffic and online and offline brand-

ing only by MTV's suite of sites.

On the back end, Farmclub's assets have been completely absorbed by GetMusic. The *Best of Farmclub.com* show in development is the only real remaining vestige of that brand. As for RollingStone.com, which UMG acquired via its purchase of E-Music.com earlier this year, Nibley tells Sites+Sounds that the companies are halfway through the process of combining operations, including sales, marketing, and management teams and technology platforms.

Nibley says that the goal is to preserve the brand identities of GetMusic, RollingStone.com, and, theoretically, MP3.com, while operating them in a cost-effective manner and making it easy to navigate between the sites.

"We think that each of those brands is very strong and that each portal should have its own unique content, but some of the content they can share," he says. "They can certainly share the same technical infrastructure and same sales force, but there's also buckets of content they can share."

Nibley says all GetMusic sites may share databases for music videos, promotional MP3 files, news, and photos.

On the front end, GetMusic continues to stress the concept of interactivity with games, contests, and such special features as Videolab; Bands to Bet On, which allows users to vote for their favorite new artists; Hot or Not, a polling tool; and now Karaoke, which bowed Aug. 15.

Nibley says, "All of these user-generated content features make for a compelling community."

And while operating on a more modest basis offline than MTV, branding beyond the Web figures to be a key focus for GetMusic.

The *Best of Farmclub.com* show in development will be made up of a series of 13 hourlong programs featuring live artist performances culled from the now-defunct *Farmclub* series that aired on the USA Network. Meanwhile, for the mini-programs, GetMusic will determine the best videos submitted from its Videolab users, and the winning entries will be broadcast on an undisclosed cable channel up to 60 times during the course of a month. The first mini-program is expected to bow in September.

Nibley says, "It's the beginning of us working with television networks and cable outlets to take the unique content we have on our site and export it to another medium."

TRAFFIC TICKER Top Online Retail Sites

Traffic In July

TOTAL VISITORS (in 000s)

1. amazon.com	20,481
2. bmgmusic.com	6,874
3. columbiahouse.com	6,289
4. barnesandnoble.com	5,274
5. cdnow.com	4,688
6. walmart.com	3,391
7. bestbuy.com	3,173
8. bluelight.com	2,933
9. buy.com	2,355
10. circuitcity.com	1,936

AVERAGE PAGE VIEWS PER VISITOR PER MONTH

1. amazon.com	17.1
2. buy.com	13.4
3. emusic.com	12.6
4. bestbuy.com	12.4
5. columbiahouse.com	10.2
6. bluelight.com	9.3
7. towerrecords.com	8.2
8. barnesandnoble.com	8.0
9. cdnow.com	8.0
10. walmart.com	7.4

AVERAGE MINUTES PER VISITOR PER MONTH

1. amazon.com	14.5
2. columbiahouse.com	11.9
3. cdnow.com	9.6
4. bestbuy.com	9.6
5. barnesandnoble.com	8.6
6. bmgmusic.com	8.5
7. buy.com	8.4
8. circuitcity.com	7.6
9. emusic.com	7.1
10. towerrecords.com	6.0

Source: Media Metrix, July 2001. Sites categorized by *Billboard*. Jupiter Media Metrix Media Metrix defines visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Metrix sample.

Picture This™

by Eileen Fitzpatrick



HIGH-END CHOICE: Bonus features are by far the most popular element of DVD-Video, but Columbia TriStar Home Entertainment thinks some consumers would rather have superior picture and sound quality.

The studio is taking a big gamble by cutting bonus features on its new line of "Superbit" titles, which are encoded at twice the byte rate of discs contain-



ing multiple added features (*Billboard*, Aug. 18). The result is a sharper picture and better sound, but because the process takes up more space on the disc, bonus features must be eliminated. In addition to better picture quality, "Superbit" titles contain both Dolby Digital AC3 and DTS audio.

"We still believe in added features, and we're not going away from that strategy," says Columbia executive director of marketing **Alison Biggers**, "but the 'Superbit' collection is meant to appeal to DVD enthusiasts with high-end home theater systems."

Debut titles are *The Fifth Element*, *Air Force One*, *Desperado*, *Johnny Mnemonic*, and *Crouching Tiger, Hidden Dragon*. Each arrives Oct. 9 with a retail price of \$27.96, which is in line with most Columbia new releases. A three-pack with *Crouching Tiger, Desperado*, and *The Fifth Element* is priced at \$73.95.

Biggers says the studio does not know how large the high-end home theater market is because there has not been much software specifically targeting these consumers. But the "Superbit" collection is not an experiment to test the waters, she says. Three additional titles will be released in December, the name will be trademarked, and all titles will come in special packaging with a "Superbit" logo.

There are plans for an aggressive marketing campaign, including in-store demos at consumer electronic stores, advertising in DVD-specific publications, and a "Superbit" Web site. Biggers adds that the studio is creating pocket guides for retail personnel that can be whipped out when consumers ask about the product.

Retailers will likely spend a lot of time trying to explain why "Superbit" is better. The visual difference is "subtle," Biggers says, but "with a better

DVD player, TV, and audio system, you can see the difference more." If the line is successful, she says, the studio may include bonuses on a separate disc.

Marshall Starkman, project coordinator for Sony Pictures DVD Center, which is the encoding and compression facility for Columbia TriStar, describes "Superbit" as the type of product to "show off your [audio/video] system. This proves that you can raise the bar on quality another notch." He says picture quality suffers when DVDs are loaded with extras. "We spend a lot of money on the transfer of a film to DVD, and we want to get every detail possible. Getting rid of additional elements ensures the highest possible quality."

Columbia says its strategy behind the line is to offer consumers a choice. But choice is one thing, and confusion is another. Introducing another option simply isn't necessary at this point in the game. DVD in its present form is already the clear winner.

SPIELBERG'S FIRST WWII EPIC: Long before director **Steven Spielberg** collected his Oscar for the World War II epic *Saving Private Ryan*, he had already tackled the genre with *Empire of the Sun*. Theatrically released in 1987, the film relates the story of the Japanese occupation of China during the war from the perspective of a child. It will debut on DVD Nov. 6 from Warner Home Video.

The \$24.98 disc includes the behind-the-scenes documentary *A China Odyssey: Empire of the Sun—A Film by Steven Spielberg*, Dolby 5.1 and 2.0 surround sound, and eight subtitle tracks. Languages include Portuguese, Chinese, Thai, and Korean.

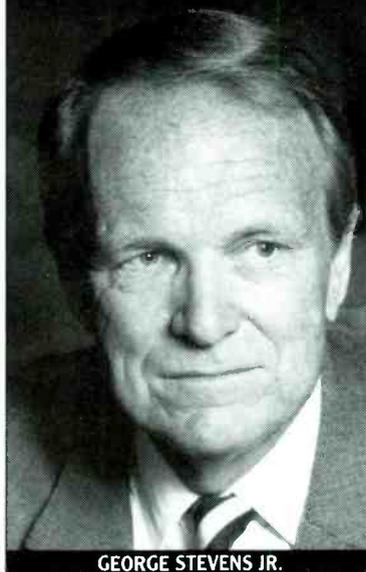
Warner will release the **John Travolta** vehicle *Swordfish* Oct. 30. Priced at \$24.98, it includes such bonuses as director commentary by **Dominic Sena**, two making-of documentaries, and three alternate endings.

NEW GIG: Former Winstar TV and Video executive **Michael Olivieri** has formed a new consulting company called Corteza Media Group. Based in Fairfield, Conn., the venture will assist media companies in securing production, licensing, and sponsorship deals.

Olivieri says, "It's something I put together to focus on projects that I have a passion for." An avid music fan, Olivieri is currently working with Winstar on sponsorship opportunities for the Irish music documentary *From a Whisper to a Scream*. The program is scheduled to air on the Bravo cable channel on St. Patrick's Day 2002.

Stevens Helps Paramount DVD Find Its 'Place In The Sun'

6 Questions



GEORGE STEVENS JR.

George Stevens Jr., the son of director George Stevens, assisted with the preparation of the DVD release of his father's 1951 film A Place in the Sun.

This recent Paramount Home Entertainment release adds to the list of classic movies getting special treatment on DVD this year. The film, which won six Academy Awards, stars Montgomery Clift and a 17-year-old Elizabeth Taylor in her first adult dramatic role.

While George Stevens was directing the two icons, his son was in college. But young George Jr. was able to take time off from studying to have lunch with Taylor on her 18th birthday, which she celebrated on the set. He also helped edit the film. Here, Stevens Jr., founder of the American Film Institute, talks about the film and his thoughts about the DVD format.

What was your role in the DVD of *A Place in the Sun*?

I helped with all the elements, including the commentary and a retrospective interview, as did Taylor. I also worked on the restoration of the film. It's wonderful that this 50-year-old film has this kind of vitality.

What do think has contributed to its longevity?

As directors attest on the DVD, this is a landmark film in the craft of screen storytelling and structuring a powerful drama. It's a film any serious film collector will want in their library.

Do you own a DVD player?

Yes, I do. About a year ago, films I wanted to see started coming out

on DVD. Of course, in addition to the content, the quality is so superior. I am much more inclined to watch films at home now that I have a DVD player. I like to watch movies on a big screen at home, and the bigger the screen, the more flaws show up on videotape. But with DVD, we get a really wonderful picture.

What's your take on DVD in general?

I think it's great that anyone can go to the store, get a copy of this film, and own it. Like a book on a shelf, you can take it down from time to time and revisit it.

Plus, DVD is a wonderful archival medium. It [encourages] studios to preserve their films, which they were notoriously bad about until there was a clear financial incentive.

In addition, you can put all this information about the making of the film onto one small "coaster."

It pleases me that this is being done now.

Do you think your father would have embraced the DVD format?

Well, let me tell you a story from the night my father won the Academy Award for best director [for *A Place in the Sun*]. He was driving the car and the Oscar was on the seat between us. I was pretty excited, maybe too excited. So he said to me, "You know, we'll have a better idea what kind of a film this is in 25 years."

What do you think he meant?

That was long before videotape, but he had a sense of vesting his films with quality in the belief that they would be around for a while. So I think he would be fascinated and pleased with this medium that enables people to see a high-quality representation of a motion picture. DVD is like the fulfillment of that prophecy he made 50 years ago.

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AUGUST 25 2001 Billboard Top VHS Sales

THIS WEEK	LAST WEEK	WKS. ON CHIT.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE	
			NUMBER 1 3 Weeks At Number 1					
1	3		THE BOOK OF POOH: STORIES FROM THE HEART Walt Disney Home Video/Buena Vista Home Entertainment 22477	Animated	2001	G	24.99	
2	4	15	THE EMPEROR'S NEW GROOVE Walt Disney Home Video/Buena Vista Home Entertainment 21638	Animated	2000	G	26.99	
3	6		BRING IT ON Universal Studios Home Video 87173	Kirsten Dunst	2000	PG-13	14.98	
4	2	8	COYOTE UGLY Touchstone Home Video/Buena Vista Home Entertainment 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99	
NEW			TRUMPET OF THE SWAN Columbia TriStar Home Video 02628	Animated	2001	G	19.96	
6	31	5	SHIRLEY TEMPLE GIFT SET FoxVideo 2000342	Shirley Temple	2001	NR	39.98	
7	6	6	CHARLIE'S ANGELS Columbia TriStar Home Video 05736	Cameron Diaz Drew Barrymore	2000	PG-13	19.96	
8	16	2	THOMAS THE TANK ENGINE: THE BEST OF PERCY WITH TOY Anchor Bay Entertainment 1253	Animated	2001	NR	14.98	
9	40	18	RUSH HOUR New Line Home Video/Warner Home Video 4687	Jackie Chan Chris Tucker	1998	R	14.95	
10	7	14	MISS CONGENIALITY Warner Home Video 18976	Sandra Bullock	2000	PG-13	22.98	
11	25	43	BIG DADDY Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	9.95	
12	35	19	102 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99	
NEW			SING A SONG WITH TIGGER Walt Disney Home Video/Buena Vista Home Entertainment 18856	Winnie The Pooh	2000	NR	14.99	
14	20	3	DRAGONBALL Z: WORLD TOURNAMENT-BLACKOUT (EDITED) FUNimation 292	Animated	2001	NR	14.95	
15	13	9	THE ORIGINAL KINGS OF COMEDY Paramount Home Video 156513	Steve Harvey D.L. Hughley	2000	R	14.95	
RE-ENTRY			RUGRATS IN PARIS: THE MOVIE Nickelodeon Video/Paramount Home Video 336723	Animated	2000	G	22.95	
17	5	30	DR. DOLITTLE FoxVideo 2782	Eddie Murphy	1998	PG-13	9.98	
18	14	24	THE LOST WORLD: JURASSIC PARK Universal Studios Home Video 53096	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98	
19	15	11	STEPMOM Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon	1999	PG-13	9.95	
RE-ENTRY			POWER RANGERS: IN 3-D FoxVideo 2001849	Various Artists	2001	NR	14.98	
21	8	9	ME, MYSELF & IRENE FoxVideo 2001496	Jim Carrey Renee Zellweger	2000	R	14.98	
RE-ENTRY			BLUE'S CLUES: PLAYTIME WITH PERIWINKLE Nickelodeon Video/Paramount Home Video 639943	Not Listed	2001	NR	9.95	
RE-ENTRY			AMERICAN PIE (SPECIAL EDITION) Universal Studios Home Video 85808	Jason Biggs Alyson Hannigan	1999	R	19.98	
10	28		THE WEDDING SINGER New Line Home Video/Warner Home Video 4702	Adam Sandler Drew Barrymore	1997	PG-13	9.94	
23	11	38	AUSTIN POWERS: THE SPY WHO SHAGGED ME New Line Home Video/Warner Home Video 4754	Michael Meyers Heather Graham	1999	PG-13	9.94	
26	32	74	JURASSIC PARK Universal Studios Home Video 86499	Sam Neill Laura Dern	1993	PG-13	9.98	
NEW			SING A SONG WITH POOH BEAR Walt Disney Home Video/Buena Vista Home Entertainment 14017	Winnie The Pooh	2000	NR	14.99	
28	28	3	DRAGONBALL Z: WORLD TOURNAMENT-DRAW (EDITED) FUNimation 290	Animated	2001	NR	14.95	
29	22	7	DISNEY'S THE KID Walt Disney Home Video/Buena Vista Home Entertainment 23057	Bruce Willis	2000	PG	19.99	
30	23	9	THE QUEENS OF COMEDY Paramount Home Video 860483	Miss Laura Hayes Adele Givens	2000	R	14.95	
31	12	31	THE MASK New Line Home Video/Turner Home Entertainment 4011	Jim Carrey	1994	PG-13	9.94	
32	27	32	INDEPENDENCE DAY FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	9.98	
RE-ENTRY			LADY AND THE TRAMP II: SCAMP'S ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 21226	Animated	2001	NR	26.99	
RE-ENTRY			STUART LITTLE Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96	
RE-ENTRY			DRAGONBALL Z: WORLD TOURNAMENT-BLACKOUT (UNCUT) FUNimation 291	Animated	2001	NR	19.95	
9	11		GONE IN 60 SECONDS Touchstone Home Video/Buena Vista Home Entertainment 21793	Nicolas Cage Angelina Jolie	2000	PG-13	19.99	
RE-ENTRY			BOB THE BUILDER: CAN WE FIX IT? Lynck Studios 24101	Animated	2001	NR	14.99	
RE-ENTRY			DINOSAUR Walt Disney Home Video/Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99	
RE-ENTRY			MY BEST FRIEND'S WEDDING Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95	
NEW			ALLOSAUROS: A WALKING WITH DINOSAURS SPECIAL BBC Video/Warner Home Video 1552	Various Artists	2001	NR	9.95	

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IFMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IFMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

AUGUST 25 2001 Billboard Top DVD Sales

THIS WEEK	LAST WEEK	WKS. ON CHIT.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	PRICE	
			NUMBER 1 1 Week At Number 1				
1	NEW		The Brothers Columbia TriStar Home Video 06394	Morris Chestnut D.L. Hughley	R	24.95	
2	NEW		American Pie-Ultimate Edition (Unrated Version) Universal Studios Home Video 21455	Jason Biggs Alyson Hannigan	NR	29.98	
3	1	3	The Family Man Universal Studios Home Video 20941	Nicolas Cage	PG-13	26.98	
4	9	9	Crouching Tiger, Hidden Dragon Columbia TriStar Home Video 05990	Chow Yun-Fat Michelle Yeoh	PG-13	27.96	
5	17	26	Rush Hour New Line Home Video/Warner Home Video 4717	Jackie Chan Chris Tucker	PG-13	19.98	
6	5	6	Unbreakable Touchstone Home Video/Buena Vista Home Entertainment 21656	Bruce Willis Samuel L. Jackson	PG-13	29.99	
7	11	8	Cast Away FoxVideo 2001790	Tom Hanks Helen Hunt	PG	29.98	
8	4	5	Snatch Columbia TriStar Home Video 6753	Benicio Del Toro Brad Pitt	R	27.96	
9	2	2	Valentine Warner Home Video 21187	David Boreanaz Denise Richards	R	19.98	
10	7	4	Thirteen Days New Line Home Video/Warner Home Video 5202	Kevin Costner	PG-13	26.98	
11	10	5	The Wedding Planner Columbia TriStar Home Video 6157	Jennifer Lopez Matthew McConaughey	PG-13	24.95	
12	6	3	Double Take Touchstone Home Video/Buena Vista Home Entertainment 22928	Eddie Griffin Orlando Jones	PG-13	29.99	
13	12	4	Down To Earth Paramount Home Video 337784	Chris Rock	PG-13	29.99	
14	14	8	O Brother, Where Art Thou? Touchstone Home Video/Buena Vista Home Entertainment 21654	George Clooney	PG-13	29.99	
15	15	10	Traffic USA Home Entertainment 60181	Michael Douglas Benicio Del Toro	R	26.98	
16	13	7	Save The Last Dance Paramount Home Video 334554	Julia Stiles	PG-13	29.99	
17	23	96	The Matrix Warner Home Video 17737	Keanu Reeves Laurence Fishburne	R	24.98	
18	8	2	Sweet November Warner Home Video 18997	Keanu Reeves Charlize Theron	PG-13	24.98	
19	19	6	Dude, Where's My Car? FoxVideo 2001793	Ashton Kutcher Seann William Scott	PG-13	26.98	
NEW			American Pie-Ultimate Edition Universal Studios Home Video 21454	Jason Biggs Alyson Hannigan	R	29.98	
21	3	2	Akira (Special Edition) Pioneer Entertainment 11537	Animated	NR	39.98	
22	16	3	The Book Of Pooh: Stories From The Heart Walt Disney Home Video/Buena Vista Home Entertainment 22477	Animated	G	29.99	
23	18	2	Akira Pioneer Entertainment 11538	Animated	NR	24.98	
24	24	37	Gladiator DreamWorks Home Entertainment 86386	Russell Crowe	R	29.98	
RE-ENTRY			The Gift Paramount Home Video 328954	Cate Blanchett	R	29.99	

AUGUST 25 2001 Billboard Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHIT.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	
			NUMBER 1 3 Weeks At Number 1			
1	1	3	The Family Man Universal Studios Home Video 86035	Nicolas Cage	PG-13	
2	4	5	The Wedding Planner Columbia TriStar Home Video 05718	Jennifer Lopez Matthew McConaughey	PG-13	
3	3	4	Down To Earth Paramount Home Video 337783	Chris Rock	PG	
4	2	2	Sweet November Warner Home Video 18997	Keanu Reeves Charlize Theron	PG-13	
NEW			The Brothers Columbia TriStar Home Video 06922	Morris Chestnut D.L. Hughley	R	
6	6	6	Unbreakable Touchstone Home Video/Buena Vista Home Entertainment 21656	Bruce Willis Samuel L. Jackson	PG-13	
7	5	3	Double Take Touchstone Home Video/Buena Vista Home Entertainment 61568	Eddie Griffin Orlando Jones	PG-13	
8	8	8	Cast Away FoxVideo 2001751	Tom Hanks Helen Hunt	PG	
NEW			Head Over Heels Universal Studios Home Video 85829	Freddie Prinze Jr. Monica Potter	PG-13	
10	9	6	Save The Last Dance Paramount Home Video 334553	Julia Stiles	PG-13	
11	7	3	Saving Silverman Columbia TriStar Home Video 06790	Jason Biggs Steve Zahn	PG-13	
12	11	3	The Gift Paramount Home Video 328953	Cate Blanchett	R	
13	12	4	Thirteen Days New Line Home Video/Warner Home Video 5200	Kevin Costner	PG-13	
14	13	10	Traffic USA Home Entertainment 601813	Michael Douglas Benicio Del Toro	R	
15	15	8	O Brother, Where Art Thou? Touchstone Home Video/Buena Vista Home Entertainment 21654	George Clooney	PG-13	
16	10	2	Valentine Warner Home Video 21187	David Boreanaz Denise Richards	R	
17	17	7	Proof Of Life Warner Home Video 19045	Meg Ryan Russell Crowe	R	
18	16	13	What Women Want Paramount Home Video 338383	Mel Gibson Helen Hunt	PG-13	
19	14	3	Sugar & Spice New Line Home Video/Warner Home Video 35298	James Marsden Marley Shelton	PG-13	
20	18	5	Snatch Columbia TriStar Home Video 06386	Benicio Del Toro Brad Pitt	R	

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Barbie Stars In Artisan's 'Nutcracker'

BY EILEEN FITZPATRICK

LOS ANGELES—And now, Barbie does ballet. The pop culture figure is starring in a 75-minute, computer-animated version of *Barbie in the Nutcracker*, released by Artisan Family Home Entertainment.

Due in stores on VHS Oct. 2, with the DVD-Video arriving Oct. 23, the program features Barbie in the roles of Clara and the Sugarplum Fairy and Ken as Prince Eric. Tim Curry provides the voice of the Mouse King. Both formats retail for \$19.98.



BARBIE

Produced by Mainframe Entertainment, *Barbie in the Nutcracker* was choreographed by New York City Ballet master in chief Peter Martins; the Tchaikovsky score is performed by the London Symphony Orchestra.

Mattel will create a special Barbie Sugarplum Princess doll, a Prince Eric doll, a horse and candy sleigh, and other Nutcracker accessories to support the title. Barbie doll pals will also be included in the line. Some items will be in stores by late August, with the remainder arriving by street date. The DVD/VHS will be packaged with a coupon for a \$2 rebate for consumers who also purchase any toy in the *Barbie in the Nutcracker* line.

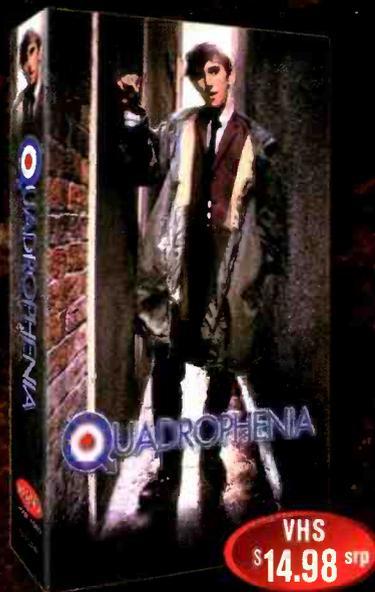
Mattel will hold a sweepstakes on Barbie.com, with the winner to receive a trip to attend a premiere of the program Sept. 29 in Los Angeles.

Through Aug. 30, McDonald's will include Nutcracker Barbie and Ken premiums inside millions of Happy Meals. Packaging for the meals will promote the availability of the video.

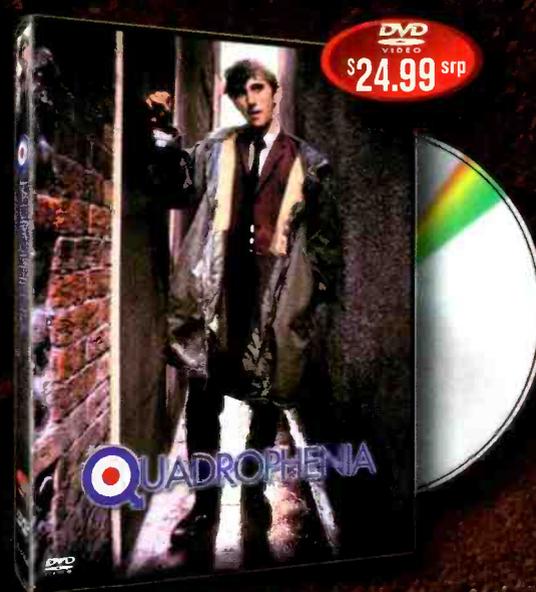
Artisan will begin a media campaign in September, continuing throughout the fourth quarter. TV ads will run on CBS, ABC, and cable networks Nickelodeon and Cartoon Network. Print ads are scheduled for *American Baby*, *Child*, *Parents*, *Parenting*, *Working Mother*, and *Nick Jr.* Artisan predicts that 90% of girls ages 2-11 will see advertising for the title an average of 18 times throughout the campaign.

"We expect *Barbie in the Nutcracker* to become a perennial and a favorite for girls for years to come," says Artisan Family Home Entertainment president Glenn Ross. "Retailer response has been phenomenal, and independent research indicates a huge intent to purchase for the title."

SEX,
DRUGS
& ROCK'N'
ROLL...
nothing changes!



R3 976624/Color/±114 mins./Rated R



R2 976624/Color/±114 mins./Rated R

"Quadrophenia offers not only historical drama but also the kind of human drama that is timeless." —Time

Limited Theatrical release in 14 markets:

New York, NY	San Francisco, CA	Portland, OR
Los Angeles, CA	Cleveland, OH	Austin, TX
Seattle, WA	Chicago, IL	Akron, OH
Boston, MA	Berkeley, CA	Nashville, TN
Minneapolis, MN	Philadelphia, PA	

Promotional tie-ins with Vespa® and Dr Martens®.

National consumer print ad in *Rolling Stone Magazine* garnering over 5 million impressions.

National newspaper advertising for theatrical releases garnering millions of impressions.

Soundtrack features THE WHO's "Talkin' Bout My Generation", "Love Reign O'er Me", and JAMES BROWN's "Night Train".

DVD SPECIAL FEATURES:

Remastered from the original 35 mm negative and DOLBY A Soundtrack

Amazing Dolby 5.1 sound.

Original theatrical trailer.

Director's Commentary Track with Franc Roddam.

Photo Gallery including publicity photos, memorabilia and continuity Polaroids from Franc Roddam's scripts...plus many other features.

Pre-Book: September 4, 2001

Street Date: September 25, 2001

THE WHO FILMS PRESENT A CURBISHLEY BAIRD PRODUCTION QUADROPHENIA
MUSICAL DIRECTORS ROGER DALTRY JOHN ENTWISTLE PETE TOWNSHEND SCREENPLAY BY DAVE HUMPHRIES MARTIN STELLMAN FRANC RODDAM
PRODUCED BY ROY BAIRD & BILL CURBISHLEY DIRECTED BY FRANC RODDAM A POLYTEL FILM
RELEASED BY WORLD WORTHAL CORPORATION



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THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Program Supplier & Number	YEAR OF RELEASE	PRICE
			NUMBER 1 3 Weeks At Number 1			
1	1	3	THE BOOK OF POOH: STORIES FROM THE HEART	Walt Disney Home Video/Buena Vista Home Entertainment 22477	2001	24.99
2	2	2	THOMAS THE TANK ENGINE: THE BEST OF PERCY WITH TOY	Anchor Bay Entertainment 1253	2001	14.98
3	NEW		SING A SONG WITH TIGGER	Walt Disney Home Video/Buena Vista Home Entertainment 18856	2000	14.99
4	3	5	POWER RANGERS: IN 3-D	FoxVideo 2001649	2001	14.98
5	4	11	BLUE'S CLUES: PLAYTIME WITH PERIWINKLE	Nickelodeon Video/Paramount Home Video 839943	2001	9.95
6	NEW		SING A SONG WITH POOH BEAR	Walt Disney Home Video/Buena Vista Home Entertainment 14017	2000	14.99
7	14	17	LADY AND THE TRAMP II: SCAMP'S ADVENTURE	Walt Disney Home Video/Buena Vista Home Entertainment 21226	2001	26.99
8	5	11	BOB THE BUILDER: CAN WE FIX IT?	Lynck Studios 24101	2001	14.99
9	12	2	CLIFFORD TRIES HIS BEST	Artisan Home Entertainment 12031	2001	12.98
10	21	10	ELMO'S WORLD: BIRTHDAYS, GAMES, & MORE	Sony Wonder 54057	2000	9.98
11	15	11	BOB THE BUILDER TO THE RESCUE!	Lynck Studios 24190	2001	14.99
12	18	2	CLIFFORD'S SCHOOLHOUSE	Artisan Home Entertainment 12032	2001	12.98
13	6	9	DORA THE EXPLORER: SWING INTO ACTION!	Nickelodeon Video/Paramount Home Video 874433	2001	12.95
14	8	15	SCOOBY-DOO AND THE GHOUL SCHOOL	Warner Home Video 1700	2001	14.95
15	13	15	MARY-KATE & ASHLEY: WINNING LONDON	Duostar Video/Warner Home Video 37332	2001	19.96
16	RE-ENTRY		BARNEY'S MUSICAL CASTLE LIVE!	Barney Home Video/Lynck Studios 2048	2001	14.95
17	22	36	SCOOBY DOO'S GREATEST MYSTERIES	Cartoon Network Video/Warner Home Video 113867	1999	14.95
18	11	24	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Duostar Video/Warner Home Video 37236	2000	19.96
19	RE-ENTRY		SESAME STREET: BEST OF ELMO	Sesame Street Home Video/Sony Music Entertainment 51229	1996	9.98
20	7	9	DORA THE EXPLORER: WISH ON A STAR	Nickelodeon Video/Paramount Home Video 874673	2001	12.95
21	NEW		POTTY TIME WITH BEAR	Columbia TriStar Home Video 4087	1999	12.95
22	10	11	POWER RANGERS: TIME FORCE-FORCE FROM THE FUTURE	FoxVideo 2001287	2001	14.98
23	24	28	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000	26.99
24	NEW		BABY MOZART	Artisan Home Entertainment 00002	2001	14.98
25	NEW		THOMAS THE TANK ENGINE: MAKE SOMEONE HAPPY	Anchor Bay Entertainment 21224	1999	14.98

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Program Supplier & Number	PRICE	
			NUMBER 1 3 Weeks At Number 1			
1	2	4	NHL OFFICIAL 2001 STANLEY CUP CHAMPIONSHIP	USA Home Entertainment 80023	14.98	
2	1	3	NBA: 2001 NBA FINALS CHAMPIONSHIP	USA Home Entertainment 60194	19.95	
3	3	6	WWF: LITA-IT JUST FEELS RIGHT	World Wrestling Federation Home Video 279	14.95	
4	NEW		WWF: BEST OF RAW-VOL 3	Sony Music Entertainment 286	19.98	
5	20	2	WWF: KING OF THE RING	Sony Music Entertainment 272	19.98	
6	4	10	NASCAR RACERS: START YOUR ENGINES	FoxVideo 2000298	5.78	
7	5	14	WWF: WRESTLEMANIA X-SEVEN	World Wrestling Federation Home Video 269	19.95	
8	6	6	CAR RACE: NASCAR VIDEO VOL 1	Warner Home Video 1843	9.95	
9	10	6	FUTURE KINGS OF THE RING	Backyard Video 71000	19.95	
10	7	12	BALL ABOVE ALL	Ventura Distribution 0833	14.98	
11	13	27	MICHAEL JORDAN TO THE MAX	FoxVideo 2001296	14.98	
12	9	18	WWF: DIVAS IN HEDONISM	World Wrestling Federation Home Video 281	14.95	
13	11	6	WWF: JUDGMENT DAY	World Wrestling Federation Home Video 271	19.95	
14	12	37	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL 1	Redline Entertainment 77002	15.95	
15	16	18	WWF: BEST OF RAW-VOL 2	World Wrestling Federation Home Video 280	14.95	
16	15	23	WWF: HARDCORE	World Wrestling Federation Home Video 278	14.95	
17	8	6	CAR RACE: NASCAR VIDEO VOL 2	Warner Home Video 2153	9.95	
18	17	10	GOLF DIGEST: PLAY GAME RIGHT	Global Fusion 50810	9.98	
19	14	18	WWF: NO WAY OUT	World Wrestling Federation Home Video 268	19.95	
20	18	23	WWF: ROYAL RUMBLE	World Wrestling Federation Home Video 267	19.95	

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Program Supplier & Number	PRICE	
			NUMBER 1 1 Week At Number 1			
1	3	13	DENISE AUSTIN: POWER YOGA PLUS	Artisan Home Entertainment 11754	14.98	
2	11	17	BASIC YOGA FOR DUMMIES	Anchor Bay Entertainment 11586	9.99	
3	1	82	YOGA FOR BEGINNERS COLLECTION	Living Arts 1070	17.98	
4	2	47	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	Artisan Home Entertainment 10152	14.98	
5	4	74	YOGA CONDITIONING FOR WEIGHT LOSS	Living Arts 1203	14.98	
6	10	143	TOTAL YOGA	Living Arts 1080	9.98	
7	12	355	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Living Arts 1088	14.98	
8	5	128	THE CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10613	14.98	
9	6	119	YOGA FOR BEGINNERS: ABS YOGA	Living Arts 1075	9.98	
10	13	20	PILATES: BEGINNING MAT WORKOUT	Living Arts 1231	14.98	
11	9	32	DENISE AUSTIN: BLAST OFF TEN POUNDS	Artisan Home Entertainment 10154	14.98	
12	7	136	BILLY BLANKS: TAE-BO WORKOUT	Ventura Distribution 2274	39.95	
13	14	9	QUICK FIX: TIGHT ABS	Parade Video 1115	9.98	
14	RE-ENTRY		THE METHOD PILATES: PRECISION TONING	Parade Video 572	12.98	
15	18	67	YOGA FOR BEGINNERS: STRESS RELIEF	Living Arts 1077	9.98	
16	NEW		COUNTRY LINE DANCE WORKOUT	Bremwood Home Video 618	7.99	
17	NEW		BREAKTHRU CORE CONDITIONING PILATES	Anchor Bay Entertainment 11896	9.99	
18	RE-ENTRY		POWER YOGA 2-PACK: STRENGTH AND STAMINA	Living Arts 0037	17.98	
19	NEW		QUICK FIX: TOTAL BODY TONING	Parade Video 1116	9.98	
20	NEW		KATHY SMITH: FAT BURNING BREAKTHROUGH	Sony Wonder 55425	14.98	

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 ◆ IRIAA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical releases; 50,000 units or \$2 million at suggested retail for nontheatrical titles.
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HOME VIDEO

Brits See VHS/DVD Seesaw

BY SAM ANDREWS
 LONDON—U.K. VHS sales dropped 4% during the first half of the year, but retailers more than made up for the loss, as DVD-Video sales jumped 16% over the same period last year, according to the British Video Assn. (BVA).
 Figures released by the trade group show that consumers bought a total of 12.7 million DVD units during the first half of this year. In

In June, DVD-Videos accounted for 33.7% of all video retail shipments in the U.K.

