

Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JULY 27, 2002



Latin Market Seeks Lift From Warner's Maná

BY LEILA COBO

MIAMI—With his intense gaze and long, curly locks, Maná lead singer Fher has the looks of a present-day messiah, a fact that he—perhaps inadvertently—capitalizes on when he stands on-

stage with head thrown back and arms outstretched.

It's fitting, then, that many are looking to Maná's upcoming album—*Revolución de Amor* (Revolution of Love), due Aug. 20 (Continued on page 68)

WEA Awaits Caparro's Impact

BY ED CHRISTMAN

NEW YORK—With Jim Caparro incoming as CEO of WEA, competitors, retail accounts, and Warner Music Group (WMG) insiders agree that the industry veteran will have an important



impact on the distribution landscape. At the same time, some wonder if any of the executives formerly associated with Caparro will soon be calling WEA their home, too. (Continued on page 65)

Nü-Electro Sound Emerges

DJs, New Acts Spark Fresh Dance Mix In Europe And U.S.

BY MICHAEL PAOLETTA

NEW YORK—It's Saturday night. Club Luxx, located in the Williamsburg section of Brooklyn, N.Y., is filled to capacity. The club's intimate dancefloor overflows with a feisty mix of fashionistas, alt-leaning rockers, and disaffected house/trance punters who can't get enough of the electro-splashed, synth-happy grooves—replete with deadpan, often austere vocals—played by DJ/producer Larry Tee, also the promoter/organizer of this weekly party called Berliniamsburg.

For some, Tee's 10-month-old Berliniamsburg bash—which spotlights new music heavily influenced by the sights and sounds of '70s punk and disco and '80s electro, new-wave, synth pop, and techno—is akin to a step back in time. For others, the contem-

porary beats and rhythms Tee offers are a welcome respite from bland house and trance music.

But Club Luxx's Berliniamsburg party—and its Friday-night offshoot, Mutant—is not alone. In bars, lounges, and clubs around the world—from Le Pulp in Paris to Arrow Bar in San Francisco; from the Soho Grand Hotel and Tribeca Grand Hotel, both in New York, to the weekly Trash party at the End in London; from the Parlor in Los Angeles to the Blacklight soirée at Culture Club in Ghent, Belgium—people are lining up for this new sound, which goes by numerous names, including “nü-electro,” “neo-electro,” “tech-pop,” “synth-core,” “electrocrash,” and “electroclash.”

Nü-electro artists and DJs are also plying their (Continued on page 66)



JASON BENTLEY



W.I.T.



DJ HELL

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TOURING
 QUARTERLY
 FOLLOWS PAGE 20



DIORAMA

SILVERCHAIR

"Swim to Australia to hear them if you have to." - Bono (lead singer U2) Rolling Stone

"A remarkably innovative and gratifying outing whose depth and color seem to grow with every successive spin." - Billboard

"****..." - Maxim

"Their first truly great album." - Kerrang

The new album "DIORAMA" in stores August 27
 The Longform DVD "INSIDE THE DIORAMA" in stores September 10

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Source: BET Corporate Market Research from Nielsen Media Research data January 2002 - June 2002. On 06/25 BET was the #1 cable telecast among basic cable networks.
 *Black Household Awards Show comparisons include the Grammy Awards, Academy Awards, American Music Awards, People's Choice Awards, Golden Globe Awards, Critic's Choice Awards, Essence Awards, NAACP Image Awards, Trumpet Awards, Soul Train Music Awards, and the Stellar Awards. Qualifications available upon request.

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Clear Channel Stock Under Pressure

BY MATTHEW BENZ

NEW YORK—Stock in Clear Channel Communications (CCC) has fallen some 35% since late May, but some investors say concerns about the drop are overblown.

"I think there's been an overreaction to the meltdown in the stock," says Richard Steinberg, president of Boca Raton, Fla.-based Steinberg Global Asset Management. It now trades at around \$33 per share. He says that CCC's decline stems from a "ready, fire, aim" mentality among investors, who are punishing the shares of those companies with even a hint of impropriety or complexity.

On June 27 alone, shares closed down 12.7% amid rumors of accounting concerns at the company and news of the introduction of legislation by Sen. Russ Feingold, D-Wis., that would examine business practices in the two industries in which CCC is king: radio and concerts.

"The market is definitely making people pay for complex stories," says Alex Motola, portfolio manager at Santa Fe, N.M.-based Thornburg Investment Management, which owned about 13,000 CCC shares as of June 30.

Motola notes that CCC, like other media companies, is often measured on the basis of earnings before interest, taxes, depreciation, and amortization, rather than net income—the latter of which skittish investors seem to prefer at the moment.

One real issue for Motola and other investors is whether CCC can digest and make the most of its many acquisitions. Motola says a depressed advertising market—

central to CCC's radio and outdoor advertising businesses—has made it "really hard to know if they're getting the full synergies."

Like AOL Time Warner and Vivendi Universal, CCC grew large in recent years through acquisitions but has seen its stock fall this year on questions about its financial stability, strategic direction, and gen-



STEINBERG

eral market fears about large-company stocks. In May, it posted a first-quarter net loss of \$16.7 billion on a \$17 billion charge relating to declines in the value of companies it acquired (*Billboard*, May 18).

CCC used its acquisitions to gain market-leading positions in particular industries.

Deals for Jacor Communications and AMFM transformed it into the country's largest radio operator, with about 1,225 stations; its 2000 purchase of SFX Entertainment made it the largest concert promoter.

Feingold's bill, the Competition in Radio and Concert Industries Act, is meant to address any abuses of power in these businesses and promote greater scrutiny of future mergers. Yet, as Steinberg and Motola note, the bill does not appear to have much support on Capitol Hill (*Billboard*, June 29) and thus does not pose a threat to CCC.

CCC defends itself by noting that it owns 11% of the radio stations in the country, while the top five record companies account for 84% of album sales and the top 10 studio owners reap 99% of film revenue. Still, observers note that the gap is significant between CCC and Infinity Radio, the next-largest radio operator, which has only 183 stations.

Of greater concern may be the company's debt, which stood at \$9.5 billion at year's end. There have been rumors of a potential cash crunch at the company or debt downgrade—which would raise CCC's cost of borrowing money—but investors say that, for now, both are unlikely.

Should the current crisis of confidence in large-cap stocks subside, Motola believes CCC shares could rise \$10; a rebound in the advertising market could boost its shares into the \$50 range.

Steinberg, whose firm now owns only 6,000 CCC shares, may buy more if that happens. "It's on our radar screen," he says. "It's still a fantastic franchise."

Broadcasters Appeal Royalty Rulings

BY BILL HOLLAND

WASHINGTON, D.C.—Big radio broadcasters, along with their powerful trade group, the National Assn. of Broadcasters (NAB), asked a federal appeals court July 15 to rule that they do not have to pay musicians and record companies for digital "simulcasts" of their terrestrial radio programs on the Internet.

NAB and the radio giants—Clear Channel Communications, Emmis Broadcasting, Susquehanna Broadcasting, Bonneville International, Cox Radio, and Entercom Communications—said in their joint filing that they should not have to pay digital royalties to labels and artists because they do not pay similar royalties for over-the-air broadcasts.

In a 60-page appeal brief, the groups said the Copyright Office and U.S. District Court misinterpreted the law last year, when both rejected entreaties from broadcasters to give them a digital royalty carve-out for streamed simulcasts: "Congress did not intend to impose sound-recording public-performance copyright liability upon terrestrial broadcasters that simultaneously stream their radio programming to listeners via the Internet."

The Copyright Office and a U.S. District Court found that Congress mandated that simulcasts would be required to pay royalties to labels and artists for streamed audio over the Net in both the Digital Millennium Copyright Act of 1998 and the Digital Performance Right Act of 1995. Broadcasters contend that Congress intended the law to apply only to services

that would enable users to select and download songs, not streamed, online radio-style broadcasts.

Steven Marks, Recording Industry Assn. of America senior VP of business and legal affairs, comments: "We are hopeful that the court will reject the broadcasters' appeal for the same reasons that the Copyright Office and the District Court did. Rather than seek special treatment from the courts, we encourage the broadcasters to work with the labels and

when recordings became a staple of radio in the '40s, the radio industry convinced Congress that a performance right in sound recordings was unnecessary because record companies profited through airplay exposure.

This *quid pro quo* argument sufficed in the analog era, but by the '90s, when nations began to upgrade copyright laws for the digital era, the record industry made sure Congress was aware that the U.S. was the only major trading nation without performance rights for sound recordings. After nearly 60 years, the loophole was closed for Internet-streamed simulcasts. Broadcasters have been grumbling ever since.

National Association of
NAB
BROADCASTERS

artists as our industries transition into new businesses."

On June 20, the Librarian of Congress—on the recommendation of the Register of Copyrights—set a final royalty rate of 0.07 cents per performance for Webcasters and simulcasters. For purposes of paying the royalty, each transmission to each individual recipient is counted as one performance; that translates into 70 cents for each song transmitted to every 1,000 listeners.

Since 1927, radio stations have paid royalties to performing rights societies for public performances of songs. But

Timothy White Gathering Set

"Music to My Ears: Celebrating the Life of Timothy White"—a remembrance of the late editor in chief of *Billboard* (1991-2002)—will be held at 4 p.m. on Tuesday, July 23 in the Tishman Auditorium of the New School, 66 West 12th St., between Fifth and Sixth avenues in New York. A reception will precede the ceremony at 3 p.m.

This event is open to the music industry; questions may be referred to twmemorial@billboard.com.

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
NELLY	Nellyville	34
BLUEGRASS		
SOUNDTRACK	O Brother, Where Art Thou?	30
BLUES		
ETTA JAMES & THE ROOTS BAND	Burnin' Down The House	34
CONTEMPORARY CHRISTIAN		
P.O.D.	Satellite	38
COUNTRY		
KENNY CHESNEY	No Shoes, No Shirt, No Problems	29
ELECTRONIC		
DIRTY VEGAS	Dirty Vegas	24
GOSPEL		
MICHELLE WILLIAMS	Heart To Yours	56
HEATSEEKERS		
THE HAPPY BOYS	Trance Party (Volume Two)	57
INDEPENDENT		
KHIA FEATURING DSD	Thug Misses	37
INTERNET		
COUNTING CROWS	Hard Candy	39
LATIN		
LOS TEMERARIOS	Una Lagrima No Basta	32
POP CATALOG		
BOB MARLEY AND THE WAILERS	Legend	36
R&B/HIP-HOP		
NELLY	Nellyville	24
REGGAE		
VARIOUS ARTISTS	Reggae Gold 20	35
SOUNDTRACK		
	DISNEY'S LILO & STITCH	34
WORLD MUSIC		
ISREAL KAMAKAWIWO'OLE	Alone In Iz World	34

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
NELLY	Hot In Herre	33
ADULT CONTEMPORARY		
CELINE DION	A New Day Has Come	31
ADULT TOP 40		
SHERYL CROW	Soak Up The Sun	31
COUNTRY		
KENNY CHESNEY	The Good Stuff	30
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AMBER	The Need To Be Naked	24
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DJ SAMMY & YANOU FEATURING DO	Heaven	28
HOT LATIN TRACKS		
CHAYANNE	Y Tu Te Vas	32
HOT R&B/HIP-HOP		
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NELLY	Hot In Herre	20
ROCK/MAINSTREAM		
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RED HOT CHILI PEPPERS	By The Way	41
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TITLE	PAGE
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CLASSICAL	
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CLASSICAL CROSSOVER	
LONDON SYMPHONY ORCHESTRA (WILLIAMS)	Star Wars Episode II Attack Of The Clones
JAZZ	
DIANA KRALL	The Look Of Love
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
READ-ALONG	Disney's Lilo & Stitch
NEW AGE	
ENYA	A Day Without Rain

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7 Classic Beatles movie *A Hard Day's Night* returns via DVD on Miramax Home Entertainment.

Artists & Music

9 Kathy Mattea spreads her musical roots on her Narada debut, *Roses*.

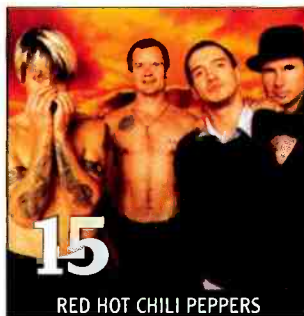
10 Filter's third Reprise set, *The Amalgamut*, sees the whole band share songwriting duties.

10 *The Beat*: The Shortlist Music Project expands its scope for the second annual awards.

12 *Continental Drift*: Lorraine Lewis offers grit and conviction on her self-made eponymous EP.

13 *The Classical Score*: Troy, N.Y.-based indie Dorian launches its own distribution company.

14 *Higher Ground*: Gospel and contemporary Christian titles see an 18% rise in sales in the first half of this year.



15 RED HOT CHILI PEPPERS

and Morcheeba take the spotlight.

18 *Touring*: The touring community looks set to play a primarily silent tribute on Sept. 11.

20A *R&B*: Rise Entertainment/Columbia introduces *Americ* with *All I Have*.

22 *Words & Deeds*: Such rappers as Doug E. Fresh and LL Cool J offer kid-friendly rhymes for the Hip Kid Hop series.

25 *Beat Box*: Ladytron returns with sophomore set *Light & Magic* on Emperor Norton.

28 *Country*: Newcomer Elizabeth Cook has lived the hard-knock life she sings about on Warner Bros.' *Hey Y'all*.

31 *Latin Notas*: EMI Latin joins with the LAMC to release *New Sound of Latin Music*.

34 *Jazz Notes*: Yellowjackets take the do-it-yourself route to release their latest live double-disc set, *Mint Jam*.

35 *Songwriters & Publishers*: Peermusic prepares to celebrate the 75th anniversary of the Bristol Sessions.

36 *Studio Monitor*: AMS Neve's 88R large-format console finds favor with Sir George Martin and his AIR Studios.



9 KATHY MATTEA

14 *In The Spirit*: After a near-death experience, Karen Clark-Sheard delivers her aptly titled Elektra disc *Second Chance*.

15 *Reviews & Previews*: Red Hot Chili Peppers, Mary Mary,

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37 Amid the IFPI's celebration of its Platinum Europe Awards, concerns about piracy continue to mount.

38 *Hits of the World*: Red Hot Chili Peppers debut atop 10 international albums charts.

39 *Global Music Pulse*: Singer David McAlmont and former Suede guitarist Bernard Butler reteam for *Bring It Back* on EMI/Chrysalis.

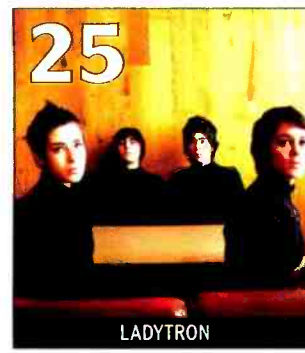
43 Music retailers aim squarely at their target demographics by tying into live-music events.

44 *Declarations of Independents*: Rounder Records shifts its Rounder Select line to Innovative Distribution Network.

45 *Retail Track*: Music merchants are predicting a price war.

46 *Music & Money*: Dataplay chief marketing officer Pat

Quigley is leaving the company. **47** *Home Video*: More households gain access to recordable DVD products, raising concern about DVD copyright issues.



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20A AMERIE

At a Glance

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Chart Beat™ by Fred Bronson

BETCHA BY DOLLY WOW: Each album in Dolly Parton's bluegrass trilogy has charted higher than the previous one on The Billboard 200, with the third set, *Halos & Horns* (Blue Eye), opening at No. 58. That bests the No. 97 entrance of *Little Sparrow* in the Feb. 17, 2001, issue, which in turn surpassed the No. 198 debut of *The Grass Is Blue* in the issue of Nov. 20, 1999.

Halos is Parton's highest-charting album in six years and nine months, since *Something Special* topped out at No. 54 in the Oct. 21, 1995, issue. *Halos* is Parton's 35th chart album, including her collaborations with other artists, like duet partners Porter Wagoner and Kenny Rogers and peers like Loretta Lynn, Emmylou Harris, Linda Ronstadt, and Tammy Wynette. Only 10 of those 35 albums have peaked higher than the opening position of *Halos*.

With her latest release, Parton has an album chart span of 33 years and four months, dating back to the March 1969 debut of *Just the Two of Us*, one of her collaborations with Wagoner. That means Parton has been charting for more than half her life, as she was 23 years and two months old when she made her *Billboard* album chart debut.

On Top Country Albums, *Halos* also performs better than Parton's first two bluegrass CDs. *Grass* grew to No. 24, *Sparrow* flew to No. 12, and *Halos* shines at a spectacular No. 4. The last Parton album to peak higher than *Halos* on the country tally was *Eagle When She Flies*, which spent one week in pole position in May 1991.

Parton's country album chart span is even longer than her run on

The Billboard 200. She made her first appearance on this chart 34 years and eight months ago, when *Hello, I'm Dolly* debuted in November 1967. *Halos* is Parton's 69th album to make the country survey. Only nine of those have ranked higher than *Halos*' first-week placing.

BEST 'BY': The eighth chart album by Red Hot Chili Peppers is the quartet's best-performing release to date. *By the Way* (Warner Bros.) opens at No. 2 on The Billboard 200, so the group has Nelly to thank for denying it what would have been a first No. 1 album.

By the Way bests the No. 3 peaks of *Blood Sugar Sex Magik* in 1992 and *Californication* in 1999.

CULTURE SHOCK: It's been widely reported that U.K. acts have not been faring well in the U.S., but this news is still surprising: Daniel Bedingfield is the first British-born artist to top the U.K. chart and even appear on The Billboard Hot 100 since S Club 7 went to No. 10 with "Never Had a Dream Come True" in May 2001.

Among the British-born acts with No. 1 songs who have not dented the Hot 100 are *Pop Idol* contestants Will Young and Gareth Gates, as well as Atomic Kitten, Steps, Robbie Williams, Oasis, Liberty X, Blue, and Bob the Builder.

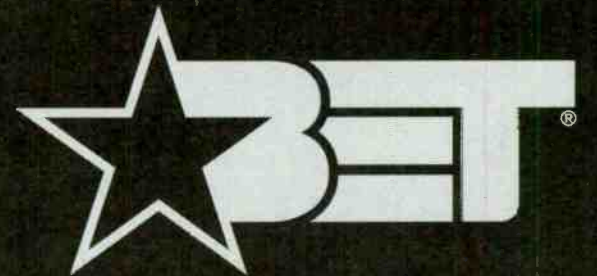
Bedingfield enters at No. 77 with "Gotta Get Thru This" (Island).

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

Timothy White

May your light continue to shine.

Sincere condolences from the BET & BET Digital Network Family.



BLACKSTARPOWER

Tractor Launches Label

BY DEBORAH EVANS PRICE

NASHVILLE—Steve Ripley, founder and lead vocalist of the Tractors, is partnering with Audium Records and Koch Entertainment to launch Boy Rocking Records. Based in Tulsa, Okla., the label will bow Oct. 8 with Ripley's first solo album, *Ripley*, followed by a new Tractors Christmas album.

"This was my destiny," Ripley says. "One of the things waiting at the end of the path was to have a record company."

Ripley says he's always viewed singer/songwriter Leon Russell—who launched Shelter Records—as a role model. "Uncle Leon is a Tulsa guy," Ripley says. "He had a lot of success in the '70s with Shelter Records. That was always a model that was in the back of my head."

Ripley formed the Tractors in 1988, and the band signed with Arista Nashville in the early '90s, storming the country charts in 1994 with the single "Baby Likes to Rock It," which peaked at No. 11. After leaving Arista, the Tractors signed to Audium, which released the band's *Fast Girl* CD last year.

Ripley says one factor that spurred his interest in launching a label is consolidation among the majors. "There are now just four or five record companies. It's a great time to start an independent label. The big, slow-moving beasts that

record companies have become are so large they can't react in a quick fashion to markets or to artists."

Ripley says he was impressed by Audium president Nick Hunter's knowledge of the business, and the



RIPLLEY

admiration is mutual. "I like Ripley, and when we sat down and talked, his goal has always been to have his own label," Hunter says. "I think he's a genius and with all the things he's going to bring to the label, this makes a lot of sense."

Ripley eventually wants to sign

and produce other acts on Boy Rocking. Hunter says Ripley's Tulsa roots will give the label a unique flavor: "Instead of coming from Austin, where most everyone else is bringing something new, we're coming from Tulsa, which is different."

According to Ripley, the name "Boy Rocking" was inspired by a picture in a coloring book his daughter Angelene (now 20) did as a child. He liked the caption "Boy Rocking" and says the way she colored outside the lines exemplifies the Tractors' approach to making music that is different and outside the box.

The label will be manufactured, marketed, promoted, and distributed by Audium Records in conjunction with its parent company, Koch Entertainment. This is the second partnership Audium has formed with an artist-owned label. The company also has a joint venture with Blue Hat Records, a label owned by Charlie Daniels and his manager, David Corlew. Hunter says Audium is also in negotiations with another veteran artist who will be launching a label in conjunction with Audium.

2002 DVD Sales Soaring

BY JILL KIPNIS

LAS VEGAS—With the DVD Entertainment Group's (DEG) announcement that a record 270 million DVDs shipped in the first half of 2002 and the Video Software Dealer's Assn.'s (VSDA) report indicating that consumers spent \$5.4 billion on DVDs last year—both given at the VSDA's 21st annual Home Entertainment Convention at the Rio Hotel & Casino here—statistics are proving that the home-video industry is not slowing down and that the DVD format is largely spurring its growth.

While last year's sales figures can be traced to the release of such blockbusters as *Shrek*, *Star Wars: Episode I—The Phantom Menace*, and *Pearl Harbor*, and this year has started out with impressive numbers from *The Fast and the Furious* and *Harry Potter and the Sorcerer's Stone*, 2002 stands to earn even more revenue with its fourth-quarter mega-releases.

The DEG report predicts that the 1 billionth DVD will ship this month and that half of U.S. homes will have the capability to play DVDs by the end of the year. It also states that more than 947 million DVDs and 40 million DVD players have shipped since the format's inception in 1997. The DEG estimates additionally indicate that 20 million DVD players will ship to retailers this year. About 39 million players have been sold to U.S. consumers, the DEG reports.

Bob Chapek, president of the DEG and of Buena Vista Home Entertainment, said in a statement that DVD "has truly reinvigorated our industry on both the hardware and software ends of the business and is changing the way Hollywood makes movies and the way people watch them at home."

VHS tapes are still making their voice heard. Consumers spent a record \$18.7 billion on home-video products last year, with VHS tapes accounting for \$4.9 billion of the total. VHS beat out DVD rental figures, with \$7 billion last year compared with \$1.4 billion.

According to the VSDA, DVD hardware penetration rose to one-quarter of U.S. TV households in 2001, and the group predicted that this total would rise to 35% by the end of this year. VCR hardware penetration will rise to 94% of U.S. TV households by the end of 2002, the VSDA predicts.

With such titles as *Spider-Man*, *Star Wars: Episode II—Attack of the Clones*, *The Scorpion King*, *Scooby-Doo*, and two versions of *The Lord of the Rings: The Fellowship of the Ring* among releases still to come this year, 2002 combined DVD and VHS sales should rival 2001's total figures. "I expected there to be overall market growth last year, and I expect it this year," VSDA president Bo Andersen says. "[The fourth quarter] is as strong in titles as we've ever had in a quarter."

DVD hardware penetration rose to one-quarter of TV households in the U.S. in 2001.

Pittman Out

NEW YORK—AOL Time Warner has regrouped its divisions, including Warner Music Group (WMG), under two new executives.

As part of the restructuring, COO Robert Pittman—whose exit had been rumored (*Billboard Bulletin*, July 15)—will leave AOL Time Warner once a new AOL CEO is in place. He has been overseeing AOL since April; WMG chairman/CEO Roger Ames and AOL Time Warner's other division heads have been reporting to Pittman in his capacity as COO.

HBO chairman/CEO Jeff Bewkes is now chairman of a new entertainment and networks group, which includes WMG and AOL Time Warner film and TV assets. Ames was unavailable for comment at deadline; a WMG spokesman declined to comment.

Time Inc. head Don Logan now chairs AOL Time Warner's new-media and communications group, which includes AOL, Time Inc., and Time Warner Cable.

Logan and Bewkes both report to AOL Time Warner CEO Richard Parsons.

MATTHEW BENZ



Royal Gold. During a royal visit to the music-industry-supported Brit School for the Performing Arts in London, EMI Recorded Music U.K. chairman/CEO Tony Wadsworth presented Queen Elizabeth II with a gold disc to mark shipments of 100,000 units in the U.K. of the Golden Jubilee album, *Party at the Palace*. The album, all proceeds from which are being donated to the Queen Elizabeth II Golden Jubilee Trust, was recorded live during the jubilee concert at Buckingham Palace in June and features Paul McCartney, Rod Stewart, Ozzy Osbourne, former members of Queen, Will Young, S Club 7, and Blue. Pictured, from left, are Wadsworth, Brit School principal Nick Williams, and Queen Elizabeth II.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	391,047,000	341,557,000	(-12.7%)
Albums	370,944,000	334,466,000	(-9.8%)
Singles	20,103,000	7,091,000	(-64.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	343,424,000	316,197,000	(-7.9%)
Cassette	26,801,000	17,454,000	(-34.9%)
Other	719,000	815,000	(+13.4%)

OVERALL UNIT SALES

This Week	11,642,000	This Week 2001	13,718,000
Last Week	12,156,000	Change	-15.1%
Change	-4.2%		

ALBUM SALES

This Week	11,457,000	This Week 2001	12,974,000
Last Week	11,960,000	Change	-11.7%
Change	-4.2%		

SINGLES SALES

This Week	185,000	This Week 2001	744,000
Last Week	196,000	Change	-75.1%
Change	-5.6%		

TOTAL YTD CD SALES BY GEOGRAPHIC REGION

	2001	2002	
Northeast	18,172,000	16,844,000	(-7.3%)
Middle Atlantic	47,768,000	41,641,000	(-12.8%)
East North Central	51,803,000	47,498,000	(-8.3%)
West North Central	21,535,000	19,677,000	(-8.6%)
South Atlantic	65,882,000	60,720,000	(-7.8%)
South Central	50,690,000	46,962,000	(-7.4%)
Mountain	25,442,000	23,500,000	(-7.6%)
Pacific	62,131,000	59,355,000	(-4.5%)

ROUNDED FIGURES

FOR WEEK ENDING 7/14/02

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

VAT Campaign Sees Results

IFPI Urges European Bureaucrats To Review Sales Tax

BY EMMANUEL LEGRAND
and GORDON MASSON

LONDON—The European music industry's campaign to have recorded music treated in the same way as other cultural products with regard to VAT (value-added tax, or sales tax) is already beginning to see results on the Continent. During its fourth Platinum Europe Awards ceremony in Brussels July 10, the International Federation of the Phonographic Industry (IFPI) urged bureaucrats to tax CDs at the same rate as other cultural goods rather than at a much higher rate (see story, page 40). Responses have, so far, been mostly positive.

At the opening of music festival Francofolies in the city of La Rochelle, French minister of culture and communication Jean-Jacques Aillagon expressed his support for the music industry's VAT campaign. Aillagon has already met with music industry reps to discuss VAT, and although he admits the problem is complex, he has committed to raising the issue with his colleagues from other European Union (EU) countries in an effort to gain unanimous support on the matter.

"It's going to be a long process which will take a few months, maybe years, but I hope we'll succeed," Aillagon said. "Recorded music, like books, is a cultural good. There is no difference."

In France, at least, support for the concept reaches all the way to the top. IFPI European regional director Frances Moore tells *Billboard*, "The situation in France is [very] positive, with both President Chirac and Prime Minister Raffarin making [the VAT issue] part of their agenda; support from that level will obviously help at the European Union level as well."



Finland's Ministry of Culture is reportedly willing to accept the introduction of a lesser VAT rate, according to IFPI local managing director Arto Alaspaa, who says the issue is "a high priority. The only thing we need is an approval [from] the Ministry of Finance. The recommendations by the European Parliament are of course highly valuable in this work, and Finland should definitely vote in favor of this change next year, when the EU is expected to make a decision."

Moore reports, "Good progress [on cutting VAT rates on recorded music]

is also being made in Italy, and there are some positive noises coming out of Spain, too—but nowhere near what we're hearing from France."

Not every government is backing the initiative. In Sweden, "the politicians are generally highly negative [about] all sorts of tax decreases," according to IFPI managing director Lars Gustafsson. "Our Ministry of Culture even opposed the introduction of a lower VAT on books, which was implemented at the beginning of 2002," he says—adding that, nonetheless, IFPI Sweden has a dedicated working group lobbying the government.

In the U.K., Europe's biggest music market, the IFPI also has its work cut out. Moore says that although the British government seems unwilling to change its stance on VAT, the IFPI is hopeful it can persuade politicians to at least agree in principle that other governments should be allowed to set their own VAT rates for music products. "We need a unanimous vote to add music as part of the [cultural products] annex for VAT," Moore explains. "That doesn't mean all the member countries have to comply, but it does allow individual countries the choice of altering their VAT rates."

Additional reporting by Kai R. Lofthus in Stockholm.

UMG's Piracy Czar An Industry First

BY BRIAN GARRITY

NEW YORK—In a move that underscores the major labels' growing concern about the impact of piracy on business, market leader Universal Music Group (UMG) has tapped former ClickRadio executive David Benjamin to serve as the company's anti-piracy czar—the first such position created within the ranks of the majors.

In the newly created role of senior VP of anti-piracy, Benjamin will work with the company's labels and publishing companies, as well as its Internet division eLabs, business and legal affairs department, and other departments to coordinate anti-piracy activities. He will also work in cooperation with Vivendi Universal sister companies and industry trade associations. Based in New York, Benjamin reports to UMG president/COO Zach Horowitz.

Benjamin says his new role has arisen from the majors' realization of the extent of the danger piracy poses to the future of the music business. The creation of a dedicated anti-piracy executive at the world's biggest record company comes amid reported sales data from the first six months of 2002 suggesting that the music industry is on its way to its worst annual decline in two decades. Much of that is being attributed to piracy.

Benjamin tells *Billboard*, "Piracy is a large enough issue that if you are only attempting to deal with it in your spare time, those efforts are bound to fail."



Horowitz echoed a similar sentiment in a statement: "At a time when two out of every five albums sold globally are pirated recordings, and online piracy jeopardizes the livelihood of artists, songwriters, and all those who work in our industry, we believe it is especially critical to have a fully dedicated position to focus on protecting creative content."

With the Recording Industry Assn. of America (RIAA) pursuing an extensive litigation strategy against a host of pirate peer-to-peer net-

works on behalf of the majors, UMG experimenting with CD copy protection, legislative issues at play in Washington D.C., and long-term education and public-relations efforts being waged against file sharing—not to mention a still-active market for physical piracy—there's more than enough to worry about on the piracy front. Benjamin acknowledges, "Pirates control the seven seas." He says he will be equally focused on combating physical and digital piracy.

That said, digital piracy issues are bound to place the biggest demands on Benjamin's time. He notes that while the RIAA's litigation efforts against the likes of Napster and Audiogalaxy have proved successful in certain cases, "the issue is: Does that get us where we need to be?" He argues that the answer at this point is no, given the ongoing popularity of file sharing.

Benjamin adds that piracy touches industries beyond music, from hardware manufacturers to Internet service providers to film companies.

Benjamin co-founded ClickRadio, where he recently served as senior VP. Prior to that, he worked as an attorney; his clients have included Bruce Springsteen, Paul Simon, LL Cool J, Mary J. Blige, Sony Music, and DreamWorks Records.

'A Hard Day's Night' Deluxe DVD Release Revives Beatlemania

BY MARGO WHITMIRE

LOS ANGELES—Beatlemania continues, as retailers prepare for Miramax Home Entertainment's Sept. 24 DVD deluxe release of the band's first film, 1964's *A Hard Day's Night*.

"When you look at everything [the Beatles] release and how well they do, this is a big event," says John Thrasher, VP of video sales for West Sacramento, Calif.-based Tower Records. "[The DVD] has been off the market for years, and I know people are looking forward to the new version."

Babes Lazaro, sell-through video buyer for Wherehouse Entertainment, echoes: "I know there are a lot of people excited about this release because of all of the bells and whistles this time."

Though MPI briefly released the film on DVD in 1997 without any additional footage, the new package, which sells for \$29.99, includes a complete disc of extras.

With a street date set in tandem with the 40th anniversary of the U.K. release of the Beatles' first single, "Love Me Do," the project aims its appeal not only at the generation that experienced the frenzy firsthand but also at younger fans who now enjoy the music.

"The newer generation is always looking for something new and different; they're bored to tears with what's out there right now," says Danny Smith, sell-through buyer for Amarillo, Texas-based Hastings. "This isn't necessarily something new, but it's something different."

Beatles historian and producer of the project, Martin Lewis, says he was conscious of this while working on the DVD: "The Beatles have never gone out of fashion. Their fame and popularity is passed down from generation to generation."

To satisfy the curiosity of fans of all ages, the project's second disc, titled *Give Me Everything!—A Companion Anthology to the Beatles' First Film*, includes more than six hours of bonus footage, including a discovery that Lewis likens to

the "music industry's equivalent of the Dead Sea Scrolls." Found in the vaults of the film's original producer, the late Walter Shenson, was the original first draft of the script, written on a typewriter and marked with pencil changes. A digitized version is featured on the DVD.

One detail the project is missing is participation from the remaining Beatles. The core members of



"To the Beatles, this was just one of the many glorious things in their life, but to many people I spoke to, this was the biggest experience of their life. So their recollections were, in a way, much more vivid."

—MARTIN LEWIS

Apple—the company started by the Beatles in 1968 that continues to oversee their assets—generally do not participate in projects that Apple does not solely own or control. (Ownership of *A Hard Day's Night* lies with Walter Shenson Films.) Apple representatives declined to comment on the DVD's release.

Lewis instead focused on the remaining cast and crew members. The project boasts 30 interviews from actor John Junkin—whose character, Shake, is based on Beatles road manager Mal Evans—to the film's hairdresser, Betty Glasow.

"To the Beatles, this was just one of many glorious things in their life, but to many people I spoke to, this was the biggest experience of their life," Lewis says. "So their recollections were, in a way, much more vivid."

Other bonus items include a documentary about the film's production called *Things They Said Today*, a song-by-song analysis by Beatles music producer George Martin, and an interview with director Richard Lester.

Marketing for the film will include radio and retail promotions, including the possibility of midnight sales.

"Basically, we're going to go after every Beatles fan there is," says Kevin Kasha, executive VP of Miramax Home Entertainment. "The amazing thing is that there are so many fans of all ages."

A VHS version of the film, which includes *Things They Said Today*, will be available for \$14.99.

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ARTISTS & MUSIC

Mattea Blooms On Narada Debut 'Roses'

BY PHYLLIS STARK

NASHVILLE—After a long and very successful career as a country artist, Kathy Mattea is branching out musically with her Narada Records debut, *Roses*, due July 30.

To help further her musical evolution, she signed with a label located far away from the Music Row establishment. After leaving her previous label, Mercury Records in Nashville, Mattea says, "we did have some interest from Music Row labels, but I've done that. I'm not 20 years old. My navel is not pierced. You get to a point where [you're thinking], 'If I'm not going to make these records that have been rolling around in my head for years now, when am I going to do it?'"

IDEAL MATCH

In choosing Narada, Mattea says, "I felt like the business was changing, and I was interested in finding people who didn't see my musical restlessness as a liability. I was looking for people who were excited about what I was doing."

The label, meanwhile, was "looking for someone like me with a bit of a high profile but who wasn't going to make formula records," Mattea says.

While she hasn't turned her back on the country format, Mattea says, "I feel like there is a trap in thinking that you have to keep playing that mainstream game. I've done that and had success at it. The trap is thinking I have to keep doing it over and over again." With Narada, she says, "I feel like I've found people who wanted to give me alternative marketing ideas and allow me to make different kinds of music. What they did was take the music and say, 'We'll figure out where to put it.'"

Rich Denhart, senior director of A&R at Narada, says, "Kathy brings an audience base with her, but we also think we can expose a whole bunch of people who aren't as familiar with Kathy." To do that, Denhart says, "we will be making sure she's represented well with price and positioning at stores."

"The thing we have on our side is the fact that she has such a history and such a strong, loyal core of followers," Denhart adds. "That makes our job a lot easier."

In recording the album, Mattea says, "I wanted to make a record that was contemporary folk, that was acoustic-based but still rocked, and that had some Celtic influence to it."



MATTEA

MISSION ACCOMPLISHED

Mission accomplished on all fronts. Among the album's best tracks are a remake of Kim Richey's "I'm Alright," as well as "The Slender Threads That Bind Us Here," one of two songs Mattea wrote for the project with Marcus Hummon. Mattea, who produced the album with Ed Cash, continues on *Roses* the

exploration of Celtic music found on her last few albums, with the two-part instrumental "Isle of Inishmore."

The album's first single, "They Are the Roses," is being worked to AC radio and was also recently serviced to country stations. The label is servicing "I'm Alright" to triple-A and Americana stations.

"We didn't want to just take it out to country [as] has been done with her in the past," Denhart says. "We didn't want to neglect that format, but we felt if we made a concerted effort to tackle AC, we could develop a much broader base."

STRETCHING AND FLEXING

Tobin Jeffries, PD of AC KXLT (Lite 108) Boise, Idaho, says, "It's always nice when artists from other genres stretch and flex their styles into the AC chart. They bring a lot of their culture and a lot of their concepts, instrumentation, and the way they feel and think about the music with them, which enhances the AC chart and raises it up to a new standard that we don't always get with our mainstream artists."

Mattea, who has won two Grammy Awards and was twice awarded the Country Music

Assn.'s female vocalist of the year trophy, previously had a long and fruitful relationship with Mercury, which began in 1984. That label released 12 of her albums, including a platinum-selling greatest-hits project in 1990. Five more of her albums are certified gold by the Recording Industry Assn. of America. She's notched 37 singles on the *Billboard* Hot Country Singles & Tracks chart, including four No. 1s and 12 additional top 10 hits.

Her tour to support *Roses* will take her to her preferred venues—performing arts centers—as well as theaters around the U.S. The tour kicks off in October and runs through the spring.

Mattea is managed by Marc Dottore at TBA and booked by David Lloyd at International Music Network. She retains her own publishing.

Among Mattea's other recent projects is the starring role in the Nashville production of the play *The Vagina Monologues*. She previously had a cameo role in the film *Maverick* and a guest spot on TV's *Touched by an Angel*. But while she enjoys acting, it's not something Mattea would like to aggressively pursue. "Professional theater is hard work," she says.

Oates' 'Phunk' Finds Home On Rhythm & Groove

BY JILL KIPNIS

LOS ANGELES—Though John Oates—one-half of the rock era's most successful duo, Hall & Oates—has been thinking about making a solo album for years, it was a rather spontaneous chain of events that led to the creation of his project *Phunk Shui*, due in stores Aug. 20 on Rhythm & Groove Records.

While Oates, a rhythm guitarist/singer/songwriter, was on a touring break from Hall & Oates in February, he started digging through old demos he had recorded 10 years ago. "On it were four songs that jumped out," he says. "The odd thing about the songs was that not only did they seem to sound right together, but they sounded exactly like what I was writing at the moment. I'm always songwriting, regardless of what I'm doing with Hall & Oates." (The duo is No. 8 on the Adult Contemporary chart this issue with "Do It for Love.")

It was one of the old songs in particular, "Love in a Dangerous Time,"

that Oates says was the catalyst for the formation of his album. The track features a slow rhythm and percussion groove with a jazzy keyboard accompaniment. "When I heard that, I thought, 'Wow.' I wrote it in '91, and what I was thinking about was AIDS," he explains. "Even though that was the original inspiration for the song, it speaks to the times today just as well."

After listening to the demo featuring this tune, Oates took several songs that he had recently written and put them and the demos on one CD. "It sounded like an album," he says. "Not only did the music mesh well together, but the lyrics all had a great consistency about self-discovery, about balance, and about keeping things in perspective."

Within two weeks, Oates had booked studio time and signed a record contract with indie label Rhythm & Groove, which will distribute the album through Universal. By April, the entire album was finished. "It's not overproduced,

and it's certainly not overthought," says Oates, who is managed by Brian Doyle of New York-based Brian Doyle Entertainment. "I wanted to put a band together and play the songs. When we were in



OATES

the studio, I said that it was kind of like that Feng Shui thing. Then I went, 'It's not Feng Shui, it's Phunk Shui. It's about harmony

and balance and putting the funk in all the right places.'"

Highlights on the album—produced by Oates and Jed Leiber—include "All Good People," which has a pleasing AC feel with a beautiful melody and opportune lyrics that reach out to people coping with the craziness of the world. On "Color of Love," Oates sings about love being colorblind, on top of funky guitar and keyboard work.

Oates' work reflects a sound similar to the soulful hits perfected by Hall & Oates. The duo earned six No. 1s on The *Billboard* Hot 100, including "Maneater" and "Kiss on My List." They also saw four consecutive albums make the top 10 of The *Billboard* 200, beginning with 1981's *Private Eyes*. The duo's new hit is from the BMG Heritage/Arista/RCA album *VH1 Music First: Behind the Music—The Daryl Hall and John Oates Collection*, which was released this year.

Rhythm & Groove co-founders Stuart Love and David Chackler

think that Hall & Oates' past and current success will translate into notice for Oates' solo project. The label's promotion plan will begin by sending the full album to triple-A, Americana, and AC radio stations nationwide.

Martin Bandyke, music director for Detroit's triple-A station WDET, says that he thinks "radio might be a little more interested in checking out [Oates' solo work] based on the song that's [now] doing well from their hits album. With those releases, people can familiarize themselves with an artist if they've gotten used to not hearing anything from him in a while."

Rhythm & Groove will also be working *Phunk Shui* at major retailers through price and positioning and listening-post programs. While Oates will not be mounting a solo tour, he will play "Color of Love" on the Hall & Oates tour, which resumes this month. He will promote his solo project on local TV and radio as the duo hits each city.

Filter More Like Family These Days

Patrick's Bandmates Share In Songwriting On Act's Third Reprise Set

BY ERIC AIESE

"I am the boss—I have to admit that," Richard Patrick, founder of Filter, says. "But I always wanted to be in a band. After 22 years of looking, I finally feel like I'm in a band, with the four guys I'll be with for a long time."

Filter's third album, *The Amalgamut*, is due July 30 on Reprise. For this set, Filter has continued its evolution from a solo project (for one-time Nine Inch Nail Patrick) into a cohesive band. The act's debut, 1995's *Short Bus*, spawned the hit single "Hey Man Nice Shot," which reached No. 10 on the *Billboard* Modern Rock Tracks chart.

Still, the Filter of 1995 comprised Patrick, who played almost all the instruments on the album, and programmer Brian Liesegang.

Having developed into a quartet by the time of 1999's *Title of Record*, which was also certified platinum, Filter featured songwriting from Patrick's bandmates.

After that "litmus test" proved his bandmates' potential, Patrick encouraged them to write for *The Amalgamut*. This time, Patrick was more confident with his support, telling them, "You can write, you are good—go for it!"

Guitarist Geno Lenardo says, "I can't wait to try out the new material on people. I wrote a lot more on this album—I want to see how people respond."

One of Lenardo's collaborations with Patrick, first single "Where Do We Go From Here," was serviced June 18 to active- and modern-rock; the cut is currently at No. 14 on the *Billboard* Modern Rock Tracks chart.

Modern-rock station WBCN Boston has had a great listener reaction to the single, music director/assistant PD Steven Strick says: "The song sounds great on the radio. It's long overdue; we haven't had anything from these guys in a while."

The concept for *The Amalgamut* grew out of Patrick's adventures on a cross-country road trip. While traveling the U.S., he began to appreciate the juxtaposition of fast-food culture alongside the local charms of the country's different regions. "The *Amalgamut* is the American melting pot come to fruition," he says. "We've melted, we're together. As much as the country has homogenized itself, there are a lot of special individuals out there."

Filter returned to the road June

27 with Sevendust to co-headline the *Locobazooka* tour, a daytime festival running through July 21. That jaunt will be followed by a headlining club tour and a number of European festival dates in mid-August. Booked by John Dittmar at New York-based Pinnacle and managed by Richard Bishop at 3 AM in Los Angeles, the band has added a fifth member—rhythm guitarist Alan Bailey—for this summer's tour.

After *Short Bus* built a following for Filter's early industrial/electron-

heavy to super-light.' They thought I'd planned it. [But] the schtick of this band is that we'll do anything musically. We'll show our soft underbellies, we'll be hard, we'll be tough, melancholy, or sad. I wanted 'Picture' to be a gorgeous, lush song, and that was it. It wasn't planned to be a top 10 hit."

Filter's home has always been at rock radio, explains Craig Kostich, senior VP of marketing for Warner Bros.: "Anything at pop is icing on the cake."

With "Picture," Patrick's voice became a fixture in clubs, thanks to the host of remixes that propelled the cut to No. 1 on the *Billboard* Hot Dance Music/Club Play chart in 2000. Fittingly, the vinyl and CD maxi-singles of "Where Do We Go From Here," due July 9, include four remixes from, among others, Richard "Humpty" Vission and turntablist collective the X-Ecutio-

ners. "I love remixes—[watching] someone else be creative with something I've done," Patrick says. "We've had

a good streak of people doing good remixes for us."

The enhanced CD will feature a companion short film, the John Cook-directed *Plague of a Thousand Deceptions*, which Patrick says describes the album concept well.

Plague, Patrick says, "is one of the most incredible pieces of film I've ever seen. It's gorgeous. It's about *The Amalgamut*."

In addition to *Plague*, which will be included on the disc, the CD will include secure links to exclusive downloadable content, including a 16-minute home video with scenes from the recording studio and the "Where Do We Go From Here" videoclip, directed by Patrick and Alexander Kosta. The clip, which explores the teenage fad of backyard wrestling, was submitted to video outlets in late June.

Filter, whose songs are published by EMI, will make several TV appearances during the *Locobazooka* tour, including stops at *Last Call With Carson Daly* July 7 and *Late Night With Conan O'Brien* July 8.

Looking at the album, Lenardo is proudest of the diversity. "There are great melodies, great choruses, and sonic landscapes and pop songs and metal songs."

Kostich agrees. "Filter's a great artist—good at making records. Few artists are able to fuse aggressive hard rock with pop sensibilities so successfully."



'We'll do anything musically. We'll show our soft underbellies, we'll be hard, we'll be tough, melancholy, or sad. I wanted "Picture" to be a gorgeous, lush song, and that was it. It wasn't planned to be a top 10 hit.'

—ROBERT PATRICK

ic-driven sound, the act had unexpected crossover success when "Take a Picture" became a top 40 hit in 2000.

"Everybody was expecting another 'Hey Man Nice Shot,' and we went the complete opposite direction," Lenardo recalls. "I hope people are more accepting of the diversity on this album. Some people probably felt alienated, but they shouldn't—a good song is a good song. It doesn't matter if we play it harder or softer or use distortion or not."

Patrick says he was surprised by other musicians' reactions to his success. "A lot of [them] said, 'Congratulations, it's hard to go from



MAKING THE LIST: The Shortlist Music Project, which debuted last year, will return for its second annual awards ceremony and concert Oct. 29 at Los Angeles' Knitting Factory.

The project—which, like the U.K.'s Technics Mercury Music Prize, honors albums solely on their creative merit—will highlight dozens of projects as selected by more than 15 "listmakers."

This year's listmakers include Beck, Mos Def, Sonic Youth's Kim Gordon, directors Baz Luhrmann and Spike Jonze, Metallica's Lars Ulrich, India-Arie, the Strokes' Albert Hammond Jr. and Nick Valensi, the Neptunes production team, and producer Gustavo Santaolalla.

(shôrt-list)

Each listmaker will nominate five albums in August. The albums must have been released in the U.S. between July 2001 and August this year and must not have sold more than 500,000 copies at the time of their nomination. From a long list that includes each listmaker's five selections, the listmakers then select their top 10 albums. The top vote-getters become the Shortlist finalists. The winner is then selected by the listmakers on the night of the awards ceremony. The winner's prize is still being determined. Last year's winner, Sigur Rós (for *Agaetis Byrjun*), received \$10,000 and a \$10,000 donation to the Sept. 11 relief fund of its choice.

"This award is for the most creative and accomplished record by an emerging artist," says MCA VP of A&R Tom Sarig, who founded the Shortlist Music Project with marketing consultant Greg Spotts. "Artists who are gold and platinum are already being honored by the Grammys. We're trying to shine a light on new artists."

This year, the pair sought to widen the selection panel. Spotts says, "This time, we had more lead time and we were able to look at different genres of music and find some of the most thoughtful people in each of the genres."

Sponsors are still being lined up for the Shortlist Music Prize, including music and lifestyle retailers who would distribute a CD sampler featuring music from the finalists. Last year's major sponsor, Virgin Megastores, is not involved this year. "They were a terrific sponsor for us," Spotts says, "and we envision working with them again in the future."

This year's awards ceremony will be taped for possible airing on MTV2. The cable outlet produced a one-hour spe-

cial highlighting last year's finalists that aired seven times.

Sarig and Spotts have expanded their Shortlist concept to include fiction and are working on a Shortlist Prize for novels. That ceremony will take place in 2003.

The pair may look at other media to expand into as well. Spotts says, "Basically, our goal is to cross left-of-center culture over to the mainstream."

MICHAEL JACKSON II: With the Rev. Al Sharpton having unglued himself from Michael Jackson's side to attend to a much more pressing and legitimate civil rights violation in Los Angeles—where cops were captured on videotape beating a black teenager—Jackson's own alleged civil rights battle has lost a little steam. As many of you know, Jackson held a rally in New York July 6 to protest the treatment he has received by his label, Sony, allegedly because he is black. Jackson told the crowd that by supporting him in this crusade, his fans were "fighting for all black people, dead or alive" (see related story, page 52).

But Jackson, who is widely known for his philanthropic efforts especially on behalf of children's causes, has not made any donations to either the Rhythm & Blues Foundation—which provides, among other things, financial support for black artists in need—or the Blues Foundation, which is dedicated to the education and preservation of the genre, according to representatives for both organizations. The Blues Heaven Foundation, which also assists black artists, did not return calls by press time.

Additionally, Jackson is not a member of the Recording Artists Coalition, which is working toward contract reforms for all acts.

Despite Jackson's displeasure about his treatment at Sony, he remains in business with the company through his and Sony's joint ownership of Sony/ATV, Sony's publishing arm. The two entities joined forces in 1995 when Sony was trying to bolster its publishing unit, which consisted of many co-publishing and administration deals, by merging with Jackson's 150,000-song ATV catalog, which included 250 wholly owned Beatles songs.

In fact, Jackson was very pleased with the recent Sony/ATV \$157 million purchase of Acuff-Rose Music Publishing, a source says: "He was very excited about the deal, and he could have killed the deal. How can that be when he's calling [Sony Music Entertainment chairman] Tommy Mottola the devil?"

Jackson's manager, Trudy Green, did not return calls by press time.

Hot Oz Exports The Vines Near Release Of U.S. Debut On Capitol

BY ADAM G. KEIM

After scoring high marks in their native Australia, the Vines seem on the cusp of a successful U.S. run with the July 16 release of the much-anticipated *Highly Evolved* (Capitol).

"You have seen Capitol turning around lately," notes Rob Gordon, VP of global marketing for the label. "[The Vines] are one of the first big things that show we are going to have a great summer."

Most new bands dread being categorized, but the Vines have no problem being compared to the style and dreamy harmonies of the Beatles. Once you add their twist of punk and quirkiness, you have the unique quality that has carried the Vines up the international charts.

"Get Free," the first single from *Highly Evolved*, is already getting substantial radio airplay on mainstream- and modern-rock stations. (It's currently No. 11 on *Billboard's* Modern Rock Tracks chart). The track is accompanied by a Roman Coppola-directed video that has been slotted as "Buzzworthy" on MTV and MTV2.

The craftsmanship of the 13-track set, produced by Rob Schnapf (Beck, Foo Fighters), shines from the alternating hard/easy song variation. One minute, listeners are invited to bang their heads with edgy guitar-driven jams; the next, those same heads are whimsically swaying.

Though there are some mediocre moments, and the brevity of the album leaves the listener hungry for more—all in all, the material is solid and pleasing.

Highlights include the raw edginess of the title track and the wistful guitar playing and vocals of "Mary Jane."

"They're like a nice painting to look at," singer/guitarist Craig Nicholls says of the band's songs. "It's all very intelligent; it's not just aggression. There is some of that, because that is reality. But overall, it's really melodic and tasteful."

Garnering some highly desired upcoming spots on several late-night talk shows is only one element of the marketing plan for *Highly Evolved*. Having wrapped a club tour, the Vines seem to be working their way up by landing gigs with skate parks and venues that cater to their current demographic, 14- to 24-year-old males.

"What we look at is the overall imaging of the act, and a lot of this marketing is building the fan base from the touring," Gordon claims.

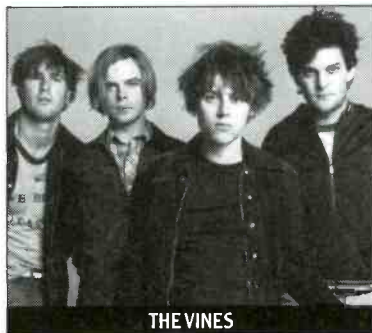
Nicholls and bassist Patrick Matthews grew up listening to music and playing other people's songs together.

"We started writing songs and did a lot of demoing," Nicholls says. "We liked the songwriting, and we wanted to play in a band that was fun."

They eventually added drummer

Hamish Rosser and Nicholls' childhood friend, Ryan Griffiths, on guitar to form the current foursome. The name of the band comes from an obscure '60s Australian group called the Vynes, of which Nicholls' father was a member.

Having supported Radiohead earlier this year, the band is now headlining a North American jaunt. It began earlier this month with a gig at the Rock and Roll Hall of Fame in



Cleveland, which was taped by MTV.

After North America, the band will head to the U.K., where Gordon says the Vines have already had strong press from previous performances there. They will return to the U.S. in late August to play larger venues.

Nicholls notes, "We can make some more albums and get to play the songs live, getting better and better. We truly can progress in

recording, songwriting, and performing."

Gordon closes, "There's no schtick. They're a real rock band that writes great songs. It's exciting for us to be working with a band like this."

The Vines are managed by the Los Angeles and Australia-based Winterman & Goldstein. They are booked by Rick Roskin at Creative Artists Agency, also in L.A.

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Rounder's Thompson Returns After 17 Years

BY JIM BESSMAN

NEW YORK—There's more than just a little irony in the title of Linda Thompson's new album, *Fashionably Late*: The CD, which Rounder issues July 30, is her first album of new material since *One Clear Moment* came out in 1985.

Since that time, Thompson has suffered from hysterical dysphonia, a psychological disorder that pre-

vented her from producing speech.

"I suppose it's still a factor—a bit like stage fright," she says, noting that reactions to her performances in Pere Ubu frontman David Thomas's musical *Mirror Man* in England and on the production's 1999 soundtrack album have been "incredibly supportive." "Whatever foibles I have now," she adds, "I work them into the show."

Booked by High Road Touring and managed by Jake Guralnick, Thompson is looking ahead to September for her first U.S. tour dates since she joined her ex-husband, Richard Thompson, in support of their 1982 masterpiece, *Shoot Out the Lights*.

Fashionably Late, she notes, "harks back to the earlier things I did with Richard, back to where my



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AN AMERICAN GIRL: It's been a long time since we've heard a female rocker with real grit and conviction. On her eponymous EP, **Lorraine Lewis** shoots out with gusto the kind of strong material associated with early **Melissa Etheridge**. Quite simply, you have no choice but to sit up and take notice.

"If there's a common thread that runs through my music, it's being a woman who has learned about her own empowerment and wants to share it," she says. "Writing and singing songs that tell it like it is from a woman's perspective are ultimately what my music is all about."



LEWIS

Indeed. Her EP is stacked with eight songs that are designed to give the listener a bird's-eye view into her life. And there are few punches held. She whips through tracks like "American Girl," "Helluva Woman," and "Desire" with a ferocity and brutal honesty that is, at times, breathtaking. The only thing better than consuming these songs on disc is witnessing them in person, where Lewis is bound to excel. Be sure to check her out as she embarks on a club tour to promote the CD.

For additional details, visit lorrainecafe.com.

BETTER DAYS FOR LIJOI: We've been following the progress that Boston-to-New York transplant **Ernie Lijoi** has been making for several years now. It's been fun to watch him evolve from a promising tunesmith with a minor need for stylistic focusing into an assured artist with unwavering creative vision. With his new CD, *Better Days*, he proves just how much he's grown in the past couple of years.

After previously wavering between mainstream pop and cabaret, Lijoi has fine-tuned his sound so that the two have merged into a lush, more jazz-leaning pop sound. *Better Days* has a warm, consistent feel that allows the listener to spend

less time wondering which side of the fence the artist is on and more time consuming his smarter-than-average lyrics and wonderfully complex melodies. He's particularly strong on "Every Time You Say You Love Me" and "The Sweet Side of Goodbye," both of which have lovely, piano-driven arrangements that seem tailor-made for either AC radio or for being covered by a diva in need of a hit.

That said, though, the real gem of this set is "The Right Kind of Home," an intimate acoustic love song that shows Lijoi at his most vocally restrained and ultimately most emotionally effective. This is the song that transforms the artist into a bona fide star. All he needs are a few champions at radio—and a major-label A&R exec with some vision.

For more information, check out the artist's Web site (lijoi.com).

ON THEIR OWN AGAIN: Here's a lesson for unsigned bands aching for that golden major-label deal—sometimes, it just doesn't work out.

The Badlees went from doing it themselves to recording for PolyGram. It should've been a high-point for the band. But it wasn't. They got crushed in the now-legendary merger. From there, they moved to Ark-21. Although the band doesn't go into details of the situation, again, it didn't work out as envisioned.

After taking a break from working together as a band, the members of the Badlees have reconnected for the appropriately titled *Renew*. It shows the Pennsylvania-based band in fine, fine form. There's a relaxed tone that pervades the material, which hangs along the jangly twang-rock that has become the band's signature for six albums. **Bret Alexander**, the band's lead guitarist and primary songwriter, has matured into a fine story teller with a keen ear for infectious pop hooks. Singer **Pete Palladino** breathes depth and personality into Alexander's songs, while bandmates **Paul Smith** (bass), **Jeff Faltenberger** (guitar), and **Ron Simasek** (drums) prove to be as tight an instrumental unit as ever.

There's plenty here for mainstream rock and triple-A programmers to chew on, starting with the hard-driving title cut and the smooth, easy-paced "Four Leaf Clover."

For more information on this notable project, contact **Chris Fetchko** at 917-854-7504. Also, investigate the band's Web site, badlees.com.

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THOMPSON

heart is in music: pretty firmly lodged in acoustic stuff, story telling, and good, old-fashioned melodies and lyrics."

Thompson, a Hatfish Music (ASCAP) writer, redirected her energies back to music following her mother's death three years ago.

"I started writing a bit and decided to put some tracks down," continues Thompson, whose initial demos for the disc were covers. "But me and [son Teddy Thompson] started writing a few things together, and it escalated from there."

Most of the material on the Edward Haber-produced *Fashionably Late* was co-written by Linda and Teddy, who also performs on the album, as does Linda's daughter, Kamila. Other notable guests include Van Dyke Parks, Rufus Wainwright, fellow Brit-folk alumni Martin and Eliza Carthy, and even Richard Thompson, who pitches in on guitar and vocals on lead track "Dear Mary."

"I'm the only Thompson [currently] with a recording contract," she gloats, and Rounder is clearly just as proud.

"There's tremendous out-of-the-box support at retail and an overwhelming commitment between press and NPR," says GM Paul Foley, who has focused on "Dear Mary," "All I See," and "Evona Darling" for radio play. "Our goal is maximum visibility in the first 60 days."

"It's a great story," Foley adds. "Seventeen years since her last album, the fact that she lost her voice and was able to overcome it and not only record but tour again, and having her kids and ex-husband on the album—it's a pretty special event and probably the most anticipated record we've had in quite a long time."

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The Classical Score™



by Steve Smith

BY POPULAR DEMAND: The difficulties faced by independent distributors of classical recordings have been a major topic of discussion for the past year or so. A shrinking market share for classical music in general and dwindling shelf space at retail have caused many of the major indies to trim rosters and tighten belts. The financial problems that rocked retailer Tower, a single account responsible for a sizeable portion of each distributor's sales, have had a profound impact on everyone's bottom line.

It might not seem like the most opportune moment to establish a new independent distribution company, but that's exactly what



DORY

Troy, N.Y.-based label Dorian has done. This month, the label parted ways with longtime exclusive distributor Allegro and announced the formation of On-Demand Media Services (ODMS), a new marketing and distribution company that will share headquarters and facilities with the highly regarded label. (At the same time, the company announced new international distribution agreements with SRI in Canada and Metronome in the U.K.)

"We have an incredible opportunity at this point in time to take our business to the next step," says **Craig D. Dory**, who co-founded Dorian with **Brian M. Levine** in 1988. "If you want to look at it from a business modeling point of view, we've always looked for opportunities to do a better job: How are we going to sell more of each release that we put out? How are we going to do a better job of representing our artists? How are we going to do a better job of working with [retailers], so that they can sell their product? And the answers to those questions kept coming back: Do it ourselves."

As Dory watched the consolidation at major labels in recent years—with the increasing emphasis on crossover profits and the decreasing number of core classical

releases that resulted—he decided that the time was ripe to take action. "The majors have been dropping numerous artists and cutting back substantially on the number of new classical releases," he explains. "We don't feel that the consumer for classical music has all of a sudden evaporated just because the majors have changed their business plans. There are customers out there that four or five years ago were getting lots of great new recordings every month and aren't now; we want to step in and fill some of that hole." In addition, with ODMS, Dory hopes to increase efficiency and results in regional and national marketing, promotion, and tour support for Dorian artists.

The distribution operation will be run by **Jack DeSalvo**, newly appointed COO of ODMS and VP of marketing and sales for the Dorian Group. A veteran of Allegro, BMG, and Andante, DeSalvo has begun to establish ODMS as a vendor to major retail accounts, including Tower, Borders Books & Music, amazon.com, and CDnow. In addition, he has begun to invite other independent labels into the fold. "We never planned for self-distribution alone," DeSalvo says, "and partnering with other labels gives us more clout at retail. What we're looking for is a small group of strong labels with high production values."

To attract desirable partners, DeSalvo might well place a personal ad that reads: "Elegant, eclectic, independent-minded label seeks same." With more than 360 releases to its credit, Dorian has become a leader among classical indies for both its unique, distinctive musical offerings and the exceptional sound quality, packaging, and presentation of its releases. Highlights in coming months include a new recording of **Mozart's Requiem** by **Bernard Labadie** and **Les Violons du Roy** (from an emotionally charged concert only days after the tragedy of last Sept. 11) and **Nightmare in Venice**, the sophomore release by the hard-working British Baroque consort **Red Priest**. Dorian plans to continue issuing Super Audio CD versions of both new releases and back catalog and will roll out a new midline series in September. In addition to distribution, Dory notes that ODMS will make Dorian's well-tooled back-office services available to its label partners, from financial reporting to P&D agreements. Interested labels are invited to contact ODMS c/o Dorian, 8 Brunswick Road, Troy, N.Y. 12180-3795 or via info@odms-usa.com.

ARTISTS & MUSIC

Darius Rucker Goes Home On Hidden Beach

Songs Of Hootie Frontman's Childhood Influence His Solo Debut, 'Back To Then'

BY MELINDA NEWMAN

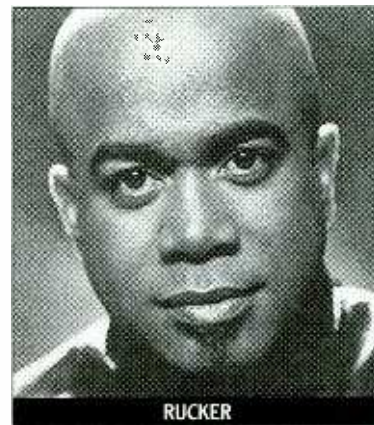
The songs that framed Darius Rucker's childhood in South Carolina are indelibly etched in his brain. It was the memory of those tunes that Rucker—best-known as frontman of pop/rock quartet Hootie & the Blowfish—drew upon as he was making his first solo album, *Back to Then* (Hidden Beach, July 30).

"This record has been in me. I grew up listening to all this R&B stuff and wanting to be Al Green. This record is something I always wanted to do."

But Rucker had to wait until the time was right. Challenge one was delaying the project until Hootie decided to take a break. Challenge two was that his (and Hootie's) label, Atlantic, didn't like the direction Rucker was taking. "They said, 'We're giving it back to you,'" Rucker says. "They didn't hear a 'Let Her Cry,' [but] if I was going to do another 'Let Her Cry,' I'd just have done another Hootie record."

Enter Hidden Beach, which became interested after label artist Jill Scott raved about working with Rucker on "Sometimes I Wonder," a Stevie Wonder-ish duet on the album. The Santa Monica, Calif.-based company took the finished record, did some tune-ups

and additions, and slapped a release date on it—but not before signing Rucker to a multi-album deal. "I was real proud to see this guy walk through some of the color barriers in the business as head of Hootie & the



RUCKER

Blowfish," Hidden Beach founder Steve McKeever says. "But like so many people, I didn't give Darius' voice the attention it deserved because he got popular so fast."

As Hidden Beach (with Epic as a marketing partner), got ready to take first single—the horn-rimmed, midtempo, soulful "Wild One"—to urban AC radio in June, there was

trepidation that Rucker might not be accepted by the black community. "There's no such thing as 'too R&B' for the pop world, but the real worry is trying to get urban radio," admits Rucker, who is managed by Jeff Smith at Haskell Entertainment.

One of the first stations on the track was KJLH Los Angeles. "We had him on our show and the listeners loved him, they went crazy for the single," PD Cliff Winston says. "We just love his style. It's fresh, it's unique, it's real progressive neo-soul."

The single—which, like many on the album, was produced by the A Touch of Jazz production collective—will ultimately be worked to AC and Hot AC as well, where Rucker has a fan base from Hootie. Rucker co-wrote eight of the album's 13 tracks. His songs are published by EMI Music Publishing.

Rucker, who will play solo gigs until November, says reuniting with his Blowfish bandmates earlier this year to work on the band's 2003 Atlantic release could have been an anxiety-inducing exercise, but to his surprise, it wasn't. "I really worried, after being in total control, about going back to a four-man democracy, but as soon as we got back together, it was easy."

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Think of all the fellas that I haven't kissed!
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Higher Ground™

by Deborah Evans Price



STILL GROWING: Every six months the Christian Music Trade Assn. (CMTA) takes a look at how gospel/contemporary Christian music is selling, according to the latest Nielsen SoundScan stats. Once again, there's good news, as sales rose 18% during the first half of 2002, marking six straight quarters of growth.

At a time when sales of music product overall are down, gospel/contemporary Christian music continues to enjoy a growing audience. According to Nielsen SoundScan, contemporary Christian and gospel music album units sold from Jan. 1 to June 30 were more than 23.4 million compared with slightly more than 19.8 million for the same period in 2001. CMTA and Gospel Music Assn. (GMA) president **Frank Breedon** observes that the increase in sales is spread among a variety of different styles under the Christian music umbrella and reflects brisk sales for both new and established acts.

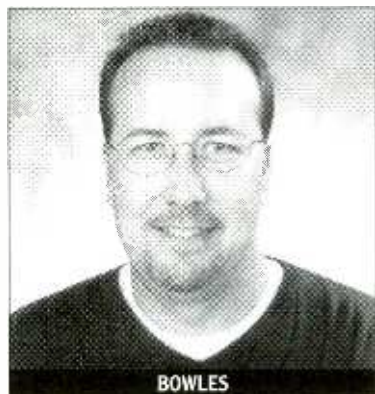
According to the CMTA, general-market retailers have increased their sales of Christian and gospel music, accounting for 55% of the total sales, while Christian retailers sold 44% of the genre's albums year to date. Although Christian retailers sold a lower percentage than mainstream, sales are up 8% over this time last year.

BOWLES' NEW MOVES: Since departing his post as senior director of marketing for the GMA/CMTA, **Rick Bowles** has been a busy man. After more than four years with the associations, Bowles exited to launch his own company, then opted instead to take a full-time role working with Toonacious Family Entertainment. What prompted all this change?

"I [left] GMA because I felt it was time to explore some different opportunities that would allow me to 'spread my wings,' so to speak, and get involved in new marketing endeavors," Bowles says. "There were many things about the specific responsibilities at GMA/CMTA that I really enjoyed, but while working with Christian SoundScan and [Broadcast Data Systems] on the CMTA side of things, I wanted the opportunity to use my knowledge/experience to market and sell some actual music/video product. As you dig deep into SoundScan, as I have, you start to wonder: 'What if I had the opportunity to use SoundScan information to help drive sales?' Too many times SoundScan is used more for a gauge on the results vs. a tool to grow sales."

Bowles says initially he was just

going to start his own company, but talking to the folks at Toonacious changed his plans. "About a year ago, two of the partners called me up out of the blue from their offices in Burbank, Calif., and asked if they could ask me some questions about the Christian music industry, including SoundScan," he recalls. "They were in the beginning stages of looking for distribution opportunities, and I gave them some information that they were looking for. They explained their company to me as well."



BOWLES

Toonacious was founded by three partners: **Tony Bancroft**, **Ben Chambers**, and **Bo Ferger**. Bowles found "their 'mission' and product very intriguing," and they stayed in contact. "Later on we all realized that there might be an opportunity for us to all work together in some capacity," he says. "The initial discussion was for me to consult in sales and marketing. When I made the decision to leave GMA/CMTA it was mainly to start my own consulting company—including consulting for Toonacious and doing some consulting for CMTA as well—but as things progressed, Toonacious asked me to join them full time. I have decided to do that. I will also fulfill my short-term consulting commitment to CMTA."

Bowles is looking forward to his new relationship with Toonacious. An animation company geared toward developing faith-based, uplifting products for children, plans call for Toonacious to introduce a new series to the children's market next spring, *Lenny & Sid*. Sid is a mouse and Lenny is a shy rabbit.

Bowles will remain based in Nashville, where he will serve as Toonacious VP of sales and marketing. "I will be hiring and directing the appropriate people and firms to provide the best possible team to launch the first several *Lenny & Sid* video products," he says. "I will also work close with the distribution company Word/WEA."

In The News

• NewSong's multi-format hit "The Christmas Shoes" is being made into a CBS-TV movie of the week. Slated to air this holiday season, the movie will star Rob Lowe (*The West Wing*) and Kimberly Williams (*Father of the Bride*). *The Christmas Shoes* will be based on Donna VanLiere's novella of the same title, published by St. Martin's Press last October, which was inspired by the song. Produced by Craig Anderson and Beth Grossbard Productions, the project is currently filming in Nova Scotia. Members of NewSong make cameo appearances, and the title song will be featured. St. Martin's Press and Reunion Records both plan aggressive relaunches this fall of "The Christmas Shoes" book and album, respectively.

• Sparrow's teen pop group Jump5 has rerecorded and shot a video for the Disney hit "Beauty & the Beast." The group's rendition of the Academy Award-winning song will be featured on the upcoming DVD and VHS release of *Beauty & the Beast: Special Edition* from Buena Vista Home Entertainment. The video was directed by Brandon Dickerson and features special appearances by film characters Clogsworth and Lumiere. Jump5—comprising Chris Fedun, Brandon Hargest, Brittany Hargest, Libby Hodges, and Lesley Moore—is preparing for the release of its sophomore album, *All the Time in the World*, due Aug. 13. The first single, "All I Can Do," is airing on Radio Disney and is being included on a compilation CD being given away with 3 million McDonald's Mighty Kids Meals this summer.

• Mobile, Ala.-based Integrity Inc. has changed its name to Integrity Media Inc., to better reflect the company's growth in music/book publishing. The music subsidiary will remain Integrity Music Inc., which includes the Integrity Music, Vertical Music, Hosanna Music, Integrity Gospel, Integrity Just-for-Kids, INO, and M2.0 labels. Integrity also announced that the company's acquisition of M2 Communications, which includes INO and M2.0, (*Billboard*, June 1) has been completed. As previously reported, M2 Communications will continue to operate with its current staff under the leadership of founder and president Jeff Moseley.

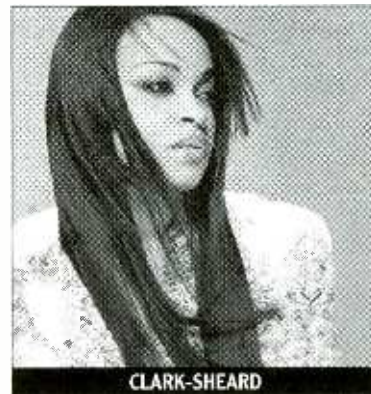
• Amber Franks joins Michael and Kim Lord in the Daywind Music Group trio LordSong. The Warner Robbins, Ga., native fills the soprano position that was vacated when Kelli Shaw left the group. Franks had been filling in since Shaw's departure.

In The Spirit™

by Lisa Collins



NEW LEASE ON LIFE: *Second Chance*, the July 30 release from **Karen Clark-Sheard**, marks a milestone in the singer's nearly three-decade-long career. But the title has little to do with the fact that—following in the footsteps of **Yolanda Adams**—the youngest of gospel's famed **Clark Sisters** signed with high-powered Elektra Entertainment in an effort to secure enough backing to broaden her commercial base. Nor does it have anything to do with the fact that after shedding a great deal of weight, she's got a whole new image. But it does have everything to do with the fact that after being given a 2% chance by doctors to survive a coma that wracked her body just last year, she is alive and well with not only a new album but also a powerful testimony and a bona fide second chance.



CLARK-SHEARD

Heretofore, the rollout of a new release was a somewhat perfunctory chore for Clark-Sheard, who recorded more than a dozen albums with her siblings before going solo with 1997's *Finally Karen*, which sold 300,000 units and earned the signature soprano—known for highly stylized, multi-textured runs—a Grammy Award nomination and four Stellar Awards.

But with this new round of promotional dates and press interviews, Clark-Sheard is exuberant, seeking every opportunity to share her powerful testimony. "In the midst of all of these promotions," she says, "I don't think it would be a great conversation without my speaking of the awesome miracle that happened in my life."

It started with routine hernia repair—a conventional surgery requiring a three-day hospital stay. But on the third day, a near-fatal blood clot cast Clark-Sheard into a coma with little chance of recovery.

"In the song ["Second Chance"], I say, 'When doctors had given me a 2% chance, God stepped in and gave me a second chance to continue his ministry.' Then as soon as I came out of the hospital and got well, the

record company was like, 'Are you OK now? We're ready to go.'"

The change in Clark-Sheard is not only spiritual but also physical. "I was on a feeding tube for about two weeks, and I've lost so much weight that people aren't recognizing me," Clark-Sheard says. "It's so wonderful to look at my pictures, and they're taking all of me and not half of me."

All of which fits very nicely into Elektra's plan to market her to a broader urban base. In the meantime, Clark-Sheard is concentrating on promoting the release with a grueling schedule of personal appearances, print and radio interviews, and concert performances.

"This time around, it's about my testimony," she says. "Right now, my mind is totally focused on knowing that I have my life, health, and strength and letting people know that God is still a miracle worker."

BRANCHING OUT: With the May 21 release of *Because You Are Worthy*, Dr. **Rudolph W. McKissick Jr.** of Jacksonville, Fla.'s 6,500-strong Bethel Baptist Institutional Church becomes the latest high-profile mega-church pastor to get in on the gospel recording scene. The worship-and-praise entry featuring the church's 200-voice **Word and Worship Mass Choir** was released on Allen & Allen Music Group (AAMG), the label launched last year by gospel's award-winning inspirational jazz duo, **Allen & Allen**. And these two gifted jazz musicians are just as committed to growing their label as they have been to developing their music. Aside from McKissick, AAMG has signed the Rev. **Arthur T. Jones**, comedian **Rod Z**, and new group **7th Element**, whose debut release, *Volume One*, has many comparing the Orlando, Fla.-based sextet to **Take 6**.

BRIEFLY: Central South Gospel kicks off its inaugural Gospel Retail Conference Sept. 29 in Nashville. The two-day event—expected to draw upward of 250 retailers—will offer artist showcases, vendor booths, and seminars. . . Promoters are lining up for a chance at dates on **Al Wash's** United as One tour, featuring **Kirk Franklin**, **Yolanda Adams**, and **Donnie McClurkin**. The tour, which presently stands at more than 60 cities and counting, is slated to start Sept. 27 in Toronto. . . **John P. Kee** has written a book based on his Grammy-nominated CD, *Not Guilty*. Kee says he spent a year writing *Not Guilty! The Script*. Though it is fiction, he acknowledges that the book closely parallels real events that have taken place in his life.

