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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

DECEMBER 14, 2002

Arista Aims New Houston Album At 'Core Urban' Fans

BY GAIL MITCHELL

While recording the first album after signing her new \$100 million Arista contract, Whitney Houston says she sought to create "a positive, feel-good, very soul-oriented album, something I felt was missing. I hear a lot of things on the radio, but I don't hear any R&B songs with a bold, new flavor . . . songs you can sing along to and love the melody. That's what I was looking for."

That rhythmic quest has yielded *Just Whitney . . .*, which will hit U.S. stores Tuesday (10). While her previous studio album, the 1998 set *My Love Is Your Love*, found the crossover diva dabbling in hip-hop and reggae, *Just Whitney . . .* takes a decidedly more R&B approach. It's a back-to-basics direction sought by Arista Records president/CEO Antonio "L.A." Reid.



"We really wanted to re-establish a core urban base for Whitney," Reid says. "It was important to do that, because for an artist of her caliber, it's easy to get lost and start to not pay attention or understand the value in our core urban market. That's so key for her. It's not like it once was: We made records that were black pop for years. And now that same black pop doesn't work. If you look at black artists with success, you find they're making music for their core and not necessarily designed for the masses."

To reach that core, Arista is working the commercial single "One of Those Days" to urban, (Continued on page 64)



L.A. REID
ARISTA

Holiday Hip-Hops To A Fast Start

New Titles, DVD Going Strong; Mass Merchants Sport Deep Discounts

BY BRIAN GARRITY
and ERIK GRUENWEDEL

U.S. music and video retailers are expressing "cautious optimism" about the 2002 holiday shopping season, after sales got off to a promising start during the Thanksgiving weekend, powered by strong interest in new releases—especially country and rap titles—and the continuing consumer appetite for DVDs.

According to Nielsen SoundScan, 21.3 million album units were sold during Thanksgiving week, with 24 titles selling more than 100,000 units. That is an increase of more than 12% from the same week one year ago, when 18.7 million album units were sold (see Market Watch, page 6). But, on a comparative basis of Thanksgiving weeks—



MARK HOGAN
TRANS WORLD

the holiday fell one week later than it did last year—album sales are actually 4% behind 2001, when 22.2 million units were sold the week of Black Friday (see Over the Counter, page 53).

But retailers are taking a "glass half-full" view of the market. Having experienced a decline of more than 13% in overall unit volume year to date, according to Nielsen SoundScan, retailers see the Christmas season as the last chance to boost their depressed numbers.

"This sets a positive tone, and we continue to be cautiously optimistic that this is going to be a good holiday season," says Mark Hogan, VP of marketing at Trans World Entertainment, the 1,052-store chain based in Albany, N.Y.

(Continued on page 52)

Christian Artists Thrive As Label Owners

BY DEBORAH EVANS PRICE

NASHVILLE—In the wake of corporate buyouts of many Christian record labels, there has been a proliferation of artist-owned startup companies in the Christian music industry. Now hitting their stride, many of these indies are seeing increasing success through creative marketing strategies, including working together on promotions.

Once mainly the province of such pioneering independent labels as Sparrow Records, ForeFront Records, StarSong, Re-



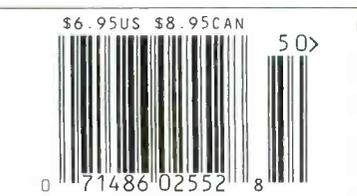
BOB CARLISLE
THE BUTTERFLY GROUP

union, and Brentwood Music, the Christian music community has undergone major changes in the past decade, as several mainstream music companies have sought a foothold in the genre. EMI bought Sparrow, Re:think, StarSong, and ForeFront; Zomba's acquisitions include Brentwood, Reunion, and Benson; earlier this year, Warner Bros. purchased Word Entertainment from Gaylord.

This shift in the marketplace provided fertile ground for Rocket-town Records, the label founded (Continued on page 13)

Label Royalty Policies In Play; NARAS' Portnow Speaks: Page 3 • Twain's 'Up!' Holds Off McGraw To Stay No. 1: Page 53

LATIN MUSIC
6-PACK
FOLLOWS PAGE 20



WHEN YOU NEED TO KNOW...

