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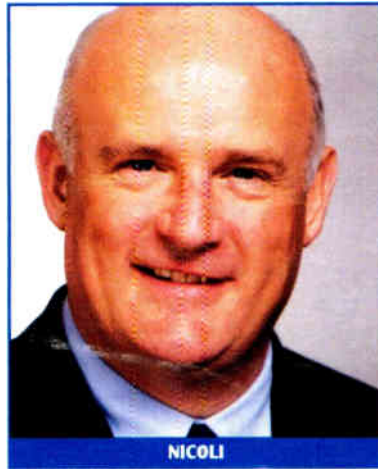
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT OCTOBER 27, 2001

INSIDE EMI'S NEW LEADERSHIP STRATEGY

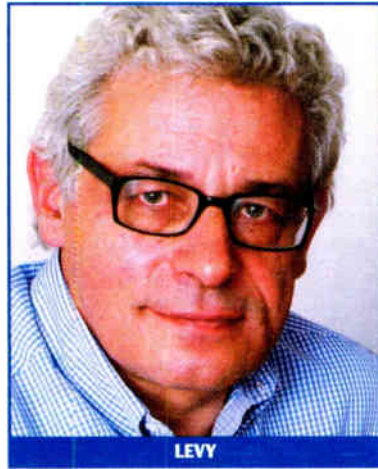
BY ADAM WHITE and MELINDA NEWMAN

LONDON—It was a very British coup. On Sunday, Oct. 14, Eric Nicoli and Ken Berry had arranged to meet in London. Before the day's end, the worldwide music industry grapevine was resonating with the news that Nicoli, chairman of the EMI Group, had removed Berry as the four-year CEO of EMI Recorded Music. On Monday morning, former PolyGram president/CEO Alain Levy walked into EMI Group headquarters in London's Hanover Square to begin work as Berry's replacement (*Billboard Bulletin*, Oct. 15).

"Ken will be fine," Nicoli told *Billboard* the following day, in a candid interview about his action and his reasoning. "He's very smart, universally popular. This [change] is not about the man—this is about my need for management strength and a leadership style that I think we need to take this business forward."



NICOLI



LEVY

Berry was planning to travel to Asia on the week-end of Oct. 20, Nicoli added. "He's going to Nepal to climb mountains with a longtime friend of his, who also likes to do that."

The ascent of Berry to music-business peaks since he joined Richard Branson's Virgin group in 1973 is storied, as his EMI dismissal will now be. The latter is closer to the drama of Michael Dornemann and Strauss Zelnick's surprise exit from the BMG summit a year ago than, say, the more protracted inevitability of Walter Yetnikoff's departure from the top of Sony Music in 1990.

Berry reacted to Nicoli's move—itself an assertion of control seen as essential after EMI dismayed shareholders with a profits warning Sept. 25—in a way that was "mature, constructive, clearly sad," according to (Continued on page 96)

White Stripes Lead Detroit Rock Revival

BY CHRIS MORRIS

DETROIT—You can call it "Detroit Rock City" again—almost in spite of itself.

The city—historically the home of John Lee Hooker's raw blues; Fortune Records' stormy R&B; Motown Records' silken soul; the proto-punk of the MC5 and the Stooges; the funk of P-Funk; the pioneering techno of Derrick May, Juan Atkins, and Jeff Mills; and the primal garage-punk of

the Gories—is now garnering attention with a wave of young rock'n'roll bands.

A blazing media spotlight has been focused on an interrelated group of indie-rock acts, thanks largely to the heat generated by Detroit's *band du jour*, the White Stripes. *White Blood Cells*, the hard-rocking duo's third album released on Long Beach, Calif.-based Sympathy for the (Continued on page 93)



British Hip-Hop Grows Up Wall Of Sound And Other Labels Help Build Acceptance

BY KWAKU

LONDON—The U.K.'s fixation with soccer is helping to further the popularity of British rap. Some imaginative synchronization work by Mark Jones, managing director of the Wall of Sound label, recently secured rapper Blak Twang's track "Kick Off" as the outro to the national ITV network's *On the Ball* program, aired during prime time on Saturday nights.

"Our radio plugger, Ian White, sent an edited version to them, and they used it during the first



show of the soccer season over here," explains Dan Greenpeace of sister label Bad Magic.

Requests from other soccer TV shows then began to appear on the label's desks. The track is to be released next month, with the full album due in February.

The coup for Wall of Sound marks a shift in attitude toward domestic rap and hip-hop in the U.K. Building on that growth remains a challenge, but sources tell *Billboard* that the genres now have a better chance than (Continued on page 94)

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Billboard Music Group

A Coney Island Of The American Mind

The first 20 years of the new century are destined to be decades of distress, a terrorism-steeped war of nerves heralding an Age of Apprehension. The timespan I'm describing, of course, is the dark season that gripped famed showman Fred Thompson and his generation as they greeted the 20th century and the onset of World War I, the 1901-1918 period explored in the newly published book, *The Kid of Coney Island: Fred Thompson and the Rise of American Amusements*, by Woody Register (Oxford University Press).

Once called "the boy-wonder of Broadway producers," Thompson mounted *Little Nemo*, the phenomenally successful stage spectacle of 1908 (a musical adaptation of cartoonist Winsor McCay's dream-infused newspaper comic strip, *Little Nemo in Slumberland*). Thompson's depiction of Slumberland in *Little Nemo* was a Broadway undertaking without precedent, employing 10 railway boxcars' worth of scenery, an army of chorus girls adorned in 655 costumes, and songs that extolled the joys of a "distant heaven," where, in author Register's words, "compulsive toil and pointless sacrifice yielded to effortless abundance and pleasure."

After pacifist/professor President Woodrow Wilson won the White House in 1913, he managed to keep America out of the Allied (primarily English, French, and Russian) Forces' Great War (1914-1918) against Germany—until a German U-boat submarine sank the British liner *Lusitania* off the southern Irish coast in 1915, sending 128 defenseless American passengers to an ocean grave. (Also lost was a commercial shipping cargo that included 4,200 crates of ammunition.) When the Kaiser persisted in a policy of unrestricted submarine warfare, sinking multiple American ships in the process—and thereby jeopardizing foreign trade—the United States entered the war.

Wilson insisted there was no American hostility toward the German people—only their despotic government—but anti-German propaganda proved so potent in its intolerance that it would help foster the Second World War. Meanwhile, as detailed in Geoffrey Perret's excellent social history, *A Country Made by War* (Vintage Books, 1990), our green "doughboy" troops were grievously unprepared as they crossed the Atlantic, stuffing toilet paper in their empty holsters until Allied quartermasters on the far shore could furnish them with pistols.

It's apparent in *The Kid of Coney Island* that such uneasy rites of passage were taking place at a culturally inconvenient juncture, since British writer J.M. Barre's play *Peter Pan* (wildly popular in America since its 1905 New York stage premiere) was soon linked with *Little Nemo* in making a persuasive/pervasive argument for eternal "dreamy" boyhood. As Register writes, "Thompson encouraged his 'Peter Pan' celebrity [as a "boy-wonder"] and urged contemporaries to join him in full-scale rebellion against enfeebling prudence, restraint, and the solemnity of growing up."

In one of *Little Nemo's* final production numbers, a cast member intones to a companion, "Do you believe in dreams, dear?/For if you do I'll tell/About a land, a distant strand where happiness must dwell/There's no such thing as work there and O it would be grand/If we could go and always live in dreamy Slumberland."

Emboldened by the impact of such lavish notions on paying audiences, Thompson had also designed and developed (with partner Elmer Dundy) Coney Island, N.Y.'s electrified 22-acre Luna Park amusement ground, which opened in 1903, as well as the mammoth New York Hippodrome Theater. The largest theater in the world when it was built in 1905 on a block-length portion of Manhattan between 43rd and 44th Streets, the Hippodrome featured gaudy productions with such titles as *A Yankee Circus on Mars*, which featured 300 or more cast members bursting into song amid pseudo-interplanetary special effects: "We work and we sing a song/We call it play!" The theme of a subsequent two-part attraction, *A Society Circus/The Court of the Golden Fountains*, was adult play, and it featured a tune called "Everybody Must Be Happy." In 1906, Thompson had another hit with his stage treatment of a best-selling novel about a pleasure-dispersing spendthrift, *Brewster's Millions*.

During Western culture's socially conservative Victorian era as demarcated by the 1837-1901 reign of England's Queen Victoria, such terms as "playing" and "boy" were largely belittling comments toward childhood, or racial slurs. "Citizenship, political participation, property ownership, and market success," Register notes, "were the essential components of manly identity in the first 70 years of the 19th century." But the new consumer culture that Thompson championed—underpinned by waves of immigrants with their working-class appetites and wallets, as well as commercial efforts to induce middle-class women to spend more money—wrought huge changes. A creed of self-control in personal consumption was toppled in favor of the supposed freedom and self-realization in everyday buying power.

"Underlying these changes," Register writes, "was the rapid decline of self-employment in agriculture and business." In the early 19th century, most farms, artisan shops, or businesses—as many as four out of five—were self-owned by average adult males whose sense of manhood and independence was based on proprietorship rather than how they disbursed

their income. "By 1900, however," Register says, "even affluent men usually brought home salaries, which disconnected the older indicators of manhood from current social realities"—among them the widening presence of women and racial minorities in the wage-earning/-spending ranks.

Into this panorama of change and insecurity came Fred Thompson, born on Halloween 1873 during the most severe industrial depression of that century but raised in comfort due to his English immigrant dad's success as a manager of factories. As Fred came of age in Nashville, Tenn.'s solidly middle-class suburb of Edgefield, he disdained its contentment, even as he spent his 20s milking the accepted custom of being a semi-independent "bachelor/boarder" at his parent's home. "Throughout the 19th century," Register explains, "'bachelor' was a label that referred as much to a man's class, race, and outlook on life as to his unmarried status; bachelors were almost invariably white, middle- to upper-class men who chose to delay matrimony" while rejoicing "in their happy-go-lucky freedom from breadwinner responsibilities. . . . But even when he did tie the knot at the age of 33, Thompson did not surrender his boyhood. He would never be fully at ease as both a boy and a man."

In *Little Nemo*, the character of King Morpheus used a song called "What Fools We Mortals Be" to mock his subjects: "I see the av'rage business man a-working hard all day/He does not need more dough, he likes to hustle though. . . /At 50 he's a wreck, dyspepsia, gout and heart disease/He can't have any fun, but say, he has a son/And Willie gets his papa's cash and blows it in with ease/While daughter spends her share to buy a titled piece of cheese/How I laugh in royal glee. . . /Oh my. . . what fools these mortals be."

During his footloose bachelor days, Fred worked as an apprentice to a stained-glass maker and then a hydraulic engineer. He also toiled as a salesman, architectural draughtsman, and commercial artist before starting a lucrative business brokering steel, furniture, and other

materials to building contractors. By this unlikely route he became a creator and promoter of carnival shows and world's fairs, among them the Columbian Exposition in 1893. Invited by his uncle's architectural company, Thompson and Zwicker, to contribute designs for buildings and attractions at the 1897-1898 Tennessee Centennial Exposition, he conceived a Giant Seesaw ride and turned a poorly received scenic reproduction of the Isle of Capri called the Blue Grotto into an elaborate setting for a "leg show" of exotic dancers and rechristened it the Caves of Monte Christo. Thompson also won the centennial's architectural prize for his "Moorish" design of the fair's Negro Building celebrating African-Americans' contributions to the nation.

This last socially-minded gesture was a high point in an otherwise hucksterish and often unscrupulous career that presaged a post-World War II proliferation of theme parks. But Thompson's fantasy worlds were fundamentally different from the family fare that followed—i.e., his were aimed primarily at middle-class adults, not their children. "Babies No Longer a Bar to Pleasure" promised the sign at Luna Park's nursery service. If the brilliant lights at the park were cited for their fringe benefit of safety for "respectable" nighttime patrons, the practice of "treating"—accepting the playful attentions of unescorted male and female strangers—at Luna Park nonetheless persisted under the dreamlike lighting of its evening attractions.

Thompson's own manchild vision, as he himself expressed in 1910, was a uniquely dark one that he dubbed "the cellar door of childhood": "You remember, they opened that little door and there was blackness there. They closed it on you and you trembled, trembled deliciously. You wondered what would happen if they forgot about you. You shivered for a little while there in the black—and you issued forth again with a strange exultancy. And it was a versatile thing, too, because when the thrill of the dark wore off, you could slide down its slippery surface and that was another thrill—a thrill that never ceases."

As Thompson continued contemplating the dark cellar of his childish imagination, an estimated 10 million people were being killed and twice as many wounded in the slippery trenches and the inky open seas in the Great War in which Fred did not serve. Thompson himself never reached the 50-year milestone of which King Morpheus had warned, dying instead in June 1919 at the age of 45, worn out by drinking, gambling, and assorted physical disorders.

Today, as most of the post-World War II generation nears its own half-century mark, it confronts another wartime choice: to focus, like Thompson, on the pursuit of feckless pleasures or to look over one's shoulder at the world each of us has made and elect to spend the next 50 years doing what only mature adults can: protecting and bringing to fulfillment the young lives and fragile ideals we've fostered. We can be the kids of Coney Island or a new chapter in *A Country Made by War*. As Perret notes in the latter text, World War I and its attendant recession spelled the arrival of the modern state, "with responsibility for managing the economy and looking after its citizens."

music TOMY EARS



BY TIMOTHY WHITE

Top Albums

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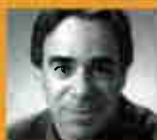


Chart Beat™ by Fred Bronson

SONGS IN THE KEY OF OLD: If Alicia Keys is the youngest songwriter in the top 10 of The *Billboard* Hot 100, then it's no small coincidence that the oldest songwriter almost shares her last name. If he were still alive, Francis Scott Key would be 222. Of course, he would also be a medical miracle.

Key is in the top 10 of the Hot 100 for the first time, courtesy of Whitney Houston's 10-year-old recording of "The Star Spangled Banner" (Arista). With no decline in the wave of patriotism that has swept the country since the terrorist attacks of Sept. 11, the commercial single maintains its No. 1 status on the Hot 100 Singles Sales chart. Sales fuel a healthy 13-6 move on the main Hot 100. That makes "The Star Spangled Banner" the first complete 18th-century melody to reach the top 10 since February 1972, notes William Simpson of Los Angeles. (Although Key's lyrics weren't written until the war of 1812, John Stafford Smith's melody was published in 1780 in England.) The U.K. studio band known as Apollo 100 went to No. 6 with the instrumental "Joy," from a chorale melody originally titled "Jesu, Joy of Man's Desiring" when it was composed by J.S. Bach in 1715.

Before you ask, "What about Walter Murphy's 'A Fifth of Beethoven'?", Beethoven composed his original *Symphony No. 5* in 1807-08. "Amazing Grace" wasn't a top 10 hit, but came close, peaking at No. 11 in a rendition by the Royal Scots Dragoon Guards in 1972. But it doesn't matter, because while the lyrics to "Amazing Grace" were written in 1779, the melody wasn't composed until 1844.

Back to the 21st century, "The Star Spangled Banner," which peaked at No. 20 when it was first released, belatedly becomes Houston's 23rd top 10 hit and her first since "My Love Is Your Love" peaked at No. 4 in January 2000.

WINGING IT: Technically, Paul McCartney extends his run on the Adult Contemporary chart to five decades with the debut of "From a Lover to a Friend" (MPL/Capitol) at No. 30. It's the first new McCartney recording to appear on the AC chart in slightly more than eight years, since "Off the Ground" went to No. 27 in June 1993. (McCartney's "Wonderful Christmastime" reached No. 29 in January 1996.)

As a solo artist, McCartney's first AC appearance was with "Another Day," a No. 4 hit in 1971. The Beatles had a mere six AC chart entries. "Let It Be" spent four weeks at No. 1 in 1970. The only Beatles single to chart AC in the '60s was "Something," which peaked at No. 17 in 1969. While "Something" was a George Harrison song, it was credited to the group, giving McCartney that five-decade AC span.

FENDER BENDER: After a 23-year absence, Texas-born Freddy Fender is back on Top Country Albums with "Forever Gold" (St. Clair), which debuts at No. 70. It's Fender's first appearance on this chart since "Swamp Gold" peaked at No. 44 in 1978.

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

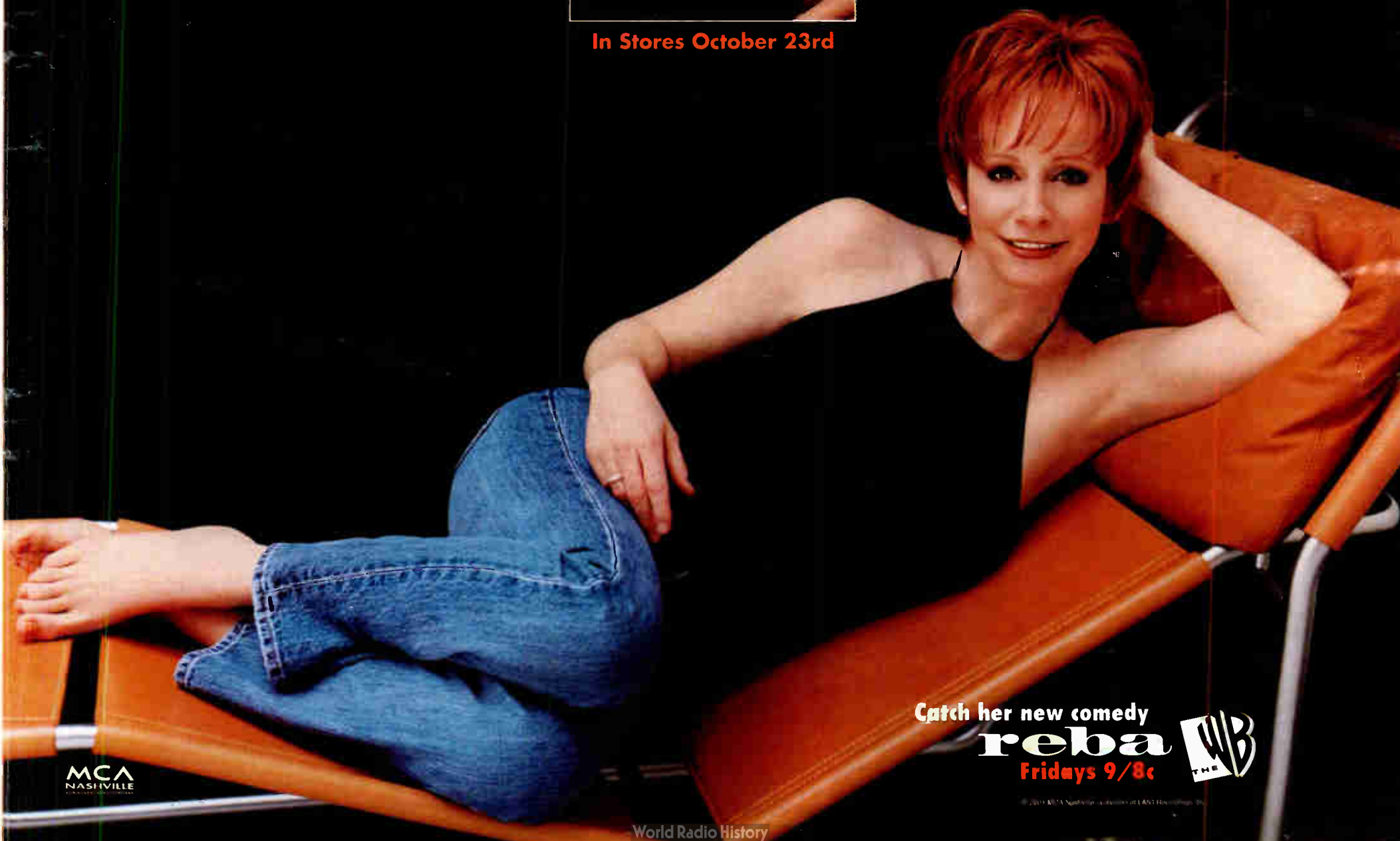
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World Radio History

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Grupo Prisa Eyes U.S. Radio Market

Strategy Entails Building Media Group In Latin America Before Crossing Border

BY HOWELL LLEWELLYN

MADRID—Spain's largest audiovisual holding, Grupo Prisa, has taken a big stride toward entering the U.S. Latin music radio sector by acquiring 50% of the radio operation of the world's biggest Spanish-language media group, Televisa of Mexico.

The \$50 million deal—plus an additional \$10 million payment toward a capital extension for Televisa's radio division, Radiópolis—was announced Oct. 15 in Madrid by Prisa president Jesus de Polanco and Televisa president Emilio Azcárraga. The previous evening's signing was presided over by Mexican president Vicente Fox during a visit to Spain. Fox said the accord was "one step further in the intense relations between Mexico and Spain."

Polanco and Azcárraga stress that this is a first move toward building a large radio group in Mexico as well as a major Latin American media group, prior to entering the U.S. Latin music radio sector.

The deal follows "years of talks" between Prisa and Televisa, Azcárraga says. Televisa has a 9% share of the Mexican radio sector with 17 stations grouped in Radiópolis, Mexico's fifth-largest radio company. But Azcárraga says Televisa will expand its Mexico radio operation by modeling itself on Prisa's successful Spanish radio operation, Cadena SER, which con-

trols nearly 80% of Spain's music radio sector and some 50% of that country's radio overall.

"Through both the word and through music, we will help our two countries understand each other better," Azcárraga says, confirming that the expanded radio group will include music content.

Radiópolis will be managed jointly by both companies, with a board of directors presided over by Azcárraga, a Prisa-appointed director general, and a Televisa-appointed financial director.

The Televisa purchase is the latest Prisa radio expansion in Latin America and U.S. Latin markets. In 1999, it acquired 19% of Colombia's Grupo Caracol and with Caracol jointly set up the Miami-based Grupo Latino de Radiodifusión of 105 music stations distributed in Chile (87), Panama (13), Costa Rica (three), the U.S. (one), and France (one). Prisa also owns 50% of Bolivian radio group Grupo Garafulic.

"Our plan is to unite our forces in these countries, which now include all-important Mexico, to build a grand radio group oriented toward the Hispanic market in the U.S.," Polanco says. "Our prime aim is expansion from Spain into Latin America and U.S. Latin markets. There is an extraordinary growth prospect in the U.S. but entering its radio sector is very complicated as its structures are already well-established."

Televisa created leading Latin music label Fonovisa, which discovered Enrique Iglesias, among others. But Azcárraga says, "Just because we have a special relation with Fonovisa does not mean our music radio stations will show Fonovisa artists any favor."

Prisa has a North America division with offices in New York City, and it owns music conglomerate Gran Via Musical, which together with Universal Music Group owns the Miami-based Latin music label MuXXIc Latina.



Grupo PRISA



Televisa

NARM, AFIM Seek Synergy In Merged Convention

BY CHRIS MORRIS

LOS ANGELES—Heads of the National Assn. of Recording Merchandisers (NARM) and the Assn. for Independent Music (AFIM) say the merger of their 2002 conventions should be mutually beneficial.

Pam Horovitz, president of Marlton, N.J.-based NARM, says "What we bring is more far-reaching access to retail. What they bring is an ability to mentor companies at the entry level in the industry."

Clay Pasternack, board chairman of the 12-member indie-music organization AFIM, adds, "We need to be more exposed to retail, and the synergies of NARM are ideal."

The trade groups have jointly announced that AFIM's convention events will be melded into NARM's next convention, which is scheduled for March 9-12 at the San Francisco Marriott (*Billboard Bulletin*, Oct. 15).

AFIM's day-long "crash course" for entry-level attendees, which requires a separate registration, will be held March 8, the day before the formal events begin. The NARM/AFIM confab will include only one trade show but will feature separate functions that may be attended by registrants from either trade group. Such annual features as NARM's scholarship dinner and AFIM's Indie Awards banquet will continue, and they will be sched-

uled in a manner that avoids conflicts. AFIM's stand-alone 2002 convention, which had been scheduled for May at the Fairmont Hotel in New Orleans, has been canceled.

The merger of the two conventions comes after an especially disappointing May AFIM confab in Los Angeles, which drew only 600 people. Attendance at NARM has also been in decline in recent years. Immediately following the AFIM convention, members of the indie group's board began approaching other trade groups and shows about a possible alliance (*Billboard*, May 19).

The alliance between AFIM and NARM is a natural one, since the two organizations have some 200 shared members. It also should help AFIM attain its long-time objective of attaining greater retail involvement.

"We think it's important to the retail community to have a healthy independent community," Horovitz says.

NARM and AFIM will maintain separate offices and staffs. Pasternack, whose Cleveland office has served as AFIM headquarters since executive director Pat Bradley's July resignation (*Billboard*, Aug. 18), says the trade group hopes to have Bradley's replacement in place by Nov. 1.



HOROVITZ

In The News

- World Theatre inked a licensing deal with BMG North America that gives it digital distribution rights to the label's music and video content. The deal will allow World Theatre to broadcast BMG videos on its interactive music TV network, due for a 2002 launch.

- The House of Representatives voted Oct. 16 to extend a ban on Internet access and discriminatory taxes for two years, to Nov. 1, 2003.

- The National Assn. of Recording Merchandisers—along with consumer and digital rights advocacy groups—sent members of Congress a letter in support of the Music Online Competition Act. The bill, introduced in August, would alter the Copyright Act to promote music delivery via the Internet. Opponents include the Recording Industry Assn. of America.

- The 44th annual Grammy Awards will be held Feb. 27 at the Staples Center in Los Angeles. The telecast marks the start of a new five-year deal between the Grammys and CBS.

DOJ Subpoenas RIAA, Online Music Services

BY BILL HOLLAND and LARS BRANDLE

WASHINGTON, D.C.—The Department of Justice (DOJ) has sent subpoenas to U.S. music companies, the Recording Industry Assn. of America (RIAA), MusicNet, and Pressplay in its investigation into possible anti-competitive aspects of the yet-to-launch online subscription services (*Billboard Bulletin*, Aug. 6). The subpoenas seek documents concerning licensing terms, rates, and negotiation conditions for online music services.

The RIAA will cooperate, spokeswoman Amy Weiss says in a statement. "We are confident that, once it has gathered the relevant facts, the [DOJ] will conclude that our actions have been fully compliant with all applica-

ble laws. Indeed, the steps we have taken to facilitate the legitimate online marketplace have been pro-competitive and beneficial to consumers."

The Federal Trade Commission and DOJ, which is handling the probe, interviewed Webcasters and retailers this summer. A DOJ spokeswoman says the agency does not comment on ongoing investigations.

The investigation follows a probe by European regulators in June, after independent music producers complained that MusicNet and Pressplay could potentially exclude them from online distribution deals. The European Commission denies a report that it was prepared to ban MusicNet and Pressplay before their planned launches later this year as "gross speculation."

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	592,919,000	565,240,000	(↘4.7%)
Albums	548,341,000	538,325,000	(↘1.8%)
Singles	44,578,000	26,915,000	(↘39.6%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	487,519,000	499,038,000	(↗2.4%)
Cassette	59,538,000	38,243,000	(↘35.8%)
Other	1,284,000	1,044,000	(↘18.7%)

OVERALL UNIT SALES

This Week	12,098,000	This Week 2000	13,555,000
Last Week	12,257,000	Change 2000	↘10.7%
Change	↘1.3%		

ALBUM SALES

This Week	11,687,000	This Week 2000	12,606,000
Last Week	11,874,000	Change 2000	↘7.3%
Change	↘1.6%		

SINGLES SALES

This Week	411,000	This Week 2000	949,000
Last Week	383,000	Change 2000	↘56.7%
Change	↘7.3%		

YEAR-TO-DATE CD ALBUM SALES BY GEOGRAPHIC REGION

	2000	2001	
Northeast	26,078,000	26,598,000	(↘2.0%)
Middle Atlantic	67,791,000	68,879,000	(↘1.6%)
East North Central	76,934,000	75,162,000	(↘2.3%)
West North Central	32,028,000	31,563,000	(↘1.5%)
South Atlantic	91,309,000	95,858,000	(↘5.0%)
South Central	72,003,000	73,428,000	(↘2.0%)
Mountain	35,050,000	37,091,000	(↘5.8%)
Pacific	86,326,000	90,458,000	(↘4.8%)

ROUNDED FIGURES

FOR WEEK ENDING 10/14/01

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RIAA Criticized Over Effort To Change Anti-Terrorism Bill

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) has failed in an attempt to insert language in the U.S. Senate's anti-terrorism bill that would have allowed content providers to disable the computers of those suspected of uploading and downloading unauthorized copyrighted material in shareware programs.

The RIAA language inserted in the bill was rejected by Judiciary Committee staff. RIAA lobbyist Mitch Glazier says the industry sought the change because a provision in the anti-terrorist bill revises the current law, which has a threshold for civil penalties of \$5,000. That threshold means the RIAA and other copyright holders can currently hack the computers of suspected infringers as long as they don't do

\$5,000 worth of damage. The anti-terrorist bill will also criminalize such hacking activities.

Leaked copies of the RIAA language circulated to Senate and House staffers and then to the Internet community, where it was criticized as being both overreaching and inappropriate. Most declined to talk on the record.

Robin Gross, staff attorney for intellectual property for the Electronic Freedom Foundation (EFF), says, "I'm as shocked as everyone else that the RIAA would try to take advantage of these unfortunate times to advance their own agenda in the anti-terrorism bill."

Glazier, who worked the industry's draft language on the Hill, tells *Billboard*: "Someone's trying to give the impression that we were up on the Hill trying to get some special excep-

'I'm as shocked as everyone else that the RIAA would try to take advantage of these unfortunate times to advance their own agenda.'

—ROBIN GROSS,
ELECTRONIC FREEDOM FOUNDATION

them [in their hacking], and to say, 'Anyone else who tries to break into a computer could be a terrorist. But when we do it, we've got a special exemption.'"

Glazier tells *Billboard* that under the current law—before the passage of the anti-terrorist measure Oct. 15—the RIAA and other copyright companies had already modified the PCs of suspected infringers, as long as the hacking didn't rise to the \$5,000 federal intervention damage threshold. He referred to such activity by copyright companies as "protecting the integrity of their systems by legal means through self-help measures."

Glazier says he first heard of the pending change when an anti-piracy attorney contacted the RIAA to say that Section 815 of the Senate version of the bill had language that changed that threshold of liability in government lawsuits and criminalized them. He says that after the Department of Defense and the Department of Justice agreed, the language produced an "unintentional negative effect on anti-piracy efforts" of copyright holders.

Glazier adds that he then approached what he said were "sympathetic" Senate staffers and gave them alternatives. "If you insist on keeping in the new, sweeping language that changes the threshold, then we can only represent ourselves—we can't represent everybody else—but we would like those new provisions not to apply to us."

Glazier says he also proposed that the bill's language be modified so that the current legal

threshold would apply and offered a two-option alternative, to allow for criminal (anti-terrorist) as well as civil (suspected copyright infringers) penalties for computer-user malfeasance.

On Oct. 11, Senate staffers, in a so-called "manager's amendment" to the bill, chose the latter course of rewriting the provision to enable copyright companies to go after suspected infringers without getting in the way of DOJ's criminal prosecutions. But the rewrite never made it into the final Senate bill. Both Senate and House versions have passed, and they will soon go to a joint conference, where differences will be ironed out.

"So, unfortunately," Glazier says, "now we're stuck with a bill that everybody agrees has a negative effect on 'self-help' measures to disable somebody from uploading a pirated product." He says the RIAA will ask for a "fix" in a conference report on the bill.

EFF's Gross says of the RIAA's latest actions, "I'm relieved that the Senate could see what was going on here."

Last month, the RIAA's aggressive lobbying style twice irked House lawmaker Rep. Chris Cannon, R-Utah, who deemed the RIAA's timing in opposing his Music Online Competition Act so soon after the terrorist attacks "in poor taste" (*Billboard*, Oct. 13).

Note: This story was written before Congressional leaders voted to shut down the House of Representatives at the end of business Wednesday, Oct. 17, after 29 of Senate Majority Leader Tom Daschle's staff tested positive for exposure to anthrax. Members plan to return Monday, Oct. 22.

Executive Turntable



ROBINSON



GOLDBERG



ELIZANDO

RECORD COMPANIES: Steven Kane is named senior VP/managing director of Warner Music Canada in Toronto. He was senior VP of Universal/Island/Def Jam at Universal Music Canada.

Heidi Ellen Robinson is named senior VP of press/media relations for ARTISTdirect Records. She was a freelance publicist.

Michael Goldberg is named VP/CFO of the Verve Music Group in New York City. He was controller for Nonesuch Records.

Malú Elizando is named VP of Universal Latino (regional Mexico) in Burbank, Calif. She was managing director of operations for BMG-West Coast.

Julie Garner is promoted to VP of marketing/sales for Instinct/Shadow Records in New York City. She was director of marketing and sales.

Mike Bergin is promoted to senior director of national promotion for J Records in Los Angeles. He was northeast regional director of promotion.

Rosana Mattioli is promoted to senior director of special marketing for Sony Discos in Los Angeles. She was director of sales and special marketing.

Hollywood Records has promoted former national promotion administrator Christy Anderson to regional director of promotion and

Rebecca Ponce, formerly an assistant in the promotions department, to national promotion administrator in Burbank, Calif. Hollywood also names Geoffrey Weiss VP of A&R and Brian MacDonald VP of alternative promotion in Burbank. They were, respectively, head of musicology at ARTISTdirect and VP of alternative promotion for Interscope Records.

Dominic Pandiscia is promoted to senior national director of sales for Virgin Records America in Beverly Hills, Calif. He was national director of sales.

Elektra Records promotes Carol Ann Jackson to regional sales manager, West Coast, in San Francisco. Elektra also names Andy Martel marketing coordinator, Northeast, in Boston. They were, respectively, marketing coordinator and an alternative college marketing representative for BMG Distribution.

PUBLISHERS: SESAC promotes Kyle T. Jones to director of writer/publisher relations in Nashville. SESAC also names Andy Conant associate director of writer/publisher relations in Nashville. They were, respectively, associate director of writer/publisher relations and co-owner/marketing director for Red Hill Records.

tion to give us extraordinary powers to go destroy people's computers and send out viruses. I've heard it all."

The drafted wording of the RIAA language plainly would have allowed the RIAA and other content providers to hack and even disable at will. Here is the language of one of two similar section drafts:

"No action may be brought under this subsection arising out of any impairment of the availability of data, a program, a system or information, resulting from measures taken by an owner of copyright in a work of authorship, or any person authorized by such owner to act on its behalf, that are reasonably intended to impede or prevent the infringement of copyright in such work by wire or electronic communication; provided that the use of the work that the owner is intending to impede or prevent is an infringing use."

Gross says, "I think this is a case where the RIAA thought they could sneak something in to exempt



Billboard Charts To Be Revamped

Redesign With Larger Type Will Make Information Easier To Read

In response to constructive criticism offered by our readers, 2001 will be remembered as the year when the *Billboard* charts were overhauled twice.

The current incarnation of the charts, unveiled when *Billboard* revealed its new design in the July 28 issue, received some praise for being more bold and colorful than before. But, because the charts are relied on as a working tool, most who provided feedback complained that several details offered in the current design were harder to decipher than they had been in the charts' previous design. Some readers have also complained that the new-look charts are difficult to photocopy and fax.

Among the pending changes:

"Easy-to-read issues were carefully considered when we crafted the latest chart designs," says Geoff Mayfield, *Billboard* director of charts. "However, when we examined those designs, we were looking at pristine proofs from a high-quality laser printer. Some of those details simply did not translate to the realities of the actual printing process."

The revamped charts, which will be introduced within the next four to six weeks, will still be more colorful than the ones that preceded the *Billboard* redesign, but the magazine's charts and production staffs are striving to ensure that all of the informational details will be more legible.

Among the pending changes:

- The alternating color bars will be removed in favor of the easier-to-discern contrast of black ink on a white background.

- The identification of labels, catalog numbers, and price points will move to a larger typeface.

- The numerals indicating the status of multi-platinum titles will also be enlarged.

"We are happy with the changes we'll be making, and wish we could introduce them tomorrow," Mayfield says. "Unfortunately, with more than 45 charts on our menu, and the myriad computer codes that need to be reprogrammed on each one, it will take a few more weeks to complete the fine tuning."

10th

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ARTISTS & MUSIC

University Foresees R&B Success For Prophet

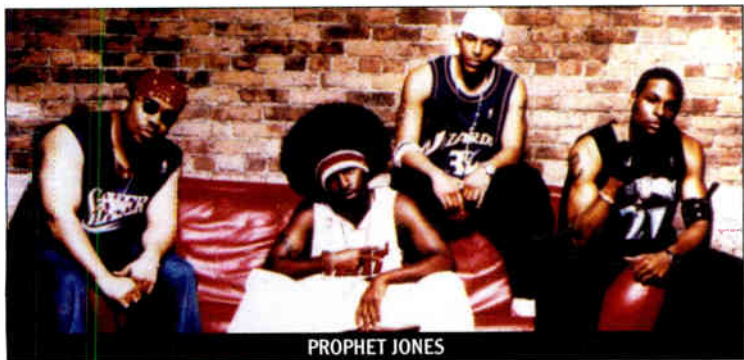
BY CARLA HAY

NEW YORK—Prophet Jones may look like a rap group, but its music is pure R&B. Propelled by the hit single "Lifetime," Prophet Jones' eponymous debut album (University/Motown) is finding a growing audience.

Released Sept. 18, *Prophet*

Hollywood—got started in the Washington, D.C., and Baltimore areas. The group, which co-wrote most of the songs on its debut album, has been hailed by University president/CEO Haqq Islam as "old-school soul with cross-generational appeal."

Prophet Jones is managed by



PROPHET JONES

Jones debuted at No. 1 on the Heatseekers chart in the Oct. 6 issue. The album then attained Heatseekers Impact status in the Oct. 20 issue, when it leaped 123-86 on The Billboard 200. This issue, the album is No. 89 on the chart.

Although the group's "Woof" single didn't make a dent on the *Billboard* charts, "Lifetime" has caught on at such mainstream R&B stations as WJMI Jackson, Miss.

"It's going to be the next big wedding song," WJMI assistant PD Alice Marie Dixon says of "Lifetime." BET has been playing the song's video, and Prophet Jones made an Oct. 15 appearance on the network's *106 & Park: BET's Top 10 Live*.

Prophet Jones—whose members are K.D., Goldee, P. Rowe, and

James Lassiter and John Dukakis of Los Angeles-based Overbrook Entertainment. The group is currently not signed to a booking agency.

Strong word-of-mouth has been a key factor in sales for *Prophet Jones*, notes Von Medler, pop/R&B music buyer for Tower Records' South Wabash Avenue location in Chicago. And University senior VP of marketing Cheryl Marks says of Prophet Jones, "They do things like go to a mall and hand out their own postcards."

Marks adds that Prophet Jones' remake of the O'Jays' "Cry Together" is a likely contender for the next single.

"We can perform anywhere," K.D. says. "You have to get in people's faces so they see you as more than a song they hear."

HEATSEEKERS
IMPACT

Diffie's 'World' View On Monument

Back In The Studio After Three Years, He Makes An Earthy Record About Love

BY RAY WADDELL

NASHVILLE—A key member of country music's early-'90s wave of success, Joe Diffie has managed to stay afloat in the genre's lulls via a stone country delivery, accessible songs, and contemporary production.

Diffie's 10th album, *In Another World*, set for an Oct. 30 release, marks the Oklahoma-born artist's internal Sony shift to Monument following nine releases on sister imprint Epic. Produced by Don Cook and Lonnie Wilson, *In Another World* finds the platinum-selling Diffie still successful at blending his traditional-sounding tenor with more country pop-leaning sensibilities.

As for the move to Monument, Diffie says the shift presented a nice opportunity. "With the restructuring at Sony, they were pretty heavily laden at Epic," he observes, adding that his tenure at Epic was a successful one.

Mike Kraski, senior VP of sales and marketing at Sony Music Nashville, calls Diffie's label move a "non-issue" that nevertheless should benefit the artist. "It's all about aligning the rosters and accommodating traffic flow through that funnel called country radio," Kraski says. "Epic had too many artists and Monument not enough."

Kraski adds that Diffie's shift may help correct some previous creative missteps the artist's Diffie's career. "There have been some trips and stumbles along the way in terms of decision-making with Joe Diffie," Kraski says, "particularly in song selection and the creative process. He inadvertently was turned into a novelty singer, of all things. What he really is, is one of the finest singers and voices this genre has ever been blessed with."

Diffie moved to Nashville in 1986, signed to Epic in 1989, and released his first album in 1990. A string of radio hits and gold and platinum albums followed, leading up to the recording of *In Another World*, which, Diffie says, conceptually follows a familiar musical path. "As much as anything, the overall thematic thing was love, which we figured was something everybody could relate to. But the main thing we wanted to do was enjoy ourselves and work up as much enthusiasm as we could muster. It has been three years since I had been in the studio, and we had a blast."

While the album is adventurous, sonically, Diffie says, "we just didn't want to limit ourselves to the regular old stuff. But, with me singing, it's gonna be country. A lot

of songs on [the album] have a real earthy feel—not that they're produced and sung that way, but they just have a raw feel to them."

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From the beginning of the project, the label focused on Diffie's strengths, Kraski says. "Joe Diffie is a phenomenal singer, and we feel he has been incredibly undervalued and underrated in that regard. That is our focus from this day forward."

Diffie is managed by the Consortium and booked by Buddy Lee Attractions, both in Nashville. His publishing is in-house on DiffTunes, administered through BMI. A satellite radio album premiere is set for Oct. 22, focusing on Diffie and other Monument acts, to be edited down to a one-hour CD version for re-broadcasts. Consumer advertising will be focused on radio and print, Kraski adds, and Diffie will do a satellite radio tour. Coyote Collins, PD at WBEE Rochester, N.Y., says his station has embraced the new single. "I love it and our listeners love it—it's one of our top five requests at night," Collins says, adding that Diffie is a core artist at WBEE. "Joe Diffie is the true essence of what country music is all about."

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DIFFIE

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ARTISTS & MUSIC

University Foresees R&B Success For Prophet

BY CARLA HAY

NEW YORK—Prophet Jones may look like a rap group, but its music is pure R&B. Propelled by the hit single "Lifetime," Prophet Jones' eponymous debut album (University/Motown) is finding a growing audience.

Released Sept. 18, *Prophet*

Hollywood—got started in the Washington, D.C., and Baltimore areas. The group, which co-wrote most of the songs on its debut album, has been hailed by University president/CEO Haqq Islam as "old-school soul with cross-generational appeal."

Prophet Jones is managed by



PROPHET JONES

Jones debuted at No. 1 on the Heatseekers chart in the Oct. 6 issue. The album then attained Heatseekers Impact status in the Oct. 20 issue, when it leaped 123-86 on The Billboard 200. This issue, the album is No. 89 on the chart.

Although the group's "Woof" single didn't make a dent on the *Billboard* charts, "Lifetime" has caught on at such mainstream R&B stations as WJMI Jackson, Miss.

"It's going to be the next big wedding song," WJMI assistant PD Alice Marie Dixon says of "Lifetime." BET has been playing the song's video, and Prophet Jones made an Oct. 15 appearance on the network's *106 & Park: BET's Top 10 Live*.

Prophet Jones—whose members are K.D., Goldee, P. Rowe, and

James Lassiter and John Dukakis of Los Angeles-based Overbrook Entertainment. The group is currently not signed to a booking agency.

Strong word-of-mouth has been a key factor in sales for *Prophet Jones*, notes Von Medler, pop/R&B music buyer for Tower Records' South Wabash Avenue location in Chicago. And University senior VP of marketing Cheryl Marks says of Prophet Jones, "They do things like go to a mall and hand out their own postcards."

Marks adds that Prophet Jones' remake of the O'Jays' "Cry Together" is a likely contender for the next single.

"We can perform anywhere," K.D. says. "You have to get in people's faces so they see you as more than a song they hear."

HEATSEEKERS
IMPACT

Diffie's 'World' View On Monument

Back In The Studio After Three Years, He Makes An Earthy Record About Love

BY RAY WADDELL

NASHVILLE—A key member of country music's early-'90s wave of success, Joe Diffie has managed to stay afloat in the genre's lulls via a stone country delivery, accessible songs, and contemporary production.

Diffie's 10th album, *In Another World*, set for an Oct. 30 release, marks the Oklahoma-born artist's internal Sony shift to Monument following nine releases on sister imprint Epic. Produced by Don Cook and Lonnie Wilson, *In Another World* finds the platinum-selling Diffie still successful at blending his traditional-sounding tenor with more country pop-leaning sensibilities.

As for the move to Monument, Diffie says the shift presented a nice opportunity. "With the restructuring at Sony, they were pretty heavily laden at Epic," he observes, adding that his tenure at Epic was a successful one.

Mike Kraski, senior VP of sales and marketing at Sony Music Nashville, calls Diffie's label move a "non-issue" that nevertheless should benefit the artist. "It's all about aligning the rosters and accommodating traffic flow through that funnel called country radio," Kraski says. "Epic had too many artists and Monument not enough."

Kraski adds that Diffie's shift may help correct some previous creative missteps the artist's Diffie's career. "There have been some trips and stumbles along the way in terms of decision-making with Joe Diffie," Kraski says, "particularly in song selection and the creative process. He inadvertently was turned into a novelty singer, of all things. What he really is, is one of the finest singers and voices this genre has ever been blessed with."

Diffie moved to Nashville in 1986, signed to Epic in 1989, and released his first album in 1990. A string of radio hits and gold and platinum albums followed, leading up to the recording of *In Another World*, which, Diffie says, conceptually follows a familiar musical path. "As much as anything, the overall thematic thing was love, which we figured was something everybody could relate to. But the main thing we wanted to do was enjoy ourselves and work up as much enthusiasm as we could muster. It has been three years since I had been in the studio, and we had a blast."

While the album is adventurous, sonically, Diffie says, "we just didn't want to limit ourselves to the regular old stuff. But, with me singing, it's gonna be country. A lot

of songs on [the album] have a real earthy feel—not that they're produced and sung that way, but they just have a raw feel to them."

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DIFFIE

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Cranberries 'Wake' To New Beginning

Irish Act Reunites With Street, Switches To MCA For Fifth Album

BY PAUL SEXTON

LONDON—In their 10th anniversary year, the Cranberries have found an old friend in the studio and a new label home within their record group. Now they're issuing a call to *Wake Up & Smell the Coffee*.

That's the title of the fifth album by the quartet from Limerick, Ireland, recorded in two installments during this past summer, as well earlier this year in Dublin and London. It's primed for release on Tuesday (23) in the U.S. on MCA (to which they have relocated from Island). It was issued Oct. 15 internationally.

The process of engaging the group's massive fan base and enlisting new followers has had the luxury of an unusually long lead-in period. The band was already conducting international interviews while still mixing the record at Townhouse Studios in west London as far back as May.

"It's a huge advantage," MCA U.S. president Jay Boberg says. "When you have a Cranberries record that's complete—that you're living with and picking singles from more than four, five months before it comes out—it enables you to do the proper set-up on a worldwide basis. And this act is truly global." He cites markets as diverse as Spain and Thailand as being among their many worldwide strongholds.

The band (which is managed by Lewis Kovac of Timeless Management in London) undertook a series of intimate live performances—meeting many key retail and radio representatives—during the summer in New York City, Los Angeles, Chicago, Minneapolis, and Boulder, Colo., far ahead of the official radio shipment of Aug. 27 for the lead track, "Analyse." Similar activity in Europe and the Far East will precede further U.S. promotion in the week of release, with another stateside visit slated before Christmas.

A further statement of intent comes with the Cranberries' plan for a yearlong world concert tour starting next February, by which time all parties are confident that the new release will have added significantly to their worldwide career album sales of 33 million. The tour will be booked by Mitch Rose for the Creative Artists Agency in Los Angeles.

While 1999's *Bury the Hatchet* was a major seller in many of the band's strongest markets, it marked a sales decline from previous lofty heights in both the U.K. and U.S.

"In Europe, we were fine," drummer Fergal Lawler says.

"Stateside, the record company was going through a lot of changes. We suffered because of that. We've got to work it again because of that. MCA is aware of what went down last time and the mistakes that were made."



'On the last album, I'd just had my first baby. This time, I'm more chilled-out about being a parent.'

—DOLORES O'RIORDAN

With a pause between sessions for the new album for the birth of a second child for both Lawler and lead singer Dolores O'Riordan—in January and March, respectively, of this year—they feel that work and home life are now in more realistic perspective.

"We're [doing] a more thorough promotion tour," O'Riordan says. "Plus, on the last album I'd just had my first baby. This time, I'm more chilled-out about being a parent."

Also, Boberg believes that the band had to turn around the media's perception that the group was aloof and not really available.

"Each of the band members has had a lot of growth, and they really want to assert themselves and show they're one of the great bands in the world," he says. "I obviously wasn't involved [previously], but there were some times where they weren't the most user-friendly operation going, in terms of the industry."

"Now, they're more mature," Boberg continues. "They understand certain aspects [of promotion] that are tools they have to participate in to help make the machinery work. The band's had such an incredible attitude. Dolores has been so charming and willing to spend hours with people and get the information across that needs to get across."

MCA is canvassing the embrace of both triple-A and modern adult radio formats for "Analyse" (published by Universal, PRS) which

has a video directed by Australian Kier McFarlane. Currently airing on VH1, the clip has been edited since the terrorist attacks of Sept. 11. The original piece had shown O'Riordan dancing with skyscrapers in the background and planes flying overhead. Those shots have since been eliminated from the video.

"Analyse" is also being worked at rock radio, but harder formats have been serviced with a three-track sampler that highlights the band's more robust musical side. The label's marketing plans also include an hour-long concert film, in which the Cranberries play new material and favorites, to air on Music Choice in the album's week of release. In addition to a mainstream print campaign, other ads will center on Irish communities in New York City, Boston, and Chicago. All of this adds up to visibility that some retailers believe will work in reigniting consumer interest.

"They have a great history," says James Lonten, who manages a Borders Books & Music outlet in New York City. "It's just a matter of spreading the word that they had a solid new record. Once they do, people will very likely embrace it."

Wake Up & Smell the Coffee sees the band reunited with producer Stephen Street, who helmed their initial global giant-sellers *Everybody Else Is Doing It, So Why Can't We?* in 1992 and *No Need to Argue* two years later.

"When they first contacted me," Street says, "I wondered if we might have grown apart—they've made two albums [since], and I've made lots of other albums in between. But when we got back together, we just picked up where we left off. Everyone was really focused."

O'Riordan notes, "It was easy and natural. Stephen knows what we're capable of, and he'll push us, which is good; we need that because we're a bit lazy sometimes."

The singer is prepared to be, as ever, the center of attention for the group. She knows that that will probably involve questions about her having a solo career, but after a decade together, she says their band ethic is stronger than ever.

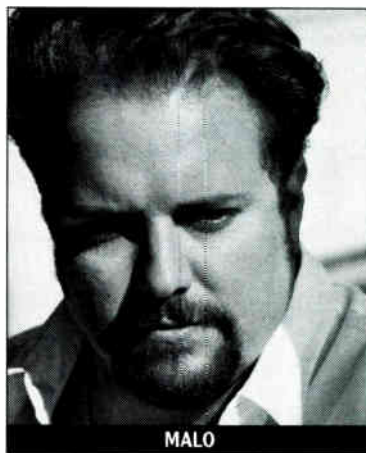
"Why would I [go solo]? There's so much freedom within the unit. I often do solo projects, like a movie soundtrack. And it's cool. It's not like you're married. At the same time, there's another loyalty. These are the three guys I've been with for years. It's much nicer being in a band. I don't know how solo artists do it. It must be dead lonely."



The Beat

RIDING ON: Former Mavericks leader Raul Malo has traveled a long, often tangled road to get to this moment: the Oct. 23 Om/Higher Octave release of *Today*, his first solo album.

"It was so heart-wrenching to get to this point," Malo says. "The last couple of years with the Mavericks were really trying for me—whether we were going to be able to get off of our label, whether I was going to be able to do a solo record—there were a lot of question marks. If I'd had to stay in the Mavericks and we'd had to stay at Universal Music Group [the group first recorded for MCA Nashville and then Mercury], we probably wouldn't make



any more records, and I'd be parking cars. There were conflicts with the label we couldn't get past."

Malo's solo debut is a record full of poignant lyrics (including four songs written in Spanish) and soaring melodies, prompted, in part, by producer Steve Berlin's urging to stretch Malo's writing abilities. "It was challenging in every way," Malo says. "I don't write bridges for songs—I hate them. I always felt they were a waste of time. Steve likes bridges, he likes b-sections, and he likes songs to go somewhere else. For the first time in the recording studio, I didn't fight it. I stood back and let the musicians play what they wanted. I knew these guys were much better musically than I am, and I just sang because I knew that was the one thing they couldn't do."

Malo's original goal was to record the album in one week, and he came close. "The earth was made in seven days, but I need much more time than that to accomplish greatness," Malo jokes. "We actually had it tracked in about seven days, but with all the overdubs, we probably took about three weeks."

JUST BREATHE: After the initial shock wears off, a tragedy that hits close to home can often spur those affected to

great heights. Such is the case with Third Eye Blind's Stephan Jenkins, whose mother's bout with breast cancer led him to organize Breathe, an Oct. 27 benefit concert for breast cancer treatment and research.

Jenkins is producing the show, to be held at Los Angeles' Greek Theater, with the Step Up Women's Network. In addition to his band, Sugar Ray, Liz Phair, Seal, Lil' Kim, Nikka Costa, Crazy Town, and Deftones will also perform.

"My mother's disease hit home for me in the truest sense of the word," says Jenkins, whose mother survived. "Breast cancer always tends to be looked at as a women's issue, and that's really not the case—it's a son's issue, it's a family issue, and it's everyone's issue. I wondered how I could use the power of rock music and the friends that I have in music to do some small but sincere gesture and pay attention to this disease." Part of Jenkins' goal was to put together a show that appealed to a young, music-loving audience. "I want to see males like me say this disease is fucking wiping out women, mothers in this country," he says. "I want them to realize it affects them." But Jenkins also wants the evening to be enthusiastic about the strides that are being made. "It feels so good for me to be doing this event. There's a real joy in stepping up, pulling out your [sword], and whacking the dragon in the forehead."

Tickets range in price from \$43.50 to \$128.50.

LIKE FATHER, LIKE SON: In a natural fit, Capitol Records has signed Sean Lennon to a multi-album deal. Lennon, who released *Into the Sun* on Grand Royal in 1998, is writing all the material for his new album and is more than halfway through the process. "It's very different from the first album. It's alternative pop," says a source. "It sounds like Weezer meets Brian Wilson." Lennon, who will record the project in L.A., is still deciding on a producer. In the meantime, Lennon will appear on the soundtrack to Sean Penn's new movie, *I Am Sam*, performing a track called "Across the Universe" with Rufus Wainwright and Moby.

STUFF: John Trudell's next album, *Bone Days*, will be available online starting Oct. 28. The album was executive-produced by Angelina Jolie. Trudell, Jolie, and Jolie's husband, Billy Bob Thornton, have formed the All Tribes Foundation, a nonprofit organization dedicated to the preservation of native cultures and societies... Guitarist Wes Borland has left Limp Bizkit.

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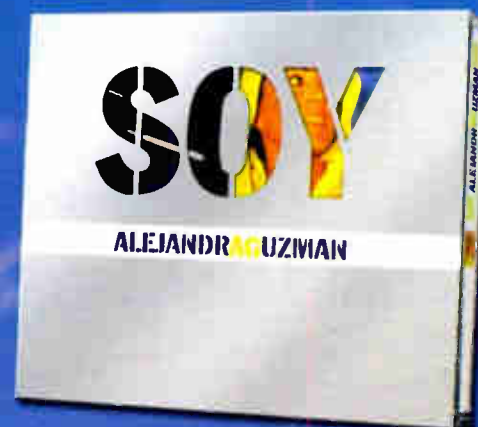
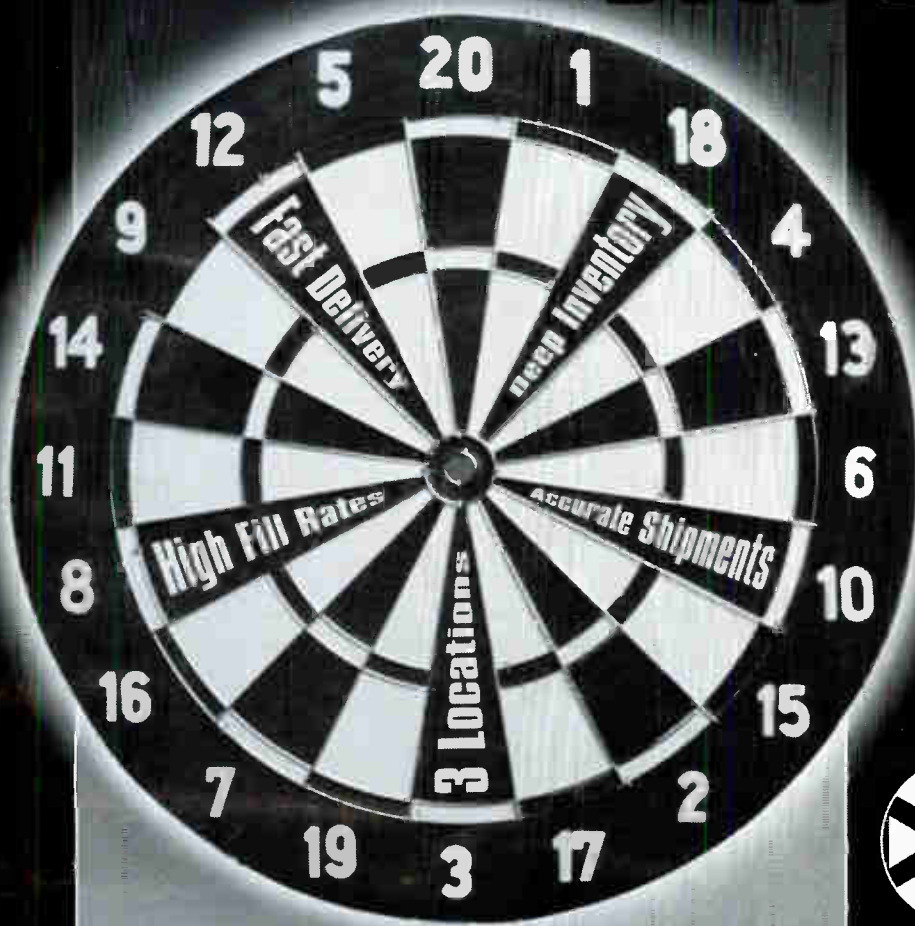
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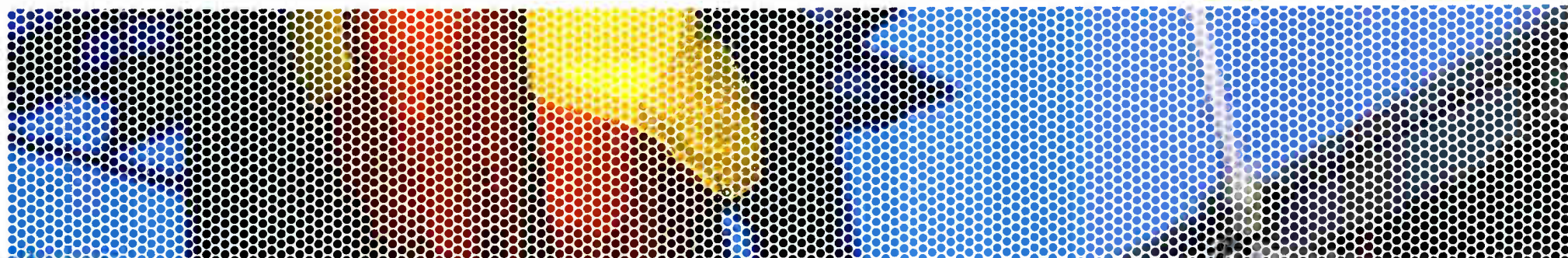
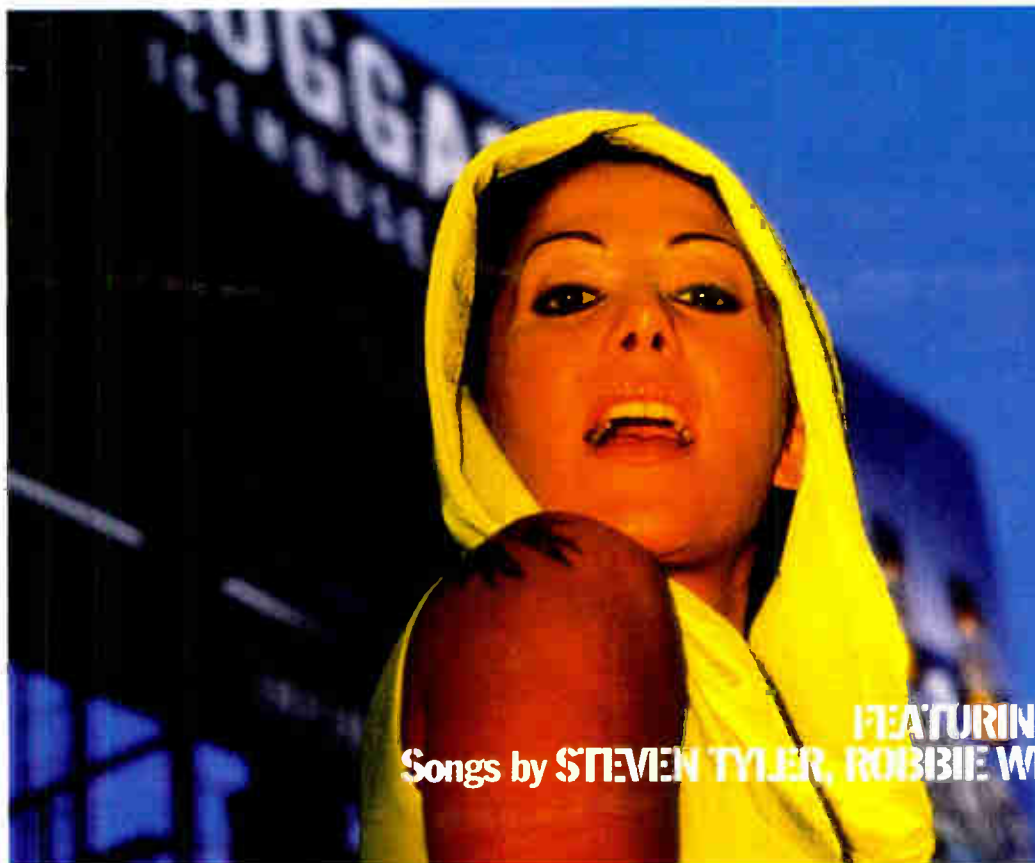
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Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
JANET JACKSON, 112	Staples Center, Los Angeles Oct. 2-3	\$1,998,752 \$125.25/\$37.75	26,883 28,183 two shows	Clear Channel Entertainment, Nederlander Organization
NEIL DIAMOND	FleetCenter, Boston Oct. 2-3	\$1,948,170 \$67.50/\$37.50	31,482 two sellouts	Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Palace of Auburn Hills, Auburn Hills, Mich. Oct. 5-6	\$1,900,110 \$67.50/\$37.50	30,164 two sellouts	Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	United Center, Chicago Oct. 8-9	\$1,718,683 \$67.50/\$37.50	28,985 two sellouts	Sal Bonafede, Apregan Entertainment Group
TOOL, FANTOMAS	Madison Square Garden, New York City Oct. 1-2	\$1,113,372 \$41.50/\$29	28,247 30,236 two shows	Clear Channel Entertainment
ELTON JOHN	Joe Louis Arena, Detroit Oct. 13	\$1,092,413 \$127.50/\$87.50/ \$57.50/\$47.50	14,375 sellout	Jam Prods.
NEIL DIAMOND	MCI Center, Washington, D.C. Sept. 30	\$1,050,473 \$67.50/\$37.50	17,223 sellout	Sal Bonafede, Apregan Entertainment Group
TONY BENNETT, K.D. LANG	Radio City Music Hall, New York City Sept. 28-29	\$887,395 \$100/\$75/\$55/\$35	11,179 two sellouts	Radio City Entertainment
STEVIE NICKS, JOHN GREGORY, CALIFORNIA	Aladdin Theatre for the Per- forming Arts, Las Vegas Oct. 5-6	\$825,563 \$152/\$55	9,990 14,038 two shows	Clear Channel Entertainment
THE CYPRESS HILL SMOKE OUT: CYPRESS HILL, BUSTA RHYMES, DEFTONES, FEAR FACTORY, NO FX, METHOD MAN, REDMAN, LONG BEACH DUB ALL STARS	Glen Helen Blockbuster Pavilion, Devore, Calif. Oct. 6	\$786,237 \$205.50/\$35	16,030 20,815	Clear Channel Entertainment

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ARTISTS & MUSIC



by Larry Flick

Sound
Tracks™

LANCE ON THE LINE: When it was time to assemble the soundtrack to his first feature film, *On the Line* (opening nationwide Oct. 26), all **Lance Bass** had to do was leaf through his personal phone book to enlist artists to participate.

"I wasn't surprised that it was easy to get people interested in the project," he says. "Artists still have a good attitude about doing soundtracks. The surprising part was how

The rest of 'N Sync are represented via the album cuts "That Girl (Will Never Be Mine)" and "Falling," both of which appear on the European pressing of the act's current opus, *Celebrity*.

Also contributing songs to *On the Line* are **Britney Spears** (raising creative expectations for her imminent third album with the assertive, percussive "Let Me Be"), **Al Green** (effectively revisiting his classic "Let's Stay Together" with a percolating dance groove), **Blaque** (with the smooth R&B ballad "Can't Trust Myself"), and charismatic pop ingénue **Jessica Fowler** (whose "To Be Able to Love" is a kicky trance-disco anthem destined to be adored by the masses). In all, this collection not only enhances the film, but it also stands tall as a recording on its own merit.

"That was vital to me," Bass notes. "I didn't want this to be a soundtrack filled with leftovers and second-rate songs."



BASS

many were willing to tailor songs to the movie."

The 'N Sync vocalist/budding filmmaker says that he invited **Vitamin C**, **Robyn**, **BBMak**, and **Bon Jovi** guitarist **Richie Sambora** (who also appears in the movie) to a rough-cut screening of the film, and "they each left inspired to write songs for it. It was an enormous compliment."

Besides contributing fresh material to the Jive soundtrack, each artist also offered a tune with formidable top 40 single potential. **BBMak's** rock-etched power ballad, "Don't Look Down," and **Robyn's** sultry, hip-hop-flavored shuffler, "Say You'll Walk the Distance," are particularly strong entries (both cuts also bode extremely well for the acts' forthcoming new albums).

Also created especially for *On the Line* is the title track, a breezy pop gem that combines the vocals of Bass, 'N Sync co-hort **Joey Fatone** (one of the movie's co-stars), **Mandy Moore**, and up-and-coming act **True Vibe**. The track serves as the set's first single, and it's supported by a videoclip directed by **Marc Webb** (**Green Day**, **3 Doors Down**).

Bass says, "It was fun to sing in a context that was radically different from 'N Sync." That said, don't expect Bass to hit the solo trail anytime soon. "I'm a harmony singer, and that's all I want to be when it comes to music."

Fatone, on the other hand, tries his hand at the microphone alone, offering a notably potent performance on the cut "Ready to Fall"—a guitar-laced ditty that sounds ripe for pop and AC radio picking.

With *On the Line* in the bag, the artist admits that he has been "bitten by the bug." He's already eyeing his next few film projects, which he'll gradually develop in between 'N Sync commitments. There's just one thing that he'll do differently next time—he won't play the lead in his next movie project.

"I know that it was pretty ballsy of me to take on so many aspects of my first movie," he says. "But if you're going to dive in, aim for the deep end, right? Now that I've had that experience, I'm ready to pull back just a little and sharpen my skills. This is not a lark for me. I'm serious about building this aspect of my career over time."

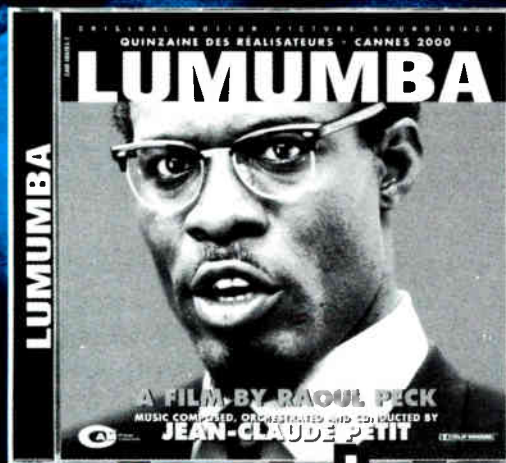
AMELIE COMES TO LIFE: On Nov. 6, Virgin will issue the soundtrack to acclaimed French film *Amelie*. The set features 18 tracks by heralded multi-instrumentalist/composer/performer **Yann Tiersen**, revered by critics and colleagues as a magician of the notes.

Tiersen has released three previous albums and has also worked on soundtracks for French films that include *The Dreamlife of Angels* and *Alice and Martin*.

Amelie is a romantic, fanciful comedy with a difference. The title character is a young woman who lives in Paris and in her own world. Shooting in more than 80 Parisian locations, director **Jean-Pierre Jeunet** (*Delicatessen*, *The City of Lost Children*) invokes his distinctive style to capture the charm of the city through the eyes of a beautiful ingénue.

From the composer of *Manon of the Spring* and *Jean de Florette*, a vibrant and elegant score which powerfully underlines the astounding true story of (Patrice) Lumumba's fight for Congo's independence.

LUMUMBA the movie opens June 27th in NYC and July 20th in LA with a national release to follow. For info on other cities: www.zeitgeistfilm.com



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Epic Sends Incubus To The Beach For Making Of 'Morning View'

BY JILL PESSELNICK

LOS ANGELES—When Brandon Boyd looks back on the making of Incubus' new Epic album, *Morning View*, the band's frontman says he'll always see it as an unforgettable experience shared with his best friends.

Over a period of six months, Incubus' five members—Boyd, joined by guitarist Mike Einziger, bassist Dirk Lance, drummer José Pasillas, and turntable artist Chris Kilmore—lived together at a Malibu, Calif., beach house where the set (due Oct. 23) was written and recorded. The lifestyle, Boyd says, was something out of a dream.

"Every day, we'd wake up, eat breakfast, sit in the sun, and then walk into the living room, pick up our instruments, and play sort of at our leisure. We'd do it every day because we wanted to. It couldn't have been any better."

Boyd continues, "Recording and writing music in rehearsal studios, which is normally where we would have done it, is the antithesis to creative energy. There are no windows. There are gray padded walls. When you want to take a break, you walk out into like a back alley in an industrial area of some kind. Then you can hear the crappy cover band next to you. You have to wait for them to stop in order to demo anything. It's actually quite depressing."

The Malibu environment, on the other hand, lent itself perfectly to creativity. From its opening strains to the closing chorus, *Morning View* melds hard-rock slashes with melodic ballads to create a multi-tiered listening experience.

"I Wish You Were Here," the first single, embodies just such a duality with its edgy guitar riffs and poetic lyrics. Boyd's opening lines—"I dig my toes into the sand/The ocean looks like a thousand diamonds strewn across a blue blanket/I lean against the wind/Pre-tend that I am weightless/And in this moment I am happy"—longingly and effectively evokes a timeless moment.

One of Boyd's personal favorites, "Just a Phase," is an unpredictable track with multiple tempo and stylistic shifts. He says that the song "very, very, very much rekindles the energy of that house because it's a moody piece. The way it changes time signatures brings me back to that house. It's an important song on the record."

Boyd (whose songs are published by EMI Publishing and Hung Like Yora, ASCAP) also points out the importance of the last track, "Aqueous Transmission," because it sums up the album as a whole. The song's Asian cultural influences and lilting lyrical delivery is offset by a closing chorus of frogs



recorded near the Malibu house. Jock Elliott, director of marketing at Epic, believes that Incubus has continued to define its own rock format with this album. "It's one of the best albums I've heard out of a young band. It's a rock album that's eclectic. There's no song that you

skip through. It's not cookie-monster rock."

The label's marketing efforts began at radio Aug. 10, when the single went to rock, modern rock, and active rock formats. Daryl James, MD of Riverside/San Bernadino, Calif., rock station KCXX, says the song has been successful because it appeals to a wide range of listeners: "The girls like it, and the guys are rockin' out to it."

For its retail efforts, Epic is using the image of "Chuck" as a cornerstone. The mustached man, who has appeared in some form in all of the band's previous album materials, will be featured on a life-sized bin (dressed as a hot dog vendor) for retailers.

Insists Andy Sibray, a buyer for the Ann Arbor, Mich.-based Borders Books

& Music chain, "[*Morning View*] will be an instant best-seller on street date."

On Oct. 23, Incubus will perform on a live radio broadcast that will reach 200 stations nationwide via Westwood-One. The gig will originate from Sony Studios in New York City.

The group has already kicked off a three-month national tour, around which an AT&T Wireless contest has been created. By purchasing a wireless phone and activating service online, fans can win two VIP passes to one of 30 Incubus shows. The tour, which ends Dec. 1 in Los Angeles, is booked by John Harrington and Gavin Hitt of Paso Robles, Calif.-based Variety Artists Intl. Incubus is managed by Steve Rennie of the L.A.-based Ren Management.

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Jenny's Soul. New York-rooted rock ingenue Jenny Bruce is building a cult following with her Smokejumper CD, *Soul on Fire*. Produced by Kevin Bents, the set showcases the artist's broad style, which has been drawing comparisons to Annie Lennox and Shawn Colvin, among others. "It's fun to be viewed in such eclectic terms," Bruce says. "I've always preferred being versatile over doing the same song again and again."

In The Works

- Natalie Imbruglia breaks her extended recording silence with the RCA single "That Day." The track goes to radio in Europe Oct. 29. It previews the artist's long-anticipated sophomore collection, *White Lilies Island*, which is due internationally in November. The set is not slated for U.S. release until early 2002.

- Cher disciples in the U.S. will have to wait until February 2002 to hear her new Warner Bros. opus, *Living Proof*, which will be issued in Europe Nov. 19. The set will be bolstered there by the single, "The Music's No Good Without You," produced by Mark Tay-

lor and Brian Rawlings, the team behind Cher's 1999 mega-hit "Believe." *Living Proof* also features tracks produced by Rick Knowles, British musician/producer Chicane, and Norwegian team Stargate.

- On Oct. 30, famed guitarist Steve Vai will issue *The Secret Jewel Box*, an in-progress boxed set. The package will offer compartments for 10 CDs and a 100-page booklet. Released by Vai's RED-distributed Light Without Heat label, the first three CDs of the series will be sold with the box with the remaining seven to be issued over the next two years.

The Classical Score™



by Steve Smith

FRESH PHASE: Everything old is new again on Steve Reich's latest release, *Triple Quartet*. Just issued by Nonesuch, the disc—the first to include new compositions since *City Life* in 1996—takes its title from a work written for the **Kronos Quartet** in 1999 and performed by them on this recording. While its motoric rhythms and electronically enlarged ensemble are entirely characteristic of Reich's trademark style, *Triple Quartet* also reveals the influence of other composers, both older and younger. The other works on the disc—*Electric Guitar Phase*, *Music for Large Ensemble*, and *Tokyo/Vermont Counter-*

The three other works on the new disc reaffirm the malleability of Reich's early compositions. Like Bach's *Musical Offering* and *Art of Fugue*, Reich's scores have often served as a fertile source for adaptation. In *Electric Guitar Phase*—guitarist **Dominic Frasca's** take on Reich's 1967 work *Violin Phase*—Reich was able to see his own work in a new light.

"I've always had an ambivalent attitude toward *Violin Phase*, but this [version] really works," Reich says. "It comes on like gangbusters—the phrasing is dynamic and exciting. I had zero to do with initiating the project or figuring out how it should work. Once it got going, I made suggestions about what patterns to use and the pacing, but basically it was Dominic's idea. It's nice when somebody who wasn't even born when the piece was composed comes up with something insightful and appropriate."

Frasca realized the piece via multi-track recording, but talks are under way for a live performance by a star-studded quartet, including progressive rock guitarists **Robert Fripp** and **Adrian Belew** of **King Crimson** and **Lee Ranaldo** of **Sonic Youth**.

While others fruitfully mine his past work, Reich is at work on *Dolly*, the third part of the "video opera" triptych *Three Tales*, which also includes the previously unveiled segments *Hindenberg* and *Bikini*. Named for the famous cloned sheep, *Dolly* employs cutting-edge computer technology to manipulate the voices of scientists and scholars discussing the religious and ethical implications of science.

"The voices are extended with a 'vapor trail' of vowels, which become part of the harmony," Reich explains. "It's a new phenomenon that I'm excited about." The completed trilogy will be unveiled next May at the Vienna Festival, with additional performances scheduled across Europe, at Spoleto in South Carolina, and at the Next Wave Festival at the Brooklyn Academy of Music in New York.

Another upcoming work hits closer to home. While Reich and his wife were at their Vermont retreat Sept. 11, his son, daughter-in-law, and grandson were in his downtown New York City apartment when disaster struck. All escaped to safety, but Reich still felt the impact. "I grew up during World War II," Reich says, "and I used to see the newsreels of bombed-out Berlin and Dresden and Tokyo. I saw the Trade Center being built, so I went down to ground zero, and I just lost it. There was bombed-out New York, and I was living five blocks away." Reich's next commission, a large-scale choral work, bears the working title *9-1-1*.



REICH

point—are adaptations of older Reich compositions, performed by committed younger soloists and ensembles.

The inspiration for *Triple Quartet*—in which the Kronos Quartet plays alongside two prerecorded quartet tracks—came from **Bartók's** String Quartet No. 4. Reich did not quote the piece but sought to extend its energy over a longer duration. Rhythmic elements were borrowed from **Michael Gordon's** *Yo Shakespeare*, while the music of the late Russian composer **Alfred Schnittke** had a marked influence on the melodic and harmonic density of *Triple Quartet*.

Reich had never heard Schnittke's music until a friend sent him the Kronos recording of the composer's complete string quartets. "Every time I'd do something," Reich notes, "I'd turn back to the Schnittke, and the effect would be him sitting on my shoulder saying, 'Is that all?'" While *Triple Quartet* is clearly a Reich creation, it bears a touch of dissonance inspired by Schnittke's distinctive language.

Reich's emphatically personal idiom makes it difficult to divine influences, but he states emphatically that drawing upon other composers has always been a part of his work. "In *Proverb*, it was quite marked and literal—I had **Perotin's** *Viderunt Omnes* sitting on the piano," he explains. "For *Tehellim*, I was listening to **Bach's** fourth Cantata. Almost every work I do, I will listen to predecessors, ancient or modern."

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The South's Shining Star

Atlanta Has Become A Hub Of Hip-Hop And Rock Activity

BY RHONDA BARAKA

As a budding music capital, the city of Atlanta has gone through its delicate infancy stage and is now in its ambitious, though still unsteady, toddler phase—still finding its legs, still evolving and, like a young child who tests the tolerance of her parents, still nudging the industry to see just how much it can get away with.

To the outside world, Atlanta is a burgeoning music metropolis—an image perpetuated by the success of the city's prominent artists and producers who represent an array of genres, from rock to hip-hop to neo-soul. Some members of the city's music community say they want to make Atlanta even more viable and more deserving of its reputation as the music capital of the South, and they are eager to see the city realize its potential and embrace its Southern heritage.

Kathy Gates, conference manager for the four-year-old Atlantis Music Conference and manager of soulful rock trio Modern Hero, says Atlanta artists—especially those in hip-hop and rock—have become more comfortable with being from the South without being labeled as strictly Southern acts. "In the past, Atlanta was very focused on a Southern-rock sound," she says. "Black Crowes—even Collective Soul, to a smaller degree—really defined [us as] a very Southern town. At least in the last five years, that perception has changed. People look at Atlanta as a major rock contributor—be it soulful rock or just straight heavy rock." Gates says the success of these rock acts has been facilitated, at least in part, by the success of their Southern counterparts like rappers, neo-soul artists and other rock acts who have brought the attention of audiences and the industry to Atlanta. "It's such a cross-cultural thing here in Atlanta that it opens up doors for everyone," she says.

Leslie Fram, morning-show host at rock station WNNX (99X) and director of programming for 99X and top 40 station WWWW, agrees. "Success breeds success," she says. "Atlanta is proud to have such a strong contingency of platinum-selling rhythmic acts. The urban landscape is huge here, and the artists in this scene seem to always help younger ones get noticed."

Jacob York, president of Yorktown Music Group (formerly of Entertainment),

HOT ATLANTA

THE BILLBOARD SPOTLIGHT

says Atlanta's urban acts are among the most innovative in the business, hence their success. "I love the energy of the South. It feels like a movement. It feels like there's a change happening. These guys are gonna change music down here. It's not gonna be in New York. I can go to New York right now, sit up in one of those companies and sign the next Jay-Z; but it's the next Jay-Z, not the first anything," says York, who has secured deals for Atlanta hip-hop acts 404 Soldierz, Que Bo Gold and Rasheeda (with Epic, Universal and Motown Records, respectively) and is prepping a roster of new acts for his own indie label to be distributed by RED.

STARTED FROM SCRATCH

But Atlanta's potential was not always as obvious as it is today. Producer Gene Griffin, noted for his work with Guy, Bobby Brown, the Jacksons and, most recently, Miracle, says when he came to Atlanta in the late '80s, the city's music scene was nonexistent. "There was really nothing," he says. "It was whatever you brought here. I think that people from Atlanta were under the impression that if it [was going] to happen correctly, it had to happen somewhere else."

A native of nearby Columbus, Ga., Griffin says the Atlanta music scene offered so little he moved back to New York but eventually found himself coming back South. When he returned, the winds of change were beginning to blow. "I think they realized that, when we came to Atlanta, there was hope for everybody in the music business." And what did he see in Atlanta? "It was a new environment, one that allowed me to do what I thought I could do and one that, if I had it in me to do, I thought they would accept me, and they did."

Nina Easton, president and CEO of 404 Music and MDI Distribution, also remembers the early Atlanta music scene. "I've been here since 1983. I was here before it was cool to be from Atlanta," she quips. For many years, Easton's company, Ichiban Records, was the record label for which the city and the South were known—well before LaFace, So So Def and other Southern-based companies followed in its footsteps. "When we started Ichiban, we were told by everybody that you can't have a

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A WHO'S WHO DIRECTORY OF ATLANTA'S MUSIC BIZ BY JEFF CLARK

RECORD LABELS

DAEMON Amy Ray of the Indigo Girls runs this artist-focused independent label, which primarily sticks to Georgia-based acts. Releases have included titles by the Rock*A*Teens, 6X, Danielle Howle, 1945 and all-female Atlanta pop-rock quartet the Moto-Litas.

404 MUSIC GROUP Established in 1998 by former Ichiban principal Nina Easton, the focus is on dance, rap/hip-hop and some rock music (Lil' Blunt, Popa Wu, Jack Off Jill).

SO SO DEF Producer/artist Jermaine Dupri's label boasts releases by Da Brat, Lil' Bow Wow, R.O.C., Jagged Edge and, of course, Dupri.

TERMINUS This two-year-old company tends to focus on blues, roots and jam-oriented rock. Danny Barnes (ex-Bad Livers), Big Ass Truck, Soul Hat, Jerry Joseph & the Jackmormans, Precious Bryant and Slang help make up the roster.

VELOCETTE The remnants of Phil Walden's Capricorn label have significantly downsized, both in staff and roster. Athens bands Jucifer and the Glands, as well as San Francisco-based popsters Beulah, are among the new-but-experienced indie company's acts.

VENUES

BLIND WILLIE'S (828 N. Highland Ave.) This classy blues venue brings in touring favorites like Jimmy Thackery and Commander Cody, as well as popular local acts like Houserocker Johnson.

COTTON CLUB (152 Luckie St.) The basement of the Tabernacle (see below) serves as its own unique venue. There's a vague folk-art vibe to the decor, but the bookings lean toward local rock bands and national headliners like Cracker.

COWBOYS (1750 N. Roberts Rd., Kennewick) This huge, deluxe honky-tonk on the northeastern, outer-suburb end of Atlanta brings in popular country acts like Dwight Yoakam and David Allen Coe. It's the size of a large supermarket, but it has the best sound in Atlanta.

THE EARL (488 Flat Shoals Ave.) This hopping East Atlanta cove always boasts an exciting lineup—a mix of independent-minded locals and established yet edgy touring acts like Edith Frost, eX-Girl and the King Brothers. The front room's nearly always bustling with drinkin', eatin' and carousin', even when the back room (where the bands play) is not.

EARTHUNK LIVE (1374 W. Peachtree St.) Formerly known as Center Stage Theatre, this mid-sized theater is up and running again with the Internet service provider's backing. Orbital, the Donnas and Iggy Pop have been among the varied

recent headliners.

ECHO LOUNGE (551 Flat Shoals Ave.) This warehouse-like club is popular with bands and fans alike. Mark Eitzel, Unwound and Hot Water Music have played recently.

EDDIE'S ATTIC (515-B McDonough St., Decatur) An intimate venue for acoustic singer-songwriters, this is where folks like Shawn Mullins, Michelle Malone and Josh Joplin regularly play, along with lesser-known locals and a regular influx of touring troubadours.

EYEDRUM (290 Martin Luther King Jr. Dr.) Downtown rumpus room leans to freer, more experimental edges, both with its musical bookings and art shows. Low-rent urban digs add to the gritty, anything-can-happen atmosphere.

KAYA (1068 Peachtree St.) DJs and urban music acts rule the night at this popular and spacious midtown club.

MASQUERADE (695 North Ave.) This large, dark and somewhat imposing facility offers a gaggle of punk and metal acts on its top floor, while themed DJ nights rule the roost downstairs.

MJQ CONCOURSE (736 Ponce de Leon Ave.) This midtown club caters mainly to young hipsters looking to dance or just hang out and look cool. Most nights offer DJs (trip-hop to Brit-pop), but the club books a handful of live acts, both local and touring, every month.

9 LIVES SALOON (1174 Euclid Ave.) Remember the hapless hair band that took over the radio station in the movie *Airheads*? They'd probably get a gig here, along with other hard-edged acts of varying degrees of intensity and cheesiness.

RED LIGHT CAFE (553 Amsterdam Ave.) This cozy, den-like room offers a mix of acoustic folk, bluegrass, country and adult-leaning rock 'n' roll acts.

THE ROXY (3110 Roswell Rd.) This mid-sized concert hall brings in the likes of Wilco, St. Germain, Joe Jackson and Maceo Parker, featuring simple but sufficient surroundings and good sound.

STAR COMMUNITY BAR (437 Moreland Ave.) While mostly known for its "redneck underground" bookings (think alt-country gone *Hee Haw*), this colorful club actually plays host to all varieties of rock 'n' roll, country, rockabilly, garage and punk acts. Its most successful night is consistently Tuesday's '70s disco dance-a-thon.

THE TABERNACLE (152 Luckie St.) This truly beautiful venue is actually housed in an old church in the heart of downtown Atlanta. Renovated with a vague folk-art vibe, the mid-sized theater has played

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Local Acts Await Discovery

Crossing Genres And Building Audiences, Atlanta Artists Attract Attention

BY RHONDA BARAKA

Like every budding music metropolis (or any other city in the civilized world), there are artists struggling to make it in music. Often suspended between local heroism and superstardom, they labor tirelessly to get their music before the public and into the hands—and ears—of record executives who can turn their dreams into reality.

Atlanta is no exception. Names as well-known as OutKast, Indigo Girls and Collective Soul were once as unrecognizable as those of the country-western singer down the block who belts out cover tunes on karaoke night or the teenage R&B quartet who wins first place at all the area talent shows. Seeing the multiplatinum success of the many artists who call Atlanta home may have made it easier for some of the city's aspiring artists to get noticed by major labels, but there are lots of rappers, singers and bands in Atlanta who are still waiting for their big break. Unlike artists of old who simply recorded demos and shopped them to labels, many of these acts have recorded and released their own full-length CDs and have been successful at marketing and selling themselves and their music to local and regional audiences—some in an attempt to get signed to a major label, others in lieu of doing so.