ALBUMS

Edited by Michael Paoletta

POP

► GRAHAM NASH

Songs for Survivors
PRODUCERS: Graham Nash, Russ Kunkel, Nathaniel Kunkel
Artemis 6996751130
 Graham Nash's fourth solo album and first in a decade reveals the songwriting ability and musical insight that earned Crosby, Stills, and Nash legendary status. Nash comes full circle on *Songs for Survivors*, which relates back to his 1971 solo debut, *Songs for Beginners*. *Survivors* is steeped in universal tales, from loss ("Lost Another One") to overcoming personal struggles ("Blizzard of Lies"), with the support of soft guitar rhythms, banjo, dark keyboard notes, and drums that provide varied tempos. Love, pain, and evolution coalesce on "The Chelsea Hotel," wherein Nash sings, "We've been here before/Searching for truth with perpetual youth that will be gone/In the blink of an eye passing us by." Overall, *Survivors* provides a relaxing folk sound combined with lyrical depth and perception.—**DP**

★ ROBERT PLANT

Dreamland
PRODUCERS: Robert Plant, Phill Brown
Universal Records 314-586-962
 Rare among '70s hard-rockers, Led Zeppelin icon Robert Plant has led an exemplary solo career, with his previous six albums all marked by broad musical sympathies, exquisite taste, and a yen for experiment. Rather than rest on these laurels, or his well-received two-album reunion with Jimmy Page, Plant has convened a great-sounding new band for an inspired set of covers, spiced with a pair of swampy originals. Favoring obscure blues and late-'60s/early-'70s folk-rock, the singer fully reanimates Jesse Colin Young's "Darkness Darkness," Bob Dylan's "One More Cup of Coffee," and Moby Grape's "Skip's Song." Plant and company conflate several blues standards for "Win My Train Fare Home," and they locate the scary murder-ballad essence of "Hey Joe." And rather

S P O T L I G H T S



RED HOT CHILI PEPPERS

By the Way
PRODUCER: Rick Rubin
Warner Bros. 48140
 Do the words "Red Hot Chili Peppers" and "beautiful" belong in the same sentence? Yes, particularly when discussing the quartet's new album, the Rick Rubin-produced *By the Way*. Close observers of the Grammy Award-winning band have witnessed a transition from funk-metal (1984's eponymous debut) and manic metal (1989's *Mother's Milk*) to alt-leaning acoustics (1991's *Blood Sugar Sex Magik*, also produced by Rubin) and pop flirtations (1999's *Californication*). The casually titled *By the Way* finds singer Anthony Kiedis, guitarist John Frusciante, drummer Chad Smith, and bassist Flea further delving into all things pop, from warm Beach Boys-inflected harmonies ("The Zephyr Song") and Burt Bacharach-styled melodies ("Universally Speaking") to cool Gary Numan-hued atmospherics ("Warm Tape") and Bow Wow Wow-sparkled drumming ("Throw Away Your Television"). By the way, this is one beautiful record.—**MP**

MARY MARY
Incredible
PRODUCERS: various
Columbia CK 85690
 The sister act of Erica and Tina picks up where it left off with 2000's critically acclaimed *Thankful*. Less personal in its themes and more every man, woman, and child, *Incredible* finds the singing and songwriting siblings in a happier and blessed place following the award-winning success of the first album and new marriages for both. Things get off to a dance-in-the-aisles start with the hip-hopped title track that, like lead single "In the Morning"



(reminiscent of first hit "Shackles"), can double as daily affirmations for churchgoers and non-churchgoers alike. The pair's sweet yet powerful vocals shine on the self-esteem-themed "Little Girl" and a beautifully soothing remake of Stevie Wonder's "You Will Know," as well as the Walter Hawkins-sampling "Thank You." Throughout, Erica and Tina prove they're the real deal, making their own permanent imprint in contemporary gospel's ranks.—**GM**



MORCHEEBA

Charango
PRODUCERS: Paul Godfrey, Skye, Ross Godfrey
Reprise 48347
Charango, the fourth album borne out of the collective Morcheeba consciousness (brothers/musicians Paul and Ross Godfrey and singer supreme Skye), overflows with a confidence not always present on past sets, particularly 2000's *Fragments of Freedom*. Here, Morcheeba has concocted a delicious brew of lively tropicalia, rock, blues, folk, hip-hop, soul, and electronic. It's the type of sweet, reflective musical journey—journey being the operative word—that can be very much appreciated poolside or on the beach. That said, a romantic undercurrent (rich in orchestral maneuvers) ripples throughout, also making it a perfect bedside companion. Witness "Slow Down" and "Undress Me Now." A track like "São Paulo" is home to sweltering rhythms and all-too-real lyrics, while "Women Lose Weight" and "Get Along" are home to, respectively, Slick Rick and the Outsadz's Pace Won. A class act.—**MP**

than mirror the original neo-medieval cast of Tim Buckley's haunting "Song to the Siren" (or copy the more baroque This Mortal Coil version), Plant files the tune down to a spare, rustic plane. The dynamic range of Plant's vocals may have narrowed, but his emotional range has only widened, with his singing intimate and detailed throughout. *Dreamland* is an object

lesson in maturing with grace, guts, and gray matter intact.—**BB**

★ VEX RED
Start With a Strong and Persistent Desire
PRODUCER: Ross Robinson
I Am/Virgin 11798

This U.K.-based quintet has recorded one of the most promising debut rock albums in recent memory. Taking

inspiration from such acts as Tool and the Smashing Pumpkins, this 11-track project is a coursing blend of keyboard/drum-heavy riffs and emotional lyrics that ring true because of their intense rawness. Lead singer Terry Abbott brings listeners into his world of fixations on such tracks as "Dermo," "Itch," and "The Closest," which is about his fiancée asking him to choose

between her and his band. "Can't Smile," an epic-sounding song discussing a highly messy relationship, alternates between fast and slow verses to great effect. The painful aftermath of abortion floods through the album's hard title track, while "Bully Me" similarly expresses angst but with a slow-building melody.—**JK**

BUTCH WALKER
Left of Self-Centered
PRODUCER: Butch Walker
Arista 07822-14743

After some bad experiences with a few major labels and his own band, the Marvellous 3, Butch Walker decided to go solo with *Left of Self-Centered*, which he wrote and produced. Overall, the album is a cross-breed of metal and rock that pumps energy into the ears and melodic verses into the mind. The songs are an amalgam of Walker's life experiences, from falling in love with a sales clerk ("Alicia Amnesia") to living in conformist neighborhoods ("Suburbia") and losing a friend to disease ("If [Jeannie's Song]"). On "If," he sings, "And if I could be the chains/I'd fall from you/And let you fly like an angel/And if I could be the pain/I'd run away from you/So far away." *Left of Self-Centered* showcases an individual who isn't afraid to follow his own path. Some songs are sarcastic and witty, accented by fast-moving guitar and drum beats, while others provide softer vocal tonality and milder beats while maintaining quick tempos. Underneath all the humor and head-banging, Walker shows lyrical precision and sensitivity.—**DP**

VARIOUS ARTISTS
The Queen's Golden Jubilee 2002: Party at the Palace
PRODUCER: Giles Martin
Virgin 12833

This keepsake CD recording of the much-touted concert to celebrate the 50th anniversary of Her Majesty Queen Elizabeth II's ascension to the throne should be an essential collectible. And it is quite good in places. But there's also something innately dated about the entire collection. Dominated with performances by the remaining members of Queen, Cliff Richard, Phil Collins, and Bryan Adams, the set sounds a bit

(Continued on page 16)

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

FANIA ALL-STARS
Qué Pasa?—The Best of Fania All-Stars
COMPILATION PRODUCER: Jerry Rappaport
ORIGINAL PRODUCERS: various
Columbia/Legacy CK 85871

XAVIER CUGAT
The Original Latin Dance King
COMPILATION PRODUCER: Jerry Rappaport
ORIGINAL PRODUCER: Xavier Cugat
Columbia/Legacy CK 85341

VARIOUS ARTISTS
Ritmo de la Noche/Rhythm of the Night—The Very Best of Latin Jazz
COMPILATION PRODUCER: Jerry Rappaport
ORIGINAL PRODUCERS: various
Columbia/Legacy CK 63408

MACHITO & HIS AFRO-CUBAN ORCHESTRA
Mambo Mucho Mambo—The Complete Columbia Masters
COMPILATION PRODUCER: Jerry Rappaport
ORIGINAL PRODUCER: Machito
Columbia/Legacy CK 62097

Columbia/Legacy's four albums celebrating pivotal artists in the history of Latin music in this country are, simply put, a real treasure. Not only because of the quality of the music included in these collections but also because the discs serve as a reminder that Latin music is not simply today's fad—it's the result of decades of phenomenal musical



groundwork that has too often been forgotten in the current flurry of interest. The power of the original

big Latin dance band of the '40s and '50s is captured here in the work of Xavier Cugat, whose music has often been overlooked in favor of his legendary look (remember the maracas?) and wife No. 3 (Charo). Featuring a slew of his vocalists, including the legendary Migelido Valdés and Tito Rodríguez, Cugat's 26-track collection of mambos and other dance tracks kicks off with the original version of "Babalú." More big band, of a different sort, comes courtesy of Machito's more Afro-Cuban and jazz-oriented sound, the product of his work with Mario Bauza, also featured in this compilation. While it would be unfair to rate any of these

discs above the other, the 13-track *Fania All-Stars* is particularly compelling, gathering, as it does, some of the most extraordinary salsa recordings ever achieved, from the big band/Latin jazz/Motown blend in such tracks as "Picadillo" and "Foofer Soofer" to the use of bilingual lyrics and such classics as "Juan Pachanga" (with a young Ruben Blades on vocals). The sign-off is *Ritmo de la Noche/Rhythm of the Night*, featuring Mongo Santamaria's historic recording of "Watermelon Man" and Antonio Carlos Jobim's "Stone Flower." All essential discs for those remotely serious about Latin music.—**LC**

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

(Continued from page 15)

too nostalgic and too far away from current relevance to be as electric as it seems intended to be. A few young turks snuck into the show, but one-time Baby Spice Emma Bunton, Atomic Kitten, and the Corrs merely leave the listeners noting how quickly they whither alongside such veterans. There are flashes of true excitement—most notably Ozzy Osbourne & Tony Iommi's riotous "Paranoid," Elton John's heartfelt "I Want Love," and Annie Lennox's "Why," though her performance also leaves the listener wondering if we're ever going to hear her belt a new tune again. Maybe next time.—**LF**

DANCE/ELECTRONIC

T.H.E.M. (THEE HUMAN EGO MANIACS)
Sin, Win & Grin
PRODUCERS: Arthur Barrow, Justin Nylander
Electrovenus 0269

With the nü-electro movement making big strides (see story, page 1), along comes the full-length debut from West Coast-based duo T.H.E.M., an acronym for Thee Human Ego Maniacs, otherwise known as singers/songwriters Christiana Eastman and Justin Nylander. Heavily influenced by the sounds of '80s pop—specifically Bananarama, Dead or Alive, Stacy Q., and Human League—T.H.E.M. is the type of act that most likely had much fun in the studio. Bubbly tracks like "Voices" (the set's first single), "Wicked," "Live for Today," and a just-left-of-center cover of the top-10, mid-'80s Animotion hit "Obsession" make for a windswept, carefree ride. Conversely, such songs as "Play to Win" and the Berlin-spangled "The Lonely One" sound like works-in-progress. And that's rather surprising, given that Nylander co-produced the set with Arthur Barrow, who worked with revered producer Giorgio Moroder during his '80s post-disco/new-wave period (the Motels, Billy Idol). Still, *Sin, Win & Grin* makes for one promising introduction. Contact 310-486-5607.—**MP**

COUNTRY

THE WAYBACKS
Burger After Church
PRODUCERS: Bruce Kaphan, the Waybacks
Fiddling Cricket Music 002

The Waybacks are a West Coast acoustic quintet that blends ample humor and freewheelin' spirit with fine musical chops and keen melodic

instincts on this primarily instrumental project. Spritely mandolins and ominous baselines kick things off on the shuffling acoustic instrumental "Turkish Stalemate," then "Down From Iona," powered by lightning-fingered guitar work, comes off like a cross between Pure Prairie League and Flatt & Scruggs. "Brundlefly" and the trippy "Temporary Cheese" are more atmospheric, jazzy works, while the fiddle-laced "Bright Place" and bluesy "Police Dog Blues" are more light-hearted, rural honk in style. Elsewhere, an effective take on Floyd Cramer's "Last Date" comes off like backwoods lounge, and more steady bass and deft mandolin give "Gulshion Island" a big, anthemic feel. These guys can play like bandits. Contact 415-820-7328.—**RW**

GREY DE LISLE
Home Wrecker
PRODUCER: Marvin Etzioni
Hummin'bird Records 91452

The retro CD cover and killer Bobbi Gentry hairdo don't fully set the tone for what Grey De Lisle is all about on this genre-hopping head-scratcher. The opening narration and smoldering musicality of "Borrowed and Blue," an ambitious blend of adventurous production, impressive lyrics, and passionate vocals, are 1970 country, but things change quickly with "Usted," a Spanish-language powerhouse. Later, "Beautiful Mistake" quite effectively taps into De Lisle's Tammy Wynette impulses but leans way too heavily on country lyric clichés to the point of condescension; the punkish "The Hole" may be more indicative of De Lisle's true musical leanings. Too often, De Lisle's intriguing vocals are overshadowed by distracting studio tactics, iffy musicianship, and a muddy mix. There's some strange stuff here, too: De Lisle manages to make a "Dead Cat" sexy, and "Showgirl (I'm Sorry)" takes on a country soap-opera vibe that might sound more appropriate on a Meat Loaf record. Conversely, "Twas Her Hunger" effectively melds strong lyrical content with one of De Lisle's better vocal efforts and an understated acoustic backing. She also crams heart and passion into the self-penned "Ferris Wheels and Freakshows" that's as interesting as it is hard to nail down. Despite the unevenness of this project, De Lisle does prove to be a fearless artist—with style to burn. For info, log on to greydelisle.com.—**RW**

WORLD MUSIC

★ **SHARON KATZ & THE PEACE TRAIN**
Imbizo
PRODUCER: Sharon Katz
Applesseed 1063

South Africa native and social activist Sharon Katz formed the Peace Train band in 1993. This is the first Peace Train album released to an international audience. As a singer/songwriter, Katz's music is steeped in myriad influences. Though Katz is a white woman raised during apartheid, the most persistent vibe in her music is the rhythms of township music—a clue about her nonconformity. *Mbaqanga, kwela*, and township jazz have a strong spiritual presence in her sound. The joyful lilt of these styles clearly made a strong impression on Katz and is most evident here in such tunes as "Sanalwami," "Bayangesaba," and "Crazy Life." Another appealing song, "Accra," takes a jazzy turn, and Katz sings this style with special flair. "Why O Why" comes from a dancehall reggae sensibility, imparting the timeless, urgent, message of African unity.—**PVV**

★ **BHAGAVAN DAS**
Now!
PRODUCER: Mike D.
Karuna/Triloka 7930185229

Bhagavan Das is a western Sadhu (mendicant or monastic) author and vocalist who is well known for introducing renowned spiritual leader Ram Dass to Indian culture and spirituality. He's a marvelous, versatile, singer, and on *Now!* he's collaborated with Beastie Boy Mike D. to create a thoroughly fascinating soundscape that incorporates Bhakti yoga chants, electronica, and breakbeats. The depth and spiritual resonance of Bhagavan Das' vocals is very moving, and when combined with Mike D.'s mix chops, the result is truly mesmerizing music. Add to this their sorties into gospel music ("Shiva Gospel") and blues ("Shiva Shambho"). Both songs produce a transcendent listening sensation; a startling, ultimately wondrous, East-meets-West vibe unique to this project. *Now!* is a world music album with all sorts of crossover potential. To that end, it would behoove retailers to also stock this disc in the electronic section, where fans of ambient and trance styles might discover something new to embrace. Distributed by Razor & Tie.—**PVV**

JAZZ

▶ **FOURPLAY**
Heartfelt
PRODUCERS: Fourplay
Bluebird/RCA Victor 63916
Who says contemporary jazz can't be as spontaneous and intrinsically creative as traditional jazz, while still retaining the melodic sensibilities that endear it to radio? Not Fourplay, which reinvents its smooth, R&B-based sound while breaking down the parameters of how contemporary jazz is composed and recorded. The material was largely improvised in the recording studio, with the resulting jams edited into cohesive compositions. As a result, keyboardist Bob James, drummer Harvey Mason, bassist Nathan East, and guitarist Larry Carlton have never played with more impassioned freedom on a group effort. Still, the final editing process gives the band a set of highly melodic songs that will alienate neither radio nor longtime fans. East's lead vocal bow on the sultry "Let's Make Love" (the only song brought to the sessions in complete form) was co-written with Babyface and sounds primed for multi-format airplay.—**SG**

BLUES

★ **RICK HOLMSTROM**
Hydraulic Groove
PRODUCER: Rob Schnapf
Tone Cool 751 134

Rick Holmstrom is well known to blues fans as the lead guitarist in the award-winning West Coast band Rod Piazza & the Mighty Flyers. He's also released two solo albums prior to *Hydraulic Groove*, but they don't bear much resemblance to what he's done with his latest project. Holmstrom hooked up with engineer/producer Rob Schnapf (Beck, Foo Fighters, R.L. Burnside) and together they laid a major tweaking on Holmstrom's blues sensibility. Loops, electronic layering, samples, and a healthy dose of funk combine with Holmstrom's taste for jump blues to produce a sound that might well be labeled dub blues. For definitive info on what's up here, check out "Pee Wee's Nightmare" and "My Maria." Both tunes are deep into electronica and sonic layering; very much blues filtered through a wall of dazzling signal processing. This is blues for the avant mind.—**PVV**

CLASSICAL

★ **ALEXANDER-SERGEI RAMIREZ**
Agustín Barrios Mangoré: Confesión
PRODUCER: Holger Urbach
Deutsche Grammophon 289-471-532
Dubbed "the Paganini of the guitar," the Paraguayan composer/guitarist Agustín Barrios Mangoré (1885-1944) composed more than 300 pieces for his instrument, many of which haven't survived. But those that have endured into the 21st century hold a rare allure, with such beguiling pieces as "La Catedral," "Aire de Zamba," "Choro de Saudade," and "Mazurca Apasionada" having more in common with the nocturnal Romanticism of Chopin than the devilish pyrotechnics of Paganini. Such world-class virtuosos as David Russell have recorded Barrios pieces to great effect, yet Peruvian guitarist Alexander-Sergei Ramirez's own selection is individual and utterly persuasive. To single out one performance, his interpretation of the melodious *romanza* "Confesión" effectively conveys an acute emotional hush, as if the piece were sharing a particularly intimate confidence. With lovely recording quality and packaging, this album should appeal far beyond classical guitar fans to music lovers of all stripes.—**BB**

SKIP SEMPÉ
Pavana: The Virgin Harpsichord
PRODUCER: Jean-Pierre Loisil
Astrée/Naive E 8841
The virginal (an early kind of harpsichord) was the instrument of choice for a school of Renaissance-era English composers, from Byrd and Gibbons to Bull, Morley, and Tomkins—thus the group's nickname of "the English virginalists." They penned pieces especially for the keyboard, along with arranging popular polyphonic works for the instrument that were originally written for lute, voices, or consort of violas da gamba; so, a famous lute piece like Dowland's "Lachrymae Pavan" finds its way on this album, joining Byrd's gravely beautiful "Pavana: The Earle of Salisbury" and other works from such 17th-century keyboard publications as *The Fitzwilliam Virginal Book*. Playing a Flemish virginal and an Italian harpsichord, the enterprising Skip Sempé has produced a fluid and involving conspectus of Renaissance sounds, with the instruments, recording, annotation and packaging all of the highest standard. Distributed in the U.S. and the U.K. by Harmonia Mundi.—**BB**

N O T E W O R T H Y

I AM THE WORLD TRADE CENTER
The Tight Connection
PRODUCERS: D. Geller, A. Dykes
Kindercore KC075

Three years ago, singer/lyricist Amy Dykes and musical technician Dan Geller, who record collectively as I Am the World Trade Center (IATWTC), issued their debut, *Out of the Loop*. With the help of a Gateway laptop, the Athens, Ga.-based duo created a quirky, synth-happy collection of pop songs. For *The Tight Connection*, production values have increased a notch, thanks to a new, software-savvy computer. Still, it's very do-it-yourself. Ditto for Dykes' storytelling, but that, too, shows definite growth, as evidenced by such catchy



songs as the Blondie-colored "Big Star" and the Saint Etienne-etched "Believe in Me." Speaking of Blondie, IATWTC

covers the act's disco anthem "Call Me," and while it's no competition for the original, it will surely find a home in the nü-electro scene (see story, page 1). Like the sweetest taboo, *The Tight Connection* is rather addictive. Distributed by the Telegraph Company.—**MP**

DAVE PIRNER
Faces & Names
PRODUCERS: D. Pirner, O. Leiber, D. Gamson
Ultimatum/Artemis 665907 66772-7

The timing of a solo project has never been as golden as it is here. After hitting the big time with '92's *Grave Dancer's Union*, Soul Asylum seemingly set the record for quickest estrangement from the mainstream by a credible rock act



in the '90s. Though it arrived just three years later, the underappreciated *Let Your Dim Light Shine* was ignored by

the masses. Then, the band gave even its devoted reason to lose faith with '98's dull *Candy From a Stranger*, on which frontman Pirner and company seem out of new ideas. But with *Faces & Names*, Pirner restores that faith—at least partially. The organ-led old-school soul cut "Feel the Need," punctuated with muted staccato strumming and handclaps, is one of this year's gems. Unfortunately, the song is so good that it leaves nearly everything else sounding mediocre. Other highlights ("Levitation," the Prince-like "Tea") are also results of Pirner flirting with '70s soul, making it all the more clear that he need look no further than "Feel the Need" for he and/or his band's future.—**WO**

SINGLES

Edited by Chuck Taylor

POP

★ **HOOBASTANK** *Running Away* (2:58)

PRODUCER: Jim Wirt
WRITERS: D. Estrin, D. Robb
PUBLISHER: not listed
Island 15478 (CD promo)

The debut single from Southern California-based quartet Hoobastank—which has already tickled the top of the modern- and mainstream-rock tracks charts—is making its bid for top 40 acceptance with the melodic “Running Away.” The song starts with a soft acoustic guitar, accompanied by singer Doug Robb, then surprises the listener with a transformation into heavy guitar licks, overlapping vocals, and driving drum beats. Lyrically, “Running Away” is a jilted lover’s anthem of empowerment: “Why are you running away/Is it me, is it you/Nothing that I can do to make you change your mind.” The four band members—three of which have been playing together since high school—show off a wide range of musical influences here, from Phish and Metallica to Sarah McLachlan, and while it may not distinguish the band from many of its current rock peers, it is an energizing and euphonic blend of sounds that should cash in at the rock-rabid top 40 format. Meanwhile, the band’s eponymous major-label debut is already glistening gold at cash registers. Catch Hoobastank on tour this summer with Jay-Z, 311, and N.O.R.E.—DP

★ **SCAPEGOAT WAX** *Lost Cause* (3:39)

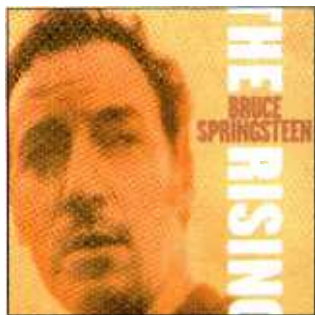
PRODUCERS: Dave Cooley, Marty James
WRITERS: M. James, D. Cooley
PUBLISHERS: Watch the Sasquatch/Warner-Tamerlane, BMI
Hollywood 11464 (CD promo)

It’s becoming increasingly challenging to differentiate the scores of faceless rock bands charting these days, and radio’s not helping; programmers seem more than content to champion the status quo. Ah, but meet Scapegoat Wax, a rainbow among the gray granite skies of rock. With a wink in his eye and cutting-edge influences from pop and hip-hop, lead and SWAX mastermind Marty James serves up a sort of millennium-brand Sugar Ray meets Smash Mouth in “Lost Cause.” Spiced with blips and tics alongside solid guitars and a head-banging beat, James sings like a frat-house favorite with his loose, good-timing vocal style. Summertime is just reaching its midpoint, so there’s plenty of time for this one to cook as one of the season’s beach anthems. Pop-radio programmers looking for a little spice to add to so much rock and rap will find a joyful noise in burning through this Wax. Fun, singalong stuff.—CT

JEWEL *This Way* (4:08)

PRODUCER: Rick Nowels
WRITERS: J. Kilcher, R. Nowels
PUBLISHERS: WB Music/Wiggly Tooth Music/EMI/Future Furniture Music, ASCAP
Atlantic 300751 (CD promo)
The title track from Jewel’s current set showcases the softer side of the singer/

SPOTLIGHTS



BRUCE SPRINGSTEEN *The Rising* (4:47)

PRODUCER: Brendan O’Brien
WRITER: B. Springsteen
PUBLISHER: Bruce Springsteen, ASCAP
Columbia 58940 (CD promo)

The return of *BRUCE*, one of rock’s most revered living legends, feels like aloe vera for a scorched world order; his timing, tempo, and message simply couldn’t be more soothing. Working with producer Brendan O’Brien this time around has helped elevate Springsteen from the melancholy tenor of so much of his recent work—it’s an appreciable change of pace, and as a result, “The Rising” teems with spirit and urgency. Springsteen’s vocal is particularly husky and commanding, as he observes a changing and tumultuous society, before rallying the people to “come on up for the rising, lay your hands in mine.” His bridge is beautifully poetic: “I see you Mary in the garden . . . of a thousand sighs/ There’s holy pictures of our children/Dancin’ in a sky filled with light/May I feel your arms around me/May I feel your blood mix with mine/A dream of life comes to me/Like a catfish dancin’ on the end of my line.” Oh, yeah. “The Rising” is an event record that will blanket all media for months to come. It’s refreshing to see artistry and talent gain the upper hand in the face of so much tasteless and/or homogenized mainstream fodder. A most welcome return.—CT

songwriter, as she serves up a sweet song of affirmation to her lover: “Don’t move, don’t breathe/Don’t change,

BENIE MAN FEATURING JANET

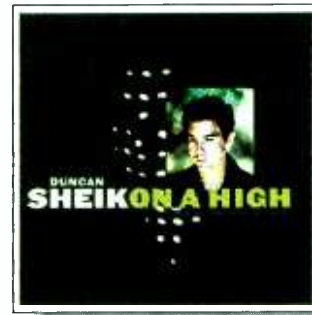
Feel It Boy (3:22)
PRODUCERS: The Neptunes
WRITERS: M. Davis, P. Williams, C. Hugo
PUBLISHERS: EMI Blackwood Music/EMI Music Publishing/Waters of Nazareth, BMI; EMI April Music/Chase Chad Music, ASCAP
Virgin 16841 (CD promo)

Beenie Man lines up star power to rival the sun for the first single from his forthcoming *Tropical Storm* set. “Feel It Boy” features Janet—known to commoners as Janet Jackson—on the hook and the Neptunes behind the boards. The result is an infectious little ditty



perfect for beach or the barbecue. The legendary dancehall toaster slows down the pace for the head nodder, while Janet provides a sweet-as-sugar hook that gives the track its groove. For their part, the Neptunes keep things relatively simple. Their synth-driven sound is evident, but it blends well into the melodic background. “Feel it Boy” isn’t Beenie’s first attempt at crossover. He and Mya teamed—with success—in 2000 for his “Girls Dem Sugar,” which peaked at No. 16 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart. With the recent triumphant chart performance of Shaggy and the current single success of Sean Paul’s “Give Me the Light”—not to mention No Doubt’s recent take on dancehall—both R&B and pop radio finally seem ready to receive the one-time underground dancehall community with open arms.—RH

don’t leave/And promise me, say you’ll stay/Oh, we’ll stay this way.” The lyric is embraced by a subtle palette of



DUNCAN SHEIK *On a High* (3:39)

PRODUCER: Patrick Leonard
WRITER: D. Sheik
PUBLISHER: Duncan Sheik Songs/BMG Careers, BMI
Atlantic 300890 (CD promo)

Duncan Sheik’s 1996 breakthrough, “Barely Breathing,” was a blessing and a curse for a man whose artistic breadth far exceeded top 40 boundaries. With one long-lived hit, the singer/songwriter found himself typecast as a pretty boy brooder—and he never had another hit. Since, Sheik has gone to battle, first by making music as noncommercial as he could muster—that didn’t work—and more recently, in a better mindset, with his acclaimed ethereal *Phantom Moon* in 2001, and this summer, as composer for the New York Shakespeare Festival’s *Twelfth Night*. In hand, Sheik returns with the best music for the masses he’s produced in six years. “On a High,” produced by the prolific Patrick Leonard, is easy, breezy pop, balanced with an intellectual lyrical sense seldom found this side of pop music: “I’m on a high beyond the sea and the sky/It’s a lie, don’t you believe it/I’m trapped inside a conspiracy of happiness.” Sheik’s vocals are propped by generous layers of harmonies as a lightly chugging beat keeps tempo and both acoustic and electric guitars plug away nicely. Atlantic has been a steadfast champion of Sheik and should have no problem delivering this deserving release to adult top 40. Welcome back to the game, Duncan. From the forthcoming *Daylight*, due Aug. 27.—CT

acoustic guitars, drums, and some nice background vocals from Jewel. But, overall, “This Way” doesn’t stand dis-

tinctively apart from much of the artist’s recent material, and it likely faces an uphill climb at radio—even at adult top 40, which gave a cool reception to the previous and awfully similar “Break Me.” It seems as though Jewel has hit a creative wall. Her messages continue to offer great appeal, and her performances are unflinching. But melodically, much of the current album is beginning to sound like business as usual—which, in this business, can be devastating. Time for a new game plan.—CT

COUNTRY

► **CAROLYN DAWN JOHNSON** *One Day Closer to You* (3:05)

PRODUCERS: Paul Worley, Carolyn Dawn Johnson
WRITERS: C.D. Johnson, M. Danna
PUBLISHERS: EMI Full Keel Music/Blake-more Avenue Music/April Blue Music, ASCAP; Dannasongs/Ensign Music, BMI
Arista ADJ69147 (CD promo)

The winner of the Academy of Country Music’s top new female vocalist accolade in May has established herself as one of the country format’s most potent new singer/songwriters. Carolyn Dawn Johnson demonstrates those gifts again on this impressive new single. Her emotion-packed vocals soar on this well-produced track, replete with saucy mandolin flourishes and driving guitar. Lyrically, the song is a refreshing take on single life. When confronted by friends who encourage her to settle down and marry, Johnson responds with a chorus that says, “I’m not gonna worry/I’m in no hurry/It’s in the hands of fate/There’s nothing I can do/It might be tomorrow or the one that follows/I’ve got the rest of my life to look forward to, ‘cause every day is one day closer to you.” It’s a buoyant song with an encouraging message about believing there’s someone out there for everyone and that love could be just around the next corner. Johnson delivers an impassioned performance and further solidifies her growing reputation as an artist of substance. Programmers should make this the next hit in her growing parade.—DEP

ROCK

MOBY *Extreme Ways* (3:30)

PRODUCER: Moby
WRITER: Moby
PUBLISHERS: Little Idiot Music/Warner-Tamerlane, BMI
V2 27752 (CD promo)

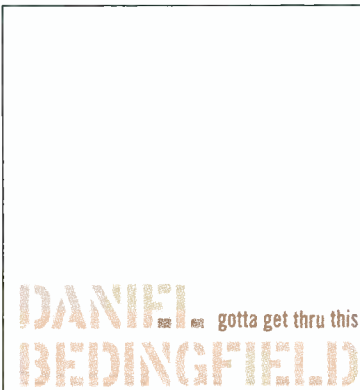
Moby continues his strange evolution from the dancefloor to the modern-rock airwaves with “Extreme Ways,” the follow-up to “We Are All Made of Stars,” which found its way to the top 30 on both modern-rock and adult top 40 playlists. This song features a spooky looped rhythmic track, with the songwriter/producer/mixer/musician singing his little heart out about how a relationship fell apart, fell apart, fell apart . . . like it always does. In some ways, “Extreme Ways” recalls the 1996 left-field renegade hit “Standing Outside a Broken Phone Booth With Money in My Hand” from Primitive Radio Gods. In any case, rock stations may find that Moby offers a moment’s relief from the grinding guitars pervading the format. From the album *18*.—CT

NEW & NOTEWORTHY

DANIEL BEDINGFIELD *Gotta Get Thru This* (2:43)

PRODUCERS: Daniel Bedingfield, D’n’D Productions
WRITERS: D. Bedingfield, D’n’D Productions
PUBLISHER: Reverb Music
Relentless/Island 15607 (CD promo)

Even before its official release, more than 70 radio stations are spinning this infectious jam gleefully, including powerhouse outlets WHTZ (Z100) New York, KIIS Los Angeles, and WPOW Miami. Steeped in the kinetic beats and rhythms of British 2-step (for a reference point, think Craig David), “Gotta Get Thru This” is one of those all-too-rare tracks that instantly reels listeners



in. Its Ping-Pong beat structures and rubbery bassline, coupled with newcomer Daniel Bedingfield’s neo-souful vocals, make for a wholly compelling journey—and a hasty one at that (the track is 17 seconds shy of three minutes). Bedingfield was born in New Zealand and raised in London. When issued in the U.K. late last year, “Gotta Get Thru This” topped pop and dance charts, paving the way for an appearance on the much-watched *Top of the Pops*. In a perfect world, the deserving “Gotta Get Thru This” would also top The *Billboard* Hot 100, Hot R&B/Hip-Hop Singles & Tracks, and Hot Dance Music/Club Play charts.—MP

CONTRIBUTORS: Rashaun Hall, Michael Paoletta, Dara Pettinelli, Deborah Evans Price, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

Sept. 11 Shows Will Be Scarce

Most Acts, Agents, Promoters Choose To Stay Silent On Anniversary

BY SUSANNE AULT

LOS ANGELES—Last year on Sept. 11, Americans were glued to their TV screens as the day's horror unfolded. As its one-year anniversary nears, concert-business executives and touring acts are expecting people to cocoon once again.

Summer through early fall is peak touring season, and 2002's stretch is no exception. Yet very few artists are playing Sept. 11, choosing instead to remain silent on that date.

For instance, Cher stops at the Conseco Fieldhouse in Indianapolis Sept. 10; the Kohl Center in Madison, Wis., Sept. 12; and Mark of the Quad Cities in Moline, Ill., Sept. 13. The Rolling Stones play Chicago's United Center Sept. 10, taking a break until Sept. 13 to play that city's Comiskey Park. Goo Goo Dolls go Sept. 10 at Las Vegas' Mandalay Bay Resort; Sept. 12 at Concord, Calif.'s Chronicle Pavilion; and Sept. 13 at Los Angeles' Greek Theatre. Aerosmith visits Scranton, Penn.'s Montage Mountain Sept. 10, picking up where it left off Sept. 14 at East Troy, Wis.'s Alpine Valley Music Center.

Other tours are taking a prudent break between legs or delaying startups. Breaks of a few weeks between summer and fall runs are nothing unusual, and the timing seems particularly judicious this year. George Strait will wait until Sept. 12 to start his arena trek, and tours by Bruce Springsteen, the Who, Jimmy



VALLON

Buffett, Santana, and Creed all have scheduled multi-week breaks that keep them off the road Sept. 11.

This scheduling pattern makes perfect sense to the touring community, which believes that many concertgoers will want to spend Sept. 11, 2002, quietly and at home with their families.

"I think that everyone—agents,

artists, promoters—all felt the same way: We should not be playing that night this year," says Larry Vallon, senior VP of House of Blues Concerts. "The country's attention will be diverted elsewhere. They'll be solemnly remembering that day . . . partying down with rock stars doesn't seem to be the most appropriate thing."

Or as Rob Henson, director of the Bancorp-South Center in Tupelo, Miss., puts it: "I wouldn't want to book a date for profit's sake. That would be in bad taste. I don't think people would show up."

Both Vallon and Henson predict people will be tuning in to various TV news specials recalling that day—and tuning out strictly entertainment-oriented activities.

Also not slating Sept. 11 tour stops is Nederlander Concerts, which manages L.A.'s Greek Theatre and books such venues as the city's Forum and Anaheim, Calif.'s Arrowhead Pond.

A company spokeswoman says that Nederlander chose to "black out the date, thinking that there are going to be a lot of national services that [people will be watching] that day."

INDIVIDUAL PREFERENCE

Event giant Clear Channel Entertainment did not set a corporate policy for the date; however, few of its venues are booked for Sept. 11. One exception is Saratoga, Calif.'s Mountain Winery, which has slated Jewel for that date.

Explaining its policy, a Clear Channel spokeswoman says the company "let everything up to the individual artist on how they wanted to commemorate that day."

Goo Goo Dolls bassist Robby Takac says he wouldn't have minded playing that day and that he was not involved in the decision not to. "The idea behind the whole [terrorist plot], you gotta remember, is to foil everyday life, in my opinion. So if we had had a show that day, I wouldn't have said I didn't want to play. Should you remember the day? Hell, yeah, but do I think everyone should sit in their house and be gloomy and mourn? No. I think that's counterproductive. I don't think you should interrupt life to acknowledge an act like that."

Agreeing on this point is Howard Bellamy, whose Bellamy Brothers band will be playing an outdoor music festival in Kristian, Norway, Sept. 11.

"Just imagine if the world was in fear, stopping in their tracks, doing nothing," explains Bellamy, who, along with his brother David, released the Bellamy Brothers' new album, *Redneck Girls Forever*, July 15 (*Billboard*, July 6). "We have to continue to do the things



GOO GOO DOLLS

that we enjoy. We're just going about business as usual."

Conversely, bluegrass singer Rhonda Vincent says she made a conscious decision to skip Sept. 11 during her current national outing, because "this will be a date that people will want to give serious thought to."

But Vincent remembers how she went ahead with performing next to Andrews Air Force Base only four days after last year's tragedy—"I thought there would be not one person there. But it was absolutely packed. It was the most incredible day"—so she's not dismayed by those artists who are stepping out Sept. 11, like Jewel or Kenny Rogers, who is performing that night at the Skyreach Centre in Edmonton, Canada.

"It's a personal prerogative," says Nashville-based William Morris agent Greg Oswald, who represents Rogers. "Those that [want] to do something should. But those who are shying away from doing anything—I totally get that."

So does manager Charlie Brusco, who is readying two fundraisers for families of New York Port Authority Police Department victims starring such bands as Styx, Bad Company, REO Speedwagon, and Survivor. But Brusco is planning the gigs—one at East Rutherford, N. J.'s Continental Airlines Arena Exposition Center and one at Cleveland's Gund Arena—for October, not Sept. 11.

"I just think it would be very, very weird to do some kind of musical event on that night," Brusco explains. "It should be a night of reflection rather than a night of big sights and sounds."

Venues Opt For Tributes

BY SUSANNE AULT

LOS ANGELES—Although many acts are opting to suspend their tours Sept. 11, some of the country's major venues are crafting musical tributes for that day.

The Laura Bush-chaired President's Commission on the Arts and Humanities is developing A Concert for America 2002 at Washington, D.C.'s Kennedy Center. Pop and classical artists will be on the bill, but other details are not yet available.

New York's Madison Square Garden has put a hold on Sept. 11. Although a spokeswoman for the facility declined to comment, Creative Artists Agency's John Huie says some of his artists have been asked to participate in a gospel-oriented affair, called An Evening of Hope and Grace, tentatively planned at the venue.

Huie says, "It would be a celebratory evening about how we as a country banded together and stuck it through."

Certain pre-existing commitments are keeping some buildings, including Los Angeles' Staples Center, from hosting anniversary events.

Staples Center VP of operations Lee Zeidman says that while he would have liked to have kept the date open in case of a possible memorial, Toyota has the facility booked Sept. 1-13 for its annual convention. The car dealer's event was canceled last year because of Sept. 11.

Similarly, Louisville, Ky.'s Freedom Hall will host the National Quartet's annual convention; North Little Rock, Ark.'s Alltel Arena will stage a city Chamber of Commerce gathering.

Directors for the Thompson-Boling Arena in Knoxville, Tenn., and the Mark of the Quad Cities in Moline, Ill., deliberately did not plan events, figuring residents would be transfixed by major city happenings, such as the anticipated televised Kennedy Center show in D.C. However, Fargo Parks and Recreation Department in North Dakota has contacted the city's Fargodome to hold a tribute, free to the public, involving New York firefighters.

Paul Johnson, the building's executive director, says plans for the event are progressing, and while it's automatic to think about security requirements for this date, Johnson claims that "here in Fargo, visibility of this event wouldn't be nationwide, so there's not a lot of concern."

In fact, Johnson wishes more venues would open Sept. 11, explaining that "we can't let the terrorists control our activity. In my mind, there is no need to skip this date."

Even Zeidman says he wouldn't be fearful if he were able to present a tribute at the much-higher-profile Staples Center.

"[Since Sept. 11], we upgraded everything," he says. "So we already have good security measures here."



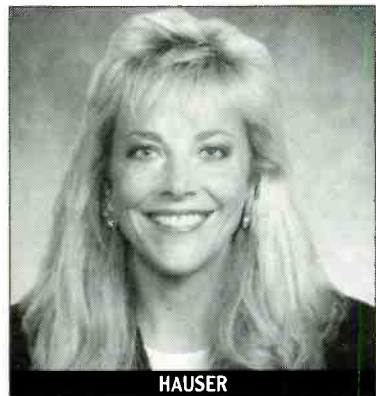
King of Concerts. Old and new friends gathered June 30 at the Fillmore Auditorium in San Francisco for the premiere of the A&E Networks *Biography* episode on the life of concert impresario Bill Graham. The film, produced by Clear Channel Entertainment's (CCE) Black Canyon Productions (BCP) TV unit, was screened to benefit the Bill Graham Foundation, a charity dedicated to continuing Graham's philanthropic vision. Pictured, from left, are BCP co-president George Roy, CCE Television president/executive producer Joel Feld, Jefferson Airplane bassist Jack Casady, BCP producer Marc Kinderman, singer/songwriter Carlos Santana, Jefferson Airplane guitarist Jorma Kaukonen, Grateful Dead drummer Mickey Hart, and David and Alex Graham, sons of Bill Graham and trustees of the Bill Graham Foundation.

Venue Views™



by Ray Waddell

FAST OUT OF THE GATE: At a time when many markets and tours are finding the going tough, Palace Sports and Entertainment's (PS&E) Michigan venues—the **Palace of Auburn Hills**, **DTE Energy Music Theatre**, and **Meadow Brook Music Festival**—have enjoyed their busiest start to the summer concert season in years. In the first five weeks, the Detroit-market facilities hosted 55 total events, including six sold-out



HAUSER

shows. The event load included 10 days when events took place at all three facilities and six double-event days. "We're off and running," says **Marilyn Hauser**, PS&E senior VP of booking and marketing. "Every year the balance of shows varies, but it worked out where we had a lot of doubles and triples this year."

Hauser says PS&E works closely with Clear Channel Entertainment (CCE) and CCE's longtime Detroit market promoter, **Rick Franks**, and also is proactive in seeking out dates on its own. "We try not to have too many dark days around here, because the summer season is so short," she says. "I don't know if all venues are seeing the same numbers we are—it's my understanding that a lot of the sheds are down in bookings."

The six full houses to date are **Sammy Hagar & David Lee Roth** (May 31), **Poison** with **Cinderella**, **Winger**, and **Faster Pussycat** (June 21), and the DRQ Summer Heat Rave 2002 featuring **Ja Rule**, **Ashanti**, **P. Diddy**, **DJ Encore**, **Fat Joe**, and **Michelle Branch** (23) at the DTE Energy Music Theatre and the **Blink-182/Green Day** Pop Disaster tour (June 11), **Cher** with **Cyndi Lauper** (15), and **Britney Spears** with **3rd Faze** and **LMNT** (24) at the Palace. Many of these shows are doing far better in Detroit than elsewhere. "We're actually trying to book another Sam [Hagar] and Dave [Roth] show for the first week in September," Hauser notes. "The show is great, and the response in the market was fantastic."

AEG VS. NEDERLANDER: Attorneys for Southern California promoter **Nederlander** filed a countersuit July 15 in response to Anschutz Entertainment Group's (AEG) July 12 breach-of-contract action. Affiliates of AEG filed the initial lawsuit against Nederlander, citing breach of contract regarding the latter's exclusive promoter rights at AEG-operated Los Angeles-area venues the **Staples Center** and the **Great Western Forum**. Prior to filing the suit in California Superior Court in L.A., AEG gave formal notice to Nederlander that the latter's exclusive promoter's contract, which commenced in January 2000 and was set to run through 2004, was being terminated. That deal guaranteed AEG \$2.4 million per year. The AEG suit seeks more than \$6 million in defaulted payments and guaranteed future payments.

"Unfortunately, we were forced to initiate this lawsuit against Nederlander because of their failure to meet their financial obligations, despite being given repeated opportunities to do so," says **Barry Mallen**, attorney for AEG. "They left us no choice."

Meanwhile, Nederlander attorney **Adam Burke** counters that AEG has been violating the exclusive contract "for approximately two years," with more than 10 specific concerts cited in the suit, which Burke says cost Nederlander millions and absolves Nederlander from making payments. Nederlander has several concerts on the books for the two venues, including upcoming shows by **Cher**, **John Mellencamp**, **Rush**, **Bruce Springsteen**, and the **Rolling Stones**. While Staples and the Forum are now considered "open" buildings for any promoter, Mallen says AEG will honor any shows Nederlander had contracted prior to the termination of the exclusive promotion contract. AEG itself is entrenched in the concert promotion business with its AEG Live and Concerts West concerns, promoting such tours as **Britney Spears** and **Eagles**.

BARRY BOOKS BOSS: Longtime **Bruce Springsteen** booking agent **Barry Bell** is still booking the Boss, now via his own company, BPB Consulting, under the Creative Artists Agency (CAA) banner. Bell was a veteran agent at New York-based Premier Talent, which was acquired by the William Morris Agency. Bell left Premier last September and started his new company with CAA in February; any acts he signs will be booked under the CAA banner. Bell has been booking Springsteen for 30 years.

JULY 27 2002		Billboard®	BOXSCORE™	CONCERT GROSSES™	
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER	
EAGLES	Xcel Energy Center, St. Paul, Minn. June 19	\$1,844,845 \$135/\$85/\$55	17,785 sellout	Concerts West, Jam Prods.	
EAGLES	Schottenstein Center, Columbus, Ohio June 22	\$1,679,995 \$125/\$75/\$55	18,451 sellout	Concerts West	
EAGLES	Rose Garden, Portland, Ore. June 13	\$1,631,885 \$135/\$85/\$55	15,117 sellout	Concerts West	
EAGLES	Kemper Arena, Kansas City, Mo. July 11	\$1,444,316 \$136/\$86/\$56	12,901 sellout	Concerts West	
EAGLES	Ford Center, Oklahoma City June 29	\$1,393,305 \$95/\$75/\$55	17,607 sellout	Concerts West, SMG	
EAGLES	Freedom Hall Coliseum, Louisville, Ky. July 5	\$1,295,870 \$95/\$75/\$55	16,958 sellout	Concerts West, Jack Utsick Presents	
EAGLES	Alltel Arena, North Little Rock, Ark. July 2	\$1,206,145 \$95/\$85	15,173 sellout	Concerts West	
EAGLES	United Spirit Arena, Lubbock, Texas June 28	\$1,137,450 \$95/\$75/\$55	12,546 sellout	Concerts West	
EAGLES	The Mark of the Quad Cities, Moline, Ill. July 8	\$1,136,975 \$125/\$95/\$75	10,719 sellout	Concerts West	
THE WHO, COUNTING CROWS	Shoreline Amphitheatre, Mountain View, Calif. July 3	\$1,130,111 \$189.75/\$18.25	16,052 22,000	Clear Channel Entertainment	
EAGLES	CenturyTel Center, Bossier City, La. July 1	\$1,117,045 \$95/\$75/\$55	13,363 sellout	Concerts West, House of Blues Concerts, 462 Concerts	
EAGLES	Thompson-Boling Arena, Knoxville, Tenn. July 4	\$1,056,285 \$95/\$75/\$55	12,213 sellout	Concerts West, House of Blues Concerts, 462 Concerts	
CHER, CYNDI LAUPER	Continental Airlines Arena, East Rutherford, N.J. July 2	\$1,037,879 \$125.25/\$35.25	16,600 sellout	Clear Channel Entertainment	
EAGLES	General Motors Place, Vancouver June 12	\$978,389 (\$1,503,393 Canadian) \$93/\$62/\$47	12,915 sellout	Concerts West, House of Blues Canada	
EAGLES	Fargodome, Fargo, N.D. June 18	\$932,275 \$95/\$65/\$55	11,983 sellout	Concerts West, Jam Prods.	
EAGLES	Kansas Coliseum, Valley Center, Kan. July 10	\$920,594 \$95.50/\$65.50	10,437 sellout	Concerts West, Jam Prods.	
BRITNEY SPEARS, LMNT	FleetCenter, Boston June 29	\$907,274 \$78.50/\$39.75	15,396 sellout	Concerts West, Metropolitan Entertainment Group	
BRITNEY SPEARS, LMNT	Continental Airlines Arena, East Rutherford, N.J. July 6	\$870,288 \$75.50/\$39.75	16,470 sellout	Concerts West, Metropolitan Entertainment Group	
EAGLES	Omaha Civic Auditorium, Omaha, Neb. July 14	\$835,770 \$95/\$65	9,384 sellout	Concerts West	
BRITNEY SPEARS, LMNT	Savvis Center, St. Louis June 22	\$822,184 \$75.50/\$39.75	13,111 sellout	Concerts West	
BRITNEY SPEARS, LMNT	Copps Coliseum, Hamilton, Ontario June 25	\$817,800 (\$1,243,792 Canadian) \$58.82/\$32.67	16,241 sellout	Concerts West, House of Blues Canada	
EAGLES	Hilton Coliseum, Ames, Iowa July 13	\$774,820 \$95/\$75/\$55	9,432 sellout	Concerts West, Jam Prods.	
CHER, CYNDI LAUPER	Mellon Arena, Pittsburgh July 5	\$773,537 \$76/\$33	11,514 13,249	Clear Channel Entertainment	
CHER, CYNDI LAUPER	Van Andel Arena, Grand Rapids, Mich. July 12	\$770,494 \$79.75/\$34.75	11,165 sellout	Clear Channel Entertainment	
BRITNEY SPEARS, LMNT	HSBC Arena, Buffalo, N.Y. June 26	\$752,756 \$75.50/\$39.75	13,862 sellout	Concerts West, Metropolitan Entertainment Group	
CHER, CYNDI LAUPER	Verizon Wireless Arena, Manchester, N.H. July 3	\$693,207 \$75.75/\$56.75	9,368 9,422	Clear Channel Entertainment	
BRITNEY SPEARS, LMNT	Atlantic City Convention Center, Atlantic City, N.J. July 5	\$588,492 \$100.50/\$40	11,382 sellout	Concerts West, Park Place Entertainment	
DAVE MATTHEWS BAND	HiFi Buys Amphitheatre, Atlanta July 8	\$564,865 \$50.50/\$35.50	18,833 sellout	House of Blues Concerts	
KENNY CHESNEY, MONTGOMERY GENTRY, JAMIE O'NEAL, PHIL VASSAR	HiFi Buys Amphitheatre, Atlanta July 3	\$560,474 \$48/\$38/\$25	17,673 sellout	House of Blues Concerts	
THE CRANBERRIES, JULIETA VENEGAS	Auditorio Nacional, Mexico City June 25-26	\$553,230 (\$5,532,300 pesos) \$65/\$15	18,795 two sellouts	OCESA Presents, CIE Events	
TOOL, TOMAHAWK	Great Western Forum, Inglewood, Calif. July 15	\$546,013 \$42.50/\$38.50	14,431 sellout	Nederlander Organization, Goldenvoice	
THE WHO, COUNTING CROWS	Auto West Amphitheatre, Marysville, Calif. July 4	\$526,052 \$154.75/\$29.75	18,377 24,912	Clear Channel Entertainment	
BARRY MANILOW, CURTIS STIGERS	Dodge Theater, Phoenix June 29-30	\$518,016 \$100/\$40	8,079 9,620 two shows	Clear Channel Entertainment, in-house	
KENNY CHESNEY, MONTGOMERY GENTRY, JAMIE O'NEAL, PHIL VASSAR	Nissan Pavilion at Stone Ridge, Bristow, Va. July 13	\$502,548 \$20	23,629 sellout	Clear Channel Entertainment	
OUR BIG CONCERT 5: SYSTEM OF A DOWN, P.O.D., ROB ZOMBIE, CYPRESS HILL, SEVENDUST, & OTHERS	Sam Boyd Stadium, Las Vegas June 16	\$469,261 \$40/\$35	13,029 30,000	Infinity Broadcasting, Big Picture Promotions	

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Losses Do Not Deter Mean Fiddler's Expansion Plans

BY JULIANA KORANTENG

LONDON—U.K.-based Mean Fiddler Music Group (MFMG) is going ahead with its ambition to become a leading operator of music venues and festivals in Europe despite reporting an operating loss of £1.5 million (\$2.1 million) in the financial year ended Dec. 31, 2001.

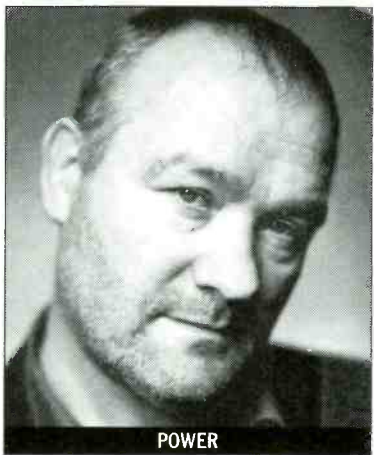
Chairman Vince Power attributes the loss, on a turnover of £3.7 million (\$5.5 million), to the reverse takeover of Mean Fiddler Holdings (as the company used to be called) by meanfiddler.com last November and the costs incurred as a result.

He admits business in MFMG's venues and bars was hit by the dive in international tourism following the Sept. 11 terrorist attacks in the U.S. and the cancellation of several major tours by American acts. And he emphasizes that the figures represent 12 months of meanfiddler.com's trading and only two months of the expanded company.

But he remains optimistic about the group's future: "I believe that the current year should show strong growth, as Mean Fiddler

seeks to cement its position as the U.K.'s fastest-growing integrated music group with more acquisition opportunities complemented by strong organic growth."

That optimism emanates from the recent acquisition spree MFMG has embarked upon, helped by the £5 million (\$7.5 million) raised during the reverse takeover.



POWER

This year alone saw the group buy a 16% stake in the Glastonbury Festival, one of the world's biggest annual music events. MFMG has an

option to increase its stake to 40% in 2005. "For the first time, the festival's 105,000 tickets sold out well in advance of the date of the festival," a company document says.

On the music-venue front, the group bought British venue company Finlaw 279, which owns dance-music nightclubs Media in Nottingham, North England, and Tunnel in Glasgow, Scotland. This was followed by the June acquisition of bar/restaurant Manto in the Soho district of central London, in a bid to capitalize on London's well-established gay community. The gay night at the MFMG-owned Astoria, a leading London music venue that has booked such top performers as hitmakers Kylie Minogue and Westlife, will be cross-promoted at Manto.

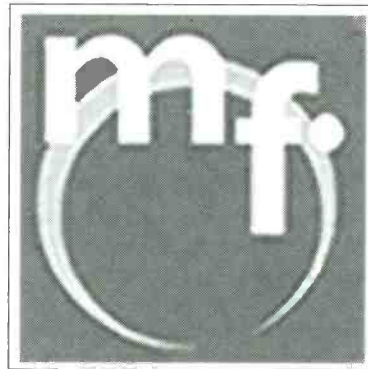
Another foray into the venue arena will include the launch of a private-members club in a joint venture with British band Manic Street Preachers; details of this deal remain unclear.

FUTURE STRATEGY

What is certain is the future strategy to exploit its existing

U.K. brands—including the Jazz Café and the Reading and Leeds festivals—on Continental Europe.

"We would like to develop the [concepts, such as Jazz Café] into cities in mainland Europe, particularly Paris, Barcelona, Berlin, and Amsterdam," a spokesperson says.



And by expanding its chain of festivals throughout Europe, the Mean Fiddler organization hopes to offer artists a one-stop shop for reaching more fans throughout the region.

The live-music setting of its existing business has prompted the company to expand into

media and the recording business, in an effort to develop more cross-promotional opportunities aimed at the 5 million fans that attend the venues and festivals annually.

The first move into the radio business came in May, when it purchased Ritz 1035 AM, a U.K. station that will be rebranded Mean Country. Additionally, it has a stake in Storm, a consortium that bids for regional radio licenses.

And should the group successfully launch a record label, it will develop a catalog of CDs and DVDs by acts performing at the venues and promoted on the radio services. Negotiations with possible partners to start a label and expand into Europe are under way, the group says.

The international multimedia concept behind these ventures could possibly see the Mean Fiddler over-reaching itself. Yet, by bringing in such new investors as brewery group Bass Brewers, now a subsidiary of U.S.-based Coors Brewing Co., with an 8.75% stake, Power says he's convinced of a secure future.

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Q U A R T E R L Y

ISSUE #2

More Supply Than Demand?

Numerous Tours And High Prices Show Industry Growth But Outpace Attendance

BY RAY WADDELL

NASHVILLE—The concert industry may be crazy, but it appears to be relatively healthy, at least in terms of gross dollars and traffic.

Everything came to a screeching halt last fall, and things were slow to get started in 2002, but the business swung into action this spring, and now dollars and touring volume are up over the same time frame last year. Unfortunately, attendance has not kept pace and is down both overall and on a per-show basis.

Early winners are easy to find, including Paul McCartney; the Rolling Stones; Billy Joel and Elton John; Dave Matthews Band; Crosby, Stills, Nash & Young; Creed; the Eagles; Cher; Britney Spears; Kenny Chesney; Neil Diamond; Barry Manilow; and Brooks & Dunn.

Disappointing, however, is the ongoing trend of dollars outpacing attendance, meaning fewer people are going to more shows. Whether that trend, in evidence for the past few years, is indicative of higher ticket prices, increased touring volume or a combination of both depends on whom one talks to, but most would agree that the touring industry in general has shown remarkable resiliency in weathering a stuttering economy, catastrophic events and internal shake-ups.

According to numbers reported to Billboard's Boxscores

from January through the end of May, the global concert business topped half a billion dollars at \$502,233,508, up 3.3%. But attendance, at 12.04 million, is down 4.2%, despite the fact that 135 more concerts were reported for the time period.

Still, tours that should be blockbusters indeed are, and the industry has responded to uncertain times by developing innovative packages and price structures. Even old warhorses like the Rolling Stones will reach into their bag of tricks when they trot out their multi-venue concept this fall.

"I'm certainly optimistic," says Dave Lucas, president and co-CEO for the music division of Clear Channel Entertainment (CCE), far and away the world's largest promoter, amphitheater owner and tour producer. "Obviously, after Sept. 11, things slowed down

Continued on page TQ-12



London's famed Wembley Arena

International Sites Keeping Up With The U.S.

New And Improved European Venues Host World Tours

In an increasingly global touring business, how do older concert venues in Europe compare to those in the U.S., which has enjoyed the ongoing development of new facilities?

Leading promoters in four key European markets were surveyed recently to identify the top venues in their territories, and they were asked how those halls stack up against U.S. buildings.

One fact is quickly evident. Although arena managers in the U.S. face the ever-present challenge of booking concerts around home games of the professional sport teams who are their primary tenants, the sports business is the keystone of arena development in the U.S.

U.K. CAPACITY

Clear Channel Entertainment is Europe's dominant concert-promotion company. For its U.K. division, the top-level touring network centers around six arenas and outdoor venues. The indoor

facilities are the Sheffield Arena, with a capacity of 12,000; the Manchester Evening News Arena, with a capacity of 21,000; the NEC in Birmingham, with a capacity of 10,500; and Wembley Arena in London, with a capacity of 12,000. These are all strategically placed in the Northeast, Northwest, Midlands and Southeast

Continued on page TQ-10



Manchester Evening News Arena

Group Efforts

IAAM's Annual Convention Focuses On Security And Streamlining

BY RAY WADDELL

Matters both internal and external made the past year a very busy one for the International Assn. of Assembly Managers (IAAM), the world's top professional organization for managers of public assembly facilities, which convenes in Atlanta, July 26-31, for its 77th Annual Convention & Trade Show.

The devastating events of last Sept. 11 caused particular concern for an industry that specializes in, as its name would indicate, the assemblage of large crowds, primarily concerts and sporting events at performing-arts centers, theaters, civic centers, auditoriums, arenas, amphitheaters and stadiums. Always a top concern, security and crowd-control issues have moved to the forefront in the past months.

Additionally, IAAM has undergone the appointment of new association leadership in the past year. Industry veteran Dexter King moved from the professional ranks to association administration when he was named to head the IAAM as executive director, working from the association's home office in Coppell, Texas. King, who officially came on board last September, is a longtime IAAM member, a past president of the association and former arena manager.

"As a 28-year member of this association, even as past president, I saw issues I wanted to address," says King. "I am now in a unique position to see that we address the needs of this industry and our members. I want to collaboratively energize the home office to accomplish these tasks."

Outgoing IAAM president Lionel Dubay, a 31-year industry

both challenging and rewarding.

The terrorist attacks of last year had "a tremendous impact and changed the way we do business and serve our customers," says Dubay. "We have always recognized security as a primary concern, but after terrorist attacks hit American soil, this is something we now have to be prepared for in the future."

Toward that end, IAAM established the Safety & Security Task Force (SSTF), conceived as a vehicle for IAAM members and other



King

veteran and director of the O'Connell Events Center at the University of Florida in Gainesville, described his tenure as president as offering "never a dull moment," a run that has been



Dubay

similar associations internationally to establish best practices for the industry regarding security. The task force is chaired by Frank Poe, IAAM past president and director of the Birmingham-Jefferson

It's A Small World: IAAM's International Element

The International Assn. of Assembly Managers (IAAM) has increasingly focused on the "international" side of the organization under the tenure of outgoing president Lionel Dubay, and that trend is expected to continue.

Following the events of Sept. 11, the IAAM established an International Safety & Security task force and set meetings with leadership from two European associations to discuss a partnership in a European venue-management school.

Discussions in June addressed the partnership arrangements and a timeline for that effort, with the goal of launching the venue-management school in June 2004. The two participating European associations are the Assn. Internationale des Palais de Congres (www.aipc.org) and the European Arenas Assn. (www.eaaoffice.org).

Another initiative of the past year was an attempt to "help us redefine our role and involvement with the World Council of Venue Management, a consortium of international like-minded associations," says Dubay. The IAAM serves as secretariat for the WCVM (www.venue.org) in a contract that was recently renewed.

The WCVM was conceived during a meeting in Barcelona, Spain, on June 25, 1996, fol-

lowing IAAM's leadership role in initiating discussion of the issue. The WCVM was formally launched in Orlando, Fla., in 1997, and includes the Asia Pacific Exhibition & Convention Council (www.apec.org), the Assn. Internationale des Palais de Congres, the European Stadium Managers Assn., the European Assn. of Event Centers (www.evvc.org), IAAM, Venue Management Assn., Stadium Managers Assn. (www.stadianet.com), Brazilian Assn. of Conference Centers and the European Arenas Assn.

The WCVM is intended to be an umbrella organization that brings participating organizations together for the purposes of communications and does not supplant the activities of any organization. The current chairman of the WCVM is Cliff Wallace, director of the Hong Kong Convention Center.

During the IAAM annual conference in Atlanta, July 26-31, the World Council of Venue Managers will meet for the first time, on July 27, says Dubay. "We will have a global summit session on that day," he notes. "I suspect, with the World Council meeting then and afternoon sessions on global issues, as well as Atlanta being an easily accessible major city, there should be a very good contingent of international members." —R.W.

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Convention Center Complex (Birmingham, Ala.), and vice chaired by Larry Perkins, assistant GM of the Raleigh (N.C.) Sports & Entertainment Center and chairman of the International Crowd Management committee, which meets in Reno, Nev., in November.

"We had our largest attendance ever at the International Crowd Management Seminar in San Diego last November, and that's where we had the first meeting of this task force," says Dubay.

Perkins says the task force has enlisted the participation of other public-assembly associations and the major professional sports leagues and is working with Homeland Defense. "We have a lot to consider and go through to get everyone on board, but it's going terrific," says Perkins. "We're trying to keep everyone informed of

what we're doing, and these issues will definitely be a focus in Atlanta [at the national meeting] and in Reno [at the Crowd Management Seminar Nov. 10-13]."

As an offshoot of the SSTF, the IAAM board of directors established an external-affairs committee at the L.A. conference. Poe set up a public-advisory and public-relations task force, which has already recommended five issues on which IAAM will take an official position.

Dubay, who will be replaced as president by Joe Floreano, director of the Rochester (N.Y.) Riverside Convention Center, is appreciative of his time moving through the officer chairs at IAAM. "Coming up through the chairs has allowed me to visit all of the district meetings, specialty meetings and related industry association

Continued on page TQ-15



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More Bang For The Buck

Technology And Economy Lead To Downsizing The Extras For Big Production Effects

BY RAY WADDELL

In the world of concert production today, “louder,” “brighter” and “versatile” coexist with “compact,” “efficient” and “economical.”

This environment is a reflection not only of technology’s impact but also the fact that manufacturers have responded to tour managers’ needs to cut labor and transportation costs by maximizing truck space and improving the ease and stagehand requirements of load-ins and load-outs.

“Everything is a lot easier than it was 10 years ago,” notes John Page, senior VP/GM of First Union Center in Philadelphia. “With technology, there is a lot less equipment at the end of the day, and production is 100 times better than even a few years ago.”

Indeed, even with streamlining, production quality has not suffered but instead has improved. “With lights, for example, you can have less and do more,” says production guru Steve Lawler, senior production director for Clear Channel Entertainment. “It seems that [most bands] still want to be theatrical, and the fans expect it.”

Lawler says tour production managers “are getting smarter” about generating the most bang for the buck. “Over the last three to five years, with moving lights and computers, fewer lights can look better,” he says. “And the audience has no idea the tour has

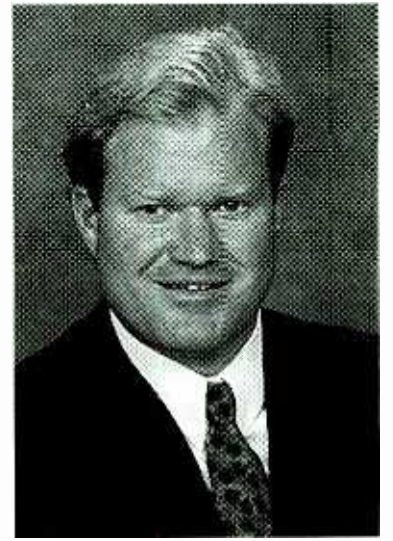
gone from six trucks to five. Trucks cost about \$3,000 a week, and, if you can cut five stagehands out, that’s a huge reduction in expense. I’ve definitely seen that trend, where these big stagehand calls have been reduced.”

The trend is basically geared toward return on tour investment, more important to some acts than others. “Some of these acts that have been out there a long time are going with streamlined packages that maximize their earning potential,” says Page. “On the other hand, some of these younger acts go for the gusto, with people like ‘N Sync and Britney Spears going out with 15 or 16 trucks. Other acts tend to be lean and mean, with five or six trucks, like Kid Rock, Alan Jackson or Incubus.”

SOUNDS GOOD

In an attempt to create value-oriented touring packages, multi-act tours are all over the road this summer. While these packages were once a nightmare for tour managers, technology has again come to the rescue.

“These new [sound] boards are smaller, because they’re digital,” says Lawler. “I saw one the other day where each band carries their own floppy disk, and the [pro-



Page

duction manager] walks up to the board at sound check, slips the disk in, and they’re ready to go. Showco has developed a board that a lot of acts can use, which is particularly effective when you have three or four bands on a festival. Each band has a floppy with all their pre-sets.”

Sound also looks better, cleaner. “With sound, a lot of acts have gone to a line array, which is good for everybody,” says Lawler. “It’s less trucking, better sight

Continued on page TQ-6

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MORE BANG

Continued from page TQ-4

lines, smaller clusters—especially in the arenas.”

Tours have also cut costs by utilizing regional vendors for production rather than transporting the equipment nationally. “Most of these tours are still carrying ear monitors and stage monitors and are leasing the stacks and racks [speakers and power racks] from regional areas instead of trucking this equipment,” notes Stephen T. Gudis, owner/operator of



Gudis

Nashville-based event production firm the Production Department. “That can sometimes save you half a truck with the speakers, and you don’t have to truck it or have the promoter provide it.”

LOOKS GOOD

Gudis says moving lights have greatly reduced the number of fixtures necessary, in turn saving truck space while providing more stunning lighting. “It’s all automated lighting now, with very few par [stationary] lights,” he says.

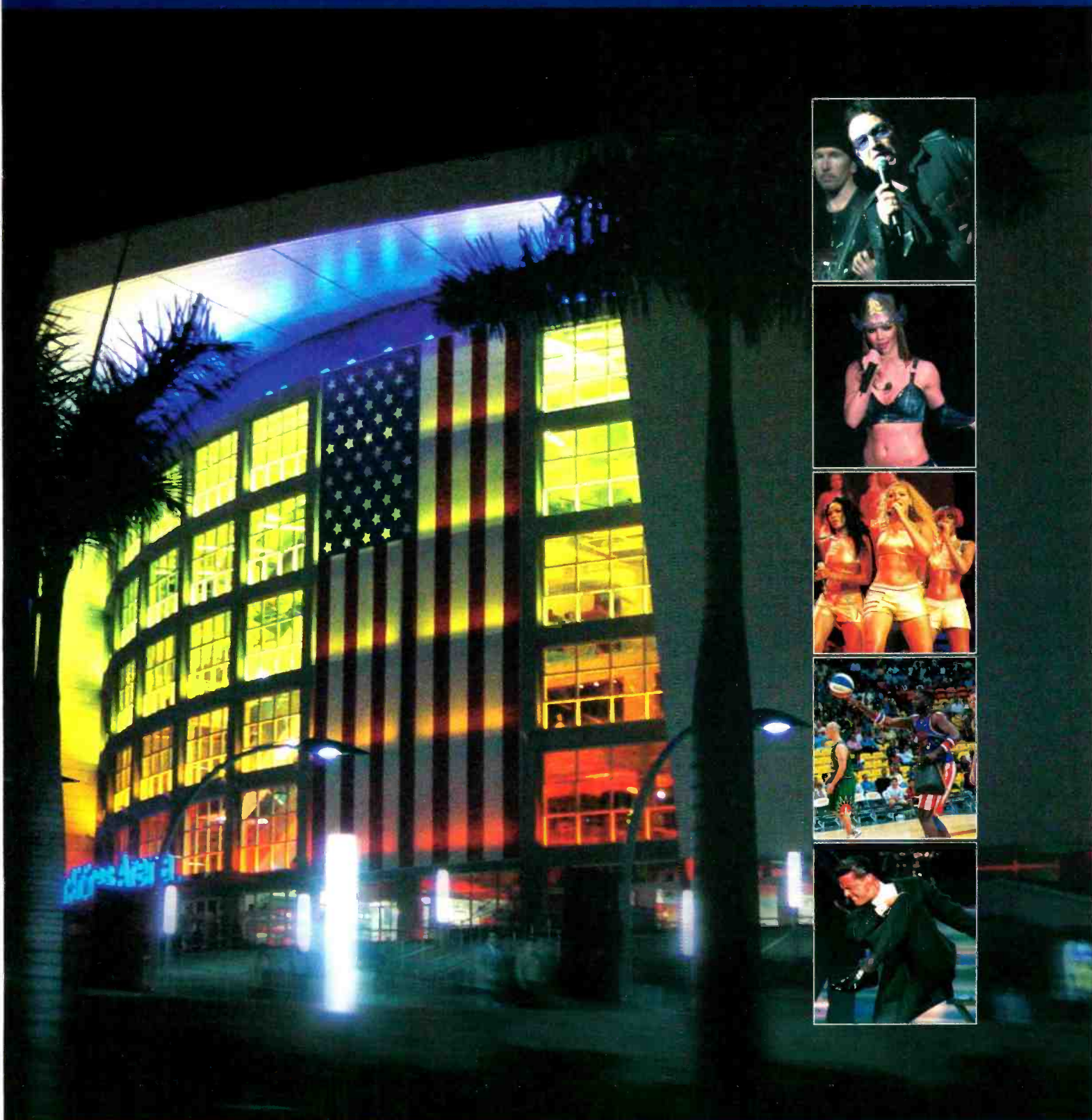
At the same time, video is more popular than ever. “More groups are carrying video, not just side screens, but upstage screens instead of painted backdrops,” says Gudis. “So, instead of four painted, soft drops moving on a traveller, you put a video screen up there. It’s more economical, and you get a lot more looks. You get 24 looks on a screen, as opposed to four on a soft drop.”

Video can also help financially in other ways. “Video is very sponsor-driven,” Gudis points out. “You see sponsor logos, even commercials. This can underwrite the cost of video completely, as is the case with Coors & Dunn.”

Lawler says he has seen an upsurge in acts’ affinity for the use of pyrotechnics. “Pyro seems to be more popular over the last couple of years. Some of these tours come through with a whole truck of pyro, and it used to be two or

Continued on page TQ-8

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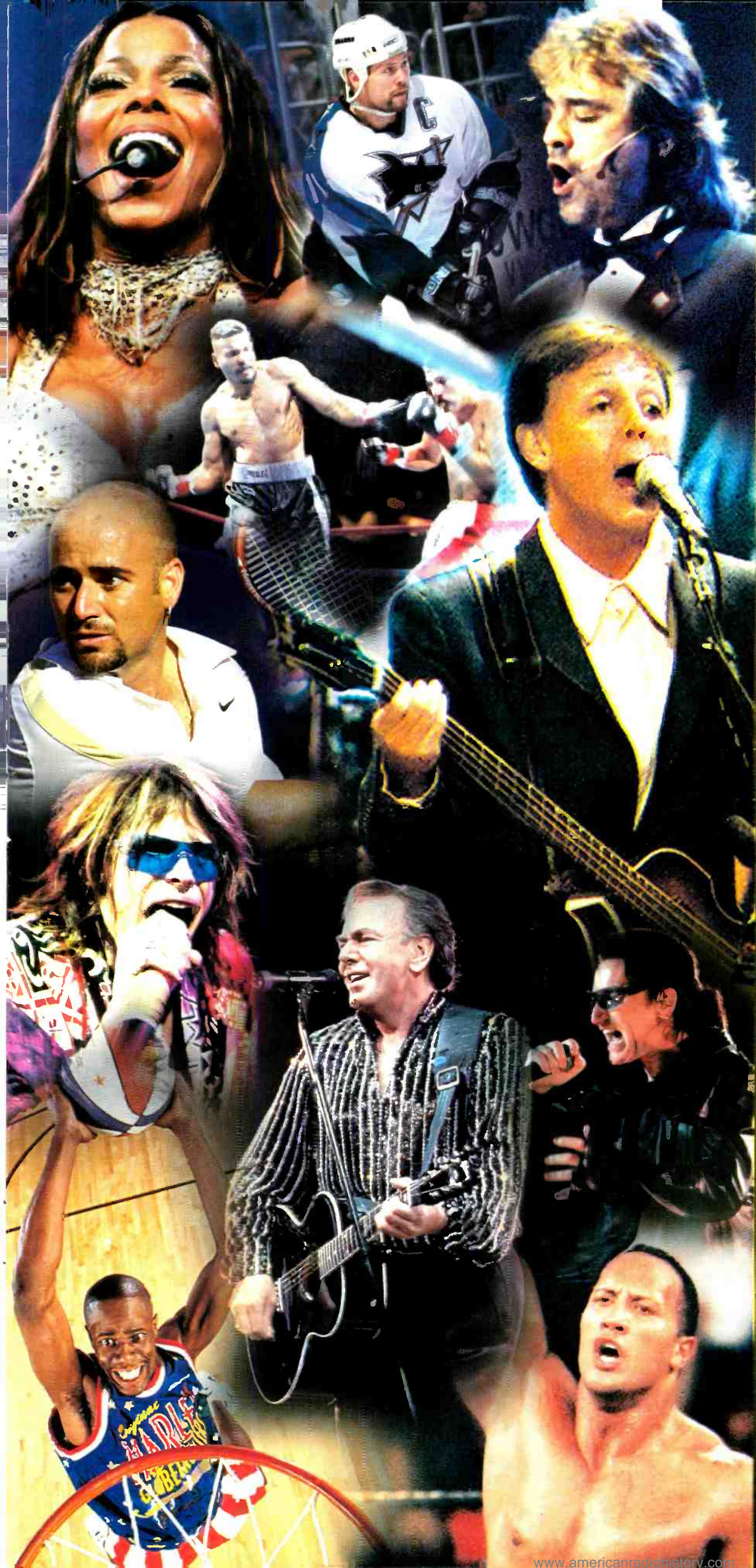


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MORE BANG

Continued from page TQ-6

three boxes of pyro, total. These boy bands definitely have theater in mind when they produce their shows, and Kiss the last time out had one truck just for pyro."

Pyro hasn't been affected much by technology, remaining fairly consistent over the years. "It's just bigger and more extreme," says Lawler. "They haven't perfected digital fireworks yet."

INDOORS OR OUT

Conventional touring wisdom has it that modern arenas offer more production capabilities, in general, as opposed to outdoor amphitheaters. "Acoustically, if

"Some of these younger acts go for the gusto, with people like 'N Sync and Britney Spears going out with 15 or 16 trucks. Other acts tend to be lean and mean, with five or six trucks, like Kid Rock, Alan Jackson or Incubus."

—John Page,
First Union Center

[designers] put the time and effort into building the arena, the production is better," says Page, adding he believes the concert experience is better, as well. "Everybody has a seat, it's air-conditioned, there are no weather concerns."

Adds Lawler, "Some acts will stay in arenas because they can't produce their show outside. They want bigger sets, bigger theatrics. But some shows are built for the sheds."

An indoor show can definitely "look bigger," Lawler believes. "Sheds are confined to a proscenium opening; when you get into an arena, you've got that 110-foot-tall by 200-foot building. Most have their own stage and hydraulics, and sheds aren't built for a lot of hydraulics."

That said, "Sheds are built for just shows, as opposed to a basketball arena. With sheds, the stage is the focal point." ■

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NEW ORLEANS, LA

INTERNATIONAL SITES

Continued from page TQ-1

of the country. Open-air concerts are focused on the 65,000-capacity Milton Keynes Bowl and 70,000-capacity Donington Park, both in the center of the country.

CCE holds an annual management contract for Milton Keynes Bowl (in conjunction with Gaming International for English

Partnerships), owns a 25-year lease on Donington Park (with 21 years remaining) and is midway through a five-year management contract for Sheffield Arena that runs through March 31, 2003.

None of the venues have been recently upgraded or renovated. This is because, apart from Wembley and Donington, they were all built as dedicated multipurpose venues within the last 20 years,

and any modifications to the original design have been made within the past decade. The oldest of the venues, London's famed Wembley Arena, which opened in 1934, will be redeveloped when a decision is finally made on the fate of the adjacent Wembley Stadium, which has stood empty for several years.