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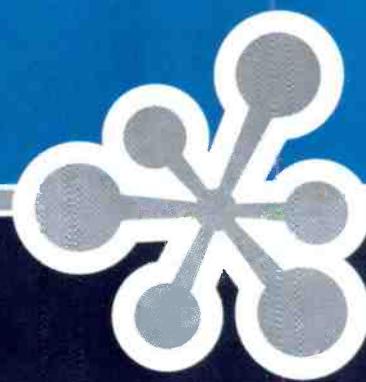
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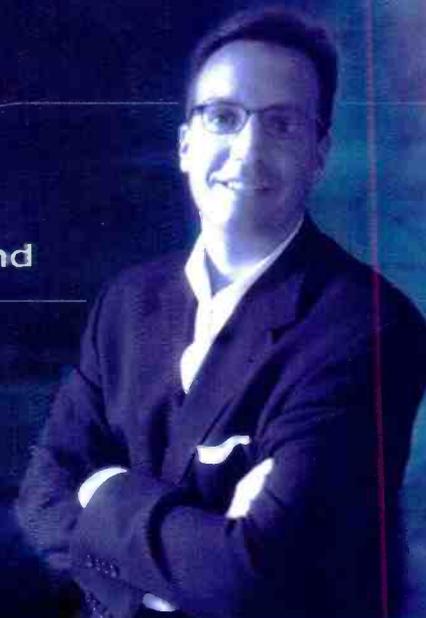
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■ BILLBOARD OFFICES ■

New York
770 Broadway
New York, NY 10003
646-654-4400
Edit fax: 646-654-4681
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Washington, D.C.
910 17th Street N.W.
Suite 215
Washington, DC 20006
202-833-8692
Fax: 202-833-8672

London
Endeavour House
189 Shaftesbury Avenue
London WC2H 8TJ
+44 (0) 20 7 420-6003
Fax: +44 (0) 20 7 420-6014

Los Angeles
5055 Wilshire Blvd.
Los Angeles, CA 90036
323-525-2300
Fax: 323-525-2394/2395

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49 Music Square W.
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Most Labels Mum On Royalty Reform

BY BILL HOLLAND

WASHINGTON, D.C.—Despite recent announcements that Bertelsmann Music Group (BMG) and Universal Music Group (UMG) are implementing new artist-royalty accounting procedures, other record companies are mum on their plans.

A spokesman for Warner Music told *Billboard*, "Our company is currently reviewing those issues," but would not speculate on any imminent announcement. Warner was the only major label to respond to the news. Sony Music and EMI had no comment.

The UMG changes have not been formally announced, nor is the company officially commenting, but in an internal memo obtained by *Billboard Bulletin*, senior VP of global royalties Marjorie Fieldman acknowledges that artists have a "perception problem" toward the company regarding the computation of royalties and that the changes will make the reporting process "more efficient, responsive, and easier to understand."

UMG will now allow artists' auditors to review its manufacturing records, a subject that arose as a major issue in recent California hearings on label accounting practices. Not releasing this information, the memo says, has led to "unnecessary suspicion" by auditors.

UMG says it will also double the size of its audit staff and is waiving contractual restrictions that "may hamper (or be perceived as hampering) an artist's ability to audit our books and records." The company also plans to hold workshops for artists and their representatives to help them better understand royalty statements.

The memo says UMG's adjustments to the royalty reporting process are "an ongoing process."

Two weeks earlier, BMG announced it was switching its royalty payment from a percentage of suggested list price to a percentage

of wholesale cost (*Billboard*, Nov. 30). The changes are not designed to result in any royalty payment gains for artists. It also announced four changes to its royalty calculations to "simplify and make more transparent" the payment process by eliminating standard royalty reductions, free-good provisions, packaging, and technology-related deductions.

Reaction from the artists' community to

in my 33 years in the business, I've never once seen a label do something that benefits artists. I bet that when the dust settles, [the labels will] get an edge."

Ann Chaitovitz, director of sound-recording relations for the American Federation of Radio & Television Artists, says the changes are "a good first step" but feels they "are just nibbles at the edges of contract reform—the major issue of recoupment remains."