EL PUS
www.elpus.com

After more than five years of being a mainstay in Atlanta's thriving and eclectic underground, El Pus (pronounced el-poose) signed earlier this year with producer Matt Serletic's Melisma Records. Consisting of Cufi Delpus (vocals, guitar, keyboards), Cosmo Broun Delpus (vocals, bass, guitar), Tony Delpus (guitar), the Woodchuck (bass) and Enrique (drums), El Pus dishes out a brand of "hood rock/alternative" music that Cufi says is characterized by "beats, rhymes, guitars, melodies and distortion." The band's official description of its sound is "hip-hop smoothed out on a punk-rock tip with a ghetto feel." El Pus' as-yet-untitled debut CD and its first single, "Arrogant," are due early next year. The band's previous CD was *Strange Cowboys*, released in 1998 on Vagabond Productions/Toshiba-EMI Japan.

INCREDIBLE CREW
www.dontthink.com

Sibling duo Incredible Crew adds to the growing list of pre-adolescent acts breaking into hip-hop. Ignacio Brown, 16, and brother Mario Brown, 14, embrace what they call a "clean, fresh" rap style. The Boston-born brothers have been in the business for more than eight years, having first emerged in 1993 with



Incredible Crew

the release of the novelty hit, "Bounce (It's Your Birthday)," a song that their father and manager, Cornell Brown, allowed Ignacio to record as a reward for a good report card. The group's CD *So Incredible* is slated for release next February on indie Don't Think Records. Ignacio describes the album as "perfect for older and younger crowds." He says, "It's not bubblegum, not hardcore. It's right in the middle." Adds Mario, "We're telling our life stories in some of them, but, in most of them, we're just having fun, partying." The first single/title track is due in October. Don't Think is a two-year-old Atlanta-based label whose roster also includes 9-year-old Baby G (the Brown brothers' younger sister) and pop trio Lucky.

MODERN HERO
www.modernhero.net

One part classic rock, one part soul is the way mixed-gender trio Modern Hero classifies its sound. Comprised of singer/songwriter/guitarist Jeffrey Butts, bassist/background vocalist Tony Belser and drummer Karman Gossett, Modern Hero has earned a solid following in and around Atlanta since its inception two years ago. The group's debut release is an 11-song CD called *Threedom in Stereo*. Frontman Butts, a native of the Bronx, N.Y., describes the album as "a family of songs that all belong together and integrate with one another. Sonically, it's pop, with lush, flowing melodies." Released independently last March, the album has sold about 1,500 units. The next single, "Arms of Love," is slated for a late-October release. Written entirely by Butts—with the exception of the band's cover of Eurythmics' "Here Comes the Rain Again"—*Threedom in Stereo* represents the merging of the band members' personal styles and influences (common among them is Led Zeppelin) to create a sound that they say is not easily pegged. "Basically, we just do what we do," says Belser. "We put on a great live show. We write the best songs we can, but, whatever you do as an artist, you're gonna get lumped into categories. We just want to be recognized as a great band, a force to be reckoned with, be recognized as a group of individuals—because we are

different; we look different, we sound different. We're not typical." Adds Butts, "I just wanted to make a record that was good, that I was happy with. I'd love to just raise the bar on radio. I see us as the future of music that has absolutely no boundaries."

THE TOM COLLINS
www.thetomcollins.com

Lead singer Fran Capitanelli says the music of his band, The Tom Collins, is an intentional throwback to the days of Led Zeppelin, the Who and the Beatles. "We're really influenced by the late-'60s British-invasion bands," he says. "We emulate them as much as possible. We use all the same gear that they used. Most of my gear is older than I am."



The Tom Collins

Describing the band's music as "classic rock with a little bit of an alternative twist," Capitanelli says the band is proud of its resemblance to bands of yesteryear. "We're trying to emulate something that took place 25 or 30 years ago, and, when you talk to anybody that saw any of those bands like the Who, they're always like, 'Oh, I saw the Who in 1972. It was the most amazing thing I've ever seen. You'll never see anything like that today.' But actually you can—because we've got it." Comprised of Capitanelli (guitar/vox), Frank MacDonell (guitar), Craig McQuiston (bass/vox) and Kyle Spence (drums), the Tom Collins is a three-year-old Atlanta favorite. "We've been accepted very well by the public here, and we've had a very consistent draw for the last two years," says Capitanelli, a native Californian. The Tom Collins' latest CD, *Deep Cuts*, was released this month. Like most indie acts, Capitanelli says, his band enjoys the liberties that come with being independent but longs for the kind of financial security that a major-label deal can usually offer. Capitanelli, who considers himself "a lifer," says The Tom Collins plans to stay in the game without being "the next thing that was just like the last thing."

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VARIETY PLAYHOUSE (1099 Euclid Ave.) A wonderful 1,000-capacity theater in Little Five Points, it brings in everyone from Lee "Scratch" Perry and Marcia Ball to King Crimson and Gillian Welch. Dynamic sound and friendly surroundings.

RETAIL

CRIMINAL RECORDS (466 Moreland Ave.) Specializing in alternative, cutting-edge indie-rock and/or trendy-rock, this popular destination in Atlanta's Little Five Points district also offers lots of underground comics, magazines and DVDs. Occasional in-stores and parking-lot concerts, by both locals and national touring acts, help make it a thriving, active part of the scene.

EARWAX (1052 Peachtree St.) This is a good spot for hip-hop, soul, rap and other modes of modern urban music. The store's name is appropriately sprayed on the outside wall, graffiti-style.

EAT MORE RECORDS (1210 Rockbridge Rd.) This small store in Norcross, a northeastern suburb of Atlanta, has a sizable selection of import CDs and lots of used 45s.

REWIND (1121 Euclid Ave.) Along with Satellite (see below), this is Atlanta's prime destination for dance and techno DJs looking for the latest wax.

SATELLITE RECORDS (421 Moreland Ave.) Just around the corner from Rewind (above), this Little Five Points shop offers plenty of turntables for DJs to sample the sounds before they buy.

WAX N FACTS (432 Moreland Ave.) This Little Five Points mainstay chalked up its 25th anniversary in June. Besides row after row of used vinyl in cardboard boxes, it stocks a decent selection of new/used CDs and imports—mostly alternative stuff, but recently R&B has become just as popular here.

WUXTRY (2096 N. Decatur Rd.) Another longstanding independent record store, it mainly caters to the younger set into indie/alternative music, including all the hip sub-genres therein.

RECORDING STUDIOS

DOPPLER Many notable pop and urban music acts work in this full-service facility, including Blaque, Monica, Petey Pablo and Sol. Of the seven audio rooms, two are music rooms with ProTools; Doppler handles advertising, corporate, broadcasting and related jobs in the other rooms.

PATCHWERK Owned by Atlanta Falcons offensive tackle Bob Whitfield, this studio just opened up a new room boasting Georgia's only SSL 9000-J mixing board. The many R&B and rap clients include Neptunes, TLC and Cash Money.

SILENT SOUND Comfy, festive atmosphere and extensive facilities help bring the bigger names back. It's popular with R&B acts like Toni Braxton, OutKast and Goodie Mob, but Brendan O'Brien used Silent Sound recently to mix Stone Temple Pilots and Train material.

SOUTHERN TRACKS O'Brien also uses this long-established, full-sized live room for many of his productions. Train, Pink, Brand New Immortals, Third Day, Local H and Lisa "Left Eye" Lopes have utilized Southern Tracks in recent months.

SOUTHSIDE STUDIOS Producer/artist Jermaine Dupri's private studio, he uses it for projects for his So So Def Records. Jagged Edge, Mobb Deep, Xscape, Lil' Bow Wow and Dupri himself have recorded here recently.

STANKONIA Big Boi and Dre, from Atlanta hip-hop act OutKast, are behind this operation.

TREE SOUND Boasting an earthy vibe, this longtime favorite with many rock and R&B acts is not in the thick of town, but based in the northeastern suburb of Norcross. Recent clients have included Collective Soul, Sevendust, Indigo Girls, Usher, Destiny's Child and Nas.

ZERO RETURN The zany space surfers from Man or Astro-man? operate this facility, popular with local bands as well as more established indie-rock standard-bearers like Chapel Hill's Superchunk.

RADIO

WRAS, 88.5 FM Georgia State University's student station uses its 100,000 watts to blast the indie rock well beyond the metro area. Specialty shows abound at night and on weekends.

WREK, 91.1 FM Georgia Tech's student-run station celebrates the obscure and challenging with its wildly diverse programming.

WCLK, 91.9 FM Clark Atlanta University's station valiantly strives to fill the void otherwise left by Atlanta's lack of quality jazz programming.

WSTR, 94.1 FM Now that's what I call disposable pop music!

WBTS, 95.5 FM Slick pop hits with a heavy emphasis on R&B/urban.

WKLS, 96.1 FM It's a mullitized mix of classic rock and newer, hard-edged tuneage.

WHTA, 97.5 FM A commercial hip-hop outlet, it's only been running a few years but was an immediate hit with Atlanta's young urban crowd.

WNNX, 99.7 FM This immensely popular modern-rock powerhouse stays on top by shifting with the times.

WWWQ, 100.5 FM Hot pop hits. Its morning show features Lindsay Brien, previously one of the cast of *The Real World: Seattle*.

Continued on page 26

Beyond The Music

Artists Branch Into Producing, Running Labels, And Developing Businesses, For Music's Sake

BY RHONDA BARAKA

In recent years, Atlanta has become well-established as a breeding ground for unearthed talent, and today, the music world looks to the city for everything from hip-hop to indie rock. But, in addition to enjoying their success as singers, rappers and producers, many Atlanta artists are honing their entrepreneurial skills.

Of Atlanta's four most prominent urban music producers—Jermaine Dupri, Dallas Austin, Kevin "She'kspere" Briggs and Christopher "Tricky" Stewart—all of them have their own record labels (So So Def, Freeworld, Spere Records and Shock the World Records, respectively). Likewise, recording artists like OutKast, Shawn Mullins and Amy Ray of Indigo Girls have launched labels designed to support artists they have worked with and/or admired over the years.

But these outside ventures are not limited to record labels. They include everything from publishing to clothing to film production.

JERMAINE DUPRI: SO SO BUSY

Perhaps the most dominant—and still growing—empire in the Atlanta music community is that of Jermaine Dupri. His business ventures include his 10-year-old So So Def Recordings—whose acts Jagged Edge and Lil' Bow Wow continue to dominate the charts—a sports-management agency, a tour production and promotion company, a film-production company, a music-publishing firm and the soon-to-be-launched Dupri Style clothing line.

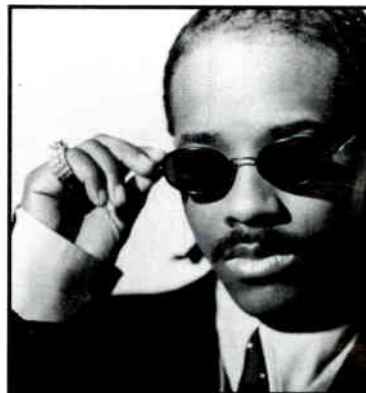
Dupri, 28, says it's "in his blood" to be an entrepreneur. "There's something about me that won't let me just do one thing," he says.

"I ain't getting ready to sit around and wait for y'all to start thinking I'm a superstar. I'm gonna go do something else. I just can't sit around." Dupri comes by his entrepreneurial hunger honestly. "I think it started many, many years ago for me," says Michael Mauldin, Dupri's father, manager and business partner, who started out as a musician and a roadie and worked his way up to being an artist manager and later president of black music for Columbia Records. "I guess Jermaine just kind of took that same spirit to heart as he grew older."

Mauldin now serves as COO for So So Def Recordings and Artistic Control Group, which he refers to as "an umbrella group that covers all the other entities," among them, Artistic Control Management, which manages Lil' Bow Wow, Da Brat, Jagged Edge, Chanté Moore and JD; Air Control Music/Ground Control Music, a publishing joint-venture with EMI (writers include Kandi, Katrina Willis and Jagged Edge's Brian and Brandon Casey); and Atlanta Worldwide Touring, a production and promotion company for concerts and live shows. "Artistic

Films is another entity that's really fueled by Jermaine's star power," says Mauldin. Artistic Films releases include the direct-to-video titles, *Ball Above All* and *On the Come Up*.

According to Mauldin, So So Def Sports represents 21 football players, and Dupri Style, which Mauldin says has been on the back burner since 1988, is set to launch next February. Though So So Def Recordings has been around for nearly a decade and has been the launching pad for Dupri's other ventures, Dupri and



Jermaine Dupri

Mauldin say the label is just now finding its legs. "Finally, the record label is going in the direction I want," says Dupri. "After 10 years, I'm just now happy to say it's mine. I think I've got the brand right now. People know So So Def." Dupri says building a solid foundation for the company was important. "A lot of people want to blow themselves up before they build their companies," he says. "It's real important to me that I make So So Def become a real company. I'm the youngest CEO who's really in the mix, in the day-to-day struggles, and fighting to put out records every three months."

Dupri says his next venture will be video directing: "There are so many things that I can do. I plan to someday start directing videos just because I know I can."

OUTKAST: IN THE FAMILY

Like Dupri, the OutKast 'family tree' has lots of new branches, including the group's imprint, Aquemini—home to Slimm Calhoun and new foursome the Crowd Pleasers—Earthtone 3 Productions and OutKast Clothing.

Andre "Dre" Benjamin says the motivation for the creation of the label and production company was creativity. "The record company stems from wanting to put other artists out," he explains. "The production company is kind of the same reason, because our whole thing stems from getting into the music, making the beats." He says the idea for the clothing line was sparked by fans. "Fans were asking where they could get a lot of the clothes that we wear."

Benjamin says that, while he tries to be hands-on, he's content to leave the day-to-day operation of Aquemini to others. "I'm not directly involved with the record company," he explains. "It's more like I'm an investor, because, really, being an artist and a producer, it's hard for me to get up and go to a job everyday and act like I'm running a record company. So I get people who are capable of doing it."

Although Benjamin says OutKast's ventures are designed to make money, he stresses that they serve a greater purpose. "The ideas started from thinking it would be fun to do or another avenue that you can use to keep yourself going, keep yourself excited."

AMY RAY: FOR A GOOD CAUSE

Although Indigo Girl Amy Ray says she started her non-profit Daemon Records 12 years ago for "selfish" reasons, her motives had nothing to do with self-aggrandizement. "I had a few friends who didn't have their music out there," she recalls. "I felt frustrated that there were certain people that weren't getting heard—people who were very influential to me." Currently, Daemon has eight artists on its roster. Last March, Ray released Stag, her first solo album on the Nail/Allegro-distributed label.

Ray has also used her celebrity to further causes that have more to do with activism than money. "My activism, at some point, became just as important as my music, and then it just sort of merged into one entity. It informs what I'm doing musically, and I think what I'm doing musically informs my activism sometimes," she says.

But Ray says the motivation for her efforts escapes her. "I don't know why that happens, why you have this sense that you want something beyond just the fulfillment of your own ego, or maybe that's a way to satisfy your self-esteem. There was this community of people in Atlanta where we would just kinda do little projects, and then it grew into 'Ok, now we're gonna be involved with Greenpeace, now we're gonna start Honor the Earth, now we're gonna do pro-choice stuff. People came to me and Emily [Saliers, of Indigo girls], and they were like 'Help us out with this'."

SHAWN MULLINS: ARTIST RELATIONS

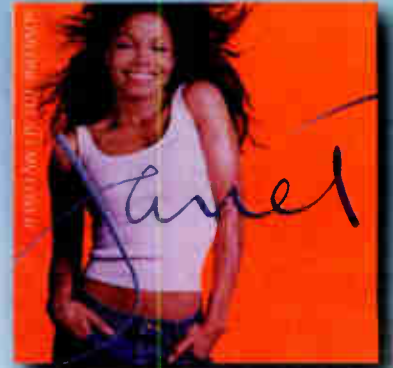
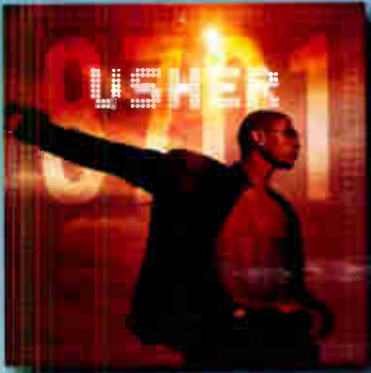
After years of struggling to get signed to a major label, singer/songwriter Shawn Mullins launched SMG Records and put out his own music. In 1998, he released the platinum-selling *Soul's Core*, his first major-label recording, on Columbia Records, but SMG stayed intact, providing a home to other artists who encountered the same problems he did.

"I had always wanted to record other
Continued on page 26

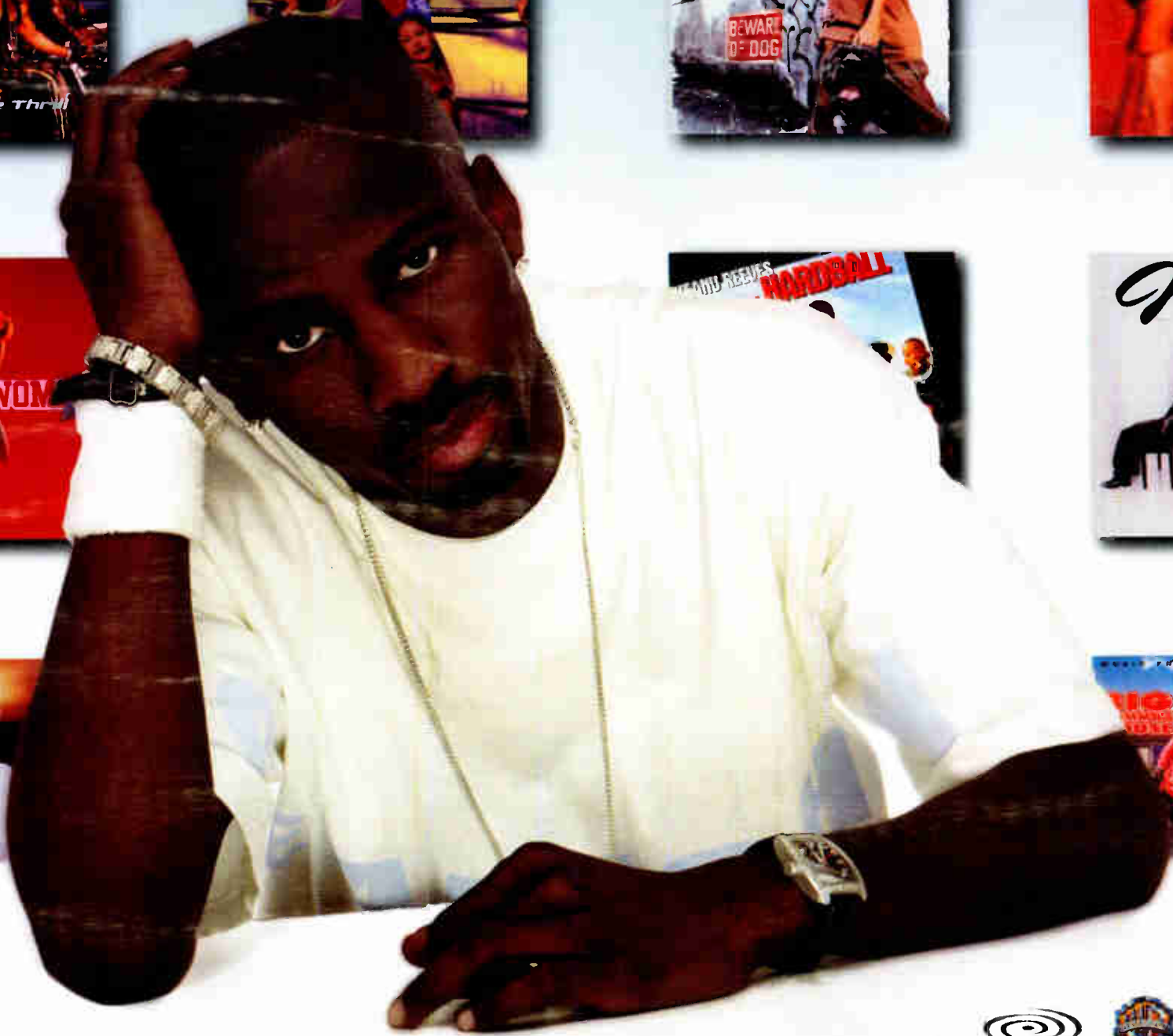
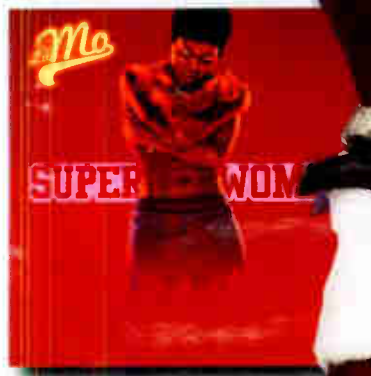
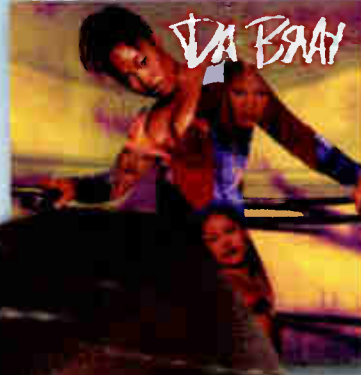
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ATLANTA DIRECTORY

Continued from page 24

WVEE, 103.3 FM The ATL's urban music king.

PRESS

ATLANTA JOURNAL-CONSTITUTION The daily paper's music content is generally mainstream, but it does an admirable job of covering the city's urban-music movers and shakers. Thursday's edition includes a record-review page; Friday's offers previews of the weekend's hot tickets.

CREATIVE LOAFING The free alternative weekly is well-established and widely read. The sizable music section is a good place to find out who's playing when and where around town.

STOMP AND STAMMER This free monthly magazine covers local and national acts of a wide gamut. It's opinionated and downright caustic at times.

SHINING STAR

Continued from page 19

successful record company in Atlanta," Easton recalls. "Our third record was a gold record." But, she says, it wasn't easy. "The infrastructure of the music business was nonexistent. It was very hard in the beginning"

Like Griffin, Easton could feel the winds of change blowing, and she knew Atlanta was on the verge.

It wasn't long before music started coming from every corner of the city, and Ian Burke, who had worked in every capacity—from a roadie to an A&R rep—was there to facilitate the

success of artists like TLC, Arrested Development, Xscape and OutKast. Burke, who now works for ASCAP, says the urban music scene flourished back then because of the city's abundance of talent. "What made Atlanta a good place for these artists at that time was the music," he says. "We had three of the top production teams here, which were Dallas Austin, Jermaine Dupri and Organized Noize, who were all home-grown and had immense talent." And, while those producers never really joined forces, they all ended up doing business with LaFace Records.

Says producer Bryan Michael Cox (Jagged Edge, Monica, Lil' Bow Wow), "L.A. [Reid] was like the gel to everybody here back in the day. He would go and reach out to all those people and make it happen."

CARRYING THE TORCH

Cox says it's up to the city's new breed of producers to continue what Reid began. "My goal is to bring that back—me and Tricky [Stewart] and [Anthony] Dent and Teddy Bishop—we're all up and coming, and I think we're going to gel Atlanta together."

Fram also acknowledges Reid's contributions—as well as those of other key artists and producers—to the development of the city's music scene. "Atlanta is proud to be famous for what L.A. Reid and Babyface started, the acoustic flavorings of the Indigo Girls, Shawn Mullins, Josh Joplin and John Mayer and the home of the most influential producers—Brendan O'Brien and Dallas Austin."

Clearly, Atlanta's music scene has come a long way since its infancy. And even as some ponder what the scene needs for its continued growth, there are those, like York, Fram and Gates, who feel that Atlanta has arrived. They all

agree that the city's current music success is just the tip of the iceberg, and they say Atlanta rock and hip-hop acts will continue to change the face of music.

"[Atlanta rock bands] are reforming the essence of what Southern rock is," says Gates. "It is not considered a red-neck rebel kind of music. They're taking influences and broadening them and creating a new real rock sound. Atlanta has been pushing in that direction for a while, so I'm hoping it's going to be one



Nina Easton

of the cities in the foreground to take over the real rock scene."

According to Fram, the strides made by Atlanta artists have not gone unnoticed by the music industry. "The scene remains fluent," she says. "We are attracting more A&R reps because of local heroes Marvellous 3 and what Butch Walker is accomplishing as a producer. He just finished the Injected record, and that project was signed to Island/Def Jam. The Brand New Immortals were signed to Elektra after some incredible showcases and their exposure on 99X. The rock scene is rockin'!"

As for hip-hop, York says Atlanta is staying true to the genre's original flavor. He stresses that label heads who don't capitalize on what the city has to offer may be sorry in the long run. "Where New York is about the glitter and the glamour and the smoke and the mirrors, the South is about 'If I like the record, I buy it.' That's what hip-hop used to be like. There's a storm coming from the South, and, by the time the music industry figures it out, there will be a whole lot of rich people sitting in Atlanta very, very happy." ■

BEYOND THE MUSIC

Continued from page 24

artists," says Mullins. "Now that we have some financing, we can actually do that."

Since its inception, SMG has released projects by Mullins, Josh Joplin Group (1999's *Useful Music*) and Matthew Kahler (last year's *Out of the Blue*).

Label President Kelly Hobbs (Shawn's wife) says most of the artists signed to SMG have styles similar to Mullins' style, but the label is open to diversity. "So far, it's been a similar vein only because those are the writers we had bumped up against over the years, but my ears are really open. I'd love to do a great R&B record or a country album." Hobbs says



Amy Ray

SMG, which is distributed by Red Eye Distribution, does one release per year. "It's slow, but we really pay attention to our artists, to their development, and try to get them to another level. Since our motivation is not to make tons of money off them, that gives us a little freedom."

Mullins says he also has to deal with the conflict between being an artist and a label exec. "You want to sell records as a label, but you want to put out the music that the artist wants to put out," he says. "I really have to let Kelly be that other side of things, because I'm not able to do it that well. I tend to be more of the creative force."

In addition to the label and Mullins' own recording career (he's writing new material for his next Columbia release), Hobbs says the couple, both of whom are actors, would like to get into films. "I want to be Steven Spielberg," she jokes. "I would love to have a production company." ■

LOCAL ACTS

Continued from page 22

quartet known as Ultrababyfat is comprised of childhood friends Shonali Bhomik (guitar) and Michelle DuBois (guitar), along with bass guitarist Britta Phillips and drummer Shane Sanders. Bhomik says the band's music, which has been featured on various indie film soundtracks and has won numerous awards, critical acclaim and a slot on the recent Warped Tour, is an amalgam of styles and influences. Her description: "Sweet pop, showcasing a musical breadth ranging from straightforward pop crunch and rock-heavy velocity to slightly twisted psychedelia, blending the guitar attack of early Cheap Trick, the vocal gymnastics of Throwing Muses, and the pop sensibilities of the Bangles, the Breeders and the Beatles" without running out of breath. Formed in 1993, Ultrababyfat released *Dragons Go Away*, its first full-length CD, in 1995 on Atlanta



Ultrababyfat

indie Sister Ruby Records. They followed with 1998's *Silver Tones Smile* on Velvel, a BMG-distributed major/indie. Their current CD, *Eight Balls in Reverse*, was released last May on two-year-old San Diego-based Orange Recordings and features the current singles "Bored in Paris" and "Gunshy." Bhomik says Ultrababyfat is not waiting to be discovered, noting, "We've never shopped our music. We may be lucky in many ways, but we keep moving forward in making contacts. We're not afraid to call a huge band and say, 'Hey, we wanna go on tour with you,' and we're not scared to do a lot of the things that we do with or without help from the bigwigs. Because of that, people call us." ■



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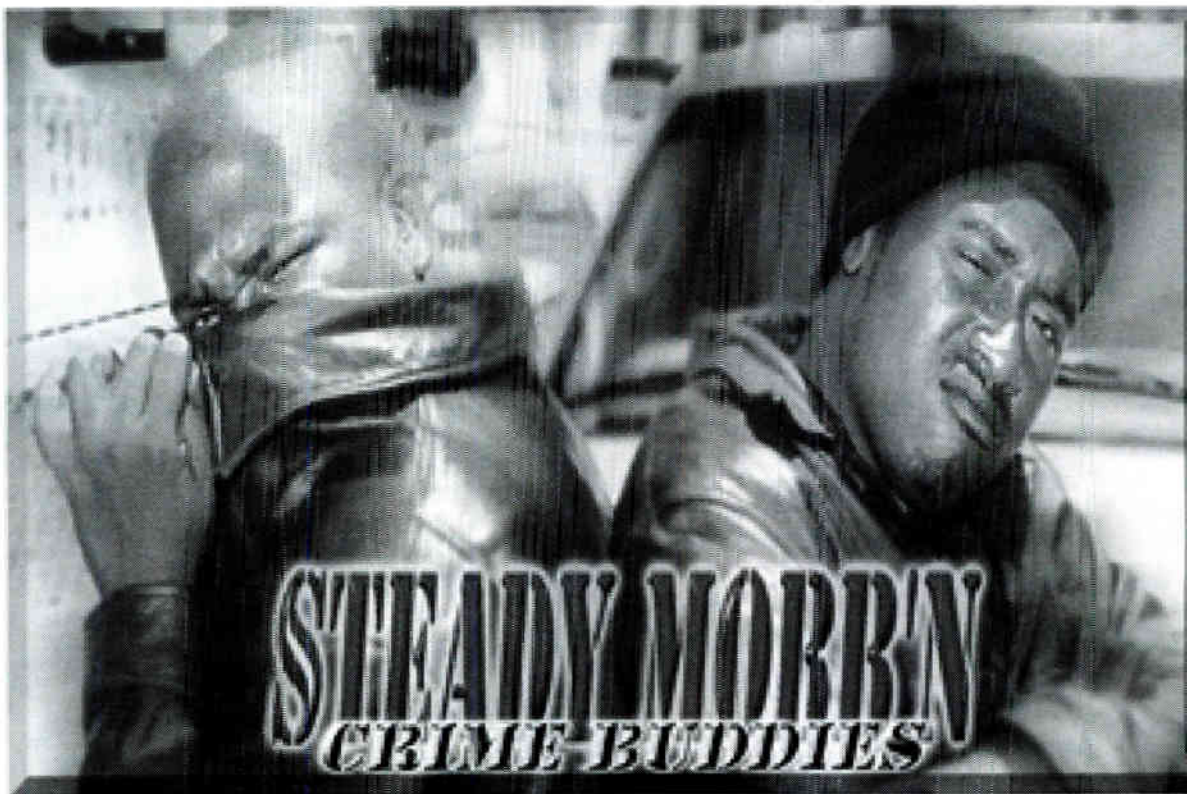
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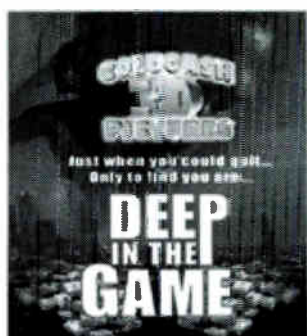


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ALBUMS

Edited by Michael Paoletta

POP

► NEW ORDER

Get Ready
PRODUCERS: Steve Osborne and
 New Order
Reprise 9 89621

The first collection of new material in eight years from techno-rock pioneers New Order comes on the heels of a lauded Rhino boxed set devoted to the band's post-punk precursor, Joy Division. Then there was the summer release of the super-charged single "Crystal," the lead track here and the ideal sequel to such classic New Order hits as "Regret," "True Faith," and "Bizarre Love Triangle." With its guitar-heavy inflection and air of optimistic abandon, *Get Ready* follows through fully on the promise of "Crystal" (as well as all the European press that greeted the set's mid-summer release there). After "Crystal," the raver "60 Miles an Hour" appeals best, along with "Rock the Shack," which enjoys extra oomph from members of Primal Scream. Offering far less are guest vocals from ex-Smashing Pumpkin Billy Corgan, who drags down "Turn My Way." As a whole, though, *Get Ready* shows vocalist/guitarist Bernard Sumner, bassist Peter Hook, and drummer Stephen Morris maturing with their energy (mental and physical) intact, and that's more than many of their peers can say.—**BB**

★ NEKO CASE

Canadian Amp
PRODUCERS: Mike Hagler and Neko Case
Lady Pilot/The Blue Curtain 01
 Vancouver's Neko Case is so persuasive on "In California," a melancholy story of an ambitious artist's bout with culture shock upon moving to Los Angeles, that it's sort of disappointing to learn that the song was actually penned by fellow singer/songwriter Lisa Marr. Lamenting about disconnected sunny days, dreams of snow, and "another suicide on the 405," Case sings this pretty song so gently and intimately that she leaves little doubt that she's recounting personal experiences. Regardless, *Canadian Amp*—which Case cut in her kitchen—is worth picking up for this track alone. With an

S P O T L I G H T S

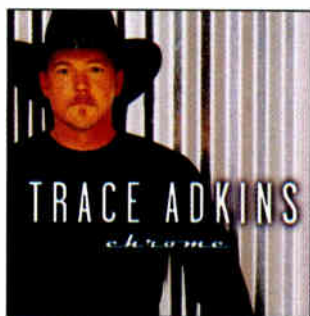


PROKOFIEV: Peter and the Wolf—A Special Report

Virginia Symphony/JoAnn Falletta
PRODUCER: Mark Mobley
NPR CD 0015
 Prokofiev's *Peter and the Wolf* is the most famous of all children's classics, with the starriest of voices having narrated the work down through the years. NPR now offers its own, radically customized version, featuring the voices of various hosts and newscasters from such NPR shows as *All Things Considered*. The new text, by *Performance Today* music producer Mark Mobley, is warm and witty in the way it recasts the familiar tale as an NPR "special report." The many NPR addicts out there will love this, as will their undoubtedly media-savvy kids. Also included is Britten's *Young Person's Guide to the Orchestra*, with narration by several more NPR notables, and a version of Saint-Saëns' *Carnival of the Animals* with text by humorist/composer Peter Shickele and narration by *Weekend All Things Considered* host Lisa Simeone. A co-production of the Virginia Arts Festival, the Virginia Symphony, and NPR, this disc is available at select retail outlets, as well as via 1-888-NPR-DISC.—**BB**

TRACE ADKINS

Chrome
PRODUCERS: Trey Bruce and Dann Huff
Capitol 30618
 Trace Adkins appeared to be on the fast track to superstardom when he bowed with *Dreamin' Out Loud* in 1996, but for whatever reason, his ascent stalled with successive releases. *Chrome*, though, may well be the tonic needed to reinvigorate Adkins' career. It's a strong, varied collection that offers plenty of interesting sonics, along with confident vocals from Adkins. An imposing presence physically and vocally, Adkins is as adept with piano-based sen-



sitive fare like "Help Me Understand" as he is with the jangly guitars and thumping bottom that propel the blue-collar anthem "Thankful Man." The title cut is another example of what appears to be a worrisome Nashville trend: country rap. Elsewhere, Adkins' world-weary stoicism and creative production make "I'm Tryin'" a killer track; Adkins' own prowess fortifies the rolling "And There Was You." Often fearless and ambitious without sacrificing commercial viability, Adkins may well find precious metal in *Chrome*.—**RW**

CHARLOTTE CHURCH

Enchantment
PRODUCER: Keith Thomas
Columbia CK 89710
 Welsh *Wunderkind* Charlotte Church conquers Broadway on her fourth release, re-creating the blend of pop and opera that previously brought her crossover success with classical reper-



ANOUSHKA SHANKAR

Live at Carnegie Hall
Producer: Hans Wendl
Angel 7243 5 34922
 Recorded last October, this comprises the opening set for Angel's previously released *Full Circle/Carnegie Hall 2000* concert pairing of father/daughter sitarists Ravi and Anoushka Shankar—capped with the concluding "Raga Mishra Piloo" from Anoushka's performance last June at England's Salisbury Festival. The Carnegie Hall program features two ragas and a duet between her and her father's regular tabla players Bikram Ghosh and Tanmoy Bose, who first enter the tableau in the second part of the opening "Raga Madhuvanti"—a piece marked by a repeating Shankar sitar run that seems to layer upon itself. "Raga Desh" follows, and it scintillates in a briskly meandering sitar improv that forces the tablas to play catch-up. Beautifully produced, this disc encourages listeners to delve deep into the artistry of both the Indian classical music form and the instrumentalist—who shows in the 19-minute Salisbury raga that she is emerging from under the wing of her legendary father's tutelage.—**JB**

toire. The material is a bit well-worn, from "Somewhere" (*West Side Story*) to "Bali Ha'i" (*South Pacific*) and "Can't Help Lovin' Dat Man" (*Showboat*). Like her selections, Church's interpretations are safe and straightforward but consistent, masterful, and performed with confidence. Non-Broadway tracks include heartfelt folk tunes—the Celtic "Carrick-

fergus" and the English lullaby "All the Pretty Little Horses"—and others ranging from contemporary songs to operatic arias ("La Habanera" from *Carmen*). Some arrangements add flamenco guitar or Latin percussion while others rely on romantic strings, but the 15-year-old soprano's voice is always the focus. She maintains the clear tone of a woodwind without losing the underlying lilt of human emotion.—**WH**

R&B/HIP-HOP

★ REGINA BELLE

This Is Regina
PRODUCERS: various
Peak 8505

Before hip-hop sirens like Mary J. Blige and Faith Evans set the new female soul standard, Belle ruled the R&B roost. *This Is Regina* illustrates that she still has the flair and technical chops of a true diva. Teaming with studio vets like Barry Eastmond and Sam Sims, Belle doesn't try to play on a kiddie musical field. Rather, she wisely sticks to the kind of old-school ballads and sleek classic-funk shufflers that made her famous. It's a risk that could have left her sounding quaint and out-of-time. But, as evidenced by the deliciously romantic "Oooh Baby" and the percussive, blues-kissed "Take My Time," Belle enjoys the opposite result; she sounds fresh and downright innovative. Isn't it sad that good old-fashioned belting and traditionally crafted tunes can be considered a break from the norm? Racked by Concord.—**LF**

★ VARIOUS ARTISTS

Underground Airplay Version 1.0
PRODUCERS: various
Ecko Unltd./MIC Media 0101

The Lyricist Lounge brand has represented the best of underground hip-hop culture for at least 10 years. What began as a New York City-based open-mike competition has flourished into compilations and a short-run variety show on MTV, among other things. Previous compilations *Lyricist Lounge Vol. 1* and *Lyricist Lounge Vol. 2* have introduced relative unknowns like Talib Kweli, Jurassic 5, and Royce Da 5'9" to the national spotlight. The latest Lyricist Lounge set, *Underground Airplay Version 1.0*, is poised to do the same with underground favorites Hom, Jane Doe, Mystic, and Phil the Agony—who all

(Continued on next page)

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

QUINCY JONES

Q: The Musical Biography of Quincy Jones
COMPILATION PRODUCERS: Quincy Jones, Judith Bright, Shawn Amos, and David McLees
ORIGINAL PRODUCERS: various
Rhino R2 74363
 In trumpeting Quincy Jones' 50-plus years as a musician/songwriter/producer/arranger, this four-CD package does an admirable job with an admittedly daunting task. Working under a no-boundary clause, the 26-time Grammy winner and musical cultivator has masterfully segued from swing and bebop to R&B and soul and from pop to hip-hop without missing a beat. He has also tried his hand at film and TV, label exec-

utive gigs, and charitable causes (1985's "We Are the World" famine-relief effort). Along the way, he has worked with a who's who in music, from mentor Count Basie and Frank Sinatra to teen princess Lesley Gore and Michael Jackson (helming the landmark albums *Off the Wall* and *Thriller*). Those collaborations and more are the backbone of this collection, divided into four career-defining discs spanning 1951 to 1995. Disc one encompasses Jones' bebop/big-band era (including "Springsville" with Miles Davis), while disc two focuses on his film/TV résumé ("Sanford & Son Theme [The Street Beater]," "In the Heat of the Night"). Discs three and four focus, respectively, on his production



prowess (including the signature Sinatra/Basie tune "Fly Me to the Moon" and Aretha Franklin on "Somewhere") and tracks from his various solo albums

("Killer Joe," "Just Once"). A complete delight, this compilation is being released simultaneously with Jones' Doubleday autobiography, *Q: The Autobiography of Quincy Jones*.—**GM**

VARIOUS ARTISTS

Can You Dig It? The '70s Soul Experience
BOXED SET PRODUCERS: David McLees and David Gorman
ORIGINAL PRODUCERS: various
Rhino Entertainment R2 74346
 Platform shoes. Vietnam. Afros. Women's lib. Bell bottoms. Black Power. *Roots*. Lava lamps. Watergate. *Soul Train*. To truly fathom the dichotomies characterizing the '70s, you had to be there—or, the next best

thing, which is purchasing this six-disc boxed set. Whether reflecting social commentary, laying down a love thing, or getting a groove on, '70s soul was a kaleidoscope of creative styles—and that's what's on display here. There's funk (Sly & the Family Stone), sensuality (Marvin Gaye), social messengers (Edwin Starr), live bands (Earth, Wind & Fire), blue-eyed soul (Average White Band), Latin flavors (Malo), and the raunchy (Millie Jackson). It's all packaged in a replica of an 8-track tape case, complemented by a 100-page book that includes scene-setting liner notes, a track-by-track annotation, and a slang dictionary. Right on!—**GM**

CONTRIBUTORS: Scott Aiges, Bradley Bambarger, Jim Bessman, Lella Cobo, Larry Flick, Rashaun Hall, Wayne Hoffman, Gail Mitchell, Wes Orshoski, Phillip 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 bureau.

(Continued from preceding page)

shine on their respective tracks. Also making their presence known on the 31-track set are Lounge regulars Punch & Words, Lord Have Mercy, and Rah Digga. Lyricist Lounge alumnus Mos Def blesses the lead single, a remake of Newcleus' mid-'80s electro-skewed dancefloor hit "Jam on It."—RH

★ **N'Dambi**
Tunin Up & Cosignin
PRODUCERS: N'Dambi and Odis Johnson
Cheeky-1 Productions CPI 0929
 A double-CD sophomore set may seem a little, well, cheeky. But for sometime Erykah Badu background singer N'Dambi, it's simply insurance that those who didn't hear her freshman effort, 1999's *Little Girl Lost Blues*, won't miss out again. This collection includes reworked versions of many of those tracks, including standouts "What's Wrong With You," "Broke My Heart," and "Lonely Woman." Once more, N'Dambi wraps her deep, smoky vocals around another complement of jazz-influenced tracks—calling to mind an after-hours workout at the local jazz club. But this time, the Dallas native/preacher's kid sprinkles more gospel over the proceedings. She also teams with a live band, adding more urgency to such new tracks as "Ode 2 Nina" and "Black Star." While the interludes are superfluous and several cuts drag on too long, N'Dambi shows she's ready to step to the forefront. Those craving for something new and fresh need look no further. Contact: 972-568-5894.—GM

COUNTRY

★ **GARY ALLAN**
Alright Guy
PRODUCERS: Tony Brown and Mark Wright
MCA 1702012
 Gary Allan has flirted with a major breakthrough on three previous releases, and with any luck, *Alright Guy's* edgier, superbly chosen fare will take him over the top. It's his best album yet, from the backbone of "Man to Man" and the fiddle-laced bad-boy cut "The Devil's Candy" to the reverb-drenched ballad "What I'd Say." Allan kicks it into high gear with the pounding "Man of Me" and delivers smooth-as-silk Western lounge on Luke Reed's "Adobe Walls." Savvy production and Allan's retro delivery kill on the twang-heavy Jim Lauderdale/Leslie Satcher cut "What's on My Mind," and heavy doses of outlaw humor fuel the hangdog "I'm Doin' My Best," an amiable take on Bruce Robison's witty "What Would Willie Do," and the Todd Snider-penned slacker anthem title cut. Allan's stellar song choice and skills as an interpreter, as well as enough attitude to include dope-smoking references and use of the word "scumbag," have combined for one of the best—if not the best—country albums of the year.—RW

LATIN

► **ELEFANTE**
El Que Busca Encuentra
PRODUCER: Nacho Bejar
Columbia CDCM 499203
 With a blend of nonchalance and gusto, Mexican pop/rock quintet Elefante sings mostly about love with little pretense, the simplicity of troubadours, and the

impact of truly good songwriting. There's nothing trite or cheesy about this organically conceived and executed album, which veers from the comical ("Gordito Tracks," arranged with percussion and a piano *tumbao*) to the heartfelt (the dreamy "Milagro de Amor" and the beautiful "Beatriz"), with smatterings of Spain and the Caribbean provided along the way. Deliberately underproduced (even keeping harmonies to a minimum), *El Que Busca Encuentra* nevertheless consistently soars, buoyed by wonderful melodies, elegant phrasing, and persuasive delivery.—LC

MICHELANGELO
Michelangelo
PRODUCER: Tony Nicholas
Universal Music 440 014 457
 Eighteen-year-old Michelangelo's Universal debut—following two previous, little-noted efforts—is auspicious. Like label-mate Luis Fonsi, Michelangelo has a potent, velvety voice, sings in English and Spanish, and blends touches of R&B and dance into traditional Latin pop material. While the disc's first single, the Ricardo Arjona and Elizabeth Meza-penned "Si No Estás Aquí," is a sweeping ballad, the artist sounds equally at ease with funkier material like "Espiritual" and even tropical tracks like "Fuego en la Piel" (penned by salsero Danny Rojo). Indeed, Michelangelo has lined up an array of impressive songwriters that has provided multiple-hit material. Still, it doesn't always do the trick, and quite often, the album sounds too grown-up and too standard in both content and arrangement for someone this young and versatile. But there is no denying the talent and the possibilities.—LC

JAZZ

★ **BILL FRISELL WITH DAVE HOLLAND AND ELVIN JONES**
PRODUCERS: Lee Townsend and Michael Shrieve
Nonesuch 79624
 Ever-prolific avant-Americana guitarist Bill Frisell continues his Nonesuch odyssey with this trio that includes two jazz heavyweights: bassist Dave Holland (former Miles Davis band member and current ECM recording artist) and drum legend Elvin Jones (one-quarter of the classic John Coltrane Quartet of the '60s and still an indefatigable rhythmist). Frisell leads the threesome through a book of his own highly individual, atmospherically compelling tunes, including such recent favorites as "Strange Meeting" and "Blues Dream"; the trio also essays two vintage numbers that do a good job of bookending Frisell's own brand of rootsy lyricism—Henry Mancini's "Moon River" and Stephen Foster's "Hard Times." Hardly obvious candidates as Frisell collaborators, Holland and Jones warm well to the folk-inflected material, complementing the guitarist's offbeat charm and unerring taste with their muscular authority. Frisell fans will rejoice once again, and newcomers might find this an ideal introduction.—BB

BLUES

► **DR. JOHN**
Creole Moon
PRODUCERS: Mac Rebennack and the Lower 9-11
Blue Note 7243 5 34591
 The good doctor's powers of rhythmic persuasion are in full force on his latest

release, an authoritative romp through a gumbo of Louisiana-bred styles. *Creole Moon*, which includes five songs co-written with the late Doc Pomus, opens with the muscular James Brown-style drum beat and Stevie Wonder-esque clavinet of "You Swore." The JB funk gets an even harder workout on "Food for Thot," in which Dr. John slings sassy hipster adages and homespun wit. It's a turn south toward the bayou on "Holdin' Patten," with Beausoleil fiddler Michael Doucet adding a cameo solo to the swampy, wah-wah vamp. "Bruha Bembe" revisits the eerie voodoo of 1968's "I Walk on Gilded Splinters," while "Now That You Got Me" revels in the sounds of a Mardi Gras parade. The record simmers on "Imitation of Love," which could've been a slow-dance favorite from New Orleans high schools circa 1950. A strong, confident collection from a beloved veteran—and a natural for triple-A and roots-oriented radio.—SA

WORLD MUSIC

★ **VARIOUS ARTISTS**
The Rough Guide to Afro-Cuba
PRODUCER: Phil Stanton
World Music Network RGNET1070
 There was a good deal of fruitful cross talk between Cuban and African music in the past century. The payoff is the current Afro-Cuban sound that's such a prominent world style. This Rough Guide compilation offers an authoritative Afro-Cuban sampling, and the sonic variety is bracing. Lazaro Ros' *santeria* vibe is an elemental music, while Cheikh Lô combines Senegalese *mbalax* and Cuban rhythms, Manu Dibango fuses *makossa* with Cuarteto Patria's classic *son* style, and Dakar's Orchestra Baobab works *mbalax* and salsa in the Wolof language. The melodic, son-influenced groove of the Gambian group Super Eagles is a gentle sound and a marked contrast to the brass-rich stylings of Guinea's Ballet ses Balladins, E.T. Mansah's high life music, and the Afro-Cuban All Stars' son-afro dance track "Elube Changó."—PVV

HOLIDAY

DESTINY'S CHILD
8 Days of Christmas
PRODUCERS: various
Music World Music/Columbia 86098

MANNHEIM STEAMROLLER
Christmas Extraordinaire
PRODUCER: Chip Davis
American Gramophone

MICHAEL McDONALD
A Christmas Album
PRODUCERS: Michael McDonald and Marc Harris
MCA Nashville 088 170 230

LEON REDBONE
Christmas Island
PRODUCERS: Beryl Handler and Leon Redbone
August/Verve Music Group 314 549 767

GABRIELI CONSORT/PAUL MCCREESH
A Venetian Christmas
PRODUCER: Karl-August Naegler
Archiv 289-471-333

HARRY ALLEN
Christmas in Swingtime
PRODUCERS: Harry Allen and Ikuyoshi Hirakawa
BMG Funhouse 74321-81170

THE OPERATOR: David Geffen Builds, Buys, and Sells the New Hollywood

By Tom King
 Broadway Books
 670 pages; \$15.95

To his mother, he was "King David." As a shorter-than-average middle-schooler, he was the mayor of Munchkin City in a production of *The Wizard of Oz* at Brooklyn, N.Y.'s Shallow Junior High. More recently, on the latest *Forbes* list of the 400 richest Americans, he is No. 47—up from No. 79 the year before—with a net worth of \$3.9 billion.

In his 58 years, David Geffen has been many things—in everything from music and movies to theater, politics, and the business of consulting such celebrity friends as Calvin Klein. (Not only did Geffen step in with financial aid when the designer's business was threatened, he also suggested that then-rapper Mark Wahlberg might make a good spokesmodel.)

In *The Operator*, *Wall Street Journal* entertainment reporter Tom King chronicles Geffen in all his pursuits—despite little help from Geffen himself and despite the fact that, as Atlantic Records head Ahmet Ertegun reminds the author, "Nobody's going to tell you anything really nasty about him because they are afraid of him."

What is astounding is not that Geffen has dabbled in so many varied pursuits or that he has been so successful in so many of them; it is how he has willed himself—and those around him—to succeed, despite early failures and the possibility of future ones. After all, before he hand-picked a young Tom Cruise to star in *Risky Business*, he had spent years working on the Robert Towne flop *Personal Best*.

The threat of failure emerges in *The Operator* as Geffen's prime motivator—the thing that gets him up at 5 a.m. every day to begin working the phones. "We would all rather die than fail," Geffen tells a magazine about himself, Steven Spielberg, and Jeffrey Katzenberg—his partners in production company DreamWorks SKG. "I know that I will succeed, because I am committing all the energy, intelligence, passion, and belief that I can muster up to make me do so. And that's true of my partners. My life can't be a failure, right? My life is a success: I'm a happy guy."

The Operator also shows Geffen to be something of a force of

nature in the "new Hollywood"—a man who has moved mountains or, failing that, built his own.

The temperament that's needed for mountain-making seems to have been fostered by his mother, Batya, a Ukrainian-born seamstress who adored David, the younger of her two boys, and detested what she saw as her husband Abe's lack of ambition.

Geffen got to work early, landing a job at age 21 in the New York City mail room of the William Morris Agency. He rose quickly through the ranks before moving on to artist management—first for Laura Nyro and then, with Elliot Roberts, for the likes of Crosby, Stills, & Nash and Joni Mitchell.

In the first of a string of prescient calls, Geffen helped to establish—and became a 50-50 partner in—Tuna Fish Music, Nyro's own music-publishing business. He made the move because, King

writes, Geffen saw that "publishing was one of the areas in the music business where the real money was being made."

More than two decades later, Geffen hit his biggest musical pay dirt of all when he sold Geffen Records to MCA for \$550 million in stock—a sum that rose to \$660 million several months later when MCA agreed to be bought by Matsushita. That made Geffen, as King notes, "the single biggest benefactor of a Japanese acquisition of a U.S. company in history."

In the years that followed, Geffen, partly through his interest in AIDS-related causes, would become the Democrats' top Hollywood donor and a good friend of the Clintons. King recounts how Geffen, staying overnight at the White House following a 1994 state dinner for Boris Yeltsin, finds that he is a "hostage"—unable for security reasons to leave for a late-night meeting at a nearby hotel with Spielberg and Katzenberg to finalize their plans for DreamWorks.

Geffen has done so much that sometimes it is hard for King to keep up. As a result, *The Operator*, though well-reported, does not always feel sufficiently thorough. Nor does it always benefit from such stock descriptive phrases as "One thing was certain: David Geffen had nerve." We already knew that; after all, in the book's index under the heading "Geffen, David Lawrence—screaming of," there are 22 pages of references.

MATTHEW BENZ



SINGLES

Edited by Chuck Taylor

POP

AMBER *Yes!* (3:52)
PRODUCER: Wolfram Dettki
WRITERS: B. Steinberg, R. Nowels, and M. Ubaldo
PUBLISHERS: Jerk Awake/EMI April/Future Furniture, ASCAP; Hidden Pun, BMI *Tommy Boy 2290* (CD promo)

Dance siren Amber, who colored the radio landscape with her 1997 smash "This Is Your Night" and 1999's anthemic "Sexual (Li Da Di)," returns with another highly melodic, uptempo finger-drummer in "Yes!" Written by pop mainstays Billy Steinberg and Rick Nowels, the chorus is inspired by, of all things, poet James Joyce's "Ulysses." Perhaps that explains why we're hearing the word "breast," rare in a contemporary pop song: "I put my arms around him, yes/And draw him down to me so he could feel my breast/And his heart was going like mad/And yes, I said yes." It's a provocative lyric, no doubt, and these are conservative times in corporate radio, so it could be a deterrent. Dance clubs have already thrown their arms around the song, and honestly, top 40 could use a little zip right now to toss in with the mellow musings of Enya and Alicia Keys. Amber is a consistent hitmaker, one who the American public deserves to know on a first-name basis.—**CT**

GABRIELLE *Out of Reach* (3:16)
PRODUCER: Jonathan Shorten
WRITERS: Gabrielle and Jonathan Shorten
PUBLISHERS: Perfect Songs/Copyright Control

Go Beat/Universal 20609 (CD promo)
 In her homeland, singer/songwriter Gabrielle has had more top 10 hits than any other British female artist over the past 20 years. Her most recent album, the gorgeous, skyscraping *Rise*, has sold 1.4 million units in the U.K. Sadly, except for mid-'90s dancefloor hit "Dreams," the artist's global success story hasn't included the U.S. But that could change with this empowering tale of life after love. Over gently swaying rhythms of the blues- and soul-kissed pop kind, Gabrielle sings of "so much hurt" and "so much pain," before realizing that it "takes a while to regain what is lost inside." Radio programmers: This is a great shoulder to lean on.—**MP**

PINK *Get the Party Started* (3:12)
PRODUCER: Linda Perry
WRITER: L. Perry
PUBLISHERS: Stuck in the Throat/Famous Music, ASCAP

Arista 3986 (CD promo)
 Pink established herself as one of the rising stars of the year with her attitude-laden, Destiny's Child-molded "Some Girls" and "There You Go." So what in the world is going on with this complete turnabout, the hyperactive first single from her forthcoming sophomore set, *Missundaztood*? Layers and layers of processing swirl about the image-conscious artist's repetitive chant (and we're talking over and over and over) of, "I'm coming up, so you better get this party started." Aside from the addition of some James

SPOTLIGHTS



COLLECTIVE SOUL *Next Homecoming* (3:11)

PRODUCERS: Ed Roland and Ross Childress
WRITER: E. Roland
PUBLISHER: Sugarfuzz Music, BMI *Atlantic 300664* (CD promo)

Collective Soul's *Seven Year Itch: Greatest Hits*, which includes "December," "Shine," "The World I Know"—seven No. 1 rock hits in all—is a filet-mignon feast for fans of the enduring, highly melodic band. One of two new cuts on *Seven Year Itch*, "Next Homecoming" shows the group breaking into a sloppy sweat with an assault of unusually hard-driving guitars, a distorted vocal from lead Ed Roland, and the ingredient that has consistently defined this quintet for the past seven years: a harmonized hook that packs a serious punch. There's also a mean middle breakdown that could run your grandma off the road. In an era where Alien Ant Farm, P.O.D., and similar acts are turning up the volume, Collective Soul shows that those guys are still cubs in the animal kingdom of rock by comparison. This is vintage stuff.—**CT**

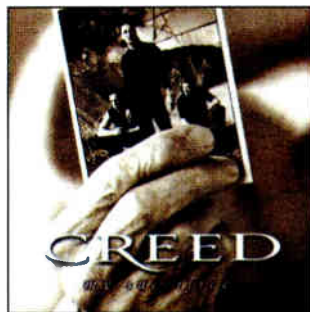
Bond-esque horns, there's little else to hang a hook on, while Pink's tough-girl persona is uprooted; she sounds more like a Spice Girl here than anything. Still, Pink's a hot entity right now, so this song will likely score with top 40 radio stations looking to cash in on her familiarity. But that's the only reason. This empty, annoying aural wreck might have turned a promising career on its ear.—**CT**

CARLY HENNESSY *Beautiful You* (3:48)
PRODUCER: Danielle Brisebois
WRITERS: C. Hennessy, D. Brisebois, R. Boldt, and G. Alexander
PUBLISHER: not listed
MCA 25518 (CD promo)

Carly Hennessy got off to a promising start with her launch single, "I'm Gonna Blow Your Mind." Unfortunately, she got lost in radio's marked turn away from youthful pop, and the song went largely unnoticed. Where there's a will, there's a way, thanks to this equally compelling follow-up, again with props from talented producer/songwriter Gregg Alexander. Danielle Brisebois joined Hennessy and Alexander for songwriting credit here and produced this one as well (nice, but what a shame she, a gifted performer, has never garnered the notice to break herself). "Beautiful You" is a bouyant outing, spirited and optimistic, with an

CREED *My Sacrifice* (4:17)
PRODUCERS: John Kurzweger and Kirk Kelsey
WRITERS: Tremonti and Stapp
PUBLISHERS: Tremonti/Stapp Music/Dwight Fryer Music, BMI

Wind-up 20001 (CD promo)
 With the band coming off two of the biggest hits of 2000—the No. 1 "With Arms Wide Open" and "Higher"—there's little question that Creed's destiny is to only gain momentum with the first single from the upcoming *Weathered*, out Nov. 20. The trio plays it safe with "My Sacrifice," which doesn't



stray far from the melodic structure and tough-guy guitar palette of the 10-times platinum *Human Clay* (which is in the top five on the Top Pop Catalog chart). But lead singer Scott Stapp injects the necessary passion into his performance, resulting in a potent slice of contemporary rock'n'pop. For modern and active rock, this tune's reaching of the pinnacle of the charts is a given. Top 40 saturation can't be far behind.—**CT**

adhesive chorus fully capable of locking itself tightly in the memory. A spray of guitars and some "nah, nah, nahs" throughout give it added gusto. These guys have done their jobs; now, MCA, it's up to you to make sure radio gets the message.—**CT**

R&B

ALLURE *Kool Wit Me* (3:49)
PRODUCER: All Star
WRITERS: A. Davis, A. Mendez, L. McLean, L.B. Hemlee, T. Beal, and M. Bell
PUBLISHERS: Bubbegum Publishing/1/2 of U/Emerald Cut/Spanish Fly, SESAC; Teron Beal/Elleganza/UMPG, ASCAP
MCA 25657 (CD promo)

The members of Allure are wasting no time re-establishing themselves as up-and-coming R&B divas. The New York City-based quartet of Alia, Akissa, Lailisha, and Hem-Lee returns with the second single from their MCA debut, *Sunny Days*. The ensemble first achieved success via Lisa Lisa and Cult Jam's melodramatic ballad, "All Cried Out." But, as with lead single "Enjoy Yourself," the group brings up the party with "Kool Wit Me." The track, produced by All Star, grooves with a disco vibe that complements Allure's sweet four-part harmony. It seems a little hasty for MCA to be releasing this



CYNDI THOMSON *I Always Liked That Best* (3:02)

PRODUCERS: Paul Worley and Tommy Lee James
WRITERS: C. Thomson, T. L. James, and J. Kimball
PUBLISHERS: Sony/ATV, ASCAP; Still Workin' for the Man/Tommy Lee James/EMI Blackwood/Garden Angel, BMI
Capitol 14475 (CD promo)

Cyndi Thomson has proved to be one of the year's breakthrough acts with the chart-topping success of her debut single, "What I Really Meant to Say." With this, the singer shows that she's no fluke. The song is a beautifully written remembrance of the sweet, tender moments in a relationship that make such a lasting impression. The lyric reverberates with wistful longing, and Thomson's vocals drip with honey-sweet Southern charm and phrasing that brings out the best in the soft, sultry words. This song is just one of many reasons her debut album, *My World*, has been garnering raves, and it should cement her growing reputation as one of the country format's brightest new stars.—**DEP**

single with "Enjoy Yourself" just starting to pop at radio, currently resting at No. 11 on the Hot R&B/Hip-Hop Singles & Tracks chart. That said, "Kool Wit Me" should keep the group's groove going.—**RH**

COUNTRY

★ EDDY RAVEN *Living in Black & White* (3:13)

PRODUCER: Ron Chancey
WRITERS: F. Myers, G. Baker, and T. Lawrence
PUBLISHERS: Dixie Stars Music/Zomba Enterprises/SLL Music, ASCAP
**RMG Records 8194 (CD promo)
 Earlier this year, veteran singer/songwriter Eddy Raven returned with a wonderful new record, illustrating that his songwriting and vocal skills are as polished as ever. Raven issues the title cut as the second single, a working man's anthem that many will relate to. Written by Frank Myers, Gary Baker, and Tracy Lawrence, the lyric speaks of a typical working stiff slaving away in a factory, who's "dreaming in color, living in black and white." The production has a gentle island groove that's as inviting as the margaritas and snow-white sand Raven sings about. Programmers should find a nice place for this track between the regular regime**

of Tim and Faith singles. Raven sounds as good as ever, and his smooth, rich vocals are an ideal fit for this Caribbean-spiced escapism.—**DEP**

WAYNE WARNER *I Wanna Do That . . . (Love Thing)* (2:43)

PRODUCERS: Harold Shedd and Troy Lancaster
WRITERS: W. Warner and A. Warner
PUBLISHERS: Warner Publishing/We've Got the Music/Go Two Two Music, BMI
**BVenturous Records 2001 (CD promo)
 Wayne Warner is a Vermont native who teamed with Troy Lancaster and Music Row veteran Harold Shedd (Alabama, Billy Ray Cyrus, K.T. Oslin) to record the album that spawned this tasty little single. Warner's music had caught the attention of former Atlantic/Nashville president Barry Coburn, who signed him to the label before it closed up shop. Opting to release the record on his own, Warner demonstrates that he's an artist who deserves notice with this single's retro, rockabilly feel. Warner has a unique voice, and his performance brims with personality.—**DEP****

ROCK

★ DAVID GARZA *Too Much* (3:45)

PRODUCER: David Garza
WRITER: D. Garza
PUBLISHERS: Thousand Roses/Warner-Chappell Music Publishing
**Lava/Atlantic 300674 (CD promo)
 This relaxed cut from David Garza's *Overdub* disc finds the acclaimed singer/songwriter in a mellow mindset fitting for the fall. The minimal production and scarce instrumentation—comprising mainly a bare piano and simple percussion—are used sparingly, staying out of his way. This remarkably simple song seems little more than a framework, acting primarily as a vehicle to feature Garza's vocals. In less than four minutes, his voice jumps from a falsetto with plenty of vibrato, to a George Bensonian tone emulating the tone of a guitar. Garza built up quite a résumé and fan base in the '90s by releasing 10 albums on his own label even before signing with Lava, and he has toured with such acts as Matchbox Twenty and the Smashing Pumpkins. The question is whether Garza's popularity among aficionados, critics, and other musicians will spread to a larger audience.—**EA****

AC

★ PETER CETERA *Just Like Love* (3:38)

PRODUCER: Michael Omartian
WRITERS: C. Pelcer and L. Mills
PUBLISHERS: Million Suns Music/MPL Tunes, BMI
**DDE 2001 (CD promo)
 For more than 30 years, Peter Cetera has dished out friendly, comfortable radio singles that resonate with a range of ages at AC radio. He still has a distinctive style that comes across like meeting up with a pal from days of old, where the connection remains strong. Cetera didn't write "Just Like Love," but boy, does it feel tailor-made, from its easy-flowing verses to the natural, cohesive chorus and heartwarming bridge. Here's an artist who just doesn't disappoint longtime fans. Programmers should recognize this as one of his stronger cuts in some time. It's ripe for the picking.—**CT****

Faith Evans Hits New High

Bad Boy's 'Faithfully' Features J.Lo Co-Write, P. Diddy Production

BY JEFF LOREZ

NEW YORK—Like any great singer, Faith Evans possesses the kind of voice that's instantly recognizable. It's at once fluid and emotive with an effortless quality steeped in trademark gospel harmonies and phrasing. Since Evans' 1995 debut with the now-classic "I Remember the Way You Used to Love Me," she has carved an indelible niche in the contemporary R&B landscape.

On the eve of the Nov. 6 release of her third album, *Faithfully* (Bad Boy/Arista), Evans is aware that her success hasn't come with the kind of massive crossover appeal of Destiny's Child or Brandy. The outgoing Evans, however, counts her blessings—grateful that she has managed to build a loyal core fan base as opposed to a fickle one.

"I'm just happy to see the response for what I do," she says. "People on the street come up to me, which is really gratifying. Plus, I've had a lot of high points: winning a Soul Train Music award, a Grammy, and a *Billboard* award.

"I went from being a single mother of a year-old girl on welfare with food stamps to having a \$2,500 check at week's end for singing demos for Al B. Sure!," she continues. "I signed with [Sean "P. Diddy" Combs] the first day I met him—another blessing, as was being part of [late husband Notorious] B.I.G.'s life, seeing his incredible talent and what a strong, iconic force he was. Now, this new album is another high."

Faithfully was recorded in Los Angeles, New York City, and Miami with principal producer Combs and co-producer Mario Winans contributing nine of the 14 songs. The majority of the cuts, such as the mellow, jazzy "Where We Stand," the consoling "Heaven Only Knows," and the catchy midtempo "Alone in This World," are devoid of overly busy production, relying on basic beats and instrumentation complemented by Evans' warm vocals.

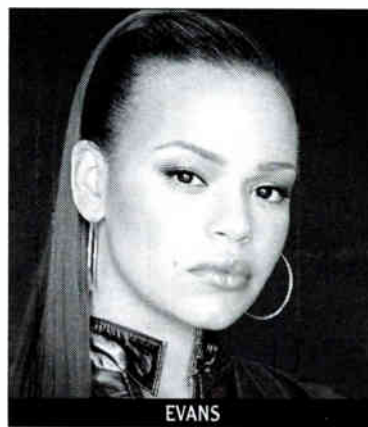
"I also recorded 10 songs in three weeks with [producer] Battlecat in L.A.," adds Evans (who's managed by Todd Russaw for Pedigree M.G.I.). Two songs from those sessions—the funk-inflected first single, "You Gets No Love" (sent to radio Aug. 24) and the title track—made the final cut.

Evans' distinctive sound is partially due to her writing the majority of her material. She is published through Chyna BabyMusic/Janice Combs Music Publishing, administered by EMI-Blackwood Music, BMI. She labors over every line.

"How I write is generally influenced by what's going on around me," Evans says. "If I was listening to Ella Fitzgerald all day before going in the studio, I may sing something in a jazzier vibe. When I recorded the single, the idea came from a girlfriend of mine who was telling me about this guy she'd just started seeing."

One song Evans didn't write is "I

Love You," which was borne out of the former relationship between Combs and actress/singer Jennifer Lopez. "She's a co-writer on the song," says



EVANS

Evans, a Newark, N.J., native now based in Atlanta. "It almost slipped through the cracks and ended up on her album."

Bad Boy marketing director Tracey Warples calls *Faithfully* a "pivotal, transitional album" for Evans. "She's refined [herself] so much musically,

physically, and spiritually. And all of that is evident on this record. In the early stages of her career, she was piggy-backed off other Bad Boy artists, which certainly proved to be the right formula. But it's her time to stand alone and shine."

And that's what she seems to be doing at radio already, thanks to "You Gets No Love," which "not only gets mad love from our female demo, but male reaction has been huge, too," notes PD Darryl Huckaby of WKYS Washington, D.C. Adds WRKS New York PD Toya Beasley, "Who says adult contemporary radio can't play a hot uptempo record? It's a hit."

Initial print ads in *Vibe*, *Essence*, and others will target Evans' core urban market. A second phase will hit such publications as *YM*, *Seventeen*, and *Vogue*. TV ads will run nationally on BET and MTV as well as on *Source All Access*, *Soul Train*, and *Showtime at the Apollo*. Besides an online street marketing team targeting exposure on third-party Web sites, Evans is hitting the road next year.

Rhythm, Rap, and The Blues™

by Gail Mitchell



PIONEERING AGENDA: As previously reported, the Rhythm & Blues Foundation's rescheduled 12th annual Pioneer Awards will take place Nov. 8 at the Apollo Theatre in Harlem, N.Y. This year's co-hosts are **Dionne Warwick** and **Isaac Hayes**. *60 Minutes* correspondent **Ed Bradley** will present the lifetime achievement award to **Rev. Al Green**. Bradley will then join **Ashford & Simpson** in honoring legacy award recipient **Louis Jordan**.

The other previously announced honorees (*Billboard*, July 21) include **Fontella Bass** and **Holland/Dozier/Holland**; joining the **Emotions** as group artist honorees are **Sly & the Family Stone**. Additional award presenters include **Mary Wilson**, **Brenda Russell**, **Betty Wright**, **Gerald Levert**, actor **Richard Roundtree**, and **Paul Shaffer**, musical director of *Late Show With David Letterman*.

Owing to a scheduling conflict, **Suzanne DePasse** has stepped down as executive producer. Taking on those duties are **Chuck Jackson** and **Voza Rivers**. Musical director is **Leon Pendarvis**, who'll work with music consultant **Shaffer**. For more details, contact the foundation at 202-588-5566.

KEEP AN EAR OUT FOR: The Dec. 18 bow of **Master P's Game Face**, his first album under a newly signed distribution pact with Universal Records... **Better Days**, the new album by **Joe**, set for a Dec. 11 release. Lead single is the Allstar-produced "Let's Stay Home Tonight"... **Ice Cube: Greatest Hits**, coming Dec. 4. The 16-track compilation focuses on the rapper's Priority solo career and also boasts a couple of new tracks produced by the **Neptunes** ("In the Late Night Hour") and **Rockwilder** ("\$100 Bill Y'all").

HEARTLESS COMMITMENT: Making noise in the independent arena is North Hollywood, Calif.-based **Heartless Records**, whose roster includes R&B duo **the Donz**, **Tata & Brando** (which add funk, hip-hop,

and R&B to their reggae mix), and rapper **Young Phantom**.

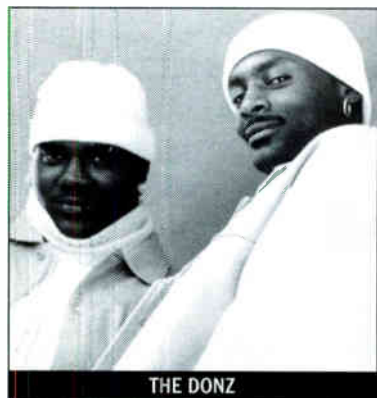
Distributed by DNA, **Heartless** is operated by CEO **Troy "T-Go" Barker**. His executive staff includes CFO **Sophia Williams** and GM/industry veteran **Dave Rosas**. First out of the label's chute was the Donz single "Cry No More," which peaked at No. 11 on the *Billboard* Hot R&B/Hip-Hop Singles chart. That tune, as well as second single "Give," are featured on the pair's debut album, *Sex, Lies and Audiotape*, due Tuesday (23).

The Donz's church-influenced, street-edged R&B is reminiscent of another duo, **K-Ci & JoJo**. "There are similarities," says **Jeff Oakes**, who's partnered with cousin **Larry Poteat**. "We're both aggressive singers. But we're a little more contained in how we sing."

The New Jersey-bred singers also did the writing and producing on their fledgling effort, for which Poteat says they recorded a "good 60 songs, so we have another album already." Poteat also handles guest vocals on labelmates **Tata & Brando's** eponymous album, due Nov. 13. He appears on—and wrote—the hook for the first single, "Let's Be Friends."

INDIE WATCH: In more independent label activity, **Jim Crow** returns Oct. 23 with sophomore set *Right Quick*. It's also the rap trio's debut on its own Atlanta-based label, **Scarecrow/OrCa Records**. Formerly with Epic, **Jim Crow** members **Mr. Mo**, **Polow Freache**, and **Cutty** also plan to sign two new acts, with product anticipated next spring... 22-year-old Detroit native/R&B singer **Maurice J.** bows his first album, *Devoted*, Oct. 30; the first single is "Say You Will." Produced by **Michael J. Powell (Anita Baker)**, the album is being released via Motor City-based and Orpheus Music/EMD-distributed **Phoenix Entertainment**, whose principals are founder/CEO **Dr. Nellie Varner**, executive VP **John David Simpson**, and A&R chief **Powell**.

ON THE MOVE: Last week's Capitol/Priority merger (*Billboard*, Oct. 20) put key players back into action. Among them are director of marketing **Michael White** (818-766-6860), VP of R&B publicity **Gwendolyn Quinn** (718-783-0036, gwendolynquinn@aol.com), and associate director of publicity/media relations **Robyn Ryland-Sanders** (201-888-2788, rrylandsanders@yahoo.com)... RCA's former VP of urban media/artist relations **Mary Moore** may be reached at 973-675-6992 or myrlinda@aol.com.



THE DONZ

OCTOBER 27 2001		Billboard		Hot Rap Singles™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST	
1	1	12	RAISE UP <small>Low 4237*</small>	Petey Pablo	
2	5	2	NOTHING'S WRONG <small>TNO 70021/EMG</small>	Won-G Featuring DJ Quik	
3	3	5	BUSTER <small>1st Avenue 0001</small>	Dennis Da Menace	
4	4	3	I'M YOUR GIRL <small>ES3 0119/Troydan</small>	Dena Cali	
5	2	5	HOW WE DO <small>Col-Boost 2217</small>	Big Law BKA Popeye Reds Featuring Nonchalant	
6	22	2	MY LIFE <small>Rawkus 351*</small>	Kool G Rap Featuring G Wise	
7	NEW		WE THUGGIN' <small>Terror Squad/Atlantic 85174*/AG</small>	Fat Joe Featuring R. Kelly	
8	6	5	JUMP UP IN THE AIR <small>Westbound 555</small>	Original P Introducing Hyped Up Westbound Soljaz	
9	8	7	UGLY <small>Beat Club 497602*/Interscope</small>	Bubba Sparxxx	
10	7	9	PO' PUNCH <small>Pocket Change 2121</small>	Po' White Trash And The Trailer Park Symphony	
11	14	2	THINK BIG <small>Crimewave 72002</small>	Crimewave	
12	12	8	GRIPPIN GRAIN <small>Urban Spears 0002/Urban Dreams</small>	The Young Millionaires	
13	25	14	MAKE IT VIBRATE <small>Darkside 003*</small>	Rising Son	
14	9	2	GIRLS, GIRLS, GIRLS <small>Roc-A-Fella/Def Jam 588703*/DJMG</small>	Jay-Z	
15	10	2	I'M GHETTO <small>Ruthless/Bliss 79654/Epic</small>	Baby S	
16	NEW		BREAK YA NECK <small>J 21061*</small>	Busta Rhymes	
17	19	12	LET'S BE FRIENDS <small>Heartless 12728</small>	TaTa + Brando Featuring Larry Poteat Of The Donz	
18	11	20	MY PROJECTS <small>Infinis 2225*/Tommy Boy</small>	Coo Coo Cal	
19	NEW		GET MO <small>Dean's List 001</small>	Sherm Featuring Bigga Figgas	
20	15	6	CUT THROAT <small>Big Pocket 70563/Orpheus</small>	John Got'ti	
21	23	2	I'M HOT <small>J 21061*</small>	Erick Sermon Featuring Marvin Gaye	
22	RE-ENTRY		IZZO (H.O.V.A.) <small>Roc-A-Fella/Def Jam 588703*/DJMG</small>	Jay-Z	
23	18	3	GOTTA HAVE IT <small>Countryboy 203/Warlock</small>	Chocolate Bandit	
24	13	3	WHO WE BE <small>Ruff Ryders/Def Jam 572728*/DJMG</small>	DMX	
25	NEW		DIDDY <small>Bad Boy 79408*/Arista</small>	P. Diddy Featuring The Neptunes	

Records with the greatest sales gains this week. * Videoclip availability. Recording Industry Association of America (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 maxi-single available. Vinyl single available. Cassette maxi-single available. Catalog number is for CD. * Indicates unavailable, in which case, catalog number is for CD, CD, CD, or CD respectively, based on availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'WEEKS ON', 'TITLE', 'ARTIST', 'PEAK POSITION', 'IMPRINT & NUMBER/PROMOTION LABEL', and 'HOT SHOT DEBUT'. Includes sub-sections for 'GREATEST GAINER / SALES' and 'GREATEST GAINER / AIRPLAY'.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ... Billboard/BPI Communications and SoundScan, Inc.



R&B/HIP-HOP

Words & Deeds™



by Kwaku

TANZANIAN HIP-HOP: Support from dedicated TV shows, the launch of new radio stations, and the increasing use of Swahili and other local languages have helped make Tanzanian rap very popular domestically. One act that has been making noise is the three-man crew **X Plastaz**, whose members are **G'san**, **Ruffnell**, and **Ziggy-Lah**. A popular act within the eastern and southern African regions, the trio mixes traditional Masai culture and socio-conscious Swahili lyrics with American hip-hop styles.

The Netherlands-based African-hiphop.com/Madunia Music released X Plastaz's CD single "Haleluya"/"Shika Lako" to East African radio stations and select European media in early September. The act's debut



X PLASTAZ

album, *Masai Hip-Hop*, drops this coming January. One of the album's tracks will be featured on an Africanhiphop.com compilation CD project for a spring 2002 international release.

"Haleluya" is about "the misfortunes in Tanzania," Ziggy-Lah says, referring to several high-profile deaths that occurred there, including the drowning of passengers on the vessel MV Bukoba and last year's demise of Tanzania's first president, **Julius Nyerere**. "We talk about things that happen in everyday life, good and bad things like war and disease. We also talk about human rights. We rap about these matters to educate others to come to the rescue of the destitute. Another topic we've addressed is AIDS."

Citing other local groups like **Kwanza Unit**, **Deplovmatz**, **Mr. 2**, and **GWM**, Ziggy-Lah says, "There's amazing lyrical talent [here]. They're on the same level as foreign MCs."

X Plastaz and other local rappers have joined rappers from South Africa, Kenya, and the Netherlands on the recording of a promo-only CD single called "Overflow." The recording is the offshoot of a recent AIDS awareness conference staged by the Netherlands Institute for Southern Africa. For more information on X

Plastaz and eastern and southern African rap, visit xplastaz.com, africanhiphop.com, and africaonline.co.tz/rockers.

U.K. RUNNINGS: All of a sudden, U.K. rap/hip-hop is getting serious coverage. The Guinness Foreign Extra Stout-sponsored launch of the photograph book *Seen: Black Style UK* (Booth-Clibborn Editions) and a photographic exhibition depicting black British youth culture from the 1970s onward took place Oct. 11 at East London's Old Truman Brewery. Among those in attendance were Izm hip-hop consultancy cofounder **Tee Max** and **Normski**, photographers whose depictions of '80s U.K. rap acts **Phase 2** and **Dynamic 3** are featured in the book. The exhibition moves to Birmingham, England, Nov. 2 and to Manchester, England, Dec. 7.

London's *Evening Standard's ES* magazine recently ran a cover story, "Rap Attack! London's Hip-Hop Scene Explodes," highlighting such local heroes as **Roots Manuva**, **Mark B & Blade (MB&B)**, **Skitz**, **Wildflower**, **Ty**, **Blak Twang**, and **Big Ted**. Manuva, Ty, **Execution Squodd**, **Bronz & Blak**, and **Fredi Kruga** are among the U.K. rap acts featured on the internationally sourced urban music compilation *Darker Than Blue, Volume 1* (Union Music Square), released in early September.

MB&B and Manuva, who have finally tasted commercial success with the single "Ya Don't See the Sign" and album *Run Come Save Me*, respectively, are currently on U.K. tours. MB&B finishes with a German tour Nov. 10 while Manuva's European tour ends Nov. 13 in France. MB&B's next single, "There's No Stoppin' It," dropped in early October. The release of Manuva's "Dreamy Day" is imminent.

Meanwhile, turntablists are holding down U.K. rap/hip-hop's wheels of steel at various establishments. The 1989 Disco Mix Club world mixing champion **Cutmaster Swift** is in residence at East London's 93 Feet Sessions, **DJ MK** at South London's Breakin' Bread, **DJ Billy Bizniz** at North London's Scratch, **DJ Daddy Rich** at Central London's Modern B-Boy, and **DJ Pogo** at East London's Lyrical Lounge.

SOUTH AFRICA DJ SCENE: **Krushed & Sorted** is digging into the local African Dope label catalog to unearth hot breakbeats for its current DJ sessions around South Africa's Gauteng area. For more information, log on to africandope.co.za.

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Hot R&B/Hip-Hop Airplay™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	Differences	Blizzmatic (Epic)	26	22	25	Just In Case	Jahem (Divine M/M/Warner Bros.)	51	50	40	Fiesta	R. Kelly Feat. Jay-Z (Jive)
2	2	15	Family Affair	Mary J. Blige (MCA)	27	31	10	What If	Babyface (Arista)	52	—	1	Roll Out (My Business)	Ludacris (Disturbing The Peace/Def Jam South/DJMG)
3	3	12	Rock The Boat	Aaliyah (Blackground)	28	33	6	We Thuggin'	Fat Joe Feat. R. Kelly (Terror Squad/Atlantic)	53	52	7	Formal Invite	Ray J (Atlantic)
4	5	12	Livin' It Up	Ja Rule Feat. Case (Murder Inc./Def Jam/DJMG)	29	42	5	Oiddy	P. Diddy Feat. The Neptunes (Bad Boy/Arista)	54	54	15	ILuvIt	Snoop Dogg Presents The Eastsidez (Doggystyle/TVT)
5	6	8	U Got It Bad	Usher (Arista)	30	46	3	A Woman's Worth	Alicia Keys (J)	55	66	5	I'm Hot	Erick Sermon Feat. Marvin Gaye (J)
6	8	10	Ugly	Bubba Sparxxx (Beat Club/Interscope)	31	34	9	Lights, Camera, Action!	Mr. Cheeks (Universal)	56	60	3	Nothing In This World	Kaka Wyatt Feat. Avant (MCA)
7	7	15	Lifetime	Maxwell (Columbia)	32	30	25	The Way	Jill Scott (Hidden Beach/Epic)	57	55	9	We Gonna Make It	Jadazz Feat. Styles (Ruff Ryders/Interscope)
8	4	19	I'm Real	Jennifer Lopez Feat. Ja Rule (Epic)	33	32	7	#1	Nelly (Priority/Capitol)	58	59	9	Do U Wanna Roll (Dolittle Theme)	R.L. Snoop Dogg & Lil' Kim (J)
9	10	33	Feelin' On Yo Booty	R. Kelly (Jive)	34	38	5	Emotion	Destiny's Child (Columbia)	59	53	20	Brown Skin	India.Arie (Motown)
10	13	14	Love Of My Life	Brian McKnight (Motown)	35	28	20	Set It Off	Juvenile (Cash Money/Universal)	60	—	1	From Her Mama (Mama Got A**)	Juvenile (Cash Money/Universal)
11	9	15	Izzo (H.O.V.A.)	Jay-Z (Roc-A-Fella/Def Jam/DJMG)	36	37	5	Goodbye	Jagged Edge (So So Def/Columbia)	61	64	3	Break Ya Neck	Busta Rhymes (J)
12	14	8	You Rock My World	Michael Jackson (Epic)	37	29	23	U Remind Me	Usher (Arista)	62	65	11	Something In The Past	Jesse Powell (Sizta/MCA)
13	17	5	Girls, Girls, Girls	Jay-Z (Roc-A-Fella/Def Jam/DJMG)	38	26	18	Area Codes	Ludacris Feat. Nate Dogg (Disturbing The Peace/Def Jam/DJMG)	63	70	2	Special Delivery	G. Dep (Bad Boy/Arista)
14	16	8	You Gets No Love	Faith Evans (Bad Boy/Arista)	39	36	32	Peaches & Cream	112 (Bad Boy/Arista)	64	67	8	Let's Ride	The O'Jays (MCA)
15	11	17	I'm A Thug	Trick Daddy (Slip-N-Slide/Atlantic)	40	41	12	Made To Love Ya	Aaliyah (Blackground)	65	73	2	More Than A Woman	Aaliyah (Blackground)
16	15	19	Can't Deny It	Fabulous Feat. Nate Dogg (Desert Storm/Elektra/EEG)	41	39	25	Take You Out	Luther Vandross (J)	66	69	5	Cash, Money, Cars, Clothes	Ruff Endz Feat. Memphis Bleek (Epic)
17	20	17	Dance With Me	112 (Bad Boy/Arista)	42	45	5	Don't Stop (Funkin' 4 Jamaica)	Marsha Carey Feat. Mystikal (Virgin)	67	57	9	Shine	Lil' Wayne (Cash Money/Universal)
18	12	26	Fallin'	Alicia Keys (J)	43	49	3	I Got Love	Nate Dogg (Elektra/EEG)	68	63	10	We Right Here	DMX (Ruff Ryders/Def Jam/DJMG)
19	19	24	Where The Party At	Jagged Edge Feat. Nelly (So So Def/Columbia)	44	51	5	Brotha	Angie Stone (J)	69	71	2	Never Be The Same Again	Ghostface Killah (Wu-Tang/Razor Sharp/Epic)
20	18	19	Contagious	The Isley Brothers (DreamWorks)	45	35	24	Music	Erick Sermon (NYLA/Def Squad/Interscope)	70	62	13	Gangsta (Love 4 The Streets)	Lil' Mo (Elektra/EEG)
21	21	15	Raise Up	Pete Dinklage (Jive)	46	43	13	Knock Yourself Out	Jadazz (Ruff Ryders/Interscope)	71	—	1	Don't You Forget It	Glenn Lewis (Red Star/Epic)
22	23	6	Caramel	City High Feat. Eve (Boogie Baitment/Interscope)	47	58	2	Bad Intentions	Dr. Dre Feat. Knoc-Turn'Al (Aftermath/Doggystyle/Interscope)	72	—	4	Wrong Idea	Budd Az Feat. Snoop Dogg (Doggystyle/Priority)
23	25	11	What Am I Gonna Do	Tyrese (RCA)	48	44	9	Ballin' Out Of Control	Jermaine Dupri Feat. Nate Dogg (So So Def/Columbia)	73	74	8	You Can't Touch Me	Royce Da 5'9" (Game/Rawkus/Columbia)
24	27	7	Who We Be	DMX (Ruff Ryders/Def Jam/DJMG)	49	48	6	Weekend	Kenny Lattimore (Arista)	74	—	1	Put Yo Hood Up	Lil' Jon & The East Side Boyz (BME/TVT)
25	24	21	One Minute Man	Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)	50	56	3	Fatty Girl	Ludacris, U. Cool J & Keith Murray (FB/Universal)	75	61	18	Bad Boy For Life	P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)

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

OCTOBER 27 2001 Billboard

Hot R&B/Hip-Hop Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	The Star Spangled Banner	Whitney Houston (Arista)	26	34	12	Let's Be Friends	Taia + Brando (Heartless)	51	48	22	I Do!!	Toya (Arista)
2	2	12	Raise Up	Pete Dinklage (Jive)	27	31	15	This Is Me	Dream (Bad Boy/Arista)	52	—	1	In The Ghetto	Infinity-The Ghetto Child (MCA)
3	3	16	Where The Party At	Jagged Edge Feat. Nelly (So So Def/Columbia)	28	21	20	My Projects	Coo Coo Cal (Infinity/Tommy Boy)	53	57	5	Never Be The Same Again	Ghostface Killah (Wu-Tang/Razor Sharp/Epic)
4	4	5	AM To PM	Christina Milian (Def Soul/DJMG)	29	—	1	Get Me	Sherm Feat. Biggie Smalls (Dean's List)	54	—	1	Playa Playa (Playing The Game Right)	Minotti Feat. Myous (World Beat)
5	10	2	Nothing's Wrong	Won-G Feat. DJ Quik (TWD/EMG)	30	25	13	Used To Love	Kaka Wyatt (MCA)	55	55	10	50 Playaz Deep	Drunkn Master Feat. Lola Damone (FB/Universal)
6	5	10	Someone To Call My Lover	Janet (Virgin)	31	26	7	Cut Throat	John Goto (Big Pocket/Orpheus)	56	40	12	All My Thugs	Young Phantoms (Heartless)
7	8	5	Buster	Dennis Da Menace (1st Avenue)	32	39	2	I'm Hot	Erick Sermon Feat. Marvin Gaye (J)	57	72	13	Can't Deny It	Fabulous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
8	9	3	I'm Your Girl	Dena Cain (ES/Treyden)	33	45	7	Izzo (H.O.V.A.)	Jay-Z (Roc-A-Fella/Def Jam/DJMG)	58	35	7	Trunk Fall Off	Jalil (Ghetto Savvy)
9	20	7	Bye-Bye Baby	Brandy Moss-Scott (Heavenly Tunes/EMG)	34	28	24	There She Goes	Babyface (Arista)	59	67	6	Ballin' Out Of Control	Jermaine Dupri Feat. Nate Dogg (So So Def/Columbia)
10	7	5	How We Do	Big Luv BKA Popeye Rade (Col-Beast)	35	33	3	Gotta Have It	Chocolate Bandit (Countryboy/Warlock)	60	17	23	Keep It Real	Kali Mack (Fishing Hi)
11	6	10	Enjoy Yourself	Alicia (MCA)	36	29	14	Loverboy	Marsha Carey Feat. Da Brat & Ludacris (Virgin)	61	64	7	We Right Here	DMX (Ruff Ryders/Def Jam/DJMG)
12	11	7	Chillin' In Your Benz	Ethel (Real Deal/Orpheus)	37	23	4	Who We Be	DMX (Ruff Ryders/Def Jam/DJMG)	62	54	30	Stranger In My House	Tania (Elektra/EEG)
13	38	2	My Life	Kool G Rap Feat. G Wise (Rawkus)	38	50	18	U Remind Me	Usher (Arista)	63	36	7	Bounce	Survivalist Fe' Lifa/Treyden)
14	46	2	We Thuggin'	Fat Joe Feat. R. Kelly (Terror Squad/Atlantic)	39	37	15	Take You Out	Luther Vandross (J)	64	61	20	She's All I Got	Jimmy Cozier (J)
15	12	5	Jump Up In The Air	Original P (Westbound)	40	41	21	Fill Me In	Craig David (Widestar/Atlantic)	65	58	3	U Got It Bad	Usher (Arista)
16	15	8	Ugly	Bubba Sparxxx (Beat Club/Interscope)	41	44	32	Fiesta	R. Kelly Feat. Jay-Z (Jive)	66	—	1	Grimey	N.O.R.E. (Def Jam/DJMG)
17	13	9	Po' Punch	Po' White Trash And The Trailer Park Symphony (Pocket Change)	42	60	2	Diddy	P. Diddy Feat. The Neptunes (Bad Boy/Arista)	67	65	10	Feelin' On Yo Booty	R. Kelly (Jive)
18	24	3	Think Big	Crèmeveve (Crèmeveve)	43	30	12	Family Affair	Mary J. Blige (MCA)	68	62	4	Brown Skin	India.Arie (Motown)
19	22	8	Grippin Grain	The Young Millionaires (Urban Spears/Urban Dreams)	44	14	11	Give	The Donz (Heartless)	69	63	34	Separated	Avant (Magic Johnson/MCA)
20	42	16	Make It Vibrate	Reign Son (Darkside)	45	53	7	I'm Real	Jennifer Lopez Feat. Ja Rule (Epic)	70	66	16	Love It	Bilal (Moyo/Interscope)
21	16	3	Girls, Girls, Girls	Jay-Z (Roc-A-Fella/Def Jam/DJMG)	46	49	5	Fatty Girl	Ludacris, U. Cool J & Keith Murray (FB/Universal)	71	—	48	Soul Sista	Bilal (Moyo/Interscope)
22	19	2	I'm Ghetto	Baby S (Ruthless/Blast/Epic)	47	27	7	Livin' It Up	Ja Rule Feat. Case (Murder Inc./Def Jam/DJMG)	72	—	1	Little Sister	Big Jim (Planet Soul)
23	18	15	Bootylicious	Destiny's Child (Columbia)	48	51	8	Lights, Camera, Action!	Mr. Cheeks (Universal)	73	—	43	Could It Be	Jahem (Divine M/M/Warner Bros.)
24	—	1	You Gets No Love	Faith Evans (Bad Boy/Arista)	49	32	7	Funk	Empy Mynd (The Real 420/Orpheus)	74	56	3	Jam On It	Mos Def (MCA)
25	47	2	Break Ya Neck	Busta Rhymes (J)	50	52	17	Purple Hills	D12 (Shady/Interscope)	75	74	17	Tell Me It's Real	K.G. & Jolo (MCA)

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.