June, DVD made up 33.7% of all video (including VHS) retail shipments, its highest monthly share to date. During the first half of 2001, DVD racked up an impressive 28% of all video sales to consumers.

The best-selling titles for the period were Columbia TriStar Home Entertainment's *Crouching Tiger, Hidden Dragon* and Buena Vista Home Entertainment's *Road Trip* and *Gone in 60 Seconds*. The top DVD distributor this year is Columbia TriStar, which holds a commanding 23.4% market share. Warner Home Video is second with 18.1%, and Fox is third with 13%.

Rapid consumer acceptance of DVDs propelled overall home-video growth rates into double digits for the first half of this year.

Even though VHS sales fell, the format continues to be vital. According to the BVA, consumers snapped up 32.4 million VHS units during the first half of 2001.

A driving force behind video's overall growth has been an aggressive move into the category by such supermarkets as Tesco, Sainsbury's, and Asda. As a group, their first-half overall video market share (comprising both DVD and VHS) rose from 15% in 2000 to nearly 17% this year. In contrast, general retailers—including Woolworth's, WHSmith, and Dixons—saw their market share dwindle from 33% to 28% this year.

Supermarket chains have gained ground on the DVD front as well. To date this year, grocers took 13% of sales, up from just 5% a year ago. As a result, DVD sales at general retailers dropped from 36% a year ago to 27%.

Such specialty video retailers as HMV, Virgin, Our Price, V.Shops, MVC, and Blockbuster also lost DVD sales ground, dropping slightly from 34% to 33%. Independent video stores continue to take the greatest hit and now hold less than 2% of market share. During the same period last year, the sector held a 2.3% market share.

THIS WEEK	LAST WEEK	WKS ON	TITLE	Label / Distributing Label & Number	PRINCIPAL PERFORMERS	TAPE/DVD PRICE
			NUMBER 1 3 Weeks At Number 1			
1	1	5	AARON'S PARTY... LIVE IN CONCERT!	Jive/Zomba Video 41749	Aaron Carter	14.95/19.97
2	3	34	THE UP IN SMOKE TOUR	Eagle Vision/Red Distribution 30001	Various Artists	19.95/23.97
3	2	7	ENCORE	Spring House Video/Chordant Dist. Group 44432	Old Friends Quartet	29.95 VHS
4	4	35	BRITNEY IN HAWAII: LIVE & MORE	Jive/Zomba Video 41704	Britney Spears	19.95/24.97
5	9	35	SALIVAL	Tool Dissection/Voicano/Zomba Video 31159	Tool	24.98/29.98
6	5	42	LIVE AT MADISON SQUARE GARDEN	Jive/Zomba Video 41739	'N Sync	19.95/24.97
7	14	91	LISTENER SUPPORTED	BMG Video 65005	Dave Matthews Band	19.95/24.97
8	19	18	ON BROADWAY	Spring House Video/Chordant Dist. Group 44403	Mark Lowry	29.95 VHS
9	13	282	HELL FREEZES OVER	Geffen Home Video/Universal Music & Video Dist. 39548	Eagles	24.95/24.99
10	11	15	TOURING BAND 2000	Epic Music Video/Sony Music Entertainment 54010	Pearl Jam	19.95/24.97
11	6	4	PLAY THE DVD	V2/BMG Video 27100	Moby	24.98 DVD
12	10	4	LEWD CRUED & TATTOED	Beyond Music/Universal Music & Video Dist. 578133	Motley Crue	19.98/24.98
13	8	27	MAKING THE TOUR	Jive/Zomba Video 41726	'N Sync	19.95/24.97
14	20	51	AARON'S PARTY (COME GET IT)—THE VIDEO	Jive/Zomba Video 41721	Aaron Carter	9.95/14.97
15	21	86	LIVE CONCERT HOME VIDEO	Epic Music Video/Sony Music Entertainment 50114	Sade	14.95/24.97
16	18	101	HISTORY ON FILM: VOLUME II	Epic Music Video/Sony Music Entertainment 50138	Michael Jackson	14.95/19.97
17	16	76	DEATH ROW UN CUT	Death Row/Ventura Distribution 66200	2Pac/Snoop Doggy Dogg	19.98/19.95
18	22	48	SUPERNATURAL LIVE	Anist Records Inc./BMG Video 15750	Santana	19.95/24.97
19	17	11	MY REFLECTION	Image Entertainment 578	Christina Aguilera	14.98/19.99
20	24	279	LIVE FROM AUSTIN, TEXAS	Epic Music Video/Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95/19.97
21	25	204	THE DANCE	Warner Reprise Video 38486	Fleetwood Mac	19.95/24.97
22	NEW		TP-2.COM: THE VIDEOS	Jive/Zomba Video 41748	R. Kelly	15.98/19.98
23	27	25	BATTLE OF MEXICO CITY	Epic Music Video/Sony Music Entertainment 50213	Rage Against The Machine	14.95/19.97
24	23	34	CRUSH TOUR LIVE	Island Video/Universal Music & Video Dist. 53331	Bon Jovi	19.95/24.97
25	26	7	REBEL MUSIC-THE BOB MARLEY STORY	Patim Pictures 2007	Bob Marley	14.95/24.95
26	RE-ENTRY		A FAREWELL CELEBRATION	Spring House Video/Chordant Dist. Group 44379	The Cathedrals	29.95 VHS
27	28	25	ALL THE WAY... A DECADE OF SONG	Epic Music Video/Sony Music Entertainment 50229	Celine Dion	19.95/24.97
28	RE-ENTRY		IRISH HOMECOMING	Spring House Video/Chordant Dist. Group 44400	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
29	30	23	BITTERSWEET MOTEL	Image Entertainment 9782	Phish	19.98/24.99
30	31	25	TIMELESS-LIVE IN CONCERT	Columbia Music Video/Sony Music Entertainment 54020	Barbra Streisand	19.95/29.97
31	32	88	S & M	Elektra Entertainment 40218	Metallica	19.95/34.97
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34	RE-ENTRY		METROPOLIS 2000: SCENES FROM NEW YORK	Elektra Entertainment 40226	Dream Theater	19.95/24.97
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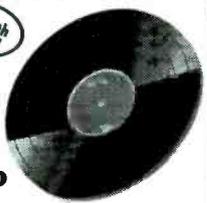
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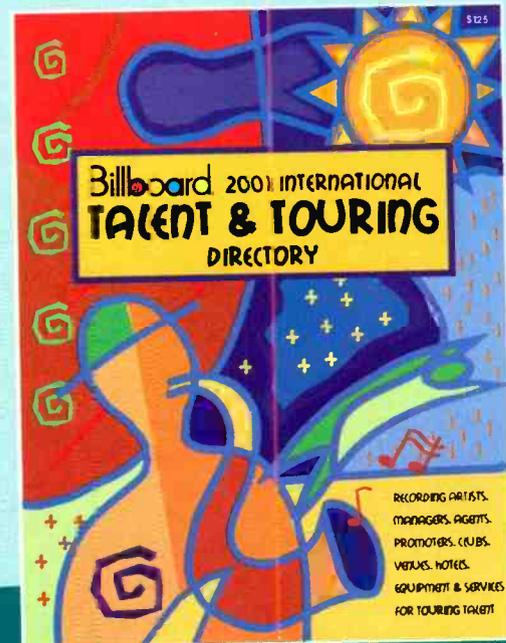
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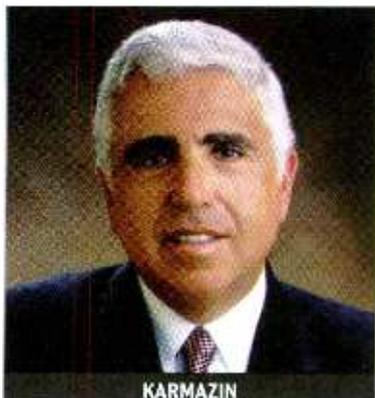
Radio Revenue Shows No Growth Signs

While The Economy Revives, Radio Advertising Remains Slow

BY MATTHEW BENZ

NEW YORK—The year 2001 has presented a challenge for the once iron-clad radio industry, with a steep drop in dotcom advertising and a general economic malaise. There are signs now that the economy is reviving, but it's unclear when advertising—and radio companies' own fortunes—will follow suit.

So far, comparisons in 2001 with the same periods a year ago have been grim. Early 2000 was a time of aggressive advertising on radio, especially by Internet-related companies. As a result, radio industry revenue has not grown on a month-to-month basis since November,



KARMAZIN

according to a report by Merrill Lynch broadcasting analysts.

But analysts also note that ad-

market "visibility"—or the degree to which the market's future can be accurately forecast—remains on the low side. Slower economic times mean companies are loath to buy ads too far in advance, which makes predicting radio revenue difficult.

According to the Merrill Lynch report, advertising lags economic activity, "taking a little time to regain its momentum as an economic recovery begins." Assuming the economy revives by the end of 2001 or at the start of next year, that means advertising may not pick up again until the end of 2002.

INFINITY SEES 5% DECLINE

For the quarter ended June 30, Viacom-owned Infinity reported \$436.3 million in earnings before interest, taxes, depreciation, and amortization (ebitda) on a pro-forma basis (which factors in its acquisition by Viacom). That represents a 5% decline on the same period last year. On that same pro-forma basis, revenue declined 4% to \$984.9 million.

On a reported basis, Infinity ebitda totaled \$436.4 million, compared with \$324.1 million. Revenue rose to \$985.4 million from \$672.6 million.

During its second-quarter conference call, Viacom president/COO Mel Karmazin—a veteran, by his own count, of four recessions—provided a sense of how the battle for advertising dollars is going in light of a brightening but still gray economic picture.

"Some weeks we're seeing great signs, but maybe the following week we're not," said Karmazin, who oversees the day-to-day operations of Viacom's various businesses, from TV and radio broadcasting to outdoor advertising and film. "But I can definitely tell you that things have bottomed out."

Karmazin said Viacom is "enthusiastic" about Infinity's prospects for a good fourth quarter, in part because performance comparisons with the year-earlier period are expected to be more favorable.

Clear Channel officials were similarly confident that they're poised for a rebound—even if it's still unclear exactly when that will happen.

At Clear Channel, second-quarter radio ebitda on a pro-forma basis (which takes into account Clear Channel's various acquisitions within the past 12 months, including radio group owner AMFM) was \$404.5 million, compared with \$465.6 million. On that same pro-forma basis, radio revenue fell to



In The News. Following the release of a new album, Huey Lewis & the News appeared at a sellout show presented by AC WASH Washington, D.C. Pictured backstage, from left, are WASH's Loo Katz, music director Randi Martin, and Lewis.

\$940.8 million from \$1.01 billion.

On a reported basis, radio ebitda was \$404.5 million, up from \$202.8 million, and revenue was \$940.8 million, up from \$479.4 million.

HOPEFUL BUT RESERVED

Other industry observers are similarly hopeful—with reserve—about the prospects for an improved second half in advertising revenue. Corporations of all sorts continue to report a decline in earnings and sales, but they are also restructuring and making job cuts that should position them for better performance in the coming quarters.

As Goldman Sachs analyst Richard Rosenstein noted during the Viacom conference call, some major corporations—including Gillette, Coca-Cola, and General Motors—have indicated plans to increase spending on advertising.

"We expect business to gradually improve, and we would expect revenue for the third quarter of this year to be down 7%-10% and the fourth quarter to be flat over the same period last year," says William McEntee, VP/CFO of Interep.

McEntee adds that Interep in particular is seeing positive trends in retail, food products, and domestic and foreign auto advertising. Internet, transportation, and investment firms are among the categories that have been trending down. For the full year, he expects revenue to be about level with 2000 figures.

SOFTENING THE BLOW

So far in 2001, analysts say, Infinity and Clear Channel have softened the blow of a slower economy and a decline in dotcom advertising by reining in costs. To the surprise of some, they have also managed to maintain their margins, and they have further solidi-

fied their status as market leaders by selling advertising across multiple stations in a given market, thereby taking market share away from smaller operators.

Still, Clear Channel's results were "a hard pill to swallow," says one media analyst, noting that the company's reliance on advertising dollars hurt it as spending dried up. But he agrees that this means Clear Channel

and fellow market leader Infinity are poised to bounce back when the pace of advertising picks up again.

By the end of the year, comparisons won't be as tough with the year-earlier periods, as Internet companies had already begun to curtail advertising.

It will be then—when "the dot-com problem is dot-gone," as Merrill Lynch noted in a recent report—that analysts and investors will have a better sense of just how prescient Mel Karmazin is.



New Arbitron Service Attracts Industry Criticism

BY KATY BACHMAN

Mediaweek

WASHINGTON, D.C.—Radio operators are considering the ramifications of a new service from ratings leader Arbitron that would allow ratings to be aggregated across markets by county, beginning with the spring 2002 survey.

The idea for the new service was championed by Clear Channel during its nine-month-long contract negotiations with Arbitron, which were settled recently.

Some broadcasters have accused the ratings company of caving to pressure from Clear Channel, the nation's largest radio group



and Arbitron's biggest client, representing 22% of the ratings company's annual revenue of about \$206 million.

"I would hope that Arbitron hasn't committed to something that helped them close a particular contract and that may have far-reaching implications for the industry without industry input," says David Pearlman, co-COO of Clear Channel's chief competitor, Infinity Broadcasting.

Arbitron has been doing custom aggregations on a small scale since 1998 for such customers as Nassau Broadcasting Partners' Nassau Radio Network and Clear Channel in Ohio and Florida. While Arbitron president Steve Morris admits that Clear Channel was the "impetus"

for going ahead with the new service, he adds, "We wouldn't have done this if we didn't believe [it] was good for the entire radio industry."

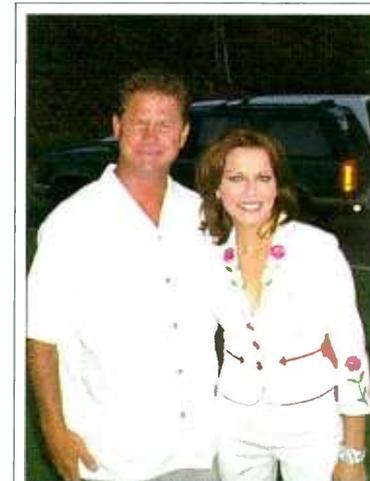
Agencies, especially those that represent retailers and franchises, tend to agree with Clear Channel CEO Randy Michaels' recent statement that matching "advertisers' trade areas [will help] the entire industry."

Lori Wellinghoff, VP of local marketing for Cincinnati-based agency LMC, says, "We're always trying to pick up stations in outer markets." Wellinghoff buys for a regional

restaurant chain and for Sam Adams beer.

Hill, Holliday's Karen Agresti often has to use less flexible services to get data for stations outside existing marketing definitions for such clients as Dunkin' Donuts, T.J. Maxx, and Marshalls. "You could concentrate on the areas you care about," she says, "so this could be a benefit to both stations and clients."

But many broadcasters fear they will get muscled out of buys and that the only group to benefit will be Clear Channel, because of its vast national reach. "This could open a Pandora's box," said one group research executive who requested anonymity. "You'll have sales people coming into advertisers and agencies with different geographies. It will help individual stations at some times and hurt individual stations at some times."



Hot Country Nights. XHCR (Hot Country 99.3) San Diego PD Steve Sapp was all ears when the Girls' Night Out tour stopped in town. Pictured with Sapp is co-headliner Martina McBride, whose greatest-hits set will reach stores this fall.

MUSIC VIDEO

The Eye™



by Carla Hay

TEDDY RILEY SPEAKS: Superstar producer Teddy Riley will be the keynote speaker at the 2001 Billboard Music Video Conference—and he says he couldn't be more excited about it.

"I've always liked making music videos," says the artist, who has also directed within the medium. "The biggest challenge for artists in music videos is having the right production."

Riley's speech is scheduled for Nov. 1 at the Beverly Hilton in Beverly Hills, Calif. The 2001 Billboard Music Video Conference will be held Oct. 31-Nov. 2.

Riley's diverse talents in the music industry have earned him the respect, accolades, and sales that few have been able to accomplish. He has been the leader of multi-platinum groups **BlackStreet** and **Guy**, and he is also credited with creating the new-jack swing sound of the late 1980s.

As a producer/songwriter/remixer, he has worked with a slew of hit acts, including **Michael Jackson**, **Whitney Houston**, **Janet Jackson**, **R. Kelly**, **Joe**, **Keith Sweat**, **the Rolling Stones**, **Bobby Brown**, **Patti LaBelle**, **Usher**, **Method Man**, **Sisqó**, and **Kelly Price**. He has also been a record company CEO, heading the now-shuttered Lil' Man Records, which was affiliated with Interscope.

And he reveals that his upcoming solo album, due next year on Virgin Records, will feature guest appearances by such acts as **Lenny Kravitz**, **Wyclef Jean**, **Macy Gray**, and **112**.

"It's always been a dream of mine to have different artists working with each other," he says. "There might even be a BlackStreet song on the album. I think I'll be co-directing the first video from the album."

At the conference, Riley will share his experiences and advice. The speech will be followed by a question-and-answer session.

One topic Riley is likely to be asked about is his work on the new Michael Jackson album, *Invincible* (Epic). At press time, *Invincible* did not have an official release date, although Riley said it would "definitely be released before the end of the year."

Details about the album have been shrouded in secrecy, but Riley

has revealed exclusively to *Billboard* that **Carlos Santana** makes a guest appearance on the album (*Billboard Bulletin*, Aug. 13).

"I almost never compliment anything I've worked on, but *Invincible* is an incredible record," Riley says. "I spent three years of my life working on it, and I'm very proud of what we've accomplished."

This year's Billboard Music Video Conference is shaping up to be another great event. It will kick off with a

Halloween party that will provide opportunities for networking. In addition to Riley's keynote speech, there will be panel discussions and artist showcases. The grand finale is the Billboard Music Video Awards show. Nominations in the video-clip categories are on page 79.

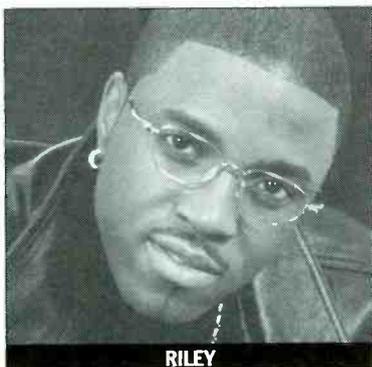
Aug. 31 is the deadline for local/regional shows to enter submissions

for the awards show. Finalists in the local/regional show categories will be announced in early September. Aug. 31 is also the deadline to receive early-bird discounts on registration.

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MUCHMUSIC NEWS: The MuchMusic Video Awards will be held Sept. 23 at MuchMusic headquarters in Toronto. The People's Choice nominees have been announced and may be found at muchmusic.com. MuchMusic and MuchMusic USA will televise the live event. In other news, **Master T** (also known as **Tony Young**) will exit later this month after 11 years as a MuchMusic VJ. A farewell program, *Master T's Goodbye Block*, will be shown on the network at 2 p.m. ET Aug. 25.

2001 BILLBOARD MUSIC VIDEO AWARDS



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P. DIDDY, BLACK ROB & MARK CURRY, Bad Boy For Life	LONESTAR, I'm Already There	ALICIA KEYS, Fallin'	JANET, Someone To Call My Lover
NELLY, Battered Up	MARTINA MCBRIDE, When God Feels Women Get The Blues	JAGGED EDGE, Where The Party At	DAVE MATTHEWS BAND, The Space Between
JUVENILE, Set It Off	FAITH HILL, There You'll Be	JENNIFER LOPEZ, I'm Real	JENNIFER LOPEZ, I'm Real
LIL BOW WOW, Ghetto Girls	CYNDI THOMSON, What I Really Meant To Say	USHER, U Remind Me	U2, Elevation
DESTINY'S CHILD, Bootylicious	KEITH URBAN, Where The Blacktop Ends	LIMP BIZKIT, Boiler	SMASH MOUTH, I'm A Believer
FABOLOUS, Can't Deny It	JAMIE O'NEAL, When I Think About Angels	CAKE, Short Skirt/Long Jacket	DIDO, Hunter
MISSY ELLIOTT, One Minute Man	TRISHA YEARWOOD, I Would've Loved You Anyway	MISSY ELLIOTT, One Minute Man	LIFEHOUSE, Hanging By A Moment
JAGGED EDGE, Where The Party At	CAROLYN DAWN JOHNSON, Complicated	JANET, Someone To Call My Lover	ALIEN ANT FARM, Smooth Criminal
USHER, U Remind Me	CHELY WRIGHT, Never Love You Enough	LITTLE T & ONE TRACK, Shaniqua	MARIAH CAREY, Loverboy
LIL WAYNE, Shine	JEFFREY STEELE, Somethin' In The Water	FLIPMODE SQUAD & VIDL, What It Is	FIVE FOR FIGHTING, Superman
LIL' RMEO, The Girls	BROOKS & DUNN, Only In America	DROWNING POOL, Bodies	FLICKERSTICK, Smile
LUDACRIS, Area Codes	BLAKE SHELTON, Austin	GORILLAZ, Clint Eastwood	INCUBUS, Drive
JADAKISS, Knock Yourself Out	TRICK PONY, On A Night Like This	WISEGUYS, Start The Commotion	NELLY FURTADO, Turn Off The Light
INDIA ARIE, Brown Skin	GARY ALLAN, Man Of Me	MARY J. BLIGE, Family Affair	FUEL, Bad Day
JAHEIM, Just In Case	MARK MCGUINN, That's A Plan	BLU CANTRELL, Hit 'Em Up Style	STONE TEMPLE PILOTS, Days Of The Week
DRUNKEN MASTER, 50 Playaz Deep	TRAVIS TRITT, Love Of A Woman	LINKIN PARK, Crawling	AKERSMITH, Fly Away From Here
MARIAH CAREY, Loverboy	DARRYL WORLEY, Second Wind	JESSICA SIMPSON, Irresistible	MELISSA ETHERIDGE, I Want To Be In Love
MUSIQ, Girl Next Door	PATTY LOVELESS, The Boys Are Back In Town	DREAM, This Is Me	FATBOY SLIM, Weapon Of Choice
THE ISLEY BROTHERS, Contagious	ALAN JACKSON, It's Alright To Be A Redneck	LUDACRIS, Area Codes	EVE 6, Here's To The Night
GINUWINE, Differences	NICKEL CREEK, When You Come Back Down	PUDDLE OF MUDD, Control	ALICIA KEYS, Fallin'
JILL SCOTT, The Way	LEANN RIMES, I Need You	D12, Purple Hills	BARENAKED LADIES, Falling For The First Time
112, Peaches & Cream	TAMMY COCHRAN, Angels In Waiting	BAD RONALD, Let's Begin (Shoot The Sh*t)	WISEGUYS, Start The Commotion
JIMMY COZIER, She's All I Got	LEE ANN WOMACK, Why They Call It Falling	BLINK-182, The Rock Show	MATCHBOX TWENTY, Bent
ERICK SERMON, Music	MONTGOMERY GENTRY, Cold One Comin' On	DESTINY'S CHILD, Bootylicious	CRAIG DAVID, Fill Me In
CRAIG DAVID, Fill Me In	JAMIE O'NEAL, There Is No Arizona	FUEL, Bad Day	MICHELLE BRANCH, Everywhere
R. KELLY, Fiesta	ALISON KRAUSS, The Lucky One	CRYSTAL METHOD, Name Of The Game	DESTINY'S CHILD, Bootylicious
LIL' JON & EASTSIDE BO, Be Bie	DIXIE CHICKS, Cowboy Take Me Away	TRICK DADDY, I'm A Thug	BON JOVI, It's My Life
TRICK DADDY, I'm A Thug	GARY ALLAN, Right Where I Need To Be	JUVENILE, Set It Off	3 DOORS DOWN, Be Like That
PETEY PABLO, Raise Up	DOLLY PARTON, Shine	WEEZER, Island In The Sun	U2, Beautiful Day
D12, Purple Hills	KENNY CHESNEY, Don't Happen Twice	NELLY, Battered Up	MOBY, South Side
BABYFACE, There She Goes	JESSICA ANDREWS, Who I Am	'N SYNC, Pop	MADONNA, Don't Tell Me
FAITH EVANS, Can't Believe	LEE ANN WOMACK, I Hope You Dance	MICHELLE BRANCH, Everywhere	THE BLACK CROWES, Soul Singing
MYSTIC, The Life	SOGGY BOTTOM BOYS, I Am A Man Of Constant Sorrow	THA EASTSIDAZ, I Liv It!	AFRO CILT SOUND SYSTE, When You're Falling
REDMAN, Smash Sumthin'	TOBY KEITH, How Do You Like Me Now	DISTURBED, Down With The Sickness	MATCHBOX TWENTY, 3AM
GERALD LEVERT, Made To Love Ya	KEITH URBAN, But For The Grace Of God	LIL BOW WOW, Ghetto Girls	3 DOORS DOWN, Kryptonite
FOXY BROWN, Oh Yeah	SARA EVANS, Born To Fly	BACKSTREET BOYS, More Than That	LENNY KRAVITZ, Again
TANK, Slowly	TRAVIS TRITT, It's A Great Day To Be Alive	CRAIG DAVID, Fill Me In	MATCHBOX TWENTY, If You're Gone
KURUPT, It's Over	MARK WILLS, Loving Every Minute	3 DOORS DOWN, Be Like That	PEARL JAM, Jeremy
THA EASTSIDAZ, I Liv It!	FAITH HILL, The Way You Love Me	SMASH MOUTH, I'm A Believer	MADONNA, Beautiful Stranger
PHILLY'S MOST WANTED, Please Don't Mind	DIAMOND RID, One More Day	311, You Wouldn't Believe	RAOIDEAD, Knows Out
COO COO CAL, My Projects	BRAD PAISLEY, Two People Fell In Love	LIVE, Simple Creed	FUEL, Hemorrhage (In My Hands)
CASE, Not Your Friend	RADNEY FOSTER, Texas In 1880	MANDY MOORE, Crush	INDIA ARIE, Brown Skin
LIL' MO, Superwoman	ALAN JACKSON, When Somebody Loves You	112, Peaches & Cream	JEFFREY GAINES, In Your Eyes
SNOPP DDOG, Loosen' Control	MDNTGOMERY GENTRY, She Couldn't Change Me	O-TOWN, All Or Nothing	NO DUBT, Simple Kind Of Life
JANET, Someone To Call My Lover	TRICK PONY, Pour Me	DREAM, He Loves U Not	SANTANA, Smooth
METHOD MAN, I'll Be There For You/You're All...	RASCAL FLATTS, This Everyday Love	LFD, Every Other Time	LENNY KRAVITZ, Fly Away
SYLEENA JOHNSON, Hit On Me	JO DEE MESSINA, Burn	CITY HIGH, What Would You Do	
NEW ONS	NEW ONS	NEW ONS	NEW ONS
JAY-Z, Livin' It Up	KENTUCKY HEADHUNTERS, Louisiana Coco	JAY-Z, Izzo (H.O.V.A.)	MARIAH CAREY, Never Too Far
JAY-Z, Izzo (H.O.V.A.)		OMX, We Right Here	MAXWELL, Lifetime
LIL BOW WOW, LIL WAYNE, LIL ZAYNE & SAMMIE, Hardball		JAY-Z, Livin' It Up	
DMX, We Right Here		MARIAH CAREY, Never Too Far	
		NELLY FURTADO, Turn Off The Light	
		P.D., Alive	
		SYSTEM OF A DOWN, Chop Suck!	
		NICKELBACK, How U Remind Me	
		GINUWINE, Differences	

The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 25, 2001

MUCHMUSIC USA	MTV 2	MTV	MUSIC VIDEO TELEVISION
BARENAKED LADIES , Falling For The First Time (NEW)	NEW	'N SYNC , Pop	AEROSMITH , Fly Away From Here
MANDY MOORE , Crush (NEW)	P.O.D. , Alive	WESTLIFE , Uptown Girl	THE CULT , Rise
BEN FOLDS , Rockin' The Suburbs (NEW)	MACY GRAY , Sweet Baby	U2 , Elevation	EVERCLEAR , Brown Eyed Girl
TIN STAR , Sunshine	REDMAN , Smash Sumthin'	BUNK-182 , The Rock Show	STEVIE NICKS , Every Day
LIVE , Simple Creed	R.E.M. , All The Way To Reno	GORILLAZ , Clint Eastwood	CHRISTINA AGUILERA , LIL' KIM MYA & PINK, Lady Marmalade
ALIEN ANT FARM , Smooth Criminal		D12 , Thank You	DESTINY'S CHILD , Bootylicious
JOYDROP , Sometimes Wanna Die		CRAZY TOWN , Butterfly	JANET , All For You
WEEZER , Island In The Sun		MOENIA , Molde Perfecto	THE CRYSTAL METHOD , Name Of The Game
THE CRYSTAL METHOD , Name Of The Game		RONAN KEATING , Lovin' Each Day	LINKIN PARK , Crawling
3 DOORS DOWN , Be Like That		CHRISTINA AGUILERA , LIL' KIM MYA & PINK, Lady Marmalade	JUMBO , Rockstar
NELLY , Battered Up		TRAVIS TRITT , Love Of A Woman	DESTINY'S CHILD , Survivor
RUSTIC OVERTONES , C'mon		ALIJANORO SANZ , Una Noche	TRAVIS , Sing
CAKE , Short Skirt/Long Jacket		MADONNA , What It Feels Like For A Girl	BACKSTREET BOYS , More Than That
KENNA , Hell Bent		BACKSTREET BOYS , More Than That	JESSICA SIMPSON , Irresistible
BADLY DRAWN BOY , Spitting In The Wind		BENJAMIN DIAMOND , Little Scare	DEPECHE MODE , I Feel Loved
DROWNING POOL , Bodies			
MISSY ELLIOTT , One Minute Man			
JAGGED EDGE , Where The Party At			
D12 , Purple Hills			
FUEL , Bad Day			
JANET , Someone To Call My Lover			
'N SYNC , Pop			
DESTINY'S CHILD , Bootylicious			
SUGAR RAY , When It's Over			
THE CORRS , One Night			
RICKY MARTIN , Loaded			
BLINK-182 , The Rock Show			
MARIAH CAREY , Loverboy			
JESSICA SIMPSON , Irresistible			
BACKSTREET BOYS , More Than That			
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JESSICA SIMPSON , Irresistible			
BACKSTREET BOYS , More Than That			
JANET , Someone To Call My Lover			
'N SYNC , Pop			

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

HIGH FIVE: For the first time since the fourth quarter, each of the top five albums on The Billboard 200 exceeds 200,000 units, thanks to three sizzling new R&B/hip-hop titles.