Milton Keynes Bowl first opened in 1980 but was upgrad-

ed in the mid-'90s. The opening of the Sheffield Arena in 1991 spearheaded a relative boom in modern arena construction across the U.K., followed by the NEC arena in Birmingham in 1992, and the Manchester Evening News Arena in 1996.

The biggest contrast with U.S. venues, according to Paul Latham, COO for CCE U.K. Music, is the widespread presence in the U.S. of professional sports teams as "anchor tenants" for venues to support development of new buildings. In the U.K., this arrangement is not so well-established. "This is a luxury not available in the U.K.," says Latham. "The only people who suffer are the concert-goers, who have to put up with inadequate facilities. Only on new-builds are the latest designs and comfort factors incorporated." However, when it comes to accommodating the same tours as U.S. venues, Latham confirms that is not a problem for promoters. "All tours are scaled to the venues that are on their schedule, whether in the U.S. or the U.K.," he says.

BIGGER AND BETTER?

According to leading German concert promoter Marek Lieberberg, the concert halls are older than those in the United States. "But they have [historic] charac-

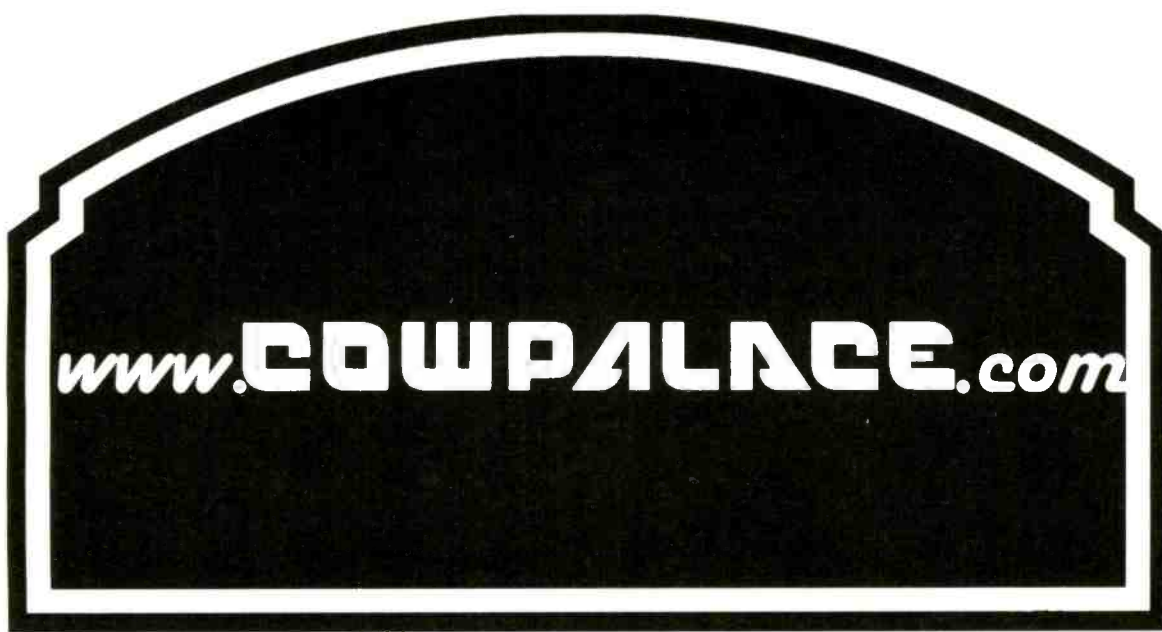
with a capacity of 11,500.

In the Netherlands, Mojo Concerts, founded in 1968, is one of the largest promoters, organizing 95% of the market's concerts, says Jan Willem Luyken, Mojo's head of marketing and communication. Mojo also is now a division of Clear Channel.

Although many concert venues in Europe are much older than those in the U.S., that's not the case in the Netherlands, says Luyken.

The two most important large-scale venues in the Dutch market are the Ahoy in Rotterdam and the Heineken Music Hall in Amsterdam. They are situated in the two biggest cities in the north of Holland. The Ahoy (10,000 capacity) was built in 1971 as a sports stadium but was completely renovated in 1987; the indoor cycle track was removed, and it was converted into a music venue. The Heineken Music Hall in Amsterdam is the newest large-scale purpose-built music venue in the Netherlands. It was built in 2000 with a capacity of 5,000. The Amsterdam Arena, a football stadium, also hosts major shows and was built in 1996, with a capacity of 50,000.

"In general, the venues in the Netherlands can handle the same scale of production as in the U.S.," says Luyken.



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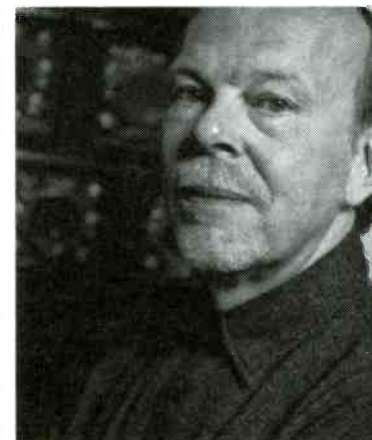
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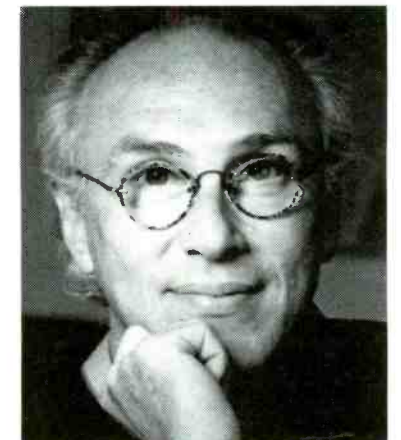
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ter," says Lieberberg, "something most U.S. venues are lacking."

However, says Lieberberg, the most common advantage of U.S. halls is their greater capacity, particularly with those fitted with seats, as opposed to general-admission-style venues.

As far as the venue facilities themselves are concerned, says Lieberberg, Europe is absolutely on a par with the U.S. "However, the staff—ushers and organizers—are far more professional in the United States," says Lieberberg. "This also applies to the way catering is organized and the range of services offered."

The three largest concert halls in Germany are the Kölnarena in Cologne, with a capacity of 16,000; the Festhalle in Frankfurt, with a capacity of 14,000; and the Olympiahalle in Munich,

The Nordic region boasts some of the largest and most modern venues in Europe, thanks in part to avid Scandinavian ice hockey and soccer fans and the kind of support from sports teams that is notably absent in the U.K. All the venues are well maintained, most of them relatively recently renovated, and can easily handle elaborate productions, says Thomas Johansson, managing director of EMA Telstar, a division of Clear Channel Entertainment. The region's most important venue is Ullevi, a 50,000-capacity outdoor stadium in Gothenburg, Sweden's second-largest city. Built in 1958 for the world soccer championships, the stadium was completely retrofitted in 1986. In 2000, Copenhagen's Parken (45,000 seats) was totally rebuilt in time for the 2001 Eurovision Song Contest.

"The good thing is that we can play the year round," Johansson says. "It's got a rolling roof that takes about half a day to convert it to a covered stadium." Other major outdoor venues are the Olympic Stadium in Helsinki (43,000 capacity) and the Valehovin Skating Arena in Oslo (40,000 capacity).

Major indoor venues in the region include The Globe in

"After we had Hartwall and The Globe built, Stockholm, Helsinki, Oslo and Copenhagen became a very strong four-city circuit. But we are looking at developing this circuit towards the east, into the Baltics and the western part of Russia."

—Thomas Johansson,
EMA Telstar

Stockholm (12,500 capacity), Helsinki's Hartwall Arena (12,000), the Spectrum in Oslo (8,000 capacity) and Gothenburg's Scandinavium (10,000 capacity).

Even with plans for a new 10,000-seat arena due in 2004 in Malmö, Sweden's third-largest city, Johansson has his eye on other venues in the region. "After we had Hartwall and The Globe built, Stockholm, Helsinki, Oslo and Copenhagen became a very strong four-city circuit," he says, "but we are looking at developing this circuit towards the east, into the Baltics and the western part of Russia."

Indeed, Johansson has already promoted shows in Tallinn, Estonia, in a new 6,500-capacity indoor arena that was host to the 2002 Eurovision Song Contest, as well as in St. Petersburg, Russia, at an arena that was built in 2000 for the ice-hockey world championships. ■

This story was written by Thom Duffy, international editor, special sections, with reporting from Camilla Phelps in London, Wolfgang Spahr in Hamburg, Jennifer Dempsey in Amsterdam and Jeffrey de Hart in Stockholm.



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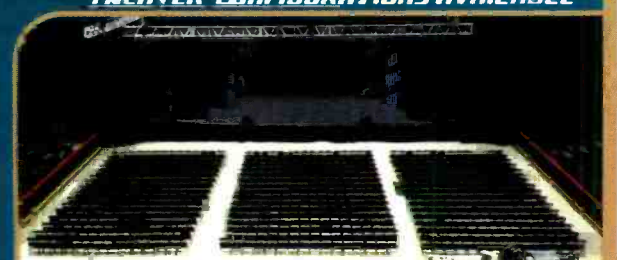
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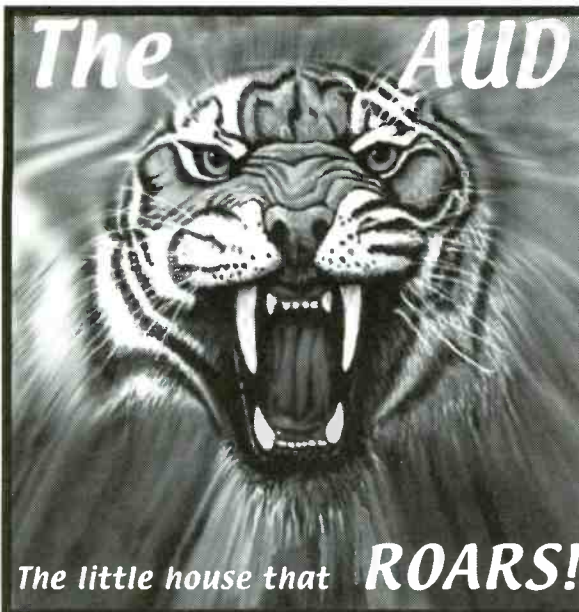
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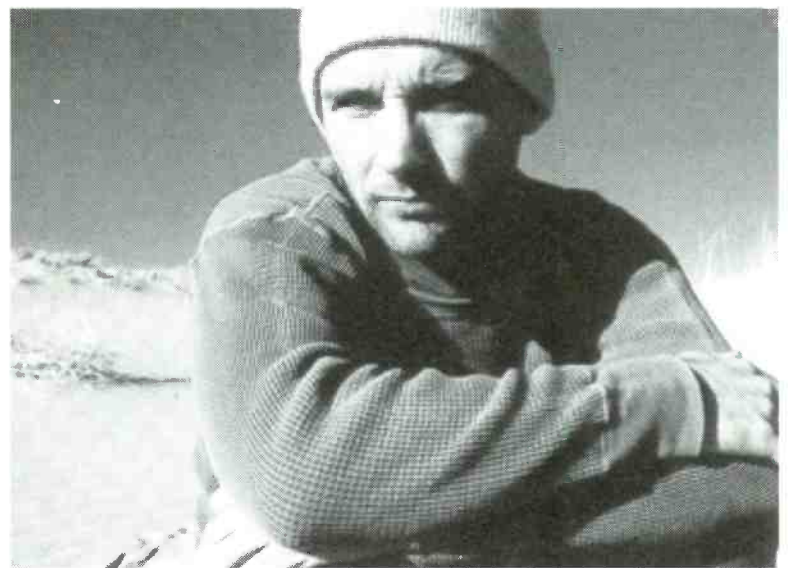
Continued from page TQ-1

for just about everybody, but we saw things start to really come on strong about January.”

Heading into last fall, CCE business was strong, Lucas says, and for summer '02 the number of shows booked is “slightly

started in 1997. We're in a cycle that's not a good cycle. We're seeing the fact that people can't afford to go to these shows.”

Mickelson doesn't believe the decrease in attendance is a concert-volume issue. “Even if the number of shows stayed the same, ticket prices are keeping people away, and that's not good for business.”



Moby



Cake

ahead” of last year. “Now it's down to execution time, advertising, marketing, promotion and selling the tickets,” he says. “But the number of shows we have booked in our facilities and others is ahead of last year.”

TOO HIGH?

For others, particularly those outside the CCE network, the continuing trend of decreasing attendance in the face of increasing volume and dollars cannot continue without long-range negative impact. “I don't know of one promoter that can sit here and say they're up this year as opposed to last,” says Jerry Mickelson, co-president of Chicago-based independent promoter Jam Productions. “Ticket prices are too high. They're up 60% since [promoter] consolidation

he says. “The point is, more people should see shows, not fewer, and the most critical factor when someone decides whether or not to go to a show is how much it costs.”

Randy Phillips, CEO of AEG Live, producers of tours by Britney Spears, the Eagles and others, says he's seeing mixed results so far this year. “What we've found is the tours that were put up early—like Britney, McCartney and the Eagles—did very, very well, and those that are going up later are not doing nearly as well,” says Phillips. “I think that ticket prices are obviously high, and, by having such a high ticket price in a concentrated season with outdoor touring, there are fewer dollars available.”

That said, Phillips is pleased with AEG Live's ability to carve its niche in a tough market. “If you

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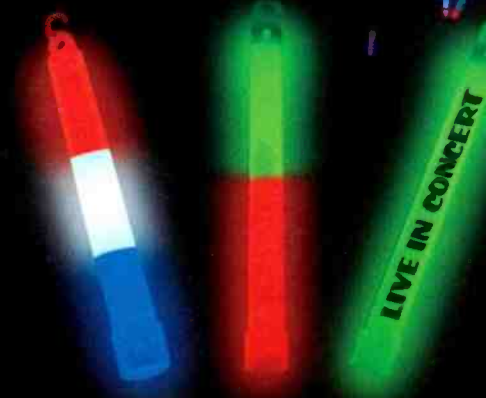
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think about us, we came from being invisible to being a true alternative in this country to the 800-pound gorilla," he says. "This summer, we'll be working with Neil Diamond, Britney Spears, a bunch of Korn dates and a couple of Who dates. We're doing a lot."

Lucas thinks that, on the whole, ticket prices have stabilized. "There has been a little talk about some of the Triple A [superstar] artists, but what happened in the past, when a Triple A act went out with a \$95 ticket, is that scalpers would scoop them up and then turn around and sell them for triple that price," he points out. "We feel the real fan standing in line should have an opportunity



Brooks & Dunn

[to get the best seats], and that puts more money in the artist's pocket, as well. And if you compare our prices to a lot of other sports and entertainment events, we were low for a long time."

SAFETY IN NUMBERS

History shows that any year that boasts a Rolling Stones tour is a pretty good year, and the band should have huge momentum heading into the fourth quarter and 2003. With a sold-out, \$53-million-grossing, Paul McCartney tour already in the books (with more dates likely on the way), such acts as the Who, Elvis Costello and Robert Plant under way and rumblings of tours by Peter Gabriel and Fleetwood Mac, 2002 looks like a banner year for British rock royalty.

This year also looks like a good one for creative multi-artist bills. Ozzfest and the Vans Warped tours have turned into metal and punk franchises, respectively, and both Brooks & Dunn's Neon Circus & Wild West Show and Moby's Area2 have gained momentum in their second years. Classic rock and metal packages are everywhere this summer, and, even more importantly, new conceptions like the Jeep World

Continued on page TQ-14

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Amerie Offers 'All' She Has

Rise Entertainment/Columbia Artist Leaps From Student To Singer/Songwriter

BY RASHAUN HALL

NEW YORK—For most people, college offers the opportunity to find a path in life. For 22-year-old Amerie, that path has led to her Rise/Columbia debut, *All I Have* (July 30).

"[In] my senior year of college, I met [producer] Rich Harrison through a mutual friend," Amerie says. "We were feeling each other's work, so we decided to record together to see how it would come out. We recorded a song, and it came out OK—we could see the potential. We did another song, and the growth was exponential, and that was only in a matter of two weeks. We started getting somewhere, and he already had Jeff Burroughs and Darryl Williams of Rise Entertainment looking at him, and once we finished a five-song demo we took it to Columbia."

Although Columbia wasn't the only label they met with, Amerie knew it was the right one. "My mind was already made up after I left Columbia that day," says the songstress, who is managed by Edwin Holmes of Washington, D.C.-based Edwin Holmes Management. "We met for an hour-

and-a-half, and that made me feel good, because it wasn't just an in-and-out process. I had been to other labels before, and the meetings were quick and impersonal. At this meeting, we sat and talked, and I just knew that was where I wanted to be.



AMERIE

"We felt as though they understood our vision," Amerie adds. "We wanted them to understand that we had something special. When we spoke to [Columbia chairman] Donnie Ienner,

he talked about how he wanted to market the project and how he wanted to be careful of certain pitfalls, [and] we just felt like he was really getting into us."

Amerie and Harrison began recording what would become *All I Have*. One of the last songs recorded for the 12-track set was lead single "Why Don't We Fall in Love." "Usually, Rich will have a track, and he'll demo it up himself," says Amerie, who publishes her songs through Mi Suk Music (ASCAP). "When he played me 'Why Don't We Fall in Love,' I couldn't really get it, but I had learned to trust his ear. We did it, and it was incredible. There's a lot of energy and passion in that song.

"It's so short because it's an intro," the singer explains. "That's all it was supposed to be. We thought that mix-shows would appreciate [it]. We took it to mix-show and to DJs, and it was getting such a good response that it started spreading into regular rotation. Columbia still wasn't sold on having it as a single for that long, but Jeff Burroughs and [Amerie's manager] Ed were fighting to just let it play out. Columbia finally agreed. They just let it go, and it's become a big success."

It looks as though all of their diligence has paid off, as the single—commercially available in the 12-inch vinyl format only—has been a hot item at retail. "The 12-inch [single] has been very big for us," says Carlton Tucker, owner of Washington, D.C.-based retailer Madd T-s. "The single is definitely strong."

Columbia Records president Will Botwin is also happy with the success of the single, which is currently No. 13 on the Hot R&B/Hip-Hop Singles & Tracks chart. "We are surprisingly pleased at the success of the single, considering it was supposed to be our warm-up single," Botwin says. "We think that this is only the beginning for Amerie and this album."

In addition to traditional marketing tools, Botwin noted that the label has particularly focused its efforts on new-media campaigns and cross-promotions, such as an upcoming contest with the Dollhouse clothing chain.

Booked by Mark Cheatham at International Creative Management, Amerie is currently touring with labelmate Nas on Usher's current tour. She will follow that with her own promotional tour beginning in mid-July.

With influences ranging from Marvin Gaye to Whitney Houston, Amerie has drawn from a wealth of artists. But "Mary J. Blige is one of my heaviest inspirations, I've loved her since 'Real Love.' She's just incredible, because she really lets her feelings out on the track. You can actually feel her in her music. That's ultimately what I want people to feel like when they hear my records. She's my teacher; she just doesn't know it yet."

Rhythm, Rap, and The Blues™

by Gail Mitchell

THIS JUST IN: Rodney Jerkins' Darkchild Entertainment, home to Darkchild Records, has entered a production and distribution deal with Cash Money Records, *Billboard* has learned exclusively.

Under the terms of the agreement, Cash Money will distribute, co-promote, and market records with Darkchild. In the first year of the joint venture, Cash Money co-CEO **Ronald Williams** and Jerkins expect to collaborate on three to five releases through the Darkchild/Cash Money/Universal imprint. The first project via the joint venture will be an album by R&B female trio **Blaque**, protégées of the late **Lisa "Left Eye" Lopes**. The group released an eponymous first album in 1999 on Columbia's Trackmasters imprint.

Cash Money, whose other principals include co-CEO **Bryan "Baby" Williams** (Ronald's brother) and business manager **Vernon Brown**, signed with Universal in 1998. Its catalog includes releases by **Juvenile**, **Hot Boys**, **Lil' Wayne**, and **Big Tymers**. Jerkins is the production mastermind behind hits by **Destiny's Child**, **Mary J. Blige**, **Jennifer Lopez**, **Aaliyah**, and others.

In other industry news: **Mystic** is recording two new songs for DreamWorks' upcoming rerelease of her debut CD *Cuts for Luck and Scars for Freedom*... **3LW** describes its new Epic album, *A Girl Can Mack* (co-produced by **P.Diddy** and **Mario Winans**), as "a lot more mature." Its release is set for this fall. Lead single is "I Do... Wanna Get Close to You," featuring **P. Diddy** and **Loon**... **FUBU**, which recently inked a distribution deal with Koch, hooks up with the legendary Harlem Globetrotters for a new clothing collection available beginning this holiday season. **FUBU** also becomes the team's official uniform outfitter... **The Neptunes** and **Trackmasters** are both working on **LL Cool J's** new album... **Scarface's** new set, *The Fix* (Def Jam South), arrives Aug. 6 with guests including **Nas**, **Jay-Z**, **Faith Evans**, and **Kelly Price**.

CONFERENCE UPDATE: Producers **Rodney Jerkins**, **Mike City**, and **Edward "Eddie F" Ferrell**, Clear Channel VP of urban programming **Doc Wynter**, and Cumulus Media director of programming **Jim Kennedy** are among the panelists who will be on hand at the upcoming **Billboard/AURN R&B/Hip-Hop Conference** (Aug. 6-9) at Miami's Roney Palace. Wynter and Kennedy are participating on the "Radio Programming in the 21st Century" panel, while **Ferrell** is set for the "Urban Music in the Digital Age" session. Jerkins appears on

"What's the 411?: Everything You Need to Know About the Music Industry," and City brings his expertise to "A&R: What Really Happens After Signing the Dotted Line?" For additional conference info, call 646-654-4660.

SPECIAL OF THE DAY: His mom named him after the French term *du jour* (translation: "of the day"). And that's what singer **DeJur** hopes will be the case when people get a chance to hear his music. A quick taste can be found on comedian **Steve Harvey's** recently issued MCA compilation *Sign of Things to Come*, which features DeJur's striking "Beautiful Lady."



DeJUR

Describing his sound as "hip-hop funk-pop alternative," the native Los Angeleno says his singing "transpired in a natural way," thanks to a musically inclined family, writing hooks for up-and-coming rappers, and background work for **Loose Ends** and other groups. In between, the singer/songwriter/producer maintains a day job working in L.A.'s Department of Children & Family Services.

"It can be an emotionally draining job," DeJur says. "but it's given me a broad perspective on life and people, which I put in my songs."

Although a contract with MCA did not materialize, DeJur isn't bitter. He is currently in-studio with "Lady" co-writer/producer **Rick Stone** and songwriter **J-Myth** (aka **Milton Jhonuelle Hollins**) on a new promo CD. The DeJur/J-Myth collaboration "Chocolate (Blackah Da Berry)" b/w "You" will be serviced on vinyl the last week of August.

"I'm conditioned in understanding that things can start off like fire," DeJur says. "Then all of a sudden, that fire goes out. I'm still going to do what I have to to keep myself afloat, knowing I'm going to blossom regardless."

DeJur is managed by **Marci Kenon** of L.A.-based New Day Entertainment (323-755-3273).

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WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	HOT IN HERRE FD REEL/UNIVERSAL	Nelly 3 Weeks At Number 1
2	2	I NEED A GIRL (PART TWO) BAD BOY/ARISTA	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggeri
3	3	OH BOY ROC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Juelz Santana
4	5	DOWN 4 U MURDER INC./DEF JAM/IDJMG	Ivory Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita
5	4	STILL FLY CASH MONEY/UNIVERSAL	Big Tymers
6	6	NOTHIN' DEF JAM/IDJMG	N.O.R.E.
7	9	DILEMMA FD REEL/UNIVERSAL	Nelly Featuring Kelly Rowland
8	7	WITHOUT ME WEB/AFTERMATH/INTERSCOPE	Eminem
9	8	GRINDIN' STAR TRACK/ARISTA	The Clipse
10	10	MOVE B***H DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Mystikal & Infamous 2.0
11	14	GANGSTA LOVIN' RUFF RYDERS/INTERSCOPE	Eve Featuring Alicia Keys
12	12	MY NECK, MY BACK DIRTY DDWN/ARTEMIS	Khia Featuring DSD
13	13	DOWN A** CHICK MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Charli "Chuck" Baltimore
14	11	I NEED A GIRL (PART ONE) BAD BOY/ARISTA	P. Diddy Featuring Usher & Loon
15	17	GOOD TIMES RUFF RYDERS/INTERSCOPE	Styles
16	16	WHAT'S LUV? TERROR SQUAD/ATLANTIC	Fat Joe Featuring Ashanti
17	15	PASS THE COURVOISIER PART II	Busta Rhymes Featuring P. Diddy & Pharrell
18	19	WAY OF LIFE CASH MONEY/UNIVERSAL	Lil Wayne
19	18	IF I COULD GO! ELEKTRA/EEG	Angie Martinez Featuring Lil' Mo & Sacario
20	25	TRADE IT ALL	Fabulous Featuring P. Diddy & Jagged Edge
21	20	SAY I YI YI COLLIPARK/IN THE PAINT/KDCH	Ying Yang Twins
22	21	GIMME THE LIGHT BLACK SHADOW/2 HARD/NVP	Sean Paul
23	22	IN DA WIND SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Cee-Lo & Big Boi
24		CLEANING OUT MY CLOSET WEB/AFTERMATH/INTERSCOPE	Eminem
25		PO' FOLKS ATLANTIC	Nappy Roots Featuring Anthony Hamilton

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JULY 27
2002

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Hot In Herre	NELLY (F0 REEL/UNIVERSAL)	26	32	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	51	51	Keep Lovin' You	DAVE HOLLISTER (MCA)
2	2	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	35	35	Stingy	GINUWINE (EPIC)	52	53	Good Man	RL (J)
3	3	Oh Boy	CAM'RON (ROC-A-FELLA/DEF JAM/DJMG)	34	34	What If A Woman	JOE (JIVE)	53	52	In The Morning	MARY MARY (COLUMBIA)
4	6	Down 4 U	IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/DJMG)	29	22	Gots Ta Be	B2K (EPIC)	54	57	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/EEG)
5	4	halfcrazy	MUSIQ (DEF SOUL/DJMG)	30	21	Full Moon	BRANDY (ATLANTIC)	55	73	Feel It Boy	BEENIE MAN FEAT. JANET (VP/VIRGIN)
6	5	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	31	29	Heaven I Need A Hug	R. KELLY (JIVE)	56	59	Most High	JERZEE MONET (DREAMWORKS/INTERSCOPE)
7	7	Nothin'	N.O.R.E. (DEF JAM/DJMG)	32	37	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL)	57	58	Whoa Now	B RICH (ATLANTIC)
8	9	Just A Friend 2002	MARIO (J)	33	30	Down A** Chick	JARULE FEAT. CHARL BALTIMORE (MURDER INC./DEF JAM/DJMG)	58	61	Can U Help Me	USHER (ARISTA)
9	11	Happy	ASHANTI (MURDER INC./AJM/DJMG)	34	38	Burnin' Up	FAITH EVANS (BAD BOY/ARISTA)	59	64	I'm Back	AZ FEAT. EL SHABER (MOTOWN)
10	8	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	35	31	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	60	70	On One	KEITH SWATT (ELEKTRA/EEG)
11	10	Call Me	TWEET (THE GOLD MIND/ELEKTRA/EEG)	36	28	Rainy Dayz	MARY J. BLIGE FEAT. JARULE (MCA)	61	50	Who's Your Back	SCARFACE (DEF JAM SOUTH/DJMG)
12	12	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)	37	40	All Eyes On Me	MONICA (J)	62	69	One Man	TANK (BLACKGROUND)
13	14	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	38	26	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	63	65	Trouble	DJ QUIK FEAT. AMG (EPONIC/LANEWAY/BUNGALD)
14	25	Dilemma	NELLY FEAT. KELLY ROWLAND (F0 REEL/UNIVERSAL)	39	60	I Care 4 U	AALIYAH (BLACKGROUND)	64	—	Don't Say No, Just Say Yes	AVANT (MAGIC JOHNSON/MCA)
15	16	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	40	45	Tainted	SLUME VILLAGE FEAT. OWELE (BARAK/PRIORITY/CAPITOL)	65	62	How Come You Don't Call Me	ALICIA KEYS (J)
16	15	Foolish	ASHANTI (MURDER INC./AJM/DJMG)	41	41	Makin' Good Love	AVANT (MAGIC JOHNSON/MCA)	66	63	We Ready	ARCHIE EVERSOLE FEAT. BUBBA SPAROOX (PHAT BOY/MCA)
17	13	U Don't Have To Call	USHER (ARISTA)	42	49	Trade It All	FABOLOUS (EPIC)	67	74	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)
18	17	Someone To Love You	RUFF ENOZ (EPIC)	43	36	Gimme The Light	SEAN PAUL (BLACK SHADOWZ/HARD/VP)	68	68	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
19	20	You Know That I Love You	DONELL JONES (UNTOUCHABLES/ARISTA)	44	43	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	69	72	How It's Gonna Be	LOVHER (DRAGON/DEF SOUL/DJMG)
20	24	My Neck, My Back	KHIA FEAT. DSD (DIRTY DOWN/WARTEMIS)	45	48	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	70	55	Somebody's Girl	R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/DJMG/JIVE)
21	23	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)	46	47	I Love You	FAITH EVANS (BAD BOY/ARISTA)	71	75	I'm Gonna Be Ready	YOLANDA ADAMS (ELEKTRA/EEG)
22	18	Anything	JAMHEIM FEAT. NEXT (D.I.VINE MILL/WARNER BROS.)	47	54	Basketball	LIL BOW WOW (SO SO DEF/COLUMBIA)	72	—	Rule	NAS FEAT. AMERIE (LIL WIL/30 SO DEF/COLUMBIA)
23	19	Without Me	EMINEM (WEB/AFTERMATH/INTERSCOPE)	48	46	I'd Rather	LUTHER VANDROSS (J)	73	66	The Color Of Love	BOYZ II MEN (ARISTA)
24	33	Baby	ASHANTI (MURDER INC./AJM/DJMG)	49	44	Wish I Didn't Miss You	ANGIE STONE (J)	74	71	Stylin'	FOXY BROWN (DEF JAM/DJMG)
25	27	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	50	56	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	75	67	Automatic	E-40 FEAT. FABOLOUS (SICK WID' IT/JIVE)

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JULY 27
2002

Billboard® HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	Day + Night	SYSS FEAT. JADAKISS (ARISTA)	26	36	Line 'Em Up	FREEWAY FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF JAM/DJMG)	31	26	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)
2	59	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	27	41	Call Me	TWEET (THE GOLD MIND/ELEKTRA/EEG)	32	43	Good To You	KWELI (RAWKUS/MCA)
3	1	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	28	68	Full Moon	BRANDY (ATLANTIC)	33	—	Round Up	LADY MAY FEAT. BLU CANTRELL (ARISTA)
4	2	Hot In Herre	NELLY (F0 REEL/UNIVERSAL)	29	60	Whoa Now	B RICH (ATLANTIC)	34	58	Take Ya Home	LIL BOW WOW (SO SO DEF/COLUMBIA)
5	31	Mother	RAY CHARLES (E-NATE/CROSS OVER)	30	46	Tainted	SLUME VILLAGE FEAT. OWELE (BARAK/PRIORITY/CAPITOL)	35	48	Uh Huh	B2K (EPIC)
6	5	Throw It Up	ILLICIT BIZNEZ FEAT. CDD CDD CAL (FELONIOUS)	31	32	Girlfriend	N SYNC FEAT. NELLY (JIVE)	36	—	Live Big	SACARIO (ELEKTRA/EEG)
7	9	My Dogs	CHUCK-N-BLOOD (FOREALAH JAMZ)	32	21	Welcome To New York City	CAM'RON (ROC-A-FELLA/DEF JAM/DJMG)	37	18	Put It Inside	WON-G FEAT. DA BRAT (TNO/DRPHEUS)
8	6	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	33	34	U Don't Have To Call	USHER (ARISTA)	38	50	One Mic	NAS (LIL WIL/COLUMBIA)
9	11	Who Wants This?	SMILEZ & SOUTHSTAR (ARTISTNEZ)	34	54	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/EEG)	39	35	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)
10	10	Just A Friend 2002	MARIO (J)	35	13	Bigger Than Life	C.3.0 (MAMA'S BOY)	40	74	Foolish	ASHANTI (MURDER INC./AJM/DJMG)
11	17	Nothin'	N.O.R.E. (DEF JAM/DJMG)	36	39	Guess Who's Back	SCARFACE (DEF JAM SOUTH/DJMG)	41	—	Get Away/Hey Luv (Anything)	MOBB DEEP (LOUD/COLUMBIA)
12	25	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	37	75	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)	42	69	It's The Weekend	LIL J (HOLLYWOOD)
13	4	Crawl To Me	KEMI (MACK DAWG)	38	52	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	43	33	So High	GADA (NUFF NUFF/PYRAMID/DRPHEUS)
14	19	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	39	51	Rainy Dayz	MARY J. BLIGE FEAT. JARULE (MCA)	44	55	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)
15	15	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	40	45	Soldier's Heart	R. KELLY (JIVE)	45	—	Ova	JAZ-O (KINGZ KOUNTY/RANCORE)
16	7	Ballin' Boy	NO GODO (ARTISTDIRECT)	41	38	Ghetto Millionaire	DEM GHETTO PLAYAS (DEEP END)	46	49	Beyond	DJ JS-1 & DUB-L FEAT. D.C. (RE UP/FAT BEATS)
17	8	Slow Dance	LOU MDSLEY (JENSTAR)	42	37	Holla At A Playa	JIM CROW (ORCA/SCARECROW/INTERSCOPE)	47	—	halfcrazy	MUSIQ (DEF SOUL/DJMG)
18	12	Lights, Camera, Action!	MR. CHECKS (UNIVERSAL)	43	—	Saturday (Oooh! Oooh!)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	48	—	Juicy/Unbelievable	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
19	27	Happy	ASHANTI (MURDER INC./AJM/DJMG)	44	40	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	49	70	Still Not Over You	EXHALE (REAL DEAL/DRPHEUS)
20	29	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL)	45	61	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	50	24	Bang My Hit	ROZELLY PRESENTS DA FAM (BRAINSTORM)
21	22	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	46	—	Relax Your Mind	BOYZ II MEN FEAT. FAITH EVANS (ARISTA)	51	—	Smack Ya Face	DEFARI (ABB)
22	14	Who U Rollin Wit?	LIL TYKES FEAT. DON WDN (MAMA'S BOY)	47	44	Gots Ta Be	B2K (EPIC)	52	63	Hush Li' Lady	COREY FEAT. LIL ROMEO (NODDITIVE/MOTOWN)
23	23	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	48	56	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	53	—	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)
24	30	Oh Boy/The Roc (Just Fire)	CAM'RON (ROC-A-FELLA/DEF JAM/DJMG)	49	—	You Know That I Love You	DONELL JONES (UNTOUCHABLES/ARISTA)	54	62	Boom, Boom, Boom	ROB JACKSON FEAT. LADY MAY (ARISTA)
25	20	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)	50	64	Down A** Chick	JARULE FEAT. CHARL BALTIMORE (MURDER INC./DEF JAM/DJMG)	55	—	Someone To Call My Lover	JANET (VIRGIN)

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R&B/HIP-HOP



Words & Deeds™

by Rhonda Baraka

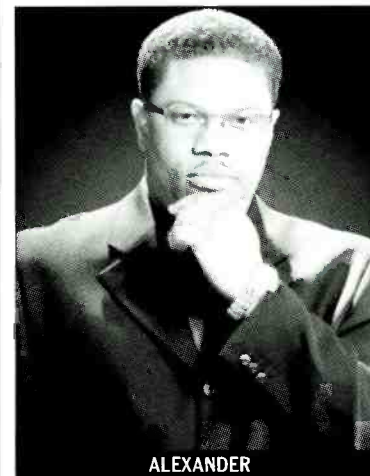
KID-FRIENDLY HIP-HOP: Rap legends **Doug E. Fresh** and **LL Cool J** are among the artists featured in a series of read- and rap-along books and CDs written and performed by rappers. The first two installments in the Hip Kid Hop series are *And the Winner Is* by LL Cool J and *Think Again* by Fresh.

The book series is the brainchild of Hollywood music supervisor **Karyn Rachtman** (*Bulworth*, *Reality Bites*, *Clueless*, *The Rugrats Movie*). She says she was "mesmerized" by hip-hop's "unique style of poetry set to music."

Think Again teaches a lesson about how friendship can prevail over prejudice, while *And the Winner Is* tells the story of a young athlete who learns a lesson about good sportsmanship. Describing the series as "Dr. Seuss with a hip-hop twist," Fresh explains, "Me being a father, plus me loving children in general, made me really want to put together something that could help people. The book deals with all kinds of kids—white, black, all different nationalities—and I want to show how we can use hip-hop as a positive force to make change that will better our lives. The way to do that is through the children."

Future Hip Kid Hop releases will feature **Shaggy** and **Common**. The Hip Kid Hop series is distributed by Scholastic and will be available in bookstores nationwide.

LONESTAR ENTERTAINMENT: Dallas-based Iconic Entertainment (an ADA/Warner Bros.-distributed label) has begun production of a double-CD soundtrack for the film *Trust*, due later this year. The soundtrack is slated for a Sept. 10 release.



ALEXANDER

Iconic CEO **Kevin Alexander** wrote, directed, and produced the film, a drama about street life and its implications on the nation's

political and economic infrastructure. Shooting for the project will take place in Dallas. Alexander says that the movie, which will be released by Warner Home Video (with a possible theatrical release), will introduce a collective of rappers signed to his label.

"The movie and the soundtrack feature six new guys that I've been developing for the past two years," Alexander says. "They go by the name of **the Cartel**. They're all individual artists and also star in the movie."

The soundtrack will also feature performances by other Iconic artists, including **Mr. No Name**, **3AD**, **Sleepy**, **Solo**, **Crock**, and **Marquel**.

Alexander, who has worked for Warner Bros. and Interscope, founded Iconic in 1994.

SCORING OFF THE GRIDIRON: Atlanta Falcons cornerback **Ray Buchanan** threw a party July 2 at Atlanta's ESPN Zone to celebrate the release of his eponymous **BEC** album, an 11-song set of inspirational rap songs distributed by BEC/EMI. Buchanan, who says he has always had a love for music, stresses he's happy about his recording career but doesn't plan to quit his day job.

"I didn't get into this to make money," Buchanan notes. "I got into it because I have something to say."

Buchanan says he wants his music to feature topics not covered in a lot of today's popular rap songs, noting, "It's not just about the Hennessy."

The first release from Buchanan's album is "Hold On."

SPRITE MIXES IT UP: Sprite has teamed with Def Jam Records to offer five aspiring music fans a chance to attend the Sprite/Def Jam University, a three-day clinic in New York where attendees will learn what it takes to succeed in the music business.

The contest, which began June 5, is outlined on specially marked Sprite packages. In addition to the five grand prizes, consumers can also win free Sprite and Rocket Cash online currency.

Sprite has also segued into the concert biz, with its Liquid Mix tour. Featuring **Hoobastank**, **Nappy Roots**, **N*E*R*D**, **Talib Kweli**, **311**, and **Jay-Z & the Roc-a-Fella Family**, the 15-date tour will begin in mid-August and run through early September.

Additional reporting by Rashaun Hall in New York. Rhonda Baraka may be reached at rb3506@aol.com.

Beat Box™

by Michael Paoletta



FAB FOUR: We're happy to report that Liverpool, England-based quartet **Ladytron** (see story, page 1) recently spent time with producer **Mickey Petralia** at Hollywood Sound in Los Angeles, putting the finishing touches on its sophomore album, *Light & Magic*.



Due Sept. 17 from Emperor Norton, *Light & Magic* finds Ladytron—**Mira Aroyo** (vocals/keyboards), **Helena Marnie** (vocals/keyboards), **Daniel Hunt** (keyboards), and **Reuben Wu** (keyboards)—wearing its '80s pop colors well; it's the perfect follow-up to 2000's *604*.

"We pushed ourselves further," Hunt says of the new album. "We've moved into new areas that people may not expect. We've made some new shapes with some new sounds."

Indeed, the catchy "Flicking Your Switch" is steeped in deep house sensibilities, while "Turn It On" recalls Miami bass—that is, Miami bass as seen through the eyes of someone like **Paul Rutherford**. "Seventeen" could very well be a long-lost treasure from one of **Bobby "O" Orlando's** recording sessions with **the Flirts** years ago. A track like "Blue Jeans" is more akin to the **Saint Etienne**-hued "Play-girl," one of many gems on *604*.

Throughout, an emphasis on deft songwriting and smart storytelling prevails. In all, *Light & Magic* will surely enhance the 4-year-old Ladytron's presence on the nü-electro scene. More importantly, it has the potential to further push the festive foursome into the pop mainstream.

"We've been plowing our own path for several years in pretty much isolation," Hunt notes. "So it's a strange feeling to now be lumped into this [nü-electro] genre, especially since we always felt like outsiders. There are those who have always been resistant to our sound, always asking us, 'Why are you making '80s music?' Because of this, we never expected to then be grouped, along with others, into a specific musical genre or movement."

"We feel very separate from this current scene," Hunt continues. "Calling it 'nü-electro' is valid, but

labeling it 'electroclash' or 'electro-crash' is bullshit. The bottom line is this: We make pop music—fucked-up pop music at that."

ORIGINS: While interviewing electro pioneer **Arthur Baker** for this issue's nü-electro cover story, we learned that the London-residing Baker is launching a new label, Whacked, with the imminent release of the **Argent**-sampling "Hold Your Head Up" by **Arthur Argent** (aka Baker). This will be followed, Baker says, by remixes of **New Order's** "Confusion," which originally arrived via Baker's Streetwise imprint in 1983.

According to Baker, Whacked will not specialize in any one sound. "It won't be just for electro and breaks tracks," he offers. "I'm not a musical snob. It's a label for good dance music with a punky edge."

Looking further into the future, Whacked will issue Baker's "One Thousand Years" and "Get Happy" (with remixes by **Tommie Sunshine** and **Playgroup's Trevor Jackson**).

"I've been sitting on that track for 11 years," Baker says of "Get Happy." "It's now the right time to release the spoken-word track, which is reminiscent of **Tom Tom Club**." The timing is also right for Baker's new full-length, which—according to the man himself—has been three years in the making and is nearing completion.

NEWSY NEIGHBOR: Staying with all things nü-electro, **Ultra Naté** is gearing up for the release of her new single, an electro-skewed cover of **the Pretenders'** "Brass in Pocket" produced by **Headrillaz**. No longer signed to Strictly Rhythm, Naté will issue the track on her newly formed Blufire Records in early October.

The single will also arrive with versions produced/mixed by **Al Mack** (unplugged), **16 Bit** (U.K. 2-step), and **4 Hero** (pop). Given the current success of **Daniel Bedingfield's** "Gotta Get Thru This" at radio, the timing couldn't be better for Naté's "Brass in Pocket," especially as revisited by 16 Bit and 4 Hero.

OOPS: A mention of the Epic/Sony Soundtrax/Legacy soundtrack *Me Without You* in last issue's Beat Box column credited **Scritti Politti's** "The Sweetest Girl" as a recent offering. It is, in fact, culled from the act's 1982 album, *Songs to Remember*.

Touring Jogs Tiësto's 'Memory'

BY JONATHAN COHEN

NEW YORK—It stands to reason that touring extensively behind a new album is crucial to its commercial fortunes. But at a time when the heavy hitters of trance are not as visible on world stages as they once were, Dutch DJ/producer Tiësto (real name: Tijs Verwerst) has instead been plugging away on the road in support of his debut Nettwerk artist album, *In My Memory*, issued last year.

Thanks to his blend of luscious female vocals and anthemic melodies, Tiësto—whose songs are published by 2P'sW Music—has become one of the biggest names in trance in recent years. Aside from his high-energy live sets, he has been in constant demand as a remixer for artists ranging from Sarah McLachlan to Chicane and Dave Matthews Band.

Tiësto, managed by Neil DeGuzman of Nettwerk Management, has lately made particular inroads in North America, having played his most high-profile gig here in late April at the annual Coachella Valley Music & Arts Festival in Indio, Calif.

In a set highlighted by his now-ubiquitous remix of Moby's "We Are All Made of Stars," Way out West's irresistible "Mindcircus," and a host of tracks from *In My Memory*, the DJ made his mark amid a lineup that featured such mainstays as Paul Oakenfold and Sasha & Digweed.

Tiësto concedes that "the dance scene in the States is still really small compared to other places." But at Coachella, he relished the opportunity to "get exposed to another audience than you have on the club circuit. You meet a lot of new people who hear you play for the first time."

The DJ's audience is primed to grow to an even greater level this

summer, when he heads out on the road as part of Moby's Area² tour. The trek, which winds through North America from July 28 to Aug. 16, will find Tiësto—who earlier this month took home the award for best club DJ at the Dancestar Music Awards in London—anchoring a dance stage that also features Carl Cox, among others.



DI TIËSTO

"I'm really looking forward to [Area²]," Tiësto says, beaming. He is booked in the U.S. by AM Only, in the U.K. by Repräsent, and internationally by Primetime Management. "It's one of my highlights this year, because again, you play for a different crowd. It's just an honor that they asked me."

Nettwerk has a series of promotions in place to capitalize on this high-profile booking. "If the kids can hear it, see it, and dance to it, that crosses over to retail," says Eric Brodsky, director of marketing for the label's dance/electronic department. "Area² is the highest-profile tool we've had to facilitate that thus far."

At each tour stop, Nettwerk will pass out a CD booklet highlighting

Nettwerk's dance roster and directing fans to the label's Web site (nettwerkamerica.com). From there, users can download tracks from each artist, burn a CD, and utilize the booklet as cover art.

"Our radio people are going to have him in to all the mix shows in the cities where he's coming to play with Area²," Brodsky adds. "He'll have a special prerecorded set for them to play."

Nettwerk has also teamed with Tower Records for price-and-positioning programs with *In My Memory*. "He is clearly the next big trance DJ," says Bill Hutchcroft, sales manager for Tower's Washington, D.C., outlet. "We've had people snapping up everything he's put out almost immediately. And now he's remixed everyone."

Although Tiësto's next artist album is still some way off ("I have two tracks which sound pretty good, but I haven't tested them out on the dancefloor yet"), fans will be tided over by Gabriel & Dresden's remix of "In My Memory," which will appear on Nettwerk's *Plastic Vol. 6* compilation, due Tuesday (23).

At the end of July, Tiësto will roll out his own mix show, initially set to air once a month on WKTU New York, WPYM Miami, and WKIE Chicago. Brodsky says all future advertising for *In My Memory* will reference these shows.

Overseas, Tiësto regularly DJs in Ibiza, Spain; he will also be on hand for the Dutch Lowlands festival (Aug. 23) and the Liverpool, England, edition of Creamfields (Aug. 24). On Monday (22), the third volume of his *In Search of Sunrise* mix series will arrive internationally on his own Black Hole imprint, which is handled in the U.S. by Studio Distribution. "That's busy enough, Tiësto says, before adding, "I think."

The Beat Box Hot Plate

- **Daniel Bedingfield**, "Gotta Get Thru This" (Relentless/Island single). Drenched in British 2-step sensibilities à la **Craig David**—albeit with a poppier edge—"Gotta Get Thru This" is as infectious as they come. Apparently others agree, as the too-short track (2:43) has been wholly embraced by numerous radio stations, including WHTZ New York, WPOW Miami, and KIIS Los Angeles. Let's hope that club DJs won't overlook this slice of perfection.

- **Ann Nesby**, "Let Your Will Be Done" (Universal single). When it comes to gospel-spackled house music, no one does it better than the vocally gifted Nesby. Upping the Sunday-morning church vibe of this **Steve**

"Silk" **Hurley** production are the soulful choral additions of **Ricky Dillard & New G**. If **Boris & Beck's** remix is too busy for you, try **Eric Kupper's** smooth-as-silk, organ-fueled restructuring.

- **Rose Smith**, "Life Changes" (Glasgow Underground U.K. single). Embraced by tastemaking DJs like **Gilles Peterson**, newcomer Rose Smith's poignant "Life Changes" conjures up images of **Everything But the Girl** and **Dido**. Culled from the artist's debut album, *Dawnraiding*, the downtempo track (produced by **Ski Oakenfull**, formerly of **Gal-**

liano) is beautifully haunting. Mixes by **2 Banks of 4** and **Cinephile** retain the song's lounge-primed tempo, while **Studio Blue's** percussion-fueled dub has its eyes set firmly on the dancefloor.

- **Various artists**, *Plastic 6* (Nettwerk America album). The successful *Plastic* series returns with what may be its most satisfying volume yet. Delicious tracks like **Felix da Housecat's** "What Does It Feel Like?" (**Röyksopp's** Return to the Sun remix), **DJ Tiësto Featuring Nicola Hitchcock's** "In My Memory" (**Gabriel & Dresden's** Elephant Memory Vocal mix), and **Evolution Featuring Jayn Hanna's** "Walking on Fire" (**Bedrock's** Vocal mix) make this a must-have.

MICHAEL PAOLETTA

JULY 27 2002

Billboard® HOT DANCE MUSIC™

Club Play

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			NUMBER 1		1 Week At Number 1
1	2	3	THE NEED TO BE NAKED	TOMMY BOY 2366	Amber
2	4	6	THE SOUND OF GOODBYE (ROBBIE RIVERA'S FIERCE REMIX)	NERVOUS 20512	Perpetuous Dreamer
3	3	4	I'LL BE WAITING (BROTHER BROWN REMIXES)	TRAFFIC 1001/MINISTRY OF SOUND	Full Intention Presents Shena
4	1	2	LOVE AT FIRST SIGHT	CAPITOL 77724	Kylie Minogue
5	5	9	THAT SOUND	TOMMY BOY SILVER LABEL 2375/TOMMY BOY	Rosabel
6	13	18	SHIFTER	KINETIC 54720	Timo Maas Featuring MC Chickaboo
7	11	14	RAINY DAYZ (THUNDERPUSS REMIX)	MCA PROMO	Mary J. Blige Featuring Ja Rule
8	9	10	FOLLOW ME (REMIXES)	STRICTLY RHYTHM 12623	Aly-Uz
9	8	5	LAZY	SKINT 79754/COLUMBIA	X-Press 2
10	6	1	BLAME	GROOVILICIOUS 275/STRICTLY RHYTHM	Sono
11	7	7	TRIPPIN' (BROTHER BROWN & AGENT SUMO REMIXES)	GROOVILICIOUS 276/STRICTLY RHYTHM	Oris J Presents Delsena
12	19	31	I FEEL SO FINE	STRICTLY RHYTHM 12624	K.M.C. Featuring Dhany
13	16	25	SOUTHERN SUN	MAVERICK 42437/REPRISE	Oakenfold
14	28	42	FREE YOUR MIND	STAR 69 12431	Celeda
15	10	8	ONE STEP TOO FAR	CHEEKY 15129/ARISTA	Faithless Featuring Dido
16	38	—	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. PROMO	Cher
17	12	12	IN MY MEMORY (REMIXES)	NETTWERK 36327	DJ Tiesto Featuring Nicola Hitchcock Of Mandalay
18	15	13	WE ARE ALL MADE OF STARS (DJ Tiesto, Timo Maas, & Bob Sinclair Mixes)	V2 27745	Moby
19	22	27	I GOT THE MUSIC IN ME	JUNGLÉ RED 012	Erin Hamilton
20	32	38	AFTER 2	DEFINITY 016	Pete Moss Featuring Terra Deva
21	24	29	BURN FOR YOU	GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo
22	18	22	BACKFIRED	MAW 067/TOMMY BOY	Masters At Work Featuring India
23	29	33	SECRET (REMIXES)	MCA 155955	Luis Fonsi
			POWER PICK		
24	39	41	HAPPY HOUR	CUTTING 455	Norty Cotto
25	17	16	COME WITH US	FREESTYLE DUST/ASTRALWERKS 46426/VIRGIN	The Chemical Brothers
26	33	37	HE LOVES ME (LYZEL IN E FLAT) (ILLEGAL REMIX)	HIDDEN BEACH PROMO/EPIC	Jill Scott
27	42	—	DON'T SAY GOODBYE (REMIXES)	UNIVERSAL 015860	Paulina Rubio
28	36	35	BREATHE IN	MCA PROMO	Frou Frou
29	40	45	I'M A WOMAN	ASTRALWERKS 38831	Cassius And Jocelyn Brown
30	23	20	MORE THAN A WOMAN (RICHIE SANTANA MIXES)	BLACKGROUND PROMO/VIRGIN	Aaliyah
31	14	11	ONE DAY IN YOUR LIFE	DAYLIGHT PROMO/EPIC	Anastacia
			HOT SHOT DEBUT		
32	NEW	1	TREAT ME RIGHT (THE JON CUTLER REMIXES)	NERVOUS 20488	Kim English
33	20	19	THE MUSIC'S NO GOOD WITHOUT YOU	WARNER BROS. PROMO	Cher
34	35	34	HOW IT'S GONNA BE (REMIXES)	DRAGON/DEF SOUL 562915/ADMJMG	LovHer
35	21	21	STILLNESS OF HEART (REMIXES)	VIRGIN PROMO	Lenny Kravitz
36	NEW	1	ALIVE (THUNDERPUSS REMIX)	EPIC PROMO	Jennifer Lopez
37	37	39	I SEE THE LIGHT	FUTURE GROOVE 69180/MUTE	Desert
38	44	47	BOOMERANG	MOONSHINE 68485	Cirrus
39	31	30	BRIGHTER DAY	ULTRA 1115	R.H. Factor
40	49	—	SICK (REMIXES)	TOMMY BOY SILVER LABEL 2377/TOMMY BOY	Sneaker Pimps
41	NEW	1	YOU GOTTA BELIEVE (SUPERCHUMBO MIX)	TOMMY BOY SILVER LABEL 2374/TOMMY BOY	Fierce Ruling Diva
42	26	24	WE GET TOGETHER	ULTRA 1112	HQ2/Hex Hector Present Kim Sozzi
43	34	26	TUMBA	COLUMBIA PROMO	Angelique Kidjo
44	50	—	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79751	Marc Anthony
45	25	15	POINT OF VIEW	EPIC PROMO	DB Boulevard
46	43	40	TREMBLE	RADIKAL 99115	Marc Et Claude
47	30	23	DAYS GO BY	CREDENCE 77712/CAPITOL	Dirty Vegas
48	27	17	HELLA GOOD (ROGER SANCHEZ REMIXES)	INTERSCOPE PROMO	No Doubt
49	NEW	1	GET ME OFF (SUPERCHUMBO & PEACHES REMIXES)	XL 38836/ASTRALWERKS	Basement Jaxx
50	NEW	1	WHERE DO WE GO FROM HERE (THE REMIXES)	REPRISE 42444	Filter

Maxi-Singles Sales and Sales Breakouts (data compiled by Nielsen SoundScan)

Maxi-Singles Sales

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1		5 Weeks At Number 1
1	1	1	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
2	3	2	SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES)	WARNER BROS. 42422	Cher
3	2	5	DAYS GO BY	CREDENCE 77712/CAPITOL	Dirty Vegas
4	5	3	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
5	6	4	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iio
6	8	9	SHADOWS IN THE NIGHT	WEIR BROTHERS 002/MODERN VOICES	Michael Damian
7	7	6	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
8	4	7	LOSE CONTROL (DESCONTROLATE)	DURMAR/PYRAMID 90200/ORPHEUS	Yohany
9	12	11	YOU CAN'T GO HOME AGAIN!	MCA 582836	DJ Shadow
10	9	8	THEY SAY VISION (DANCE REMIXES)	MCA 155961	Res
11	11	12	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
12	10	10	SOMETHING	ROBBINS 72056	Lasgo
13	24	—	FULL MOON (ERNIE LAKE & FULL INTENTION MIXES)	ATLANTIC 85320/AG	Brandy
14	—	—	WHERE DO WE GO FROM HERE (THE REMIXES)	REPRISE 42444/WARNER BROS.	Filter
15	13	17	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
16	17	16	THE SOUND OF GOODBYE	NERVOUS 20512	Perpetuous Dreamer
17	18	21	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
18	14	14	ONE STEP TOO FAR	CHEEKY 15129/ARISTA	Faithless Featuring Dido
19	19	23	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
20	15	13	WILL I?	ROBBINS 72055	Ian Van Dahl
21	16	15	EARTH (BEN WATT REMIX)	MAVERICK 42453/WARNER BROS.	MeShell Ndegeocello
22	—	—	GET ME OFF (SUPERCHUMBO & PEACHES REMIXES)	XL 38836/ASTRALWERKS	Basement Jaxx
23	—	—	FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX)	TVT 2344	Naughty By Nature Featuring 3LW
24	—	—	LOVE AT FIRST SIGHT	CAPITOL 77724	Kylie Minogue
25	—	—	ALL OVER ME	MIA 27748/V2	Aphrodite

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

JULY 27 2002

Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1		6 Weeks At Number 1
1	1	1	DIRTY VEGAS	CREDENCE 39986/CAPITOL	Dirty Vegas
2	2	2	VARIOUS ARTISTS	J 20034	This Is Ultimate Dance!
3	3	3	MOBY	V2 2127	18
4	4	4	OAKENFOLD	MAVERICK 42394/WARNER BROS.	Bunkka
5	5	5	THE HAPPY BOYS	ROBBINS 75030	Trance Party (Volume Two)
6	7	6	DJ SHADOW	MCA 112937	The Private Press
7	6	6	DJ ENCORE	ULTRA 1123	DJ Encore Presents: Ultra.Dance 02
8	8	8	LOUIE DEVITO	DEE VEE 9902/MUSICRAMA	Louie DeVito's Dance Factory
9	9	9	FATBOY SLIM	MINISTRY OF SOUND 695006/MCA	Live On Brighton Beach
10	10	10	VARIOUS ARTISTS	VERVE 59906/AVG	Verve/Remixed
11	11	11	ZERO 7	QUANGO/ULTIMATE DILEMMA 5907/PALM	Simple Things
12	12	12	DJ IRENE	SURGE 0002/WARLOCK	Phonosynthesis
13	15	15	VARIOUS ARTISTS	RAZOR & TIE 49041	Pulse
14	13	13	VARIOUS ARTISTS	ARISTA 14778	Ultimate Dance Party -- The Best Of!!
15	14	14	SOUNDTRACK	RCA VICTOR 83921	Queer As Folk: The Second Season
16	NEW	1	JAZZANOVA	RUPEADOPPE 33121/AG	In Between
17	NEW	1	APHRODITE	MIA 27129/V2	Aftershock
18	16	17	SOUNDTRACK	IMMORTAL 12064/VIRGIN	Blade II
19	17	17	DAFT PUNK	VIRGIN 49605	Discovery
20	24	18	AVALON	SPARROW 51936	02/Avalon Remixed
21	22	20	VARIOUS ARTISTS	UNIVERSAL 017094/UMRG	Global Hits 2002
22	NEW	1	BASEMENT JAXX	XL 10423/ASTRALWERKS	Rooty
23	20	19	VARIOUS ARTISTS	RAZOR & TIE 89052	Monster Disco
24	19	19	VARIOUS ARTISTS	ULTRA 1121	Ultra.Chilled 02
25	18	18	JESSICA SIMPSON	COLUMBIA 66720/CRS	This Is The Remix (EP)

• Albums with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (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. † indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JULY 27 2002

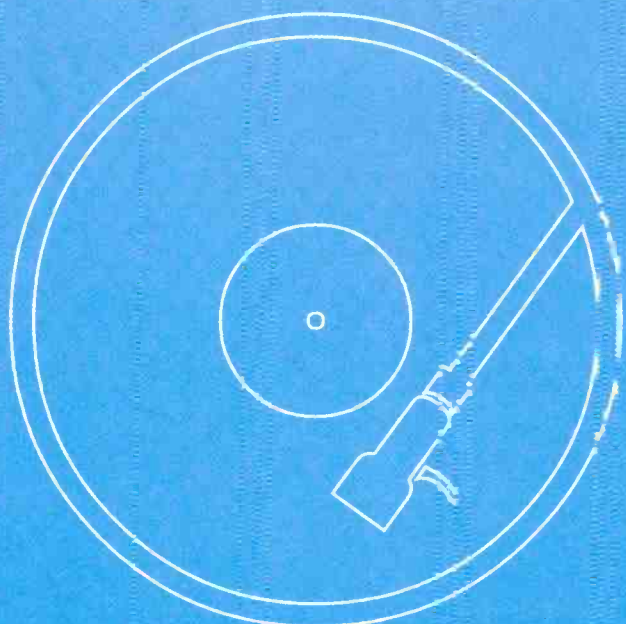
Billboard® HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
1 WORK IT OUT Beyoncé MUSIC WORLD/MAVERICK	1 SHOW ME Suzanne Palmer STAR 69
2 IN THE UNDERGROUND Psycho Radio GROOVILICIOUS	2 FIRST KISS (PRIMER BESO) Nayer ZOOM
3 SLEEP Conjure One NETTWERK	3 I'M A WOMAN Cassius And Jocelyn Brown ASTRALWERKS
4 KISS KISS KISS Ono MINORRAIN	4 RELATIONS Erika RADIKAL
5 SHOW ME Suzanne Palmer STAR 69	5 A LITTLE LESS CONVERSATION Elvis Presley Vs. JXL RCA

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

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Cook Aims For Attention With 'Hey Y'all' On Warner Bros.

BY PHYLLIS STARK

NASHVILLE—Elizabeth Cook isn't just a country singer—her life is a stereotypical country song. Fortunately, there is nothing stereotypical about her music, as evidenced by her debut Warner Bros. album, *Hey Y'all*, due Aug. 27.

The album's styles range from the old-school country of "Blue Shades" to the gospel-tinged "God's Got a Plan" to the poppier "Everyday Sunshine" and "Stupid Things." The latter is the album's first single, going to country radio July 29. Whatever the style, Cook's distinctive drawl and hardcore country delivery provide the album's cohesion.

Her family history is so movie-of-the-week that you have to meet her to believe it's actually true. Her mother, once a country performer in West Virginia, had five children with a man Cook refers to in one of her songs as "a deadbeat dad." After years on welfare, Cook's mother relocated with her children to Florida. There, she met Cook's father, Tom Cook, a single man with five children of his own who had once served eight years in prison for smuggling moonshine as part of an organized crime ring. While in prison, he played bass in an all-inmate band called the Melody Boys. (Cook's current band is called the Model Prisoners, a homage to her father.)

Cook's parents married in 1971, and she was born one year later. Before she was 12, Cook had released three singles on a Florida-based label. All of the songs were written by her mother, including "Does My Daddy Love the Bottle (More Than He Loves Me)," a song Cook says finally encouraged her heavy-drinking father to give up alcohol for good. Her parents now live in a single-wide mobile home in Tennessee.

A one-time Miss Georgia pageant contestant, Cook continued performing throughout her college years at Georgia Southern University, where she earned an accounting and computer information systems degree. At this point, Cook's story takes a weird turn for a future country singer. She gave up music and took a job as an auditor for Price-Waterhouse—a job, she says, that lasted "18 grueling months."

"I was trying really hard to be normal," she says. "I wanted to have a straight job and the white-picket-fence thing. I thought I wanted something different from what I grew up with. Turned out I don't."

Already living in Nashville by this point, she took a staff songwriting job at a small publishing company—along with a huge pay cut—and rededicated herself to a music career.

An independent album she recorded in 1999 and sold on the Internet and at local retail shops in Nashville helped land her a deal with Atlantic Records. She got as far as one well-received industry showcase in Nashville before the label folded, and she was absorbed into the Warner Bros. artist roster.



COOK

Then came the 16-month waiting period until the album's release. During this time, her most steady employment came from the Grand Ole Opry, where she has been invited to perform nearly 100 times, all before the release of her first major-label single.

The friends she has made among the Opry cast, she says, "embody the spirit of the professional country music show, and that's been educational for me on so many levels. Standing on the side of that very intimidating stage and having one song to make it happen in front of 3,000-4,000 people who don't know who I am has toughened me up."

She recruited some of her Opry friends to appear on her album. The Carol Lee Singers provide vocals on "Blue Shades" and her cover of Jessi Colter's "I'm Not Lisa." Bill Anderson does a recitation on "Don't Bother Me," and the Whites sing on "God's Got a Plan."

Peter Strickland, national director of sales and marketing at Warner Bros. in Nashville, says the label will make a big push around Cook's 100th Opry appearance, scheduled for Aug. 24. "We really would like to target the Opry audience and see if we can activate their wallets," he says. "We'll build the whole campaign around that 100th performance press-wise and make it a big event."

IN-YOUR-FACE COUNTRY

Some of Cook's music falls into that hard-to-explain category of being potentially "too country" for country radio. Cook admits, "It's not for everybody, because it does have a very country, in-your-face sound."

For that reason, Strickland says,

the label will pursue "a grassroots campaign" to market Cook: "We're really going to focus on markets where we feel we can get traditional music played."

Even without a single out yet, Cook has already caught radio's attention. J.D. Cannon, music director at WFMS Indianapolis, says, "Her album is the reason I'm in country music. I predict we'll play the death out of 'Stupid Things.' She's kind of like the Loretta Lynn of the 2000s. She's such a breath of fresh country air. I do hope she succeeds big-time."

R.J. Curtis, operations manager at KZLA Los Angeles, also says the single has potential. "It's traditional, and it's real," he says. "I can hear an Emmylou Harris influence."

A video for "Stupid Things" will go to the country video networks in mid-September.

POTENT SONGWRITING

Cook says her goal for the project was "to make an album that has artistic integrity, that is well-rounded from first to last, and has potential for commercial success."

"I'm Not Lisa" is the only song on the album Cook did not have a hand in writing. Most were penned with her musical collaborator, Hardie McGehee; three she wrote solo; and one was co-authored with singer/songwriter Tim Carroll, her fiancé of three years. She looks to icon Dolly Parton as inspiration in the funny send-up of sexism in the music business, "Dolly," which features the repeated lyrical question, "Dolly, did you go through this?"

Cook says, "I really spill my guts in my songwriting, and that makes it potent."

She chose Richard Dodd to produce her album. While he is well-known for his production and engineering work with Tom Petty, George Harrison, and Joe Cocker, he had never produced a country album before. "I didn't want to go to one of the obvious, go-to guys with my album, because I felt like a lot of the current production was sounding a little tired," Cook says. "I had songs that were special to me, and I wanted someone who would treat them special."

While Cook knows her music is different from a lot of what is passing for country these days, she stayed true to herself in recording the album. "It will either be really, really successful, or it will be defeated, but on my own terms," she says. "I made the record I wanted to make."

Cook is managed by Bill Mayne of Mayne Entertainment and booked by Buddy Lee Attractions. She is a Warner/Chappell writer.

Nashville

by Phyllis Stark



Scene™

GETTING SIRIUS: Sirius Satellite Radio has launched the Sirius Sounding Board, a panel of musicians and celebrities that will have a role in programming Sirius' 60 music channels. Country artists on the panel are **Ricky Skaggs** and **Randy Travis**. They join fellow panelists **Al Jarreau**, **Grandmaster Flash**, **Ray Manzarek**, **BeBe Winans**, **Dan Aykroyd**, and numerous others.



ARTIST NEWS: **Mark Chesnutt**, **Joe Diffie**, and **Tracy Lawrence**, who are currently touring together on the Rockin' Roadhouse tour, have recorded a tour theme song that was written by Diffie and features vocals from all three artists. The song, "Rockin' the Roadhouse Down," appears on a Rockin' Roadhouse tour compilation CD, which also contains three of each artist's biggest hits. The disc, on the Sony Music Special Products label, is available for sale only at tour stops. Among the tracks is an exclusive live version of Diffie's "John Deere Green."

Junior Brown exited Curb Records, effective July 1. He has recorded three albums and an EP for the label since joining its roster in 1995.

Broken Bow artist **Chad Brock** generated controversy at a July 5 show in Greeley, Colo., where he said, in part, "If you want to be an American, then adapt to American culture and learn the language." In a statement issued several days later, Brock apologized to show sponsor KUAD Fort Collins, Colo., and to concert attendees and clarified his comments, noting, "I am by no means a racist nor did I intend my comments to reflect or advance any racist views."

Earl Scruggs will be honored with a star on the Hollywood Walk of Fame next year, according to the Hollywood Chamber of Commerce.

Texas country artist **Kevin Fowler** will release his third album, *High on the Hog*, Aug. 6 on his own Tin Roof Records label, distributed by Southwest Wholesale. Fowler, a former member of the hard-rock band **Dangerous Toys**, is joined on the album by guests **Willie Nelson**, Tejano artist **David Lee Garza**, and former Dangerous Toys lead singer **Jason McMaster**. Fowler and his current band also appear in the upcoming Screen Gems film *Lone Star State of Mind*.

Lyric Street Records has pushed back the release date of **Aaron Tippin's** new CD from July 30 to Sept. 10 and renamed the project, former-

ly titled *I Believed*, to *Stars & Stripes*.

A camera crew taped **Travis Tritt's** sold-out July 2 concert in Chattanooga, Tenn., for a concert DVD to be released later this year.

SIGNINGS: Audium Records has signed singer/songwriter **Rodney Redman** to its artist roster. The Arkansas native will release his eponymous debut album Aug. 27. First single "These Days" is due this month. This is the first debut artist signing for Audium, which previously signed only artists who had already recorded for other labels.

Writer/artist **Jamie Hartford**, son of the late **John Hartford**, has signed an exclusive songwriting agreement with New Sheriff Creative Enterprises in Nashville. In addition to fronting the **Jamie Hartford Band**, he has had his songs cut by **Andy Griggs**, **Deryl Dodd**, and **Sawyer Brown**.

Bill Anderson has signed with the Bobby Roberts Co. for booking representation.

ON THE ROW: **Janenne Remondino** joins Brewman Music & Entertainment in Nashville as creative director. She previously was owner and director of J-Bird Music and held creative and licensing posts at Bluewater Music, Gregg Brown Productions, and Chrysalis Music Nashville.

Premiere Radio Networks executive **Gary Krantz** has been elected president of the Country Radio Broadcasters (CRB) board of directors. He succeeds **Ed Salamon** who, as previously reported, will now helm the CRB as executive director.

Carolyn Tate has been named director of exhibits and production at the Country Music Hall of Fame and Museum. She most recently was involved in the museum services division at Looney Ricks Kiss Architects in Nashville.

The Country Music Assn. (CMA) has promoted three staffers. **Cindy Miller** is upped from director of finance and administration to senior director of the department. **Daphne Larkin** is named director of new-media and technology services. She previously was the CMA's information systems coordinator. **Andrea Westerman** is elevated from manager to senior manager of finance and administration.

Eidetic Records has entered into a distribution agreement with Houston-based Southwest Wholesale for national distribution of its first release, **Michael Mason's** *For All It's Worth*. The album is due Sept. 17.

JULY 27
2002

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1		1 Week At Number 1							
1	2	2	13	THE GOOD STUFF B. CANNON, N. WILSON, K. CHESNEY, J. COLLINS, C. WISEMAN	Kenny Chesney ♫ BNA ALBUM CUT	1	31	34	35	8	MY TOWN B. CHANCEY, J. STEELE, R. NIELSEN	Montgomery Gentry ♫ COLUMBIA ALBUM CUT	31
2	1	4	10	COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) J. STROUD, T. KEITH (T. KEITH)	Toby Keith ♫ DREAMWORKS ALBUM CUT	1	32	32	32	13	FORGIVE M. WRIGHT, T. BRUCE (R. L. HOWARD, T. BRUCE)	Rebecca Lynn Howard ♫ MCA NASHVILLE 172242	32
3	4	3	27	NOT A DAY GOES BY D. HUFF (S. DIAMOND, M. DEBRY)	Lonestar ♫ BNA 69134	3	33	35	33	16	LOOK AT ME NOW S. MANDILE (S. MANDILE, S. MCCLINTOCK)	Sixwire ♫ WARNER BROS. ALBUM CUT/WRN	32
4	5	6	24	THE ONE T. BROWN, M. WRIGHT (K. MANNO, B. LEE)	Gary Allan ♫ MCA NASHVILLE 172232	4	34	39	39	1	THESE DAYS M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. STEELE, D. WELLS, S. ROBSON)	Rascal Flatts ♫ LYRIC STREET ALBUM CUT	34
5	7	7	14	MY HEART IS LOST TO YOU K. BROOKS, R. DUNN, M. WRIGHT (B. BEAVERS, C. HARRINGTON)	Brooks & Dunn ♫ ARISTA NASHVILLE ALBUM CUT	5	35	38	34	14	IF THAT AIN'T COUNTRY B. TERRY (A. SMITH, J. STEELE)	Anthony Smith ♫ MERCURY 172247	33
6	3	1	22	I'M GONNA MISS HER (THE FISHIN' SONG) F. ROGERS (B. PAISLEY, F. ROGERS)	Brad Paisley ♫ ARISTA NASHVILLE 69152	1	36	36	36	13	COUNTRY BY THE GRACE OF GOD R. WRIGHT, C. CAGLE (C. CAGLE, M. J. GREENE, B. WAYNE)	Chris Cagle ♫ CAPITOL 17696	36
7	9	10	4	LONG TIME GONE DIXIE CHICKS, L. MAINES (D. SCOTT)	Dixie Chicks ♫ MONUMENT ALBUM CUT	7	37	37	37	10	MINE ALL MINE D. HUFF, S. HEDDISY (K. OSBORN, H. POOLE)	SheDaisy ♫ LYRIC STREET ALBUM CUT	35
8	6	5	24	LIVING AND LIVING WELL T. BROWN, G. STRAIT (T. MARTIN, M. NESLER, T. SHAPIRO)	George Strait ♫ MCA NASHVILLE 172238	1	38	33	31	15	I'M GONE P. WORLEY, T. JAMES (K. RICHEY, C. PROPHET)	Cyndi Thomson ♫ CAPITOL 17729	31
9	8	8	32	WHEN YOU LIE NEXT TO ME D. HUFF (K. COFFEY, T. HARMON, J. O. MARTIN)	Kellie Coffey ♫ BNA ALBUM CUT	8	39	41	40	11	SING ALONG T. HEWITT, R. ATKINS (R. ATKINS, T. HEWITT, B. GAITSCHI)	Rodney Atkins ♫ CURB ALBUM CUT	39
10	10	11	19	I MISS MY FRIEND F. ROGERS, J. STROUD (T. MARTIN, M. NESLER, T. SHAPIRO)	Darryl Worley ♫ DREAMWORKS 450378	10	40	40	41	8	LIFE HAPPENED B. J. WALKER, JR. (P. J. MATTHEWS, K. K. PHILLIPS)	Tammy Cochran ♫ EPIC ALBUM CUT	40
11	12	12	24	TONIGHT I WANNA BE YOUR MAN D. MALLOY (R. RUTHERFORD, T. VERGES)	Andy Griggs ♫ RCA 69132	11	41	42	42	7	CADILLAC TEARS L. REYNOLDS (L. SATCHEL, W. VARBLE)	Kevin Denney ♫ LYRIC STREET ALBUM CUT	41
12	13	13	10	UNBROKEN B. GALLIMORE, J. STROUD, T. MCGRAW (H. LAMAR, A. ROBOFF)	Tim McGraw ♫ CURB ALBUM CUT	12	42	43	—	8	FALL INTO ME R. MARX (D. ORTON, J. STOVER)	Emerson Drive ♫ DREAMWORKS ALBUM CUT	42
13	11	9	26	DRIVE (FOR DADDY GENE) K. STEGALL (A. JACKSON)	Alan Jackson ♫ ARISTA NASHVILLE 69129	1	43	44	49	5	TELL ME WHERE IT HURTS J. RITCHEY, F. LIDDELL (D. WARREN)	Tommy Shane Steiner ♫ RCA ALBUM CUT	43
14	14	15	17	TEN ROUNDS WITH JOSE CUERVO B. J. WALKER, JR. (C. BEATHARD, M. HEENEY, M. CANNON-GOODMAN)	Tracy Byrd ♫ RCA ALBUM CUT	14	44	56	59	2	EVERYTHING CHANGES B. CHANCEY, LITTLE BIG TOWN (K. FAIRCHILD, J. WESTBROOK, K. ROADS, P. SWEET, T. JAMES, J. KIMBALL)	Little Big Town ♫ MONUMENT ALBUM CUT	44
15	15	16	20	I KEEP LOOKING S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans ♫ RCA ALBUM CUT	15	45	45	45	7	HARD CALL TO MAKE B. MEVIS (M. A. SPRINGER, S. SESKINI)	J. Michael Harter ♫ BROKEN BOW ALBUM CUT	45
16	17	19	19	THE IMPOSSIBLE B. ROWAN (K. LOVE, L. C. MILLER)	Joe Nichols ♫ UNIVERSAL SOUTH 172241	16	46	52	54	4	THE LAST MAN COMMITTED E. HEATHERLY (H. HEATHERLY)	Eric Heatherly ♫ DREAMWORKS ALBUM CUT	46
17	18	17	23	HELP ME UNDERSTAND D. HUFF (C. FARREN, S. MAC, W. HECTOR)	Trace Adkins ♫ CAPITOL ALBUM CUT	17	47	53	51	7	THAT'S WHY I SING THIS WAY G. COLE (M. BARNES)	Daryle Singletary ♫ AUGIUM ALBUM CUT	47
18	16	14	44	I DON'T HAVE TO BE ME ('TIL MONDAY) R. VAN HOY (S. AZAR, J. YOUNG, R. C. BANNON)	Steve Azar ♫ MERCURY 172230	2	48	57	56	4	STRONG ENOUGH TO BE YOUR MAN B. J. WALKER, JR., T. TRITT (T. TRITT)	Travis Tritt ♫ COLUMBIA ALBUM CUT	48
19	20	20	19	OL' RED B. BRADDOCK (M. SHERRILL, D. GOODMAN, J. BOHAN)	Blake Shelton ♫ WARNER BROS. 16710/WRN	19	49	47	46	3	MARIA (SHUT UP AND KISS ME) M. SERLETIC (R. THOMAS)	Willie Nelson ♫ LOST HIGHWAY 172243/MERCURY	46
20	22	22	25	SHE WAS B. J. WALKER, JR. (N. COTY, J. MELTON) AIRPOWER	Mark Chesnutt ♫ COLUMBIA ALBUM CUT	20	50	50	48	7	I'M IN THE MOOD D. COOK, ALABAMA (L. ANDERSON, R. ROGERS)	Alabama ♫ RCA ALBUM CUT	48
21	21	21	24	BEFORE I KNEW BETTER B. J. WALKER, JR. (B. SIMPSON, D. LEE)	Brad Martin ♫ EPIC ALBUM CUT	21	51	51	53	5	THE BALL S. PARKER, P. WORLEY (J. OTTO, P. J. MATTHEWS, K. K. PHILLIPS)	James Otto ♫ MERCURY ALBUM CUT	51
22	24	23	14	BEAUTIFUL MESS M. D. CLUTE, DIAMOND RIO (S. LEMAIRE, C. MILLS, S. MINOR)	Diamond Rio ♫ ARISTA NASHVILLE ALBUM CUT	22	52	55	52	7	MEMPHIS K. STEGALL, J. KELTON (D. NAIL)	David Nail ♫ MERCURY ALBUM CUT	52
23	23	24	17	AMERICAN CHILD B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ♫ ARISTA NASHVILLE ALBUM CUT	23	53	—	—	—	HOT SHOT DEBUT		—
24	25	25	12	WHERE WOULD YOU BE M. MCBRIDE, P. WORLEY (R. PROCTOR, R. FERRELL)	Martina McBride ♫ RCA ALBUM CUT	24	54	—	—	—	'TIL NOTHING COMES BETWEEN US S. HENDRICKS (T. MARTY, K. HARVICK, R. MARSHALL)	John Michael Montgomery ♫ WARNER BROS. ALBUM CUT/WRN	54
25	26	26	8	THICKER THAN BLOOD A. REYNOLDS (J. YATES, G. BROOKS)	Garth Brooks ♫ CAPITOL ALBUM CUT	25	55	48	44	11	CHASIN' AMY D. HUFF, B. JAMES (B. JAMES, T. VERGES)	Brett James ♫ ARISTA NASHVILLE ALBUM CUT	34
26	27	27	9	SOMETHING WORTH LEAVING BEHIND M. WRIGHT, L. A. WOMACK (B. BEAVERS, T. DOUGLAS)	Lee Ann Womack ♫ MCA NASHVILLE 172245	26	56	—	—	—	HALFWAY HOME CAFE R. SKAGGS (POVERSTREET, J. BARRANCO)	Ricky Skaggs ♫ SKAGGS FAMILY ALBUM CUT	56
27	28	29	12	DARE TO DREAM B. GALLIMORE, T. MCGRAW (J. BACH, A. FOLLESE)	Jo Dee Messina ♫ CURB ALBUMS CUT	27	57	—	—	—	STARS ON THE WATER T. BROWN, G. STRAIT (R. CROWELL)	George Strait ♫ MCA NASHVILLE ALBUM CUT	57
28	30	30	3	WORK IN PROGRESS K. STEGALL (A. JACKSON)	Alan Jackson ♫ ARISTA NASHVILLE ALBUM CUT	28	58	—	—	—	A FEW SHORT YEARS B. WATSON, P. WORLEY (S. TILLIS, B. TOMBERLIN)	Ty Herndon ♫ EPIC ALBUM CUT	58
29	29	28	14	BARBED WIRE AND ROSES P. WORLEY (S. LOCKE, M. SELBY, T. SILLERS)	Pimmonkey ♫ BNA ALBUM CUT	28	59	—	—	—	EVERYDAY ANGEL R. FOSTER (R. FOSTER)	Radney Foster ♫ DUAL TONE ALBUM CUT	59
30	31	38	4	SOMEBODY LIKE YOU D. HUFF, URBAN (K. URBAN, J. SHANKS)	Keith Urban ♫ CAPITOL ALBUM CUT	30	60	58	—	2	ONE DAY CLOSER TO YOU P. WORLEY, C. D. JOHNSON (C. O. JOHNSON, M. DANNA)	Carolyn Dawn Johnson ♫ ARISTA NASHVILLE ALBUM CUT	58

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 147 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. 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. ©2002, VNU Business Media, Inc. All rights reserved.