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									
1	1	—	2	JA RULE <small>Murder Inc./Def Jam 586437*/DJJMG (12.98/19.98)</small>	Pain Is Love	1	50	38	37	11	BILAL <small>Moyo 493009/Interscope (12.98/18.98)</small>	1st Born Second	10
2	2	1	6	JAY-Z <small>Roc-A-Fella/Def Jam 586396*/DJJMG (12.98/19.98)</small>	The Blueprint	1	52	51	52	13	DENNIS DA MENACE <small>1st Avenue 3300 (15.98 CD)</small>	The Wonderful World Of Dennis	49
3	NEW		1	HOT SHOT DEBUT									
3	NEW		1	BUBBA SPARXXX <small>Beat Club 453127*/Interscope (12.98/18.98)</small>	Dark Days, Bright Nights	3	53	43	40	11	CRAIG DAVID <small>Wildstar/Atlantic 88081*/JAG (11.98/17.98)</small>	Born To Do It	12
4	3	5	10	USHER <small>Arista 14715* (12.98/18.98)</small>	8701	3	54	49	48	21	VARIOUS ARTISTS <small>EMI/Universal/Sony/Zomba 10749*/Virgin (12.98/18.98)</small>	Now 7	3
5	4	4	7	MARY J. BLIGE <small>MCA 112616* (12.98/18.98)</small>	No More Drama	1	56	48	39	23	LIL JON & THE EAST SIDE BOYZ <small>BME 2220*/TVT (10.98/16.98)</small>	Put Yo Hood Up	6
6	7	6	9	MAXWELL <small>Columbia 67136*/CRG (12.98 EQ/18.98)</small>	Now	1	57	52	41	9	FOXY BROWN <small>Def Jam 548834*/DJJMG (12.98/18.98)</small>	Broken Silence	3
7	6	2	4	GERALD LEVERT <small>Elektra 62655*/EEG (12.98/18.98)</small>	Gerald's World	2	58	44	45	29	MISSY "MISDEMEANOR" ELLIOTT <small>The Gold Mind/Elektra 62639*/EEG (12.98/18.98)</small>	Miss E...So Addictive	1
8	5	3	5	FABOLOUS <small>Desert Storm/Elektra 62679*/EEG (12.98/18.98)</small>	Ghetto Fabolous	2	59	50	54	68	METHRONE <small>Claytown 2010 (11.98/17.98)</small>	Picture Me	39
9	11	20	3	GREATEST GAINER									
9	11	20	3	VARIOUS ARTISTS <small>FB 014859*/Universal (12.98/18.98)</small>	FB Entertainment Presents: The Goodlife Album	9	60	46	44	5	INDIA.ARIE <small>Motown 013770*/Universal (12.98/18.98)</small>	Acoustic Soul	3
10	8	7	16	ALICIA KEYS <small>J 20002 (11.98/17.98)</small>	Songs In A Minor	1	61	54	56	30	NELLY <small>Fo Reel 152743*/Universal (12.98/18.98)</small>	Country Grammar	1
11	NEW		1	THE O'JAYS <small>MCA 112715 (12.98/18.98)</small>	For The Love...	11	62	59	57	26	SOUNDTRACK <small>So So Def/Columbia 86025*/CRG (13.98 EQ CD)</small>	Hardball	34
12	9	8	13	AALIYAH <small>Blackground 10082* (12.98/18.98)</small>	Aaliyah	2	63	56	50	19	112 <small>Bad Boy 73039*/Arista (12.98/18.98)</small>	Part III	1
13	10	10	5	BABYFACE <small>Arista 14667* (12.98/16.98)</small>	Face2Face	8	64	57	55	7	JANET <small>Virgin 10144* (12.98/18.98)</small>	All For You	1
14	NEW		1	SOUNDTRACK <small>Doggystyle/Priority 50227*/Capitol (12.98/18.98)</small>	Bones	14	65	58	51	9	ST. LUNATICS <small>Fo Reel 014119*/Universal (12.98/18.98)</small>	Free City	1
15	12	9	7	BRIAN MCKNIGHT <small>Motown 014743*/Universal (12.98/18.98)</small>	Superhero	4	66	74	72	11	BROTHA LYNCH HUNG & C-BO <small>JCOR 860950/Interscope (11.98/17.98)</small>	Blocc Movement	20
16	16	30	4	PROPHET JONES <small>University/Motown 014551*/Universal (12.98/18.98)</small>	Prophet Jones	16	67	72	67	13	BEANIE SIGEL <small>Roc-A-Fella/Def Jam 548838*/DJJMG (12.98/18.98)</small>	The Reason	2
17	15	11	4	MACY GRAY <small>Epic 85200* (12.98 EQ/18.98)</small>	The Id	9	68	78	75	48	MR. SPITFLAME <small>Spitflame 7081Q/Stoney Burke (11.98/17.98)</small>	Tangle Wit Me Vol. 1	62
18	13	13	10	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS <small>DreamWorks 45251/Interscope (12.98/18.98)</small>	Eternal	1	69	97	87	4	KURUPT <small>Antra 751083*/Artemis (12.98/18.98)</small>	Space Boogie: Smoke Oddesey	5
19	14	12	5	MARIAH CAREY <small>Virgin 10797* (12.98/18.98)</small>	Glitter (Soundtrack)	6	70	66	66	21	SADE <small>Epic 85185 (12.98 EQ/18.98)</small>	Lovers Rock	2
20	22	24	5	SOUNDTRACK <small>Priority 50213*/Capitol (12.98/18.98)</small>	Training Day	20	71	NEW			PACESETTER		
21	17	14	8	JUVENILE <small>Cash Money 860913*/Universal (12.98/18.98)</small>	Project English	2	72	85	77	33	NATURES PROBLEM <small>Low Key 1121 (11.98/14.98)</small>	The Future	69
22	21	19	3	VARIOUS ARTISTS <small>Warner Bros./Elektra/Atlantic 14684*/Arista (12.98/18.98)</small>	Totally Hits 2001	19	73	82	70	29	CITY HIGH <small>Booga Basement 490830/Interscope (11.98/17.98)</small>	City High	23
23	18	16	28	GINUWINE <small>Epic 68627* (12.98 EQ/18.98)</small>	The Life	2	74	86	88	12	RUSHYA/PHASTLIFE DYNASTY <small>VIII 2277 (14.98 CD)</small>	Rushya/Phastlife Dynasty: The Complication Album Vol. 1	71
24	NEW		1	KENNY LATTIMORE <small>Arista 14668 (11.98/17.98)</small>	Weekend	24	75	60	58	10	PROJECT PAT <small>Hypnotize Minds/Loud 1950/CRG (12.98 EQ/17.98)</small>	Mista Don't Play Everythings Workin	2
25	20	15	4	COO COO CAL <small>Infinite 1466/Tommy Boy (11.98/17.98)</small>	Disturbed	15	76	59	84	52	2PAC <small>Amaru/Death Row 490840*/Interscope (19.98/24.98)</small>	Until The End Of Time	1
26	19	17	11	JADAKISS <small>Ruff Ryders 493011*/Interscope (12.98/18.98)</small>	Kiss Tha Game Goodbye	2	77	83	61	31	G'FELLAS <small>Hill A Lick 51282*/Triple XXX (16.98 CD)</small>	Gangster 4 Life	67
27	NEW		1	T.I. <small>Ghet-O Vision 14681/Arista (11.98/17.98)</small>	I'm Serious	27	78	64	59	11	SOULJA SLIM <small>No Limit South 2001 (11.98/17.98)</small>	The Streets Made Me	42
28	25	21	38	JENNIFER LOPEZ <small>Epic 85965 (12.98 EQ/18.98)</small>	J.Lo	1	79	63	61	3	LUDACRIS <small>Disturbing Tha Peace/Def Jam South 548138*/DJJMG (12.98/18.98)</small>	Back For The First Time	2
29	23	18	7	AFROMAN <small>Universal 014979 (12.98/18.98)</small>	The Good Times	9	80	62	63	27	TANK <small>Blackground 50404* (12.98/16.98)</small>	Force Of Nature	1
30	24	22	3	BALDHEAD SLICK & DA CLICK <small>Ill Kid 9205*/Landspeed (11.98/18.98)</small>	Baldhead Slick & Da Click	22	81	76	60	48	GANGSTA BOO <small>Hypnotize Minds/Loud 1925/CRG (12.98 EQ/17.98)</small>	Both Worlds... '69	8
31	29	27	17	LUTHER VANDROSS <small>J 20007 (12.98/18.98)</small>	Luther Vandross	2	82	5	51	7	DSGB <small>Khaoitic Generation 2001 (10.98/16.98)</small>	The Last Supper	63
32	26	25	30	TRICK DADDY <small>Sip-N-Slide/Atlantic 83432*/JAG (11.98/17.98)</small>	Thugs Are Us	2	83	70	62	15	JESSE POWELL <small>Silas 112401/MCA (12.98/18.98)</small>	JP	18
33	27	28	5	VARIOUS ARTISTS <small>Lake 9204*/Landspeed (11.98/18.98)</small>	The 41st Side	18	84	67	76	73	MUSIQ SOULCHILD <small>Def Soul 548289*/DJJMG (11.98/17.98)</small>	Aijuswanaseing (I Just Want To Sing)	4
34	32	31	31	JAHEIM <small>Dwne Mll 47452*/Warner Bros (11.98/17.98)</small>	[Ghetto Love]	2	85	RE-ENTRY			KRAYZIE BONE <small>Ruthless/Loud/Columbia 85784*/CRG (12.98 EQ/18.98)</small>	Thug On Da Line	13
35	36	35	49	R. KELLY <small>Jive 41705*/Zomba (12.98/18.98)</small>	tp-2.com	1	86	80	64	53	LIL' ROMEO <small>Soulja/Priority 50198*/Capitol (11.98/17.98)</small>	Lil' Romeo	5
36	30	26	7	RZA AS BOBBY DIGITAL <small>Wu Tang In The Pamt 8182*/Koch (11.98/17.98)</small>	Digital Bullet	9	87	65	68	30	MARY MARY <small>C2/Columbia 63740*/CRG (10.98 EQ/16.98)</small>	Thankful	22
37	31	33	16	JAGGED EDGE <small>So So Def/Columbia 85646*/CRG (12.98 EQ/18.98)</small>	Jagged Little Thrill	2	88	71	69	9	CASE <small>Def Soul 548626*/DJJMG (12.98/18.98)</small>	Open Letter	2
38	28	23	3	THE CLICK <small>Sick Wid It/Jive 41716/Zomba (11.98/17.98)</small>	Money & Muscle	23	89	81	80	11	JA RULE <small>Murder Inc./Def Jam 542934*/DJJMG (12.98/18.98)</small>	Rule 3:36	1
39	35	36	24	DESTINY'S CHILD <small>Columbia 61063*/CRG (12.98 EQ/18.98)</small>	Survivor	1	90	75	81	21	PUBLIC ANNOUNCEMENT <small>RCA 69310 (10.98/16.98)</small>	Don't Hold Back	30
40	NEW		1	VARIOUS ARTISTS <small>Red Star 85953*/Epic (18.98 EQ CD)</small>	Red Star Sounds—Volume One: Soul Searching	40	91	100	92	36	VARIOUS ARTISTS <small>Def Jam 586239*/DJJMG (12.98/18.98)</small>	The Source Hip-Hop Music Awards 2001	34
41	37	32	65	JILL SCOTT <small>Hidden Beach 62137*/Epic (11.98 EQ/17.98)</small>	Who Is Jill Scott? Words And Sounds Vol. 1	2	92	77	78	12	THA DOGG POUND <small>Death Row 33553 D3 (12.98/17.98)</small>	Death Row Presents: Tha Dogg Pound 2002	15
42	39	29	15	P. DIDDY & THE BAD BOY FAMILY <small>Bad Boy 73045*/Arista (12.98/18.98)</small>	The Saga Continues...	2	93	90	93	21	PASTOR TROY <small>MADD Society 014173*/Universal (12.98/18.98)</small>	Face Off	13
43	34	43	21	TYRESE <small>RCA 67984* (11.98/17.98)</small>	2000 Watts	4	94	73	74	16	LIL' WAYNE <small>Cash Money 86091 U/Universal (12.98/18.98)</small>	Lights Out	2
44	53	53	3	VARIOUS ARTISTS <small>Thundershot 1002/Home Bass (10.98/18.98)</small>	Thrill Da Playa Presents—Dunks N D's	44	95	68	89	14	VARIOUS ARTISTS <small>Violator/Loud/Columbia 85790*/CRG (12.98 EQ/18.98)</small>	Violator The Album V2.0	5
45	45	47	58	DONNIE MCCLURKIN <small>Ventury 43150/Zomba (10.98/16.98)</small>	Live In London And More...	22	96	84	90	32	SYLEENA JOHNSON <small>Jive 41700/Zomba (11.98/17.98)</small>	Chapter 1: Love, Pain & Forgiveness	16
46	33	—	2	VARIOUS ARTISTS <small>Hidden Beach 85853*/Epic (17.98 EQ CD)</small>	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33	97	RE-ENTRY			LIL' MO <small>Elektra 62374*/EEG (12.98/18.98)</small>	Based On A True Story	6
47	40	38	17	D12 <small>Shady 490897*/Interscope (12.98/18.98)</small>	Devil's Night	1	98	RE-ENTRY			DEZ <small>Destiny 7702 (10.98/16.98)</small>	Sing For Me	57
48	41	34	11	SNOOP DOGG PRESENTS THA EASTSIDAZ <small>TVT 2238* (10.98/17.98)</small>	Duces 'N Trayz—The Old Fashioned Way	2	99	87	79	18	EVE <small>Ruff Ryders 490845*/Interscope (12.98/18.98)</small>	Scorpion	1
49	42	42	11	BLU CANTRELL <small>RedZone 14703*/Arista (11.98/17.98)</small>	So Blu	5	100	92	—	61	JIMMY COZIER <small>J 20004 (11.98/17.98)</small>	Jimmy Cozier	15
											SILK <small>Elektra 62642*/EEG (12.98/18.98)</small>	Love Sessions	2
											SHAGGY <small>MCA 112096* (12.98/18.98)</small>	Hotshot	1

LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	TOTAL CHART WKS
	NUMBER 1							
1	JAY-Z <small>Freeza/Roc-A-Fella/Priority 50592*/Capitol (10.98/16.98)</small>	Reasonable Doubt	201	13	11	BOB MARLEY AND THE WAILERS <small>Tuff Gong/Island 846210*/DJJMG (12.98/18.98)</small>	Legend	265
2	AALIYAH <small>Blackground 10753 (12.98/17.98)</small>	One In A Million	7	14	13	SNOOP DOGGY DOGG <small>Death Row 63002* (11.98/17.98)</small>	Doggystyle	253
3	AL GREEN <small>HI/The Right Stuff 308080/Capitol (10.98/17.98)</small>	Greatest Hits	346	15	22	TEDDY PENDERGRASS <small>Philadelphia International/The Right Stuff 36994/Capitol (9.98/16.98)</small>	Greatest Hits	23
4	AALIYAH <small>Blackground/Jive 41533*/Zomba (10.98/16.98)</small>	Age Ain't Nothing But A Number	48	16	—	YOLANDA ADAMS <small>Elektra 62439*/EEG (12.98/18.98)</small>	Mountain High...Valley Low	97
5	2PAC <small>Death Row 63008* (18.98/24.98)</small>	All Eyez On Me	289	17	—	THE NOTORIOUS B.I.G. <small>Bad Boy 73011*/Arista (19.98/24.98)</small>	Life After Death	212
6	JUVENILE <small>Cash Money 153162*/Universal (11.98/17.98)</small>	400 Degreez	153	18	—	MARY J. BLIGE <small>MCA 111606* (12.98/18.98)</small>	Share My World	89
7	MAKAVELI <small>Death Row 63012* (11.98/17.98)</small>	The Don Killuminati: The 7 Day Theory	177	19	10	DMX <small>Ruff Ryders/Def Jam 558227*/DJJMG (12.98/18.98)</small>	It's Dark And Hell Is Hot	173
8	2PAC <small>Amaru/Death Row 490301*/Interscope (19.98/24.98)</small>	Greatest Hits	147	20	19	JODECI <small>Uptown 110198/MCA (6.98/11.98)</small>	Forever My Lady	114
9	THE NOTORIOUS B.I.G. <small>Bad Boy 73000*/Arista (9.98/16.98)</small>	Ready To Die	320	21	14	BARRY WHITE <small>Casablanca/Mercury 822782/DJJMG (6.98/11.98)</small>	Barry White's Greatest Hits Volume 1	93
10	MARY J. BLIGE <small>Uptown 110681/MCA (6.98/11.98)</small>	What's The 411	90	22	20	SADE <small>Epic 85287 (12.98 EQ/18.98)</small>	The Best Of Sade	358
11	2PAC <small>Amaru 41678*/Jive (11.98/17.98)</small>	Me Against The World	273	23	25	MARVIN GAYE <small>Motown 530883*/Universal (6.98/11.98)</small>	What's Going On	61
12	DR. DRE <small>Death Row 63000* (11.98/17.98)</small>	The Chronic	263	24	17	KEITH SWEAT <small>Vintertainment/Elektra 60783*/EEG (11.98/17.98)</small>	Make It Last Forever	300

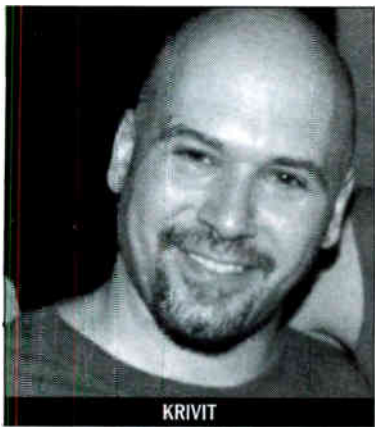
Beat Box™



by Michael Paoletta

BACK TO HIS ROOTS: Those with a fondness for what came before will surely rejoice at the Monday (22) release of *Grass Roots: Musical Influences & Inspiration* (Strut U.K., distributed by Beechwood). Compiled and mixed by New York City DJ/producer **Danny Krivit**—one of three resident DJs at the weekly Body & Soul party at Club Vinyl (the other two being **François K.** and **Joe Clausell**)—the double-album covers a wide and diverse musical terrain.

Listening to the 29 featured tracks, we can't help but recall a past where musicianship, composition, melody, arrangement, and musical variety reigned supreme. We're dealing with a period in music history that revealed in all things played live, from jazz-skewed horns and prog-rock guitars to classically arranged strings and Afro-Cuban percussion. And if you were the singer of the song, you had best be able to carry a tune. This was music to be felt.



KRIVIT

"They just don't make 'em like they used to," Krivit says with a slight sigh. "It's [the difference between] someone who knows the ins and outs of mathematics and someone who uses a calculator. This music features musicians who play instruments. There was a sensitivity to the music—it had character. I get very excited when I hear hints of this in today's music."

Krivit acknowledges that he encountered one major difficulty during the project's compilation. "I wanted to cover a lot of musical ground," he explains. "Unfortunately, it just wasn't possible to include all my favorite tracks. It was more important to give people a sampling of the wide spectrum of music that's important to me."

For Krivit, this means tracks like **Nina Simone's** "My Baby Just Cares for Me," **Positive Force's** "We Got the Funk," and **Bill Withers's** "Lovely Day."

Also on display are a few of Krivit's wildly revered edits, including the **Clark Sisters's** "You Brought the Sunshine (Into My Life)."

The arrival of *Grass Roots* coincides with the native New Yorker's 30th anniversary as a club DJ. And early next year, Nite Grooves/King Street Sounds will issue the eighth volume in its "Mix the Vibe" series, compiled and mixed by Krivit.

CONSTANT CHAOS: Psychedelic techno-punker **Green Velvet**—aka Chicago's **Curtis Jones**, who makes beautiful house music under the **Cajmere** alias—unleashes his latest full-length, *Whatever*, on Tuesday (23). The funky and feisty set arrives via Relief Records/Cajual Entertainment, two labels founded by the artist. In this issue, the album's lead single, "La La Land," climbs five spots to No. 12 on the Hot Dance Music/Club Play chart.

On songs like "Stranj" and "Sleepwalking," Jones wears the hat of the observer rather well. "I'm a very observant person," he says. "And because I'm also a dreamer, I tend not to like the way things are. There are too many problems in the world—especially now."

While the album was recorded late last year, one song in particular, "GAT (The Great American Tragedy)," takes on new meaning today. "I realize that any criticism of America may be seen as wrong, as anti-American," Jones explains. "But ultimately, this song celebrates the fact that America is the land of the free and the brave. Hopefully, this message won't get misconstrued—or overlooked."

ABOVE THE CLOUDS: Warp Records U.K. co-founder/co-owner **Rob Mitchell** died Oct. 8 from cancer. A true visionary, Mitchell—along with his business partner, **Steve Beckett**—guided the careers of such dance/electronic acts as **Aphex Twin**, **Squarepusher**, and **Autechre**.

A funeral service was held Oct. 17 in Sheffield, England. The family suggests that donations be made to the Bristol Cancer Centre and sent to Cooksey and Son Funeral Directors, 190 Fortis Green Road, Muswell Hill, London N10 3DY, England.

FOR THE RECORD

A story on Yoshitoshi Recordings artist Morel in last week's issue incorrectly listed the title of his album in two instances. It is *Queen of the Highway*.

Degiorgio Bares '21st Century Soul' On Ubiquity's As One Set

BY TAMARA PALMER

SAN FRANCISCO—Ipswich, England-based Kirk Degiorgio records under a variety of aliases, including New Religion, Family Values, and As One. On Nov. 6, Ubiquity Records will release As One's new album, *21st Century Soul*.

For Degiorgio, the album's release is a cause for celebration. Despite an extensive discography (which includes his own ART imprint, an early home for such now-established artists as the Black Dog and Aphex Twin), *21st Century Soul* is Degiorgio's first album (in five) to street domestically.

"My music is rooted in the black American tradition, and there just aren't many electronica labels in the U.S. that understand that element," reasons Degiorgio, whose songs are published by Buck's Music. "Thankfully, Ubiquity has steadily branched out into this territory."

To fully grasp Degiorgio's concern, listen to "Problems," the first single culled from *21st Century Soul*. While a modern electronic perspective is present and undeniably audible in the rhythms, the funky bassline and deep, soulful vocals from Simon Jinardu recall the 1970s recordings of artists like Roy Ayers and Donny Hathaway.

"I was turned on to Simon by a backing vocalist I was working with," Degiorgio says. "She knew I was looking for a vocalist with a soft, high range and recommended him. For 'Problems,' we used pitch-shifting techniques to get the deeper effects."

According to the label, As One's last album—1997's *Planetary Folklore* (Mo'Wax U.K.)—sold more than 20,000 copies worldwide. Because of this, Ubiquity is confident that *21st Century Soul* will entice the dedi-

cated electronic music crowd. At the same time, the label aims to increase awareness of As One through independent press and radio promotion, as well as street teams in major markets. In September, "Problems" was re-released as a single, this time with a Stacey Pullen remix of album track "Another Revolution" on the flip side.

Ubiquity A&R director Andrew Jervis explains, "There's no reason why a person that would buy a Thrill Jockey record or shop at Hear Music wouldn't also want this record. Kirk's music is adventurous, but not difficult listening."

This is music to the ears of the artist. "This album is more accessible," Degiorgio notes. "The previous album was a hardcore purist, avant-garde electronic jazz experiment. There are more traditional song-structures and club-oriented material [on *21st Century Soul*]."

In December, the self-managed Degiorgio will embark on a DJ tour of the U.S.; he may be joined by labelmate Tyrrell of Interference. Degiorgio's worldwide bookings are handled by Silvana Rossetti in Ipswich. Throughout the tour, Degiorgio will also perform DJ duties at various high-end boutiques.

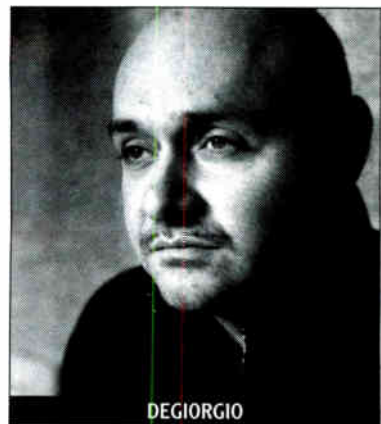
Though many DJs/producers working in the electronic idiom take a lot of production cues from their time spent playing music in clubs as DJs, Degiorgio draws a definite distinction between the two activities—and has a clear priority.

"I try not to let it influence my music-making," he says of his DJing. "In fact, I make a point of not DJing regularly because it really gets you thinking in terms of crowd reactions and other stuff, rather than taking a

look inside yourself. Look at all the DJ megastars who play all over the world every week—none of them make good music."

According to Detroit-bred DJ Matt Chicoine, who records under the Recluse moniker for the Motor City's Planet E label, "Kirk is definitely a player with impeccable musical taste and vast knowledge. This immediately sets him apart from a lot, if not the majority, of producers and DJs."

Chicoine—who is currently enjoying a weekly residency at the Matterhorn club in Wellington, New Zealand—continues, "And accordingly, you hear his taste and knowledge



DEGIORGIO

come through in the music, which refers to elements of the old and contorts them enough to make it new."

Already at work on his next album, Degiorgio believes his strongest audience in this country is "in urban areas where people have had access to black American music as well as contemporary electronica." With a smile, he adds, "Hopefully, the more open-minded black audience will break out of the MTV mold and discover my music, too."

The Beat Box Hot Plate

•**Gabrielle**, "Don't Need the Sun to Shine (To Make Me Smile)" (Go! Beat U.K. single). One of two new tracks on the singer/songwriter's upcoming *Dreams Can Come True—The Greatest Hits Vol. 1* set (due Nov. 19), the swaying "Don't Need the Sun" is as beautiful as they come. For the track's two-disc remix package, the label enlisted remixers **Agent Sumo** (progressive house/trance), **Eric "E-Smoove" Miller** (soulful house), and **Dimitri & Tom** (Prelude-era disco stylings). Sumo's re-tweaking is particularly pleasing, with its "French Kiss"-styled breakdown.

•**Lina**, "It's Alright" (Atlantic single). Lina's jazzy delivery is firmly in the spotlight on these savvy restructurings. **Mike Rizzo**

surrounds the singer's voice with colorful '70s-era flourishes, while **MK** floats the voice atop groovy, albeit off-kilter, keyboards and bottom-heavy beats. **Kelly G.'s** Late Nite Disco mix is gloriously down-tempo. Funky sensations, anybody?

•**Groove Junkies Featuring Solomon Henderson**, "Wake Up Everybody" (unsigned). Originally recorded by Philly soul group **Harold Melvin and the Bluenotes** (featuring **Teddy Pendergrass**) 26 years ago, "Wake Up Everybody" is poised to garner attention once again with this timely cover—replete with addi-

tional lyrics by **Evan Landes & Parrish Wintersmith** (aka Groove Junkies) and filtered house grooves. Expect such DJs as **Frankie Knuckles** and "Little" **Louie Vega** to champion this winner. Interested labels should call 212-529-4578 or e-mail groovejunkiesmusic@yahoo.com.

•**Wendy Phillips**, "Stay" (Sound-Design U.K. single). Phillips appears poised for a crossover smash with the **Tony Moran**-produced "Stay." Driving, trance-inflected pop rhythms, coupled with buoyant melodies and infectious lyrics, make for one ebullient ride. Remixers on board include **Airscape** and **Life of Riley**. FYI: Phillips has been signed to Robbins Entertainment for the U.S.

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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	Club Play	
				TITLE Imprint & Number/Promotion Label	ARTIST
NUMBER 1 1 Week At Number 1					
1	3	4	8	YES Tommy Boy 2286	Amber
2	5	8	6	IT BEGAN IN AFRIKA Freestyle/Dust/Astralwerks 38798/Virgin	The Chemical Brothers
3	6	10	6	BREAK 4 LOVE Star 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
4	1	3	9	CRYSTAL Reprise 42397	New Order
5	2	2	10	LITTLE L Epic 79638	Jamiroquai
6	9	13	6	IMAGINATION Star 69 1230	Ceevox
7	8	7	8	THE PLAYER (REMIXES) Philly Groove PROMO/The Right Stuff	First Choice
8	14	21	5	RAPTURE (TASTES SO SWEET) Made 002/Ministry Of Sound	Ilio
9	7	1	10	FEEL THIS 2001 Strictly Rhythm 12611	Robbie Rivera
10	4	5	9	OFFICIAL CHEMICAL Geffen PROMO/Interscope	Dub Pistols
11	13	14	9	KEEP ON MOVIN' Definity 012	Frankie Knuckles Featuring Nicki Richards
12	17	24	7	LA LA LAND Relief 2004/Cajual	Green Velvet
13	11	9	13	STAND STILL Groovicious 253/Strictly Rhythm	Aubrey
14	16	19	7	BUTTERFLY Blue 2 001/Blueplate	Kylie Minogue
15	20	27	5	MUHAMMAD ALI Cheeky PROMO/Ansta	Faithless
16	28	41	3	LETTIN' YA MIND GO Future Groove 9189/Mute	Desert
17	30	39	17	SANDSTORM (THE REMIXES) Groovicious 263/Strictly Rhythm	Darude
18	31	42	3	AND I AM TELLING YOU I'M NOT GOING Tommy Boy Silver Label 2304/Tommy Boy	Rosabel With Jennifer Holliday
19	15	12	10	KNOW YOU CAN Strictly Rhythm 12607	Whatever, Girl
20	21	25	6	YOU MAKE ME FEEL GOOD Centaur 825	Pat Hodges
21	26	30	5	SUCH IS LIFE Tommy Boy Silver Label 2270/Tommy Boy	Rank 1 Featuring Shanokee
POWER PICK					
22	38	—	2	SO STRONG Groovicious 262/Strictly Rhythm	Ben Shaw Featuring Adele Holness
23	29	33	4	I SEE RIGHT THROUGH TO YOU MCA 015120	DJ Encore Featuring Engelina
24	24	26	6	GROOVELINE Lathwing 005	Pete Lorimer Vs. Heatwave
HOT SHOT DEBUT					
25	—	—	1	IMPRESSIVE INSTANT Maverick PROMO/Warner Bros.	Madonna
26	10	6	11	ABSOLUTELY NOT J 21100	Deborah Cox
27	18	17	8	NEVER GET ME Kult 103	Dynamix Presents Nina Eve
28	12	11	15	KEEP IT COMING King Street 1124	7 Featuring Mona Monet
29	25	28	6	LOST VAGUENESS Network 33131	Utah Saints
30	37	45	3	HERO Interscope PROMO	Enrique Iglesias
31	34	35	4	TO BE ABLE TO LOVE Nervous 20501	Jessica Folker
32	22	20	9	LET'S GET TOGETHER Big Beat 85148/Atlantic	Soul Logic
33	19	18	11	LOVE'S ON TIME Junior Vasquez 009	Barbara Tucker
34	23	15	11	AM TO PM Def Soul 572972/IOJMG	Christina Milian
35	40	—	2	JONESING Groovicious 260/Strictly Rhythm	Circuit Boy Feat. Alan T.
36	36	40	4	I DON'T WANNA LOSE MY WAY Groovicious 256/Strictly Rhythm	Dreamcatcher
37	32	29	6	PHILLY GROOVE Jellybean 2630	Romain & Danny Krivit Featuring Linda Clifford
38	42	44	3	DEEP DOWN BELOW Radical 99095	RMB
39	35	37	5	EL BIMBO LATINO Tommy Boy Silver Label 2271/Tommy Boy	Love Selective
40	44	—	2	HUNTER Anista PROMO	Dido
41	46	—	2	U REMIND ME Anista 15024	Usher
42	NEW	—	1	YOU KNOW IT'S HARD Outpost/Geffen PROMO/Interscope	The Crystal Method
43	NEW	—	1	TURN OFF THE LIGHT DreamWorks PROMO	Nelly Furtado
44	27	22	12	DIGITAL LOVE Virgin PROMO	Daft Punk
45	43	43	4	GET UP Strictly Rhythm 12612	Maxz Volume Featuring Norma Jean
46	NEW	—	1	BOUNCE Astralwerks 38792/Virgin	Uberzone
47	NEW	—	1	THE PARTY 2001 Groovicious 259/Strictly Rhythm	Kraze
48	NEW	—	1	IMAGINE Tommy Boy Silver Label 2279/Tommy Boy	Sir Ivan
49	45	36	9	LA BOMBA Sony Discos PROMO	Azul Azul
50	33	16	14	TELL ME WHO Elektra PROMO/EEG	Tamia

Maxi-Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	Maxi-Singles Sales	
				TITLE Imprint & Number/Distributing Label	ARTIST
NUMBER 1 7 Weeks At Number 1					
1	1	1	18	WHERE THE PARTY AT So So Def/Columbia 79609/CRG	Jagged Edge With Nelly
2	2	2	15	ALL OR NOTHING J 21056	O-Town
3	3	3	9	CRYSTAL Reprise 42397/Warner Bros.	New Order
4	5	7	22	FILL ME IN Wildstar/Atlantic 88098/AG	Craig David
5	4	6	16	BOOTYLICIOUS Columbia 79622/CRG	Destiny's Child
6	7	4	9	I WANNA BE BAD Lava/Atlantic 85116/AG	Willa Ford
7	6	5	16	THIS IS ME Bad Boy 79403/Anista	Dream
8	NEW	—	1	YES Tommy Boy 2286	Amber
9	8	8	4	TO BE ABLE TO LOVE Jive 42972	Jessica Folker
10	10	11	4	BROWN SKIN (MEGAMIX) Motown 015315/Universal	India.Arie
11	12	12	25	WHAT IT FEELS LIKE FOR A GIRL Maverick 42372/Warner Bros.	Madonna
12	11	9	7	I'M REAL Epic 79639	Jennifer Lopez Featuring Ja Rule
13	9	10	5	IT BEGAN IN AFRIKA Freestyle/Dust/Astralwerks 38798/Virgin	The Chemical Brothers
14	13	13	11	I FEEL LOVED Mute/Reprise 42398/Warner Bros.	Depeche Mode
15	16	18	34	BY YOUR SIDE Epic 79544	Sade
16	14	15	21	I DO!! Anista 13973	Toya
17	17	17	40	CASTLES IN THE SKY Robbins 72046	Ian Van Dahl Featuring Marsha
18	15	14	35	STRANGER IN MY HOUSE Elektra 67173/EEG	Tamia
19	21	20	10	WITHOUT YOU Xtreme 831	Digital Allies Featuring Richard Luzzi
20	19	21	24	SURVIVOR Columbia 79566/CRG	Destiny's Child
21	20	16	8	U REMIND ME Anista 15024	Usher
22	23	23	77	DESERT ROSE A&M 49732/Interscope	Sting Featuring Cheb Mami
23	18	22	61	MUSIC Maverick 44908/Warner Bros.	Madonna
24	NEW	—	1	ONE GOOD REASON 24/7 72472/Artemis	Nicole McCloud
25	24	24	19	A WHITER SHADE OF PALE/A QUESTION OF HONOUR Nemo Studio 79374/Angel	Sarah Brightman

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.

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Top Electronic Albums

THIS WEEK	LAST WEEK	WEEKS ON	Top Electronic Albums	
			ARTIST	TITLE
NUMBER 1 2 Weeks At Number 1				
1	1	2	GARBAGE Aimo Sounds 4931157/Interscope	Beautifulgarbage
2	2	3	VARIOUS ARTISTS Razor & Tie 89041	Pulse
3	3	7	BJORK Elektra 62653/EEG	Vespertine
4	4	5	JAMIROQUAI Epic 85954	A Funk Odyssey
5	5	16	VARIOUS ARTISTS Warner/Elektra/Atlantic 14720/Anista	Totally Dance
6	6	11	THE CRYSTAL METHOD Outpost/Geffen 493063/Interscope	Tweekend
7	7	4	DJ ESCAPE Groovicious 35104/Strictly Rhythm	Party Time 2002
8	9	18	DAFT PUNK Virgin 49606*	Discovery
9	10	12	DARUDE Groovicious 106/Strictly Rhythm	Before The Storm
10	11	18	VARIOUS ARTISTS Robbins 75022	Trance Party (Volume One)
11	NEW	—	VARIOUS ARTISTS Warner.asp 35071/London-Sire	Chilled Spirit: 16 Songs For The Mind, Body And Spirit
12	8	16	THE WISEGUYS Ideal/Mammoth 8100157/Hollywood	The Antidote
13	12	4	GROOVE ARMADA Jive Electro 41753/Jive	Goodbye Country (Hello Nightclub)
14	13	6	PAUL OAKENFOLD Perfecto 05/Mushroom	Ibiza
15	NEW	—	ORBITAL FFRR 40670/London-Sire	The Altogether

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro), △ Certification of 200,000 units (Platino), ▽ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, 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.

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Hot Dance Breakouts

Club Play		Maxi-Singles Sales	
1	BE FREE Live Element Strictly Rhythm	1	IMAGINATION Ceevox Star 69
2	THE GHETTO Rhythm Masters Tommy Boy Silver Label	2	TALKIN' Jimpy Star 69
3	COME ON DOWN Crystal Waters Strictly Rhythm	3	EMOTIONS George Acosta Ultra
4	REACH OUT Bobby D'Ambrosio With CJ Definity	4	FLY AWAY The Myndy K Experience Groovicious
5	TIL TEARS DO US PART Heaven's Cry Nervous	5	DAY BY DAY Miss Peppermint Endorfun

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

Haggard Returns To His 'Roots' On Latest Album From Anti-

BY CHRIS MORRIS

LOS ANGELES—Merle Haggard has made a lot of albums in his 40-year recording career, but he says of his new collection, *Roots Volume 1*, on the eclectic Epitaph Records' Anti- imprint, "This is my favorite album, I think."

The material on the set, due Nov. 6, is close to the veteran country vocalist's heart. The album, his second for Anti-, contains three new Haggard originals (published by Merle Haggard Music [BMI]), plus two songs associated with honky-tonker Hank Thompson, a pair originally recorded by country giant Hank Williams, and—perhaps most importantly—five numbers originated by Lefty Frizzell, one of Haggard's greatest influences.

Haggard explains, "The whole picture is to try to preserve that body of work that happened from the transition from big brass bands to Elvis. There's about a five- or six-year period in there, before Elvis and Ray Price came in and changed everything. There was some music that was played by Hank Williams and Lefty Frizzell and Hank Thompson, people like that, that was absolutely wonderful."

The focus of the album is Frizzell, the late honky-tonk titan who brought 16-year-old Merle Haggard onstage for the first time to front his band at the Rainbow Gardens in Bakersfield, Calif., in 1953.

A confluence of unusual events—including Haggard's enlistment of Frizzell's own guitarist—led to the making of *Roots Volume 1*.

Haggard says he was unaware that Norm Stephens, who played lead on Frizzell's earliest hits, was virtually his neighbor in Northern California until pianist Doug Colosio spotted an ad by Stephens offering guitar lessons in a Redding, Calif., paper.

Haggard recalls, "I said, 'You're telling me that Norman Stephens, the guitar player who played on 'If You've Got the Money I've Got the Time,' is livin' over there?' It was just unbelievable. It blew me away."

He adds, "I was afraid to call him for a little bit, 'cause I was so impressed with his guitar playing... I said, 'Doug, call him.' Come to find out that all these years he'd been here right down the street, and out of courtesy he hadn't said anything to me. He'd been a civil engineer, and he made a great career out of that. He retired, and about eight months prior to my call had just sort of given up on music, put his guitar under the bed.

"Anyway, here's this great guitar player standing there," Haggard continues, "and I said, 'You know, I think we ought to start recording just as quick as we can.' And so we did. Virtually within hours, we were making records."

Stephens—who had not appeared on record for half a century, though he did tour with Thompson's Brazos Valley Boys—speaks warmly of his experience with Haggard.



"I was just flattered that Merle would ask me to do the recordings with him," Stephens says. "It was rather ominous when we started doing those same songs I did 50 years ago. Of course, for one thing, I hadn't played for a while, so I was a little rusty—in fact, a lot rusty—but he was kind enough to kinda let me play myself back into shape."

Haggard was moved to further duplicate the sound of Frizzell's first Dallas recordings when refurbishment work forced him to temporarily vacate his home and move into a nearby property he was selling.

Haggard says, "I looked at this room, and I said, 'My God, sonofabitch, I bet this room would sound great in a recording! It's got this wood here. I wonder if it'd sound like [Frizzell producer] Jim Beck's old studio.' And it did, as you can hear."

Epitaph president Andy Kaulkin says *Roots Volume 1* may feed an appetite among contemporary listeners.

"We can't help but notice the success of *O Brother, Where Art Thou?*," Kaulkin says. "This project was not contrived in any way—the music just came out of him through very organic means—but there's obviously a hunger out there for traditional rootsy country music, and that's what this album is. I even feel like something's got to give at country radio. We might even have a shot at getting something played, as crazy as that

sounds." The label will work "If You've Got the Money I've Got the Time" at country radio.

Shortly after the album's release date, Haggard—who is self-managed and booked by Lance and Bobby Roberts at the Bobby Roberts Co. in Goodlettsville, Tenn.—begins a series of Canadian tour dates.

Kaulkin says, "We're going to do television advertising in the key Merle Haggard traditional country markets, in Texas and places like that. We went to Nashville and met with CMT, and we're trying to work some things out with them. We want to do some television in those more traditional markets and work with the racks. We're going to make sure that all the old-time Merle Haggard fans know about this record."

"We're doing a huge publicity push on it. I'm trying to get as much coverage there as possible," Kaulkin continues. "We're trying to get him on television as much as possible. I feel like the best means for this kind of record is going to be at the retail level. It's one of those records where, if you play it in the store, people will say, 'Wow, what is that?' You don't have to be a country fan to appreciate it."

Allen Larman, head buyer at Rhino Records in Los Angeles, says of *Roots Volume 1*, "I think it's going to do great. We did so well with the last album [*If I Could Only Fly*]. It established Merle with a whole new audience. I think there's a new appreciation for his music, and that type of honky-tonk sound is really popular."



And The Winner Is. Rhonda Vincent & the Rage were named entertainer of the year at the International Bluegrass Music Assn. Awards, marking their first win in that category. Vincent, pictured here, accepts the group's trophy onstage at the Kentucky Center for the Arts in Louisville.

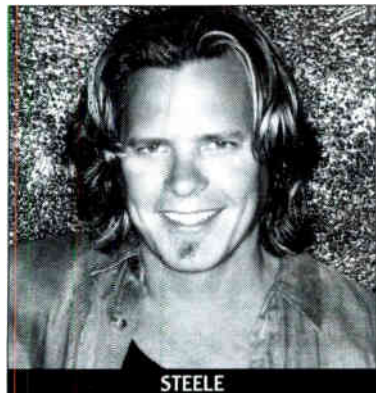


by Phyllis Stark

Nashville Scene™

ONE MORE TRY: Despite being one of the most sought after songwriters in Nashville, Jeffrey Steele wasn't content to only let others perform his music. That's why he's taking another stab at performing and signed with Sony Music Nashville earlier this year. Sony's Monument Records imprint will release his album, *Somethin' in the Water*, Jan. 29.

Steele previously was part of *Boy Howdy* from 1988 to 1995. The group released three albums on Curb Records and had three top 20 hits. A brief solo deal on Curb netted one more album. As a writer, his songs have become hits for LeAnn Rimes, Collin Raye, Diamond Rio, John Michael Montgomery, Gerald Levert, and scores of others.



STEELE

So why would a 40-year-old father of four who's making a great living as a songwriter want to put himself through the meat grinder of everything that comes with trying to launch a solo career? Steele says it's "probably because I'm still trying to figure it out," and admits, "I'm probably an idiot for doing it."

But, he says, "I love these songs so much that I'm willing to risk everything and walk away from everything I've built up over the last seven years. I love performing." He adds that it was the songs themselves that made him want to be an artist again: "I can best pull them off."

Of his brief solo tenure with Curb, he says, "I made a good record but I don't think there was any support there. They put out one single, and I kind of got frustrated with it. I didn't want to beat the pavement anymore." But his attitude has changed. Now, he says, "I'm back begging. I have kneepads on."

"In the music business, you spend years climbing up on your soapbox and when you get up there everybody pelts you with rocks," Steele continues. "I'm ready to get up on my soapbox and let everybody

throw rocks at me."

The album initially was rushed toward an Oct. 30 target when the album's title cut, its uptempo single, got off to a fast start at radio. But it was recently pushed back to next year after momentum on the single slowed for a time in the wake of the Sept. 11 terrorist attacks, when feel-good tunes were upstaged by those with patriotic and uplifting lyrics.

Steele produced *Somethin' in the Water* with Scott Baggett and Al Anderson, and he wrote or co-wrote all of the songs on the album. Anderson's influence is evident throughout, particularly on the first single, which he co-wrote with Steele and Bob DiPiero.

"When I met Al, my whole life turned around," Steele says. "He made me remember why I started singing and playing in the first place. He says, 'Do what you do and don't try to make any excuses for it. Sometimes your flaws are your greatest strengths.'" Now, Steele says of Anderson, "I'm just stealing all his stuff."

There are just two songs Steele gave to other artists to cut that he wishes he'd saved for his own project. One is "I'm Tryin'," the Trace Adkins single currently at No. 13 on the Hot Country Singles & Tracks chart. The other is Tim McGraw's album cut "The Cowboy in Me."

But even without those two songs, Steele's album is packed with potential hits. "I really feel good about this," Steele says of the project. "I feel like I've really done it the way I wanted. I've never really stood up for my music before."

ON THE ROW: Former Peer Music creative director Kirk Boyer joins Lyric Street Records as director of A&R. He replaces Shelby Kennedy, who left the post several months ago. Also, Kortney Kayle has been granted a release from the Lyric Street artist roster.

MCA Nashville director of mid-South promotion Mike Severson exits. Secondary promotion manager Kimberly Dunn is promoted to Severson's former position. Replacing Dunn is former promotion coordinator Shane Allen. Brian Thiele is upped from promotion assistant to promotion coordinator.

Billy Yates has exited the Columbia Records artist roster.

Mark McGuinn has signed with Scott Stem Publicity for public relations representation.

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Billboard®

Hot Country™ Singles & Tracks

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

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE 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																																												
																1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44
				NUMBER 1			1 Week At Number 1																																																				
1	2	2	19	ONLY IN AMERICA K. Brooks, R. Dunn, M. Wright (K. Brooks, D. Cook, R. Rogers)	Brooks & Dunn	Arista Nashville ALBUM CUT	1	31	33	38	8	SHIVER K. Stegall (J. D. Neal, L. Drew, S. Smith)	Jamie O'Neal	Mercury 172216	31																																												
2	1	1	18	WHERE I COME FROM K. Stegall (A. Jackson)	Alan Jackson	Arista Nashville 69102	1	32	34	39	10	COLD ONE COMIN' ON J. Scaife (M. Gieger, W. Mullis, M. Huffman)	Montgomery Gentry	Columbia ALBUM CUT	32																																												
3	3	3	14	ANGRY ALL THE TIME B. Gallimore, J. Stroud, T. McGraw (B. Robison)	Tim McGraw	Curb ALBUM CUT	3	33	25	27	19	THAT'S A PLAN M. McGuinn, S. Decker (B. E. Boyd, D. Leone)	Mark McGuinn	VFR 734758	25																																												
4	7	7	26	ON A NIGHT LIKE THIS C. Howard (K. Staley, D. Kahan)	Trick Pony	Warner Bros. 16751/WRN	4	34	35	40	7	SAINTS & ANGELS S. Evans, P. Worley (V. Banks)	Sara Evans	RCA 69107	34																																												
5	6	6	28	COMPLICATED P. Worley, C. D. Johnson (C. D. Johnson, S. Smith)	Carolyn Dawn Johnson	Arista Nashville 69050	5	35	37	42	6	EASY FOR ME TO SAY C. Black (C. Black, H. Nicholas)	Clint Black With Lisa Hartman Black	RCA ALBUM CUT	35																																												
6	8	9	20	LOVE OF A WOMAN B. J. Walker, Jr., T. Tait (K. Brandt)	Travis Tritt	Columbia ALBUM CUT	6	36	38	46	7	CARRY ON I. Mames (P. Green, W. Wilkins)	Pat Green	Republic ALBUM CUT/Universal	36																																												
7	10	13	14	I'M A SURVIVOR T. Brown, R. McEntire (S. Kennedy, P. White)	Reba	MCA Nashville 172212	7	37	36	41	14	THERE WILL COME A DAY B. Gallimore, F. Hill (B. Luther, A. Mayo, C. Lindsey)	Faith Hill	Warner Bros. ALBUM CUT/WRN	36																																												
8	11	11	18	WHEN GOD-FEARIN' WOMEN GET THE BLUES M. McBride, P. Worley (L. Satcher)	Martina McBride	RCA ALBUM CUT	8	38	40	53	6	I BREATHE IN, I BREATHE OUT C. Lindsey (C. Cagle, J. Robbin)	Chris Cagle	Capitol ALBUM CUT	38																																												
9	4	5	30	I WOULD'VE LOVED YOU ANYWAY M. Wright, T. Yearwood (M. Danna, V. Verges)	Trisha Yearwood	MCA Nashville 17201	4	39	44	52	8	THAT'S WHAT BROTHERS DO B. Beckner, D. Shirley (A. Smith, C. Wallin)	Confederate Railroad	Aurium ALBUM CUT	39																																												
10	9	10	31	ANGELS IN WAITING B. Chancey (T. Cochran, J. McBride, S. Harris)	Tammy Cochran	Epic ALBUM CUT	9	40	39	43	9	LIFE DON'T HAVE TO BE SO HARD T. Lawrence, F. Anderson (C. Beathard, K. D. West)	Tracy Lawrence	Atlantic ALBUM CUT/WRN	39																																												
11	5	4	31	WHAT I REALLY MEANT TO SAY P. Worley, T. L. James (C. Thomson, C. Waters, T. L. James)	Cyndi Thomson	Capitol 58987	1	41	41	44	9	SOMETHIN' IN THE WATER J. Steele, S. Baggart (J. Steele, A. Anderson, B. DiPietro)	Jeffrey Steele	Monument 79625	39																																												
12	13	15	10	I WANNA TALK ABOUT ME J. Stroud, I. Keith (B. Braddock)	Toby Keith	DreamWorks ALBUM CUT	12	42	42	50	10	NIGHT DISAPPEAR WITH YOU L. Medina (B. McComas)	Brian McComas	Lyric Street ALBUM CUT	42																																												
13	14	14	17	I'M TRYIN' D. Huff (C. Wallin, J. Steele, A. Smith)	Trace Adkins	Capitol 77667	13	43	43	49	7	BABY I LIED B. Gallimore (R. Van Hoy, R. M. Bourke, D. Allen)	Shannon Brown	BNA 69104	43																																												
14	16	16	11	WITH ME D. Huff (B. James, T. Verges)	Lonestar	BNA 69105	14	44	46	55	4	SOME DAYS YOU GOTTA DANCE P. Worley, B. Chancey (T. Johnson, M. Morgan)	Dixie Chicks	Monument ALBUM CUT	44																																												
15	23	36	3	RUN T. Brown, G. Strait (T. Lane, A. Smith)	George Strait	MCA Nashville ALBUM CUT	15	45	45	57	3	I'M MOVIN' ON M. Bright, M. Williams (P. White, D. V. Williams)	Rascal Flatts	Lyric Street ALBUM CUT	45																																												
16	12	8	27	AUSTIN B. Braddock (D. Kent, K. Mannal)	Blake Shelton	Giant 16767/WRN	1	46	51	47	5	THE STAR SPANGLED BANNER D. Foster (F. S. Key)	Faith Hill	Warner Bros. PRDMD SINGLE/WRN	35																																												
17	17	17	23	REAL LIFE (I NEVER WAS THE SAME AGAIN) J. Nienbank (N. Thrasher, J. Janosky)	Jeff Carson	Curb ALBUM CUT	17	47	49	—	3	I DON'T HAVE TO BE ME ('TIL MONDAY) R. Van Hoy (S. Azar, J. Young, R. C. Bannon)	Steve Azar	Mercury ALBUM CUT	47																																												
18	21	28	8	RIDING WITH PRIVATE MALONE W. Newton (T. Shepherd, W. Newton)	David Ball	Dualtone 01120	18	48	54	—	2	ALL OVER ME B. Braddock (B. Shulten, E. T. Conley, M. Pyle)	Blake Shelton	Warner Bros. ALBUM CUT/WRN	48																																												
19	22	29	4	WHERE THE STARS AND STRIPES AND THE EAGLE FLY A. Tippin, M. Bradley, B. Watson (K. Beard, C. Beathard, A. Tippin)	Aaron Tippin	Lyric Street 164059	19	49	50	—	2	SEAWAYS J. Stroud, F. Rogers (D. Worley, J. B. Rudd, V. Vipperman)	Darryl Worley	DreamWorks ALBUM CUT	49																																												
20	20	23	9	WRAPPED AROUND F. Rogers (B. Paisley, C. DuBois, K. Lovelace)	Brad Paisley	Arista Nashville 69103	20	50	55	—	2	I WILL SURVIVE J. Scaife, A. S. Murin (S. Bentley, N. L. Baxter, G. Teren)	Wild Horses	Epic ALBUM CUT	50																																												
21	19	21	14	THE TIN MAN B. Cannon, N. Wilson, K. Chesney (K. Chesney, D. Lowe, S. Slate)	Kenny Chesney	BNA ALBUM CUT	19	51	51	—	1	GOD BLESS AMERICA W. C. Rimes (I. Berlin)	LeAnn Rimes	Curb 73127	51																																												
22	NEW	1	1	WRAPPED UP IN YOU A. Reynolds (W. Kirkpatrick)	Garth Brooks	Capitol ALBUM CUT	22	52	52	58	8	DON'T PLAY ANY LOVE SONGS J. Clark, R. Stive (J. Clark, D. Paythress, D. Skaggs)	Jameson Clark	Capitol 77665	52																																												
23	24	25	17	MAN OF ME T. Brown, M. Wright (R. Rutherford, G. Teren)	Gary Allan	MCA Nashville 172213	23	53	53	—	1	THE LONG GOODBYE K. Brooks, R. Dunn, M. Wright (P. Brady, R. Keating)	Brooks & Dunn	Arista Nashville ALBUM CUT	53																																												
24	26	33	7	BRING ON THE RAIN B. Gallimore, T. McGraw (B. Montana, H. Darling)	Jo Dee Messina With Tim McGraw	Curb ALBUM CUT	24	54	48	45	12	AIN'T NOBODY GONNA TAKE THAT FROM ME J. Stroud (R. Rutherford, S. Tate, A. Tate)	Collin Raye	Epic ALBUM CUT	43																																												
25	28	32	13	GOOD MORNING BEAUTIFUL W. C. Rimes (Z. Lyle, T. Cerney)	Steve Holy	Curb ALBUM & SOUNDTRACK CUT	25	55	57	—	2	THE LUCKY ONE A. Krauss + Union Station (R. L. Castleman)	Alison Krauss + Union Station	Rounder ALBUM CUT/Mercury	55																																												
26	29	34	3	BEER RUN A. Reynolds (K. Anderson, K. Blazy, G. Ducas, A. Williams, K. Williams)	George Jones Duet With Garth Brooks	Bandit ALBUM CUT/BNA	26	56	56	—	2	ELISABETH D. Malloy, B. Chancey (L. Rose, K. Patton Johnston)	Billy Gilman	Epic ALBUM CUT	56																																												
27	27	30	10	JUST LET ME BE IN LOVE B. J. Walker, Jr. (T. Martin, M. Nestler, T. Shapiro)	Tracy Byrd	RCA 69106	27	57	53	56	15	CRAZY LIFE D. Malloy (K. Fisher)	Tim Rushlow	Scream ALBUM CUT	43																																												
28	31	31	22	GOD BLESS THE USA J. Crutchfield (I. Greenwood)	Lee Greenwood	MCA Nashville 90229	7	58	59	59	6	AMERICA THE BEAUTIFUL J. Stroud, T. Brown (K. L. Bates, Ward)	Various Artists	No Label DDW/DAD TRACK	58																																												
29	30	35	16	IF YOU EVER FEEL LIKE LOVIN' ME AGAIN B. Gallimore, C. Walker (J. Stevens, S. Bogard, J. Kilgore)	Clay Walker	Warner Bros. 16738/WRN	29	59	NEW	1	AMERICA WILL ALWAYS STAND K. Lehning, M. A. Curtis (R. Travis, M. A. Curtis, V. Sanson, B. Bluefield, D. Wallley)	Randy Travis	Relentless Nashville PRDMD SINGLE	59																																													
30	32	37	14	IN ANOTHER WORLD D. Cook, L. Wilson (T. Shapiro, W. Wilson, J. Yeary)	Joe Diffie	Monument ALBUM CUT	30	60	58	—	17	I AM A MAN OF CONSTANT SORROW T. Bone Burnett (Traditional)	The Soggy Bottom Boys	Mercury SOUNDTRACK CUT	48																																												

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

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Billboard®

Top Country Singles Sales™

LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST	THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST																
									1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1	3	WHERE THE STARS AND STRIPES AND THE EAGLE FLY Lyric Street 164059/Hollywood	Aaron Tippin	13	9	227	HOW DO I LIVE Curb 73022	LeAnn Rimes																
2	1	GOD BLESS THE USA Curb 73128	Lee Greenwood	14	11	14	UNBROKEN BY YOU Lyric Street 164048/Hollywood	Kortney Kayle																
3	2	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT Curb 73116	LeAnn Rimes	15	13	28	COME A LITTLE CLOSER Warner Bros. 16762/WRN	Lita McCann																
4	1	CALL ME CLAUS Capitol 77669	Garth Brooks	16	12	17	DIDN'T WE LOVE Curb 73126	Tamara Walker																
5	3	ON A NIGHT LIKE THIS Warner Bros. 16751/WRN	Trick Pony	17	17	7	A ROSE IS A ROSE Mercury 172193	Meredith Edwards																
6	4	AUSTIN Giant 16767/WRN	Blake Shelton	18	18	31	I WANT YOU BAD Lucky Dog/Columbia 79542/Scny	Charlie Robison																
7	5	SOMETHIN' IN THE WATER Monument 79625/Sony	Jeffrey Steele	19	14	32	LOVE IS ENOUGH RCA 69034/RLG	3 Of Hearts																
8	7	WHAT I REALLY MEANT TO SAY Capitol 58987	Cyndi Thomson	20	16	28	MATTHEW, MARK, LUKE & EARNHARDT DreamWorks 450327/Interscope	Shane Sellers																
9	6	ROCKY TOP '96 Decca 155274/MCA Nashville	The Osborne Brothers	21	15	18	TOO LAZY TO WORK, TOO NERVOUS TO STEAL Monument 79611/Sony	BR549																
10	8	THE WAY YOU LOVE ME Warner Bros. 16818/WRN	Faith Hill	22	15	35	MRS. STEVEN RUDY/THAT'S A PLAN VFR 734758	Mark McGuinn																
11	1	GOD BLESS AMERICA Curb 73127	LeAnn Rimes	23	20	28	SIMPLE LIFE Columbia 79541/Sony	Mary Chapin Carpenter																
12	4	FOUR ME Warner Bros. 16816/WRN	Trick Pony	24	22	53	OKLAHOMA/WARM & FUZZY Epic 79533/Sony	Billy Gilman																
				25	25	51	HOW DO YOU LIKE ME NOW? DreamWorks 450932/Interscope	Toby Keith																

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-. Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

OCTOBER 27 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



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			22 Weeks At Number 1							
1	2	2	45	SOUNDTRACK ▲ Mercury 170069 (11.98/18.98)	O Brother, Where Art Thou?	1	38	37	28	8	MARK WILLS Mercury 170209 (11.98/17.98)	Loving Every Minute	10	
2	3	3	7	TOBY KEITH ● DreamWorks 450297/Interscope (12.98/18.98)	Pull My Chain	1	39	40	36	71	RASCAL FLATTS ● Lyric Street 165011/Hollywood (11.98/17.98) *	Rascal Flatts	14	
3	1	1	4	MARTINA MCBRIDE RCA 67312/RLG (12.98/18.98)	Greatest Hits	1	40	43	32	3	VARIOUS ARTISTS Epic 61620/Sony (11.98 EQ/17.98)	Oancin' With Thunder: The Official Music Of The PBR	32	
				HOT SHOT DEBUT				41	38	35	36	DIAMOND RIO ● Arista Nashville 67999/RLG (11.98/17.98)	One More Day	5
4	NEW		1	TRACE ADKINS Capitol 30618 (10.98/17.98)	Chrome	4	42	41	39	103	GARY ALLAN ● MCA Nashville 170101 (11.98/17.98)	Smoke Rings In The Oark	9	
5	6		2	GEORGE JONES Band/OBNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5	43	36	30	3	SHEDAISY Lyric Street 165021/Hollywood (18.98 CD)	The Whole Shebang - All Mixed Up	30	
6	5	5	25	TIM MCGRAW ▲ Curb 78711 (12.98/18.98)	Set This Circus Down	1	44	44	40	50	JAMIE O'NEAL ● Mercury 170132 (11.98/17.98) *	Shiver	14	
7	7	6	63	SOUNDTRACK ▲ Curb 78703 (11.98/17.98)	Coyote Ugly	1	45	45	42	6	JEFF CARSON Curb 77937 (11.98/17.98) *	Real Life	38	
8	4		2	GARY ALLAN MCA Nashville 170201 (11.98/17.98)	Alright Guy	4	46	46	41	37	LEANN RIMES ● Curb 77979 (11.98/17.98)	I Need You	1	
9	8	7	55	KENNY CHESNEY ▲ BNA 67976/RLG (11.98/17.98)	Greatest Hits	1	47	42	34	5	ROBERT EARL KEEN Lost Highway 170198/Mercury (11.98/17.98) *	Gravitational Forces	10	
10	9	8	16	LONESTAR ● BNA 67011/RLG (12.98/18.98)	I'm Already There	1	48	48	46	23	BILLY GILMAN ● Epic 62088/Sony (11.98 EQ/17.98)	Oare To Dream	6	
11	10	9	9	ALISON KRAUSS + UNION STATION Rounder 610495/UMJMG (11.98/17.98)	New Favorite	3	49	47	43	12	TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12	
12	11	11	47	TIM MCGRAW ▲ Curb 77978 (12.98/18.98)	Greatest Hits	1	50	49	47	89	KEITH URBAN ● Capitol 97591 (10.98/16.98) *	Keith Urban	17	
				GREATEST GAINER				51	52	51	104	ANNE MURRAY ● StraightWay 20231 (19.98/19.98)	What A Wonderful World	4
13	19		2	DAVID BALL Duchene 01109/Razor & Tie (11.98/17.98)	Amigo	13	52	54	53	84	GEORGE STRAIT ▲ MCA Nashville 170188 (11.98/17.98)	Latest Greatest Straitest Hits	1	
14	13	10	73	LEE ANN WOMACK ▲ MCA Nashville 170259 (11.98/17.98)	I Hope You Dance	1	53	51	49	16	PATTY LOVELESS Epic 65651/Sony (11.98 EQ/17.98)	Mountain Soul	19	
15	15	12	111	DIXIE CHICKS ▲ Monument 69678/Sony (12.98 EQ/18.98)	Fly	1	54	53	56	61	RODNEY CARRINGTON Capitol 24827 (10.98/17.98) *	Morning Wood	18	
16	16	13	49	ALAN JACKSON ▲ Arista Nashville 69336/RLG (11.98/17.98)	When Somebody Loves You	1	55	50	45	86	PHIL VASSAR Arista Nashville 18891/RLG (10.98/16.98) *	Phil Vassar	23	
17	18	14	26	BROOKS & DUNN ● Arista Nashville 67882/RLG (12.98/18.98)	Steers & Stripes	1				6	PACESETTER			
18	14	16	11	CYNDI THOMSON Capitol 26010 (10.98/17.98)	My World	7	56	59	61	6	STEVE HOLY Curb 77972 (11.98/17.98)	Blue Moon	56	
19	23	19	54	TRAVIS TRITT ▲ Columbia 62165/Sony (11.98 EQ/17.98)	Down The Road I Go	8	57	55	54	69	BILLY GILMAN ▲ Epic 62088/Sony (11.98 EQ/17.98)	One Voice	2	
20	17	15	11	BLAKE SHELTON Warner Bros. 24731/ARN (11.98/17.98)	Blake Shelton	3	58	57	50	13	SOUNDTRACK Curb 78715 (12.98/18.98)	Oriven	16	
21	20	18	10	CAROLYN DAWN JOHNSON Arista Nashville 69336 (10.98/16.98)	Room With A View	8	59	61		2	DWIGHT YOAKAM Reprise 48012/WRN (17.98 CD)	South Of Heaven West Of Hell (Soundtrack)	59	
22	21	21	31	TRICK PONY Warner Bros. 47927/ARN (11.98/17.98)	Trick Pony	12	60	58	55	5	RICKY SKAGGS Skaggs Family/Lyric Street 301003/Hollywood (11.98/17.98)	History Of The Future	35	
23	22	20	53	SARA EVANS ▲ RCA 67564/RLG (11.98/17.98)	Born To Fly	6	61	65	62	7	VARIOUS ARTISTS MCA Nashville 170189 (11.98/18.98)	Earl Scruggs And Friends	41	
24	24	17	101	FAITH HILL ▲ Warner Bros. 47373/ARN (12.98/18.98)	Breathe	1	62	60	48	50	RANDY TRAVIS Warner Bros. 47893/ARN (11.98/17.98)	Inspirational Journey	34	
25	12	4	3	CHELY WRIGHT MCA Nashville 170210 (11.98/17.98)	Never Love You Enough	4	63	63	58	64	AARON TIPPIN ● Lyric Street 165014/Hollywood (10.98/16.98)	People Like Us	5	
26	26	23	19	TRISHA YEARWOOD MCA Nashville 170200 (11.98/17.98)	Inside Out	1	64	70	59	77	ROY D. MERCER Virgin 49085/Capitol (10.98/16.98)	Greatest Hits: The Best Of How Big A Boy Are Ya?	26	
27	29		2	VARIOUS ARTISTS UTV 565061/Universal (18.98 CD)	This Is Your Country	27	65	56	44	3	CHAD BROCK Warner Bros. 48008/ARN (11.98/17.98)	III	44	
28	25	27	45	NICKEL CREEK Sugar Hill 3903 (16.98 CD) *	Nickel Creek	17	66	72	72	5	THE DERAILERS Lucky Dog/Columbia 85793/Sony (11.98 EQ/17.98)	Here Comes The Derailers	50	
29	30	22	3	VARIOUS ARTISTS Lost Highway 170239/Mercury (18.98 CD)	Hank Williams: Timeless	22	67	62	52	4	BUDDY & JULIE MILLER Hightone 8135/Rhino (16.98 CD) *	Buddy & Julie Miller	45	
30	28	24	12	SOUNDTRACK Lost Highway 170221/Mercury (12.98/18.98)	Down From The Mountain	10	68	69	64	21	ROY D. MERCER Capitol 32515 (10.98/16.98) *	Roy O. Mercer Vs. Yankees	24	
31	27	25	102	TOBY KEITH ▲ DreamWorks 450209/Interscope (10.98/16.98)	How Do You Like Me Now?!	9	69	68	60	23	MARK MCGUINN VFR 734757 (10.98/16.98) *	Mark McGuinn	18	
32	31	26	33	JESSICA ANDREWS ● DreamWorks 450248/Interscope (10.98/16.98)	Who I Am	2	70	NEW		1	FREDDY FENDER St. Clair 5822 (4.98 CD)	Forever Gold	70	
33	33	37	63	JO DEE MESSINA ● Curb 78711 (11.98/17.98)	Burn	1	71	67	57	20	MARY CHAPIN CARPENTER Columbia 85176/Sony (12.98 EQ/18.98)	Time* Sex* Love*	6	
34	32	29	24	TAMMY COCHRAN Epic 69730/Sony (7.98 EQ/11.98) *	Tammy Cochran	27	72	75	67	6	RANDY TRAVIS (ma) 744 (11.98/17.98)	Live - It Was Just A Matter Of Time	61	
35	35	33	20	BRAD PAISLEY Arista Nashville 67988/RLG (11.98/17.98)	Part II	3	73	74		2	VARIOUS ARTISTS Warner Bros. 48185/ARN (11.98/17.98)	More Country Fun	73	
36	39	31	24	MONTGOMERY GENTRY Columbia 62167/Sony (11.98 EQ/17.98)	Carrying On	6	74	RE-ENTRY		21	CLAY WALKER Grant 24759/WRN (11.98/17.98)	Say No More	14	
37	34	38	46	CHRIS CAGLE Capitol 34170 (10.98/17.98) *	Play It Loud	20	75	66	66	31	DELBERT MCCLINTON New West 6024 (17.98 CD)	Nothing Personal	20	

● 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 (Oro). ◐ Certification for 200,000 units (Platino). ◑ Certification for 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.

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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
		NUMBER 1			7 Weeks At Number 1				
1	1	LEE GREENWOOD Capitol 98568 (11.98 CD)	American Patriot	7	13	11	LONESTAR ▲ BNA 67762/RLG (10.98/17.98)	Lonely Grill	124
2	2	LEE GREENWOOD Curb 77862 (4.98/5.98)	Best Of Lee Greenwood: God Bless The USA	3	14	13	HANK WILLIAMS JR. ▲ Curb 77638 (5.98/9.98)	Greatest Hits, Vol. 1	384
3	3	DIXIE CHICKS ◆ Monument 68195/Sony (10.98 EQ/17.98) *	Wide Open Spaces	194	15	14	JOHN DENVER Madacy 4750 (5.98/9.98)	The Best Of John Denver	173
4	4	SHANIA TWAIN ◆ Mercury 536003 (12.98/18.98)	Come On Over	206	16	15	ALAN JACKSON ▲ Arista Nashville 18801/RLG (10.98/16.98)	The Greatest Hits Collection	312
5	5	LEE GREENWOOD Madacy 504 (4.98 CD)	Lee Greenwood: God Bless The USA	2	17	17	THE CHARLIE DANIELS BAND ▲ Epic 65694/Sony (7.98 EQ/11.98)	A Decade Of Hits	583
6	7	TOBY KEITH ▲ Mercury 58962 (11.98/17.98)	Greatest Hits Volume One	150	18	16	PATSY CLINE ▲ MCA Nashville 320012 (6.98/11.98)	12 Greatest Hits	753
7	6	LEE GREENWOOD Universal Special Products 420605/Universal (6.98 CD)	God Bless The USA	3	19	19	GEORGE STRAIT ▲ MCA Nashville 110651 (10.98/17.98)	Pure Country (Soundtrack)	403
8	8	LEE GREENWOOD Legacy/Columbia 67572/Sony (5.98 EQ/9.98)	Super Hits	4	20	19	THE JUDDS Curb 77965 (7.98/11.98)	Number One Hits	74
9	9	BROOKS & DUNN ▲ Arista Nashville 18852/RLG (12.98/18.98)	The Greatest Hits Collection	213	21	18	GARTH BROOKS ◆ Capitol 97424 (19.98/26.98)	Double Live	152
10	10	JOHNNY CASH ● Legacy/Columbia 69739/Sony (7.98 EQ/11.98)	16 Biggest Hits	132	22	20	CHARLIE DANIELS ▲ Epic 64182/Sony (5.98 EQ/9.98)	Super Hits	340
11	8	WILLIE NELSON ● Legacy/Columbia 69222/Sony (7.98 EQ/11.98)	16 Biggest Hits	162	23	22	VARIOUS ARTISTS Madacy 1326 (15.98 CD)	The Best Of Country	47
12	12	PATSY CLINE ▲ MCA Special Products 420265/MCA (3.98/6.98)	Heartaches	148	24	21	FAITH HILL ▲ Warner Bros. 46790/WRN (11.98/17.98)	Faith	182
					25	23	TRISHA YEARWOOD ▲ MCA Nashville 170011 (11.98/17.98)	(Songbook) A Collection Of Hits	181

● Albums with the greatest sales gains this week. Catalog albums are 2 year or older 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 (Oro). ◐ Certification for 200,000 units (Platino). ◑ Certification for 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.

Rubio Wins Big At Los Premios

BY LEILA COBO

LOS ANGELES—Mexican singer Paulina Rubio—who made a spectacular comeback from a languishing career with her 2000 release, *Paulina*—was the big winner at the third annual El Premio de la Gente Ritmo Latino Music Awards, which took place Oct. 18 at Los Angeles' Shrine Auditorium. Rubio took home awards for album of the year and best female artist of the year, while her hit "Y Yo Sigo Aquí" won in the music video category.

Another female artist, Shakira, won in the best rock artist category and in the newly added *People en Español* most popular artist in the U.S. award, an honor voted upon by readers of that magazine.

All Los Premios awards, though, were not voted upon by critics or the industry, but by fans—who for a month were able to cast ballots at 41 Ritmo Latino Stores nationwide and at 325 Vons supermarket stores throughout Southern California and Nevada, as well as at the awards' Web site.

Other winners at the show included up-and-coming regional Mexican star Lupillo Rivera (artist of the year), Los Tigres del Norte (norteño group of the

year), Juan Gabriel (for song of the year, with "Abrázame Muy Fuerte") Chayanne (male pop artist of the year), OV7 (new artist), Joan Sebastian (regional Mexican artist of the year), Vicente Fernandez (Ranchero artist), Elvis Crespo (Tropical artist), and Fabio Zambrana Marcheti (for composer of the year, with "La Bomba"). Victory was particularly sweet for Marcheti, who has been entangled in a dispute with his label (Sony) and whose song, which has been covered by at least a half-dozen bands, was shut out of this year's Grammy Awards.

"It's the first award show where we have six nominations," Marcheti said prior to the awards. "If we win, it would be a vindication. It would prove once more that 'La Bomba' was indeed the song of the year."

Los Premios will air Oct. 28 as a two-hour special on the Telemundo TV network. As in years past, winners were announced not only at the event itself but also by fans via satellite in five U.S. locations: South Beach, Fla.; Chicago; Hollywood; San Francisco; and New York City. Los Premios nominees are determined by record sales and radio airplay.



by Leila Cobo

Latin Notas

VIVA DISA: What does it take to get a popular romantic *grupo* in first and second place on the *Billboard* Top Latin Albums chart in the very same week? In the case of Mexican group **Bryndis**, the answer lies not only in quality and history but also in exposure. Last issue, Bryndis not only topped the *Billboard* Latin Albums chart with its new release, *En el Idioma del Amor*, but also placed second with a greatest-hits compilation, *Historia Musical Romántica*.

Bryndis guitarist/leader **Mauro Posadas** credits 11 years of steady work, coupled with repeated TV exposure, for the unprecedented success.

"We've never had [anything] like this happen before," Posadas says. "I think the television campaigns in the U.S. through Univision have been an important factor."

Last spring, when Univision announced the creation of a new label, Univision Music Group, it also announced it would purchase 50% of those companies owned by indie label Disa, home of Bryndis. This has translated into TV-promotion time on the Univision network, as well as distribution by the Universal Music Group, which carries Univision.

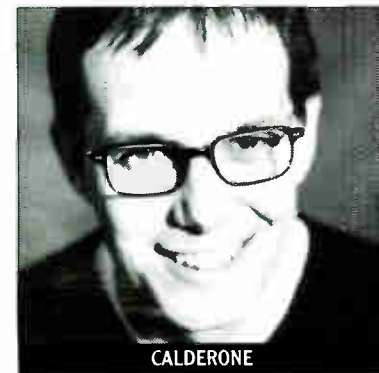
"The main reason for this is having an artist with amazing talent and musical quality," Disa executive **Patricia Chávez** says. "But the detonator [for the band's current success] was having a strong television campaign through which buyers knew the album was on sale, plus excellent distribution."

Disa, always a strong indie label in the regional Mexican genre, had previously been distributed by EMI. Under its current situation, it has flourished: Not only did Bryndis score the two top echelons, but another Disa group, **Los Angeles Azules**, also placed third last week with *Historia Musical*.

"We did very well with EMI, but we were under license with them," Chávez says. "Now [that Univision has purchased a 50% interest], we have a very big commitment, and Univision knows it. We have to grow more."

WHEN AND WHERE: In what could be an MTV first, the channel is airing **Shakira's** video for "Suerte" in both its English- and Spanish-language versions in prime rotation. (The track's English version is called "Wherever, Whenever.") According to MTV senior VP of music/talent programming **Tom Calderone**, "People know her as a Spanish-language artist. So it's important to cross her over to show two versions of her songs but still show her heritage."

MTV will also air Shakira's Spanish-language *MTV Unplugged* in November. According to Calderone, MTV2 is running the special during



CALDERONE

the weekend of Nov. 3. Immediately following, it will play the entire album on MTV2's *Playback*.

FAREWELL, ANA: Artist representative/promoter **Ana Araiz** died Oct. 9, aged 43, after a brief battle with brain cancer. Araiz, founder/principal of LusAna Productions, had represented such artists as **Rubén Blades**, **Jimmy Bosch**, **Poncho Sánchez**, and **Susana Baca**. Her numerous production credits included the 1998 Hispanic Heritage Awards at Washington, D.C.'s Kennedy Center, which aired on NBC. Araiz is survived by her husband, visual artist **Manny Vega**.

ARE YOU INVITED?: Sólo con Invitación (By Invitation Only), the mystery concert series organized by Miller Genuine Draft, returns Nov. 1 to the Sun Theater in Anaheim, Calif. As before, concert guests will be invited through radio promotions on the West Coast, and the band's identity will remain a secret until performance time. Past guests include **Alejandra Guzmán**, **Café Tacuba**, **Elvis Crespo**, and **Los Tucanes de Tijuana**.

IN BRIEF: In New York City, Ralph Mercado Presents will team with Prestige Productions to present Cuba's **Los Van Van** together with Puerto Rico's **Roberto Roena y su Apollo Sound** and **Andy Montañez** in Cuba y Puerto Rico Son, Oct. 27 at Madison Square Garden... Argentina's **Bersuit** will record a live album during two performances Nov. 17-18 at Estadio Obras in Buenos Aires. The disc is slated for a March release on Universal... The **Norte Collective's** song "Polaris" is being used for the new nationwide Volvo TV commercials narrated by **Donald Sutherland**. The track is the first single from *Tijuana Sessions, Vol. 1* on Palm. Nortec's mix of techno and norteño has garnered raves north of the border.

América Latina...

In Argentina: Two years after his last opus, BMG artist **Diego Torres** is preparing a comeback. His new album, *Un Mundo Diferente*, is set for release Nov. 12. The recording was produced by **Kike Santander** (who has spent the last month in Argentina with Torres) and **Cachorro López**. . . EMI rock group **Super Ratones** has completed a successful tour opening for labelmate **La Mosca** throughout Spain and Portugal, where its latest album, *Mancha Registrada*, will be released in November. Before returning to Argentina, the band performed showcases in New York City and Los Angeles. Back in Argentina, Super Ratones began a college tour, with concerts in the states of Santa Fe, Córdoba, Mendoza, Tucumán, and Buenos Aires.

MARCELO FERNANDEZ BITAR

In Colombia: Colombian metal act **Agony** has set up shop in Los Angeles and has announced a contest to determine who will design the cover of its upcoming album. First prize is a **Fernandes** electric guitar. Those interested in participating should send their work in jpeg format to portadareborn@yahoo.com. Entries will be accepted until Oct. 31, and the winner will be announced Nov. 12 on the group's official Web site, agonyreborn.com... The ska/pop genre con-

tinues to make inroads in Colombia. Interest in the music is strong enough to merit the upcoming **Que Ska Psando Festival** and contest in Bogotá. The first round of concerts takes place Oct. 20 and Oct. 27, with finals Nov. 17-18.

GUSTAVO GOMEZ

In Mexico: After 18 months of work, Cuban *trova* legend **Pablo Milanes** has finished recording a second volume of *Querido Pablo*, an album featuring such guests as **Ricardo Arjona**, **Fito Páez**, **Francisco Céspedes**, **Armando Manzanero**, and **Tania Libertad** in a series of duet arrangements of some of Milanes' greatest hits. Milanes released the first volume of *Querido Pablo* in 1985 and is planning a similar project with English-language stars, including **Peter Gabriel** and **Stevie Wonder**.

TERESA AGUILERA

In Puerto Rico: After a protracted legal battle, an out-of-court agreement has been reached regarding the rights to the name **Son by Four**, the group's manager has confirmed. The dispute between former management company **RJO** and three members of the group—**Carlos Javier Montes**, **Jorge Montes**, and **Pedro Quiles**—was settled after RJO agreed to give the band members the right to use the name and handle their careers, said **Rafo Muñiz**, the

group's new manager. RJO will retain a percentage of the name as a silent partner. Son by Four, winners of seven *Billboard* Latin Music Awards, split up earlier this year. Former lead singer **Angel López** is now recording a solo album. The remaining lineup, with new singer **Luis Damón**, will continue to record with **Sony Discos**. . . **Tony Luna** has been named VP of programming for Spanish Broadcasting System (SBS) Puerto Rico. He was previously director of programming for Spanish contemporary station **Latino Mix** in New York City. Luna will oversee the programming of SBS' five stations in Puerto Rico: **Estereotempo** (Spanish ballads), **Z-93** (classic salsa), **CIMA** ('80s English hits), **Latin rock Cosmos 94**, and **La Mega** (top 40 English). . . Singer **Olga Tañón** has signed a one-year contract with **Avon** that calls for her to be part of two promotional campaigns for the company, modeling such items as cosmetics, jewelry, and clothing. As part of the deal, her new album, *Yo Por Ti*, will be sold through the **Avon** catalog, and buyers will get an autographed **Olga Tañón** umbrella free with the purchase. Tañón will be on the cover of the December catalog. She will spend most of October and November touring in Venezuela.