Since there was never any doubt that *Now 7* would repeat at No. 1, the chart's true drama centered on who would emerge with the Hot Shot Debut. At No. 3 with 225,000 units—right behind 'N Sync at No. 2—the **Isley Brothers** earn that distinction, which might have surprised some in the industry before the



veteran act's *Eternal* rustled strong first-day sales Aug. 7. This marks the Isleys' first appearance in the top 10 since 1980 and their highest standing on the big chart since 1975 (see Chart Beat, page 6).

Ronald and Ernie Isley owe the big start, in part, to a page from the playbook of **Santana**. The band reignited its career by recruiting guest performances from a host of contemporary stars for 1999's *Supernatural*, without compromising its heritage sound.

Priming *Eternal's* fast start is "Contagious," which features **R. Kelly** with **Chanté Moore** (No. 3 on R&B/Hip-Hop Airplay). The song reprises Ronald's **Mr. Biggs** character, who appeared on Kelly's 1996 hit "Down Low (Nobody Has to Know)." The album also features turns by **Jill Scott**, **Avant**, and **Raphael Saadiq**.

Close behind is **Usher**, who sets a new career mark with *8701*. At No. 4, his bow equals the highest ranking earned by 1997's *My Way*, but this first-week tally, 211,000 units, is his biggest sales week ever. Of three prior albums, Usher only exceeded the 200,000 mark once, when *My Way* notched 200,500 units during Christmas week of '97.

The solo debut by **Jadakiss**, at No. 5 with 204,000 units, also exhibits career growth, exceeding the best week seen by either of his albums with **the Lox**. That rap trio's second, *We Are the Streets*, also started at No. 5 last year, but with a lighter total of 153,000.

The top five's newcomers displace a still-growing **Alicia Keys**. She gets pushed back three

places to No. 6, despite a 2,000-unit gain over prior-week sales (191,000). They also overshadow a healthy launch by youthful popster **Aaron Carter** (No. 7, 132,500). The **Backstreet** sibling's first album opened No. 16 last year with 69,000 units and only exceeded this new set's sum during Christmas week, when it rang 168,000 scans.

Speaking of Christmas, this is the first time since that week—when six titles did so—that each of the top five albums surpass 200,000 units. Thus, for the third straight time, overall album volume exceeds those of the comparable 2000 week, although sales to date still trail last year's album pace by 9.3 million units (see Market Watch, page 7).

IT'S 'NOW' OR NEVER: At the risk of irking Virgin U.S. co-president **Ray Cooper**, who has been a big champion of the *Now* series, I still wonder if the hits compilations negatively affect the sales of artists' individual albums. The good news is that, having sold slightly more than a million copies in two weeks, *Now 7* is getting young consumers into the habit of buying albums. The chart-topper brings in 394,500 units this time, down 36.5% from its first week.

The bad news: In each of the two weeks that *Now 7* has charted, all but four of the 19 albums represented on it sold fewer units than they did in the preceding issue. To be fair, only four were on an upswing the week before it arrived, but two of those four have spiraled down since. **Mandy Moore**, up 22% in the Aug. 11 issue, saw a 20% drop last week and a 9.3% slide this week (No. 122), while **Backstreet Boys** (No. 156) went from a 0.3% gain to declines of 17% and 12% in the same period.

UPPING THE ANTE: A little more than two years after The Billboard 200 saw its first single-CD title list the \$18.98 price point, last issue's chart saw the *Rush Hour 2* soundtrack inaugurate \$19.98 as a premium tag. It feels like we reached this level in a hurry.

The chart only saw its first single-CD with a list—or equivalent—price of \$18.98 in the April 3, 1999, issue, on the Sony Music Soundtrax compilation, *The All Time Greatest Movie Songs*. By last fall, when this columnist last analyzed The Billboard 200's price points, more than half of the list's 200 titles—102—still bore \$17.98 tags, with 48 at \$18.98 (*Billboard*, Sept. 23, 2000).

Labels tend to dip their toes into the next-highest price point with soundtracks, then follow soon after with A-list acts. Six albums besides *Rush Hour 2* have marks of \$19.98 on the current Billboard 200, but each of those are multi-disc sets. Eighty-eight titles are at \$17.98 or less, the best bargain being *Punk O Rama, Vol. 6*, Epitaph's multi-act sampler, with 23 tracks at a \$4.98 list.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

KEYING IN: "Fallin'" by **Alicia Keys** holds at No. 1 on The Billboard Hot 100 and R&B/Hip-Hop Singles & Tracks chart for a second week, as its audience continues to build at both R&B and top 40 radio. The total audience for "Fallin'" jumps 12 million, good for 115 million listeners overall. That total is the highest audience number by a debut female artist since we expanded the Hot 100 radio panel to include stations in all formats in December 1998.

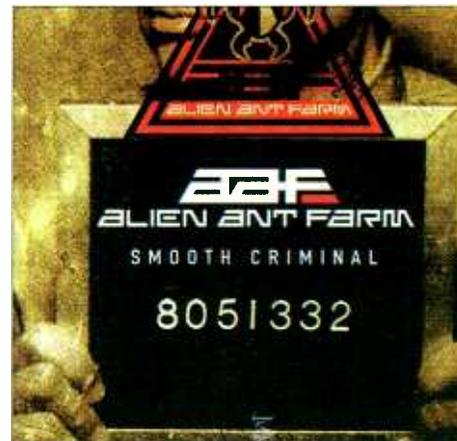
"Fallin'" is one of three songs to exceed 100 million listeners this issue, joining **Jennifer Lopez's** "I'm Real," which has 110 million, and "Let Me Blow Ya Mind" by **Eve Featuring Gwen Stefani**, with 101 million. "Real" and "Mind" rank No. 2 and No. 3, respectively, on both the Hot 100 and Hot 100 Airplay charts. It has been more than five months since we last had three songs eclipse the 100 million mark in the same week. "Angel" by **Shaggy Featuring Rayvon** led the field in the April 10 issue, followed by **Lenny Kravitz's** "Again" and "Love Don't Cost a Thing," another track by the ever-present Lopez.

"Fallin'" will face a challenge next issue on the Hot 100 and R&B/Hip-Hop Singles & Tracks from the hard-charging "I'm Real" (up 13 million listeners), as well as **Janet Jackson's** "Someone to Call My Lover," which will get a boost from the release of a retail single. For Jackson to overtake both "Fallin'" and "Real" on the Hot 100, "Lover" would have to scan about 60,000 units. Her prior single, "All for You," moved more than 100,000 pieces in its first week out, but that was before the release of her album of the same name. On R&B/Hip-Hop Singles & Tracks, Jackson would need to scan about 20,000 units at R&B core stores to have a chance at No. 1.

FARM FUN: **Alien Ant Farm** moves into the No. 1 slot on Modern Rock Tracks with "Smooth Criminal," the quartet's remake of **Michael Jackson's** top 10 Hot 100 hit from 1989. "Criminal" gains 244 detections, the third-largest gain on the chart, to climb 4-1 and dethrone **Sum 41's** "Fat Lip" after a one-week stay. On the Hot 100, "Criminal" debuts at No. 78 on the strength of its strong play at rock radio and its increasing presence at top 40 stations. Besides being a stalwart on MTV's *Total Request Live*, the video for the track, which humorously pays tribute to the gloved one, has also been featured regularly during MTV's World Wrestling Federation program *Tough Enough*. "Criminal" will also appear on the soundtrack to the program, which will be released Sept. 18 by DreamWorks Records.

Interestingly, Jackson is no stranger to the *Billboard* rock charts, having appeared as an artist four times during the early '80s. He

peaked as high as No. 14 in spring 1983 on what was then Top Rock Tracks with "Beat It," which featured **Eddie Van Halen** on guitar. Jackson's later stops on that chart included



"Thriller," the **Paul McCartney** duet "Say Say Say," and, as a member of **the Jacksons**, "State of Shock," which featured **Mick Jagger**. Jackson's highly anticipated new single, "Rock My World," will arrive at radio in September.

LONG STRETCH OF LONESOME: As **Blake Shelton** claims a third straight week atop Hot Country Singles & Tracks, newcomer **Cyndi Thomson** rises 8-5, marking the first time in more than eight years that a pair of debut singles danced together inside that chart's top five. It hasn't happened since **Larry Stewart's** solo debut, "Alright Already," joined **Toby Keith's** "Should've Been a Cowboy" in that part of the chart in the May 29, 1993, issue. In the 11 years since *Billboard* adopted technology-based radio charts, Hot Country Singles & Tracks has only seen such top five debut pairings on nine weekly charts. Seven of those instances happened prior to 1993, involving debut singles by **Trisha Yearwood**, **Tracy Lawrence**, **Hal Ketchum**, **Mark Chesnutt**, **Sammy Kershaw**, **Brooks & Dunn**, and **Joe Diffie**.

OFFSETTING: **Juvenile** of the **Cash Money Millionaires** moves 29-21 on R&B/Hip-Hop Singles & Tracks with "Set It Off," the New Orleans rapper's highest rank on that chart since his guest appearance on **B.G.'s** "Bling Bling," which peaked at No. 13 in the Nov. 27, 1999, issue. Juvenile had his biggest hit thus far as a lead artist in September 1999, when "Back That Thang Up" made it to No. 5.

"Off" debuts on R&B/Hip-Hop Singles Sales at No. 42, with the release of the 12-inch maxi selling almost 1,000 copies. Consequently, it also enters the Hot Rap Singles chart at No. 18. "Off" also sees gains at radio, moving 25-18 on R&B/Hip-Hop Airplay with an additional 2 million listeners.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
99	81	—	2	CYNDI THOMSON Capitol (Nashville) 26010 (10.98/17.98)	My World	81	150	134	128	65	BRITNEY SPEARS ▲ Jive 41704/Zomba (11.98/18.98)	Oops!...I Did It Again	1
100	110	103	20	SALIVA ● Island 542959/IDJMG (12.98/18.98)	Every Six Seconds	56	151	147	137	42	LENNY KRAVITZ ▲ ³ Virgin 50316 (12.98/18.98)	Greatest Hits	2
101	97	98	98	CREED ◆ ² Wind-up 13053* (11.98/18.98)	Human Clay	1	152	142	127	10	TRISHA YEARWOOD MCA Nashville 170209 (11.98/17.98)	Inside Out	29
102	88	70	24	EVE 6 ● RCA 61713 (11.98/17.98)	Horrorscope	34	153	131	133	39	MUSIQ SOULCHILD ▲ Def Soul 548289*/IDJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	24
103	89	64	10	JESSICA SIMPSON ● Columbia 62136/CRG (12.98 EQ/18.98)	Irresistible	6	154	174	159	35	COLDPLAY ● Netwerk 30162/Capitol (16.98 CD) *	Parachutes	51
104	86	66	8	SISQO ▲ Dragon/Def Soul 548836*/IDJMG (12.98/18.98)	Return Of Dragon	7	155	153	152	20	BILLY IDOL Chrysalis 28812/Capitol (16.98 CD)	Greatest Hits	74
105	99	88	41	U2 ▲ ² Interscope 524653 (12.98/18.98)	All That You Can't Leave Behind	3	156	139	121	38	BACKSTREET BOYS ▲ ¹ Jive 41743/Zomba (12.98/18.98)	Black & Blue	1
106	100	112	79	3 DOORS DOWN ▲ Republic 153920/Universal (12.98/18.98) *	The Better Life	7	157	156	144	84	TOBY KEITH ▲ DreamWorks (Nashville) 450209/Interscope (10.98/16.98)	How Do You Like Me Now?!	56
107	95	73	7	LIL' MO Elektra 62374*/EEG (12.98/18.98)	Based On A True Story	14	158	152	178	6	GRUPO BRYNDIS Dina 727012 (8.98/13.98) *	Historia Musical Romantica	152
108	144	126	39	VARIOUS ARTISTS ▲ ¹ Sony/Zomba/Universal/EMI 85706/CRG (12.98 EQ/18.98)	Now 5	2	159	138	131	24	PROJECT PAT ● Hypnotize Minds/Loud 1950/CRG (12.98 EQ/17.98)	Mista Don't Play Everythings Workin	4
109	NEW	—	1	TOYA Arista 14697 (11.98/17.98) *	Toya	109	160	157	—	2	GILLIAN WELCH Acony 0103 (16.98 CD) *	Time (The Revelator)	157
110	NEW	—	1	BETTER THAN EZRA Ezra Dry Goods 578137/Beyond 117.98 CD)	Closer	110	161	NEW	—	1	LOS ANGELES AZULES Dina 727014 (8.98/13.98) *	Historia Musical	161
111	104	75	7	LFO J 20006 (12.98/18.98)	Life Is Good	75	162	162	166	7	PETE YORN Columbia 62216/CRG (12.98 EQ CD) *	Music For The Morning After	161
112	103	106	102	DIXIE CHICKS ▲ ¹ Monument 69678/Sony (Nashville) (12.98 EQ/18.98)	Fly	1	163	155	138	24	A*TEENS Stockholm 013666/MCA (12.98/18.98)	Teen Spirit	50
113	107	114	40	R. KELLY ▲ Jive 41705*/Zomba (12.98/18.98)	tp-2.com	1	164	167	—	2	VARIOUS ARTISTS Worship Together 20314/Sparrow (19.98 CD)	I Could Sing Of Your Love Forever 2	164
114	137	108	4	BAD AZZ Doggy Style 50078/Priority (11.98/17.98)	Personal Business	59	165	126	102	8	SOUNDTRACK Universal 014276 (12.98/18.98)	Baby Boy	41
115	105	87	12	REDMAN ● Def Jam 548381*/IDJMG (12.98/18.98)	Malpractice	4	166	181	190	26	ALAN JACKSON ● Arista Nashville 69335/RLG (11.98/17.98)	When Somebody Loves You	15
116	125	113	39	SADE ▲ Epic 85185 (12.98 EQ/18.98)	Lovers Rock	3	167	151	143	29	VARIOUS ARTISTS ● Razor & Tie 89033 (12.98/18.98)	Goin' South	28
117	106	116	41	GODSMACK ▲ Republic 159688/Universal (12.98/18.98)	Awake	5	168	148	134	41	OUTKAST ▲ ³ LaFace 26072*/Arista (12.98/18.98)	Stankonia	2
118	121	104	12	BOB MARLEY AND THE WAILERS Tuff Gong/Island 542855/UTV (19.98 CD)	One Love: The Very Best Of Bob Marley And The Wailers	60	169	180	185	11	TRICK PONY Warner Bros. (Nashville) 47927/WRN (11.98/17.98)	Trick Pony	91
119	114	120	45	DONNIE MCCLURKIN ● Verny 43150/Zomba (10.98/16.98) *	Live In London And More...	69	170	173	147	8	CECE WINANS Wellspring Gospel 51826/Sparrow (12.98/17.98)	CeCe Winans	116
120	101	76	4	WILLA FORD Lava/Atlantic 83437/AG (11.98/17.98)	Willa Was Here	56	171	164	145	12	STATIC-X Warner Bros. 47938 (11.98/17.98)	Machine	11
121	112	99	20	2PAC ▲ ³ Amaru/Death Row 490840*/Interscope (19.98/24.98)	Until The End Of Time	1	172	161	151	5	KRYSTAL KBNHA/Geffen 493046/Interscope (12.98 CD)	Me & My Piano	86
122	118	93	8	MANDY MOORE ● Epic 61430 (12.98 EQ/18.98)	Mandy Moore	35	173	145	132	16	CASE ● Def Soul 548626/IDJMG (12.98/18.98)	Open Letter	5
123	93	118	12	BON JOVI Island 548694/IDJMG (10.98/14.98)	One Wild Night: Live 1985—2001	20	174	141	117	10	SOUNDTRACK ● Elektra 62665/EEG (18.98 CD)	Lara Croft: Tomb Raider	32
124	120	115	17	BROOKS & DUNN ● Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	4	175	188	187	37	RASCAL FLATTS ● Lyric Street 165011/Hollywood (11.98/17.98) *	Rascal Flatts	122
125	136	129	24	JESSICA ANDREWS ● DreamWorks (Nashville) 450248/Interscope (10.98/16.98)	Who I Am	22	176	160	150	10	LUCINDA WILLIAMS IDJMG 170197/Lost Highway (18.98 CD)	Essence	28
126	135	125	8	DAVE NAVARRO Capitol 33280 (16.98/17.98)	Trust No One	61	177	171	142	13	DEPECHE MODE ● Mute/Reprise 47960/Warner Bros. (12.98/18.98)	Exciter	8
127	117	94	23	AEROSMITH ▲ Columbia 62088*/CRG (12.98 EQ/18.98)	Just Push Play	2	178	168	148	24	AMERICAN HI-FI Island 54287/IDJMG (18.98 CD) *	American Hi-Fi	81
128	128	124	26	TANTRIC Maverick 47978/Warner Bros. (17.98 CD) *	Tantric	71	179	178	156	15	MONTGOMERY GENTRY Columbia (Nashville) 62167/Sony (Nashville) (11.98 EQ/17.98)	Carrying On	49
129	111	97	8	STONE TEMPLE PILOTS ● Atlantic 83449/AG (12.98/18.98)	Shangri-La Dee Da	9	180	175	146	25	COLD Fip/Geffen 490726/Interscope (8.98/12.98) *	13 Ways To Bleed On Stage	98
130	102	110	3	SOUNDTRACK Lost Highway 170221/Mercury (Nashville) (12.98/18.98)	Down From The Mountain	102	181	163	139	33	SOUNDTRACK ● Walt Disney 860687 (17.98 CD)	Remember The Titans	49
131	115	100	12	TYRESE ● RCA 67984* (11.98/17.98)	2000 Watts	10	182	176	172	91	DR. DRE ▲ ³ Aftermath 490486*/Interscope (12.98/18.98)	Dr. Dre — 2001	2
132	113	92	8	311 Volcano 32184/Zomba (11.98/17.98)	From Chaos	10	183	159	141	34	SNOOP DOGG ▲ No Limit 23225*/Priority (12.98/18.98)	Tha Last Meal	4
133	116	111	3	CORMEGA Legal Hustle 5203*/Landspeed (11.98/18.98) *	The Realness	111	184	170	174	17	NICKEL CREEK Sugar Hill 3509 (16.98 CD) *	Nickel Creek	142
134	150	179	3	FIVE FOR FIGHTING Aware/Columbia 63759/CRG (13.98 EQ CD) *	America Town	134	185	146	169	64	EMINEM ▲ ¹ Webb/Aftermath 490629*/Interscope (12.98/18.98)	The Marshall Mathers LP	1
135	123	80	29	DREAM ▲ Bad Boy 73037/Arista (11.98/17.98)	It Was All A Dream	6	186	154	140	14	PAUL MCCARTNEY ▲ ² MPL 32946*/Capitol (15.98/19.98)	Wingspan: Hits And History	2
136	109	86	12	SOUNDTRACK ● Hollywood 48113/Warner Bros. (12.98/18.98)	Pearl Harbor	14	187	149	—	2	NANCI GRIFFITH Elektra 62660/EEG (18.98 CD)	Clock Without Hands	149
137	108	91	8	RAY J Atlantic 83439*/AG (11.98/17.98)	This Ain't A Game	21	188	172	153	8	VARIOUS ARTISTS Razor & Tie 89037 (12.98/18.98)	Non Stop Hip Hop	122
138	124	107	46	LIL BOW WOW ▲ ¹ So So Def/Columbia 69981*/CRG (11.98 EQ/17.98)	Beware Of Dog	8	189	NEW	—	1	RICHARD SMALLWOOD WITH VISION Verny 43172/Zomba (10.98/16.98) *	Persuaded—Live In D.C.	189
139	129	123	47	MADONNA ▲ ¹ Maverick 47598/Warner Bros. (12.98/18.98)	Music	1	190	186	162	17	SUNSHINE ANDERSON ● SoutheAtlantic 93011*/AG (11.98/17.98)	Your Woman	5
140	130	122	92	FAITH HILL ▲ ¹ Warner Bros. (Nashville) 47373/WRN (12.98/18.98)	Breathe	1	191	189	182	22	JAMIE O'NEAL Mercury (Nashville) 170132 (11.98/17.98) *	Shiver	125
141	140	135	44	TRAVIS TRITT ● Columbia (Nashville) 62165/Sony (Nashville) (11.98 EQ/17.98)	Down The Road I Go	51	192	RE-ENTRY	87		CELINE DION ▲ ¹ 550 Music 63760/Epic (12.98 EQ/18.98)	All The Way...A Decade Of Song	1
142	122	105	15	STEVIE NICKS ● Reprise 47372/Warner Bros. (12.98/18.98)	Trouble In Shangri-La	5	193	184	161	10	VARIOUS ARTISTS Epitaph 86615 (4.98 CD)	Punk O Rama 2001 Vol. 6	80
143	119	96	9	SILK Elektra 62642/EEG (12.98/18.98)	Love Sessions	20	194	199	188	30	MUDVAYNE No Name 63821/Epic (17.98 EQ CD) *	LD. 50	85
144	132	109	36	3LW ▲ Nine Lives 63961*/Epic (11.98 EQ/17.98)	3LW	29	195	185	158	15	POINT OF GRACE Word 85414/Epic (11.98 EQ/17.98)	Free To Fly	20
145	133	101	22	TANK ● Blackground 50404* (12.98/18.98)	Force Of Nature	7	196	RE-ENTRY	20		NEW FOUND GLORY Drive-thru 112338/MCA (8.98/12.98) *	New Found Glory	107
146	127	95	73	'N SYNC ◆ ¹ Jive 41702/Zomba (11.98/18.98)	No Strings Attached	1	197	194	186	8	PENNYWISE Epitaph 86600* (16.98 CD)	Land Of The Free?	67
147	RE-ENTRY	—	10	RUSSELL WATSON Decca 468895 (17.98 CD) *	The Voice	90	198	RE-ENTRY	20		VARIOUS ARTISTS Integrity/Maranatha/Wineyard/Word 85354/Epic (19.98 EQ/22.98)	WOW Worship Green: Today's 30 Most Powerful Worship Songs	78
148	143	—	2	DA BEATMINERZ Rawkus 26168*/Priority (10.98/16.98) *	Brace 4 Impak	143	199	169	177	8	SOUNDTRACK Hollywood 162288 (18.98 CD)	More Music From Save The Last Dance	129
149	166	164	4	THE WISEGUYS Ideal/Mammoth 810015*/Hollywood (14.98 CD) *	The Antidote	149	200	197	—	9	SOUNDTRACK Warner Sunset 47944/Warner Bros. (12.98/18.98)	Sweet November	66

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The top selling albums compiled from a national sample of retail stores, mass merchandisers, and internet sales reports collected, compiled, and provided by **SoundScan**™

AUGUST 25 2001 **Billboard** Top Blues Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	3	2	THE WORD FEAT. J. MEDESKI, N. MISS. ALLSTARS, R. RANDOLPH ropeadope 53029/AG	The Word
2	1	13	BUDDY GUY Silvertone 41751/Zomba *	Sweet Tea
3	2	61	B.B. KING & ERIC CLAPTON ▲ Duck/Delmark 47612/Warner Bros	Riding With The King
4	4	23	DELBERT MCCLINTON New West 6024	Nothing Personal
5	6	9	VARIOUS ARTISTS Avalon Blues - A Tribute To The Music Of Mississippi John Hurt Vanguard 79562	
6	5	13	ROBERT CRAY Rykodisc 10611/Rykodisc	Shoulda Been Home
7	7	17	VARIOUS ARTISTS UTV 556178	Pure Blues
8	9	28	ETTA JAMES Chess 112498/MCA	Love Songs
9	8	92	JOHNNIE TAYLOR Malaco 7499	Gotta Get The Groove Back
10	11	16	MARCIA BALL Alligator 4879	Presumed Innocent
11	13	22	JOHN HAMMOND Pointblank 50764/Virgin *	Wicked Grin
12	10	4	KELLY JOE PHELPS Rykodisc 10612	Sky Like A Broken Clock
13	RE-ENTRY		ROD PIAZZA & THE MIGHTY FLYERS Tone-Cool 471181/IDJMG	Beyond The Source
14	RE-ENTRY		STEVIE RAY VAUGHAN AND DOUBLE TROUBLE Legacy 63842/Epic	Blues At Sunrise
15	NEW		SAFFIRE-THE UPPITY BLUESWOMEN Alligator 4880	Ain't Gonna Hush

AUGUST 25 2001 **Billboard** Top Reggae Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	12	BOB MARLEY AND THE WAILERS One Love: The Very Best Of Bob Marley And The Wailers Tuff Gong/Island 542855/UTV	
2	3	4	MR. VEGAS Greenleafs 263 *	Damn Right
3	2	12	VARIOUS ARTISTS VP 1629 *	Reggae Gold 2001
4	4	38	UB40 Virgin 50525	The Very Best Of UB40
5	5	91	BOB MARLEY ● Tuff Gong/Island 546404*/IDJMG	Chant Down Babylon
6	15	2	VARIOUS ARTISTS Roots Music III: The Jamaican Experience Quiet Storm 1012	
7	11	9	VARIOUS ARTISTS Reggae Rocks: Tide Is High Medley 1507	
8	6	14	VARIOUS ARTISTS Dancehall Xplosion 2001 JamDown 40045	
9	8	57	BEENIE MAN Shocking Vibes/VP 49093*/Virgin	Art And Life
10	7	13	BUJU BANTON H.p. 0 541338/Universal	Ultimate Collection
11	9	14	VARIOUS ARTISTS Reggae Xplosion 2001 JamDown 40046	
12	NEW		PETER TOSH Live & Dangerous: Boston 1976 Columbia 85478/CRG	
13	NEW		SHABBA RANKS Greatest Hits Epic 61423	
14	13	11	KY-MANI MARLEY Many More Roads Anists Only 67	
15	RE-ENTRY		VARIOUS ARTISTS Dancehall Bashment: Vol. 2 JamDown 500047	

AUGUST 25 2001 **Billboard** Top World Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	8	AFRO CELT SOUND SYSTEM Volume 3: Further In Time Real World/Narada 10184/Virgin *	
2	2	55	BAHA MEN ▲ S-Curve 751052/Artemis *	Who Let The Dogs Out
3	3	10	CESARIA EVORA Windham Hill 11580/RCA *	Sao Vicente
4	4	23	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT The Irish Tenors: Ellis Island Music Matters 9020 *	
5	6	67	BEBEL GILBERTO Zirfguboom 1028/Six Degrees *	Tanto Tempo
6	11	7	BAABA MAAL Mi Yeewnii-Missing You Pain 2057/Rykodisc	
7	13	49	GIPSY KINGS Volare! The Very Best Of The Gipsy Kings Nonesuch 79541/AG	
8	8	11	CACHAITO LOPEZ Cachaïto Nonesuch 79630/AG	
9	9	6	CHEB MAMI Dellali Ark 21 850025/Universal	
10	12	7	VARIOUS ARTISTS Arabic Groove Putumayo 189	
11	NEW		HABIB KOITE & BAMADA Baro Putumayo 192	
12	RE-ENTRY		AMY GILLIOM Pu'uhonua Punahle 1968	
13	14	6	GAELIC STORM Tree Higher Octave 10241/Virgin	
14	RE-ENTRY		BARRAGE Barrage Suite 102 Music 0499/Madacy	
15	RE-ENTRY		ANGELIQUE KIDJO Keep On Moving Wrasse/Columbia 85758/CRG	

AUGUST 25 2001 **Billboard** Top Contemporary Christian Albums™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	1	25	VARIOUS ARTISTS ▲ Integrity 61007/Time Life	Songs 4 Worship—Shout To The Lord
2	2	2	51	DONNIE MCCLURKIN ● Verity 43150/Provident *	Live In London And More...
3	4	—	2	VARIOUS ARTISTS Worship Together/Sparrow 0314/Chordant	I Could Sing Of Your Love Forever 2
4	5	4	8	CECE WINANS Wellspring Gospel/Sparrow 1826/Chordant	CeCe Winans
5	6	5	15	POINT OF GRACE Word 6112	Free To Fly
6	9	7	21	VARIOUS ARTISTS Integrity/Maranatha/Minyard 1955/Word	WOW Worship Green: Today's 30 Most Powerful Worship Songs
7	7	6	12	AVALON Sparrow 1796/Chordant	Oxygen
8	10	9	41	VARIOUS ARTISTS ▲ Sparrow 1779/Chordant	WOW-2001: The Year's 30 Top Christian Artists And Hits
9	11	10	57	THIRD DAY ● Essential 10670/Provident	Offerings: A Worship Album
10	13	11	64	PLUS ONE ● 143/Atlantic 83329/Chordant	The Promise
11	12	12	63	MARY MARY ● C2/Columbia 7602/Word	Thankful
12	16	32	3	JOY WILLIAMS Reunion 10000/Provident *	Joy Williams
13	15	17	21	YOLANDA ADAMS Elektra 62629/Chordant	The Experience
14	20	22	35	VARIOUS ARTISTS Maranatha!/Corinthian 1226/Pamplin	Top 25 Praise Songs
15	14	13	18	SONICFLOOD Gotee 2827/Chordant *	Sonicpraise
16	18	18	42	NEWSBOYS Sparrow 1787/Chordant	Shine: The Hits
17	22	20	42	KURT CARR & THE KURT CARR SINGERS Gospo Centric 4267/Provident *	Awesome Wonder
18	39	21	4	DEZ Destiny 7702 *	Sing For Me
19	19	19	62	VARIOUS ARTISTS ● Worship Together 0282/Chordant	I Could Sing Of Your Love Forever: 25 Modern Worship Songs
20	28	23	22	PHILLIPS, CRAIG AND DEAN Sparrow 1820/Chordant	Let My Words Be Few
21	24	24	38	DC TALK Forefront 5274/Chordant	Intermission: The Greatest Hits
22	23	16	6	TAIT Forefront 5283/Chordant	Empty
23	33	36	9	SELAH Curb 78713/Chordant	Press On
24	21	14	13	TRUE VIBE Essential 10619/Provident *	True Vibe
25	32	27	16	DC TALK Forefront 5296/Chordant	Solo (EP)
26	26	29	22	AUDIO ADRENALINE Forefront 5273/Chordant	Hit Parade
27	30	28	52	ZOEGIRL Sparrow 51734/Chordant *	Zoegirl
28	31	25	4	VARIOUS ARTISTS Vertical/Integrity 1989/Word	Open The Eyes Of My Heart
29	35	31	72	VARIOUS ARTISTS ▲ Hosanna!/Integrity 1723/Word	WOW Worship Orange: Today's 30 Most Powerful Worship Songs
30	29	30	50	STACIE ORRICO Forefront 5253/Chordant *	Genuine
31	RE-ENTRY		16	VARIOUS ARTISTS ● Integrity 1767/Time Life	Songs 4 Worship—Holy Ground
32	36	35	10	JACI VELASQUEZ ● Sony Discos 6149/Word	Mi Corazon
33	25	—	96	YOLANDA ADAMS ▲ Elektra 62439/Chordant *	Mountain High...Valley Low
34	34	26	14	THE KATINAS Gotee 2830/Chordant *	Destiny
35	27	33	19	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR Dexterity Sounds!/MI Gospel 0303/Chordant	The Storm Is Over
36	40	34	40	MARK SCHULTZ Myrrh 7002/Word *	Mark Schultz
37	8	3	13	VARIOUS ARTISTS Integrity 1768/Time Life	Songs 4 Worship—Be Glorified
38	RE-ENTRY		46	JACI VELASQUEZ Word 7392	Crystal Clear
39	NEW		1	SHAUN GROVES Rocketown 6125/Word	Invitation To Eavesdrop
40	17	—	6	OLD FRIENDS QUARTET Spring House 7321/Chordant *	Encore