The decisions by UMG and BMG to update royalty accounting procedures come as California state Sen. Kevin Murray (D-Montebello) released a report Dec. 2 summarizing his views of the three hearings held by the California Senate Select Committee on the entertainment industry during the past 16 months.

Murray concludes that artists and labels should resolve their contract issues so they "can join together to fight their natural enemies."

He believes the seven-year statute, which binds only recording artists to long contracts, can only be fixed by legislation, while his views on accounting are more optimistic. "BMG and UMG are headed in the right direction," he says, "[but] I don't think they yet go far enough."

Murray praises BMG for streamlining its royalties process, but believes it should have made changes in its auditing procedures. He is pleased that UMG is changing its auditing practices, but, like Chaitovitz, feels it should change its entire royalty process. He says the two together would be "real reform."

Murray, who earlier this year proposed introducing legislation addressing label accounting practices, says such a move may not be necessary. "If all of the labels say they are going to remove all the restrictions on auditing, it doesn't make sense to produce a bill asking for the removal of restrictions."

Additional reporting by Melinda Newman in Los Angeles and Carolyn Horwitz in New York.



COOPER



CHAITOVITZ



FIERSTEIN



MURRAY

the latest UMG development ranged from guarded optimism to skepticism.

Jay Cooper, a Los Angeles-based music attorney and co-counsel for the Recording Artists' Coalition, says he is "very encouraged" by the changes, which he hopes will "help in relations between record companies and artists."

And while Ron Fierstein of ADF Management is "hopeful there's a genuine intent behind all of this to improve the relations between the labels and the artists," Ron Stone of Gold Mountain Management says: "On the surface, it looks like a good idea. But

New NARAS Head Will 'Re-Evaluate, Reassess' Organization

BY MELINDA NEWMAN

LOS ANGELES—While he says he is not looking to make wholesale changes, new National Academy of Recording Arts and Sciences (NARAS) president Neil Portnow says that "nothing is necessarily sacred here other than our [Grammy] voting process and the awards process."

Portnow officially took over the reins of NARAS Dec. 2. He was named to the post in September but had to negotiate his exit from his previous position as senior VP of West Coast operations for the Zomba Group. He replaces president/CEO Michael Greene, who resigned in April (*Billboard*, May. 11). Portnow has been involved with NARAS for the past 20 years, most recently as secretary/treasurer.

"Most of what we do, we do very well, but when you have a change like this, it's a good time to re-evaluate and reassess everything," Portnow says in his first interview since assuming his new post. "So I've told the staff, 'Don't get crazy when I say, 'Have you ever thought about doing it this way?'"

He adds that any changes will most likely not occur until after the Feb. 23, 2003, Grammy Awards telecast. "I've told people in the industry that there shouldn't be an expectation of a focus on anything but the show for now," he says. "Once we get to March 1, I'll feel much more able. And pragmatically, it will be possible to work on more of the organizational and programmatic stuff I've thought about."

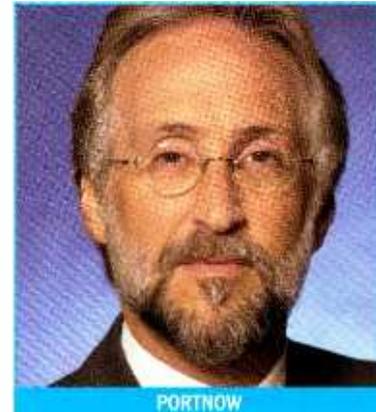
For Portnow, that means developing ways to enhance each of what he calls NARAS' "four pillars": membership and awards, education, philanthropy and charity, and advocacy. Of the quartet, he feels advocacy is the least-developed.

"Our membership is so diversified, there are so many issues where it would be difficult for the academy to take a position because so many of our constituents have different views," he says. "But there are many that we share, and we need to increase our action in that area, including stepping up in Washington, D.C., more than we've done in the past." Specifically, he says NARAS may look at adding some kind of formal lobbying body.

Portnow inherits an academy that saw its membership grow from 3,500 members to 17,000 under Greene's 14-year tenure and its assets build from \$4.9 million to \$50 million (*Billboard*, May 11). But NARAS was also rocked by a number of scandals during Greene's presidency. Although NARAS paid \$650,000 to a former staffer who accused Greene of sexual harassment, NARAS cleared Greene of any improprieties following an investigation conducted immediately prior to his resignation.