RANDY LUNA

WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST	TITLE	PEAK POSITION	WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST	TITLE	PEAK POSITION																																																																					
NUMBER 1 3 Weeks At Number 1																																																																																		
1	1	1	3	GRUPO BRYNDIS Disa 77016 (8.98/13.98) #	En El Idioma Del Amor	1	50	32	34	14	JAGUALES RCA 86742/BMG Latin (10.98/14.98) #	Cuando La Sangre Galopa	1																																																																					
GREATEST GAINER																																																																																		
2	6	6	7	JOAN SEBASTIAN Musart 12524/Balboa (7.98/13.98) #	En Vivo. Desde La Plaza El Progreso De Guadalajara	2	52	62	49	47	LOS CAMINANTES Sony Discos 84224 (9.98 EQ/13.98)	20 Exitazos-Nuestras Canciones	46																																																																					
3	2	3	16	GRUPO BRYNDIS Disa 77012 (8.98/13.98) #	Historia Musical Romantica	1	53	65	73	3	INTOCABLE EMI Latin 23730 (8.98/12.98) #	Es Para Ti	3																																																																					
4	4	—	2	GIPSY KINGS Nonesuch 79642/AG (17.98 CD)	Somos Gitanos	4	54	63	61	30	ALEXANDRE PIRES Ariola 87883/BMG Latin (14.98 CD)	Alexandre Pires	53																																																																					
5	3	2	10	LOS ANGELES AZULES Disa 77014 (8.98/13.98) #	Historia Musical	2	55	56	56	9	GUARDIANES DEL AMOR Ariola 83144/BMG Latin (17.98/11.98)	Lo Mejor De Guardianes Del Amor	30																																																																					
6	5	9	3	ALEJANDRO FERNANDEZ Sony Discos 84637 (10.98 EQ/16.98) #	Origenes	5	56	37	35	10	FRANKIE NEGRON WEA Acaribe 89617/WEA Latina (10.98/15.98)	Por Tu Placer	33																																																																					
PACESETTER																																																																																		
7	10	28	3	JESSIE MORALES Universal Latino 516024 (9.98/13.98) #	El Original De La Sierra-16 Super Exitos	7	57	47	43	60	LOS TEMERARIOS Fonovisa 6148 (10.98/12.98)	Joyas	13																																																																					
8	11	7	7	THALIA EMI Latin 34722 (8.98/14.98) #	Thalia Con Banda-Grandes Exitos	2	58	73	59	7	AZUL AZUL Sony Discos 84180 (10.98 EQ/16.98) #	El Sapo	3																																																																					
9	7	4	9	LOS TIGRES DEL NORTE Fonovisa 6145 (8.98/12.98) #	Uniendo Fronteras	1	59	57	62	13	JUAN RIVERA Sony Discos 84538 (8.98 EQ/13.98)	El Abandonado	29																																																																					
10	12	10	47	VICENTE FERNANDEZ Sony Discos 84185 (10.98 EQ/16.98) #	Historia De Un Idolito Vol. 1	1	60	50	48	47	VARIOUS ARTISTS Sony Discos 84457 (9.98 EQ/15.98)	20 Exitazos Con La Dinastia	43																																																																					
11	8	8	33	A. B. QUINTANILLA Y LOS KUMBIA KINGS EMI Latin 29745 (9.98/14.98)	Shhh!	1	61	45	40	25	VARIOUS ARTISTS J&N 82754/Sony Discos (9.98 EQ/13.98)	Bachatahits 2001	7																																																																					
12	13	14	20	MARCO ANTONIO SOLIS Fonovisa 0527 (10.98/16.98) #	Mas De Mi Alma	1	62	42	53	26	GILBERTO SANTA ROSA Sony Discos 84291 (10.98 EQ/17.98)	Intenso	13																																																																					
13	15	11	35	LUPILLO RIVERA Sony Discos 84276 (8.98 EQ/13.98) #	Despreciado	1	63	42	53	26	LOS TUCANES DE TIJUANA Universal Latino 95082/Lideres (14.98/21.98)	32 Corridos Lideres-Solamente Exitos	12																																																																					
14	9	5	5	OZOMATLI Interscope 493116 (12.98/18.98) #	Embrace The Chaos	1	64	66	50	57	VARIOUS ARTISTS Lideres 550127 (7.98/13.98)	Guerra De Estados Pesados Vol. 3	63																																																																					
15	14	12	68	PAULINA RUBIO Universal Latino 543319 (9.98/16.98) #	Paulina	1	65	54	57	77	CHRISTINA AGUILERA RCA 68112/BMG Latin (10.98/16.98)	Mi Reflejo	1																																																																					
16	17	18	5	ALICIA VILLARREAL Universal Latino 014824 (8.98/13.98)	Soy Lo Prohibido	16	66	60	46	9	THALIA EMI Latin 26232 (10.98/15.98) #	Arrasando	4																																																																					
17	16	15	15	PALOMO Disa 730032 (6.98/10.98)	Fuerza Musical	9	67	60	46	9	JUANES Surco 159963/Universal Latino (16.98 CD)	Fijate Bien	36																																																																					
18	20	19	22	JACI VELASQUEZ Sony Discos 84289 (10.98 EQ/16.98)	Mi Corazon	7	68	55	51	33	RICKY MARTIN Sony Discos 84300 (11.98 EQ/18.98)	La Historia	1																																																																					
19	24	16	5	LA LEY WEA Rock 40949/WEA Latina (10.98/16.98)	MTV Unplugged	14	69	64	64	17	LIBERACION Disa 728999 (12.98/17.98)	25 Aniv. Vol. I Y II	30																																																																					
20	22	13	26	RICARDO ARJONA Sony Discos 84503 (10.98 EQ/17.98) #	Galeria Caribe	1	70	46	42	10	GRUPO EXTERMINADOR Fonovisa 6139 (10.98/12.98)	Reunion De Perrones	22																																																																					
HOT SHOT DEBUT																																																																																		
21	NEW	1	1	JUAN GABRIEL Ariola 88777/BMG Latin (11.98/18.98)	Por Los Siglos	21	71	67	52	31	JOSE JOSE Ariola 87723/BMG Latin (10.98/14.98)	Tenampa	71																																																																					
22	30	17	7	LOS ORIGINALES DE SAN JUAN EMI Latin 33330 (8.98/12.98)	Recado De Mi Madre	9	72	74	54	55	GIPSY KINGS Nonesuch 79541/AG (16.98/24.98)	Volare! The Very Best Of The Gipsy Kings	3																																																																					
23	35	41	3	LOS RIELEROS DEL NORTE Fonovisa 6150 (8.98/12.98)	Entrega De Amor	23	73	71	66	8	LOS INVASORES DE NUEVO LEON EMI Latin 34432 (12.98 CD)	20 Exitos	64																																																																					
24	18	24	18	PEPE AGUILAR Musart 2903/Balboa (8.98/12.98)	Lo Mejor De Nosotros	10	74	68	65	50	THE LATIN ALL STARS St. Clair 6458 (4.98 CD)	Exitos Latinos	56																																																																					
25	21	29	29	CONJUNTO PRIMAVERA Fonovisa 6104 (8.98/12.98) #	Ansia De Amar	1	75	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
26	23	23	19	CRISTIAN Ariola 85324/BMG Latin (10.98/15.98) #	Azul	2	<table border="1"> <thead> <tr> <th colspan="3">Latin Pop Albums</th> <th colspan="3">Tropical/Salsa Albums</th> <th colspan="3">Regional Mexican Albums</th> </tr> </thead> <tbody> <tr> <td>Gipsy Kings SOMOS GITANOS Nonesuch/AG</td> <td>Olga Tanon YO POR TI WEA Latina</td> <td>Grupo Bryndis EN EL IDIOMA DEL AMOR Disa</td> </tr> <tr> <td>Alejandro Fernandez ORIGENES Sony Discos</td> <td>DJ Blass SANDUNGUERO Pina</td> <td>Joan Sebastian EN VIVO DESDE LA PLAZA EL PROGRESO DE GUADALAJARA Musart/Balboa</td> </tr> <tr> <td>A. B. Quintanilla Y Los Kumbia Kings SHHH! 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Paulina Rubio PAULINA Universal Latino	Various Artists BACHATAHITS 2001 J&N/Sony Discos	Thalia THALIA CON BANDA GRANDES EXITOS EMI Latin																																																																																
Jaci Velasquez MI CDRAZON Sony Discos	Gilberto Santa Rosa INTENSO Sony Discos	Los Tigres Del Norte UNIENDO FRONTERAS Fonovisa																																																																																
La Ley MTV UNPLUGGED WEA Rock/WEA Latina	El General EL ORIGINAL IS BACK Mock & Roll/Lideres	Vicente Fernandez HISTORIA DE UN IDOLITO VOL. 1 Sony Discos																																																																																
Ricardo Arjona GALERIA CARIBE Sony Discos	Grupo Niche & Joe Arroyo LOS GIGANTES DE LA SALSA Lideres	Lupillo Rivera DESPRECIADO Sony Discos																																																																																
Juan Gabriel POR LOS SIGLOS Ariola/BMG Latin	Huey Dunbar YO SI ME ENAMORE Sony Discos	Alicia Villarreal SOY LO PROHIBIDO Universal Latino																																																																																
Cristian AZUL Ariola/BMG Latin	Juan Luis Guerra 440 COLECCION ROMANTICA Karen/Universal Latino	Palomo FUERZA MUSICAL Disa																																																																																
Various Artists 2001 LATIN GRAMMY NOMINEES Grammy/Columbia/Sony Discos	Various Artists LATIN ESSENTIAL ALBUM Manticia 2003	Los Originales De San Juan RECADO DE MI MADRE EMI Latin																																																																																
Los Tri-o SIEMPRE EN MI MENTE Prisma/Ariola/BMG Latin	Cachaito Lopez CACHAITO Nonesuch/AG	Los Rieleros Del Norte ENTREGA DE AMOR Fonovisa																																																																																
Ana Gabriel HUELO A SOLEDAD Sony Discos	Tio Rojas AUTENTICAMENTE EN VIVO M.P./Sony Discos	Pepe Aguilar LO MEJOR DE NOSOTROS Musart/Balboa																																																																																
Manu Chao PROXIMA ESTACION: ESPERANZA Virgin	Various Artists SALSASAHITS 2001 J&N/Sony Discos	Conjunto Primavera ANSIA DE AMAR Fonovisa																																																																																
Shakira MTV UNPLUGGED Sony Discos	Melina Leon CORAZON DE MUJER Sony Discos	Jose Alfredo Jimenez LAS 100 CLASICAS VOL. 1 Ariola/BMG Latin																																																																																
Marco Antonio Solis EN CONCIERTO VOL. 2 Fonovisa	Various Artists MERCENARIOS 2001 J&N/Sony Discos	Conjunto Primavera EL RECADO VOL. 2 Fonovisa																																																																																
Various Artists TODOS EXITOS DE HIP HOP Lideres	Celia Cruz CELIA CRUZ & FRIENDS: A NIGHT OF SALSA RMM	Banda El Recodo CONTIGO POR SIEMPRE Fonovisa																																																																																
Ricardo Montaner SUENO REPETIDO WEA Latina	Victor Manuel INSTINTO Y DESEO Sony Discos	Vicente Fernandez MAS CON EL NUMERO UNO Sony Discos																																																																																
Selena LIVE THE LAST CONCERT HOUSTON, TEXAS FEBRUARY 26, 1995 EMI Latin	Son By Four SON BY FOUR Sony Discos	Joan Sebastian SECRETO DE AMOR Musart/Balboa																																																																																
27	36	36	14	JOSE ALFREDO JIMENEZ Ariola 79006/BMG Latin (18.98 CD)	Las 100 Clasicas Vol. 1	27	76	71	66	8	JOSE JOSE Ariola 87723/BMG Latin (10.98/14.98)	Tenampa	71																																																																					
28	33	26	5	VARIOUS ARTISTS Grammy/Columbia 96139/Sony Discos (11.98 EQ/17.98)	2001 Latin Grammy Nominees	24	77	74	54	55	GIPSY KINGS Nonesuch 79541/AG (16.98/24.98)	Volare! The Very Best Of The Gipsy Kings	3																																																																					
29	26	20	14	LOS TRI-O Prisma/Ariola 78910/BMG Latin (15.98 CD)	Siempre En Mi Mente	7	78	74	54	55	LOS INVASORES DE NUEVO LEON EMI Latin 34432 (12.98 CD)	20 Exitos	64																																																																					
30	41	—	2	ANA GABRIEL Sony Discos 84636 (9.98 EQ/16.98)	Huelo A Soledad	30	79	68	65	50	THE LATIN ALL STARS St. Clair 6458 (4.98 CD)	Exitos Latinos	56																																																																					
31	29	30	19	MANU CHAO Virgin 10321 (17.98 CD) #	Proxima Estacion...Esperanza	8	80	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
32	43	—	2	CONJUNTO PRIMAVERA Fonovisa 80797 (13.98/17.98)	El Recado Vol. 2	32	81	68	65	50	THE LATIN ALL STARS St. Clair 6458 (4.98 CD)	Exitos Latinos	56																																																																					
33	28	27	30	BANDA EL RECODO Fonovisa 6102 (8.98/12.98) #	Contigo Por Siempre...	4	82	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
34	21	22	12	VICENTE FERNANDEZ Sony Discos 84445 (10.98 EQ/15.98) #	Mas Con El Numero Uno	3	83	68	65	50	THE LATIN ALL STARS St. Clair 6458 (4.98 CD)	Exitos Latinos	56																																																																					
35	34	31	69	JOAN SEBASTIAN Musart 2280/Balboa (10.98/16.98) #	Secreto De Amor	5	84	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
36	27	29	17	EL ORIGINAL DE LA SIERRA Univision 976001 (7.98/13.98) #	Homenaje A Chalino Sanchez	1	85	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
37	53	44	82	SHAKIRA Sony Discos 83775 (10.98 EQ/16.98) #	MTV Unplugged	1	86	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
38	31	25	13	OLGA TANON WEA Latina 89180 (10.98/16.98) #	Yo Por Ti	4	87	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
39	49	45	14	JOSE ALFREDO JIMENEZ Ariola 79006/BMG Latin (18.98 CD)	Las 100 Clasicas Vol. 2	39	88	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
40	40	38	33	INTOCABLE EMI Latin 31412 (8.98/12.98)	14 Grandes Exitos	15	89	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
41	38	33	45	RAMON AYALA Y SUS BRAVOS DEL NORTE Fredde 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13	90	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
42	NEW	1	1	MARCO ANTONIO SOLIS Fonovisa 528 (10.98/16.98)	En Concierto Vol. 2	42	91	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
43	52	—	14	VARIOUS ARTISTS Lideres 550114 (8.98/14.98)	Todo Exitos De Hip Hop	28	92	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
44	44	32	25	RICARDO MONTANER WEA Latina 86821 (10.98/15.98)	Sueno Repetido	16	93	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
45	19	—	2	DJ BLASS Pina 1252 (8.98/13.98)	Sandunguero	19	94	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
46	NEW	2	2	LOS RIELEROS DEL NORTE Univision 310030 (8.98/11.98)	Estampida Nortena	46	95	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
47	39	47	29	SELENA EMI Latin 32119 (10.98/17.98)	Live, The Last Concert—Houston, Texas February 26, 1995	2	96	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
48	NEW	1	1	GISSELLE Ariola 88762/BMG Latin (8.98/13.98)	Desde Un Principio — From The Beginning	1	97	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					
49	51	37	101	MARC ANTHONY RMM 83580/Sony Discos (9.98 EQ/16.98)	Desde Un Principio — From The Beginning	1	98	68	65	50	LOS ANGELES DE CHARLIE Fonovisa 6096 (8.98/12.98) #	Un Sueno	7																																																																					

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). 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.

OCTOBER 27 2001 **Billboard** **Hot Latin Tracks**

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE	ARTIST	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
NUMBER 1 4 Weeks At Number						
1	1	1	6	SUERTE	Shakira	1
2	2	2	6	HEROE	Enrique Iglesias	2
3	4	3	5	TANTITA PENA	Alejandro Fernandez	3
4	5	5	21	NO ME CONOCES AUN	Palomo	3
5	6	10	23	O ME VOY O TE VAS	Marco Antonio Solis	1
6	3	6	17	PUEDEN DECIR	Gilberto Santa Rosa	3
7	8	11	6	USTED SE ME LLEVO LA VIDA	Alexandre Pires	7
8	9	8	13	CADA VEZ TE EXTRANO MAS	Banda El Recodo	7
9	7	7	17	ME VAS A EXTRANAR	Pepe Aguilar	2
10	10	4	22	COMO SE CURA UNA HERIDA	Jaci Velasquez	1
11	16	17	5	RESUMIENDO	Ricardo Montaner	11
12	15	14	20	CON CADA BESO	Huey Dunbar	5
13	11	9	23	AZUL	Cristian	1
14	17	19	5	YO QUERIA	Cristian	14
15	18	16	15	EL AYUDANTE	Vicente Fernandez	9
16	14	13	16	COMO OLVIDAR	Olga Tanon	1
17	13	—	2	AMOR, AMOR, AMOR	Luis Miguel	13
GREATEST GAINER						
18	44	—	3	NADA	Juanes	18
19	21	24	11	MI FANTASIA	Los Tigres Del Norte	14
20	23	31	4	ESTAS QUE TE PELAS	Intocable	20
21	22	34	4	UNA MUJER COMO TU	Los Rieleros Del Norte	21
22	24	36	4	SE QUE ME VAS A DEJAR	Marco Antonio Solis	22
23	29	49	3	SHHH	A.B. Quintanilla Y Los Kumbia Kings	23
24	25	15	10	DERECHO A LA VIDA	Conjunto Primavera	13
HOT SHOT DEBUT						
25	—	—	1	EL PRIMER TONTO	Joan Sebastian	25
26	27	26	11	COMERTE A BESOS	Frankie Negron	25
27	28	22	10	LA CALANDRIA	Ramon Ayala Y Jody Farias	19
28	32	—	3	COMO TE EXTRANO	Pedro Fernandez	28
29	12	12	8	CORAZON DE MUJER	Melina Leon	12
30	33	47	11	SUERTE HE TENIDO	Alegres De La Sierra	26
31	38	46	5	MENTIRA	La Ley	31
32	26	21	5	TU RECUERDO Y YO	Lupillo Rivera	21
33	30	38	3	REENCARNACION	Thalia	30
34	—	—	9	SERA PORQUE TE AMO	Los Tigrillos	32
35	31	37	4	IT'S OK	Alih Jey	31
36	41	30	22	BESAME	Ricardo Montaner	4
37	—	—	1	INOCENTE POBRE AMIGO	Juan Gabriel	37
38	45	32	11	CARTAS MARCADAS	Cuisillos De Arturo Macias	32
39	—	—	13	DIME CORAZON	Amaury Gutierrez	24
40	19	20	3	MESIAS	Ricardo Arjona	19
41	35	28	9	PENA DE AMOR	Puerto Rican Power	28
42	34	41	3	SEXI DANCE	Paulina Rubio	34
43	40	—	2	SI TU QUISIERAS	Los Temerarios	40
44	47	27	9	TU CONVENCILA	Ley Alejandro	27
45	37	42	16	AMORCITO MIO	Joan Sebastian	19
46	—	—	17	ME LIBERE	El Gran Combo	11
47	39	—	2	VOY A QUITARME EL ANILLO	Gisselle	39
48	—	—	1	AQUI ESTOY YO	Rogelio Martinez	48
49	—	—	1	VOLVERE JUNTO A TI	Laura Paolini	49
50	42	43	25	YO NO SOY ESA MUJER	Paulina Rubio	7

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 91 stations (32 Latin Pop, 16 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Latin Pop Airplay

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
		Imprint/Promotion Label			Imprint/Promotion Label
1	SUERTE	SHAKIRA	12	MESIAS	RICARDO ARJONA
2	HEROE	ENRIQUE IGLESIAS	28	TU CONVENCILA	LEY ALEJANDRO
3	USTED SE ME LLEVO LA VIDA	ALEXANDRE PIRES	26	COMO TE EXTRANO	PEDRO FERNANDEZ
4	TANTITA PENA	ALEJANDRO FERNANDEZ	38	INOCENTE POBRE AMIGO	JUAN GABRIEL
5	COMO SE CURA UNA HERIDA	JACI VELASQUEZ	18	SEXI DANCE	PAULINA RUBIO
6	PUEDEN DECIR	GILBERTO SANTA ROSA	20	QUISIERA	JUAN LUIS GUERRA 440
7	RESUMIENDO	RICARDO MONTANER	15	ME VAS A EXTRANAR	PEPE AGUILAR
8	YO QUERIA	CRISTIAN	23	YO NO SOY ESA MUJER	PAULINA RUBIO
9	O ME VOY O TE VAS	MARCO ANTONIO SOLIS	—	VOLVERE JUNTO A TI	LAURA PAOLINI
10	NADA	JUANES	29	HOY TE VAS	TOMMY TORRES
11	AMOR, AMOR, AMOR	LUIS MIGUEL	36	DE VERDAD	ALEJANDRO GUZMAN
12	AZUL	CRISTIAN	25	COMO OLVIDAR	OLGA TANON
13	CORAZON DE MUJER	MELINA LEON	32	SE QUE ME VAS A DEJAR	MARCO ANTONIO SOLIS
14	MENTIRA	LA LEY	27	SI QUIERES	LUIS FONSI
15	CON CADA BESO	HUEY DUNBAR	35	EL PRIMER TONTO	JOAN SEBASTIAN
16	BESAME	RICARDO MONTANER	34	FALLIN'	ALICIA KEYS
17	IT'S OK	ALIH JEY	31	VUELVE JUNTO A MI	PABLO MONTERO
18	REENCARNACION	THALIA	30	TIEMPO	JARABE DE PALO
19	DIME CORAZON	AMAURY GUTIERREZ	39	SERIA FACIL	LUIS FONSI
20	ABRAZAME MUY FUERTE	JUAN GABRIEL	40	COMO OLVIDAR	TOMMY TORRES

Tropical/Salsa Airplay

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
		Imprint/Promotion Label			Imprint/Promotion Label
1	PUEDEN DECIR	GILBERTO SANTA ROSA	24	AZUL	CRISTIAN
2	SUERTE	SHAKIRA	30	SHHH	A.B. QUINTANILLA Y LOS KUMBIA KINGS
3	COMERTE A BESOS	FRANKIE NEGRON	28	HOY TE VAS	TOMMY TORRES
4	PENA DE AMOR	PUERTO RICAN POWER	29	FALLIN'	ALICIA KEYS
5	ME LIBERE	EL GRAN COMBO	21	NADA	JUANES
6	COMO OLVIDAR	OLGA TANON	26	GET UR FREAK ON	MISSY "MISDEMEANOR" ELLIOTT
7	TU ERES AJENA	EDDY HERRERA	22	TRAGEDIA	MARC ANTHONY
8	HEROE	ENRIQUE IGLESIAS	20	SECRETO DE AMOR	ANGELITO VILLALBA
9	VOY A QUITARME EL ANILLO	GISSELLE	39	CALLATE	FILANITO
10	CELOS ME PROVOCA	GRUPOMANIA	30	TAN ENAMORADO	FUERZA JUVENIL
11	CON CADA BESO	HUEY DUNBAR	26	SEXI DANCE	PAULINA RUBIO
12	MESIAS	RICARDO ARJONA	25	SERIA FACIL	LUIS FONSI
13	DEMASIADO ROMANTICA	EDDY HERRERA	33	SIN TI	DARLYN Y LOS HEREDEROS
14	COMO SE LO EXPLICO AL CORAZON	VICTOR MANUELLE	34	EL AMOR QUE TU ME DAS	TITO ROJAS
15	USTED SE ME LLEVO LA VIDA	ALEXANDRE PIRES	35	TU ERES MEJOR	WILLY CHIRINO
16	DEJARIA TODO	JOHNNY RAY	36	O EL O YO	LA NUEVA PATRULLA 15 V1
17	MENTIRA	LA LEY	37	A CAMBIO DE OUE	HUEY DUNBAR
18	RESUMIENDO	RICARDO MONTANER	27	LA REINA DE LA PISTA	ORO SOLIDO
19	SAL DE AQUI	TONY VEGA	35	QUISIERA	JUAN LUIS GUERRA 440
20	CORAZON DE MUJER	MELINA LEON	—	MI TRAYECTORIA	ISMAEL MIRANDA

Regional Mexican Airplay

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
		Imprint/Promotion Label			Imprint/Promotion Label
1	NO ME CONOCES AUN	PALOMO	21	PROMESAS	LDS TUCANES DE TIJUANA
2	CADA VEZ TE EXTRANO MAS	BANDA EL RECODO	21	VAS A SUFRIR	GRUPO BRYNDIS
3	Y LLEGASTE TU	BANDA EL RECODO	24	SHHH	A.B. QUINTANILLA Y LOS KUMBIA KINGS
4	EL AYUDANTE	VICENTE FERNANDEZ	18	AMORCITO MIO	JOAN SEBASTIAN
5	NO TE PODIAS QUEDAR	CONJUNTO PRIMAVERA	25	BESAME MORENITA	ADAN CHALINO SANCHEZ
6	ME VAS A EXTRANAR	PEPE AGUILAR	26	NO SE VIVIR SIN TI	CONJUNTO PRIMAVERA
7	MI FANTASIA	LOS TIGRES DEL NORTE	27	SE QUE ME VAS A DEJAR	MARCO ANTONIO SOLIS
8	UNA MUJER COMO TU	LOS RIELEROS DEL NORTE	—	ME HACES FALTA	LA MAFIA
9	ESTAS QUE TE PELAS	INTOCABLE	—	EL PRIMER TONTO	JOAN SEBASTIAN
10	DESPRECIADO	LUPILLO RIVERA	30	SALADO	PEPE AGUILAR
11	DERECHO A LA VIDA	CONJUNTO PRIMAVERA	31	POR EL AMOR DE UNA MUJER	LA FIRMA CON RICKY MUÑOZ
12	LA CALANDRIA	RAMON AYALA Y JODY FARIAS	22	EL MALQUERIDO	LOS HURACANES DEL NORTE
13	SUERTE HE TENIDO	ALEGRES DE LA SIERRA	20	LA GRAN NOCHE	LOS TUCANES DE TIJUANA
14	O ME VOY O TE VAS	MARCO ANTONIO SOLIS	40	PERDAMONOS	PRISCILA Y SUS BALAS DE PLATA
15	SERA PORQUE TE AMO	LOS TIGRILLOS	28	NO VALE LA PENA	NYDIA CON JUAN GABRIEL
16	TU RECUERDO Y YO	LUPILLO RIVERA	36	LA NINA QUIERE CERVEZA	GERMAN ROMAN Y SU BANDA REPUBLICA
17	CARTAS MARCADAS	CUISILLOS DE ARTURO MACIAS	30	DOLOR CON DOLOR SE PAGA	BANDA LOS LAGOS
18	AQUI ESTOY YO	ROGELIO MARTINEZ	38	SOLEOAO	BANDA EL LIMON
19	SI TU QUISIERAS	LOS TEMERARIOS	38	POR QUE TUVO QUE SER	EL PODER DEL NORTE
20	TANTITA PENA	ALEJANDRO FERNANDEZ	40	HOY TE CONFIESO	CHUY VEGA Y LOS NUEVOS CADETES

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

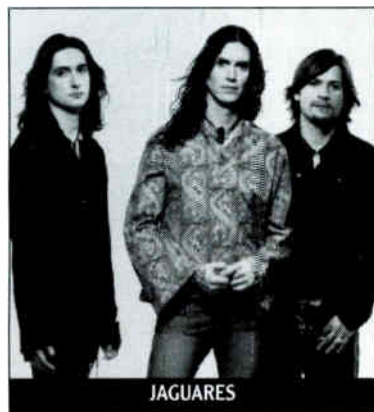
RCA's Jaguares On The Road In U.S.

BY RAY WADDELL

NASHVILLE—Jaguares, perhaps rock en español's most viable export, has embarked on another U.S. tour that will take the Latin rockers into several virgin markets.

The tour, which began Oct. 20 at the Joint at the Hard Rock Hotel & Casino in Las Vegas, will hit 30 cities in support of Jaguares' latest record, *Cuando la Sangre Galopa* (When the Blood Races), on RCA/BMG Latin. The disc debuted at No. 1 on the Top Latin Albums chart, the only rock en español project to do so this year. Booked by Marc Geiger at ArtistDirect, Jaguares will tour the U.S. through its Dec. 29 date at the Majestic Theater in San Antonio.

Musically, Jaguares—whose core has been together since the mid-'80s, when the band toured as Caifanes—plays songs ranging from the riff-heavy, Zeppelin-esque rockers to more radio-friendly pop-rock songs, all fueled by wailing vocals from Saul Hernández, fierce guitar figures from César López, and energetic, precise percussion from Alfonso André. Produced by Hernández and André, the musicianship and passion of *Cuando la Sangre*



Galopa largely transcends language and cultural barriers.

"We grew up in Mexico and listened to music like the Beatles, Led Zeppelin, and the Rolling Stones," André says. "And even though we didn't understand what they were saying, the feeling came across. Music itself is a language."

Hugely popular in Mexico, Jaguares routinely sold out 5,000-10,000-seat venues on its recently completed tour, and this will be the band's largest U.S. trek to date. It headlined last year's multi-act rock en español tour, *Revolución*, which helped bring exposure to rock en español as a distinct genre

(*Billboard*, Oct. 7, 2000).

"These shows will be a lot more energetic [than] the last tour," André predicts. "We will play a more heavy, raw set, because the album is like that."

Jaguares tours mainly attract the U.S. Hispanic population, "but [others] are coming to check the band out, and hopefully even more will come out this time around," André says. "We believe there is a lot of growth ahead of us [in the U.S.], but we don't get enough radio support, even from the Latin stations."

In Washington, D.C., Jaguares will play the popular 9:30 Club, with a capacity of 1,200, Nov. 27 in a first-time booking for club owner/promoter Seth Hurwitz. "We get a lot of calls on Hispanic [acts], but I'm actually fairly clueless [about] it," Hurwitz admits. Still, he says that the Jaguares deal was an attractive proposition. "They clearly had confidence in the kind of business they were going to do, and the deal reflected that, meaning they'll make their money on the back-end [door percentage] as opposed to an upfront guarantee. I don't know Jaguares from Mercedes Benz, but my message to agents and managers is, 'If you really have confidence in your act, make a deal that shows it.'" Hurwitz says it didn't hurt that Jaguares was represented by Geiger and ArtistDirect, a company known for representing several top-shelf rock bands.

Tickets for the 9:30 Club will be \$25, and Hurwitz also hopes to do well from the bar. "I wouldn't book it unless I thought we could make money," he says, adding, "We're a cerveza-oriented company."

In New York City, Jaguares will play the 3,600-seat Hammerstein Ballroom Nov. 25. The band has already made a considerable dent in the market, according to John Sepulveda, regional director for promoter Cardenas Fernandez, promoters of the Hammerstein date.

"They have always done very well here, and we expect to do even better this time," Sepulveda says. The show will be promoted on Latin radio, including Latino Mix, and SBS station Amor. "Rock en español grows in this market every day."

For the New York show, Jaguares will donate proceeds to the children of New York City firefighters, Sepulveda says. For his part, André says the band cannot help but have some consternation about coming to the U.S., given the uneasy global situation.

"It will be in the back of our minds, and we will be doing the tour mainly on a bus," André says. "[A terrorist attack] could happen again, in Mexico or wherever you are. But we will try not to let this be a distraction."

Jazz Notes™

by Steve Graybow



TUESDAY'S CHARMS: It is easy to lapse into superlatives when describing vocalist **Andy Bey**, because his baritone is indeed every bit as rich, resonant, and velvety as those terms imply. With such a striking voice, it is easy to forget that Bey is also a talented

Tuesdays in Chinatown mixes slow songs with jaunty, uptempo pieces. "The concept was to add some fire but to have it sound like a controlled fire," Bey says. "We wanted it to sound intimate but with fire simmering underneath."

A jazz prodigy, the Newark, N.J.-born Bey began singing jazz publicly before his 10th birthday. He recorded his first solo album, 1952's *Mama's Little Boy's Got the Blues*, at 13 and toured Europe in a group with his sisters before he turned 18.

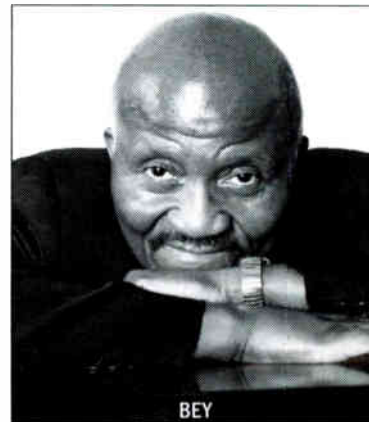
Jordan says that Bey "is capable of nearly anything you ask of him," noting that "it is to Andy's credit that he was able to deliver a lyric in Portuguese" on "Saidas e Bandeiras." Jordan recalls that he was stunned when Bey, improvising the song's melody, "pulled out a microtonal thing that sounds like an Indian raga. When you consider an American jazz singer doing a Brazilian song, the last thing you expect is for them to pull out Indian influences, but that is Andy."

Bey returns briefly to a sparse piano and voice arrangement for the album's closer, a take on Chicago bluesman **Big Bill Broonzy's** "Feel-in' Lowdown." Neatly bridging the gap between *Ballads Blues and Bey* and *Tuesdays in Chinatown*, the song was originally recorded by the singer in a studio in New York City's Chinatown for the former release. Unused, it was rerecorded for the latter earlier this year, with the singer reprising the boldly stark arrangement set down several years earlier.

"It takes patience if you want to succeed in the music business for any length of time," Bey says. "You have to acknowledge the pain, the frustrations, and maybe react to it in your music. It seems like male singers are not supposed to show the vulnerable side that a female singer can show. But the truth is what it is, and you cannot change it. You just stay focused."

NOTEWORTHY: **Michael Wolfe** and **Impure Thoughts** (keyboard player Wolfe, saxophonist **Alex Foster**, tabla player **Badal Roy**, percussionist **Frank Colon**, bassist **John B. Williams**, and drummer **Victor Jones**) see the release of their sophomore album, *Intoxicate*, on the Indianola label Oct. 16. Included are interpretations of **Wayne Shorter's** "Witch Hunt," **Lee Morgan's** "Sidewinder," and **Marvin Gaye's** "Sexual Healing," which features guitarist **Charlie Hunter**.

Tony Bennett's *Playin' With My Friends: Bennett Sings the Blues* (RPM/Columbia, Nov. 6) includes a duet with **Billy Joel** on Joel's "New York State of Mind," featuring backing by pianist **Ralph Sharon's** quartet.



pianist/arranger/song stylist, all of which come into play on *Tuesdays in Chinatown* (N-Coded Music, Nov. 6). The release is his third since 1995's *Ballads Blues and Bey* (Evidence), which was Bey's first recording as a leader in more than two decades.

Tuesdays in Chinatown finds Bey interpreting material by writers ranging from **Milton Nascimento** ("Bridges," "Saidas e Bandeiras") and **Sting** ("Fragile") to **Rodgers and Hart** ("Little Girl Blue") and **Bix Beiderbecke** ("In a Mist"). As one of the singer's trademarks is his use of distinctive basslines as building blocks for his arrangements, Bey and producer **Herb Jordan** gathered songs that would allow Bey to utilize different bassline styles, from the soft Brazilian grooves found on "Saidas e Bandeiras" to the growling lines on "Invitation" that Bey says "resemble a lot of the ideas that have become trademarks of mine throughout the years."

For the chestnut "I'll Remember April," Jordan and Bey built an arrangement around a rhythm devised by **Ron Carter** when the bassist recorded the song as a duet with guitarist **Jim Hall** on their 1972 release, *Alone Together*. "It was always my favorite version of the song," Jordan says. "We made Ron's bassline the centerpiece of the arrangement." Carter was brought into the studio to reprise his lines and guests on several other tracks. Other musicians include drummer **Victor Lewis**, bassist **Peter Washington**, trombonist **Steve Turre**, and saxophonist **Marty Ehrlich**.

While *Ballads Blues and Bey* found Bey backed solely by his own sparse piano lines, and its follow-up, *Shades of Bey* (Evidence, 1998), featured primarily slower material,

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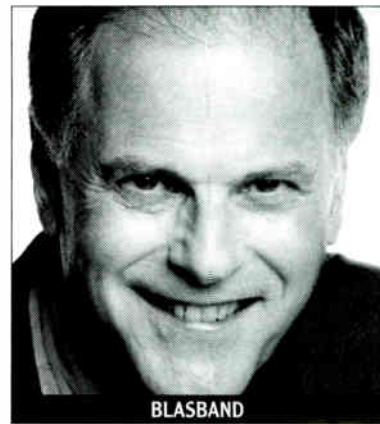
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Songwriters And Estates Serve Suit Against Famous

BY JIM BESSMAN

NEW YORK—A class-action suit has been served against Famous Music by various estimable songwriters and the estates of other notable figures, alleging the failure by Famous to share half of all net sums received in the exploitation of contracted songs' mechanical rights.

The plaintiffs are songwriter Ray Evans; Ginny Mancini, widow of composer Henry Mancini; John J. Mercer, Amanda Mercer Neder, and



BLASBAND

the Johnny Mercer Foundation, the successors-in-interest to the late Johnny Mercer; and Margaret Whiting and Barbara Whiting Smith, the successors-in-interest to the late composer Richard Whiting.

Central to the complaint, which was filed in New York State Supreme Court, is the value of the foreign tax credits taken by Famous with respect to various compositions.

In the case of Mercer's compositions, for example, the suit alleges receipt by Famous of earnings in foreign territories including Japan and that Famous has deducted taxes paid to such territories without sharing the benefits of the deductions equally with the Mercer plaintiffs, as required by a contractual 50-50 split of all revenue.

David Blasband of McLaughlin & Stern, the attorneys for the plaintiffs, says, "Each plaintiff has contracts with Famous or predecessors of Famous—and certain clauses in them concerning distribution of mechanical and other exploitation rights.

"For example, when Famous exploits the mechanical rights in foreign jurisdictions, there will be a tax paid to a foreign government, such as Japan," Blasband continues. "Then, when Famous files tax returns here in the U.S., it takes a credit against the taxes it has to pay to the U.S. for the tax paid to Japan—which comes to about 10% of the Japanese revenue. Let's assume the revenue from composi-

tion 'X' in Japan is \$100, and that \$10 is paid to the government of Japan. That leaves \$90 to be split by Famous and the songwriter, so that each gets \$45. But then Famous comes back here and files taxes and can take that \$10 as a credit—and it's like \$10 in their pocket that they don't share with the author, even though they've received the benefit of 10 extra dollars. Simply, they should compensate the plaintiffs for half of the tax credit as part of the even split of the revenue."

All of the songwriters represented in the action are members of the

Songwriters Guild of America.

"We're bringing this as a class action on behalf of composers or their successors who have contracts close to those quoted in the complaint—and there should be a lot of them," says Blasband, who now awaits a response from Famous' lawyers.

According to a company spokesperson, Famous has a policy of not commenting on pending lawsuits.

"The same issues—taking tax credits and not sharing them with songwriters—undoubtedly involve other publishers," Blasband says, stressing the ramifications of the complaint against Famous.



Luther Longer at BMG. Hit country songwriter Bill Luther has extended his long-term co-publishing agreement with BMG Songs/Nashville. Pictured in the back row celebrating at BMG's Nashville offices are, from left, BMG Songs creative director of country music repertoire Michelle Berlin, senior director of country music repertoire Chris Oglesby, and VP of repertoire Ron Stuve. Pictured in the front row, from left, are BMG Songs senior VP of country music Karen Conrad, Luther, and BMG Songs president Scott Francis.



EMI Signs a Maverick. EMI Music Publishing has signed Maverick Musica recording artist Jorge Moreno. The Miami-based Cuban-American's debut album will be released this month by Madonna's recently launched Latin music label. Pictured, from left, are Moreno and EMI Music Publishing's Nestor Canoso.

Words & Music™



by Jim Bessman

SO MUCH EMOTION: "Some days I don't answer the phone." Jack Hardy says, exactly one month after the day New Yorkers and all other Americans now simply refer to as "9-11." "There's just so much emotion [that] I can't even deal with it."



JEFF HARDY

No one can—Hardy especially. Because the influential Greenwich Village folk-music mainstay, host of the Monday night Songwriters' Exchange free-for-alls at his apartment and creator of *The Fast Folk Musical Magazine* albums—which helped launch the likes of Suzanne Vega and Tracy Chapman—is grieving for his brother. Jeff Hardy was the head chef at Cantor Fitzgerald, the decimated bond-trading firm that was housed in the World Trade Center's North Tower.

The 46-year-old Jeff cooked breakfasts and lunches on the 101st floor. But he was also his brother Jack's touring bassist for 11 years and appeared on eight of his 12 albums.

"He played with a lot of other people in the Village—anyone who needed an upright bass player, which is a hard item to find," Hardy says. He recalls how Jeff, who backed everyone from Willie Nile to Willie Nininger, played on Steve Forbert's first demo—"and borrowed my band to do it."

Hardy continues, "He was just everybody's friend—always the life of the party, who lived to enjoy life. He was a diehard Mets fan, and we played on a softball team out of [legendary Village club] Folk City. He did 15 tours with me in Europe and did most of the driving. He never had an argument with anybody that I know of."

Hardy was eight blocks away when the North Tower collapsed.

"It was so horrific, you can't even describe it," Hardy says. "Not what you saw on television, but so humongous the brain—or the heart—can't digest the information: Acres wide and a quarter-mile tall, and [the towers] just crumbled like they were made of dust."

Hardy, whose recent work has been Celtic-flavored (and whose first 10 albums were boxed in Prime CD's two 1998 *Collected Works: 1965-1995* volumes), says he was planning on going the "roots-based country" route for his next album with Jeff, thanks to the success of the *O Brother, Where Art Thou?* soundtrack. "I was going to bring my one remaining brother, Chris Hardy [another Hardy brother died during the Vietnam War]—who plays fiddle and used to sing high harmony on my older albums while Jeff sang low—and get the three of us together around Christmas time, but now I'm rethinking everything. I should be on top of the world now, because Suzanne Vega just released my 'St. Claire' on her new album, which I think is the first time she's put out a song by someone else. But instead I'm on the bottom of the world."

Indeed, Hardy says he can't even sing now. He has canceled a November tour of Europe, but has resumed his Monday-night workshops after a brief but unprecedented break. "I'm sure there will be a time to perform again, but now it just seems stupid to stand on stage with the lights and monitors," he says. "I'm so far from that place. I'm just figuring out how to survive without [Jeff]. For some reason, music channels whatever emotions are there—and I can't even get through a song."

But Hardy expects that some months from now, there will be some sort of musical memorial tribute to his brother, who is survived by his wife, Suzanne Gabriel, and two sons, aged 7 and 11.

And in light of the shattering events of 9-11, the much-traveled Hardy offers an instructive and surprisingly outreaching observation. "This country doesn't have a clue," he says, referring to "the way people [overseas] view us, [it] is drastically different than the way we view the rest of the world. It's like the [Vietnam-era] John Prine song, 'Your Flag Decal Won't Get You Into Heaven Anymore.'"

Studio Monitor™

by Christopher Walsh



BROWN-EYED HANDSOME MAN: Innerbelt Business Center Drive may seem an unlikely address for a state-of-the-art recording studio, but behind the walls at Four Seasons Media Productions (4SMP) in St. Louis, history is being made. Over the past six months, the API Legacy-equipped Studio A has been home to **Chuck Berry**, who is recording new music in his hometown for an upcoming album to mark his 75th birthday.



Pictured at Four Seasons Media Productions, from left, are engineer Dave Torretta, Chuck Berry, assistant Brad Brueggeman, and Berry's manager, Joe Edwards.

In more ways than one, it's a long way from 2120 South Michigan Ave.—Chess Studios—where, on May 21, 1955, the Berry-penned "Maybellene," "Roll Over Beethoven," and "Wee Wee Hours" were put to tape. Recording new material for the first time in more than 20 years, Berry, like most contemporary rockers, has gone digital, transferring demo and rough tracks from 2-inch analog tape to Pro Tools at the outset of the sessions at 4SMP.

"That's a big change," says a robust-sounding Berry of the migration from 1/4-inch, 2-track magnetic tape to computer-based Pro Tools. "I've done 30 hours there already, and I'm going to finish the record there. It's great, really up to date, and brand-new."

Berry hopes that an album will be completed and released before the end of the year, promising new versions of some of his biggest hits, as well as new tunes. In addition, a 75th birthday celebration at the Pageant in St. Louis—featuring fellow rock pioneer **Little Richard**, the **Duke Robillard Band**, St. Louis Mayor **Francis Slay**, and Missouri Governor **Bob Holden**—took place Oct. 18, on Berry's birthday. "Since March," he explains, "I've put a lot of energy into it. I've done more since March than I have in the last 14, 15 years."

Fifteen years ago, in fact, Berry and friends marked the musician's

60th birthday with a concert at the Fox Theatre, chronicled in the film *Hail! Hail! Rock'n'Roll*. "It's laziness," Berry admits, "or after you've had so much success, you get slack on the ability and the initiative, you know? And it's not right! It's my profession—it's what I should be doing."

When Four Seasons opened in October 1998, expectations for this three-room facility leaned more toward audio post-production for advertising, TV, and film; music recording projects, it was hoped, would provide supplementary booking. In fact, explains 4SMP director **Jason Hollowell**, the opposite has occurred. "I did my share of radio and TV spots, and some surround spots," he recalls, "but I had music lined up outside, left and right. One of the reasons is that there's nothing else like this—it's a step above everything else in town."

The **Russ Berger**-designed facility also includes the Solid State Logic 4056 G+—equipped Studio B, a room that initially opened with small-format Yamaha 02R digital mixers. A third, pre-production room is being upgraded to a Pro Tools suite based around a Focusrite/Digidesign Pro-Control interface.

Another local musician, rapper **Nelly**, recently spent two weeks at Four Seasons tracking for his upcoming release, Hollowell reports. "I've been reaching out, trying to gain some stuff that would normally go to New York, Nashville, or Los Angeles. A lot of established acts like to get away from the music scene, and this is about the furthest away you can get."

But for local hero Berry, Four Seasons and the Pageant—studio and stage—are home. Working with engineer **Dave Torretta**, Berry will soon record more guitar and vocal tracks. "Gary [Holladay, studio manager] and I were the engineers starting the project," Hollowell explains, "loading in the stuff from 2-inch. There's magic—there's some stuff that's really, really strong."

Forty-six years ago, Berry queried **Muddy Waters**, following the latter's performance at the Palladium in Chicago, as to the possibility of recording his music for commercial release. Waters referred him to **Leonard Chess** of Chess Records, and only days later, Berry, with pianist **Johnnie Johnson** and drummer **Eddie Hardy**, were making history at 2120 South Michigan. At 75, Berry's enthusiasm for recording is clearly re-energized: "I want this to be like no other record I've ever put out."

Astley's 'All Things Must Pass' Restoration Honored By CEDAR

BY CHRISTOPHER WALSH

Last month, CEDAR Audio, the Cambridge, England-based manufacturer of hardware and software for audio restoration, announced its 2001 CEDAR Awards. For the second time, engineer/producer Jon Astley won in the category of CD remastering from a modern recording (post-1949), for the 30th anniversary reissue of George Harrison's 1970 epic, *All Things Must Pass* (Apple/Capitol).

Given the finite lifespan of magnetic tape and wax, the decay of early and historically important recordings is inevitable. As the professional audio industry transitioned to digital recording and storage, archiving became a weighty and sometimes controversial subject. Similarly, the need to "clean up" old recordings for reissue on compact disc—where extraneous noise associated with tube equipment and analog tape are made far more obvious—became critical.

In 1983, the British Library National Sound Archive funded a research project that led to the first audio restoration systems. In 1985, the British Archive funded further

research at Cambridge University, which led to CEDAR (Computer Enhanced Digital Audio Restoration).



ASTLEY

CEDAR products, hardware-based or software for digital audio workstations, are used to eliminate clicks, crackles, hiss, and other noise from deteriorating master recordings.

Astley, known for his reissue work with the Who's catalog and the Led Zeppelin *BBC Sessions* set—for which he won his first CEDAR Award, in 1998—worked

from the 1/4-inch, 2-track masters that mix engineer Ken Scott had created at London's Trident Studios in 1970. Applying a CEDAR Series 2 CR-1 Decrackler, as well as De-click and Denoise—plug-in software for the SADiE digital audio workstation—Astley went to work on restoration of the Phil Spector-produced *All Things Must Pass*.

"It was very noisy," Astley says, "because it had gone through a few 8-track generations while it was being recorded. Spector used to bounce, add more and bounce, add more and bounce. The problem was that at the end of every fade, the noise level came up enormously. The CEDAR plug-ins for the SADiE system work really well."

Another result of multiple tape generations, Astley adds, was the absence of certain frequencies. "There were quite narrow bands—there's one at about 5k—that seemed to be missing. You're looking for those missing frequencies and have to compensate by adding a little on each side of it and hope people's ears imagine the rest."

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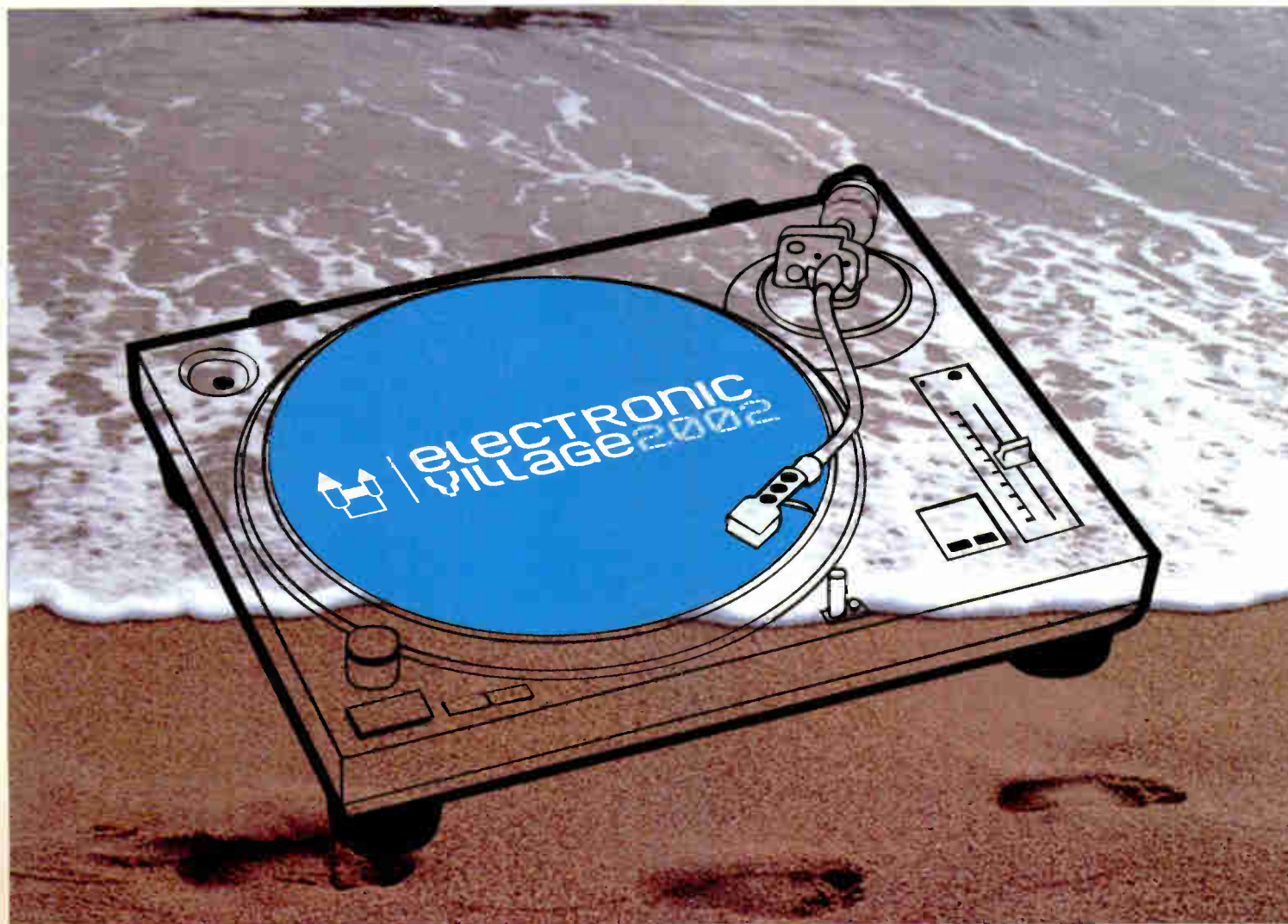
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CONSOLE(S)/ DAW(S)	SSL 9000 J Pro Tools	SSL 9000 J	SSL 4064 G+	Neve VR	SSL 4048 E/G
RECORDER(S)	Pro Tools, Studer A800	Pro Tools	Orari DTR 900 II, Studer A827	Pro Tools	Pro Tools
RECORDING MEDIUM	Quantegy 499	Pro Tools	Ampex 467, Ampex 456	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	RECORD PLANT (Hollywood, CA) Brian Springer, Irv Gotti	SONY (New York) Jean-Marie Horvat	THE SOUND STATION (Nashville) John Kelton	RECORD ONE (Sherman Oaks, CA) Mike Shipley, Steve MacMillan	ARMOURY (Vancouver, British Columbia) Randy Staub
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 9000 J Pro Tools	SSL 4000 G	SSL 9000 J	SSL 4072 G+
RECORDER(S)	Pro Tools, Ampex ATR 102 1/2"	Studer A820	Mitsubishi X 850	Ampex ATR 100 1/2", Sony 3348 HR	Sony 3348, Tascam DA-88
MIX DOWN MEDIUM	Quantegy 499	BASF 900	Quantegy GP9 1/2"	BASF 900	Pro Tools, Quantegy DA8
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	SONY (New York) Vlad The Impaler	MASTERMIX (Nashville) Hank Williams	MASTERING LAB (Los Angeles) Robert Hadley	STERLING SOUND (New York) George Marino
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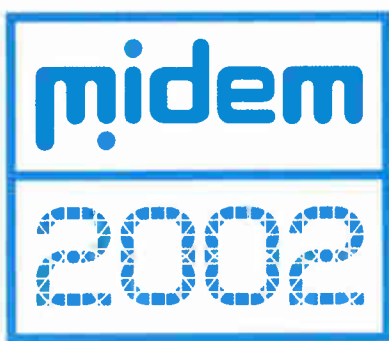
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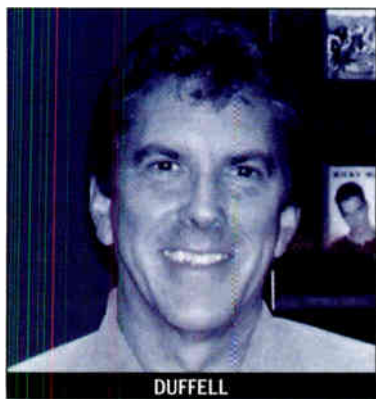
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Sanity Goes Beyond Rebranding Retailer To Offer Our Price's U.K. Consumers 'Cutting-Edge' Experience

BY CHRISTIE ELIEZER

SYDNEY—As the 12-month process of rebranding the 77 Our Price stores in the U.K. acquired by Australian music retailer Sanity Music this month from Virgin Entertainment Group (VEG) begins, it's clear that Sanity intends to do more than simply change the name above the entrance to each of the chain's stores.



DUFFELL

On paper, Sanity paid \$23 million Australian (\$12.5 million) to VEG for the stores (*Billboard*, Oct. 13), although under the terms of the deal, VEG will hand back the same amount to Sanity over the 12-month rebranding period to help refurbish the stores. Sanity says it aims to transplant the strategies and culture that have seen it become one of the Australian music industry's success stories since it launched in 1992. Within seven years of that launch, the chain was claiming a 25% share of the music retail market and operating 265 stores, with sales in 1998/1999 of \$250 million Australian (\$128 million).

Ian Duffell, managing director of Sanity parent Brazin since May, has experience with the U.K. market, having been managing director of HMV in that country from 1983 to 1987. "The U.K. market is a lot more cutting-edge than the U.S., and Sanity has a unique culture, which will go well in the U.K.," he suggests, adding that Sanity will "create youth-oriented new-music/cutting-edge small-size stores" in key shopping areas.

Rather than take on key HMV and Virgin sites for business—as part of its deal with VEG, Sanity must keep a reasonable geographical distance from Virgin stores for three years—Sanity will focus on growth in smaller U.K. towns. It is a similar game plan to that which fueled its growth Down Under.

In the U.K., Sanity will target nonspecialist music retailers, which "offer price but not service or depth of catalog," Duffell says. "I admired

Sanity for these two factors long before I joined them."

U.S. MOVE 'NOT A GOOD TIME'

Duffell does not rule out further acquisitions to expand Sanity's U.K. operation and says he wants its revenue to be derived from a number of territories. Having briefly considered, then opted against, entering the U.S. market—Duffell suggests this is not a good time to make that move—Japan and Hong Kong are likely targets for next year.

In Australia, Sanity has marketed its brand as "urban cool," with stores furnished like nightclubs. The introduction into the British outlets of its existing Dance Arena concept—offering a separate in-store room for dance music, complete with a DJ booth—is one specific idea which, Duffell thinks, will attract customers there.

The chain also has a reputation here for hard negotiations. "You expect that from a retailer of that size," reasons Warner Music chairman Shaun James. But another label executive comments that in the past, "the hard attack certainly strained relationships with suppliers."

Newly appointed managing director of Sanity U.K. Shane Fallscheer was previously Sydney-based COO of Brazin, but Duffell does not see Fallscheer's lack of U.K. experience as a competitive disadvantage. "It will be an advantage, to be honest," he says. "He was part of the team that built Sanity from eight stores, so he has enormous experience in hands-on operating. I like the idea of a new person with new ideas going into a new market. It also helps not to go in there and be arrogant. Shane has the right character to work with the U.K. industry and the existing players."

Aussie executives see Fallscheer as a quick learner. James says, "He worked up from the store front, he had a strong rapport with all the record companies, and I can see why they [appointed] him to lead the new market."

Ron Edwards, director of sales and marketing for Festival Mushroom Records (FMR), says Fallscheer "is a good operator. He understands what customer service is about."

The other part of the VEG deal—which will see Brazin's second-string music chain In2Music's 42 outlets rebranded as Virgin stores in Australia—involves Brazin paying a royalty fee of 1% of gross sales to use the Virgin name for 10 years, with an option of renewing the deal for a further 10-year period. Virgin also has the option to acquire 1.5 million shares in Brazin at \$1.27 Australian

(\$0.65), exercisable between the third and 10th years of the initial deal. Duffell says plans are in place for a total of 100 Virgin stores in Australia within five years, including five Virgin Megastores.

Sanity's expansion comes at a time of change in its home market. Hard trading conditions in the music market and clothing trade—Brazin's



JAMES

other main business—saw its parent announce in February a fall in interim profits to \$17.2 million Australian (\$9.1 million). Since his arrival earlier this year, Duffell has shed such underperforming noncore interests as the Gosh coffee chain, as well as nightclubs in Melbourne and Sydney.

James praises the impact that Duffell has made to date: "He's got vision, [and] he's accessible."

FMR's Edwards adds that the appointment this year of former BMG/FMR executive Ken Outch as GM has created closer ties with local suppliers. "They're still aggressive, and they're still chasing margins," he says. "But it's a lot nicer dealing with them."

First-Half Shipment Rise Hides Korea's Problems

BY LOUIS HAU

SEOUL—South Korean CD album shipments may have surged by almost 50% in the first half of 2001, but industry observers here suggest that this seemingly impressive growth masks the underlying difficulties facing local record labels.

According to the Recording Industry Assn. of Korea (RIAK), CD shipments jumped 46.5% year on year to 7.25 million units in the first six months of 2001.

Total music software shipments rose 17% to 15 million units—the remainder of the total being on cassette—in the first half, compared with 2000. But the value of music shipped by RIAK's 133 member companies rose just 4% to 85.2 billion won (\$64.99 million).

Observers say the sharp first-half increase was due in part to a boom in multi-CD compilations, spurred by the enormous success of Seoul-based DoReMi Media's four-disc collection of contemporary Korean love songs, *Yonga*. The label says it has sold nearly 2 million copies here since its release late last year.

Other record labels quickly jumped on the compilation bandwagon. The collections proved a big hit with bargain-hunting consumers because, on a per-disc basis, they cost far less than an individual artist's CD, according to RIAK administrative manager Park Ki-yong.

Although labels then posted significant unit increases, Park says that value gains were largely undercut by the pricing pressure put on individual CDs by cheap compilations. Add to that the thin profit

margins on multi-disc collections and the attention they were drawing away from other new releases, and it's little wonder, Park says, that local label executives recently called an informal truce to their "compilations war."

OTHER CHALLENGES

While the Korean recording industry moves toward de-emphasizing compilation packages, it faces challenges on other fronts. Most notably, the market has become more crowded and diffuse. Aiming to encourage diversification within the industry, the Ministry of Culture and Tourism dropped a requirement in 1999 that companies registered as record labels own their own manufacturing facilities. RIAK says the result was a huge jump in the number of Korean record labels, from some 150 two years ago to more than 700 today. But Park claims that only around 10% of those currently operate in the black.

Label executives say illegal downloads have taken a big bite out of sales. South Korea boasts the world's highest proportion of Web surfers using high-speed Internet connections, and in August, a Seoul court indicted the operators of Soribada, South Korea's largest music download site, on copyright violation charges. A final verdict is still pending.

Despite those difficulties, there are some positive trends. Thanks in part to the increasing sophistication of local music productions, the industry has witnessed a dramatic shift in local consumer tastes in favor of domestic music releases. While American and British music accounted for considerably more than half of South Korean sales in the past, the market is now dominated by homegrown pop, which outsells international repertoire roughly four to one.

After falling sharply following the 1997 regional financial crisis, Korean music sales began climbing in 2000, thanks to the success of a new wave of local dance-pop, R&B, and hip-hop bands. The excitement surrounding that Korean scene has reached other Asian countries, allowing ambitious Korean labels to target new markets.

Park says the Korean recording industry is now ripe for consolidation through mergers and acquisitions. "We need some companies with sizable capital and skills," he declares. "That's the only way local labels will become internationally competitive."



Laura Returns. Prior to the release of her new best-of album, *E Ritorno da Te* (And I Return to You), on CGD East West, Laura Pausini met with executives from the Milan-based label to pick up a special multi-platinum award marking sales exceeding 400,000 units (four-times platinum) for her previous album, *Tra Te e Il Mare* (Between You and the Sea). Pictured, from left, are CGD East West Italy A&R manager Marcello Balestra, CGD East West Italy GM Luciano Linzi, Warner Music Europe executive VP Gerolamo Caccia, Pausini, Warner Music Italy managing director Massimo Giuliano, and Warner Music Italy A&R director Tino Silvestri.

Canada Hoping For Sales Turnaround

Music Industry Expects Fourth-Quarter Boost Following Top-Caliber Releases

BY LARRY LeBLANC

TORONTO—Although dogged by gloomy sales throughout this year and stung by a 20% drop in September, major Canadian music retailers are cautiously upbeat about seeing a real turnaround in fourth-quarter business.

The pre-Christmas prime sales period has not yet begun, and there has been a fall-off in business since the Sept. 11 terrorist attacks on the U.S., but a schedule of top-caliber new releases has encouraged major music retailers here.

"I feel more optimistic than I did last year," says Malcolm Perlman, president of Sunrise Records, which has 32 stores in Ontario. "We have a lot of excellent music and DVD releases."

Indications are that in the wake of the Sept. 11 attacks, Canadians are spending increased time at home. That "cocooning" trend may bode well for music sales. It's "a compelling factor for optimism," Universal Music Canada president/CEO Randy Lennox suggests. "With the travel industries suffering the way they are, music and DVD-Video might provide consumers with comfort at home."

GIFT-GIVING BOOST

Ken Koze, purchasing manager for the Handleman Company of Canada—which racks the Wal-Mart Canada and Zellers department-store chains—adds: "There's optimism in the industry, but I don't know if we all truly believe it yet. We hope the gift-giving season will continue and that music will be part of it."

Lisa Zbitnew, president of BMG Music Canada, predicts, "Consumers are going to be conservative in their buying patterns, but as an industry, we won't be hit as hard because we aren't selling big-ticket items."

Prior to Sept. 11, the Canadian record business was already locked into a yearlong sales slump. According to the International Federation of the Phonographic Industry, Canada's music market fell 7.5% in value and 6.4% in units during 2000 from the previous year.

Canadian Recording Industry Assn. monthly sales statistics for September 2001 showed the net value of trade shipments down 20% from September 2000, to \$63.2 million Canadian (\$40.6 million). Units also fell 20%, to 5.7 million. According to SoundScan figures for Jan. 1-Sept. 30, overall music sales in Canada dipped 5% to 37.4 million units, compared with the same period last year.

"The September figures were disastrous," Canadian Recording Industry Assn. president Brian Robertson says. "There's no sign of a turnaround yet. It's been a

very uncomfortable year. It's difficult—if not impossible—to predict trends."

Jason Sniderman, VP of Roblans Distributors, which operates the 35-outlet Sam the Record Man chain nationally, agrees. "DVD sales are looking fine, but who knows about music? The industry was sucking at the end of August, and Sept. 11 just exacerbated problems."

Lennox confirms, "We are looking at an 8%-9% drop on the year [from 2000], but that die was cast before Sept. 11."

BIG-NAME RELEASES

Among the international acts with new albums touted by Canadian retailers as strong fourth-quarter contenders are Britney Spears, Destiny's Child, Garth Brooks, Paul McCartney, Charlotte Church, Michael Jackson, Lenny Kravitz, Sting, Van Morrison, Creed, and Bush.

Best-of collections from Backstreet Boys, Madonna, Pink Floyd, Ricky Martin, the Corrs, Green Day, TLC, and Bee Gees also look set to keep buyers busy, as should multi-label compilations *Much 2002*, *Big Shiny Tunes 6*, and *Women & Song 5*.

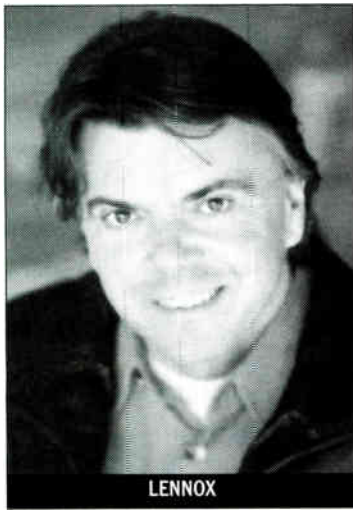
A strong showing by Canadian artists is expected, with new sets by Diana Krall, Nickelback, Leonard Cohen, and Sloan already out. Releases from the Matthew Good Band, Kittie, and Amanda Marshall—plus best-of compilations from the Barenaked Ladies, Tea Party, and Moist—are also scheduled.

Retailers report some positive signs in recent weeks. "While it was a soft sales week following the disasters, sales have since picked up," reports Stewart Duncan, director of music/DVD-Video at 89-outlet nationwide chain Indigo Books and Music.

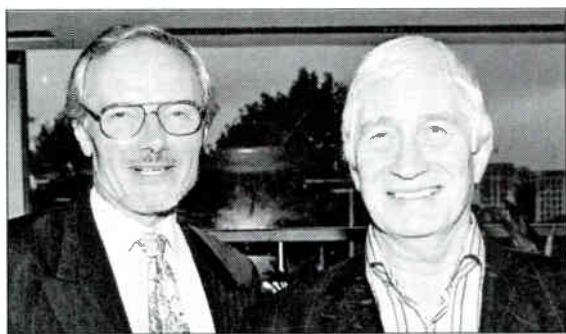
"People are getting sick of watching the same thing over and over on the news," Duncan observes. "Music is becoming escapism. Look at a jazz album [Krall's *The Look of Love*] being No. 1 for three weeks in Canada—there's something going on."

Sniderman adds, "Committed record buyers are now buying new releases by Leonard Cohen, Diana Krall, Bob Dylan, and Björk, which have a sense of profundity. They are relying on music to calm or soothe whatever they are going through."

But Bruce Mackenzie, senior buyer for Pindoff Record Sales—which operates the 98-store Music World chain nationally—insists labels could do more to stimulate sales. "What they are coming out with for strategies are the same old turkeys they use all the time," he claims. "They just say, 'We will give you a better deal if you buy a lot more.' Well, fellas, this is just not the time for us to be building our inventories."



LENNOX



Greetings From London. One highlight of the recent eight-day concert series in London under the banner *The Song's the Thing* (*Billboard*, Sept. 29) was the Sept. 26 tribute to the late Tim Buckley. The Royal Festival Hall show featured such contemporary artists as Jane Siberry, Eddie Reader, and Badly Drawn Boy performing Buckley's songs. The Sept. 22-30 series was sponsored by authors' body the Performing Right Society (PRS), and the Buckley show was preceded by a reception organized by British Music Rights (BMR). Pictured, above left, at the BMR reception, veteran British songwriter Barry Mason, left, meets with Warner/Chappell U.K. managing director Richard Manners. Pictured, above right, BMR chairman Alistair Hunter, left, compares notes with his counterpart at PRS, David Bedford.

NEWSLINE...

The U.K. record industry's Brit Trust charity has created a scholarship in memory of the late Maurice "Obie" Oberstein to acknowledge his contribution to the business. The trust will donate £15,000 (\$21,600) annually to the Brit School for Performing Arts and Technology in Croydon, south London, in the form of an "Obie Bursary" to fund students in vocational higher-education courses. A memorial service for industry veteran Oberstein, who died Aug. 13 in London at age 72 (*Billboard*, Aug. 25), will be held Nov. 1 in London's Chelsea Old Town Hall.

Boosey & Hawkes, a London-based music publisher/instrument-maker, is putting itself up for sale after ending exclusive talks with a potential buyer. The firm had been approached by a consortium, including a financial buyer, which was understood to be led by rival company Music Sales Group and private equity firm Graphite Capital (*Billboard Bulletin*, Oct. 10). The Boosey & Hawkes board has decided to conclude talks as a result of "the level of the indicative offer relative to its perception of the underlying value of the company and because of the conditional nature of the approach." Boosey will begin an open-auction process as soon as possible. The firm could be sold as a whole, or its instruments and publishing divisions could be spun off separately.

LARS BRANDLE

Noddy Holder and Jim Lea, the writing team of the hugely successful '70s U.K. band Slade, were among the honorees at the British Academy of Composers & Songwriters (BACS) 27th Gold Badge Awards ceremony, held Oct. 10 at London's Savoy Hotel. The duo penned virtually all the material on some 20 albums from the now-defunct pop-rock outfit over three decades, including six U.K. No. 1 hit singles. Bassist Lea remains a songwriter and producer, while vocalist Holder is an actor and popular TV personality. Sponsored by the Mechanical Copyright Protection Society, the annual event acknowledges outstanding services to songwriting and "back-room" assistance given to songwriters. This year's other winners included singer/actress Anita Harris, session guitarist Big Jim Sullivan, TV/film composer and former Shadows drummer Brian Bennett, producer/writer and former Shadows guitarist Bruce Welch, and '60s folkie Donovan. The award winners are chosen by a six-person committee of BACS members.

TOM FERGUSON

Teiichi Takenaka has exited as president/CEO of MTV Japan, although he will remain a consultant. Senior VP of editorial Nigel Robbins will act as interim CEO, while chairman Shoji Doyama has been named interim president. A source says that Yu Sasamoto, formerly senior VP of sales, has been appointed executive VP. MTV Japan is expected to name a president/CEO early in the new year to coincide with the first anniversary of the channel's re-entry into Japan, from which it had been absent for two years.

STEVE McCLURE

The Brit Awards 2002 will be held Feb. 20 at London's Earls Court venue. The annual U.K. music industry awards show will incorporate a new category, best international album, which replaces the best soundtrack award. Mastercard is the event's sponsor for the fourth consecutive year. Winners will be selected by 2,000 members of the British music industry—the biggest panel to date. The national ITV network will air the event Feb. 21.

LARS BRANDLE

Freddie de Wall has exited as managing director of BMG Denmark. De Wall joined the company in 1997 as VP of marketing (Europe) at BMG International; he moved to Denmark in 1999 to take the managing director post. De Wall says he leaves of his own accord and that he doesn't have any specific plans other than to continue to work in the music industry. Henrik Daldorph, director of marketing/A&R, has been named acting managing director and is tipped to take de Wall's post on a permanent basis. He reports to BMG Continental and Eastern Europe executive VP Maarten Steinkamp.

CHARLES FERRO

Michael Petré, who recently exited as VP of A&R at Edel Records in Stockholm, has resurfaced at the new Nordic division of U.K. dance music company Ministry of Sound. In his new role as head of A&R, Petré will work out of Stockholm, sourcing and signing talent for the whole of Europe. He reports to Aaron Moore, London-based managing director of Ministry of Sound International Recordings. Petré says he is already meeting with major and independent labels in search of a deal that could secure "substantial backing in all Nordic countries, in terms of licensing, marketing, and distribution."

KAI R. LOFTUS

Music Gets Boost At Grupo Prisa

Spain's Biggest Audiovisual Conglomerate Gets Structural, Personnel Shake-Up

BY HOWELL LLEWELLYN

MADRID—Music-related entertainment looks set for a higher profile at Spain's biggest audiovisual conglomerate, Grupo Prisa, in an ongoing key structural and personnel shake-up at the Madrid-based company.

Four new divisions have been created—Leisure and Entertainment (L&E), Education and Training, Prisa Communications Media Spain, and Prisa Communications Media International—to join the existing three. Those are top-selling daily *El Pais*, online group Prisacom, and Sogecable, which controls Prisa's TV- and cinema-production interests.

Spain's dominant radio group, Prisa-owned Cadena SER, is now part of Communications Media Spain—whose director, Augusto Delkader, was already Cadena SER managing director. Cadena SER owns four of Spain's five most popular music networks. The director of its Cadenas Musicales music format division, Luis Merino, has been appointed director of L&E. That



MERINO

division will, among other things, coordinate Prisa music policy, particularly for Prisa's music arm, Gran Via Musical (GVM).

This group, created in 1999, includes the label MuXXIC—which has such imprints as Eurotropical and Palo Nuevo—as well as publishing, touring, and distribution divisions. It also has a 75% stake in the Miami-based Latino music label MuXXIC Latina, the other 25% being owned by Universal Music Group.

Prisa also has a U.S./Canadian division based in New York City, Prisa North America. Its director

was Jaime de Polanco, nephew of Prisa president Jesus de Polanco. Jaime de Polanco, who was also CEO at GVM, is named as the new director of Communications Media International. Further appointments—a Prisa North America director, a CEO of GVM, and a director of MuXXIC Latina—are expected soon.

Merino, 47, says that in practical terms he will now take over the duties that Jaime de Polanco previously had as CEO at GVM, even though a new CEO will be named at the label. "I am still settling in, and a great deal of work needs to be done," Merino explains. He joined Cadena SER at the age of 20 and has spent his entire professional career in its music radio networks.

Merino also takes charge of Prisa's audiovisual production division, Plural, which has offices in New York City and Madrid. "GVM is not just a record company," he stresses. "It is a holding of companies that develops entertainment, including music, publishing, events, festivals, and so on. My job is to oversee this development, as well as that of Plural."

Columbia's Arena Finds Soul Mate In Rodgers

BY CHRISTIE ELIEZER

SYDNEY—When New York City-based producer and the founder of disco legend Chic Nile Rodgers was first asked about working with Australian diva Tina Arena, he only knew her from "Chains," a top 10 hit across Europe and Asia in 1995 that peaked at No. 38 on The Billboard Hot 100 in 1996.

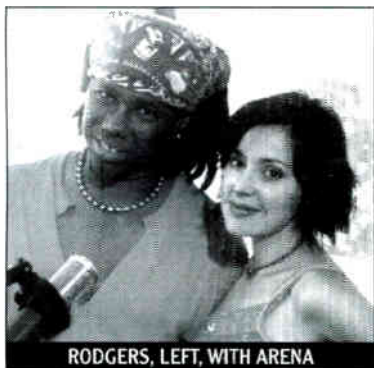
But after working on six tracks of Arena's new album, *Just Me*, Rodgers had learned a great deal more about the artist. "I [would] put her up with Whitney Houston, Aretha Franklin, and Celine Dion as far as technical ability," he says. "She's at the top of the game. She really has a great gift."

Just Me, Arena's first album since 1997's *In Deep*, finds the singer tackling bolder sounds than in the past. "This album is not a continuation—this is a rebirth," Arena says. "It's about the loss of innocence and the growth into womanhood with rose-colored glasses."

Many of the lyrics concern her experiences since the collapse of her marriage to ex-manager Ralph Carr, her life in Paris (*In Deep* sold 1 million units in France), and playing the lead role of Esmeralda in the London production of the French hit musical *Notre Dame de Paris*. (Arena also sang on Columbia's stage-cast album of the show.)

In addition to the Rodgers tracks, Arena cut another five with U.K. producer Peter Dinklage (Annie Lennox's *Diva*) and one with another Brit, Lukas Burton.

Just Me will be released in Aus-



RODGERS, LEFT, WITH ARENA

tralia and New Zealand Nov. 4 on Columbia. Marketing plans call for the release here to be followed by showcases, in-stores, and retail competitions offering winners the chance to see Arena perform in Paris next year. Arena's star status in France was cemented by her participation in the *Notre Dame* project, and *In Deep* reached No. 3 on the SNEP album sales chart there in March 2000. When *Just Me* is issued in France in late November, it will be as a two-CD set, featuring five additional French-language tracks.

"We're going all-out with this record—it deserves it," Sony Music Entertainment (Australia) chairman/CEO Denis Handlin says. "Tina is such a special person for us, and her work-focused ethic is amazing. She worked on the album for three years, because she knows what an important release it is."

Just Me will be issued in the first quarter of 2002 in the U.S., where *In Deep* (released on Epic) attracted

minimal response. Handlin admits, "There were some distractions in her personal life, with the break-up of her marriage, and maybe the timing wasn't right." He says that release dates are being finalized for European territories, where interest is already strong. "Tina already has a strong base in Europe, and her work on *Notre Dame* showed [my colleagues there] what great potential she has."

The lead-off single, "Soulmate #9," is an infectious Rodgers-produced slab of disco funk co-penned by Arena with U.S. songwriter Desmond Child. It was released to radio Sept. 3 and to retail Oct. 1. Although at press time it had failed to progress beyond No. 22 on the ARIA singles chart, it had gained support at radio. Rob Logan, program director at Sydney's AC hits format station 2DAY-FM, says, "She's contemporized herself, worked with some interesting producers, and the song grows on you."

There is a great deal of anticipation at retail, after Arena's last two albums jointly sold 1.5 million copies here. Gavin Ward, managing director of the 220-store Leading Edge chain, says, "It'll certainly be one of our biggest sellers going into Christmas, even though it'll shift more in department stores like Kmart and Woolworth, who'll sell it for \$4 Australian (\$2.05) less." While he thinks that the second single, "Tangled," is more radio-friendly, he adds, "Tina's incredibly personable, the media likes her, she'll get a lot of coverage—and the music delivers."



KITAZAWA, LEFT, WITH TAKESHITA

Zomba Restructures Marketing Arm In Japan

BY STEVE McCLURE

TOKYO—Zomba Records Japan has been marking its first anniversary by bringing in new executive talent to oversee its revamped marketing operations.

Zomba's new-look marketing setup is headed by Frank Takeshita, who was appointed Sept. 25 to the newly created position of GM of A&R/promotion.

San Francisco-born Takeshita previously ran his own Tokyo-based company, Horizon International, which operated as a record label/concert promoter/ordinator for local music production companies. Prior to that, he was GM of East West Japan.

Takeshita will oversee A&R and marketing for three key international product groups—pop, rock/alternative, and R&B—and two new departments, new media and strategic marketing. His responsibilities will include signing the label's first domestic acts, and he will report to Zomba Japan president Tak Kitazawa.

Another recent addition to the Zomba Japan team is Akira Nomoto, who previously occupied positions at Sony Music Entertainment (Japan's sales and promotion departments, as well as working as a product manager. Nomoto, who joined Zomba Sept. 1, is the product manager responsible for overseeing the pop roster, which includes Backstreet Boys, Britney Spears, 'N Sync, Steps, Jessica Simpson, Aaron Carter, and Melissa Lepton.

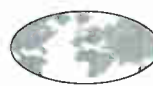
Takashi Ochiai, previously product manager for catalog at BMG Funhouse's strategic marketing division, was appointed Aug. 27 to the new position of strategic marketing producer at

Zomba Japan. Ochiai is responsible for marketing such adult contemporary artists as Michael Bolton and Huey Lewis, as well as children's product (including Nick Records, Zomba's new joint venture with TV company Nickelodeon). He will also handle catalog marketing, compilations, and joint ventures. Nomoto and Ochiai both report to Takeshita. The company also plans to appoint an additional product manager to oversee Zomba's R&B roster.

Stuart Watson, London-based managing director of Zomba's international record group/chairman of Zomba Records Japan, says, "This forward-looking move reflects Zomba's commitment to international repertoire in Japan at a time when the rest of the industry is belittling its significance in favor of domestic repertoire."

Kitazawa adds, "This restructuring is designed to achieve our objective of breaking even more Zomba artists and licensed repertoire in Japan through the use of innovative and revolutionary marketing methods. Frank Takeshita is ideally placed to lead our new marketing operation because of his proven management skills and his exceptionally broad experience in marketing international repertoire. He will help us to break new ground in the marketing of international artists in Japan."