AUGUST 25 2001 **Billboard** Top Gospel Albums™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	1	52	DONNIE MCCLURKIN ● Verity 43150/Zomba *	Live In London And More...
2	2	2	8	CECE WINANS Wellspring Gospel 51826/Sparrow	CeCe Winans
3	NEW		1	RICHARD SMALLWOOD WITH VISION Verity 43172/Zomba *	Persuade—Live In D.C.
4	3	3	67	MARY MARY ● C2/Columbia 63740/CRG	Thankful
5	4	4	27	VARIOUS ARTISTS ● EMI/Word/Verity 43163/Zomba	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
6	NEW		1	TRAMAINÉ HAWKINS Gospo Centric 70036 *	Still Tramaine
7	5	5	21	YOLANDA ADAMS Elektra 62629/EEG	The Experience
8	6	6	47	KURT CARR & THE KURT CARR SINGERS Gospo Centric 490747/Interscope *	Awesome Wonder
9	10	7	5	DEZ Destiny 7702 *	Sing For Me
10	NEW		1	PASTOR WOODROW HAYDEN AND SHILOH JDI 1261/Diamante Servant	I Know It Was The Blood
11	16	15	5	THE CHRISTIANAIRES Marfan 2004	Thank You
12	7	11	99	YOLANDA ADAMS ▲ Elektra 62439/EEG *	Mountain High...Valley Low
13	8	8	22	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR Dexterity Sounds 20303/EMI Gospel	The Storm Is Over
14	NEW		1	BLESSED Ultimate 102	Journey For The Heart
15	11	9	19	SOUNDTRACK Gospo Centric 70035/Zomba	Kingdom Come
16	12	13	13	JAMES HALL & WORSHIP AND PRAISE Destiny 7707 *	We Are At War
17	13	14	18	REV. CLAY EVANS AND THE AACR MASS CHOIR Meek 4014	Constantly
18	29	24	29	MOSES TYSON, JR. ● Verity 43159/Zomba *	Music
19	17	10	8	REGINA Real Deal 70627/Orpheus	It Ain't Over
20	21	25	5	DOUG & MELVIN WILLIAMS Blackberry 1631/Malaco	Duets
21	15	17	43	THE NEW LIFE COMMUNITY CHORUS FEATURING JOHN P. KEE ● Verity 43159/Zomba *	Not Guilty...The Experience
22	25	20	9	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY Amen 1503	Turn It Around
23	20	18	13	GABRIEL HARDEMAN DELEGATION Crystal Rose 20957	To The Chief Musician
24	14	21	74	FRED HAMMOND & RADICAL FOR CHRIST ● Verity 43140/Zomba	Purpose By Design
25	24	23	96	CECE WINANS ● Wellspring Gospel 51711/Sparrow	Alabaster Box
26	27	16	17	DR. ED MONTGOMERY PRESENTS ALC Abife 6101	I Still Believe
27	9	—	2	BEVERLY CRAWFORD Dexterity Sounds 20320/EMI Gospel	Beverly
28	18	12	16	THE BLIND BOYS OF ALABAMA Real World 50918 *	Spirit Of The Century
29	30	31	23	OSCAR A. HAYES & ABUNDANT LIFE FELLOWSHIP Nine 232/Sound Of Gospel	Choir Music: Volume One—Live In New Orleans
30	19	19	13	LEXI... Real Deal 70626/Orpheus	And That's The Way It Is
31	33	30	15	ESTHER SMITH DeRoehn 73850	You Love Me...Still
32	22	28	23	VARIOUS ARTISTS F Hammond/Verity 43154/Zomba	Fred Hammond Presents: "In Case You Missed It...And Then Some"
33	31	27	21	LFT CHURCH CHOIR/HEZEKIAH WALKER Verity 43157/Zomba *	Love Is Live!
34	28	32	42	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 *	Good Time
35	NEW		1	LIZ MCCOMB Crystal Rose 20965	Liz McComb
36	23	26	15	VARIOUS ARTISTS Verity 43164/Zomba	Verity Presents The Gospel Greats Vol. 6: Praise & Worship
37	35	33	23	APOSTLE THOMAS ISAIAH BUTLER Nine 233/Sound Of Gospel	Special Kind Of Love
38	26	22	9	VARIOUS ARTISTS New Haven 28019	Gospel's Top 20 Songs Of The Century
39	34	34	4	BEN TANKARD Verity 43166/Zomba	Song Of Solomon
40	38	35	13	DARYL COLEY & BELOVED Verity 43159/Zomba	Oh, The Lamb

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AUGUST 25
2001

Billboard®

Heatseekers

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	TITLE	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	TITLE
<p>NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1</p>											
1	NEW	1	1	TOYA	TOYA	25	25	21	14	DARUDE	BEFORE THE STORM
2	1	1	3	CORMEGA	THE REALNESS	26	19	—	2	MYSTIC	CUTS FOR LUCK AND SCARS FOR FREEDOM
<p>GREATEST GAINER</p>											
3	3	6	5	FIVE FOR FIGHTING	AMERICA TOWN	27	46	—	43	NICKELBACK	THE STATE
4	2	—	2	DA BEATMINERZ	BRACE 4 IMPAK	28	16	—	2	CAMOFLAUGE	STRICTLY 4 DA STREETS
5	7	2	5	THE WISEGUYS	THE ANTIDOTE	29	29	38	3	VICENTE FERNANDEZ	MAS CON EL NUMERO UNO
6	4	5	7	GRUPO BRYNDIS	HISTORIA MUSICAL ROMANTICA	30	9	—	2	PERRY FARRELL	SONG YET TO BE SUNG
7	5	—	2	GILLIAN WELCH	TIME (THE REVELATOR)	31	28	33	7	RES	HOW I DO
8	NEW	1	1	LOS ANGELES AZULES	HISTORIA MUSICAL	32	23	16	4	LIL' O	DA FAT RAT WIT DA CHEEZE
9	6	3	19	PETE YORN	MUSIC FOR THE MORNING AFTER	33	32	23	33	PAULINA RUBIO	PAULINA
10	10	9	62	RASCAL FLATTS	RASCAL FLATTS	34	50	—	2	SOLDIERZ AT WAR	WHAZZUP JOE?
11	8	4	28	NICKEL CREEK	NICKEL CREEK	35	27	13	4	DARK LOTUS	TALES FROM THE LOTUS POD
12	NEW	1	1	RICHARD SMALLWOOD WITH VISION	PERSUADED--LIVE IN D.C.	36	22	15	12	NIKKA COSTA	EVERYBODY GOT THEIR SOMETHING
13	11	8	41	JAMIE O'NEAL	SHIVER	37	31	26	22	NONPOINT	STATEMENT
14	14	10	37	NEW FOUND GLORY	NEW FOUND GLORY	38	24	17	3	DJ TOM/DJ MIND-X	TRANZWORLD: ALL STARS
15	13	7	9	CHRIS CAGLE	PLAY IT LOUD	39	NEW	1	1	THREE MO' TENORS	THREE MO' TENORS
16	12	11	8	AFRO CELT SOUND SYSTEM	VOLUME 3: FURTHER IN TIME	40	41	44	26	LUPILLO RIVERA	DESPRECIADO
17	15	12	12	STEREOMUD	PERFECT SELF	41	43	—	2	JOY WILLIAMS	JOY WILLIAMS
18	NEW	1	1	SIX FEET UNDER	TRUE CARNAGE	42	39	40	38	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO VOL. 1
19	30	37	5	THE CALLING	CAMINO PALMERO	43	42	36	39	PHIL VASSAR	PHIL VASSAR
20	21	18	37	GOOD CHARLOTTE	GOOD CHARLOTTE	44	33	27	9	THE LOVE DOCTOR	DOCTOR OF LOVE
21	20	14	67	KEITH URBAN	KEITH URBAN	45	NEW	1	1	MR. SPITFLAME	TANGLE WIT ME VOL. 1
22	26	20	13	SYLEENA JOHNSON	CHAPTER 1: LOVE, PAIN & FORGIVENESS	46	NEW	1	1	MR. VEGAS	DAMN RIGHT
23	18	22	10	PAUL OAKENFOLD	SWORDFISH: THE ALBUM (SOUNDTRACK)	47	NEW	1	1	TRAMAINÉ HAWKINS	STILL TRAMAINÉ
24	34	42	9	TAMMY COCHRAN	TAMMY COCHRAN	48	NEW	1	1	LES CLAYPOOL'S FROG BRIGADE	LIVE FROGS SET 2
						49	35	30	4	OLGA TANON	YO POR TI
						50	NEW	1	1	KEIKO MATSUI	DEEP BLUE

AUGUST 25
2001

Billboard®

Top Independent Albums

Both charts compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	TITLE	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	TITLE
<p>NUMBER 1 2 Weeks At Number 1</p>											
1	1	—	2	SNOOP DOGG PRESENTS THA EASTSIDAZ	DUCES 'N TRAYZ--THE OLD FASHIONED WAY	25	16	12	4	THE BETA BAND	HOT SHOTS II
2	3	1	4	KURUPT	SPACE BOOGIE: SMOKE ODESSEY	26	23	18	11	MARCO ANTONIO SOLIS	MAS DE MI ALMA
3	2	—	2	THA DOGG POUND	DEATH ROW PRESENTS: THA DOGG POUND 2002	27	32	21	7	SCREWBALL	LOYALTY
4	4	2	5	DREAM STREET	DREAM STREET	28	24	19	12	VARIOUS ARTISTS	REGGAE GOLD 2001
5	5	3	12	LIL JON & THE EAST SIDE BOYZ	PUT YO HOOD UP	29	42	26	4	DEZ	SING FOR ME
6	6	4	3	CORMEGA	THE REALNESS	30	26	22	38	LOUIE DEVITO	N.Y.C. UNDERGROUND PARTY VOLUME 3
7	7	—	2	GILLIAN WELCH	TIME (THE REVELATOR)	31	21	15	12	JANE MONHEIT	COME DREAM WITH ME
8	8	6	32	NICKEL CREEK	NICKEL CREEK	32	19	13	7	BASEMENT JAXX	ROOTY
9	9	5	10	VARIOUS ARTISTS	PUNK O RAMA 2001 VOL. 6	33	27	17	16	EVA CASSIDY	TIME AFTER TIME
10	10	7	8	PENNYWISE	LAND OF THE FREE?	34	NEW	1	1	ATB/GEORGE ACOSTA	TRANCE NATION AMERICA TWO
<p>HOT SHOT DEBUT</p>											
11	NEW	1	1	SOULJA SLIM	THE STREETS MADE ME	35	35	30	14	MARK MCGUINN	MARK MCGUINN
12	NEW	1	1	SIX FEET UNDER	TRUE CARNAGE	36	33	32	7	PEPE AGUILAR	LO MEJOR DE NOSOTROS
13	NEW	1	1	VARIOUS ARTISTS	PLEA FOR PEACE/TAKE ACTION	37	36	37	15	SOUNDTRACK	SNATCH
14	12	11	14	DARUDE	BEFORE THE STORM	38	30	24	12	STABBING WESTWARD	STABBING WESTWARD
<p>GREATEST GAINER</p>											
15	25	—	3	SOLDIERZ AT WAR	WHAZZUP JOE?	39	34	39	8	LIL' FLIP	THE LEPRECHANN
16	13	8	4	DARK LOTUS	TALES FROM THE LOTUS POD	40	NEW	1	1	PASTOR WOODROW HAYDEN AND SHILOH	I KNOW IT WAS THE BLOOD
17	11	9	3	DJ TOM/DJ MIND-X	TRANZWORLD: ALL STARS	41	NEW	1	1	MARCUS MILLER	M SQUARED
18	15	14	9	THE LOVE DOCTOR	DOCTOR OF LOVE	42	37	31	6	SOUNDTRACK	SONGCATCHER
19	14	10	5	BOOTLEG	HATED BY MANY LOVED BY FEW	43	NEW	1	1	SPYRO GYRA	IN MODERN TIMES
20	20	8	8	VARIOUS ARTISTS	WARPED: 2001 TOUR COMPILATION	44	18	—	2	KEAK DA SNEAK	HI-TEK
21	29	—	2	MR. SPITFLAME	TANGLE WIT ME VOL. 1	45	NEW	1	1	THE CHRISTIANAIRES	THANK YOU
22	28	33	3	MR. VEGAS	DAMN RIGHT	46	NEW	1	1	VARIOUS ARTISTS	MILLENNIUM GOLD VOLUME 2
23	NEW	1	1	LES CLAYPOOL'S FROG BRIGADE	LIVE FROGS SET 2	47	NEW	1	1	VARIOUS ARTISTS	HOSTILE TAKEOVER COMPILATION
24	17	16	55	BAHA MEN	WHO LET THE DOGS OUT	48	49	46	4	G'FELLAS	GANGSTER 4 LIFE
						49	NEW	1	1	JACK JOHNSON	BRUSHFIRE FAIRYTALES
						50	41	29	23	SOUNDTRACK	MISS CONGENIALITY

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ▲ indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	BILLBOARD 200 RANK
1	1	32	SOUNDTRACK ▲ Mercury (Nashville) 170069	0 Brother, Where Art Thou?	15
2	5	7	ALICIA KEYS ▲ ² J 20002	Songs In A Minor	6
3	3	4	'N SYNC Jive 41758/Zomba	Celebrity	2
4	4	3	VARIOUS ARTISTS EMI/Universal/Sony/Zomba 10749/Virgin	Now 7	1
5	17	3	FLICKERSTICK 226 22601	Welcoming Home The Astronauts	-
6	2	3	NEIL DIAMOND Columbia 85500/CRG	Three Chord Opera	38
7	10	2	GILLIAN WELCH Acony 0103 ▲	Time (The Revelator)	160
8	7	23	EVA CASSIDY Blix Street 10045	Songbird	-
9	NEW		AARON CARTER Jive 41768/Zomba	Oh Aaron	7
10	12	38	ENYA ▲ ² Reprise 47426/Warner Bros	A Day Without Rain	27
11	11	2	NANCI GRIFFITH Elektra 62660/EEG	Clock Without Hands	187
12	13	21	TRAIN ▲ Aware/Columbia 69888/CRG	Drops Of Jupiter	24
13	6	2	THE CRYSTAL METHOD Outpost/Geffen 493063*/Interscope	Tweekend	58
14	9	3	CAKE Columbia 62132/CRG	Comfort Eagle	42
15	14	12	STAINED ▲ ³ Flip/Elektra 62626/EEG	Break The Cycle	8
16	15	5	MELISSA ETHERIDGE Island 548661/IDJMG	Skin	70
17	8	2	SOUNDTRACK Lost Highway 170221/Mercury (Nashville)	Down From The Mountain	130
18	16	10	LUCINDA WILLIAMS IDJMG 170197/Lost Highway	Essence	176
19	18	6	AFRO CELT SOUND SYSTEM Real World/Narada 10184/Virgin ▲	Volume 3: Further In Time	-
20	NEW		THE WORD FEAT. J. MEDESKI, N. MISS. ALLSTARS, R. RANDOLPH ropeadope 33046/AG	The Word	-
21	RE-ENTRY		RUSSELL WATSON Decca 468895 ▲	The Voice	147
22	RE-ENTRY		ORIGINAL BROADWAY CAST Sony Classical 89646	The Producers	-
23	24	6	GORILLAZ ● Parlophone 33748/Virgin	Gorillaz	21
24	NEW		THREE MO' TENORS RCA Victor 63827 ▲	Three Mo' Tenors	-
25	25	18	DAVE MATTHEWS BAND ▲ ² RCA 67988	Everyday	36

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	9	O BROTHER, WHERE ART THOU? ▲²	Mercury 170069
2	1	2	RUSH HOUR 2	Def Jam 586216*/IDJMG
3	7	2	AMERICAN PIE 2	Republic 014494/Universal
4	4	9	COYOTE UGLY ▲¹	Curb 78703
5	3	9	THE FAST AND THE FURIOUS ●	Murder Inc./Def Jam 548832*/IDJMG
6	9	3	THE PRINCESS DIARIES	Walt Disney 860731
7	5	9	MOULIN ROUGE ▲	Interscope 493035
8	6	9	SAVE THE LAST DANCE ▲	Hollywood 162288
9	8	9	SHREK ●	DreamWorks 450305/Interscope
10	NEW		JAY AND SILENT BOB STRIKE BACK	Universal 014713
11	10	3	DOWN FROM THE MOUNTAIN	Lost Highway 170221/Mercury (Nashville)
12	11	9	PEARL HARBOR ●	Hollywood 48113/Warner Bros.
13	12	8	BABY BOY	Universal 014276
14	13	9	LARA CROFT: TOMB RAIDER ●	Elektra 62665/EEG
15	15	9	REMEMBER THE TITANS ●	Walt Disney 860687
16	16	8	MORE MUSIC FROM SAVE THE LAST DANCE	Hollywood 162288
17	18	2	SWEET NOVEMBER	Warner Sunset 47944/Warner Bros.
18	20	9	WHAT WOMEN WANT ●	Columbia 61595/CRG
19	17	9	WHAT'S THE WORST THAT COULD HAPPEN?	NYLA 493069*/Interscope
20	21	9	DUETS	Hollywood 162241
21	23	9	ALMOST FAMOUS ●	DreamWorks 450279/Interscope
22	14	3	PLANET OF THE APES	Sony Classical 89666
23	19	8	DR. DOLITTLE 2	J 20005
24	NEW		GREASE ▲¹	Polydor 825095/Universal
25	22	9	SWORDFISH: THE ALBUM (PAUL OAKENFOLD)	Warner Sunset/FFRR 31169/London-Sire

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by **SoundScan**®

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	2	244	DEF LEPPARD ▲ ¹ Mercury 528718/IDJMG (10.98/17.98)	VAULT - GREATEST HITS 1980-1995	26	29	—	293	NIRVANA ◆ ⁹ DGC 424425*/Interscope (12.98/18.98)	NEVERMIND
2	1	1	21	EVA CASSIDY Blix Street 10045 (11.98/18.98)	SONGBIRD	27	22	26	337	MADONNA ▲ ⁵ Sire 26440*/Warner Bros. (13.98/18.98)	THE IMMACULATE COLLECTION
3	2	4	74	ENYA ▲ ⁷ Reprise 46835/Warner Bros. (11.98/17.98)	PAINT THE SKY WITH STARS - THE BEST OF ENYA	28	RE-ENTRY		265	EAGLES ▲ ⁷ Geffen 424725/Interscope (12.98/18.98)	HELL FREEZES OVER
4	11	13	633	BOB MARLEY AND THE WAILERS ◆ ⁹ Tuff Gong/Island 846210/IDJMG (12.98/18.98)	LEGEND	29	RE-ENTRY		56	BEE GEES ▲ Polydor 559220/Universal (12.98/18.98)	ONE NIGHT ONLY
5	5	5	522	METALLICA ◆ ⁶ Elektra 61113*/EEG (11.98/17.98)	METALLICA	30	25	31	120	MILES DAVIS ▲ ² Legacy/Columbia 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE
6	4	3	105	MOBY ▲ ² V2 27049* (10.98/18.98) ▲	PLAY	31	27	29	245	SUBLIME ▲ ⁵ Gasoline Alley 111413*/MCA (12.98/18.98)	SUBLIME
7	7	10	95	WEEZER ▲ ¹ DGC 424629/Interscope (10.98/11.98) ▲	WEEZER	32	RE-ENTRY		165	AEROSMITH ▲ ⁴ Geffen 424716/Interscope (12.98/18.98)	BIG ONES
8	6	27	106	BON JOVI ▲ ¹ Mercury 528013/IDJMG (10.98/17.98)	CROSS ROAD	33	RE-ENTRY		23	TOBY KEITH ▲ Mercury (Nashville) 559962 (11.98/17.98)	GREATEST HITS VOLUME ONE
9	8	7	197	SHANIA TWAIN ◆ ⁹ Mercury (Nashville) 536003 (12.98/18.98)	COME ON OVER	34	RE-ENTRY		58	STYX ▲ A&M 540387/Universal (10.98/17.98)	GREATEST HITS
10	15	12	506	JOURNEY ◆ ⁹ Columbia 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	35	22	23	23	THE BEACH BOYS Capitol 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS
11	9	6	559	JAMES TAYLOR ◆ ⁹ Warner Bros. 3113 (17.98/11.98)	GREATEST HITS	36	26	25	365	AC/DC ◆ ⁹ EastWest 92418/EEG (11.98/17.98)	BACK IN BLACK
12	18	24	78	U2 ▲ Island 524613/IDJMG (12.98/18.98)	THE BEST OF 1980-1990	37	RE-ENTRY		93	JOHN MELLENCAMP ▲ Mercury 538738/IDJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988
13	12	8	185	DIXIE CHICKS ◆ ⁹ Monument 68195/Sony (Nashville) (10.98 EQ/17.98) ▲	WIDE OPEN SPACES	38	32	33	393	CREEDENCE CLEARWATER REVIVAL ▲ ¹ Fantasy 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS
14	10	9	136	GODSMACK ▲ ¹ Republic 153190/Universal (12.98/18.98) ▲	GODSMACK	39	32	35	181	SADE ▲ ⁴ Epic 85287 (12.98 EQ/18.98)	THE BEST OF SADE
15	24	20	497	JIMMY BUFFETT ▲ ¹ MCA 329633* (12.98/18.98)	SONGS YOU KNOW BY HEART	40	32	28	265	DAVE MATTHEWS BAND ▲ ¹ RCA 66904 (11.98/17.98)	CRASH
16	13	11	355	BOB SEGER & THE SILVER BULLET BAND ▲ ¹ Capitol 30334* (10.98/15.98)	GREATEST HITS	41	32	36	418	QUEEN ▲ Hollywood 161205 (11.98/17.98)	GREATEST HITS
17	28	38	221	ABBA ▲ ³ Polydor 51700*/Universal (12.98/18.98)	GOLD	42	23	22	111	SANTANA ◆ ⁹ Arista 15080 (11.98/18.98)	SUPERNATURAL
18	14	16	137	KID ROCK ◆ ⁹ Top Dog/Lava/Atlantic 63119*/AG (12.98/18.98) ▲	DEVIL WITHOUT A CAUSE	43	40	45	224	MATCHBOX 20 ◆ ⁹ Lava/Atlantic 92721*/AG (10.98/17.98) ▲	YOURSELF OR SOMEONE LIKE YOU
19	7	15	202	CREED ▲ ¹ Wind-up 13049 (11.98/18.98) ▲	MY OWN PRISON	44	20	34	111	RED HOT CHILI PEPPERS ▲ ¹ Warner Bros. 47386* (10.98/17.98)	CALIFORNICATION
20	31	32	377	TOM PETTY AND THE HEARTBREAKERS ▲ ¹ MCA 110813 (12.98/18.98)	GREATEST HITS	45	32	42	108	2PAC ▲ ¹ Amaru/Death Row 490301*/Interscope (19.98/24.98)	GREATEST HITS
21	9	17	112	LIMP BIZKIT ▲ ¹ Flip 490335*/Interscope (12.98/18.98)	SIGNIFICANT OTHER	46	RE-ENTRY		493	VAN MORRISON ▲ ³ Polydor 537459/Universal (12.98/18.98)	THE BEST OF VAN MORRISON
22	20	19	97	BLINK-182 ▲ ⁵ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	47	4E	—	49	TRAIN ▲ Aware/Columbia 38052/CRG 17.98 EQ/11.98) ▲	TRAIN
23	21	21	1271	PINK FLOYD ◆ ⁹ Capitol 46001* (10.98/17.98)	DARK SIDE OF THE MOON	48	44	41	434	FLEETWOOD MAC ▲ ¹ Warner Bros. 25801 (10.98/17.98)	GREATEST HITS
24	6	18	351	AEROSMITH ◆ ⁹ Columbia 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	49	41	30	84	SNOOP DOGGY DOGG ▲ ¹ Death Row 63002* (11.98/17.98)	DOGGY STYLE
25	20	—	484	GUNS N' ROSES ◆ ⁹ Geffen 424148/Interscope (12.98/18.98) ▲	APPETITE FOR DESTRUCTION	50	45	39	74	STAINED ▲ Flip/Elektra 62358/EEG (12.98/18.98) ▲	DYSFUNCTION

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. # indicates past Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

Chart Codes: ALBUMS—*Billboard 200 (B200); Blues (BL); Classical (CL); Classical Crossover (CX); Contemporary Christian (CC); Country (CA); Electronic (EA); Gospel (GA); Healseekers (HS); Independent (IND); Internet (INT); Jazz (JZ); Contemporary Jazz (CJ); Latin Albums (LA); Latin: Latin Pop (LPA); Latin: Regional Mexican (RMA); Latin: Tropical/Salsa (TSA); New Age (NA); R&B/Hip Hop (RBA); Reggae (RE); World Music (WM).* SINGLES—*The Billboard Hot 100 (H100); Hot 100 Airplay (HA); Hot 100 Singles Sales (HSS); Adult Contemporary (AC); Adult Top 40 (A40); Country (CS); Dance/Club Play (DC); Dance/Sales (DS); Hot Latin Tracks (LT); Latin: Latin Pop (LPS); Latin: Regional Mexican (RMS); Latin: Tropical/Salsa (TSS); R&B Hip-Hop (RBH); R&B Hip-Hop Airplay (RA); R&B Hip-Hop Singles Sales (RS); Rap (RP); Mainstream Rock (RO); Modern Rock (MO); Top 40 Tracks (T40).*

Bi-weekly chart positioning are list in Italics during unpublished weeks.

112: B200 44; RBA 39; H100 11; HA 10; HSS 75; RA 15, 35; RBH 17, 41; RS 38, 63; T40 12
2Pac: B200 121; PCA 45; RBA 56; RBC 1, 2, 5, 13; RBH 87
3 Doors Down: B200 106; A40 19; H100 62; HA 66; RO 11; T40 37
311: B200 132; MO 12
31W: B200 144; HSS 46
3 Of Hearts: CA 54
7L & Esoteric: RP 16; RS 39

-A-

Aaliyah: B200 25; RBA 8; H100 95; RA 41, 45; RBH 50, 52
Abba: PCA 17
Abigail: DC 1
AC/DC: PCA 36
George Acosta: EA 14; IND 34
Adam F: RS 58
Yolanda Adams: CC 13, 33; GA 7, 12
Adema: MO 18; RO 22
Trace Adkins: CS 31
Aerosmith: B200 127; PCA 24, 32
Afro Celt Sound System: HS 16; INT 19; WM 1; A40 33
Afroman: H100 33; HA 27; MO 26; RA 55; RBH 59; T40 29
Pepe Aguilar: IND 36; LA 12, 73; RMA 7; LPS 11; LT 5, 46; RMS 9
Christina Aguilera: LA 32; LPA 15; A40 31; H100 58; HA 59; T40 28
Gerald Albright: C/16
ALC: GA 26
Alegres De La Sierra: LT 38; RMS 17
Ley Alejandro: LPS 22; LT 49; TSS 40
Alien Ant Farm: B200 12; H100 78; HA 75; MO 1; RO 32
Gary Allan: CA 28; CS 36
Allure: HSS 50; RBH 64; RS 53
Karrin Allyson: JZ 24
Herb Alpert: C/15
Amanda: HSS 64
American Hi-Fi: B200 178; A40 36; H100 42; HA 40; MO 34; T40 24
Amy Gilliom: WM 12
Sunshine Anderson: B200 190; RBA 68; DC 14; RA 36, 48; RBH 42, 54
Jessica Andrews: B200 125; CA 14; AC 27; CS 37
Los Angeles Azules: B200 161; HS 8; LA 2; RMA 2
Los Angeles De Charlie: LA 44; RMS 40
Marc Anthony: LA 41; TSA 5
Marc Antonio: C/14
Joe Armstrong: JZ 5
Joe Arroyo: LA 64; TSA 8
ATB: EA 14; IND 34; DC 35
A*Teens: B200 163
Aterciopelados: LA 66
Aubrey: DC 16
Audio Adrenaline: CC 26
Avalon: CC 7
Ramon Ayala: LT 48; RMS 22
Ramon Ayala Y Sus Bravos Del Norte: LA 25; RMA 13
Ayana: H100 93; RA 34; RBH 39
AZ: RBA 81
Azul Azul: LA 20; LPA 10; HSS 19; LPS 35; RMS 31; TSS 22

-B-

Baby: RBH 83
Babyface: HSS 10; RA 66; RBH 48, 81; RS 5
Backstreet Boys: B200 156; A40 37; AC 6, 20; H100 56; HA 54; TSS 35
Bad Azz: B200 114; RBA 31; RBH 100
Erykah Badu: A40 30
DJ Brian Bagnuolo: DC 40
Baha Men: IND 24; WM 2
Marcia Ball: BL 10
Banda El Limon: RMS 38
Banda El Recodo: LA 23; RMA 11; LT 19, 22; RMS 5, 8
Banda Machos: LA 33; RMA 15
Buju Banton: RE 10
Barenaked Ladies: A40 13
Barrage: WM 14
Basement Jaxx: EA 13; IND 32; DC 7
BBMak: AC 9
The Beach Boys: PCA 35
Beastie Boys: RBC 23
The Beatles: B200 93
The Beatnuts: RP 19, 24; RS 43, 52
Bee Gees: PCA 29
Beenie Man: RE 9
Joshua Bell: CX 7
Tony Bennett: JZ 15
The Beta Band: IND 25
Better Than Ezra: B200 110; A40 21; MO 39
Big Kap: H100 94; RA 40; RBH 47