JULY 27 2002 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Sales data compiled by Nielsen SoundScan
1	1	2	SOUNDTRACK ▲	LOST HIGHWAY/MERCURY 170069/DJMG	O Brother, Where Art Thou?	
2	2	4	ALISON KRAUSS + UNION STATION ●	ROUNDER 610495/DJMG	New Favorite	
3	4	3	VARIOUS ARTISTS	TIME LIFE 18701	Time-Life's Treasury Of Bluegrass	
4	5	3	SOUNDTRACK	LOST HIGHWAY 170221/MERCURY	Down From The Mountain	
5	6	3	PATTY LOVELESS	EPIC 85651/SONY	Mountain Soul	
6	3	3	RALPH STANLEY	DMZ/COI UMBIA 96625/CRG ▲	Ralph Stanley	
7	7	3	VARIOUS ARTISTS	ROUNDER 610498/DJMG	O Sister! The Women's Bluegrass Collection	
8	8	3	HAYSEED DIXIE	DUAL TONE 01118 ▲	A Hillbilly Tribute To Mountain Love	
9	9	3	VARIOUS ARTISTS	ROUNDER 610511/DJMG	Bluegrass Goes To Town: Pop Songs Bluegrass Style	
10	10	3	RICKY SKAGGS	SKAGGS FAMILY/LYRIC STREET 901003/HOLLYWOOD	History Of The Future	
11	11	3	RICKY SKAGGS & FRIENDS	LYRIC STREET 165030/HOLLYWOOD	Ricky Skaggs & Friends Sing The Songs Of Bill Monroe	
12	13	3	DOLLY PARTON	SUGAR HILL 3927	Little Sparrow	
13	12	3	VARIOUS ARTISTS	BMG HERITAGE 43600/RCA	Bona Fide Bluegrass & Mountain Music	
14	15	3	RHONDA VINCENT	ROUNDER 610474/DJMG	The Storm Still Rages	
15	10	3	JERRY DOUGLAS	SUGAR HILL 3938	Lookout For Hope	

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

JULY 27 2002 Billboard® TOP COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	Sales data compiled by Nielsen SoundScan
1	1	9	THE IMPOSSIBLE	UNIVERSAL SOUTH 172241/UMRG	Joe Nichols	
2	2	10	CAN'T FIGHT THE MOONLIGHT ●	CURB 73116	LeAnn Rimes	
3	3	4	GOD BLESS THE USA	CURB 73128	Lee Greenwood	
4	5	3	I SHOULD BE SLEEPING	DREAMWORKS 450362/INTERSCOPE	Emerson Drive	
5	4	4	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	
6	6	2	OSAMA-YO' MAMA	CURB 73130	Ray Stevens	
7	—	—	HONEY DO	DREAMWORKS 450314/INTERSCOPE	Mike Walker	
8	—	—	UNBROKEN BY YOU	LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle	
9	8	7	HOW DO I LIVE ▲	CURB 73022	LeAnn Rimes	
10	9	7	THAT'S JUST JESSIE	LYRIC STREET 164063/HOLLYWOOD	Kevin Denney	

Latin Notas™



by Leila Cobo

THE SOUND OF LATIN: In a joint venture with the Latin Alternative Music Conference (LAMC), set to take place Aug. 8-10 in New York, EMI Latin will release its first LAMC compilation album. Titled *The New Sound of Latin Music* and featuring bands as diverse as the U.K.'s **Gorillaz** (performing "Latin Simone" with **Ibrahim Ferrer**), **Café Tacuba**, **La Ley**, **Cypress Hill**, **El Gran Silencio**, and **Aterciopelados**, it will hit stores July 30.



LEÓN

Although EMI has six tracks on the album, seven labels are involved. Talks are under way regarding a TV campaign, according to EMI Latin label manager **Rebeca León**. This would give the disc unprecedented clout.

"A lot of people have done [alternative-music] compilations like this, but we're marketing it like a *Billboard* compilation," León says, noting that in addition, several special promotions are planned around the release in conjunction with retailers and radio stations.

In other EMI Latin news, French-Spanish alternative star **Manu Chao** will release his first live album, which was recorded at a concert last September in Paris. The disc, due Sept. 17, will feature songs by **Mano Negra** (Manu Chao's former group), as well as some from his albums *Clandestino* and *Proxima Estación: Esperanza* and two previously unreleased tracks. A U.S. tour planned for September has been postponed until 2003.

PIRES PAIRINGS: Brazilian singer **Alexandre Pires**—whose eponymous Spanish-language debut is No. 11 this issue on the *Billboard* Latin Albums chart (after 44 weeks on the chart)—has recorded "Pena," a duet with disco queen **Gloria Gaynor**, which will be included on Gaynor's upcoming Spanish-language album. The disc is tentatively scheduled for release Oct. 8 in the U.S. Latin market on BMG U.S. Latin. Immediately after that, it will be

released throughout Latin America.

There are also plans for Pires to record a duet with **Christian Castro**. This track would be included on Castro's greatest-hits album, which will also feature three previously unreleased songs when it is released in September. Pires, who is signed to BMG Brazil, recently signed with BMG U.S. Latin, which will release his Spanish- and English-language material.

ARBITRON RESULTS: The results of Arbitron's spring 2002 survey—which tallies exactly who is listening to radio in the months of April, May, and June—are trickling in. At press time, results were in for San Bernardino/Riverside, Calif., and the New York metropolitan area. In New York, WSKQ (97.9 FM) was the highest-ranked Spanish-language station—in the No. 5 slot—though its 4.1 share for spring 2002 represented a drop from its 4.3 winter share. WPAT (Amor) 93.1 FM retained its 2.5 share and 18th place, while WCAA (105.9 FM) gained in share—from 1.8 to 2.2—but remained in 21st place. WYNY (107.1 FM), which recently changed its format from country to Latin, came in at No. 40 in its first book as a Spanish-language station.

In San Bernardino/Riverside, KXSB (101.7 FM) is the highest-ranked Spanish-language station, even though it registered a drop in share from 2.3 to 1.4, putting it in 22nd place. Simulcast partner KXRS (105.7 FM), in 37th place, registered a small rise from a 0.3 to a 0.6 share.

PIRACY GOES UPSCALE: Earlier this month, police searched La Casa Samaritano, a clothing store in Elizabeth, N.J., that displayed counterfeit CDs in its store window. Among other things, the warrant netted 27 CD burners, two shrink-wrapping machines, 12 DVD burners, and 1,000 CD masters. Ninety-eight percent of the counterfeit CDs were of Latin music.

LATIN NITES: After kicking off July 12 with a concert by **La Ley**, the Chivas Regal Latin Nites at the Apollo Theater concert series continues July 26 with a performance by **Olga Tañón**. The eclectic lineup runs through December and will include shows by **Tony Touch**, **Fat Joe**, and **Noriega** (Aug. 9); a salsa night with **Oscar D'León**, **Domingo Quiñones**, **El Canario**, and **Michael Stuart** (Aug. 30); **Lupillo Rivera** (Oct. 11); **Luis Fonsi** (Oct. 25); and **Pablo Montero** (Nov. 25).

BY LEILA COBO

MIAMI—Even as the Latin American music market contracts, buffeted by piracy and economic woes, MTV Networks Latin America is expanding its operations there. Recently, the cable network announced it has boosted its presence in Mexico, beefing up personnel there and opening new offices and a TV studio this month, from which production started last week on two new Mexico-based shows: *Conexión* and *Videología*.

"You make a commitment to a region," MTV Networks Latin America president Antoinette Zel says. "And with a brand like MTV, whose essence is about the connection to its audience, you can't say this is a whimsical decision and [that] when the market gets tough, we leave."

Although MTV Latin America has regional offices in Buenos Aires and Mexico City, it is headquartered in Miami, even though it is not broadcast in the U.S. or Puerto Rico. Instead, it is seen throughout Latin America via three separate feeds: North (encompassing Mexico, Colombia, Venezuela, Central America, and the Caribbean), South (Argentina, Paraguay, and Uruguay), and Central (Chile, Bolivia, Peru, and Ecuador).

And because the MTV Latin America audience is in Latin America, it makes sense to boost operations there. Although in Argentina the company is "riding the wave out," according to Zel, in Mexico business is doing well, with ads up by 40% compared with last year.

"One of the goals we identified at the end of last year—at the top of the list—was that we had to expand the brand in Mexico," Zel says. "Ratings were up, distribution was up there, and

MTV Latin America Defies Slump And Expands



ZEL

you have a brand that really transcends television. We knew that when we launched nine years ago, and it's more evident today."

Zel says MTV also sees future opportunities in other markets, like Venezuela and Colombia. As for the U.S., she says: "We're doing preliminary explorations to see how we translate MTV to the U.S. Hispanic market."

MTV Mexico, originally set up in 1999 with a staff of about 10 people, now has an all-Mexican staff of 40 and new VJs. Production kicked off last week on *Conexión*, a show that was previously produced in Miami and is now also being produced regionally in Chile and Argentina. The Mexico version, which launched July 13, is recorded in front of a live audience of 150 (the now-defunct Miami version included remotes but no live audience) and airs Saturdays at noon, with reruns Sunday and Monday.

"Our audiences want to see pop culture reflected in their show," Zel says. "The format really lends itself to letting the audience touch and feel MTV in a really big way."

Conexión is being sponsored by the Doritos brand, which will send contest winners to the show on a regular basis. *Videología* will feature both national and international videos and airs Tuesday through Friday at 6 p.m. and 10 p.m.

Key personnel changes in Mexico include the appointment of Manuel Alvarez as director of production in Mexico with responsibility for MTV's and Nickelodeon's local production. He reports to Charlie Singer, senior VP of production/programming in Miami. Also moving from Miami to Mexico are Javier Anaya, who will continue as director of distribution and new media—reporting to Adelin Delgado Ferro, senior director of distribution/new media—and Patricia Pérez as marketing manager—reporting to Juan Meyer, marketing director of Northern Cone. Julio Muñoz returns to MTV in Mexico as director of programming and artist relations, reporting to José Tillán, VP of music and talent in Miami.

América Latina...

In Argentina: Universal Music has moved its offices in Buenos Aires. It will now share a building with book publishers and fellow Vivendi Group company Editorial Larousse. The new address is Valentín Gomez 3530, zip code 1191, telephone/fax 54-11-4867-7070. . . . Levi's has announced that it will sponsor Local Sounds, a series of free concerts at a special lounge in the downtown shopping center of Abasto. The series kicked off July 4 with a show by La Portuaria. Upcoming featured artists include Babasónicos, Turf, and Juana la Loca.

MARCELO FERNANDEZ BITAR

In Mexico: With a career that spans more than a decade and sales of millions of albums, Brazilian teen brother/sister duo Sandy & Junior has released its first bilingual (English/Spanish) project. Latin American promotion kicks off July 21 in Mexico, where the first single, "El Amor no Fallará" (Love Won't Fail), is already in the top 10 of the local radio charts. *Sandy & Junior*, the TV show that airs weekly on Brazil's TV Globo and has made the siblings superstars in their own country, will also begin airing in Mexico toward the end of the year. Network Televisa, which will broadcast the show, is working on translating it from Portuguese to Spanish.

TERESA AGUILERA

In Chile: After playing in 13 Chilean cities, rock-pop group Los Prisioneros will kick off the internation-

al leg of their comeback tour July 19 in Lima, Peru. Lead singer Jorge González, guitar player Claudio Narea, and drummer Miguel Tapia—reunited after more than 10 years—were originally scheduled to play at Lima's Universidad Agraria de La Molina. But the Molina district did not authorize use of the venue, citing security concerns. In August, the trio will play in Colombia, while shows in Ecuador and the U.S. are scheduled for September.

SERGIO FORTUNO

In Colombia: Colombian singer Cabas has released a new video deemed so risqué that it's been banned from Colombian TV. Colombia's National Television Commission, the entity in charge of TV content in that country, was not impressed with scenes in the video for "Tu Boca" (Your Mouth) that showed teenage girls kissing each other. The commission determined that the video could not be programmed during daytime or prime-time hours. Although Cabas accepted the veto, he criticized the country's double standards. "Newscasts have no problem airing images of mutilated soldiers to get more ratings," Cabas says. "This censorship is living proof of the double moral standards in Colombia, providing cheap soap operas that provide no culture to the people and at the same time fostering racism and no tolerance toward gays."

GUSTAVO GOMEZ

Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist	PEAK POSITION
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
			NUMBER 1	4 Weeks At Number 1	
1	2	1	Y TU TE VAS R. L. TOLEDO (F. DE VITA)	Chayanne	1
2	4	3	YO PUEDO HACER B. SILVETTI (R. MONTANER, M. FLORES)	Ricardo Montaner	2
3	3	2	QUITAME ESE HOMBRE R. PEREZ (J. L. PILOTO)	Pilar Montenegro	1
4	5	6	A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES)	Juanes	4
5	1	4	TU Y YO ESTEFANO, A. B. QUINTANILLA (ESTEFANO, J. REYES)	Thalia	1
6	6	7	SI TU TE VAS G. RUBIN (G. RUBIN, C. YIE)	Paulina Rubio	5
7	7	5	ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHIAJIRIS)	Sin Bandera	4
8	8	15	ES POR AMOR D. POVEDA (ESTEFANO, D. POVEDA)	Alexandre Pires	8
9	9	10	EL PODER DE TUS MANOS R. MUNOZ (L. PADILLA)	Intocable	6
10	10	9	CON ELLA K. SANTANDER, D. BETANCOURT (K. SANTANDER, D. SANCHEZ)	Cristian	9
11	13	13	CUANDO TE ACUERDES DE MI B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis	11
12	11	16	NO ME SE RAJAR J. LIZARRAGA, A. LIZARRAGA (J. C. FRAYLE)	Banda El Recodo	11
13	14	8	UNA LAGRIMA NO BASTA A. A. ALBA (A. A. ALBA)	Los Temerarios	7
14	15	14	DEL OTRO LADO DEL PORTON R. AYALA, F. MARTINEZ (F. MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte	12
15	16	17	USTED SE ME LLEVO LA VIDA REY-NERIO (ESTEFANO, D. POVEDA)	Alexandre Pires	5
16	20	19	JURO POR DIOS A. VALENZUELA, D. VALENZUELA (J. ZAZUETA)	Banda Tierra Blanca	16
			GREATEST GAINER		
17	24	—	BOHEMIO ENAMORADO F. FERRELL, D. POVEDA (D. POVEDA)	Donato Poveda	17
18	25	28	EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena	18
19	17	18	SUERTE S. MEBARAK, R. T. MITCHELL (S. MEBARAK, R. T. MITCHELL)	Shakira	1
20	18	12	BANDIDA R. CORA (E. CRESPO)	Elvis Crespo Featuring Tempo	12
21	27	24	JUGO A LA VIDA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana	21
22	21	26	VESTIDO BLANCO A. BUENROSTRO, M. BUENROSTRO (J. G. SELL, J. CASAS)	El Poder Del Norte	21
23	12	25	VIVIENDO M. ANTHONY, J. A. GONZALEZ (F. OSORIO, J. VILLAMIZAR, M. ANTHONY)	Marc Anthony	11
24	31	27	MANANTIAL DE LLANTO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian	4
25	19	11	ME HUELE A SOLEDAD A. JAEN (R. PEREZ, R. LIVI)	MDO	4
26	22	21	NO SE VIVIR E. MARTINEZ (J. M. FIGUEROA)	Jose Manuel Figueroa	21
27	23	23	NECESIDAD REY-NERIO (ESTEFANO)	Alexandre Pires	5
28	39	35	SE ME SUBE C. LEMOS (C. LEMOS, K. APONTE)	Manny Manuel	28
29	30	37	CARITO E. ESTEFAN, JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, E. CUADRADO)	Carlos Vives	29
30	29	49	BORRACHO J. BULLEN, Y. MATA, C. PRIMAVERA (F. VALDEZ, LEAL)	Conjunto Primavera	29
			HOT SHOT DEBUT		
31	NEW	1	ESTOY SUFRIENDO G. LIZARRAGA (G. LIZARRAGA)	German Lizarraga	31
32	47	50	POR LAS DAMAS J. NAVARRETE, C. ALVARADO (M. CAMPOS)	Cardenales De Nuevo Leon	32
33	26	30	HAY OTRA EN TU LUGAR R. PEREZ (R. PEREZ, A. POSSE, C. SALAZAR)	Pablo Montero	5
34	33	33	COMO DECIRTE NO L. ROMERO, F. DE VITA, A. CUCU, PENA (F. DE VITA)	Franco De Vita	20
35	34	31	ARBOL DE LA BARRANCA EL COYOTE Y SU BANDA TIERRA SANTA (C. TERRANEGRA, SALAZAR)	El Coyote Y Su Banda Tierra Santa	30
36	36	38	ARRANCAME J. M. ELIZONDO, M. A. ZAPATA (D. VILLARREAL)	Pesado	34
37	28	22	MUJER CON PANTALONES E. ESTEFAN, JR., J. SONEILLAN (E. ESTEFAN, JR., N. TOVAR)	Carlos Ponce	15
38	35	44	BAILAME R. SAENZ QUIROZ (R. SAENZ QUIROZ)	Los Tigrillos	35
39	43	29	POR ESE HOMBRE E. ARROYO, L. F. COLUMNA (R. GALAN, L. GALAN)	Brenda K. Starr Con Tito Nieves & Victor Manuel	11
40	NEW	1	VOY A VOLVERTE LOCA A. JAEN (R. VERGARA, F. DIEZ)	Alejandro Montaner	40
41	45	39	CASCADITA DE TE QUIEROS J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian	32
42	NEW	1	MAS DEBIL QUE TU R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable	42
43	40	—	TU FORMA DE SER CUMBIA A. BARZA, R. GARZA (NOT LISTED)	Alberto Y Roberto	40
44	41	48	AL QUE ME SIGA L. MIGUEL (M. ALEJANDRO)	Luis Miguel	21
45	NEW	1	VUELA MUY ALTO J. REYES (ESTEFANO)	Jerry Rivera	45
46	42	34	TE QUIERO MAS QUE AYER L. ARAMBULA (W. CASTILLO)	Aracely Arambula Con Palomo	27
47	NEW	1	25 ROSAS A. MACIAS (J. SEBASTIAN)	Cuisillos De Arturo Macias	47
48	38	45	IT'S OK A. VALENZUELA, D. VALENZUELA (A. J. EY)	Rogelio Martinez	37
49	NEW	1	AMOR SECRETO T. JAMES, F. THOMAS, R. A. WIKSTROM, L. FONSI, C. BRANT	Luis Fonsi	35
50	32	32	EVERYBODY E. ESTEFAN, JR., S. KRYS (E. REGUIRA)	Rabanes	17

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (36 Latin Pop, 16 Tropical/Salsa, 58 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	Y TU TE VAS SONY DISCOS	CHAYANNE	23	23	MANANTIAL DE LLANTO MUSART/BALBOA	JOAN SEBASTIAN
2	2	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	25	25	AMOR SECRETO UNIVERSAL LATINO	LUIS FONSI
3	3	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	21	21	AL QUE ME SIGA WARNER LATINA	LUIS MIGUEL
4	5	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	19	19	EVERYBODY CRESCENT MOON/SONY DISCOS	RABANES
5	6	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	22	22	TOCA PARA MI WARNER LATINA	ALEJANDRO SANZ
6	8	ES POR AMOR RCA/BMG LATIN	ALEXANDRE PIRES	29	29	SE ME SUBE UNIVERSAL LATINO	MANNY MANUEL
7	7	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO	27	27	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI
8	9	CON ELLA ARIOLA/BMG LATIN	CRISTIAN	28	28	MAS ALTO QUE LAS AGUILAS MUSART/BALBOA	PEPE AGUILAR
9	4	TU Y YO EMI LATIN	THALIA	28	40	SI TU ME QUIERES UNIVERSAL LATINO	VIVANATIVA
10	10	USTED SE ME LLEVO LA VIDA RCA/BMG LATIN	ALEXANDRE PIRES	30	—	PACTO DE AMOR WARNER LATINA	LOS HIDALGO
11	18	BOHEMIO ENAMORADO ARIOLA/BMG LATIN	DONATO POVEDA	31	28	TAN SOLO TU WARNER LATINA	NEK FEATURING LAURA PAUSINI
12	13	CUANDO TE ACUERDES DE MI FONDISA	MARCO ANTONIO SOLIS	32	24	LA PLAYA SONY DISCOS	LA OREJA DE VAN GOGH
13	11	SUERTE EPIC/SONY DISCOS	SHAKIRA	33	31	BANDIDA SONY DISCOS	ELVIS CRESPO FEATURING TEMPO
14	14	YO QUERIA ARIOLA/BMG LATIN	CRISTIAN	34	36	CARITO EMI LATIN	CARLOS VIVES
15	12	ME HUELE A SOLEDAD SONY DISCOS	MDO	35	—	MI BOMBON EMI LATIN	CABAS
16	16	NECESIDAD RCA/BMG LATIN	ALEXANDRE PIRES	36	30	SI TU NO VUELVES SONY DISCOS	ALEJANDRO FERNANDEZ
17	17	HAY OTRA EN TU LUGAR RCA/BMG LATIN	PABLO MONTERO	37	34	TE DEJO MADRID EPIC/SONY DISCOS	SHAKIRA
18	15	MUJER CON PANTALONES EMI LATIN	CARLOS PONCE	38	—	COLOR ESPERANZA RCA/BMG LATIN	DIEGO TORRES
19	27	VOY A VOLVERTE LOCA SONY DISCOS	ALEJANDRO MONTANER	39	39	QUE TE QUIERO FONDISA	RABITO
20	20	COMO DECIRTE NO UNIVERSAL LATINO	FRANCO DE VITA	40	—	Y SOLO SE ME OCURRE AMARTE WARNER LATINA	ALEJANDRO SANZ

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	5	Y TU TE VAS SONY DISCOS	CHAYANNE	13	13	RABIA SONY DISCOS	BRENDA K. STARR
2	2	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	19	19	CUANDO FALTAS TU J&N/SONY DISCOS	PUERTO RICAN POWER
3	7	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	21	—	SON 40 ARIOLA/BMG LATIN	EL GRAN COMBO DE PUERTO RICO
4	1	VIVIENDO COLUMBIA/SONY DISCOS	MARC ANTHONY	21	21	VETE Y DILE RCC	SERGIO VARGAS
5	4	BANDIDA SONY DISCOS	ELVIS CRESPO FEATURING TEMPO	25	27	ME ESTOY MURIENDO POR DENTRO SPACE INTERNATIONAL	CONJUNTO CHANEY
6	11	SE ME SUBE UNIVERSAL LATINO	MANNY MANUEL	26	15	EVERYBODY CRESCENT MOON/SONY DISCOS	RABANES
7	6	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO	27	20	HASTA QUE VUELVAS CONMIGO COLUMBIA/SONY DISCOS	MARC ANTHONY
8	9	POR ESE HOMBRE SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE	28	24	MAL A COSTUMBRADO LATINO/SONY DISCOS	FERNANDO VILLALONA
9	8	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	29	40	SI TU ME QUIERES UNIVERSAL LATINO	VIVANATIVA
10	10	ES POR AMOR RCA/BMG LATIN	ALEXANDRE PIRES	30	33	CUANTO TE QUIERO M.P.	TITO ROJAS
11	—	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA	31	31	QUERUBE UNIVERSAL LATINO	LOS TOROS BAND
12	12	CARITO EMI LATIN	CARLOS VIVES	32	30	WHAT'S LIVU TERROR SOUAD/ATLANTIC	FAT JOE FEATURING ASHANTI
13	28	LA NEGRA TIENE TUMBADO SONY DISCOS	CELIA CRUZ	26	26	TOCA PARA MI WARNER LATINA	ALEJANDRO SANZ
14	17	AQUI CONMIGO SONY DISCOS	ANDY ANDY	23	23	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO
15	22	BOHEMIO ENAMORADO ARIOLA/BMG LATIN	DONATO POVEDA	3	3	TU Y YO EMI LATIN	THALIA
16	16	TE QUIERO IGUAL QUE AYER J&N/SONY DISCOS	MONCHY & ALEXANDRA	35	35	AY! BUENO LATINO/SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA
17	14	AMOR AMOR PRESTIGIO/SONY DISCOS	DOMINIC	29	29	ENAMORAR PRESTIGIO/SONY DISCOS	RAFY BURGOS 'EL CUIPIDO'
18	25	MI BOMBON EMI LATIN	CABAS	38	38	INTENTA AMAR WEA ROCK/WARNER LATINA	LALEY
19	18	MIL ROSAS J&N/UNIVERSAL LATINO	MICHAEL STUART	37	37	WITHOUT ME WEA/INTERSCOPE	EMINEM
20	—	GUERRA J&N/SONY DISCOS	YOSKAR SARANTE	40	—	A THOUSAND MILES A&M/INTERSCOPE	VANESSA CARLTON

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	EL PODER DE TUS MANOS EMI LATIN	INTOCABLE	19	19	TE QUIERO MAS QUE AYER DISA	ARACELY ARAMBULA CON PALOMO
2	2	NO ME SE RAJAR FONDISA	BANDA EL RECODO	27	40	25 ROSAS MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS
3	3	DEL OTRO LADO DEL PORTON FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	23	16	IT'S OK FONDISA	ROGELIO MARTINEZ
4	6	JURO POR DIOS LA SIERRA	BANDA TIERRA BLANCA	24	20	AY AMOR EMI LATIN	CONTROL
5	4	NO ME CONOCES AUN DISA	PALOMO	25	25	CADA DIA MAS CINTAS ACUARIO/SONY DISCOS	LOS CANELOS DE DURANGO
6	7	VESTIDO BLANCO DISA	EL PODER DEL NORTE	26	27	CUANDO TE ACUERDES DE MI FONDISA	MARCO ANTONIO SOLIS
7	11	JUGO A LA VIDA UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	27	24	ERA CASADA MUSIC/SONY DISCOS	TRINITY Y LA LEYENDA
8	5	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	28	31	NUESTRO AMOR MUSART/BALBOA	PANCHO BARRAZA
9	10	UNA LAGRIMA NO BASTA FONDISA	LOS TEMERARIOS	29	26	ESCUCHA MI AMOR FONDISA	LOS PALOMINOS
10	9	NO SE VIVIR UNIVERSAL LATINO	JOSE MANUEL FIGUEROA	30	34	MANANTIAL DE LLANTO MUSART/BALBOA	JOAN SEBASTIAN
11	12	BORRACHO FONDISA	CONJUNTO PRIMAVERA	31	30	QUE LEVANTE LA MANO FONDISA	LOS ANGELES DE CHARLY
12	21	POR LAS DAMAS DISA	CARDENALES DE NUEVO LEON	32	36	CASCADITA DE TE QUIEROS MUSART/BALBOA	JOAN SEBASTIAN
13	—	ESTOY SUFRIENDO DISA	GERMAN LIZARRAGA	33	38	A QUE HORAS DISA	LIBERACION
14	8	TU Y YO (CUMBIA REMIX) EMI LATIN	THALIA	34	37	EL SUBE Y BAJA DISA	GRUPO MONTEZ DE DURANGO
15	22	EL ODLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	35	29	LAORON UNIVERSAL LATINO	ALICIA VILLARREAL
16	13	ARBOL DE LA BARRANCA EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	36	28	TE REGALO LA LLUVIA FONDISA	ANA BARBARA
17	15	ARRANCAME WEAMEX/WARNER LATINA	PESADO	37	33	JUGUETE PREFERIDO EMI LATIN	LOS TRAILEROS DEL NORTE
18	14	BAILAME SONY DISCOS	LOS TIGRILLOS	38	35	YA ESTOY AQUI SONY DISCOS	EDGAR AGUILAR 'EL NARQUILLO'
19	—	MAS DEBIL QUE TU EMI LATIN	INTOCABLE	39	32	SOMOS MAS AMERICANS FONDISA	LOS TIGRES DEL NORTE
20	17	TU FORMA DE SER CUMBIA DISA	ALBERTO Y ROBERTO	40	39	DE QUE SIRVIÓ UNIVISION	IMAN

JULY 27
2002

Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	3	LOS TEMERARIOS FONOVISA 0529 (10.98/16.98)	Una Lagrima No Basta	1	50	48	42	3	CHARLIE ZAA ^Δ SONOLUX 94540/SONY DISCOS (9.98 EQ/16.98) [♣]	De Un Solo Sentimiento	3
				NUMBER 1							HOT SHOT DEBUT		
2	4	3	5	JENNIFER PENA UNIVISION 310053/UM (9.98/13.98) [♣]	Libre	2	51				MAGNATE & VALENTINO VI 50576 (7.98/13.98)	Rompiendo El Hielo	51
3	3	5	5	THALIA ^Δ EMI LATIN 39753 (10.98/17.98) [♣]	Thalia	1	52				SOUNDTRACK SONY DISCOS 84951 (11.98 EQ CD)	El Clon	52
4	2	2	17	CHAYANNE [○] SONY DISCOS 84667 (10.98 EQ/16.98) [♣]	Grandes Exitos	1	53	65	58	1	JOSE ALFREDO JIMENEZ ARIELA 79005/BMG LATIN (11.98 CD)	Las 100 Clasicas Vol. 1	27
5	5	4	8	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD) [♣]	Un Dia Normal	2	54	47	52	1	CHICOS DE BARRIO WEA/MEX 48533/WARNER LATINA (13.98 CD)	En La Esquina	26
6	6	6	10	LOS TEMERARIOS DISA 727024/UM (8.98/13.98)	Historia Musical	1	55	53	53	1	VARIOUS ARTISTS UNIVISION 310051/UM (9.98/13.98)	20 Inmortales Pegaditas	10
7	7	8	10	PILAR MONTENEGRO UNIVISION 310026/UM (9.98/13.98) [♣]	Desahogo	2	56	56	47	1	VARIOUS ARTISTS DISA 729002/UM (9.98 CD)	Siempre Romanticos	37
8	14	9	8	ELVIS CRESPO [○] SONY DISCOS 84662 (9.98 EQ/15.98)	Urbano	4	57	50	45	1	JAY PEREZ SONY DISCOS 84978 (16.98/11.98)	Hombre En La Luna	27
9	15	13	14	MARC ANTHONY [●] COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1	58	49	49	1	CONJUNTO PRIMAVERA FONOVISA 80739 (13.98/18.98)	En Vivo Vol. 2	28
10	10	16	8	GRUPO BRYNDIS DISA 728990/UM (17.98 CD)	Hablando De Amor Poemas	10	59	57	54	1	LOS REHENES DISA 720025/UM (4.98/7.98)	15 Hits Vol. 1	48
11	8	11	14	ALEXANDRE PIRES ^Δ RCA 87883/BMG LATIN (14.98 CD) [♣]	Alexandre Pires	3	60	66	48	1	MELODY [○] SONY DISCOS 84669 (9.98 EQ/13.98)	De Pata Negra	27
12	9	10	10	A.B. QUINTANILLA Y LOS KUMBIA KINGS [●] EMI LATIN 29745 (9.98/14.98)	Shhh!	1	61	55	43	1	VARIOUS ARTISTS PUTUMAYO 209 (16.98 CD)	Congo To Cuba	32
13	19	18	10	MONCHY & ALEXANDRA J&N 84829/SONY DISCOS (8.98 EQ/13.98) [♣]	Confesiones	8	62	58	55	1	VARIOUS ARTISTS [○] MOCK & ROLL 950322/LIDERS (8.98/14.98)	Solo Exitos Underground: Only Hits	21
14	11	14	11	VARIOUS ARTISTS DISA 727015/UM (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1	63	70	65	1	LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12.98 CD)	20 Exitos	37
15	13	15	16	VICENTE FERNANDEZ SONY DISCOS 84282 (10.98 EQ/15.98) [♣]	Historia De Un Idolo Vol. 2	2	64	63	57	1	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	39
16	16	12	11	VARIOUS ARTISTS DISA 724040/UM (7.98/13.98)	La Hora Sonidera	12	65	52	44	1	CHUY VEGA UNIVISION 310040/UM (10.98/14.98)	Naci Cadete: 20 Super Cadetazos	21
17	17	17	14	INTOCABLE ^Δ EMI LATIN 37745 (9.98/15.98) [♣]	Suenos	1	66	73	66	1	LALEY [○] WEA ROCK 40949/WARNER LATINA (10.98/16.98) [♣]	MTV Unplugged	13
18	12	7	10	EL GRAN COMBO DE PUERTO RICO RCA 94428/BMG LATIN (24.98 CD)	40 Aniversario: 1962-2002	7	67	62	64	1	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) [♣]	Baladas Rancheras	3
19	25	20	10	SIN BANDERA SONY DISCOS 84806 (16.98 EQ CD)	Sin Bandera	18	68	72	75	1	MARCO ANTONIO SOLIS [●] FONOVISA 0527 (10.98/16.98) [♣]	Mas De Mi Alma	1
20	31	40	9	LA MISSION 3 APONTE 60108 (7.98/13.98)	A Otro Nivel	20	69	60	68	1	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	30
21	26	31	12	ROCIO DURCAL LIDERS 950382 (13.98 CD)	Todo Exitos De Rocio Durcal	21	70	61	63	1	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) [♣]	Dejame Entrar	1
22	18	—	2	LOS ORIGINALES DE SAN JUAN UNIVISION 310063/UM (9.98/13.98)	20 Grandes Exitos	18	71	68	61	1	ARACELY ARAMBULA DISA 727025/UM (8.98/13.98)	Solo Tuya	35
23	23	22	14	LOS RAZOS DE SACRAMENTO Y REYNALDO ^Δ RCA 93084/BMG LATIN (7.98/11.98)	Corazon De Perico	3	72			1	VICO-C EMI LATIN 27628 (10.98/13.98)	Emboscada	72
24	21	19	8	RICARDO MONTANER WARNER LATINA 48021 (17.98 CD)	Suma	14	73			1	MANU CHAO RADIO BENA 10321/VIRGIN (17.98 CD) [♣]	Proxima Estacion...Esperanza	8
25	22	29	10	VICENTE FERNANDEZ ^Δ ² SONY DISCOS 84185 (10.98 EQ/16.98) [♣]	Historia De Un Idolo Vol. 1	1	74			1	PABLO MONTERO RCA 91967/BMG LATIN (7.98/13.98)	Pidemelo Todo	17
26	20	24	11	LOS ANGELES AZULES DISA 727014/UM (8.98/13.98) [♣]	Historia Musical	2	75	59	60	1	LUIS FONSI [○] UNIVERSAL LATINO 017020 (10.98/16.98) [♣]	Amor Secreto	1
27	40	21	8	MANNY MANUEL UNIVERSAL LATINO 017029 (14.98 CD)	Manny Manuel	21							
28	24	28	13	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8.98/14.98) [♣]	El Numero 100	5							
29	37	59	3	VARIOUS ARTISTS MOCK & ROLL 950406/LIDERS (7.98/13.98)	Solo Exitos: Summer Hits Underground	29							
30	32	25	3	VARIOUS ARTISTS LIDERS 950415 (7.98/13.98)	15 Postales De Amor	25							
31	27	27	10	GRUPO BRYNDIS DISA 727012/UM (8.98/13.98) [♣]	Historia Musical Romantica	1							
32	29	30	8	EL PODER DEL NORTE DISA 727021/UM (8.98/13.98)	Imaginate Sin Ellos	13							
33	28	23	12	LOS TUCANES DE TIJUANA [○] UNIVERSAL LATINO 017043 (8.98/13.98) [♣]	Las Romanticas De Los Tucanes De Tijuana	2							
34	30	26	14	ALICIA VILLARREAL ^Δ UNIVERSAL LATINO 014824 (8.98/13.98) [♣]	Soy Lo Prohibido	3							
35	33	37	4	VARIOUS ARTISTS MOCK & ROLL 950410/LIDERS (8.98/11.98)	Puras Cumbias Sonideras	31							
36	34	32	4	LOS ORIGINALES/LOS RAZOS EMI LATIN 37975 (9.98/13.98)	Que Buena...La Lucha De Las Estrellas	16							
37	36	33	14	PALOMO DISA 720632/UM (6.98/10.98) [♣]	Fuerza Musical	9							
38	35	34	13	JOAN SEBASTIAN & MARCO ANTONIO SOLIS MUSART 2548/BALBOA (7.98/13.98)	Los Grandes	14							
39	42	36	10	EL PODER DEL NORTE DISA 727018/UM (8.98/13.98) [♣]	El Autentiko Y Unico En Vivo	7							
40	41	56	5	VARIOUS ARTISTS DISA 724030/UM (7.98/13.98)	De Este A Oeste	40							
41	39	35	14	ALEJANDRO SANZ ^Δ WARNER LATINA 41541 (10.98/17.98) [♣]	MTV Unplugged	1							
42	38	38	10	JOAN SEBASTIAN ^Δ MUSART 2524/BALBOA (7.98/13.98) [♣]	En Vivo: Desde La Plaza El Progreso De Guadalajara	1							
43	44	—	2	DADDY YANKEE VI 50574 (7.98/13.98)	El Cangri.com	43							
				PACESETTER									
44	75	73	5	ORISHAS UNIVERSAL LATINO 018456 (14.98 CD)	Emigrante	44							
45	43	39	3	CARDENALES DE NUEVO LEON DISA 724035/UM (7.98/13.98)	Por Las Damas	39							
46	46	46	1	JOSE ALFREDO JIMENEZ ARIELA 79006/BMG LATIN (11.98 CD)	Las 100 Clasicas Vol. 2	39							
47	54	—	2	YOSKAR SARANTE J&N 84963/SONY DISCOS (13.98 EQ CD)	No Es Casualidad	47							
48	45	41	9	BANDA EL RECODO LA SIERRA/UNIVISION 310057/UM (9.98/13.98)	14 Exitos De La Banda El Recodo	14							
49	51	51	3	LAURA PAUSINI [○] WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9							

LATIN POP ALBUMS			TROPICAL/SALSA ALBUMS			REGIONAL MEXICAN ALBUMS		
1	THALIA	THALIA (EMI LATIN)	1	ELVIS CRESPO	URBANO (SONY DISCOS)	1	LOS TEMERARIOS	UNA LAGRIMA NO BASTA (FONOVISA)
2	CHAYANNE	GRANDES EXITOS (SONY DISCOS)	2	MARC ANTHONY	LIBRE (COLUMBIA/SONY DISCOS)	2	JENNIFER PENA	LIBRE (UNIVISION/UM)
3	JUANES	UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	3	MONCHY & ALEXANDRA	CONFESIONES (J&N/SONY DISCOS)	3	LOS TEMERARIOS	HISTORIA MUSICAL (DISA/UM)
4	PILAR MONTENEGRO	DESAHOGO (UNIVISION/UM)	4	EL GRAN COMBO DE PUERTO RICO	40 ANIVERSARIO, 1962-2002 (RCA/BMG LATIN)	4	GRUPO BRYNDIS	HABLANDO DE AMOR POEMAS (DISA/UM)
5	ALEXANDRE PIRES	ALEXANDRE PIRES (RCA/BMG LATIN)	5	MANNY MANUEL	MANNY MANUEL (UNIVERSAL LATINO)	5	VARIOUS ARTISTS	LAS 30 CUMBIAS MAS PEGADAS (DISA/UM)
6	A.B. QUINTANILLA Y LOS KUMBIA KINGS	SHHH! (EMI LATIN)	6	YOSKAR SARANTE	NO ES CASUALIDAD (J&N/SONY DISCOS)	6	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
7	SIN BANDERA	SIN BANDERA (SONY DISCOS)	7	VARIOUS ARTISTS	CONGO TO CUBA (PUTUMAYO)	7	VARIOUS ARTISTS	LA HORA SONIDERA (DISA/UM)
8	LA MISSION 3	A OTRO NIVEL (APONTE)	8	CARLOS VIVES	DEJAME ENTRAR (EMI LATIN)	8	INTOCABLE	SUENOS (EMI LATIN)
9	ROCIO DURCAL	TODO EXITOS DE ROCIO DURCAL (LIDERS)	9	BRENDA K. STARR	TEMPTATION (SONY DISCOS)	9	LOS ORIGINALES DE SAN JUAN	20 GRANDES EXITOS (UNIVISION/UM)
10	RICARDO MONTANER	SUMA (WARNER LATINA)	10	CELIA CRUZ	LA NEGRA TIENE TUMBADO (SONY DISCOS)	10	LOS RAZOS DE SACRAMENTO Y REYNALDO	CORAZON DE PERICO (RCA/BMG LATIN)
11	VARIOUS ARTISTS	SOLO EXITOS UNDERGROUND (MOCK & ROLL/LIDERS)	11	VARIOUS ARTISTS	BACHATAHITS 2002 (J&N/SONY DISCOS)	11	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
12	ALEJANDRO SANZ	MTV UNPLUGGED (WARNER LATINA)	12	VARIOUS ARTISTS	LATIN GROOVE (PUTUMAYO)	12	LOS ANGELES AZULES	HISTORIA MUSICAL (DISA/UM)
13	DADDY YANKEE	EL CANGRI.COM (VI)	13	GILBERTO SANTA ROSA	INTENSOS (SONY DISCOS)	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	EL NUMERO 100 (FREDDIE)
14	ORISHAS	EMIGRANTE (UNIVERSAL LATINO)	14	PROYECTO UNO	TODO EXITOS DE PROYECTO UNO (LIDERS)	14	VARIOUS ARTISTS	15 POSTALES DE AMOR (LIDERS)
15	LAURA PAUSINI	LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)	15	JUAN LUIS GUERRA 440	COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)	15	GRUPO BRYNDIS	HISTORIA MUSICAL ROMANTICA (DISA/UM)
16	CHARLIE ZAA	DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	16	PUERTO RICAN POWER	TODO EXITOS DE PUERTO RICAN POWER (LIDERS)	16	EL PODER DEL NORTE	IMAGINATE SIN ELLOS (DISA/UM)
17	MAGNATE & VALENTINO	ROMPIENDO EL HIELO (VI)	17	VARIOUS ARTISTS	BACHATA PREMIUM 2002 (PREMIUM LATIN/J&N)	17	LOS TUCANES DE TIJUANA	LAS ROMANTICAS DE LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
18	SOUNDTRACK	EL CLON (SONY DISCOS)	18	VARIOUS ARTISTS	LOS MEJORES DE LA BACHATA 2002 (MOCK & ROLL/LIDERS)	18	ALICIA VILLARREAL	SOY LO PROHIBIDO (UNIVERSAL LATINO)
19	MELODY	DE PATA NEGRA (SONY DISCOS)	19	VARIOUS ARTISTS	BACHATAHITS 2001 (J&N/SONY DISCOS)	19	VARIOUS ARTISTS	PURAS CUMBIAS SONIDERAS (MOCK & ROLL/LIDERS)
20	VARIOUS ARTISTS	SOLO EXITOS UNDERGROUND: ONLY HITS (MOCK & ROLL/LIDERS)	20	LOS TOROS BAND	SERENATAS (UNIVERSAL LATINO)	20	LOS ORIGINALES/LOS RAZOS	QUE BUENA...LA LUCHA DE LAS ESTRELLAS (EMI LATIN)

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 (Drol). [△] Certification of 200,000 units (Platinol). [▲] Certification of 400,000 units (Multi-Platinol). *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. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Méndez Takes Up Musimundo Chapter 11 Challenge



MÉNDEZ

Argentina pesos (\$1.4 million)—75% less than in 2001. In May, sales were \$5.5 million Argentina pesos (\$1.6 million)—69% less, and in June, they reached \$6.5 million Argentina pesos (\$1.9 million)—64% less. It is forecast that a break-even point will be reached in August.

NEW ATTITUDE

Musimundo's main challenge is to regain the confidence of the record industry's major players, which are now providing albums

on a hard-cash basis. Only Universal Music is working with two-week payments. Diego Villanueva, Universal general director in Argentina, estimates that his artists account for 40% of Musimundo's sales.

"This system was a decision for all the region," he says. "Musimundo's attitude has changed since Méndez's arrival. They now even *look* more like a record store, while before electronics and computers [were the priority]. We now have meetings with store managers to showcase new releases and help them provide better customer service."

Though Méndez has the unique perspective of arriving at the retail giant after working for Warner Music at the other end of the business, he now strives for similar deals with the other majors—three of them (Sony, BMG, and EMI) united in a joint-venture-style sales unit. "We are working hard to give positive signs to the industry and find a way to pay our former debts," Méndez says. "We aim to be an efficient company that works with the record companies for the benefit of both parties. Meanwhile, we have our series of weekly meetings to try to explain the changes and regain their confidence. Maybe we can work out a gradual plan or even a test with specific artists."

EMI general director Alejandro Varela admits that the industry needs a retail channel as big as Musimundo. But, he says, "during the last year, we have learned to survive without them."

Albums by best-selling artists León Gieco and Charly García have been bought in cash by Musimundo, and Varela explains that "to delay payments would mean a risk that we are not ready to take." Sony Music Sur managing director Jorge "Pepo" Ferradas welcomes the arrival of Méndez but is also cautious.

"For the first time in many years, Musimundo has taken steps in the right direction, but we still have to see how its structure withstands such an adverse economic situation," Ferradas says. "This team is a great effort, and we surely will find some kind of solution at the end of the road. Meanwhile, we are only making sales to them in cash."

Méndez provides another example of Musimundo's powerful presence in the record industry, with the recent sales of 30,000 units during Father's Day. "There is no other client who can offer that," he proudly says. "And my plan is to prove that Musimundo is growing in a solid manner that will ultimately benefit all players."

FOR THE RECORD

Jorge Luis Piloto wrote "Quitame Ese Hombre." The author was incorrectly identified in an article in the July 13 issue.

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—The economic woes of the record industry in Argentina are even more complex than the country's own terrible four years of recession and the galloping political crisis that emerged last December.

A pivotal issue that changed the pattern of the industry occurred last Aug. 29, when retail giant Musimundo filed for Chapter 11 bankruptcy protection. Suddenly, its 95 nationwide stores—which accounted for more than 60% of the industry's sales—no longer received new releases. Every record company suffered a deep blow, as well as million-dollar debts on loan payments.

Owned by once-powerful investment group Exxel and now controlled by a consortium of creditors, Musimundo appointed a new president three months ago: former Warner Music Argentina president Luis Méndez, who has taken up the challenge with a bold business plan.

"We have already reduced costs by 22% and changed the stores' layout to put a new emphasis on the music—which is our true core business, although we'll continue selling electronics and computers," Méndez says, speaking extensively for the first time since taking over Musimundo.

"More than 30 outlets have been closed, because they were part of an absurd expansion plan that undermined the company," he says, "and many stores in shopping malls have changed location to continue operating more efficiently with fewer square meters. There are fewer employees, the repair service was discontinued because it proved to be too expensive, and the deposit and distribution have also changed."

These first changes have already proved successful in figures: Sales have grown slowly and steadily. In April, gross sales were \$5 million



Record Achievement. EMI recording artist Thalía received a Recording Industry Assn. of America Platino certification for U.S. shipments of more than 200,000 copies of her eponymous album, released in May. Pictured July 8 in Puerto Rico, from left, are EMI Latin president/CEO Jorge A. Pino, who presented the award; Thalía; and EMI Latin VP of sales Gregg Vickers.

Jazz Notes

by Steven Graybow



IN COLOR: When one door closes, another is opened. Such is the case with **Yellowjackets**. Formed more than two decades ago, the band has been signed to no fewer than four record labels and has benefited from numerous lineups that often featured musicians who joined the band as hot up-and-coming prospects and moved on to other, equally high-profile gigs. With each successive lineup came new sounds, new ideas, and unexplored directions.



YELLOWJACKETS

When Yellowjackets' contract with Warner Bros. expired in 1999, the band found itself without a recording home for the first time in its history. Rather than signing with another label, founders **Russell Ferrante** (keyboards) and **Jimmy Haslip** (bass), longtime saxophonist **Bob Mintzer**, and recently added drummer **Marcus Baylor** decided to take fate into their own hands, releasing the live double-disc set *Mint Jam* on their own YJ imprint, available since early this year at yellowjackets.com and at the band's many live shows.

"We saw the writing on the wall, that our music was moving in one direction and jazz radio was moving in another," Ferrante says. "Radio was becoming more calculated, and true to form, we were in a place where we were pushing our creative boundaries and experimenting more. Having a hit song was a futile idea, and the climate was not right for us to sign with a label and put out material that was less accessible than things we have done in the past."

Recorded live last year at the Mint club in Los Angeles, *Mint Jam* is divided into two separate discs, *Blue*, which contains compositions with gospel and blues structures, and *Green*, which comprises more esoteric material. Eight of the 12 compositions were previously unrecorded, with four band favorites—"Runferyerlife," "Tortoise and the Hare," "Statue of Liberty," and "Evening News"—given new arrangements and voicings.

Mint Jam may surprise those who best know the band from its smooth-jazz radio tracks while winning over detractors who may have felt the band's sound at times

veered too closely toward the technically facile and too far from the emotive. With Ferrante primarily playing acoustic piano and Baylor's driving rhythms, *Mint Jam* finds Yellowjackets at their most expressive and eclectic, presented as a hard-bop quartet whose heartfelt improvisations have become a dynamic foil to their trademark sophisticated compositions.

"Since Bob joined [in the early '90s], we've been moving in a more acoustic, traditional jazz direction with more improvisation and less structure, and this lineup and release brings us fully into that arena," Ferrante says. "When Marcus [a veteran of both **Kenny Garrett** and **Cassandra Wilson's** bands] joined, a new sound began developing, and the new compositions really started coming into their own."

Although Yellowjackets are committed to their future, the band will take a detour into its past Aug. 9, when the original lineup of Ferrante, Haslip, guitarist **Robben Ford**, and drummer **Ricky Lawson** will reunite for a performance at the John Anson Ford Amphitheatre in Hollywood Hills, Calif. That show will be recorded and videotaped for an upcoming live CD and DVD release, which, according to Haslip, could be released exclusively on the Web site or may find distribution under the larger aegis of an established label.

In fact, Haslip says that the band's bold move toward independence via the Internet has created renewed interest in Yellowjackets from both the music industry and the business sector at large. Cleveland-based Heads Up International has picked up international rights to *Mint Jam* (excluding the U.S., where the band retains control), and automobile manufacturer Lexus is presenting the Aug. 9 reunion show, which will also feature **Blue Skies**, a new ensemble featuring Ferrante, Ford, and Ford's wife, singer **Anne Kerry Ford**.

A *Mint Jam* DVD is also in the works. Haslip says that the band would be glad to record for a label again, so long as it could retain a reasonable amount of creative control. "Doing everything for ourselves has been a lot more work, but the results are great," he says. "When you look at the demographics of the music industry, jazz is one of the smallest slices of the pie. Under the circumstances, we feel it is best to do our own thing, the best we can. The favorable response we've gotten thus far has made us feel stronger and more confident about following our instincts."

Words & Music™



by Jim Bessman

CELEBRATING ARLEN: Harold Arlen's centennial celebration isn't until 2005, but S.A. Music, which publishes many of the legendary tunesmith's songs, has released a new promotional CD in anticipation of the late composer's 100th birthday.



HAROLD ARLEN

Harold Arlen Now! Modern Recordings of Timeless Classics contains 10 Arlen tunes recorded by such notables as **Faith Hill, Tony Bennett, Eric Clapton, and B.B. King.** The songs include "I've Got the World on a String," "Stormy Weather," "Come Rain or Come Shine," "I Gotta Right to Sing the Blues," "Ac-Cent-Tchu-Ate the Positive," and "Over the Rainbow." All are available for use in film, TV, radio, and other media, says **Sam Arlen**, owner of S.A. Music and son of the composer, who salutes the tunes' timeless nature.

"Harold Arlen's songs are just as cool today as when they were written," Arlen says. "The artists on this CD skillfully demonstrate just that."

According to project coordinator **Sharon Zak Marotta**, the CD has already garnered "overwhelmingly positive [response]. People keep telling us they love it and that it's an incredible compilation," Marotta says. "They want to know where to buy it, but unfortunately, it's only for internal distribution." Interested industryites can obtain a copy by contacting Marotta at esqcenterprises@haroldarlen.com.

In addition to *Harold Arlen Now!*, S.A. Music has established an official Harold Arlen Web site (haroldarlen.com). It features an in-depth biography, a photo album, and a listening lounge where visitors can hear streaming media clips of Arlen songs. Both activities herald the upcoming year-long centennial celebration, to include a gala benefit concert in New York, various concerts, revues, and exhibits honoring Arlen.

In addition, several Arlen musicals are slated for revival in theaters across

the country as part of the festivities, as are special showings of films for which he wrote the music. Documentaries, CDs, and books are also in the works, to be released beginning this year through 2005. Further information about Arlen and the centennial can be found at the Web site.

Harold Arlen Now! follows a previously issued two-disc set, *Harold Arlen Rediscovered*, and companion book, both created by S.A. Music and **Paul McCartney's** MPL Communications, which also publishes many of Arlen's compositions.

NEW FROM BMI: BMI's writer/publisher relations staff has brought out a pair of items to help promote its songwriters, composers, and publishers to the rest of the music industry.

The *BMI New Music Sampler #1* CD contains songs from 17 BMI artists spanning rock, triple-A, neo-soul, gospel, and hip-hop submitted by the organization's New York, Los Angeles, and Atlanta offices. Writer/publisher relations VP **Charlie Feldman** says early response to the disc has been tremendous.

"We've sent it out to over 1,000 tastemakers and friends of BMI," Feldman says, noting that the thrust of the project is to provide greater service to BMI affiliates. Future samplers, he adds, will likely be released on a quarterly basis. "Our mission is to make them very high quality—and it takes time to find high-quality music," Feldman notes of the A&R-targeting discs. They clearly live up to that goal, as Feldman reports that rock group **Goneblind**, which is represented on the first sampler by "Clinch," has already inked a deal with Roadrunner Records. He salutes fellow staffers **Samantha Cox, J.W. Johnson, and Brooke Primont** for spearheading the samplers, which are sponsored by Disc Makers and will showcase artists from other BMI offices in future releases.

Accompanying the initial sampler is a copy of a new booklet, *Your Music Matters*. "It's a new piece that explains our story in a brief but effective way and shows some of the great affiliates we represent," Feldman says. It also encapsulates BMI's many endeavors while picturing many of its most important members.

Meanwhile, BMI has reached a final license agreement covering royalty fees for BMI repertoire performed on Viacom's many cable-TV networks (including MTV, VH1, Showtime, the Movie Channel, Sundance Channel, Nickelodeon, TNN, CMT, and BET). The agreement runs through 2005.

Peermusic Salutes Bristol Sessions

Indie Publishers Remember The Event That Spawned Country Music

BY JIM BESSMAN

NEW YORK—As Peermusic looks ahead to the 75th anniversary of the venerable family-owned indie publishing company next year, it is now commemorating the landmark event that directly brought about the firm's formation.

On Aug. 1, the Los Angeles-based company is going to Bristol, Tenn., home of the historic Bristol Sessions, the field-recording sessions that took place during a 10-day period in late July and early August, 1927, starring the legendary likes of Jimmie Rodgers, the Carter Family, and the Stonemans.



PEER

Peermusic will host a special dinner that evening in honor of the 75th anniversary of those sessions, which were engineered by Peermusic founder Ralph S. Peer and virtually spawned what soon became the commercial country music genre. Attending the event, which falls in the middle of an annual anniversary music festival sponsored by the Birthplace of Country Music Alliance, will be leading country music industry dignitaries, along with descendants of the country music pioneers that Peer recorded.

"It was 'the big bang' of country music," says Peermusic chairman/CEO Ralph Peer II—son of the firm's late founder—of his father's sessions. "We'll be celebrating a legacy: the talents of our forbears that ran so deep that they make us stand tall today, and the style of music that they gave birth to, which has so permeated the American musical culture that it is indeed the music of our country."

But the dinner will also celebrate the enduring relationships among families and companies, Peer continues, "that were built on a combination of talent, trust, and commercial savvy, and that have proved of remarkable benefit for our families, the region, our nation—and music lovers everywhere."

Peer notes that Rodgers will be represented at the dinner by fourth-generation family members and that there will be "enough Carters to

make it tough to count." Peer himself is among the "senior generation" of Bristol progeny and will be joined in this regard by performers Janette and Joe Carter, two of the children of the Carter Family's A.P. and Sara Carter, who also operate the Carter Fold music shed beside A.P.'s old grocery store at the foot of the Clinch Mountains in Hiltons, Va. Peer says that a visit to the Fold, "one of the finest traditional roots-music presentations in the U.S.," is also planned.

The dinner is being co-sponsored by BMG. "My father produced the sessions for the Victor Talking Machine Co., which soon became RCA Records—now owned by BMG," Peer says. "They weren't the first commercial country recordings, as he recorded 'The Little Old Log Cabin in the Lane' by Fiddlin' John Carson a few years earlier in Atlanta. But the Bristol Sessions are generally considered to be the birth of country music as a national genre."

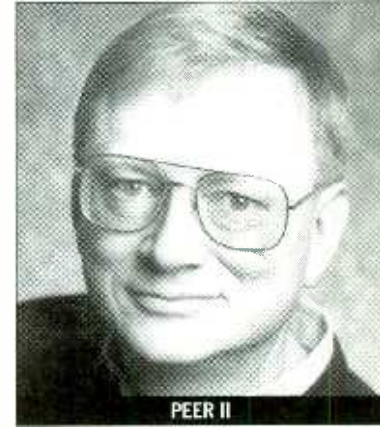
Peer notes that Peermusic still publishes the entire Rodgers and Carter Family catalogs, as well as a portion of the Stonemans'.

"Historically, this music has been very successful in its own right—and the inspiration for countless artists, in country music and beyond," he says, noting that "the confluence of blues" manifested in Rodgers' music "helped integrate the African-American music tradition into the whole different flow of mainstream America."

But the songs also formed the

foundation for the firm, Peer adds. "Their great success allowed my father to start it in a strong manner," he says, noting that the company continues to promote the Bristol-derived catalogs.

"The songs are recorded and re-recorded," he says, pointing to their strong showing on the soundtrack to *O Brother, Where Art Thou?* "I don't think there's another story of publishing success with traditional material that's stronger than *O Brother*: We actively pitched 100 titles to the Coen Brothers and got six on the soundtrack. That makes our bedrock music come alive again."



PEER II

Peer anticipates other activities next year in celebration of Peermusic's 75th anniversary. Meanwhile, he notes that the two-disc *The Bristol Sessions*, which contains the pivotal Bristol recordings, remains available via Country Music Foundation Records.



Roth 'Jumps' to Chrysalis. Chrysalis Music has signed David Lee Roth to an exclusive worldwide agreement, whereby Chrysalis will administer Roth's catalog of hits. They include "Jump" "Hot for Teacher," and "Running With the Devil," which he co-wrote as a member of Van Halen. Pictured at the signing, from left, are Chrysalis Music president Leeds Levy, Chrysalis Group chairman Chris Wright, Roth, and Chrysalis executive Mark Friedman.

AES Finalizing Fall Convention

Robbie Robertson, Geoff Emerick To Be Honored At TEC Awards

BY CHRISTOPHER WALSH

NEW YORK—Planning is under way for the 113th Audio Engineering Society (AES) Convention, to be held Oct. 5-8 at the Los Angeles Convention Center. The 113th AES will be the first held in the U.S. since last autumn's 111th AES, which had been postponed in the wake of last September's terrorist attacks.

That convention, significantly smaller than anticipated because of its postponement, proximity to other pro-audio events, and travel concerns, was nonetheless a success, given extraordinary circumstances.

That achievement, an intimate yet productive show for exhibitors and attendees alike, is largely the result of AES executive director Roger Furness' deft handling of a difficult situation, thereby enabling the convention's eventual realization. Furness recently shared observations of the pro-audio industry as the 113th AES Convention approaches.

Unlike the 111th convention in New York, Furness expects attendance at the 113th convention to rebound to a more typical level, usually in the 18,000 to 20,000 range during the four-day event. "People are wanting to get out and see what's going on," Furness says. "Obviously, there's going to be new-product releases. We've got a very

powerful program, so we're confident that's going to make people excited and want to come. I think we're going to see a good turnout—certainly, that's what we're hearing at the moment."

In addition to traditional convention events—technical papers, workshops, and the exhibition floor—the 113th Convention will

The Platinum Producer Series, always a popular element of an AES Convention, will be presented in two parts. Producer/engineer Jimmy Douglass will present "Producer, Engineer, Studio Technician—Blurring of Roles," while pro audio consultant/technical writer Howard Massey will moderate "Past, Present, and Future of Recording." Massey will also moderate the 14th Annual Grammy SoundTable, presented by the Recording Academy.

At the 18th annual Technical Excellence & Creativity (TEC) Awards, scheduled for Oct. 7, Robbie Robertson will be given the Les Paul Award, while engineer Geoff Emerick, best known for his work with the Beatles, will be inducted into the TEC Awards Hall of Fame.

The proliferation of high-resolution, multichannel audio delivered on DVD-Audio and Super Audio CD will be reflected at the 113th AES, Furness says. "People are beginning to listen on higher-quality formats than the CD," he states. "Of course, this greater awareness of multichannel recording is also generated with DVD-Video. People are beginning to think very seriously about the right and wrong way to record multichannel. We've got a couple of workshops in that area that I think will be very popular."

include a two-session workshop, the Line Array Symposium. While recent AES Conventions have devoted greater attention to recording and post-production than sound reinforcement, the Line Array Symposium will include discussion of the history and contemporary application of loud-speaker line arrays.



Studio Monitor

by Christopher Walsh



88 AIR: Although the degree to which the pro-audio industry employs and relies upon the digital audio workstation (DAW) is continually expanding, major commercial studios continue to equip their control rooms with large-format analog consoles. Though some recent large-format analog and—particularly—digital consoles have not met with wide acceptance in the music recording sphere, others have enjoyed rapid acceptance.

The 88R from AMS Neve, introduced at the 109th Audio Engineering Society Convention in 2000, has garnered an enthusiastic response from a number of studio owners and engineers. The 88R made its debut following five years of research and development and nearly 20 years after the introduction of the V Series.

An audio professional who surely needs no introduction, Sir **George Martin** was recently involved in the decision to install an 88R at AIR Studios. Founded by Martin in 1969, AIR (Associated Independent Recording) moved to its present location—a converted Victorian church in Hampstead, London—in 1992. As AIR chairman, Martin continues to be involved in audio production, more than 50 years after entering the music industry.

sonic performance is superb. We were looking for a scoring console with full surround routing and monitoring facilities, and my team finally opted for the 88R as being the best for our needs.

"The desk we replaced was a really first-class console," Martin continues, "and we were going for a new one that [utilized] the latest technology. That ruled out the [Solid State Logic] G series and the Amek 9098. The SSL J console is very popular in mixing stages in the States, and it was given very careful consideration, but the Neve won the day by a narrow margin."

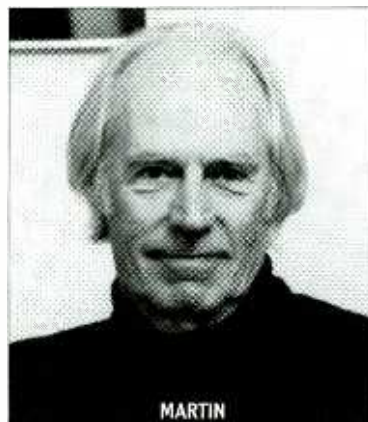
A digital console, Martin explains, was not a viable option, as film scoring engineers tend to shun the multi-function features of an assignable work surface. "They need to see every knob and switch at a glance without having to move anything."

Pleasing film-scoring clients is critical for AIR Studios: given its enormity and superb acoustics, Lyndhurst Hall is world-renowned for scoring dates, accommodating up to 100 musicians or choirs of more than 120. Film scores recorded in the Hall include *The Lord of the Rings: The Fellowship of the Ring*, *Moulin Rouge*, *Harry Potter and the Sorcerer's Stone*, and *Gladiator*.

"Ninety percent of our film clients are American," Martin confides, "and a lot of them bring over American engineers. We wanted to offer our clients an alternative to the J Series, and the number of re-bookings we obtain is evidence that we are satisfying our customers with Neve design."

A growing number of facility owners are similarly satisfied. A major New York facility recently installed an 88R, as did relative newcomer Chalice Studios in Los Angeles. Conway, the Village, and Barefoot Studios in L.A. feature an 88R, as do Sphere Studios in London and Studios 301 in Sydney, Australia. Sony Music Japan owns three, and Angel Studios in London will install an 88R later this year. Plus XXX Studios in Paris was the first facility, eliciting a very positive response.

"In the film field, engineers have to be top-notch people who have a good ear for live music," Martin affirms. "In the rock field, I have come across one or two who have never balanced a live sound but are hot stuff on mixing discrete sounds from computers or samples or whatever. Technology is advancing so rapidly that techniques are bound to change, but the basic rules will always apply."



AIR Studios' Lyndhurst Hall was recently renovated, re-opening in the spring with a 96-channel 88R—the largest in the world—featuring the VSP film matrix and 48 channels of "AIR Montserrat" remote microphone preamplifiers.

"AIR Studios has always been connected with Neve," Martin says. "Rupert Neve designed a special desk for me at the old AIR Studios, of which only three were built, and they became classics. His fine design work lives on in the present design team. Certainly the sonic characteristic was a major factor. The new 88R has a lower noise floor, and the

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BILLBOARD'S NO. 1 SINGLES (JULY 20, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE (Artist/ Producer/ Label)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) Toby Keith/ J. Stroud, T. Keith (DreamWorks)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	DRIFT & DIE Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Brian Garten	RIGHT TRACK (New York) Brian Garten	OCEAN WAY (Nashville, TN) Julian King	RIGHT TRACK (New York) Brian Garten	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg
CONSOLE(S)/ DAW(S)	Neve VX	Neve VX	Custom Ocean Way Neve 8078	Neve VX	Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Rich Travali	HIT FACTORY (New York) Rich Travali	LOUD (Nashville, TN) Julian King	HIT FACTORY (New York) Rich Travali	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/DAW(S)	Neve VR	Neve VR	Sony Oxford OXS-R3	Neve VR	SSL 4072 G+
RECORDER(S)	Studer A827	Studer A827	Pro Tools	Studer A827	Studer A820
MIX DOWN MEDIUM	Quantegy 499	Quantegy 499	Pro Tools	Quantegy 499	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	MASTERMIX (Nashville, TN) Hank Williams	HIT FACTORY (New York) Herb Powers	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	UNI	UNI	UNI	UNI

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INTERNATIONAL

Mixed Fortunes For Music In Brussels

BY EMMANUEL LEGRAND

BRUSSELS—The 400 guests assembled in Brussels' La Plaza hotel for the fourth International Federation of the Phonographic Industry (IFPI) Platinum Europe awards July 10 heard the "boundless creativity" of music makers praised by one of the European Commission's (EC) top names. But the glittering evening took place against a grim background of warnings about the stark future facing the record industry if a "free-music culture" is allowed to prosper.

If the industry was in a celebratory mood at the evening event, earlier in the day it was very much in serious business mode. Before the biannual awards took place, IFPI chairman/CEO Jay Berman and a delegation from the IFPI's European executive committee met behind closed doors with Frits Bolkestein, the European commissioner in charge of the inter-

national market. The commissioner's department is working on the forthcoming European Union Directive on the Enforcement of Intellectual Copyright and is also looking into the vexed issue of the high rate of VAT (sales tax) applied to recorded music (*Billboard*, July 13).

ifpi
PLATINUM EUROPE
1,000,000
IN RECOGNITION OF SALES IN EXCESS OF ONE MILLION

The IFPI is calling for enforcement of anti-piracy legislation to be implemented at a Pan-European level. But according to those at the meeting, Bolkestein created the impression that the directive would incorporate a degree of flexibility, leaving important decisions on enforcement to

individual member states. In the words of one participant, the bureaucrat "played his role—he did not promise anything."

A member of the IFPI's European executive committee reveals that, on the VAT issue, "Bolkestein simply told us he had no power and that the decision was not up to him but to the council of ministers of finance—which was a way of telling us that he was not really concerned."

Another executive concluded, "It was a disappointing meeting."

Prior to the evening's main event, which honors artists who have sold more than 1 million albums in Europe, Universal Music International president John Kennedy said at a briefing for the gathered international media that if the industry's prosperity continues to be eroded by the music-for-free culture, record companies would no longer be able

to maintain their investment in the production of new talent: "If we cannot prosper, there will be no investment in music."



Berman expressed similar concerns. " 'Music for free' may sound attractive," he said, "but when it is taken without the permission of artists, it comes at a high price for the entire music business and society in general."

Later that evening, European Commission VP Neil Kinnock delivered a welcoming speech to IFPI's guests, who included EC commissioner in charge of competition Mario Monti, several members of the European parliament, and policymakers from various EC departments. The audience

also included a strong showing of senior music industry executives, including Warner Music Europe president Paul-René Albertini, Kennedy, BMG Europe COO Tim Bowen, Sony Music Europe president Paul Burger, and EMI Recorded Music Europe chairman/CEO Emmanuel de Buretel.

"It is right that we honor the boundless creativity of the musicians, the writers, the composers, performers, and producers who make music," Kinnock said. "The Platinum Award is special, because it gives clear recognition to European artists in their own home territory."

Kinnock reassured his audience that Europe's legislators are concerned with the challenges the music industry is facing. "The European Union has to play a role in safeguarding the future of the recording industry and the genius, talent, and enterprise that makes it great . . . That means having sensible laws to deter copyright abuse and combat music piracy. We need to stop the piracy before it starts, by getting rid of the current weaknesses and inconsistencies in the laws of Europe."

Kinnock says he found the evening wonderful, presenting "a mixture of music from different genres and from different nationalities." He adds: "There is a wide diversity and creativity in Europe. The world should watch out—the Europeans are coming."

Greeks Go Mad For Music TV

BY MARIA PARAVANTES

ATHENS—Greek 24-hour free-to-air music channel Mad TV is looking to carry its success in its homeland and the surrounding Balkan region into new areas.

Buoyed by net profits of 300,000 euros (\$298,000) on a consolidated turnover of 2.5 million euros (\$2.48 million) in 2001, Mad's 27-year-old founder and CEO, Andreas Kouris, plans to get involved within the next 12 months in local concert promotion, open a commercial radio station, create a youth-lifestyle Internet portal, and develop a licensing/merchandising entity.

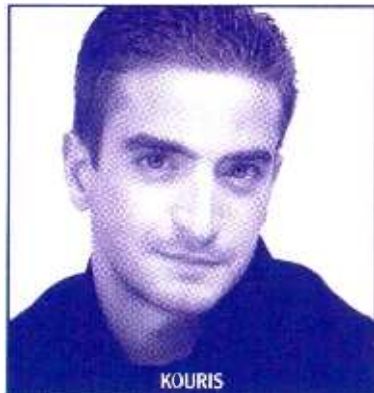
Since it first went on the air in 1995, Mad TV has established itself as the most popular music channel in Greece, targeting the 15- to 25-year-old demographic. Offering a split of 65% foreign and 35% domestic repertoire, Mad TV claims to reach 30% of Greek households on a daily basis—a penetration three times greater than that of MTV Europe, which also has a free-to-air service in Greece.

Currently employing 70 people, Mad TV is rebroadcast in Cyprus, Albania, the former Yugoslav republic of Macedonia, Bulgaria, Romania, Australia, and the U.S. through various free, pay, analog, or cable-TV deals. The station's PD is Konstantinos Borounis.

Based in the northwestern Athens suburb of Pallini, Mad TV's other activities include a music Internet portal (mad.gr), music magazine

(*MadVoice*), a transactional Web site (madshop.gr), and a digital radio service (*MadMusic*).

Costadis Spyropoulos, new-media manager/product manager for EMI Recorded Music in Greece, says: "[The combination of] TV, radio, print, Web site, and e-shop all makes up a com-



plete music group, which goes beyond Greek borders." Spyropoulos describes the Mad TV group as "a local monopoly," adding that it plays an integral role in the promotion and marketing of artists.

But Kouris says he is far from satisfied with the treatment that the station gets from local labels, describing the situation as being similar to that of an "an open-air flea market."

"Most labels in Greece work haphazardly, with short-term logic and isolated from international developments, as if mere receivers of commands," Kouris says. "Under these circumstances, they don't build

long-term relationships, nor do they help put things right in order to develop the recording industry in Greece." Kouris notes that Mad TV pays to use music videos; other channels do not.

International Federation of the Phonographic Industry (IFPI) Greece GM Ion Stamboulis admits "that at this point, no other TV station [in Greece] pays for rights." But he stresses that all the other stations have been subjected to legal action initiated by IFPI Greece. He also points out that Mad is the only channel relying solely on music for its 24-hour programming.

TV regulation is a complex issue in Greece, where most of the commercial channels currently on air are unlicensed. This situation is unlikely to change until after the next general election in April 2004. But there are plans for a maximum of six commercial terrestrial licenses to eventually be issued to stations that meet the appropriate criteria set by the local TV and radio watchdog.

Most of the commercial TV channels in Greece are owned by the country's most powerful businessmen, mainly from the publishing sector. "Those who don't have the backing of these funds might find themselves in for a painful ordeal [over regulation]," Kouris comments. Mad TV itself is owned by the Makis Kouris Group—headed by Kouris' own father, Makis—which includes the Koryfi Publishing House.