The first albums to be handled by the new marketing operation will be Backstreet Boys' *Greatest Hits Chapter One* (due in late October) and Spears' *Britney* (due in early November). Zomba Records Japan began operations Oct. 1, 2000.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	(Dempa Publications Inc.) 10/17/01	LAST WEEK	(CIN) 10/14/01 Supported By worldpop	LAST WEEK	(Media Control) 10/17/01	LAST WEEK	(SNEP/FOP/Tite-Live) 10/17/01
SINGLES		SINGLES		SINGLES		SINGLES	
1	YOU GO YOUR WAY CHEMISTRY DEFSTAR	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE	1	ONLY TIME ENYA WEA	1	YOU ROCK MY WORLD MICHAEL JACKSON EPIC
2	DEAREST AYUMI HAMASAKI AVEX TRAX	2	YOU ROCK MY WORLD MICHAEL JACKSON EPIC	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI	2	FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL
3	YUMEOIMUSHI SPITZ UNIVERSAL	3	HEY BABY (UUH AAH) DJ OTZI EMI	3	FALLIN' ALICIA KEYS J/ARIELA	3	IT'S RAINING MEN GERI HALLIWELL EMI
4	SECRET BASE ZONE SONY	4	WHAT WOULD YOU DO? CITY HIGH INTERSCOPE/POLYDOR	4	WECK MICH AUF SAMMY DELUXE EMI	4	UN MONDE A REFAIRE CYLIA MERCURY
5	YOUR EYES ONLY EXILE RHYTHM ZONE	5	U GOT IT BAD USHER LAFACE/ARISTA	5	WONDERFUL DAYS CHARLIE LOWNOISE & MENTAL THEO UNIVERSAL	5	SING TRAVIS S.M.A.L.L./SONY
6	ONE RIP SLYME/EAST WEST JAPAN	6	CHAIN REACTION/ONE FOR SORROW (REMIX) STEPS EBUL/JIVE	6	YOU ROCK MY WORLD MICHAEL JACKSON EPIC	6	ME GUSTAS TU MANU CHAO VIRGIN
7	NAVY BLUE RINA AIUCHI GIZA STUDIO	7	FLAWLESS THE ONES POSITIVA	7	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL	7	U REMIND ME USHER LAFACE/ARISTA/ARIELA
8	ITSUMO NANDOMO YUMI KIMURA TOKUMA	8	IN THE END LINKIN PARK WARNER BROS.	8	L'AMOUR TOUJOURS GIGI D'AGOSTINO ZYX	8	PRES DE MOI LORIE EGG/SONY
9	BUZZSTYLE HITOMI YAMADA TOSHIBA/EMI	9	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/POLYDOR	9	CRYING AT THE DISCOTHEQUE ALCAZAR RCA	9	LE VENT NOUS PORTERA NOIR DESIR BARCLAY/UNIVERSAL
10	MINIMONI, TELEPHONE! RING RING RING MINIMONI! ZETIMA	10	FAMILY AFFAIR MARY J. BLIGE MCA	10	FAMILY AFFAIR MARY J. BLIGE POLYDOR	10	QUAND JE SERAI JEUNE PRISCILLA JIVE/ZOMBA
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
1	TOUKUE TATSYA ISHII SONY	1	HAS IT COME TO THIS THE STREETS 679/WARNER	1	IN JOY AND SORROW HIM RCA	1	TRACKIN' BILLY CRAWFORD V2/SONY
2	SIGNAL KIYAKA TOSHIBA/EMI	2	SUNRISE/THE TREES PIUP ISLAND	2	QUE SERA QUE SERA HERMES HOUSE BAND POLYDOR	2	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
3	OVER FAYRAY AVEX TRAX	3	(DRAWING) RINGS AROUND THE WORLD SUPER FURRY ANIMALS EPIC	3	SWAY (MUCHO MAMBO) MELLOW TRAX VS. SHAIT POLYDOR	3	UPTOWN GIRL WESTLIFE RCA
4	THIS IS UNMEI MELONKINENBI ZETIMA	4	BROWN SKIN INDIA ARIE MOTOWN/POLYDOR	4	HERE SHE COMES AGAIN SASHA WEA	4	DE TON INDIFFERENCE LAAM EMI
5	COLOR OF SEASONS EARTH SONIC GROOVE	5	WHEN IT'S OVER SUGAR RAY ATLANTIC/EAST WEST	5	BOOMBASTIC D.J. QUICKSILVER POLYDOR	5	LA FOLLIA FREDERIK INCA/EMI
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	VARIOUS ARTISTS WOMAN 2 SONY	1	KYLIE MINOGUE FEVER PARLOPHONE	1	KYLIE MINOGUE FEVER EMI	1	NOIR DESIR DES VISAGES DES FIGURES BARCLAY/UNIVERSAL
2	SHIKAO SUGA SUGARLESS UNIVERSAL	2	STARSAILOR LOVE IS HERE CHRYSALIS	2	ENYA A DAY WITHOUT RAIN WEA	2	GAROU SEUL COLUMBIA
3	DO AS INFINITY DEEP FOREST AVEX TRAX	3	DAYS OF SPEED PAUL WELLER INDEPENDIENTE	3	ALICIA KEYS SONGS IN A MINOR ARIOLA	3	LEONARD COHEN TEN NEW SONGS COLUMBIA
4	AYUMI HAMASAKI SUPER EUROBEAT PRESENTS AYU-RO MIX 2 AVEX TRAX	4	ELTON JOHN SONGS FROM THE WEST COAST ROCKET/MERCURY	4	WOLFGANG PETRY ACHTERBAHN ARIOLA	4	SOUNDTRACK MOULIN ROUGE POLYDOR/UNIVERSAL
5	AYUMI HAMASAKI CYBER TRANCE PRESENTS AYU TRANCE AVEX TRAX	5	DAVID CASSIDY THEN AND NOW UNIVERSAL TV	5	TRACY CHAPMAN THE COLLECTION ELEKTRA/EAST WEST	5	SINCLAIR SUPERNOVA SUPERSTAR EMI
6	19 UP TO YOU VICTOR	6	TRACY CHAPMAN THE COLLECTION ELEKTRA/EAST WEST	6	LINKIN PARK HYBRID THEORY WARNER BROS./WEA	6	DE PALMAS MARCHEL D'AN LA SABLE POLYDOR/UNIVERSAL
7	MARIYA TAKEUCHI BON APPETIT! WARNER MUSIC JAPAN	7	TRAVIS THE INVISIBLE BAND INDEPENDIENTE	7	NO ANGELS ELLEMENTS ZEITGEIST/POLYDOR/UNIVERSAL	7	ISABELLE BOULAY MELU QUITO BAS V2/SONY
8	COCCO COCCO BEST ALBUM VICTOR	8	DIDO NO ANGEL CHEEKY/ARISTA	8	ENIGMA KSD LOVE SENSUALITY DEVOTION VIRGIN	8	HELENE SEGARA EN CONCERT EAST WEST
9	OZZY OSBOURNE DOWN TO EARTH SONY	9	BOB THE BUILDER THE ALBUM BBC	9	PUR HITS PUR - 20 JAHRE EINE BAND ELECTROLA/EMI	9	GARBAGE BEAUTIFULGARBAGE PIAS
10	MICHELLE BRANCH THE SPIRIT ROOM WARNER MUSIC JAPAN	10	LINKIN PARK HYBRID THEORY WARNER BROS.	10	GARBAGE BEAUTIFULGARBAGE CONNECTED	10	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	(SoundScan) 10/27/01	LAST WEEK	(AP/VE) 10/17/01	LAST WEEK	(ARIA) 10/15/01	LAST WEEK	(FIMI) 10/15/01
SINGLES		SINGLES		SINGLES		SINGLES	
2	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	1	YOU ROCK MY WORLD MICHAEL JACKSON EPIC	2	BECAUSE I GOT HIGH AFROMAN UNIVERSAL	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
3	KNIVES OUT RADIOHEAD CAPITOL/EMI	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI/ODEON	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI	1	XDONO TIZIANO FERRO EMI
4	ELEVATION U2 INTERSCOPE/UNIVERSAL	3	IT BEGAN IN AFRIKA THE CHEMICAL BROTHERS VIRGIN	3	CAN WE FIX IT BOB THE BUILDER UNIVERSAL	2	YOU ROCK MY WORLD MICHAEL JACKSON EPIC
5	CRYSTAL NEW ORDER REPRISE/WARNER	4	COMO QUIERE QUE TE QUERA RODARIO FLORES SONY/BMG	4	YOU ROCK MY WORLD MICHAEL JACKSON EPIC	3	E RITORNO DA TE LAURA PAUSINI CGD/EAST WEST
6	ELEVATION (IMPORT) U2 INTERSCOPE/UNIVERSAL	5	PA'TI NO ESTOY ROSANA MERCURY/UNIVERSAL	5	LET ME BLOW YA MIND EVE FEAT. GWEN STEFANI INTERSCOPE/UNIVERSAL	4	ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI
7	FIXED NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	6	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL	6	HIT 'EM UP STYLE (OOPS!) BLU CANTRELL ARISTA	5	TRE PAROLE VALERIA ROSSI ARIOLA
8	MY IRON LUNG RADIOHEAD CAPITOL/EMI	7	NO SE QUE ME DAS FANGORIA SUBTERFUGE	7	HOW YOU REMIND ME NICKELBACK ROADRUNNER/SONY	6	ANALYSE CRANBERRIES MCA/UNIVERSAL
9	I FEEL LOVED DEPECHE MODE MUTE/REPRISE/WARNER	8	TODA REMIXES MALU COLUMBIA	8	OUT OF REACH GABRIELLE POLYDOR/UNIVERSAL	7	DROPS OF JUPITER (TELL ME) TRAIN COLUMBIA
10	IT BEGAN IN AFRIKA THE CHEMICAL BROTHERS ASTRALWERKS/VIRGIN/EMI	9	ANALYSE CRANBERRIES MERCURY/UNIVERSAL	9	LUV ME, LUV ME SHAGGY FEAT. SAMANTHA COLE MCA/UNIVERSAL	8	INFINITO RAF CGD/EAST WEST
	MONEY (PART 1) JELLESTONE WARNER	10	SAMB-ADAGIO SAFRI DUO POLYDOR/UNIVERSAL	10	IT'S OVER KURUPT EPIC	9	INSIDE ALL THE PEOPLE PLANET Funk VIRGIN
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
16	YOU ROCK MY WORLD MICHAEL JACKSON EPIC/SONY	1	FUKING IN THE SKY DJ NANO DJ TEMPO	1	EMOTION DESTINY'S CHILD COLUMBIA	19	L'AMOUR TOUJOURS GIGI D'AGOSTINO MEDIA
25	POP (IMPORT) 'N SYNC JIVE/BMG	2	POSSESSION TRANSFER BLANCO Y NEGRO	2	WHAT WOULD YOU DO? CITY HIGH INTERSCOPE/UNIVERSAL	20	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
22	RAYGUN MATTHEW GOOD BAND DARKTOWN/UNIVERSAL	3		3	MISS CALIFORNIA OANTE THOMAS WARNER	21	LET ME BLOW YA MIND EVE FEAT. GWEN STEFANI INTERSCOPE/UNIVERSAL
	ANDROGYNY GARBAGE ALMO SOUNOS/INTERSCOPE/UNIVERSAL	4		4	RUN GEORGE FMR	22	FALLIN' ALICIA KEYS J/BMG
	SURVIVOR DESTINY'S CHILD COLUMBIA/SONY	5		5		23	TAKE MY BREATH AWAY EMMA BUNTON VIRGIN
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	VARIOUS ARTISTS NOW! 6 UNIVERSAL/SONY/WARNER/EMI	1	CAMELA AMOR.COM HISPANOX	1	KYLIE MINOGUE FEVER FMR	1	ZUCCHERO FORNACIARI SHAKE POLYDOR/UNIVERSAL
2	NICKELBACK SILVER SIDE UP EMI	2	ROSANA ROSANA MERCURY/UNIVERSAL	2	DIDO NO ANGEL ARISTA	2	LINKIN PARK HYBRID THEORY WARNER BROS./WEA
3	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL	3	PRESUNTOS IMPLICADOS GENTE WARNER	3	GARBAGE BEAUTIFULGARBAGE MUSHROOM	3	ELTON JOHN SONGS FROM THE WEST COAST MERCURY/UNIVERSAL
4	LEONARD COHEN TEN NEW SONGS COLUMBIA/SONY	4	ROSARIO MUCHAS FLORES SONY/BMG	4	ALEX LLOYD WATCHING ANGELS MENO EMI	4	LEONARD COHEN TEN NEW SONGS COLUMBIA
5	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	5	DOVER I WAS DEAD FOR 7 WEEKS IN THE CITY OF ANGELS CHRYSALIS	5	THE CORRS THE BEST OF THE CORRS 143/LAVA/WARNER	5	JAMIROQUAI A FUNK BOYSSEY EPIC
6	ALICIA KEYS SONGS IN A MINOR J/BMG	6	LAURA PAUSINI LO MEJOR DE LAURA PAUSINI DRO	6	NICKELBACK SILVER SIDE UP ROADRUNNER/SONY	6	TRACY CHAPMAN THE COLLECTION ELEKTRA/WEA
7	JA RULE PAIN IS LOVE MURDER INC./DEF JAM/UNIVERSAL	7	MELODY DE PATI NEGRA EPIC	7	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	7	RAF IPERBOLE CGD/EAST WEST
8	BLUE RODEO GREATEST HITS VOL. 1 LONDON-SIRE/WARNER	8	MOJINOS ESCOZIOS LAS MARGARITAS SON FLORES DEL CAMPO DRO	8	LIVE V RADIOACTIVE/UNIVERSAL	8	VASCO ROSSI STUPIDO HOTEL EMI
9	JAY-Z THE BLUEPRINT ROC-A-FELLA/DEF JAM/UNIVERSAL	9	KYLIE MINOGUE FEVER EMI/ODEON	9	TRAIN DROPS OF JUPITER COLUMBIA	9	MACY GRAY THE ID EPIC
10	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY	10	TAMARA SIEMPRE MUXXIC	10	MACY GRAY THE ID EPIC	10	KYLIE MINOGUE FEVER EMI

Music & Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

LAST WEEK	THIS WEEK	ARTIST	ALBUM
	1	CANT GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE	
	2	YOU ROCK MY WORLD MICHAEL JACKSON EPIC	
	3	FALLIN' ALICIA KEYS J/BMG	
	5	ONLY TIME ENYA WEA	
	4	LET ME BLOW YA MIND EVE FEATURING GWEN STEFANI INTERSCOPE	
	6	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS	
	9	HEY BABY DJ OTZI EMI	
	8	IT'S RAINING MEN GERI HALLIWELL EMI	
	7	FOLLOW ME UNCLE KRACKER TOP DDOG/LAVA/ATLANTIC	
HOT MOVER SINGLES			
	72	UN MONDE A REFAIRE CYLJA MERCURY	
	25	IN THE END LINKIN PARK WARNER BROS.	
	23	BECAUSE I GOT HIGH AFROMAN T-BONES/UNIVERSAL	
		SING TRAVIS INDEPENDIENTE	
		U GOT IT BAD USHER LAFACE/ARISTA	
ALBUMS			
	5	KYLIE MINOGUE FEVER PARLOPHONE	
	1	TRACY CHAPMAN THE COLLECTION ELEKTRA	
	8	LINKIN PARK HYBRID THEORY WARNER BROS.	
	3	ELTON JOHN SONGS FROM THE WEST COAST ROCKET/MERCURY	
		LEONARD COHEN TEN NEW SONGS COLUMBIA	
	6	ALICIA KEYS SONGS IN A MINOR J	
	2	GARBAGE BEAUTIFULGARBAGE MUSHROOM	
	4	JAMIROQUAI A RUNK ODYSSEY SONY S2	
	7	ENYA A DAY WITHOUT RAIN WEA	
	9	MACY GRAY THE ID EPIC	

THE NETHERLANDS		
LAST WEEK	THIS WEEK	
	1	CANT GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
	2	FALLIN' ALICIA KEYS J/BMG
	3	BECAUSE I GOT HIGH AFROMAN MERCURY/UNIVERSAL
		YOU ROCK MY WORLD MICHAEL JACKSON EPIC
		SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL
ALBUMS		
	1	LIVE V MCA/UNIVERSAL
	2	ANDRE HAZES NU EMI
	3	ALICIA KEYS SONGS IN A MINOR J/BMG
	4	PRINCE THE VERY BEST OF WARNER BROS./WARNER
		HERMAN BROOD MY WAY—THE HITS ARIOLA/BMG

SWEDEN		
LAST WEEK	THIS WEEK	
	1	CANT GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
	2	FOLLOW ME UNCLE KRACKER LAVA/WARNER
	4	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
		BULLET INFINITE MASS POLAR/UNIVERSAL
		HEY BABY (UUH AAH) DJ OTZI CMC
ALBUMS		
	1	BO KASPER'S ORKESTER KADS COLUMBIA
		TRACY CHAPMAN THE COLLECTION ELEKTRA/WARNER
	3	VIKINGARNA KRAMODA LITAR 2001 NMG/EMI
		PISTVAKT GAJA PARTAJ BONNIER
		TOMMY NILSSON EN SAMLING 1961-2001 RCA/BMG

SWITZERLAND		
LAST WEEK	THIS WEEK	
	1	ONLY TIME ENYA WARNER
		CANT GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
	2	FALLIN' ALICIA KEYS J/BMG
	3	LET ME BLOW YA MIND EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL
		YOU ROCK MY WORLD MICHAEL JACKSON EPIC
ALBUMS		
	1	GOLA GOLA III SOUND SERVICE
		ZUCCHERO FORNACIARI SHAKE POLYDOR/UNIVERSAL
		KYLIE MINOGUE FEVER EMI
	2	ENYA A DAY WITHOUT RAIN WEA/WARNER
	3	ALICIA KEYS SONGS IN A MINOR J/BMG

IRELAND		
LAST WEEK	THIS WEEK	
	1	CANT GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE
	2	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/POLYDOR
	5	WHAT WOULD YOU DO? CITY HIGH INTERSCOPE/POLYDOR
		YOU ROCK MY WORLD MICHAEL JACKSON EPIC
	3	FOLLOW ME UNCLE KRACKER LAVA/ATLANTIC/EAST WEST
ALBUMS		
	2	KYLIE MINOGUE FEVER EMI
	1	ASLAN WAITING FOR THIS MADNESS TO END EMI
	3	TRACY CHAPMAN THE COLLECTION ELEKTRA/EAST WEST
		STARSAILOR LOVE IS HERE CHRYSALIS
		EVA CASSIDY SONGBIRD DARA

AUSTRIA		
LAST WEEK	THIS WEEK	
	1	CANT GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
	2	ONLY TIME ENYA WARNER
	3	FALLIN' ALICIA KEYS J/BMG
	4	THERE MUST BE AN ANGEL NO ANGELS UNIVERSAL
	5	EMERGENCY 911 PREZIOSO FEATURING MARVIN ARIDLA/BMG
ALBUMS		
	1	KYLIE MINOGUE FEVER EMI
		ENYA A DAY WITHOUT RAIN WARNER
	2	TRACY CHAPMAN THE COLLECTION ELEKTRA/WARNER
	3	AL BANO CARISSI CANTO AL SOLE WARNER
	4	ALICIA KEYS SONGS IN A MINOR J/BMG

BELGIUM/WALLONIA		
LAST WEEK	THIS WEEK	
	1	CANT GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
	2	YOU ROCK MY WORLD MICHAEL JACKSON EPIC
	1	LET ME BLOW YA MIND EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL
	3	A MA PLACE AXEL BAUER & ZAZIE UNIVERSAL
		FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL
ALBUMS		
	1	NOIR DESIR DES VISAGES DES FIGURES BARCLAY/UNIVERSAL
	2	GARBAGE BEAUTIFULGARBAGE PIAS
	4	SOUNDTRACK MODUIN ROUGE INTERSCOPE/UNIVERSAL
		LEONARD COHEN TEN NEW SONGS COLUMBIA
	5	LARA FABIAN NUE POLYDOR/UNIVERSAL

MALAYSIA		
LAST WEEK	THIS WEEK	
	5	VARIOUS ARTISTS MODERN LOVE WARNER
	2	LINKIN PARK HYBRID THEORY WARNER
	3	WESTLIFE COAST TO COAST BMG
	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 7 EMI
	6	'N SYNC CELEBRITY JIVE/BMG
		MARIAH CAREY GLITTER VIRGIN/EMI
	4	AARON KWOK XINTIANDI (2 CASS SET) WARNER
		NEW BOYZ WIRAMA SUWAH
		VARIOUS ARTISTS POP DANCE POP DANCE
		SITI NURHALIZA THE MALAYSIA BOOK OF RECORDS SUWAH

Global Music Pulse™

by Nigel Williamson



AFRICAN HOLY GRAIL: The legendary Orchestra Baobab, Senegal's top band during the 1970s and early 1980s, has reformed and signed to the ever-enterprising World Circuit label, home to such world-beat best-sellers as Buena Vista Social Club, Ali Farka Toure, and Cheikh Lo. A newly recorded Baobab album, produced by Youssou N'Dour, will be released early next year. In the meantime, World Circuit has remastered revered early sessions by the group and reissued them on the double-album *Pirate's Choice*. Half of the material has never before been available on CD. "These recordings originally appeared on cassette in Senegal in 1982 and have become something



GOLD

of a Holy Grail for fans of West African music." World Circuit director Nick Gold says. The group's classic sound combines a strong Cuban rumba influence with traditional African styles to create joyously relaxed and subtly rhythmic grooves. Baobab is currently on a tour of major European concert halls. **NIGEL WILLIAMSON**

BANG ON A CAN: After 30 years as a solo artist, conductor, and—most famously—keyboard player with the highly influential German experimental rock group Can, Irmin Schmidt has arguably achieved his finest hour on *Masters of Confusion* (Mute). Recorded live with producer/programmer Kumo, the genuinely unclassifiable album is characterized by a stark contrast between playful, often exuberant, Latin-tinged melodies and darker, turbulent moods. Schmidt and Kumo were also heard this month performing a "sound sculpture" installation, an original work commissioned by the Barbican Center in London as part of the venue's Electronik Music festival. Schmidt is currently working on the music for two TV movies for ARD Germany, which will be shown later this fall. **GARY SMITH**

BEACON OF HOPE: The general mood of the Italian music industry has been gloomy of late, with established artists achieving only modest sales figures. But now and then, a new act comes along offering reasons to be cheerful. Such is the case with Tiziano Ferro.

The 21-year-old singer/songwriter from Rome has gone platinum following a three-week stint at the top of the sales and airplay charts with his debut EMI single, "Xdono" (short for Perdonno, meaning Forgiveness). Much is now expected of his debut album, *Rosso Relativo* (Relative Red), due for release Oct. 26. Ferro is the first signing by Fabrizio Giannini, who in May took up the position of senior director of new local artists/new local talent for EMI. Prior to that, Giannini spent a decade with the Warner Music Italy group, where he discovered such stars as Ligabue, Laura Pausini, and Irene Grandi. Giannini tells *Billboard*, "Tiziano's album is a magical mix of assorted soul and R&B genres, including gospel—not to mention a few ballads. It's deliberately eclectic, and he's going to go a long way. We're already getting plenty of inquiries from abroad." **MARK WORDEN**

SONGS OF PRAISE: The U.K.'s gospel-music sector will launch international gospel music awards the Oasis Awards Oct. 27 at West London's Hilton Metropole Hotel. The organizers of the awards—which aim to highlight those British and international artists who are playing a major role in bringing gospel music to a wider audience—plan to turn it into a prestigious annual event. "In recent years, acts such as Mary Mary, Kirk Franklin, Donnie McClurkin, and Yolanda Adams have helped fuel major interest in gospel music. The U.K. is at the center of the rising impact of gospel in Europe," says Roney Henderson, initiator of the awards and owner of gospel music company MusicStar Promotions. The main media sponsors, U.K. black newspaper *The Voice* and urban radio station Choice FM, along with breakfast TV company GMTV, have been involved in a nationwide search for Britain's brightest gospel talent. **KWAKU**

RED HOT AND INDIAN: Renowned Indian violinist L. Subramaniam has collaborated with veteran Danish group Burnin' Red Ivanhoe (BRI) to create a distinctive and genre-defying cross-cultural musical blend. BRI, which was founded in 1967, recently visited the South Indian city of Bangalore to record with the violinist and for a festival performance in memory of Subramaniam's father. Explaining the band's vision to the intrigued Indian media, BRI saxophonist and keyboard player Karsten Vogel said: "We are a fusion [of] rock, rhythm, and avant-garde jazz solos, mostly. Young people have never experienced music like this. We are old men playing wild music." As for the association with Subramaniam, Vogel added, "He is one of the most incredible musicians in the world. I am honored to be in the same room as him." **NYAY BHUSHAN**

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
TRACY CHAPMAN The Collection (W)			6	5					6	
LEONARD COHEN Ten New Songs (S)					3	4			4	
ENYA A Day Without Rain (W)	2			2		5				
GARBAGE Beautifulgarbage (I)				10	9			3		
ALICIA KEYS Songs in a Minor (B)	7			3		6				3
KYLIE MINOGUE Fever (E)			1	1			9	1	10	8
LINKIN PARK Hybrid Theory (W)	8		10	6					2	
NICKELBACK Silver Side Up (U)	5							2		6

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- ▶ touring companies
- ▶ promotion companies
- ▶ new media companies
- ▶ among others!



Richard Franchella



John Frankenheimer



Clifford Friedman



Michelle Girard



Ash Rajan



Robert H. Stovall

PANELISTS INCLUDE: as of 10/16

- ▶ Gerald Cromack
Managing Director/Head of Mergers & Acquisitions, ABN-AMRO
- ▶ Robert W. D'Loren
President/COO, C.A.K. Universal Credit Corp.
- ▶ Michael S. Elkin
Attorney, Thelen Reid & Priest
- ▶ Richard Franchella
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- ▶ Phil Lee
Analyst, Raymond & James
- ▶ Fitzgerald Miller
Financial Advisor, Prudential Securities
- ▶ Kendall Minter
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MERCHANTS & MARKETING

WVG Boosts Share But Third-Quarter Revenue Is Down

BY BRIAN GARRITY

NEW YORK—Warner Music Group (WVG) says more aggressive marketing expenditures helped fuel its improved market-share position in the U.S. through the first nine months of the year. But such efforts are at the expense of the bottom line.

The company is posting lower revenue and cash flow in the third quarter ended Sept. 30, as well as on a year-to-date basis, compared with the same periods one year ago.

For the quarter, music group revenue totaled \$939 million, down 1% from a level of \$949 million in the prior year's quarter. Meanwhile, earnings before interest, taxes, depreciation, and amortization (ebitda) declined 21% to \$87 million, from \$110 million one year ago.

Warner's parent, AOL Time Warner, is attributing the revenue decline to lower industrywide music sales and unfavorable currency exchanges. As for decreased cash flow, the company is attributing the softness to increased market-

ing expenses—a contributor to growth in music's domestic market share—as well as to lower revenue and a significant increase in bad debt provisions worldwide.

Year to date, WVG revenue is down—\$2.7 billion in 2001 vs. \$2.9 billion through the first nine months of 2000. Ebitda is also off, coming in at \$268 million vs. \$340 million in the same period last year.

Through Sept. 30, Warner Music has increased its total U.S. market share to 16.2% from 15.9% last year—lifting the company into second place in total album sales among the majors, according to SoundScan. Last year, the company ranked third in total albums, behind Universal and BMG. The company attributes its share expansion to sales by Staind, Linkin Park, Enya, and Craig David.

New-release listings can be found at billboard.com.



Retailers Scale Back Third-Quarter Projections In Wake Of Attacks

BY BRIAN GARRITY

NEW YORK—Some music retailers are scaling back their third-quarter performance projections, citing sluggish sales in the wake of the Sept. 11 terrorist attacks.

Trans World Entertainment says it expects to report a net loss of 25 cents-30 cents per share for its fiscal third quarter, which ends in late October, due to a "difficult retail environment" and slower sales since the Sept. 11 attacks. Analysts had forecast a loss of 17 cents per share.

"Our third-quarter comparable store sales had been trending positively prior to the tragic events of Sept. 11, and we are seeing a stabilizing of sales in October," said Trans World chairman/CEO Bob Higgins in a statement.

Consumer electronics giant Best Buy disclosed in a filing with the Securities & Exchange Commission that its third-quarter results will be "slightly less" than it first indicated back in September. The company originally forecast a 0%-2% increase in third-quarter comparable store sales at Best Buy and Musicland. Based upon quarter-to-date trends, however, management is now calling for flat-to-declining same-store results of 0%-2%. Third-quarter earnings are now expected to come in at 34 cents, the low end of the 34 cent-36 cent per share performance range that was previously communicated.



HIGGINS

Fahnestock & Co. retail analyst Barry Sosnick says that such chains as Trans World and Musicland have been hit particularly hard since Sept. 11, as consumers have cut back on discretionary spending and avoided the malls. Less affected have been such stand-alone retailers as Tower, Virgin, and HMV, which are less impulse-buy and hit-driven and have dedicated consumers who turn out for destination titles. Least affected have been such mass merchants as Kmart and Wal-Mart, which have benefited from an increase in foot traffic amid a frugal consumer climate.

But while security and economic issues are having a significant effect on business for some retailers, Sosnick points out that sales have been affected by a softer release schedule through the early fall than originally anticipated. "Music sales are not terrible," he says of the current sales environment. "They're just not great."

Indeed, there are still strong expectations for the fourth quarter, as Trans World says it remains optimistic that it will report positive comparable-store sales growth for that time frame. And Best Buy cautions that all hope for its third quarter may not be lost—the majority of its sales and earnings for the period are traditionally generated late in the quarter.

Sites Stream Downloads Prior To CDs Being Physically Available

BY BRIAN GARRITY

NEW YORK—An increasing number of e-commerce sites are experimenting with the practice of offering online streaming access to albums prior to their being physically released.

Consumer electronics giant Best Buy and online retailer Amazon.com have both entered the fray with new album pre-order offers that include a limited-time, on-demand streaming component.

Bestbuy.com and Epic Records teamed to offer advance on-demand streaming access to the recently released Incubus album, *Morning View* (see story, page 17), to consumers who pre-ordered the album through the site. The offer marked Best Buy's first foray into advance-album previewing with online pre-orders.

Those who purchased the album were sent an e-mail with an account number that offered access to an area on the Best Buy site providing immediate on-demand access to the album in its entirety, prior to its Oct. 23 release. The album was streamed in the Windows Media format.

Meanwhile, Amazon.com is of-

fering streaming access on advance sales of the latest album from Island Def Jam artist Shelby Lynne. *Love, Shelby*, as well as *This Way* from Atlantic singer/songwriter Jewel.

Streaming access to an album is available until one week after its street date, and customers can listen online as often as they wish during that time. Tim Lieberman, a product manager in the digital group at Amazon.com, says stream-



ing availability ends following the first week of product release because the consumer is expected to have received the CD in the mail at that point.

Lieberman says Amazon is "very excited" about the customer experience offered in advance streaming deals. "We think this is just another reason why customers will shop online."

But, Lieberman points out that the company will be licensing

streaming rights for use with pre-orders on a title-by-title basis for the time being. "The key is really these first two," he says. "We'll see if they increase conversion and if customers really like it. Pending that—and we're very optimistic—we'll try to do as many of these as we can."

He adds that as the labels are getting a little more lenient with their content releases, "you'll probably see a lot more of this."

The moves by Best Buy and Amazon follow in the footsteps of MTV's VH1.com, which has led similar campaigns on behalf of Stevie Nicks, Melissa Etheridge, and Macy Gray under its Hear Music First banner.

Those efforts, which also featured integrated on-air promotion of the artists with the VH1 Network, proved successful, resulting in No. 1 debuts on the *Billboard* Top Internet Album Sales chart for Nicks and Etheridge and a No. 5 debut on the Internet chart for Gray.

While some retailers have complained about such exclusive value-add promotions, VH1 exec Fred Graver argues that the sales figures

online are still too limited to significantly undercut traditional sales at retail.

In the case of Nicks' debut on the Internet album chart back in May, sales of 4,100 units were enough to take the top slot. Her next-closest competitor for that week was Destiny's Child, which sold roughly half of what Nicks did.

Still, Internet research firm Jupiter Media Metrix has argued



that it's such value-added services as instant, streaming access to albums purchased online that are going to drive traditional e-commerce sales during the next five years. What's more, some retailers see such offers as the early stages of ramping up sales of digital media content—efforts that will ultimately extend into such areas as music subscriptions. Both Amazon and Best Buy have set up special digital-content areas on their sites in recent months

to showcase such products.

"We believe we can help make the market for any new digital services," says Scott Young, VP/GM of entertainment for BestBuy.com. "Our company has proved that in the past with other services, like satellite television and [Internet service providers]."

Young says the first step toward that end is building relationships with the customer online by entertaining them and providing them with the information they need to make purchases.

Also in that vein, the company has begun selling downloads distributed through RioPort, the digital-commerce services company that has content-licensing deals with all five major labels. Downloads from EMI, AOL Time Warner, and BMG will be available at launch. Best Buy hopes to make content from other major labels available in the near future.

Young says, "Part of that information and entertainment is the early stages of digital media, which are streaming audio, digital downloads, video clips. We are providing all of that."

Declarations Of Independents™

by Chris Morris



BARGING OVER TO NAVARRE: Cleopatra Records, the prolific Marina Del Rey, Calif.-based label, is shifting its family of imprints to New Hope, Minn.-based Navarre after spending the first decade of its existence with New York City-based Caroline Distribution.

"We were actually Caroline's longest-distributed label," says Cleopatra president **Brian Perera**, who notes that his company had been a mainstay at EMI's indie distributorship since the label was founded in 1992.

However, Perera says that recently, "I didn't feel like we were important over there, and we definitely started getting treated differently."

Perera began edging toward forging another distribution alliance a year ago when he founded Big Eye Records, an imprint devoted to tribute albums and compilation records that was established as a Navarre-distributed line (with the remainder of Cleopatra's product remaining at Caroline).

"We started receiving better treatment from Navarre," Perera says. "We wanted to have a home for all these soundlike records, and they worked really well for us."

Navarre's work for Big Eye—and, sources indicate, a concurrent uncertainty about Caroline following EMI's failed mergers with BMG and Warner Music Group—led Cleopatra to take its full line over to Navarre.

Navarre senior VP **Steve Pritchitt** called Declarations of Independents to spread the word about the deal. The pact is being warmly welcomed by Navarre, whose book is not deep in strong contemporary music or deep-catalog lines. The distributor now greets Cleopatra's broad-based group of imprints, including Deadline (metal/hard rock), Purple Pyramid (progressive rock/classic rock/krautrock), Stardust (classic jazz and pop), Goldenlane (funk), and Cleopatra (alternative/Gothic).

Upcoming releases due under the new deal before the end of the year include a collection of covers by **Great White**, a *Country Christmas* compilation, and Yuletide packages by **the Platters** and **the Miracles**. In the new year, the firm will release a **D.R.I.** greatest-hits collection and **Norman Cook** and **Paul Oakenfold** breakbeats albums.

FLAG WAVING: Beulah has made its label bow on **Phil Walden's** newly christened imprint, Velocette Records, with its third album, *The Coast Is Never Clear*, and the San Francis-

co sextet has reaped the benefits of a healthier recording budget than it has known before.

Vocalist/songwriter **Miles Kurosky** notes, "Certainly in terms of major-label money, it's an incredibly cheap record . . . [but] we'd previously recorded all of our records in bedrooms or hallways, so it was nice. Even though we didn't become extravagant, it sounds extravagant in some ways. It allowed us to stretch our wings."

Once again, Beulah offers a post-punk take on the pop soundscapes of such precursors as **the Beatles**, **the Beach Boys**, and **Love**—especially



BEULAH

the latter, whose impact is felt in simple yet opulent horn charts sculpted by Kurosky's often combative colleague **Bill Swan**.

The new songs have a powerful emotional kick. "The whole record is a relationship record," Kurosky observes. "I think it is a very vulnerable record. When I wrote it, I was in a vulnerable place."

The high-impact tracks include "Gene Autry," in which Kurosky looks back on his boyhood singing-cowboy persona and muses on contemporary life in the West; "Silver Lining," a remembrance of an old punk-rock girlfriend that turns into a love song about punk rock itself; and "When Your Suntan Fades," a meditation on romantic transience in the Golden State. A particular favorite of ours is drummer/guitarist **Pat Noel's** stunningly gorgeous writing contribution, "Burned by the Sun."

Beulah is currently in the midst of a U.S. tour that will take the band to the West Coast in late October. The group has undergone some personnel changes: Drummer **Steve St. Cin** has been replaced by **Danny Sullivan** (both appear on *Coast*), and a wind player, **Stephanie Berliner**, joined along the way.

"She decided to come up on-stage in Philadelphia with her flute," Kurosky says bemusedly. "We said, 'Well, what the hell' . . . It's pretty insane. It shows you how low the bar is."

Beasties Toasted In Latest Certifications

'Licensed To Ill' Tops September RIAA List With Sales Of 9 Million Units

BY JILL PESSELNICK

LOS ANGELES—Beastie Boys are closing in on a diamond award with the certification of their 1986 debut album, *Licensed to Ill* (Def Jam), for sales of 9 million units, according to the September certifications issued by the Recording Industry Assn. of America (RIAA). The hip-hop trio has now reached a cumulative album-sales total of 21 million.

Alicia Keys' *Songs in A Minor* (J) continued to climb with a three-times platinum certification, while Robert Plant's 1988 solo album, *Now and Zen* (Atlantic), was also certified for 3 million units and earned the artist his first multi-platinum honor. Rock act Fuel received its first multi-platinum award for *Something Like Human* (550 Music/Epic) for 2 million copies.

Gold and platinum honors were awarded to DreamWorks act the Isley Brothers for their latest project, *Eternal*, and to Maxwell, for his Columbia album *Now*.

The Parlophone/Virgin group Gorillaz received their first platinum honor for their eponymous debut album, while Jennifer Knapp, Mtume, and Jadakiss each earned their first gold awards.

Also in September, the Warner Bros. catalog received a boost with the certification of the Red Hot Chili Peppers' *One Hot Minute* (double-platinum), Seals & Crofts' *Summer Breeze* (platinum and double-platinum), Peter, Paul & Mary's *Album 1700* (platinum), David Sanborn's *Backstreet* (gold), and the Pretenders' *Pretenders II* (gold).

A variety of Sony artists—including Chicago, Bonnie Tyler, Marvin Gaye, Cheryl Lynn, and the Manhattanians—earned platinum singles as well.

MULTI-PLATINUM ALBUMS

- Beastie Boys**, *Licensed to Ill*, Def Jam, 9 million.
- Limp Bizkit**, *Significant Other*, Flip/Interscope, 7 million.
- Jackson Browne**, *Running on Empty*, Elektra, 7 million.
- Soundtrack, *Space Jam*, Atlantic, 6 million.
- Sly & the Family Stone**, *Sly & the Family Stone's Greatest Hits*, Epic, 5 million.
- Alicia Keys**, *Songs in A Minor*, J, 3 million.
- Robert Plant**, *Now and Zen*, Atlantic, 3 million.
- Red Hot Chili Peppers**, *One Hot Minute*, Warner Bros., 2 million.
- Seals & Crofts**, *Summer Breeze*, Warner Bros., 2 million.
- Ozzy Osbourne**, *The Ozzman Cometh*, Epic, 2 million.
- Fuel**, *Something Like Human*, 550 Music/Epic, 2 million.
- Various artists, *Now That's What I Call Music! 7*, EMI/Universal/Sony/Zomba/Virgin, 2 million.

PLATINUM ALBUMS

- Harry Chapin**, *Gold Medal Collection*, Elektra, his second.
- Carole King**, *Her Greatest Hits: Songs of Long Ago*, Epic, her third.
- Collective Soul**, *Disciplined Breakdown*, Atlantic, its fourth.
- Led Zeppelin**, *Early Days: The Best of Led Zeppelin Volume 1*, Atlantic, its 15th.
- Dan Fogelberg**, *Home Free*, Epic, his seventh.
- Sly & the Family Stone**, *There's a Riot Goin' On*, Epic, their third.
- The Isley Brothers**, *Eternal*, DreamWorks/Interscope, their ninth.
- Various artists, *Now That's What I Call Music! 7*, EMI/Universal/Sony/Zomba/Virgin.
- Weezer**, *Weezer (2001)*, Geffen/Interscope, its second.
- D12**, *Devil's Night*, Shady/Interscope, its first.
- Soundtrack, *Fiddler on the Roof*, EMI.
- Da Brat**, *Unrestricted*, So So Def/Columbia, her second.
- Maxwell**, *Now*, Columbia, his third.
- Gorillaz**, *Gorillaz*, Parlophone/Virgin, their first.
- Peter, Paul & Mary**, *Album 1700*, Warner Bros., their third.
- Seals & Croft**, *Summer Breeze*, Warner Bros., their second.

GOLD ALBUMS

- Harry Chapin**, *Gold Medal Collection*, Elektra, his fourth.
- Jennifer Knapp**, *Kansas*, Gotee, her first.
- Soundtrack, *Rush Hour 2*, Def Jam.
- Diamond Rio**, *One More Day*, Arista Nashville, its seventh.
- Christina Aguilera**, *Mi Reflejo*, BMG U.S. Latin, her third.
- The Isley Brothers**, *Eternal*, DreamWorks/Interscope, their 13th.
- Various artists, *Now That's What I Call Music! 7*, EMI/Universal/Sony/Zomba/Virgin.
- City High**, *City High*, Booga Basement/Interscope, its first.
- Mtume**, *Juicy Fruit*, Epic, its first.
- D12**, *Devil's Night*, Shady/Interscope, its first.
- Lynn Anderson**, *Greatest Hits*, Columbia, her second.
- The Wallflowers**, *Breach*, Interscope, their second.
- The Lox**, *We Are the Streets*, Ruff Ryders/Interscope, its second.
- Jadakiss**, *Kiss Tha Game Goodbye*, Ruff Ryders/Interscope, his first.
- Maxwell**, *Now*, Columbia, his fourth.
- The Pretenders**, *Pretenders II*, Sire, their sixth.
- David Sanborn**, *Backstreet*, Warner Bros., his seventh.
- Jamie O'Neal**, *Shiver*, Mercury Nashville, her first.

PLATINUM SINGLES

- Chicago**, "If You Leave Me Now," Columbia, its first.
- Heatwave**, "Always & Forever," Epic, its third.
- Heatwave**, "The Groove Line," Epic, its fourth.
- Bonnie Tyler**, "Total Eclipse of the Heart," Columbia, her first.
- Marvin Gaye**, "Sexual Healing," Columbia, his first.
- Cheryl Lynn**, "Got to Be Real," Columbia, her first.
- The Manhattanians**, "Shining Star," Columbia, their second.
- Men at Work**, "Down Under," Co-

- lumbia, their first.
- Pink Floyd**, "Another Brick in the Wall (Part II)," Columbia, its first.
- Michael Murphey**, "Wildfire," Epic, his first.
- Charlie Rich**, "Behind Closed Doors," Epic, his first.

GOLD SINGLES

- Natural**, "Put Your Arms Around Me," Trans Continental, its first.
- LeAnn Rimes**, "Can't Fight the Moonlight," Curb, her fifth.
- Paul Simon**, "Slip Slidin' Away," Columbia, his third.

LATIN CERTIFICATIONS

MULTI-PLATINUM ALBUMS

- Christina Aguilera**, *Mi Reflejo*, BMG U.S. Latin, 600,000.
- Ana Gabriel**, *Mi Mexico*, Sony Discos, 400,000.
- Vicente Fernandez**, *Historio de un Idolo, Vol. 1*, Sony Discos, 400,000.

PLATINUM ALBUMS

- Ana Gabriel**, *En la Plaza de Toros Mexico*, Sony Discos, her eighth.
- Vicente Fernandez**, *Mas Con el Numero Uno*, Sony Discos, his 15th.
- Vicente Fernandez**, *Historio de un Idolo, Vol. 1*, Sony Discos, his 16th.
- Christina Aguilera**, *Mi Reflejo*, BMG U.S. Latin, her first.
- Ana Gabriel**, *Luna*, Sony Discos, her eighth.
- Ana Gabriel**, *Ayer y Hoy*, Sony Discos, her ninth.
- Ana Gabriel**, *Joyas de Dos Siglos*, Sony Discos, her 10th.
- Ana Gabriel**, *En Vivo*, Sony Discos, her 11th.
- Ana Gabriel**, *Mi Mexico*, Sony Discos, her 12th.

GOLD ALBUMS

- Ana Gabriel**, *30 Grandes Exitos*, Sony Discos, her 13th.
- Ana Gabriel**, *En la Plaza de Toros Mexico*, Sony Discos, her 14th.
- Vicente Fernandez**, *Mas Con el Numero Uno*, Sony Discos, his 27th.
- Vicente Fernandez**, *Historio de un Idolo, Vol. 1*, Sony Discos, his 28th.
- Christina Aguilera**, *Mi Reflejo*, BMG U.S. Latin, her first.
- Ana Gabriel**, *Siluetas*, Sony Discos, her 15th.
- Ana Gabriel**, *Luna*, Sony Discos, her 16th.
- Ana Gabriel**, *Ayer y Hoy*, Sony Discos, her 17th.
- Ana Gabriel**, *Joyas de Dos Siglos*, Sony Discos, her 18th.
- Ana Gabriel**, *Vivencias*, Sony Discos, her 19th.
- Ana Gabriel**, *Soy Como Soy*, Sony Discos, her 20th.
- Ana Gabriel**, *En Vivo*, Sony Discos, her 21st.
- Ana Gabriel**, *Mi Mexico*, Sony Discos, her 22nd.
- Tigrillos**, *Que Lo Baile Bien*, WEA Latina, their first.
- Olga Tañón**, *Yo Por Ti*, WEA Latina, her third.

Weekly certification updates can be found at billboard.com.

Retail Track™



by Ed Christman

HAIRCUT TIME: It looks like all the major music and video supplies are signing off on forgiving some of the money Valley Media owes them in order to avert a bankruptcy filing and allow Alliance Entertainment Corp. (AEC) to proceed with its proposed merger with the Woodland, Calif.-based wholesaler. At least that was the word on Wednesday, Oct. 17. On the evening of the previous day, there was said to still be one hold-out—Paramount Home Entertainment—but that company finally agreed to come aboard.

As an executive at one major put it, "This deal is rotten. But I knew if I didn't agree, there was a worse one just around the corner, a bankruptcy filing. If that happens, it gets very ugly." That "ugly" thought won the day.

While everyone has agreed in principle to "taking a haircut" on what they are owed, there are still a lot of "buts" to be resolved. So, it could take another week or two before the appropriate parties sign off on the deal. And then after that, the Alliance/Valley merger can get back on track, which would still need approval from the U.S. Justice Department or the Federal Trade Commission and from Valley shareholders.

While Track is on the topic of Alliance, a headline in last week's issue mischaracterized the status of the planned merger with Valley. An AEC spokeswoman wanted a retraction, but I told her the deal moving forward would result in a new story on the topic and make the headline obsolete and thankfully, the company obliged me with that kind of progress.

GOING TO COLLEGE: ATM, the one-stop arm of Sandusky Distributing, has acquired certain assets of Campus Records, a 23-year-old one-stop that is shutting its doors. Those assets included inventory and the customer lists. In addition, ATM has hired some of the Campus telemarketers.



Campus concentrated on selling to indie record stores near universities, Sandusky president **Harry Singer** notes. "It's a good fit because it complements what Arrow does, serving 700 college bookstores." Arrow Distributing is a rackjobbing arm of Sandusky.

Arrow used to mainly rack discount department stores. But, after a few too many bankruptcies in that segment of retail left a bad taste in the mouths of Arrow executives, the company segued into the college book store market.

"This is the first year with a built-out college book store network," Singer reports. The company previously was servicing about 200 book stores.

"It is a fascinating market, and DVD has just exploded" at those stores, he says, adding that the college book store market so far appears to be immune to the downturn in the economy.

Singer declines to provide terms of the deal. Nor would he provide annual sales volume, but *Billboard* estimates that Sandusky will generate about \$45 million in revenue this year.

LATEST CHAPTER: The National Record Mart (NRM) Chapter 11 filing is beginning to progress more smoothly for the majors. Initially, it looked like the bank, Fleet, would be calling all the shots as the secured creditor. And one of the things that Fleet had decided was to veto 546-G's—which, as part of the Chapter 11 code, allows a company operating under bankruptcy protection to return stale product in exchange for credit on new product. But now it sounds like the bank has softened its position on the 546-G exchanges.

Such an exchange generally helps keep the chain stocked with key new titles, which hopefully strengthens sales and buttresses the value of the company, which is good for the bank. It also allows the majors to reduce their pre-petition balance and get a senior position for the new credit.

Gary Ross, who has been named CEO of the chain, warns that "nothing is approved" yet but adds that the 546-G's are "in the best interest of the vendors and NRM so we can get the maximum amount of business during the holiday selling season."

SINGLES GOING OUT: Target, the discount department store chain with about 1,000 stores, has sent a notice to labels saying it is pulling CD singles, from about 200 stores, beginning last week. **Sue Peterson**, a Target buyer, left me a voice mail, saying, "We changed the positioning on the floor for CD singles, and with that move, some prototypes couldn't support the CD single."

But the Target notice to labels also observed that sales of CD singles were down 63% in September and says, "Despite our repeated pleas to the record labels to support the singles business with strong, meaningful releases and sufficient allocations of product, we are not seeing the support." If the industry doesn't renew support for the configuration, Target says it will pull CD singles from all of its stores.

MAKING TRACKS: **Alan Voss**, executive VP/GM at WEA, is leaving the company at the end of the year.

Djangos Pitches Takeover To CD Warehouse

BY MATTHEW BENZ and ERIC GRUENWEDEL

NEW YORK—Djangos.com, a Portland, Ore.-based retailer of new and used music and videos, has made a \$3.66 million cash offer for all outstanding common shares in troubled music retail chain CD Warehouse.

The \$1-per-share offer for CD Warehouse's 3.66 million shares that was made Oct. 5 was more than double the company's opening stock value that day, which was 49 cents per share. The stock closed at 80 cents following the offer.

If the deal is approved by CD Warehouse's board, Djangos—which operates on the Internet and distributes through 19 stores in four states—would increase its number of retail outlets to 83 in 36 states. CD Warehouse has an additional 234 separately owned franchise stores that are not part of the purchase offer.

Despite the management and financial woes that have dogged the company during the past year, CD Warehouse is an undervalued business, according to Djangos president/COO Steve Furst. He says CD Warehouse would benefit from Djangos' ability to operate its retail outlets as warehouses for online sales.

"Their demographics fit our strategic growth," Furst says, adding that

Djangos has \$400 in sales per square foot, almost double the industry average. "We're very optimistic."

A TURBULENT YEAR

The takeover offer marks the latest development in a turbulent year for CD Warehouse.

In September 2000, Jerry W. Grizzle, CD Warehouse's top executive since its founding in September 1996,



stepped down as chairman/CEO/president to pursue other opportunities (*Billboard*, Sept. 16, 2000). He was replaced by Christopher Salyer, a member of the CD Warehouse board of directors since October 1996.

Then, in April of this year, Nasdaq delisted the company's stock for failure to maintain a minimum-share price of \$1 (*Billboard*, April 21). Its shares are now traded on the OTC Bulletin Board.

August brought another defection from the management ranks—VP/COO David Race resigned his post to pursue other opportunities (*Billboard*, Aug. 10). And most recently, in the wake of the Djangos acquisition offer, the operators of three CD Warehouse

franchises in the Midwest are seeking a court-arbitrated release from their franchise agreements with the Oklahoma City-based chain (*Billboard Bulletin*, Oct. 15). Franchisees Paul and Peggy MacDougall allege that the company has violated franchise agreements by, among other things, failing to deliver a promised point-of-sale software system, not providing adequate marketing support, and encroaching upon their stores' exclusive territories with the launch of an e-commerce Web site (which has since been shuttered). They seek release from their franchise agreements, return of all fees paid to CD Warehouse, and compensation for damages. The company for its part contends that its 10-year franchise agreements are meant to provide members of the chain "a lot of value in the beginning" and less corporate support later in the life of the pact.

In its most recent reporting period, 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. The company has been calling for a return to profitability in the fourth quarter.

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 Los Angeles (3) • Sacramento • Madison • San Diego • Charlotte • Chicago • Milwaukee • Denver • Columbus • Nashville (2) • Tampa/St. Pete • Lake Tahoe

Events Calendar

OCTOBER

Oct. 5, 12, 19, 26-28, **Black/Friday Music & Film Festival**, El Rey Theatre, Los Angeles. 323-298-0875.

Oct. 17-20, **A2A: Access to Amsterdam International Music Conference and Showcase**, Golden Tulip Amsterdam Centre, Amsterdam. 512-236-0969.

Oct. 22, **Writers on the Storm**, presented by SESAC, the Cutting Room, New York City. 212-691-1900.

Oct. 23, **Seventh Annual VHI/Vogue Fashion Awards**, Hammerstein Ballroom, New York City. 212-258-7800.

Oct. 24, **Pop Songwriter's Workshop**, presented by ASCAP, ASCAP building, New York City. 212-621-6485.

Oct. 25, **Making Waves: The 50 Greatest Women in Radio and Television**, Tavern on the Green, New York City. 415-546-9608.

Oct. 26-28, **Big Apple Anime Festival**, various Manhattan locations, New York City. 212-355-5049.

Oct. 27, **Breathe Benefit Concert**, Greek Theatre, Los Angeles. 310-203-4203.

Oct. 29-30, **Webnoize 2001**, Century Plaza Hotel, Los Angeles. 617-763-0400.

Oct. 31-Nov. 2, **Billboard Music Video Conference and Awards**, Beverly Hilton Hotel, Los Angeles. 646-654-4660.

NOVEMBER

Nov. 2-3, **Second Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-352-0006.

Nov. 5, **Music Row Celebrity Bowling Bash**, presented by the T.J. Martell Foundation, Hermitage Lanes, Hermitage, Tenn. 615-256-2002.

Nov. 5, **Sprint Music Row Celebrity Golf Tournament**, presented by the T.J. Martell Foundation, Governor's Club, Brentwood, Tenn. 615-256-2002.

Nov. 6, **BMI 49th Annual Country Awards**, BMI Nashville office. 615-401-2000.

Nov. 7, **MAP Awards**, presented by the Musicians' Assistance Program, Regent Beverly Wilshire Hotel, Los Angeles. 310-559-9334, ext. 162.

Nov. 8, **MTV European Music Awards**, Festhalle, Frankfurt. 44-207-478-6615.

Nov. 8, **SESAC Country Music Awards**, Nashville. 615-320-0055.

Nov. 9-11, **Cosmicbeach Electronic Music Festival**, Montego Bay, Jamaica. 305-945-0700.

Nov. 11, **Bogart Backstage: On Tour for a Cure**, presented by the Neil Bogart Memorial Fund, Barker Hangar, Santa Monica, Calif. 310-358-4970.

Nov. 11-13, **13th Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. 212-941-0099.

Nov. 12, **Empowerment Strategies for a Changing Music Industry**, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences and the Rock and Roll Hall of Fame, Cleveland. 312-786-1121.

Nov. 13, **Amen! Christian Music Conference**, Robert Treat Hotel, Newark, N.J. 516-621-6424.

Nov. 13, **Billboard/Prudential Music & Money Symposium**, St. Regis, New York City. 646-654-4660.

Nov. 14, **Real Stories Panel—Women**

in the Business, presented by ASCAP, ASCAP building, New York City. 212-621-6243.

Nov. 15, **Seventh Annual PricewaterhouseCoopers Global Entertainment, Media & Communications Summit**, Waldorf-Astoria Hotel, New York City. 646-394-2413.

Nov. 30-Dec. 2, **Caribbean Music Expo 2001**, Renaissance Jamaica Grande Hotel, Jamaica. 246-436-0578.

DECEMBER

Dec. 2, **Second Annual My VHI Music Awards**, Shrine Auditorium, Los Angeles. 212-258-7800.

Dec. 4, **Recording Academy New York Heroes Awards**, Roosevelt Hotel, New York City. 212-245-5440.

Dec. 4, **12th Annual Billboard Music Awards**, MGM Grand Hotel, Las

Vegas. 646-654-4660.

Dec. 5, **Chicago Heroes Awards**, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Adler Planetarium, Chicago. 312-786-1121.

Dec. 8, **Third Annual T.J. Martell Foundation Family Day**, Basketball City, New York City. 800-785-2873.

JANUARY

Jan. 9-12, **29th Annual International Assn. for Jazz Education Conference**, Long Beach Convention Center and Hyatt Regency Hotel, Long Beach, Calif. 785-776-8744.

Jan. 20-24, **MIDEM 2002**, Palais Des Festivals, Cannes. 212-370-7470.

Jan. 29-Feb. 3, **Country in the Rockies**, presented by the T.J. Martell Foundation, Crested Butte, Colo. 800-785-2873.

FEBRUARY

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

MARCH

March 2-3, **Global Entertainment & Media Summit**, New Yorker Hotel, New York City. 973-228-4450.

March 9-12, **National Assn. of Recording Merchandisers Convention & Trade Show**, San Francisco Marriott, San Francisco. 856-596-2221.

March 14-16, **Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach, Fla. 646-654-4660.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or jpesselnick@billboard.com.

Life Lines

BIRTHS

Boy, Michael, to **Raquel and Jorge Franck**, Sept. 24 in Miami Beach. Father is VP of the DMP Organization.

Boy, Joshua Mailik, to **Michelle and Joe Barrett**, Aug. 30 in Detroit. Father is marketing manager in BMG Distribution's Detroit branch.

Boy, Otis Tyler, to **Kristine and John Cain**, Oct. 3 in Boston. Father is label manager of Bullseye Blues & Jazz.

MARRIAGES

Alayna Hill to Reo Alderman, Sept. 8 in Rochester, N.Y. Bride is co-owner of Record Archive, a National Assn. of Recording Merchandisers board member, and a founding member of the Coalition of Independent Music Stores.

DEATHS

James L. Logsdon, 89, of natural causes, Oct. 7 in Louisville, Ky.

Logsdon was a country artist who got his start in the early 1950s. In 1952, he toured with Hank Williams Sr. and signed with Decca Records. He recorded with his band, the Golden Harvest Boys, and under the name Jimmy Lloyd for the Roulette label. Logsdon may be best-known for his composition "I've Got a Rocket in My Pocket." His works were also recorded by such artists as Johnny Horton, Carl Perkins, and Woody Herman. Over the years, he appeared on several popular radio shows, including *Louisiana Hayride* and *The Grand Ole Opry*. Logsdon is survived by a daughter, two grandchildren, and four great-grandchildren.

Seymour Heller, 87, of natural causes, Oct. 8 in Beverly Hills, Calif. Heller was a personal manager who first worked for MCA as an agent during the big-band era. There, he represented such artists as Glenn Miller, Count Basie, Guy Lombardo, and Sammy Kaye. Heller formed Gabbe, Lutz, and Heller Management in 1947 with Dick Gabbe and Sam Lutz and

worked with Lawrence Welk, Tex Beneke, and Chita Rivera. In 1950, he began representing Liberace and did so until Liberace's death in 1987. Heller also co-founded the National Conference of Personal Managers. He is survived by his wife, two sons, and a daughter. Contributions in his memory may be made to three places: to OPICA, 11759 Missouri Ave., Los Angeles, Calif. 90025; to the Beverly Hills Firefighter's Assn., 444 N. Rexford Dr., Beverly Hills, Calif. 90210; and the Talent Manager's Assn., 12358 Ventura Blvd., Studio City, Calif. 91604.

Joe Lubin, 84, of heart failure, Oct. 9 in Los Angeles. Lubin was a composer/songwriter who first became known in England during World War II. During that era, he wrote such popular tunes as "The Shoemaker's Serenade," "I've Got You Before My Eyes," and "I Keep Forgetting to Remember." In 1947, he came to the U.S., where his songs were recorded by such artists as Petula Clark, Lainie Kazan, Bob Hope, and Pat Boone.

Lubin worked with Doris Day in the 1960s, writing a number of songs for her movies, including "Teacher's Pet" and "Please Don't Eat the Daisies." He later created music for the TV programs *Bonanza* and *High Chaparral* and founded his own label, Carmel Records, where he helped develop the career of Jan and Dean. Lubin is survived by his wife, a son, a daughter, and two grandchildren.

Edmund "Eddie" Toulon, 40, of a severe asthma attack, Oct. 2 in the Commonwealth of Dominica. Toulon was executive director of the Dominica Festivals Commission. He was also the coordinator of the annual World Creole Festival. He is survived by his wife and three children.

Rene "Panther" Nicholas, age unknown, in a shooting accident, Sept. 29 in Huntsville, Ala. Nicholas was a founding member of the St. Lucia Calypsonians Assn. and is best-known for the hit "Too Young to Love." Nicholas is survived by his wife, a daughter, his mother, a brother, and a sister.

Good Works

from the album's sales will be given to the 911 Relief Project. Contact: **Jerry Digney** at 323-651-9300.

AUCTION PROCEEDS: Through Dec. 5, bids are being accepted for pieces of the Stuart Sutcliffe Collection. **Sutcliffe**, known as the "fifth Beatle," left the group early on to pursue a career in art. He died of a brain hemorrhage at the age of 21. His collection includes artwork, sketches, drawings, and private correspondence between himself and **the Beatles**. It will be available for viewing at the Westwood Gallery in New York City and will move to London in mid-November. A total of \$150,000, taken from the proceeds of the sale, will be donated to the American Red Cross Disaster Relief Fund. Contact: **Jody Miller** at 212-431-5227.

CHILDREN'S AID: Country artist **Alan Jackson** will perform at a benefit concert to aid Angel's House, the Newnan-Coweta Children's Shelter in his hometown of Newnan, Ga., Oct. 27 at the Newnan High School stadium. Tickets are available via Ticketmaster. Contact: **Force, Inc.** at 615-385-4646.

SWAMPSTOCK: The Eighth Annual Celebrity Softball Challenge and Concert, also called Swampstock 2001, will take place Oct. 28 at the Tim McGraw Sports Complex in Rayville, La. The event, which will be hosted by **McGraw**, will benefit youth causes of the area, such as the Steve Colvin Memorial Scholarship Fund and Dixie League Baseball. The concert will feature performances by McGraw, **Faith Hill**, **Martina McBride**, **Carolyn Dawn Johnson**,

and **the Warren Brothers**. Green Bay Packers quarterback **Brett Favre** will take part in the softball game. A silent auction will also be held featuring items signed by country musicians and sports celebrities. Tickets are \$15 in advance and \$25 at the gate. Contact: **Jessie Schmidt** at 615-846-3878.

CITY OF HOPE RECORD: The City of Hope's Spirit of Life award dinner honoring Vivendi Universal executive vice chairman **Edgar Bronfman Jr.** raised more than \$5.1 million, a record for the event. Proceeds from the dinner, which was held on the Universal Studios back lot Oct. 11, will establish an honorary research fellowship in Bronfman's honor at the City of Hope National Medical Center and Beckman Research Institute. Contact: **Bob Bernstein** at 310-865-0589.

Solution to this week's puzzle (page 98)

M	A	T	T	E	A	S	C	A	B	A	H	S
A	W	A	R	D	S	L	A	D	Y	V	E	T
M	A	R	I	A	H	C	A	R	E	Y	A	L
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D	E	M	E	D	G	E	C	I	R	C	L	E
E	Y	E	N	E	S	S	H	O	N	K	E	D

CLASSIC ROCK IN AMERICA: Johnny Van Zant of Lynryd Skynryd, Don Barnes, Kelly Keagy, and Kevin Chalfant are some of the artists who contributed to *The Day America Cried—Songs of Hope for a Unified Nation* (Transcension Music Group), an album currently available at major retail outlets nationwide. Van Zant spearheaded the album, penning and completing the title track within three days of the Sept. 11 tragedies. The project includes both original compositions and previously recorded tracks. Net proceeds

J&R
MUSIC WORLD
COMPUTER WORLD



***J&R... Celebrating 30 Years as a
Landmark New York City Retailer***

A look back—to the future—emphasizes how J&R has become a New York legend; attracting customers from around the world for 30 years. Today, J&R and the City of New York are true survivors.

“Lower Manhattan may have been dark, but our spirit never dimmed,” says J&R co-founder and co-CEO Rachelle Friedman. “Our close proximity to the World Trade Center attack forced us to temporarily close our retail stores for the first time in 30 years. Until we reopened, we were able to support our customers online from our Web site and through our toll-free order department, with free shipping to the tri-state area.

“Everyone has been so wonderful to us during the aftermath of the WTC disaster,” she continues. “Our music, consumer-electronics and computer vendors have reached out to us and asked how they can help. Our bankers and media companies have been very supportive. Friends and competitors alike have E-mailed

Rachelle makes them work.

Joe and Rachelle, both born in Israel, were very young when their families immigrated to Brooklyn. Rachelle entered the Polytechnic Institute of N.Y. the first year female students were admitted, setting the stage for her entry into the still male-dominated consumer-electronics and home-entertainment businesses.



small available space and opened an electronics store. When customers started asking for records, we sent them to another location until we decided to open our own music store once another space on the block opened up. Whenever space became available, we slowly expanded; first with a jazz store, then a classical store. We were one of the first to get into home-office equipment, and then we opened the computer store. Our 10,000-square-foot multimedia-software superstore opened in 1995, and we've continued to expand ever since.”

The Friedmans never thought of a chain of stores, but focused on making each outlet the best that it could be by keeping them together on one block. That concept provided the required control, fostered close relationships with employees and made absentee management for the hard-working couple even more unlikely.

When they started the business on a part-time basis, Rachelle was still in school and Joe still working at West-

A New York City Mainstay

After 30 years in business, J&R continues to grow and support its loyal customers—both in the city and around the world—from its flagship location at “ground zero.”

BY STEVE TRAIMAN

and called with best wishes. We are very lucky. A successful business is about relationships, and we are blessed to have great relationships with our vendors, our customers and our staff.”

This is one more dramatic example of the successful entrepreneurship that has seen J&R expand from a 500-square-foot, husband-and-wife electronics store in downtown Manhattan to a unique home-entertainment/computer/office/appliance/hardware and software complex that dominates the metropolitan area, America's toughest and most competitive marketplace.

By year-end, J&R will occupy more than 300,000 square feet in an eight-store, four-building complex that occupies most of an entire Park Row block across from City Hall. Together with its warehouse in Maspeth, Queens—for its growing mail-order and corporate sales business—J&R employs more than 700 people with a human touch that emphasizes total customer service.

HOW IT ALL STARTED

Joe Friedman, the “J,” and Rachelle, the “R” of J&R, agree that the company and its owners are out of the ordinary. As the negotiating half of J&R, Rachelle handles the day-to-day operations and the PR end of the business. As an entrepreneur and visionary, Joe dreams up unique scenarios and hands them to Rachelle to negotiate a profitable deal. As a team, Joe has the ideas;

The school was in Brooklyn, one train stop away from J&R's initial store location at 33 Park Row. It was a short walk from where Joe was an electrical engineer with Western Electric. They met on a blind date and were married a year before opening J&R.

Joe recalls, “In 1971, we found this block with a very



Rachelle, Joe and Mayor Giuliani open the new store (top), inside J&R Music

ern Electric. After he quit and she graduated, Rachelle thought she would retire for good when, two years after the first store opened, she got pregnant. But, two weeks after Jason was born, she was back at work; three years later, his brother Daryn came into the world. Jason, now 27, and Daryn, 24, have both played active roles at J&R and are learning all facets of the business.

The mail-order business started when Rachelle was pregnant with Jason, and she thought about “semi-retirement” to run this adjunct business. This “sideline” has become a 24-hour, 365-day-a-year business, with an average of 40 operators on each shift. It took 20 years to reach 1 million customers; and just over five more to double that number. “If you have satisfied customers, they tell their friends,” Rachelle says. Every six weeks, a 200-plus-page catalog is mailed, and the full-line J&R operation also acts as a fulfillment house for many hardware and software vendors.

KEEP THEM COMING BACK

Both Joe and Rachelle acknowledge it's the truly dedicated staff that has made J&R what it is today. When it was time to evacuate the stores after the WTC attack, many employees did not leave until the authorities made them. Joe notes, “Many of our buyers and top managers have been with us 10, 15, 20 years or more, which is remarkable in the industry today.”

“We have very special employees,” he adds, “all hired after a personal interview that focused as much on character as on experience. We're always looking for people who care about the bottom line, who care for the business as if it were their own, and who care about representing us as they would want to be treated as customers. We really cherish our people, and that's what makes a successful business.”

All J&R stores are renowned for their depth of inventory—almost any product is in stock and always at discount prices. Coupled with a knowledgeable and loyal sales staff and conscientious customer service, the operation has earned an enviable and well-deserved reputation with its upscale customer base. This has resulted in high marks from the Better Business Bureau and city and state agencies, including the City of New York Dept. of Consumer Affairs.

The stores have always catered to more educated, upscale business and student customers, due to their location. Within walking distance are Wall Street, the Stock Exchange, City Hall, Pace University, South Street Seaport and many other government and financial centers. Reflecting the tastes of its higher-end clientele, J&R has always gone after cutting-edge audio and video

Continued on page 62



For the past 30 years, you have defined the words...

unique,
professional,
enthusiastic,
diversified,
entrepreneurial
and
wonderful.

Joe and
Rachelle, it
has been our
true pleasure
to be J&R's
partner for
these past 30
years, and we
look forward to
the many years
of working
together that
are to
come.

30 years
Congratulations on your 30th Anniversary.

Yours friends at


BMG
DISTRIBUTION



Offering Up Three Decades Of Diversity At J&R Music World

When customer service is No. 1, it's no surprise that the music store keeps getting bigger, and music lovers keep coming back for more.

BY DEBBIE GALANTE BLOCK

Satisfaction guaranteed. That's been the motto of J&R Music World from its humble New York beginnings. Although J&R started out 30 years ago as a small electronics store, customers soon began asking for albums. Rachele and Joe Friedman aimed to please and therefore decided to open a record store adjacent to the original store.

Early on, they had low inventory, but that did not deter them from offering a large selection. If a title was not in stock, J&R personnel had no problem taking the order and running to a one-stop in order to provide product to a customer the very next day. Today, J&R has almost everything customers are looking for in stock with over 250,000 SKUs, according to Sue Bryan, general manager of J&R's music and video division.

CATERING TO CUSTOMERS

In New York, where stores come and go, J&R remains solid after three decades. The reason why is simple, says Bryan. "We cater to all of the customers, no matter what genre they are shopping for. Whereas most music stores have some older titles, J&R's catalog is deep, not only in the pop/rock genre, but in jazz, classical and oldies," she says. J&R even carries some audio books and reportedly does well with music books and biographies. However, most of its music business is done in actual music sales, rather than in ancillary merchandise.

Offering customers all they may want is not always as easy as it sounds. Today, clients are looking for everything from cassettes to CDs to DVDs. Then, there are MiniDiscs, which are sold in the store but sell even better on the Web site, particularly because of its international reach. Other new formats on the horizon include MP3, Super Audio CD and Dataplay. And, surprisingly enough, J&R is back to where it started: A 300-square-foot vinyl-only store will open soon at 17 Park Row. "We're doing a test for at least the next six months to see how much demand there really is," says Bryan.

With so much talk about the high cost of CDs, J&R offers very aggressive pricing in all categories; another reason clients keep coming back for more. The top 25 titles sell for as low as \$11.99. "We're able to do that because we're not a chain, and we don't have the overhead of a chain. We consistently monitor our pricing to make sure we offer one of the lowest prices in the city," she adds.

Celebrity customers who frequent J&R's store include Michael Jackson, Spike Lee, Neil Young, Anne Heche, Wesley Snipes, Ben Affleck, Harry Belafonte, Oliver Platt, Andre Herrell, Isaac Hayes, Mayor Rudy Giuliani and former Israeli Prime Minister Ehud Barak.

STAFF MAKES THE DIFFERENCE

J&R is always trying new and different things. "I tell vendors not to stay away for more than six months, because something will change," says Doug Diaz, head buyer, music and video. "Ideas and information come from everywhere. You can't expect to stay in your office and know what's going on. We have to listen to what customers are asking for and talk to store managers who are able to perceive trends. My buyers complain about workload, but, at the same time, they'll come in and say they found this new line of discs that they want to bring in. We try to carry it all, because that's what our customers expect."

The owners of J&R make the music store unique. Rachele is directly involved in the music division on a day to day basis. She has also been a member on the



Smooth jazz artist Najee at the 2000 jazz fest

board of directors for the National Association of Retail Merchandisers (NARM), the Better Business Bureau, the Downtown Alliance and the Polytechnic Institute of N.Y. "We can make quick decisions and changes in what we're doing in any area of the stores, because Rachele is so accessible and directly involved. J&R is not like a big corporation where there are many layers to get to the top. I think this makes us special, we know who we are working for and what we are working toward," says Bryan.

Diaz has worked for J&R for 15 years, while Bryan has worked there for 11. "Most of the buyers have been here longer than I have, and all of the store managers have been here for at least the past five years," says Bryan. Product quality may make customers come back for more, but what makes them loyal is the staff. J&R prides itself on having a staff that stays for the long term. Each of the stores—pop, jazz, classical, adult contemporary and world—are run like separate entities with people who specialize in a particular area.

WORKING WITH ONLINE

Not only is its sales force made up of music lovers, they are also well-educated on the genres they sell. For

Continued on page 66

Thriving And Surviving Through The Years

After all that's happened in recent weeks, J&R's spirit remains undaunted.

In early September, Billboard spoke with several employees of J&R Music World, which is located only four blocks from the World Trade Center. All of the employees were quick to point out how much they loved being in New York. Doug Diaz, head buyer, music and video, said, that although J&R's reach is international through its Web site, "we are a New York institution. New York might as well declare us a landmark, since we've been here so long. We reflect what the city is [in diversity]."

Shortly after that interview came the atrocities of Sept. 11. Although the stores were still closed at press time, no one was hurt and the company was continuing to pay employee salaries. Employees, too, were trying to keep up their work by using cell phones and E-mail. How much damage was actually done to the stores has not yet been characterized, but, as spokesperson Abe Brown said, "when we look at the Trade Center, we know our damage could have been worse." Some of the stores have more extensive damage than others, but basically there are cracked windows, smoke damage and a lot of soot.

During this time, customers were not forgotten. While the store was closed, "We offered free standard shipping to customers in the tri-state area. Shoppers went to our Web site or ordered through the catalog," said Brown.

SENTIMENTS FROM THE INDUSTRY

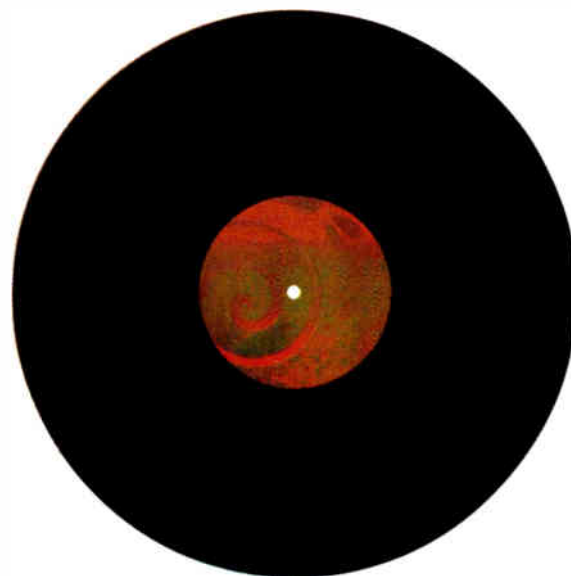
Other New Yorkers shared some encouraging words about J&R.

Alexis Buryk, group VP of advertising sales for *The New York Times*, said, "Joe and Rachele are not only incredible business people, but their success is a result of more than that. They're warm and caring people who have built relationships with business associates and customers alike. J&R Music World is part of the fabric of downtown New York. And, despite damage done to the site as a result of terrorist attacks, I know J&R will come back stronger than ever. They must, because their customers expect it."

Danny Yarbrough, chairman, Sony Music Distribution, offers much the same sentiment. "Thirty years ago, Rachele and Joe Friedman set out to build a successful business based on honesty, service and selection. Since then, J&R has achieved that goal completely, over and above even the highest of expectations. In the process, they have become a part of the emotional soul of the city; truly an integral component in the fiber and diversity of New York. We are extremely proud to have partnered with them over the past 30 years, and we look forward to joining them in the healing, rebuilding and resurrection of the heart of the city."

Jim Caparro, chairman/CEO, Island/Def Jam Group, said, "I've known Joe and Rachele since they had only one small store on Park Row. Their vision, tenacity and focus have lead them to realize their goals, and I admire that. They have always been loyal to their employees. They are warm people who run their business as their extended family. I don't believe that the Trade Center tragedy will have a lasting effect on J&R. Joe and Rachele were very smart in developing their strategic focus, and it goes well beyond retail. Their reputation, clout and customer loyalty have always been the bedrock of their success. And I do believe that is what is going to carry them through this horrible period. As painful as it is for

Continued on page 68



THEY GOT SMALLER

YOU GOT BIGGER

●
**CONGRATULATIONS
JOE, RACHELLE, SUE
AND ALL OUR FRIENDS AT
J&R MUSIC WORLD
THANKS FOR 30 YEARS
OF TRUST AND PARTNERSHIP**

SONY MUSIC



Toll-Free And Online

Reaching customers beyond conventional brick-and-mortar venues is a big part of success.

BY BRYAN REESMAN

In the 30 years since first opening its doors, J&R Music & Computer World has continued to pioneer ways to reach new customers, whether it's through old-fashioned mail order or new-fangled Internet service. "We have a registered [catch phrase] in our ads, 'Walk in, phone in, log in,'" remarks Abe Brown, J&R's catalog marketing manager. "[There are] three ways of shopping, and all are treated the same way. They all have the same importance at J&R."

Customer satisfaction has always been a prime directive for J&R, and offering consumers more ways to shop with them has opened up greater sales possibilities for the company over the past three decades. In 1974, three years after it was founded, J&R delved into the

been a very successful mail-order business that they have been able to expand and maintain in some difficult retailing situations or difficult situations for that kind of business," remarks Danny Yarbrough, chairman of Sony Music Distribution, who has been dealing with J&R since he was a sales manager for CBS Records in the mid-'70s. "Their business has not only maintained but grown in that arena over the years. I think that's certainly helped solidify J&R, not only with the customer base in New York and tourists coming into the city, but it has expanded the name recognition farther than the one store could ever have done and given them a national presence as a major retailer."

When asked if J&R's online and mail-order divisions could be viewed as competing entities, Brown says no.

Customers who like to order by phone can use the toll-free line, while those preferring to make purchases online can do so. There is occasionally some crossover, such as when a regular mail-order customer orders online or someone browsing online decides to phone in. And, because the brick-and-mortar, mail order and online divisions all carry the same stock, they are only competing for the customer's choice of ordering venue. Customers frequenting J&R's brick-and-mortar stores can find mail order useful at certain times, such as when something is out of stock. A customer can then place an order and have the product shipped from the mail-order division to avoid the hassle of having to come back to the store.

Mail order has been helpful on a much larger scale recently. Due to the recent World Trade Center disaster, J&R's store at 23 Park Row was temporarily closed for the first time in 30 years—like its administrative offices, the store is located literally one block from ground zero of the attack. But the company will not allow its customers to be cut off, and that is where mail order has come in. "We're not charging for shipping right now in the tri-state area," states Brown. Beyond their consumers, J&R has shown support and loyalty to its employees by continuing to pay everybody even if they cannot make it into work.

...AND ON THE WEB

Technology has certainly been essential to J&R's operations, and, when it comes to keeping up with the Web, Brown points out, "We're constantly scrutinizing Web sites—not only competitors but general sites—to see what kind of technology they're using. We try to be at the forefront of technology and implementing it as it keeps on growing. When it comes out, we try to take advantage of it." Brown says that J&R uses encryption and SSL-secure technology to ensure transaction security, and he adds that the company keeps all customer information confidential.

The power of the Web certainly comes in the form of information. Brown notes that many consumers do research on the site before coming in to the store. "It's actually a catalyst in bringing many, many customers to our stores," says Brown. Shoppers that want to make purchases online can feel empowered by the amount of information available to them. "The main thing is to give information to the customer in the best possible way and make sure they feel comfortable buying from

Continued on page 70

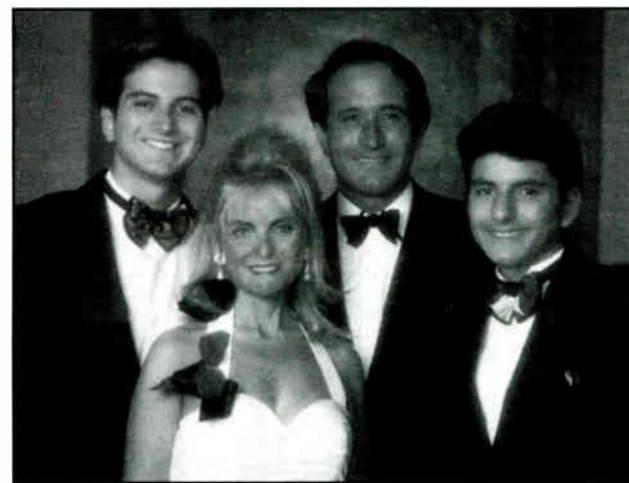
NEW YORK MAINSTAY

Continued from page 58

hardware lines, like Yamaha and Mitsubishi. Just as the company has boasted of depth in its audio, video and computer hardware, it has concentrated on breadth of inventory in CDs, DVDs and videos and, more recently, computer and video games.

J&R has always been a tastemaker and trendsetter for music, video and, over the past five years, computers and proliferating software formats. "Our buyers test the waters for what the industry can expect over the next six months to a year," Rachele emphasizes. "We've consistently supported the new technologies. It was that way with CDs and MiniDiscs, the first Beta and VHS movies, then Laserdiscs and DVDs. And now with the new Microsoft Xbox and Nintendo GameCube video-game formats that launch [this fall]."

"In audio and video, we foresaw the heightened interest in home theater, with our clients' demand for Surround Sound and larger-screen video," she continues. "We were the first consumer-electronics retailer to get heavily into computers, convincing IBM, Apple and



From left: Jason, Rachele, Joe and Daryn Friedman

Hewlett Packard, among others, that our new J&R Computer World was at the forefront of this new market. We predicted the shift to laptops from desktops, based on our customers' early interest; anticipated the heavy demand for more powerful machines with Pentium chips; and were an early barometer for multimedia, based on requests for CD-ROM drives."

WHAT'S GOING ON TODAY

Over the past five years, the varied business sectors have become what Rachele describes as "a seamless interface. Every business complements and helps each other. Whether it's retail, the Internet, mail order, hardware and software sales or service, everyone at J&R realizes that they are working together and can take advantage of all the new technology."

In the last few years, J&R's Web site has flourished and online business has grown exponentially. Older son Jason built the site and was actively involved in the launch and development, creating the look, feel and features with what is now a 40-person staff. He recently left to start his MBA degree work at USC in Los Angeles.

J&R has added many features to take advantage of— included are live chats with customer-service reps and

Continued on page 68



world of mail order. Today, the division's offices at 15 Park Row and its warehouse in Masbeth, Queens, employ approximately 200 people. "We have the most sophisticated, state-of-the-art shipping facilities, where we turn things around, on average, overnight," reports Brown.

IT'S IN THE MAIL...

J&R's mail order has been critical in developing its national presence. "An important thing to remember is that the five full-page ads that run weekly in the *New York Times* are national ads," Brown clarifies. "If you read the *Times*, most of the ads that you see are local, metropolitan area ads. Our ads are all national, and that helps augment our national business. People who don't have access to our stores will call us or come to our Web site."

Acutely aware of the importance of the Internet in future business dealings, J&R began providing online shopping in the fall of 1997. A staff of two or three has since blossomed to nearly 40 employees. The major benefit of the Web site is that, like its mail-order catalog, it allows J&R to reach customers who are out-of-state and do not have local access to the stores. Through links and banner ads via large Web portals like America Online, Yahoo and ZDNet, the retailer has been luring more people to its online store all the time, including Web-savvy shoppers who may not have heard of J&R until they discovered it in cyberspace.

"The Web site is certainly an extension of what has

Where It's At

The main store at 23 Park Row houses the executive offices; the pop, jazz and classical stores; and DVD/home video

33 Park Row has world and Latin music

31 Park Row is the audio/video megastore

27 Park Row has appliances and health and beauty aids

17 Park Row has budget music and video

One Park Row is the new computer and technology megastore, with an Apple store, digital imaging and interactive games

Congratulations Joe and Rachelle!



Here's to J & R Music World and thirty years of New York's own golden, delicious music retailing.

EMIMUSIC
DISTRIBUTION



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World Radio History

Congratulations

to



on
your
30th

Anniversary

from
the

Fantasy
family
of
labels



www.fantasyjazz.com



A Complete Package

From computers to DVDs, J&R's got it all.

J&R has always been out in front with technology, leading the way in the introduction of new audio, video, cameras, computers, wireless and games throughout its three decades of serving local customers and visitors from around the globe. "We have a sophisticated group of knowledgeable consumers from a very upscale demographic," says general manager Steve Bell. "They are early adopters [of new technologies] and know they will always find it first at J&R."

DVDS AND HOME THEATER

In video, plasma wide-screen, flat-screen TVs from Sony, Panasonic and Samsung are very popular, with apartment space at a premium in Manhattan. "We had a 40-inch Sony Vega on the floor for a week and took a lot of pre-orders for late fall delivery," he recalls. Large-screen projection TVs also are doing well from the same trio of vendors.

nologies before they become popular. We were one of the first to carry notebooks, which are now the big thing, and to offer GPS [global positioning system] units, for example, which are getting a lot of consumer interest."

He points to such products as cellular phones and Personal Digital Assistants (PDAs) from Sony, Palm and Handspring, and, most important, wireless connectivity to PDAs and phones. "Wireless service [contract business] is blowing out the doors from all the key providers, including Voicestream, Spring and Omniskey," he says.

Other categories that are doing well include digital camcorders from Sony, Canon and JVC, among others, and networking computer systems from Intel, Linksys, SMC and 3Com.

THE MULTIMEDIA MEGASTORE

J&R recently expanded its multimedia inventory and



The new Digital Imaging Center (left) and the multimedia megastore

J&R has also been at the helm of the DVD explosion, with stand-alone and combination players selling very strongly all year. "We've had a series of cross-promotions with software vendors on various titles and expect to see more for the holidays with a lot of major films coming out on DVD," Bell notes.

The rapid growth of DVD movies and music has helped the audio business tremendously, from speakers to home theater systems. J&R customers have a lot of interest in 5.1 Surround Sound, with Bose, Polk, Klipsch and JBL among the leading lines. From a low end of \$499 up to \$3,500 to \$4,000 systems, home theater is doing well, with more business in the mid- to upper-price range, according to Bell. Big sellers are "solutions in a box" from a variety of vendors that includes JBL, Sony, Bose, Polk, JVC, Technics, Onkyo and Yamaha.

A NEW CAMERA STORE

The soon-to-open J&R Digital Imaging Center has Bell very excited. "We're focusing on digital cameras—our strongest category—with Olympus, Canon and Nikon our top three lines," he notes. "We'll have a very elaborate convergence area where the consumer can see how it all comes together, by vendor, from taking the digital photo to the end result." One feature will be digital-developing demonstrations, with two self-service Fuji Aladdin processing units on the floor.

J&R will concentrate more on what he describes as "the semi-professional" end of the business, with one whole floor dedicated to SLR and medium format cameras.

J&R COMPUTER WORLD

"We've expanded our product offerings the last few years to pull together everything in the digital domain under one roof," says merchandising manager Steve Giblin. "J&R continues to be at the forefront of new tech-

pulled together all console and PC/Macintosh computer games into what Giblin calls "our multimedia megastore," with more than 5,000 SKUs of games in every format; videogame consoles including Sony PlayStation and PlayStation 2, Nintendo Game Boy Color and Game Boy Advance (GBA), Nintendo 64 and Sega DreamCast; and accessories.

"We want to give gamers the ultimate experience," he says, "so we have working kiosks on the floor for them to try before they buy." The inventory is both broad and deep, to include many older titles that are still in demand. "We're very pleased at customer response to the new games area," he adds.

Giblin recalls that the GBA launch this past June "was bigtime, and we sold virtually everything we could get our hands on." He is very excited about the Nov. 15 launch of Microsoft's Xbox system, as well as Nintendo's GameCube format on Nov. 18. "We have a great relationship with Microsoft from the computer side, and they know J&R," he says. "There are a lot of promotions in the works for the launch, including some cross-promotions of the console and some great games."

SERVICE AND STAFF

Service is a vital part of all technology sectors for J&R, but particularly for computers. The company is an authorized service center for Hewlett-Packard, Sony, Compaq, Apple and Toshiba, among others.

"Our sales staff is extremely knowledgeable and very loyal, with very little turnover through the years," Giblin emphasizes. "They all keep up with the new technologies so they can qualify each customer to insure that they leave with the best system for their needs—whether it's audio, video, home theater or computers. We don't like to oversell or undersell any customer, which is what has kept them coming back to J&R for 30 years." —S.T.

The mighty Warner Music Group

(not to mention our delightful group of associated labels)

would just love to congratulate

J&R Music World

on the occasion of its

30th anniversary.

. . . and look at that. We just did.

In a perfect world, there would be a string of logos here. Instead? More words. Thanks for reading them.



MUSIC STORE

Continued from page 60

instance, when visiting the classical store, a shopper will find a salesperson that has written two books on opera trivia. "In the jazz store, we have musicians who know everything there is to know about jazz. The gentleman who buys all of the dance stuff, also DJs. And, he's been with us for years," Bryan explains.

J&R does not look for cookie-cutter employees and doesn't just hire anybody off the streets. The company wants people who are presentable, nice, friendly and outgoing. As job training, new employees are paired off with a veteran who's responsible enough to teach them the J&R way. Employees greet customers when they walk in the door to let them know there's

somebody there to help them. "We have a lot of customers we know on a first-name basis. You work here over the years, you get to know the regulars that come in, the type of music they are looking for, and we guide them toward it," says Charlie Bagarozza, senior store manager in charge of music and video-retail stores, who has worked at J&R for 11 years.

Customer service is even key on J&R's Web site. While most sites are just a quick and easy way for customers to order music, J&R still focuses its attention on helping the shopper. "Live" people are available to talk with if clients are having trouble finding what they are looking for. The music portion of the site is part of Diaz's division. "Ideas go back and forth all of the time.

If I'm doing a promotion in the store, I'll tell them [at the site] about it to see if they want to mimic it. The physical store and the Web site operate as one. It just offers different ways of getting the product," says Bagarozza.

THE JAZZ FEST

Artist performance is another area where J&R stands above the rest. "Since our jazz store is so successful, we decided that it would be really nice to do a jazz festival as a way to further promote the genre," says Bryan. Since City Hall Park was redone, few organizations have been allowed to sponsor events for fear the renovations would be for naught. However, Rachele worked with Mayor Giuliani in getting a park permit for the annual J&R Downtown Jazz Festival held at the end of August. The festival, which runs from Thurs-

J&R MUSIC WORLD

OUR BEST WISHES FOR CONTINUED SUCCESS

GROMAN, ROSS & TISMAN, P.C.

CONGRATULATIONS JOE & RACHELLE
ON 30 YEARS OF GREAT PRODUCTS,
OUTSTANDING SERVICE AND
UNBEATABLE PRICES



HERE'S TO ANOTHER 30+ YEARS
OF UNPARALLELED SUCCESS

Your Friends @



The Rounder Records Group

congratulates

J&R MUSIC WORLD

on 30 great years!

We salute your contributions

to music and the community.



Rachele with Harry Belafonte (top), Michael McDonald and Jeff Bridges perform at the store



day to Sunday, offers a free concert in the park, which is across the street from the store. Many big-name artists have performed, including Herbie Hancock, Wynton Marsalis, Branford Marsalis, Najee, Brenda Russell, Diane Reeves and Jimmy Scott.

"The festival has become a New York tradition. It's a way for J&R to give back to the community. Artists perform in the park and come across the street to sign autographs. It also drives a lot of traffic into the jazz store since we run a sale during that time as well," says Bryan. During the festival, J&R also holds a technology exposition. Visitors can find out the latest offerings in computers and electronics at the store and in demonstrations on the street.

J&R has also worked with BET for the last five years co-producing shows, such as *Future Wave* hosted by Herbie Hancock, for *BET on Jazz*. BET Event Productions also produces J&R's Jazz Festival. "They're a phenomenal partner to work with. They're really ingenious in that they think outside the box on a consistent basis. There's nothing status quo about doing business with them, they're always willing to try new things," says Paxton Baker, senior VP and general manager, BET Jazz and Digital Networks and president of BET Event Productions

As they did 30 years ago, Joe and Rachele Friedman continue to keep their original motto, which has been "satisfaction guaranteed" to every customer. ■

BET JAZZ AND THE LEGENDARY ARTISTS OF THE MONTH SALUTE
J&R MUSIC WORLD

ON THE OCCASION OF ITS
30TH ANNIVERSARY

**J&R Music World/BET JAZZ
ARTIST
OF THE MONTH
SERIES**

Tony Bennett	Branford Marsalis
George Benson	Wynton Marsalis
Chic Corea	Pat Methany
Four Play	Dianne Reeves
Herbie Hancock	Lee Rittenour
Lena Horne	Sonny Rollins
Milt Jackson	Arturo Sandoval
Earl Klugh	Jimmy Scott
Joe Lovano	Grover Washington, Jr.
	Cassandra Wilson



For more information, call our
BET JAZZ PROGRAMMING HOTLINE
with your questions and comments at
202-608-2000, ext. 4010.

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THRIVING AND SURVIVING

Continued from page 60

life to get back to normal, when it does, J&R will be alive and vibrant and ready to meet the challenges that will take them to the next level."

Two weeks after the WTC disaster, Paxton Baker, senior VP and general manager, BET Jazz and Digital Networks, and president of BET Event Productions, visited the J&R site. He said, "Employees are determined to reopen and rebuild the business, which, along with everything else down there, has been stunned, to put it lightly. It was a great tragedy, but neither our nor J&R's work will be rebuffed by foreign sources. J&R will have a phenomenal reopening, and

we will be there to support them along the way."

Judy Miszner, publisher of *The Village Voice*, told Billboard that "as long as J&R has been in business, is as long as they've been customers of the *Voice*. We've watched their business grow, as our business has grown. What's going on has been devastating, but, through all of it, J&R is working very hard to get back on its feet. We're confident that they will. They've always been leaders in this market. Even though the store's physical location was closed, they've done everything to get back on track as soon as possible. J&R are leaders in New York City and nationally. They are fighters. They will survive!"

—D.G.B.

NEW YORK MAINSTAY

Continued from page 62

salespeople, answers to questions on an order or on a particular item, and links to options and accessories.

"For example, it helps them with computer decisions, which is a very big asset and helps set us apart from other Web sites," she notes. "Our site was mentioned extensively the past two years in Consumer Reports' 'Guide to Online Shopping' for appliances, music and electronics. It has become an important and profitable part of our business. Rather than cannibalizing sales, it has enhanced revenue, and the No. 1 request for catalogs comes from our site."

On the physical side, J&R tore down three small



Evan & Jaron at J&R

buildings and opened a 50,000-square-foot "wireless technology" store, offering everything from Personal Digital Assistants (PDAs) to Internet servers. In a short time, it has become a technology showcase for companies to introduce new products. One popular feature will be a soon-to-open fourth floor, full-service Internet café where customers order food, place orders via a table-top online terminal and pick up their purchases on the way out.

On the other end of the Park Row block, a new J&R Camera store opened recently, featuring more high-end and professional analog and digital models. New services include on-site computer imaging for those customers who want to enhance their photos.

Earlier this year at J&R Music World, the first two floors were flip-flopped, with pop and rock now on the ground level and jazz and classical on the second floor. An expanded world and Latin music section is being

Continued on page 72

There's only one J&R in our music world.

Congratulations!

Your younger friends at

caroline DISTRIBUTION

KOCH International applauds J&R Music for their continued commitment to the music industry and to their fellow man during the World Trade Center tragedies. Congratulations on 30 years of success.

Your friends at KOCH International.

Congratulations Joe & Rachelle for 30 years of J & R's great service and tradition



Your Friends at Nile Rodgers' Sumthing Distribution

Helping Others

Demonstrating Rachele's strong feelings about the importance of family, she and Joe founded J&R's World of OHEL's Children last year. OHEL is an extensive social service agency, serving more than 2,700 children and young adults. This is, by Rachele's own admission, "my favorite charity."