Big Pun: TSS 26
Bilal: B200 52; RBA 15; HSS 29, 67; RA 47; RBH 56, 88; RS 34, 69
Fabio Biondi: CL 4
Bishop: HSS 74
Black Eyed Peas: HSS 69
Black Rob: H100 41; HA 36; RA 14; RBH 16, 78; RP 5; RS 24, 62
The Black Crowes: RO 12
Terence Blanchard: JZ 9
Blessed: GA 14
Mary J. Blige: H100 23; HA 19; HSS 39; RA 9; RBH 7; RS 15
The Blind Boys Of Alabama: GA 28
Blink-182: B200 22; PCA 22; H100 77; MO 8
Andrea Bocelli: CL 1, 2
Bon Jovi: B200 123; PCA 8
Bond: CX 3
Bone Thugs-N-Harmony: RBC 18
Bootsie: IND 19; RBA 82
Michelle Branch: A40 11; T40 34
Rick Braun: C/12, 13
Bravehearts: HSS 43; RP 9; RS 29
Michael Brecker: JZ 14
Jim Brickman: NA 9; AC 24
Sarah Brightman: CX 6, 14; DSA 15
Chad Brock: CS 58
Brooks & Dunn: B200 124; CA 13; CCA 4; CS 10, 19; H100 54; HA 49
Garth Brooks: CCA 18
Foxy Brown: B200 31; RBA 7; RA 74; RBH 84
Junior Brown: CA 52
Dave Brubeck: JZ 17
Bubba Sparxxx: RBA 63; RBH 74
Jimmy Buffett: PCA 15
Bumpy Knuckles: RS 64
The Burrells: DC 44
Busta Rhymes: H100 72; HA 68; RA 23; RBH 28; RP 13; RS 33
Apostle Thomas Isaiiah Butler: GA 37
Butthole Surfers: MO 28
Tracy Byrd: CA 31; CS 49

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Athena Cage: HSS 22; RBH 60; RS 21
Chris Cagle: CA 27; HS 15; CS 9; H100 60; HA 52
Cake: B200 42; INT 14; A40 39; MO 7
Maria Callas: CL 8
The Calling: HS 19; MO 17
Cameo: DSA 3; H100 24; HSS 1
Los Caminantes: LA 58
Camoflage: HS 28; RBA 63
Blu Cantrell: B200 16; RBA 10; H100 4; HA 6; HSS 18; RA 54; RBH 49; RS 12; T40 1
Mariah Carey: AC 29; DSA 3; H100 24; HSS 1; RBH 13; RS 1
Mary Chapin Carpenter: CA 30
Rodney Carrington: CA 46
Kurt Carr: CC 17; GA 8
Kurt Carr Singers: CC 17; GA 8
Jeff Carson: CS 30
Aaron Carter: B200 7, 80; INT 9
Leslie Carter: HSS 54
Case: B200 173; RBA 53; HSS 47; RA 26, 43, 71; RBH 35, 46, 73; RS 40
Johnny Cash: CCA 6
Eva Cassidy: IND 33; INT 8; PCA 2
Kevin Ceballo: TSS 21
Celia Cruz: TSA 15
Manu Chao: LA 17; LPA 8
La Chat: RBH 94
Joey Chavez: RP 25; RS 56
Chayanne: LA 59; LPS 19, 29; LT 45; TSS 34
Kenny Chesney: B200 81; CA 7; CS 35
Chicago Symphony Orchestra: CL 11
El Chichicuilote: LA 24; RMA 12
Chilli Hi Fly: DC 22
The Christianaires: GA 11; IND 45
Charlotte Church: CX 8
Cincinnati Pops: CL 14
City High: B200 67; RBA 83; H100 15; HA 16; T40 10
City Spud: H100 37; HA 37
Eric Clapton: BL 3; AC 13
Roland Clark: DSA 23
Terri Clark: CS 41
Les Claypool's Frog Brigade: HS 48; IND 23
Patsy Cline: CCA 10, 16
Clutch: RO 25
Tammy Cochran: CA 36; HS 24; CS 23
Cold: B200 180; RO 24
Coldplay: B200 154; A40 38
Daryl Coley & Beloved: GA 40
John Coltrane: JZ 7, 23, 25
Conjunto Primavera: LA 22; RMA 10; LT 14; RMS 3, 24
Control: LA 65; RMS 29
Coo Coo Cal: H100 81; HSS 11; RA 52; RBH 22; RP 1; RS 3

1; RS 3
Cormega: B200 133; HS 2; IND 6; RBA 36
The Corrs: AC 25
Nikka Costa: HS 36
Elvis Costello: CX 10
Costumbre: RMS 25
Deborah Cox: DC 19
Jimmy Cozier: B200 94; RBA 30; H100 47; HA 63; HSS 9; RA 17; RBH 14; RS 9
Beverly Crawford: GA 27
Robert Cray: BL 6
Creed: B200 101; PCA 19
Creedence Clearwater Revival: PCA 38
Cristian: LA 11; LPA 4; LPS 1, 16; LT 1; TSS 7
DJ Mike Cruz: DC 40
The Crystal Method: B200 58; EA 1; INT 13; DC 12; MO 22
Cuban Link: TSS 26
Cuisillos De Arturo Macias: LT 43; RMS 20
Brian Culbertson: C/2
The Cult: RO 20
Mark Curry: H100 41; HA 36; RA 14; RBH 16; RS 62

-D-

D12: B200 10; RBA 11; H100 25; HA 57; HSS 3; RA 46; RBH 30; RP 3; RS 8; T40 39
Da Beatminerz: B200 148; HS 4; RBA 42
Da Brat: RBH 13; RS 1
Daft Punk: EA 6; DC 26
Gigi D'Agostino: H100 82; T40 33
Lola Damone: HSS 65; RP 21; RS 46
Damozel: RS 48
The Charlie Daniels Band: CCA 14
Sal Dano: DC 29
Dark Lotus: HS 35; IND 16
James Darren: JZ 6, 13
Darude: EA 8; HS 25; IND 14; DSA 16; H100 92
Craig David: B200 30; RBA 32; DSA 7; H100 17; HA 31; HSS 4; RA 49; RBH 31; RS 6; T40 25
Miles Davis: JZ 10; PCA 30; RBC 25
Days Of The New: RO 27
dc Talk: CC 21, 25
Def Leppard: PCA 1
Delerium: NA 7
Carl Denison: C/24
John Denver: CCA 9
Depeche Mode: B200 177; A40 27; DC 5; DSA 5, 18; HSS 37
Destiny's Child: B200 19; RBA 35; DC 30; DSA 2, 9; H100 13; HA 29; HSS 2, 51; RA 57; RBH 20; RS 2, 44; T40 22
Louie DeVito: EA 12; IND 30
Dez: CC 18; GA 9; IND 29; RBA 67
Diamond Rio: CA 35; AC 7; CS 18
Neil Diamond: B200 38; INT 6; AC 30
Dido: B200 82; A40 14, 18; AC 2; DC 4; H100 38; HA 34
Joe Diffie: CS 39
Digital Allies: DSA 10; HSS 52
Celine Dion: B200 192
Dirty: RBA 90
Disturbed: B200 43; MO 13; RO 9
Dixie Chicks: B200 112; CA 12; CCA 2; PCA 13; CS 26
DJ Dero: DC 50
DJ Tiesto: DC 48
DJ Kool: RBH 99; RP 14; RS 36
DJ Mind-X: EA 9; HS 38; IND 17
DJ Tom: EA 9; HS 38; IND 17
Boris Dlugosch: DC 27
DMX: RBC 19, 24; RA 60; RBH 68
Domingo: TSS 26
The Donz: HSS 28; RBH 91; RS 16
Dr. Dre: B200 182; RBA 100; RBC 11
Dream: B200 135; DSA 6; H100 80; HSS 6; RBH 95; RS 19
Dream Street: B200 71; IND 4
John Hammond: BL 10
Drowning Pool: B200 14; MO 16; RO 6
Drunken Master: HSS 65; RP 21; RS 46
Huey Dunbar: LA 69; TSA 9; LPS 8, 39; LT 6; TSS 3
Rocio Durcal: LA 36; LPA 16; LPS 12; LT 21; TSS 31

-E-

Eagles: PCA 28
Econoline Crush: RO 40
Eden's Crush: HSS 42
Meredith Edwards: CA 70
Duke Ellington: JZ 22
Missy "Misdemeanor" Elliott: B200 33; RBA 23; H100 21, 35; HA 18, 30; RA 8, 30, 69; RBH 9, 34, 70; RS 72; T40 30
Eminem: B200 185
Bill Engvall: CA 75
Enya: B200 27; INT 10; NA 1; PCA 3; A40 23; AC 5; H100 48; HA 45; T40 35
Gloria Estefan: TSA 20; HSS 61; LPS 18; LT 35; TSS 38
Esthero: DC 36

Melissa Etheridge: B200 70; INT 16; A40 20
Europa Galante: CL 4
Faith Evans: H100 84; HSS 75; RA 22; RBH 27; RS 47
Rev. Clay Evans And The AARC Mass Choir: GA 17
Sara Evans: B200 98; CA 10; H100 83
Eve 6: B200 102; A40 9; H100 44; HA 42; T40 23
Eve: B200 68; RBA 49; H100 3; HA 3; LPS 34; RA 21; RBH 25; RP 22; RS 49; T40 2; TSS 24
Cesaria Evora: WM 3

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Fabulous: H100 50, 68; HA 50, 60; HSS 31; RA 20, 32; RBH 26, 36; RS 54
Faithless: EA 11; DC 3
Jody Farias: LT 48; RMS 22
Perry Farrell: HS 30
Fatman Scoop: RP 19; RS 43
Alejandro Fernandez: LPS 20; LT 37
Pedro Fernandez: RMS 33
Vicente Fernandez: HS 29, 42; LA 3, 7; RMA 3, 5; LT 20; RMS 6
La Firma: RMS 39
Cevin Fisher: DC 20
Five For Fighting: B200 134; HS 3; A40 8; T40 36
Fleetwood Mac: PCA 48
Renee Fleming: CL 13
Flickerstick: INT 5
Ben Folds: MO 33
Willa Ford: B200 120; H100 29; HA 43; HSS 17; T40 21
Radney Foster: CS 54
Jeff Foxworthy: CA 56
Fragma: DC 17
Frankie Goes To Hollywood: DSA 22
Fuel: B200 49; A40 24; H100 64; HA 65; MO 15; RO 14, 16
Nelly Furtado: B200 57; A40 22; AC 28; H100 59; HA 61; T40 27

-G-

Ana Gabriel: LA 72
Juan Gabriel: LA 60; LPS 7, 15; LT 9, 18; RMS 28; TSS 23
Peter Gabriel: A40 33
Gaelic Storm: WM 13
Jeffrey Gaines: A40 26
Gangsta Boo: B200 50; RBA 16
Marvin Gaye: H100 46; HA 41; RA 12; RBH 12; RS 74
G. Dep: RBH 78; RP 5; RS 24
El General: LA 21; TSA 2
G'Fellas: IND 48; RBA 92
Bebel Gilberto: WM 5
Billy Gilman: CA 37, 40
Ginuwine: B200 76; RBA 28; H100 34; HA 28; RA 7; RBH 8
Gipsy Kings: LA 50; WM 7
Godsmack: B200 117; PCA 14; MO 32; RO 7, 18
Good Charlotte: HS 20
Gorillaz: B200 21; INT 23; H100 73; HA 71; MO 5
El Gran Combo: LPS 31; LT 13; TSS 1
Eddy Grant: DC 23
David Gray: B200 97
Macy Gray: A40 30; HSS 69
Al Green: RBC 6
Pat Green: CS 54
Nanci Griffith: B200 187; INT 11
Andy Griggs: CS 28
Shaun Groves: CC 39
Grupo Bryndis: B200 158; HS 6; LA 1; RMA 1
Grupo Exterminador: LA 42; RMA 20
Grupo Mojado: LT 41; RMS 21
Grupo Niche: LA 64; TSA 8
Grupomania: TSS 36
Guardianes Del Amor: DC 55
Juan Luis Guerra 440: LA 71; TSA 11; LPS 25; LT 40
Guiliano Carmignola: CL 10
Guns N' Roses: PCA 25
Amaury Gutierrez: LPS 14; LT 27
Buddy Guy: BL 2

-H-

Habib Koite & Bamada: WM 11
Charlie Haden: JZ 16
James Hall & Worship And Praise: GA 16
Fred Hammond: GA 24
John Hammond: BL 11
Gabriel Hardeman Delegation: GA 23
Barry Harris: DC 10
Emmylou Harris: CA 60
Tramaine Hawkins: GA 6; HS 47
Pastor Woodrow Hayden And Shiloh: GA 10; IND 40
Oscar A. Hayes & Abundant Life Fellowship: GA 29
Hayseed Dixie: CA 59
Don Henley: AC 14
Eddy Herrera: LT 34; TSS 11
Hi-Tek: RBA 87; RA 51; RBH 55
Elder Jimmy Hicks And The Voices Of Integrity: GA 22
Faith Hill: B200 140; CA 16; CCA 13; A40 35; AC 1, 16; CS 38; H100 63; HA 55
Billie Holiday: JZ 18
Dave Hollister: RA 56; RBH 61
Steve Holy: CS 42
Vladimir Horowitz: CL 9

Rebecca Lynn Howard: AC 24
Los Humildes: RMS 26
Los Huracanes del Norte: LA 38; RMA 18; LT 50; RMS 23

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Billy Idol: B200 155
Julio Iglesias: LPS 20; LT 37
Incubus: B200 84; A40 4; H100 16; HA 14; MO 20, 25; T40 14
India.Arie: B200 75; RBA 34; RA 38; RBH 45
Information Society: DC 6
Intocable: LA 31, 48; RMA 14; LT 29; RMS 12
Iris: RP 25; RS 56
Ronald Isley: B200 3; RBA 1; H100 20; HA 17; RA 3; RBH 3
The Isley Brothers: B200 3; RBA 1; H100 20; HA 17; RA 3; RBH 3

-J-

Alan Jackson: B200 166; CA 20, 49; CCA 12; CS 16; H100 76; HA 72
Janet Jackson: B200 29; RBA 37; A40 29; DC 2; H100 12; HA 12; RBH 69; RS 65; T40 5, 26
Jadakiss: B200 5; RBA 2; RA 42, 47, 75; RBH 51, 56, 62; RP 6; RS 25
Jagged Edge: B200 20; RBA 12; DSA 17; H100 6; HA 5; RA 2; RBH 2; RS 55; T40 16
Jaguare: LA 14; LPA 6; LPS 36
Jaheim: B200 74; RBA 21; H100 52; HA 48; HSS 62; RA 13; RBH 15
Bishop T.D. Jakes & The Potter's House Mass Choir: CC 35; GA 13
Boney James: C/13
Etta James: BL 8
Jamiroquai: DC 38
Jay-Z: RBC 14; H100 18; HA 15; HSS 14; RA 6, 25; RBH 6, 23; RS 10, 75
Jazz Is Dead: C/17
Wyclef Jean: HSS 20; RBH 97; RS 28
Jose Alfredo Jimenez: LA 56, 57
Jimmy Eat World: B200 91; MO 24
Carolyn Dawn Johnson: B200 87; CA 8; CS 17
Freedy Johnston: AC 26
Jack Johnson: IND 49
Syleena Johnson: HS 22; RBA 69; RBH 93
Jonell: RA 51; RBH 55
George Jones: CCA 20; CS 52
Jorio: DC 28
Sumi Jo: CL 12
Journey: PCA 10
Cledus T. Judd: CA 67
The Judds: CCA 15
Juvenile Fuerza: TSA 19
Juvenile: RBC 10; H100 70; HA 67; HSS 72; RA 18; RBH 21; RP 18; RS 42

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Kaci: HSS 55
Kardinal Offishall: RBA 96
The Katinas: CC 34
Kortney Kayle: CS 55
Keak Da Sneak: IND 44; RBA 97
Anthony Kearns: WM 4
Ronan Keating: A40 32; HSS 44
John P. Kee: GA 21
Toby Keith: B200 157; CA 19; CCA 3; PCA 33; CS 2, 51; H100 32; HA 25
Kelis: RA 74; RBH 84
R. Kelly: B200 113; RBA 47; RBC 15; H100 74; HA 74; HSS 14; RA 19, 25; RBH 23, 24; RS 10, 59
Sammy Kershaw: CA 61
Alicia Keys: B200 6; INT 2; RBA 4; H100 1; HA 1; HSS 45; RA 1; RBH 1; RS 20; T40 11
Angelique Kidjo: WM 15
Kid Rock: PCA 18
B.B. King: BL 3
Kokane: RA 67; RBH 75
Dave Koz: C/8
Diana Krall: JZ 19
Alison Krauss: CCA 23
Lenny Kravitz: B200 151; A40 15
Krystal: B200 172
Erich Kunzel: CL 14
Kurupt: B200 60; IND 2; RBA 26; RBH 96

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Carolina Lao: LPS 37
The Latin All Stars: LA 75
Lele: RA 33; RBH 40
Gerald Levert: RA 72; RBH 82
James Levine: CL 11
Huey Lewis: AC 18
Huey Lewis & The News: AC 23
Lexi...: GA 30
LFO: B200 111; H100 65; HA 69; T40 31
The LFT Church Choir: GA 33
Liberacion: LA 43
Ottmar Liebert: NA 6
Lifehouse: B200 53; A40 2; H100 10; HA 9; T40 3
Lil' Zane: HSS 26; RP 12; RS 32
Lil Bow Wow: B200 138; RBA 79; H100 91; RA 39; RBH 43
Lil' Flip: IND 39; RBA 99
Lil Jon & The East Side Boyz: B200 88; IND 5; RBA 33; H100 94; RA 40; RBH 47
Lil' Kim: A40 31; H100 58, 69; HA 59, 62; RA 28; RBH 29, 90; RS 35; T40 28
Lil' Mo: B200 107; RBA 38; H100 50; HA 50; HSS

31; RA 32, 59, 65; RBH 36, 63, 71; RS 54
Lil' O: HS 32; RBA 85
Lil' Romeo: B200 40; RBA 25; HSS 36; RA 61; RBH 66, 77; RP 7; RS 26
Lil' Wayne: RBA 94; RBH 83
Limite: RMS 35
Limp Bizkit: B200 46; PCA 21; RO 28, 30
Linkin Park: B200 9; H100 79; MO 9, 38; RO 4
Live: MO 19; RO 13
Lonestar: B200 59; CA 4; CCA 5; CS 8, 43; H100 45; HA 38
Long Beach Dub Allstars: MO 30
Cachaíto Lopez: LA 54; TSA 6; WM 8
Jennifer Lopez: B200 11; RBA 17; DC 49; DSA 24; H100 2; HA 2; RA 4; RBH 5; T40 8
Lost Souls: RBC 16
The Love Doctor: HS 44; IND 18; RBA 57
Patty Loveless: CA 26
Lucrezia: DC 21
Ludacris: B200 90; RBA 58; H100 27, 94; HA 21; RA 10, 40; RBH 10, 13, 47; RS 1, 61
Richard Luzzi: DSA 10; HSS 52

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M&S Presents The Girl Next Door: DC 32
Baaba Maal: WM 6
Mac-10: RBH 83
Kelli Mack: HSS 33; RBH 98; RS 18
Madison Avenue: DC 24
Madonna: B200 139; PCA 27; DSA 4, 13, 20; HSS 34, 60, 73
Mark McGuinn: CA 41; IND 35; CS 34
Cheb Mami: WM 9; DSA 21
Victor Manuelle: TSA 13; LT 23; TSS 5, 16
Eric Marienthal: C 10
Bob Marley: PCA 4; RBC 3; RE 5
Bob Marley And The Wailers: B200 118; RBA 93; RE 1
Ky-mani Marley: RE 14
Marsha: DSA 19; H100 96
Marshall Dyllon: CS 44
Angie Martinez: TSS 26
Pat Martino: JZ 21
Ricky Martin: LA 27; LPA 12
Rogelio Martinez: LPS 32; LT 32; RMS 15, 16, 36
Marty Thomas: DC 42
Mary Mary: CC 11; GA 4
Pepper Mashay: DC 10
matchbox twenty: B200 96; PCA 43; A40 12, 17; AC 3; H100 89; T40 38
Keiko Matsui: C 1; HS 50
Dave Matthews Band: B200 36; INT 25; PCA 40; A40 6; H100 22; HA 20; MO 29; T40 15
Maxwell: RBC 4; RA 24; RBH 32
Yo-Yo Ma: C 1, 3, 15
Martina McBride: CA 58; CS 21
Lila McCann: CA 48
Paul McCartney: B200 186
Delbert McClinton: BL 4; CA 53
Donnie McClurkin: B200 119; CC 2; GA 1; RBA 50
Brian McComas: CS 53
Liz McComb: GA 35
The Del McCoury Band: CA 68
Reba McEntire: CA 63; CS 27
Tim McGraw: B200 66, 89; CA 5, 9; CS 13, 57; H100 66; HA 56
Brian McKnight: HSS 70; RA 31; RBH 38
John Mellencamp: PCA 37
Roy D. Mercer: CA 45, 51, 69
Jo Dee Messina: CA 34; AC 21; CS 6; H100 51; HA 46
Metallica: PCA 5
Edgar Meyer: C 1
Mickey: RBH 83
Luis Miguel: LA 62
Christina Milian: DC 41; H100 99
Marcus Miller: C 3; IND 41
Ronnie Milsap: CA 72
Rob Mirage: DC 34
Mobb Deep: RP 17; RS 41
Moby: PCA 6; HSS 49; T40 40
Mona Monet: DC 20
Jane Monheit: IND 31; JZ 1, 12
Ricardo Montaner: LA 18; LPA 9; LPS 4; LT 10; TSS 13
Pablo Montero: LPS 27
Dr. Ed Montgomery: GA 26
John Michael Montgomery: CA 74
Montgomery Gentry: B200 179; CA 23; CCA 25; CS 12, 56; H100 49; HA 47
Moochie Mack: RBA 98
Mandy Moore: B200 122
Lorrie Morgan: CA 61
Van Morrison: PCA 46
La Mosca Tse Tse: LPS 38
Mr. Cheeks: RBH 92
Mr. C The Slide Man: RBA 91
Mr. Spittflame: HS 45; IND 21; RBA 72
Mr. Tan: RA 53; RBH 57
Mr. Vegas: HS 46; IND 22; RE 2
Mudvayne: B200 194
Samantha Mumba: H100 100
Anne Murray: CA 50
MusiQ Soulchild: B200 153; RBA 48; H100 93; RA 29, 34; RBH 37, 39
Mya: A40 31; H100 58; HA 59; T40 28
Mystic: HS 26; RBA 78

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Nas: HSS 43; RP 9; RS 29
Nate Dogg: H100 27, 68; HA 21, 60; RA 10, 20; RBH 10, 26; RS 61
Dave Navarro: B200 126
Ednita Nazario: LPS 23; TSS 25
Luna Negra: NA 6
Frankie Negron: LT 31; TSS 10
Nelly: B200 32; RBA 45; DSA 17; H100 6, 37; HA 5, 37; RA 2, 70; RBH 2, 76; RS 55; T40 16
Willie Nelson: CCA 11
New Found Glory: B200 196; HS 14
New Life Community Choir: GA 21
Newsboys: CC 16
Nickel Creek: B200 184; CA 24; HS 11; IND 8; CS 48
Nickelback: HS 27; MO 10; RO 3
Stevie Nicks: B200 142; DC 11; DSA 14
Nicole: RA 64; RBH 67
Tito Nieves: LT 44; TSS 14
Nirvana: PCA 26
Nivea: H100 90; HSS 12; RBH 85; RS 17
Nomad: DC 46
Nonpoint: HS 37
Noreaga: RS 70
The Notorious B.I.G.: RBC 8, 12; HSS 53, 59; RP 4, 8; RS 23, 27
'N Sync: B200 2, 146; INT 3; AC 10; H100 85; LPS 28; TSS 19
Nuwine: RBA 95
Nydia: LA 26; LPA 11

-O-

Paul Oakenfold: EA 7; HS 23; STX 25
Mark O'Connor: C 1
Old Friends Quartet: CC 40
Olivia: HSS 56; RS 51
Jamie O'Neal: B200 191; CA 25; HS 13; CS 4; H100 43; HA 35
Roy Orbison: CCA 22
El Original De La Sierra: LA 16; RMA 8; LT 33; RMS 14
The Original Structure: RP 25; RS 56
Stacie Orrico: CC 30
K.T. Oslin: CA 64
O-Town: B200 72; AC 17; DSA 1; H100 8; HA 11; HSS 8; T40 7
OutKast: B200 168; RBA 89

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Petey Pablo: H100 88; HSS 13; RA 50; RBH 33; RP 2; RS 7
Los Palominos: RMS 37
Palomo: LA 9; RMA 6; LT 7; RMS 1
Gwyneth Paltrow: AC 18
Sarina Paris: HSS 68
Dolly Parton: CA 57
Brad Paisley: CA 32; H100 97
Pastor Troy: RBA 61
P. Diddy & The Bad Boy Family: B200 17; RBA 6
Pennywise: B200 197; IND 10
Pesado: LA 67; LT 42; RMS 19
Pete: RO 17
Tom Petty And The Heartbreakers: PCA 20
Kelly Joe Phelps: BL 12
The Philadelphia Experiment: JZ 8
Phillips, Craig And Dean: CC 20
Philly's Most Wanted: B200 69; RBA 20; HSS 71; RA 58; RBH 58; RP 23; RS 50
Rod Piazza & The Mighty Flyers: BL 13
Pieces Of A Dream: C 1
Pink: A40 31; H100 58; HA 59; T40 28
Pink Floyd: PCA 23
Plummet: DSA 25
Plus One: CC 10
P.O.D.: RO 36
Point Of Grace: B200 195; CC 5
Polo Urias Y Su Maquina Nortena: RMS 34
Ian Pooley: DC 36
Larry Poteat: HSS 38; RP 10; RS 30
Jesse Powell: RBA 88; RA 62; RBH 72
Powerman 5000: RO 26
Pras: HSS 25
Julio Preciado Y Su Banda Perla Del Pacifico: LA 51; LT 25; RMS 10
Prime 5TH: RO 39
Celeste Prince: DC 8
Prince: B200 77; RBA 80
Prince And The New Power Generation: RBC 22
Prodigy Of Mobb Deep: RS 73
The Product G&B: HSS 20; RBH 97; RS 28
Project Pat: B200 159; RBA 62
Public Announcement: RBA 76; RA 33; RBH 40
Puddle Of Mudd: MO 11; RO 5
Puerto Rican Power: LT 28; TSS 8
Puff Daddy: H100 41; HA 36; HSS 75; RA 14, 68; RBH 16, 78, 79; RP 5; RS 24, 62
Puya: LA 52
PYT: HSS 40

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QB Finest: HSS 43; RP 9; RS 29
Queen: PCA 41
A.B. Quintanilla Y Los Kumbia Kings: LA 5; LPA 2; RMS 30

-R-

Radical For Christ: GA 24

Radiohead: B200 95
Rascal Flatts: B200 175; CA 22; HS 10; CS 7; H100 61; HA 53
Collin Raye: CS 50
Ray J: B200 137; RBA 64; H100 69; HA 62; RA 28; RBH 29; RS 35
Rayvon: HSS 30
Otis Redding: RBC 21
Redman: B200 115; RBA 43; RBH 99; RP 14; RS 36, 58
Red Hot Chili Peppers: PCA 44
Natina Reed: RBH 96
Regina: GA 19
Resonance: DC 44
Res: HS 31; RBA 70
Rhythm Masters: DC 13
Richard Smallwood With Vision: B200 189; GA 3; HS 12
Lionel Richie: AC 11; H100 98
Andre Rieu: CX 9
LeAnn Rimes: CA 29; AC 19; HSS 21
The Rippingtons Featuring Russ Freeman: C 9
Rising Son: HSS 41; RS 57
Jerry Rivera: LA 74; LPS 17; LT 16; TSS 15, 29
Lupillo Rivera: HS 40; LA 6; RMA 4; LT 11; RMS 2
Robbie Rivera: DC 39
Robert Mirabal: NA 12
Kenny Rogers: CS 59
Roisin: DC 27
Nydia Rojas: LPS 15; LT 18; RMS 28; TSS 23
Tito Rojas: TSS 30
Paulina Rubio: HS 33; LA 4; LPA 1; LPS 6, 13; LT 12; TSS 18
Ja Rule: B200 86; RBA 55; RA 4, 26, 65; RBH 5, 35, 71
Tim Rushlow: CS 47

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S Club 7: AC 15; HSS 27
Sade: B200 116; PCA 39; RBA 74; RBC 9; DSA 11; HSS 63
Saffire-The Uppity Blueswomen: BL 15
Saliva: B200 100; MO 21; RO 10, 29
Sandy B: DC 29
Gilberto Santa Rosa: LA 35; TSA 4; LPS 9; LT 8, 36; TSS 4, 12
Santana: PCA 42; TSS 29
Yoskar Sarante: TSS 17
Savage Garden: AC 12
Sawyer Brown: CA 62
Neal Schon: NA 15
Mark Schultz: CC 36
Jill Scott: B200 73; RBA 27; H100 67; HA 58; RA 16; RBH 19
Screwball: IND 27; RBA 71
Joan Sebastian: LA 34; RMA 16; LT 26; RMS 11
Secret Garden: NA 4
Bob Seger & The Silver Bullet Band: PCA 16
Selah: CC 23
Selena: LA 29; LPA 14
Sergio & Odair Assad: C 1
Erick Sermon: H100 46; HA 41; RA 12; RBH 12; RS 74
Seven Channels: RO 35
Shabba Ranks: RE 13
Shaggy: B200 65; RBA 65; HSS 30
Shakira: LA 49
SheDaisy: CCA 7; CS 46
Blake Shelton: B200 78; CA 6; CS 1; H100 19; HA 23; HSS 7
Si Se: LA 53
Beanie Sigel: B200 83; RBA 24; RBH 65; RP 11; RS 31
Silk: B200 143; RBA 41
Jessica Simpson: B200 103; H100 36; HA 39; T40 19
Sisqo: B200 104; RBA 46
Six Feet Under: HS 18; IND 12
Skillz: RS 60
Fatboy Slim: DSA 23
Slipknot: RO 37
Smash Mouth: A40 5; H100 28; HA 24; T40 17
Esther Smith: GA 31
Snoop Doggy Dogg: RA 53; RBH 57
Snoop Dogg: B200 13, 183; IND 1; PCA 49; RBA 5, 84; RBC 7; RA 53, 67; RBH 57, 75, 90, 100
Soil: RO 33
Soldierz At War: HS 34; IND 15
Marco Antonio Solis: IND 26; LA 10; LPA 3; LPS 5; LT 3; RMS 7
Jimmy Sommers: C 18
Son By Four: LA 70; TSA 10, 16
Sonicflood: CC 15
Sono: DC 15
Sons Of The Desert: CA 66; CS 22
Chris Soul: DC 34
Soulja Slim: IND 11; RBA 51
Soul'amour: DC 31
Britney Spears: B200 150
Special EFX: C 19
Chris Speeris: MA 10
Spyro Gyra: C 4; IND 43
St. Germain: C 6
Eduardo Verastegui: IND 38
Staind: B200 8; INT 15; PCA 50; A40 10; H100 7; HA 7; MO 4, 27; RO 1, 15, 38; T40 9
Static-X: B200 171

-T-

Gwen Stefani: H100 3; HA 3; HSS 49; LPS 34; RA 21; RBH 25; RP 22; RS 49; T40 2, 40; TSS 24
Stereomud: HS 17; RO 21
Sting: DSA 21
St. Lunatics: B200 28; RBA 19; RBH 86
Stone Temple Pilots: B200 129; MO 36; RO 34
George Strait: CA 42, 65; CCA 19
Stroke 9: MO 40
Styles: RA 75; RBH 62; RP 6; RS 25
Styx: PCA 34
Sublime: PCA 31
Sugar Ray: B200 63; A40 3; H100 14; HA 13; T40 6
Sum 41: B200 18; MO 2
Sunkis: TSS 26
Superchumbo: DC 43
Superstar Quamallah: RS 71
Svala: HSS 58
Keith Sweat: RBC 17
Jubilant Sykes: CX 12
System Of A Down: MO 23; RO 23