Thank You. David Bowie took time off from curating this year's multi-artist Meltdown festival in London's South Bank complex and playing live dates to promote his current Pan-European hit album, *Heathen* (ISO/Columbia), to present Cheeky/Arista's Dido with this year's Silver Clef award at the annual music-industry charity fundraising lunch June 28 at the U.K. capital's Inter-Continental Hotel. Bowie received a standing ovation when he appeared to hand over the award at the event, which raised close to £400,000 (\$610,000) for the Nordoff-Robbins Music Therapy charity. Other honorees were Innocent/Virgin teen act Blue (new artist award), recent Mercury signing Lulu (special achievement), and BMG artist Natalie Imbruglia (international award). The winners are chosen by a 16-member industry committee. HMV Group COO Brian McLaughlin also received the first special Silver Clef chairman's award, having personally been responsible for raising more than £1 million (\$1.53 million) to date for the charity. (Photo: John Marshall)



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
IDEMPA PUBLICATIONS INC. 07/17/02		[OFFICIAL UK CHARTS CO.] 07/15/02		(MEDIA CONTROL) 07/17/02		[SNEP/FOP/TITE-LIVE] 07/16/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	4
ANY MR. CHILDREN TOY'S FACTORY		ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA		WITHOUT ME EMINEM INTERSCOPE		CUM CUM MANIA FELICIEN ARIOLA	
2	1	2	4	2	2	2	1
TOKYO KEISUKE KUWATA VICTOR		RAMP! THE LOGICAL SONG SCOOTER EDEL		UNDERNEATH YOUR CLOTHES SHAKIRA EPIC		STACH STACH BRATISLA BOYS M6 INT.	
3	NEW	3	1	3	3	3	3
GREEN TOKIO UNIVERSAL		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA		PERDONO TIZIANO FERRO EMI		J'AI DEMANDÉ LA LUNE INDOCHINE COLUMBIA	
4	NEW	4	NEW	4	5	4	2
ANDANTE HITOMI YAIOA TOSHIBA/EMI		FOOLISH ASHANTI DEF JAM		MOONLIGHT SHADOW GROOVE COVERAGE UNIVERSAL		UN ENFANT DE TOI MARLENE & PHIL BARNEY AVREP	
5	NEW	5	NEW	5	4	5	8
IN MOTION HIDE UNIVERSAL		HERE I AM BRYAN ADAMS A&M		I.O.I.O. B3 HANSA		WITHOUT ME EMINEM INTERSCOPE	
6	5	6	3	6	20	6	5
RAKUEN BABE RIP SLYME WARNER MUSIC JAPAN		I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC		LET THIS PARTY NEVER END MARK'DH POLYDOR		LOVE DON'T LET ME GO DAVID GUETTA VIRGIN	
7	NEW	7	8	7	6	7	7
KAZE NI YURERU TOMORROW TUBE SONY		HOT IN HERRE NELLY UNIVERSAL		BEVOR DU GEHST XAVIER NAIDOO SPV		TU TROUVERAS NATACHA ST PIER COLUMBIA	
8	2	8	6	8	7	8	6
SHIAWASE BEAM! SUKISUKI BEAM! HAPPY ZETIMA		WHEREVER YOU WILL GO THE CALLING RCA		I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC		WHENEVER, WHEREVER SHAKIRA EPIC	
9	3	9	7	9	8	9	11
SHIAWASEDE SUKA? SEXY ZETIMA		WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL		HOT IN HERRE NELLY UNIVERSAL		MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR	
10	NEW	10	2	10	17	0	NEW
AMAIROMAKISHI HITOMI SHIMATANI AVEX TRAX		BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA		AU SOLEIL JENIFER ISLAND	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	12	NEW	12	23	12	22
NEGAI NO UTA/TAIYO KOBUKURO WARNER MUSIC JAP		FOREVER DEE DEE FREESTYLE		BLACK SUITS COMIN' (NOD YA HEAD) WILL SMITH FEATURING TRA-KNOX COLUMBIA		DING A DONG MODELS EGP	
12	NEW	14	NEW	13	19	18	NEW
OUR RELATION ERIKO IMAI AVEX TRAX		IT JUST WON'T DO TIM DELUXE FEATURING SAM OBERNIK UNDERWATER		LET ME COUNT THE WAYS NATURAL ARIOLA		RUE DE LA LIBERTÉ JEAN PASCAL MERCURY	
13	NEW	15	NEW	16	24	19	27
MELODY THE FIELD OF VIEW ZAIN		STRANGE RELATIONSHIP DARREN HAYES COLUMBIA		SUNNY DAY JEANETTE POLYDOR		COVER UP UB40 & NUTTEA VIRGIN	
16	NEW	17	NEW	20	NEW	20	63
DEAI ANZENCHITAI SONY		LK (CAROLINA CAROL BELA) DJ MARKY & XRS FEATURING STAMINA MC V RECORDINGS		CRUISIN' MASSIVE TONE EAST WEST		I NEED A GIRL (PART ONE) P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA	
20	NEW	25	NEW	23	NEW	22	47
ENDLESS YUKI KIDYANAGI WARNER MUSIC JAP		EMERGE FISCHERSPOONER MINISTRY OF SOUND		ACCESS PEACE THE LOVE COMMITTEE HANSA		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	NEW	1	1
CHITOSE HAJIME HAINUMIKAZE EPIC		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		PATRICK BRUEL ENTRE-DEUX RCA	
2	1	2	1	2	1	2	NEW
B'Z GREEN VERMILLION RECORDS		OASIS HEATHEN CHEMISTRY BIG BROTHER		NO ANGELS NOW...US POLYDOR		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.	
3	2	3	NEW	3	3	3	2
HIKARU UTADA DEEP RIVER TOSHIBA/EMI		THE VINES HIGHLY EVOLVED HEAVENLY		EMINEM THE EMINEM SHOW INTERSCOPE		RENAUD BOUCAN D'ENER VIRGIN	
4	NEW	4	2	4	5	4	4
RED HOT CHILI PEPPERS BY THE WAY WARNER MUSIC JAPAN		NELLY NELLYVILLE UNIVERSAL		SHAKIRA LAUNDRY SERVICE EPIC		MAD'HOUSE ABSOLUTELY MAD ULM	
5	4	5	5	5	2	5	3
SOUNDTRACK—THE GOLDEN OLDIES FUKUYAMA ENGINEERING GOLDEN OLDIES CLUB UNIVERSAL		SOPHIE ELLIS-BEXTOR READ MY LIPS POLYDOR		NELLY NELLYVILLE UNIVERSAL		EMINEM THE EMINEM SHOW INTERSCOPE	
6	NEW	6	8	6	7	6	5
V/A KISS DRAMATIC LOVE STORY BMG FUNHOUSE		ENRIQUE IGLESIAS ESCAPE INTERSCOPE		XAVIER NAIDOO ZWISCHENSPIEL ALLES FÜR DEN HERRN SPV		INDOCHINE PARADISE COLUMBIA	
7	5	7	3	7	NEW	7	7
EGO-WRAPPIN' NIGHT FOOD UNIVERSAL		EMINEM THE EMINEM SHOW INTERSCOPE		VANESSA CARLTON BE NOT NOBODY A&M		CELINE DION A NEW DAY HAS COME COLUMBIA	
8	3	8	4	8	4	8	6
AEROSMITH O'YEAH! ULTIMATE AEROSMITH HITS COLUMBIA		QUEEN GREATEST HITS I, II & III PARLOPHONE		OASIS HEATHEN CHEMISTRY EPIC		DAVID GUETTA JUST A LITTLE MORE LOVE VIRGIN	
9	6	9	NEW	9	9	9	9
VARIOUS ARTISTS DISCO NIGHTS SONY		COUNTING CROWS HARD CANDY GEFFEN		TIZIANO FERRO ROSSO RELATIVO EMI		MUZE HULLABALOO NAVEA	
10	8	10	NEW	10	8	10	10
VARIOUS ARTISTS FINE—A DATE WITH HAPPY NICE MUSIC FUN HOUSE/BMG		JIMI HENDRIX VOODOO CHILD: THE JIMI HENDRIX COLLECTION UNIVERSAL TV		BRYAN ADAMS SPIRIT (SOUNDTRACK) A&M		MORCHEEBA CHARANGO WEA	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
[SOUNDSCAN] 07/27/02		[APV/E] 07/17/02		[ARIA] 07/15/02		[FIMI] 07/15/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	2	1	2	1	1
A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA/BMG		ASEREJE LAS KETCHUP COLUMBIA/SONY		WITHOUT ME EMINEM INTERSCOPE		LE VENT NOUS PORTERA NOIR DESIR CAROSELLO	
2	3	2	NEW	2	1	2	2
HOT IN HERRE NELLY FO' REEL/UNIVERSAL		SOY YO MARTA SANCHEZ MUXXIC		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA		BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.	
3	2	3	7	3	3	3	3
BY THE WAY RED HOT CHILI PEPPERS WARNER		HAPPY ENDING EX ZERO RECORDS		KISS KISS HOLLY VALANCE LONDON		WHEREVER YOU WILL GO THE CALLING RCA	
4	4	4	4	4	4	4	6
HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UNIVERSAL		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA/BMG		HOT IN HERRE NELLY UNIVERSAL		KISS KISS HOLLY VALANCE LONDON	
5	5	5	3	5	8	5	5
BABY'S GOT A TEMPER THE PRODIGY XLR/SELECT/REGGARS GROUP		BABY'S GOT A TEMPER THE PRODIGY EVERLASTING RECORDS		A THOUSAND MILES VANESSA CARLTON A&M		WITHOUT ME EMINEM INTERSCOPE	
6	NEW	6	1	6	6	6	4
STOP CRYING YOUR HEART OUT OASIS EPIC/SONY		CRUEL TO BE KIND NAIM THOMAS VALE MUSIC		FOOLISH ASHANTI DEF JAM		MOI...LOLITA ALIZEE POLYDOR	
7	NEW	7	6	7	11	7	7
DON'T SAY GOODBYE PAULINA RUBIO UNIVERSAL		A SOLAS CON MI CORAZON ROSA RCA/BMG/VALE		WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL		WHENEVER, WHEREVER SHAKIRA EPIC	
8	NEW	8	9	8	5	8	8
DAYS GO BY DIRTY VEGAS CREDESCENCE/CAPITOL/EMI		PERDONA REMIXES TIZIANO FERRO HISPAVOX/EMI		I NEED A GIRL (PART ONE) P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA		SEI SOLO TU NEK WEA	
9	9	9	8	9	7	9	10
SUPERSEXWORLD ONE TON WARNER		CORRIENTES CIRCULARES EN EL TIEMPO LOS PLANETAS RCA/BMG		UNDERNEATH YOUR CLOTHES SHAKIRA EPIC		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA	
10	RE	10	5	10	14	10	9
WITHOUT ME EMINEM WEB/INTERSCOPE/UNIVERSAL		BY THE WAY RED HOT CHILI PEPPERS WARNER MUSIC		GET OVER YOU/MOVE THIS MOUNTAIN SOPHIE ELLIS-BEXTOR POLYDOR		DON'T LET ME GET ME PINK ARISTA	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
13	16	11	16	12	16	11	14
CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL		DON'T SAY GOODBYE PAULINA RUBIO MUXXIC/UNIVERSAL		HEAVEN OJ SAMMY & YANDU SHOCK		COMPLICATED AVRIL LAVIGNE ARISTA	
14	20	14	RE	16	NEW	13	16
MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR/UNIVERSAL		DESENCHANTÉE KATE RYAN VALE MUSIC		I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC		FESTIVAL PADLA & CHIARA COLUMBIA	
16	27	19	NEW	20	NEW	14	19
GOTTA GET THRU THIS DANIEL BEDINGFIELD JIVE/BMG		LOVE TO SEE YOU CRY ENRIQUE IGLESIAS POLYDOR/UNIVERSAL		TELL ME IF YOU LIKE IT DANIELLE WEA		HERO CHAD KROEGER FEATURING JOSEY SCOTT ROADRUNNER	
18	24	20	RE	23	28	19	23
WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER		QUE EL RITMO NO PARE PATRICIA MANTEROLA ARIOLA/BMG		JUST A LITTLE LIBERTY X V2		COSA RESTERA (IN A SONG) EIFFEL 65 UNIVERSAL STRATEGIC MARKETING	
20	29			25	31	20	25
GIRLFRIEND N SYNC FEATURING NELLY JIVE/BMG				NO MATTA WHAT (PARTY ALL NIGHT) TOYA ARIOLA		LOVE AT FIRST SIGHT KYLIE MINOGUE PARLOPHONE	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	NEW	1	NEW
RED HOT CHILI PEPPERS BY THE WAY WARNER		DAVID BISBAL CORAZON LATINO VALE MUSIC		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.	
2	1	2	NEW	2	1	2	1
EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL		RED HOT CHILI PEPPERS BY THE WAY WARNER MUSIC		EMINEM THE EMINEM SHOW INTERSCOPE		GIORGIA GREATEST HITS (LE COSE NON VANNO MAI...) DISCHI DI CIOCCOLATA/BMG	
3	2	3	2	3	2	3	2
NELLY NELLYVILLE FO' REEL/UNIVERSAL		ALEX UBAGO QUE PIDES TU? DRO/WARNER		NELLY NELLYVILLE UNIVERSAL		OASIS HEATHEN CHEMISTRY EPIC	
4	3	4	4	4	NEW	4	4
AVRIL LAVIGNE LET GO NETWORK/ARISTA/BMG		BUSTAMANTE BUSTAMANTE VALE MUSIC		HILLSONG CHURCH BLESSD HILLSONG MUSIC		LIGABUE FUORI COME VA? WEA	
5	6	5	6	5	3	5	5
PINK MISSUNDAZTOOD ARISTA/BMG		LAS KETCHUP HIJAS DEL TOMATE COLUMBIA/SHAKETOWN		SHAKIRA LAUNDRY SERVICE EPIC		EMINEM THE EMINEM SHOW INTERSCOPE	
6	4	6	5	6	6	6	3
OUR LADY PEACE GRAVITY COLUMBIA/SONY		NAIM THOMAS NO TENGO PRISA VALE MUSIC		RONAN KEATING DESTINATION POLYDOR		MANGO DISINCANTO WEA	
7	NEW	7	8	7	11	7	8
JOSH GROBAN JOSH GROBAN 143/REPRISE/WARNER		CAFE QUIJANO LA TABERNA DEL BUDA WARNER MUSIC		SOUNDTRACK THE SECRET LIFE OF US VOL 2 LIBERATION		NOIR DESIR DES VISAGES DES FIGURES CAROSELLO	
8	7	8	7	8	7	8	6
SHAKIRA LAUNDRY SERVICE EPIC/SONY		FORMULA ABIERTA AUN HAY MAS VALE MUSIC		KYLIE MINOGUE FEVER FESTIVAL		MORCHEEBA CHARANGO WEA	
9	10	9	3	9	10	9	7
VARIOUS ARTISTS PLANET POP 4 BMG		POR CAMARON POR CAMARON UNIVERSAL/BMG		ALICIA KEYS SONGS IN A MINOR ARISTA		UMBERTO TOZZI THE BEST OF UMBERTO TOZZI WEA	
10	9	10	NEW	10	5	10	9
CELINE DION A NEW DAY HAS COME EPIC/SONY		CHENOA CHENOA VALE/ZOMBA		LEE KERNAGHAN ELECTRIC RODEO UNIVERSAL		NORAH JONES COME AWAY WITH ME BLUE NOTE/FMI	

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

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

TW	LW	THIS WEEK	LAST WEEK	ARTIST	ALBUM
		(MUSIC & MEDIA) 07/17/02			
SINGLES					
1	1	1	1	WITHOUT ME	EMINEM INTERSCOPE
2	2	2	2	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
3	4	3	6	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC/COLUMBIA
4	6	4	14	PERDONO	TIZIANO FERRO EMI
5	14	5	7	CUM CUM MANIA	FELICIEN M6 INT./SONY/BMG
6	7	6	9	STACH STACH	BRATISLAVA BOYS M6 INT.
7	9	7	5	J'AI DEMANDÉ LA LUNE	INDOCHINE COLUMBIA
8	5	8	3	I'M GONNA BE ALRIGHT	JENNIFER LOPEZ FEATURING NAS EPIC
9	3	9	NEW	ANYONE OF US (STUPID MISTAKE)	GARETH GATES S/RCA
HOT MOVER SINGLES					
13	20	13	62	RAMP! THE LOGICAL SONG	SCOOTER KONTOR/EDL
16	62	16	74	FOOLISH	ASHANTI OEF JAM
17	74	17	23	HERE I AM	BRYAN ADAMS A&M
18	23	18	24	MOONLIGHT SHADOW	GROOVE COVERAGE UNIVERSAL
21	24	21		I NEED A GIRL (PART ONE)	P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA
ALBUMS					
1	NEW	1	1	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.
2	1	2	2	EMINEM	THE EMINEM SHOW INTERSCOPE
3	2	3	4	OASIS	HEATHEN CHEMISTRY BIG BROTHER/SONY
4	4	4	5	SHAKIRA	LAUNDRY SERVICE EPIC/COLUMBIA
5	3	5	6	NELLY	NELLYVILLE UNIVERSAL
6	5	6	7	MORCHEEBA	CHARANGO EAST WEST/WEA
7	12	7	8	CELINE DION	A NEW DAY HAS COME COLUMBIA/EPIC
8	7	8	9	DAVID BOWIE	HEATHEN COLUMBIA
9	6	9	10	NO ANGELS	NOW... US POLYDOR
10	10	10		NORAH JONES	COME AWAY WITH ME BLUE NOTE

THE NETHERLANDS					
TW	LW	THIS WEEK	LAST WEEK	ARTIST	ALBUM
		(STICHTING MEGA TOP 100) 07/15/02			
SINGLES					
1	1	1	2	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
2	2	2	6	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
3	6	3	3	FEEST	K3 BMG
4	3	4	5	HOT IN HERRE	NELLY UNIVERSAL
5	5	5		I NEED A GIRL (PART ONE)	P. DIDDY FEATURING USHER & LOON BAD BOY/BMG
ALBUMS					
1	NEW	1	1	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.
2	1	2	2	SHAKIRA	LAUNDRY SERVICE EPIC
3	2	3	3	MARCO BORSATO	ONDERWEG POLYDOR
4	3	4	9	EMINEM	THE EMINEM SHOW INTERSCOPE
5	9	5		CELINE DION	A NEW DAY HAS COME COLUMBIA

SWEDEN					
TW	LW	THIS WEEK	LAST WEEK	ARTIST	ALBUM
		(IGLF) 07/11/02			
SINGLES					
1	3	1	1	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
2	1	2	2	ST. MONICA	ULF LUNDELL ROCKHEAD/EMI
3	2	3	5	WITHOUT ME	EMINEM INTERSCOPE
4	5	4	6	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
5	6	5		IF TOMORROW NEVER COMES	RONAN KEATING POLYDOR
ALBUMS					
1	1	1	1	MAGNUS UGGLA	KLASSISKA MASTERVERK COLUMBIA
2	NEW	2	2	OASIS	HEATHEN CHEMISTRY EPIC
3	2	3	5	KENT	VAPEN & AMMUNITION RCA
4	5	4	4	TOMAS LEDIN	HELA VAGEN ANGERSON/WEA
5	4	5		THE REAL GROUP & ERIC ERICSON	STAMNING VIRGIN

DENMARK					
TW	LW	THIS WEEK	LAST WEEK	ARTIST	ALBUM
		(IFP/NIELSEN MARKETING RESEARCH) 07/16/02			
SINGLES					
1	1	1	2	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
2	2	2	4	WITHOUT ME	EMINEM INTERSCOPE
3	4	3	3	A THOUSAND MILES	VANESSA CARLTON UNIVERSAL
4	3	4	7	NIK & JAY	NIK & JAY CAPITOL
5	7	5		UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
ALBUMS					
1	NEW	1	1	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.
2	1	2	2	RAZZ	KICKFLIPPER UNIVERSAL
3	2	3	7	EMINEM	THE EMINEM SHOW INTERSCOPE
4	7	4	4	NORAH JONES	COME AWAY WITH ME BLUE NOTE/EMI
5	4	5		KRISTIAN & JESPER	HARMONIKA TRAEFFERE CMG/EMI

NORWAY					
TW	LW	THIS WEEK	LAST WEEK	ARTIST	ALBUM
		(VERDENS GANG NORWAY) 07/16/02			
SINGLES					
1	1	1	2	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
2	2	2	4	WITHOUT ME	EMINEM INTERSCOPE
3	4	3	10	ROSA HELIKOPTER	PEACHES BONNIER
4	10	4	3	BOMPI SONG	BRITNEY SPEARS JIVE
5	3	5		UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
ALBUMS					
1	NEW	1	1	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.
2	1	2	2	EMINEM	THE EMINEM SHOW INTERSCOPE
3	2	3	8	KENT	VAPEN & AMMUNITION RCA
4	8	4	4	TRE SMA KINESERE	DE ALLER BESTE FRA TRE SMA KINESERE COLUMBIA
5	4	5		MARC ANTHONY	MENDEDO COLUMBIA

NEW ZEALAND					
TW	LW	THIS WEEK	LAST WEEK	ARTIST	ALBUM
		(RECORD PUBLICATIONS LTD.) 07/17/02			
SINGLES					
1	2	1	1	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
2	1	2	4	WITHOUT ME	EMINEM INTERSCOPE
3	4	3	8	HOT IN HERRE	NELLY UNIVERSAL
4	8	4		UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
5		5		IF TOMORROW NEVER COMES	RONAN KEATING POLYDOR
ALBUMS					
1	NEW	1	2	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.
2	2	2	1	EMINEM	THE EMINEM SHOW INTERSCOPE
3	1	3	3	BIC RUNGA	BEAUTIFUL COLLISION COLUMBIA
4	3	4	4	NORAH JONES	COME AWAY WITH ME BLUE NOTE
5	4	5		NELLY	NELLYVILLE UNIVERSAL

PORTUGAL					
TW	LW	THIS WEEK	LAST WEEK	ARTIST	ALBUM
		(PORTUGAL/AFPI) 07/16/02			
SINGLES					
1	2	1	13	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
2	1	2	7	QUERO UMA CASA DESTE TAMANHO	LUIS REPRESAS UNIVERSAL
3	13	3	4	O AMOR NOS GUIARA	SANDY & JUNIOR MERCURY
4	7	4	10	WHENEVER, WHEREVER	SHAKIRA EPIC
5	10	5		GABRIEL	LAMB MERCURY
ALBUMS					
1	1	1	2	SHAKIRA	LAUNDRY SERVICE COLUMBIA
2	NEW	2	2	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.
3	2	3	3	NORAH JONES	COME AWAY WITH ME EMI
4	3	4	4	EMINEM	THE EMINEM SHOW INTERSCOPE
5	4	5		MICHAEL BOLTON	ONLY A WOMAN LIKE YOU JIVE

ARGENTINA					
TW	LW	THIS WEEK	LAST WEEK	ARTIST	ALBUM
		(CAPIFI) 07/11/02			
ALBUMS					
1	1	1	2	BANDANA	NOCHE BMG
2	NEW	2	3	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.
3	2	3	4	BERSUIT VERGARABAT	DE LA CABEZA CON BERSUIT UNIVERSAL
4	3	4	4	DIEGO TORRES	UN MUNDO DIFERENTE RCA
5	4	5	6	CHAYANNE	GRANDES EXITOS COLUMBIA
6	NEW	6	7	EMINEM	THE EMINEM SHOW INTERSCOPE
7	NEW	7	17	ALEJANDRO LERNER	LEARNER-VIVO UNIVERSAL
8	17	8	9	CHARLY GARCIA	INFLUENCIA EMI
9	NEW	9	8	OASIS	HEATHEN CHEMISTRY SONY
10	8	10		RATA BLANCA	EL CAMINO DEL FUEGO POP ART DISCOS

Global Music Pulse

Edited by Nigel Williamson



BACK TOGETHER: Seven years after singer David McAlmont and former Suede guitarist Bernard Butler first collaborated on the 1995 album *The Sound of McAlmont & Butler*, the duo is set to release its sophomore album, *Bring It Back*, Aug. 12 in the U.K. via EMI/Chrysalis. Despite the success of the debut album and hit single "Yes," the partnership soon collapsed acrimoniously, and both turned to solo careers. Following a string of collaborations that saw Butler work with Bert Jansch and McAlmont with composers Craig Armstrong and David Arnold, the two have reconciled their differences. McAlmont says, "I was out of a deal and so was Bernard, so there was room for something to happen. There's a bit of West Coast, a bit of Motown in [the new album]. It's like a history of classic pop fanaticism."

CHRISTOPHER BARRETT

RUSSIAN HIT: Russian female duo Tatu has received an International Federation of the Phonographic Industry Platinum Award for shipments of more than 1 million units of its debut album, *200 Po Vstrechnoy* (200 Kilometers an Hour in a Wrong Lane). The first Eastern European acts ever to receive the award, Tatu achieved unprecedented cross-border success with the original, Russian-language version of its album. Now, Universal Music International president/COO John Kennedy says, "Tatu are about to get a major launch in the U.S. We used their initial local recording as a platform and then developed it further internationally." The provocative video for "All the Things She Said"—the English-language version of the duo's hugely controversial debut single, "Ya Soshla S Uma"—depicts a lesbian relationship between the group's Julia and Lena. The group's upcoming U.S. album (via Interscope) is produced by Trevor Horn (Seal, Art of Noise, Pet Shop Boys).

ALEKSEY KRUIZIN

ISLAND SOUND: Seven-piece rock band Clickhaze from the tiny Faroe Islands undertakes its most ambitious tour yet this summer, with live dates spanning the Nordic region, including the Roskilde Festival, Stockholm's 750th anniversary celebrations, and appearances in Greenland. The tour coincides with the low-budget release of an EP on the Plátufelagid Tutl label, which was funded by the Faroese Ministry of Culture after the group beat 40 other entrants in the Prix Føroyar Contest. The music combines ethnic Faroese music with rock influences ranging from Björk to the Doors. "There are a lot of creative musicians in the Faroes," the band's guitarist and producer, Jón Tyril, explains. "There's only one live club in the whole of the islands, but there are now other clubs on the way." Clickhaze is an Anglicized version of the Faroese word *klikktheys*, a jocular,



CLICKHAZE

slang term that translates as "nut-head" or "weirdo." The band plans to record an album in December or next January. Tutl's distribution partners include Nordic Sound in Japan and the New Haven, Conn.-based cdRoots in the U.S.

KAI R. LOFTHUS

KYLIE FEVER: Australians can't seem to get Kylie Minogue out of their heads. Her *Fever* (Festival Mushroom Records) has sold 350,000 units (five-times platinum) and is set to overtake her 1988 debut, *Kylie*, as her best-selling album in this territory. Two shows at Sydney Entertainment Center and Melbourne's Rod Laver Arena in August for Frontier Touring have ballooned into eight shows. Three hours after tickets went on sale June 17, 56,000 tickets had shifted, earning Australian \$6 million (\$3.42 million).

CHRISTIE ELJEZER

SCOOTING UP THE CHARTS: Hamburg-based techno/dance act Scooter (Kontor Records/Edel) has reached No. 2 on the U.K. singles chart with a version of Supertramp's "The Logical Song" (Edel UK). Kontor Records' Hamburg-based managing director Jens Thele says, "The British label really did a great job, and the song is being played at major clubs all over the nation." Within three weeks, the single sold more than 180,000 units to beat the success of the Supertramp original, which peaked at No. 7 in 1979. During the past nine years, the Scooter trio of Rick Jordan, H.P. Baxxter, and Jay Frog has accumulated numerous platinum discs. This year saw the group's biggest hit, when "Nessaja" went to No. 1 in Germany. A live U.K. club tour is being planned.

ELLIE WEINERT

HIGH NOTES: With one foot in opera and the other in popular music, African-born Greek tenor Mario Frangoulis is ready to go international with the Sept. 17 release of *Sometimes I Dream* (Sony Classical). The singer, who studied at the Verdi Academy and Juilliard, has performed at Covent Garden and La Scala. She captured the hearts of Greek audiences in 1997 and has since starred in an ancient Greek play as well as in a local staging of *Grease* alongside popular singer George Dalaras.

MARIA PARAVANTES

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
COUNTING CROWS Hard Candy (U)	5		9							10
CELINE DION A New Day Has Come (S)					7	10				5
EMINEM The Eminem Show (U)	3		7	3	5	2		2	5	4
NELLY Nellyville (U)	1		4	5		3		3		6
OASIS Heathen Chemstry (S)			2	8					3	
RED HOT CHILI PEPPERS By The Way (W)	2	4	1	1	2	1	2	1	1	1
SHAKIRA Laundry Service (S)				4		8		5		2

Hong Kong Labels Use Freebies As Bait

CD Buyers Tempted With 'Out-Of-The-Box' Packaging Onslaught

BY WINNIE CHUNG

HONG KONG—In a difficult market facing the unremitting attack of piracy and massive competition for consumer dollars, Hong Kong labels have been trying to tempt CD buyers here with an ever-increasing range of promotional freebies.

For example, the May 15 release by pop duo Twins, *Our Remembrance Book* (EEG), came in a box containing a hand towel, a toy figure, a coupon for a free plate of sushi, acne control pads, a pictorial diary, a discount card for a fashion store, a decorative cell-phone handle, an interactive video CD featuring the duo, and—last but not least—the CD itself. EEG labelmate Joey Yung's new album, *Something About You*, released on May 30, came complete with packets of macaroni.

EEG managing director Gordon Cheng says, "The market has been very bad, and we have had to look at other ways of trying to boost sales. Buyers are looking for added value."

Cheng insists the label doesn't actually have to pay that much for the fancy packaging and the freebies: "Most of the goodies are provided by sponsors." But some of the extra cost has been passed on to the consumers. The Twins release is sold at \$125 Hong Kong (\$16). Most CDs go for between \$100 Hong Kong (\$12.82) and \$110 Hong Kong (\$14.10). The success of such deals is hard to gauge, as labels here refuse to release sales figures, but retailers suggest the effect to date has not been hugely noticeable.

Nevertheless, EEG is not the only label inviting other companies—many of whom already have deals with local recording artists to appear in their ad campaigns—to provide promotional freebies for inclusion in CD packages.

Era artist Gigi Leung, for instance, is the spokesperson for Japanese cosmetics company Fancl House. Her current album, *Living in 7A*, was released May 17. The album, distributed by Warner Music, comes with a dog figurine, which is featured in her TV commercials for Fancl House.

Record labels operating in Southeast Asia have for some time been pushing the added-value concept, mainly to stay one step ahead of music pirates. With the region's fondness for karaoke, many releases have included karaoke and music-video CDs. But pirates simply copy the karaoke and video data.

"With the free gifts, the fans are more inclined to buy the real products," says Cheng, who claims that EEG's sales have been boosted slightly by the new packaging.

It isn't just Canto-pop (Cantonese-language pop) fans that benefit from the new trend. EMI Recorded Music also recently gave out at HMV free T-shirts with all purchases of Moby's most

recent album, *18* (released May 13 here), which helped move products quickly, according to HMV Hong Kong and Singapore director/GM Emily Butt.

"Everyone is looking for added



Boxing Clever? The "value-added" packaging for the EEG label's albums by Joey Yung and Twins holds more than CDs.

value these days," Butt says. "You need to have that to make the customer actually make it to the check-out counter and buy the product."

But with the differing shapes and sizes of these releases, such leading local music merchants as HMV and HK Record are finding it increasingly challenging to display and store the products.

HK Record administrative manager May Wong complains, "It makes the display look very untidy, and we have to spend more time than usual arranging and rearranging things. It really doesn't make that big of a difference in the sales. The popular artists will sell anyway, and those who aren't popular won't, no matter what you give out."

At HMV, Butt concedes that while she knows staff in her stores don't like dealing with the complexities of the added packaging, she has had few complaints to date. "But," she adds, "you have to wonder—are these people buying the packaging or the music?"

Indeed, not all local music executives think freebies are the way to go. "Special packaging has to be looked at [again]," Warner Music Hong Kong managing director Mark Lankester says. "Europe went through the same thing previously, and it didn't really work. The digital domain has proved that fans don't necessarily have to own the [physical] product; they're just downloading music. Labels are going to find that [this sort of packaging] really isn't a viable or cost-conscious option in the long run, unless there is a specific reason for it."

Kenan To Bring Online Savvy To New BMG Marketing Role

BY GARETH THOMAS

LONDON—Newly appointed BMG Europe senior VP of marketing Yoel Kenan says he aims to use his experience in the field of online music to take BMG Europe marketing forward.

Kenan was, until recently, CEO of Vivendi Universal subsidiary MP3.com Europe (*Billboard Bulletin*, June 3). In his new role, he has responsibility for both the marketing of international releases within Europe and the exploitation of BMG's European repertoire around the world. He will be based in London and will report to BMG Europe COO Tim Bowen.

As CEO of MP3.com Europe, Kenan was responsible for launching localized music sites in six countries. During his nine years at Universal Music International (UMI), he held various positions, including VP of international marketing and marketing director of UMI's French division. Prior to his time at Universal, Kenan worked at BMG in his native France.

The return to BMG reunites Kenan with Tim Bowen, who exited last year as executive VP of UMI and was recently named COO of BMG Europe. In February 1997, Bowen tempted Kenan into moving from

Universal (at that time, PolyGram) France to take a major marketing role with UMI in London.

"I've worked with Tim for many years," Kenan says, "and we have a certain vision of how the music industry is going to be evolving. We've got some ideas, but we're going to unveil them once phase one has been done—which is having more success using traditional ways."

Kenan, who says he has "spent almost all my life in the music business," hints that those ideas have come from his online experience. "There are ways of leveraging what we are doing offline to maximize

the results by developing databases, using mobiles and the Internet—cross-platform promotions."

Bowen says, "Yoel brings significant marketing expertise and creativity to this role. And with his online and new-media experience, he will form a vital role in European marketing for BMG and will play an important part in establishing the company's new business model."

Former senior VP of digital media management at Vivendi Universal Net Chris Montgomery has replaced Kenan as CEO of MP3.com Europe.



KENAN

NEWSLINE...

A South Korean court has ordered Soribada, the country's most popular music file-sharing service, to shut down its online operations—temporarily at least. The Suwon District Civil Court issued a preliminary injunction July 11 against Soribada, ordering it to cease operating by July 19. The move follows a suit launched against the service by the Recording Industry Assn. of Korea (RIAK) claiming that such services violate its members' copyrights and are to blame for declining legitimate sales in the territory. Music sales in South Korea fell from 410 billion won (\$330 million) in 2000 to 370 billion won (\$300 million) in 2001, according to the RIAK. Since Soribada was founded in 2000, it has grown to reach 6 million members, making it South Korea's largest music file-sharing service. The RIAK previously attempted to shut down Soribada in 2001. The service could not be reached for comment by press time on whether it would appeal the ruling. **MARK RUSSELL**

Warner Strategic Marketing (WSM) in Germany has launched a new A&R-oriented division in Hamburg, under the banner of artist and film. The new arm will build up Warner Music Germany's adult standards/easy-listening catalog. Rita Fluegge-Timm is promoted to head of artist and film; she was previously senior A&R marketing manager for adult standards at EastWest Germany. Fluegge-Timm reports to Lars Ingwersen, WSM Germany senior marketing director. According to Warner Music Germany president Bernd Dopp, artist and film plans to launch three new artists a year. "By pooling staff in the artist and film team," Dopp says, "we will be able to extend areas—such as MOR, soundtracks, and TV tie-ins—by adding new repertoire." **WOLFGANG SPAHR**

Nordisk Copyright Bureau (NCB), the Copenhagen-based mechanical-rights society covering the Nordic and Baltic regions, has reported a 5% rise in its collections for 2001. A total of 604 million Danish kroner (\$83 million) was collected, mainly as a result of increases in foreign revenue, online services (including ring tones), and synchronization. Collection levels on CDs and other sound carriers remained relatively stable. Rationalization measures undertaken during the past two years—including a staff reduction from 112 to 91—have helped reduce the society's level of charges for administration from 12% of revenue collected to 10.9%. **KAI R. LOFTHUS**

Jens Ove Friis, founder and managing director of the Aarhus, Denmark-based pop label RecArt, has acquired EMI Recorded Music Denmark's stake in his label for an undisclosed sum. The deal is dated retroactively to April 1. Sales and distribution of new releases and catalog on the reconfigured label, RecArt Music, will continue to be handled by EMI, while Friis oversees A&R and marketing. RecArt is also developing a new imprint, Hot-house, for more "experimental" releases. Neither Friis nor EMI Denmark president Michael Ritto could be reached for comment. **CHARLES FERRO**

Executive Turntable



CLOECKART

RECORD COMPANIES: Bert Cloeckart is promoted to senior VP of commercial affairs and strategic marketing for Universal Music International; he will be based primarily in London. He was senior VP of commercial affairs for UMI.

John O'Donnell is promoted to managing director of EMI Recorded Music Australia, based in Sydney. He was director of music and marketing.

Paul Robinson is promoted to COO of EMI Recorded Music Australia. He was finance director of Virgin Records U.K.

Michael Bradshaw is promoted to GM of BMG New Zealand in Auckland. He was national sales director.

Tony Glover is promoted to GM of strategic marketing for BMG Australia in Sydney.

Lyn Koppe is promoted to the new position of director of strategic marketing for BMG Asia-Pacific, based in Sydney. Koppe was GM of strategic marketing for BMG Australia.

Caryn Tomlinson is named director of artist relations for EMI Recorded Music in London. She was business coordinator for Mick Jagger's solo career at Jagger's own Marathon Music.

Kelly Chew is promoted to managing director of BMG Singapore. Chew was GM.

Surachai Sensri is promoted to managing director of BMG Thailand in Bangkok. Sensri was GM.

Roberts Set For 'Inhuman' Success

Canadian Singer/Songwriter Gathers Huge Attention With Single From MapleMusic EP

BY LARRY LeBLANC

TORONTO—Both Canadian singer/songwriter Sam Roberts and the music industry here have been astonished by his ascent from obscurity following Canadian rock radio's embrace of his single "Brother Down." It arrived prior to the July 16 release of Roberts' debut six-song EP, *The Inhuman Condition*, by MapleMusic Recordings.

"I went away for two weeks on holiday to Morocco, and when I returned, the song had been added to stations across the country," the 27-year-old Pointe Claire, Quebec, native says. "Everything in my life is now upside down."

SIX SONGS, SIX HITS?

One month after release, the pop-styled, hook-laden rock single reached No. 10 on the Nielsen Broadcast Data Systems rock airplay chart in Canada for the week ending July 8. The track is also garnering impressive airplay at top 40 and adult contemporary.

"We've had incredible response from the single," reports Paul Jessop, director of promotion at Universal Music Canada, which distributes MapleMusic Recordings nationally. "The most frustrating thing about the EP is that it is too short. That's OK. There's six songs—six hits."

"I had a gut feeling that something big was going to happen with the song, and I didn't want to be a bystander," recalls early supporter Christian Hall, assistant PD/music director at modern rock CFOX Vancouver. "So I held back the Tragically Hip and went with Sam Roberts instead."

Wayne Webster, music director at top 40 CKFM Toronto, adds, "The song has a good feel to it, and it appeals to several formats."

Roberts had previously recorded two independently released EPs with little-known Montreal-based band Northstar: *Piranha* in 1997 and an eponymous EP in 1998, the year in which the band broke up. Roberts then recorded a solo album titled *Brother Down*. He says that record was only "released to my mom and dad and a few friends who were willing to listen to it," but it did lay the groundwork for his current power-pop-styled EP, which was conceived as a demo to attract music industry interest.

Produced and engineered by Jordan Zadorozny at his home studio in Pembroke, Ontario, in early 2001, the low-fi release features Roberts performing all the music himself. Questioned about the cost, Roberts replies, "Zero. We recorded it at Jordan's house and paid for it in favors." Zadorozny is frontman of Ontario band Blinker the Star. Roberts says, "We did a song a day—recorded and mixed."

Roberts acknowledges Ray Davies,

Beck, Elvis Costello, and Paul Simon as key songwriting influences. "I love the edge of rock, but the musicality of a song is very important to me," he says. "Melody is at the forefront of everything I write."



ROBERTS

Canadian major-label A&R disregarded Roberts as he and his manager, Dave Spencer of Toronto-based Secret Weapon Management, sought a record deal with the EP. But a champion for the project arrived in the form of Linda Bush, creative manager of Universal Music Publishing Canada. Bush began working with Roberts after seeing him perform at a Toronto club in March 2001, signing him to a worldwide co-publishing agreement one year later. Roberts is co-published by his own company, Secret Brain Publishing.

"It was a rush watching him and the band perform that night," Bush recalls. "We started working toward getting a label deal, but nothing happened. When we came home from [the] South by SouthWest [festival] in Austin this year, MapleMusic wanted to put the EP out."

Launched in February by Toron-

to entertainment company MapleCore with financial backing by Universal Music Canada, MapleMusic Recordings was set up to exclusively release recordings by Canadian acts. Its Canada-only agreement with Roberts is solely for *The Inhuman Condition*.

Roberts readily agreed to let MapleMusic release the rough-hewn EP pretty much as it was. He says, "It is not something I had intended to be my first real foray into the music world, but I couldn't turn my back on such a chance."

MapleMusic representative Kim Cooke says, "It's hard to believe that our first single looks like a hit. As soon as Linda played us the music, we wanted to work with Sam and the band. The songs are strong, fresh, and infectious. The EP is not an expensive production, but the quality of the music is overriding."

Industry buzz and radio airplay has led to demand for Roberts as a live act. He and his band—bassist Dave Nugent, guitarist/keyboardist Eric Fares, and drummer Corey Zadorozny (Jordan's brother)—recently toured Canada's eastern coast with Canadian act By Divine Right, and they will perform Aug. 17 with Oasis in Toronto.

"My phone is ringing off the hook," reports Toronto-based booker Jack Ross, VP of the Agency. "It's amazing how all of the Canadian labels passed on Sam. I'm not sure how they missed it. The whole package is there."

Meanwhile, Spencer is wary of Roberts shining too bright, too early in the spotlight. "There's a bit of a 'genie out of the bottle' phenomenon happening," the manager says. "His career has gotten a bit ahead of itself, and we are trying to catch up."

BMG Integrates Top-Level Management In Benelux Countries

BY JENNIFER DEMPSEY

HILVERSUM, the Netherlands—BMG's decision to integrate its top-level management in the Benelux countries will leave EMI Recorded Music as the only major label to have stand-alone operations in both Belgium and the Netherlands.

BMG Netherlands managing director Rob Schouw takes up the newly created role of managing director of BMG Benelux Aug. 1. He will oversee the BMG companies in both Belgium and the Netherlands and be responsible for overall general management. He will continue to be based in Hilversum and report directly to BMG's London-based Continental and Eastern Europe executive VP, Maarten Steinkamp.

According to Steinkamp, "We're not merging companies here, we're merging experience. We need to stay ahead of the game. This is the perfect time to act in a proactive way. By combining knowledge and experience at an executive level, we can quite easily harmonize some senior management roles, while the companies maintain full independency and flexibility on a national level."

Commenting on the restructuring, Schouw says: "The music business is under so much pressure that further restructuring or efficiency restructuring will be

part of everyone's life.

"On operations and on the marketing side, Belgium and the Netherlands have a lot in common," Schouw continues. "And especially since the business is getting tougher, smaller countries and territories have to work more closely together. This includes more efficiency of back-office services, better release timing, and avoiding parallel imports to each other while we have cross-border retailers."



SCHOUW

The restructuring also sees Edel Benelux GM Bart Brusseleers appointed as GM of BMG Benelux (with offices in Brussels and Hilversum) and BMG Belgium managing director Thierry Thielemans promoted to creative director at BMG Benelux, based in Brussels. Guy Goedgezelschap, Brussels-based finance director of BMG Belgium, stays within that division but adds responsibilities as director of finance and operations.

BMG is following the lead of the other majors by having a combined structure for the region—with the exception of EMI, which still has two stand-alone operations. Warner, Sony, and Universal all have a Benelux managing director or president. None of the majors actually have stand-alone operations in Luxembourg, the third Benelux country.

Norway Loses Four Of Five Major Publishers' Offices

BY KAI R. LOFTHUS

OSLO—Although countries like Denmark, Norway, and Finland may occasionally produce global hits, it seems that the Stockholm-based head offices of multinational publishers are no longer willing to finance full-fledged affiliate offices in the other Nordic capitals.

In the Nordic region, the administration/licensing of songs has traditionally been centralized in Stockholm, while the signing of local talent has been delegated—to a greater or lesser degree—to staffers in the individual countries of the region. But for a variety of reasons, the publishers are now realigning their creative operations and deploying different strategies to nurture relationships with local songwriters and producers.

Industry sources say multinational publishers in Scandinavia

are realigning those strategies for both financial and creative reasons. For example, although maintaining local contact on the ground may be important, the perception of being signed to a small publishing outpost can be off-putting for a writer. One industry executive notes, "There are Norwegian songwriters who simply don't want to be associated with a Norwegian publisher, because it can limit their international appeal."

The Norwegian capital of Oslo has probably seen the most change in recent times. Warner/Chappell Music Nordic, for example, re-evaluated the status of its local office earlier this year. The company's old Oslo office has been closed, and its former professional manager, Jon Johannessen, and independent publisher Steinar Fjeld have joined forces—while retaining their respective company names, Storyteller and Oslove—and

have taken over Warner/Chappell's creative operations in Norway, based at new offices in the center of Oslo.

Johannessen puts a positive slant on the new setup, suggesting that "it's great for our Norwegian songwriters that Warner/Chappell is upgrading its activities in Norway instead of just putting it to sleep." He declines to comment further.

A similar partnership between another Norwegian independent and a major publisher took effect in April 2001, after BMG Music Publishing eliminated the position of Norwegian GM, which until then had been based in its sister record company's offices in Oslo. Instead, the catalog is now administered by BMG Music Publishing in Stockholm, while local signings in Norway are made through indie Oslo Recordings, which is owned by that former GM, Ken Ingwersen.

EMI Music Publishing Scandinavia's plans for Norway remain unclear at present. In late June, Stein Gimnes Johnsen left his post as GM of EMI's affiliate here, and the Oslo office was closed. Calls to the publisher are redirected by a voice-mail message to the company's Stockholm office. Creative relations with the Norwegian songwriters are being overseen by EMI Music Publishing Scandinavia managing director Stefan Gullberg, who could not be reached for comment. Johnsen also could not be reached at press time.

Sony/ATV Music Publishing Nordic does not have a local presence in Norway. Its Norwegian catalog is handled through its Stockholm office.

That leaves Universal Music Publishing as currently the only major publisher with a full-time staffer—GM Helge Barra—in the Norwegian capital.

Events Calendar

JULY

July 22, **Night at the Net**, benefiting MusiCares, Los Angeles Tennis Center of the Straus Stadium, Los Angeles. 310-392-3777.

July 22-27, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, New York. 212-768-7902.

July 23-Aug. 5, **Fifth Annual Sundance Institute Composers Lab**, Sundance Resort, Sundance, Utah. 801-328-3456.

July 26-31, **International Assn. of Assembly Managers' 77th Annual Conference & Trade Show**, Georgia World Congress Center, Atlanta. 972-255-8020.

July 29-Aug. 2, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Los Angeles. 323-462-1108.

July 31, **10th Annual 99X Atlanta Local Music Awards (ALMAs)**, Earthlink Live, Atlanta. 404-577-8686.

July 31-Aug. 3, **Atlantis Music Con-**

ference, Sheraton Atlanta Hotel. 770-499-8600.

AUGUST

Aug. 6, **BMI Urban Music Awards**, Club Tropigala, Fontainebleau Hotel, Miami Beach (by invitation only).

Aug. 7-9, **Billboard R&B/Hip-Hop Conference & Awards**, Roney Palace, Miami Beach. 646-654-4660.

Aug. 8-10, **Third Annual Latin Alternative Music Conference**, Puck Building, New York. 818-763-1397.

Aug. 14, **Fourth Annual Recording Academy Golf Tournament**, presented by the Chicago chapter of NARAS, Harbor-side Golf Center, Chicago. 312-786-1121.

Aug. 15-17, **PopKomm 2002 Trade Show for Pop Music and Entertainment**, Cologne Trade Fair Complex, Congress Centre West, Cologne, Germany. popkomm.de.

Aug. 16-17, **2002 Regional Country Radio Seminar (CRS Rocky Mountains)**, sponsored by Country Radio Broadcasters, Westin Westminster, Denver. 615-327-4487.

Aug. 21-22, **DVD Entertainment Conference and Showcase**, Hilton Universal City & Towers, Universal City, Calif. 609-279-1700.

Aug. 29, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

SEPTEMBER

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade Center, Seattle. 800-342-2460.

Sept. 12-14, **Third Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-340-9596.

Sept. 12-15, **Second Annual Huntsville South Music Conference**, Von Braun Civic Center, Huntsville, Ala. 256-722-3150.

Sept. 18, **Third Annual Latin Grammy Awards**, Kodak Theatre, Los Angeles. 310-392-3777.

Sept. 18-21, **Muscle Shoals Music Assn. Songfest Seminar**, various venues, Muscle Shoals, Ala. 800-941-6762.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Centre, London. 20-7222-5000.

Sept. 30-Oct. 2, **Billboard Dance Music Summit 2002**, Marriott Marquis, New York. 646-654-4660.

OCTOBER

Oct. 8-10, **East Coast Video Show**,

Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 14-20, **International Bluegrass Music Assn. World of Bluegrass Convention**, Galt House and Kentucky Center for the Arts, Owensboro, Ky. 270-684-9025.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Superdome, Sydney. mmcadam@aria.com.au.

Oct. 15, **VH1/Vogue Fashion Awards**, Radio City Music Hall, New York. 212-258-7800.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 19, **Second Annual World Sound-track Awards**, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.

Oct. 24, **MTV Video Music Awards Latinoamerica**, Jackie Gleason Theater, Miami Beach. 305-535-3700.

Oct. 25, **Fourth Annual Ritmo Latino Music Awards**, Kodak Theatre, Los Angeles. 818-763-1501.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**, Marriott Renaissance Center, Detroit. 313-592-0017.

NOVEMBER

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, **11th Annual Music Industry Trusts' Dinner Honoring Sir Elton John and Bernie Taupin**, Grosvenor House Hotel, London. 207-851-4000.

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 7, **SESAC Country Music Awards**, SESAC Nashville office (by invitation only).

Nov. 7, **Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles. 310-559-9334.

Nov. 12, **Billboard Music & Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

DECEMBER

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4600.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Submit items for *Lifelines*, *Good Works*, and *Events Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.



Crossing the Pond. The Blind Boys of Alabama took in the English countryside with Peter Gabriel recently, after a recording session for Gabriel's forthcoming album. The Blind Boys' new set, *Higher Ground*, will be released Sept. 3 on Gabriel's Real World Records. Pictured, from left, are Blind Boys Clarence Fountain, Tracy Pierce, and Jimmy Carter; Gabriel; and Blind Boys Joey Williams, George Scott, and Bobby Butler.

Good Works

FUNK-RAISER: An international force of volunteers has launched a \$300,000 fund-raising campaign for bass guitarist **Francis Rocco Prestia** of Tower of Power. The creator of the "fingerstyle funk" is in need of life-saving liver transplant surgery that his insurance does not fully cover. Those who wish to contribute to his medical bills can visit francisroccoprestia.com and make a secure donation through PayPal, which will go directly to the fund. Contact: **Bob Burchfield** at 317-462-9638.

A LESSON IN MOBILITY: The John Lennon Educational Tour Bus will accompany parts of the Warped tour, as well as **Wyclef Jean** and **Mary J. Blige**, as they tour together through the U.S. this summer. The bus, an offshoot of the nonprofit John Lennon Songwriting Contest, is a mobile recording studio that visits schools, boys' and girls' clubs, music festivals, conventions, and concerts to encourage the pursuit of music. The bus offers free programs that range from songwriting to the production of music-video projects. Contact: **George Bendele** at 818-905-5511.

INDUSTRY CHALLENGE: 'N Sync will present the fourth annual Challenge for the Children July 26-28 in Orlando, Fla. Held at the TD Waterhouse Center, the weekend will include a celebrity skills challenge and the Daze vs. Knights celebrity basketball game with participants from the music, movie, TV, and sports industries competing to raise money for the Challenge for the Children foundation. Created by the members of 'N Sync in 1999, the foundation aims to raise money in support of various children's programs and charities throughout the country, with special attention to health care, including pediatric AIDS, adoption and foster care, and alcohol/drug prevention programs. Part of the proceeds will also go to schools that have experienced cutbacks in sports and music education. Contact: **Shara Koplowitz** at 310-275-8446.

Solution to this issue's puzzle (page 70)

C	A	R	N	E	I	R	S	R	A	S	T	A
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Life Lines

BIRTHS

Girl, Lila Renee, to **Ann and Ian Murray**, May 3 in Greenwich, Conn. Mother is VP of repertoire and new-media management for Universal Music Group.

Girl, Maureen Joy Foster, to **Cyndi Hoelzle and Radney Foster**, July 8 in Nashville. Father is a Dualtone recording artist.

DEATHS

Gord Sinclair Jr., 74, of a series of strokes, July 12 in Montreal. With a

career spanning more than 55 years, Sinclair began as a newscaster/DJ, hosting Montreal's top-rated morning show in 1954. He became an editorialist/talk-show host for CJAD Radio Montreal, where he held the position of news director until his death. The son of news broadcaster/TV panelist Gordon Sinclair, the radio legacy became known in his own right for his ad-lib style of newscast. Sinclair is survived by his wife and three daughters.

Bill Kramer, 45, of a heart attack, July 3 in Daytona Beach, Fla. Kramer was PD/midday host of country station WGNE, better-known as Froggy 99.9. Prior to joining WGNE in 1999, he worked for

KNIX in Phoenix and WOGK in Gainesville, Fla. Kramer, whose legal name was Bill Kussell, is survived by two children.

Gilbert Chrysler "Doc" Field, 61, of a heart attack, July 1 in Nashville. Field was a well-known manager/publicist, representing such acts as the Allman Brothers Band, Freddy Weller, William Bell, Gov't Mule, Warren Haynes, Every Mother's Nightmare, and Bertie Higgins. He is survived by his son, Dylan Field. In lieu of flowers, contributions may be sent to an educational fund that has been established for Dylan, called the Dylan Field Fund, c/o First Tennessee Bank, 8160 Sawyer Brown Road, Nashville, Tenn. 37221.

MERCHANTS & MARKETING

Retailers See Live Music Events As Marketing Opportunities

Such Chains As FYE Target Potential Customers By Tying Into Events Like Ozzfest In Order To Promote Product

BY AMY WAN

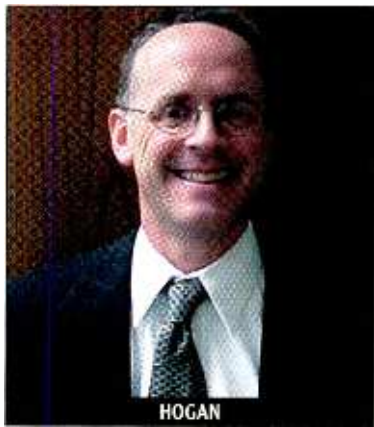
In a move to further distinguish their brands, a number of major music retailers have upped their participation level in live music events, branching out from their traditional roles as purveyors of strictly prepackaged music to promote events ranging from local club shows to multi-artist festivals to major artist tours. While this trend toward retail sponsorship of concerts is not new, many retailers are looking to make an extensive involvement with live music an integral part of their marketing strategies, citing consumer trends and the tenuous economic climate at retail as reasons for a move beyond more time-proven marketing methods.

Virgin Megastore, Trans World Entertainment, Best Buy, and Musicland/Sam Goody all have major plans in place that involve live music as part of their long-term positioning and branding. Venturing a step beyond traditional in-store performances, retailers are utilizing their participation in live shows as an opportunity to directly target active music consumers and distinguish their brands by association with renowned events. Involvement with live music differs from store to store and show to show and can entail monetary sponsorships, organizing events like autograph-signing tents, and selling product at venues, which all provide rich promotional opportunities for retailers.

"Live music is an important part of the overall music experience, and we wanted to be closer to the customer [who loves music and loves live shows]," says Duane Hoff, VP of new-business development at the Musicland Group in Minneapolis. "We want to offer the customer a richer experience than just buying the CD and going home with it."

Many retailers believe live-music programs offering bonuses to their consumers will help distinguish music retailers from mass merchants by

enhancing the shopping experience at their outlets. As part of their newly launched Get Access program, Musicland partnered with concert promoter Clear Channel this past spring to offer Sam Goody customers an opportunity to buy two Rolling Stones tickets before



HOGAN

they went on sale to the general public.

Sponsorship of live music also gives retailers the opportunity to raise consumer awareness of their stores to event attendees, supplementing their presence at the shows with signage, fliers, and promotions. Virgin issued coupons to thousands of attendees at this year's Jazz and Heritage Festival to draw customers to the New Orleans store. Musicland Group parent Best Buy has sponsored live events when opening stores in a new market as a targeted strategy to heighten brand recognition. Some of their offerings include shows by Lenny Kravitz in Boston in 1998, Melissa Etheridge in San Francisco in 1999, and Sting in New York in 2000.

"To me, it's a natural extension to what our brand is," says Mike Linton, Best Buy executive VP/chief marketing officer on the alliances the company has formed with 'N Sync, Sheryl Crow, and U2 for their most recent tours and Best Buy's partnership with festivals

like the Chicago Blues Fest. "We think this kind of strategy helps our partners in a bunch of different ways, and it amplifies our brand and differentiates it in a really good way."

TRANS WORLD'S PLANS

Trans World Entertainment has also used a live-music marketing strategy to strengthen consumer awareness of their rebranded FYE retail outlets. Targeting certain markets, Trans World has positioned FYE as a key live-music sponsor in areas where their stores have a wide geographic coverage and presence, like Philadelphia, Cleveland, and Albany, N.Y. Trans World VP of marketing Mark Hogan says, "We think there's a lot of benefit of positioning in consumers' minds that when they think FYE, they think live entertainment, so they see FYE as an entertainment resource." In Philadelphia, FYE will exclusively sponsor all Clear Channel shows for the next year, which includes venues like the Tweeter Center, Tower Theater, and the Theater of the Living Arts.

FYE is also the official retail sponsor of the summer's Ozzfest for a second year, and Hogan cites positive trends in the heavy-metal genre at FYE outlets since its involvement last summer. But in addition to the sales gains, he also notes, "there's a publicity value around it as well. When you're associated with the artist, the event, the coverage—it becomes additional awareness for your store."

Vinnie Birbiglia, director of special events at Trans World, explains that when business is weak, "we found that in order to get sales for the artists, it was imperative that we get out to them," since concerts have a built-in customer base.

Ultimately, retailers seek marquee events that are appropriate for their target demographic groups in hopes of positively associating themselves

and extending their brands beyond the four walls of the store. In exchange for access to potential new customers, stores supply events with retail tables and extensive, multi-artist signing tents like Virgin's at this year's JazzFest and FYE's at Ozzfest.



ALDER

"Live music gives us an association with exciting and high-quality events," Virgin Entertainment Group senior VP of product and marketing Dave Alder says. "We look for opportunities that are right to support different categories that we reach for within our stores, so we can tailor our offering on site at each of those festivals accordingly by having the most appropriate range of music, the great opportunity to listen to product while you're there, and the opportunity to meet artists while you're there, across all genres." Virgin has been the exclusive retail sponsor at this year's JazzFest and Coachella (in addition to shows at House of Blues outlets around the country) and will be the exclusive retail sponsor at 2002's Central Park Summerstage in New York.

Additionally, retailers can look to multi-artist festivals like Ozzfest and Summerstage to introduce consumers to new acts and build more sales for smaller artists. Alder notes, "I think

there are a lot of people out there who are hungry to hear new music who are very open and who don't get the opportunity through traditional means like radio. Large festivals like Summerstage or JazzFest can help a lot. It's really broadening the opportunity to hear new artists, which isn't served outside of the retail community and outside of the live-music area."

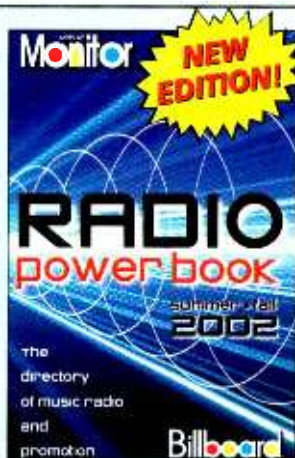
Retailers look at their involvement with live music events as a way to create sales that are independent of the label's initial marketing push around a release date or radio airplay. Live events give retailers a chance to tap into a ready population of music fans. Alder says, "I think we've all got to reach out and find innovative and different ways of taking music to the consumer. The consumer may not necessarily be coming to retail right now, and if they're not coming to you, we have to take it to them."

As more and more retail outlets seek ways to distinguish themselves from competition in what many see as a sluggish marketplace, stores are finding that involvement with live music can be at once a targeted, vibrant, and exciting way to super-serve their existing customer base while expanding it at the same time. Live-music attendees are seen as prime candidates to be core shoppers, and retailers are seeking to create that loyalty by tying together all aspects of an active music fan's lifestyle.

"With live events, you get an opportunity to really get out in front of your customer and do it in a nontraditional way, so I think for retailers, it's becoming more critical to have a presence at key events that are linked to your consumer and what your consumer enjoys," Hogan says. "There's a challenge in what people are trying to do to generate additional incremental sales beyond new releases, and this is clearly a way to create an event and promotion around that."

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BDZZ3028

In The News

• Citing "continued softness in music sales," Borders Group lowered its second-quarter comparable-store sales forecast at its superstores. The retailer now expects comparable-store sales to fall 1%-1.5% from the same period last year; it previously expected growth of 1%-2%. However, Borders raised its estimate for earnings per share to 3 cents-4 cents from 2 cents-3 cents, thanks to expense controls and improved inventory management. In the same period last year, the Ann Arbor, Mich.-based books and music retailer broke even on an earnings-per-share basis. Borders is due to report second-quarter results Aug. 22. For the first quarter, Borders reported a 7% dip in music sales.

• Virgin Entertainment Group (VEG) North America says it will open its 23rd Virgin Megastore in November in Salt Lake City's new



open-air shopping complex, the Gateway. The new Megastore will be one of the key tenants inside the Union Pacific Depot—a recently renovated depot that will serve as the entrance into the Gateway. With more than 250,000 music titles, 20,000 DVD/VHS titles, 500 gaming titles, and a specialty book selection, Virgin says the store will represent the largest music/entertainment retail destination in Salt Lake City. It will feature VEG's new Megaplay Web-enabled kiosks, as well as CD listening stations and videogame demonstration stations. VEG plans to open a new Megastore in Toronto in 2003 and expand to 35 stores in North America by 2007.

• Pressplay has named Mike Bebel president/CEO, succeeding Andy Schuon, who is exiting to join Infinity Radio as president of programming. Based in New York, Bebel, who had been COO of Pressplay, will report to Universal Music Group (UMG) chairman/CEO Doug Morris and Sony Music Entertainment chairman/CEO Thomas D. Mottola. UMG and Sony are equal partners in Pressplay.

• RealNetworks reports a second-quarter net loss of \$1.6 million, or 1 cent per share. This compares with a net loss of \$19.2 million, or 12 cents per share, in the same period last year. Sales fell 8.6% to \$43.8 million.



by Chris Morris

Declarations Of Independents™

A SELECT MOVE: Rounder Records has moved most of the distribution of its indie Rounder Select line to Innovative Distribution Network (IDN). The shift took effect July 15.

Bayside Distribution, which sold Rounder Select (a line that encompasses some of the Cambridge, Mass.-based label's more esoteric folk titles) exclusively following the sudden demise of DNA late last year, will continue to service its sister company Tower Records; other accounts will be handled by IDN.

The move took Bayside somewhat by surprise, according to a source: The label gave the distributor only two weeks' notice about the shift to IDN.

Universal Music & Video Distribution continues to distribute the majority of Rounder's titles.

NAILING DOWN NEW LABELS: NAIL Distribution in Portland, Ore., a division of Allegro, has brought several new labels on board as exclusives. They include Washington, D.C.-based Beatville Records, which specializes in ska and punk; Santa Cruz, Calif.-based Lorelei Records, a punk imprint co-owned by **Russ Rankin** of Fat Wreck Chords band **Good Riddance**; and U.K. labels Setanta and Swim. NAIL has also scooped up several former DNA labels, including K, Knitting Factory, Rubric, and Amulet, for a majority of retail accounts.

MORE ABOUT RED: RED Distribution initiated several staff changes in tandem with its recent layoff of 13 employees (*Billboard*, July 13).

In addition to the previously announced promotions of national director of product management services **Jolene Nixon** and VP of inventory management **Dean Fine**, the distributor is replacing senior director of urban marketing and promotion **Brenda Hazell**, who exits this month. To fill her role, the company is promoting urban marketing managers **Marie Brown** and **Wardell Mahone** to co-national directors of urban marketing and promotion.

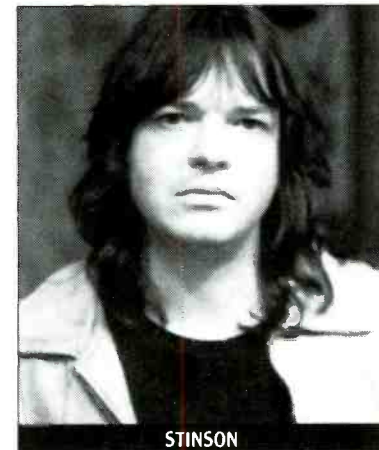
JOB MART: David "Chavo" Chavez, former marketing and label relations manager at DNA in Woodland, Calif., is looking to get back in the game and wants to relocate to Southern California. He can be reached at 916-952-1405.

FLAG WAVING: A couple of weeks back, we caught a last-minute set by singer/songwriter **Mike Stinson** at the Derby in Los Angeles and were duly impressed when we bought his

debut album *Jack of All Heartache*, on his own Big Ol' Records imprint.

Stinson is still pretty much a local phenomenon on the L.A. country-rock scene. A Virginia native, he moved to Southern California 11 years ago and played in what he calls "country-fried rock bands" like the **High Horses** and the **Second Fiddles** before striking out on his own about a year ago.

A regular performer at the Derby and Culver City's Cinema Bar, he first set up shop at the Silverlake Lounge, which he describes as "kind of a trashy beer joint, [so] my music fits very well there."



STINSON

Fit well, it does. Stinson is a class-A songwriter in the old-fangled honky-tonk mode; he cites role models as varied as **Willie Nelson**, **Merle Haggard**, **George Jones**, and **Ray Price** alongside such adept rock songwriters as **Neil Young** and **Bob Dylan**. Naturally, as he lives in L.A., **Gram Parsons** has a key position in his style. His bottle-full-o'-heart-break tunes owe a clear debt to the late **Flying Burrito Brothers** maestro; physically, Stinson resembles a pug-dog version of Parsons.

Stinson is a formidable songsmith, and there's nary a clinker among the nine originals on his album. The title cut, "Late Great Golden State," and "When My Angel Gets High" lead the pack qualitatively.

He is backed on the album and live by a top-flight band fronted by guitarist **Tony Gilkyson**, a do-anything picker best-known for his stint in X. "We did a couple of coffeehouse things acoustically," Stinson says of Gilkyson. "He volunteered his band to back me up and do some proper gigs. It was 'instant band.' He's an absolutely perfect complement."

Jack of All Heartache is available through Miles of Music and at Amoeba Music in L.A. Stinson is seeking distribution for the album; contact him at 818-769-6559.

Retail Track™



by Ed Christman

PRICE WARS: Music merchandisers across the land, whether they be in retail or on the label side, are fretting about the possibility of a price war exploding in the U.S., although most would point out that prices are already the lowest they have been since the 1994-1996 price war.

That price war was led by Circuit City and Best Buy, with the former being the aggressor, as the two went toe to toe trying to deliver the knockout punch. This time the same two accounts are involved, although Best Buy is currently seen as the aggressor.

"It's developing day by day, and no one knows where it's headed, but we know what it means," one senior distribution executive says. "How long can you operate a business where you lose money to gain market share?" That executive says the independents would be the first to be hurt if the entire marketplace degenerates into a loss-leader mentality.



Another distributor adds, "We can see where it's headed. Best Buy came out with the **Red Hot Chili Peppers'** [new album, *By the Way*] last week and the **Dave Matthews Band's** [new album, *Busted Stuff*] this week, both at \$9.99 for the first day of release." And now it's rumored that Circuit City will go to the \$9.99 price point on one superstar new release for three days. That distributor asks, "How long do you think it will take before the two have the whole store priced at \$9.99?"

In fact, Best Buy is already reacting to anticipated moves by Circuit City by pricing the entire Dave Matthews Band catalog at \$9.99 for the week of July 15. Circuit City, meanwhile, is not standing still. In both weeks, when it was caught with its pants down, it chose to sell the albums in-store at \$1 below the circular-advertised price of \$11.99 and \$10.99, respectively.

A Wall Street analyst who follows consumer electronics merchants says that Best Buy has been aggressive for a while and not just on music. The chain has been offering no-interest financing of 18 months, vs. Circuit City's 12 months, on a range of products including TVs.

The analyst states, "Best Buy is very focused on putting Circuit City on the ropes, which they can't do

because it has a lot of liquidity [cash], so Best Buy is very focused on market share."

To make matters worse, worried distribution executives point out that Target watches very closely what Best Buy does and is likely to follow its lead, while Wal-Mart has a policy of matching the competition.

In addition to front line, Best Buy and Circuit City also have been sparring on developing-artist pricing, having anywhere from five to 10 titles in the \$5.99-\$8.99 range in their weekly circulars. What's more, two weeks ago, Best Buy priced **Avril Lavigne's** *Let Go* — which formerly carried a developing-artist price point of \$13.98 but had been repriced to \$17.98—at \$5.99, which means it lost \$5.42 per copy.

"I want to puke," the head of one large account says. "Last weekend was not a pretty picture." That executive says Best Buy's actions are not good for the industry. "I don't know what [Best Buy's] motives are: Is it to drive traffic or stick it to Circuit City? But you can't sell at a loss and then expect to make money."

A senior distribution executive says that Best Buy and Circuit City may not be trying to beat each other up, observing, "They have been losing market share to the racks and the discount department stores, and they hate that."

That executive disagrees that the price war could escalate further, noting, "They have been limiting it to one record a week. In this kind of economy, you need something to drive traffic."

But like others, the exec adds that that if the price war should escalate, "with the way the music business is now, that would really push us over the edge." Executives for Best Buy and Circuit City declined to comment on pricing.

WORD FROM THE MIDWEST: Harmony House president **Bill Thom** has announced that the 21-unit chain will downsize to 10 stores immediately and probably to five stores in 30 days. Thom says Harmony House "as we know it could be out of business by the end of the year. All the scenarios we have run show little hope [for the chain.]" Apparently, a consultant has recommended shuttering the operation, although Thom says he has not made any decisions yet. The majors say the announcement surprised them, because the company is well-financed. They speculate instead that the stores will be sold.

Koch Builds Strong Campaign For 'Bob'

BY MOIRA McCORMICK

CHICAGO—Having already made a splash in the children's music arena with its May-released *Bob the Builder: The Album*, which was spun off the hit Nickelodeon preschool TV show *Bob the Builder*, Koch Records is settling into a long-term promotion of the disc, which the label licensed from BBC Worldwide/HIT Entertainment.

Koch Entertainment president Bob Frank says Koch has extensive experience marketing children's audio titles tied to strong properties, including *Pokémon*, *Madeline*, *Sailor Moon*, and DIC Comics. "We know how these records sell—they're not especially street-date-sensitive," he says, noting that while *Bob the Builder* shipped close to 200,000 copies, "we're just getting started... *Bob the Builder* is a very powerful brand; the album will sell for the rest of the year and into the next."

Frank says the most crucial factor in the successful marketing of a children's audio release is putting it where parents will see it. One way Koch accomplished this initially with *Bob the Builder* was by creating custom counter displays for rackjobber Top Hits, which placed them in Walgreen's and Eckerd's drugstores around the country.

"It's important to get the word out [through a variety of different strategies]," Frank says, "because a kids' record isn't like a pop record—there's no artist per se [though Elton John's "Crocodile Rock" is one of the tracks] or tour or radio or video."

Koch also embarked on a "big direct campaign with Razor & Tie, involving 60-second TV spots," Frank says. "We started with a two-week test, airing on ABC Family, Cartoon Network, Nickelodeon, Kids' WB, and Dish Family." Koch's plan is to determine where sales were strongest and increase marketing efforts in those "hot spots," by purchasing more air time.

Frank says, "It's the first time we've used the direct-marketing approach [with children's product]. We needed to reach moms and dads, and [the TV spots] hit people between the eyes. I'm a parent myself, and even I wouldn't know what records were out if I weren't in the record business."

The spots feature the *Bob the Builder* theme song, "Can We Fix It?," and a *Bob the Builder* customized version of "Mambo No. 5." Plus, a *Bob the Builder* live tour is scheduled to hit U.S. stages in 2003, which means that Koch will be pushing the album "into the middle of next year, so we'll keep coming up with new promotional ideas," Frank explains. "The *Pokémon* albums [which benefited, like *Bob the Builder*, from daily TV exposure] sold consistently week to week; their numbers didn't waver."

Some of those extra promotional efforts have included a *Bob the Builder* trivia contest, which ran on 525 affiliates of the ABC Radio Network last month. "We've also done full servicing to country radio stations, because the format is strong in families," Frank says, adding, "We did well at country radio with [novelty record] 'Hamsterdance' last year; it sold millions of units."

The property's parent company, HIT Entertainment, is "working with Koch on a number of cross-promotions," says Sue Beddingfield, HIT VP of marketing. "We're including inserts featuring the album in all our new video releases. Plus, our upcoming *Bob the Builder* Christmas DVD/[VHS] release, *Bob's White Christmas*, which is due in October, will feature a videoclip of 'Mambo No. 5.'"

Beddingfield says HIT also acts as a middleman between all the *Bob the Builder* licensees, smoothing the way for them to cross-promote with each other. "This is an ever-green CD," she says. "We can keep promoting it, and it won't ever get dated."



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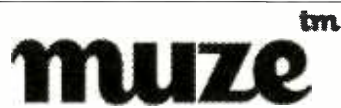
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Sites + Sounds NEWSLINE...

MUZE STREAMING MANN: Muze is streaming **Aimee Mann's** new album, *Lost in Space* (SuperEgo Records), in its entirety for more than a month ahead of its Aug. 27 release via retail partners including Amazon.com, Best Buy, Tower Records, VH1, and MTV. The offer is the latest offering in an

increasingly aggressive promotional environment for music on the Internet. While labels are no strangers to hosting free "listening parties" for albums, such previews tend to run for shorter periods or are confined to individual tracks doled out on a piecemeal basis—a strategy being used by Geffen

Records for the as-yet-untitled **Beck** album due in September. Also, such



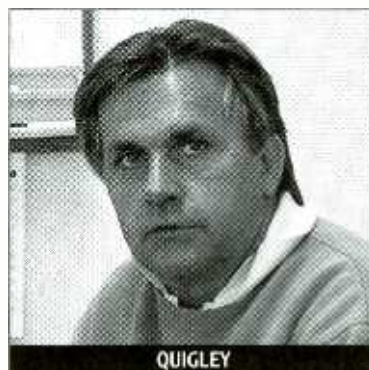
previews are more often offered through artist/label sites or Internet portals. The promotion also marks the first time Muze has offered a complete album through its MuzeTunes audio sampling service. The company typically offers 30-second song samples. **Michael Hausman**, Mann's manager and co-founder of her SuperEgo label, argues, "What better way to promote the album than in an environment where [fans] can pre-order the CD?"

TONOS TREATMENTS: Online musicians' network **Tonos Entertainment** has forged deals with Atlantic, Columbia, J, DreamWorks, Jive, and Interscope Geffen A&M, under which the labels will be able to award artist-development agreements to artists from the Tonos community. Under the deals, the labels can select Tonos artists and cut demos for them, with the right to sign them. Artists become eligible by joining the TonosPro subscription service. Tonos was founded in 1999 by **Carole Bayer Sager**, **David Foster**, and **Kenneth "Babyface" Edmonds**.



Music & Money

QUIGLEY CUTS OUT: **Pat Quigley**, chief marketing officer at Dataplay, is leaving the company, sources say. Dataplay declined to comment. Quigley, a former EMI executive, did not return messages by press time.



The move comes as the digital-music format prepares to launch later this summer. Quigley recently told *Billboard* the format is scheduled to bow Aug. 26 (*Billboard*, July 13).

Industry executives are hoping that Dataplay will ignite consumers' desire for a portable format that can replace the cassette. The quarter-sized recording/playback media can hold up to 500 MB of music, the equivalent of five CDs or nearly 11 hours of MP3 files.

The company has pacts with BMG, Jive, Universal Music Group, and EMI to release prerecorded titles from their top artists. Arista in May said it would release titles from **Sarah McLachlan**, **OutKast**, **Usher**, and **Adema**, among others. To date, the company's launch forecasts have proved overly aggressive. Earlier launch windows of late last December and late May had to be scrapped because the product and its partners were not yet ready to go.

Quigley explained in an earlier interview that the rollout is largely dependent upon the readiness of device manufacturers and label partners. "It's their launch schedule now, not ours," he said.

CERAMI RAP: Priority Records co-founder **Mark Cerami** has launched M.C.S. Music & Entertainment, a Los Angeles-based rap label. Cerami has named **David Weiner** senior VP of A&R and marketing and **Robert Grossi** senior VP/GM; both worked at Priority. A staff of 17 is projected for the new label.

Seven acts have been signed to M.C.S. The label's first release will be *Absolute Power* from Kansas City, Mo.-based artist **Techn9ne**, due Sept. 10. Cerami is in discussions with three labels for distribution.

CASTLE, THE NEW COUNSELOR: Looking to expand its music practice, the Washington, D.C., corporate law firm

Akin, Gump, Strauss, Hauser & Feld has named **Christian Castle** senior counsel in its Los Angeles-based entertainment practice group, effective July 15. Castle—who was with Wilson, Sonsini, Goodrich & Rosati, the Palo Alto, Calif., firm currently defending peer-to-peer network MusicCity in file-sharing litigation against the record and film industries (*Billboard Bulletin*, Oct. 4, 2001)—will join music attorneys **David Braun**, **Greg Lapidus**, and **Channing Johnson** to help grow the firm's transactional and litigation music division.

MAG-A-MUSIC MAKES A MOVE: More than 20,000 drug, discount, and supermarket chain stores have begun distributing a new retail concept, Mag-a-Music. Developed by Los Angeles-based ASG Entertainment, the cardboard foldout "magazine" features posters, tour schedules, stickers, sweepstakes, and coupons for music, along with a CD-ROM that includes six music tracks, video footage, interviews, Web links, and screensavers.

Debut issues of the publication feature **Lee Ann Womack**, **Aaron Carter**, and a rock compilation with **System of a Down**, **Adema**, and others. Each is priced at \$8.99 and designed to be sold near checkout counters to promote impulse buys. ASG has a multi-year distribution deal with Anderson News, which will place Mag-a-Music in Target, Wal-Mart, CVS, Rite Aid, Kroger, and other chains.