Portnow has already been meeting with label heads and other NARAS partners to foster new roads of communication. Additionally, on his first day, he held a staff meeting with the 100 NARAS employees based in its Santa Monica, Calif., offices.

(The organization has another 40 staffers in its 11 other chapters and branches throughout the country.) He praised them for their performance during the transition and talked about "being friendly and compassionate—very basic stuff, but I had a sense that culturally this was a message that would be important for them to hear. In a situation where you're having turmoil and uncertainty and transition and where you've had the kind of controversy that was rampant—whether accurate, truthful, or otherwise, it was out there in the air—I think it's important to give people a chance to settle, feel security, comfort, and stability, because we have to go to work."



PORTNOW

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
SHANIA TWAIN	Up!	54
BLUEGRASS		
ALISON KRAUSS + UNION STATION	Live	28
BLUES		
SUSAN TEDESCHI	Wait For Me	56
CONTEMPORARY CHRISTIAN		
VARIOUS ARTISTS	WOW Christmas	56
COUNTRY		
SHANIA TWAIN	Up!	27
ELECTRONIC		
LOUIE DEVITO	N.Y.C. Underground Party 5	25
GOSPEL		
MARY MARY	Incredible	34
HEATSEEKERS		
KELLY OSBOURNE	Shut Up	57
HOLIDAY		
VARIOUS ARTISTS	Now That's What I Call Christmas!	57
INDEPENDENT		
JIM JOHNSTON	World Wrestling Entertainment Presents: WWE Anthology	53
INTERNET		
PAUL MCCARTNEY	Back In The U.S. Live 2002	24
LATIN		
LAS KETCHUP	Las Ketchup	22
R&B/HIP-HOP		
2PAC	Better Dayz	17
REGGAE		
SEAN PAUL	Dutty Rock	34
SOUNDTRACK		
	8 Mile	38
WORLD MUSIC		
	Frida	34

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
EMINEM	Lose Yourself	13
ADULT CONTEMPORARY		
FAITH HILL	Cry	45
ADULT TOP 40		
SANTANA FEAT. MICHELLE BRANCH	The Game Of Love	60
COUNTRY		
RASCAL FLATTS	These Days	24
DANCE/CLUB PLAY		
DEBORAH COX	Mr. Lonely (Remixes)	25
DANCE/MAXI-SINGLES SALES		
MADONNA	Die Another Day	25
HOT LATIN TRACKS		
RICARDO ARJONA	El Problema	21
HOT R&B/HIP-HOP		
MISSY "MISDEMEANOR" ELLIOTT	Work It	18
RAP TRACKS		
MISSY "MISDEMEANOR" ELLIOTT	Work It	16
ROCK/MAINSTREAM		
3 DOORS DOWN	When I'm Gone	60
ROCK/MODERN		
FOO FIGHTERS	All My Life	45
TOP 40 TRACKS		
EMINEM	Lose Yourself	48

Videos

TITLE	PAGE
TOP VHS SALES	
SPIRIT: STALLION OF THE CIMARRON	43
DVD SALES	
SPIRIT: STALLION OF THE CIMARRON (PAN & SCAN)	43
HEALTH & FITNESS	
DARRIN'S DANCE GROOVES	42
KID VIDEO	
A VERY MERRY POOH YEAR	42
MUSIC VIDEO SALES	
PAUL MCCARTNEY: BACK IN THE U.S. LIVE 2002	42
RECREATIONAL SPORTS	
WWE: DIVAS UNDRRESSED	43
RENTALS	
REIGN OF FIRE	43

Unpublished
No. 1 on this week's unpublished charts

ARTIST	ALBUM
CLASSICAL	
ANDREA BOCELLI	Sentimento
CLASSICAL CROSSOVER	
CHARLOTTE CHURCH	Prelude: The Best Of Charlotte Church
JAZZ	
TONY BENNETT & K.D. LANG	A Wonderful World
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
KIDZ BOP KIDS	Kidz Bop 2
NEW AGE	
VARIOUS ARTISTS	A Windham Hill Christmas
POP CATALOG	
VARIOUS ARTISTS	Now That's What I Call Christmas!