-U-

Tait: CC 22
Tamia: DC 9; DSA 8; HSS 23; RS 22
Tank: B200 145; RBA 44; RA 44; RBH 53
Ben Tankard: GA 39
Olga Tanon: HS 49; LA 8; TSA 1; LPS 3; LT 4; TSS 2
Tantrix: B200 128; MO 31, 35; RO 8
Tata + Brando: HSS 38; RP 10; RS 30
Nelson Tavaraz: TSS 32
James Taylor: PCA 11
Johnnie Taylor: BL 9
Los Temerarios: LA 37; RMA 17; RMS 27, 32
Tha Alkaholiks: RP 20; RS 45
Tha Dogg Pound: B200 62; IND 3; RBA 29
Tha Eastsidaz: B200 13; IND 1; RBA 5; RA 67; RBH 75
Tha Liks: RBA 59; RP 20; RS 45
Thalia: LA 46; LPA 19; LPS 24, 33; TSS 37
That Kid Chris: DC 47
Third Day: CC 9
Carl Thomas: H100 84; RA 22; RBH 27; RS 47
Dante Thomas: HSS 25
Cyndi Thomson: B200 99; CA 11; CS 5; H100 39; HA 44; HSS 16
Three Mo' Tenors: CX 2; HS 39; INT 24
Three 6 Mafia: RBH 94
Los Tigres Del Norte: LT 30; RMS 13
Tigrillos: LA 40; RMA 19; LT 39; RMS 18
Timbaland: H100 95; RA 45; RBH 52
Tin Star: DC 25
Aaron Tippin: CA 44; CS 45
Wayman Tisdale: C 7
Kevin Toney: C 20
Tonny Tun Tun: TSS 33
Too Short: H100 94; RA 40; RBH 47
Tool: B200 51; H100 71; HA 64; MO 3; RO 2
Tommy Torres: LPS 10; LT 15; TSS 20
Peter Tosh: RE 12
Tower Of Power: C 22
Toya: B200 109; HS 1; RBA 60; DSA 12; H100 55; HA 73; HSS 15; RS 13; T40 32
Train: B200 24; INT 12; PCA 47; A40 1; AC 22; H100 9; HA 8; MO 37; RO 19; T40 4
Randy Travis: CA 55
Trickside: A40 28
Trick Daddy: B200 35; RBA 22; H100 30; HA 26; RA 11; RBH 11; RS 68
Trick Pony: B200 169; CA 21; CS 24; H100 86; HSS 35
Tricky: EA 10; MO 19; RO 13
Los Tri-O: LA 13; LPA 5; LPS 26
Travis Tritt: B200 141; CA 17; CCA 24; CS 20, 25
True Vibe: CC 24
Los Tucanes De Tijuana: LA 19, 68; RMA 9; LT 17; RMS 4
Barbara Tucker: DC 37
Turk: RBA 77
Shania Twain: CCA 1; PCA 9
Conway Twitty: CA 73
Ronan Tynan: WM 4
Steve Tyrell: JZ 20
Tyrese: B200 131; RBA 52; RA 37, 53; RBH 44, 57
Moses Tyson, Jr.: GA 18

-U-

U2: B200 105; PCA 12; A40 34; DC 33
UB40: RE 4
Uncle Kracker: B200 56; A40 7; AC 8; H100 26; HA 22; T40 20
Keith Urban: CA 33; HS 21; CS 3; H100 40; HA 32
Usher: B200 4; RBA 3; H100 5; HA 4; HSS 24; RA 5, 68; RBH 4, 79; RS 11; T40 13

-V-

Jaci Velasquez: CC 32, 38; LA 15; LPA 7; LPS 2; LT 2; TSS 9
Valeria: DC 18; HSS 66
Ian Van Dahl: DSA 19; H100 96
Luther Vandross: B200 34; RBA 14; H100 53; HSS 5; RA 27; RBH 18; RS 4
Phil Vassar: CA 38; HS 43; CS 14; H100 75; HA 70
Stevie Ray Vaughan And Double Trouble: BL 14
Tony Vega: TSS 27
Eduardo Verastegui: LPS 30
The Verve Pipe: A40 25
Angelito Villalona: LT 24; TSS 6
Carlos Vives: TSA 17

Anne Sofie Von Otter: CX 10

-W-

The Wailers: PCA 4; RBC 3
Clay Walker: CA 71; CS 40
Hezekiah Walker: GA 33
Mike Walker: CS 60
The Warren Brothers: CS 33
Kim Waters: C 25
Russell Watson: B200 147; CX 1; INT 21
Julian Lloyd Webber: CX 15
Weezer: B200 54; PCA 7; MO 6, 14; RO 31
Gillian Welch: B200 160; HS 7; IND 7; INT 7
Kirk Whalum: C 23
Whatever, Girl: DC 45
Chyna Whyte: H100 94; RA 40; RBH 47
The Wild Strawberries: DC 35
Hank Williams Jr.: CCA 8
Doug Williams: GA 20
John Williams: CX 11
Joy Williams: CC 12; HS 41
Lee Williams And The Spiritual QC's: GA 34
Lucinda Williams: B200 176; INT 18
Melvin Williams: GA 20
Mark Wills: CS 29
Andre Wilson: RA 58; RBH 58; RP 23; RS 50
CeCe Winans: B200 170; CC 4; GA 2, 25; RA 73; RBH 80
The Wiseguys: B200 149; EA 3; HS 5; A40 16; H100 31; HA 33; T40 18
Lee Ann Womack: B200 55; CA 3; AC 4; CS 15; H100 87
The Word Feat. J. Medeski, N. Miss. Allstars, R. Randolph: BL 1; INT 20
Darryl Worley: CA 39
Chely Wright: CS 32
Finbar Wright: WM 4
Wu-Tang Clan: RBC 20; RS 67
Keke Wyatt: HSS 32; RBH 89; RS 14

-Y-

Yaire: LA 39; LPA 17; LPS 21, 40; LT 47; TSS 28
Yanni: NA 3, 5, 11
Trisha Yearwood: B200 152; CA 18; CCA 17; CS 11; H100 57; HA 51
Yesterday's New Quintet: RS 66
Pete Yorn: B200 162; HS 9; A40 40
Young Phantoms: HSS 48; RP 15; RS 37
Youngstown: HSS 57

-Z-

Zoegirl: CC 27
Zona Prieta: TSS 39

-SOUNDTRACKS-

Almost Famous: STX 21
American Pie 2: B200 26; STX 3
Baby Boy: B200 165; RBA 54; STX 13
Coyote Ugly: B200 37; CA 2; STX 4
Crouching Tiger, Hidden Dragon: CX 5
Down From The Mountain: B200 130; CA 15; INT 17; STX 11
Dr. Dolittle 2: RBA 73; STX 23
Duets: STX 20
Finding Forrester: JZ 11
Grease: STX 24
Hannibal: CX 13
Kingdom Come: GA 15
Lara Croft: Tomb Raider: B200 174; EA 4; STX 14
Miss Congeniality: IND 50
More Music From Save The Last Dance: B200 199; STX 16
Moulin Rouge: B200 48; STX 7
O Brother, Where Art Thou?: B200 15; CA 1; INT 1; STX 1
Pearl Harbor: B200 136; STX 12
Planet Of The Apes: STX 22
Remember The Titans: B200 181; STX 15
Rush Hour 2: B200 23; RBA 13; STX 2
Save The Last Dance: B200 61; RBA 75; STX 8
Shrek: B200 64; STX 9
Snatch: IND 37
Songcatcher: CA 47; IND 42
Sweet November: B200 200; STX 17
Swordfish: The Album (Soundtrack): EA 7; HS 23; STX 25
The Fast And The Furious: B200 39; RBA 40; STX 5
The Princess Diaries: B200 41; STX 6
The Producers: INT 22
What Women Want: STX 18
What's The Worst That Could Happen?: RBA 66; STX 19

-VARIOUS ARTISTS-
for the Billboard 200

Goin' South: 167
I Could Sing Of Your Love Forever 2: 164
Non Stop Hip Hop: 188
Now 5: 108
Now 6: 47
Now 7: 1
Punk O Rama 2001 Vol. 6: 193
Songs 4 Worship - Shout To The Lord: 79
Totally Dance: 85
Violator The Album V2.0: 45
WOW Worship Green: Today's 30 Most Powerful Worship Songs: 198

AUGUST 25 2001 **Billboard** Modern Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	4	12	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
2	1	18	FAT LIP Island/DJMG	Sum 41
3	3	15	SCHISM Tool Dissection/Volcano	Tool
4	2	21	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
5	8	8	CLINT EASTWOOD Virgin	Gorillaz
6	5	18	HASH PIPE Geffen/Interscope	Weezer
7	9	9	SHORT SKIRT / LONG JACKET Columbia	Cake
8	6	15	THE ROCK SHOW MCA	Blink-182
9	7	22	CRAWLING Warner Bros.	Linkin Park
10	13	4	HOW YOU REMIND ME Roadrunner	Nickelback
11	11	8	CONTROL RawWest/Geffen/Interscope	Puddle Of Mudd
12	10	11	YOU WOULDN'T BELIEVE Volcano	311
13	15	10	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
14	19	6	ISLAND IN THE SUN Geffen/Interscope	Weezer
15	12	11	BAD DAY Epic	Fuel
16	20	5	BODIES Wind-up	Drowning Pool
17	14	10	WHEREVER YOU WILL GO RCA	The Catling
18	18	7	GIVING IN Anista	Adema
19	21	3	SIMPLE CREED Radioactive/MCA	Live Featuring Tricky
20	16	39	DRIVE Immortal/Epic	Incubus
21	17	24	YOUR DISEASE Island/DJMG	Saliva
22	23	7	NAME OF THE GAME Outpost/Geffen/Interscope	The Crystal Method
23	26	4	CHOP SUEY American/Columbia	System Of A Down
24	24	7	BLEED AMERICAN DreamWorks	Jimmy Eat World
25	NEW		I WISH YOU WERE HERE Immortal/Epic	Incubus
26	36	2	BECAUSE I GOT HIGH T-Bones/Universal	Afroman
27	27	16	OUTSIDE Flip/Elektra/EEG	Staind
28	38	2	THE SHAME OF LIFE Surfdog/Hollywood	Butt Hole Surfers
29	30	19	THE SPACE BETWEEN RCA	Dave Matthews Band
30	40	2	SUNNY HOURS DreamWorks	Long Beach Dub Allstars
31	28	25	BREAKDOWN Maverick	Tantric
32	29	19	GREED Republic/Universal	Godsmack
33	37	3	ROCKIN' THE SUBURBS Epic	Ben Folds
34	33	5	ANOTHER PERFECT DAY Island/DJMG	American Hi-Fi
35	NEW		ASTOUNDED Maverick	Tantric
36	22	11	DAYS OF THE WEEK Atlantic	Stone Temple Pilots
37	35	26	DROPS OF JUPITER (TELL ME) Columbia	Train
38	NEW		IN THE END Warner Bros.	Linkin Park
39	39	6	EXTRA ORDINARY Ezra Dry Goods/Beyond	Better Than Ezra
40	RE-ENTRY		KICK SOME ASS Cherry/Universal	Stroke 9

AUGUST 25 2001 **Billboard** Mainstream Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	21	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
2	2	15	SCHISM Tool Dissection/Volcano	Tool
3	5	5	HOW YOU REMIND ME Roadrunner	Nickelback
4	3	19	CRAWLING Warner Bros.	Linkin Park
5	4	8	CONTROL RawWest/Geffen/Interscope	Puddle Of Mudd
6	8	14	BODIES Wind-up	Drowning Pool
7	6	23	GREED Republic/Universal	Godsmack
8	9	10	ASTOUNDED Maverick	Tantric
9	10	11	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
10	7	25	YOUR DISEASE Island/DJMG	Saliva
11	11	11	BE LIKE THAT Republic/Universal	3 Doors Down
12	12	9	SOUL SINGING V2	The Black Crowes
13	14	3	SIMPLE CREED Radioactive/MCA	Live Featuring Tricky
14	15	11	BAD DAY Epic	Fuel
15	17	15	OUTSIDE Flip/Elektra/EEG	Staind
16	18	53	HEMORRHAGE (IN MY HANDS) 550 Music/Epic	Fuel
17	22	9	SWEET DAZE Warner Bros.	Pete.
18	19	46	AWAKE Republic/Universal	Godsmack
19	20	24	DROPS OF JUPITER (TELL ME) Columbia	Train
20	16	16	RISE Lava/Atlantic	The Cult
21	13	18	PAIN Loud/Columbia	Stereomud
22	23	7	GIVING IN Anista	Adema
23	27	4	CHOP SUEY American/Columbia	System Of A Down
24	25	8	END OF THE WORLD Flip/Geffen/Interscope	Cold
25	26	10	CAFEPUL WITH THAT MIC... Atlantic	Clutch
26	30	5	BOMBSHELL DreamWorks	Powerman 5000
27	NEW		HANG ON TO THIS Outpost/Geffen/Interscope	Days Of The New
28	24	26	MY WAY Flip/Interscope	Limp Bizkit
29	40	2	CLICK CLICK BOOM Island/DJMG	Saliva
30	33	5	BOILER Flip/Interscope	Limp Bizkit
31	31	11	HASH PIPE Geffen/Interscope	Weezer
32	35	2	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
33	32	4	HALO J	Soil
34	21	11	DAYS OF THE WEEK Atlantic	Stone Temple Pilots
35	36	2	BREATHE Pain	Seven Channels
36	NEW		ALIVE Atlantic	P.O.D.
37	NEW		LEFT BEHIND Roadrunner	Slipknot
38	NEW		FADE Flip/Elektra/EEG	Staind
39	13		I'M STUPID (DON'T WORRY 'BOUT ME) Giant/Reprise	Prime STH
40	34	6	YOU DON'T KNOW WHAT IT'S LIKE Restless	Econoline Crush

AUGUST 25 2001 **Billboard** Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	2	8	HIT 'EM UP STYLE (OOPS!) Blu Cantrell	Linkin Park
2	1	15	LET ME BLOW YA MIND Eve Featuring Gwen Stefani	Ruff Ryders/Interscope
3	3	25	HANGING BY A MOMENT Lifehouse	DreamWorks
4	4	23	DROPS OF JUPITER (TELL ME) Train	Columbia
5	5	10	SOMEONE TO CALL MY LOVER Janet	Virgin
6	6	13	WHEN IT'S OVER Sugar Ray	Lava/Atlantic
7	7	13	ALL OR NOTHING O-Town	J
8	11	7	I'M REAL Jennifer Lopez	Epic
9	9	9	IT'S BEEN AWHILE Staind	Flip/Elektra/EEG
10	8	16	WHAT WOULD YOU DO? City High	Booga Basement/Interscope
11	5	4	FALLIN' Alicia Keys	J
12	12	14	PEACHES & CREAM 112	Bad Boy/Arista
13	13	8	U REMIND ME Usher	Arista
14	10	17	DRIVE Incubus	Immortal/Epic
15	18	11	THE SPACE BETWEEN Dave Matthews Band	RCA
16	21	6	WHERE THE PARTY AT Jagged Edge With Nelly	So So Def/Columbia
17	19	7	I'M A BELIEVER Smash Mouth	DreamWorks/Interscope
18	22	5	START THE COMMOTION The Wiseguys	Ideal/Memphis/Hollywood
19	16	17	IRRESISTIBLE Jessica Simpson	Columbia
20	20	26	FOLLOW ME Uncle Kracker	Top Dog/Lava/Atlantic
21	24	7	I WANNA BE BAD Willa Ford	Lava/Atlantic
22	14	12	BOOTYLICIOUS Destiny's Child	Columbia
23	17	14	HERE'S TO THE NIGHT Eve 6	RCA
24	23	11	FLAVOR OF THE WEAK American Hi-Fi	Island/DJMG
25	27	7	FILL ME IN Craig David	Wildstar/Atlantic
26	28	24	ALL FOR YOU Janet	Virgin
27	30	3	TURN OFF THE LIGHT Nelly Furtado	DreamWorks
28	26	20	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya & Pink	Interscope
29	NEW		BECAUSE I GOT HIGH Afroman	T-Bones/Universal
30	25	16	GET UR FREAK ON Missy "Misdemeanor" Elliott	The Gold Mind/EastWest/EEG
31	31	4	EVERY OTHER TIME LFO	J
32	32	4	I DO!! Toya	Arista
33	38	2	I'LL FLY WITH YOU (L'AMOUR TOUJOURS) Gigi D'Agostino	Arista
34	40	2	EVERYWHERE Michelle Branch	Maverick
35	36	2	ONLY TIME Enya	Reprise
36	39	2	SUPERMAN (IT'S NOT EASY) Ronan Keating	Five For Fighting
37	NEW		BE LIKE THAT 3 Doors Down	Republic/Universal
38	35	19	MAD SEASON matchbox twenty	Lava/Atlantic
39	33	6	PURPLE HILLS D12	Shady/Interscope
40	RE-ENTRY		SOUTH SIDE Moby Featuring Gwen Stefani	V2

AUGUST 25 2001 **Billboard** Adult Contemporary™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	13	THERE YOU'LL BE Hollywood/Warner Bros.	Faith Hill
2	2	24	THANK YOU Arista	Dido
3	5	36	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
4	3	40	I HOPE YOU DANCE MCA Nashville/Universal	Lee Ann Womack
5	4	28	ONLY TIME Reprise	Enya
6	6	15	MORE THAN THAT Jive	Backstreet Boys
7	7	17	ONE MORE DAY Arista Nashville	Diamond Rio
8	9	14	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
9	10	16	GHOST OF YOU AND ME Hollywood	BBMak
10	8	47	THIS I PROMISE YOU Jive	'N Sync
11	11	26	ANGEL Island/DJMG	Lionel Richie
12	12	98	I KNEW I LOVED YOU Columbia	Savage Garden
13	15	8	BELIEVE IN LIFE Duck/Reprise	Eric Clapton
14	13	68	TAKING YOU HOME Warner Bros.	Don Henley
15	19	11	NEVER HAD A DREAM COME TRUE A&M/Interscope	S Club 7
16	16	51	THE WAY YOU LOVE ME Warner Bros.	Faith Hill
17	18	7	ALL OR NOTHING J	O-Town
18	14	48	CRUISIN' Hollywood	Huey Lewis & Gwyneth Paltrow
19	17	73	I NEED YOU Sparrow/Capitol/Curb	LeAnn Rimes
20	20	45	SHAPE OF MY HEART Jive	Backstreet Boys
21	21	10	BURN Curb	Jo Dee Messina
22	22	5	DROPS OF JUPITER (TELL ME) Columbia	Train
23	23	2	LET HER GO AND START OVER Silverstone	Huey Lewis & The News
24	26	2	SIMPLE THINGS Windham Hill	Jim Brickman Featuring Rebecca Lynn Howard
25	24	3	ALL THE LOVE IN THE WORLD 143/Lava/Atlantic	The Corrs
26	25	3	LOVE GROWS Elektra/EEG	Freedy Johnston
27	27	3	WHO I AM DreamWorks	Jessica Andrews
28	29	9	I'M LIKE A BIRD DreamWorks	Nelly Furtado
29	NEW		NEVER TOO FAR Virgin	Mariah Carey
30	NEW		YOU ARE THE BEST PART OF ME Columbia	Neil Diamond

AUGUST 25 2001 **Billboard** Adult Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	27	DROPS OF JUPITER (TELL ME) Columbia	Train
2	3	27	HANGING BY A MOMENT DreamWorks	Lifehouse
3	2	13	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
4	4	25	DRIVE Immortal/Epic	Incubus
5	6	8	I'M A BELIEVER DreamWorks/Interscope	Smash Mouth
6	5	18	THE SPACE BETWEEN RCA	Dave Matthews Band
7	7	30	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
8	9	14	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
9	8	21	HERE'S TO THE NIGHT RCA	Eve 6
10	13	10	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
11	12	9	EVERYWHERE Maverick	Michelle Branch
12	10	19	MAD SEASON Lava/Atlantic	matchbox twenty
13	14	7	FALLING FOR THE FIRST TIME Reprise	Barenaked Ladies
14	11	40	THANK YOU Anista	Dido
15	16	46	AGAIN Virgin	Lenny Kravitz
16	18	6	START THE COMMOTION Ideal/Memphis/Hollywood	The Wiseguys
17	15	47	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
18	17	8	HUNTER Anista	Dido
19	19	10	BE LIKE THAT Republic/Universal	3 Doors Down
20	20	7	I WANT TO BE IN LOVE Island/DJMG	Melissa Etheridge
21	21	7	EXTRA ORDINARY Ezra Dry Goods/Beyond	Better Than Ezra
22	26	4	TURN OFF THE LIGHT DreamWorks	Nelly Furtado
23	27	4	ONLY TIME Reprise	Enya
24	22	9	BAD DAY Epic	Fuel
25	24	6	NEVER LET YOU DOWN RCA	The Verve Pipe
26	25	15	IN YOUR EYES Artois	Jeffrey Gaines
27	23	16	DREAM ON Mute/Reprise	Depeche Mode
28	29	6	UNDER YOU Wind-up	Trickside
29	30	4	SOMEONE TO CALL MY LOVER Virgin	Janet
30	36	2	SWEET BABY Epic	Macy Gray Featuring Erykah Badu
31	28	12	LADY MARMALADE Interscope	Christina Aguilera, Lil' Kim, Mya & Pink
32	33	4	LOVIN' EACH DAY A&M/Interscope	Ronan Keating
33	34	2	WHEN YOU'RE FALLING Real World/Virgin	Afro Celt Sound System Featuring Peter Gabriel
34	NEW		STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
35	31	13	THERE YOU'LL BE Hollywood/Warner Bros./Warner Bros.	Faith Hill
36	35	11	FLAVOR OF THE WEAK Island/DJMG	American Hi-Fi
37	37	6	MORE THAN THAT Jive	Backstreet Boys
38	NEW		TROUBLE Capitol	Coldplay
39	NEW		SHORT SKIRT / LONG JACKET Columbia	Cake
40	39	2	LIFE ON A CHAIN Columbia	Pete Yorn

Compiled from a national sample of airplay supplied by Broadcast Data Systems' RadioTrack service. 100 mainstream rock stations, 74 modern rock stations, 81 adult contemporary stations and 78 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 247 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullet points based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). © 2001, Billboard/BPI Communications.

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 Digital Jukebox Most Played **TOP 10**

1.5 Million Americans Interact Weekly.
 Over 2 Million Plays a Week and Climbing...

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
Rock						
COWBOY	ATLANTIC	KID ROCK	1	1	1	98
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	2	2	4	97
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	3	3	*	70
WITH ARMS WIDE OPEN	WIND-UP	CREED	4	4	2	91
KRYPTONITE	REPUBLIC UNIVERSAL	3 DOORS DOWN	5	5	3	58
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	6	NEW		1
HIGHER	WIND-UP	CREED	7	6	5	74
MY OWN PRISON	WIND-UP	CREED	8	9	7	158
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	9	8	8	16
SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD	10	10	9	14

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
Pop						
BELIEVE	WARNER BROS	CHER	1	1	1	148
MUSIC	MAVERICK	MADONNA	2	2	2	39
DON'T SPEAK	TRAUMA	NO DOUBT	3	3	5	70
LANDSLIDE	REPRISE	FLEETWOOD MAC	4	5	3	88
MAMBO NO.5 (A LITTLE BIT OF...)	BMG RECORDS	LOU BEGA	5	4	4	124
DANCING QUEEN	POLYDOR	ABBA	6	6	6	144
HOW'S IT GOING TO BE	ELEKTRA	THIRD EYE BLIND	7	7	7	12
IF YOU'RE GONE	ATLANTIC	MATCHBOX TWENTY	8	8	8	14
WILD WORLD	A&M	CAT STEVENS	9	10	9	5
SEMI-CHARMED LIFE	ELEKTRA	THIRD EYE BLIND	10	NEW		1

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
R&B/RAP						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	10
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	172
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	3	3	3	13
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	4	4	4	88
E.I.	UNIVERSAL RECORDS	NELLY	5	5	5	34
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	6	6	6	160
MERCY MERCY ME	MOTOWN	MARVIN GAYE	7	7	7	152
GET UP (SEX MACHINE)	POLYDOR	JAMES BROWN	8	9	8	172
CAN'T GET ENOUGH OF YOUR LOVE, BABE	MERCURY	BARRY WHITE	9	8	9	42
HE WASN'T MAN ENOUGH	LA FACE	TONI BRAXTON	10	10	10	52

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
COUNTRY						
COPPERHEAD ROAD	MCA	STEVE EARLE	1	1	1	172
THIS KISS	WARNER BROS	FAITH HILL	2	2	2	110
MY MARIA	ARISTA	BROOKS & DUNN	3	3	3	172
POP A TOP	ARISTA	ALAN JACKSON	4	5	4	68
CRAZY	MCA	PATSY CLINE	5	6	6	180
NEON MOON	ARISTA	BROOKS & DUNN	6	4	5	134
AMIE	MERCURY	PURE PRAIRIE LEAGUE	7	7	8	30
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	8	8	7	51
AMARILLO BY MORNING	MCA	GEORGE STRAIT	9	9	9	21
WASTED DAYS AND WASTED NIGHTS	MCA	FREDDY FENDER	10	10	10	146

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
LATIN						
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	1	1	1	126
LA BAMBAMBA	WARNER BROS	LOS LOBOS	2	2	2	148
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	3	3	3	65
CLAVADO EN UN BAR	WEA LATINA	MANA	4	5	7	68
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	5	6	8	50
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	6	4	9	50
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	7	9	6	16
BIDI BIDI BOM BOM	EMI LATIN	SELENA	8	8	5	112
COMO LA FLOR	EMI LATIN	SELENA	9	7	4	84
OTRO OCUPA MI LUGAR	DISA INTERNATIONAL	GRUPO BRYNDIS	10	RE-ENTRY		5

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
INDIE						
STUPID GIRL	ALMO SOUNDS	GARBAGE	1	1	1	130
ONLY HAPPY WHEN IT RAINS	ALMO SOUNDS	GARBAGE	2	2	2	104
SPECIAL	ALMO SOUNDS	GARBAGE	3	3	3	65
BAD MOON RISING	FANTASY	CREEDENCE CLEARWATER REVIVAL	4	6	4	16
FOLSOM PRISON BLUES	SUN ENTERTAINMENT CORP	JOHNNY CASH	5	5	6	78
DOWN ON THE CORNER	FANTASY	CREEDENCE CLEARWATER REVIVAL	6	7	7	23
WAIT AND BLEED	ROADRUNNER	SLIPKNOT	7	4	5	47
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDENCE CLEARWATER REVIVAL	8	8	9	21
BORN ON THE BAYOU	FANTASY	CREEDENCE CLEARWATER REVIVAL	9	10	10	18
WHEN I GROW UP	ALMO SOUNDS	GARBAGE	10	9	8	80

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AUGUST 25 2001 **Billboard** **HOT 100 Airplay**™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	8	Fallin'	Alicia Keys (J)	26	38	4	I'm A Thug	Trick Daddy (Slip-N-Slide/Atlantic)	51	59	4	I Would've Loved You Anyway	Trisha Yearwood (MCA Nashville)
2	3	8	I'm Real	Jennifer Lopez (Epic)	27	60	2	Because I Got High	Altraman (T-Bones/Universal)	52	58	8	Laredo	Chris Cagle (Virgin Nashville/Capitol Nashville)
3	2	18	Let Me Blow Ya Mind	Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)	28	37	5	Differences	Ginuwine (Epic)	53	55	9	White You Loved Me	Rascal Flatts (Lyric Street)
4	5	11	U Remind Me	Usher (Arista)	29	17	12	Bootylicious	Destiny's Child (Columbia)	54	46	14	More Than That	Backstreet Boys (Jive)
5	4	13	Where The Party At	Jagged Edge With Nelly (So So Def/Columbia)	30	19	23	Get Ur Freak On	Missy "Misdemeanor" Elliott (The Gold Mind/EastWest/EEG)	55	53	14	There You'll Be	Faith Hill (Hollywood/Warner Bros)
6	6	16	Hit 'Em Up Style (Oops!)	Blu Cantrell (RedZone/Arista)	31	34	8	Fill Me In	Craig David (Wildstar/Atlantic)	56	64	2	Angry All The Time	Tim McGraw (Curb)
7	9	20	It's Been Awhile	Staind (Hip/Elektra/EEG)	32	36	11	Where The Blacktop Ends	Keith Urban (Capitol Nashville)	57	45	7	Purple Hills	D12 (Shady/Interscope)
8	7	24	Drops Of Jupiter (Tell Me)	Train (Columbia)	33	42	4	Start The Commotion	The Wiseguys (Ideal/Warner Bros)	58	57	8	The Way	Jill Scott (Hidden Beach/Epic)
9	8	29	Hanging By A Moment	Lil' Mo (Arista)	34	27	33	Thank You	Dido (Arista)	59	44	20	Lady Marmalade	Christina Aguilera, Lil' Kim, Mya & Pink (Interscope)
10	10	20	Peaches & Cream	112 (Bad Boy/Arista)	35	26	12	When I Think About Angels	Jamie O'Neal (Mercury Nashville)	60	73	2	Can't Deny It	Fabulous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
11	12	12	All Or Nothing	O-Town (J)	36	40	5	Bad Boy For Life	P Diddy, Black Rob & Mark Curry (Bad Boy/Arista)	61	71	2	Turn Off The Light	Nelly Furtado (DreamWorks)
12	11	10	Someone To Call My Lover	Jarret (Virgin)	37	32	27	Ride Wit Me	Nelly Feat. City Spud (Fo' Reel/Universal)	62	54	14	Wait A Minute	Ray J Feat. Lil' Kim (Atlantic)
13	13	13	When It's Over	Sugar Ray (Lava/Atlantic)	38	35	17	I'm Already There	Lonestar (BNA)	63	56	9	She's All I Got	Jimmy Cozart (J)
14	14	28	Drive	Incubus (Immortal/Epic)	39	30	15	Irresistible	Jessica Simpson (Columbia)	64	63	10	Schism	Tool (Toot Dissection/Volcano)
15	18	5	Izzo (H.O.V.A.)	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	40	41	10	Flavor Of The Weak	American Hi-Fi (Island/IDJMG)	65	65	5	Bad Day	Fuel (Epic)
16	15	17	What Would You Do?	City High (Booga Basement/Interscope)	41	33	13	Music	Erick Sermon (NYLA/Def Squad/Interscope)	66	66	4	Be Like That	3 Doors Down (Republic/Universal)
17	16	7	Contagious	The Isley Brothers (DreamWorks)	42	28	12	Here's To The Night	Eve 6 (RCA)	67	68	3	Set It Off	Juvenile (Cash Money/Universal)
18	20	7	One Minute Man	Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)	43	47	5	I Wanna Be Bad	Willa Ford (Lava/Atlantic)	68	62	8	What It Is	Violator Feat. Busta Rhymes (Violator/Loud/Columbia)
19	25	5	Family Affair	Mary J. Blige (MCA)	44	48	6	What I Really Meant To Say	Cyndi Thomson (Capitol Nashville)	69	—	1	Every Other Time	LFO (J)
20	23	13	The Space Between	Dave Matthews Band (RCA)	45	50	7	Only Time	Enya (Reprise)	70	70	3	Six-Pack Summer	Phil Vassar (Arista Nashville)
21	24	6	Area Codes	Ludacris (Disturbing The Peace/Def Jam/IDJMG)	46	52	11	Downtime	Jp Dee Messina (Curb)	71	—	1	Clint Eastwood	Gorillaz (Virgin)
22	21	25	Follow Me	Uncle Kracker (Top Dog/Lava/Atlantic)	47	39	17	She Couldn't Change Me	Montgomery Gentry (Columbia Nashville)	72	—	1	Where I Come From	Alan Jackson (Arista Nashville)
23	22	9	Austin	Blake Shelton (Giant Nashville/WARN)	48	49	9	Just In Case	Jaheim (Divine Mill/Warner Bros.)	73	74	2	I Do!!	Toya (Arista)
24	31	6	I'm A Believer	Smash Mouth (DreamWorks/Interscope)	49	51	6	Only In America	Brooks & Dunn (Arista Nashville)	74	—	1	Feelin' On Yo Booty	R. Kelly (Jive)
25	29	11	I'm Just Talkin' About Tonight	Toby Keith (DreamWorks Nashville)	50	43	16	Superwoman Pt. II	Lil' Mo Feat. Fabulous (EastWest/EEG)	75	—	1	Smooth Criminal	Alien Ant Farm (New Noize/DreamWorks)

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 874 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

AUGUST 25 2001 **Billboard** **HOT 100 Singles Sales**™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	Loverboy	Manah'Art Feat. Cameo (Virgin)	26	26	11	None Tonight	Lil' Zane (Worldwide/Priority)	51	52	15	Survivor	Destiny's Child (Columbia)
2	2	6	Bootylicious	Destiny's Child (Columbia)	27	30	16	Never Had A Dream Come True	S Club 7 (A&M/Interscope)	52	63	2	Without You	Digital Alliance Feat. Richard Luzzi (Xtreme)
3	3	8	Purple Hills	D12 (Shady/Interscope)	28	—	1	Give	The Danz (Heartless)	53	48	39	One More Chance/Stay With Me	The Notorious B.I.G. (Bad Boy/Arista)
4	4	12	Fill Me In	Craig David (Wildstar/Atlantic)	29	29	7	Love It	Bial (Moye/Interscope)	54	56	26	Like, Wow!	Lestie Carner (DreamWorks)
5	5	6	Take You Out	Luther Vandross (J)	30	31	16	Angel	Shaggy Feat. Rayvon (MCA)	55	50	8	Paradise	Kaci (Curb)
6	9	6	This Is Me	Blu Cantrell (RedZone/Arista)	31	25	23	Superwoman Pt. II	Lil' Mo Feat. Fabulous (EastWest/EEG)	56	45	21	Bounce	Dévia (J)
7	8	12	Austin	Blake Shelton (Giant Nashville/WARN)	32	33	4	Used To Love	Keke Wyatt (MCA)	57	55	10	Sugar	Youngstown (Hollywood)
8	6	6	All Or Nothing	O-Town (J)	33	47	14	Keep It Real	Kelli Mack (Rising Hi)	58	65	4	The Real Me	Svava (Skifan/Priority)
9	7	9	She's All I Got	Jimmy Cozart (J)	34	37	16	What It Feels Like For A Girl	Madonna (Maverick/Warner Bros.)	59	62	45	Big Poppa/Warmin'	The Notorious B.I.G. (Bad Boy/Arista)
10	10	8	There She Goes	Babyface (Arista)	35	36	9	On A Night Like This	Trick Pony (Warner Bros. Nashville/WARN)	60	58	31	Don't Tell Me	Madonna (Maverick/Warner Bros.)
11	16	8	My Projects	Coo Coo Cal (Infinite/Tommy Boy)	36	28	15	My Baby	Lil' Romeo (Soulja/Priority)	61	60	9	Out Of Nowhere	Gionna Estelan (Epic)
12	13	6	Don't Mess With The Radio	Nivea (Jive)	37	32	2	I Feel Loved	Depeche Mode (Mute/Reprise)	62	49	38	Could It Be	Jaheim (Divine Mill/Warner Bros.)
13	18	3	Raise Up	Peteey Pablo (Jive)	38	44	3	Let's Be Friends	TaTa + Branda (Heartless)	63	70	25	By Your Side	Sade (Epic)
14	14	22	Fiesta	R. Kelly Feat. Jay-Z (Jive)	39	38	2	Family Affair	Mary J. Blige (MCA)	64	53	16	Everybody Doesn't	Amanda (Maverick)
15	15	13	I Do!!	Toya (Arista)	40	57	19	Same Ol' Same Ol'	PY1 (Vendetta/Epic)	65	—	1	50 Playaz Deep	Drunk Master Feat. Lola Damone (FBI/Universal)
16</														

Music Video

Continued from page 1

will deliver the conference's keynote speech Nov. 1.