"When I think all of those babies abandoned in



Presenting a check to OHEL

the hospital, teens fighting addictions, families in crisis and people with disabilities being helped by OHEL, it reminds me about how blessed we are," she says. To launch J&R's World of OHEL's Children, Rachele and Joe sponsored the premier performance of an evening of musical entertainment (*Borscht Belt Buffet on Broadway*) and brought together many of their friends from the industry. Future benefits are being planned.

abkco RECORDS



TOLL-FREE AND ONLINE

Continued from page 62

the Web," he remarks. "We should really emphasize that, with so many Web companies going under, people feel much more comfortable buying from a brick-and-mortar company that's been around for 30 years, rather than a Web-only one."

Many pundits envisioned the Internet as becoming a force that would quickly dominate conventional retail outlets, but that prediction was short-sighted. Brown says that the Web can be utilized to augment one's business and give increased visibility. While J&R offers an extensive mail-order catalog and runs weekly ads in the *Times*, there is a limit to the number of people it can

reach, no matter how large. "With the Web," notes Brown, "you're reaching the world."

Through all of their shopping formats, J&R continues with its mission of customer service. "People need honest information," Brown reiterates. "That's what J&R has been known for, in our retail stores and in our catalogs, and [it's] the same thing we're doing with the Web—giving customers honest information with the lowest possible prices. We're never compromising service, whether it's the Web, whether it's toll-free or whether it's the stores."

"J&R is very, very customer friendly in everything that they do," confirms Jordan Katz, senior VP of sales

for Arista Records. "I would like to speak about J&R as a customer because, before I got into this business, I was a customer and [still am] to this day. I find their staff extremely knowledgeable, helpful and patient. The same applies to all of our business dealings with them over the years. We have always found them to be knowledgeable, professional, enthusiastic and just a pleasure to work with. It starts with the way that they treat people, the respect that they give customers and the people who they do business with."

CREATING A SOPHISTICATED CUSTOMER

Brown asserts that various New York consumer bureaus, such as the NYC Department of Consumer Affairs, "portray J&R as being the ultimate in customer service, the ultimate in honesty and integrity, so we feel very proud about that. They hold us in very high esteem. They can't go over the level of customer service that we have. Our bosses are paranoid about customer service. Over and above the call of duty, believe me. When they say customer service is important, it's everything."

That attitude is refreshing in an era when customer service is viewed as a chore by many companies rather than an obligation. "I've gone to many of these large stores—and I won't name any names—and I'm totally

Customers frequenting J&R's brick-and-mortar stores can find mail order useful at certain times, such as when something is out of stock. A customer can then place an order and have the product shipped from the mail-order division in order to avoid the hassle of having to come back to the store.

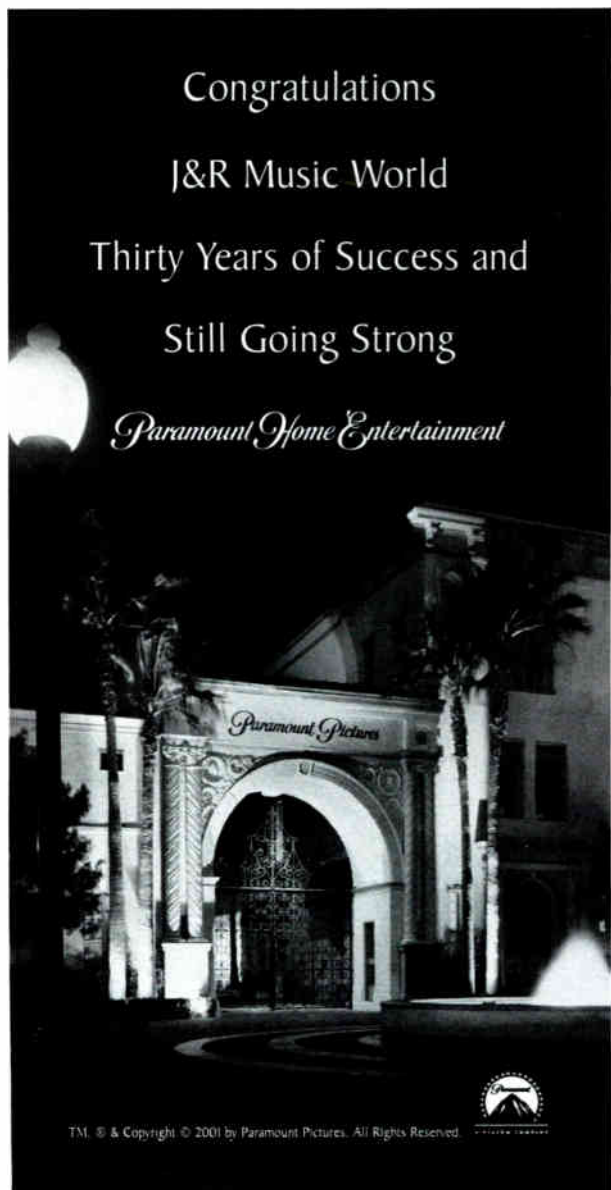
turned off," admits Brown. "People need information. We can tell by people coming into the stores and the questions that are being asked. People are very confused about technology, and they need someone to help un-confuse them in a very honest way; not just making the sale, but giving them intelligent, honest information."

How would Brown characterize a typical J&R customer? "It's a sophisticated customer, very tech-savvy, [who] probably loves music and appreciates all the genres that we have, whether it's jazz—which is a very important criteria at J&R—or world or Latin music," he says. "They're very interested in new formats of music, and we always have those new formats, whether it's CDs or DVDs. We have them all—always the first and largest selection. I'm amazed at the deep selection that we really have in all of these different areas." And the company hires employees who are experts in their fields.

Beyond all the discussion of mail-order and online, Brown emphasizes that an important aspect to J&R's business is its corporate division, which employs nearly 40 people. "Corporate is a separate entity within J&R," he says. "[Our company] serves tens and tens of thousands of companies and corporations all over the U.S. Probably most city agencies in New York City and New York State—federal agencies, the largest companies and smaller companies—buy all their [office] needs from us. Computers and fax machines and whatever it may be."

It sounds like they have all their bases covered.

"They're very cognizant of their business and what people want," remarks Katz. "It shows in the things that they do and the service that they provide, in giving back to not only the community and the city but to our industry and different charitable organizations. They're very high profile in the industry that way and very outspoken on industry issues. They're a class act." ■





★ ★ ★ J&R Music World ★ ★ ★

We salute your 30 years of successful retailing and musical partnership
&
applaud your untiring aid to the World Trade Center rescue effort.

From the entire Arista family

ARISTA

ARISTA RECORDS INC. • 1977 © 2001/ARISTA/RECORDS

CONGRATULATIONS

Congratulations to
J&R Music World
for 30 great years
and we look forward
to many more.

We salute a
New York institution.

COLUMBIA TRISTAR



HOME ENTERTAINMENT

World Radio History



NEW YORK MAINSTAY

Continued from page 68

completed in time for the holidays.

Also this year, an Internet radio station opened in the store, with a special DJ room for live performances. Customers can watch the shows live (or at www.jandr.com) and make requests. Rachele and Joe's younger son Daryn is on hand several times a week as program director and DJ. Local personality Vin Scelsa takes over on a weekly basis, and Columbia Records artist Kid Leo is featured at least once a month.

The appliance store is also expanding to carry more residential electronics and beauty aids. "These are particularly appealing to our large tourist clientele, with nice

crossover to our pop music business," Rachele observes.

The warehouse stocks everything that customers can order in the stores, online or through the catalogs. "People want instant gratification on purchases and don't want to go to a third party for delivery," she says. "Rather than split-ship, our inventory-control system lets us fulfill a lot more mixed orders—the razors and blades [hardware and software]."

Above J&R Computer World, upper floors are being converted to residential space. Before year-end, Panasonic will equip one unit as a "digital apartment," to test consumer reaction to new appliances for every room in the house, including a focal-point entertainment room. "This is one more example of why we're known as the retailer for early adopters," she says.

On the promotion side, the J&R's 30th-anniversary

will have weeks of exposure prior to the official late November celebration. Linked to this, J&R introduced its Customer Loyalty Program and frequent-buyer card this May. With one point earned for every dollar spent, customers can order special catalog merchandise. "We've offered specials every week for both J&R Music World and J&R Computer World in our Sunday *New York Times* back-page ads in the entertainment and business sections, respectively," she notes.

"When we offered refurbished Palm PDAs for \$50, we had a line around the block," she recalls. "These special deals are one small way for us to thank people for their loyalty in making us a landmark institution in New York."

LOOKING AHEAD

Looking ahead to the next five years for J&R and the industry, Rachele offers some comments on key business sectors. She says, "In the future, as technology continues to get more sophisticated while continually changing, our customers will be able to depend on J&R's salespeople in the stores, the mail-order and online departments. They will provide the most intelligent, knowledgeable and honest information available anywhere on a wide array of new products.

"We expect to see many new formats for the delivery of music, video, interactive games and other digital entertainment," she adds. "J&R will always be at the cutting edge of new trends in audio, video and home



Joe, Rachele & the rest of the crew at J&R...

30 YEARS OF INDIE STRENGTH... TODAY WE STAND UNITED

**We salute your spirit and your love of music.
Thanks for supporting the Independents!**

 Your friends at Concord Records and HDM

Congratulations to J&R Music World for 30 wonderful years!

We're proud to stand with you.

Your friends at Case Logic



Rachele with Michael Jackson

theater, as well as the new multimedia game formats and new generations of home and personal computers. The opportunities in wireless mobile electronics are just emerging, and J&R will be in the forefront as they develop."

Acknowledging that the whole entertainment marketplace is changing dramatically, Rachele feels very strongly that "there's definitely a place for the retail store."

As a long-time member and former chairman of the National Association of Recording Merchandisers, she says. "You must repackage yourself to make customers want to keep coming to your shopping destination, whether for music, DVDs, computers, electronics or appliances. The Web is going to be more important, and we have to recognize that our customers have changed. As retailers, we must change our marketing approach to make our stores more entertaining. While seeing and hearing live music, customers can meet other excited customers, enhancing the shopping experience.

"With a lot more aggressive competition today, we have to make our environment more customer-friendly and make repeat visits more inviting," she concludes. "We have to turn back time, providing the comfort level of a 'listening room' in any kind of 'big box.' Rather than cutting back, we have to expand customer services and really sharpen our people skills to build loyalty. The first 30 years of J&R offered just a taste of what's to come. Joe, Jason, Daryn and I, and the entire staff, are dedicated to making the years ahead memorable for our loyal customers. We [will continue to] listen to them seven days a week, anticipate their needs and give them the service and technical help that has kept them coming back to us all these years." ■

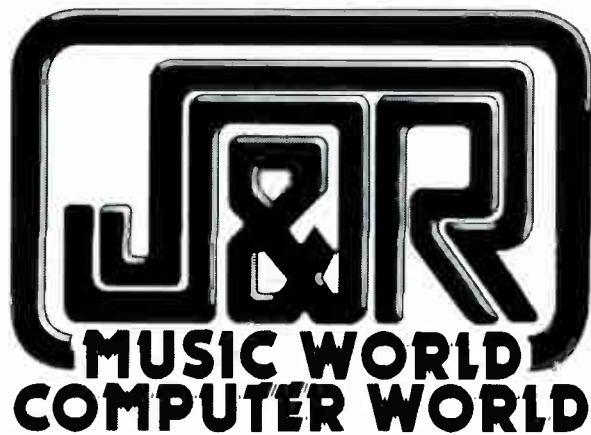
Congratulations J&R Music World.

Here's to another 30 years !!!

From your friends at



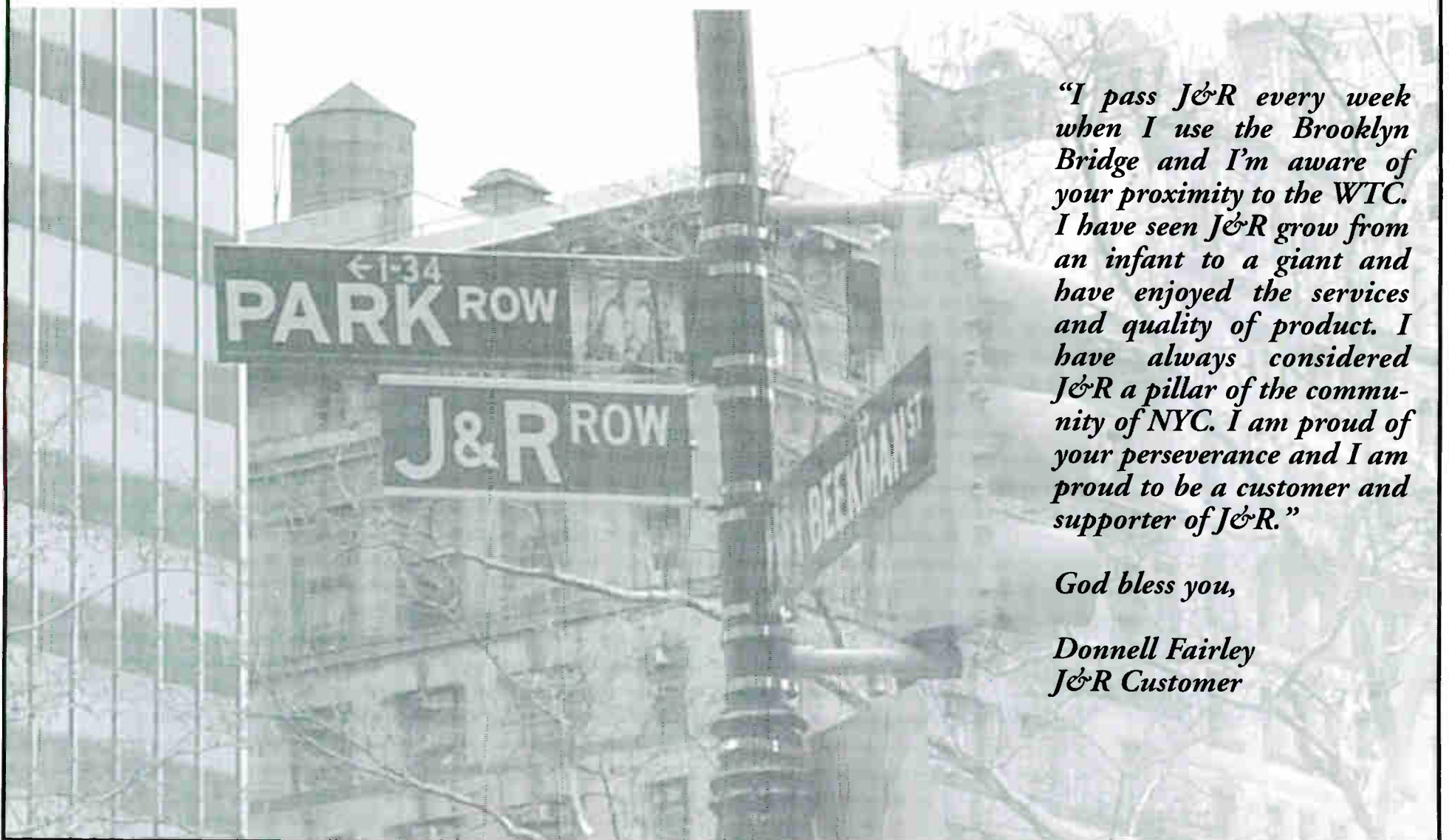
43-01 22nd St 6th Floor Long Island City, NY 11101
☎:(718) 389-7818 ☎:(718) 383-8182 e-mail: info@musicrama.com



In light of the recent tragic events in our nation, J&R would like to thank all our suppliers & customers for the support they've shown us for the past 30 years; and for the support they continue to show us now.

Thank you all,

Rachelle



"I pass J&R every week when I use the Brooklyn Bridge and I'm aware of your proximity to the WTC. I have seen J&R grow from an infant to a giant and have enjoyed the services and quality of product. I have always considered J&R a pillar of the community of NYC. I am proud of your perseverance and I am proud to be a customer and supporter of J&R."

God bless you,

*Donnell Fairley
J&R Customer*

OCTOBER 27 2001

Billboard Top VHS Sales™

THIS WEEK	LAST WEEK	WKS. ON CHIT.	Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.			TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE
			#1	WEEKS ON CHIT.	WKS. ON CHIT.					
			NUMBER 1							
1	NEW					THE MUMMY RETURNS Universal Studios Home Video 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
2	1	3				SPY KIDS (PAN & SCAN) Walt Disney Home Video/Buena Vista Home Entertainment 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
3	NEW					BARBIE IN THE NUTCRACKER Artisan Home Entertainment 12080	Barbie	2001	NR	19.98
4	NEW					WHAT WOMEN WANT Paramount Home Video 156603	Mel Gibson Helen Hunt	2000	PG-13	14.95
5	NEW					CROUCHING TIGER, HIDDEN DRAGON (SUBTITLED) Columbia TriStar Home Video 06888	Chow Yun-Fat Michelle Yeoh	2000	PG-13	19.96
6	6	6				WILLY WONKA & THE CHOCOLATE FACTORY: 30TH ANNIVERSARY EDITION Warner Family Entertainment/Warner Home Video 18981	Gene Wilder	1971	G	22.96
7	RE-ENTRY					THE MUMMY Universal Studios Home Video 83663	Brendan Fraser Rachel Weisz	1999	PG-13	14.98
8	5					MEN OF HONOR FoxVideo 2007094	Robert De Niro Cuba Gooding, Jr.	2000	R	14.98
9	15	22				IT'S THE GREAT PUMPKIN, CHARLIE BROWN Paramount Home Video 153703	Animated	1994	NR	12.95
10	7	6				SEE SPOT RUN Warner Family Entertainment/Warner Home Video 21370	David Arquette	2001	PG	22.96
11	10	7				POKEMON 3 - THE MOVIE Warner Home Video 21251	Ikue Ootani Veronica Taylor	2001	G	22.99
12	12	7				SCOOBY DOO: SPOOKIEST TALES Turner Home Entertainment/Warner Home Video 1759	Scooby Doo	2001	NR	14.95
13	9	9				RECESS: SCHOOL'S OUT Walt Disney Home Video/Buena Vista Home Entertainment 12737	Animated	2001	G	24.99
14	4	2				DRAGONBALL Z: SHOWDOWN (EDITED) FUNimation 310	Animated	2001	NR	14.95
15	17	6				FINDING FORRESTER Columbia TriStar Home Video	Sean Connery Robert Brown	2000	PG-13	14.95
16	5	2				DRAGONBALL Z: DARK PRINCE RETURNS (EDITED) FUNimation 298	Animated	2001	NR	14.95
17	22	4				A SPOOKIE OOKIE HALLOWEEN Walt Disney Home Video/Buena Vista Home Entertainment 22942	Rolie Polie Olie	2001	NR	12.99
18	27	3				WINNIE THE POOH: BOO TO YOU TOO Walt Disney Home Video/Buena Vista Home Entertainment 22940	Winnie The Pooh	1997	NR	14.99
19	19	15				BRING IT ON Universal Studios Home Video 87173	Kirsten Dunst	2000	PG-13	14.98
20	13	3				ULTIMATE SILLY SONGS Big Idea/Lyrick Studios 2113	Veggie Tales	2001	NR	12.99
21	2	2				DRAGONBALL Z: SHOWDOWN (UNEDITED) FUNimation 299	Animated	2001	NR	19.95
22	11	4				ELMO'S WORLD: WILD WILD WEST Sony Wonder 54073	Sesame Street Muppets	2001	NR	12.98
23	14	4				61* HBD Home Video/Warner Home Video 91782	Barry Pepper Thomas Jane	2001	NR	14.95
24	23	17				COYOTE UGLY Touchstone Home Video/Buena Vista Home Entertainment 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
25	18	2				THOMAS & FRIENDS: BEST OF THOMAS Anchor Bay Entertainment 1280	Thomas & Friends	2001	NR	12.98
26	NEW					CROUCHING TIGER, HIDDEN DRAGON (DUBBED) Columbia TriStar Home Video 04160	Chow Yun-Fat Michelle Yeoh	2000	PG-13	19.96
27	3	2				DRAGONBALL Z: DARK PRINCE RETURNS (UNEDITED) FUNimation 297	Animated	2001	NR	19.95
28	16	2				PEANUTS: HOLIDAY COLLECTION Paramount Home Video 156609	Animated	2001	NR	38.85
29	29	24				THE EMPEROR'S NEW GROOVE Walt Disney Home Video/Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
30	25	5				BLUE'S CLUES: CAFE BLUE Nickelodeon Video/Paramount Home Video 874933	Not Listed	2001	NR	9.95
31	24	16				THE PATRIOT Columbia TriStar Home Video 05702	Mel Gibson	2000	R	14.95
32	26	39				SAVING PRIVATE RYAN DreamWorks Home Entertainment 84991	Tom Hanks Matt Damon	1998	R	14.99
33	21	6				BARNEY: LET'S GO TO THE ZOO Barney Home Video/Lyrick Studios 2035	Barney	2001	NR	14.95
34	28	9				RUGRATS: ALL GROWED UP Nickelodeon Video/Paramount Home Video 839413	Animated	2001	NR	12.95
35	35	2				BARNEY'S HALLOWEEN PARTY Barney Home Video/The Lyons Group 2024	Not Listed	1998	NR	14.95
36	30	12				THE BOOK OF POOH: STORIES FROM THE HEART Walt Disney Home Video/Buena Vista Home Entertainment 22477	Animated	2001	G	24.99
37	34	30				STUART LITTLE Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	14.95
38	RE-ENTRY					BOUNCE Miramax Home Entertainment/Buena Vista Home Entertainment 23144	Ben Affleck Gwyneth Paltrow	2000	PG-13	14.99
39	NEW					POWER RANGERS TIME FORCE 2-THE QUANTUM RANGER FoxVideo 2001950	Power Rangers	2001	NR	14.98
40	33	6				BILLY ELLIOT Universal Studios Home Video 88653	Jamie Bell Julie Walters	2000	R	14.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

OCTOBER 27 2001

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			#1	WEEKS ON CHIT.	WKS. ON CHIT.				
			NUMBER 1						
1	NEW					The Mummy Returns (Widescreen) Universal Studios Home Video 21100	Brendan Fraser Rachel Weisz	PG-13	26.98
2	NEW					The Mummy Returns (Full Frame) Universal Studios Home Video 21379	Brendan Fraser Rachel Weisz	PG-13	26.98
3	1					A Knight's Tale Columbia TriStar Home Video 06143	Heath Ledger	PG-13	27.96
4	NEW					The Terminator MGM Home Entertainment 1001182	Arnold Schwarzenegger Linda Hamilton	R	26.98
5	3	3				Spy Kids Walt Disney Home Video/Buena Vista Home Entertainment 23539	Antonio Banderas Alan Cumming	PG	29.99
6	2	2				Along Came A Spider Paramount Home Video 336514	Morgan Freeman Monica Potter	R	29.99
7	NEW					Heartbreakers MGM Home Entertainment 1002357	Sigourney Weaver Jennifer Love Hewitt	PG-13	26.98
8	4	2				The Simpsons: Season 1 FoxVideo 2000900	The Simpsons	NR	39.98
9	6	4				Blow New Line Home Video/Warner Home Video 5284	Johnny Depp Penelope Cruz	R	26.98
10	5	3				Driven Warner Home Video 21013	Sylvester Stallone	PG-13	24.98
11	NEW					Boogeymen Fluorac Inc./Universal Studios Home Video 21371	Various Artists	NR	19.98
12	8	6				Exit Wounds Warner Home Video 21069	Steven Seagal DMX	R	24.98
13	RE-ENTRY					The Mummy-The New Ultimate Edition Universal Studios Home Video 21258	Brendan Fraser Rachel Weisz	PG-13	29.98
14	10	7				Hannibal MGM Home Entertainment 1002321	Anthony Hopkins Julianne Moore	R	29.98
15	7	2				Kingdom Come FoxVideo 2002396	Whoopi Goldberg LL Cool J	PG	29.98
16	9	2				Citizen Kane (Special Edition) Turner Home Entertainment/Warner Home Video 6565	Orson Welles Joseph Cotton	NR	29.98
17	11	5				Memento Columbia TriStar Home Video 06598	Guy Pearce Joe Pantoliano	R	24.95
18	12	6				Forrest Gump (Special Edition) Paramount Home Video 156444	Tom Hanks	PG-13	29.99
19	16	4				61* HBD Home Video/Warner Home Video 91782	Barry Pepper Thomas Jane	NR	19.98
20	18	18				Crouching Tiger, Hidden Dragon Columbia TriStar Home Video 05990	Chow Yun-Fat Michelle Yeoh	PG-13	27.96
21	NEW					Office Space FoxVideo 4111845	Ron Livingston Jennifer Aniston	R	19.98
22	NEW					Fiddler On The Roof MGM Home Entertainment 1002566	Topol	G	19.98
23	14	6				Willy Wonka & The Chocolate Factory: 30th Anniversary Edition Warner Family Entertainment/Warner Home Video 18961	Gene Wilder	G	24.98
24	NEW					Robocop MGM Home Entertainment 1002965	Peter Weller Nancy Allen	R	19.98
25	17	8				Enemy At The Gates Paramount Home Video 338624	Jude Law Joseph Fiennes	R	29.99

OCTOBER 27 2001

Billboard Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHIT.	Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.			TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING
			#1	WEEKS ON CHIT.	WKS. ON CHIT.			
			NUMBER 1					
1	NEW					The Mummy Returns Universal Studios Home Video 86035	Brendan Fraser Rachel Weisz	PG-13
2	1	2				Along Came A Spider Paramount Home Video 336513	Morgan Freeman Monica Potter	R
3	2	2				A Knight's Tale Columbia TriStar Home Video 06140	Heath Ledger	PG-13
4	NEW					Heartbreakers MGM Home Entertainment 1002341	Sigourney Weaver Jennifer Love Hewitt	PG-13
5	3	3				Spy Kids Dimension Home Video/Buena Vista Home Entertainment 23538	Antonio Banderas Alan Cumming	PG
6	4	4				Blow New Line Home Video/Warner Home Video 5284	Johnny Depp Penelope Cruz	R
7	6	2				Kingdom Come FoxVideo 2002396	Whoopi Goldberg LL Cool J	PG-13
8	5	3				Someone Like You FoxVideo 2002292	Ashley Judd Hugh Jackman	PG-13
9	7	3				Driven Warner Home Video 21013	Sylvester Stallone	R
10	8	6				Exit Wounds Warner Home Video 21069	Steven Seagal DMX	R
11	10	7				Hannibal MGM Home Entertainment 1002318	Anthony Hopkins Julianne Moore	R
12	11	6				Joe Dirt Columbia TriStar Home Video 05726	David Spade	PG-13
13	12	12				The Family Man Universal Studios Home Video 86035	Nicolas Cage	PG-13
14	9	3				Crocodile Dundee In Los Angeles Paramount Home Video 330293	Paul Hogan Linda Kozlowski	PG
15	15	9				The Mexican DreamWorks Home Entertainment 87821	Julia Roberts Brad Pitt	R
16	13	5				Memento Columbia TriStar Home Video 06616	Guy Pearce Joe Pantoliano	R
17	16	8				15 Minutes New Line Home Video/Warner Home Video 1342	Robert De Niro Edward Burns	R
18	14	4				The Tailor Of Panama Columbia TriStar Home Video 05716	Pierce Brosnan Geoffrey Rush	R
19	18	9				Chocolat Miramax Home Entertainment/Buena Vista Home Entertainment 21757	Juliette Binoche Johnny Depp	PG-13
20	17	8				Enemy At The Gates Paramount Home Video 338623	Jude Law Joseph Fiennes	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.

Picture This™

by Eileen Fitzpatrick



MORE 'MATRIX': The first of two sequels to *The Matrix* won't arrive in theaters until 2003, but Warner Home Video is already building on the franchise with a series of companion DVD-Videos scheduled for release during the next two years.

The Matrix Revisited arrives Nov. 20. It is priced at

\$19.98 (\$14.95 VHS) and features new interviews with stars **Keanu Reeves**, **Lawrence Fishburne**, and **Carrie-Anne Moss**, as well as with the filmmakers. Other features include footage of martial arts experts that was shot by fight choreographer **Master Yuen Wo Ping**, which was then re-created for the film; various production materials not included on *The Matrix DVD*; and, of course, a preview of *The Matrix 2* and *The Matrix 3*. The films are being shot simultaneously.

"This is a two-hour-plus continuous piece that tells fans about the film and where the next one is going," Warner VP of DVD special features **Paul Hemstreet** says. "It also lets the filmmakers reflect on the first one."

Additionally, a series of short animé films explaining some of the mythology behind *The Matrix* will be previewed on *The Matrix Revisited*. Next year, Warner plans on releasing another DVD with the shorts in their entirety.

The only thing not on *The Matrix Revisited* is the movie itself. But Warner is releasing a DVD two-pack with *The Matrix Revisited* and the film for \$39.98 (\$29.97 VHS).

When *The Matrix* was released in late 1999, it was a breakthrough DVD that for the first time showcased the format's versatility and DVD-ROM capabilities. While the disc proved too advanced for some older players and incompatible with some computers that couldn't access all of its features, the title was the first to break the 1 million-unit sales mark. To date, it has sold 3 million units, according to Warner Brothers.

The Matrix Revisited has less DVD-ROM elements than the original CD, but there is a Web link to the new film's site. Hemstreet says the company is considering using the link to give fans additional updates from the sets of the sequels. "We're looking at creating a community of viewers that will continue talking about the film for the next few years."

Universal Studios Home Video

used a similar Web enhancement on the DVD of *The Lost World: Jurassic Park* that let viewers access a Web-cast from the set of *Jurassic Park III*. Universal also used *The Mummy DVD* to promote *The Mummy Returns*. That movie is being used in order to promote the next film

in the series, *The Scorpion King*.

For blockbuster movies, using DVDs to market sequels appears to be a rising trend. It's a smart move, since the format is the hottest consumer product on the market, and giving viewers sneak peeks and behind-the-scenes information are the format's most popular features. If the movie sequels were only better, it would truly be a win-win situation for the consumer.

CATALOG RULES: The Musicland Group's Suncoast video chain reports that *Snow White and the Seven Dwarfs* and *The Godfather* DVDs contributed to a new sales record. Overall, the 393-store chain, a division of Best Buy, says that DVD sales on Oct. 9—the date that both *Snow White* and *The Godfather* were released—exceeded those of any other day this year.

But Suncoast wasn't the only company touting record DVD sales this month. Universal Studios Home Video reported first-week sales of 2 million units for *The Mummy Returns*, and Buena Vista Home Entertainment reported first-day sales of 1 million units of *Snow White*, including a substantial number of pre-sales at the Disney Stores, according to the company.

Paramount is mum on sales for *The Godfather*, but industry sources say the package shipped about 2 million units. Sources also indicate 20th Century Fox Home Entertainment shipped 3 million copies of *Star Wars Episode I: The Phantom Menace*, which hit stores Oct. 16.

MIDNIGHT MADNESS: Since 1976, certain movie fans have been dressing up in fishnet stockings and corsets to catch midnight screenings of *The Rocky Horror Picture Show*. The reasons behind this strange phenomenon are explored in *A Regular Frankie Fan*, a documentary narrated by **Paul Williams** about the film's unique and loyal cult audience. The title arrives Oct. 30, priced at \$19.98 from newly formed Liberty International Publishing, which is based in Los Angeles. A VHS version is priced at \$14.98.

'Almost Famous' Revamped For New DreamWorks DVD

BY CARLA HAY

NEW YORK—Oscar-winning screenwriter/director Cameron Crowe still knows what it feels like to be in awe of his favorite artists. Part of being a rabid fan, he says, is collecting bootlegs. With that in mind, the filmmaker and DreamWorks Home Entertainment have teamed up for *Almost Famous/Untitled—The Bootleg Cut*, a special-edition double-disc DVD-Video set for release Dec. 4 and priced at \$26.95.

"Part of the experience of appreciating a bootleg is feeling like you have something that's slightly contraband," Crowe notes. "With this official release, we wanted to capture that feeling."

Crowe's *Almost Famous*—one of the most critically acclaimed films of last year—is based on his real-life experiences in the early '70s as a teenage journalist writing for *Rolling Stone* and going on tour with rock bands. The film garnered a best original screenplay Oscar for Crowe, as well as Golden Globe awards for best picture (comedy or musical) and best supporting actress (comedy or musical) for Kate Hudson.

When *Almost Famous* was first released on DVD in March, it contained a behind-the-scenes documentary and other extras. But it didn't have what most DVD consumers have come to expect: the director's commentary. The reason for the omission was that Crowe was directing his next film, *Vanilla Sky*, starring Tom Cruise. To satisfy fans, DreamWorks announced that a more in-depth *Almost Famous* DVD would be released after Crowe had more time to work on it.

In addition to the director's commentary, the original theatrical release and an extended version are included on the new DVD. Other extra features include the Academy Award-winning script; previously unreleased songs by Stillwater, the film's fictional band; deleted scenes; original music exclusive to the DVD from Nancy Wilson (Crowe's wife, who did the film score); new behind-the-scenes footage; *Rolling Stone* articles written by Crowe; the filmmaker's top 10 album picks of 1973; production notes; a movie trailer; and cast/crew bios.

In keeping with the bootleg theme, the DVD's cover art resembles an old album. Crowe says that he is currently involved in compiling an *Almost Famous* double-album that will be released on vinyl and will have songs from Stillwater on one record and more *Almost Famous* songs on the other.

With the inclusion of the *Almost Famous* script on the DVD, viewers can see the original ending Crowe envisioned. The final frames were supposed to be a montage of scenes of William Miller (the character based on Crowe who is played by Patrick Fugit) being

played a song from the record collection of his mother, who initially disapproved of his love of rock music but



Cameron Crowe converses with Kate Hudson, who earned an Oscar nomination for her role in *Almost Famous*.

later came to understand it. In addition, the ending had a scene of Stillwater playing in concert and the *Rolling Stone* issue with Miller's first cover story being delivered to news stands.

Crowe explains, "The original ending as written is not the ending of the bootleg cut. It felt right in the script, but I didn't shoot it right. Sometimes the stars align against you, and you don't have the money to go back and fix scenes. We had a lot of fun finishing this DVD. But we felt like we never want to finish making the movie."

While fans have been waiting for Crowe to finish the special edition, re-promoting the title so soon after its initial release creates a marketing challenge for DreamWorks. When *Almost*

Famous was released in the home video market in March, it ranked No. 2 on the Top DVD Sales chart.

"There has been a pent-up demand for this DVD," says Kelly Sooter, domestic head of DreamWorks Home Entertainment. "A lot of the marketing will be getting our retail base, particularly our music and specialty accounts, to promote it."

A major part of DreamWorks' campaign will involve Crowe, who is enthusiastic about promoting the product. Sooter says that other elements will involve advertising on music-based Web sites and a mail campaign to fans of the director.

"The entire reason for this [special-edition] DVD," Crowe adds, "is to show appreciation to the people who connected to *Almost Famous*."

The filmmaker says that beyond the critical accolades and awards *Almost Famous* received, one of the most meaningful results of the film was that it helped end the estrangement between his mother and his sister, whose relationship was depicted in it.

"*Almost Famous* did bring my sister and my mom back together," Crowe says. "I may never do anything again that has a ripple effect that's so important. If anybody wonders what the true payoff of doing movies is, it's to have people who see the movie really get what it's about."

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HMV Revamps In U.S. Under Stuart Fleming

HMV North America has restructured its U.S. arm, **Bulletin** has learned. Stuart Fleming, formerly director of purchasing, has been named director of HMV U.S., overseeing all business in the country. He continues to report to HMV U.S. VP/GM Lesya McQueen, who is based

Bebel To Join Schuon Atop Duet

Look for Mike Bebel, executive VP of business development at Universal Music Group's eLabs, to be named today as COO of Duet, UMG's joint venture with Sony Music. Bebel will work closely with Andy Schuon, the president/

U.K. Indie Labels Planning 'Radical' New Sales Chart

Britain's independent labels are planning to launch their own chart later this year. The Assn. of Independent Music's (AIM) business development committee is "still very much in the consultation process" about the chart, according to chairman/CEO Alison Wenham, but is likely to launch the sales-based system—complete with sponsor—in September.

Wenham tells **Bulletin** that the "radical" multi-format chart to cover the diversity of "Music comes in various different outlets these days—singles, albums, EPs, vinyl—and all the different genres and

Sources: Pressplay, Microsoft In Talks

Pressplay, the subscription service being developed by Universal Music Group and Sony Music Entertainment, is in talks with Microsoft about an alliance to distribute content through Internet service provider MSN, sources say. The deal,

MTV.com Plans Overhaul

MTV.com expects to undergo a massive relaunch this summer, sources say. "The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched," says one source. "The goal is to make MTV.com the most technologically innovative Web site from any major media brand." The relaunch will include advanced technology and added elements for interaction among users, including instant messaging and further development of communities. The relaunch will be part of MTV 360, a cross-promotional initiative that began earlier this year.

Sources: Edel Putting RED On The Block

RED Distribution is being shopped by edel Music, sources say. Hamburg-based edel bought 80% of RED from Sony Music Entertainment in October 1999, paying \$75 million. Edelman/CEO Michael Haerjes says talk that RED is up for sale is "not true. We have said we are going to sell non-core assets, but RED is a core asset." However, executives at two of the major labels **confirm to Bulletin** that edel has approached them to determine if they have any interest in buying

Macy's New Manager

Macy Gray has signed with Michael "Blue" Williams' Family Tree Entertainment for artist management. She was formerly managed by Andy Slater, now president of Capitol. Gray brings with her SCAM, the management firm she runs, which includes Atlantic artist Sunshine Anderson. Williams—whose other clients include OutKast and Donnell Jones—becomes a partner in SCAM, which remains separately owned

Zomba Nixes BMG Distrib Deal In Canada

Zomba has terminated its distribution deal with BMG for Canada, according to a source. Zomba, parent of Jive and other labels, notified the major in March that it would not renew the deal; the move became effective at the end of September. Zomba is said to be in talks with another distributor in the territory.

Andy Gershon Gets V2 President Stripes

Look for Andy Gershon to be named president of New York-based V2 Records on Monday. He will replace Richard Sanders, who is moving to RCA Records as GM.

Black Promoters Retain Top Lawyer

Bulletin has learned that well-known litigator Willie E. Gary has joined the legal team representing black promoters in their \$700 million lawsuit against promoters and booking agencies. A source close to the suit says that Gary—known for winning high damages for small businesses in cases against corporate giants—will suggest raising the demands of the plaintiffs

Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

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PROGRAMMING

OCTOBER 27 2001 **Billboard** Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending
OCTOBER 14, 2001



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Continuous programming
2806 Opryland Drive, Nashville, TN 37214



Continuous programming
1515 Broadway, New York, NY 10036



Continuous programming
1515 Broadway, New York, NY 10036

1 MICHAEL JACKSON, You Rock My World	1 PAT GREEN, Carry On	1 P.O.D., Alive	1 U2, Stuck In A Moment You Can't Get Out Of
2 USHER, U Got It Bad	2 THICK PONY, On A Night Like This	2 'N SYNC, Gone	2 STAINED, It's Been Awhile
3 NELY, #1	3 TRACE ADKINS, I'm Tryin'	3 SYSTEM OF A DOWN, Chop Suey	3 ALIEN ANT FARM, Smooth Criminal
4 JAY-Z, Girls, Girls, Girls	4 TIBY KEITH, I Wanna Talk About Me	4 JA RULE, Livin' It Up	4 MICHAEL JACKSON, You Rock My World
5 DESTINY'S CHILD, Emotion	5 ALISON KRAUSS, The Lucky One	5 MICHAEL JACKSON, You Rock My World	5 NELY FURTADO, Turn Off The Light
6 R. KELLY, Feelin' On Ya Booty	6 BROOKS & DUNN, Only In America	6 JAY-Z, Izzo (H.O.V.A.)	6 ALICIA KEYS, Fallen
7 LIL RASCALS, Hardball	7 TRAVIS TRITT, Love Of A Woman	7 SHAKIRA, Whenever Wherever	7 JEWEL, Standing Still
8 ALL STAR TRIBUTE, What's Going On	8 MARK WILLIS, Loving Every Minute	8 LINKIN PARK, In The End	8 FIVE FOR FIGHTING, Superman
9 GINUWINE, Differences	9 BILLY GILMAN, Elisabeth	9 FABOLOUS, Can't Deny It	9 NICKELBACK, How You Remind Me
10 MAXWELL, Lifetime	10 MARTINA MCBROE, When God Feels Women Get The Blues	10 BUBBA SPARXXX, Ugly	10 BLU CANTRELL, Hit 'Em Up Style
11 PETEY PABLO, Raise Up	11 CLINT BLACK & LISA HARTMAN BLACK, Easy For Me To Say	11 BRITNEY SPEARS, I'm A Slave 4 U	11 JENNIFER LOPEZ, I'm Real
12 BUBBA SPARXXX, Ugly	12 CHRIS CAGLE, I Breathe In, I Breathe Out	12 NELY FURTADO, Turn Off The Light	12 ENRIQUE IGLESIAS, Hero
13 FAITH EVANS, You Gets No Love	13 CARDLYN OAWN JOHNSON, Complicated	13 INCUBUS, Wish You Were Here	13 JOHN MELLENCAMP, Peaceful World
14 KENNY LATTIMORE, Weekend	14 RAONEY FOSTER, Texas In 1890	14 ENRIQUE IGLESIAS, Hero	14 WISEGUYS, Start The Commotion
15 PROPHET JONES, Lifetime	15 BRAD PAISLEY, Wrapped Around	15 'TIZ, Dance With Me	15 AEROSMITH, Sunshine
16 LUTHER VANDROSS, Can Heaven Wait	16 CHELY WRIGHT, Never Love You Enough	16 PETEY PABLO, Raise Up	16 CRAIG DAVID, Fill Me In
17 D.R. DRE, Bad Intentions	17 ALAN JACKSON, It's Alright To Be A Redneck	17 MARY J. BLIGE, Family Affair	17 STEVIE NICKS, Sorcerer
18 LUDACRIS, Fatty Girl	18 CHARLIE ROBINSON, Right Man For The Job	18 NICKELBACK, How You Remind Me	18 ELTON JOHN, I Want Love
19 BABYFACE, What I	19 BLAKE SHELTON, Austin	19 GINUWINE, Differences	19 DESTINY'S CHILD, Emotion
20 KEKE WYATT, Nothing In This World	20 CYNDI THOMSON, What I Really Meant To Say	20 JENNIFER LOPEZ, I'm Real	20 MICHELLE BRANCH, Everywhere
21 FABOLOUS, Ya'll Can't Deny It	21 PHIL VASSAR, Six-Pack Summer	21 STAINED, Fade	21 WEEZER, Island In The Sun
22 BONEZIN, Bootee	22 LONESTAR, With Me	22 PUDDLE OF MUDD, Control	22 3 DOORS DOWN, Be Like That
23 JENNIFER LOPEZ, I'm Real	23 MONTGOMERY GENTRY, Cold One Comin' On	23 ALL STAR TRIBUTE, What's Going On	23 SUGAR RAY, When It's Over
24 DIZ, Fight Music	24 DIXIE CHICKS, Cowboy Take Me Away	24 USHER, U Got It Bad	24 GARBAGE, Androgyny
25 AALIYAH, Rock The Boat	25 EARL SCRUGGS, Foggy Mountain Breakdown	25 NELY, #1	25 MACY GRAY, Sweet Baby
26 GERALD LEVERT, Made To Love Ya	26 JEFF CARSON, Real Life	26 ALIEN ANT FARM, Smooth Criminal	26 BARENAKED LADIES, Falling For The First Time
27 'TIZ, Dance With Me	27 GARY ALLAN, Man Of Me	27 CITY HIGH, Caramel	27 SUGAR RAY, Answer The Phone
28 RAY J, Formal Invite	28 JEFFREY STEELE, Somethin' In The Water	28 SUM 41, In Too Deep	28 THE CRANBERRIES, Analyse
29 JADAKISS, We Goona Make It	29 DAVID BALL, Riding With Private Malone	29 COLDPLAY, Trouble	29 CAKE, Short Skirt/Long Jacket
30 JUVENILE, Set It Off	30 GARY ALLAN, Right Where I Need To Be	30 FIVE FOR FIGHTING, Superman	30 LIFEHOUSE, Hanging By A Moment
31 JA RULE, Livin' It Up	31 KENNY CHESNEY, Don't Happen Twice	31 U2, Stuck In A Moment You Can't Get Out Of	31 MOBY, South Side
32 ALICIA KEYS, Fallen	32 TOBY KEITH, I'm Just Talkin' About Tonight	32 WEEZER, Island In The Sun	32 FATBOY SLIM, Weapon Of Choice
33 FAT JOE, We Thuggin'	33 JAMIE O'NEAL, When I Think About Angels	33 MICHELLE BRANCH, Everywhere	33 JANET, Someone To Call My Lover
34 MARIAH CAREY, Never Too Far	34 JESSICA ANDREWS, Helplessly, Hopelessly	34 DESTINY'S CHILD, Emotion	34 GARBAGE, Only Happy When It Rains
35 CITY HIGH, Caramel	35 CHRIS CAGLE, Laredo	35 ADEMA, Giving In	35 INCUBUS, Drive
36 MARY J. BLIGE, Family Affair	36 JESSICA ANDREWS, Who I Am	36 R. KELLY, Feelin' On Ya Booty	36 MATCHBOX TWENTY, Bent
37 TYRESE, What Am I Gonna Do	37 LEE ANN WOMACK, I Hope You Dance	37 CHRISTINA MILIAN, AM To PM	37 LIVE, Overcome
38 BRIAN MCKNIGHT, Love Of My Life	38 NICKEL CREEK, When You Come Back Down	38 OZZY OSBOURNE, Gets Me Through	38 USHER, U Remind Me
39 JAGGED EDGE, Goodbye	39 ALISON KRAUSS & GILLIAN WELCH, I'll Fly Away	39 P. DIDDY, Diddy	39 LENNY KRAWITZ, Again
40 BEANIE SIGEL, Think It's A Game	40 LONESTAR, I'm Already There	40 SUGAR RAY, Answer The Phone	40 JANET, All For You

NEW ONS ALICIA KEYS, A Woman's Worth MARIAH CAREY, Don't Stop JANET, Son Of A Gun BUSTA RHYMES, Break Ya Neck BOYCE DA 59'N, You Can't Touch Me LUDACRIS, Roll Out (My Business) NOREAGA, Greasy	NEW ONS DMX, Who We Be PETEY YORN, For Nancy O-TOWN, We Fit Together GARBAGE, Androgyny JANET, Son Of A Gun ROB ZOMBIE, Feel So Numb AALIYAH, Rock The Boat FAITH EVANS, You Gets No Love ENYA, Only Time
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The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 27, 2001

muchmusic.usa
Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

INCUBUS, I Wish You Were Here (NEW)
SUM 41, In Too Deep (NEW)
JANET, Son Of A Gun (NEW)
LINDSAY PAGANO, Everything U R (NEW)
SYSTEM OF A DOWN, Chop Suey (NEW)
DEFAULT, Wasting My Time (NEW)
JAY-Z, Girls, Girls, Girls (NEW)

[OVEN FRESH]

P. DIDDY, Diddy
BASEMENT JAZZ, When's Your Head At
SIMPLE MINDS, Dancing Barefoot
AEROSMITH, Sunshine
THE WHITESNIPES, Horel Yorba
SHAKIRA, Whenever Wherever
BREAKING POINT, Confessing Of Age
LIT, Lipstick And Bruises
TENACIOUS D, Wonderboy
JEWEL, Standing Still

h
Continuous programming
404 Washington Ave., Miami Beach, FL 33138

SHAKIRA, Suerte
ENRIQUE IGLESIAS, Hero
LA LEY, Mentira
CRISTIAN, Azul
LA MOSCA TSE TSE, Te Quiero Comer La...
CHRISTINA AGUILERA, I'm A MIA & PINK, Lady Marmalade
ALEXANDRE PIRETS, Ured Se Me Llevo La Vida
ALBERTO SANTA ROSA, Pueden Decir
JENNIFER LOPEZ, Asin'ti Funnny
ALEJANDRO FERNANDEZ, Temita Pena

2
Continuous programming
1515 Broadway, New York, NY 10036

NEW
DMX, Who We Be
B.R.M.C., Whatever Happened To Rock N Roll
RYAN ADAMS, New York, New York
311, I'll Be Here Awhile
ROB ZOMBIE, Feel So Numb
FAT JOE, We Thuggin'
TENACIOUS D, Wonderboy

WORLD MUSIC
Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

BABY BLUE SOUNDCREW, The Day Before (NEW)
LIT, Lipstick And Bruises (NEW)
MUDMEN, Saturday (NEW)
CRAIG DAVID, 7 Days (NEW)
BLINK-182, Anthem Part 2 (NEW)
THE FLASHING LIGHTS, Friends You Learn To Hate (NEW)
CHRISTINA MILIAN, AM To PM (NEW)
ROB ZOMBIE, Feel So Numb (NEW)
JAGGED EDGE, Goodbye (NEW)
MATTHEW GOOD BAND, Carmelina
AALIYAH, Rock The Boat
ALICIA KEYS, Fallen
NICKELBACK, How You Remind Me
DEFAULT, Wasting My Time
BABY BLUE SOUNDCREW, Love 'Em All
ALIEN ANT FARM, Smooth Criminal
STAINED, Fade
KAROLINA OFFSHALL, Of Time Killin' Maxine
BLU CANTRELL, Hit 'Em Up Style (Dops!)
WAVE, Think It Over

EUROPE
Continuous programming
Havley Crescent, London NW18 1TT

KYLIE MINOQUE, Can't Get You Out Of My Head
ALIEN ANT FARM, Smooth Criminal
DEPECHE MODE, I Feel Loved
PLAYGROUP, Number One
JENNIFER LOPEZ, I'm Real
ALL STAR TRIBUTE, What's Going On
ALICIA KEYS, Fallen
BUSH, The People That We Love
BRITNEY SPEARS, I'm A Slave 4 U
TRAIN, Drops Of Jupiter (Tell Me)
OIOO, Hunter
SHAGGY, Liv Me, Liv Me
EVE, Let Me Blow Ya Mind
DESTINY'S CHILD, Emotion
WEEZER, Island In The Sun
GARBAGE, Androgyny
LINKIN PARK, In The End
BLINK-182, First Date
THE CRANBERRIES, Analyse
GABRIELLE, Out Of Reach

RAGE
TV FOR U-NOT THEM '98
12 hour weekly
46 Gifford St, Brockton, MA 02401

POWERMAN 5000, Relax
REVELLE, What You Got
RAMMSTEIN, Ich Will
REMY ZERO, Save Me
LIVE, Simple Creed
DAVE NAVARRO, Hungry
COLDPLAY, Trouble
THE CALLING, Wherever You Will Go
HANDSOME DEVIL, Makin' Money
LINKIN PARK, In The End
SUM 41, In Too Deep

COLLEGE TELEVISION NETWORK
24 hours daily
3350 Peachtree Road, Suite 1550, Atlanta, GA 30326

BUSH, The People That We Love
DAVE NAVARRO, Hungry
INCUBUS, I Wish You Were Here
JAGGED EDGE, Goodbye
JAY-Z, Girls, Girls, Girls
LINKIN PARK, In The End
NELY, #1
PETER YORN, For Nancy
POWERMAN 5000, Relax
RES, Golden Boys
SUGAR RAY, Answer The Phone
SUM 41, In Too Deep
THE CALLING, Wherever You Will Go
TORI AMOS, Strange Little Girl
WOLFPAC, Humpty Dumpty

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Three hours weekly
216 W Ohio, Chicago, IL 60610

HANDSOME DEVIL, Makin' Money
BRIZZ, Don't Mean Much
JEWEL, Standing Still
DAVE NAVARRO, Hungry
SUM 41, In Too Deep
PETER YORN, For Nancy
POWERMAN 5000, Relax
SUGAR RAY, Answer The Phone
BENJAMIN GATE, All Over Me
PUDDLE OF MUDD, Control
THE CRYSTAL METHOD, Murder
WEEZER, Island In The Sun
RAMMSTEIN, Ich Will
COLDPLAY, Trouble
REMY ZERO, Save Me

The Eye™

by Carla Hay

FILMMAKER SPEAKS: Brett Ratner is considered one of the hottest filmmakers in Hollywood, having crossed over into the world of blockbuster films after directing dozens of music videos. Ratner's recent feature-film credits include the Jackie Chan/Chris Tucker smash *Rush Hour 2* (the No. 1 comedy of the year and the highest-grossing comedy ever to be released on a nonholiday weekend), *The Family Man*, *Rush Hour*, and *Money Talks*. He is also set to direct *Red Dragon*, the prequel to *Silence of the Lambs*.

the 1999 MTV Video Music Award for best video from a film. He has won several other industry awards and recognition for his work, including a 1996 best director award from the NAACP.



RATNER

Ratner will be a special guest speaker Nov. 1 at the Billboard Music Video/Short Film Showcase, part of the Billboard Music Video Conference. The conference will take place Oct. 31-Nov. 2 at the Beverly Hilton in Beverly Hills, Calif.

Ratner has directed videos for Madonna, Mariah Carey, Jay-Z, D'Angelo, Mary J. Blige, and Wu Tang Clan, among others.

"Music videos have definitely opened the door for filmmakers who want to direct feature films," Ratner tells *Billboard*. "Doing music videos was like going to another film school. I was basically paid to learn."

At age 16, Ratner became the youngest film major at New York University's Tisch School of the Arts. While at NYU, he met Def Jam Records co-founder Russell Simmons, who hired him to direct Ratner's first music video (a Public Enemy clip).

Since, Ratner has directed more than 100 videos, including Madonna's "Beautiful Stranger," which led to Ratner being nominated for director of the year at the 1999 Billboard Music Video Awards. "Beautiful Stranger" won

Ratner is represented for music videos by Beverly Hills-based production company Villains. He also heads his own production company, Rat Entertainment, through New Line Cinema. As for *Red Dragon*, which begins shooting in January, Ratner reveals, "It won't be about gore—it'll be about suspense." The film will star Academy Award-winning actor Anthony Hopkins, reprising his role as Hannibal Lecter.

Ratner says that beyond any film-making credentials, a key ingredient to success is that "you can't allow people to limit you."

For more information about the Billboard Music Video Conference & Awards, call 646-654-4660 or e-mail bbevents@billboard.com. More information may also be found online at billboard.com/events/mvc.

NEWSLINE...

Infinity senior VP John Gehron will exit the company at year's end to pursue other options within the industry... Clear Channel/Minneapolis VP/market manager Mick Anselmo adds regional VP duties for 10 markets in North Dakota, South Dakota, and Minnesota... Modern rock WKQX (Q101) Chicago has named Tim Richards PD, replacing Dave Richards. Tim Richards, who was most recently PD at top 40 WKQI (Q95.5) Detroit, will begin at WKQX in early November... David Margolese has exited as CEO of Sirius Satellite Radio. His duties will be assumed in the interim by a Sirius team that includes senior VP/CFO John Scelfo and senior VP/general counsel Patrick Donnelly. Compiled by Carla Hay, Marc Schiffman, and Bram Tietelman

2001 Billboard musicVIDEO CONFERENCE + AWARDS

OCT 31 - NOV 2
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GUEST SPEAKER

Award-winning director

BRETT RATNER

Feature films include *Rush Hour* and *Rush Hour 2*, *The Family Man* and *Money Talks*. He's also directed videos for Madonna, Mariah Carey, Jay-Z and many others.



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2001 BILLBOARD MUSIC VIDEO AWARDS

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- ▶ The Local Show Spotlight
- ▶ Video Visionaries
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- ▶ Alternative TV Networks
- ▶ Video Treatments & Heavy Rotation

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- Gayle Allen, TV Guide Channel
- Ray Basile, DMX/AEI Music
- Marian Bradley, Columbia Records
- Mike Cole, Priority Records
- Siouxsie Crawford, Bohemia After Dark
- Dave Del Beccaro, Music Choice
- Nigel Dick, A Band Apart Music Videos
- Amy Doyle, MTV
- Mellicent Dyane, Dyane Foster Film & Casting
- Heidi Herzon, Oil Factory/MVPA
- Joseph Kahn, Super Mega
- David Kines, MuchMusic
- Mathew Lamb, Asylum Visual Effects
- Tina Landon, Richard Gordon Productions
- Steve Leeds, Universal Records
- Michael Lloyd, Channel M
- Tony Mercedes, Tony Mercedes Records
- Kate Miller, Capitol Records
- Jim Murphy, Great American Country
- Andrew Nibley, GetMusic
- Larry Perel, Arsenal Inc.
- Danielle Peretz, MCA Records
- Reagan Rosson, Villains
- Norm Schoenfeld, MuchMusic USA
- Amy Baker Severson, Fox Family Channel
- Kris Slava, Trio/USA Networks
- Greg Strause, Pixel Envy
- Shelly Sumpter, Nickelodeon
- Laurel Sylvanus, Telemotion
- Pam Tarr, Squeak Pictures/MVPA
- Ryan Thompson, 525 Studios
- David Watson, 2-Zero-3 Music Clique
- Jazz, Dru Hill
- The TINK, VidDREAM Television



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JOSEPH KAHN



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World Radio History

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

SLEEPY TIME: With just one bow in the top 10, The Billboard 200 is a less-than-exciting chart, a bit of an exhale as we await the far busier pace that the fourth quarter will eventually bring. Industrywide album sales, including catalog, are down from the comparable week in 2000 for the sixth week in a row, a dismal streak that actually preceded the disruption of the Sept. 11 terrorist attacks.

The last time that album sales were up compared to the same frame of last year was the tracking week that ended Sept. 2: **Aaliyah** made her posthumous ascent to No. 1, and five new albums (from **Mary J. Blige**, **Slipknot**, **Brian McKnight**, **Toby Keith**, and **Puddle of Mudd**) all entered the top 10 (*Billboard*, Sept. 15).

WINNING 'UGLY': Hot Shot Debut honors on both The Billboard 200 and Top R&B/Hip-Hop Albums go to Athens, Ga.-bred rapper **Bubba Sparxxx**. With first-week sales of 132,000 units, he enters both charts at No. 3, trailing **Ja Rule** and **Enya** on the former and **Ja Rule** and **Jay-Z** on the latter.

Lead track "Ugly" paved the road for this album's handsome arrival. It has been much heard at radio (bulleting 8-6 on Hot R&B/Hip-Hop Airplay) and much-seen on cable (No. 10 at MTV and No. 12 at BET, according to Broadcast Data Systems). "Ugly" is also getting some residual play from MTV's *Total Request Live*. Sparxxx is the first artist released on Beat Club, the Interscope-distributed label launched by hot hip-hop producer **Timbaland**.

CHURCH SCHOOL: Soprano **Charlotte Church** has the biggest opening week of her career, as her ode to Broadway bows at No. 15 on The Billboard 200 with 66,000 units. Make a career claim about most 15-year-olds and you'd feel a

little silly, but in this youngster's case, that's really saying something.

Actually, each of Church's previous albums

saw at least two weeks with sales above the 66,000-mark, but none of them started out this large. The Welsh prodigy's first album bowed at No. 28 on the big chart with 45,000 in 1999, selling 84,500 units in its hottest week, while her second, released later that year, started at No. 62 with 35,500 units. That sophomore album had two huge weeks—one at 106,500 units and another at 107,000 during Christmas week of that year.

Last year, Church's Christmas album, *Dream a Dream*, had three 200,000-plus weeks and two more north of 100,000, selling 237,000 units in its best week. Ironically, that album represented her slowest start, entering at No. 107 with 13,000 units.

RULING THE ROOST: Rapper **Ja Rule** retains the thrones of both The Billboard 200 and Top R&B/Hip-Hop Albums, as a second-week decline of 39% leaves him with 221,000 units. The drop is a little more severe than the 36% slide that his *Rule 3:36* saw last year in its second week, but the current total is 24% larger than the 177,000 units that the previous album collected at the same point.

Moving into the runner-up slot is **Enya** (3-2, 162,000 units, up 26%), who moves to yet another career Billboard 200 peak for a fourth straight week, a march that coincides with her four consecutive Greatest Gainer cups. Her *A Day Without Rain* is No. 1 on SoundScan's mass merchants chart, leading the *Totally Hits 2001* compilation by a 71% margin.

If Enya can grow again next week, she has a shot at No. 1. Her chances rest on how much erosion Ja Rule sees in his third week, with another wild card resting in a new album by **Ozzy Osbourne**. Early retail reports suggest that Ozzy's first album in four years will mark the rock vet's biggest week of the SoundScan era. Of the four earlier titles he released since The Billboard 200 switched to SoundScan in 1991, 1995's *Ozzmosis* had the fattest week, tipping in with 127,000 units when it bowed at No. 4.

THEIR BEST TO YOU: *The Essential Billy Joel*, which bowed last issue (now No. 38), is one of a plethora of new greatest-hits sets that will vie for gift-shopping dollars during this fourth quarter. Among those coming: **Madonna**, **Smashing Pumpkins**, **Ice Cube**, **Snoop Dogg**, **Backstreet Boys**, **Green Day**, **Busta Rhymes**, **Rod Stewart**, **Neil Diamond**, **Pink Floyd**, **the Cure**, **Reba McEntire**, **Barenaked Ladies**, **Clint Black**, **Morrissey**, **Enigma**, and **Deee-Lite**.

The most curious one, *The Dirty Story: The Best of ODB*, came out Sept. 18—curious because **O' Dirty Bastard** has only released two solo albums. Had it been a double album, they could have included his entire output. *Dirty Story* has yet to chart.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

THAT'S A WRAP: "Wrapped Up in You," the lead single from **Garth Brooks**' Nov. 13 release, *Scarecrow*, hits Hot Country Singles & Tracks at No. 22, the chart's second-highest debut since *Billboard* began using Broadcast Data Systems (BDS) data in 1990. It should come as no surprise that the only song to debut higher also

1996. Curb also scores a No. 11 start on Country Singles Sales with **LeAnn Rimes**' reading of "God Bless America," which also features her version of the national anthem.

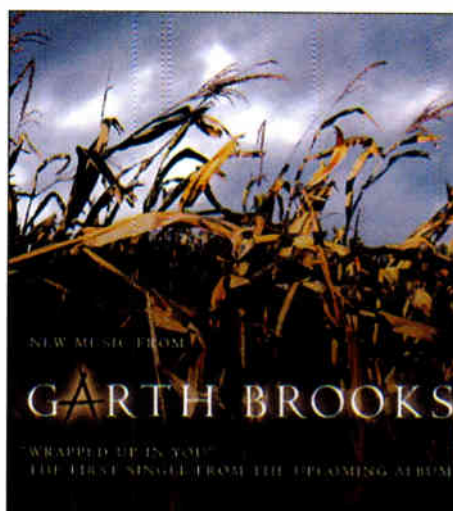
The tracks introduce a new Rimes collection titled *God Bless America* that should impact The Billboard 200, Top Country Albums, and Top Contemporary Christian charts next issue. The new set comprises equal parts patriotic and religious material.

COMING AFFAIR: With the retail launch of the CD-maxi for **Mary J. Blige**'s "Family Affair," it is probable the single will attain the No. 1 slot on the Hot R&B/Hip-Hop Singles & Tracks chart next issue, after spending the past month at No. 2. Although airplay on the current No. 1, **Ginuwine**'s "Differences," is steadily increasing, "Affair" would only need to sell approximately 3,500 units at R&B core stores to overtake it.

On The Billboard Hot 100, "Affair" holds at No. 3 but earns Greatest Gainer/Airplay with an increase of 11 million listeners. Blige could climb to the top of the Hot 100 next week if "Affair" scans 20,000 units.

LATINA DIVA: **Shakira**, the 24-year-old Colombia native, makes her initial appearance on The Billboard Hot 100 with "Whenever, Wherever" at No. 74. "Whenever" is currently at No. 1 for the fourth consecutive week on Hot Latin Tracks under its Spanish-language title "Suerte." Of the 22 million listeners attributed to the track, 65% are from Latin stations, with the rest coming from the English-language version being played at top 40 radio.

NAME GAME: Last issue, a change in the artist listing was made for the track "Grimey" on Hot R&B/Hip-Hop Singles & Tracks. Up to that point, it was credited as **Violator Featuring Noreaga**, based upon the listing from the Violator label's *V2.0* compilation album and subsequent single release. After Noreaga, aka **N.O.R.E.**, switched names and labels—from Tommy Boy to Def Jam—his new label also released "Grimey" to retail as the first single from his forthcoming Def Jam debut. Since both versions are exactly the same, the titles were merged in BDS for airplay-monitoring purposes. However, since the original (which has since been discontinued) and the new release of the single are distributed to retail by different labels, and Def Jam is not accepting Violator returns, the two items cannot be merged by SoundScan. The Def Jam-released "Grimey" debuts on the Hot R&B/Hip-Hop Singles Sales chart at No. 66. On the Singles & Tracks chart, "Grimey" moves 78-76 with airplay points coming from both versions but with sales points derived solely from the Def Jam release.



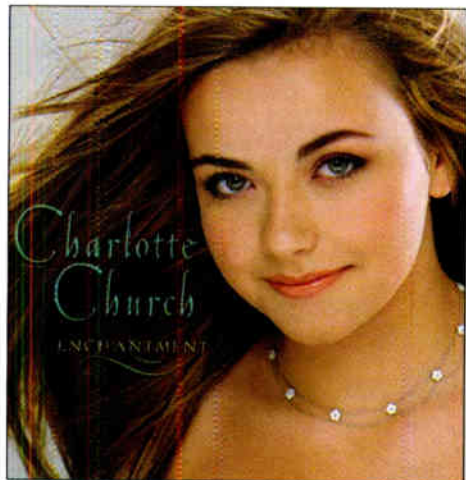
belonged to Brooks. His "The Thunder Rolls" arrived at No. 19 in the May 18, 1991, issue.

"Wrapped" is only the second song to debut in the chart's top 30 this year. **Tim McGraw**'s "Grown Men Don't Cry" began its chart run at No. 30 in the March 24 issue.

"Wrapped" is Brooks' 11th single to debut within the top 40, a total that includes "Beer Run," his current duet with **George Jones**, which bowed at No. 34 two weeks ago. That title gains 164 detections and hops 29-26 this issue. Brooks also places the second retail single of his career on Top Country Singles Sales with "Call Me Claus," which scans 1,000 copies and debuts at No. 4 while entering the Hot 100 Sales chart at No. 48. "Claus" is one of three tracks that have been added to the forthcoming reissue of Brooks' 1999 holiday set *The Magic of Christmas* and is the title track and theme song from *Call Me Claus*, a TV movie starring **Whoopi Goldberg**, due to air in December on TNT.

The retail single includes all three of the added tracks. Brooks' only other single to chart on Top Country Singles Sales was "Lost in You/It Don't Matter to the Sun," which dominated that chart for 10 weeks in 1999 thanks to the fine vocal stylings of Brooks' alter-ego at the time, **Chris Gaines**.

Elsewhere, **Lee Greenwood**'s "God Bless the USA" scans 2,500 units a week before official street-date to bow at No. 2 on Top Country Singles Sales and No. 16 on Hot 100 Singles Sales. "USA" is an updated version of Greenwood's 1984 original and was first issued by Curb on *Best of Lee Greenwood: God Bless the USA* in



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK			WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
							THIS WEEK	LAST WEEK	2 WKS. AGO				
				NUMBER 1			49	47	39	5	BABYFACE Arista 14667* (12/98/18/98)	Face2Face	25
1	1	—	2	JA RULE Murder Inc./Def Jam 586437* (10/JMG (12/98/19/98)	Pain Is Love	1	50	NEW	1	THE HIT CREW Turn Up The Music 1294 (12/98/18/98)	Drew's Famous: Proud To Be American	50	
				GREATEST GAINER			51	41	27	4	TORI AMOS Atlantic 83486/AG (12/98/18/98)	Strange Little Girls	4
2	3	4	47	ENYA ▲ Reprise 47426/Warner Bros. (12/98/19/98)	A Day Without Rain	2	52	56	70	3	VARIOUS ARTISTS FB 014859/Universal (12/98/18/98)	FB Entertainment Presents: The Goodlife Album	52
				HOT SHOT DEBUT			53	NEW	1	THE O'JAYS MCA 117715 (12/98/18/98)	For The Love...	53	
3	NEW	1	1	BUBBA SPARXXX Beat Club 453127* Interscope (12/98/18/98)	Dark Days, Bright Nights	3	54	43	46	3	VARIOUS ARTISTS Razor & Tie 89041 (12/98/18/98)	Pulse	43
4	2	1	5	JAY-Z ▲ Roc-A-Fella/Def Jam 586395*/DJMG (12/98/19/98)	The Blueprint	1	55	57	50	50	U2 ▲ Interscope 524653 (12/98/18/98)	All That You Can't Leave Behind	3
5	5	5	5	NICKELBACK ▲ Roadrunner 618485*/DJMG (12/98/18/98)	Silver Side Up	2	56	53	48	29	TRAIN ▲ Aware/Columbia 69888/CRG (11/98/18/98)	Drops Of Jupiter	6
6	6	3	3	VARIOUS ARTISTS Warner Bros./Elektra/Atlantic 146584/Arista (12/98/18/98)	Totally Hits 2001	3	57	52	42	7	SLIPKNOT ▲ Roadrunner 618564*/DJMG (12/98/18/98)	Iowa	3
7	4	2	16	ALICIA KEYS ▲ J 23082* (11/98/17/98)	Songs In A Minor	1	58	58	52	10	AARON CARTER Jive 41768/Zomba (12/98/18/98)	Oh Aaron	7
8	7	7	51	LINKIN PARK ▲ Warner Bros. 47755 (12/98/18/98)	[Hybrid Theory]	7	59	NEW	1	TRACE ADKINS Capitol (Nashville) 30618 (10/98/17/98)	Chrome	59	
9	8	9	10	USHER Arista 14715* (12/98/18/98)	8701	4	60	50	36	4	LIVE Radioactive 112485/MCA (12/98/18/98)	V	22
10	9	6	5	P.O.D. ▲ Atlantic 83475/AG (11/98/17/98)	Satellite	6	61	70	51	4	COO COO CAL Infinite 1466/Tommy Boy (11/98/17/98)	Disturbed	45
11	12	15	6	SYSTEM OF A DOWN ● American/Columbia 62240* CRG (12/98/18/98)	Toxicity	1	62	54	47	10	JADAKISS ● Ruff Ryders 493011* Interscope (12/98/18/98)	Kiss Tha Game Goodbye	5
12	10	8	21	STAINED ▲ Flip/Elektra 62626/EEG (12/98/18/98)	Break The Cycle	1	63	NEW	1	KENNY LATTIMORE Arista 14668 (11/98/17/98)	Weekend	63	
13	11	10	11	VARIOUS ARTISTS ▲ EMI/Universal/Sevin/Zone 63 10749/Wing* (12/98/18/98)	Now 7	1	64	73	68	9	MICHELLE BRANCH Maverick 47965/Warner Bros. (12/98/18/98)	The Spirit Room	64
14	14	11	7	MARY J. BLIGE ▲ MCA 112616* (12/98/18/98)	No More Drama	2	65	64	65	14	DREAM STREET ● UEG 18304/Eder (11/98/17/98)	Dream Street	37
15	NEW	1	1	CHARLOTTE CHURCH Columbia 89710/CRG (12/98/18/98)	Enchantment	15	66	55	33	3	TENACIOUS D Epic 86234 (18/98/18/98)	Tenacious D	33
16	17	20	12	'N SYNC ▲ Jive 41758/Zomba (12/98/18/98)	Celebrity	1	67	59	58	68	NELLY ▲ Fo Real 157743*/Universal (12/98/18/98)	Country Grammar	1
17	16	12	38	JENNIFER LOPEZ ▲ Epic 85965 (12/98/18/98)	J.Lo	1	68	61	61	16	JAGGED EDGE ▲ So So Def/Def Jam 15846* CRG (12/98/18/98)	Jagged Little Thrill	3
18	18	13	5	FABOLOUS ● Desert Storm/Elektra 62679*/EEG (12/98/18/98)	Ghetto Fabulous	4	69	67	73	34	VARIOUS ARTISTS ▲ Integrity 81001/Time Life (19/98/18/98)	Songs 4 Worship — Shout To The Lord	51
19	22	24	42	SOUNDTRACK ▲ Mercury (Nashville) 170069 (11/98/18/98)	O Brother, Where Art Thou?	11	70	65	—	2	GEORGE JONES Barnid/BNA 67079/RLG (11/98/17/98)	The Rock: Stone Cold Country 2001	65
20	20	17	4	DIANA KRALL Verve 545846/VG (12/98/18/98)	The Look Of Love	9	71	60	66	25	TIM MCGRAW ▲ Curb 78711 (12/98/18/98)	Set This Circus Down	2
21	15	—	2	ELTON JOHN Rocket 586330/Universal (12/98/18/98)	Songs From The West Coast	15	72	74	76	13	CRAIG DAVID ● Wildstar/Atlantic 88081* AG (11/98/17/98)	Born To Do It	11
22	23	22	13	AALIYAH ▲ Blackground 10082* (12/98/18/98)	Aaliyah	1	73	88	82	12	FIVE FOR FIGHTING Aware/Columbia 63759/CRG (13/98/18/98)	America Town	60
23	19	18	8	MAXWELL ▲ Champion 67151* (12/98/18/98)	Now	1	74	NEW	1	THE STROKES RCA 68101* (15/98/18/98)	Is This It	74	
24	27	34	42	NELLY FURTADO ▲ DreamWorks 480217* Interscope (11/98/17/98)	Whoa, Nelly!	24	75	71	71	63	SOUNDTRACK ▲ Curb 78703 (11/98/17/98)	Coyote Ugly	10
25	25	29	7	TOBY KEITH ● DreamWorks/Universal 450293* Interscope (12/98/18/98)	Pull My Chain	9	76	NEW	1	KIDZ BOP KIDS Riviera & The 89042 (11/98/18/98)	Kidz Bop	76	
26	21	16	4	MARTINA MCBRIDE RCA (Nashville) 67012/RLG (12/98/18/98)	Greatest Hits	5	77	79	69	14	P. DIDDY & THE BAD BOY FAMILY Bad Boy 73045*/Arista (12/98/18/98)	The Saga Continues...	2
27	26	28	32	ALIEN ANT FARM ▲ New Line/DreamWorks 450233* Interscope (11/98/17/98)	ANTHology	11	78	63	57	17	D12 ▲ Shady 450897* Interscope (12/98/18/98)	Devil's Night	1
28	30	32	7	PUDDLE OF MUDD Flawless/Geffen 493074/Interscope (12/98/18/98)	Come Clean	10	79	76	74	52	LIMP BIZKIT ▲ Flo 490759*/Interscope (12/98/18/98)	Chocolate Starfish And The Hot Dog Flavored Water	1
29	24	19	4	MACY GRAY Epic 85700* (12/98/18/98)	The Id	11	80	39	—	2	GARY ALLAN MCA Nashville 170701 (11/98/17/98)	Alright Guy	39
30	13	—	2	GARBAGE Almo Sounds 493115* Interscope (12/98/18/98)	Beautifulgarbage	13	81	72	63	22	WEEZER ▲ Geffen 493045*/Interscope (12/98/18/98)	Weezer	4
31	28	23	4	GERALD LEVERT Elektra 62658/EEG (12/98/18/98)	Gerald's World	6	82	66	56	19	DROWNING POOL ▲ Wind-up 13085 (11/98/17/98)	Sinner	14
32	32	31	17	GORILLAZ ▲ Parlophone 337488/Virgin (12/98/18/98)	Gorillaz	14	83	81	88	30	112 ▲ Bad Boy 73039*/Arista (12/98/18/98)	Part III	2
33	33	26	7	AFROMAN Universal 014976 (12/98/18/98)	The Good Times	10	84	68	67	22	MISSY "MISDEMEANOR" ELLIOTT ▲ The Gold Mind/Elektra 62639*/EEG (12/98/18/98)	Miss E...So Addictive	2
34	31	21	5	MARIAH CAREY ▲ Virgin 10797* (12/98/18/98)	Glitter (Soundtrack)	7	85	75	64	25	JANET ▲ Virgin 10144* (12/98/18/98)	All For You	1
35	49	53	5	SOUNDTRACK Priority 50213* Capitol (12/98/18/98)	Training Day	35	86	78	75	11	BLU CANTRELL ● ReoZone 14703*/Arista (11/98/17/98)	So Blu	8
36	38	37	24	DESTINY'S CHILD ▲ Columbia 61063*/CRG (12/98/18/98)	Survivor	1	87	NEW	1	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS Spring House 42366 (11/98/16/98)	A Billy Graham Homecoming Volume One	87	
37	34	30	7	BRIAN MCKNIGHT Motown 014743/Universal (12/98/18/98)	Superhero	7	88	48	—	2	OYSTERHEAD Elektra 67677/EEG (18/98/18/98)	The Grand Pecking Order	48
38	29	—	2	BILLY JOEL Columbia 86605/CRG (17/98/18/98)	The Essential Billy Joel	29	89	86	123	4	PROPHET JONES University/Motown 014551/Universal (12/98/18/98)	Prophet Jones	86
39	NEW	1	1	SOUNDTRACK DoggyStyle/Priority 50227/Capitol (12/98/18/98)	Bones	39	90	85	86	8	ADEMA Arista 14696 (11/98/17/98)	Adema	27
40	35	25	5	BOB DYLAN ● Columbia 85975*/CRG (18/98/18/98)	Love And Theft	5	91	84	80	17	LUTHER VANDROSS ● J 20007 (12/98/18/98)	Luther Vandross	6
41	36	14	3	STEVEN CURTIS CHAPMAN Spinnaker 51770 (12/98/17/98)	Declaration	14	92	87	105	61	DAVID GRAY ▲ ATD 64751/RE A (11/98/17/98)	White Ladder	35
42	44	43	23	SUM 41 ▲ Island 548662/DJMG (12/98/18/98)	All Killer No Filler	13	93	77	55	5	SOUNDTRACK So So Def/Columbia 86025/CRG (13/98/18/98)	Hardball	55
43	37	35	10	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DreamWorks 450291/Interscope (12/98/18/98)	Eternal	3	94	62	54	3	JIM BRICKMAN Windham Hill 11589/RCA (17/98/18/98)	Simple Things	54
44	42	41	28	GINUWINE ▲ Epic 69622* (12/98/18/98)	The Life	3	95	89	94	55	KENNY CHESNEY ▲ BNA 67976/RLG (11/98/17/98)	Greatest Hits	13
45	45	40	77	DISTURBED ▲ Giant 24738/Warner Bros. (11/98/17/98)	The Sickness	29	96	80	77	33	DAVE MATTHEWS BAND ▲ RCA 67388 (11/98/18/98)	Everyday	1
46	46	44	30	TRICK DADDY ▲ Slip-N-Slide/Atlantic 83432*/AG (11/98/17/98)	Thugs Are Us	4	97	NEW	1	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS Spring House 42351 (11/98/16/98)	A Billy Graham Homecoming Volume Two	97	
47	51	45	5	MICHAEL W. SMITH Reunion 10025/Zomba (11/98/17/98)	Worship	20	98	NEW	1	T.I. Ghet O Vision 14681/Arista (11/98/17/98)	I'm Serious	98	
48	40	38	8	JUVENILE Cash Money 860913/Universal (12/98/18/98)	Project English	2	99	69	49	4	SOUNDTRACK DreamWorks 450338/Interscope (18/98/18/98)	WWF: Tough Enough	46

THIS WEEK	LAST WEEK	WKS AGO	WEEKS ON	ARTIST	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	WKS AGO	WEEKS ON	ARTIST	TITLE	PEAK POSITION
100	NEW		1	KOTTONMOUTH KINGS	Hidden Stash II: The Kream Of The Krop	100	150	114	98	5	JAMIROQUAI	A Funk Odyssey	44
101	128	145	38	O-TOWN	O-Town	5	151	126	118	12	SOUNDTRACK	The Princess Diaries	41
102	91	83	18	BLINK-182	Take Off Your Pants And Jacket	1	152	36	126	88	3 DOORS DOWN	The Better Life	7
103	96	101	21	CITY HIGH	City High	34	153	137	120	23	SOUNDTRACK	Moulin Rouge	3
104	101	103	50	LIFEHOUSE	No Name Face	6	154	141	132	26	BROOKS & DUNN	Steers & Stripes	4
105	93	89	22	TOOL	Lateralus	1	155	40	128	42	SOUNDTRACK	Save The Last Dance	3
106	97	100	16	LONESTAR	I'm Already There	9	156	138	72	3	CAEDMON'S CALL	In The Company Of Angels — A Call To Worship	72
107	92	79	4	COLLECTIVE SOUL	Seven Year Itch: Greatest Hits 1994—2001	50	157	150	140	5	VARIOUS ARTISTS	The 41st Side	97
108	98	104	9	ALISON KRAUSS + UNION STATION	New Favorite	35	158	157	162	51	LENNY KRAVITZ	Greatest Hits	2
109	90	78	56	FUEL	Something Like Human	17	159	122	90	5	SLAYER	God Hates Us All	28
110	106	111	49	R. KELLY	tp-2.com	1	160	148	124	13	FOXY BROWN	Broken Silence	5
PACESETTER													
111	188		2	SOUNDTRACK	Serendipity	111	161	149	149	55	AARON CARTER	Aaron's Party (Come Get It)	4
112	104	108	28	VARIOUS ARTISTS	Now 6	1	162	127	142	11	BEN FOLDS	Rockin' The Suburbs	42
113	94	95	41	UNCLE KRACKER	Double Wide	7	163	156	158	12	CYNDI THOMSON	My World	81
114	102	96	11	SNOOP DOGG PRESENTS THA EASTSIDAZ	Duces 'N Trayz—The Old Fashioned Way	4	164	164	160	53	NEIL DIAMOND	Three Chord Opera	15
115	107	84	7	RZA AS BOBBY DIGITAL	Digital Bullet	24	165	144	125	11	TRAVIS TRITT	Down The Road I Go	51
116	103	93	65	JILL SCOTT	Who Is Jill Scott? Words And Sounds Vol. 1	17	166	144	125	11	BILAL	1st Born Second	31
117	109	114	47	TIM MCGRAW	Greatest Hits	4	167	142	110	53	JA RULE	Rule 3:36	1
118	82	109	3	SOUNDTRACK	Zoolander	82	168	145	134	73	MATCHBOX TWENTY	Mad Season	3
119	110	107	62	SHAGGY	Hotshot	1	169	139	141	11	BLAKE SHELTON	Blake Shelton	45
120	147		2	DAVID BALL	Amigo	120	170	RE-ENTRY	36	SOUNDTRACK	Remember The Titans	49	
121	95	92	19	ST. LUNATICS	Free City	3	171	172	187	8	FFH	Have I Ever Told You	119
122	100	85	9	VARIOUS ARTISTS	The Source Hip-Hop Music Awards 2001	28	172	155	159	10	CAROLYN DAWN JOHNSON	Room With A View	87
123	123	119	98	INCUBUS	Make Yourself	47	173	161	172	20	TRICK PONY	Trick Pony	91
124	112	106	73	LEE ANN WOMACK	I Hope You Dance	16	174	163	166	53	SARA EVANS	Born To Fly	55
125	105	97	29	INDIA.ARIE	Acoustic Soul	10	175	RE-ENTRY	7	VARIOUS ARTISTS	I Could Sing Of Your Love Forever 2	164	
126	99	60	5	VARIOUS ARTISTS	Classical Hits	60	176	67	156	48	SADE	Lovers Rock	3
127	129	121	111	DIXIE CHICKS	Fly	1	177	52	165	4	AMERICA	The Complete Greatest Hits	152
128	NEW		1	VARIOUS ARTISTS	God Bless America: United We Stand!	128	178	158	153	18	SUGAR RAY	Sugar Ray	6
129	116	115	22	SOUNDTRACK	Shrek	28	179	RE-ENTRY	19	POINT OF GRACE	Free To Fly	20	
130	162	167	7	NICOLE C. MULLEN	Talk About It	123	180	165	161	16	LFO	Life Is Good	75
131	130	130	29	SALIVA	Every Six Seconds	56	181	153	139	50	GODSMACK	Awake	5
132	118	131	21	TYRESE	2000 Watts	10	182	60	152	52	LUDACRIS	Back For The First Time	4
133	24	117	54	DONNIE MCCLURKIN	Live In London And More...	69	183	168		2	SONICFLOOD	Resonate	168
134	135	59	3	RYAN ADAMS	Gold	59	184	159	164	21	LIL JON & THE EAST SIDE BOYZ	Put Yo Hood Up	43
135	151	154	44	COLDPLAY	Parachutes	51	185	166	151	101	FAITH HILL	Breathe	1
136	131	138	48	THE BEATLES	1	1	186	179	168	19	SOUNDTRACK	The Fast And The Furious	7
137	119	116	31	JAHEIM	[Ghetto Love]	9	187	183	169	3	GRUPO BRYNDIS	En El Idioma Del Amor	169
138	143	122	3	BALDHEAD SLICK & DA CLICK	Baldhead Slick & Da Click	122	188	154	144	32	EVE	Scorpion	4
139	113	87	7	BJORK	Vespertine	19	189	180	181	3	YO-YO MA	Classic Yo-Yo	180
140	121	112	15	LIL' ROMEO	Lil' Romeo	6	190	111	62	3	CHELY WRIGHT	Never Love You Enough	62
141	134	129	35	ALAN JACKSON	When Somebody Loves You	15	191	170	184	74	BRITNEY SPEARS	Oops!...I Did It Again	1
142	132	127	4	THE DOORS	The Very Best Of The Doors	92	192	176	186	19	TRISHA YEARWOOD	Inside Out	29
143	NEW		1	LEONARD COHEN	Ten New Songs	143	193	193		2	VARIOUS ARTISTS	This Is Your Country	193
144	125		11	SOUNDTRACK	A Knight's Tale	42	194	NEW	1	JOAN SEBASTIAN	En Vivo: Desde La Plaza El Progreso De Guadalajara	194	
145	NEW		1	VARIOUS ARTISTS	Red Star Sounds — Volume One: Soul Searching	145	195	195	135	3	ISRAEL KAMAKAWI'OLE	Alone In Iz World	135
146	83		2	RICHARD JOO	Billy Joel: Fantasies & Delusions	83	196	186	177	16	PETE YORN	Music For The Morning After	139
147	108	81	11	SOUNDTRACK	American Pie 2	7	197	NEW	1	ALICE COOPER	Dragontown	197	
148	133	113	12	CAKE	Comfort Eagle	13	198	171	155	5	JOHN HIATT	The Tiki Bar Is Open	89
149	117	99	3	THE CLICK	Money & Muscle	99	199	173	157	16	VARIOUS ARTISTS	Totally Dance	34
							200	RE-ENTRY	2	METHRONE	Picture Me	168	

• Albums with the greatest sales gains this week • Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) • RIAA certification for net shipment of 1 million units (Platinum) • RIAA certification for net shipment of 10 million units (Diamond) • Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). * Certification of 200,000 units (Platino). * 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.