Top of the News

6 BMG begins process of integrating Zomba employees and artists.

Artists & Music

7 Paul McCartney sets record for highest weekly sale of music DVD.

9 **The Beat:** Former Interscope act Unwritten Law inks a deal with Lava Records.

9 Tony Bennett and k.d. lang pay homage to Louis Armstrong on *A Wonderful World*.

11 **Jazz Notes:** Hidden Beach Recordings again fuses jazz with hip-hop on *Unwrapped, Volume 2*.

12 **Higher Ground:** Fatherhood inspires Phil Joel's Inpop set, *Bring It On*.

12 **In The Spirit:** Mathew Knowles branches out with Music World Entertainment's gospel division.

14 **Touring:** Touring still proves profitable for many hard-rock acts.



LIMI-T 21

15 **Boxscore:** No Doubt and guests gross almost \$1.4 million from three sold-out shows.

16 **R&B:** Former Suave House Records chief Tony Draper re-emerges with Draper Inc.

19 **Words & Deeds:** Full Force teams with Lil' Kim to produce some tracks.

20 **Latin:** Labels hope tropical-music releases by such acts as Limi-T 21 will spark a sales boom.

20 **Latin Notas:** Los Angeles-based quartet Los Abandoned wins the Noches del Dragón battle of the bands.

24 **Beat Box:** Producer/songwriter Mark Hill spreads his wings with a host of new projects.

26 **Country:** Canadian newcomer Aaron Lines makes his U.S. debut with *Living Out Loud* on RCA.

29 **Reviews & Previews:** Mariah Carey, 2Pac, and Whitney Houston take the spotlight.

32 **Studio Monitor:** Professional Audio Design is riding the new wave of audio recording technology.

38 **Songwriters & Publishers:** Carlin America thrives by licens-

ing songs for films, TV, and advertising campaigns.

Merchants & Marketing

39 Album previews via the Internet serve as a useful promotional tool for labels.

40 **Declarations of Independents:** Executive changes are made at Bayside Entertainment Distribution.

41 **Retail Track:** Will declining sales lead to the music industry to take desperate measures this holiday season?

42 **Home Video:** Director Adrian Lyne discusses the DVD release of his film *Unfaithful*.

Programming

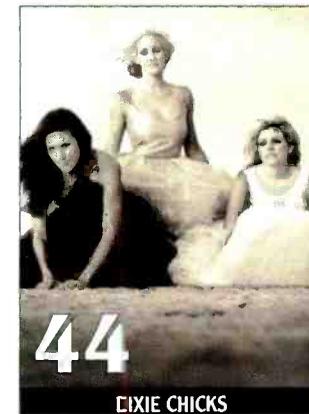
44 **Music & Showbiz:** Dixie Chicks go acoustic for *An Evening With the Dixie Chicks*.

International

45 Portuguese entertainment and multimedia group JRP

acquires a 60% stake in Valentim de Carvalho.

46 **Hits of the World:** Robbie Williams' new set, *Escapology*, tops four international albums charts.



44

DIXIE CHICKS

47 **Global Music Pulse:** French chanson artist Renaud's *Boucan D'Enfer* achieves diamond status in his home country.

Features

6 Market Watch

50 Classifieds

53 **Between the Bullets:** Despite moving 21.3 million units during Thanksgiving week, album sales still do not match last year's numbers.

65 Update

65 **Billboard.com:** What's online this week.

66 The Billboard BackBeat

At a Glance

58 Chart Artist Index

61 Chart Song Index



19

LIL' KIM



29

MARIAH CAREY

Chart Beat by Fred Bronson

SLOW MOTION: There's no change at the top of The Billboard Hot 100, where **Eminem** reigns for a sixth week with "Lose Yourself" (Shady/Interscope). With two weeks left in the calendar year, it looks like 2002 will go down as the year with the fewest number of chart-topping titles since *Billboard* initiated a pop singles chart in 1940.

"Lose Yourself" is only the seventh No. 1 song of the year. That's just half the amount of No. 1s in 2001 and far less than the 17 songs that achieved pole position in 2000. There were 14 chart-toppers in 1999 and 15 in 1998.