SHARING THE LIMELIGHT

David's Wildstar/Atlantic debut album, *Born to Do It*, was released in the U.S. in July and debuted at No. 11 on The Billboard 200. David has already established himself as a multi-platinum artist in his native Great Britain, where he was nominated for four Brit Awards this year. *Born to Do It* has sold about 5 million copies worldwide, according to Atlantic.

The "Fill Me In" clip that is nominated is the video's U.S. version (directed by Darren Grant), which shows David hanging out at a record store and meeting a girlfriend for secret trysts. The European version of the video shows David at a pirate radio station.

The biggest challenge artists have in making music videos, David says, is "to not have the video take more of the limelight than what you want to say in your music. Otherwise, you

might as well just be an actor."

Fatboy Slim's "Weapon of Choice" is from the British DJ/remixer's current album, *Halfway Between the Gutter and the Stars* (Skint/Astralwerks Records). Fatboy Slim (whose real name is Norman Cook) does not appear in the video, which focuses on actor Christopher Walken dancing to the song. "Weapon of Choice" peaked at No. 33 on the Modern Rock Tracks chart in the June 9 issue.

Director of the year nominees are Jamie Hewlett and Pete Candeland (for the duo's work on Gorillaz's "Clint Eastwood" video); Paul Hunter (Lenny Kravitz's "Again"); Wayne Isham ('N Sync's "Pop"); Spike Jonze (Fatboy Slim's "Weapon of Choice"); and Joseph Kahn (U2's "Elevation").

Isham, who has been directing videos for more than 20 years, tells *Billboard* that he's honored by his nomination: "After all these years, I still love making music videos. As a director, the challenge in making videos is to maintain your enthusiasm for doing it."

This year's awards are given in 10 musical categories: adult contemporary, contemporary Christian,

country, dance, hard rock, Latin, modern rock, pop, R&B, and rap/hip-hop. The eligibility period is Sept. 1, 2000, through June 30, 2001.

Individual record companies submit clips for nominations. Nominees are then chosen by committees of judges from the music industry, such as video programmers, music journalists, and other industry professionals. Nominated clips are then eligible for the Maximum Vision and director of the year nominations, which are determined by a panel of *Billboard* editors.

Voting in the music video categories will be open to *Billboard* readers. Ballots will be included in U.S. and Canadian subscriber copies of the Sept. 15 issue of *Billboard*.

Local/regional music shows also receive honors at the Billboard Music Video Awards. The shows submit air-check tapes for consideration. Local-show finalists will be announced in early September. Final voting for the local show categories will take place at the conference by conference attendees.

For additional information about the conference and awards, call 646-654-4660 or visit billboard.com/events/mvc.

Billboard Music Video Award Nominees

The following is a complete list of nominees for the 2001 Billboard Music Video Awards:

GENERAL CATEGORIES

Maximum Vision: Alien Ant Farm, "Smooth Criminal" (New Noise/DreamWorks); India.Arie, "Video" (Motown); Craig David, "Fill Me In" (Wildstar/Atlantic); Fatboy Slim, "Weapon of Choice" (Skint/Astralwerks); Gorillaz, "Clint Eastwood" (Parlophone/Virgin).

Director of the year: Jamie Hewlett and Pete Candeland, Paul Hunter, Wayne Isham, Spike Jonze, Joseph Kahn.

ADULT CONTEMPORARY

Best clip of the year: Backstreet Boys, "Shape of My Heart" (Jive); the Corrs, "All the Love in the World" (143/Lava/Atlantic); Lenny Kravitz, "Again" (Virgin); 'N Sync, "This I Promise You" (Jive); Britney Spears, "Don't Let Me Be the Last to Know" (Jive).

Best new-artist clip of the year: Syleena Johnson, "I Am Your Woman" (Jive); Josh Joplin Group, "Camera One" (Artemis); Uncle Kracker, "Follow Me" (Top Dog/Lava/Atlantic).

CONTEMPORARY CHRISTIAN

Best clip of the year: Billy Gilman, "There's a Hero" (Epic Nashville); Mary Mary, "I Sing" (Columbia); Point of Grace, "Begin With Me" (Word); Jaci Velasquez, "Adore" (Word); Bebe Winans Featuring Brian McKnight & Joe, "Coming Back Home" (Motown).

Best new-artist clip of the year: Tammy Cochran, "Angels in Waiting" (Epic Nashville); Sara Groves, "Painting Pictures of Egypt" (Word); Plus One, "Last Flight Out" (Chordant/143/Atlantic).

COUNTRY

Best clip of the year: Dixie Chicks, "Without You" (Monument/Sony Nashville); Steve Earle, "Jonathan's Song" (E-Squared/Artemis); Faith Hill, "If My Heart Had Wings" (Warner Bros. Nashville); Jo Dee Messina, "Burn" (Curb); Dwight Yoakam, "What Do You Know About Love?" (Warner Bros. Nashville).

Best new-artist clip of the year: Clark Family Experience, "Meanwhile Back at the

Ranch" (Curb); Tammy Cochran, "Angels in Waiting"; Cyndi Thomson, "What I Really Meant to Say" (Capitol Nashville); Trick Pony, "On a Night Like This" (Warner Bros. Nashville); Trick Pony, "Pour Me."

DANCE

Best clip of the year: Christina Aguilera, Lil' Kim, Mya & Pink, "Lady Marmalade" (Interscope); Daft Punk, "One More Time" (Virgin); Destiny's Child, "Bootylicious" (Columbia); Fatboy Slim, "Weapon of Choice"; Madonna, "What It Feels Like for a Girl" (Maverick/Warner Bros.).

Best new-artist clip of the year: Craig David, "Fill Me In"; Lucrezia, "Live to Tell" (Logic); Samantha Mumba, "Baby, Come Over (This Is Our Night)" (Wild Card/A&M).

HARD ROCK

Best clip of the year: Aerosmith, "Jaded" (Columbia); Crazy Town, "Butterfly" (Columbia); Limp Bizkit, "Rollin'" (Flip/Interscope); Papa Roach, "Broken Home" (DreamWorks); Tool, "Schism" (Tool Dissection/Volcano).

Best new-artist clip of the year: Amen, "The Price of Reality" (Virgin); Bowling for Soup, "Bitch Song" (Jive); Crossbreed, "Underlined" (Artemis); Drowning Pool, "Bodies" (Wind-up); Stereomud, "Pain" (Loud/Columbia).

LATIN

Best clip of the year: Celia Cruz, "Oye Como Va" (Sony Discos); Gloria Estefan, "No Me Dejes De Querer" (Sony Discos); Ricky Martin, "She Bangs" (Columbia); Thalía, "Arrasando" (EMI Latin); Jaci Velasquez, "Como Se Cura Una Herida" (Sony Discos).

Best new-artist clip of the year: Gran Silencio, "Chúntaros Style" (EMI Latin); Jyve V, "No Me Digas Que No" (EMI Latin); La Mosca Tse Tse, "Para No Verte Mas" (EMI Latin); Shalim, "Nadie Como Tú" (Crescent Moon/Sony).

MODERN ROCK

Best clip of the year: Alien Ant Farm, "Smooth Criminal"; Fatboy Slim, "Weapon of Choice"; Tool, "Schism"; U2, "Elevation" (Interscope & Elektra); Weezer, "Hash Pipe" (Geffen).

Best new-artist clip of the year: Alien Ant Farm, "Smooth Criminal"; Coldplay, "Yellow" (Nettwerk/Capitol); Nikka Costa, "Like a Feather" (Cheeba Sound/Virgin); Gorillaz, "Clint Eastwood"; Linkin Park, "Crawling" (Warner Bros.).

POP

Best clip of the year: Destiny's Child, "Independent Women Part 1" (Columbia); Fatboy Slim, "Weapon of Choice"; Madonna, "Don't Tell Me" (Maverick/Warner Bros.); 'N Sync, "Pop"; U2, "Beautiful Day" (Interscope).

Best new-artist clip of the year: Nikka Costa, "Like a Feather"; Craig David, "Fill Me In"; Nelly Furtado, "I'm Like a Bird" (DreamWorks); Lifehouse, "Hanging by a Moment" (DreamWorks); Samantha Mumba, "Baby, Come Over (This Is Our Night)."

R&B

Best clip of the year: Sunshine Anderson, "Heard It All Before" (Soulife/Atlantic); India.Arie, "Video"; City High, "What Would You Do?" (Booga Basement/Interscope); Isley Brothers, "Contagious" (DreamWorks); Wyclef Jean Featuring Mary J. Blige, "911" (Columbia).

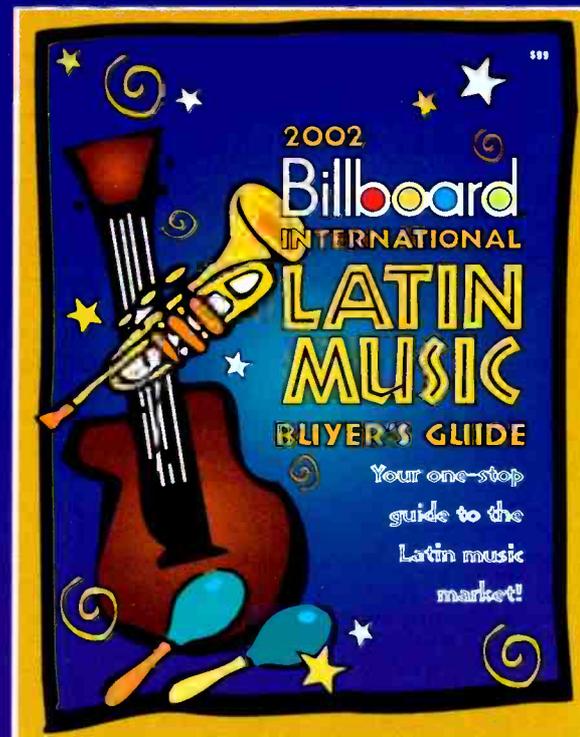
Best new-artist clip of the year: Sunshine Anderson, "Heard It All Before"; India.Arie, "Video"; Bilal, "Soul Sista"; Moyo/Interscope; City High, "What Would You Do?"; Craig David, "Fill Me In."

RAP/HIP-HOP

Best clip of the year: Black Eyed Peas Featuring Macy Gray, "Request Line" (Interscope); Eminem Featuring Dido, "Stan" (Web/Aftermath/Interscope); Eve Featuring Gwen Stefani, "Let Me Blow Ya Mind" (Ruff Ryders/Interscope); Lil' Kim, "How Many Licks" (Queen Bee/Undeas/Atlantic); Trick Daddy, "Take It to Da House" (Slip-N-Slide/Atlantic).

Best new-artist clip of the year: City High, "What Would You Do?"; D12, "Purple Hills" (Shady/Interscope); Gorillaz, "Clint Eastwood"; Lil' Romeo, "My Baby" (Soulja/Priority); Philly's Most Wanted Featuring Andre Wilson, "Please Don't Mind" (Atlantic).

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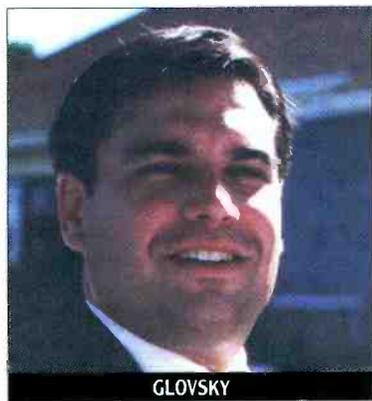
Indies

Continued from page 1

run operation like London's to be the standard in an era of affordable CD production and Internet marketing. But a "typical" start-up independent label is as common as a "typical" strand of DNA.

A survey of some of the new indie labels that attended the 2001 Assn. for Independent Music (AFIM) convention, held May 2-5 in Los Angeles, turned up a striking variety of companies in a broad spectrum of musical genres, formed by individuals ranging from autodidact neophytes to experienced veterans.

What bonds these disparate companies is the challenge of selling



GLOVSKY

records in an increasingly constricted marketplace for indie labels. The ever-contracting distribution landscape and an unstable retail climate afford new labels an uncertain foothold at best.

Barney Cohen, chairman of Woodland, Calif.-based Valley Media, which operates one-stop Valley Distribution and distributors DNA and Emerge, notes with haiku-like simplicity, "It's easier than ever to make a record, and it's harder than ever to peddle it."

DNA GM Jim Colson says that if you run a new indie, "you've really got to be on your game, know exactly what you're doing, and know exactly where you want to play. It's important to be well-capitalized—that's an absolute must. It's tougher to do things at retail; there's a limited amount of space. Having your game plan together is absolutely vital."

Vince Szydowski, director of product at L.A.-based Virgin Entertainment, which operates 19 U.S. Megastores, says, "With the troubles everyone is having, retail is taking less of a chance on developing artists—even developing artists from the majors, let alone unknown artists from an unknown label."

Even though Virgin stocks a great breadth of indie titles, Szydowski notes that even his company must buy carefully: "As economies get tougher, it's less attractive to gamble."

FILLING THE NICHES

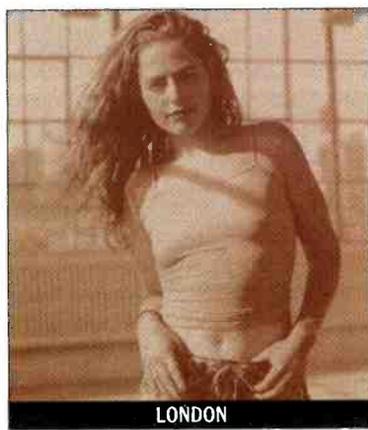
Still, in the face of these unpromising conditions, new indie labels spring up to fill what their owners see as niche openings in the music marketplace.

Composer and Smith College teaching fellow Luna Pearl Woolf and her husband, cellist and former Deutsche Grammophon artist Matt Haimovitz, started their Northampton, Mass.-based classical label Oxindale Records a year ago. The imprint has so far issued a three-CD set of Haimovitz's recordings of Bach's suites for solo cello (*Keeping Score*, *Billboard*, Feb. 17).

"We both had strong feelings about where we wanted our music to go," Woolf says, "but also how we wanted to influence the classical world, if possible. [We wanted to put forth] the idea that classical music should not be a scary, uptight, bow-tie kind of thing."

Violinist Jeff Gauthier was seeking a new outlet for his own left-field jazz projects and those of his colleagues when he founded Cryptogramophone Records. The label, which issued its first titles in 1999, has released albums by guitarist Nels Cline, drummer Alex Cline, bassist Stuart Liebzig, and keyboardist Don Preston, as well as two volumes devoted to the compositions of Eric Von Essen, an influential L.A. free-music bassist and composer who died in 1997.

"It seemed like there was a community of musicians—and some specific projects—that needed to take things to the next level," Gauthier says. "I thought I'd try to do something a little different by starting a label of my own. Also, Eric's death was a primary reason for starting the label, because I really wanted to put his music out in the world."



LONDON

Michael Reed had worked as a talent manager, mail-order retailer, import distributor, and merchandiser before founding his Atlanta-based label Deep Shag Records in January.

"Basically [the label is] kind of an outlet for my pent-up, 'why-don't-they-have-this-out-there?' urges," Reed says. "My music col-

lection is filled with about 500 titles that I can't understand why they're not on CD." So far, Deep Shag has released an album by Arizona cult singer/songwriter Fish Karma, along with a reissue of an album by the '80s San Diego metal band Stress.

Some labels have their genesis in their owners' other endeavors. For instance, Rick Congress began his New York City-based imprint Random Chance Records by re-

leasing two albums by blues mandolinist Yank Rachell, the subject of a biography (published this year by the University of Mississippi Press) that Congress wrote.

"I just kind of slid into it," says Congress, who formerly taught English as a second language at Bronx (N.Y.) Community College. "It sort of flowed out of thinking about those two old LPs that were out of print and about how to get them back into print." He has since released an album by Chicago harp player Little Arthur Duncan and will branch into jazz next month, with a set by pianist Bill O'Connell's Latin Jazz Project.

Having now issued albums by the late tenor saxophonist Harold Land and pianist Pamela York, the La Jolla, Calif.-based Audiophoric label got its start seven months ago as the spin-off of an audio technology company. "We have a new technology that updates what microphones are capable of," says president David Philips. "We decided that, since we're a very small company, what better way to let people know about our technology and how good it is than to start a label and make CDs?"

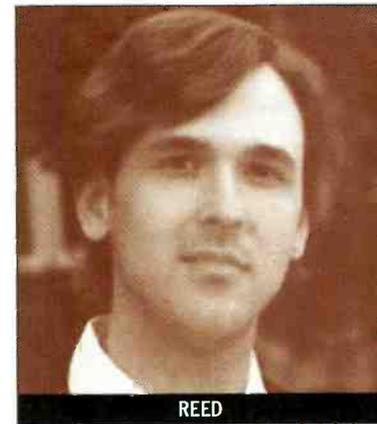
VETERANS MAKE THE LEAP

Undaunted by the current climate, some well-traveled music business pros have taken the new-label plunge.

Fred Vail, a 40-year veteran whose résumé includes stints at the Beach Boys' Brother Records, Capitol, and RCA, as well as extensive indie promotion duty, is the

majority owner of the Treasure Isle studio in Nashville. He started his own label, Hi Octane Records, 16 months ago; its roster includes such country and Americana artists as Laurie Cook, Gerry Lehr, and Todd Rash, plus the Tennessee rock band Spiral.

"We were running into a lot of great talent that just couldn't find labels," Vail says. "They would do independent [recording] projects [at Treasure Isle], and then there wouldn't be an outlet for them. The labels weren't looking to sign anything other than formula, and a lot of the signings weren't really based on talent as much as they were based on the marketing potential of the artists. I saw a lot of really, really good talent that was basically withering away."



REED

Anton Glovsky, the former label manager for Rykodisc's Tradition imprint, ramped up his Beverly, Mass.-based label Live Archive last October. "Maybe it was ballsiness," he says. "I felt there was enough good music that didn't really get the push it needed, that we'd be able to do that. I guess I wanted the freedom to direct the label. And I knew that a niche product would have some chance in that market."

Glovsky started the imprint as an outlet for live recordings by acts like the late bluesman Mississippi Fred McDowell and comedian Richard Lewis, but he soon established a second line, Grape-shot Records. "[Jazz drummer] Bob Moses brought a project to us that was a studio record, and it knocked my socks off," he says. "Stupid as it may be, I started Grape-shot, really, to be a home for that one record. It became clear that we needed some way to put out studio records that we thought had potential."

John Kolstad has run his Minneapolis-based distribution firm Mill City Music for 21 years. In '92, he bought Swallowtail Records, a label that had issued a folk recording by Kolstad, who in the '60s and '70s was a performing contemporary of such Twin Cities notables as Spider John Koerner, Leo Kottke, and Dave "Snaker" Ray. Swallowtail has since been mainly an outlet for contemporary instrumentalists like pianist David Wilson.

Earlier this year, Kolstad instituted a second imprint, Wampus Cat Records. Its first release was a reissue of a 1975 Philo Records album by Kolstad and harp player

(Continued on next page)

Laurel Tree Finds Alternate Route Therapeutic

BY CHRIS MORRIS

Some new independent labels completely eschew the conventional music retail marketplace—and all its pitfalls. They take their product into entirely alternative commercial enclaves. One such imprint is Woodbine, Iowa-based Laurel Tree Records, a 14-month-old specialist in therapeutic music.

Laurel Tree president Dana McElwain learned the sales and marketing end of the record business at the Nashville-based contemporary Christian label Provident Music Group, the home of Michael W. Smith and Jars of Clay. But a medical crisis some years ago put him on a different business path.

"I had some surgery back in 1990, and I was aware of how music had its calming effects on me," McElwain says. "So I made some cassettes that we played through surgery and in recovery, and I held onto those thoughts."

"I believed there was a place for the music-therapy products," he adds. "There really weren't any. There's a lot of new age titles out there, but I think they're being met with a lot of adversity when you try to get the medical community to accept them and implement them into practice as a complementary therapy."

Since June 2000, Laurel Tree has shipped eight all-instrumental albums, created in conjunction with the University of Kansas' department of music therapy. The albums—which bear such

titles as *Smile*, *Sweet Dreams*, *Hope*, and *Old Friends*—are coordinated by pianist Kenny Werner and saxophonist Dave Schroeder and feature such well-known sidemen as guitarist Eric Weissberg and harmonica master Toots Thielemans. An additional

four titles are due in September.

To market its CDs, Laurel Tree has focused exclusively on such outlets as pharmacies, independent health food stores, and hospitals. The label is experiencing strong sales and getting favorable payment terms.

"Since we launched, we're probably right at about 15,000 units a title," McElwain says. "We are right now at 800 stores. First-time orders are 90% c.o.d. or credit card. Then, on a monthly basis, our reorders are 60% cash, credit card, or c.o.d., and the remaining 40% [pay on 30-day dating] or better."

"Fortunately," McElwain adds, "we don't have to deal with all the shortcomings of the record business, the [120-day dating] or 90- to 120 [day dating]. Then all the returns come back . . . We're carving a niche in a market that hasn't carried this product before, so we do have to make it easy for them to bring in. Our returns to date have been right around 2%."

Is there a place for Laurel Tree product at regular music retail? McElwain says, "No. If I look at that, it would be a ways down the road. And I know where the place would be—it would be dumped in the new age bin, A to Z."



McELWAIN



Indies

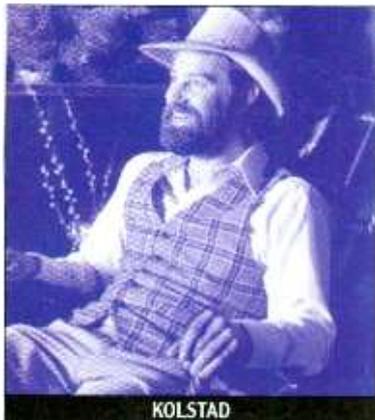
Continued from preceding page

Mike Turk; in September, it will release an album by the band A Stockcar Named Desire, which is fronted by Kolstad's son, Andrew.

The senior Kolstad says of his objectives for the label, "We've got some great talent in town that's nationally known—some internationally. There are opportunities, and if you put music out there that people want, it's gonna sell."

THE DISTRIBUTION SQUEEZE

Unlike many other new labels, Wampus Cat is aligned with a distribution company. But since conventional record retail only ac-



counts for about 5% of Mill City Music's business, Kolstad's new label, which is aimed at music consumers and not alternative markets, faces the same critical problem most new labels face: securing retail distribution.

Kolstad sells Wampus Cat product through one-stop Alliance Entertainment. "They've not sold huge amounts," he says, "but [they've sold] steadily." He also sells to Minneapolis retailer Electric Fetus, which also serves as a local one-stop, and he plans to target similar retail/wholesale operations around the country.

In an age of national distribution, few companies show a willingness to take on large numbers of labels that move small-unit quantities on their titles. Most



nationals now sport a lean label list of high-volume labels.

One major exception to the rule is San Rafael, Calif.-based City Hall Records, which carries dozens—perhaps scores—of infinitely small imprints. Several new labels, including Audiophoric, Random Chance, and Cryptogramophone, say they have exclusive U.S. deals with City Hall.

"We *did* knock on a lot of doors," says Cryptogramophone's Gauthier. "We knew that we weren't going to get any interest from the big distributors, and we set our sights on this kind of mid-level independent distributor. City Hall was the one

that was the most interested."

Deep Shag's principal distributor is Phantom Sound & Vision, a San Diego-based, mostly import-oriented firm that label owner Reed worked for before he moved to Atlanta in 1997. He also utilizes Cargo Records in San Diego and hopes to use Get Hip in Pittsburgh.

"As an eclectic label primarily reissuing '80s metal and then going to cowpunk, Mojo Nixon-style music, trying to find a distributor that handles all of that who is willing to take you on is difficult," Reed says. "You have to kind of place each title with a niche distributor."

Some companies are still in the hunt for distribution, despite having several records in print already. Oxindale's Woolf says she took meetings with Portland, Ore.-based Burnside Distribution and Atlanta-based Rock Bottom during AFIM, while Hi Octane's Vail has been talking to DNA/Emerge and Memphis-based Select-O-Hits.

"What I'm finding is they want to see a lot of product on the horizon—I would say a minimum of six to eight album releases, maybe less," Vail says of the national distributors. "But you have to have the dollars to market it, too, which means time buys and one-sheets and trade and consumer advertising and slotting fees to do co-ops with some of the big chains like the K-Marts and the Best Buys and the Targets. I just don't think that we can afford to do that right now on a national level. On a regional level, yes, but not on a national level."

Vail is keeping all his label's options open. Hi Octane could part with an established Nashville label that has national distribution, such as RED-distributed VFR or Madacy's Relentless, or it could become the Music City operation of a New York-based start-up that is currently being capitalized.

About the only way a label can duck the presently knotty distribution picture is by selling music strictly in alternative markets, as the recent start-up Laurel Tree Records does (see story, preceding page).

SMALL SALES, SMALL VICTORIES

No matter how well-distributed a new indie label's product may be and even with the best promotion, it can still expect to experience minuscule sales.

Recent SoundScan figures indicate that out of last year's total universe of U.S. albums (current releases and catalog), indie labels averaged just 635 units per title; indie albums released in 2000 averaged slightly better, at 1,438 units per title. SoundScan also reported that of nearly 30,000 independently released titles last year, more than 24,000 scanned fewer than 1,000 units (*Billboard*, April 28).

Few of the new indies polled by *Billboard* reported anything resembling robust sales. Random Chance has sold 600-650 units of its two Yank Rachell albums, according to label owner Congress. Deep Shag has sold 750 units of its



'We were running into talent that just couldn't find labels. The labels weren't looking for anything but formula. A lot of really, really good talent was withering away.'

—FRED VAIL,
HI OCTANE RECORDS

Stress CD, Reed says, and 400 units of its Fish Karma title.

More optimistically, Glovsky says that Live Archive's *Mississippi Fred McDowell Live at the Gaslight* has sold 3,000 units. Though Audiophoric's Philips expresses satisfaction with the label's sales to date, he says that the Harold Land title *Promised Land* has sold only about 2,000 units since its release in May.

Most labels working in niche genres appear to accept that their sales will be limited at first, but a few also experience some small victories as they micro-market their product.

Oxindale's Woolf says of Haimovitz's Bach set, "It's in stores where we are, in Massachusetts and in some in New York City. And it's done fine, it's really done well. In Amherst, Mass., in one store, it's sold maybe 60 copies. In another store, it's sold 50. It's just crazy. The



local radio WFCR has been really supportive. It's a public station that plays classical music in the daytime. They haven't played it every day or anything, but they did play it quite a bit. They would help us out with some airtime, and we did underwriting and that kind of thing. It's helped greatly to sell the CD."

PITCHING THE PRODUCT

Even with the sometimes limited means at their disposal, these new boutique indies, like their established counterparts, do their best to promote and market their releases.

Hi Octane's Vail has used his promotion background to get his acts started at radio. The label owner literally took his show on the road, working his Madison, Wis.-based artist Gerry Lehr to Americana stations in such regional markets as Madison, Milwaukee, and Rockford, Ill.

"I've gotten fabulous response on Gerry's product," Vail says. "I went up there to 20 stations, and 14 added the record. What I'm trying to do is take an artist that's either a working act or has a regional following and try to test that product, so that I know that when I take it national, there'll be a story. It's not just another record—it's a record that's already proven itself at some level."

Audiophoric's Philips says, "We're doing a bit of advertising, and we've managed to get our discs in some listening stations." He adds that although his company isn't actively promoting its Land and York discs, the visibility of the albums is resulting in airplay: "Radio stations are playing our discs. We get phone calls saying, 'I heard your disc in Virginia on the radio.'"

Although his sales numbers have been small, Deep Shag's Reed has been able to use his import/export distribution connections to push sales in foreign markets. "The Stress record has actually been a massive success in Europe," Reed says. "I've exported probably 90% of all copies sold to Europe. That's because they're so ready and eager to embrace it. The press is ready to pick it up, and a lot of the Web sites that review music have jumped on it."

Some labels, like Random Chance, have participated in retail programs where they make sense. Congress says, "At J&R [in New York City], for example, they had [a program] called Guaranteed to Hit, where they did a buy-in of 60 of my CDs, sale-priced, and they had a display. They eventually sold them. I was surprised. I've had only a handful of returns."