Mag-a-Music intends to publish new issues monthly. **Lynn Haller**, former EMI-Capitol special markets senior director of business affairs, is VP/publisher.

MERGER AMENDED: Liquid Audio has amended its merger agreement with Alliance Entertainment Corp. (AEC) in order to buy back 10 million of its 22.75 million shares at \$3 per share. After the buyback and AEC merger, Liquid shareholders will own 26% of the combined company, rather than the 33% proposed under the original agreement (*Billboard Bulletin*, June 14). In addition, Liquid has rejected as "inadequate" a buyout offer from Steel Partners of \$2.75 per share (*Billboard Bulletin*, June 17). Steel Partners did not return a call for comment.

The buyback addresses concerns raised by two large dissident shareholders: Steel Partners II (which, with a 9.1% stake, is Liquid's largest shareholder) and MM Cos. (formerly music-maker.com), which, with related entities, owns 6.9%. They claim Liquid has not done enough to share its \$82.3 million in cash with shareholders. Liquid shareholders will vote on the AEC deal at a special meeting Sept. 26.

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TRAFFIC TICKER Top Retail Sites

Traffic In May

TOTAL VISITORS (in 000s)

1. amazon.com	19,103
2. barnesandnoble.com	3,513
3. columbiahouse.com	3,078
4. walmart.com	2,967
5. bestbuy.com	2,525
6. cdnow.com	2,419
7. bmgmusicservice.com	1,796
8. circuitcity.com	1,157
9. bluelight.com	1,134
10. buy.com	617
11. fye.com	350
12. towerrecords.com	345
13. emusic.com	340
14. songsearch.com	164
15. samgoody.com	119

AVERAGE MINUTES PER VISITOR PER MONTH

1. bmgmusicservice.com	12:33
2. amazon.com	11:49
3. circuitcity.com	10:06
4. bestbuy.com	9:46
5. cdnow.com	8:20
6. columbiahouse.com	8:04
7. barnesandnoble.com	7:47
8. emusic.com	6:22
9. walmart.com	6:19
10. towerrecords.com	6:07
11. samgoody.com	6:00
12. bluelight.com	4:36
13. fye.com	3:57
14. buy.com	3:52
15. songsearch.com	2:02

Nielsen//NetRatings

Source: Nielsen//NetRatings, May 2002. Sites categorized by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

Billboard TOP KID VIDEO				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	TITLE	YEAR OF RELEASE	PRICE
		NUMBER 1 4 Weeks At Number 1		
1	1	GETTING THERE: SWEET 16 AND LICENSED TO DRIVE DUALSTAR VIDEO/WARNER HOME VIDEO 37591	2002	19.96
2	2	SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1869	2000	14.95
3	3	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26088	2002	14.99
4	4	SCOOBY-DOO GOES HOLLYWOOD WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1378	2002	14.95
5	5	DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234	2002	19.99
6	5	THE SADDLE CLUB: ADVENTURES AT PINE HOLLOW WARNER HOME VIDEO 37517	2002	14.95
7	7	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	2002	12.95
8	6	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	2002	12.95
9	9	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 2510	2002	14.95
10	10	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	2002	12.95
11	8	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	2002	26.99
12	11	ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 54268	2002	9.98
13	13	BABY MOZART WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61799	2000	14.99
14	12	SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	2002	14.95
15	19	BLUE'S CLUES: READING WITH BLUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876773	2002	9.95
16	16	SCOOBY-DOO AND THE ALIEN INVADERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 41372	2000	19.96
17	21	JUSTICE LEAGUE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22225	2002	14.95
18	20	BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 825743	1998	9.95
19	14	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	2002	12.95
20	17	ANGELINA BALLERINA: ROSE FAIRY PRINCESS HIT ENTERTAINMENT 24204	2002	14.99
21	18	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	2001	19.96
22	22	SCOOBY DOO'S GREATEST MYSTERIES CARTOON NETWORK VIDEO/WARNER HOME VIDEO 143867	1999	14.95
23	25	SESAME STREET: KIDS' FAVORITE SONGS SONY WONDER 55431	2001	9.98
24	15	BARNEY'S BEACH PARTY HIT ENTERTAINMENT 2055	2002	14.95
25	25	TELETUBBIES: SILLY SONGS AND FUNNY DANCES PBS HOME VIDEO/WARNER HOME VIDEO 8685	2002	12.95

Billboard RECREATIONAL SPORTS				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1 2 Weeks At Number 1		
1	1	WWE: TRIPLE H-THE GAME	SONY MUSIC ENTERTAINMENT 54119	14.95
2	2	WWE: WRESTLEMANIA X-EIGHT	SONY MUSIC ENTERTAINMENT 54125	19.98
3	4	WWE: NWO BACK IN BLACK	SONY MUSIC ENTERTAINMENT 59331	14.95
4	3	WWE: BACKLASH	SONY MUSIC ENTERTAINMENT 59313	14.95
5	7	WWE: STONE COLD	SONY MUSIC ENTERTAINMENT 54129	19.98
6	6	SHAQUILLE O'NEAL: BALLIN' OUTTA CONTROL	VENTURA DISTRIBUTION 311143	14.98
7	5	WWE: FUNNIEST MOMENTS	SONY MUSIC ENTERTAINMENT 58327	19.98
8	8	BALL ABOVE ALL	VENTURA DISTRIBUTION 0803	14.98
9	9	WWE: DIVAS	SONY MUSIC ENTERTAINMENT 54127	19.98
10	10	WWE: THE ROCK - BRING IT ON	SONY MUSIC ENTERTAINMENT 54111	19.98
11	11	WWE: THE ROCK-KNOW YOUR ROLE	SONY MUSIC ENTERTAINMENT 837	14.95
12	12	WWE: EVE OF DESTRUCTION	SONY MUSIC ENTERTAINMENT 838	14.95
13	18	WWE: UNDERTAKER - THIS IS MY YARD	SONY MUSIC ENTERTAINMENT 288	14.95
14	15	WWE: ROYAL RUMBLE	SONY MUSIC ENTERTAINMENT 54117	19.98
15	11	ALLEN IVERSON: THE ANSWER	USA HOME ENTERTAINMENT 60356	14.95
16	14	NFL: SUPER BOWL XXXVI	USA HOME ENTERTAINMENT 60334	14.95
17	20	WWE: BEST OF RAW VOL. 3	SONY MUSIC ENTERTAINMENT 286	19.98
18	17	2002 OLYMPIC WINTER GAMES	VENTURA DISTRIBUTION 75272	14.95
19	16	WWE: WRESTLEMANIA X-SEVEN	WORLD WRESTLING FEDERATION HOME VIDEO 269	19.95
20	12	THE BEST OF BACKYARD WRESTLING 2: MORE HARDCORE THAN EVER BEFORE	VENTURA DISTRIBUTION 200	19.99

Billboard HEALTH & FITNESS				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1 5 Weeks At Number 1		
1	1	DARRIN'S DANCE GROOVES	VENTURA DISTRIBUTION 10499	14.98
2	3	THE METHOD PILATES: TARGET SPECIFICS	CURRENT WELLNESS 840	12.98
3	2	THE FIRM: PARTS 4-PACK	GOODTIMES HOME VIDEO 156	29.95
4	4	LESLIE SANSONE: HIGH CALORIE BURN	GOODTIMES HOME VIDEO 43219	9.95
5	5	THE CRUNCH: TAE BOXING WORKOUTS	ANCHOR BAY ENTERTAINMENT 10813	14.98
6	8	LESLIE SANSONE: SUPER FAT BURNING	GOODTIMES HOME VIDEO 530210	9.95
7	6	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	ARTISAN HOME ENTERTAINMENT 10152	14.98
8	7	LESLIE SANSONE: GET UP & GET STARTED	GOODTIMES HOME VIDEO 330210	9.95
9	9	SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS	GOLDHILL HOME VIDEO 379	14.98
10	12	PILATES FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 10948	9.99
11	11	DENISE AUSTIN: POWER YOGA PLUS	ARTISAN HOME ENTERTAINMENT 11754	14.98
12	15	YOGA CONDITIONING FOR WEIGHT LOSS	GAJAM VIDEO 1203	14.98
13	14	CRUNCH: FAT BURNING YOGA	ANCHOR BAY ENTERTAINMENT 11947	9.99
14	10	BASIC YOGA FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 11586	9.99
15	13	METHOD-ALL IN ONE	CURRENT WELLNESS 906	12.98
16	17	TARGET TONING WORKOUT-ABS OF STEEL	WARNER HOME VIDEO 51388	9.95
17	18	DENISE AUSTIN: PILATES FOR EVERYBODY	ARTISAN HOME ENTERTAINMENT 12668	14.98
18	16	BILLY BLANKS: CRUNCH MASTER BLASTER	ANCHOR BAY ENTERTAINMENT 10885	14.98
19	20	PILATES: BEGINNING MAT WORKOUT	GAJAM VIDEO 1231	14.98
20	17	THE METHOD PILATES: PRECISION TONING	CURRENT WELLNESS 572	12.98

◆ RIAA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs. 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ RIAA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

HOME VIDEO

Concerns Rise About Recordable DVD

BY STEVE TRAIMAN

NEW YORK—Through their theatrical parents in the Motion Picture Assn. of America (MPAA), home-video companies have already been arguing against the legality of SonicBlue and ReplayTV recorders, which enable users to blank out commercials and transmit recorded programs to others via the Internet. They are now having to contend with DVD copyright issues, as a growing number of households have access to more affordable, multi-format DVD-recordable computer drives and DVD-recordability software.

At the recent TechExpo at New York's Javits Convention Center, Tony Jasionowski, North American PD for the Recordable DVD Council and research and development group manager for Panasonic, aimed to defuse concerns about recordable DVD even as the council introduced DVD-Multi recorder/player specifications that will handle all three incompatible DVD recordable technologies—DVD-Ram, DVD-R (writable), and DVD-RW (rewritable)—in the same internal or external computer drive. (The specifications will also enable users to play any DVD-Video or DVD-ROM disc.)

"We are very strong on content protection and have worked closely with the MPAA from the start to ensure authorized recording and playback of copyrighted video and/or audio content," he says. "The new multi-drive system is designed to deal with future digital content, including



JASIONOWSKI

'copy-once' or limited copies, with the understanding that content owners will offer a certain flexibility for consumer copying for their own personal use. Our members have incorporated such technologies as serial copyguard protection."

Panasonic, Hitachi/LG, and Samsung all demonstrated production prototypes of the DVD-Multi units, which should be available at many consumer electronics stores this holiday season for approximately \$350.

Acknowledging that the movie industry and its DVD/home-video divisions are facing more new challenges from technology, MPAA president Jack Valenti has said that the MPAA does not have any intent to bring legal action against individual consumers for their use of digital video recording devices. Copy protection features, though included in many of these previewed products, will likely be an issue with future hardware and software items as DVD household penetration in the U.S. approaches 40% by the end of the year.

Billboard TOP MUSIC VIDEOS				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	TITLE	Principal Performers	TAPE/DVD PRICE
		NUMBER 1 1 Week At Number 1		
1	6	LIVE: INSIDE JOB ● IMAGE ENTERTAINMENT 92	Don Henley	19.98/24.99
2	1	LIVE AT BUDOKAN ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54271	Ozzy Osbourne	14.98/19.98
3	3	DEUCE ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54198	Korn	14.98/19.98
4	5	LIVE FROM LAS VEGAS ▲ ² JIVE/ZOMBA VIDEO 41784	Britney Spears	19.98/24.98
5	8	POPODYSEY-LIVE ▲ JIVE/ZOMBA VIDEO 41778	'N Sync	19.98/24.98
6	4	ALL ACCESS EUROPE ● INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 493313	Eminem	19.98/24.98
7	9	HELL FREEZES OVER ▲ ⁸ GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
8	7	MORNING VIEW SESSIONS ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54199	Incubus	14.98/19.98
9	2	IRV GOTTI PRESENTS THE INC ● DEF JAM HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63066	Various Artists	19.98 DVD
10	10	MTV UNPLUGGED: SHAKIRA ● SONY DISCOS/SONY MUSIC ENTERTAINMENT 89339	Shakira	14.98/19.98
11	11	LOVERS LIVE ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
12	14	URETHRA CHRONICLES II ● MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 953830	Blink-182	19.99 DVD
13	12	M.O.L. ● WARNER MUSIC VIDEO 38548	Disturbed	14.98/19.99
14	15	BRITNEY: THE VIDEOS ▲ ⁷ JIVE/ZOMBA VIDEO 41785	Britney Spears	14.98/19.98
15	NEW	US AGAINST THE WORLD ● SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79632	Play	9.98 DVD
16	13	ONE NIGHT ONLY ● MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John	16.98/24.98
17	16	THE UP IN SMOKE TOUR ▲ ³ EAGLE VISION/PIIONEER DISTRIBUTION 30001	Various Artists	19.95/23.97
18	18	ELEVATION TOUR 2001 ● INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543	U2	19.98/32.98
19	17	GOTS TA BE/UH HUH ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79719	B2K	9.98 DVD
20	31	LISTENER SUPPORTED ▲ ² BMG VIDEO 65005	Dave Matthews Band	19.95/24.97
21	21	SUPERNATURAL LIVE ▲ ⁴ ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
22	23	SALIVAL ● TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159	Tool	24.98/29.98
23	30	LIVE IN PARIS ● EAGLE VISION/PIIONEER ENTERTAINMENT 19012	Diana Krall	19.98/24.98
24	19	HOMECOMING BLOOPERS ● SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4423	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
25	NEW	THE VIDEOS: 1994-2001 ● BMG VIDEO 65012	Dave Matthews Band	19.95/24.97
26	22	LIVING WITH THE PAST ● FUEL 2000/UNIVERSAL MUSIC & VIDEO DIST. 61201	Jethro Tull	24.98 DVD
27	29	VIDEO GREATEST HITS: HISTORY ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
28	NEW	I'LL FLY AWAY ● SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4426	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
29	NEW	PARTY AT THE PALACE: THE QUEENS CONCERT, BUCKINGHAM PALACE ● BBC VIDEO/PUS ARTE 087	Various Artists	22.99/22.99
30	32	ALL FOR YOU ● VIRGIN MUSIC VIDEO 10144	Janet Jackson	24.98 DVD
31	35	LIVE FROM AUSTIN, TEXAS ▲ ² EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50101	Stevie Ray Vaughan And Double Trouble	14.95/19.97
32	37	WE WILL ROCK YOU ● PIONEER ENTERTAINMENT 71657	Queen	19.98/24.98
33	38	NEW ORLEANS HOMECOMING ● SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4425	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
34	20	ONE NIGHT IN PARIS: EXCITER TOUR 2001 ● HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 18063	Depeche Mode	24.98 DVD
35	26	RENDER ● KOCH VISION VIDEO 7026	Ani DiFranco	19.98/24.98
36	25	THE CONCERT FOR NEW YORK CITY ▲ ¹ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54025	Various Artists	19.98/29.98
37	34	HISTORIA/IN THE ROUND IN YOUR FACE ● ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586634	Def Leppard	24.98 DVD
38	33	LIVE: 2001 ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	Journey	14.98/19.98
39	NEW	KENNEDY CENTER HOMECOMING ● SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4422	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
40	27	IN CONCERT-MERCHANTS OF COOL ● SANCTUARY/BMG VIDEO 88322	Bad Company	15.98/19.98

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JULY 27 2002

Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1	1 Week At Number 1			
1	NEW	JIMMY NEUTRON-BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338263	Animated	2001	G	29.99
2	1	A BEAUTIFUL MIND (AWARDS EDITION) UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	2001	PG-13	22.98
3	2	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
4	3	MAX KEEBLE'S BIG MOVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 42484	Alex D. Linz Zena Grey	2002	PG	19.99
5	4	AIR BUD: SEVENTH INNING FETCH WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25129	Kevin Zegers	2002	G	19.99
6	5	GETTING THERE: SWEET 16 AND LICENSED TO DRIVE DUALSTAR VIDEO/WARNER HOME VIDEO 37691	Mary-Kate & Ashley Olsen	2002	G	19.96
7	6	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	2001	PG	22.99
8	7	SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889	Scooby-Doo	2000	NR	14.95
9	10	DARRIN'S DANCE GROOVES RAZOR & TIE/VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
10	8	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26088	Animated	2002	NR	14.99
11	9	OCEAN'S ELEVEN WARNER HOME VIDEO 22185	George Clooney Brad Pitt	2002	PG-13	22.98
12	11	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 60156	Paul Walker Vin Diesel	2001	PG-13	14.98
13	13	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
14	12	SCOOBY-DOO GOES HOLLYWOOD WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1378	Scooby-Doo	2002	NR	14.95
15	RE-ENTRY	DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234	Animated	2002	NR	19.99
16	NEW	MEN IN BLACK (DEUX EDITION) COLUMBIA TRISTAR HOME VIDEO 082953	Tommy Lee Jones Will Smith	1997	PG-13	24.95
17	14	THE SADDLE CLUB: ADVENTURES AT PINE HOLLOW WARNER HOME VIDEO 37517	Keenan McWilliam Sophie Bennett	2002	NR	14.95
18	19	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
19	18	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
20	22	STUART LITTLE COLUMBIA TRISTAR HOME VIDEO 05215	Geena Davis Michael J. Fox	1999	PG	14.95
21	17	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.95
22	16	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	Oora The Explorer	2002	NR	12.95
23	15	THE MAJESTIC WARNER HOME VIDEO 22119	Jim Carrey	2001	PG	22.98
24	35	MEN IN BLACK COLUMBIA TRISTAR HOME VIDEO 8005292	Tommy Lee Jones Will Smith	1997	PG-13	9.95
25	20	OLIVER & COMPANY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61724	Animated	1988	G	22.99
26	NEW	RAT RACE PARAMOUNT HOME ENTERTAINMENT	Amy Smart John Cleese	2001	PG-13	14.95
27	23	DRAGONBALL Z: FUSION-LOSING BATTLE (EDITED) FUNIMATION 3543	Animated	2002	NR	14.95
28	21	STAR WARS TRILOGY FOX/VIDEO 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
29	24	AMERICAN PIE 2 (RATED) UNIVERSAL STUDIOS HOME VIDEO 60152	Jason Biggs Alyson Hannigan	2001	R	14.98
30	25	THE MANY ADVENTURES OF WINNIE THE POOH: 25TH ANNIVERSARY EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24933	Winnie The Pooh	1977	G	24.99
31	RE-ENTRY	HAPPY GILMORE UNIVERSAL STUDIOS HOME VIDEO 82820	Adam Sandler	1996	PG-13	9.98
32	29	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 2510	The Wiggles	2002	NR	14.95
33	30	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
34	33	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Ounst	2000	PG-13	14.98
35	27	MOULIN ROUGE FOX/VIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	14.98
36	26	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	2002	NR	26.99
37	31	ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 54268	Sesame Street Muppets	2002	NR	9.98
38	RE-ENTRY	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
39	39	BABY MOZART WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61799	Animated	2000	NR	14.99
40	RE-ENTRY	GLADIATOR DREAMWORKS HOME ENTERTAINMENT 86026	Russell Crowe	2000	R	19.99

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JULY 27 2002

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1	1 Week At Number 1		
1	NEW		SHALLOW HAL FOX/VIDEO 004003	Gwyneth Paltrow Jack Black	PG-13	27.98
2	NEW		JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338264	Animated	G	19.95
3	2	4	BLACK HAWK DOWN COLUMBIA TRISTAR HOME VIDEO 06766	Josh Hartnett Ewan McGregor	R	27.96
4	1	2	A BEAUTIFUL MIND (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21490	Russell Crowe Jennifer Connelly	PG-13	29.98
5	3	2	A BEAUTIFUL MIND (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22350	Russell Crowe Jennifer Connelly	PG-13	29.98
6	4	4	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7982	Billy Bob Thornton Halle Berry	R	24.99
7	6	7	HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99
8	5	2	GOSFORD PARK UNIVERSAL STUDIOS HOME VIDEO 22281	Helen Mirren Maggie Smith	R	26.98
9	7	6	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99
10	9	3	I AM SAM NEW LINE HOME VIDEO/WARNER HOME VIDEO 5537	Sean Penn Michelle Pfeiffer	PG-13	24.98
11	8	3	ORANGE COUNTY PARAMOUNT HOME ENTERTAINMENT 335924	Colin Hanks Jack Black	PG-13	22.95
12	16	7	MEN IN BLACK COLUMBIA TRISTAR HOME VIDEO 8771	Tommy Lee Jones Will Smith	PG-13	19.95
13	12	9	OCEAN'S ELEVEN (WIDESCREEN) WARNER HOME VIDEO 22634	George Clooney Brad Pitt	PG-13	26.98
14	10	3	ROLLERBALL MGM HOME ENTERTAINMENT 1002801	Chris Klein Rebecca Romijn-Stamos	R	26.98
15	NEW		STAR TREK: THE NEXT GENERATION THE COMPLETE THIRD SEASON PARAMOUNT HOME ENTERTAINMENT 156954	Patrick Stewart Jonathan Frakes	NR	139.99
16	NEW		PEARL HARBOR (VISTA SERIES) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 024584	Ben Affleck Josh Hartnett	PG-13	39.99
17	17	7	VANILLA SKY PARAMOUNT HOME ENTERTAINMENT 339364	Tom Cruise Penelope Cruz	R	29.99
18	15	5	THE MOTHMAN PROPHECIES COLUMBIA TRISTAR HOME VIDEO 07808	Richard Gere Laura Linney	PG-13	27.96
19	13	4	KATE & LEOPOLO MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25747	Meg Ryan Hugh Jackman	PG-13	29.99
20	20	7	HOW HIGH UNIVERSAL STUDIOS HOME VIDEO 21951	Method Man Redman	R	26.98
21	11	3	THE MAJESTIC WARNER HOME VIDEO 22119	Jim Carrey	PG	26.98
22	24	11	BEHIND ENEMY LINES FOX/VIDEO 2003802	Owen Wilson Gene Hackman	PG-13	27.98
23	19	8	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26508	Cuba Gooding Jr. James Coburn	PG	29.99
24	18	8	THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24168	Nicole Kidman	PG-13	29.99
25	23	9	OCEAN'S ELEVEN (FULL-FRAME) WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13	26.98

JULY 27 2002

Billboard TOP VIDEO RENTALS

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1	1 Week At Number 1	
1	NEW		SHALLOW HAL FOX/VIDEO 2003994	Jack Black Gwyneth Paltrow	PG-13
2	1	2	A BEAUTIFUL MIND UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	PG-13
3	2	4	BLACK HAWK DOWN COLUMBIA TRISTAR HOME VIDEO 07133	Josh Hartnett Ewan McGregor	R
4	3	3	ORANGE COUNTY PARAMOUNT HOME ENTERTAINMENT 335923	Colin Hanks Jack Black	PG-13
5	NEW		JIMMY NEUTRON: BOY GENIUS PARAMOUNT HOME ENTERTAINMENT 338263	Animated	G
6	4	3	I AM SAM NEW LINE HOME VIDEO/WARNER HOME VIDEO 5535	Sean Penn Michelle Pfeiffer	PG-13
7	5	4	KATE & LEOPOLO MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25747	Meg Ryan Hugh Jackman	PG-13
8	6	4	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7980	Billy Bob Thornton Halle Berry	R
9	10	7	VANILLA SKY PARAMOUNT HOME ENTERTAINMENT 339363	Tom Cruise Penelope Cruz	R
10	11	9	OCEAN'S ELEVEN WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13
11	7	3	THE MAJESTIC WARNER HOME VIDEO 22326	Jim Carrey Martin Landau	PG
12	8	2	GOSFORD PARK UNIVERSAL STUDIOS HOME VIDEO 60379	Helen Mirren Maggie Smith	R
13	12	8	THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 64653	Nicole Kidman	PG-13
14	9	3	ROLLERBALL MGM HOME ENTERTAINMENT 1002799	Chris Klein Rebecca Romijn-Stamos	R
15	13	5	THE MOTHMAN PROPHECIES COLUMBIA TRISTAR HOME VIDEO 06628	Richard Gere Laura Linney	PG-13
16	14	6	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG
17	18	12	DOMESTIC DISTURBANCE PARAMOUNT HOME ENTERTAINMENT 337723	John Travolta Vince Vaughn	PG-13
18	16	8	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	PG
19	17	3	THE SHIPPING NEWS MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 5635	Kevin Spacey Judi Dench	R
20	15	3	MAX KEEBLE'S BIG MOVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 4635	Alex D. Linz Zena Grey	PG

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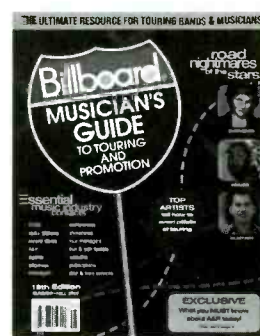
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JULY 27
2002

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For week ending
JULY 14, 2002



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Continuous programming
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Continuous programming
1515 Broadway, New York, NY 10036



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1515 Broadway, New York, NY 10036

- 1 NELLY, HOT IN HERRE
 - 2 AMERIE, WHY DON'T WE FALL IN LOVE
 - 3 MARIO, JUST A FRIEND
 - 4 LIL WAYNE, WAY OF LIFE
 - 5 KHIA, MY NECK, MY BACK
 - 6 IRVY GOTTI PRESENTS THE INC., DOWN 4 U
 - 7 LUDACRIS, MOVE B***H
 - 8 LIL BOW WOW, BASKETBALL
 - 9 MUSIQ, HALF CRAZY
 - 10 ASHANTI, HAPPY
 - 11 EMINEM, WITHOUT ME
 - 12 BIG TYMERS, STILL FLY
 - 13 TRUTH HURTS, ADDICTIVE
 - 14 CLIPSE, GRINDIN'
 - 15 SCARFACE, ON MY BLOCK
 - 16 BZK, GOT'S TA BE
 - 17 NAPPY ROOTS, PO' FOLKS
 - 18 CAM'RON, OH BOY
 - 19 BRANDY, FULL MOON
 - 20 R.L., A GOOD MAN
 - 21 JA RULE, DOWN ASS CHICK
 - 22 N.D.R.E., NOTHIN'
 - 23 TWEET, CALL ME
 - 24 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
 - 25 WYCLEF JEAN, TWO WRONGS
 - 26 ARCHIE, WE READY
 - 27 WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)
 - 28 GLENN LEWIS, IT'S NOT FAIR
 - 29 FAITH EVANS, BURNIN' UP
 - 30 USHER, U DON'T HAVE TO CALL
 - 31 SLUM VILLAGE, TAINTED
 - 32 MASTER P, ROCK IT
 - 33 JERZEE MONET, MOST HIGH
 - 34 BEYONCE, WORK IT OUT
 - 35 STYLES, GOOD TIMES
 - 36 MS. JADE, BIG HEAD
 - 37 ANGIE MARTINEZ, IF I COULD GO
 - 38 ASHANTI, FOOLISH
 - 39 DONELL JONES, YOU KNOW THAT I LOVE YOU
 - 40 JERMAINE DUPRI, WELCOME TO ATLANTA
- NEW ONS**
- *ABOLOUS, TRAGE IT ALL PART 2
 - *AVANT, DON'T SAY NO, JUST SAY YES
 - *SEAN PAUL, GIMME THE LIGHT
 - *BLACK COFFEY, COUNTRY BOYZ
 - *CAM'RON, HEY MA

- 1 DIXIE CHICKS, LONG TIME GONE
 - 2 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
 - 3 MARTINA MCBRIDE, WHERE WOULD YOU BE
 - 4 KENNY CHESNEY, THE GOOD STUFF
 - 5 DARRYL WORLEY, I MISS MY FRIEND
 - 6 WILLIE NELSON, MARIA (SHUT UP AND KISS ME)
 - 7 LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND
 - 8 BROOKS & DUNN, MY HEART IS LOST TO YOU
 - 9 GARY ALLAN, THE ONE
 - 10 ALAN JACKSON, DRIVE (FOR DADDY GENE)
 - 11 BRAD PAISLEY, I'M GONNA MISS HER
 - 12 TRACE ADKINS, HELP ME UNDERSTAND
 - 13 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
 - 14 JO DEE MESSINA, DARE TO DREAM
 - 15 MONTGOMERY GENTRY, MY TOWN
 - 16 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
 - 17 BLAKE SHELTON, OL' RED
 - 18 ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN
 - 19 JO DEE MESSINA, BRING ON THE RAIN
 - 20 PHIL VASSAR, AMERICAN CHILD
 - 21 RASCAL FLATTS, I'M MOVIN' ON
 - 22 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
 - 23 CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD
 - 24 DIAMOND RIO, BEAUTIFUL MESS
 - 25 KENNY CHESNEY, YOUNG
 - 26 LONESTAR, NOT A DAY GOES BY
 - 27 NICKEL CREEK, THE LIGHTHOUSE'S TALE
 - 28 LITTLE BIG TOWN, DON'T WASTE MY TIME
 - 29 TRACE ADKINS, I'M TRYIN'
 - 30 REBECCA LYNN HOWARD, FORGIVE
 - 31 ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE
 - 32 KELLIE COFFEY, WHEN YOU LIE NEXT TO ME
 - 33 BROOKS & DUNN, AIN'T NOTHING 'BOUT YOU
 - 34 MONTGOMERY GENTRY, COULD ONE COMIN' ON
 - 35 TOBY KEITH, I WANNA TALK ABOUT ME
 - 36 TIM MCGRAW, THE COWBOY IN ME
 - 37 MARTINA MCBRIDE, BLESSED
 - 38 TOBY KEITH, MY LIST
 - 39 KEITH URBAN, WHERE THE BLACKTOP ENDS
 - 40 JERMAINE DUPRI, GET OVER YOURSELF
- NEW ONS**
- *RHONDA VINCENT, I'M NOT OVER YOU
 - *SIXWIRE, LOOK AT ME NOW
 - *EMERSON DRIVE, FALL INTO ME

- 1 EMINEM, WITHOUT ME
 - 2 NELLY, HOT IN HERRE
 - 3 IRVY GOTTI PRESENTS THE INC., DOWN 4 U
 - 4 BIG TYMERS, STILL FLY
 - 5 AVRIL LAVIGNE, COMPLICATED
 - 6 PINK, JUST LIKE A PILL
 - 7 BRITNEY SPEARS, BOYS
 - 8 RED HOT CHILI PEPPERS, BY THE WAY
 - 9 WEEZER, KEEP FISHIN'
 - 10 VINES, GET FREE
 - 11 CAM'RON, OH BOY
 - 12 ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS
 - 13 MARIO, JUST A FRIEND
 - 14 JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
 - 15 AMERIE, WHY DON'T WE FALL IN LOVE
 - 16 DIRTY VEGAS, DAYS GO BY
 - 17 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
 - 18 BRANDY, FULL MOON
 - 19 KYLIE MINOGUE, LOVE AT FIRST SIGHT
 - 20 ASHANTI, HAPPY
 - 21 PAPA ROACH, SHE LOVES ME NOT
 - 22 JIMMY EAT WORLD, SWEETNESS
 - 23 LIL BOW WOW, BASKETBALL
 - 24 INCUBUS, WARNING
 - 25 BZK, GOT'S TA BE
 - 26 HIVES, HATE TO SAY I TOLO YOU SO
 - 27 JOHN MAYER, NO SUCH THING
 - 28 NEW FOUND GLORY, MY FRIENDS OVER YOU
 - 29 TWEET, CALL ME
 - 30 VANESSA CARLTON, ORDINARY DAY
 - 31 BEYONCE, WORK IT OUT
 - 32 KORN, THOUGHTLESS
 - 33 KHIA, MY NECK, MY BACK
 - 34 AEROSMITH, GIRLS OF SUMMER
 - 35 HOOBASTANK, RUNNING AWAY
 - 36 JERMAINE DUPRI, WELCOME TO ATLANTA
 - 37 PAULINA RUBIO, DON'T SAY GOODBYE
 - 38 OUR LADY PEACE, SOMEWHERE OUT THERE
 - 39 WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)
 - 40 NAPPY ROOTS, AWN'AW
- NEW ONS**
- *JENNIFER LOVE HEWITT, BARENAKED
 - *SCARFACE, ON MY BLOCK
 - *NAPPY ROOTS, PO' FOLKS
 - *ELVIS PRESLEY VS JXL, A LITTLE LESS CONVERSATION
 - *SOLUNA, FOR ALL TIME
 - *SHAKIRA, OBJECTION (TANGGO)
 - *LIL WAYNE, WAY OF LIFE

- 1 NO DOUBT, HELLA GOOD
 - 2 CHAD KROEGER, HERO
 - 3 SHERYL CROW, SOAK UP THE SUN
 - 4 JIMMY EAT WORLD, THE MIDDLE
 - 5 PINK, DON'T LET ME GET ME
 - 6 DAVE MATTHEWS BAND, WHERE ARE YOU GOING
 - 7 ALANIS MORISSETTE, PRECIOUS ILLUSIONS
 - 8 AEROSMITH, GIRLS OF SUMMER
 - 9 JOHN MAYER, NO SUCH THING
 - 10 WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)
 - 11 DIRTY VEGAS, DAYS GO BY
 - 12 RED HOT CHILI PEPPERS, BY THE WAY
 - 13 COUNTING CROWS, AMERICAN GIRLS
 - 14 CREED, ONE LAST BREATH
 - 15 NORAH JONES, DON'T KNOW WHY
 - 16 THE CORRS, WHEN THE STARS GO BLUE
 - 17 ANASTACIA, ONE DAY IN YOUR LIFE
 - 18 TOMMY LEE, HOLD ME DOWN
 - 19 CELINE DION, I'M ALIVE
 - 20 MING TEA, DADDY WASN'T THERE
 - 21 PINK, JUST LIKE A PILL
 - 22 OUR LADY PEACE, SOMEWHERE OUT THERE
 - 23 KELLY OSBOURNE, PAPA DON'T PREACH
 - 24 BRANDY, FULL MOON
 - 25 MARY J. BLIGE, RAINY DAYZ
 - 26 ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS
 - 27 MOBY, WE ARE ALL MADE OF STARS
 - 28 KID ROCK, YOU NEVER MET A MOTHER F*** QUILTE LIKE ME
 - 29 BEYONCE, WORK IT OUT
 - 30 ELTON JOHN, ORIGINAL SIN
 - 31 KYLIE MINOGUE, LOVE AT FIRST SIGHT
 - 32 DEFAULT, WASTIN' MY TIME
 - 33 VANESSA CARLTON, A THOUSAND MILES
 - 34 JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
 - 35 STING, DESERT ROSE
 - 36 AEROSMITH, JADE
 - 37 DARIUS RUCKER, WILD ONE
 - 38 LIFEHOUSE, HANGING BY A MOMENT
 - 39 U2, ELEVATION
 - 40 FATBOY SLIM, WEAPON OF CHOICE
- NEW ONS**
- *BEMAK, OUT OF MY HEART (INTO YOUR HEAD)
 - *DEF LEPPARD, NOW
 - *JENNIFER LOVE HEWITT, BARENAKED

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 27, 2002



Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

- [OVEN FRESH]**
- DAVE MATTHEWS BAND, WHERE ARE YOU GOING
 - DJ SHADOW, SIX DAYS
 - BEYONCE, WORK IT OUT
 - FINCH, LETTERS TO YOU
 - SEETHER, FINE AGAIN
 - SINCH, SOMETHING MORE
 - NAPPY ROOTS, PO' FOLKS
 - MIDTOWN, LIKE A MOVIE



Continuous programming
85, One Harbourfront, 18, Tak Fung, Street, Kowloon, Hong Kong

- BLUE, FLY BY
- SHAKIRA, UNDERNEATH YOUR CLOTHES
- NO DOUBT, HELLA GOOD
- DAVID USHER, BLACK BLACK HEART
- BRANDY, FULL MOON
- DARREN HAYES, INSATIABLE
- PINK, DON'T LET ME GET ME
- MOBY, WE ARE ALL MADE OF STARS
- A-1, MAKE IT GOOD
- UTADA HIKARU, LIGHT



Continuous programming
1515 Broadway, New York, NY 10036

- NEW**
- LUDACRIS, MOVE B***H
 - NELLY, HOT IN HERRE
 - OASIS, STOP CRYING YOUR HEART OUT SAVES THE DAY, FREAKISH



Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

- COLDPLAY, IN MY PLACE (NEW)
- SPEK, SMELL THE COFFEE (NEW)
- SUM 41, WHAT WE'RE ALL ABOUT
- CHAD KROEGER FEATURING JOSEY SCOTT, HERO
- EMINEM, WITHOUT ME
- ASHANTI, FOOLISH
- OUR LADY PEACE, SOMEWHERE OUT THERE
- P. DIDDY, I NEED A GIRL (PART ONE)
- NELLY, HOT IN HERRE
- PUDDLE OF MUD, DRIFT & DIE
- PINK, JUST LIKE A PILL
- AVRIL LAVIGNE, COMPLICATED
- WEEZER, DOPE NOSE
- JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- VANESSA CARLTON, A THOUSAND MILES
- CREED, ONE LAST BREATH
- PAPA ROACH, SHE LOVES ME NOT
- RED HOT CHILI PEPPERS, BY THE WAY
- WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)



Continuous programming
1111 Lincoln Rd, Miami Beach, FL 33139

- MOBY, WE ARE ALL MADE OF STARS
- NO DOUBT, HELLA GOOD
- JUANES, A DIOS LE PIDO
- PAULINA RUBIO, DON'T SAY GOODBYE
- NELLY FURTADO, ... ON THE RADIO (REMEMBER THE DAYS)
- EMINEM, WITHOUT ME
- KORN, HERE TO STAY
- BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN
- GARBAGE, BREAKING UP THE GIRL
- P.O.D., YOUTH OF THE NATION
- PINK, DON'T LET ME GET ME
- THE CALLING, WHEREVER YOU WILL GO
- KARAH, LA VIDA QUE VA
- SHAKIRA, UNDERNEATH YOUR CLOTHES
- SOPHIE ELLIS BEXTOR, MURDER ON THE DANCEFLOOR
- WESTLIFE, BOP BOP BABY
- BOX CAR RACER, I FEEL SO
- KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD
- RED HOT CHILI PEPPERS, BY THE WAY
- STATIC-X, COLD



2 hours weekly
3900 Main St, Philadelphia, PA 19127

- NELLY, HOT IN HERRE
- AMERIE, WHY DON'T WE FALL IN LOVE
- RIVAL SCHOOLS, GOOD THINGS
- FAITH EVANS, BURNIN' UP
- N.O.R.E., NOTHIN'
- P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- TWEET, CALL ME
- LUDACRIS, MOVE B***H
- JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- MARIO, JUST A FRIEND 2002
- SLUM VILLAGE, TAINTED
- MS. JADE, BIG HEAD
- ASHANTI, HAPPY
- KONFIDENTIAL, HOW WE ROLL
- JERZEE MONET, MOST HIGH



Continuous programming
9697 E. Mineral Ave., Englewood, CO 80112

- TOBY KEITH, COURTESY OF THE RED, WHITE AND BLUE
- NO DOUBT, HELLA GOOD
- KENNY CHESNEY, THE GOOD STUFF
- DIXIE CHICKS, LONG TIME GONE
- GARY ALLAN, THE ONE
- BROOKS & DUNN, MY HEART IS LOST TO YOU
- KELLIE COFFEY, WHEN YOU LIE NEXT TO ME
- ALAN JACKSON, DRIVE (FOR DADDY GENE)
- LONESTAR, NOT A DAY GOES BY
- DIAMOND RIO, BEAUTIFUL MESS
- DARRYL WORLEY, I MISS MY FRIEND
- ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN
- BLAKE SHELTON, OL' RED
- TAMMY COCHRAN, LIFE HAPPENED
- MARK CHESNUTT, SHE WAS
- LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND
- BRAD MARTIN, BEFORE I KNEW BETTER
- PHIL VASSAR, AMERICAN CHILD
- TRACE ADKINS, HELP ME UNDERSTAND
- REBECCA LYNN HOWARD, FORGIVE
- JO DEE MESSINA, DARE TO DREAM



15 hours weekly
10227 E. 14th St, Oakland, CA 94603

- AVRIL LAVIGNE, COMPLICATED
- IRVY GOTTI PRESENTS THE INC., DOWN 4 U
- MARIO, JUST A FRIEND 2002
- ASHANTI, HAPPY
- DIRTY VEGAS, DAYS GO BY
- BRITNEY SPEARS, BOYS
- BEYONCE, WORK IT OUT
- JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- EMINEM, WITHOUT ME
- PAULINA RUBIO, DON'T SAY GOODBYE
- NO DOUBT, HELLA GOOD
- P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- BZK, GOT'S TA BE
- FAT JOE, WHAT'S LUV?
- AMERIE, WHY DON'T WE FALL IN LOVE



by Carla Hay

Music & Showbiz™

AMC MUSIC MARATHON: Music films of the '70s will take center stage on TV network American Movie Classics (AMC), when it presents its 10th annual Film Preservation Festival Aug. 30-Sept. 1.

The Labor Day-weekend event is also a fundraiser for such film archive organizations as the Film Foundation. According to AMC, the network has raised more than \$2 million for the foundation.

Movies to be shown as part of the festival include the restored versions of *The Last Waltz*, *Ziggy Stardust and the Spiders From Mars*, and *Gimme Shelter*. *The Rocky Horror Picture Show*, *Saturday Night Fever*, and *A Star Is Born* will also be shown.

Among these films, *Gimme Shelter*—a documentary about the tragic 1969 Altamont concert (featuring the Rolling Stones and Jefferson

Because of the disturbing and controversial subject matter, the Rolling Stones were initially reluctant to have the movie released, Maysles says. It was originally intended to be a feel-good documentary focusing on the concert's significance as the last big music event of the '60s. But *Gimme Shelter*, which was released in 1970, stands as an example not only of a band willing to expose its vulnerability but also of the trust placed in a filmmaker to reveal it.

Speaking at the Tribeca Film Festival earlier this year, Maysles talked about how this trust is essential and said that his experiences in making documentaries have taught him that "it's important to connect with [your subject] with empathy, no matter what methods are used."

As part of the AMC festival, the network will feature the original documentary special *Hollywood Rocks the Movies: The Seventies*, hosted by David Bowie.



MAYSLES

Airplane)—is one of the most influential in *cinema verité*, revealing the dark side of entertainment. Directed by Albert Maysles, the late David Maysles (Albert's brother), and Charlotte Zwerin, *Gimme Shelter* chronicles events leading up to the widespread violence at Altamont, including the unexpected murder of a man during the Rolling Stones' headlining performance.

IN BRIEF: Madonna will have a small role as a fencing instructor in the next James Bond Film, *Die Another Day*, which opens Nov. 22 in theaters. She will also sing the film's theme song.

'N Sync's Joey Fatone makes his Broadway debut Aug. 5 in the musical *Rent*. He will play Mark Cohen, the narrator of the production. Fatone's stint with *Rent* is expected to last through December. Fatone's next movie will be *The Cooler*, co-starring Alec Baldwin.

Mos Def has landed roles in four upcoming feature films: *The Italian Job*, *Welcome to Collinwood*, *From the Outside Looking In*, and *Ghostship*.

NEWSLINE...

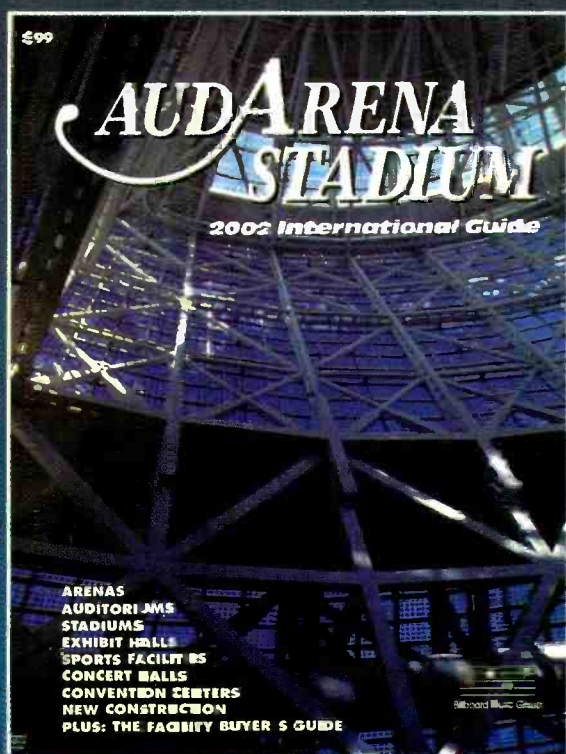
Arbitron has negotiated a one-year contract extension with Infinity Broadcasting and ABC Radio stations, allowing the stations access to quarterly ratings through spring 2003. . . . In a recent interview with the *Los Angeles Times*, Clear Channel president Mark Mays said that the company receives \$10 million-\$13 million a year from indie promoters but that the payments do not influence Clear Channel playlists. . . . Adult R&B KRNB Dallas names Sam Weaver operations manager. He was PD of mainstream R&B KPRS Kansas City, Mo. . . . Heritage rock WBGW Miami appoints Nicole Sandler as assistant PD/midday host. Sandler was PD of triple-A KTAO Taos, N.M.

Compiled by Carla Hay.

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PROGRAMMING

Radio Evaluates Jackson's Claims

Majority Of Programmers Feel Epic Did Its Job In Promoting 'Invincible'

BY DANA HALL

Airplay Monitor

NEW YORK—Nearly one year after the release of the first single from Michael Jackson's *Invincible*, the artist himself is more in the headlines than ever (see *The Beat*, page 10).

In recent weeks, news reports have had him picketing outside Sony headquarters and holding a press conference to lash out at Sony chairman Tommy Mottola, calling him "the devil" and "racist." He has also joined forces with the Rev. Al Sharpton and lawyer Johnnie Cochran, who recently formed a coalition to investigate whether recording artists are being financially exploited by record labels. Jackson stated at his press conference that labels "conspire against the artist. They steal. They cheat . . . especially against black artists."

Jackson's allegations came amid reports that the artist's fans felt that Epic had not done enough to promote *Invincible*, working only two singles from the project. *Billboard* asked rhythmic top 40 and R&B programmers to evaluate the legitimacy of Jackson's attacks and if they thought the label could still do more to promote *Invincible*.

While R&B PDs, who did better with the album's two singles, felt there were at least two more songs on *Invincible* that they would have played, most stopped short of saying Epic didn't do its job. Programmers on the rhythmic top 40 side were less enthusiastic about the album and overwhelmingly felt the label did all it could.

Bruce St. James, PD of KKFR (Power 92) Phoenix, says, "Epic went above and beyond. They tried to position him in a new light, to show how he was contemporary and that he could get airplay on the rhythmic top 40 format as well as R&B and that he wasn't a freak show. Radio gave it a shot when it came out, but unfortunately, the feedback from listeners was not positive. That's not our fault as programmers or the record company's fault. If Michael's unhappy about that, he should sue the American public for not liking his stuff."

KUBE Seattle operations manager Shellie Hart agrees: "Fans are smart. If they love Michael Jackson, they will go out and buy his album, whether or not there is a single out there. But his audience isn't as large as it once was. The key is if the hits were there, the fans would have let radio know. We would have been forced to play more songs, whether the label was promoting them or not."

Elroy Smith, operations manager of WGCI-AM-FM and adult R&B WVAZ Chicago, says, "Epic did an incredible job of re-introducing Michael. The setup was great, and everyone was playing the record. But

within a matter of weeks, the excitement for the first single dwindled." Smith believes that "even though the video was good, it was still the Michael of yesteryear. It looked dated." He also says the lack of a video may have hurt the second single, "Butterflies."

Smith says he would have played another track, "Break of Dawn," if it had been released as a single. "But I disagree that Epic made a mistake. If they felt it wasn't worth the investment, who am I to argue?"

WLLD (Wild 98.7) Tampa, Fla., PD Orlando was told by people at the label that "Epic wanted to do all the right things with Michael—an MTV special with Michael behind the scenes, at home, and in the studio—but Michael didn't want to do it." He also says, "Michael was the one who picked 'You Rock My World' as the first single, which was not the best song, and he spent something like \$10 million on the video, which is ridiculous."



ORLANDO

But Ken Johnson, director of R&B programming for Cumulus, echoes the feelings of many R&B programmers. "I disagree that his product isn't as good as other product out now. It may not be *Thriller*, but it's a better record than some of his other work in recent years, and in some cases, for R&B radio, it was a lot better. The second single, 'Butterflies,' was bigger than 'You Rock My World,' and 'Break of Dawn' could have been a third single."

Keith Landecker, PD of mainstream R&B WJTT Chattanooga, Tenn., says, "Michael's [*Invincible*] was one of the best albums he has done in a long time. I felt Epic could have released at least two more singles that I would have played and listeners wanted to hear. In fact, if you look at [Nielsen Broadcast Data Systems], I'm playing them now—'Heaven Can Wait' and 'Break of Dawn.' [Michael] was right on track with the neo-soul sound that is so popular on R&B today. And heritage-wise, you can't go wrong with Michael."

"I have all the respect in the world for record companies, especially the folks I deal with at this end—the

regionals, nationals, and VPs," Landecker continues. "They're working their asses off and making a living. But [as for] what happens at the corporate level, I wonder sometimes. All I know is one day my rep is working me on 'Butterflies,' building the spins for two to three weeks, then out of the blue, they tell me, 'Forget about it,' and I wonder why."

Orlando says that while politics may play a role in label decisions, it's more the financial concerns that rule today. And he asks if certain superstar acts are still worth the investment. "I doubt I will ever play another Michael Jackson record," he says. "I don't think my listeners care about him anymore. These kids are into Ja Rule and Eminem. Michael has pretty much fallen off, and this happens to almost every artist at some point, no matter how large they are. So the question is, should the label be sinking \$30 million into him in the first place?"

And what about the claims that Jackson and other artists are victims of racism in the music industry? Programmers agree that racism exists in the business, as well as in society overall, but they say Jackson's claims seem to be a little self-serving.

Johnson says, "Michael isn't really saying anything new, and that's one reason he's not getting a lot of sympathy. He's part of the system, and he has benefited from it. So now that he isn't selling as much as he once was, now he's complaining?"

Johnson adds, "Racism does exist in the music industry, though. It starts with the initial deal an artist gets. And usually, those deals are a little sweeter on the pop and rock side, compared to the R&B and hip-hop side. So, yes, many R&B artists are behind the curve, because they start behind the curve."

Landecker says, "We ain't got to start with Michael to know that there is racism in the music industry. Let's go back to James Brown, Little Richard, and even Marvin Gaye. But why is Michael talking about it now? Well, maybe he feels he's in a powerful enough position to make a difference. The only argument you can have against him on this is why didn't he speak up sooner."

St. James argues, "We need to consider the source. Anyone who was unclear that Michael was loopy can now confirm that. He has a questionable background, in my opinion, and now that his Q rating has gotten so low, he shows up on a street corner in New York just to get attention. His claims of racism against him are odder than his claims that Epic didn't get behind his record. My impression of the record industry is that it will take advantage of any artist it can get away with, not just one race over another."

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter



by Geoff Mayfield

HOTTER THAN JULY: A full 15 years after the band's first appearance on The Billboard 200, **Red Hot Chili Peppers** are hotter than ever. With first-week sales of 282,000 units, their *By the Way* roars in at No. 2, representing a career-high peak on the big chart and beating the band's previous best Nielsen SoundScan tally by almost 100,000 units.

Californication, the Peppers' last album, caught the band's previous best sum when it started with 189,000 units in 1999. That album and 1991's *Blood Sugar Sex Magik* each peaked at No. 3. Both make noise on

this issue's Top Pop Catalog Albums, as *Californication* scores Greatest Gainer (39-2, up 86%) and *Blood* makes its first appearance on that chart (No. 19, up 129%).

The new album's title track helps spark the band's best-ever sales week. "By the Way" has been No. 1 on Modern Rock Tracks for six weeks and climbs 45-37 on the all-formats Hot 100 Airplay chart.

Beyond the lead track, 150 stations were enlisted for a 15-day preview campaign that led up to the album's July 9 release, in which a different song from *By the Way*, plus interview clips, was featured each day.

Radio, though, is just part of the equation. Warner Bros. embraced a huge prerelease campaign on the Internet and at retail, sold downloads of the title track for 99 cents on AOL, and received wall-to-wall support from MTV, VH1, and MTV2. All three channels kicked in specialty programming, including an updated version of VH1's *Behind the Music*. VH1 is also conducting a contest, which will have the Chili Peppers play for a barbecue at the winner's home.

RAP'S RUN: Despite **Red Hot Chili Peppers'** fast start, **Nelly** easily holds The Billboard 200's top slot, as a 24% decline yields a sum of 340,000 units. His *Nellyville* has sold 1.5 million copies during its three-week reign.

Nelly's run, adjacent to the five weeks **Eminem** spent at No. 1 and one for **P. Diddy**, means The Billboard 200 has been led by a rap album for nine straight weeks. Got any idea how long it's been since that's been true? The answer might amaze and even scare you.

From November of 1990 through February of the following year, one album ruled for 16 straight weeks, and that's the last time the

chart sported as much as a nine-week rap run. That album? Here's the scary part: *To the Extreme* by **Vanilla Ice**.

THE BROTHERS WARNER: TV and **Josh Groban** continue a mutual infatuation, as the singer's visit to *The Oprah Winfrey Show* produces his latest tube-induced spike and a return visit to the top 10 (25-8, up 112%). *20/20*, the Winter Olympics' closing ceremony, and *Ally McBeal* are among the TV vehicles that juiced earlier Groban advances.

This is the first week since the May 25 issue, when Groban benefited from Mother's Day shopping, that Warner Bros. has had an album in the top 10. With Groban standing near **Red Hot Chili Peppers'** Hot Shot Debut, this is the first time Warner Bros. imprints have parked two albums in the top 10 since the April 27 issue, when **Goo Goo Dolls** and **Neil Young** bowed at Nos. 4 and 10, respectively.

DOLLY WOULD: With a media rollout that included *Today's* concert series and a visit to *Late Night With David Letterman*, **Dolly Parton's** latest exceeds 18,500 units, good for No. 4 on Top Country Albums and No. 58 on The Billboard 200.

It's her highest standing for a solo album on the country list since 1993's *Slow Dancing With the Moon* peaked at No. 4 and her best on the big chart since 1995's *Something Special* rose to No. 54. In 1999, *Trio II*, with **Linda Ronstadt** and 1999 Billboard Century Award winner **Emmylou Harris**, also crested at No. 4 on the country list. Parton also used stops on *The View* and CNN's *American Morning* to launch her new *Halos & Horns* set.



HOUSEKEEPING: Effective this issue, *Billboard's* sales charts will list UM, denoting Univision Music Group, as distributing label for all titles from the Univision and Disa logos. Longtime independent Fonovisa will also be listed thusly when its transition to Universal Music & Video Distribution's systems is complete. . . With last issue's launch of Top Bluegrass Albums, **Jerry Douglas'** latest Sugar Hill release moved from Top New Age Albums, where it peaked at No. 5, to the new chart. While many, if not most, titles on the bluegrass list are also eligible for Top Country Albums consideration, Douglas' title is a textbook example that not all that is bluegrass should also be categorized as country.

Singles Minded

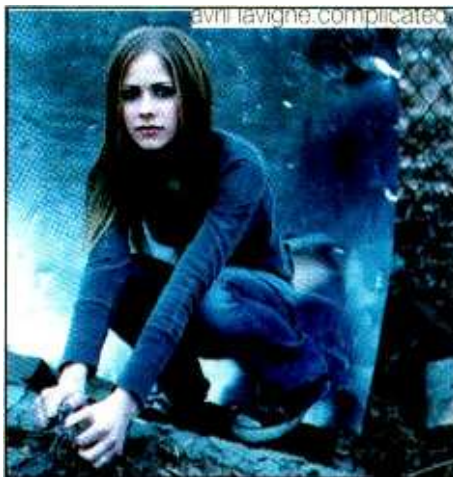


by Silvio Pietrolungo, Minal Patel, Wade Jessen

CAN'T GET MUCH HOTTER: Nelly's "Hot in Herre" holds at No. 1 on The Billboard Hot 100 for a fifth consecutive week and in the process sets a new audience mark on the chart with 163.1 million listener impressions. "Herre" bests **Ashanti's** "Foolish," which reached a high of 155.3 million in the May 18 issue and is the third title to set a new standard in 2002. **Usher** got the year rolling with "U Got It Bad," which hit 149.9 million in the Jan. 19 issue.

Meanwhile, "Dilemma" by **Nelly Featuring Kelly Rowland** rockets into the top 10 (26-8) on an increase of 28.9 million listener impressions, the largest one-week gain recorded by a Greatest Gainer/Airplay winner since the Hot 100 panel expanded to include all radio formats in December 1998. The largest increase for a non-debuting title was previously held by **Destiny's Child's** "Survivor," which had an audience jump of 25.9 million in the March 24, 2001, issue. The 18-position climb to No. 8 is also the largest jump into the top 10 for an airplay-only track since the December 1998 expansion.

COMPLICATED MANEUVER: **Avril Lavigne** vaults to No. 1 on Top 40 Tracks with debut single "Complicated," knocking **Nelly's** "Hot in Herre" to No. 2 even though it is still gaining listeners. "Complicated" climbs 4-3 on The Billboard Hot 100 and should move into the runner-up slot next issue, surpassing



Eminem's "Without Me." A chance at No. 1 on the big chart seems out of reach, however, as the track's total audience of 98.7 million is a far cry from the 163.1 million of "Herre."

"Complicated" is the lead track from Lavigne's album *Let Go*, which matches its prior peak of No. 4 on The Billboard 200 in its sixth week on the chart—a run during which the album has improved on its scanned units in each of those weeks. The song has been No. 1 on MTV's *Total Request Live*, and Lavigne has a concert set to run Aug. 4 on Nickelodeon.

TAKETHE FIFTH: With 5,469 detections and 42.2 million audience impressions, **Kenny Chesney** dominates Hot Country Singles & Tracks for a fifth time, as "The Good Stuff" unseats **Toby Keith's** "Courtesy of the Red, White and Blue (The Angry American)" after two weeks at No. 1. Keith's single closes at No. 2, with 5,390 spins and 41.5 million listener impressions.

Chesney's odds for a second week at No. 1 could be threatened by **Lonestar's** "Not a Day Goes By," which scores the chart's biggest increase and steps 4-3. Chesney leads Lonestar's detections total by 165 plays—less than half the amount of the group's gain of 358 spins.

Meanwhile, four titles recapture bullets after posting declines last issue: **Trace Adkins'** "Help Me Understand" (18-17), **Anthony Smith's** "If That Ain't Country" (38-35), **Rodney Adkins'** "Sing Along" (41-39), and **Alabama's** "I'm in the Mood" (50-50).

BY THE BY: **Red Hot Chili Peppers'** "By the Way" becomes the all-time single-week detections leader on Modern Rock Tracks, with 3,362 detections. That's 110 more spins than the previous leader, **Puddle of Mudd's** "Blurry," which gathered 3,252 detections in the Feb. 16 issue.

There are 742 detections separating "By the Way" from the No. 2 modern song, **Hoobastank's** "Running Away," which is the greatest differential between the No. 1 and No. 2 tracks on that chart since the inception of Nielsen Broadcast Data Systems data. The previous record was the 585 detections that stood between **Staind's** No. 1 title "It's Been Awhile" and **Weezer's** No. 2 "Hash Pipe" in May 2001.

"By the Way" bullets at No. 2 on Mainstream Rock Tracks—up 118 spins—and with an audience increase of 4.5 million, it rebounds 48-37 on The Billboard Hot 100.

BACK IN THE SADDLE: Three veterans of Hot Country Singles & Tracks return after extensive absences from the chart. **Mark Chesnutt** earns Airpower stripes with his first top 20 title in three years, as "She Was" rises 22-20. **John Michael Montgomery** takes Hot Shot Debut honors at No. 54 with his first Warner Bros. single, "Til Nothing Comes Between Us." Montgomery previously scored 19 top 10 singles, including seven No. 1 songs, on Atlantic between 1992 and 2000. Finally, **Ricky Skaggs** ends a six-year absence from Hot Country Singles & Tracks with "Halfway Home Cafe," which enters at No. 56. It's the first single issued on his Skaggs Family imprint and comes from *History of the Future*, which is No. 10 on Top Bluegrass Albums.

Additional reporting by Steven Graybow in New York.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
				NUMBER 1							3 Weeks At Number 1		
1	1	1	3	NELLY	Nellyville	1	49	38	—	2	CHICAGO	The Very Best Of Chicago: Only The Beginning	38
				HOT SHOT DEBUT									
2	NEW	1	1	RED HOT CHILI PEPPERS	By The Way	2	50	42	35	10	MUSIQ	Justisen (Just Listen)	1
3	2	2	8	EMINEM ▲	The Eminem Show	1	51	50	50	20	NAPPY ROOTS ●	Watermelon, Chicken & Gritz	24
4	5	4	6	AVRIL LAVIGNE ▲	Let Go	4	52	45	41	31	NO DOUBT ▲	Rock Steady	9
5	NEW	1	1	COUNTING CROWS	Hard Candy	5	53	55	47	33	LUDACRIS ▲ ²	Word Of Mouf	3
6	NEW	1	1	STYLES	A Gangster And A Gentleman	6	54	51	44	44	NICKELBACK ▲ ⁴	Silver Side Up	2
7	3	—	2	VARIOUS ARTISTS	Irv Gotti Presents The Inc	3	55	53	48	19	BRANDY ▲	Full Moon	2
				GREATEST GAINER									
8	25	26	31	JOSH GROBAN ▲	Josh Groban	8	56	78	86	18	N*E*R*D*	In Search Of...	56
9	6	6	15	ASHANTI ▲ ²	Ashanti	1	57	56	49	50	LINKIN PARK ▲ ⁸	[Hybrid Theory]	2
10	4	—	2	AEROSMITH	O, Yeah! Ultimate Aerosmith Hits	4	58	NEW	1	1	DOLLY PARTON	Halos & Horns	58
11	9	10	34	PINK ▲ ³	M!ssundaztood	6	59	52	54	44	P.O.D. ▲ ²	Satellite	6
12	10	9	6	VARIOUS ARTISTS	Totally Hits 2002	2	60	64	56	48	MICHELLE BRANCH ▲	The Spirit Room	28
13	NEW	1	1	E-40	The Ballatican: Grit & Grind	13	61	54	38	4	PAULINA RUBIO	Border Girl	11
14	12	11	5	SOUNDTRACK ●	Disney's Lilo & Stitch	11	62	23	—	2	OASIS	Heathen Chemistry	23
15	7	7	5	KORN ▲	Untouchables	2	63	40	23	3	SHEDAISY	Knock On The Sky	23
16	14	14	12	KENNY CHESNEY ▲	No Shoes, No Shirt, No Problems	1	64	RE-ENTRY	13	13	SOUNDTRACK	A Walk To Remember	34
17	8	3	3	N.O.R.E.	God's Favorite	3	65	60	45	8	VARIOUS ARTISTS ●	Off The Hook	13
18	11	12	9	VARIOUS ARTISTS ▲	P. Diddy & Bad Boy Records Present... We Invented The Remix	1	66	63	60	41	JA RULE ▲ ³	Pain Is Love	1
19	17	16	81	SOUNDTRACK ▲ ⁵	O Brother, Where Art Thou?	1	67	69	66	34	HOOBASTANK ●	Hoobastank	25
20	13	8	4	PAPA ROACH	Lovehatetragedy	2	68	57	33	6	SOUNDTRACK	Scooby-Doo	28
21	20	22	20	NORAH JONES ●	Come Away With Me	17	69	74	82	43	MARTINA MCBRIDE ▲	Greatest Hits	5
22	15	15	13	SHERYL CROW ▲	C'mon, C'mon	2	70	27	—	2	GREEN DAY	Shenanigans	27
23	21	18	29	JOHN MAYER ▲	Room For Squares	18	71	70	72	12	THE HIVES	Veni Vidi Vicious	63
24	26	21	16	CELINE DION ▲ ²	A New Day Has Come	1	72	66	64	23	JENNIFER LOPEZ ▲	J To Tha L-O! The Remixes	1
25	22	19	11	BIG TYMERS ●	Hood Rich	1	73	RE-ENTRY	72	72	VARIOUS ARTISTS ▲ ²	Songs 4 Worship — Shout To The Lord	51
26	24	24	17	VARIOUS ARTISTS ▲ ²	Now 9	1	74	58	58	5	THE WHO ●	The Ultimate Collection	31
27	28	27	6	DIRTY VEGAS	Dirty Vegas	7	75	68	57	4	ANASTACIA	Freak Of Nature	27
28	18	—	2	SOUNDTRACK	Like Mike	18	76	61	100	5	SOUNDTRACK	Mr. Deeds	61
29	16	5	3	TRUTH HURTS	Truthfully Speaking	5	77	NEW	1	1	ANDY GRIGGS	Freedom	77
30	32	28	11	VANESSA CARLTON ●	Be Not Nobody	5	78	77	75	38	INCUBUS ▲	Morning View	2
31	49	40	8	MARC ANTHONY ●	Mended	3	79	71	68	32	CRAIG DAVID ▲	Born To Do It	11
32	19	13	3	WILL SMITH	Born To Reign	13	80	107	125	20	KYLIE MINOGUE ●	Fever	3
33	33	36	37	ENRIQUE IGLESIAS ▲ ³	Escape	2	81	59	62	15	TWEET ●	Southern Hummingbird	3
34	30	25	11	SOUNDTRACK ▲	Spider-Man	4	82	NEW	1	1	GLASSJAW	Worship And Tribute	82
35	31	34	41	JIMMY EAT WORLD ●	Jimmy Eat World	31	83	62	61	3	VARIOUS ARTISTS	This Is Ultimate Dance!	61
36	35	32	25	SHAKIRA ▲ ³	Laundry Service	3	84	79	93	34	KID ROCK ▲	Cocky	7
37	39	30	5	NEW FOUND GLORY	Sticks and Stones	4	85	72	71	18	B2K ●	B2K	2
38	29	20	6	DONELL JONES	Life Goes On	3	86	81	88	27	SOUNDTRACK ●	I Am Sam	20
39	34	17	4	WYCLEF JEAN	Masquerade	6	87	80	74	8	BOX CAR RACER	Box Car Racer	12
40	41	31	4	OUR LADY PEACE	Gravity	9	88	73	77	23	MARY J. BLIGE ▲ ²	No More Drama (2002)	14
41	47	53	9	KHIA FEATURING DSD	Thug Misses	41	89	82	78	36	DEFAULT ●	The Fallout	51
42	36	37	26	ALAN JACKSON ▲ ²	Drive	1	90	75	80	27	BRAD PAISLEY ●	Part II	31
43	37	29	9	CAM'RON	Come Home With Me	2	91	65	65	9	MOBY ●	18	4
44	46	42	23	JACK JOHNSON	Brushfire Fairytales	42	92	88	90	55	ALICIA KEYS ▲ ⁵	Songs In A Minor	1
45	44	43	34	CREED ▲ ⁵	Weathered	1	93	67	85	23	BARRY MANILOW ▲	Ultimate Manilow	3
46	NEW	1	1	ONYX	Bacdafucup: Part II	46	94	100	91	8	AMY GRANT	Legacy...Hymns & Faith	21
47	48	51	45	SYSTEM OF A DOWN ▲ ²	Toxicity	1	95	99	107	61	INDIA.ARIE ▲	Acoustic Soul	10
48	43	39	46	PUDDLE OF MUDD ▲ ²	Come Clean	9	96	84	83	49	USHER ▲ ³	8701	4
				HEATSEEKER IMPACT									
											PLAY	Play	97
											SOUNDTRACK	Divine Secrets Of The Ya-Ya Sisterhood	40

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
99	98	104	36	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	149	139	127	30	ALANIS MORISSETTE ▲ MAVERICK 47988/WARNER BROS. (18.98 CD)	Under Rug Swept	1
100	85	89	9	WEEZER ● Geffen 493241/INTERSCOPE (18.98 CD)	Maladroit	3	150	123	—	2	NAS ILL WIL/CDLUMBA 86685/CRG (8.98 EQ CD)	From Illmatic To Stillmatic The Remixes (EP)	123
101	122	98	4	VARIOUS ARTISTS SIDE ONE DUMMY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation	55	151	137	121	4	ARCHIE EVERSOLE PHAT BOY 112928*/MCA (14.98 CD)	Ride Wit Me Dirty South Style	83
102	87	69	5	AZ MOTOWN 018074/UMRG (12.98/18.98)	AZiatic	29	152	148	151	18	THE CORRS 1431/AVA/ATLANTIC 83533/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52
103	97	103	86	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	Greatest Hits	4	153	145	139	32	AALIYAH ▲ ² BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1
104	83	55	5	SOUNDTRACK EPIC 85670 (18.98 CD)	The Osbourne Family Album	13	154	134	123	9	VAN MORRISON EXILE/UNIVERSAL 589177/UMRG (18.98 CD)	Down The Road	25
105	113	119	31	MERCYME ● INQWORD 86133/WARNER BROS. (16.98 CD) †	Almost There	67	155	151	171	19	BLAKE SHELTON WARNER BROS. (NASHVILLE) 24731/WRN (11.98/17.98)	Blake Shelton	45
106	86	67	3	VARIOUS ARTISTS EPIAPH 86646 (5.98 CD)	Punk -0- Rama 7	67	156	130	118	6	DJ QUIK EUPONIC/LANEWAY/BUNGALO 970008/UMRG (18.98 CD)	Under Tha Influence	27
107	131	133	11	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	57	157	152	150	12	WILCO NONESUCH 79668/AG (17.98 CD)	Yankee Hotel Foxtrot	13
108	95	96	21	GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	39	158	126	46	3	SOULFLY ROADRUNNER 618455/IDJMG (18.98 CD)	3	46
109	91	79	3	LOS TEMERARIOS FONOVISA 0529 (10.98/16.98)	Una Lagrima No Basta	79	159	149	161	4	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	118
110	106	101	61	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	160	140	146	37	THE CALLING ● RCA 67585 (17.98 CD) †	Camino Palmero	36
111	103	102	86	ENYA ▲ ⁵ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	161	142	153	89	U2 ▲ ³ INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3
112	90	113	30	NAS ▲ ILL WIL/CDLUMBA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	5	162	157	170	42	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	35
113	96	87	10	LAURYN HILL ▲ CDLUMBA 86580/CRG (16.98 EQ/19.98)	MTV Unplugged No. 2.0	3	163	154	155	23	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	12
114	89	63	8	DAVID BOWIE ISD/CDLUMBA 86630*/CRG (6.98 EQ/18.98)	Heathen	14	164	144	137	37	TRICK PONY ● WARNER BROS. (NASHVILLE) 47922/WRN (11.98/17.98)	Trick Pony	91
115	118	111	44	MICHAEL W. SMITH ● REUNION 10025/ZOMBA (11.98/17.98)	Worship	20	165	153	143	9	RUSH ANTHEM/ATLANTIC 83531*/AG (12.98/18.98)	Vapor Trails	6
116	94	76	4	A*TEENS STOCKHOLM 018435/MCA (18.98 CD)	Pop 'Til You Drop!	45	166	161	166	77	JENNIFER LOPEZ ▲ ³ EPIC 85655 (12.98 EQ/18.98)	J.Lo	1
117	109	106	21	KIRK FRANKLIN ● GOSP CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	167	143	128	5	DAZ DILLINGER OCF/FREE 006/D.P.G. (17.98 CD)	This Is The Life I Lead	109
118	102	112	46	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	168	175	—	15	JOHN TESH FAITH MD 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith	56
119	105	114	64	TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down	2	169	158	163	41	DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
120	136	148	72	DAVE MATTHEWS BAND ▲ ³ RCA 67988 (11.98/18.98)	Everyday	1	170	194	187	4	THE FLATLANDERS NEW WEST 6040 (17.98 CD) †	Now Again	168
121	121	108	19	THE WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/V2 (18.98 CD) †	White Blood Cells	61	171	170	156	32	YOLANDA ADAMS ● ELEKTRA 62690/EEG (12.98/18.98)	Believe	42
122	111	97	4	OAKENFOLD MAVERICK 48204/WARNER BROS. (18.98 CD)	Bunkka	65	172	166	159	30	LIL BOW WOW ▲ SO SO DEF/CDLUMBA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11
123	101	81	5	RAPHAEL SAADIQ UNIVERSAL 018654*/UMRG (12.98/18.98)	Instant Vintage	25	173	RE-ENTRY	4	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World	135	
124	104	109	60	STAIN'D ▲ ⁴ FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1	174	147	52	3	NONPOINT MCA 112920 (14.98 CD)	Development	52
125	92	73	3	VARIOUS ARTISTS MCA 112875* (18.98 CD)	Steve Harvey Compilation: Sign Of Things To Come	73	175	164	158	12	CEE-LO ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	11
126	120	120	94	KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)	Greatest Hits	13	176	189	—	47	DROWNING POOL ▲ WIND-UP 13065 (18.98 CD)	Sinner	14
127	116	117	65	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4	177	163	136	16	SOUNDTRACK ● UNIVERSAL 017115/UMRG (18.98 CD)	The Scorpion King	5
128	114	105	16	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	58	178	155	145	66	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9
129	112	92	8	SOUNDTRACK A&M 493304/INTERSCOPE (15.98 CD)	Spirit: Stallion Of The Cimarron	40	179	171	160	20	CHER ● WARNER BROS. 47619 (12.98/18.98)	Living Proof	9
130	132	129	10	KELLIE COFFEY BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	54	180	162	157	8	TOMMY LEE MCA 112856 (18.98 CD)	Never A Dull Moment	39
131	NEW	1		THE MIGHTY MIGHTY BOSSTONES BIG RIG 71234*/SIDE ONE DUMMY (16.98 CD)	Jackknife To A Swan	131	181	184	185	57	BLINK-182 ▲ ² MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1
132	115	99	14	GOO GOO DOLLS ● WARNER BROS. 48206 (18.98 CD)	Gutterflower	4	182	NEW	1	GRATEFUL DEAD GRATEFUL DEAD 14084/ARISTA (31.98 CD)	Steppin' Out With The Grateful Dead England '72	182	
133	110	84	6	CIPHA SOUNDS/MR. CHOC RAWKUS 112917*/MCA (18.98 CD)	Rawkus Records Presents: Soundbombing III	23	183	169	142	9	RUFF ENDZ EPIC 85651* (12.98 EQ/18.98)	Someone To Love You	27
134	93	70	3	OZZY OSBOURNE EPIC 86525 (18.98 EQ CD)	Live At Budokan	70	184	181	176	10	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!	169
135	124	116	14	BONNIE RAITT ● CAPITOL 31816 (12.98/18.98)	Silver Lining	13	185	RE-ENTRY	87	LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	Greatest Hits	2	
136	133	152	102	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly	10	186	185	164	6	DJ SHADOW MCA 112937* (18.98 CD)	The Private Press	44
137	173	167	12	RL J 20012 (12.98/17.98)	RL:Ements	53	187	180	—	2	DJ ENCORE ULTRA 1123 (21.98 CD) †	DJ Encore Presents: Ultra.Dance 02	180
138	129	122	40	THE STROKES ● RCA 68101* (12.98 CD)	Is This It	33	188	156	141	32	FAT JOE ▲ TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	21
139	127	110	16	AVANT ● MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	6	190	177	165	19	ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	22
140	128	94	4	JERRY CANTRELL ROADRUNNER 618451/IDJMG (18.98 CD)	Degradation Trip	33	191	172	154	17	REMY SHAND MOTOWN D14481/UMRG (18.98 CD)	The Way I Feel	39
141	135	131	55	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	9	192	200	193	34	R. KELLY & JAY-Z ▲ RCA-A-FELLA/DEF JAM 586783*/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	2
142	141	177	3	THE HAPPY BOYS ROBBINS 75030 (17.98 CD) †	Trance Party (Volume Two)	141	193	168	132	10	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98)	Now 8	2
143	146	135	56	SOUNDTRACK ▲ ² INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3	194	191	190	79	NAUGHTY BY NATURE TVT 2340* (13.98/17.98)	licons	15
144	108	138	17	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) †	The Places You Have Come To Fear The Most	108	195	RE-ENTRY	7	SARA EVANS ▲ RCA (NASHVILLE) 67964/RLG (11.98/17.98)	Born To Fly	55	
145	117	—	2	VARIOUS ARTISTS SO SO DEF/CDLUMBA 86689/CRG (8.98 EQ CD)	So So Def Presents: Definition Of A Remix (EP)	117	196	RE-ENTRY	36	VARIOUS ARTISTS SIXSTEPS 51923/SPARROW (18.98 CD)	Passion: Our Love Is Loud	77	
146	125	149	67	THE BEATLES ▲ ⁸ APPLE 29325/CAPITOL (12.98/18.98)	1	1	197	160	134	4	TOOL ▲ TOOL DISSECTIONAL/VOLCANO 31160/ZOMBA (12.98/18.98)	Lateralus	1
147	138	130	18	TENACIOUS D ● EPIC 86234* (18.98 EQ CD)	Tenacious D	33	198	195	115	3	B RICH ATLANTIC 83555*/AG (7.98/11.98)	80 Dimes	100
148	150	147	19	311 VOLCANO 32184/ZOMBA (11.98/17.98)	From Chaos	10	199	190	173	12	REEL BIG FISH MOJO/JIVE 41811/ZOMBA (17.98 CD)	Cheer Up!	115
							200	188	197	66	LOUIE DEVITO DEE VEE 0002/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory	92
											JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	Burn	19