The turnover rate in 2002 has been affected by long-running No. 1s. **Ashanti's** "Foolish" and **Nelly Featuring Kelly Rowland's** "Dilemma" share the honor of being the longest-running chart-toppers of the year, with 10 weeks apiece. Nelly's "Hot in Herre" remained at the summit for seven weeks, and "Ain't It Funny" by **Jennifer Lopez Featuring Ja Rule** had a six-week ride.

The year with the fewest No. 1 hits until now was 1996, with eight. Spanish duo **Los del Rio** had a 14-week grip on No. 1 with "Macarena" (Bayside Boys Mix), and **Toni Braxton** held firm for 11 weeks with "Un-Break My Heart." But having two long-running No. 1 songs doesn't always lead to a small number of chart-topping tunes. The year 1992 is a good example—**Boyz II Men** had a 13-week run with "End of the Road," and **Whitney Houston** began her 14-week record-setting stay with "I Will Always Love You," and yet 12 singles managed to go all the way.

TALL PAUL: With the No. 8 debut of *Back in the U.S. Live 2002* (MPL/Capitol), **Paul McCartney** has his third-highest-ranking album of the past 20 years. In those two decades, the only McCartney titles to peak in a higher position were *Flaming Pie* (No. 2 in June 1997) and *Wingspan: Hits and History* (No. 2 in May 2001). McCartney last topped the album chart in May 1982 with *Tug of War*.

BOWLING FOR COLUMBIA: **Paul McCartney** is a longtime Capitol artist, harking back to his days with the **Beatles**, but he did defect briefly to Columbia. Three of that imprint's most senior team members all debut on The Billboard 200 this issue.

Barbra Streisand collects her 52nd chart entry with the No. 38 debut of *Duets*. Her album chart span grows to 39 years and eight months. **Bob Dylan's** 44th chart entry is *The Bootleg Series Volume 5: Bob Dylan Live 1975 the Rolling Thunder Review*, new at No. 56. Dylan's chart span expands to 39 years, three months, and one week. **Johnny Mathis** opens at No. 153 with *The Christmas Album*, his 70th chart entry. His chart span is now 45 years, three months, and one week.

Dylan and Mathis both left Columbia and returned. Two of Dylan's chart entries were released on Asylum, and Mathis has eight chart entries on Mercury.

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

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BMG Begins Zomba's Integration Process

BY EMMANUEL LEGRAND

LONDON—BMG chairman/CEO Rolf Schmidt-Holtz is confident that Zomba—the world's largest independent music company, which Bertelsmann acquired two weeks ago for \$2.7 billion—will help the German major lift its worldwide rank from fifth- to fourth-largest record company.

"If we combine our strength and market share, we will no longer be the fifth major," Schmidt-Holtz says. According to 2001 figures from the International Federation of the Phonographic Industry, BMG ranked fifth with a global revenue market share of 8.2%, behind Warner's 11.8%. Figures

for Zomba are not disclosed, but estimates put the former indie label at a 1.5%-2% share worldwide, which would not yet give BMG fourth place.

Schmidt-Holtz says that in the U.S., Zomba will become the group's third creative source, alongside Antonio "L.A." Reid's Arista and the newly combined RCA Group/J Records under Clive Davis. "Together with publishing—and with Zomba we are the third-largest publisher in the world—you have at BMG four very strong sources of creativity," Schmidt-Holtz says. Zomba's assets are, according to him, "great artists, strong publishing, and excellent management."

Schmidt-Holtz made these comments while in London for a series of meetings with Zomba's top management, alongside BMG COO Michael Smellie. Schmidt-Holtz described the meetings as the first in "a series of talks we are going to have [with Zomba management] about everything, on how we are going to work together and form plans for the transition and the integration."

Present at the four-hour meeting Dec. 3 at the Metropolitan Hotel in London was departing Zomba chairman Clive Calder and 25 members of his senior staff, including Zomba International Group managing director Stuart Watson. About 10 BMG executives attended, including BMG Music Publishing president Nic Firth.

Both Schmidt-Holtz and Smellie insist that they have not drafted a plan regarding the integration of Zomba

and that it will be a long-term coordinated project with Zomba's management. So far, "we haven't given any significant thoughts about what we were going to do with Jive/Zomba," Smellie explains. "The primary reason for that is that we identified at the very early stage that the most important issue was . . . to talk to the people."