A common denominator among the new labels is Web savvy. Every label interviewed by *Billboard* operates its own Web site—some of them very handsomely designed—and many sell their wares directly through the sites.

SO WHY RUN A LABEL?

Considering the seemingly insoluble and very costly problems that a new indie label faces, an objective observer may wonder why anyone would continue in such a seemingly quixotic pursuit. Yet, the new label operators see themselves in the business for the long haul.

"The big classical labels don't seem to have solved the problems," Woolf says, adding with a laugh, "We don't claim to have solved them, either. But we're starting small enough and with enough personal attention to what we're doing that we feel like maybe there's an audience out there who will appreciate something that's coming straight from us, instead of from a big corporate entity. I feel

like that's what most independent labels are doing."

Cryptogramophone's Gauthier envisions a label catalog of close to 50 titles within five years. "We're not losing a terrible amount of money," Gauthier says. "I didn't really expect to break even, even if everything was perfect in the marketplace right now. I'm taking a long-term view. This is music that has value. This is the art music of the early 21st century. I'm confident that, if people don't recognize its value now, they'll recognize it at some point in the future and that eventually the label will break even or do better."

Reed funded Deep Shag with a small inheritance and works six hours a day as a database manager



for an online toy company. He says, "There's not a lot of space out there unless you work hard. That's not something I'm afraid to do. I almost think, 'Gee, maybe I should quit my day job and devote that six hours a day to working even more.' I'm not afraid of hustling, because I know in the end, if you work hard and believe in what you're doing, something's gonna come of it."

"Does that mean that my third release is going to be that unbelievable Baha Men story, where an indie title suddenly shoots up the charts? No, not at all," Reed adds. "But I'm expecting within three years to have a decent catalog, a few small successes, some titles doing well."

Nashville vet Vail sees brightening opportunities in his hometown and on the indie scene in general. He takes a long view of the situation: "If you look historically at the



independent music business, basically, over the last 50 years, certainly over the last 40 years, it always was the trend-setter. When I was growing up, as a kid, I was aware of the Sam Phillipases and the Archie Bleyers and the Fred Fosters and what they were doing. That's where all the excitement was, independent labels.

"It kind of died down in the '70s and '80s, as the majors took over about 80% or better of the market. Now, starting in the early '90s, we went back to the independent labels, independent artists. I see that there is a resurgence of that independent spirit."

Jamiroquai

Continued from page 1

to write great songs."

As he began drafting his experiences into concise musical nuggets, Kay says, the overall intention of *2001: A Funk Odyssey* took shape. "It had to be honest. It had to be emotionally real. No poseur bullshit. And it had to groove at all times. I didn't get lost in hooks this time—they either came naturally or not at all. Nothing was forced." In fact, he says, any song that didn't flow quickly from the outset was ditched.

"Little L," the set's first single, was written in 25 minutes, according to Kay. "It's a simple song that stands well against anything we've ever done," insists the artist (whose songs are published by EMI Music, ASCAP). "It has a nice chorus that you're not likely to forget and sweet, unison vocals. It would have been so easy to overthink or overwrite that song, because it's so incredibly simple. But that would've killed it. I think I've finally learned when to stop working on a song."

With the aid of co-producer Rick Pope, *2001: A Funk Odyssey* shows Kay and bandmates Toby Smith and Rob Harris (both of whom share songwriting credits on the album) deftly darting between such turntable-ready dance jams as "Feels So Good" and "You Give Me Something" and softer, string-laden ballads. Perhaps most potent are the confessional "Picture of My Life"—with its delicate acoustic guitar lines—and the meditative, Latin-brushed "Corner of the Earth."

"I cried throughout the process of writing 'Picture of My Life,'" Kay says. "It was an act of looking at some major personal issues and understanding their lingering effects. It's about as raw as I've ever gotten in a song."

As for "Corner of the Earth," Kay says, "It sums up where I live, and I think it speaks for anyone who's in a place or a moment where they're happy. It's a spiritual song in a sense. I'm quite proud of it. I think it lyrically flows and twists nicely."

These cuts are a pleasant shift from the retro-funk dance sound that has been Jamiroquai's calling card for nearly 10 years.

Managed by the London-based Derek MacKillop, Jamiroquai emerged from London's acid-jazz scene in 1992. It earned critical praise and street credibility for '93's *Emergency on Planet Earth*—which was fueled by the now-classic dancefloor anthem "When You Gonna Learn"—and '95's *The Return of the Space Cowboy*.

Jamiroquai hit commercial pay dirt in 1997 with *Travelling Without Moving*, which provided it with stateside presence—thanks to the hit singles "Virtual Insanity" and "Cosmic Girl"—as well as an armload of awards, including a Grammy trophy and four MTV Video Music Awards.

Jamiroquai's momentum was further accelerated by 1998's "Deeper Underground," a cut from the

soundtrack to *Godzilla* that topped the U.K. pop charts and earned pop radio and club play in the U.S.

Despite the lukewarm response to *Synkronized*, some retailers believe that the odds are in the band's favor for *2001*. "First of all, I wouldn't call the last record a major disappointment," notes James Lonten, who manages a Border Books & Music store in New York. "It did fairly well for us, and I have every reason to believe this one will do even better. It's a great record with wide appeal. It has a sophistication that will draw adults, and yet it's also a fun dance record for kids."

Marlon Creaton, manager of San Francisco-based indie outlet Record Kitchen, believes that the way to sell this project is to bring Jamiroquai back to its core audience: the club community.

"This is an act that has always



'I thought we were going for a walk in the park with the last album. Instead, we got a slap in the face. It was jarring, to say the least.'

—JAY KAY,
JAMIROQUAI

been about club culture. To build from any other point—no matter how many pop hits you've had—is a mistake. Clubgoers have always been very good to Jamiroquai. There's no reason to believe that it won't be a huge dance record. From there, it can build into a pop hit."

Epic is following that line of reason in marketing *2001: A Funk Odyssey*. Piero Giramonti, senior VP of marketing at Epic, says, "Jay has always been a pioneering figure in dance music, and our initial objective is to further develop his iconic stature."

Epic started its campaign in late July, with the release of a 12-inch pressing of "Little L" to club DJs and radio mix-show programmers. So far, the track—which has been remixed by Bob Sinclar and Boris

Dlugosch—has scored turntable play in such key U.S. cities as New York, Los Angeles, Chicago, San Francisco, and Houston.

At this point, Epic is eyeing a late-August shipment of the single to pop and crossover radio. Issued in the U.K. and Continental Europe in late July, "Little L" has built into a sizable hit, despite starting out slow. "It's just been a matter of letting the band's fans know that they're back," Giramonti says. "Once they do, they're coming to the table."

In addition to working the single, Epic is focusing on lifestyle marketing and nontraditional airplay to generate interest. "We're going for everything—coffeehouses, salons, clothing boutiques—the full range of opportunities," Giramonti notes. "Jamiroquai fans are not necessarily glued to their radios, so we're going to be aggressive about finding them via a variety of avenues."

Among those is TV. In addition to getting airplay from MTV for the Stephan Sednau-directed "Little L" videoclip, the act is slated to appear on *Live With Regis & Kelly* and *The Tonight Show With Jay Leno* shortly before the album's release date.

Also planned is an extensive round of touring. On Aug. 11, Jamiroquai played its first gig in two years, an open-air club event at Knebworth, England, that was sponsored by Ministry of Sound. Next, the act will perform Sept. 10 in a New York club showcase. From there, Jamiroquai—which is booked by Cara Lewis of the William Morris Agency in New York City—will begin a fall concert trek across Europe, with dates in the U.S. slated for early 2002.

Getting back on the road is the element of this project that Kay is looking forward to most. "It feeds into my need for letting as many people know about this record as possible," he says. "I'm feeling pretty relentless about it. I worked hard on it, and I'm damn proud of it."

But what about this discovery about having to suffer for his art? Is Kay going to have to endure more personal drama before he can make another record? "God, I don't know," Kay says. "I guess the answer might have to be yes. But maybe somewhere along the line, I can find a way to write as intensely about happiness. It's certainly worth a try, isn't it?"

"The truth is," Kay continues, "that life is such a roller coaster. The odds of me staying as happy as I am this very moment are not very good. Something always comes along to fuck things up. The good news is that I know how to funnel the pain into something positive. As long as I can continue writing songs, I'll never be in pain for long."

FOR THE RECORD

Contrary to an article that ran in the July 21 issue of *Billboard*, "At 25, Windham Hill Keeps Its Spirit Alive," Alex de Grassi is no longer on the label's roster. He has recorded for his own Tropo Records since 1998.

NEWSLINE...

Responding to an eight-count lawsuit filed Aug. 9 by former Capitol VP of R&B marketing Brenda Jones, an EMI spokeswoman tells *Billboard*, "EMI and Capitol Records take allegations of discrimination very seriously. It is our policy to not tolerate discrimination. In this instance, we believe the case is without merit, and we intend to defend it accordingly." Filed at Los Angeles Superior Court, the suit names EMI Music Group, Capitol Records, and Capitol senior VP of domestic and international marketing Jay Krugman as defendants and alleges race discrimination and wrongful termination among the counts. Jones contends that after being hired in November 1999 under a two-year contract, Krugman "immediately began efforts to effectuate the termination of the only African-American VP under his management." These efforts, outlined in the suit, included "regularly" denying business travel requests that were permitted Jones' white counterparts; "violent, demeaning castigations in the presence of co-workers, subordinates, and colleagues"; and racist remarks including "describing all blacks as prone to violence and dishonest" and referencing the 1915 film *Birth of a Nation*—known for its racist depiction of African-Americans—during a Capitol meeting about Black History Month. Jones, who filed a complaint June 22 with the Equal Employment Opportunity Commission, was terminated July 31. "She complained for five months," says Jones' lawyer Loyst Fletcher. "Nothing was done. [Capitol] took the position that these allegations are bogus." Defendants' attorney Tracey Kennedy of Sheppard, Mullin, Richter & Hampton says her clients will "defend themselves vigorously." A jury trial is being requested, with damages to be determined.



GAIL MITCHELL

Princeton University Professor Edward Felten and his research team publicly presented their controversial research on circumventing music-watermarking technologies for the first time Aug. 15 (*Billboard Bulletin*, Aug. 16). The findings, revealed during a panel discussion at the USENIX Conference in Washington, D.C., have been ground zero for an ongoing legal skirmish involving the Digital Millennium Copyright Act and First Amendment rights. Felten filed a brief Aug. 13 in U.S. District Court for the District of New Jersey in opposition to a motion filed July 12 by the Recording Industry Assn. of America (RIAA), the Secure Digital Music Initiative Foundation, watermarking firm Verance, and the Justice Department to dismiss his lawsuit seeking freedom-of-speech provisions regarding his research. The RIAA, in response, clarifies its position that Felten should be allowed to present his findings publicly. Before he filed suit, Felten received a letter from the RIAA threatening legal action if he revealed his findings. According to a source at the RIAA, the letter was "well-intentioned but clearly too strongly worded."

ERIK GRUENWEDEL

Midge Ure, who helped stage Live Aid in 1985, will produce a charity concert called Showtime at the Stadium to benefit the Red Hot Organization's AIDS Charitable Trust, which funds AIDS awareness projects worldwide (*Billboard Bulletin*, Aug. 15). A number of acts—Charlotte Church, Sinéad O'Connor, Steps, A1, Atomic Kitten, and Petula Clark—are confirmed for the show, set for Oct. 20 at the Millennium Stadium in Cardiff, Wales. Organizers are in talks with the major labels to secure additional talent. The artists will perform their favorite numbers from Broadway musicals. The show will be broadcast on BBC TV and radio in the U.K. the week after the event and on the Bravo cable TV network in the U.S. in November.

CAROLYN HORWITZ

The Firm has withdrawn its Jan. 4 lawsuit against management company start-up FXM and the company's executive chairman, Robert F.X. Sillerman, formerly executive chairman of SFX. As part of the conflict's resolution, the Firm has retracted all allegations made about Sillerman and FXM, agreed to reimburse FXM for certain litigation expenses, and repurchased FXM's 16% ownership stake in the company. Sillerman purchased the stake for \$25 million while still atop SFX Entertainment, according to the suit (*Billboard*, Jan. 20). In November, Sillerman announced plans to acquire the Firm for \$200 million. Calling Sillerman's tactics a "high-stakes shell game," the Firm's suit claimed delays in the merger hindered the Firm's ability to pursue business opportunities. In a prepared statement, Firm chairman Jeff Kwatinetz now calls Sillerman "a true visionary." A written statement from FXM's publicists says the Firm has made a 10-year pledge to a Long Island (N.Y.) University's Southampton College scholarship fund as a "sign of the restored relationship between the two parties." (Sillerman is chancellor of Southampton College.) Sillerman, who built SFX Entertainment (now Clear Channel Entertainment) and sold it to Clear Channel for \$4 billion, is joined at FXM by former SFX executives Mike Ferrel and Mitch Slater; industry speculation that FXM's ambitious management company buildup has unraveled now appears to be premature.

RAY WADELL



THOMAS



MARTINEZ

Alex Thomas & Angie Martinez To Co-Host R&B/Hip-Hop Awards

Actor and comedian Alex Thomas and radio personality and Elektra Records recording artist Angie Martinez will co-host the first-ever Billboard R&B/Hip-Hop Awards, to be held Aug. 30 at the New York Hilton.

Thomas has built a name for himself as a comedian with his raucous stand-up routine and as a writer for the likes of Will Smith and Damon Wayans. He also has launched a successful acting career, with featured roles in major films including *Cast Away*, *Why Do Fools Fall in Love*, and Ice Cube's *The Players Club*, and on television's *The Jamie Foxx Show*, *The Parkers*, *Martin*, *Def Comedy Jam*, and *Moesha*. Currently, Thomas is promoting his upcoming films *Two Can Play That Game* and *The Wash* and is set to appear in his own one-hour comedy special, *Straight Clowning*, airing on cable television this fall.

Martinez, who has reigned as queen of New York's hip-hop airwaves for almost a decade, recently catapulted her own recording career with the release of her debut album, *The Up Close and Personal Project*. The highly successful album marks Martinez's first solo venture and features guest appearances by some of the biggest names in hip-hop, including Jay-Z, Mary J. Blige, Wyclef, Prodigy, Q-Tip, Fat Joe, and many others.

The duo will play host to R&B and hip-hop's elite, as the Billboard R&B/Hip-Hop Awards show pays tribute to the top acts in the genre over the last year. The awards will be based on the *Billboard* charts for the period. Artists scheduled to perform at the show include Jaheim, Tank, Tha Liks, Ruff Endz, Bilal, and Mystic. Confirmed presenters include Naughty by Nature, Lil' Jon & the East Side Boyz, Rza of the Wu-Tang Clan, Dante, Rell, Glenn Lewis, Michael Franti, Joe, Rah Digga, Chico DeBarge, Robert "Kool" Bell, Professor Griff, and Bootsy Collins. Additional performers and presenters will be announced.

The Billboard R&B/Hip-Hop Awards will conclude the three-day Billboard/BET R&B/Hip-Hop Conference presented by Heineken. The conference will include informative panels on the critical issues facing R&B and hip-hop, led by top music industry figures. The event will also feature cocktail parties, a Heineken lounge, and nightly artist showcases.

For general information on the conference and awards, contact Michele Jacangelo at 646-654-4660 or visit billboard.com/events/rb. For registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

u p c o m i n g e v e n t s

Billboard/BET R&B Hip/Hop Conference & Awards

New York Hilton • New York City • Aug. 28-30, 2001

Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Resort • Miami Beach • Oct. 4-6, 2001

Billboard Music Video Conference & Awards

Beverly Hilton • Los Angeles • Oct. 31 - Nov. 2, 2001

Billboard/Prudential Music & Money Symposium

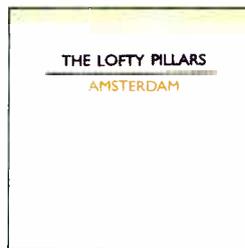
St. Regis • New York City • Nov. 2, 2001

Billboard Latin Music Conference & Awards

Miami • May 2002

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@



COMING MONDAY: **Amsterdam** is the latest Truckstop album from Chicago's **Lofty Pillars**, led by singer/songwriter/producer Michael Krassner and featuring noted cellist Fred Lonberg-Holm and pianist Will Hendricks, among other musicians. The *Billboard* review will appear exclusively on billboard.com.

Also reviewed online this week are reviews of **the Faint's Danse Macabre** (Saddle Creek) and a live performance in Florida by **Ringo Starr & His All-Starr Band**, plus an exclusive interview with U.K. punk icons **the Damned**.

News contact: Jonathan Cohen • jacohen@billboard.com



Licensing

Rhino Launches 'Billboard Top Hits Of The 90s' CD & TV Campaign

Billboard and Rhino Records have teamed up to create *Billboard Top Hits of the '90s*, an exciting new compilation CD featuring the music that defined the last decade of the 20th century.

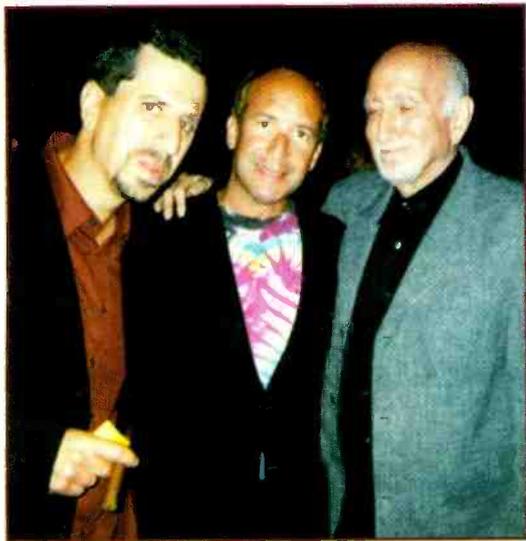


Billboard Top Hits of the '90s marks Rhino's first full-length, decade-wide music compilation to carry the respected *Billboard* name, complementing the highly successful 10-track super value *Billboard Hits* CD series. The CD will feature some of the biggest hits released from 1990 to 1999, based on *Billboard* charts.

The *Billboard Top Hits of the '90s* CD will also be backed by an extensive marketing and advertising campaign to include direct response advertising, geared to drive retail sales as well. "Rhino's *Billboard* CDs have always been a strong series for us, with a very broad appeal, so we're confident that adding television advertising to the mix will work well for everyone," says Garson Foos, senior VP of marketing for Rhino. The campaign, which began in July, will be airing on an array of cable channels in major markets.

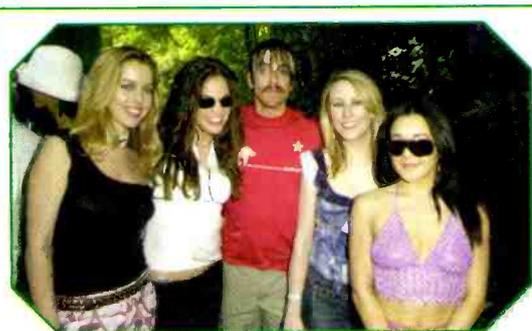
Billboard Top Hits of the '90s contains 36 songs by major artists, including Hootie & the Blowfish, Barenaked Ladies, Paula Cole and Ace of Base. The CD will be available to consumers at retail on Aug. 21. For more info visit rhino.com

visit www.billboard.com



A Baritone, a Tenor, and a Soprano

Industry types recently convened to honor Charlie Feldman, VP of writer/publisher relations at BMI, with the Music Executive of the Year Award. Proceeds from the dinner benefited the Music for Youth Foundation (MFY), which raises a half-million dollars a year to support music-education programs, buy musical instruments for students, and grant scholarships. Posing for posterity at the New York event, from left, are Lava/Atlantic president Jason Flom, songwriter and MFY executive board member Larry Dvoskin, and Domenic Chianese, who plays the Godfather on HBO's *The Sopranos*.



Bonding Time

More than 100 notables gathered in Los Angeles recently for Target Presents a Time for Heroes, a celebrity carnival and picnic benefiting the Elizabeth Glaser Pediatric AIDS Foundation. Marking the 20th anniversary of the first reported case of AIDS, this 12th annual event raised more than \$2 million. To date, the foundation has helped raise close to \$6.4 million in research aid. The day was capped with a performance by instrumental ensemble Bond, which is promoting its Decca CD *Born*. Posing with Red Hot Chili Peppers lead singer Anthony Kiedis, center, are Bond violinists Eos Chater and Haylie Ecker, viola player Tania Davis, and cellist Gay-Yee Westerhoff.

The Billboard BACKBEAT

EDITED BY CHUCK TAYLOR

Time Out: Meredith Brooks



Singer/songwriter Meredith Brooks realized a long time ago that there's only so much time you can spend on yourself "before the narcissism just mirrors back at you." As a way to reflect on others, she founded Anybody's Mentoring Program (AMP).

The 2-year-old AMP counsels high-schoolers on realizing their dreams through discipline and belief in themselves. Brooks has addressed hundreds of students while on the road, enlisting the help of numerous other artists, including Queen Latifah and Audio Adrenaline.

The program has several levels. "The first is the 'three hats program,'" Brooks explains. "I encourage the kids—no matter what they do in life—to wear more than one hat. If you're going to be an artist or a writer, be a producer and know something about engineering, too. Don't go in just being a spaced-out artist, because today you really have to be savvy in order to be

in the industry."

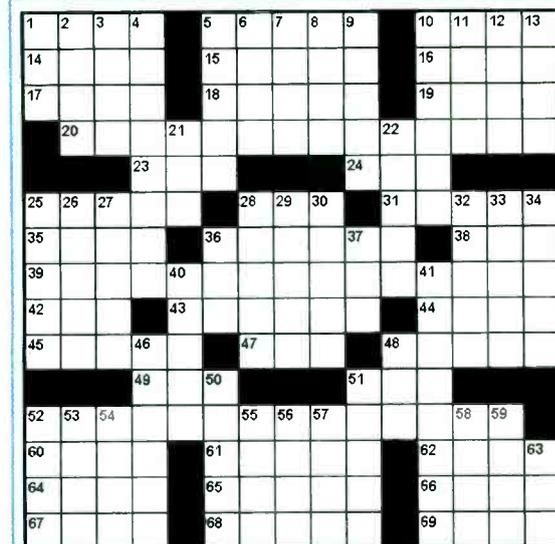
Brooks also teaches kids "team-working, brainstorming, and networking," she says. "I also really stress the discipline of going baby step by baby step and to celebrate



each goal—to not be afraid to critique your work."

Brooks, who has left Capitol Records and is negotiating a new record deal, just registered AMP as a nonprofit organization. "That means I can start accepting funds," she says. "The next step is to set up a Web site." Find out more at meredithbrooks.com.

MELINDA NEWMAN



'WHAT'S YOUR NAME?' by Matt Gaffney

- | | | | |
|---|--|--|--|
| Across | 1 Mary's pet, in song | 5 days | 8 "The ___ Woman" |
| 2 Prominent body part for Madonna or Dolly Parton | 6 "Home Invasion" rapper | 9 Bossa Nova singer | 9 Homes to rubber duckies |
| 3 "My Favorite Mistake" woman | 10 "Blame It on the Bossa Nova" singer | 10 Word in many Beatles titles | 10 Bandleader Shaw |
| 4 Sung or spoken | 11 Music source, often | 11 Coffee from Hawaii | 11 Record ___ |
| 5 Southwestern tribe | 12 Clothing seen at the ballet | 12 Alan Parsons Project hit "___ the Sky" | 12 Bob Marley's "___ a Mistake" |
| 6 Half of all numbers | 13 They often go into vending machines | 13 Jazzman Kenny ___ | 13 Hit for Gloria Estefan |
| 7 Food in the stables | 14 EUROPE | 14 Musical New York landmark, with "The ___ mode | 14 Do You Know the ___ San Jose?" |
| 8 Musical New York landmark, with "The ___ mode | 15 Move your boots, in a Brooks & Dunn hit | 15 Music degrees, for example: abbr. | 15 His "Five" added up to three |
| 9 Campy Cooper | 16 Between tenor and mezzo-soprano | 16 Menu's most famous alumnus | 16 They listen to Bob Marley |
| 10 Bangles' "Manic" day of the wk. | 17 ASIA | 17 "___ Maria" | 17 Total: abbr. |
| 11 Dixieland trumpeter from New Orleans | 18 U2 band member, with "The ___" | 18 Massachusetts senator John | 18 Aerosmith hit off "Permanent Vacation" |
| 12 U2 band member, with "The ___" | 19 Lend ___ (listen) | 19 Take a gander | 19 Cara of "Flashdance... What a Feelin'" |
| 13 Massachusetts senator John | 20 Lend ___ (listen) | 20 Lend ___ (listen) | 20 South African remembered in song by Peter Gabriel |
| 14 Take a gander | 21 ___ loss for words | 21 Group often protested these | 21 Desktop image |
| 15 Lend ___ (listen) | 22 ___ loss for words | 22 Garlic amount | 22 Simmons of KISS |
| 16 Group often protested these | 23 ___ loss for words | 23 Ray Parker Jr.'s | 23 "The Naked Maja" painter |
| 17 Garlic amount | 24 ___ loss for words | 24 Ray Parker Jr.'s | 24 Guitar neck feature |
| 18 Ray Parker Jr.'s | 25 ___ loss for words | 25 ___ loss for words | 25 Leave unsaid |
| 19 ___ loss for words | 26 ___ loss for words | 26 ___ loss for words | 26 Famous Amos? |
| 20 ___ loss for words | 27 ___ loss for words | 27 ___ loss for words | 27 George M. Cohan's "___ There" |
| 21 ___ loss for words | 28 ___ loss for words | 28 ___ loss for words | 28 Wool source, sometimes |
| 22 ___ loss for words | 29 ___ loss for words | 29 ___ loss for words | |
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The solution to this week's puzzle can be found on page 54.

Jazzed About Children

Jazz veteran and five-time Grammy winner Al Jarreau is lending a hand to the More Life Ahead Campaign, a nonprofit organization aiming to improve children's quality of life and to preserve the family. The organization will rally with a compilation CD featuring various artists. Pictured, from left, are Hard Time Management president/CEO Eric Robinson; Jarreau's wife, Susan; Jarreau; and Hard Time co-CEO Frenchie Tate. Jarreau is the first celebrity to sign on with the campaign.

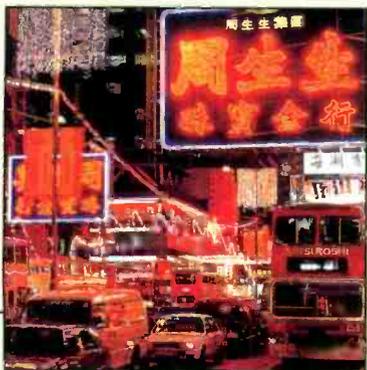
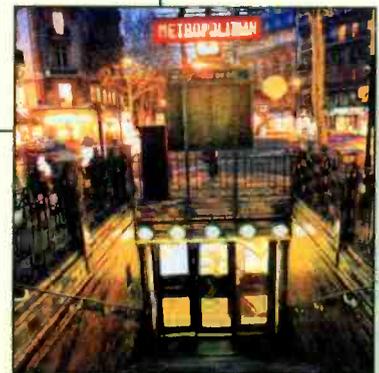
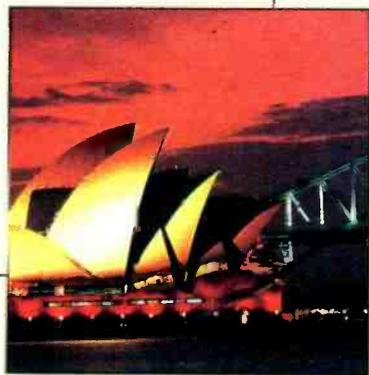
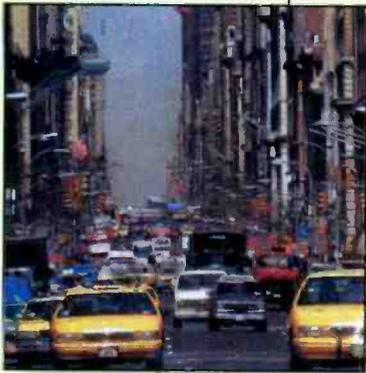


RIM SHOTS by Mark Parlisi



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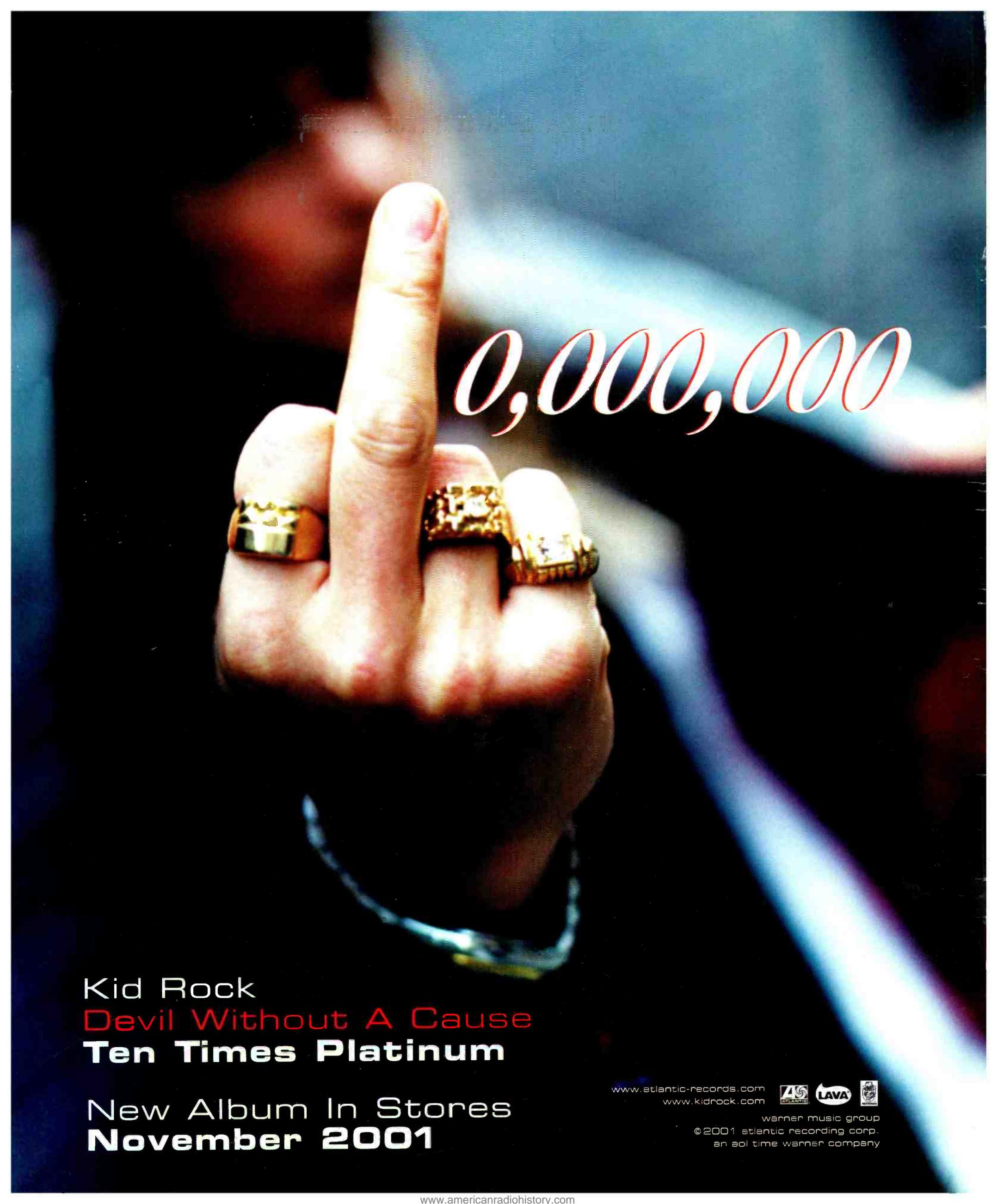
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