▲ 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 multiples 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. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan	
Rank	Artist	Rank	Artist	Rank	Artist	Rank	Artist
1	ETTA JAMES & THE ROOTS BAND	1	ETTA JAMES & THE ROOTS BAND	10	Weeks At Number 1	1	Burnin' Down The House
2	VARIOUS ARTISTS	2	VARIOUS ARTISTS	10	Weeks At Number 1	2	Get The Blues!
3	ETTA JAMES	6	ETTA JAMES	10	Weeks At Number 1	3	Love Songs
4	COCO MONTOYA	3	COCO MONTOYA	10	Weeks At Number 1	4	Can't Look Back
5	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	5	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	10	Weeks At Number 1	5	Live At Montreux 1982 & 1985
6	DELBERT MCCLINTON	4	DELBERT MCCLINTON	10	Weeks At Number 1	6	Nothing Personal
7	MARCIA BALL	7	MARCIA BALL	10	Weeks At Number 1	7	Presumed Innocent
8	VARIOUS ARTISTS	9	VARIOUS ARTISTS	10	Weeks At Number 1	8	Pure Blues
9	PEGGY SCOTT-ADAMS	8	PEGGY SCOTT-ADAMS	10	Weeks At Number 1	9	Hot & Sassy
10	JIMMY THACKERY & THE DRIVERS	10	JIMMY THACKERY & THE DRIVERS	10	Weeks At Number 1	10	We Got It
11	COREY HARRIS	10	COREY HARRIS	10	Weeks At Number 1	11	Downhome Sophisticate
12	W.C. CLARK	11	W.C. CLARK	10	Weeks At Number 1	12	From Austin With Soul
13	ROBBEN FORD	11	ROBBEN FORD	10	Weeks At Number 1	13	Blue Moon
14	TAB BENOIT	12	TAB BENOIT	10	Weeks At Number 1	14	Wetlands
15	BUDDY GUY	12	BUDDY GUY	10	Weeks At Number 1	15	Sweet Tea

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan	
Rank	Artist	Rank	Artist	Rank	Artist	Rank	Artist
1	VARIOUS ARTISTS	1	VARIOUS ARTISTS	8	Weeks At Number 1	1	Reggae Gold 2002
2	RAYVON	2	RAYVON	10	Weeks At Number 1	2	My Bad
3	BOB MARLEY AND THE WAILERS	3	BOB MARLEY AND THE WAILERS	10	Weeks At Number 1	3	Legend (Deluxe Edition)
4	UB40	4	UB40	10	Weeks At Number 1	4	The Very Best Of UB40
5	SHAGGY	5	SHAGGY	10	Weeks At Number 1	5	Mr. Lover Lover (The Best Of Shaggy...Part 1)
6	BOUNTY KILLER	7	BOUNTY KILLER	10	Weeks At Number 1	6	Ghetto Dictionary: The Art Of War
7	BOUNTY KILLER	15	BOUNTY KILLER	10	Weeks At Number 1	7	Ghetto Dictionary: The Mystery
8	DAMIAN "JR. GONG" MARLEY	11	DAMIAN "JR. GONG" MARLEY	10	Weeks At Number 1	8	Halfway Tree
9	VARIOUS ARTISTS	9	VARIOUS ARTISTS	10	Weeks At Number 1	9	Reggae Hits 30
10	VARIOUS ARTISTS	6	VARIOUS ARTISTS	10	Weeks At Number 1	10	Soca Gold 2002
11	BUJU BANTON	12	BUJU BANTON	10	Weeks At Number 1	11	The Best Of Buju Banton
12	VARIOUS ARTISTS	13	VARIOUS ARTISTS	10	Weeks At Number 1	12	Best Of Reggae: 20 Forever Gold
13	BOB MARLEY AND THE WAILERS	13	BOB MARLEY AND THE WAILERS	10	Weeks At Number 1	13	Trenchtown Rock: The Anthology 1968-78
14	BOB MARLEY AND THE WAILERS	10	BOB MARLEY AND THE WAILERS	10	Weeks At Number 1	14	Exodus (Deluxe Edition)
15	AUGUSTUS PABLO	15	AUGUSTUS PABLO	10	Weeks At Number 1	15	East Of The River Nile

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan	
Rank	Artist	Rank	Artist	Rank	Artist	Rank	Artist
1	ISRAEL KAMAKAWIWO'OLE	2	ISRAEL KAMAKAWIWO'OLE	4	Weeks At Number 1	1	Alone In Iz World
2	BAHA MEN	1	BAHA MEN	10	Weeks At Number 1	2	Move It Like This
3	PILAR MONTENEGRO	3	PILAR MONTENEGRO	10	Weeks At Number 1	3	Desahogo
4	ANGELIQUE KIDJO	4	ANGELIQUE KIDJO	10	Weeks At Number 1	4	Black Ivory Soul
5	SOUNDTRACK	5	SOUNDTRACK	10	Weeks At Number 1	5	Black Hawk Down
6	THE CHIEFTAINS	8	THE CHIEFTAINS	10	Weeks At Number 1	6	The Wide World Over: A 40 Year Celebration
7	SOUNDTRACK	7	SOUNDTRACK	10	Weeks At Number 1	7	Monsoon Wedding
8	BAHA MEN	10	BAHA MEN	10	Weeks At Number 1	8	Who Let The Dogs Out (2002)
9	DAVID VISAN	9	DAVID VISAN	10	Weeks At Number 1	9	Buddha-Bar IV
10	VARIOUS ARTISTS	6	VARIOUS ARTISTS	10	Weeks At Number 1	10	Evangeline Made: A Tribute To Cajun Music
11	TABLA BEAT SCIENCE	11	TABLA BEAT SCIENCE	10	Weeks At Number 1	11	Live In San Francisco At Stern Grove
12	SOUNDTRACK	13	SOUNDTRACK	10	Weeks At Number 1	12	Amelie
13	VARIOUS ARTISTS	12	VARIOUS ARTISTS	10	Weeks At Number 1	13	Congo To Cuba
14	KODO	11	KODO	10	Weeks At Number 1	14	Mondo Head
15	MANU CHAO	15	MANU CHAO	10	Weeks At Number 1	15	Proxima Estacion...Esperanza

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan	
Rank	Artist	Rank	Artist	Rank	Artist	Rank	Artist
1	P.O.D.	1	P.O.D.	33	Weeks At Number 1	1	Satellite
2	VARIOUS ARTISTS	10	VARIOUS ARTISTS	10	Weeks At Number 1	2	Songs 4 Worship — Shout To The Lord
3	AMY GRANT	2	AMY GRANT	10	Weeks At Number 1	3	Legacy...Hymns & Faith
4	MERCYME	4	MERCYME	10	Weeks At Number 1	4	Almost There
5	MICHELLE WILLIAMS	6	MICHELLE WILLIAMS	10	Weeks At Number 1	5	Heart To Yours
6	MICHAEL W. SMITH	5	MICHAEL W. SMITH	10	Weeks At Number 1	6	Worship
7	KIRK FRANKLIN	3	KIRK FRANKLIN	10	Weeks At Number 1	7	The Rebirth Of Kirk Franklin
8	JOHN TESH	8	JOHN TESH	10	Weeks At Number 1	8	A Deeper Faith
9	YOLANDA ADAMS	7	YOLANDA ADAMS	10	Weeks At Number 1	9	Believe
10	VARIOUS ARTISTS	14	VARIOUS ARTISTS	10	Weeks At Number 1	10	Passion: Our Love Is Loud
11	VARIOUS ARTISTS	11	VARIOUS ARTISTS	10	Weeks At Number 1	11	Dove Hits 2002
12	THIRD DAY	12	THIRD DAY	10	Weeks At Number 1	12	Come Together
13	STEVEN CURTIS CHAPMAN	13	STEVEN CURTIS CHAPMAN	10	Weeks At Number 1	13	Declaration
14	PLUS ONE	17	PLUS ONE	10	Weeks At Number 1	14	Obvious
15	ZOEGIRL	24	ZOEGIRL	10	Weeks At Number 1	15	Life
16	PILLAR	16	PILLAR	10	Weeks At Number 1	16	Fireproof
17	NICOLE C. MULLEN	21	NICOLE C. MULLEN	10	Weeks At Number 1	17	Talk About It
18	REBECCA ST. JAMES	22	REBECCA ST. JAMES	10	Weeks At Number 1	18	Worship God
19	VARIOUS ARTISTS	18	VARIOUS ARTISTS	10	Weeks At Number 1	19	WOW Hits 2002
20	NEWSBOYS	19	NEWSBOYS	10	Weeks At Number 1	20	Thrive
21	MARVIN SAPP	25	MARVIN SAPP	10	Weeks At Number 1	21	I Believe
22	JARS OF CLAY	28	JARS OF CLAY	10	Weeks At Number 1	22	theeventhour
23	GINNY OWENS	28	GINNY OWENS	10	Weeks At Number 1	23	Something More
24	DONNIE MCCLURKIN	27	DONNIE MCCLURKIN	10	Weeks At Number 1	24	Live In London And More...
25	TOBYMAC	29	TOBYMAC	10	Weeks At Number 1	25	Momentum
26	SALVADOR	31	SALVADOR	10	Weeks At Number 1	26	Into Motion
27	DORINDA CLARK-COLE	26	DORINDA CLARK-COLE	10	Weeks At Number 1	27	Dorinda Clark-Cole
28	MXPX	30	MXPX	10	Weeks At Number 1	28	Ten Years And Running
29	VARIOUS ARTISTS	15	VARIOUS ARTISTS	10	Weeks At Number 1	29	Left Behind Worship: God Is With Us
30	THE KATINAS	20	THE KATINAS	10	Weeks At Number 1	30	Lifestyles
31	RACHAEL LAMPA	33	RACHAEL LAMPA	10	Weeks At Number 1	31	Kaleidoscope
32	RELIENT K	35	RELIENT K	10	Weeks At Number 1	32	The Anatomy Of The Tongue In Cheek
33	KURT CARR & THE KURT CARR SINGERS	34	KURT CARR & THE KURT CARR SINGERS	10	Weeks At Number 1	33	Awesome Wonder
34	NORMAN HUTCHINS	32	NORMAN HUTCHINS	10	Weeks At Number 1	34	Nobody But You
35	AUDIO ADRENALINE	38	AUDIO ADRENALINE	10	Weeks At Number 1	35	Life
36	THE BENJAMIN GATE	23	THE BENJAMIN GATE	10	Weeks At Number 1	36	Contact
37	BOB FITTS	37	BOB FITTS	10	Weeks At Number 1	37	I Will Bow To You
38	VARIOUS ARTISTS	39	VARIOUS ARTISTS	10	Weeks At Number 1	38	City On A Hill: Sing Alleluia
39	OUT OF EDEN	38	OUT OF EDEN	10	Weeks At Number 1	39	This Is Your Life
40	PAX217	36	PAX217	10	Weeks At Number 1	40	Engage

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan	
Rank	Artist	Rank	Artist	Rank	Artist	Rank	Artist
1	MICHELLE WILLIAMS	2	MICHELLE WILLIAMS	13	Weeks At Number 1	1	Heart To Yours
2	KIRK FRANKLIN	1	KIRK FRANKLIN	10	Weeks At Number 1	2	The Rebirth Of Kirk Franklin
3	YOLANDA ADAMS	3	YOLANDA ADAMS	10	Weeks At Number 1	3	Believe
4	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES	9	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES	10	Weeks At Number 1	4	Send A Revival
5	VARIOUS ARTISTS	4	VARIOUS ARTISTS	10	Weeks At Number 1	5	WOW Gospel 2002
6	MARVIN SAPP	6	MARVIN SAPP	10	Weeks At Number 1	6	I Believe
7	DONNIE MCCLURKIN	8	DONNIE MCCLURKIN	10	Weeks At Number 1	7	Live In London And More...
8	DORINDA CLARK-COLE	7	DORINDA CLARK-COLE	10	Weeks At Number 1	8	Dorinda Clark-Cole
9	SHEKINAH GLORY MINISTRY	12	SHEKINAH GLORY MINISTRY	10	Weeks At Number 1	9	Praise Is What I Do
10	THE CANTON SPIRITUALS	5	THE CANTON SPIRITUALS	10	Weeks At Number 1	10	Walking By Faith
11	KURT CARR & THE KURT CARR SINGERS	11	KURT CARR & THE KURT CARR SINGERS	10	Weeks At Number 1	11	Awesome Wonder
12	NORMAN HUTCHINS	10	NORMAN HUTCHINS	10	Weeks At Number 1	12	Nobody But You
13	DONALD LAWRENCE & THE TRI-CITY SINGERS	15	DONALD LAWRENCE & THE TRI-CITY SINGERS	10	Weeks At Number 1	13	Go Get Your Life Back
14	TONEX	14	TONEX	10	Weeks At Number 1	14	O2
15	SMOKIE NORFUL	16	SMOKIE NORFUL	10	Weeks At Number 1	15	I Need You Now
16	BRENT JONES + T.P. MOBB	16	BRENT JONES + T.P. MOBB	10	Weeks At Number 1	16	beautiful
17	COMMISSIONED	17	COMMISSIONED	10	Weeks At Number 1	17	The Commissioned Reunion "Live"
18	WILLIE NORWOOD	23	WILLIE NORWOOD	10	Weeks At Number 1	18	'Bout It
19	MISSISSIPPI MASS CHOIR	20	MISSISSIPPI MASS CHOIR	10	Weeks At Number 1	19	Amazing Love
20	THE EMMANUELS	21	THE EMMANUELS	10	Weeks At Number 1	20	Meet The Emmanuels
21	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY	22	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY	10	Weeks At Number 1	21	Turn It Around
22	BISHOP T.D. JAKES	29	BISHOP T.D. JAKES	10	Weeks At Number 1	22	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
23	VANESSA WILLIAMS	17	VANESSA WILLIAMS	10	Weeks At Number 1	23	Vanessa
24	REV. CLAY EVANS AND THE AARC MASS CHOIR	19	REV. CLAY EVANS AND THE AARC MASS CHOIR	10	Weeks At Number 1	24	Constantly
25	JOANN ROSARIO	38	JOANN ROSARIO	10	Weeks At Number 1	25	Fred Hammond Presents... Joann Rosario: "More, More, More"
26	CECE WINANS	25	CECE WINANS	10	Weeks At Number 1	26	CeCe Winans
27	THE WINANS	24	THE WINANS	10	Weeks At Number 1	27	The Very Best Of
28	DOUG & MELVIN WILLIAMS	26	DOUG & MELVIN WILLIAMS	10	Weeks At Number 1	28	Duets
29	DOTTIE PEOPLES	27	DOTTIE PEOPLES	10	Weeks At Number 1	29	Churchin' With Dottie
30	TAKE 6	30	TAKE 6	10	Weeks At Number 1	30	Beautiful World
31	WOODY ROCK	28	WOODY ROCK	10	Weeks At Number 1	31	Soul Music
32	THE BROOKLYN TABERNACLE CHOIR	32	THE BROOKLYN TABERNACLE CHOIR	10	Weeks At Number 1	32	Be Glad
33	BEBE	33	BEBE	10	Weeks At Number 1	33	Live And Up Close
34	THE BRIGHT STAR MALE CHORUS	35	THE BRIGHT STAR MALE CHORUS	10	Weeks At Number 1	34	Live In Shreveport, LA
35	SOUNDTRACK	34	SOUNDTRACK	10	Weeks At Number 1	35	Tae-Bo Inspirational: Walk By Faith...Not By Sight
36	ESTHER SMITH	31	ESTHER SMITH	10	Weeks At Number 1	36	You Love Me...Still
37	VARIOUS ARTISTS	39	VARIOUS ARTISTS	10	Weeks At Number 1	37	Gospel's Top 20 Songs Of The Century
38	YOLANDA ADAMS	40	YOLANDA ADAMS	10	Weeks At Number 1	38	The Experience
39	RAY BADA	36	RAY BADA	10	Weeks At Number 1	39	Mission K.O.B. (Keep On Believin')
40	EASTERN MICHIGAN GOSPEL CHOIR	37	EASTERN MICHIGAN GOSPEL CHOIR	10	Weeks At Number 1	40	Get To The Concept

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 of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JULY 27
2002

Billboard HEATSEEKERS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	3	4	3	THE HAPPY BOYS ROBBINS 75038 (17.98 CD)		1 Week At Number 1 Trance Party (Volume Two)
2	1	1	28	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD)		The Places You Have Come To Fear The Most
3	5	5	7	THE FLATLANDERS NEW WEST 6040 (17.98 CD)		Now Again
4	4	13	3	DJ ENCORE ULTRA 1123 (21.98 CD)		DJ Encore Presents: Ultra.Dance 02
5	10	10	12	12 STONES WIND-UP 13069 (9.98 CD)		12 Stones
6	14	18	5	JENNIFER PENA UNIVISION 316053/UM (9.98/13.98)		Libre
7	13	21	8	THALIA EMI LATIN 39573 (10.98/17.98)		Thalia
8	7	7	11	FLAW REPUBLIC/UNIVERSAL 014891/UMRG (18.98 CD)		Through The Eyes
9	11	8	7	DJ PAUL D-EVIL 3600/STREET LEVEL (10.98/17.98)		Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa
10	8	—	3	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3018 (10.98/16.98)		Send A Revival
11	9	12	17	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)		Play It Loud
12	NEW	1	1	BUTCH WALKER ARISTA 14743 (13.98 CD)		Left Of Self-Centered
13	12	9	17	CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98)		Grandes Exitos
14	6	—	2	NORMAN BROWN WARNER BRDS. 47995 (18.98 CD)		Just Chillin'
15	15	41	3	JAMES GALWAY RCA VICTOR 63950 (18.98 CD)		The Very Best Of James Galway
16	32	31	6	AUDIOVENT ATLANTIC 83544/AG (11.98 CD)		Dirty Sexy Knights In Paris
17	17	19	8	JUANES SURCD 017532/UNIVERSAL LATIN (16.98 CD)		Un Dia Normal
18	26	27	14	ZOEGIRL SPARROW 51828 (16.98 CD)		Life
19	16	16	8	PILLAR FLUCKER 82806 (16.98 CD)		Fireproof
20	20	29	45	NICOLE C. MULLEN WORD 86127/WARNER BRDS. (11.98/17.98)		Talk About It
21	19	—	13	DANIEL RODRIGUEZ MANHATTAN 37564 (17.98 CD)		The Spirit Of America
22	48	—	2	SOLUNA DREAMWORKS 450235/INTERSCOPE (14.98 CD)		For All Time
23	33	44	25	THURSDAY VICTORY 145* (15.98 CD)		Full Collapse
24	23	24	3	RAYVON BIG YARD 112757/MCA (14.98 CD)		My Bad

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	—	—	3	HOWIE DAY DAZE 86708/EPIC (11.98 EQ CD)		Australia
26	27	28	5	MARVIN SAPP VERITY 43192/ZOMBA (11.98/17.98)		I Believe
27	—	—	7	GINNY OWENS ROCKETOWN/WORD 86189/WARNER BRDS. (16.98 CD)		Something More
28	31	—	3	GERALD ALBRIGHT GRP 58955/VG (18.98 CD)		Groovology
29	41	17	23	TOBYMAC FOREFRONT 25294 (17.98 CD)		Momentum
30	47	33	6	SALVADOR WORD 86134/WARNER BRDS. (16.98 CD)		Into Motion
31	43	—	9	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD)		Start Static
32	34	20	3	DORINDA CLARK-COLE GOSPO CENTRIC 70033/ZOMBA (11.98/17.98)		Dorinda Clark-Cole
33	29	23	4	OTEP CAPITOL 33346 (17.98 CD)		Sevas Tra
34	—	—	4	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CD)		Drunken Lullabies
35	—	—	11	QUARASHI TIME BOMB/COLUMBIA 86179/CRG (12.98 EQ CD)		Jinx
36	39	49	67	PETE YORN COLUMBIA 86244/CRG (17.98 EQ/18.98)		musicforthemorningafter
37	24	46	24	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)		Love Machine
38	35	26	4	THE KATINAS GOTEE 72867 (16.98 CD)		Lifestyles
39	NEW	1	1	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98)		Praise Is What I Do
40	NEW	1	1	MUSHROOMHEAD UNIVERSAL 016430/UMRG (18.98 CD)		XX
41	NEW	1	1	SUPERDRAG ARENA ROCK 00023 (15.98 CD)		Last Call For Vitriol
42	46	43	8	SOMETHING CORPORATE DRIVE-THRU 112887/MCA (14.98 CD)		Leaving Through The Window
43	18	35	8	AFU-R D&D IN THE PAINT 8356/KOCH (12.98/17.98)		Life Force Radio
44	NEW	1	1	RACHAEL LAMPA WORD 86182/WARNER BRDS. (11.98/16.98)		Kaleidoscope
45	NEW	1	1	GOOD CHARLOTTE DAYLIGHT 85845/EPIC (11.98 EQ/17.98)		Good Charlotte
46	NEW	1	1	RELIENT K GOTEE 72842 (12.98 CD)		The Anatomy Of The Tongue In Cheek
47	25	15	3	THE CANTON SPIRITUALS VERITY 43169/ZOMBA (11.98/17.98)		Walking By Faith
48	NEW	1	1	SLUM VILLAGE BARAK 8003/SEQUENCE (18.98 CD)		Dirty District
49	44	—	43	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 70016/ZOMBA (10.98/16.98)		Awesome Wonder
50	NEW	1	1	O.A.R. EVERFINE 11123 (18.98 CD)		Any Time Now

JULY 27
2002

Billboard TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	12	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD)		3 Weeks At Number 1 Thug Misses
2	NEW	1	1	ONYX OTHER PEOPLES MONEY/IN THE PAINT 8268*/KOCH (12.98/17.98)		Bacdafucup: Part II
3	NEW	1	1	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)		Halos & Horns
4	2	3	41	DEFAULT TVT 2310 (11.98 CD)		The Fallout
5	7	6	4	VARIOUS ARTISTS SIDE ONE DUMMY 71233 (16.98 CD)		Vans Warped Tour 2002 Compilation
6	3	2	3	VARIOUS ARTISTS EPIIAPH 88646 (16.98 CD)		Punk -O- Rama 7
7	4	4	3	LOS TEMERARIOS FONDISA 0529 (10.98/16.98)		Una Lagrima No Basta
8	6	7	4	YING YANG TWINS COLLIPARK/IN THE PAINT 8378/KOCH (12.98/17.98)		Alley: The Return Of The Ying Yang Twins
9	NEW	1	1	THE MIGHTY MIGHTY BOSSTONES BIG RIG 71234*/SIDE ONE DUMMY (16.98 CD)		Jackknife To A Swan
10	5	10	28	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD)		The Places You Have Come To Fear The Most
11	8	8	5	DAZ DILLINGER OCF/FREE 006/D.P.G. (17.98 CD)		This Is The Life I Lead
12	16	14	8	THE FLATLANDERS NEW WEST 6040 (17.98 CD)		Now Again
13	24	34	25	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)		Alone In Iz World
14	12	19	3	DJ ENCORE ULTRA 1123 (21.98 CD)		DJ Encore Presents: Ultra.Dance 02
15	10	9	10	NAUGHTY BY NATURE TVT 2340* (13.98/17.98)		licons
16	15	11	12	LOUIE DEVITO DEE VEE 0002/MUSICRAMA (18.98 CD)		Louie DeVito's Dance Factory
17	20	22	10	VARIOUS ARTISTS SIDE ONE DUMMY 71232 (16.98 CD)		Atticus: ...Dragging The Lake.
18	11	15	17	JIMMY BUFFETT MAILBOAT 2005 (10.98/18.98)		Far Side Of The World
19	9	5	3	CORMEGA LEGAL HUSTLE 9214*/LANDSPEED (11.98/17.98)		The True Meaning
20	17	16	3	DJ PAUL D-EVIL 3600/STREET LEVEL (10.98/17.98)		Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa
21	30	44	3	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3018 (10.98/16.98)		Send A Revival
22	18	17	8	VARIOUS ARTISTS VP 1679* (9.98/16.98)		Reggae Gold 2002
23	NEW	1	1	PIXIES SPINART 80109* (12.98 CD)		Pixies
24	13	12	7	NATURE CASINO 8004*/SEQUENCE (18.98 CD)		Wild Gremlinz

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	14	13	3	VARIOUS ARTISTS SUB CITY 662/HOPELESS (13.98 CD)		Hopelessly Devoted To You Vol. 4
26	19	18	8	THE DAYTON FAMILY IN THE PAINT 8313/KOCH (12.98/17.98)		Welcome To The Dope House
27	29	31	28	THURSDAY VICTORY 145* (15.98 CD)		Full Collapse
28	21	21	8	NOFX FAT WRECK CHORDS 841* (16.98 CD)		45 Or 46 Songs That Weren't Good Enough To Go On Our Other Records
29	—	—	2	MC EIHT D3 9598/RIVIERA (18.98 CD)		Underground Hero
30	33	38	13	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD)		Start Static
31	31	39	10	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CD)		Drunken Lullabies
32	27	33	24	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)		Love Machine
33	37	43	3	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98)		Praise Is What I Do
34	NEW	1	1	SUPERDRAG ARENA ROCK 00023 (15.98 CD)		Last Call For Vitriol
35	32	26	8	AFU-R D&D IN THE PAINT 8356/KOCH (12.98/17.98)		Life Force Radio
36	25	23	10	TOM WAITS ANTI- 86629*/EPIIAPH (17.98 CD)		Blood Money
37	38	46	8	SOUNDTRACK KOCH 8406 (17.98 CD)		Bob The Builder: The Album
38	36	25	9	SLUM VILLAGE BARAK 8003/SEQUENCE (18.98 CD)		Dirty District
39	28	24	10	TOM WAITS ANTI- 86632*/EPIIAPH (17.98 CD)		Alice
40	42	50	10	O.A.R. EVERFINE 11123 (18.98 CD)		Any Time Now
41	NEW	1	1	SOUNDTRACK COMEDY CENTRAL 30001 (12.98 CD)		Crank Yankers — The Best Uncensored Crank Calls: Volume 1
42	34	27	5	NORMAN HUTCHINS JDI 1263 (12.98/16.98)		Nobody But You
43	NEW	1	1	CROSS CANADIAN RAGWEED SMITH MUSIC GROUP 5016 (15.98 CD)		Live And Loud At Billy Bob's Texas
44	35	37	9	THE GET UP KIDS HEROES & VILLAINS 370*/VAGRANT (15.98 CD)		On A Wire
45	NEW	1	1	JULIA FORDHAM VANGUARD 79719 (16.98 CD)		Concrete Love
46	47	36	4	NO USE FOR A NAME FAT WRECK CHORDS 639* (13.98 CD)		Hard Rock Bottom
47	41	47	16	ZERO 7 QUANG/ULTIMATE DILEMMA 5007/PALM (11.98 CD)		Simple Things
48	45	—	5	DJ IRENE SURGE 0002/WARLOCK (18.98 CD)		Phonosynthesis
49	40	32	8	SUPERJOINT RITUAL SANCTUARY 70001/NAVARRIE (13.98/19.98)		Use Once And Destroy
50	NEW	1	1	SEVENDUST TVT 5870 (10.98/17.98)		Animosity

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. Recording Industry Association 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 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. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JULY 27 2002

Billboard TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
			👑 NUMBER 1 👑		1 Week At Number 1	
1	NEW		COUNTING CROWS	GEFFEN 493356/INTERSCOPE	Hard Candy	5
2	NEW		RED HOT CHILI PEPPERS	WARNER BROS. 48140*	By The Way	2
3	1	20	NORAH JONES	BLUE NOTE 32088/CAPITOL ▲	Come Away With Me	21
4	2	2	AEROSMITH	COLUMBIA 86700/CRG	O, Yeah! Ultimate Aerosmith Hits	10
5	3	3	NELLY	FD REEL 017747/UNIVERSAL	Nellyville	1
6	4	7	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE	The Eminem Show	3
7	5	10	SOUNDTRACK	LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	19
8	7	29	JOSH GROBAN	143/REPRISE 48154/WARNER BROS. ▲	Josh Groban	8
9	9	14	BONNIE RAIT	CAPITOL 31816	Silver Lining	135
10	6	5	SOUNDTRACK	DMZ/COLUMBIA 86534/CRG	Divine Secrets Of The Ya-Ya Sisterhood	98
11	NEW		DOLLY PARTON	BLUE EYE 3949/SUGAR HILL	Halos & Horns	58
12	NEW		CHICAGO	RHINO 76170	The Very Best Of Chicago: Only The Beginning	49
13	10	13	SHERYL CROW	A&M 493260/INTERSCOPE	C'mon, C'mon	22
14	8	6	AVRIL LAVIGNE	ARISTA 14740	Let Go	4
15	NEW		ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World	173
16	14	11	VARIOUS ARTISTS	TIME LIFE 17095	'60's Gold	-
17	20	16	CELINE DION	EPIC 86400	A New Day Has Come	24
18	11	4	THEY MIGHT BE GIANTS	ROUNDER 618113	No!	-
19	17	12	JACK JOHNSON	ENJOY/UNIVERSAL 860994/UMRG ▲	Brushfire Fairytales	44
20	12	19	JOHN MAYER	AWARE/COLUMBIA 85293*/CRG ▲	Room For Squares	23
21	18	3	THE FLATLANDERS	NEW WEST 6040 ▲	Now Again	170
22	21	11	WILCO	NONESUCH 79669/AG	Yankee Hotel Foxtrot	157
23	NEW		VARIOUS ARTISTS	AWARE 20	Aware Nine: The Compilation	-
24	19	5	DIRTY VEGAS	CREDESCENCE 39986/CAPITOL	Dirty Vegas	27
25	23	4	THE WHO	UTV 112877/MCA	The Ultimate Collection	74

JULY 27 2002

Billboard TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			👑 NUMBER 1 👑	
1	1	5	DISNEY'S LILO & STITCH	WALT DISNEY 860734
2	2	57	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
3	3	2	LIKE MIKE	SD SO DEF/COLUMBIA 86676*/CRG
4	4	11	SPIDER-MAN ▲	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
5	5	1	A WALK TO REMEMBER	EPIC 86311
6	6	4	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
7	7	5	MR. DEEDS	RCA 68118
8	8	27	I AM SAM	V2 27119
9	9	7	DIVINE SECRETS OF THE YA-YA SISTERHOOD	DMZ/COLUMBIA 86534/CRG
10	10	3	THE OSBOURNE FAMILY ALBUM	EPIC 86670
11	11	37	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
12	12	9	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
13	13	7	COYOTE UGLY ▲	CURB 78703
14	14	17	MOULIN ROUGE ▲	INTERSCOPE 493035
15	15	16	THE SCORPION KING	UNIVERSAL 017155/UMRG
16	16	18	STAR WARS EPISODE II: ATTACK OF THE CLONES	SONY CLASSICAL 89932
17	17	23	VANILLA SKY	REPRISE 48109*/WARNER BROS.
18	18	47	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
19	19	2	MEN IN BLACK II	OVERBROOK/COLUMBIA 86295/CRG
20	20	18	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
21	21	19	THE FAST AND THE FURIOUS	MURDER INC./DEF JAM 548832*/IDJMG
22	22	25	A KNIGHT'S TALE	COLUMBIA 85648/CRG
23	23	39	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
24	NEW		THE ROYAL TENENBAUMS	HOLLYWOOD 162358
25	NEW		JIMMY NEUTRON BOY GENIUS	NICK/JIVE 48501/ZOMBA

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. † indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JULY 27 2002

Billboard TOP POP CATALOG™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	TOTAL WKS.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				👑 NUMBER 1 👑		
1	1	2	672	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 548304/IDJMG (12.98/18.98)	Legend
2	39	46	117	RED HOT CHILI PEPPERS	WARNER BROS. 47386* (10.98/17.98)	Californication
3	4	4	77	EMINEM	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
4	2	3	4	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) ▲	Rascal Flatts
5	6	7	150	DIXIE CHICKS	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
6	5	5	114	DISTURBED	GIANT 24738/WARNER BROS. (11.98/17.98) ▲	The Sickness
7	7	6	144	CREED	WIND-UP 13053* (11.98/18.98)	Human Clay
8	9	9	335	EAGLES	ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	Their Greatest Hits 1971-1975
9	10	13	182	KID ROCK	TOP ODG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) ▲	Devil Without A Cause
10	3	8	408	AC/DC	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
11	8	1	107	NELLY	FD REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar
12	15	11	120	CELINE DION	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
13	12	10	403	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334 (10.98/15.98)	Greatest Hits
14	23	24	284	SUBLIME	GASLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
15	14	16	46	THE BEACH BOYS	CAPITOL 21960 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
16	20	19	505	JAMES TAYLOR	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
17	18	22	95	NICKEL CREEK	SUGAR HILL 3909 (16.98 CD) ▲	Nickel Creek
18	NEW			MARC ANTHONY	COLUMBIA 69726*/CRG (12.98 EQ/18.98)	Marc Anthony
19	NEW			🔥 HOT SHOT DEBUT 🔥		
19	NEW			RED HOT CHILI PEPPERS	WARNER BROS. 26881 (10.98/17.98)	Blood Sugar Sex Magik
20	16	15	568	METALLICA	ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
21	24	17	122	ENYA	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
22	19	23	374	MADONNA	SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
23	21	28	233	DIXIE CHICKS	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) ▲	Wide Open Spaces
24	22	20	287	DEF LEPPARD	MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995

THIS WEEK	LAST WEEK	WKS. AGO	TOTAL WKS.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	NEW			ISRAEL KAMAKAWIWO'OLE	BIG BOY 5901/THE MOUNTAIN APPLE COMPANY (19.98 CD)	Facing Future
26	26	21		EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
27	17	12		JIMMY BUFFETT	MCA 325633* (12.98/18.98)	Songs You Know By Heart
28	25	33		PHIL COLLINS	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
29	NEW			DAVE MATTHEWS BAND	RCA 66904 (11.98/18.98)	Crash
30	36	32	245	ABBA	FDLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
31	32	30	250	CREED	WIND-UP 13049 (11.98/18.98) ▲	My Own Prison
32	27	29	118	TOM PETTY AND THE HEARTBREAKERS	MCA 110613 (12.98/18.98)	Greatest Hits
33	30	31	244	SHANIA TWAIN	MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
34	31	27	183	MILES DAVIS	LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue
35	13	25	319	PINK FLOYD	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
36	29	34	447	FLEETWOOD MAC	WARNER BROS. 25801 (10.98/17.98)	Greatest Hits
37	33	18	134	INCUBUS	IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
38	38	38	285	EAGLES	GEFFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
39	34	26	99	DAVID GRAY	ATO 68351/RCA (11.98/17.98) ▲	White Ladder
40	28	14	194	AEROSMITH	COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
41	42	39	81	SYSTEM OF A DOWN	AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) ▲	System Of A Down
42	NEW			LEE ANN WOMACK	MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance
43	41	45	64	VAN HALEN	WARNER BROS. 46332 (11.98/17.98)	Best Of Volume 1
44	40	40	187	BROOKS & DUNN	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection
45	35	35	153	ZZ TOP	WARNER BROS. 26846 (11.98/17.98)	Greatest Hits
46	43	50	45	LYNYRD SKYNYRD	MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
47	NEW			VARIOUS ARTISTS	TIME LIFE 3397 (17.98/19.98)	Body + Soul: Love Serenade
48	37	37	420	CREDESCENCE CLEARWATER REVIVAL	FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
49	47	49	450	QUEEN	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
50	44	-	-	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EU, 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. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap Tracks (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

Patti Austin: JZ 19
Avalon: EA 20
Avant: B200 139; RBA 35; H100 78; RA 41, 64; RBH 41, 68
Ramon Ayala Y Sus Bravos Del Norte: LA 28; RMA 13; LT 14; RMS 3
Steve Azar: CA 57; CS 18; H100 67; HA 63
AZ: B200 102; RBA 21; RA 59; RBH 63

-B-

BzK: B200 85; RBA 46; H100 52; HA 52; HSS 26, 75; RA 29; RBH 28; RS 47, 55
Ray Bady: GA 39
Baha Men: WM 2, 8
Anita Baker: B200 159; RBA 32
Chet Baker: JZ 16
Marcia Ball: BL 7
Charli Baltimore: H100 11, 66; HA 9, 65; RA 4, 33; RBH 4, 33; RP 4, 13; RS 50; T40 28
Banda El Recodo: LA 48; LT 12; RMS 2
Banda Tierra Blanca: LT 16; RMS 4
Buju Banton: RE 11
Ana Barbara: RMS 36
Pancho Barraza: RMS 28
Basement Jaxx: EA 22; DC 49; DS 22; HSS 67
BBMak: A40 36
The Beach Boys: PCA 15
Beanie Sigel: HSS 66; RA 61; RBH 62; RS 36
The Beatles: B200 146
Daniel Bedingfield: H100 77; HA 73; T40 31
Beenie Man: RA 55; RBH 58
Joshua Bell: CL 5
The Benjamin Gate: CC 36
Tony Bennett: JZ 10, 24
Tab Benoit: BL 14
Big Boy: H100 91; HSS 63; RA 45; RBH 44; RP 23; RS 38
Big Huss: RBH 91
Big Kahuna: JZ 9
Big Tymers: B200 25; RBA 14; H100 14; HA 13; HSS 36; RA 6; RBH 7; RP 5; RS 21; T40 27
Clint Black: CA 63
Mary J. Blige: B200 88; RBA 40; RBC 12, 23; DC 7; H100 64; HA 68; RA 36; RBH 36; RS 39
Blink-182: B200 181
Andrea Bocelli: CL 4; CX 2
Michael Bolton: AC 15
Bond: CX 12
Bone Thugs-N-Harmony: RBC 10
Bono: A40 20
The Boston Pops Orchestra: CX 11
Chris Botti: C/10
Bounty Killer: RE 6, 7
David Bowie: B200 114
Box Car Racer: B200 87; MO 9
Boyz II Men: HSS 69; RA 73; RBH 76, 85; RS 46
Michelle Branch: B200 60; A40 13; H100 32; HA 31; T40 15
Brandy: B200 55; RBA 27; DS 13; H100 26; HA 29; RA 30; RBH 27; RS 28; T40 26
The Braxton Brothers: C/17
Breaking Benjamin: RO 40
Michael Brecker: JZ 3
R. Rich: B200 197; RBA 68; HSS 73; RA 57; RBH 55; RS 29
Jim Brickman: NA 4
Sarah Brightman: CX 6, 8, 13
The Bright Star Male Chorus: GA 34
Brian Bromberg: JZ 20
Brooks & Dunn: B200 127; CA 14; CCA 7; PCA 44; CS 5; H100 48; HA 46
Garth Brooks: CA 31; CCA 23; CS 25
The Brooklyn Tabernacle Choir: GA 32
Jocelyn Brown: DC 29
Norman Brown: C/3; HS 14; RBA 52
Ray Brown: JZ 23
Jimmy Buffet: IND 18; PCA 27
Los Bukis: LA 64
Rafy Burgos "El Cupido": TSS 37
Busta Rhymes: RBA 91; RA 38; RBH 38; RP 17; RS 44
Jonathan Butler: C/9
Tracy Byrd: CA 30; CS 14; H100 60; HA 60

-C-

C.3.O: HSS 47; RS 35
Cabas: LPS 35; TSS 18
Chris Cagle: CA 29; HS 11; CS 36
Maria Callas: CL 15
The Calling: B200 160; A40 6, 26; AC 27; H100 34; HA 34; HSS 10
Cam'ron: B200 43; RBA 18; H100 6; HA 6; HSS 42, 56; RA 3; RBH 3, 80; RP 3; RS 24, 32; T40 19
Los Canelos De Durango: RMS 25
The Canton Spirituals: GA 10; HS 47
Blu Cantrell: RBH 93; RS 53
Jerry Cantrell: B200 140; RO 20
Cardenales De Nuevo Leon: LA 45; LT 32; RMS 12
Mariah Carey: HSS 69
The Caribbean Jazz Project: JZ 21
Vanessa Carlton: B200 30; A40 3; AC 9; H100 9; HA 12; T40 7; TSS 40
Kurt Carr & The Kurt Carr Singers: CC 33; GA 11; HS 49
Jose Carrera: CL 1
Rodney Carrington: CA 62
Brandon Casey: HSS 6; RA 68; RBH 51; RS 2
Brian Casey: HSS 6; RA 68; RBH 51; RS 2
Johnny Cash: CCA 15
Cassius: DC 29
Cee-Lo: B200 175; RBA 45; H100 91; HSS 63; RA 45; RBH 44; RP 23; RS 38
Celeda: DC 14
Kasey Chambers: CA 56

Manu Chao: LA 73; WM 15
Steven Curtis Chapman: CC 13
Craig Chaquico: C/16
Ray Charles: HSS 11; RBH 86; RS 5
Chayanne: HS 13; LA 4; LPA 2; LPS 1; LT 1; TSS 1
The Chemical Brothers: DC 25
Cher: B200 179; DC 16, 33; DS 2; HSS 27
Kenny Chesney: B200 16, 126; CA 1, 13; CS 1; H100 28; HA 27
Mark Chesnutt: CA 46; CS 20
Chevelle: MO 38; RO 32
Chicago: B200 49; INT 12
Chicos De Barrio: LA 54
The Chieftains: WM 6
Chuck-N-Blood: HSS 7; RBH 90; RS 7
Charlotte Church: CX 7
Cipha Sounds: B200 133; RBA 29
Cirrus: DC 38
Dorinda Clark-Cole: CC 27; GA 8; HS 32
W.C. Clark: BL 12
Patsy Cline: CCA 25
The Clipse: H100 40; HA 41; HSS 19; RA 13; RBH 12; RP 9; RS 8
Rosemary Clooney: JZ 9
Tammy Cochran: CS 40
Kellie Coffey: B200 130; CA 15; CS 9; H100 56; HA 56
Coldplay: MO 30
Phil Collins: PCA 28
John Coltrane: JZ 22
Commissioned: GA 17
Conjunto Chaney: TSS 25
Conjunto Primavera: LA 58; LT 30; RMS 11
Harry Connick, Jr.: JZ 12, 14
Control: RMS 24
Coo Coo Cal: HSS 14; RBH 88; RS 6
Copa Cat Pack: JZ 9
Corey: HSS 57; RS 72
Cornega: IND 19; RBA 50
Jose Manuel Figueroa: LT 26; RMS 10
Norty Cotto: DC 24
Counting Crows: B200 5; INT 1; A40 24
El Coyote Y Su Banda Tierra Santa: LT 35; RMS 16
Creed: B200 45; PCA 7, 31; A40 14; H100 43; HA 49; MO 22; RO 9; T40 34
Creedence Clearwater Revival: PCA 48
Elvis Crespo: LA 8; TSA 1; LPS 33; LT 20; TSS 5
Cristian: LPS 8, 14; LT 10
Cross Canadian Ragweed: IND 43
Sheryl Crow: B200 22; INT 13; A40 1; AC 16; H100 19; HA 20; T40 14
Celia Cruz: TSA 10; TSS 13
Cuisillos De Arturo Macias: LT 47; RMS 22
Jose Cura: CL 11

-D-

Da Brat: RS 57
Daddy Yankee: LA 43; LPA 13
Da Fam: RS 70
Daft Punk: EA 19
Michael Damian: DS 6; HSS 40
Charlie Daniels: CCA 22
Dashboard Confessional: B200 144; HS 2; IND 10
Craig David: B200 79; RBA 73; H100 51; HA 55; T40 25
Miles Davis: PCA 34
Howie Day: HS 25
The Dayton Family: IND 26; RBA 56
DB Boulevard: DC 45
Defari: RS 71
Default: B200 89; IND 4; A40 18; H100 31; HA 32; MO 21; RO 7; T40 22
Def Leppard: PCA 24
Delsena: DC 11
Dem Ghetto Playas: RS 41
Kevin Denney: CA 64; CS 41
John Denver: CCA 12
Desert: DC 37
Franco De Vita: LPS 20; LT 34
Louie DeVito: B200 199; EA 8; IND 16
Dhany: DC 12
Diamond Rio: CA 53; CS 22
Dido: AC 14; DC 15; DS 11, 18
Daz Dillinger: B200 167; IND 11; RBA 23
Celine Dion: B200 24; INT 17; PCA 12; AC 1, 17; HSS 45
Dirty Vegas: B200 27; EA 1; INT 24; A40 25; DC 47; DS 3; H100 21; HA 25; HSS 28; T40 12
Dishwalla: A40 29
Disturbed: PCA 6
Dixie Chicks: CCA 2, 4; PCA 5, 23; CS 7; H100 42; HA 42
DJ Encore: B200 187; EA 7; HS 4; IND 14
DJ Irene: EA 12; IND 48
DJ JS-1: RS 66
DJ Paul: HS 9; IND 20; RBA 58
DJ Quik: B200 156; RBA 34; RA 63; RBH 69
DJ Sammy: DS 1; H100 15; HA 16; HSS 2; T40 8
DJ Shadow: B200 186; EA 6; DS 9; HSS 70
DJ Tiesto: DC 17
Do: DS 1; H100 15; HA 16; HSS 2; T40 8
Dominic: TSS 17
Placido Domingo: CL 1
Don Won: HSS 33; RBH 97; RS 22
Jerry Douglas: BG 15
Will Downing: C/2; RBA 59, 78
Down To The Bone: C/8
Dr. Dre: RBC 15, 16
Dropline: A40 23
Drowning Pool: B200 176
DSD: B200 41; IND 1; RBA 16; H100 47; HA 45; RA 20; RBH 20; RP 12
dub-L: RS 66
Jermaine Dupri: RA 47; RBH 49

-E-

E-40: B200 13; RBA 5; RA 75; RBH 72
Eagles: PCA 8, 38
Earth, Wind & Fire: RBC 18
Earshot: MO 20; RO 6
Eastern Michigan Gospel Choir: GA 40
Missy "Misdemeanor" Elliott: RA 34; RBH 34
El Shaber: RA 59; RBH 63
Emerson Drive: CA 40; CS 42; H100 89; HSS 58
Eminem: B200 3; INT 6; PCA 3, 26; RBA 3; RBC 2, 9; H100 2; HA 2; MO 23; RA 23; RBH 22, 83; RP 8, 24; T40 4; TSS 39
The Emmanuels: GA 20
Kim English: DC 32
Enya: B200 111; NA 1; PCA 21; AC 20; HSS 62
Epidemic: RO 37
Euge Groove: C/13
Faith Evans: RA 34, 46; RBH 34, 46, 85; RS 46
Rev. Clay Evans And The AARC Mass Choir: GA 24
Sara Evans: B200 194; CA 23; CS 15; H100 70; HA 67
Eve: H100 29; HA 30; RA 25; RBH 26; RP 11; T40 30
Archie Eversole: B200 151; RBA 25; RA 66; RBH 64
Exhale: RS 69

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Fabulous: RA 42, 47, 75; RBH 42, 49, 72; RP 20
Faithless: DC 15; DS 18
Fat Joe: B200 188; H100 24; HA 23; RP 16; RS 56, 64; T40 17; TSS 32
Michael Feinstein: JZ 8
Alejandro Fernandez: LPS 36
Vicente Fernandez: LA 15, 25; RMA 6, 11
Fierce Ruling Diva: DC 41
Jose Manuel Figueroa: LT 26; RMS 10
Filter: DC 50; DS 14; H100 98; MO 14; RO 16
Bob Fitts: CC 37
Five For Fighting: AC 3
The Flatlanders: B200 170; CA 22; HS 3; IND 12; INT 21
Flaw: HS 8
Fleetwood Mac: PCA 36
Flogging Molly: HS 34; IND 31
Luis Fonsi: LA 75; DC 23; LPS 22, 27; LT 49
Julia Fordham: IND 45
Robben Ford: BL 13
Radney Foster: CS 59
Foxy Brown: RA 74; RBH 77
Kirk Franklin: B200 117; CC 7; GA 2; RBA 39
Nnenna Freelon: JZ 13
Freeway: HSS 59; RS 26
Bill Frisell: C/22
Frost: RBA 96
Frou Frou: DC 28
Full Intention: DC 3
Fundisha: RA 47; RBH 49

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Gada: RS 63
James Galway: CX 3; HS 15
The Get Up Kids: IND 44
Geniune: H100 5; HA 4; HSS 32; RA 2, 27; RBH 2, 29; RP 2; RS 14; T40 16
Glassjaw: B200 82
Godsmack: MO 32; RO 4
Jeff Golub: C/21
Good Charlotte: HS 45
Good Goo Dolls: B200 132; A40 10; H100 79; T40 37
Gov'i: NA 7
Amy Grant: B200 94; CC 3
El Gran Combo De Puerto Rico: LA 18; TSA 4; TSS 23
Grateful Dead: B200 182
Gravediggaz: RBA 88
David Gray: PCA 39
Al Green: RBC 13
Green Day: B200 70
Lee Greenwood: CCA 20; HSS 54
Pat Green: CA 35
Andy Griggs: B200 77; CA 7; CS 11; H100 57; HA 57
Josh Groban: B200 8; INT 8; AC 2
Grupo Bryndis: LA 10, 31; RMA 4, 15
Grupo Montez De Durango: RMS 34
Juan Luis Guerra A40: TSA 15
Buddy Guy: BL 15

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Daryl Hall John Oates: AC 8
Anthony Hamilton: H100 92; RA 50; RBH 47; RP 25; RS 73
Erin Hamilton: DC 19
Herbie Hancock: JZ 3
Eric Hansen: NA 15
The Happy Boys: B200 142; EA 5; HS 1
Paul Hardcastle: C/11
Roy Hargrove: JZ 3
Corey Harris: BL 11
J. Michael Harter: CS 45
Hayseed Dixie: BG 8; CA 66
Eric Heatherly: CS 46
Hex Hector: DC 42
Ty Herndon: CA 49; CS 58
Elder Jimmy Hicks And The Voices Of Integrity: GA 21
Los Hidalgo: LPS 30
Faith Hill: CCA 8
Lauryn Hill: B200 113; RBA 63

Nicola Hitchcock: DC 17
The Hives: B200 71; H100 86; MO 8
Dave Hollister: RA 51; RBH 52
Steve Holy: CA 47
Hoobastank: B200 67; H100 58; HA 59; MO 2; RO 13
Whitney Houston: HSS 30; RS 59
Rebecca Lynn Howard: CS 32
Norman Hutchins: CC 34; GA 12; IND 42

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Enrique Iglesias: B200 33; A40 34; AC 4, 30; T40 38, 39
iiO: DS 5; HSS 37
Illicit Binznez: HSS 14; RBH 88; RS 6
Iman: RMS 40
Incubus: B200 78; PCA 37; MO 3; RO 39
India: DC 22
India.Arie: B200 95; RBA 54
Infamous 2.0: H100 46; HA 47; HSS 29; RA 15; RBH 14; RP 10; RS 15
Intocable: LA 17; RMA 8; LT 9, 42; RMS 1, 19
Los Invasores De Nuevo Leon: LA 63
Irv Gotti: H100 11; HA 9; RA 4; RBH 4; RP 4; T40 28
Isyss: HSS 3; RBH 60; RS 1

-J-

Oris J: DC 11
Alan Jackson: B200 42; CA 3, 61; CCA 11; CS 13, 28; H100 55; HA 54
Janet Jackson: RA 55; RBH 58; RS 75
Michael Jackson: RBH 100
Rob Jackson: RS 74
Jadakiss: HSS 3; RBH 60; RS 1
Jagged Edge: RA 42; RBH 42; RP 20
Jaheim: B200 178; RBA 49; RA 22; RBH 24
Bishop T.D. Jakes: GA 22
Boney James: C/7; RBA 86
Brett James: CS 55
Etta James: BL 3
Etta James & The Roots Band: BL 1
Tim Janis: NA 3
Jars Of Clay: CC 22
Ja Rule: B200 66; RBA 33; DC 7; H100 11, 64, 66; HA 9, 65, 68; RA 4, 33, 36; RBH 4, 33, 36; RP 4, 13; RS 39, 50; T40 28
Jay-Z: B200 191; RBA 70, 97; RBC 17; HSS 56, 66; RA 61, 70; RBH 62, 73, 80, 82, 99; RS 32, 36
Jaz-O: RS 65
Jazzanova: EA 16
Jazze Pha: HSS 68; RS 42
Wyclef Jean: B200 39; RBA 10; H100 63; HA 64; HSS 25; RA 26; RBH 21; RS 12
Waylon Jennings: CA 44
Jim Crow: HSS 68; RS 42
Jose Alfredo Jimenez: LA 46, 53
Jimmy Eat World: B200 35; A40 2; H100 7; HA 8; MO 4; T40 5
Jodeci: RBC 19
Joe: RBA 85; H100 84; RA 28; RBH 30
Elton John: AC 24
Carolyn Dawn Johnson: CA 37; A40 39; AC 18; CS 60
Jack Johnson: B200 44; INT 19; A40 16; MO 28
Keith "Wonderboy" Johnson & The Spiritual Voices: GA 4; HS 10; IND 21
Brent Jones + T.P. Mobb: GA 16; RBA 79
Donell Jones: B200 38; RBA 8; H100 61; HA 61; RA 19; RBH 19; RS 49
Norah Jones: B200 21; C/1; INT 3; A40 27
Sir Charles Jones: HS 37; IND 32; RBA 38
Richard Joo: CL 7
Juanes: HS 17; LA 5; LPA 3; LPS 3; LT 4; TSS 2
Cledus T. Judd: CA 41
The Judds: CCA 16
JXL: A40 37; H100 69; HSS 1

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Israel Kamakawiwo'Ole: B200 173; IND 13; INT 15; PCA 25; WM 1
The Katinas: CC 30; HS 38
Toby Keith: B200 118; CA 11; CCA 14, 24; CS 2; H100 30; HA 28
R. Kelly: B200 191; RBA 70; HSS 23; RA 31, 70; RBH 32, 73, 99; RS 40
Kemi: HSS 16; RBH 96; RS 13
Alicia Keys: B200 92; RBA 60; H100 29; HA 30; RA 25, 65; RBH 26, 70; RP 11; T40 30
Khia: B200 41; IND 1; RBA 16; H100 47; HA 45; RA 20; RBH 20; RP 12
Angelique Kidjo: WM 4; DC 43
Kid Rock: B200 84; PCA 9
K.M.C.: DC 12
Kodo: WM 14
Korn: B200 15; H100 93; MO 18, 24; RO 15, 18
Diana Krall: B200 169; JZ 1
Alison Krauss: B200 162; BG 2; CA 19; CCA 21
Lenny Kravitz: B200 185; DC 35
Kreo: DC 21
Chad Kroeger: A40 5; H100 4; HA 5; MO 7; RO 3; T40 3
Ben Kweller: MO 39

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Lade Bac: RA 60; RBH 61
Lady May: RBH 93; RS 53, 74
Rachael Lampa: CC 31; HS 44
Lang Lang: CL 13
Lasgo: DS 12
The Last Mr. Biggs: RBA 84
Lathun: RBA 99
Avril Lavigne: B200 4; INT 14; A40 4; H100 3; HA 3; T40 1
Donald Lawrence & The Tri-City Singers: GA 13

Chris LeDoux: CA 58, 71
Tommy Lee: B200 180; RO 12
Gerald Levert: RBH 98
Glenn Lewis: RBA 80
Ramsey Lewis: JZ 15
LaLey: LA 66; TSS 33
Liberación: RMS 3
Salvatore Licitra: CL 2
Ottmar Liebert: NA 5, 9
Lil Bow Wow: B200 172; RBA 83; HSS 51; RA 47; RBH 49; RS 54
Lil' J: RS 62
Lil' Kim: RBH 99
Lil' Mo: H100 83; RA 54; RBH 53; RP 19; RS 34
Lil' Romeo: HSS 57; RS 72
Lil' Tykes: HSS 33; RBH 97; RS 22
Lil Wayne: H100 80; HSS 38; RA 32; RBH 31; RP 18; RS 20
Linkin Park: B200 57; A40 28; MO 40; RO 38
Little Big Town: CA 73; CS 44
German Lizarraga: LT 31; RMS 13
Keith Lockhart: CX 11
Chuck Loeb: CJ 19
London Symphony Orchestra: CX 1
Lonestar: B200 141; CA 17; AC 11; CS 3; H100 36; HA 35
Loon: H100 5, 23; HA 4, 22; HSS 32; RA 2, 35, 67; RBH 2, 35, 67; RP 2, 14; RS 14, 51; T40 16, 20
Jennifer Lopez: B200 72, 166; RBA 69; AC 19; DC 36; H100 10; HA 11; RA 44; RBH 45; T40 6
Patty Loveless: BG 5; CA 43
LovHer: DC 34; RA 69; RBH 71
Ludacris: B200 53; RBA 26; H100 46; HA 47; HSS 29; RA 15; RBH 14; RP 10; RS 15, 43
Lynyrd Skynyrd: PCA 46

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Yo-Yo Ma: CL 3, 10; CX 4
Timo Maas: DC 6
Mad Dread: HSS 7; RBH 90; RS 7
Madonna: PCA 22; DS 19
Magneat & Valentino: LA 51; LPA 17
Barry Manilow: B200 93
Manny Manuel: LA 27; TSA 5; LPS 26; LT 28; TSS 6
Victor Manuelle: LT 39; TSS 8
Marc Et Claude: DC 46
Mario: H100 12; HA 10; HSS 24; RA 8; RBH 8; RS 10; T40 24
Bob Marley: PCA 1; RBC 1; RE 13, 14
Bob Marley And The Wailers: RE 3
Damian "Jr. Gong" Marley: RE 8
Angie Martinez: H100 83; RA 54; RBH 53; RP 19; RS 34, 56
Brad Martin: CA 42; CS 21
Rogelio Martinez: LT 48; RMS 23
Mary Mary: RBC 14; RA 53; RBH 54
Masters At Work: DC 22
matchbox twenty: AC 12
Dave Matthews Band: B200 120; PCA 29; A40 9; H100 71; HA 71; MO 33; T40 36
Maxwell: RBA 76
John Mayer: B200 23; INT 20; A40 7; AC 21; H100 18; HA 19; T40 10
Martina McBride: B200 69; CA 6; CS 24
MC Chickabo: DC 6
Delbert McClinton: BL 6
Donnie McClurkin: CC 24; GA 7; RBA 89
MC Eht: IND 29; RBA 65
Reba McEntire: CA 52
Tim McGraw: B200 103, 119; CA 9, 12; CCA 19; CS 12; H100 54; HA 53
MDO: LPS 15; LT 25
Wilson Meadows: RBA 75
Medesky Martin And Wood: CJ 20
Melody: LA 60; LPA 19
MercyMe: B200 105; CC 4
Tif Merritt: CA 51
Jo Dee Messina: B200 200; CA 24; AC 7; CS 27
Metallica: PCA 20
Pat Metheny Group: CJ 25
Tanto Metro & Devonte: H100 85
Edgar Meyer: CL 9
The Mighty Mighty Bosstones: B200 131; IND 9
Luis Miguel: LPS 23; LT 44
Kylie Minogue: B200 80; DC 4; DS 24; H100 73; HA 75; T40 33
La Mission 3: LA 20; LPA 8
Mississippi Mass Choir: GA 19
Mobb Deep: RS 61
Moby: B200 91; EA 3; DC 18
Monchy & Alexandra: LA 13; TSA 3; TSS 16
Jerzee Monet: RA 56; RBH 57
Jane Monheit: JZ 17
Monica: RA 37; RBH 39
Alejandro Montaner: LPS 39; LT 40
Ricardo Montaner: LA 24; LPA 10; LPS 2; LT 2; TSS 3
Pablo Montero: LA 74; LPS 17; LT 33
Pilar Montenegro: LA 7; LPA 4; WM 3; H100 95; LPS 4; LT 3; RMS 8; TSS 34
John Michael Montgomery: CS 54
Montgomery Gentry: CA 55; CS 31
Coco Montoya: BL 4
Alanis Morissette: B200 149; A40 19
Van Morrison: B200 154
Lou Mosley: HSS 20; RBH 89; RS 17
Pete Moss: DC 20
Brandy Moss-Scott: HSS 5; RBH 79; RS 3
Mr. Cheeks: HSS 12; RS 18
Mr. Choc: B200 133; RBA 29
Nicole C. Mullen: CC 17; HS 20
Mushroomhead: HS 40
Musiq: B200 50; RBA 15; H100 25; HA 21; RA 5; RBH 5; RS 67
MxPx: CC 28

Mystikal: RBA 72; H100 46; HA 47; HSS 29; RA 15; RBH 14; RP 10; RS 15

-N-

David Nail: CS 52
Nappy Roots: B200 51; RBA 19; H100 92; RA 50; RBH 47; RP 25; RS 73
Nas: B200 112, 150; RBA 36, 44; RBC 22; H100 10; HA 11; HSS 64; RA 44, 72; RBH 45, 75; RS 58; T40 6
Nature: IND 24; RBA 43; RBH 84
Naughty By Nature: B200 193; IND 15; RBA 37; DS 23; H100 96; HSS 48; RBH 94; RS 25
MeShell Ndegeocello: RBA 77; DS 21
Nek: LPS 31
Nelly: B200 1; INT 5; PCA 11; RBA 1; RBC 3; H100 1, 8; HA 1, 7; HSS 4, 9; RA 1, 14; RBH 1, 15; RP 1, 7; RS 4, 31; T40 2, 11
Willie Nelson: CA 28; CCA 10, 17; CS 49
N*E*R*D*: B200 56; RBA 47
Ann Nesby: RBA 81
New Found Glory: B200 37; MO 12
Newsboys: CC 20
Next: RA 22; RBH 24
Joe Nichols: CS 16; H100 68; HA 70; HSS 17
Sheila Nicholls: A40 38
Nickel Creek: CCA 3; PCA 17
Nickelback: B200 54; A40 8, 31; H100 45, 82; HA 44; RO 21
Tito Nieves: LT 39; TSS 8
Nivea: HSS 6; RA 68; RBH 51; RS 2
No Doubt: B200 52; A40 12; DC 48; H100 33; HA 33; T40 18
NOFX: IND 28
No Good: HSS 31; RBH 92; RS 16
Nonpoint: B200 174; RO 36
N.O.R.E.: B200 17; RBA 6; H100 20; HA 18; HSS 18; RA 7; RBH 6; RP 6; RS 11
Smokie Norful: GA 15
Willie Norwood: CA 18
No Secrets: HSS 8
The Notorious B.I.G.: RBC 6, 7; HSS 74; RS 45, 48, 68
No Use For A Name: IND 46
'N Sync: HSS 4; RS 31

-O-

Paul Oakenfold: B200 122; EA 4; DC 13
O.A.R.: HS 50; IND 40
Oasis: B200 62
OC: RS 66
Jamie O'Neal: CA 67
Onyx: B200 46; IND 2; RBA 11
La Oreja De Van Gogh: LPS 32
Los Originales De San Juan: LA 22, 36; RMA 9, 20
Orishas: LA 44; LPA 14
Claudette Ortiz: H100 63; HA 64; HSS 25; RA 26; RBH 21; RS 12
Ozzy Osbourne: B200 134
Otep: HS 33
James Otto: CS 51
Our Lady Peace: B200 40; A40 30; MO 13; RO 27
Out Of Eden: CC 39
Ginny Owens: CC 23; HS 27

-P-

Augustus Pablo: RE 15
Brad Paisley: B200 90; CA 8; CS 6; H100 50; HA 48
Los Palominos: RMS 29
Palomo: LA 37; LT 46; RMS 5, 21
Papa Roach: B200 20; H100 76; HA 74; MO 6; RO 5
Dolly Parton: B200 58; BG 12; CA 4; IND 3; INT 11
Pastor Troy: RBA 90
Sean Paul: H100 97; HSS 68; RA 43; RBH 43; RP 22; RS 42
Laura Pausini: LA 49; LPA 15; LPS 31
Luciano Pavarotti: CL 1, 6
Pax217: CC 40
P. Diddy: H100 5, 23; HA 4, 22; HSS 32; RA 2, 35, 38, 42, 67; RBH 2, 35, 38, 42, 67; RP 2, 14, 17, 20; RS 14, 44, 51; T40 16, 20
Jennifer Pena: HS 6; LA 2; RMA 2; LT 18; RMS 15
Dottie Peoples: GA 29
Jay Perez: LA 57
Perpetuous Dreamer: DC 2; DS 16
Pesado: LT 36; RMS 17
Tom Petty And The Heartbreakers: PCA 32
Pharoahe Monch: RBH 87
Mike Phillips: CJ 18
Pillar: CC 16; HS 19
Pink: B200 11; A40 17; DS 7, 17; H100 22, 49; HA 24, 50; HSS 43; T40 9, 23
Pink Floyd: PCA 35
Pinmonkey: CS 29
Alexandre Pires: LA 11; LPA 5; LPS 6, 10, 16; LT 8, 15, 27; TSS 10
Pixies: IND 23
Robert Plant: RO 30
Play: B200 97; HSS 13
Plus One: CC 14
P.O.D.: B200 59; CC 1; MO 25; RO 22
El Poder Del Norte: LA 32, 39; RMA 16; LT 22; RMS 6
Carlos Ponce: LPS 18; LT 37
Donato Poveda: LPS 11; LT 17; TSS 15
Elvis Presley: CA 36; A40 37; H100 69; HSS 1, 46
Prince And The New Power Generation: RBC 24
Proyecto Uno: T40 14
Puddle Of Mudd: B200 48; A40 11; H100 27, 65; HA 26, 62; MO 5; RO 1, 17; T40 21
Puerto Rican Power: TSA 16; TSS 22

-Q-

Quarashi: HS 35

Mac Quayle: DC 42
Queen: PCA 49
A.B. Quintanilla Y Los Kumbia Kings: LA 12; LPA 6

-R-

Rabanes: LPS 24; LT 50; TSS 26
Rabito: LPS 39
Bonnie Raitt: B200 135; INT 9; AC 25
Rakim: H100 16; HA 15; HSS 53; RA 10; RBH 10; RS 23; T40 32
Rascal Flatts: CCA 1; PCA 4; CS 34
Rayvon: HS 24; RBA 66; RE 2; HSS 52
Los Razos de Sacramento Y Reynaldo: LA 23, 36; RMA 10, 20
Red Hot Chili Peppers: B200 2; INT 2; PCA 2, 19; H100 37; HA 37; MO 1; RO 2
Reel Big Fish: B200 198
Los Rehenes: LA 59
Relient K: CC 32; HS 46
Res: DS 10; HSS 71
R.H. Factor: DC 39
Riddlin' Kids: MO 37
Los Rieleros Del Norte: LA 69
LeAnn Rimes: CA 39; AC 23; HSS 22
Jerry Rivera: LT 45; TSS 11
RL: B200 137; RBA 22; RA 52; RBH 56
Woody Rock: GA 31
Daniel Rodriguez: CX 5; HS 21
Kenny Rogers: CA 72
Tito Rojas: TSS 30
Rosabel: DC 5
Joann Rosario: GA 25
Kelly Rowland: H100 8; HA 7; RA 14; RBH 15; RP 7; T40 11
Rozelly: RS 70
Paulina Rubio: B200 61; DC 27; H100 87; LPS 7; LT 6; TSS 7
Rubyhorse: A40 21
Ruff Endz: B200 183; RBA 48; H100 59; HA 58; RA 18; RBH 18
Tammy Ruggieri: H100 5; HA 4; HSS 32; RA 2; RBH 2; RP 2; RS 14; T40 16
Rush: B200 165; RO 28

-S-

Raphael Saadiq: B200 123; RBA 28
Sacario: H100 83; RA 54; RBH 53; RP 19; RS 34, 56
Sade: DS 15
Salvador: CC 26; HS 30
Joe Sample: CJ 5
Gilberto Santa Rosa: TSA 13; TSS 9
Juelz Santana: H100 6; HA 6; HSS 42, 56; RA 3; RBH 3, 80; RP 3; RS 24, 32; T40 19
Alejandro Sanz: LA 41; LPA 12; LPS 25, 40; TSS 33
Marvin Sapp: CC 21; GA 6; HS 26
Yoskar Sarante: LA 47; TSA 6; TSS 20
Savage Garden: HSS 65
Scarface: HSS 66; RA 61; RBH 62; RS 36
Jill Scott: DC 26
Josey Scott: A40 5; H100 4; HA 5; MO 7; RO 3; T40 3
Peggy Scott-Adams: BL 9
Joan Sebastian: LA 38, 42; LPS 21; LT 24, 41; RMS 30, 32
Jon Secada: TSS 36
Secret Garden: NA 6
Bob Seger & The Silver Bullet Band: PCA 13
Seven And The Sun: A40 32; T40 40
Sevendust: IND 50
Shade Sheist: RBH 81
Shaggy: RE 5
Shakira: B200 36; A40 33; H100 62; HA 66; LPS 13, 37; LT 19; T40 29
Remy Shand: B200 190; RBA 71
SheDaisy: B200 63; CA 5; CS 37
Shekinah Glory Ministry: GA 9; HS 39; IND 33
Blake Shelton: B200 155; CA 18; CS 19
Shena: DC 3
Wayne Shorter: JZ 6
The Silk Road Ensemble: CX 4
Jessica Simpson: EA 25
Sin Bandera: LA 19; LPA 7; LPS 5; LT 7
Sinch: RO 31
Daryle Singletary: CS 47
Sixwire: CS 33
Ricky Skaggs: BG 10; CS 56
Ricky Skaggs & Friends: BG 11
Skubie Tha Ciko: RS 70
Sleepy Brown: RS 43
Fatboy Slim: EA 9
Slum Village: HS 48; IND 38; RBA 82; H100 90; HSS 49; RA 40; RBH 37; RS 30
Smilez & Southstar: HSS 15; RBH 65; RS 9
Anthony Smith: CS 35
Esther Smith: GA 36
Michael W. Smith: B200 115; CC 6
Will Smith: B200 32; RBA 30; HSS 55
Sneaker Pimps: DC 40
Marco Antonio Solis: LA 38, 68; LPS 12; LT 11; RMS 26
Soluna: HS 22; H100 72; T40 35
Something Corporate: HS 42
Sono: DC 10
Soulfly: B200 158
Kim Sozzi: DC 42
Donato Sparxxx: RA 66; RBH 64
Britney Spears: B200 99
Splender: A40 40
Bruce Springsteen & The E Street Band: A40 22; RO 26
Stained: B200 124; MO 16, 29; RO 11, 29
Ralph Stanley: BG 6; CA 45
Brenda K. Starr: TSA 9; LT 39; TSS 8, 21
Tommy Shane Steiner: CA 54; CS 43
Curtis Stigers: JZ 18

Rebecca St. James: CC 18
Angie Stone: B200 189; RBA 57; H100 100; RA 49; RBH 48
George Strait: CA 27, 32; CS 8, 57; H100 44; HA 43
The Strokes: B200 138; HSS 41
Michael Stuart: TSS 19
Styles: B200 6; RBA 2; H100 75; HA 72; RA 21; RBH 23, 87; RP 15
Sublime: PCA 14
Sugarcult: HS 31; IND 30
Superdrag: HS 41; IND 34
Superjoint Ritual: IND 49
Keith Sweat: RBC 20; RA 60; RBH 61
Swing: RBH 91
System Of A Down: B200 47; PCA 41; H100 99; MO 10; RO 8, 23

-T-

Tabla Beat Science: WM 11
Take 6: GA 30
Talib Kweli: HSS 44; RBH 95; RS 52
Tank: RA 62; RBH 66
Floyd Taylor: RBA 93
James Taylor: PCA 16; AC 26
Los Temerarios: B200 109; IND 7; LA 1, 6, 67; RMA 1, 3; LT 13; RMS 9
Tempo: LPS 33; LT 20; TSS 5
Tenacious D: B200 147
Terra Deva: DC 20
John Tesh: B200 168; CC 8; NA 2
Texas Boys: RBA 95
Jimmy Thackery & The Drivers: BL 10
Thalia: HS 7; LA 3; LPA 1; LPS 9; LT 5; RMS 14; TSS 35
They Might Be Giants: INT 18
Third Day: CC 12
Cyndi Thomson: CA 38; CS 38
Thursday: HS 23; IND 27
T.I.: RBA 98
Los Tigres Del Norte: RMS 39
Los Tigrillos: LT 38; RMS 18
Timbaland: RBH 81
Aaron Tippin: HSS 60
tobyMac: CC 25; HS 29
Tonex: GA 14
Tool: B200 196; RO 14
Los Toros Band: TSA 20; TSS 31
Diego Torres: LPS 38
Los Traileros del Norte: RMS 37
Train: A40 15; AC 13
Trick Daddy: H100 91; HSS 63; RA 45; RBH 44; RP 23; RS 38
Trick Pony: B200 164; CA 21
Trik Turner: MO 35
Triny Y La Leyenda: RMS 27
Travis Tritt: CA 26, 65; CCA 18; CS 48
Lola Troy: RA 60; RBH 61
True Enuff: RBH 91
TRUSTcompany: MO 15; RO 19
Truth Hurts: B200 29; RBA 12; H100 16; HA 15; HSS 53; RA 10; RBH 10; RS 23; T40 32
Los Tucanes De Tijuana: LA 33; RMA 17; LT 21; RMS 7
Shania Twain: CCA 5; PCA 33
Tweet: B200 81; RBA 24; H100 35; HA 36; HSS 61; RA 11; RBH 11; RS 27
Twista: RBC 25
Steve Tyrell: JZ 7

-U-

U2: B200 161
UB40: RE 4
Union Station: B200 162; BG 2; CA 19
Unique: RS 70
Unwritten Law: MO 26, 31
Keith Urban: CS 30
Usher: B200 96; RBA 55; DS 4; H100 23, 39; HA 22, 39; HSS 34; RA 17, 35, 58; RBH 17, 35, 59; RP 14; RS 33; T40 20

-V-

Ian Van Dahl: DS 20
Luther Vandross: RBA 67; AC 22; RA 48; RBH 50
Van Halen: PCA 43
Sergio Vargas: TSS 24
Phil Vassar: CS 23
Stevie Ray Vaughan And Double Trouble: BL 5
Chuy Vega: LA 65
Vico-C: LA 72
Alicia Villarreal: LA 34; RMA 18; RMS 35
Fernando Villalona: TSS 28, 36
Rhonda Vincent: BG 14
The Vines: MO 11; RO 34
David Visan: WM 9
Vita: H100 11; HA 9; RA 4; RBH 4; RP 4; T40 28
Vivanativa: LPS 29; TSS 29
Cartos Vives: LA 70; TSA 8; LPS 34; LT 29; TSS 12

-W-

The Wailers: PCA 1; RBC 1; RE 13, 14
Tom Waits: IND 36, 39
Butch Walker: HS 12
Tamara Walker: AC 29
Andre Ward: CJ 23
Russell Watson: CX 10
Weezer: B200 100; MO 27
Peter White: CJ 14
The White Stripes: B200 121; MO 34
The Who: B200 74; INT 25
Wilco: B200 157; INT 22
Doug Williams: GA 28
Hank Williams Jr.: CA 50; CCA 13
Hank Williams III: CA 68
John Williams: CL 10

John Williams: CX 1
Melvin Williams: GA 28
Michelle Williams: B200 107; CC 5; GA 1; RBA 17
Pharrell Williams: RA 38; RBH 38; RP 17; RS 44
Vanessa Williams: GA 23; RBA 87
Cassandra Wilson: JZ 2
Nancy Wilson: JZ 15
BeBe Winans: GA 33
CeCe Winans: GA 26
Mario Winans: H100 5; HA 4; HSS 32; RA 2; RBH 2; RP 2; RS 14; T40 16
The Winans: GA 27
Wolverine: HSS 7; RBH 90; RS 7
Lee Ann Womack: CCA 6; PCA 42; AC 10; CS 26
Won-G: RS 57
Darryl Worley: CS 10; H100 53; HA 51

-X-

X-Press 2: DC 9

-Y-

Yanni: NA 11, 12
Yanou: DS 1; H100 15; HA 16; HSS 2; T40 8
Yasmeen: RBH 78; RS 37
Trisha Yearwood: CA 70; CS 53
Ying Yang Twins: B200 128; IND 8; RBA 41; H100 88; RP 21
Yohany: DS 8; HSS 50
Pete Yorn: HS 36
Young Chris: HSS 59; RS 26
Youngstown: HSS 72

-Z-

Charlie Zaa: LA 50; LPA 16
Zapp & Roger: RBC 21
Zero 7: EA 11; IND 47
Zoegirl: CC 15; HS 18
Rob Zombie: RO 24
ZZ Top: PCA 45

-SOUNDTRACKS-

Amelie: WM 12
Bad Company: RBA 53
A Beautiful Mind: CX 9
Black Hawk Down: WM 5
Blade II: EA 18
Bob The Builder: The Album: IND 37
El Clon: LA 52; LPA 18
Coyote Ugly: B200 136; CA 16; STX 13
Crank Yankers — The Best Uncensored Crank Calls: Volume 1: IND 41
Disney's Lilo & Stitch: B200 14; STX 1
Divine Secrets Of The Ya-Ya Sisterhood: B200 98; INT 10; STX 9
Down From The Mountain: BG 4; CA 34
The Fast And The Furious: STX 21
The Fast And The Furious: More Fast And Furious: STX 20
Finding Forrester: JZ 4
Gosford Park: CX 15
I Am Sam: B200 86; STX 8
Jimmy Neutron Boy Genius: STX 25
A Knight's Tale: STX 22
Like Mike: B200 28; RBA 13; STX 3
Mamma Mia!: B200 184
Men In Black II: STX 19
Monsoon Wedding: WM 7
Moulin Rouge: B200 143; STX 14
Mr. Deeds: B200 76; STX 7
O Brother, Where Art Thou?: B200 19; BG 1; CA 2; INT 7; STX 2
The Osbourne Family Album: B200 104; STX 10
Queer As Folk: The Second Season: EA 15
The Royal Tenenbaums: STX 24
Save The Last Dance: STX 18
Scooby-Doo: B200 68; RBA 92; STX 6
The Scorpion King: B200 177; STX 15
Shrek: B200 110; STX 11
Spider-Man: B200 34; STX 4
Spirit: Stallion Of The Cimarron: B200 129; STX 12
Spongebob Squarepants Original Theme Highlights: STX 23
Star Wars Episode II: Attack Of The Clones: STX 16
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 35
Vanilla Sky: STX 17
A Walk To Remember: B200 64; STX 5

-VARIOUS ARTISTS-

on The Billboard 200

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Now 8: 192
Now 9: 26
Off The Hook: 65
Passion: Our Love Is Loud: 195
P. Diddy & Bad Boy Records Present... We Invented The Remix: 18
Punk -O- Rama 7: 106
Songs 4 Worship — Shout To The Lord: 73
So So Def Presents: Definition Of A Remix (EP): 145
Steve Harvey Compilation: Sign Of Things To Come: 125
This Is Ultimate Dancel: 83
Totally Country: 163
Totally Hits 2002: 12
Vans Warped Tour 2002 Compilation: 101