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

OCTOBER 27 2001 **Billboard** **Top Jazz Albums™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	5	DIANA KRALL Verve 549846/VG	The Look Of Love
2	4	2	STEVE TYRELL Columbia 85006/CRG	Standard Time
3	2	8	ETTA JAMES Private Music/Windham Hill 11580/RCA	Blue Gardenia
4	3	21	JANE MONHEIT N. Condon 4217/Warlock	Come Dream With Me
5	18	49	VARIOUS ARTISTS Legacy/Columbia Verve 61439/CRG	The Best Of Ken Burns Jazz
6	5	2	BILL FRISELL Nonesuch 79624/AG	Bill Frisell With Dave Holland And Elvin Jones
7	6	40	VARIOUS ARTISTS UTV/Verve 520191/VG	Pure Jazz
8	7	2	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE ECM 14005	Inside Out
9	10	3	DIANE SCHUUR MAYNARD FERGUSON Concord Jazz 4982/Concord	Swingin' For Schuur
10	8	17	VARIOUS ARTISTS NARMI 50906/Ryk	BET On Jazz Presents: Jazz Now
11	20	49	LOUIS ARMSTRONG Legacy/Columbia 61440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
12	9	31	JOHN COLTRANE Impulse! 549361/VG	Coltrane For Lovers
13	14	49	BILLIE HOLIDAY Verve 549081/VG	Ken Burns Jazz - The Definitive Billie Holiday
14	16	12	JOHN COLTRANE Impulse! 549913/VG	The Very Best of John Coltrane
15	11	47	JOHN COLTRANE Verve 549083/VG	Ken Burns Jazz - The Definitive John Coltrane
16	15	63	JANE MONHEIT N. Condon 4207/Warlock	Never Never Land
17	17	18	BILLIE HOLIDAY Direct Source Special Products 14572	Star Power
18	17	18	THE PHILADELPHIA EXPERIMENT Ropeadope 93042/AG	The Philadelphia Experiment
19	12	82	JOHN COLTRANE Rhino 79778	The Very Best Of John Coltrane
20	RE-ENTRY		SUSANNAH MCCORKLE Concord 4976	Most Requested Songs
21	22	71	DIANA KRALL Justin Time 40250	Stepping Out
22	RE-ENTRY		PONCHO SANCHEZ Concord Plazante 4581/Concord	Latin Spirits
23	21	5	DAVE HOLLAND QUINTET ECM 14004	Not For Nothin'
24	25	22	MILES DAVIS Legacy/Columbia 83475/CRG	The Essential Miles Davis
25	13	17	MICHAEL BRECKER Verve 549095/VG	Nearness Of You - The Ballad Book

OCTOBER 27 2001 **Billboard** **Top Contemporary Jazz Albums™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	2	VARIOUS ARTISTS Hidden Beach Recordings Presents: Unwrapped Vol. 1	Hidden Beach Recordings Presents: Unwrapped Vol. 1
2	2	2	PETER WHITE Columbia 85012/CRG	Glow
3	3	3	ACOUSTIC ALCHEMY Higher Octave 11103/Virgin	AART
4	6	7	URBAN KNIGHTS Narada Jazz 10589/Virgin	Urban Knights IV
5	4	3	HERBIE HANCOCK Transparent 50011	Future 2 Future
6	5	8	RICHARD ELLIOT Verve 54971/VG	Crush
7	7	18	VARIOUS ARTISTS GRP 549787/VG	A Twist Of Marley -- A Tribute
8	10	56	ST. GERMAIN Bliss Note 26114/Capitol	Tourist
9	9	3	PAUL TAYLOR Peak 8506/Concord	Hypnotic
10	12	21	SPYRO GYRA Heads Up 3061	In Modern Times
11	8	19	BRIAN CULBERTSON Atlantic 83444/AG	Nice & Slow
12	NEW		ALFONZO BLACKWELL Shanachie 5084	Reflections
13	11	13	KEIKO MATSUI Narada Jazz 10764/Virgin	Deep Blue
14	17	53	THE RIPPINGTONS FEATURING RUSS FREEMAN Peak 8500/Concord	Life In The Tropics
15	15	13	TOWER OF POWER Rhino 77845	The Very Best of Tower Of Power - The Warner Years
16	NEW		VARIOUS ARTISTS Shanachie 5085	Smooth Jazz - The Quiet Storm
17	23	33	RICK BRAUN Warner Bros. 47994	Kisses In The Rain
18	14	29	HERB ALPERT A&M 490886/Interscope	Definitive Hits
19	NEW		RONNY JORDAN Blue Note 30267/Capitol	Off The Record
20	13	3	CHARLIE HUNTER Bliss Note 33550/Capitol	Songs From The Analog Playground
21	25	3	PHIL PERRY Peak 8501/Concord	Magic
22	22	30	WAYMAN TISDALE Atlantic 83398/AG	Face To Face
23	NEW		VICTOR WOOTEN Compass 4323	Live In America
24	19	2	KIRK WHALUM Warner Bros. 48139	Hymns In The Garden
25	18	26	VARIOUS ARTISTS R 92549/AG	To Grover, With Love

OCTOBER 27 2001 **Billboard** **Top Classical Albums™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	2	RICHARD JOO Columbia 65287/Sony Classical	Billy Joel: Fantasies & Delusions
2	2	4	YO-YO MA Sony Classical 82067	Classic Yo-Yo
3	3	57	ANDREA BOCELLI Philips 464600/Universal Classics Group	Verdi
4	5	101	ANDREA BOCELLI Philips 467600/Universal Classics Group	Sacred Arias
5	4	3	CECILIA BARTOLI Decca 467248/Universal Classics Group	Dreams & Fables
6	6	3	MARK O'CONNOR Sony Classical 83660	American Seasons
7	7	82	YO-YO MA/EDGAR MEYER/MARK O'CONNOR Sony Classical 66782	Appalachian Journey
8	RE-ENTRY		VARIOUS ARTISTS Alamo 5561	Patriotic Salute To The Military
9	RE-ENTRY		YO-YO MA Sony Classical 80881	Simply Baroque II
10	RE-ENTRY		SERGIO & ODAIR ASSAD Nonesuch 79632/AG	Play Piazzolla
11	10	14	VARIOUS ARTISTS Decca 470037/Universal Classics Group	Ultimate Relaxation Album
12	13	2	HILLIARD ENSEMBLE ECM 461895/Universal Classics Group	Bach: Morimur
13	8	13	VARIOUS ARTISTS Decca 470021/Universal Classics Group	The #1 Tenor Album
14	NEW		PLACIDO DOMINGO DG 471335/Universal Classics Group	Verdi-Tenor Arias
15	NEW		VARIOUS ARTISTS Philips 468035/Universal Classics Group	Stravinsky: The Rite Of Spring

OCTOBER 27 2001 **Billboard** **Top Classical Crossover™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	5	VARIOUS ARTISTS Universal Classics Group 89700/Sony Classical	Classical Hits
2	2	26	RUSSELL WATSON Decca 468655/Universal Classics Group	The Voice
3	3	30	BOND MBO/Decca 467091/Universal Classics Group	Born
4	4	2	BELA FLECK Sony Classical 84610	Perpetual Motion
5	5	59	SARAH BRIGHTMAN Nemo Studio/Angel 56968/Angel	La Luna
6	7	45	TAN DUN FEATURING YO-YO MA Sony Classical 89347	Crouching Tiger, Hidden Dragon
7	8	100	CHARLOTTE CHURCH Sony Classical 64356	Charlotte Church
8	10	36	SOUNDTRACK Decca 467898/Universal Classics Group	Hannibal
9	6	12	THREE MO' TENORS RCA Victor 63827	Three Mo' Tenors
10	9	8	SOUNDTRACK Decca 467678/Universal Classics Group	Captain Corelli's Mandolin
11	12	17	JOSHUA BELL Sony Classical 83358	Bernstein: West Side Story Suite
12	11	15	VARIOUS ARTISTS Sony Classical 89683	Heartland: An Appalachian Anthology
13	RE-ENTRY		CHARLOTTE CHURCH Sony Classical 89463	Dream A Dream
14	13	27	ANNE SOFIE VON OTTER/ELVIS COSTELLO DG 469530/Universal Classics Group	For The Stars
15	14	17	ANDRE RIEU Philips 547067/Universal Classics Group	Fiesta

OCTOBER 27 2001 **Billboard** **Top New Age Albums™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	47	ENYA Reprise 47428/Warner Bros.	A Day Without Rain
2	2	3	JIM BRICKMAN Windham Hill 11589/RCA	Simple Things
3	3	36	VARIOUS ARTISTS Virgin 81826	Pure Moods III
4	4	54	YANNI Virgin 71893	If I Could Tell You
5	6	76	YANNI RCA Special Products 45680	Snowfall
6	5	22	OTTMAR LIEBERT + LUNA NEGRA Epic 61597	Little Wing
7	7	53	YANNI Windham Hill 11568/RCA	Very Best Of Yanni
8	8	4	OTTMAR LIEBERT Higher Octave 10939/Virgin	Vol. 2-Surrender 2 Love
9	9	21	SECRET GARDEN Philips 546869	Dreamcatcher
10	15	2	MICHAEL HEDGES Windham Hill 11612/RCA	Beyond Boundaries-Guitar Solos
11	RE-ENTRY		KRISHNA DAS Razor & Tie 85201	Breath Of The Heart
12	11	60	JIM BRICKMAN Windham Hill 11557/RCA	My Romance: An Evening With Jim Brickman
13	12	46	DELERIUM Network 30185	Poem
14	NEW		PHIL COULTER Windham Hill 11617/RCA	Lake Of Shadows
15	RE-ENTRY		ROBERT MIRABAL Silver Wave 927	Music From A Painted Cave

OCTOBER 27 2001 **Billboard** **Top Classical Budget**

RANK	ARTIST	TITLE
1	GOD BLESS AMERICA St. Clair	VARIOUS ARTISTS
2	SALUTE TO AMERICA JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA	UNIVERSAL SPECIAL PRODUCTS
3	20 CLASSICAL FAVORITES St. Clair	VARIOUS ARTISTS
4	BABY'S FIRST CLASSICS St. Clair	VARIOUS ARTISTS
5	FOR A RAINY DAY Decca/Universal Classics Group	VARIOUS ARTISTS
6	SPANISH GUITAR MUSIC Sony Classical	JOHN WILLIAMS
7	GERSHWIN: AN AMERICAN IN PARIS Madacy	VARIOUS ARTISTS
8	CLASSICAL MASTERPIECES: SPANISH GUITAR Madacy	VARIOUS ARTISTS
9	SOUSA: STARS & STRIPES FOREVER Laserlight	VARIOUS ARTISTS
10	CLASSICAL MASTERPIECES: ROMANTIC PIANO Madacy	VARIOUS ARTISTS
11	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION Madacy	VARIOUS ARTISTS
12	MOZART: SYMPHONY NOS. 40 & 41 Madacy	VARIOUS ARTISTS
13	CLASSICAL MASTERPIECES Madacy	VARIOUS ARTISTS
14	DINNER FOR TWO Decca/Universal Classics Group	VARIOUS ARTISTS
15	CLASSICS FOR RELAXATION & MEDITATION Madacy	VARIOUS ARTISTS

OCTOBER 27 2001 **Billboard** **Top Classical Midline**

RANK	ARTIST	TITLE
1	CLASSICAL DREAMS-MUSIC TO INSPIRE Virgin Classical/Universal Classics Group	VARIOUS ARTISTS
2	STARS & STRIPES RCA	BOSTON POPS ORCHESTRA (FIEDLER)
3	MICHAEL AMANTE Medalist	MICHAEL AMANTE
4	MOZART FOR YOUR MIND Philips/Universal Classics Group	VARIOUS ARTISTS
5	BATTLE CRY OF FREEDOM RCA Victor	THE ROBERT SHAW CHORALE
6	BEST OF THE MILLENNIUM DG/Universal Classics Group	VARIOUS ARTISTS
7	THE #1 OPERA ALBUM Decca/Universal Classics Group	VARIOUS ARTISTS
8	ESSENTIAL MOZART Decca/Universal Classics Group	VARIOUS ARTISTS
9	50 GREATEST CLASSICS RCA Victor	VARIOUS ARTISTS
10	ONLY CLASSICAL CD YOU NEED RCA	VARIOUS ARTISTS
11	SALUTE TO THE SERVICES Angel 68627	FELIX SLATON
12	VIOLIN ADAGIOS Decca/Universal Classics Group	VARIOUS ARTISTS
13	ROMANTIC ADAGIOS Decca/Universal Classics Group	VARIOUS ARTISTS
14	ESSENTIAL BEETHOVEN Decca/Universal Classics Group	VARIOUS ARTISTS
15	BARBER'S ADAGIO RCA Victor/RCA	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on classical Budget.

OCTOBER 27 2001 **Billboard** **Top Kid Audio**

RANK	ARTIST	TITLE
1	KIDZ BOP KIDS Razor & Tie 85042	KIDZ BOP
2	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS Nick/Jive 49500/Zomba	
3	VARIOUS ARTISTS Walt Disney 860737	RADIO DISNEY JAMS VOL. 4
4	VARIOUS ARTISTS Music For Little People/Kid Rhino 75262/Rhino	TODDLER FAVORITES
5	VEGGIE TUNES Big Idea/Word 616A/Lyrick Studios	VEGGIE TALES: SILLY SONGS WITH LARRY
6	VARIOUS ARTISTS Walt Disney 860605	DISNEY CHILDREN'S FAVORITES VOL. 1
7	TODDLER TUNES Benson 84056	26 CLASSIC SONGS FOR TODDLERS
8	MICHAEL CRAWFORD Walt Disney 860714	THE DISNEY ALBUM
9	VARIOUS ARTISTS Walt Disney 860633	DISNEY'S GREATEST: VOL. 1
10	VARIOUS ARTISTS Integrity 2034	SHOUT TO THE LORD KIDS VOLUME 2
11	VARIOUS ARTISTS Walt Disney 860695	PLAYHOUSE DISNEY
12	VARIOUS ARTISTS Walt Disney 860694	DISNEY'S GREATEST: VOL. 2
13	VARIOUS ARTISTS Walt Disney 860697	DISNEY'S PRINCESS COLLECTION
14	FRED MOLLIN Walt Disney 860677	DISNEY'S LULLABY ALBUM
15	VARIOUS ARTISTS Walt Disney 060625	HALLOWEEN SONGS & SOUNDS
16	VARIOUS ARTISTS Walt Disney 860692	RADIO DISNEY JAMS VOL. 3
17	VARIOUS ARTISTS Walt Disney 860606	DISNEY CHILDREN'S FAVORITES VOLUME 1
18	CEDARHART KIDS CLASSICS Benson 82218	ACTION BIBLE SONGS
19	CEDARHART KIDS CLASSICS Benson 82219	SUNDAY SCHOOL SONGS
20	VARIOUS ARTISTS BMG Special Products 44570	KID'S DANCE PARTY
21	VEGGIE TUNES Big Idea/Word 968/Lyrick Studios	VEGGIE TUNES 2
22	VARIOUS ARTISTS Walt Disney 860680	RADIO DISNEY JAMS VOL. 2
23	BEAR Walt Disney 860640	BEAR IN THE BIG BLUE HOUSE
24	VEGGIE TUNES Big Idea/Word 9451/Lyrick Studios	VEGGIE TUNES
25	READ-ALONG Walt Disney 860496	SNOW WHITE & THE SEVEN DWARFS

Children's recordings; original motion picture soundtracks excluded

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ● RIAA certification for net shipment of 1 million units (Platinum) ● RIAA certification for net shipment of 10 million units (Diamond) 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 (Dor). ● Certification of 200,000 units (Platino). ● Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

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

OCTOBER 27 2001

Billboard

Heatseekers

LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	7	NICOLE C. MULLEN Word 85822/Epic (11.98 EQ/17.98)	TALK ABOUT IT	25	37	45	MERCYME INO/Word 85725/Epic (16.98 EQ CD)	ALMOST THERE
2	1	1	BALDHEAD SLICK & DA CLICK Jii Kid 92057/Landspeed (11.98/18.98)	BALDHEAD SLICK & DA CLICK	26	36	37	RES MCA 12310* (8.98/12.98)	HOW I DO
3	3	2	SONICFLOOD INO/Word 86012/Epic (11.98 EQ/17.98)	RESONATE	27	46	—	PETER WHITE Columbia 85212/CRG (18.98 EQ CD)	GLOW
4	6	8	GRUPO BRYNDIS Diva 727016 (8.98/13.98)	EN EL IDIOMA DEL AMOR	28	26	42	JUMP 5 Sparrow 51878 (16.98 CD)	JUMP 5
5	29	25	JOAN SEBASTIAN Musart 12524/Balboa (7.98/13.98)	EN VIVO. DESDE LA PLAZA EL PROGRESO DE GUADALAJARA	29	38	33	THALIA EMI Latin 34722 (8.98/14.98)	THALIA CON BANDA-GRANDES EXITOS
6	7	9	PETE YORN Columbia 62216/CRG (12.98 EQ CD)	MUSIC FOR THE MORNING AFTER	30	30	18	LOS TIGRES DEL NORTE Fonovisa 6145 (8.98/12.98)	UNIENDO FRONTERAS
7	11	11	METHRONE Claytown 2010 (11.98/17.98)	PICTURE ME	31	13	5	MODEST MOUSE Epic 62104* (11.98 EQ CD)	EVERYWHERE AND HIS NASTY PARLOUR TRICKS
8	4	10	NICKEL CREEK Sugar Hill 3909 (16.98 CD)	NICKEL CREEK	32	10	3	SPIRITUALIZED Arista 14722* (17.98 CD)	LET IT COME DOWN
9	18	2	DEFAULT TVT 2310 (11.98 CD)	THE FALLOUT	33	40	49	VIRTUE Verity 43170/Zomba (10.98/16.98)	VIRTUOSITY!
10	8	12	TOYA Arista 14697 (11.98/17.98)	TOYA	34	28	26	DARUDE Groove/icious 106/Strictly Rhythm (17.98 CD)	BEFORE THE STORM
11	12	19	THE CALLING RCA 67585 (13.98 CD)	CAMINO PALMERO	35	33	15	SOIL J 20022 (7.98/11.98)	SCARS
12	9	16	GRUPO BRYNDIS Diva 727016 (8.98/13.98)	HISTORIA MUSICAL ROMANTICA	36	31	29	JAMIE O'NEAL Mercury (Nashville) 170132 (11.98/17.98)	SHIVER
13	21	3	JOHN MAYER Aware/Columbia 85293/CRG (7.98 EQ/11.98)	ROOM FOR SQUARES	37	32	32	JEFF CARSON Curb 77937 (11.98/17.98)	REAL LIFE
14	NW	1	STEVE TYRELL Columbia 86006/CRG (12.98 EQ/18.98)	STANDARD TIME	38	NW	1	DELIRIOUS? Fonovisa 51849/Sparrow (19.98 CD)	DEEPER: THE D:FINITIVE WORSHIP EXPERIENCE
15	15	13	LOS ANGELES AZULES Diva 727014 (8.98/13.98)	HISTORIA MUSICAL	39	24	20	ROBERT EARL KEEN Lost Highway 170198/Mercury (Nashville) (11.98/17.98)	GRAVITATIONAL FORCES
16	17	2	DJ ESCAPE Groove/icious 35104/Strictly Rhythm (19.98 CD)	PARTY TIME 2002	40	NW	1	DEATH CAB FOR CUTIE Barsuk 21* (14.98 CD)	THE PHOTO ALBUM
17	14	17	TAMMY COCHRAN Epic (Nashville) 69736/Sony (Nashville) (7.98 EQ/11.98)	TAMMY COCHRAN	41	23	4	JAY FARRAR Artemis 751093 (16.98 CD)	SEBASTOPOL
18	19	39	ALEJANDRO FERNANDEZ Sony Discos 84637 (10.98 EQ/16.98)	ORIGENES	42	RE-ENTRY	8	MYSTIC GoodVibe/JCOR 880935/Interscope (8.98/12.98)	CUTS FOR LUCK AND SCARS FOR FREEDOM
19	35	2	JESSIE MORALES Univision 310024 (9.98/13.98)	EL ORIGINAL DE LA SIERRA-16 SUPER EXITOS	43	RE-ENTRY	12	THE WISEGUYS Idol/Jammm! 810015/Hollywood (14.98 CD)	THE ANTIDOTE
20	RE-ENTRY	2	DENNIS DA MENACE 1st Avenue 3300 (15.98 CD)	THE WONDERFUL WORLD OF DENNIS	44	41	31	NEW FOUND GLORY Drive-In 11233/MCA (8.98/12.98)	NEW FOUND GLORY
21	5	2	PRESSURE 4-S DreamWorks 450325/Interscope (12.98 CD)	BURNING THE PROCESS	45	39	50	VICENTE FERNANDEZ Sony Discos 84185 (10.98 EQ/16.98)	HISTORIA DE UN IDOLO VOL. 1
22	16	24	CHRIS CAGLE Capitol (Nashville) 34170 (10.98/17.98)	PLAY IT LOUD	46	RE-ENTRY	4	MR. SPITFLAME Spittin' 70810/Stoney Burke (11.98/17.98)	TANGLE WIT ME VOL. 1
23	NEW	1	THE HERITAGE CHOIR & ORCHESTRA BCI Eclipse 443 (4.98 CD)	AMERICAN PRIDE: 16 STIRRING PATRIOTIC THEMES	47	RE-ENTRY	19	PRU Capitol 23120 (6.98/10.98)	PRU
24	22	23	RASCAL FLATTS Lyric Street 165011/Hollywood (11.98/17.98)	RASCAL FLATTS	48	NEW	1	STACIE ORRICO Forefront 32388 (4.98 CD)	CHRISTMAS WISH (EP)
					49	27	—	SOLDIERZ AT WAR Military 58999 (9.98/13.98)	WHAZZUP JOE?
					50	44	—	MARCO ANTONIO SOLIS Fonovisa 0527 (10.98/16.98)	MAS DE MI ALMA

OCTOBER 27 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

LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	NEW	1	THE HIT CREW Turn Up The Music 1294 (7.98 CD)	DREW'S FAMOUS: PROUD TO BE AMERICAN	25	24	—	THE HIT CREW Turn Up The Music 1171 (4.98/5.98)	DREW'S FAMOUS: CELEBRATE AMERICA
2	2	1	COO COO CAL Infinite 1456/Tommy Boy (11.98/17.98)	DISTURBED	26	22	15	LOS TIGRES DEL NORTE Fonovisa 6145 (8.98/12.98)	UNIENDO FRONTERAS
3	1	2	DREAM STREET UEG 18304/Edel (11.98/17.98)	DREAM STREET	27	25	31	VARIOUS ARTISTS NARM 50007 (1.98 CD)	GET THE BLUES!
4	3	4	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2298* (10.98/17.98)	DUCES 'N TRAYZ—THE OLD FASHIONED WAY	28	20	18	DARUDE Groove/icious 106/Strictly Rhythm (17.98 CD)	BEFORE THE STORM
5	4	3	RZA AS BOBBY DIGITAL Wu Tang In The Paint 8182/Koch (11.98/17.98)	DIGITAL BULLET	29	NEW	1	DEATH CAB FOR CUTIE Barsuk 21* (14.98 CD)	THE PHOTO ALBUM
6	NEW	1	VARIOUS ARTISTS St. Clair 0081 (7.98 CD)	GOD BLESS AMERICA: UNITED WE STAND!	30	18	7	JAY FARRAR Artemis 751093 (16.98 CD)	SEBASTOPOL
7	5	5	BALDHEAD SLICK & DA CLICK Jii Kid 92057/Landspeed (11.98/18.98)	BALDHEAD SLICK & DA CLICK	31	46	43	MR. SPITFLAME Spittin' 70810/Stoney Burke (11.98/17.98)	TANGLE WIT ME VOL. 1
8	6	8	VARIOUS ARTISTS Lake 92047/Landspeed (11.98/18.98)	THE 41ST SIDE	32	19	36	SOLDIERZ AT WAR Military 58999 (9.98/13.98)	WHAZZUP JOE?
9	7	10	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP	33	29	41	MARCO ANTONIO SOLIS Fonovisa 0527 (10.98/16.98)	MAS DE MI ALMA
10	21	17	JOAN SEBASTIAN Musart 12524/Balboa (7.98/13.98)	EN VIVO. DESDE LA PLAZA EL PROGRESO DE GUADALAJARA	34	31	47	VARIOUS ARTISTS Freemove 7019 (17.98 CD)	POET: A TRIBUTE TO TOWNES VAN ZANDT
11	10	6	ISRAEL KAMAKAWIWO'OLE Big Boy 5907/The Mountain Apple Company (17.98 CD)	ALONE IN IZ WORLD	35	NEW	1	D MINUS Biggie 2472 (16.98 CD)	MY STORY
12	NEW	1	ALICE COOPER Eagle Rock 15200/Spitfire (17.98 CD)	DRAGONTOWN	36	28	29	CORMEGA Legal Hustle 9203*/Landspeed (11.98/18.98)	THE REALNESS
13	8	9	JOHN HIATT Vanguard 79583 (16.98 CD)	THE TIKI BAR IS OPEN	37	26	23	CHRISTINA AGUILERA Platinum 2844/JFB (11.98/17.98)	JUST BE FREE
14	11	13	METHRONE Claytown 2010 (11.98/17.98)	PICTURE ME	38	27	25	SOULJA SLIM No Limit South 2001 (11.98/17.98)	THE STREETS MADE ME
15	9	12	NICKEL CREEK Sugar Hill 3909 (16.98 CD)	NICKEL CREEK	39	30	26	PAUL OAKENFOLD Parlophone 09/Mushroom (19.98 CD)	IBIZA
16	14	2	DEFAULT TVT 2310 (11.98 CD)	THE FALLOUT	40	NEW	1	VARIOUS ARTISTS Integrity 2034 (5.98/8.98)	SHOUT TO THE LORD KIDS VOLUME 2
17	23	24	VARIOUS ARTISTS Thundershot 1002/Home Bass (10.98/18.98)	THRILL DA PLAYA PRESENTS — DUNKS N D'S	41	32	28	GREG O'QUIN 'N JOYFUL NOYZE World Wide Gospel 3008 (12.98/16.98)	CLICHES
18	13	20	DJ ESCAPE Groove/icious 35104/Strictly Rhythm (19.98 CD)	PARTY TIME 2002	42	38	33	VARIOUS ARTISTS Epiaph 86615 (4.98 CD)	PUNK O RAMA 2001 VOL. 6
19	17	2	CAROLE KING Rocknroll 9346/Koch (18.98 CD)	LOVE MAKES THE WORLD	43	44	34	PENNYWISE Epiaph 86600* (16.98 CD)	LAND OF THE FREE?
20	12	11	KURUPT Artemis 751083 (12.98/18.98)	SPACE BOOGIE: SMOKE ODESSEY	44	39	30	ORBITAL FFRR 40678/London-Sire (17.98 CD)	THE ALTOGETHER
21	37	22	DENNIS DA MENACE 1st Avenue 3300 (15.98 CD)	THE WONDERFUL WORLD OF DENNIS	45	34	48	VARIOUS ARTISTS Madacy 0023 (3.98/5.98)	MORE SOUNDS OF HALLOWEEN
22	16	14	THA DOGG POUND Death Row 33353/D3 (12.98/17.98)	DEATH ROW PRESENTS: THA DOGG POUND 2002	46	49	—	DJ IRENE Strictly Hype 1029 (16.98 CD)	GLOBALHOUSEDIVA 2: LIVE IN IBIZA
23	45	2	THE HERITAGE CHOIR & ORCHESTRA BCI Eclipse 443 (4.98 CD)	AMERICAN PRIDE: 16 STIRRING PATRIOTIC THEMES	47	42	46	BAHA MEN S-Curve 751052/Artemis (11.98/17.98)	WHO LET THE DOGS OUT
24	15	16	VEGGIE TUNES Big Idea/Word 8164/Lynck Studios (5.98/9.98)	VEGGIE TALES: SILLY SONGS WITH LARRY	48	RE-ENTRY	3	BAD BOY JOE What If 78813/Muscramma (16.98 CD)	THE BEST OF FREESTYLE MEGAMIX VOLUME 2
					49	40	38	CARLTON PEARSON AND THE AZUSA MASS CHOIR Tommy Boy Gospel 1494/Tommy Boy (10.98/16.98)	LIVE AT AZUSA 4
					50	35	21	ATB/GEORGE ARISTA MCA 1081 (16.98 CD)	TRANCE NATION AMERICA TWO

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 charts largest unit increase. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

OCTOBER 27 2001

Billboard

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	BILLBOARD 200 RANK
1	7	47	ENYA ▲ Reprise 47426/Warner Bros.	A Day Without Rain	2
2	4	4	LEE GREENWOOD Capitol (Nashville) 98568	American Patriot	-
3	3	2	LEE GREENWOOD Curb 77862	Best Of Lee Greenwood: God Bless The USA	-
4	2	5	DIANA KRALL Verve 549846/VG	The Look Of Love	20
5	1	2	ELTON JOHN Rocket 586330/Universal	Songs From The West Coast	21
6	6	6	BOB DYLAN ● Columbia 85975*/CRG	Love And Theft	40
7	5	2	GARBAGE Almo Sounds 493115*/Interscope	Beautifulgarbage	30
8	8	16	ALICIA KEYS ▲ J 2002	Songs In A Minor	7
9	10	41	SOUNDTRACK ▲ Mercury (Nashville) 170069	O Brother, Where Art Thou?	19
10	NEW		D.O.W.N. 4She 101/BCD	Southern Slang	-
11	NEW		CHARLOTTE CHURCH Columbia 89710/CRG	Enchantment	15
12	10	2	RICHARD JOO Columbia 85397/Sony Classical	Billy Joel: Fantasies & Delusions	146
13	NEW		LEONARD COHEN Columbia 85953*/CRG	Ten New Songs	143
14	16	2	BILLY JOEL Columbia 86005/CRG	The Essential Billy Joel	38
15	13	5	JOHN HIATT Vanguard 79593	The Tiki Bar Is Open	198
16	NEW		VARIOUS ARTISTS Volcano 32040/Zomba	Stars And Stripes Forever Vol. 2	-
17	11	4	TORI AMOS Atlantic 93486/AG	Strange Little Girls	51
18	14	5	NICKELBACK ▲ Roadrunner 618485/IDJMG	Silver Side Up	5
19	NEW		THE STROKES RCA 88101*	Is This It	74
20	NEW		VARIOUS ARTISTS Columbia (Nashville) 69063/Sony (Nashville)	Patriotic Super Hits	-
21	19	9	ALISON KRAUSS + UNION STATION Rounder 610495/IDJMG	New Favorite	108
22	22	32	U2 ▲ Interscope 524653	All That You Can't Leave Behind	55
23	12	4	MACY GRAY Epic 85200*	The Id	29
24	21	4	MARTINA MCBRIDE RCA (Nashville) 67012/RLG	Greatest Hits	26
25	20	2	CAROLE KING Rockingale 8348/Keoch	Love Makes The World	-

OCTOBER 27 2001

Billboard

Top Soundtracks™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMRINT & NUMBER/DISTRIBUTING LABEL
1	1	18	O BROTHER, WHERE ART THOU? ▲	Mercury 170069
2	2	5	GLITTER (MARIAH CAREY) ▲	Virgin 10797*
3	3	5	TRAINING DAY	Priority 50213*/Capitol
4	NEW		BONES	Doggystyle/Priority 50227/Capitol
5	5	18	COYOTE UGLY ▲	Curb 78703
6	6	5	HARDBALL	So So Def/Columbia 86025/CRG
7	4	4	WWF: TOUGH ENOUGH	DreamWorks 450336/Interscope
8	16	2	SERENDIPITY	Miramax/Columbia 61583/CRG
9	7	3	ZOOLANDER	Hollywood 162324
10	9	18	SHREK ●	DreamWorks 450305/Interscope
11	10	10	A KNIGHT'S TALE	Columbia 85648/CRG
12	8	11	AMERICAN PIE 2 ●	Republic 01494/Universal
13	11	12	THE PRINCESS DIARIES	Walt Disney 860731
14	12	18	MOULIN ROUGE ▲	Interscope 493035
15	13	18	SAVE THE LAST DANCE ▲	Hollywood 162288
16	22	18	REMEMBER THE TITANS ●	Walt Disney 860687
17	14	18	THE FAST AND THE FURIOUS ●	Murder Inc./Def Jam 548832*/IDJMG
18	17	8	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	Nick/Jive 49500/Zomba
19	18	12	DOWN FROM THE MOUNTAIN	Lost Highway 170221/Mercury (Nashville)
20	20	13	JOSIE & THE PUSSYCATS ●	Play-Tone 85683/Epic
21	15	10	JAY AND SILENT BOB STRIKE BACK	Universal 014713
22	21	11	SWEET NOVEMBER	Warner Sunset 47944/Warner Bros.
23	RE-ENTRY		BRIDGET JONES'S DIARY	Island 548797/IDJMG
24	23	10	GREASE ▲	Polydor 825095/Universal
25	24	18	PEARL HARBOR ●	Hollywood 48113/Warner Bros.

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). 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 for net shipment of 200,000 units (Platino). ☆ Certification for 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

OCTOBER 27 2001

Billboard

Top Pop Catalog™

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	1	1	5	LEE GREENWOOD Capitol (Nashville) 98568 (11.98 CD)	AMERICAN PATRIOT	26	24	25	230	ABBA ▲ Polydor 517007/Universal (12.98/18.98)	GOLD
2	2	2	83	ENYA ▲ Reprise 46835/Warner Bros. (12.98/18.98)	PAINT THE SKY WITH STARS - THE BEST OF ENYA	27	27	20	30	EVA CASSIDY Blix Street 10045 (11.98/18.98)	SONGBIRD
3	3	—	2	LEE GREENWOOD Curb 77862 (4.98/5.98)	BEST OF LEE GREENWOOD: GOD BLESS THE USA	28	35	37	121	LIMP BIZKIT ▲ Flip 490335*/Interscope (12.98/18.98)	SIGNIFICANT OTHER
4	4	4	107	CREED ◆ Wind-up 13053* (11.98/18.98)	HUMAN CLAY	29	29	24	145	GODSMACK ▲ Republic 153190/Universal (12.98/18.98) *	GODSMACK
5	6	5	74	DIDO ▲ Arista 19025 (12.98/18.98) *	NO ANGEL	30	39	32	274	EAGLES ▲ Geffen 424725/Interscope (12.98/18.98)	HELL FREEZES OVER
6	5	3	7	AALIYAH ▲ Blackground 10753 (12.98/17.98)	ONE IN A MILLION	31	34	—	472	ELTON JOHN ◆ Rocket/Island 512532/IDJMG (6.98/11.98)	GREATEST HITS
7	9	6	253	DEF LEPPARD ▲ Mercury 528718/IDJMG (10.98/17.98)	VAULT - GREATEST HITS 1980-1995	32	22	35	129	MILES DAVIS ▲ Legacy/Columbia 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE
8	10	10	1280	PINK FLOYD ◆ Capitol 46001* (10.98/17.98)	DARK SIDE OF THE MOON	33	31	27	360	AEROSMITH ◆ Columbia 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS
9	12	11	364	BOB SEGER & THE SILVER BULLET BAND ▲ Capitol 30334* (10.98/15.98)	GREATEST HITS	34	36	28	32	TOBY KEITH ▲ Mercury (Nashville) 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE
10	11	9	531	METALLICA ◆ Elektra 61113*/EEG (11.98/17.98)	METALLICA	35	37	29	114	MOBY ▲ V2 27049* (10.98/18.98) *	PLAY
11	8	—	11	JOHN LENNON Parlophone 21954*/Capitol (10.98/16.98)	LENNON LEGEND - THE VERY BEST OF JOHN LENNON	36	40	31	102	JOHN MELLENCAMP ▲ Mercury 529738/IDJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988
12	7	7	456	CAROLE KING ◆ Epic 65850 (7.98 EQ/11.98)	TAPESTRY	37	38	22	115	BON JOVI ▲ Mercury 526013/IDJMG (10.98/17.98)	CROSS ROAD
13	19	14	568	JAMES TAYLOR ◆ Warner Bros 3113 (7.98/11.98)	GREATEST HITS	38	48	—	448	BEASTIE BOYS ▲ Def Jam 527351/IDJMG (6.98/11.98)	LICENSED TO ILL
14	18	19	515	JOURNEY ◆ Columbia 44453/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	39	45	39	402	CREEDENCE CLEARWATER REVIVAL ▲ Fantasy 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS
15	14	8	87	U2 ▲ Island 524613/IDJMG (12.98/18.98)	THE BEST OF 1980-1990	40	41	34	493	GUNS N' ROSES ◆ Geffen 424148/Interscope (12.98/18.98)	APPETITE FOR DESTRUCTION
16	15	12	386	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 110813 (12.98/18.98)	GREATEST HITS	41	50	—	17	VARIOUS ARTISTS Music For Little People/Kid Rhino 75252/Rhino (3.98/6.98)	TODDLER FAVORITES
17	17	15	194	DIXIE CHICKS ◆ Monument 68195/Sony (Nashville) (10.98 EQ/17.98) *	WIDE OPEN SPACES	42	RE-ENTRY		138	AL GREEN ▲ Hi/The Right Stuff 30800/Capitol (10.98/17.98)	GREATEST HITS
18	16	13	642	BOB MARLEY AND THE WAILERS ◆ Tuff Gong/Island 846210/IDJMG (12.98/18.98)	LEGEND	43	RE-ENTRY		16	PHILADELPHIA ORCHESTRA (ORMANDY) ● Sony Classical 5389 15 98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS
19	13	23	47	SYSTEM OF A DOWN ● American/Columbia 68924/CRG (7.98 EQ/11.98) *	SYSTEM OF A DOWN	44	47	50	254	SUBLIME ▲ Gasoline Alley 111413/MCA (12.98/18.98)	SUBLIME
20	20	18	206	SHANIA TWAIN ◆ Mercury (Nashville) 536003 (12.98/18.98)	COME ON OVER	45	32	—	2	LEE GREENWOOD Universal Special Products 420605/Universal (6.98 CD)	GOD BLESS THE USA
21	21	—	2	LEE GREENWOOD MCA 504 (4.98 CD)	LEE GREENWOOD: GOD BLESS THE USA	46	RE-ENTRY		4	VARIOUS ARTISTS Laserlight 21375 (1.98/3.98)	HALLOWEEN SOUND EFFECTS
22	25	17	374	AC/DC ◆ EastWest 92418/EEG (11.98/17.98)	BACK IN BLACK	47	42	36	302	NIRVANA ◆ DGC 424425*/Interscope (12.98/18.98)	NEVERMIND
23	26	21	146	KID ROCK ◆ Top Dog/Lava/Atlantic 83119*/AG (12.98/18.98) *	DEVIL WITHOUT A CAUSE	48	49	—	423	QUEEN ▲ Hollywood 161265 (11.98/17.98)	GREATEST HITS
24	28	26	211	CREED ▲ Wind-up 13049 (11.98/18.98) *	MY OWN PRISON	49	RE-ENTRY		59	FRANK SINATRA ▲ Reprise 26501/Warner Bros. (13.98/18.98)	SINATRA REPRISE - THE VERY GOOD YEARS
25	23	16	104	WEEZER ▲ DGC 424629/Interscope (10.98/11.98) *	WEEZER	50	RE-ENTRY		110	2PAC ▲ Aramu/Death Row 490301*/Interscope (19.98/24.98)	GREATEST HITS

● 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). 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 for net shipment of 200,000 units (Platino). ☆ Certification for 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—
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

Aubrey: DC 13
 Avalon: CC 19
 Avant: RA 56; RBH 59; RS 69
 Ramon Ayala: LT 27; RMS 12
 Ramon Ayala Y Sus Bravos Del Norte: LA 41
 Steve Azar: CS 47
 Azul Azul: LA 57; DC 49; HSS 34

-B-

Baby: RA 67; RBH 72
 Babyface: B200 49; RBA 13; H100 85; HSS 30; RA 27; RBH 29; RS 34
 Baby S: HSS 58; RP 15; RS 22
 Backstreet Boys: AC 12, 24; H100 46; HA 43; T40 25
 Bad Azz: RA 72; RBH 82
 Bad Boy Joe: IND 48
 Baha Men: IND 47; WM 4
 Baldhead Slick & Da Click: B200 138; HS 2; IND 7; RBA 30
 David Ball: B200 120; CA 13; CS 18; H100 71; HA 66
 Marcia Ball: BL 14
 Banda El Limon: RMS 38
 Banda El Recodo: LA 33; RMA 18; LT 8; RMS 2, 3
 Banda Los Lagos: RMS 37
 Buju Banton: RE 10
 Barenaked Ladies: A40 32
 Cecilia Bartoli: CL 5
 BBMak: AC 25
 Beastie Boys: PCA 38
 The Beatles: B200 136
 Beenie Man: RE 7, 15
 Joshua Bell: CX 11
 Better Than Ezra: A40 18
 Bigga Figgaz: HSS 29; RP 19; RS 29
 Big Jim: RS 72
 Big Lew BKA Popeye Reds: HSS 14; RBH 92; RP 5; RS 10
 Bilal: B200 166; RBA 50; HSS 55; RS 70, 71
 Bjork: B200 139; EA 3
 Clint Black: CS 35
 Black Rob: RA 75; RBH 73
 DJ Bliss: LA 45; TSA 2
 Memphis Bleek: RA 66; RBH 69
 Blessed: GA 15
 Mary J. Blige: B200 144; RBA 5; RBC 10, 18; H100 3; HA 3; HSS 66; RA 2; RBH 2, 87; RS 43; T40 4
 The Blind Boys Of Alabama: GA 37
 Blink-182: B200 102; MO 12, 35
 The Blocka Boyz: HSS 68
 Andrea Bocelli: CL 3, 4
 Bon Jovi: PCA 37
 Bond: CX 3
 Krayzie Bone: RBA 82
 Michelle Branch: B200 64; A40 10; H100 17; HA 19; T40 7
 Rick Braun: CJ 17
 Michael Brecker: JZ 25
 Jim Brickman: B200 94; NA 2, 12; AC 14
 Sarah Brightman: CX 5; DSA 25
 Chad Brock: CA 65
 Brooks & Dunn: B200 154; CA 17; CCA 9; CS 1, 53; H100 35; HA 29
 Garth Brooks: CCA 21; CS 22, 26; H100 77; HA 75; HSS 48
 The Brooklyn Tabernacle Choir: GA 32
 Brotha Lynch Hung: RBA 64
 Foxy Brown: B200 160; RBA 55; RBH 94
 Shannon Brown: CS 43
 Bush: MO 11; RO 10
 Busta Rhymes: HSS 39; RA 61; RBH 55; RP 16; RS 25
 Tracy Byrd: CA 49; CS 27

-C-

Caedmon's Call: B200 156; CC 9
 Chris Cagle: CA 37; HS 22; CS 38
 Cake: B200 148; A40 40; MO 31
 Dena Call: HSS 22; RBH 88; RP 4; RS 8
 The Calling: HS 11; A40 14
 Cameo: HSS 11
 Los Caminantes: LA 51
 Blu Cantrell: B200 86; RBA 49; H100 8; HA 10; T40 3
 Mariah Carey: B200 34; RBA 19; STX 2; AC 20; HSS 11; RA 42; RBH 42; RS 36
 Mary Chapin Carpenter: CA 71
 Rodney Carrington: CA 54
 Kurt Carr: CC 33; GA 6
 Kurt Carr Singers: CC 33; GA 6
 Jeff Carson: CA 45; HS 37; CS 17
 Aaron Carter: B200 58, 161
 Case: RBA 85; H100 12; HA 9; RA 4; RBH 4; RS 47; T40 36
 Johnny Cash: CCA 10
 Eva Cassidy: PCA 27
 Tommy Castro Band: BL 13
 C-Bo: RBA 64
 Ceevox: DC 6
 Manu Chao: LA 31; LPA 15
 Steven Curtis Chapman: B200 41; CC 2
 The Chemical Brothers: DC 2; DSA 13
 Eagle-Eye Cherry: A40 39
 Kenny Chesney: B200 95; CA 9; CS 21
 Willy Chirino: TSS 35
 Chocolate Bandit: RP 23; RS 35

Charlotte Church: B200 15; CX 7, 13; INT 11
 Circuit Boy: DC 35
 Cirque Du Soleil: WM 5
 City High: B200 103; RBA 70; H100 51; HA 46; RA 22; RBH 22; T40 38
 Eric Clapton: BL 2; AC 29
 Jameson Clark: CS 52
 The Click: B200 149; RBA 38
 Jimmy Cliff: RE 14
 Linda Clifford: DC 37
 Patsy Cline: CCA 12, 18
 Tammy Cochran: CA 34; HS 17; CS 10; H100 73; HA 69

Leonard Cohen: B200 143; INT 13
 Coldplay: B200 135; A40 34; MO 40
 Collective Soul: B200 107
 John Coltrane: JZ 12, 14, 15, 19
 Confederate Railroad: CS 39
 Conjunto Primavera: LA 25, 32; RMA 15, 17; LT 24; RMS 5, 11, 26
 Coo Cal: B200 61; IND 2; RBA 25; HSS 27; RP 18; RS 28
 Alice Cooper: B200 197; IND 12
 Cormega: IND 36
 Elvis Costello: CX 14
 Phil Coulter: NA 14
 Deborah Cox: DC 26
 Jimmy Cozler: RBA 98; HSS 54; RS 64
 The Cranberries: A40 28
 Robert Cray: BL 8
 Creed: PCA 4, 24; H100 50; HA 42; MO 20; RO 7
 Creedence Clearwater Revival: PCA 39
 Crimewave: HSS 63; RBH 99; RP 11; RS 18
 Cristian: LA 26; LPA 11; LPS 8, 12; LT 13, 14; TSS 21
 Celia Cruz: TSA 18
 The Crystal Method: EA 6; DC 42
 Cuisillos De Arturo Macias: LT 38; RMS 17
 Brian Culbertson: CJ 11
 Mark Curry: RA 75; RBH 73

-D-

D12: B200 78; RBA 47; HSS 13; RS 50
 Da Brat: RS 36
 Daft Punk: EA 8; DC 44
 Lola Damone: RBH 96; RS 55
 Charlie Daniels: CCA 22
 The Charlie Daniels Band: CCA 17
 Daryn Y Los Herederos: TSS 33
 Darude: EA 9; HS 34; IND 28; DC 17
 Krishna Das: NA 11
 Craig David: B200 72; RBA 52; DSA 4; H100 18; HA 21; HSS 25; RS 40; T40 11
 Miles Davis: JZ 24; PCA 32
 Days Of The New: RO 29
 Death Cab For Cutie: HS 40; IND 29
 Default: HS 9; IND 16; MO 21; RO 21
 Def Leppard: PCA 7
 Jack DeJohnette: JZ 8
 Delerium: NA 13
 Delirious?: CC 27; HS 38
 Dennis Da Menace: HS 20; IND 21; RBA 51; HSS 17; RBH 85; RP 3; RS 7
 John Denver: CCA 15
 Depeche Mode: DSA 14
 The Derailers: CA 66
 Desert: DC 16
 Destiny's Child: B200 36; RBA 39; DSA 5, 20; H100 23; HA 22; HSS 23; RA 34; RBH 35; RS 23; T40 22
 Dez: GA 27; RBA 95
 Diamond Rio: CA 41; AC 7
 Neil Diamond: B200 164
 Dido: PCA 5; A40 17; AC 4; DC 40
 Joe Diffie: CS 30
 Digital Allies: DSA 19
 Celine Dion: AC 17
 Disturbed: B200 45; MO 8; RO 6
 Dixie Chicks: B200 127; CA 15; CCA 3; PCA 17; CS 44
 DJ Romain: DC 37
 DJ Encore: DC 23
 DJ Escape: EA 7; HS 16; IND 18
 DJ Irene: IND 46
 DJ Quik: HSS 9; RBH 74; RP 2; RS 5
 D Minus: IND 35
 DMX: RBC 19; H100 83; HSS 53; RA 24, 68; RBH 24, 68; RP 24; RS 37, 61
 Placido Domingo: CL 14
 The Donz: HSS 36; RS 44
 The Doors: B200 142
 Dope: RO 40
 D.O.W.N.: INT 10
 Dr. Dre: RBC 12; RA 47; RBH 53
 Dream: DSA 7; HSS 7; RS 27
 Dream Street: B200 65; IND 3
 Dreamcatcher: DC 36
 Drowning Pool: B200 82; MO 37; RO 25
 Drunken Master: RBH 96; RS 55
 D5GB: RBA 79
 Dub Pistols: DC 10
 Huey Dunbar: TSA 10; LPS 15; LT 12; TSS 11, 37
 Jermaine Dupri: H100 98; RA 48; RBH 46; RS 59
 Bob Dylan: B200 40; INT 6
 Dynamix: DC 27

-E-

Eagles: PCA 30
 Eastern Michigan Gospel Choir: GA 22

Richard Elliot: CJ 6
 Missy "Misdemeanor" Elliott: B200 84; RBA 56; H100 28; HA 26; RA 25; RBH 26; T40 27; TSS 26
 Empty Mynd: RS 49
 Engelina: DC 23
 Enya: B200 2; INT 1; NA 1; PCA 2; A40 4; AC 1; H100 13; HA 12; T40 12
 Rev. Clay Evans And The AARC Mass Choir: GA 18
 Faith Evans: H100 54; HA 48; HSS 56; RA 14; RBH 12; RS 24
 Sara Evans: B200 174; CA 23; CS 34
 Eve 6: A40 19; T40 40
 Eve: B200 188; RBA 96; H100 15, 51; HA 14, 46; RA 22; RBH 22; T40 8
 Nina Eve: DC 27
 Cesaria Evora: WM 7
 Exhale: HSS 20; RBH 95; RS 12

-F-

Fabulous: B200 18; RBA 8; H100 31; HA 28; RA 16; RBH 16; RS 57
 Faithless: DC 15
 Jody Farias: LT 27; RMS 12
 Jay Farrar: HS 41; IND 30
 Fat Joe: H100 82; HSS 42; RA 28; RBH 23; RP 7; RS 14
 Freddy Fender: CA 70
 Maynard Ferguson: JZ 9
 Alejandro Fernandez: HS 18; LA 6; LPA 2; LPS 4; LT 3; RMS 20
 Pedro Fernandez: LPS 23; LT 28
 Vicente Fernandez: HS 45; LA 10, 34; RMA 8, 19; LT 15; RMS 4
 FFH: B200 171; CC 10
 La Firma: RMS 31
 First Choice: DC 7
 Cevin Fisher: DC 28
 Five For Fighting: B200 73; A40 5; H100 38; HA 39; T40 21
 Bela Fleck: CX 4
 Ben Folds: B200 162
 Jessica Folker: DC 31; DSA 9; HSS 62
 Luis Fonsi: LPS 39; TSS 32
 Willa Ford: DSA 6; HSS 44
 Russ Freeman: CJ 14
 Bill Frisell: JZ 6
 Fuel: B200 109; A40 23; H100 94
 Fuerza Juvenil: TSS 30
 Fulanito: TSS 29
 Nelly Furtado: B200 24; A40 15; DC 43; H100 11; HA 11; T40 5

-G-

G Wise: HSS 41; RBH 83; RP 6; RS 13
 Ana Gabriel: LA 30; LPA 14
 Juan Gabriel: LA 21; LPA 10; LPS 20, 24; LT 37; RMS 35
 Gaelic Storm: WM 6
 Jeffrey Gaines: A40 37
 Bill & Gloria Gaither And Their Homecoming Friends: CC 21
 Bill & Gloria Gaither Presents Their Homecoming Friends: B200 87, 97; CC 5, 6
 Gangsta Boo: RBA 78
 Garbage: B200 30; EA 1; INT 7
 Marvin Gaye: RBC 23; HSS 47; RA 45, 55; RBH 44, 49; RP 21; RS 32
 G. Dep: RA 63; RBH 66
 El General: TSA 8
 G'Fellas: RBA 74
 Ghostface Killah: RA 69; RBH 65; RS 53
 Bebel Gilberto: WM 9
 Billy Gilman: CA 48, 57; CS 56
 Ginuwine: B200 44; RBA 23; H100 4; HA 4; RA 1; RBH 1; T40 29
 Gipsy Kings: LA 4, 72; LPA 1; WM 2, 11
 Gisselle: LA 48; TSA 3; LT 47; TSS 9
 Godsmack: B200 181; PCA 29; MO 28; RO 14, 18
 Gorillaz: B200 32; H100 86; MO 16
 John Got'ti: HSS 73; RP 20; RS 31
 El Gran Combo: LT 46; TSS 5
 David Gray: B200 92
 Macy Gray: B200 29; INT 23; RBA 17
 James Grear & Company: GA 38
 Al Green: PCA 42; RBC 3
 Green Velvet: DC 12
 Lee Greenwood: CCA 1, 2, 5, 7, 8; INT 2, 3; PCA 1, 3, 21, 45; AC 26; CS 28; H100 84; HSS 16
 Pat Green: CS 36
 Groove Armada: EA 13
 Grupo Bryndis: B200 187; HS 4, 12; LA 1, 3; RMA 1, 3; RMS 22
 Grupo Exterminador: LA 69
 Grupo Niche: TSA 9
 Grupomania: TSS 10
 Guardianes Del Amor: LA 54
 Juan Luis Guerra 440: TSA 11; LPS 26; TSS 39
 Guns N' Roses: PCA 40
 Amaury Gutierrez: LPS 19; LT 39
 Buddy Guy: BL 4

-H-

James Hall & Worship And Praise: GA 31
 Fred Hammond: GA 29, 34
 Herbie Hancock: CJ 5
 Handsome Devil: MO 32
 Gabriel Hardeman Delegation: GA 30

Lisa Hartman Black: CS 35
 Tramaine Hawkins: GA 9
 Pastor Woodrow Hayden And Shiloh: GA 26
 Heatwave: DC 24
 Michael Hedges: NA 10
 Don Henley: AC 19
 The Heritage Choir & Orchestra: HS 23; IND 23
 Eddy Herrera: TSS 7, 13
 John Hiatt: B200 198; IND 13; INT 15
 Elder Jimmy Hicks And The Voices Of Integrity: GA 24
 Faith Hill: B200 185; CA 24; CCA 24; AC 3; CS 37, 46
 Hilliard Ensemble: CL 12
 The Hit Crew: B200 50; IND 1, 25
 Pat Hodges: DC 20
 Billie Holiday: JZ 13, 17
 Dave Holland Quintet: JZ 23
 Jennifer Holliday: DC 18
 Adele Holness: DC 22
 Steve Holy: CA 56; CS 25
 Hoobastank: MO 27
 Whitney Houston: H100 6; HSS 1; RBH 31; RS 1
 Rebecca Lynn Howard: AC 14
 Charlie Hunter: CJ 20
 Los Huracanes del Norte: RMS 32

-I-

Enrique Iglesias: A40 38; AC 23; DC 30; H100 9; HA 6; LPS 2; LT 2; T40 9; TSS 8
 Iio: DC 8
 Incubus: B200 123; A40 9; H100 45, 66; HA 37, 62; MO 2; RO 5; T40 26
 Infinity-Tha Ghetto Child: RS 52
 Intocable: LA 40, 52; LT 20; RMS 9
 Los Invasores De Nuevo Leon: LA 73
 Ronald Isley: B200 43; RBA 18; H100 63; HA 59; RA 20; RBH 21
 The Isley Brothers: B200 43; RBA 18; H100 63; HA 59; RA 20; RBH 21

-J-

Alan Jackson: B200 141; CA 16; CCA 16; CS 2; H100 39; HA 34
 Janet Jackson: B200 85; RBA 62; A40 29; H100 42; HA 54; HSS 6; RBH 81; RS 6; T40 28
 Michael Jackson: H100 29; HA 27; RA 12; RBH 15
 Jada Kins: B200 62; RBA 26; RA 46, 57; RBH 52, 58
 Jagged Edge: B200 68; RBA 37; DSA 1; H100 5; HA 8; HSS 5; RA 19, 36; RBH 17, 38; RS 3; T40 14
 Mick Jagger: RO 36
 Jaguares: LA 50
 Jaime: B200 137; RBA 34; H100 88; RA 26; RBH 27; RS 73
 Jailbird: RS 58
 Bishop T.D. Jakes & The Potter's House Mass Choir: GA 14
 Etta James: BL 7; JZ 3
 Rebecca St. James: CC 38
 Jamiroquai: B200 150; EA 4; DC 5
 Jarabe De Palo: LPS 38
 Keith Jarrett: JZ 8
 Jay-Z: B200 4; RBA 2; RBC 1; H100 10, 49; HA 7, 44; HSS 21, 38, 57; RA 11, 13, 51; RBH 11, 13, 50; RP 14, 22; RS 21, 33, 41; T40 17

Norma Jean: DC 45
 Wyclef Jean: HSS 67
 Jewel: A40 20
 Alih Jey: LPS 17; LT 35
 Jose Alfredo Jimenez: LA 27, 39; RMA 16
 Jodeci: RBC 20
 Billy Joel: B200 38; INT 14
 Elton John: B200 21; INT 5; PCA 31; A40 31; AC 6
 Carolyn Dawn Johnson: B200 172; CA 21; CS 5; H100 61; HA 56
 Syleena Johnson: RBA 93
 George Jones: B200 70; CA 5; CS 26
 Richard Joo: B200 146; CL 1; INT 12
 Ronny Jordan: CJ 19
 Jose Jose: LA 71
 Journey: PCA 14
 Juanes: LA 66; LPS 10; LT 18; TSS 25
 The Judds: CCA 20
 Jump 5: CC 24; HS 28
 Juvenile: B200 48; RBA 21; RBC 6; H100 96; RA 35, 60; RBH 37, 63

-K-

Israel Kamakawiwo'Ole: B200 195; IND 11; WM 1
 K-Ci & JoJo: HSS 70; RS 75
 Anthony Kearns: WM 8
 John P. Kee: GA 13, 28
 Robert Earl Keen: CA 47; HS 39
 Toby Keith: B200 25; CA 2, 31; CCA 6; PCA 34; CS 12; H100 59, 80; HA 55
 Kelis: RBH 94
 R. Kelly: B200 110; RBA 35; H100 47, 82; HA 40; HSS 21, 42; RA 9, 28, 51; RBH 9, 23, 50; RP 7; RS 14, 41, 67
 Alicia Keys: B200 7; INT 8; RBA 10; A40 22; H100 2, 90; HA 2; LPS 36; RA 18, 30; RBH 19, 32; T40 1; TSS 24
 Kid Rock: PCA 23
 Kidz Bop Kids: B200 76
 Carole King: IND 19; INT 25; PCA 12
 B.B. King: BL 2

Knoc-Turn'Al: RA 47; RBH 53
Frankie Knuckles: DC 11
Kokane: RA 54; RBH 61
Kool G Rap: HSS 41; RBH 83; RP 6; RS 13
Kottonmouth Kings: B200 100
Diana Krall: B200 20; INT 4; JZ 1, 21
Alison Krauss: B200 108; CA 11; INT 21; CS 55
Lenny Kravitz: B200 158; A40 26; H100 60; HA 57; MO 13; RO 13
Kraze: DC 47
Danny Krivit: DC 37
Kurupt: IND 20; RBA 67

-L-

The Latin All Stars: LA 74
Kenny Lattimore: B200 63; RBA 24; RA 49; RBH 51
Laura Pausini: LPS 29; LT 49
Tracy Lawrence: CS 40
John Lennon: PCA 11
Melina Leon: TSA 16; LPS 13; LT 29; TSS 20
Gerald Levert: B200 31; RBA 7; RA 40; RBH 43
Glenn Lewis: RA 71; RBH 79
La Ley: LA 19; LPA 8; LPS 14; LT 31; TSS 17
LFO: B200 180; H100 62; HA 70; T40 35
The LFT Church Choir: GA 40
Liberacion: LA 68
Ottmar Liebert: NA 6, 8
Lifhouse: B200 104; A40 2; H100 19; HA 17; T40 10

Lil Bow Wow: RBH 91
Lil Jon & The East Side Boyz: B200 184; IND 9; RBA 54; RA 74; RBH 80
Lil' Kim: H100 100; RA 58; RBH 64
Lil' Mo: RBA 94; RA 70; RBH 77
Lil' Romeo: B200 140; RBA 83
Lil' Wayne: RBA 91; RA 67; RBH 72, 91
Lil' Zane: HSS 75; RBH 91
Limp Bizkit: B200 79; PCA 28
Linkin Park: B200 8; H100 93; MO 7, 18; RO 12, 16
Lit: MO 10; RO 33
Live: B200 60; MO 30
LL Cool J: RA 50; RBH 47; RS 46
Lonestar: B200 106; CA 10; CCA 13; AC 10; CS 14; H100 75; HA 72
Cachaïto Lopez: TSA 13; WM 15
Jennifer Lopez: B200 17; RBA 28; DSA 12; H100 1; HA 1; RA 8; RBH 8; RS 45; T40 2
Pete Lorimer: DC 24
Love Selective: DC 39
Patty Loveless: CA 53
Ludacris: B200 182; RBA 76; H100 89; RA 38, 50, 52; RBH 39, 47, 56; RS 36, 46
Richard Luzzi: DSA 19

-M-

Mack 10: RA 67; RBH 72
Kelli Mack: HSS 32; RS 60
Madonna: DC 25; DSA 11, 23; HSS 74
La Mafia: RMS 28
Cheb Mami: DSA 22
Victor Manuelle: TSA 19; TSS 14
Bob Marley: PCA 18; RBC 13; RE 6
Bob Marley And The Wailers: RE 1, 5
Damian "Jr. Gong" Marley: RE 2
Marsha: DSA 17
Ricky Martin: LA 67
Rogelio Martinez: LT 48; RMS 18
Mary Mary: CC 14; GA 2; RBA 84
matchbox twenty: B200 168; A40 16, 21; AC 2
Keiko Matsui: CJ 13
Dave Matthews Band: B200 96; A40 7; T40 31
Maxwell: B200 23; RBA 6; H100 36; HA 31; RA 7; RBH 7
Maxz Volume: DC 45
John Mayer: HS 13
Yo-Yo Ma: B200 189; CL 2, 7, 9
Martina McBride: B200 26; CA 3; INT 24; CS 8; H100 65; HA 61
Paul McCartney: AC 30
Delbert McClinton: BL 5; CA 75
Nicole McCloud: DSA 24
Donnie McClurkin: B200 133; CC 8; GA 1; RBA 45
Brian McComas: CS 42
Liz McComb: GA 33
Susannah McCorkle: JZ 20
Reba McEntire: CS 7; H100 57; HA 52
Tim McGraw: B200 71, 117; CA 6, 12; CS 3, 24; H100 43; HA 36
Mark McGuinn: CA 69; CS 33
Brian McKnight: B200 37; RBA 15; H100 55; HA 47; RA 10; RBH 14
John Mellencamp: PCA 36; A40 25
Mel Walters: BL 9
Roy D. Mercer: CA 64, 68
MercyMe: CC 23; HS 25
Mesh: RO 32
Jo Dee Messina: CA 33; CS 24
Metallica: PCA 10
Methrone: B200 200; HS 7; IND 14; RBA 57
Edgar Meyer: CL 7
Mickey: RA 67; RBH 72
Luis Miguel: LPS 11; LT 17
Christina Milian: DC 34; H100 27; HSS 2; RBH 60; RS 4; T40 37
Buddy Miller: CA 67
Julie Miller: CA 67
Kylie Minogue: DC 14

Minott: RS 54
Robert Mirabal: NA 15
Ismael Miranda: TSS 40
Mobb Deep: RBH 90
Moby: PCA 35
Modest Mouse: HS 31
Mona Monet: DC 28
Jane Monheit: JZ 4, 16
Ricardo Montaner: LA 44; LPA 19; LPS 7, 16; LT 11, 36; TSS 18
Pablo Montero: LPS 37
Dr. Ed Montgomery: GA 19
Montgomery Gentry: CA 36; CS 32
Jessie Morales: HS 19; LA 7; RMA 5
Mos Def: HSS 65; RS 74
Brandy Moss-Scott: HSS 15; RBH 89; RS 9
Mpress: HSS 24
Mr. Cheeks: H100 92; RA 31; RBH 30; RS 48
Mr. Spitfire: HS 46; IND 31; RBA 66
Mr. Vegas: RE 8
Nicole C. Mullen: B200 130; CC 7; HS 1
Samantha Mumba: HSS 35
Ricky Munoz: RMS 31
Anne Murray: CA 51
Keith Murray: RA 50; RBH 47; RS 46
MusiQ Soulchild: RBA 81
Myous: RS 54
Mystic: HS 42
Mystikal: RA 42; RBH 42

-N-

Nate Dogg: H100 31, 89, 98; HA 28; RA 16, 38, 43, 48; RBH 16, 39, 45, 46; RS 57, 59
Natural: HSS 28
Natures Problem: RBA 69
Dave Navarro: MO 24; RO 38
Luna Negra: NA 6
Frankie Negron: LA 55; TSA 5; LT 26; TSS 3
Nelly: B200 67; RBA 59; DSA 1; H100 5, 67; HA 8, 64; HSS 5; RA 19, 33; RBH 17, 34; RS 3; T40 14
Willie Nelson: CCA 11
The Neptunes: H100 87; RA 29; RBH 28; RP 25; RS 42
New Found Glory: HS 44
New Creation Of God: GA 35
New Life Community Choir: GA 28
New Order: DC 4; DSA 3; HSS 46
Nickel Creek: CA 28; HS 8; IND 15
Nickelback: B200 5; INT 18; A40 33; H100 26; HA 24; MO 1; RO 1
Stevie Nicks: AC 27
Nirvana: PCA 47
Nivea: HSS 10
Nonchalant: HSS 14; RBH 92; RP 5; RS 10
Noreaga: RBH 76; RS 66
The Notorious B.I.G.: RBC 9, 17; HSS 71
'N Sync: B200 16; AC 13; H100 32; HA 33; T40 18
La Nueva Patrulla 15: TSS 36
Nydia: RMS 35

-O-

Paul Oakenfold: EA 14; IND 39
Mark O'Connor: CL 6, 7
The O'Jays: B200 53; RBA 11; RA 64; RBH 70
James O'Neal: CA 44; HS 36; CS 31
Greg O'Quin 'N Joyful Noyze: GA 11; IND 41
Orbital: EA 15; IND 44
El Original De La Sierra: LA 36
Los Originales De San Juan: LA 22; RMA 12
Original P: HSS 52; RBH 97; RP 8; RS 15
Eugene Ormandy: PCA 43
Oro Solido: TSS 38
Stacie Orrico: CC 30; HS 48
Ozzy Osbourne: RO 2
O-Town: B200 101; AC 9; DSA 2; HSS 19
Oysterhead: B200 88
Ozomatli: LA 14; LPA 5

-P-

Petey Pablo: H100 30; HA 51; HSS 4; RA 21; RBH 10; RP 1; RS 2
Lindsay Pagano: HSS 8
Palomo: LA 17; RMA 11; LT 4; RMS 1
Twila Paris: CC 29
Brad Paisley: CA 35; CS 20
Pastor Troy: RBA 90
P. Diddy & The Bad Boy Family: B200 77; RBA 42
Gary Peacock: JZ 8
Carlton Pearson And The Azusa Mass Choir: GA 12; IND 49
Teddy Pendergrass: RBC 15
Pennywise: IND 43
Phil Perry: CJ 21
Pet Shop Boys: DC 3
Peter Yorl: MO 33
Tom Petty And The Heartbreakers: PCA 16
Phastlife Dynasty: RBA 71
Philadelphia Orchestra: PCA 43
The Philadelphia Experiment: JZ 18
Phillips, Craig And Dean: CC 39
Philly's Most Wanted: RBH 98
Pilar Montenegro: WM 13
Pink: H100 69; HA 67; T40 34
Pink Floyd: PCA 8
Alexandre Pires: LA 53; LPS 3; LT 7; TSS 15
Play: HSS 40
Plus One: CC 32
El Poder Del Norte: RMS 39
P.O.D.: B200 10; CC 11; MO 4; RO 11

Point Of Grace: B200 179; CC 12
Larry Poteat: HSS 31; RP 17; RS 26
Jesse Powell: RBA 80; RA 62; RBH 67
Po' White Trash And The Trailer Park Symphony: HSS 26; RBH 100; RP 10; RS 17
Pressure 4-5: HS 21
Priscila Y Sus Balas De Plata: RMS 34
The Product G&B: HSS 67
Project Pat: RBA 72
Prophet Jones: B200 89; RBA 16
Pru: HS 47
Public Announcement: RBA 87
Puddle Of Mudd: B200 28; H100 68; HA 63; MO 3; RO 3
Puerto Rican Power: LT 41; TSS 4
Puff Daddy: H100 87; RA 29, 75; RBH 28, 73, 93; RP 25; RS 42

-Q-

Queen: PCA 48
A.B. Quintanilla Y Los Kumbia Kings: LA 11; LPA 3; LT 23; RMS 23; TSS 22

-R-

Radical For Christ: GA 34
Raekwon: RA 69; RBH 65; RS 53
Rank 1: DC 21
Shabba Ranks: RE 12
Rascal Flatts: CA 39; HS 24; CS 45
Peter Rauhofer: DC 3
Ravin: WM 14
Collin Raye: CS 54
Johnny Ray: TSS 16
Ray J: RA 53; RBH 54
Regina: GA 21
Relient K: CC 34
Remy Zero: MO 29
Res: HS 26
Nicki Richards: DC 11
Lionel Richie: AC 18
Los Rieleros Del Norte: LA 23, 46; RMA 13; LT 21; RMS 8
Andre Rieu: CX 15
LeAnn Rimes: CA 46; AC 16, 22; CS 51; HSS 18
The Rippingtons: CJ 14
Rising Son: HSS 60; RP 13; RS 20
Juan Rivera: LA 58
Lupillo Rivera: LA 13; RMA 9; LT 32; RMS 10, 16
RL: H100 100; RA 58; RBH 64
RMB: DC 38
Robbie Rivera: DC 9
Tito Rojas: TSA 14; TSS 34
German Roman Y Su Banda Republica: RMS 36
Rosabel: DC 18
Royce Da 5'9": RA 73; RBH 75
Paulina Rubio: LA 15; LPA 6; LPS 25, 28; LT 42, 50; TSS 31
Ruff Endz: RA 66; RBH 69
Ja Rule: B200 1, 167; RBA 1, 86; DSA 12; H100 1, 12; HA 1, 9; RA 4, 8; RBH 4, 8; RS 45, 47; T40 2, 36
Tim Rushlow: CS 57
Rushya: RBA 71
RZA As Bobby Digital: B200 115; IND 5; RBA 36

-S-

Sade: B200 176; RBA 68; RBC 22; DSA 15
Saliva: B200 131; MO 25; RO 26
Sammie: RBH 91
Adan Chalino Sanchez: RMS 25
Poncho Sanchez: JZ 22
Gilberto Santa Rosa: LA 61; TSA 7; LPS 6; LT 6; TSS 1
Savage Garden: AC 15
Diane Schuur: JZ 9
S Club 7: AC 8; HSS 51
Jill Scott: B200 116; RBA 41; H100 97; RA 32; RBH 36
Joan Sebastian: B200 194; HS 5; IND 10; LA 2, 35; RMA 2, 20; LPS 35; LT 25, 45; RMS 24, 29
Secret Garden: NA 9
Bob Seger & The Silver Bullet Band: PCA 9
Selah: CC 35
Selena: LA 47; LPA 20
Sergio & Odair Assad: CL 10
Erick Sermon: HSS 47; RA 45, 55; RBH 44, 49; RP 21; RS 32
Sevendust: MO 36; RO 24
Shaggy: B200 119; RBA 100
Shakira: LA 37; LPA 16; H100 74; HA 71; LPS 1; LT 1; TSS 2
Shanokee: DC 21
Ben Shaw: DC 22
SheDaisy: CA 43
Blake Shelton: B200 169; CA 20; CS 16, 48; HSS 59
Sherm: HSS 29; RP 19; RS 29
Beanie Sigel: RBA 65
Silk: RBA 99
Frank Sinatra: PCA 49
Sir Ivan: DC 48
Sizzla: RE 11
Ricky Skaggs: CA 60
Skillet: CC 40
Slayer: B200 159
Slipknot: B200 57; RO 34
Richard Smallwood With Vision: CC 31; GA 5
Smash Mouth: A40 11, 36; H100 79; T40 39
Esther Smith: GA 23
Michael W. Smith: B200 47; CC 3

-U-

Snoop Dogg: B200 114; IND 4; RBA 48, 97; RBC 14; H100 100; RA 54, 58, 72; RBH 61, 64, 82
The Soggy Bottom Boys: CS 60
Soil: HS 35; RO 23
Soldier At War: HS 49; IND 32
Marco Antonio Solis: HS 50; IND 33; LA 12, 42; LPA 4, 17; LPS 9, 33; LT 5, 22; RMS 14, 27
Son By Four: TSA 20
Sonicflood: B200 183; CC 13; HS 3
Soulja Slim: IND 38; RBA 75
Soul Logic: DC 32
Bubba Sparxxx: B200 3; RBA 3; H100 20; HA 16; HSS 45; RA 6; RBH 6; RP 9; RS 16
Britney Spears: B200 191; H100 58; HA 58; T40 30
Spiritualized: HS 32
Spyro Gyra: CJ 10
St. Germain: CJ 8
Staind: B200 12; A40 8; H100 7, 76; HA 5, 73; MO 6, 34; RO 4, 9, 27; T40 6
Static-X: RO 35
Jeffrey Steele: CS 41
Gwen Stefani: H100 15; HA 14; T40 8
Stereomud: RO 30
Sting: DSA 22
St. Lunatics: B200 121; RBA 63
Angie Stone: RA 44; RBH 48
George Strait: CA 52; CCA 19; CS 15; H100 70; HA 65
The Strokes: B200 74; INT 19
Styles: RA 57; RBH 58
Sublime: PCA 44
Sugar Ray: B200 178; A40 3; H100 41; HA 38; T40 20
Sum 41: B200 42; H100 95; MO 15, 17
Survivalist: RS 63
Keith Sweat: RBC 24
System Of A Down: B200 11; PCA 19; MO 14; RO 15
Tamia: DC 50; DSA 18; HSS 49; RS 62
Tank: RBA 77; RBH 84
Olga Tanon: LA 38; TSA 1; LPS 32; LT 16; TSS 6
Tantric: RO 22, 39
Tata + Brando: HSS 31; RP 17; RS 26
James Taylor: PCA 13
Johnnie Taylor: BL 12
Paul Taylor: CJ 9
Los Temerarios: LA 56; LT 43; RMS 19
Tenacious D: B200 66
Tha Dogg Pound: IND 22; RBA 89
Tha Eastsidaz: B200 114; IND 4; RBA 48; RA 54; RBH 61
Thalia: HS 29; LA 8, 65; RMA 6; LPS 18; LT 33
Third Day: CC 20
Carl Thomas: RA 69; RBH 65; RS 53
Cyndi Thomson: B200 163; CA 18; CS 11
Three Mo' Tenors: CX 9
Los Tigres Del Norte: HS 30; IND 26; LA 9; RMA 7; LT 19; RMS 7
Los Tigrillos: LA 70; LT 34; RMS 15
Aaron Tippin: CA 63; CS 19; H100 37; HA 74; HSS 3
Wayman Tisdale: CJ 22
T.I.: B200 98; RBA 27
Tool: B200 105; H100 81; MO 9; RO 8
Tommy Torres: LPS 30, 40; TSS 23
Tower Of Power: CJ 15
Toya: HS 10; DSA 16; H100 44; HA 45; HSS 37; RS 51; T40 23
Train: B200 56; A40 1, 27; AC 21; H100 21; HA 18; T40 15
Randy Travis: CA 62, 72; CS 59
Trick Daddy: B200 46; RBA 32; H100 34; HA 30; RA 15; RBH 18
Trick Pony: B200 173; CA 22; CS 4; H100 53; HA 50; HSS 50
Los Tri-o: LA 29; LPA 13; LPS 34
Travis Tritt: B200 165; CA 19; CS 6; H100 56; HA 49
Los Tucanes De Tijuana: LA 62; RMS 21, 33
Barbara Tucker: DC 33
Michelle Tumes: CC 37
Shania Twain: CCA 4; PCA 20
Twista: RBC 25
Ronan Tynan: WM 8
Steve Tyrell: HS 14; JZ 2
Tyrese: B200 132; RBA 43; H100 78; RA 23; RBH 25
Moses Tyson, Jr.: GA 16
U2: B200 55; INT 22; PCA 15; A40 13; H100 52; HA 53; MO 38; RO 37; T40 33
Uberzone: DC 46
UB40: RE 3
Uncle Kracker: B200 113; A40 12; AC 11
Union Station: B200 108; CA 11; INT 21; CS 55
Keith Urban: CA 50; H100 91
Urban Knights: CJ 4
Usher: B200 9; RBA 4; DC 41; DSA 21; H100 14, 16; HA 13, 15; HSS 69; RA 5, 37; RBH 5, 33, 93; RS 38, 65; T40 13
Utah Saints: DC 29
Jaci Velasquez: CC 16, 25; LA 18; LPA 7; LPS 5; LT 10
Ian Van Dahl: DSA 17

-V-

Luther Vandross: B200 91; RBA 31; HSS 33; RA 41; RBH 41, 86; RS 39
Phil Vassar: CA 55
Jimmie Vaughan: BL 3
Stevie Ray Vaughan And Double Trouble: BL 15
Chuy Vega Y Los Nuevos Cadetes: RMS 40
Tony Vega: TSS 19
Veggie Tunes: IND 24
The Verve Pipe: A40 24
Victor Wooten: CJ 23
Alicia Villarreal: LA 16; RMA 10
Angelito Villalona: TSS 28
V.I.P. Music & Arts Seminar Mass Choir: GA 13
Virtue: CC 26; GA 4; HS 33
Anne Sofie Von Otter: CX 14

-W-

The Wailers: PCA 18; RBC 13
Clay Walker: CA 74; CS 29
Hezekiah Walker: GA 40
Russell Watson: CX 2
Weezer: B200 81; PCA 25; A40 35; MO 23
Westbound Soljaz: HSS 52; RBH 97; RP 8; RS 15
Kirk Whalum: CJ 24
Whatever, Girl: DC 19
Barry White: RBC 21
Peter White: CJ 2; HS 27
Wild Horses: CS 50
Hank Williams Jr.: CCA 14
Doug Williams: GA 17
Melvin Williams: GA 17
Willie K.: WM 10
Mark Wills: CA 38
Andre Wilson: RBH 98
CeCe Winans: CC 15; GA 3, 25
The Wiseguys: EA 12; HS 43; A40 30
Lee Ann Womack: B200 124; CA 14; AC 5
Won-G: HSS 9; RBH 74; RP 2; RS 5
The Word: BL 10
Darryl Worley: CS 49
Chely Wright: B200 190; CA 25
Finbar Wright: WM 8
Keke Wyatt: HSS 43; RA 56; RBH 59; RS 30

-Y-

Yanni: NA 4, 5, 7
Trisha Yearwood: B200 192; CA 26; CCA 25; CS 9; H100 64; HA 60
Dwight Yoakam: CA 59
Pete Yorn: B200 196; HS 6
The Young Millionaires: HSS 64; RP 12; RS 19
Young Phantom: RS 56

-Z-

Rob Zombie: MO 26; RO 17

-SOUNDTRACKS-

American Pie 2: B200 147; STX 12
Bones: B200 39; RBA 14; STX 4
Bridget Jones's Diary: STX 23
Captain Corelli's Mandolin: CX 10
Coyote Ugly: B200 75; CA 7; STX 5
Crouching Tiger, Hidden Dragon: CX 6
Down From The Mountain: CA 30; STX 19
Driven: CA 58
The Fast And The Furious: B200 186; STX 17
Grease: STX 24
Hannibal: CX 8
Hardball: B200 93; RBA 60; STX 6
Josie & The Pussycats: STX 20
Kingdom Come: CC 36; GA 7
A Knight's Tale: B200 144; STX 11
Moulin Rouge: B200 153; STX 14
O Brother, Where Art Thou?: B200 19; CA 1; INT 9; STX 1
Pearl Harbor: STX 25
The Princess Diaries: B200 151; STX 13
Remember The Titans: B200 170; STX 16
Save The Last Dance: B200 155; STX 15
Serendipity: B200 111; STX 8
Shrek: B200 129; STX 10
Spongebob Squarepants Original Theme Highlights: STX 18
Sweet November: STX 22
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 20
Training Day: B200 35; RBA 20; STX 3
WWF: Tough Enough: B200 99; STX 7
Zoolander: B200 118; STX 9

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THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	13	HOW YOU REMIND ME Roadrunner	Nickelback
2	2	10	I WISH YOU WERE HERE Immortal/Epic	Incubus
3	4	17	CONTROL Rawness/Geffen/Interscope	Puddle Of Mudd
4	5	8	ALIVE Atlantic	P.O.D.
5	3	21	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
6	6	9	FADE Rap/Elektra/EEG	Staind
7	7	10	IN THE END Warner Bros.	Linkin Park
8	9	19	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
9	8	24	SCHISM Tool Dissection/Volcano	Tool
10	10	8	LIPSTICK AND BRUISES Dirty Martin/RCA	Lit
11	12	7	THE PEOPLE THAT WE LOVE Atlantic	Bush
12	14	6	STAY TOGETHER FOR THE KIDS MCA	Blink-182
13	15	6	DIG IN Virgin	Lenny Kravitz
14	19	13	CHOP SUEY American/Columbia	System Of A Down
15	13	27	FAT LIP Island/IDJMG	Sum 41
16	11	17	CLINT EASTWOOD Virgin	Gorillaz
17	22	3	IN TOO DEEP Island/IDJMG	Sum 41
18	17	31	CRAWLING Warner Bros.	Linkin Park
19	16	16	GIVING IN Arista	Adema
20	NW		MY SACRIFICE Wind-up	Creed
21	23	5	WASTING MY TIME TVT	Default
22	25	4	I'LL BE HERE AWHILE Volcano	311
23	20	15	ISLAND IN THE SUN Geffen/Interscope	Weezer
24	27	5	HUNGRY Capitol	Dave Navarro
25	26	9	CLICK CLICK BOOM Island/IDJMG	Saliva
26	33	2	FEEL SO NUMB Geffen/Interscope	Rob Zombie
27	NEW		CRAWLING IN THE DARK Island/IDJMG	Hoobastank
28	29	5	BAD MAGICK Republic/Universal	Godsmack
29	36	2	SAVE ME Elektra/EEG	Remy Zero
30	31	3	OVERCOME Radioactive/MCA	Live
31	30	18	SHORT SKIRT / LONG JACKET Columbia	Cake
32	24	9	MAKIN' MONEY Dirty Martin/RCA	Handsome Devil
33	NEW		FOR NANCY ('COS IT ALREADY IS) Columbia	Peter Dinklage
34	32	25	OUTSIDE Rap/Elektra/EEG	Staind
35	28	24	THE ROCK SHOW MCA	Blink-182
36	NEW		PRaise TVT	Sevendust
37	40	12	BODIES Wind-up	Drowning Pool
38	35	7	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
39	39	12	BE LIKE THAT Republic/Universal	3 Doors Down
40	NEW		TROUBLE Capitol	Coldplay

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	14	HOW YOU REMIND ME Roadrunner	Nickelback
2	2	7	GETS ME THROUGH Epic	Ozzy Osbourne
3	3	17	CONTROL Rawness/Geffen/Interscope	Puddle Of Mudd
4	5	10	FADE Rap/Elektra/EEG	Staind
5	4	9	I WISH YOU WERE HERE Immortal/Epic	Incubus
6	6	20	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
7	NEW		MY SACRIFICE Wind-up	Creed
8	7	24	SCHISM Tool Dissection/Volcano	Tool
9	8	30	IT'S BEEN AWHILE Rap/Elektra/EEG	Staind
10	11	7	THE PEOPLE THAT WE LOVE Atlantic	Bush
11	10	10	ALIVE Atlantic	P.O.D.
12	9	28	CRAWLING Warner Bros.	Linkin Park
13	12	5	DIG IN Virgin	Lenny Kravitz
14	13	7	BAD MAGICK Republic/Universal	Godsmack
15	16	13	CHOP SUEY American/Columbia	System Of A Down
16	19	6	IN THE END Warner Bros.	Linkin Park
17	20	3	FEEL SO NUMB Geffen/Interscope	Rob Zombie
18	14	32	GREED Republic/Universal	Godsmack
19	17	16	GIVING IN Arista	Adema
20	18	11	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
21	23	6	WASTING MY TIME TVT	Default
22	15	19	ASTONISHED Mavrick	Tantric
23	24	13	HALO J	Soil
24	31	2	PRaise TVT	Sevendust
25	25	23	BODIES Wind-up	Drowning Pool
26	27	11	CLICK CLICK BOOM Island/IDJMG	Saliva
27	22	24	OUTSIDE Rap/Elektra/EEG	Staind
28	26	20	BE LIKE THAT Republic/Universal	3 Doors Down
29	21	10	HANG ON TO THIS Outpost/Geffen/Interscope	Days Of The New
30	34	3	STAPPIN' AWAY Loud/Columbia	Stereomud
31	NEW		SUNSHINE Columbia	Aerosmith
32	33	5	MAYBE TOMORROW The Label/Jive	Mesh
33	28	7	LIPSTICK AND BRUISES Dirty Martin/RCA	Lit
34	30	10	LEFT BEHIND Roadrunner	Slipknot
35	36	2	BLACK & WHITE Warner Bros.	Static-X
36	NEW		GOD GAVE ME EVERYTHING Virgin	Mick Jagger
37	35	6	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
38	40	2	HUNGRY Capitol	Dave Navarro
39	NEW		MOURNING Mavrick	Tantric
40	NEW		NOW OR NEVER Rap/Epic	Dope

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	13	FALLIN' Arista	Alicia Keys
2	2	16	I'M REAL Epic	Jennifer Lopez Featuring Ja Rule
3	3	17	HIT 'EM UP STYLE (OOPS!) RedZone/Arista	Blu Cantrell
4	11	7	FAMILY AFFAIR MCA	Mary J. Blige
5	6	12	TURN OFF THE LIGHT DreamWorks	Nelly Furtado
6	4	18	IT'S BEEN AWHILE Rap/Elektra/EEG	Staind
7	9	11	EVERYWHERE Mavrick	Michelle Branch
8	5	24	LET ME BLOW YA MIND Rufus/Interscope	Eve Featuring Gwen Stefani
9	14	5	HERO Interscope	Enrique Iglesias
10	10	34	HANGING BY A MOMENT DreamWorks	Lifhouse
11	8	16	FILL ME IN Wildstar/Arista	Craig David
12	15	11	ONLY TIME Reprise	Enya
13	7	17	U REMIND ME Arista	Usher
14	12	15	WHERE THE PARTY AT So So Def/Columbia	Jagged Edge With Nelly
15	13	32	DROPS OF JUPITER (TELL ME) Columbia	Train
16	17	10	BE LIKE THAT Republic/Universal	3 Doors Down
17	18	8	IZZO (H.O.V.A.) Roc-A-Fella/Def Jam/IDJMG	Jay-Z
18	21	8	GONE Jive	'N Sync
19	19	4	WHAT'S GOING ON All Star Tribute Columbia	All Star Tribute
20	16	22	WHEN IT'S OVER Lava/Arista	Sugar Ray
21	22	11	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
22	25	5	EMOTION Columbia	Destiny's Child
23	23	13	I DO!! Arista	Toya
24	29	5	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
25	30	3	DROWNING Jive	Backstreet Boys
26	24	26	DRIVE Immortal/Epic	Incubus
27	27	9	ONE MINUTE MAN The Gold Mind/Elektra/EEG	Missy "Misdemeanor" Elliott
28	20	19	SOMEONE TO CALL MY LOVER Virgin	Janet
29	33	2	DIFFERENCES Epic	Ginuwine
30	35	3	I'M A SLAVE 4 U Jive	Britney Spears
31	26	20	THE SPACE BETWEEN RCA	Dave Matthews Band
32	28	23	PEACHES & CREAM 112	Bad Boy/Arista
33	34	5	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
34	NEW		GET THE PARTY STARTED Arista	Pink
35	3	13	EVERY OTHER TIME J	LFO
36	NEW		LIVIN' IT UP Murder Inc./Def Jam/IDJMG	Case
37	38	7	AM TO PM Del Soul/IDJMG	Christina Milian
38	36	25	WHAT WOULD YOU DO? Boogie Elements/Interscope	City High
39	37	16	I'M A BELIEVER DreamWorks/Interscope	Smash Mouth
40	23		HERE'S TO THE NIGHT RCA	Eve 6

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	4	37	ONLY TIME Reprise	Enya
2	3	45	IF YOU'RE GONE Lava/Arista	matchbox twenty
3	1	22	THERE YOU'LL BE Hollywood/Warner Bros.	Faith Hill
4	2	33	THANK YOU Arista	Dido
5	5	49	I HOPE YOU DANCE MCA Nashville/Universal	Lee Ann Womack
6	7	8	I WANT LOVE Rocket/Universal	Elton John
7	6	26	ONE MORE DAY Arista Nashville	Diamond Rio
8	10	20	NEVER HAD A DREAM COME TRUE A&M/Interscope	S Club 7
9	9	16	ALL OR NOTHING J	O-Town
10	12	8	I'M ALREADY THERE BNA	Lonestar
11	8	23	FOLLOW ME Top Dog/Lava/Arista	Uncle Kracker
12	11	24	MORE THAN THAT Jive	Backstreet Boys
13	13	56	THIS I PROMISE YOU Jive	'N Sync
14	16	11	SIMPLE THINGS Windham Hill	Jim Brickman Featuring Rebecca Lynn Howard
15	15	107	I KNEW I LOVED YOU Columbia	Savage Garden
16	17	82	I NEED YOU Sparrow/Capitol/Curb	LeAnn Rimes
17	22	3	GOD BLESS AMERICA Columbia/Epic	Celine Dion
18	14	35	ANGEL Island/IDJMG	Lionel Richie
19	19	77	TAKING YOU HOME Warner Bros.	Don Henley
20	18	10	NEVER TOO FAR Virgin	Mariah Carey
21	20	14	DROPS OF JUPITER (TELL ME) Columbia	Train
22	23	7	SOON Curb	LeAnn Rimes
23	27	3	HERO Interscope	Enrique Iglesias
24	30	2	DROWNING Jive	Backstreet Boys
25	21	25	GHOST OF YOU AND ME Hollywood	BBMak
26	28	14	GOD BLESS THE USA MCA Nashville	Lee Greenwood
27	NEW		SORCERER Reprise	Stevie Nicks
28	26	12	WHO I AM DreamWorks	Jessica Andrews
29	24	17	BELIEVE IN LIFE Duck/Reprise	Eric Clapton
30	NEW		FROM A LOVER TO A FRIEND MPL/Capitol	Paul McCartney

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	36	DROPS OF JUPITER (TELL ME) Columbia	Train
2	2	36	HANGING BY A MOMENT DreamWorks	Lifhouse
3	3	22	WHEN IT'S OVER Lava/Arista	Sugar Ray
4	4	13	ONLY TIME Reprise	Enya
5	6	23	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
6	7	19	BE LIKE THAT Republic/Universal	3 Doors Down
7	5	27	THE SPACE BETWEEN RCA	Dave Matthews Band
8	9	19	IT'S BEEN AWHILE Rap/Elektra/EEG	Staind
9	8	34	DRIVE Immortal/Epic	Incubus
10	11	18	EVERYWHERE Mavrick	Michelle Branch
11	10	17	I'M A BELIEVER DreamWorks/Interscope	Smash Mouth
12	12	39	FOLLOW ME Top Dog/Lava/Arista	Uncle Kracker
13	13	10	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
14	18	7	WHEREVER YOU WILL GO RCA	The Calling
15	14	13	TURN OFF THE LIGHT DreamWorks	Nelly Furtado
16	17	56	IF YOU'RE GONE Lava/Arista	matchbox twenty
17	16	49	THANK YOU Arista	Dido
18	15	16	EXTRA ORDINARY Eric Dry Goods/Beyond	Better Than Ezra
19	19	30	HERE'S TO THE NIGHT RCA	Eve 6
20	23	2	STANDING STILL Atlantic	Jewel
21	20	6	LAST BEAUTIFUL GIRL Lava/Arista	matchbox twenty
22	27	3	FALLIN' J	Alicia Keys
23	22	18	BAD DAY Epic	Fuel
24	21	15	NEVER LET YOU DOWN RCA	The Verve Pipe
25	28	7	PEACEFUL WORLD Columbia	John Mellencamp Featuring India Arie
26	31	3	DIG IN Virgin	Lenny Kravitz
27	29	4	SOMETHING MORE Columbia	Train
28	26	7	ANALYSE MCA	The Cranberries
29	30	13	SOMEONE TO CALL MY LOVER Virgin	Janet
30	25	15	START THE COMMOTION Idea/Marmoth/Hollywood	The Wiseguys
31	40	2	I WANT LOVE Rocket/Universal	Elton John
32	24	16	FALLING FOR THE FIRST TIME Reprise	Barenaked Ladies
33	NEW		HOW YOU REMIND ME Roadrunner/IDJMG	Nickelback
34	35	10	TROUBLE Capitol	Coldplay
35	34	5	ISLAND IN THE SUN Geffen/Interscope	Weezer
36	NEW		PACIFIC COAST PARTY Interscope	Smash Mouth
37	36	24	IN YOUR EYES Arista	Jeffrey Gaines
38	NEW		HERO Interscope	Enrique Iglesias
39	NEW		FEELS SO RIGHT MCA	Eagle-Eye Cherry
40	37	10	SHORT SKIRT / LONG JACKET Columbia	Cake

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 99 mainstream rock stations, 77 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 254 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bulletins based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulletined 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 BOS 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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OCTOBER 27 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	17	I'm Real	Jennifer Lopez Feat. J. Rey (A&M)	26	23	16	One Minute Man	Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)	51	58	3	Raise Up	Pete D'Amico (Jive)
2	2	17	Fallin'	Alicia Keys (J)	27	18	8	You Rock My World	Michael Jackson (A&M)	52	57	7	I'm A Survivor	Robi (MCA Nashville)
3	3	14	Family Affair	Mary J. Blige (MCA)	28	24	11	Can't Deny It	Fabulous feat. Natasia (Desert Storm/Elektra/EEG)	53	54	5	Stuck In A Moment You Can't Get Out Of	U2 (Interscope)
4	4	14	Differences	Ginuwine (Epic)	29	29	15	Only In America	Brooke & Dunn (Arista Nashville)	54	40	19	Someone To Call My Lover	Janet (Virgin)
5	5	29	It's Been Awhile	Stand (Elektra/EEG)	30	25	13	I'm A Thug	Trick Daddy (Slip-N-Slide/Atlantic)	55	60	3	I Wanna Talk About Me	Toby Keith (DreamWorks Nashville)
6	12	5	Hero	Enrique Iglesias (Interscope)	31	36	8	Lifetime	Maewell (Columbia)	56	59	8	Complicated	Carolyn Dawn Johnson (Arista Nashville)
7	8	14	Izzo (H.O.V.A.)	Jay-Z (Roc-A-Fella/Def Jam/DJMG)	32	30	4	What's Going On	All Star Tribute (Columbia)	57	61	3	Dig In	Lenny Kravitz (Virgin)
8	7	22	Where The Party At	Jagged Edge With Nelly (So So Def/Columbia)	33	42	6	Gone	N Sync (Jive)	58	71	2	I'm A Slave 4 U	Brandy Norwood (Jive)
9	11	9	Livin' It Up	Ja Rule Feat. Chino (Murder Inc./Def Jam/DJMG)	34	33	10	Where I Come From	Alan Jackson (Arista Nashville)	59	49	16	Contagious	The Kelly Rowland (Arista Nashville)
10	6	25	Hit 'Em Up Style (Oops!)	Big Country (Roc-A-Fella)	35	39	7	Dance With Me	112 (Bad Boy/Arista)	60	44	13	I Would've Loved You Anyway	Travis (Mercury)
11	13	11	Turn Off The Light	Nelly Furtado (DreamWorks)	36	38	11	Angry All The Time	Tim McGraw (Curb)	61	62	6	When God-Fearin' Women Get The Blues	Martina McBride (RCA Nashville)
12	15	16	Only Time	Enya (Reprise)	37	35	37	Drive	Incubus (Interscope)	62	64	6	I Wish You Were Here	Incubus (Interscope)
13	19	4	U Got It Bad	Destiny's Child (Columbia)	38	32	22	When It's Over	Super Ray (Leva/Antarc)	63	69	3	Control	Pudim Of Mudd (Rawess/Geffery/Interscope)
14	10	27	Let Me Blow Ya Mind	Destiny's Child (Columbia)	39	41	9	Superman (It's Not Easy)	Five For Fighting (Arista/Columbia)	64	70	2	#1	Nash (Priority/Capitol)
15	9	20	U Remind Me	Usher (Arista)	40	37	10	Feelin' On Yo Booty	R Kelly (Jive)	65	—	1	Run	George Strait (MCA Nashville)
16	22	7	Ugly	Bubba Sparox (Beat Club/Interscope)	41	34	29	Peaches & Cream	112 (Bad Boy/Arista)	66	—	1	Riding With Private Malone	David Ball (Dualtone)
17	14	38	Hanging By A Moment	Lifehouse (DreamWorks)	42	—	1	My Sacrifice	Creed (Wind-up)	67	—	1	Get The Party Started	Pink (Arista)
18	16	33	Drops Of Jupiter (Tell Me)	Train (Columbia)	43	—	2	Drowning	Backstreet Boys (Jive)	68	74	2	I'm Tryin'	Trace Adkins (Capitol Nashville)
19	21	9	Everywhere	Michelle Branch (Maverick)	44	51	3	Girls, Girls, Girls	Jay-Z (Roc-A-Fella/Def Jam/DJMG)	69	66	4	Angels In Waiting	Tammy Cochran (Epic Nashville)
20	20	8	Rock The Boat	Aaliyah (Blackground)	45	46	11	I Do!	Toya (Arista)	70	65	10	Every Other Time	LFO (J)
21	17	17	Fill Me In	Craig David (Wildstar/Atlantic)	46	55	3	Caramel	City High Feat. Eve (Booga Basement/Interscope)	71	—	1	Whenever, Wherever	Shakira (Epic)
22	28	5	Emotion	Destiny's Child (Columbia)	47	47	7	Love Of My Life	Brian McKnight (Motown/Universal)	72	—	1	With Me	Lonestar (BNA)
23	26	10	Smooth Criminal	Allen Am Farm (New Noise/DreamWorks)	48	52	4	You Gets No Love	Faith Evans (Bad Boy/Arista)	73	72	2	Fade	Stand (Elektra/EEG)
24	31	8	How You Remind Me	Nickelback (Roadrunner/DJMG)	49	50	7	Love Of A Woman	Terri Trent (Capitol Nashville)	74	—	1	Where The Stars And Stripes And The Eagle Fly	Agnes Tabor (Jive)
25	27	13	Be Like That	3 Doors Down (Roadrunner)	50	53	5	On A Night Like This	Trick Pony (Warner Bros.)	75	—	1	Wrapped Up In You	Garth Brooks (Capitol Nashville)

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. 884 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.