JULY 27 2002		Billboard MODERN ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	BY THE WAY WARNER BROS. NUMBER 1	5 Weeks At Number 1 Red Hot Chili Peppers
2	2	RUNNING AWAY ISLAND/IDJMG	Hoobastank
3	3	WARNING IMMORTAL/EPIC	Incubus
4	6	SWEETNESS DREAMWORKS	Jimmy Eat World
5	4	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
6	7	SHE LOVES ME NOT DREAMWORKS	Papa Roach
7	5	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
8	9	HATE TO SAY I TOLD YOU SO EPITAPH/SIRE/REPRISE	The Hives
9	8	I FEEL SO MCA	Box Car Racer
10	11	AERIALS AMERICAN/COLUMBIA	System Of A Down
11	13	GET FREE CAPITOL	The Vines
12	12	MY FRIENDS OVER YOU DRIVE THRU/MCA	New Found Glory
13	10	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
14	16	WHERE DO WE GO FROM HERE REPRISE	Filter
15	19	DOWNFALL GEFEN/INTERSCOPE AIRPOWER	TRUSTcompany
16	14	FOR YOU FLIPELEKTRA/VEG	Staind
17	20	AMBER VOLCANO	311
18	26	THOUGHTLESS IMMORTAL/EPIC AIRPOWER	Korn
19	25	THE ENERGY ATLANTIC	Audiovent
20	22	GET AWAY WARNER BROS.	Earshot
21	23	DENY TVT	Default
22	17	ONE LAST BREATH WIND-UP	Creed
23	21	WITHOUT ME WEB/AFTERMATH/INTERSCOPE	Eminem
24	15	HERE TO STAY IMMORTAL/EPIC	Korn
25	27	BOOM ATLANTIC	P.O.D.
26	24	SEEIN' RED INTERSCOPE	Unwritten Law
27	29	KEEP FISHIN' GEFEN/INTERSCOPE	Weezer
28	28	FLAKE ENJOY/UNIVERSAL	Jack Johnson
29	30	EPIPHANY FLIPELEKTRA/VEG	Staind
30	34	IN MY PLACE CAPITOL	Coldplay
31	NEW	UP ALL NIGHT INTERSCOPE	Unwritten Law
32	31	I STAND ALONE REPUBLIC/UNIVERSAL	Godsmack
33	32	WHERE ARE YOU GOING RCA	Dave Matthews Band
34	33	FELL IN LOVE WITH A GIRL THIRD MAN/VZ	The White Stripes
35	37	SACRIFICE RCA	Trik Turner
36	36	FREAKING OUT ARISTA	Adema
37	35	I FEEL FINE AWARE/COLUMBIA	Riddlin' Kids
38	NEW	THE RED EPIC	Chevelle
39	NEW	WASTED & READY ATD/RCA	Ben Kweller
40	39	PAPERCUT WARNER BROS.	Linkin Park

JULY 27 2002		Billboard ADULT CONTEMPORARY™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	A NEW DAY HAS COME EPIC NUMBER 1	18 Weeks At Number 1 Celine Dion
2	3	TO WHERE YOU ARE 143/REPRISE	Josh Groban
3	2	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
4	4	HERO INTERSCOPE	Enrique Iglesias
5	5	I NEED YOU COLUMBIA	Marc Anthony
6	7	HERE I AM A&M/INTERSCOPE	Bryan Adams
7	6	BRING ON THE RAIN CURB	Jo Dee Messina
8	8	DO IT FOR LOVE ARISTA/RCA/BMG HERITAGE	Daryl Hall John Oates
9	12	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
10	11	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
11	9	I'M ALREADY THERE BNA	Lonestar
12	10	IF YOU'RE GONE LAVA/ATLANTIC	matchbox twenty
13	53	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
14	72	THANK YOU ARISTA	Dido
15	20	ONLY A WOMAN LIKE YOU JIVE	Michael Bolton
16	16	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
17	19	I'M ALIVE EPIC	Celine Dion
18	17	SO COMPLICATED ARISTA NASHVILLE	Carolyn Dawn Johnson
19	18	ALIVE EPIC	Jennifer Lopez
20	21	WILD CHILD REPRISE	Enya
21	25	NO SUCH THING AWARE/COLUMBIA	John Mayer
22	26	I'D RATHER J	Luther Vandross
23	23	CAN'T FIGHT THE MOONLIGHT CURB	LeAnn Rimes
24	27	ORIGINAL SIN ROCKET/UNIVERSAL	Elton John
25	22	I CAN'T HELP YOU NOW CAPITOL	Bonnie Raitt
26	21	ON THE 4TH OF JULY COLUMBIA	James Taylor
27	24	WHEREVER YOU WILL GO RCA	The Calling
28	29	I'VE GOT YOU COLUMBIA	Marc Anthony
29	30	ANGEL EYES CURB	Tamara Walker
30	28	ESCAPE INTERSCOPE	Enrique Iglesias

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 84 modern rock stations, 87 adult contemporary stations and 77 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 249 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

JULY 27 2002		Billboard MAINSTREAM ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE NUMBER 1	5 Weeks At Number 1 Puddle Of Mudd
2	2	BY THE WAY WARNER BROS.	Red Hot Chili Peppers
3	3	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
4	4	I STAND ALONE REPUBLIC/UNIVERSAL	Godsmack
5	5	SHE LOVES ME NOT DREAMWORKS	Papa Roach
6	6	GET AWAY WARNER BROS.	Earshot
7	9	DENY TVT	Default
8	12	AERIALS AMERICAN/COLUMBIA	System Of A Down
9	8	ONE LAST BREATH WIND-UP	Creed
10	14	THE ENERGY ATLANTIC	Audiovent
11	10	FOR YOU FLIPELEKTRA/VEG	Staind
12	7	HOLD ME DOWN MCA	Tommy Lee
13	13	RUNNING AWAY ISLAND/IDJMG	Hoobastank
14	15	PARABOLA TOOL/DISSECTIONAL/VOLCANO	Tool
15	11	HERE TO STAY IMMORTAL/EPIC	Korn
16	19	WHERE DO WE GO FROM HERE REPRISE	Filter
17	16	BLURRY FLAWLESS/GEFFEN/INTERSCOPE AIRPOWER	Puddle Of Mudd
18	22	THOUGHTLESS IMMORTAL/EPIC AIRPOWER	Korn
19	21	DOWNFALL GEFEN/INTERSCOPE	TRUSTcompany
20	17	ANGER RISING ROADRUNNER/IDJMG	Jerry Cantrell
21	35	NEVER AGAIN ROADRUNNER/IDJMG	Nickelback
22	23	BOOM ATLANTIC	P.O.D.
23	24	TOXICITY AMERICAN/COLUMBIA	System Of A Down
24	27	DEMON SPEEDING GEFEN/INTERSCOPE	Rob Zombie
25	28	FREAKING OUT ARISTA	Adema
26	33	THE RISING COLUMBIA	Bruce Springsteen & The E Street Band
27	29	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
28	32	SECRET TOUCH ANTHEM/ATLANTIC	Rush
29	25	EPIPHANY FLIPELEKTRA/VEG	Staind
30	31	DARKNESS, DARKNESS UNIVERSAL	Robert Plant
31	34	SOMETHING MORE ROADRUNNER/IDJMG	Sinch
32	37	THE RED EPIC	Chevelle
33	30	GIRLS OF SUMMER COLUMBIA	Aerosmith
34	40	GET FREE CAPITOL	The Vines
35	26	NO LIGHT HOLLYWOOD	3rd Strike
36	38	YOUR SIGNS MCA	Nonpoint
37	NEW	WALK AWAY ELEKTRA/VEG	Epidemic
38	RE-ENTRY	RUNAWAY WARNER BROS.	Linkin Park
39	39	WARNING IMMORTAL/EPIC	Incubus
40	NEW	POLYAMOROUS HOLLYWOOD	Breaking Benjamin

JULY 27 2002		Billboard ADULT TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	SOAK UP THE SUN A&M/INTERSCOPE NUMBER 1	9 Weeks At Number 1 Sheryl Crow
2	2	THE MIDDLE DREAMWORKS	Jimmy Eat World
3	3	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
4	4	COMPLICATED ARISTA	Avril Lavigne
5	5	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
6	6	WHEREVER YOU WILL GO RCA	The Calling
7	7	NO SUCH THING AWARE/COLUMBIA	John Mayer
8	9	HOW YOU REMIND ME ROADRUNNER/IDJMG	Nickelback
9	11	WHERE ARE YOU GOING RCA	Dave Matthews Band
10	8	HERE IS GONE WARNER BROS.	Goo Goo Dolls
11	10	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
12	13	HELLA GOOD INTERSCOPE	No Doubt
13	12	ALL YOU WANTED MAVERICK/WARNER BROS.	Michelle Branch
14	15	ONE LAST BREATH WIND-UP	Creed
15	14	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
16	19	FLAKE ENJOY/UNIVERSAL	Jack Johnson
17	16	DON'T LET ME GET ME ARISTA	Pink
18	18	WASTING MY TIME TVT	Default
19	22	PRECIOUS ILLUSIONS MAVERICK/REPRISE	Alanis Morissette
20	20	WHEN THE STARS GO BLUE 143/LAVA/ATLANTIC	The Corrs Featuring Bono
21	15	SPARKLE ISLAND/IDJMG	Rubyhorse
22	29	THE RISING COLUMBIA	Bruce Springsteen & The E Street Band
23	23	FLY AWAY FROM HERE (GRADUATION DAY) 143/REPRISE	Dropline
24	26	AMERICAN GIRLS GEFEN/INTERSCOPE	Counting Crows
25	28	DAYS GO BY CREDENCE/CAPITOL	Dirty Vegas
26	24	ADRIENNE RCA	The Calling
27	30	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
28	25	IN THE END WARNER BROS.	Linkin Park
29	27	SOMEWHERE IN THE MIDDLE IMMERGENT	Dishwalla
30	31	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
31	32	TOO BAD ROADRUNNER/IDJMG	Nickelback
32	34	WALK WITH ME ATLANTIC	Seven And The Sun
33	33	UNDERNEATH YOUR CLOTHES EPIC	Shakira
34	35	ESCAPE INTERSCOPE	Enrique Iglesias
35	39	AMBER VOLCANO	311
36	38	OUT OF MY HEART (INTO YOUR HEAD) HOLLYWOOD	BBMak
37	NEW	A LITTLE LESS CONVERSATION RCA	Elvis Presley vs JXL
38	40	FAITH ESSEX GIRL/HOLLYWOOD	Sheila Nicholls
39	NEW	SO COMPLICATED ARISTA NASHVILLE	Carolyn Dawn Johnson
40	NEW	SAVE IT FOR LATER J	Splender

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 84 modern rock stations, 87 adult contemporary stations and 77 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 249 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

JULY 27 2002		Billboard TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE ARTIST IMPRINT/PROMOTION LABEL	Artist
1	2	COMPLICATED AVRIL LAVIGNE ARISTA NUMBER 1	1 Week At Number 1
2	1	HOT IN HERRE NELLY FD REEL/UNIVERSAL	
3	4	HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/IDJMG	
4	3	WITHOUT ME EMINEM WEB/AFTERMATH/INTERSCOPE	
5	5	THE MIDDLE JIMMY EAT WORLD DREAMWORKS	
6	7	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC	
7	6	A THOUSAND MILES VANESSA CARLTON A&M/INTERSCOPE	
8	8	HEAVEN DJ SAMMY & YANOU FEATURING DO ROBBINS	
9	16	JUST LIKE A PILL PINK ARISTA	
10	17	NO SUCH THING JOHN MAYER AWARE/COLUMBIA	
11	23	DILENMA NELLY FEATURING KELLY ROWLAND FD REEL/UNIVERSAL	
12	10	DAYS GO BY DIRTY VEGAS CREDENCE/CAPITOL	
13	9	FOOLISH ASHANTI MURDER INC./JAM/IDJMG	
14	12	SOAK UP THE SUN SHERYL CROW A&M/INTERSCOPE	
15	11	ALL YOU WANTED MICHELLE BRANCH MAVERICK/A&M/INTERSCOPE	
16	19	I NEED A GIRL (PART TWO) P. DIDDY & GINUWINE BAD BOY/ARISTA	
17	15	WHAT'S LUV? FAT JOE FEATURING ASHANTI TERROR SQUAD/ATLANTIC	
18	14	HELLA GOOD NO DOUBT INTERSCOPE	
19	21	OH BOY CAM'RON FEATURING JUELZ SANTANA ROC-A-FELLA/DEF JAM/IDJMG	
20	13	I NEED A GIRL (PART ONE) P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA	
21	18	BLURRY PUDDLE OF MUDD FLAWLESS/GEFFEN/INTERSCOPE	
22	20	WASTING MY TIME DEFAULT TVT	
23	22	DON'T LET ME GET ME PINK ARISTA	
24	9	JUST A FRIEND 2002 MARIO J	
25	24	WALKING AWAY CRAIG DAVID WILSTAR/ATLANTIC	
26	25	FULL MOON BRANDY ATLANTIC	
27	27	STILL FLY BIG TYMERS CASH MONEY/UNIVERSAL	
28	31	DOWN 4 U IRV GOTTI PRESENTS THE INC. MURDER INC./DEF JAM/IDJMG	
29	26	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC	
30	36	GANGSTA LOVIN' EYE FEATURING ALICIA KEYS RUFF Ryders/INTERSCOPE	
31	37	GOTTA GET THRU THIS DANIEL BEDINGFIELD ISLAND/IDJMG	
32	28	ADDICTIVE TRUTH HURTS FEATURING RAKIM AFTERMATH/INTERSCOPE	
33	35	LOVE AT FIRST SIGHT KYLIE MINOGUE CAPITOL	
34	34	ONE LAST BREATH CREED WIND-UP	
35	33	FOR ALL TIME SOLUNA DREAMWORKS	
36	39	WHERE ARE YOU GOING DAVE MATTHEWS BAND RCA	
37	30	HERE IS GONE GOO GOO DOLLS WARNER BROS.	
38	32	ESCAPE ENRIQUE IGLESIAS INTERSCOPE	
39	NEW	DON'T TURN OFF THE LIGHTS ENRIQUE IGLESIAS INTERSCOPE	
40	NEW	WALK WITH ME SEVEN AND THE SUN ATLANTIC	

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SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
Rock						
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	35
COWBOY	ATLANTIC	KID ROCK	2	2	2	147
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	3	4	4	119
IN THE END	WARNER BROS	LINKIN PARK	4	3	3	23
PICTURE (FEAT. SHERYL CROW)	ATLANTIC	KID ROCK	5	NEW		1
WITH ARMS WIDE OPEN	WIND-UP	CREED	6	5	5	140
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	7	6	7	50
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	8	7	6	146
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	9	8	8	61
KRYPTONITE	REPUBLIC UNIVERSAL	3 DOORS DOWN	10	9	10	107
POP						
GET THE PARTY STARTED	ARISTA	PINK	1	1	1	29
BELIEVE	WARNER BROS	CHER	2	2	2	197
MUSIC MAVERICK	MADONNA	MADONNA	3	3	3	88
DON'T SPEAK	TRAUMA	NO DOUBT	4	4	4	119
DANCING QUEEN	POLYDOR	ABBA	5	5	5	193
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	6	6	7	53
HELLA GOOD	INTERSCOPE	NO DOUBT	7	7	*	4
LANDSLIDE	REPRISE	FLEETWOOD MAC	8	8	6	137
DON'T LET ME GET ME	ARISTA	PINK	9	9	8	11
MAMBO NO. 5 (A LITTLE BIT OF...)	BMG RECORDS	LOU BEGA	10	10	9	173
R&B/RAP						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	59
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	221
ANGEL (FEAT. RAYVON)	MCA	SHAGGY	3	3	3	41
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	4	4	4	136
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	5	5	5	209
(HOT SH*T) COUNTRY	GRAMMAR UNIVERSAL RECORDS	NELLY	6	7	8	19
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	7	6	7	62
E.I.	UNIVERSAL RECORDS	NELLY	8	8	9	82
U GOT IT BAD	ARISTA	USHER	9	RE-ENTRY		13
BIG PIMPIN' (FEAT. UGK)	ROC-A-FELLA / DEF JAM	JAY-Z (CLEAN)	10	RE-ENTRY		2

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
COUNTRY						
MARGARITAVILLE	MCA	JIMMY BUFFETT	1	1	1	38
COPPERHEAD ROAD	MCA	STEVE EARLE	2	2	2	221
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	3	3	3	48
POP A TOP	ARISTA	ALAN JACKSON	4	7	4	117
NEON MOON	ARISTA	BROOKS & DUNN	5	5	7	183
MY MARIA	ARISTA	BROOKS & DUNN	6	6	5	221
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	7	4	6	95
CRAZY	MCA	PATSY CLINE	8	8	8	229
AMARILLO BY MORNING	MCA	GEORGE STRAIT	9	9	9	29
THIS KISS	WARNER BROS	FAITH HILL	10	10	10	145

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
LATIN						
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	1	1	1	114
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	2	2	2	175
COMO LA FLOR	EMI LATIN	SELENA	3	3	3	133
LA BAMBA	WARNER BROS	LOS LOBOS	4	4	4	197
BIDI BIDI BOM BOM	EMI LATIN	SELENA	5	5	5	161
CLAVADO EN UN BAR	WEA LATINA	MANA	6	6	6	117
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	7	7	8	99
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	8	8	7	65
SE ME OLVIDA OTRA VEZ	WEA LATINA	MANA	9	RE-ENTRY		99
RAYANDO EL SOL	WEA LATINA	MANA	10	NEW		1

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
INDIE						
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	34
TOO BAD	ROADRUNNER	NICKELBACK	2	2	2	32
NEVER AGAIN	ROADRUNNER	NICKELBACK	3	4	3	32
LEADER OF MEN	ROADRUNNER	NICKELBACK	4	3	4	44
BREATHE	ROADRUNNER	NICKELBACK	5	5	5	44
WOKE UP THIS MORNING	ROADRUNNER	NICKELBACK	6	9	*	2
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	7	6	6	127
BAD MOON RISING	FANTASY	CREDENCE CLEARWATER REVIVAL	8	7	8	65
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	9	8	7	44
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREDENCE CLEARWATER REVIVAL	10	10	10	70

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JULY 27 2002 **Billboard** **HOT 100 AIRPLAY**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	Hot In Herre	NELLY (F0 REEL/UNIVERSAL)	26	23	32	Blurry	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	51	57	7	I Miss My Friend	DARRY WORLEY (DREAMWORKS (NASHVILLE))
2	2	12	Without Me	EMINEM (WEB/AFTERMATH/INTERSCOPE)	27	31	8	The Good Stuff	KENNY CHESNEY (BNAI)	52	53	14	Gots Ta Be	BZK (EPIC)
3	4	9	Complicated	AVRIL LAVIGNE (ARISTA)	28	25	8	Courtesy Of The Red, White And Blue (The Angry American)	TOBY KEITH (DREAMWORKS (NASHVILLE))	53	54	4	Unbroken	TIM MCGRATH (CURB)
4	5	8	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	29	21	13	Full Moon	BRANDY (ATLANTIC)	54	48	20	Drive (For Daddy Gene)	ALAN JACKSON (ARISTA (NASHVILLE))
5	3	11	Hero	CHAD KROEBER FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNER/UNIVERSAL)	30	44	3	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	55	54	10	Walking Away	CRAIG DAVID (WILDSTAR/ATLANTIC)
6	6	14	Oh Boy	CAM'RON (ROC-A-FELLA/DEF JAM/UNIVERSAL)	31	26	23	All You Wanted	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	56	52	9	When You Lie Next To Me	KELLIE CLIFFE (BNAI)
7	24	3	Dilemma	NELLY FEAT. KELLY ROWLAND (F0 REEL/UNIVERSAL)	32	27	29	Wasting My Time	DEFAULT (TVT)	57	61	5	Tonight I Wanna Be Your Man	ANDY GRIGGS (RCA (NASHVILLE))
8	7	20	The Middle	JIMMY EAT WORLD (DREAMWORKS)	33	29	15	Hella Good	NO DOUBT (INTERSCOPE)	58	64	12	Someone To Love You	RUFF ENZO (EPIC)
9	13	6	Down 4 U	IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/UNIVERSAL)	34	33	38	Wherever You Will Go	THE CALLING (RCA)	59	65	4	Running Away	HOBBAS'ANK (ISLAND/UNIVERSAL)
10	14	7	Just A Friend 2002	MARIO (J)	35	38	12	Not A Day Goes By	LONESTAR (BNAI)	60	66	4	Ten Rounds With Jose Cuervo	TRACY BRYAN (RCA (NASHVILLE))
11	10	14	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	36	34	9	Call Me	TWEET (THE GOLD MIND/ELEKTRA/EEG)	61	70	10	You Know That I Love You	DONELL JONES (UNTOUCHABLES/ARISTA)
12	9	19	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	37	45	7	By The Way	RED HOT CHILI PEPPERS (WARNER BROS.)	62	60	10	Drift & Die	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
13	11	12	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	38	37	11	The One	GARY ALLAN (MCA (NASHVILLE))	63	63	17	I Don't Have To Be Me ('Til Monday)	STEVE AZAR (MERCURY (NASHVILLE))
14	8	24	Foolish	ASHANTI (MURDER INC./A&M/UNIVERSAL)	39	35	25	U Don't Have To Call	USHER (ARISTA)	64	72	3	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)
15	12	15	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	40	43	8	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)	65	62	15	Down A** Chick	JARULE FEAT. CHARLU BALTIMORE (MURDER INC./DEF JAM/UNIVERSAL)
16	16	7	Heaven	DJ SAMMY & YANOU FEAT. DD (ROBBINS)	41	51	5	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	66	58	20	Underneath Your Clothes	SHAKIRA (EPIC)
17	30	5	Happy	ASHANTI (MURDER INC./A&M/UNIVERSAL)	42	47	6	Long Time Gone	DIXIE CHICKS (MONUMENT)	67	68	2	I Keep Looking	SARA EVANS (RCA (NASHVILLE))
18	22	8	Nothin'	N.O.R.E. (DEF JAM/UNIVERSAL)	43	39	17	Living And Living Well	GEORGE STRAIT (MCA (NASHVILLE))	68	50	18	Rainy Dayz	MARY J. BLIGE FEAT. JARULE (MCA)
19	28	9	No Such Thing	JOHN MAYER (WARNER/COLUMBIA)	44	40	47	How You Remind Me	NICKELBACK (ROADRUNNER/UNIVERSAL)	69	—	1	Baby	ASHANTI (MURDER INC./A&M/UNIVERSAL)
20	18	16	Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)	45	55	6	My Neck, My Back	KHIA FEAT. DSD (DIRTY DOWN/ARTEMIS)	70	71	2	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)
21	20	18	halfcrazy	MUSIQ (DEF SOUL/DJMG)	46	46	10	My Heart Is Lost To You	BROOKS & DUNN (ARISTA (NASHVILLE))	71	69	7	Where Are You Going	DAVE MATTHEWS BAND (RCA)
22	15	20	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	47	56	4	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UNIVERSAL)	72	73	2	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)
23	17	24	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	48	36	13	I'm Gonna Miss Her (The Fishin' Song)	BRAD PAINSLY (ARISTA (NASHVILLE))	73	—	1	Gotta Get Thru This	DANIEL BED NGFIELD (ISLAND/UNIVERSAL)
24	32	4	Just Like A Pill	PINK (ARISTA)	49	49	8	One Last Breath	CREED (WIND-UP)	74	74	2	She Loves Me Not	PAPA ROACH (DREAMWORKS)
25	19	11	Days Go By	DIRTY VEGAS (CRENDENCE/CAPITOL)	50	42	21	Don't Let Me Get Me	PINK (ARISTA)	75	—	1	Love At First Sight	KYLIE MINOUGE (CAPITOL)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 915 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.

JULY 27 2002 **Billboard** **HOT 100 SINGLES SALES**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	A Little Less Conversation	ELVIS PRESLEY VS. JXL (RCA)	26	24	9	Gots Ta Be	BZK (EPIC)	51	47	7	Take Ya Home	LIL BOW WOW (SO SO DEF/COLUMBIA)
2	2	14	Heaven	DJ SAMMY & YANOU FEAT. DD (ROBBINS)	27	28	17	Song For The Lonely	CHER (WARNER BROS.)	52	45	9	My Bad	RAYVON (BIG YARD/MCA)
3	3	8	Day + Night	DIRTY VEGAS (CRENDENCE/CAPITOL)	28	26	12	Days Go By	DIRTY VEGAS (CRENDENCE/CAPITOL)	53	—	12	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
4	4	19	Girlfriend	N SYNC FEAT. NELLY (JIVE)	29	30	8	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UNIVERSAL)	54	25	38	God Bless The USA	LEE GREENWOOD (CURB)
5	9	6	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	30	22	53	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	55	49	29	Gettin' Jiggy Wit It	WILL SMITH (COLUMBIA)
6	—	1	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	31	23	19	Ballin' Boy	NO GOOD (ARTIST/DIRECT)	56	55	5	Welcome To New York City	CAM'RON (ROC-A-FELLA/DEF JAM/UNIVERSAL)
7	11	4	My Dogs	CHUCKY -N- BLOOD (FOREALAH JAMZ)	32	27	8	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	57	50	31	Hush Lil' Lady	COREY FEAT. LIL ROMEO (INDOINTIME/MOTOWN/UNIVERSAL)
8	8	4	That's What Girls Do	NO SECRETS (JIVE)	33	31	4	Who U Rollin Wit?	LIL TYKES FEAT. DON WAIN (MAMA'S BOY)	58	51	20	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS (NASHVILLE))
9	5	9	Hot In Herre	NELLY (F0 REEL/UNIVERSAL)	34	37	14	U Don't Have To Call	USHER (ARISTA)	59	54	6	Line 'Em Up	FREEMAN FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF JAM/UNIVERSAL)
10	7	14	Wherever You Will Go	THE CALLING (RCA)	35	46	10	Sugarhigh	JADE ANDERSON (COLUMBIA)	60	41	41	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)
11	73	2	Mother	RAY CHARLES (E-NATE/CROSS OVER)	36	34	12	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	61	64	8	Call Me	TWEET (THE GOLD MIND/ELEKTRA/EEG)
12	6	29	Lights, Camera, Action!	MIR CHEEKS (UNIVERSAL)	37	40	9	Rapture (Tastes So Sweet)	J10 (UNIVERSAL)	62	63	34	Only Time	ENYA (REPRISE)
13	12	44	Us Against The World	PLAY (COLUMBIA)	38	48	4	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL)	63	—	1	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
14	15	2	Throw It Up	LILICIT BIZNEZ FEAT. CDD COO CAL (FELDONIOUS)	39	38	8	Happy	ASHANTI (MURDER INC./A&M/UNIVERSAL)	64	59	13	One Mic	NAS

WEA Awaits Caparro's Impact

Continued from page 1

Caparro will replace WEA chairman Dave Mount, who has announced that he will retire at the end of the year. Caparro joins WEA the week of July 22, and there will be a transition period to enable the newcomer to study the organization and its people. Caparro, who resigned as chairman of the Island Def Jam Group last December, will report to WMG chairman/CEO Roger Ames.

WEA consists of WEA Corp., the distribution company; WEA Manufacturing; the Alternative Distribution Alliance, the independent distribution company; and Westland Graphics/Ivy Hill, a graphics and packaging company.

In addition, Caparro has been named chairman of WMG's Global Media Manufacturing and Distribution Committee, a newly created task force that will provide strategic direction to the company's distribution and manufacturing operations around the world.

Unlike Mount—who works out of WEA's headquarters in Burbank, Calif.—Caparro, with his global responsibilities, will be based in New York. This has sparked speculation that the distribution company headquarters will move to New York or that Caparro will seek someone to head WEA Corp. if it should remain in California. But Caparro tells *Billboard* that there are "no plans" to move WEA to New York.

Speculation remains that Caparro could turn over management of the distribution company to one or more of his former associates—specifically John Esposito, former GM of Island Def Jam, who worked with Caparro at PolyGram Group Distribution (PGD), or John Madison, who was executive VP of PGD before landing a high-profile position with AMFM and then becoming CEO of ClickRadio. Currently, Michael White, an executive VP, handles the day-to-day running of WEA Corp., while senior VP Bob Carlton heads up sales.

"I have committed to Roger Ames that I would be completely open to evaluating the company and the people here, and I will live by that," Caparro says. "I am aware [that] there are many good people within the WEA organization."

Esposito and Madison were involved in Caparro's gambit to launch an independent start-up company with the aim of consolidating the majors' manufacturing and fulfillment (*Billboard Bulletin*, May 11), but that effort was abandoned. "I was so close and yet so far [from] revolutionizing the model of the business," Caparro says. "Unfortunately, the timing was not in our favor."

At WEA, Caparro says he initially plans to spend twice as much time listening as talking. "I don't want to come in thinking about change for change's sake," he says. "The only

thing that should remain as it is today is the artist and their art. Every traditional approach must be challenged: How to make it better, more effective, with reduced costs. It's ours to redefine going forward."

Indeed, retail accounts expect Caparro to instill change at WEA—something that he consistently did at PGD while leading that company to win the National Assn. of Recording Merchandisers' coveted distributor of the year award five times. During his PGD tenure, Caparro took the lead among distribution heads in issuing new policies and business terms, a distinction that was previously held by WEA Corp. and Sony Music Distribution. He became known as the distribution president who was willing to address retail issues first and who tried to meet accounts halfway.

Caparro will work through a transition period with Mount. "The industry has the utmost respect for Dave, and he deserves to leave the WEA organization in the way that he feels most comfortable," Caparro says. "I will look to Dave to dictate the transition. He deserves every respect and courtesy."

Mount, who has helmed WEA since 1993, said in a statement that guiding WEA "through a period of profound change in the industry has required enormous energy and focus, sometimes at the expense of the two most important things in life: family and well-being." He tells *Billboard*, "I will be 60 next year and have been on a pretty grueling pace, on a plane to somewhere almost every week." He now wants to spend time with his wife, work on his golf game, maybe teach a class or two, and continue his involvement in charity work. "I am sure I won't be bored," he says. After retiring, Mount will stay on as a consultant.

Mount is widely respected among merchants. The head of one of the largest U.S. accounts says, "Mount has done a great job. He clearly made changes and did what needs to be done to make WEA a better place."

Currently, Mount is leading a charge to upgrade WEA's systems, which had fallen behind the times. WEA was also ahead of the curve in offering source tagging for electronic article surveillance tags and providing shelf-ready product and is a

pioneer in embracing everyday low pricing. Mount says, "We really have tried to address industry issues."

Nonetheless, music merchants agree that, despite the respect they have for Mount, WEA is the most in need of further change among the major distributors. Music merchants feel that WEA is not as proactive as the other distributors in working product.

Others say that WMG in general has been the last of the majors to shed "old-school" business philosophies and that it needs to continue moving away from them. For instance, some of the Warner labels have been known to have unrealistic initial shipment expectations.

One merchant offers the view that WEA's difficulties may be a result of the decentralized nature of WMG. "If you look at that organization, the labels are the least controlled [by corporate management], and distribution is viewed as a slave instead of enjoying a synergistic relationship with them," he says.

Retailers acknowledge that Ames has begun to change the WMG culture and improve the company's competitive position, and they see the addition of Caparro as a further part of the process.

Caparro expects changes at WEA to be customer-driven. "When I take a look at the industry and its companies, what excited me about coming [here] is that the Warner Music Group and the greater AOL Time Warner seems ideally positioned for the evolution of the music [business]," he says. "They have tremendous resources, which will help to redefine how music gets to the consumer. But the consumer will dictate the change, and we need to satisfy wherever the consumer is going for their music."

While acknowledging that digital distribution will have an important future and that he hopes he can help AOL Time Warner leverage its online assets, Caparro adds that "all the hyped expectations where digital was going to be have proved to be false. The role of retail is much more important than many made it out to be or believe it to be today. For the rest of our careers, [brick-and-mortar outlets are] going to be a critical component of entertainment sales."

CD Warehouse On Chapter 11 Brink?

CD Warehouse is experiencing a liquidity problem that might be the precursor to a Chapter 11 filing.

According to a statement issued July 16 by the company, it faces two issues that "threaten the longevity" of the chain. First, its lender, GE Capital Corp., amended its loan agreement covenants and reappraised the chain's inventory, reducing the amount available under the loan by \$1 million. This left the company maxed-out on its secured revolving credit facility.

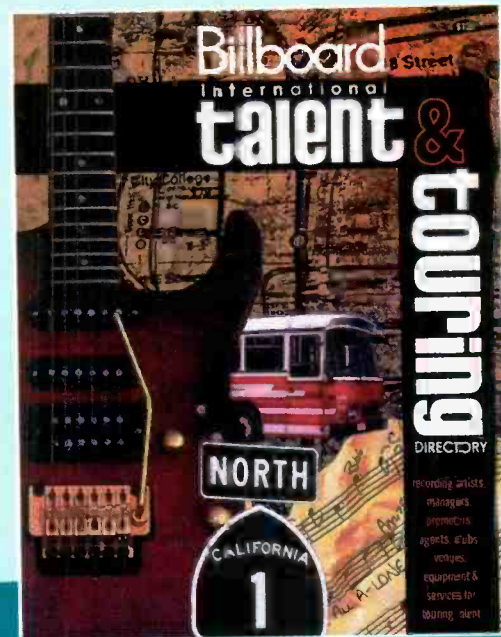
Second, the company has been hit with lawsuits from franchisees seeking to terminate their relationships with CD Warehouse, which could result in a \$460,000 royalty payout.

Also, the company had \$175,000 garnished from its bank account earlier this month to pay an outstanding judgment in another unspecified suit.

"The combination of these events has intensified the need for a substantial capital injection to meet the company's current debts and obligations," the company said, adding that it is pursuing various financing alternatives.

In its most recent Securities and Exchange Commission filing, CD Warehouse (which owns 64 stores and counts a total of 279 in its system) reported net income of about \$25,000 on revenue of \$5.2 million. Executives could not be reached for comment.

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Nü-Electro Sound Emerges

Continued from page 1

wares at such annual music events as Berlin's Love Parade, Barcelona's Sonar Festival, and the Liverpool, England edition of the Creamfields Festival—as well as in traditional concert settings: Omaha, Neb.'s the Faint recently opened for No Doubt on the latter's Rock Steady tour.

Figuring into this musical mix are numerous electro-skewed artist albums, compilations, tributes, and soundtracks.

"Traditional dance music has been abused for far too long," Tee observes. "Electroclash plays up the fact that dance music's status quo needs to be shaken up."

Tee, founder of Mogul Electro Records, describes the ways in which electroclash differs from earlier styles of club music. "Many who heard early house music confused it with disco, but to the trained ear, the drum programming was totally different," Tee explains. "The equipment used to create the music heavily influenced this then-new dance format."

Unlike an electronic act such as Fatboy Slim—who relies on larger-than-life beats and samples—nü-electro acts rely on sparse arrangements and robotic beats. And

unlike house and trance styles—which are known for soulful and melancholic vocals, respectively—nü-electro artists sound downright bored and detached. A prime example of this is Miss Kittin & the Hacker's "Frank Sinatra" or Chicks on Speed's cover of the B-52's "Give Me Back My Man."

"Electroclash doesn't have the same rules or four-to-the-floor mentality of techno, house, or trance,"



FELIX DA HOUSECAT

Tee continues. "Lyrically, it has a lot of irony, attitude, and an opinion. In other words, and unlike much dance/electronic music today, it has lyrical content. Furthermore, it has sexy star power, which is missing from many electronica acts and house divas."

THE MUSIC MACHINE

Tee is not alone. "A lot of [nü-electro] artists are making this music because they are bored with generic dance music," notes Belgium's David Dewaele, who along with his brother Stephen records as Soulwax and 2 Many DJ's.

"The industry is being injected with a new cast of characters, as well as hype, which you need to create awareness," offers Montreal-based producer Tiga, who is also a co-owner of Turbo Recordings. Earlier this year, Tiga and Zyntherius (aka DJ/producer Jori Hulkkonen) scored a crossover hit in Germany and the U.K. with an electro-spiked cover of Corey Hart's 1984 pop hit "Sunglasses at Night."

Providing much fodder for the hype machine is 4-year-old FischerSpooner, a duo (Warren Fischer and Casey Spooner) signed to Ministry of Sound (MoS) reportedly for a \$2 million, two-album world wide deal (*Billboard*, June 8).

MoS recently entered into an exclusive North American

licensing agreement with MCA (*Billboard*, June 29). FischerSpooner's debut album, *#1*, arrives in the fall via MoS/MCA, and according to MCA senior VP of A&R Gary Ashley (who recently signed Nashville-based nü-electro duo Venus Hum to the label), the label has its work cut out. "They're the lead group in this new genre of music," Ashley notes. "Casey and Warren are making music that's fresh and new, but it's not always easy to break fresh and new in the U.S. England could very well end up leading the way."

Last month, FischerSpooner sold out several shows at the Bridge in London and performed at David Bowie's Meltdown at the Royal Festival Hall. "It was the most spectacular and grand space we've performed in," Fischer says, referring to the Royal Festival Hall, which he likens to performing at Lincoln Center in New York. "During our performance, I ended up crowd surfing, which never happens at that venue."

Long before Tee—who co-wrote RuPaul's early-'90s hit "Supermodel (You Better Work)"—coined the term "electroclash" last October for the Mogul Electro-produced five-day Electroclash Festival in New York, numerous artist/producers and labels were already hard at work creating something new out of the not-too-distant past.

Among acts in the category are DJ Hell, FischerSpooner, Adult., Chicks on Speed, Peaches, Dave Clarke, Playgroup, Soulwax/2 Many DJ's, Soviet, the Faint, Crossover, John Selway, Felix da Housecat, Ladytron (see Beat Box, page 25), Miss Kittin & the Hacker, I Am the World Trade Center (see Reviews & Previews, page 16), and Ellen Allien.

Ditto for labels like Germany's International DeeJay Gigolos (founded/helmed by DJ Hell), Kitty-Yo, Chicks on Speed, and BPitch Control (founded/helmed by Allien); the U.K.'s City Rockers; U.S.-based Emperor Norton, Ersatz Audio (founded/helmed by Adam Lee Miller and Nicola Kuperus of Adult.), and Ghostly International.

Adult.'s Miller is bored by all the talk of electroclash. While he can't list a single positive effect of being associated with the genre, he easily reels off the negatives: "Having complete strangers tell you that you are part of a movement"; "Having assholes come to your shows dressed like cheesy '80s losers in hot pink and leg warmers"; "Seeing new bands form that are trying to be part of a so-called 'new genre'"; and "Having people assume they already know what we are about when we only have one album [*Resuscitation*] out."

The Faint's Todd Baechle can relate. "We like all musical styles," he says. "We don't want to claim to be part of any one musical genre. It's dangerous to consider yourself a certain type of band. There's always too much expectation and not enough room for excitement."

Alex Murray-Leslie, one-third of Berlin-based Chicks on Speed, offers a more tempered take on what it feels like to be lumped into an electroclash movement that didn't exist one year ago. "We've never fit into



CHICKS ON SPEED

any one scene," she offers. "But then, we don't see ourselves primarily as a music group. We have a clothing line, we do graphic design, we run a Web site, and we have our record label."

The nü-electro scene in Berlin, Murray-Leslie says, has been germinating for the past 10 years, "with everybody working together on music, clothing, graphics, film, and parties. It's an open scene where collaborations are very normal and exciting. It's not about competition, but fun!"



SOFT CELL

Allien notes, "Berlin is unbelievable—it's the biggest club-city in the world. We have a lot of artists working together here. And it's growing."

According to Murray-Leslie, Chicks on Speed recently worked with Miss Kittin, Peaches, Gonzales, and Toktok's Soffy O. She explains, "You just call people up, and they come over to the studio for a jam session."

PIONEERS

Murray-Leslie, like everybody else interviewed for this report, is quick to credit Munich-based DJ Hell as the pioneer and founder of

nü-electro—and for good reason. His label, International DeeJay Gigolos, began issuing electro-leaning tracks in the mid-'90s.

One of the label's earliest singles—1997's "Frank Sinatra" by Miss Kittin & the Hacker—has only recently reached a wider audience, thanks to its inclusion on the duo's *First Album*, issued earlier this year by Emperor Norton, which licensed the album from Gigolos.

International DeeJay Gigolos is also responsible for taking a chance on Zombie Nation's "Kernkraft 400" in 1999. One year later, the anthemic track exploded around the globe; released on Radikal in the U.S., it peaked at No. 3 on the *Billboard* Hot Dance Music/Maxi-Singles Sales chart.

Gigolos was also the first label to release Tiga & Zyntherius' "Sunglasses at Night." London-based imprint City Rockers followed suit. Now, Tiga says, Turbo Recordings has licensed the track to labels in France, Spain, and Italy. Additionally, Gigolos issued FischerSpooner's *#1* last year (albeit unmastered, Spooner says).

"DJ Hell is the Berry Gordy of electro," notes producer/DJ Felix da Housecat, whose *Kittenz and Thee Glitz* album (Beat Box, *Billboard*, Feb. 9), issued last year via City Rockers U.K. and this year by Emperor Norton, is a critics' darling—and who is currently producing a new girl group, Glamarama. "Without much attention or fanfare at the beginning, his label is now pretty much the center of it all."

France's Miss Kittin offers, "His label is like his baby, a projection of what he is—a bit punk, a bit fashion victim, too. Gigolos has been big in Germany since its first release. Here, we're all so amazed by how long it took other countries to discover it."

Although DJ Hell receives much attention, he remains rather cool. "We are not part of this so-called 'electrocrash movement,'" he says. "A lot of people are doing the same thing at the same time. So, right now, everybody's moving in a Gigolos direction."

After pausing for a moment, he continues, "But don't worry: We will (Continued on next page)



FISCHERSPOONER

Continued from preceding page

tell you when it's time to move in a new direction. Our *Kontrollmaschine* is working day and night."

Gigolos recently signed its first Los Angeles-based artist, Mount Sims (aka Matt Sims). Emperor Norton will issue Mount Sims' full-length Sept. 3 in the U.S.

Of course, as with any musical phenomenon, today's fashion can become tomorrow's faux pas. "It can become dangerous when you get too much, too fast," Tiga offers. "A backlash to all things electro is imminent. At that point, it will be survival of the fittest. The artists who really have something to say and offer will still be around in a few years."

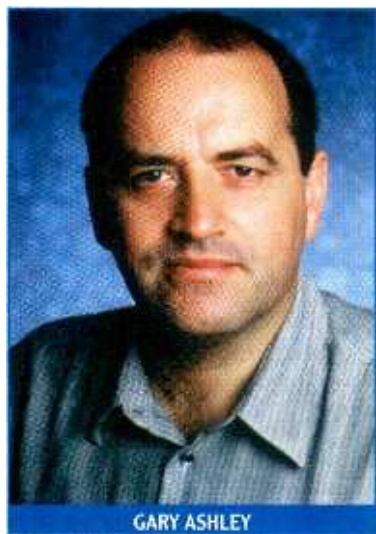
LOOKING BACK

Still working is British duo Soft Cell, which along with the likes of the Normal, Flying Lizards, Kraftwerk, Depeche Mode, Visage, Ultravox, Arthur Baker, Bobby "O" Orlando, Human League, Fad Gadget, New Order, Afrika Bambaataa & the Soul Sonic Force, Gary Numan, Yazoo, Pet Shop Boys, Sparks, Giorgio Moroder, Patrick Cowley, and Man Parrish pioneered synth-savvy electro grooves in the early-'80s, thus greatly influencing many of today's nü-electro artists.

Cooking Vinyl/SpinArt will issue Soft Cell's *Cruelty Without Beauty* Oct. 8. It's the first album of new music from the duo (Marc Almond and Dave Ball) since 1984's *This Last Night in Sodom*. Almond wonders aloud, "Things really do come full circle, don't they?"

Almond says he's flattered that many artists have apparently been influenced by Soft Cell. "These new artists are taking the minimalism of Soft Cell and other early-'80s stuff and injecting it with a new attitude," he explains. "They're taking something familiar and completely reinventing it with new twists. In that way, the new music isn't retro at all."

When asked about the potential of nü-electro acts having similar



GARY ASHLEY

success stories to early-'80s acts, Almond's optimism wanes. "They probably won't have the same type of chart successes," he says. "The '80s brought an end to the golden age of radio. I'm not sure that we'll see lasting hits like 'Cars' [by Gary Numan] and 'Don't You Want Me' [by Human League] from

these new artists."

Agreeing with Almond is original electro pioneer Arthur Baker, who produced the revolutionary "Planet Rock" by Afrika Bambaataa & the Soul Sonic Force and co-produced New Order's "Confusion," both in the early '80s. "You definitely need personalities," he notes. "But you also need acts that make good, commercial-sounding songs. In the end, it's about singers and songs."

DJ/producer Erol Alkan, responsible for the nearly 6-year-old weekly Trash party at the End nightclub in London, believes the potential is definitely there for crossover success stories. "FischerSpooner could cross over," Alkan offers. "And I'd love to hear Adult. on the radio."

Those who tune into Jason Bentley's *Metropolis* show on KCRW Los Angeles have heard both Adult. and FischerSpooner. In addition to hosting *Metropolis*, Bentley handles some programming chores at Los Angeles' commercial-alternative giant KROQ; he's also the A&R director of Maverick Records.

"It's all very exciting music, and



2 MANY DJ'S

personally, I like it a lot," Bentley acknowledges. "I'm just not sure of its mainstream potential." He sees the opportunity for a whole new kind of radio-friendly electronic music.

"It's at a very cool stage right now," he continues. "It's arty, bohemian, and underground. Acts like Peaches and Adult. are edgy, freaky, and weird. Corporate entities could sanitize this, which could ultimately ruin it."

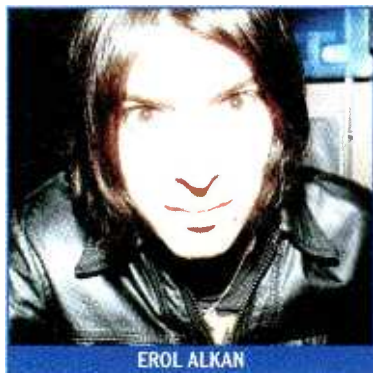
But not if it's done properly. Numerous chart-topping acts have already incorporated nü-electro elements into their recordings: Madonna ("Music"), Sugababes ("Freak Like Me"), Brandy ("What About Us?"), Tweet ("Oops [Oh My]"), Missy "Misdemeanor" Elliott ("Get Ur Freak On"), and Kylie Minogue ("Can't Get You out of My Head").

"If I may be brutally frank," Ladytron keyboardist Daniel Hunt offers, "it's Kylie who's taken this sound to the mainstream. [Nü-electro] appears poised for some kind of mass infiltration. It just needs real songs—that's what radio requires."

MoS head of A&R Andrew Goldstone, who along with DB (who has since parted ways with the label) brought FischerSpooner to the label, strongly believes the crossover potential is there. "I view it as a very long-term process," he says. "Things won't

happen overnight."

FischerSpooner, he explains, "has an intellectual air about it, so it will take time for people to digest this. We'll have to work that much hard-



EROL ALKAN

er to win folks over. But at the end of the day, it's about the music. Plain and simple."

BREAKING THROUGH

Los Angeles-based Emperor Norton has licensed for the U.S. Felix da Housecat, Ladytron, and Miss Kittin & the Hacker, among others. Label president Steve Pross sees nü-electro's mainstream appeal this way: "In America, it tends not to be genres of music that break through but a few artists. All this scene needs are one or two artists to break out. We could then have another Depeche Mode on our hands."

And this, many retailers say, could very well happen. "Sales are way up," says Tom Maffei, buyer of dance/electronic music at Amoeba in San Francisco and Berkeley, Calif. "We can't keep albums by Adult., FischerSpooner, Chicks on Speed, Peaches, Crossover, the Faint, Ladytron, and Felix da Housecat in stock. It's interesting—12 months ago nobody really cared about this music, and then seven months ago, everybody started inquiring about it."

Some of those artists are responsible for the genre's best sellers, including the Faint (*Danse Macabre*, which moved 27,000 units, according to Nielsen SoundScan), Ladytron (*604*, at 20,000 units), Felix da Housecat (*Kittenz and Thee Glitz*, 16,000), and Peaches (*Teaches of Peaches*, 15,000).

Several of these acts banded together for last year's Electroclash Festival. Earlier this year, Mogul Electro issued the compilation *Electroclash*, which featured many of the acts from the festival.

Since then, other nü-electro compilations have infiltrated the global market, including *Futurism* (City Rockers U.K.), *Tangent 2002: Disco Nouveau* (Ghostly International), *American Gigolo* (International Deejay Gigolos/Turbo), *Misery Loves Company* (Ersatz Audio), and *This Is Tech-Pop: 21st Century Electro and New Wave* (MoS). Additionally, SpinArt issued Glasgow-based Bis' *Plastique Nouveau* EP, home to Adult., Ecto-morph, and Tom-

mie Sunshine, remixing various tracks from the Scottish trio's *Return to Central* album.

Chris O'Rourke, manager of specialty store Other Music in New York, concurs with Maffei. "About 12 months ago I noticed something was happening. Then, with the Electroclash Festival and its accompanying CD, I noticed a big surge in interest surrounding this music."

While O'Rourke admits to being surprised by the sudden interest in nü-electro, he also knows that people are "always looking to latch on to something new." That said, O'Rourke will be surprised if it becomes "mainstream popular."

Yes, it's a huge scene, he explains, "but I think it's too weird, too underground, and too counter-cultural for the masses."

At this, Tee only smiles. "People are so hungry for something new. I've seen this scene grow in leaps and bounds since the Electroclash Festival last October. People are responding to this music."

THE FUTURE

Tee, it should be noted, has much vested in this movement. He is currently grooming many nü-electro acts, including W.I.T. (short for Whatever It Takes), Soviet, Morplay, My Robot Friend, and Avenue D. He says albums by W.I.T. and Soviet (a rerelease of the act's 2001 full-length, *We Are Eyes, We Are Builders*), as well as a compilation (*Badd Inc.*), will be available from his label in early fall.

"What we're doing is the complete opposite of the faceless DJ culture," says Melissa Burns—who, along with Christine Doza and Danielle Top, is W.I.T. "While the whole DJ culture movement was a sweet, important time, things change and evolve. There's a new generation that wants music to be fun, sexy, and glamorous again. We're here to provide that."

On the West Coast, such non-Tee-associated acts as Blow-Up and T.H.E.M. are also forging ahead with nü-electro game plans. T.H.E.M.'s full-length debut, *Sin Win & Grin* (see Reviews & Previews, page 16), streets Tuesday (23). Blow-Up's debut, *In Technicolor*, has already been picked up by Korea's SSK label for approximately 10 Asian countries (Beat Box, *Billboard*, June 22); a U.S. label is forthcoming.

"Whether or not this music

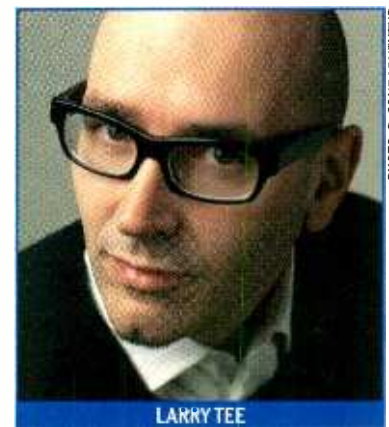


MISS KITTIN

becomes a defining moment in pop music remains to be seen," acknowledges Felix da Housecat collaborator Tommie Sunshine, who helms Xylophone Jones Recordings and recently remixed tracks for Soft Cell and Human League. "But the people making the music are doing what comes naturally. The music's coming from a very pure place."

This fall, Mogul Electro and the Emeryville, Calif.-based Kork Agency—which handles bookings for Chicks on Speed, Peaches, Gonzales, and Soviet, among others—will present the Electroclash 2 tour. The two-week tour commences Oct. 12 in Philadelphia and winds its way through major markets, including Detroit, Montreal, Chicago, Seattle, San Francisco, and Los Angeles. Kork owner/president Christian Bernhardt says Peaches, Tee, Chicks on Speed, Soviet, W.I.T., and Tracy & the Plastics are confirmed for the tour. He also promises that local electro acts will be spotlighted in each city.

"There's such excitement surrounding this music," Bernhardt says. "It's almost like the promot-



LARRY TEE

ers are throwing money around, which wasn't always the case. In the last three months, it's become much easier to book these acts. This music is very much on the verge, and this tour will only help the situation."

And therein lies the rub. Perhaps Chicks on Speed's Murray-Leslie sums it up best: "Punk's downfall was that it turned into a fashion and joke perpetuated from the insecurities of [Sex Pistols manager] Malcolm McLaren's plan. When the money becomes more important than the art form, the creativity will die. Big business is sometimes too strong and tempting; it can crush an innovative idea—one that could've had major social and political impact."

She continues, "Electroclash is escapism from today's uncomfortable world—a world that nobody feels they can change. Electro looks back on all the bad architecture, fat-faced politicians, faceless convenience, useless technology, and greed that still exists today. It combines all these things and makes it glamorous.

It's the ultimate paradox."

Latin Market Seeks Lift From Warner's Maná

Continued from page 1

on Warner and the group's first studio effort since 1997—as the saving grace in a year of sluggish sales. The mantle of responsibility sits well on Latin rock's biggest-selling band, a group whose stature in the Latin region parallels that of U2 in the mainstream market, as much for its memorable songs as for what the band has stood for in its 15 years of existence.

"I have expectations, but no neuroses about what can happen," Fher says during a break from taping a Coors Light commercial. "Maybe people won't like it, and that will be different. But we worked with so much heart, with so much passion. It's an album that's very much ours, and we like it, so we have faith in it."

VINTAGE MANÁ

Revolución de Amor is the seventh studio album by Maná, the Mexico-based band comprising Fher (given name: Fernando Olvera), bassist Juan Calleros, guitarist Sergio Vallín, and drummer Alex González, the only non-Mexican in the group. It's vintage Maná in its reliance on highly melodic songs that are anchored by Fher's trademark high, breathy voice (which is often compared to Sting), a sound that blends the format of a rock quartet with Caribbean elements and lyrical content that touches on love as often as it does social and political issues.

Revolución de Amor also scores a coup with guest appearances by longtime friends Ruben Blades and Carlos Santana. The latter featured Maná and its track "Corazón Espinado" on his Grammy Award-winning and 11 million-selling *Supernatural* and also invited the band to co-headline 28 concert dates with him in 1999.

"It's the most important album that we're releasing toward the end of the year, and the expectations in the U.S. definitely have increased," says Gabriela Martínez, marketing VP for Warner Music Latin America, which renewed its deal with Maná this year (other labels reportedly vied heavily for the band) and is planning a simultaneous release for the U.S., Latin America, and Spain. "Not only because the *MTV Unplugged* album did so well [selling 3 million copies], but because touring and recording with Santana has opened a lot of new doors."

SLOW ENGLISH CROSSING

Add to that the fact that Coors Light is not only sponsoring Maná's upcoming tour but is also featuring the band in a TV commercial—to air soon in English and Spanish—and Maná seems to be primed for a crossover to English.

Yet it's a move the band members have not been particularly eager to make, and even if they were, they say, it would not be done with a whole

album. "There's this huge discussion about the whole English thing, and I'm going to tell you what Maná thinks," says González, the most garrulous of the bunch. "When you see a writer like Gabriel Garcia Marquez or Mario Benedetti, these gentlemen have philosophies, a message or an ideal, and by doing it in English it's cool, because it's their essence and their reality, and they're taking it to another channel.

"But when you do it in the sense that you want to be like an American writer, then that's a whole different scenario," he continues. "If we wanted to do something in English, it would be Maná, a Latin band, singing in English, maybe in Spanglish, or

up fans for the new album. "Their return will not only help our [Spanish-language] radio, but also the genre of young music," says Nestor Rocha, PD for Los Angeles-based hits station Super Estrella.

"They're a very popular band, and we need someone [this popular] to concentrate on Spanish. After Maná's last album, there was nothing really interesting for young listeners, because the artists that followed—Ricky Martin, Shakira, Marc Anthony—they went to the Anglo side, and it was no longer exclusive to Spanish radio," Rocha explains. "[Maná's album] will make people think Spanish-language music is hip." Rocha goes as far as crediting Maná with having much to



Super Friend. During a concert in Italy last month, longtime friend Carlos Santana joined members of Maná. After Maná appeared on the guitarist's 1999 smash, *Supernatural*, Santana returned the favor, guesting on the band's new album.

with an accent. We don't want to be like any other band we see on MTV or on the radio.

"And you look at [some Latin acts who record in English] and they stop looking Latin because they're so Americanized, because they're into making things sellable. And even how they look: They start looking American. So, right now, it's not in our plans. Right now we want to see how far we can take it doing it in Spanish."

If Maná decided to do anything in English, it would do so through the Atlantic Group, whose co-chairman/co-CEO, Val Azzoli, became interested in the group after seeing it play live last year.

"It's important that we as the Warner Music Group explore this band at a bigger level than the Spanish-language markets," Azzoli explains. "And what we decided is, 'English is important, but it's not an end-all.' So, we'll have a meeting and maybe take two to three songs and maybe rerecord new songs. We haven't figured this out yet."

The fact that Maná remains committed to recording in Spanish at a time when many major acts are recording in English fuels expectations of what the impact of its new album can do for music in Spanish as a whole. "For us, it's the biggest release for the remainder of the year," says Alberto Uribe, head buyer for the Ritmo Latino chain. "People are desperately waiting for it. And their older albums, all of them, are among the top-30 sellers in all my stores."

Ritmo Latino is working on several marketing strategies with Warner and earlier this year launched a campaign promoting the Maná catalog to warm

do with the rise of the Super Estrella format, which launched five years ago as an edgier alternative to traditional romantic Spanish-language stations.

MEXICAN GENESIS

Ironically, Maná initially garnered a following in Mexico, and later in the U.S., through heavy touring without the benefit of radio play. Originally called Sombrero Verde (Green Hat), the group's first lineup in 1984 included Fher, González (who answered a newspaper ad), and Calleros (whose brother Ulises is still the group's manager). The band played rock with Caribbean and Latin beats that, while not radical, was decidedly not the thing in Mexico at the time. In 1987, the group changed its name to Maná, a word with multiple definitions, one of which refers to the positive energy Polynesians use for the good of all things.

Following its 1987 eponymous debut, Maná took off with its 1989 sophomore effort, *Falta Amor* (Lack of Love), which included the hit "Rayando el Sol" (Approaching the Sun). In the ensuing years, the group has racked up five Billboard Latin Music Awards and four Grammy Awards and, through a series of highly successful tours, opened the realm of possibilities for Latin rock bands in the U.S. and abroad. A 20-city U.S. tour is scheduled to kick off in October in support of *Revolución de Amor*, continuing in Mexico in late November and later, throughout Latin America.

But parallel to its musical growth, Maná has made a point of bringing its social and political preoccupations to the forefront. Chief among these are

the environment and human rights, topics that regularly surface in Maná's lyrics. Sometimes the references are oblique, as in the hit "Vivir Sin Aire" (Living Without Air), which can be construed as a love song or an ecological plea; sometimes they are direct, as in "Cuando los Angeles Lloran" (When Angels Cry), which denounces the murder of Brazilian activist Chico Mendes.

This time around, the approach is again varied. "Pobre Juan" (Poor Juan), for example, is the tale of an immigrant who dies crossing the U.S./Mexico border. But the single "Angel de Amor" (Angel of Love), at first blush a love song, is, in Fher's words, "a song of protest against the exclusion of a woman whose wings are shorn, whose creed is taken away, whose dreams are taken away."

Maná's practice with what it preaches is serious enough that the group received the *Billboard* Spirit of Hope Award (among other recognitions) for its work with Selva Negra, a nonprofit foundation it created in 1995 that is active in environmental projects worldwide.

"If we can communicate with so many kids, it would be a waste not to talk about worthwhile things and contribute our grain of salt," Fher says. "But if we chose not to do anything, that would be fine, too. Art for art's sake is OK. No one has to act like Maná, and there are artists who are far more radical. We do what we feel."

More radical, even, is that Maná has managed to convey the messages through its music, rarely compromising the quality of the songs. That those songs remain relevant, years later, is finally, the secret to their success.

"I used to think, for example, that Paul McCartney was like an icon, but somebody you could never see or touch," Fher recalls. "And then I went to his show, and I was in shock. Because he exists. But the point is his songs. You hear all those beautiful



Environmentally Friendly. Maná lead singer Fher is on hand to release newly hatched endangered turtles in Mexico as part of the band's Selva Negra Foundation's work for the environment.

songs and you say, 'Wow; pop music is meant to be shared.' In Mexico, they're now airing [reality show] *Big Brother* on TV. And they played 'Vivir Sin Aire,' which we put out in 1992! That happened. And that's my biggest satisfaction: Being able to share the music."

Dorle Jarmel Soria Remembered As Angel Co-Founder

BY STEVE SMITH

NEW YORK—During a career that spanned more than a half-century, Dorle Jarmel Soria—who died July 7 at her Manhattan residence at age 101—played a wide variety of roles in the classical music business. Perhaps her most significant legacy is as co-founder with her husband, Dario Soria, of Angel Records. Though her tenure at Angel lasted only four years, her influence can still be profoundly felt today.

"Obviously, the Sorias are of tremendous importance in our history," says Mark Forlow, VP of EMI and Virgin Classics North America. "They only worked for the label for four years, but they were four very important years, and they got about 500 releases out before they departed."

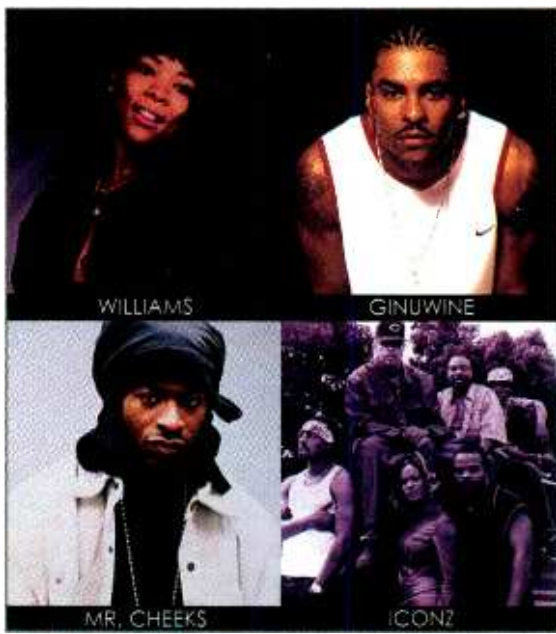
Born in 1900 and educated at Columbia University, Dorle initially pursued a career in journalism before promoter/artist manager Arthur Judson hired her to work for his company as well as the New York Philharmonic and such maestros as Arturo Toscanini and a young Leonard Bernstein.

In 1942, Dorle married Dario Soria, a music-loving Italian entrepreneur and member of a prominent banking family that came to America to escape the Nazis. Dario founded the pioneering Cetra-Soria record label in 1948, releasing—for the first time in America—rarely performed operas by Giuseppe Verdi, during a golden age of Verdi performance. According to author William Weaver in an essay written for *New York City Opera*, it was at Dorle's insistence that Cetra-Soria releases included both complete Italian librettos and English translations, setting the standard to which modern operaphiles are now accustomed.

Dorle left Judson and the New York Philharmonic in 1953 to join her husband in founding a new label, Angel, to license and domestically release recordings made by British label EMI. Most of these recordings, by such artists as Herbert von Karajan, Elisabeth Schwartzkopf, Giuseppe di Stefano, Walter Gieseking, and the La Scala opera company, remain in the catalog today—most of them remastered for the Great Recordings of the Century reissue series.

After selling their Angel label to Capitol Records in 1958, the Sorias helped composer Gian Carlo Menotti establish his Festival of Two Worlds in Spoleto, Italy, and produced a series of recordings for RCA Victor. Dorle returned to her journalistic roots in the '70s, contributing regularly to the Carnegie Hall program, *High Fidelity*, *Musical America*, and *Opera News*.

Dario became the head of the Metropolitan Opera Guild and produced its broadcast recordings in the '70s. He died in 1980. Sharing her husband's interests to the end, Dorle wrote a history, *The Metropolitan Opera: A Guide*, in 1982.



THIS WEEK@



COMING THIS WEEK: U.K. production team **the Space Monkeyz** has tangled with fellow British simians **Gorillaz'** debut album and come up with a dub-influenced remix set, *Laika Come Home*, released last week via Astralwerks. A review of the album will appear exclusively on Billboard.com.

Also this week, read the second of four installments in Billboard.com's series of excerpts from Peter J. Levinson's new book, *September in the Rain: The Life of Nelson Riddle*.



Plus, Billboard.com will feature reviews of former **Jayhawks** principal **Mark Olson's** *December's Child* (DualTone) and a recap of beloved college rock act **Camper Van Beethoven's** three-night stand at New York's Knitting Factory.

News contact: Jonathan Cohen • jacohen@billboard.com

Billboard Adds Star Power To R&B/Hip-Hop Awards

Legendary New York radio personality Wendy Williams will host the 2002 Billboard R&B/Hip-Hop Awards on Aug. 9. The award show will cap off the 2002 Billboard/AURN R&B/Hip-Hop Conference, presented by Heineken, and slated for Aug. 7-9 at the Roney Palace in Miami Beach.

Williams, who has been a presence at some of the top urban radio stations on the East Coast the last decade, is well known for her bold and unique interviewing style, as well as her deep involvement in the R&B and hip-hop community. A fan favorite, Williams is currently the host of WBLS New York's popular afternoon-drive show. Williams has her own daily entertainment gossip feature "On the Down Lo With Wendy Williams," which is nationally syndicated by American Urban Radio Networks.

In addition to Williams, many other notables in R&B and hip-hop have signed on to participate in the show. Among the confirmed presenters for this year's event are R&B superstar Ginuwine (Epic), NBA star Jalen Rose, Mr. Cheeks of Lost Boyz fame (Universal), up-and-coming hip-hop rocker Martin Luther (Good Vibe Recordings), Jarvis Church (RCA), and Iconz (Slip-N-Slide Records/Atlantic). Additional presenters and performers will be announced soon.

Now in its third year, the Billboard/AURN R&B/Hip-Hop Conference will focus on issues and opportunities in urban music. Panels will examine critical topics relating to radio programming, the current financial and legal terrain, urban music in the digital age, and more. The event includes a Heineken Lounge, networking receptions, artist showcases, and the star-studded awards show.

For more information on the conference visit billboardevents.com. For registration, contact Phyllis Demo at 646-654-4643.



DIRECTORY of the week

AUDARENA STADIUM GUIDE

The deadline for advertising in *Billboard's* upcoming 2003 *Audarena Stadium Guide*, the touring industry's premier source for venue information, is Aug. 2.

Read by thousands of professionals all year long, this comprehensive guide is the ideal advertising environment for venues and other companies looking to reach promoters, event producers, booking agents, artist managers, and event planners.

Audarena also includes a Facility Buyer's Guide, used by venue managers to locate products and services for their operations. The entire guide goes on sale Oct. 2.

To take advantage of this unbeatable advertising opportunity, place your ad today by contacting Cynthia Mellow at 615-321-9172 or Lee Ann Photoglo at 615-321-4294.

u p c o m i n g e v e n t s

Billboard R&B/Hip-Hop Conference & Awards
The Roney Palace • Miami Beach • Aug. 7-9

Billboard Dance Music Summit
Marriott Marquis • New York City • Sept. 30-Oct. 2

Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Los Angeles • Oct. 10-12

Billboard Music & Money Symposium
The St. Regis • New York City • Nov. 12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

visit www.billboard.com

The Billboard
BackBeat
 EDITED BY CHUCK TAYLOR



Health & Welfare

The Society of Singers is a nonprofit organization benefiting the health and welfare of professional singers in need of assistance because of financial, family, or medical crises. At its recent 11th annual fundraiser at the Beverly Hilton, its Ella Award—named in honor of first recipient **Ella Fitzgerald**—was presented to **Placido Domingo** for his involvement in humanitarian causes and community support. Pictured at the event, from left, are SOS president/CEO **Marc Staenberg**, performer **Patti Austin**, RIAA senior VP for artists and industry relations and SOS board member **Joel Flatow**, and singer/songwriter **Vincent Covello**.



Rucker Gives A Hootie

Darius Rucker recently performed songs from his upcoming solo turn *Back to Then* at a benefit for Rock and Wrap It Up! (see story, page 13). The honorees—columnist **Liz Smith**, world-class chef **Michael Lomonaco**, and parents *du jour* **Ozzy and Sharon Osbourne**—were cited for their contributions in the fight against world hunger. Rock and Wrap It Up! is an international volunteer hunger-relief organization that works with the music industry and others to deliver unused food from concerts and events to the tables of families and individuals who truly need it. The event took place at Chelsea Piers in New York.



Remembering Richard Rodgers

A&E's *Breakfast With the Arts* series assembled musicians from the pop, jazz, and classical music worlds to pay tribute to composer **Richard Rodgers**, resulting in a two-hour concert special, *Richard Rodgers: Falling in Love*. Gathered at the event, from left, are Grammy Award nominee **Terence Blanchard**; Rodgers & Hammerstein Organization president **Ted Chapin**; A&E Film, Drama & Performing Arts VP **Delia Fine**; jazz pianist **Barbara Caroll**; **Elliott Forrest**, host of A&E's *Breakfast With the Arts*; and **Jay Leonhart**, bassist for Caroll.

Diane Warren: In The Wings



Diane Warren has a foolproof gauge for knowing when she's come up with a memorable melody: Her birds whistle it back to her.

"I trust them. If they sing it, I know I'm onto something good," says the prolific songwriter of nearly 90 hits in the past 20 years, including pop staples "Un-Break My Heart," "Because You Loved Me," "How Do I Live," and "I Don't Want to Miss a Thing."

Warren currently has three winged consultants in her constant company: a 9-year-old Senegal parrot named Buttwings, a 12-year-old Miniature Macaw called Catso (which sounds like a word in Italian that's best translated in a private setting), and an 11-year-old white Cockatoo, Casper.

"Besides music, animals are my passion," she says. "I never thought I'd be into birds, but 12 years ago, someone gave me a parrot." When that bird flew away, Warren went in search of another at a local store. She deadpans, "A white bird said, 'I love you.' This being Hollywood, I didn't think he meant it, but I bought him anyway. I've had them as pets ever since."

Warren admits that the birds

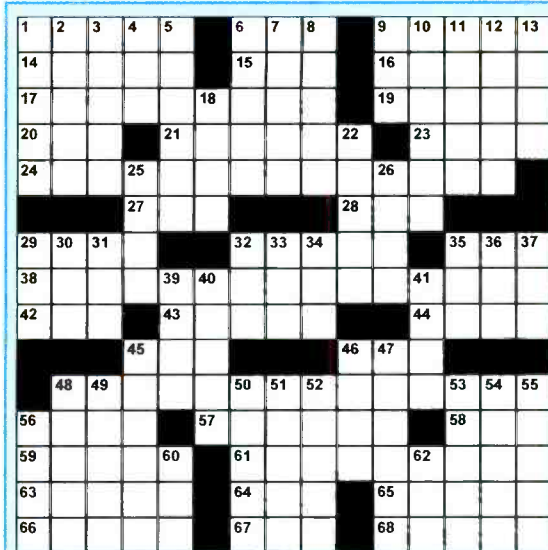
serve in direct contrast to the soothing melodies she writes: "If it's not the birds, then it's my two cats or racoons beating at the doors to feed them. It's like *Animal Planet* at my house. And Cockatoos are awful; I've gone halfway to the microwave with Casper." Pause. "Kidding."

Warren was recently honored with the the Spirit of Rhiannon award by the Gabriel Foundation, a Colorado-based operation promot-

ing education, rescue, rehabilitation, and sanctuary for parrots, acknowledging her involvement in Wildlife Waystation, which saves abandoned birds. In fact, Warren's own Diane Warren Foundation features a Hirshfeld drawing of the songwriter with Buttwings perched on her shoulder (inset).

"Animals offer so much to people," notes the honorary committee member of PETA and founder of a weekly entertainment series at the Jewish Home for the Aging. "They can be so healing and such good company for those who are lonely." And, she adds with a wink, "they don't care if you've written a hit song."

CHUCK TAYLOR



'CLIMBING K2'

by Matt Gaffney

Across

- 1 It's in some chili
- 6 Org. Willie Nelson ran afoul of
- 9 "Buffalo soldier, dreadlock ____" (Bob Marley line)
- 14 Sondheim's "Everybody Ought to Have ____"
- 15 Mon. follower
- 16 Push to action
- 17 With 24-across, lead track off "Pretzel Logic"
- 19 Pat who made a shocking 1997 comeback
- 20 U2 hit of 1992
- 21 1997 movie for which Trevor Rabin co-wrote the soundtrack
- 23 Love deified
- 24 See 17-across
- 27 Real jerk
- 28 Jimmie Rodgers hit of 1958 "Make a Miracle"
- 29 "Good Morning Starshine" musical
- 32 Island mentioned in the Beach Boys' "Kokomo"
- 35 Have to give props to
- 38 Finland's most famous living conductor
- 42 Yang's other half
- 43 Complains non-stop
- 44 They wrote a famous song about Rosanna Arquette
- 45 Donald Trump building, with "The"
- 46 Tricycle rider
- 48 10,000 Maniacs song off "In My Tribe"
- 56 Clown's thing, in a Smokey Robinson tune

Down

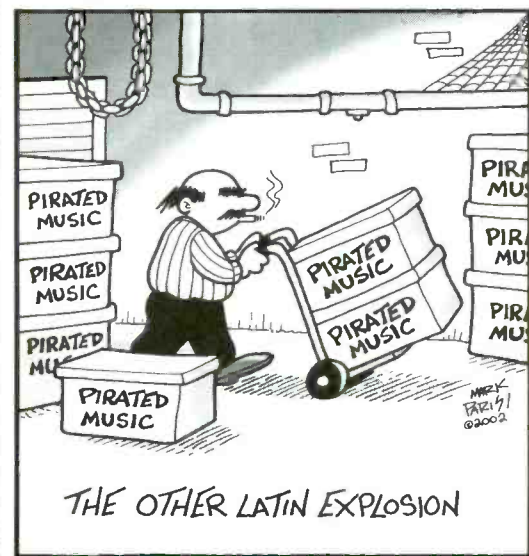
- 1 Burnett of show tunes and comedy
- 2 Acid type
- 3 They're seen in sand traps
- 4 Suffix with peace or beat
- 5 Orders from the boss
- 6 Lynyrd Skynyrd's "Blame ____ Sad Song"
- 7 Attack, in a way
- 8 ____ one's ways (rigid)
- 9 It may be spare
- 10 "You know we ain't no ____" (John Hiatt lyric)
- 11 Biological reproducer
- 12 "The fourth ____" (Andrea Bocelli moniker)
- 13 They're drawn in bars
- 18 Homer Simpson outbursts
- 22 Rhythmic Cuban music
- 25 O.K. Corral name

- 26 It may be square
- 29 Word before Jude or Joe
- 30 Sophie B. Hawkins's "____ Lay Me Down"
- 31 Janis of folk-rock
- 32 Letters before a crook's name
- 33 Akira Kurosawa epic
- 34 Letters on aircraft carriers
- 35 "Kiss, Kiss, Kiss" singer
- 36 One-third of the group that did "Love Is All Around"
- 37 Ambient Brian
- 39 Key of music: abbr.
- 40 1970s TV show with a memorable theme song
- 41 "The Simpsons" character who always wears a Walkman
- 45 Erykah Badu song that ends "But ya can't use my phone"
- 46 Medium-distance race
- 47 Big name in french fries
- 48 Fauvist painter Matisse
- 49 "Weird Al" Yankovic take on Michael Jackson
- 50 Be petty
- 51 "A Fish Called Wanda" Oscar-winner
- 52 Elton John duet partner Dee, and namesakes
- 53 Grammar concern
- 54 "____ Come She Will"
- 55 Grocery aisle cloggers
- 56 Song heard only at night
- 60 Actor Beatty
- 62 109, one way

The solution to this week's puzzle can be found on page 42.

RIM SHOTS

by Mark Parls



THE OTHER LATIN EXPLOSION

OCTOBER 10 - 12, 2002 LOS ANGELES

The Hollywood Reporter and Billboard join forces for a 3-day event examining the role of music in film and television.

This event provides a dynamic networking opportunity for executives who create film and television content to meet and exchange ideas with suppliers of music for future projects.

Hollywood THE REPORTER Billboard FILM & TV MUSIC CONFERENCE

PANEL TOPICS

O SOUNDTRACK, WHERE ART THOU?

As the cost of acquiring music rises, we'll look at the tough choices soundtrack producers and music supervisors face in compiling music collections that balance creative and commercial values.

PRIME-TIME TV: THE NEW RADIO:

Prime-time TV is increasingly an essential platform for showcasing new artists and potential hits. We'll explore the success stories and the mutually beneficial ways music and TV can work together.

THE COMPOSER-DIRECTOR RELATIONSHIP:

In this freewheeling dialogue, a top director and composer will describe the collaborative process and the special challenges of mating music to filmed and televised entertainment.

GETTING IN SYNC:

Music supervisors are always looking for that musical diamond-in-the-rough. Record labels and music publishers control catalogs that are good as gold. This session on the fundamentals of music licensing will examine how these two worlds are making beautiful music together.

HIGHLIGHTS

OPENING KEYNOTE: The view from the executive suite on the sometimes rocky relationship between the music business and Hollywood.

WELCOME RECEPTION: Your chance to network with top film, television, and music executives over drinks, food, and music!

EQUIPMENT DEMO ROOM: Vendors display the industry's latest technology, products and services.

COMPOSER & SONGWRITER WORKSHOPS:

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- \$299 Earlybird Registration: received by Aug 9
- \$349 Pre-Registration: received by Sept 6
- \$399 Full Registration: after after Sept 6 & on-site
- \$199 Society of Composers and Lyricists/Guild/Union

CONFERENCE FEE AND PAYMENT: Make all payments to Billboard. All registration fees are due prior to the conference. No personal checks accepted. Included in the registration fee is access to all conference events.

CANCELLATIONS: All cancellations received between Aug 30 and Sept 27 must be in writing and are subject to a 20% cancellation fee. No cancellations accepted after Sept 27 and no refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.

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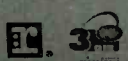
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