OCTOBER 27 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	14	The Star Spangled Banner	2 Was At No. 1	26	26	9	Po' Punch	Po' Winch Feat. And The Trailer Park Symphony (Pocket Change)	51	54	25	Never Had A Dream Come True	S Club 7 (Interscope)
2	2	5	AM To PM	Christina Milian (Def Soul/DJMG)	27	13	17	My Projects	Coo Coo Cal (Intimate/Tommy Boy)	52	41	5	Jump Up In The Air	Original P (Wind-up)
3	5	2	Where The Stars And Stripes And The Eagle Fly	Aaron Tippin (Lync Street)	28	21	4	Put Your Arms Around Me	Natural (Trans Continental/Madacy)	53	37	3	Who We Be	DMX (Ruff Ryders/Def Jam/DJMG)
4	3	12	Raise Up	Pete Pablo (Jive)	29	—	1	Get Me	Sherm Feat. Biggie Figgas (Dean's List)	54	47	18	She's All I Got	Jimmy Cozart (J)
5	4	10	Where The Party At	Jagged Edge With Nelly (So So Def/Columbia)	30	23	17	There She Goes	Babyface (Arista)	55	42	16	Love It	Biala (Jive/Interscope)
6	6	9	Someone To Call My Lover	Janet (Virgin)	31	46	12	Let's Be Friends	Tata Young (Mercury)	56	—	1	You Gets No Love	Faith Evans (Bad Boy/Arista)
7	7	15	This Is Me	Dream (Bad Boy/Arista)	32	35	23	Keep It Real	Kelli-Mae (Rising Hi)	57	48	5	Izzo (H.O.V.A.)	Jay-Z (Roc-A-Fella/Def Jam/DJMG)
8	8	7	Everything U R	Lindsay Pagano (Warner Bros.)	33	28	15	Take You Out	Luther Vandross (J)	58	51	2	I'm Ghetto	Baby S (Ruthless/Blast/Epic)
9	20	2	Nothing's Wrong	Wom-G Feat. DJ Quik (TND/EMG)	34	29	25	La Bomba	Aziz Azuli (Sony Discos)	59	52	21	Austin	Blake Shelton (Giant Nashville/WRN)
10	9	15	Don't Mess With The Radio	Nivea (Jive)	35	30	5	Don't Need You To (Tell Me I'm Pretty)	Samantha Mumba (Wild Card/A&M/Interscope)	60	—	15	Make It Vibrate	Rising Son (Darkside)
11	10	14	Loverboy	Mariah Carey Feat. Cameo (Virgin)	36	27	10	Give	The Donz (Heartless)	61	—	1	Yes	Amber (Tommy Boy)
12	12	11	Enjoy Yourself	Allure (MCA)	37	33	22	I Do!	Toya (Arista)	62	49	4	To Be Able To Love	Jessica Foster (Jive)
13	11	17	Purple Hills	D12 (Shady/Interscope)	38	32	2	Girls, Girls, Girls	Jay-Z (Roc-A-Fella/Def Jam/DJMG)	63	59	2	Think Big	CrmeWave (CrmeWave)
14	16	5	How We Do	Big Lew BKA Popeye Redd (Col Beast)	39	73	2	Break Ya Neck	Busta Rhymes (J)	64	61	7	Grippin Grain	The Young Millenaires (Urban Spears/Urban Dream)
15	34	7	Bye-Bye Baby	Brandy Norwood (Arista)	40	31	5	Us Against The World	Play (Columbia)	65	50	3	Jam On It	Wu (MCA)
16	—	1	God Bless The USA	Lee Greenwood (Curb)	41	58	2	My Life	Good Ol' Boy Featuring G Wise (Revokus)	66	57	11	Family Affair	Whitney Houston (MCA)
17	24	5	Buster	Dennis De Manence (1st Avenue)	42	—	1	We Thuggin'	Five Star Feat. R Kelly (Terror Squad/Atlantic)	67	53	16	Cluck Cluck	The Pussycat Dolls (A&M)
18	14	60	Can't Fight The Moonlight	LeAnn Rimes (Curb)	43	38	13	Used To Love	Kelle Wyse (MCA)	68	—	1	Whatcha Wants To Do	The Brocka Boys (Machete Entertainment)
19	19	15	All Or Nothing	O Town (J)	44	36	21	I Wanna Be Bad	Willie Ford (Leva/Antarc)	69	71	18	U Remind Me	Usher (Arista)
20	25	7	Chillin' In Your Benz	Eshé (Real Deal/Orpheus)	45	40	6	Ugly	Bubba Sparox (Beat Club/Interscope)	70	—	15	Tell Me It's Real	Kelly Rowland (Arista)
21	18	31	Fiesta	R Kelly Feat. Jilly Z (Jive)	46	39	9	Crystal	Hevy D (Reprise)	71	—	43	One More Chance/Stay With Me	The Pussycat Dolls (A&M)
22	22	3	I'm Your Girl	Diana Carl (Epic/Treydant)	47	69	2	I'm Hot	Enick Sermon Feat. Marvin Gaye (J)	72	64	4	Brown Skin	India Arie (Motown/Universal)
23	15	15	Bootylicious	Destiny's Child (Columbia)	48	—	1	Call Me Claus	Garth Brooks (Capitol Nashville)	73	60	4	Cut Throat	John Gota (Big Pocket/Orpheus)
24	43	4	Maybe	Mipress (Big 3/Antarc)	49	44	30	Stranger In My House	Tanna (Elektra/EEG)	74	68	25	What It Feels Like For A Girl	Maddonna (Maverick/Warner Bros.)
25	17	21	Fill Me In	Craig David (Wildstar/Atlantic)	50	45	18	On A Night Like This	Trick Pony (Warner Bros.)	75	72	20	None Tonight	U2 (Virgin)

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

Main Billboard Hot 100 chart table with columns for rank, title, artist, and week data.

Chart rules and disclaimers: Songs with the greatest airplay and/or sales gains recorded this week... RIAA certification for net shipment of 500,000 units (Gold)...

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

#1 Jackie Frost, ASCAP/BMG Songs, ASCAP/Wally's Basement, ASCAP/Fo' Reel, ASCAP/H100 67; RBH 34
 50 **PLAYAZ DEEP** (Warner-Tamerlane, BMI)/Gang, BMI/Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP, WBM, RBH 96

-A-

AIN'T NOBODY GONNA TAKE THAT FROM ME (Universal-MCA, ASCAP/Graviton, SESAC, WBM, CS 54
ALL OVER ME (Sony/ATV Tree, BMI)/Gosnell, BMI/Harris Gordon, ASCAP/Music Sales, ASCAP/Pyle Of Hits, ASCAP, HL, CS 48
AMERICA THE BEAUTIFUL (Public Domain), WBM, CS 58
AMERICA WILL ALWAYS STAND (Sometimes You Win, ASCAP/Major Bob, ASCAP/Three Story, ASCAP) CS 59
AMOR, AMOR, AMOR (Pham, BMI) LT 17
AMORCITO MIO (Vander, ASCAP) LT 45
AM TO PM (Songs Of Universal, BMI)/Havana Brown, BMI/Murlyn, ASCAP/Universal-PolyGram International, ASCAP, WBM, H100 27; RBH 60
ANGELS IN WAITING (WB, ASCAP/Cat Iv, ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI), HL/WBM, CS 10; H100 73
ANGRY ALL THE TIME (Tilawhir, BMI/Bruce Robison, BMI), HL, CS 3; H100 43
AQUI ESTO YO (Arpa, BMI) LT 48
AREA CODES (Ludacris, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Nate Dogg, BMI/LehemSongs, BMI/Music In Three, BMI/Billee, BMI/Music & Media International, BMI/EMI April, ASCAP), HL/WBM, H100 89; RBH 39
AUSTIN (Talbot, BMI/KristinSongs, ASCAP), WBM, CS 16
EL AYUDANTE (Promociones Musicales HR, S.A., BMI/Peermusic III, BMI) LT 15
AZUL (F.I.P.P., BMI/Clear Mind, ASCAP), WBM, LT 13

-B-

BABY I LIED (Unichappell, BMI/Mike Curb, BMI/Diamond Storm, BMI/Posey, BMI/Chappell & Co., ASCAP), HL/WBM, CS 43
BAD BOY FOR LIFE (Dors'D, BMI/Me Again, BMI/Dee Mac, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Bristeazy, BMI/Dors-D, ASCAP/DKG, BMI), HL, RBH 73
BAD DAY (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 94
BAD INTENTIONS (Mahogany Got Music, ASCAP) RBH 53
BALLIN' OUT OF CONTROL (So So Def, ASCAP/EMI April, ASCAP/Nate Dogg, BMI/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/Rahman Griffin, BMI/NWK, BMI/INB, BMI), HL/WBM, H100 98; RBH 46
BEER RUN (Romeo Cowboy, ASCAP/I Want To Hold Your Songs, BMI/Ducas, ASCAP/Hollohart, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 26
BE LIKE THAT (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 25
BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI) LT 36
BREAK YA NECK (T'Ziah's, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Moebetoblame, BMI), WBM, RBH 55
BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 24
BROTHA (Ugmo, ASCAP/Universal, ASCAP/Alegna, BMI/), BMI/Uncle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL, RBH 48
BROWN SKIN (Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Publishing Designee, BMI/Bat Future, BMI), WBM, RBH 62
BURN (Not Listed) RBH 90
BUSTER (Gable, BMI) RBH 85
BYE-BYE BABY (Heavenly Tunes, BMI) RBH 89

-C-

CADA VEZ TE EXTRANO MAS (LGA, BMI) LT 8
CANDY (Pork, ASCAP/Chad Hugo, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI), HL, RBH 94
CAN HEAVEN WAIT (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Tallest Tree, ASCAP/Dream-Works Songs, ASCAP/Q-Zik, ASCAP/Music Pieces, ASCAP/563, ASCAP/Zomba, BMI/D. Mercado, ASCAP/Plaything, ASCAP), HL/WBM, RBH 86
CANT DENY IT (i Brasco, ASCAP/Desert Storm, BMI/Cyphercliff, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP), HL/WBM, H100 31; RBH 16
CARAMEL (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP/Te-Bass, BMI/Stitchman's, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/EMI Blackwood, BMI), HL/WBM, H100 51; RBH 22
CARRY ON (Greenhorse, BMI/Curb Congregation, SESAC), WBM, CS 36
CARTAS MARCADAS (Pham, BMI/Peer Int'l., BMI) LT 38
CASH, MONEY, CARS, CLOTHES (Dave And Brown, ASCAP/Va's Child, ASCAP) RBH 69
CHILLIN' IN YOUR BENZ (Dirty Dre, ASCAP/Jatcat, ASCAP/Te Angelii, ASCAP/Universal, ASCAP) RBH 95
CLINT EASTWOOD (EMI Blackwood, BMI/Gorillaz, BMI), HL, H100 86
COLD ONE COMIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP), HL, CS 32
COMERTE A BESOS (Sir George, ASCAP/Lanfranco, ASCAP) LT 26
COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina, ASCAP/Songs Of Peer, ASCAP) LT 16
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 10
COMO TE EXTRANO (Rightsong, BMI) LT 28
COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore Avenue, ASCAP), HL/WBM, CS 5; H100 61
CON CADA BESO (WB, ASCAP/Osofrio, ASCAP/Elephant Star, BMI/Careers-BMG, BMI) LT 12
CONTAGIOUS (R.Kelly, BMI/Zomba, BMI), WBM, H100 63; RBH 21
CONTROL (Lithium Glass, ASCAP/Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 68
CORAZON DE MUJER (Not Listed) LT 29

CRAWLING (Zomba, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI), WBM, H100 93
CRAZY LIFE (Songs Of The Court, BMI/Stone Poet, BMI) CS 57

-D-

DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP), HL, H100 40; RBH 20
DERECHO A LA VIDA (Peer Int'l., BMI) LT 24
DIDDY (Doncono, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/BDP, ASCAP/Zomba, ASCAP/Robert Hill, BMI/Universal-Songs Of PolyGram, BMI), HL/WBM, H100 87; RBH 28
DIFFERENCES (Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 4; RBH 1
DIG IN (Miss Bessie, Warner/Chappell) LT 39
DIME CORAZON (Warner/Chappell) LT 39
DON'T PLAY ANY LOVE SONGS (BMG Songs, ASCAP/Liolamb, ASCAP/March, ASCAP), HL, CS 52
DON'T STOP (FUNKIN' 4 JAMAICA) (Sony/ATV Songs, BMI/Rye Songs, BMI/Mr. Manhattan, BMI/Duro, BMI/EMI Blackwood, BMI/Ensign, BMI/Thomas Brown, BMI/The Braids, ASCAP/Zomba, ASCAP), HL/WBM, RBH 42
DON'T YOU FORGET IT (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP), WBM, RBH 79
DO U WANNA ROLL (DOLLITTLE THEME) (Show You How Daddy Ball, ASCAP/Uh Oh, ASCAP/Ensign, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Saja, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs, BMI/TCF, ASCAP/Fox Film, BMI/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 100; RBH 64
DRIVE (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 45
DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/Desert Tent, ASCAP/Sweet, ASCAP/P. Timon, ASCAP/Mr. Clean, ASCAP/Beneath The Tree, ASCAP/EMI Blackwood, BMI), HL, H100 21
DROWNING (Zomba, ASCAP/Brandon Brody, BMI/Warner-Tamerlane, BMI), WBM, H100 46

-E-

EASY FOR ME TO SAY (Blackened, BMI), WBM, CS 35
ELISABETH (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 56
EMOTION (Gibb Brothers, BMI/Careers-BMG, BMI), HL, H100 23; RBH 35
ENJOY YOURSELF (Proceed, BMI/Divine Mill, ASCAP/WB, ASCAP/Tonya Von, BMI/Beat Wise, BMI/Warner-Tamerlane, BMI), WBM, RBH 57
ESTAS QUETE PELAS (Ser-CA, BMI) LT 20
EVERY OTHER TIME (Prospect, ASCAP/Martybags, ASCAP/Noise Dog, BMI) H100 62
EVERYWHERE (I'm With The Band, ASCAP/WB, ASCAP/Line One, ASCAP/EMI Virgin, ASCAP), HL/WBM, H100 17

-F-

FADE (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 76
FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100 2; RBH 19
FAMILY AFFAIR (Many J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 3; RBH 2
FAT LIP (EMI April Canada, SOCAN/Rectum Renovator, SOCAN/EMI April, ASCAP), HL, H100 95
FATTY GIRL (Sony/ATV Tunes, ASCAP/LL Cool J, ASCAP/Illotic, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/The Waters Of Nazereth, BMI), HL, RBH 47
FEELIN' ON YO BOOTY (Zomba, BMI/R.Kelly, BMI), WBM, H100 47; RBH 9
FIESTA (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 50
FILL ME IN (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 18
FLAVOR OF THE WEAK (Disciples Of Judra, ASCAP/BMG Songs, ASCAP), HL, H100 99
FORMAL INVITE (Stop Trying To Copy My Music, BMI/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 54
FROM HER MAMA (MAMA GOT A)** (Money Mack, BMI) RBH 63

-G-

GANGSTA (LOVE & THE STREETS) (Mo Loving, ASCAP/BoodaMax, ASCAP) RBH 77
GET THE PARTY STARTED (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 69
GIRLS, GIRLS, GIRLS (Lil Lu Lu, BMI/EMI Blackwood, BMI/F.O.B., ASCAP/Unichappell, BMI/Savette, BMI/Super Songs Unlimited, BMI), HL, H100 49; RBH 13
GOD BLESS AMERICA (Irving Berlin, ASCAP/Williamson, ASCAP) CS 51
GOD BLESS THE USA (Songs Of Universal, BMI/Universal-Songs Of PolyGram International, BMI/Music Corporation Of America, BMI/Sycamore Valley, BMI), WBM, CS 28; H100 84
GONE (Tenman Tunes, ASCAP/Zomba, ASCAP/WaleRo, BMI/South Hudson, BMI), WBM, H100 32
GOODBYE (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/WBM, SESAC), HL, RBH 38
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 25
GRIMEY (Off Da Yelzabul, BMI/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 76

-H-

HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI), CLM, H100 19
HARDBALL (EMI April, ASCAP/So So Def, ASCAP/Me & Marq, ASCAP/Lil Nettie, ASCAP/Money Mack)

BMI/Warner-Tamerlane, BMI/Famous, ASCAP/Ensign, BMI/EMI Blackwood, BMI/Ground Control, BMI/King Swing, BMI/Double Diamond, BMI), HL/WBM, RBH 91
HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 9
HEROE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Teren It Up, BMI), WBM, CS 23
HIT 'EM UP STYLE (OOPS!) (Cyptron, BMI/EMI Blackwood, BMI), HL, H100 8
HOW WE DO (Col-Beast, ASCAP) RBH 92
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 26

-I-

I AM A MAN OF CONSTANT SORROW (Public Domain), HL, CS 60
I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL, CS 38
I DO! (Stixx & Tones, ASCAP/Toy-Toy, ASCAP) H100 44
I DON'T HAVE TO BE ME (TIL MONDAY) (MAS Venture, BMI/Mistersissippi, BMI/Careers-BMG, BMI), HL, CS 47
I DON'T KNOW (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Drayton Goss, BMI) RBH 93
IF YOU EVER FEEL LIKE LOVIN' ME AGAIN (Warner-Tamerlane, BMI/Ensign, BMI), HL/WBM, CS 29
I GOT LOVE (One Shot Deal, SESAC/Nate Dogg, BMI) RBH 45
ILUVIT (My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP/Lil Gangsta, ASCAP/Koke Is It, ASCAP/Perk's, BMI/Universal-Duchess, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Show You How Daddy Ball, ASCAP), HL, RBH 61
I'M A BELIEVER (Stonebridge, SESAC/Foray, SESAC), HL, H100 79
I'M A SLAVE 4 U (EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, H100 58
I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI), WBM, CS 7; H100 57
I'M A THUG (First N' Gold, BMI/Sony/ATV Songs, BMI), HL, H100 34; RBH 18
I'M HOT (Erick Sermon, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Marvin Gaye Estate, ASCAP), HL/WBM, RBH 49
I'M JUST TALKIN' ABOUT TONIGHT (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, H100 80
I'M MOVIN' ON (Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 45
I'M REAL (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP/Chocolate Factory, ASCAP/Mawkeens, ASCAP/Slavery, BMI/DJ Irv, BMI/Stone City, ASCAP/National League, ASCAP/Exotica, ASCAP/Songwriters Guild Of America, ASCAP/Songs Of Universal, BMI/White Rhino), HL, H100 1; RBH 8
I'M TRYIN' (Pacific Wind, SESAC/44, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveabe, BMI/Almo, ASCAP), HL/WBM, CS 13; H100 72
I'M YOUR GIRL (Kire-3, ASCAP/Universal, ASCAP/Dena Cali 3, ASCAP/Syc 3, ASCAP/Money Madness, ASCAP) RBH 88
IN ANOTHER WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), CLM/HL, CS 30
INOCENTE POBRE AMIGO (Not Listed) LT 37
IT'S BEEN AWHILE (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 7

-J-

IT'S OK (Universal Musica, ASCAP) LT 35
I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL, CS 12; H100 59
I WILL SURVIVE (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Careers-BMG, BMI/Hugh Prestwood, BMI/Zomba, BMI/Teren It Up, BMI), HL/WBM, CS 50
I WISH YOU WERE HERE (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 66
I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI), HL/WBM, CS 9; H100 64
IZZO (H.O.V.A.) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Ye World, ASCAP/Jobete, ASCAP), HL, H100 10; RBH 11

-K-

JUMP UP IN THE AIR (Bridgeport, BMI) RBH 97
JUST IN CASE (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI), HL/WBM, H100 88; RBH 27
JUST LET ME BE IN LOVE (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL/WBM, CS 27
KNOCK YOURSELF OUT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 52

-L-

LA CALANDRIA (Vander, ASCAP) LT 27
LET ME BLOW YA MIND (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/TVT, ASCAP/Blackjack, ASCAP), WBM, H100 15
LET'S RIDE (Zomba, BMI/Tuff Huff, BMI) RBH 70
LIFE DON'T HAVE TO BE SO HARD (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 40
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, H100 36; RBH 7
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI), HL, H100 92; RBH 30
LIVIN' IT UP (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Irv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI), HL/WBM, H100 12; RBH 4
THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 53
LOVE OF A WOMAN (Songs Of Lastrada, BMI), WBM,

CS 6; H100 56
LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 55; RBH 14
THE LUCKY ONE (Live Slow, BMI) CS 55

-M-

MADE TO LOVE YA (Uncle Bobby, BMI/EMI Blackwood, BMI/Fingaz Goal, ASCAP/EMI April, ASCAP), HL, RBH 43
MAN OF ME (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI), WBM, CS 23
ME LIBERE (Cartagena, ASCAP) LT 46
MENTIRA (I'll Be Right Back, ASCAP) LT 31
MESIAS (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 40
ME VAS A EXTRANAR (Vander, ASCAP) LT 9
MI FANTASIA (TN Ediciones, BMI) LT 19
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP), WBM, RBH 71
MUSIC (Erick Sermon, ASCAP/Zomba, ASCAP/The Marvin Gaye Heirs, ASCAP/EMI April, ASCAP), HL/WBM, RBH 44
MY LIFE (Ilivie, ASCAP) RBH 83
MY SACRIFICE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 50

-N-

NADA (Peer Int'l., BMI) LT 18
NEVER BE THE SAME AGAIN (Starks, ASCAP/WB, ASCAP/Carpa Noche, ASCAP/Davel McKenzie, ASCAP/In Tha Blood, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI), WBM, RBH 65
NIGHT DISAPPEAR WITH YOU (Universal-Songs Of PolyGram International, BMI/McComas, BMI), WBM, CS 42
NO ME CONOCES AJUN (Edimonsa, ASCAP) LT 4
NO MORE DRAMA (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, RBH 87
NOTHING IN THIS WORLD (Not Listed) RBH 59
NOTHING'S WRONG (D Baby, ASCAP/WB, ASCAP/Nichguae, ASCAP/TNO, BMI/Juice Booty, ASCAP), WBM, RBH 74

-O-

O ME VOY O TE VAS (Crisma, SESAC) LT 5
ON A NIGHT LIKE THIS (Warner-Tamerlane, BMI/Instinct, ASCAP), WBM, CS 4; H100 53
ONE MINUTE MAN (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 28; RBH 26
ONLY IN AMERICA (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 1; H100 35
ONLY TIME (EMI Songs, BMI/EMI Blackwood, BMI), HL, H100 13

-P-

PEACHES & CREAM (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C.Sills, ASCAP/Tragasm, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI), HL, H100 48; RBH 40
PENA DE AMOR (J&N, ASCAP) LT 41
PLEASE DON'T MIND (The Waters Of Nazereth, BMI/EMI April, ASCAP/Fatima & Baron Outlet, ASCAP/Main Money, ASCAP/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 98
PO' PUNCH (Swole, ASCAP/Trashy Boy, ASCAP/Only Pocket Change, ASCAP) RBH 100
EL PRIMER TONTO (Edimonsa, ASCAP) LT 25
PUEDEN DECIR (EMO, ASCAP) LT 6
PUT YO HOOD UP (Swole, ASCAP/STD, ASCAP/EMI Blackwood, BMI/Ground Control, BMI), HL, RBH 80

-R-

RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP), WBM, H100 30; RBH 10
REAL LIFE (I NEVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Castri, BMI/Whiskey Gap, BMI), WBM, CS 17
REENCARNACION (F.I.P.P., BMI/Warner-Tamerlane, BMI) LT 33
RESUMIENDO (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 11
RIDING WITH PRIVATE MALONE (Twang Thang, ASCAP/Wood & I, BMI/IG Wells, BMI) CS 18; H100 71
ROCK THE BOAT (Herbilicious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 22; RBH 3
ROLL OUT (MY BUSINESS) (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP), HL, RBH 56
RUN (Famous, ASCAP/Almo, ASCAP), HL, CS 15; H100 70

-S-

SAINTS & ANGELS (House Of Fame, ASCAP) CS 34
SHISM (Toolshed, ASCAP/EMI Virgin, ASCAP), HL, H100 81
SE QUE ME VAS A DEJAR (Crisma, SESAC) LT 22
SERA PORQUE TE AMO (Not Listed) LT 34
SET IT OFF (Money Mack, BMI) H100 96; RBH 37
SEXI DANCE (World Deep Music, BMI/Sony/ATV Latin, BMI) LT 42
SHHH (Iron Tigga, BMI/C.K. Jointz, BMI/DHG, BMI) LT 23
SHINE (Money Mack, BMI) RBH 72
SHIVER (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 31
SIDEWAYS (EMI Blackwood, BMI/EMI Tower Street, BMI/Hatley Creek, BMI/Vip Viperman, ASCAP), HL, CS 49
SITU QUISIERAS (Not Listed) LT 43
SLOWLY (Lil Lu Lu, BMI/EMI Dub's World, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL, RBH 84
SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI), WBM, H100 24
SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, CS 44
SOMEONE TO CALL MY LOVER (Black Ice, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/WB, ASCAP/D. Bunnell, ASCAP), HL/WBM, H100 42; RBH 81
SOMETHING IN THE PAST (Universal-Duchess, BMI/Perk's, BMI) RBH 67
SOMETHIN' IN THE WATER (Al Andersongs, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Mighty Nice, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 41
SPECIAL DELIVERY (Scamon, ASCAP/Justin Combs,

ASCAP/EMI April, ASCAP/Harve Pierre, BMI/EZ Elpee, ASCAP), HL, RBH 66
THE STAR SPANGLED BANNER (Public Domain), WBM, CS 46; H100 6; RBH 31
STUCK IN A MOMENT YOU CAN'T GET OUT OF (U2, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 52
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI) LT 10
SUERTE HE TENIDO (Universal Musica, ASCAP) LT 30
SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 38

-T-

TAKE YOU OUT (Nyrwar, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI), HL, RBH 41
TANTITA PENA (Not Listed) LT 3
THAT'S A PLAN (Warner-Tamerlane, BMI/Zantanon, BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP), WBM, CS 33
THAT'S WHAT BROTHERS DO (Almo, ASCAP/Pacific Wind, SESAC/44, SESAC), HL, CS 39
THERE WILL COME A DAY (Careers-BMG, BMI/Silverkiss, BMI/Songs Of DreamWorks, BMI), CLM/HL, CS 37
THINK BIG (Mr. Goss, ASCAP/EK Raw, ASCAP/Undaboss Furocios, ASCAP/YesYesYall, BMI) RBH 99
THE TIN MAN (Acuff-Rose, BMI/Songwriters Ink, BMI/Texas Wedge, ASCAP), CLM/HL/WBM, CS 21
TU CONVENCIDA (WB, ASCAP), WBM, LT 44
TU RECUERDO Y YO (Peer Int'l., BMI) LT 32
TURN OFF THE LIGHT (Nelstar, SOCAN), WBM, H100 11

-U-

UGLY (Virginia Beach, ASCAP/WB, ASCAP/Two Hundred Miles From Civilization, BMI/EMI Blackwood, BMI), HL/WBM, H100 20; RBH 6
U GOT IT BAD (U.R. Iv, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC), HL, H100 16; RBH 5
UNA MUJER COMO TU (Copyright Control) LT 21
U REMIND ME (Smooth C, BMI/Songs Of Windswept Pacific, BMI/Butterman's Land, BMI/Gucuzim, ASCAP/Universal, ASCAP), WBM, H100 14; RBH 33
USTED SE ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 7

-V-

VOLVERE JUNTO A TI (WB, ASCAP) LT 49
VOY A QUITARME EL ANILLO (2000 Amor, ASCAP/Rafa, ASCAP) LT 47

-W-

THE WAY (Blue's Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP), WBM, H100 97; RBH 36
WEEKEND (Kharatrof, ASCAP/B.Black, ASCAP/WB, ASCAP/Sony/ATV Tunes, ASCAP/Chocolate Factory, ASCAP/LaCoriya's Songs, ASCAP/Dat Bull Tod, ASCAP/New Nation, ASCAP/Chrysalis, ASCAP/Monster Island, ASCAP), HL/WBM, RBH 51
WE GONNA MAKE IT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Paniro's, ASCAP/A. Maman Music, ASCAP), HL, RBH 58
WE RIGHT HERE (Boomer X, ASCAP/5avill, BMI) RBH 68
WE THUGGIN' (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Ron G, BMI/Zomba, BMI/R.Kelly, BMI), WBM, H100 82; RBH 23
WHAT AM I GONNA DO (Harrindir, BMI/Unice Jake's, BMI/BMG Songs, ASCAP/Zovekion, ASCAP/T.J. Beats, BMI), HL, H100 78; RBH 25
WHAT IF (ECAF, BMI/Sony/ATV Songs, BMI), HL, H100 85; RBH 29
WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI), HL, CS 11
WHAT'S GOING ON (EMI April, ASCAP/Marvin Gaye Estate, ASCAP/Jobete, ASCAP/Stone Agate, BMI), HL, H10

Detroit

Continued from page 1

Record Industry, has topped many indie-store bestseller lists since its June 26 release.

Larry Hardy of Los Angeles-based In the Red Records—which releases much of the current output of ex-Gories guitarist Mick Collins—observes, “Suddenly, people are focusing on the town they’re from, particularly ‘cause [White Stripes singer/guitarist] Jack White makes a real issue of waving the Detroit flag. That’s his whole bag, so everyone’s paying attention.”

Sympathy owner Long Gone John says, “When Jack speaks, he speaks reverently of what else is going on in Detroit, and people have taken notice. He has a reason to rally the Detroit thing. I hate for it to be called a ‘scene,’ and I hate for it to be compared with Seattle, because I think that’s an incredible kiss of death. But . . . he’s proud of being from Detroit. He’s really fucking proud of being part of that lineage.”

Interestingly, a fertile creative climate has developed in Detroit without it having a single high-profile indigenous label; Seattle’s Sub Pop and Minneapolis’ Twin/Tone, which were major catalysts for activity in their hometowns, do not have an analog in the Motor City. Usually, after making a single or two with a minuscule local label, Detroit’s indie bands move on to make albums for larger, out-of-town labels.

In the glare of publicity, the scene is mutating rapidly. Many locals worry that it has become more difficult to secure club gigs. And some fret that the scrutiny



could kill the scene, as it has elsewhere in the past.

Jack White says, “Maybe the Seattle scene got blown out of proportion too fast, got too popular too fast. I’d hate to see Detroit become like that—where, three years from now, you’d be embarrassed to be a band from Detroit.”

Almost to a man, the Detroit musicians view their scene as healthily humble and removed from the music business at large. The Witches’ vocalist Troy Gregory—a veteran of such major-label acts as Prong and Flotsam & Jetsam—notes, “Everybody here feels like they’re doing a different job than what Limp Bizkit does.”

Collins says, “All of a sudden, Detroit was the next big thing. And we never really saw it that way. It’s just a bunch of bands. None of them are really connected stylistically or anything like that. We’re just a local music scene like any other.”

Andy Claydon of the Ypsilanti, Mich.-based Flying Bomb label says, “No two bands sounded the same. We never had a [collective] style . . . The scene is so small,



THE WHITE STRIPES

there aren’t factions. We all kinda just deal with each other, and it’s all rock’n’roll.”

UP FROM THE STREETS

The stage was set for the current crop of bands in the early and mid-’90s by such garage-oriented units as the Hentchmen, the Demolition Dolls Rods (led by ex-Gories member Dan Kroha), and such Mick Collins-led groups as Blacktop, King Sound Quartet, and the Dirtbombs.

Retailer Robert Setlik of Car City Records in nearby St. Clair Shores says, “There always has been a real strong local scene and local interest. Eight years ago we put out a CD featuring underground Detroit groups—there was enough interest even then. It remains strong, although the groups are just becoming more visible now.”

The roots of today’s scene were also furthered five years ago when clubs like the Gold Dollar and the Magic Stick opened their doors to young talent; Flying Bomb and Italy Records issued the first singles by the new bands; and engineer/producer Jim Diamond opened his studio, Ghetto Recorders, in a former poultry processing plant downtown.

Some believed that the activity would be transitory. Filmmaker Benjamin Hernandez—whose 1999 shot-on-video documentary *The Detroit Rock Movie* features early footage of many of the town’s best-known bands—says, “We were kind of rushing to make that movie because we all felt that this whole garage-rock thing was about to become played out and this was going to fade. Amus-

ingly enough, now people are starting to notice.”

Initially, the only outlets for the city’s new rock’n’roll sound were Flying Bomb (run by Claydon and his wife, Patti) and Detroit’s Italy, which is operated by bassist Dave Buick of the Go. Claydon says of his label and Buick’s, “We both kind of consider ourselves, like, *necessity* labels. People weren’t putting out a band, so we did it.”

Buick notes that local record-making activity was, and remains, extremely limited, adding, “I’m kind of clueless as to why I’m one of the few people that have been doin’ it.”

Ghetto Recorders appears to fulfill a central role usually occupied by a key indie label for economic reasons (its rates are extremely low) as well as social ones. Owner Diamond says, “Most of the people that I work with, who are in all the bands that are getting national notoriety or international notoriety, come through here at some point. And most of these people are friends, too, outside of music. There’s a lot of camaraderie.”

Deanne Iovan, singer/bassist for the Come Ons, says, “Jim Diamond’s studio records the gamut of musical tastes in this town, and he’s a good friend, he’s a great musician, he’s got a great space, and everybody just feels really comfortable there—which is really important when you’re recording. It’s very relaxed.”

OUT-OF-TOWN CONNECTIONS

The albums Diamond cuts at his studio have ended up surfacing on established indie-rock labels outside the Detroit area.

Besides releasing the White Stripes’ first three albums, Sym-



pathy for the Record Industry has issued full-length sets by the R&B-oriented Detroit Cobras and the Come Ons, Jack White protégés the Von Bondies and tough duo Bantam Rooster, and the Jack White-produced compilation *Sympathetic Sounds of Detroit*. In addition, it will soon release a debut by Detroit’s soulful Ko & the Knockouts. The output of Los Angeles’ Fall of Rome Records has to date been entirely Detroit-based: The label has released high-energy sets by the Witches, the Sights, and They Come in Threes and will soon drop Troy Gregory’s solo album—on which he will be backed by 13 different

Detroit bands—and a set by the Voltaire Brothers, a funk project from Mick Collins.

Fall of Rome’s Mark Rome (who is also GM of Los Angeles’ Del-Fi Records) says, “I didn’t plan to be an L.A.-based Detroit label, but it kinda worked out that way. I was just struck by the music, just the bands coming out of there. They’re all very good, they’re all talented. They all play with each other. It’s cool that



From left, Marc Fellis, Jack White, Bobby Harlow, John Krautner, and Dave Buick.

THE GO

they’re all friends and that they’re a tight group of guys and girls.”

Washington-state labels have done their part: Kill Rock Stars in Olympia released Slumber Party’s seductively low-key album, Estrus Records in Bellingham has Toledo transplants the Soledad Brothers’ blues-rock bow, and Sub Pop issued the Go’s debut.

The few local labels that have released Detroit albums have been short-lived. Aaron Warshaw’s Spectator Records, the original home of the Witches and the Sights, folded (Fall of Rome acquired the finished CDs), while Charles Records’ Gore Gore Girls album was picked up by Get Hip in Pittsburgh.

Asked about the lack of a prominent local indie label, Go guitarist and Car City buyer Dion Fischer says, “There’s no money in it . . . We try to do stuff when we can, but unless someone comes along that really believes in it and also has a lot of money, I don’t think there’s going to be that kind of label—like a Sub Pop or something like that. Those guys, they were *businessmen*. The musicians in Detroit, they’re *musicians*.”

However, Detroit’s biggest local musical booster, Jack White, is now contemplating the start-up of his own indie label. White says, “I’ve worked with so many bands and done so many 45s and things, I just don’t like it when people say, ‘I can’t get ahold of that.’ It’d be nice if all this stuff that I’m involved with would all go through one thing, and [we could] see how available we can make it to people.”

THE SCENE SHIFTS

The Detroit rock scene continues to thrive despite some recent disappointing news on the live front. Locals are bemoaning the Aug. 18 closing of the Gold Dollar—which had been on the sales block for a year—and say that getting booked at the Stick has become more difficult recently.

“With the Gold Dollar gone, I think people are trying to re-establish a small bar,” the Come Ons’ Iovan says. “There’s something on Michigan Avenue called the Lager House where people are starting to do shows, so maybe that will be the new venue that anybody can play at.”

Most observers worry that a heightened profile for Detroit will hurt the scene. More than one local notes with dread that out-of-town bands have emigrated into the city.

Some fear the encroachment of major labels—which hastened the demise of activity in Seattle during the ’90s—but others feel the uncommercial nature of the music will keep the majors at bay.

The Witches’ Gregory recalls, “For the last year or two, you’d get these calls—‘Hi, I’m so-and-so from Geffen Records. I hear your band’s real hot. Send me something.’ And I’d say, ‘Hey, man, I don’t think you’re gonna like it.’ ‘What do you mean?’ ‘I just know you’re not, and I don’t know if I should send it to you.’ Then you send it, and of course, you don’t hear nothin’.”

However, Mark Rome notes, “Maybe . . . one thing that is going to save Detroit, and not make it into the next Seattle—it’s just not accessible. It’s not pop music. It’s going to scare those big guys away. They’re not going



to want to deal with that scary garage music.”

For his part, White remains sanguine about all the attention and about his town’s potential as a new rock’n’roll mecca: “I would much rather see people playing real rock’n’roll than all that stuff you hear on radio and see on MTV. I’d take that any day over all that stuff, even if it meant that it wasn’t my little secret anymore or everyone in this town’s little secret anymore. It would be worth it, if it got to the point where that was a popular thing.”

Additional reporting by Eddie Allen of the Michigan Chronicle.

Hip-Hop

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ever to succeed because:

- artists are finding their own voices, rather than mimicking U.S. acts;
- indie labels are making the investment to develop acts;
- British media is now more receptive than ever to the genres; and
- a number of acts are establishing credibility both at home and overseas.

RESURGENCE OF U.K. RAP?

The resurgence of U.K. rap and hip-hop has often been proclaimed, only for it to falter soon after. However, with key independent labels now on a more solid footing and with the majors finally devising new methods to develop viable domestic acts, the general consensus is that this time around, growth of the genre will be sustained.

EMI Records U.K. & Ireland CEO Tony Wadsworth believes the current state of U.K. rap can be likened to the 1960s, when British pop found its voice and broke through with the likes of the Beatles. "We've had lots of people who wanted to sound like LL Cool J or whoever, whereas now, we have people who really have their own personality coming through," Wadsworth says.

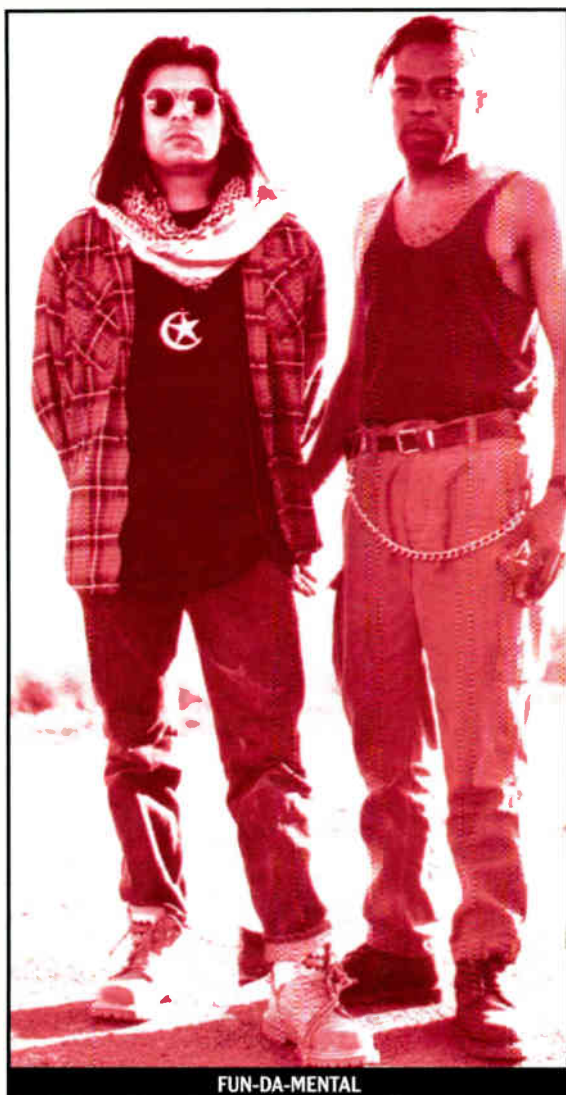
Echoing similar views, Eliza Tyrell, label manager of Manchester-based Grand Central, says, "The U.K. hip-hop scene has redeveloped itself over the last three years and is now in a stronger market position than ever—with acts such as Mark B & Blade [MB&B], the Nextmen, Aim, and Roots Manuva gaining radio play and credibility."

Faithless producer/behind-the-scenes member Rollo notes, "Until recently, all the people I know who are fans of rap have seen the U.K. version as a joke. But with people like Roots Manuva, Skitz, [and] Mark B & Blade, it seems at last to be finding its own voice."

South London rapper Manuva is the name that is currently most touted. Backed by a strong underground following coupled with broad press coverage, Big Dada/Ninja Tune managed to land the artist's sophomore set, *Run Come Save Me*, at No. 33 on the U.K. charts in early August. "I was trying to make a record that would be [popular] with the hip-hop heads," Manuva says of *Run Come Save Me*, "but also something that could appeal to everybody."

ALL 'ROUND GENIUS

"Innovative, accessible, all-round genius, and the first British hip-hop act to hit the



FUN-DA-MENTAL



ADAM F

LL Cool J And Others Offer Praise For Promising U.K. Producer Adam F

BY GORDON MASSON

"Adam F is one of the most blazin' upcoming producers out there on the hip-hop side. I think he has the potential to become a Dr. Dre." Praise indeed, when the person in question is a young British artist. Even more impressive when the man talking is none other than hip-hop trailblazer LL Cool J.

Following Adam F's 1998 Music of Black Origin award-winning debut album, *Colours* (featuring the U.K. top 20 hit "Circles," as well as the well-received singles "Metropolis" and "Brand New Funk"), EMI's Chrysalis label released *Kaos* in September.

Adding to his credentials, Adam F managed to involve some of rap's heaviest hitters on the album—LL Cool J, Redman, MOP, Capone-N-Noreaga, De la Soul, Beenie Man, Siamese, Pharaoh Monch, Carl Thomas, and Guru.

That lineup helped the *Kaos* album reach No. 44 on the official U.K. album charts, and sales to date have topped the 12,000 mark—a good start for a U.K. hip-hop album. Singles in November and January should help boost those numbers.

Reportedly, LL Cool J was so blown away by Adam F's work that he demanded the title track of his chart-topping *G.O.A.T.* album be rerecorded

with Adam—even though that meant a three-week delay on the release date.

"I produced a track for LL called 'Take It Off' for his album, and the 'G.O.A.T.' [track] was initially something I'd produced for my album," Adam F recalls. "But when he first heard it, he said 'I gotta rock to this! I gotta have it!'"

Adam F's production work for Def Jam then progressed to work with Missy "Misdemeanor" Elliott and Lady Luck.

"I make music from within, from my emotions and moods. And the way I see it, when you buy an artist's album, you buy into the last two or three years of that person's life, what they've been inspired by and how they want to express it," Adam F says.

"The consistency in *Kaos* is a visual thing which comes from the drama in the production," he adds. "There is a whole vibe to the album. Redman's talking about a Frankenstein monster version of himself being brought to life by electricity, Huggybear and Beenie Man take you through this idea of the Dirty Harry that's inside everyone, and Guru and Carl Thomas sing about karma [and how] what goes around comes around. The album is called *Kaos* because the year and a half putting it together has been a complete creative chaos."

HIP-HOP

top 40 albums charts in a good few years," is how Big Dada label manager Will Ashton describes Manuva. Big Dada's

acts include genre-blending rap group New Flesh and MC Ty. *SOUND01*, a budget-priced sampler reflecting the label's

catalog, was released in July.

This year, Manuva triumphantly joined four major-label U.S. acts in the Music of Black

Origin Awards' hip-hop category. Last year, all five nominees were American. Missy "Misdemeanor" Elliott won the category at the Oct. 4 event in London.

Significantly, rap seems gradually to be getting more mainstream airplay. The last two singles by MB&B were playlisted on BBC Radio 1, a rare honor for British rap music coming from the underground. To paraphrase MB&B's last hit, it seems a lot of people are beginning to "see the signs."

"Things are on the up," Wordplay label manager David Laub enthuses. "The main thing is that album sales are definitely getting better." MB&B—whose Wordplay/Source album *The Unknown* has, according to the label, shifted more than 40,000 copies—bring the "professionalism required to push their music" through frequent touring and making themselves available for press interviews, Laub adds.

"If I was to summarize the message of [*The Unknown*], it would be that through the negative there is always positive," Blade says. "I never just talk about the troubles—I also find the resolutions."

After Wordplay signed MB&B off the back of their compilation *Word Lab* last year, the impressive rhymer Karl Hinds—whose *Don Gamma* was released in late July—is one of two acts on *Word Lab 2: The Next Chapter* (released Aug. 10) to be offered singles deals by Wordplay.

The "small but significant commercial growth" shown by MB&B and Manuva opens "the possibility of a major-label signing frenzy that could set the whole thing back again," Ashton cautions. Grand Central A&R manager Darren Law has similar concerns. "It can only be a good thing, as long as they don't sign people and then drop them," he says. "The industry needs to build on what is happening over the long term and not just look for quick cash."

LABELS LACK LOCAL ACTS

Presently, most U.K. major labels do not have any domestic rap/hip-hop acts. And those that do seem prepared to avoid past mistakes. At the Urban Music Seminar Sept. 2 in London, there was an overwhelming call advocating the independent route—and even panelists from major labels were in accord. Polydor head of A&R Colin Barlow said his failure with two promising rappers, Iceberg Slimm and JP Esq, was due to "reticence against British hip-hop." One of the new methods Barlow is exploring is putting developing acts on an indie label to "grow an audience for them" before they are taken over by the major label.

EMI's Wadsworth also favors a

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Hip-Hop

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slow build without any immediate commercial expectations. Hip-hop artist Exodus 77 has had two quiet, career-developing singles released on Parlophone/EMI's Regal sub-label, and the major is firming arms-length deals with some small, hip-hop labels as a way of "not smothering" them. EMI already has a multi-million selling U.K. hip-hop album in Gorillaz's eponymous Parlophone/EMI set, which Wadsworth says has sold 2.5 million copies worldwide. Set to follow suit is Adam F's Chrysalis/EMI sophomore set *Kaos*, released Sept. 10.

"There is a British guy [who is] working like a Dr. Dre with some of the big names in American rap," Wadsworth says of Adam F's album. Although the artist says it was not by design that his album features such American rap acts as LL Cool J, Redman, and M.O.P., the upside is that he's now in a position to help domestic artists. "Fortunately, because of this project, I've been able to talk to a lot of the artists here, from Dynamite to Rodney P, about working with them," Adam F says.

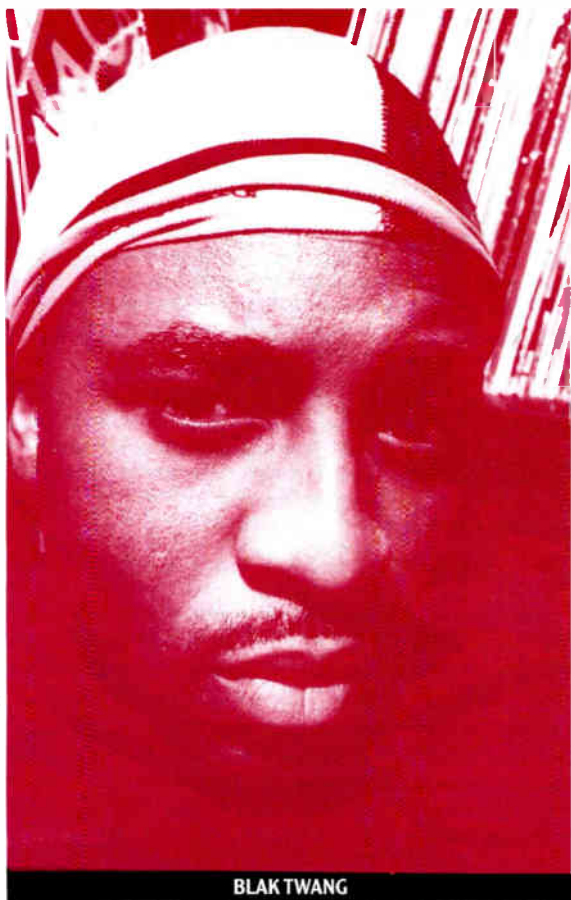
Meanwhile, BMG's urban label, E-mancipated, is developing rapper Mr. Hectic, while Faithless, the Cheeky/BMG act co-fronted by rapper Maxi Jazz, can claim to be one of the U.K.'s most successful rap-inflected dance acts. Both Faithless' last album, *Outrospective*, and the single "We Come 1" made the U.K.'s top five. Faithless also has found success in Sweden, South Africa, Italy, Australia, Belgium, Holland, and Germany.

In the U.K., sales of *Outrospective* have topped 200,000, according to Morgan Nelson, head of BMG U.K. dance division/Cheeky label manager. He adds that the album should be "platinum by Christmas."

Nelson attributes the act's success to its accessibility, which eventually "set a precedent for creativity, going against the grain, and not being restricted by generic specifics."

RETURN OF US3

Jazz-tipped Us3 returned on new label Boutique/Universal Jazz with "You Can't Hold Me Down" Sept. 24. The group's new album, *An Ordinary Day in an Unusual Place*, dropped Oct. 15. The album, which features British DJ First Rate, is, however, fronted by Americans: singer Alison Crockett and rapper Mich-elob. "All of my albums have been made for American major labels," says Us3 founder Geoff Wilkinson, who thinks that U.K. rap can't sell in America without a



BLAK TWANG



WADSWORTH

familiar voice: "It's a fact that U.K. hip-hop has not sold greatly in the U.S. The audience there still thinks we have funny accents."

Def Jam U.K. VP Jaha Johnson hopes to eventually find "that rapper to carry the Def Jam flag for the U.K., as LL Cool J did in the beginning." As OutKast showed, it only takes one breakthrough artist from the U.K. to prove that "you don't have to be from New York in order to rap," Johnson adds.

In the meantime, it's left mostly to the independents to uphold the U.K.'s rap flag.

Many indies support the call for a U.K.-favored radio quota system, like that which has bolstered France's domestic rap market. MSI & Asylum group member/Grankru Records boss Bandit has prepared a compilation—*A Wireless Nation Vol. 1 (The Letter to Tony Blair Campaign)*, which will be available late next month—to back his campaign. Activities surrounding the album's release included a Sept. 30 talk at the In the City conference in Manchester, as well as a House of Commons press conference.

Bad Magic, helmed by Dan Greenpeace, also a presenter of London radio station XFM's rap program *The All City Show*, has been slowly building a reputation for veteran rapper Blak Twang, of whom Greenpeace

says, "He speaks to the black youth, but he definitely also has broad appeal."

The release of a version of a track featuring Rodney P is imminent. "Me and Rodney P are going to go head to head on it," says Blak Twang, aka Tony Rotton. "We aren't getting our

its new single, "Break Free." It's a "call to the youth to look for better ways and stop worshipping foolishness, such as inner-city violence and drug problems," says Charlie Parker, boss of Fasfwd Entertainment.

Also helping fledgling acts is the fact that name-checking

London is no longer a hindrance, just as "Snoop and Dr. Dre talking about Compton or Long Beach hasn't done [them] any harm," says Future, member of the Edelsigned R&B/U.K. garage-fused, rap-based group Commonwealth. Its debut album, *Broke N English*, is due in early 2002.

REPRESENTERS

The local scene is supported by the likes of Big Ted,

one-half of Kiss FM London's hip-hop presenters the Chubby Kidz. "I live in London, I represent London, and I have a heavy bias of London artists on my show," the DJ says.

But the emerging U.K. scene is not just confined to the capital. Labels such as Nottingham's Out Da Ville and Manchester's Grand Central are well-respected. The key points of the acts on the latter's roster—which include Aim, Rae & Christian, and Only Child—is that "they are all very strong and talented producers who have helped bridge the gap between U.S. & U.K. hip-hop," A&R manager Laws says.

Such domestic-sourced com-

HIP-HOP

'The U.K. hip-hop scene has redeveloped itself over the last three years and is now in a stronger market position than ever—with acts such as Mark B & Blade, the Nextmen, Aim, and Roots Manuva gaining radio play and credibility.'

—ELIZA TYRELL, GRAND CENTRAL

feet stuck in the door this time."

While agit-prop group Funda-mental has downgraded rap on *There Shall Be Love!*, issued Oct. 1, the hip-hop based set fuses an eclectic musical source, including a troupe of *qawwali* and South African singers who join the group for its Oct. 27 concert at the Shrine in London. "U.K. hip-hop can only deliver if its approach is from an original perspective," says Aki Nawaz, Funda-mental leader/owner of Nation Records.

Late September saw the release of promotional copies of South London-based collective 57th Dynasty's sophomore set, *DIY Ethic* (due early 2002), and

pilation series as Word Lab and Stonegroove's Raw Material are useful tools for getting underground tracks into major outlets. They "prove that the U.K. scene cannot be slept on," asserts Stonegroove label manager Oscar Engels.

HIP-HOP AWARDS VS. MOBO

Also helping to grab the headlines is the U.K. Hip-Hop Awards, launched last year in reaction to MOBO's removal of the hitherto British-only criterion. The event is a growing platform for giving "recognition to U.K. hip-hop artists," says awards founder Jermaine Springer. This year's ceremony took place Sept. 19 at London's Sound nightclub. An eponymous branded compilation will be released this month.

Indies are also making major inroads within chain stores. Big Dada has a point-of-sale dispenser containing new albums and catalog at Tower Records. Daren Ashley, hip-hop buyer at London's Piccadilly branch of Tower, says it's part of his plan to build a long-term trade in U.K. rap product outside of its "small but dedicated hardcore fan base."

"You now have people like M.O.P., a hardcore act, going in at No. 4 [with "Cold As Ice"]," says LJ, sales manager of Central London's Wyld Pych and former mix DJ on Tim Westwood's BBC Radio 1 rap show.

"Stuff from the small labels is selling like hot cakes, like Roots Manuva's 'Witness (1 Hope)'. A year ago we wouldn't have sold that much, but now we have to pay cash upfront for it."

LESSONS AND CAUTION

But U.K. hip-hop needs to take a lesson from the U.K. garage/2-step scene—mainly run by indie labels and supported by pirate radio, which builds a buzz by playing tracks for months. Thus, by the time a track is commercially released, it's easier to cross over, according to Thad Baron, former MCA Publishing urban A&R manager/current owner of RYPE, which manages hip-hop producers.

Sounding a note of caution, Big Dada's Ashton says, "[Hip-hop and rap] is the buzz phrase right now in the media, but I'll wait and see what they're saying in six months or a year's time. Retail is still cautious but improving."

And as for the holy grail of selling repertoire internationally, Greenpeace observes, "It's down to marketing—I don't think they should change their sound. For example, I don't think Blak Twang will appeal to the U.S. market, but he is very popular in Germany. You need to identify your key markets and sell to them."

EMI Leadership

Continued from page 1

the EMI Group chairman, "but [he was] not shocked." Nicoli said Berry "understood that a change might be good for the business. And, indeed, I'm sure those of his colleagues who are calling him will hear that from his own lips."

On the lips of EMI's 9,000 employees, meanwhile, is talk of their likely life under Levy, the new chairman/CEO of the recorded music division, and David Munns, his vice chairman with special responsibility for priorities and people—or for "global marketing and human resources," in the words of the official announcement made Oct. 15.

Levy's return to the commanding heights of the music industry must be seen as a personal triumph, following an inelegant exit from PolyGram in June 1998 after Seagram purchased it. He spent 13 years at the Philips-owned group and became president in 1991. Since going public in 1989, PolyGram achieved 13% compound annual growth and a share price that tripled in value, reflected in Seagram's \$10 billion purchase price.

In the past three years, Levy has put seed money into different media companies through his London-based Ilchester Investments, done some consulting work for McKinsey linked to the music business, and also served as a non-executive director of now-defunct European online music retailer Boxman.

Levy, 54, tells *Billboard* that his first task will be to run "an audit of the [EMI] people and an audit of the artist roster—and we've got to be audited by them. The rest is nonsense. We will spend time to have dialog with people and know what they want to do with their lives." That dialog extended to top talent managers, who received joint calls from Levy and Munns during their first days on the job. One such manager says the pair was surprised to learn of his top-name client's out-of-contract situation with an EMI label.

Munns, 50, spent 11 years at PolyGram. He was its senior VP of pop marketing worldwide by the time he left, soon after Levy. Since then, he has run his own Worldgrid Solutions consultancy and co-managed Bon Jovi. From 1972 to 1987, Munns worked at EMI Records in the U.K. and Canada. Of his return, he says, "People have to give us a chance to take a look at the company, at the structures, and then have a plan. Right now, there are 49 working days to Christmas, and we've got a shitload of records to sell."

Such artist managers as Chris Morrison, whose London-based CMO firm directs the career of EMI act Blur and its Gorillaz spinoff, should welcome that bluntness. "My fear is always that there'll be a lot of radical changes with a new team," he states. "Obviously, I want stability for my artists in territories where we're enjoying success." Morrison says the Gorillaz album has now sold more than 3 million copies worldwide through EMI companies, and he is targeting the 5 million mark by Christmas.

"Everybody knows that EMI needed a change," Sanctuary Music CEO Andy Taylor says. "This appears to be, from our perspective, a good change." British-owned Sanctuary's roster includes acts signed to EMI companies (such as Iron Maiden), among others. "David Munns is a man we've worked with a lot and

have a lot of time and respect for."

Bob Doyle, who co-manages Garth Brooks, EMI's top-selling U.S. artist, says the leadership change, four weeks before the Nov. 13 release of Brooks' new album, "is a concern. But I hope that they have given it some thought, and I don't think [Capitol Nashville president/CEO] Mike Dungan will miss a beat." There was likely a moment of concern, too, for Mick Jagger, whose Virgin solo debut, *Goddess in the Doorway*, is due Nov. 20. The British star is believed to have met with Ken and Nancy Berry—the latter is currently Virgin vice chairman—in Los Angeles two days before Nicoli dropped his bombshell. *Billboard* thinks that Jagger was not told about his record company's future senior management.

Among the long-term issues vital to Levy and Munns' success at EMI Recorded Music are:

- first and foremost, the division's ongoing underperformance in the U.S., considered to be the main reason why Nicoli removed Berry;
- the wisdom, in light of intense cost-cutting pressures, of combining Virgin Records' operating companies around the world with EMI Records units;
- the continuity—or otherwise—of the record division's existing upper- and mid-level management, including many executives closely linked with the departed CEO—among them, Nancy Berry;
- how to energize both the A&R and global marketing functions of the company, taking advantage of the "new broom" factor;
- the opportunities to maximize links with sister division EMI Music Publishing, the market leader worldwide; and
- deciding whether to proceed with Berry-initiated plans to headquarter the record division's management in New York City.

"We've always been at the bottom of the league table [in the U.S.] among the majors," Nicoli says. "It's a vast and extremely competitive market, so it's always difficult to compete against the biggest. Look at any market and see how many No. 4s and No. 5s fight their way up successfully."

"One, the challenge is huge," Nicoli continues. "Two, we're not American, and too often we've tried to work the [U.S.]



MUNNS

market with British management. I think there's no doubt that Americans are more likely to succeed in America. That's not to say that we can't succeed, but we've found it difficult. We've clearly made some really poor people choices over the years, and we've clearly made some poor strategic decisions. The decision for Capitol to withdraw from black music around five years ago—and nobody in the business today was involved in that decision—was catastrophically bad."

According to nine-month market-share rankings by distribution for the current year, EMI's total U.S. album take was 10.5%, including catalog. In terms of current-release share, it was 10.4%. Yet this was a substantial increase from 2000, when the company registered a 7.5% slice. Top EMI titles over the past year, in addition to the Beatles' *1*, include Janet Jackson's *All for You* and Lenny Kravitz's *Greatest Hits*.

"It's not the position of miserable weakness the press would characterize it as," Nicoli says, "but it's not strong enough." He concedes that the position is more dependent on catalog than most competitors, "and therefore less able to drive our share with breaking new artists."

Nicoli makes it clear that the North American situation contributed to his decision to change management at the record unit. "Ken will be the first to admit that the progress we've made there has been disappointing," he says. The need to recruit Levy was a decision "about the future

rather than the past. Inevitably, some people will interpret it as a kind of punishment for disappointing performance. For decisions of this magnitude, and with people as senior as Ken, it's never as simple as that, and it should never be as simple as that."

"In music publishing, Marty [Bandier] runs a wonderful business, with a very tightly managed team, highly competent and highly successful," Nicoli continues. "Even in this incredibly difficult and soft worldwide music market, the current short-term results in publishing reflect the strength of that business."

Nicoli states, "[Levy's] combination of skills—which are essentially commercial and strategic on the one hand but creative on the other—are exactly what we need." He contends that EMI has never had "a formal worldwide marketing approach, and for that matter, we've never had a formal approach for managing human resources. David [Munns] comes in with special responsibility for those two areas. So it's not so much about Ken's failings as these guys' strengths."

Asked when he decided to replace Berry, Nicoli says that it was very recently. "I can't pretend that I only started thinking about it on Friday morning [Oct. 12], but relatively recently, I started to get concerned [enough] to consider the alternatives. Because everyone knows that I've worked with, and been supportive of, Ken throughout my just over two years in the job. I think that's a decent period to work with a team and to take a view."

Billboard has learned that Nicoli approached Levy in September and that subsequent meetings—at the French executive's London home—fleshed out the deal. Munns and Levy also met with some members of the EMI board. It is thought that neither man was bound by noncompete clauses from their PolyGram settlements.

In addition to running EMI Recorded Music, Levy becomes a main board director of EMI Group plc, alongside Nicoli, Bandier, and group finance director Tony Bates. London-based Merrill Lynch media analyst Brett Hucker, in a note to investors, says that Levy's employment contract "will be on a one-year rolling basis, with a significantly lower base relative to Berry," but that Levy will be

"heavily incentivized through an escalating option package, starting at 300 [pence (\$4.35)], through 700 [pence (\$10.15)]."

Bill Leopold, who manages Island Def Jam artist Melissa Etheridge, as well as Capitol Records saxman Dave Koz, has no doubt that Levy has been recruited to shake things up. "He's there to build a new management team. I don't think it's about fixing Europe, let's put it that way. He and Munns are both brilliant at what they do."

Artemis Records chairman/CEO Danny Goldberg—who, as Mercury Records Group chairman, worked with Levy for three years until the end of 1998—says his intelligence helped transform PolyGram. "He created a company that was beautifully managed, always profitable, [and] reliable in meeting its projections and yet was still in a culture that was artist-friendly and that accommodated entrepreneurial, complicated spirits [that] required growing room, like Roger Ames or Lyor Cohen."

For his part, Levy says what he achieved at PolyGram was "a well-balanced record company" built on several foundations: a creative team, a multicultural environment, and a rich catalog. One of the group's strengths was also "creating acts [which] could have longevity." This he hopes to replicate at EMI, which he views as also multicultural and strong in local repertoire.

Wolf-D. Gramatke, who ran PolyGram's German business under Levy, says the latter's shortcoming is an abrasive management style. "He might have changed and learned through the past three years, but I don't think so." Even so, Gramatke adds, Levy's appointment is good for the record business. "He has a vast knowledge and experience... and as the industry is in dire straits, companies like EMI need him."

Stockholm Records CEO Ola Hakanson—who formed a joint venture with PolyGram after meeting Levy in 1991—says, "Some people may be afraid of him, but I never experienced it that way myself." Veteran Swedish label owner/music publisher Daag Haggqvist says Levy had a strong personality, "which people would interpret in different ways." Former PolyGram Italy president Stefano Senardi comments, "If [Levy] has any weak points, then it might be a certain coldness and aloofness. But when you have brilliant analytical skills and rapid decision-making ability, that goes with the territory."

Munns contends that Levy's interpersonal skills have improved. "He is much more relaxed, more philosophical about things. Alain is a very shy person by nature, and this has often been misinterpreted [as aloofness]." Will Levy revert? "In about two weeks," Munns jokes.

Ken Berry could not be reached for comment at press time, nor could Nancy Berry, EMI Recorded Music executive VP Charlie Dimont, EMI Recorded Music North America deputy president Roy Lott, or others who had reported to the deposed CEO.

"I think it's sad Ken's gone," CMO's Morrison says. What should Berry do with his career? "Come and be my partner," cracks the artist manager.

"He has lots of other interests," Nicoli says, "and he hasn't had much time to pursue them. So while we resisted using the phrase 'left to pursue other interests' [in the official EMI announcement], I suspect in Ken's case that's exactly what he'll do in the short term."

Additional reporting by Gordon Mas-son and Emmanuel Legrand in London, Kai R. Lofthus in Oslo, and Mark Worden in Milan.

Analyzing Levy's Music, Managerial & Fiscal Skills

BY MATTHEW BENZ

NEW YORK—Financial analysts familiar with the EMI Group and with Alain Levy commend the executive for the mix of music, managerial and financial skills he displayed at PolyGram's helm from 1991 to 1998, when it was purchased by Seagram and refashioned as UMG.

Speaking of Levy's rise within PolyGram as head of its French operations in the mid-1980s, Harold Vogel, the former entertainment analyst for Merrill Lynch and current president of Vogel Capital Management, recalls that Levy "was aware of what was happening, in a broad-brush sense, in the industry. He was not just A&R-focused; he had the broader, worldwide music economics in mind." Vogel, who began following PolyGram before it went public in preparation for PolyGram's Merrill-led initial-public offering in 1989, adds that Levy "understood what was happening in general to the industry."

During Levy's CEO years at PolyGram, Vogel says he "brought it into a more modern setting" in terms of the company's approach to technology and its management structure. Yet music did not suffer, as PolyGram showed strength across genres, from classical to rock to rap. "There's evidence over time of considerable skill, not only in the management

of A&R but also of the financial aspects."

In a December 1998 farewell letter to colleagues, then-CEO Jan Cook noted that, under Levy, PolyGram more than doubled the number of million-plus-selling albums it produced each year, from 16 in 1989 to 38 in 1997. Its worldwide music market share rose from 12.5% in 1989 to 17.5% in 1998, and the company's market capitalization increased from \$2.5 billion to \$10.4 billion.

The task before Levy at EMI is to rebuild share price as well as the music business itself, especially in the U.S. Brett Hucker of Merrill Lynch in London says, "They've had this focus over the last 18 months on both of the failed [merger] deals, and they weren't spending the time on the recorded music side in the U.S. Subsequent to that, we've seen reasonably poor market-share numbers coming out of the States."

A portion of Levy's compensation is tied to how much higher he can drive EMI's share price, which currently sits at around 270 pence (\$3.91)—less than half of the 52-week high it touched last November. Levy has been granted initial options on 10 million EMI shares, exercisable starting at a share price of 300 pence (\$4.34) and continuing through to 700 pence (\$10.13).

However, some in the financial commu-

nity question the wisdom of making a managerial switch. As one London-based analyst says, "It's the case of their replacing an already strong manager with a strong manager. Ken Berry likewise was pretty good at what he did." Nevertheless, in just four months, EMI's recorded music division went from reporting robust growth in revenue and operating profit for the fiscal year ended March 31 to warning, on Sept. 25, that it would post an operating loss for the first half of the current fiscal year.

Michael Nathanson, an analyst with Sanford C. Bernstein & Co. in New York City, adds, "Ken is good at the bread-and-butter issues, but you've got to believe that the industry is heading into a real unknown period" in terms of figuring out the Internet and how to do business in a post-Napster world. "They need to rethink their entire structure."

Hucker says investors will also expect EMI to meet, as promised, its interim financial targets when it announces results Nov. 19. Key to this is keeping on track the firm's promising release schedule, which features Pink Floyd, Robbie Williams, and Garth Brooks.

Additional reporting by Adam White in London.



Constellation Ventures' Founder To Key Music & Money

Cliff Friedman, senior managing director of Constellation Ventures, will deliver the morning keynote address at the Billboard Music & Money Symposium, being held Nov. 13 at the St. Regis Hotel in New York City. The event will bring together an elite group of executives and entrepreneurs from the global music and financial services industries.

Friedman oversees Constellation Ventures' strategic investments in ARTISTdirect, Reciprocal, and other music, media, and technology-related startups. Prior to founding Constellation Ventures in 1997, he served as senior VP of Universal Studios, where he developed the studio's New Media Group, and as VP of strategic development at NBC, where he helped form the MSNBC joint venture with Microsoft.

Other newly confirmed participants include Gerald Cromack, managing director/head of mergers & acquisitions, ABN-AMRO; Joel Isaacson, president/director of personal financial & tax planning services, Joel Isaacson & Co.; Phil Lee, VP/analyst, Raymond James & Associates; David Pullman, founder/chairman/CEO, the Pullman Group; Pat Quigley, senior VP/chief marketing officer, DataPlay; Ash Rajan, director of global client equities, Prudential Securities; Karl Slatoff, partner, Zelnick Media; and Robert Stovall, senior VP/senior market analyst, Prudential Financial.

As previously announced, the daylong event will include an exclusive interview with AOL Time Warner co-COO Richard D. Parsons conducted live by legendary broadcaster Larry King.

The symposium is sponsored by Prudential Financial and presented in association with Loeb & Loeb LLP. For further information, contact Michele Jacangelo at 646-654-4660 or visit www.billboard.com/events/mm.

u p c o m i n g e v e n t s

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for more info: **Michele Jacangelo 646.654.4660**
bbevents@billboard.com

THIS WEEK@



COMING MONDAY: A host of rock's finest acts, including Pearl Jam, Neil Young, R.E.M., and Dave Matthews, will perform Oct. 20-21 outside of San Francisco at the 15th annual Bridge School Benefit concerts. The largely acoustic shows, organized by Young, will raise funds for the San Francisco-based Bridge School, a learning facility for physically challenged and severely speech-impaired children. A full review of the performances will appear exclusively on billboard.com.

Also featured online this week is an interview with ex-Mazzy Star vocalist Hope Sandoval, plus album reviews of Swedish punk outfit the (International) Noise Conspiracy's *A New Morning*, Changing Weather (Epitaph) and up-and-coming Brooklyn, N.Y.-based rock act the National's self-titled debut (Brassland).

News contact: Jonathan Cohen • jacohen@billboard.com



2001 Billboard Music Awards Airing Live From Vegas On Dec. 4

The 2001 Billboard Music Awards will be held Tuesday, Dec. 4, at the MGM Grand Garden Arena in Las Vegas. The star-studded event will be broadcast live on the Fox television network for the sixth year in a row.

Performers confirmed thus far include soul music prodigy Alicia Keys, pop sensation 'N Sync, country music superstar Tim McGraw, and reggae/hip-hop hitmaker Shaggy. Hosts, presenters, additional performers, and award finalists will be announced soon.

Now in its 12th year, the Billboard Music Awards will once again bring together today's hottest stars, top figures from the music industry, and dedicated fans to honor the year's top artists and songs as determined by Billboard's charts of sales and radio airplay data.

For information on the 2001 Billboard Music Awards, call 646-654-4600.



visit www.billboard.com



All Together Now

More than 80 Latin artists gathered for the recording of "El Ultimo Adios," written by Gian Marco and Emilio Estefan Jr. to benefit victims of the Sept. 11 terrorist attacks. Recording of the charity single took place in multiple locations, including Miami (above), Mexico City (below), Los Angeles, and San Antonio. Among those participating were Gloria Estefan, Carlos Vives, Thalía, Chayanne, Jennifer Lopez, Ricky Martin, Shakira, Marco Antonio Solís, and Alejandro Fernandez. The single was released to radio Oct. 12; Sony will donate proceeds from the first 100,000 copies sold.



God Bless America

God Bless America, a collection of 15 inspiring and patriotic songs, has been issued by Columbia Records to help raise money for the Twin Towers Fund, which was established by New York City mayor Rudolph Giuliani to assist, support, and recognize the families of members of the uniformed services of New York City. The disc contains one new recording, Celine Dion's "God Bless America," which she performed on the *America: A Tribute to Heroes* TV special Sept. 21. The album debuts on The Billboard 200 at No. 128 in this issue.



Stop In The Name Of Love

Chart-topping trio Destiny's Child was among numerous celebrities supporting the recent launch of the Candie's Foundation campaign to end teenage pregnancy, held at New York City's Roseland Ballroom. Pictured, from left, are the group's Kelly Rowland, Beyoncé Knowles, and Michelle Williams. Other musicians showing their support included Macy Gray, Willa Ford, 98°, and Joy Enriquez.

The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Time Out: Jim Brickman



The irony wasn't lost on Jim Brickman. "I was getting ready to do an interview with a reporter and the FedEx guy was at the door, the call waiting clicked in, and I was instant messaging," he says. "And we're supposed to be talking about . . . *Simple Things*."

The pianist/composer let out a long sigh, realizing that the title of his latest Windham Hill album was also a shout-out to bring life's volume down a notch.

"So much of our imagination is lost today," the 39-year-old says of his age group. "We spend so much time contemplating the daily grind that we've misplaced something along the way. Things used to be so much simpler."

Brickman, with that reporter, *Chicago Sun-Times*' entertainment writer/columnist Cindy Pearlman, embarked on a mission that led the artist down a new career path—as an author. Their collaboration, also called *Simple Things* and published this month by Hay House, is a reference for bringing an ease back to daily life by "prioritizing and thinking about what really matters," he says.

Among the exercises Brickman

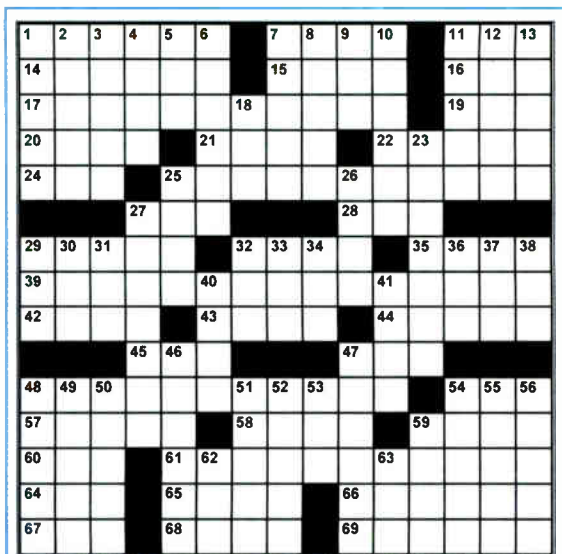
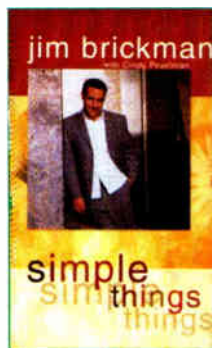
suggests in a text that is gently colored with his personal recollections: ignoring e-mail for a day, removing one unused appliance from the kitchen counter, waking up 15 minutes early and using the time selfishly, and vowing to listen, not talk.

"I wanted to write it in a way that was conversational, not like some 12-step program," Brickman says. "I wanted to talk about experiences that I hope people can relate to, sort of the way I try to make a personal connection from the stage, rather than take them through a series of steps, like hugging a tree."

As Brickman continues his current tour across America, he relates this new accomplishment to the process of composing his instrumental songs: "It brought up a lot of emotions, just like writing music, things you don't normally come up with in the normal course of walking through life. I hope both the album and the book will offer people hope and promise and a way to bring back the basics."

"We're in a time now when people are truly more reflective," Brickman says. "We're thinking about every choice that we make."

CHUCK TAYLOR



'EPONYMOUS'

by Matt Gaffney

- Across**
- 1 Country star who recorded "Goin' Gone"
 - 7 He crosses the strike line
 - 11 Exhaling sighs
 - 14 Billboard Music
 - 15 Kenny Rogers hit penned by Lionel Richie
 - 16 He's seen combat
 - 17 Eponymous debut album of 1990 that featured "Someday"
 - 19 Choice in a pub
 - 20 Regarding
 - 21 Hank Williams' "It on Over"
 - 22 Novelist Zola
 - 24 Kajagoogoo's "Too"
 - 25 Eponymous debut album of 1968 released on Apple Records
 - 27 Dough for Ozawa
 - 28 "48"
 - 29 1977 Iggy Pop album (with "The")
 - 32 Bassist whose real name is Michael Balzary
 - 35 1979 Fleetwood Mac album/song
 - 39 Eponymous debut album of 1998 by a kid with famous folkie parents
 - 42 Clarinetist/bandleader Artie
 - 43 Gave a pink slip to
 - 44 "And my heart still ___ for you" (Richard Marx line)
 - 45 Hirt and B. Sure!
 - 47 ___ African Beats (band of 9-down)
 - 48 Eponymous debut album of 1993 by a
- Down**
- 1 Part of Cass Elliot's group
 - 2 Overflowing
 - 3 Dressed promiscuously
 - 4 Many a band
 - 5 Author LeShan
 - 6 "Under the Sea" Oscar-winner
 - 7 Britney Spears' "I'm a ___ 4 U"
 - 8 Gershwin's "Who ___?"
 - 9 King Sunny of Nigerian music
 - 10 One way to organize your albums
 - 11 To no (pointlessly)
 - 12 #1 hit off "Can't Slow Down"
 - 13 Take the wheel
 - 18 Billboard ___
 - 23 Spooky people
 - 25 Gang in an Elton
- John title**
- 26 Unfreeze
 - 27 Vertical Horizon album "Everything"
 - 29 Early R.E.M. label
 - 30 "I'm so dumb!"
 - 31 "___ tree falls in the woods..."
 - 32 Send, in a way
 - 33 Brook Benton's "___ to Me"
 - 34 Don Henley's "The ___ of the Innocence"
 - 36 What some may say when seeing Marilyn Manson's act
 - 37 Another "Shooting Rubberbands at the Stars" song
 - 38 Some chess pieces: abbr.
 - 40 Sinatra's "It ___ Very Good Year"
 - 41 What Milli Vanilli blamed their troubles on
 - 46 To love, to Mozart
 - 47 Like DVD players
 - 48 Roxette bandmember, for example
 - 49 Bill that rocked
 - 50 "Don't ___ Why"
 - 51 Sharp tastes
 - 52 "History's lessons lost in their ___" (Sting lyric)
 - 53 First name in indie rock
 - 54 Poke with a pin
 - 55 Elton John's "This Song Has No ___"
 - 56 Ice-T did it in "New Jack City"
 - 59 Make some money
 - 62 Beethoven's "___ to Joy"
 - 63 Classic New Wave hit

The solution to this week's puzzle can be found on page 56.

RIM SHOTS

by Mark Parisi

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