Schmidt-Holtz and Smellie say the meetings were their first contact with the Zomba team and will help them make decisions regarding the company's structure. Schmidt-Holtz says, "We are here to start a dialogue with our new colleagues, because a lot of these mergers or acquisitions fail because of cultural differences and problems."

Asked if he fears that in the integration process BMG will lose some of Zomba's key executives, Smellie takes a positive view: "I'm not sure the situation is as [it's] being portrayed. Naturally we have some issues with people, and naturally we are dealing with them. But do I really, really feel that there is going to be a massive exodus of people? No."

Schmidt-Holtz says it is too early in the process to know whether moving forward, BMG will keep Zomba's network of stand-alone companies alongside existing BMG companies.

A Zomba insider says, "It's early days, and we're meeting each other for the first time. It was all very positive."

Additional reporting by Lars Brandle in London.

Industry Asks For Lower VAT

BY LEO CENDROWICZ and GORDON MASSON

BRUSSELS—The music industry is forming a coalition to lobby European Union politicians and legislators to reduce VAT (sales tax) on sound recordings.

Launching a cross-industry coalition in Brussels Nov. 2 with the Give Music a Break campaign, the music business united to condemn what it claims is "the blatant cultural discrimination against music that sets VAT on sound recordings as high as 25%, while other cultural goods have rates upwards of 5%." The lowest VAT rate for CDs in the EU is Luxembourg's 15%.

A spokesperson for the International Federation of the Phonographic Industry (IFPI) explains that the European Commission is looking to put forward proposals in first-quarter 2003 to amend the VAT legislation. She explains, "Our first step is to try to make sure the commission proposes to add sound recordings to the cultural product list."

The VAT Coalition comprises the European Music Office, the Global

Entertainment Retail Assn. Europe, the European Group of Societies of Authors and Composers, the International Confederation of Music Publishers, the IFPI, the International Music Managers Forum, the International Music Publishers Assn., and the Independent Music Companies Assn.

The coalition is pushing the concept that a sales-tax reduction would help revitalize the entire European music market. Sony Music Europe president Paul Burger urges governments to examine France's experience when it cut VAT on music in 1997 from 33.6% to 18.6%, which led to French consumers almost doubling their record purchases. Burger says, "If consumption rose by 40%, it would more than offset the loss in VAT receipts."

The EU is preparing to revise the 6th VAT Directive in the first half of 2003.

A number of EU member governments are already open to the idea of treating sound recordings as cultural goods from a VAT viewpoint. The European Parliament also recommended a reduced VAT on cultural goods and services earlier this year.



BURGER

A LOOK AHEAD

Carey Looks For Highest Debut

BY GEOFF MAYFIELD

LOS ANGELES—Mariah Carey's first set through Island Def Jam Music Group is certain to be the highest debut from the modest album slate that hit stores Dec. 3.

Some industry chart watchers shook retailers' first-day sales to peg Carey's *Charmbracelet* in the range of 200,000-225,000 units. Sources closer to her new Monarc label estimate she will land in the neighborhood of 250,000-270,000.

High side or low, with release-day visits to *The Oprah Winfrey Show*, *Dateline*, and an MTV special, Carey is a cinch to outperform the combined opening weeks of her two 2001 releases. The soundtrack to *Glitter*, released Sept. 11 last year, began with 116,000

units, while *Greatest Hits* arrived in December with 54,500.

The second-highest debut next week could be a live audio/video combo from Josh Groban, whose first album has sold 1.85 million units in 2002, tops among new male artists. TV exposure has fed spikes for *Josh Groban* all year, including the past three weeks. The new title's opening week saw him visit *Live With Regis and Kelly*, *Access Hollywood*, and NBC's coverage of the Rockefeller Plaza Christmas tree lighting. Music executives guess this one at 50,000-70,000 units.

Piracy issues have prompted Columbia and Sony Music Distribution to push the next Nas set up from Dec. 17 to an off-cycle release date of Friday (13).

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	676,290,000	590,127,000	(-12.7%)
Albums	646,870,000	578,845,000	(-10.5%)
Singles	29,420,000	11,282,000	(-61.6%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	601,437,000	550,303,000	(-8.5%)
Cassette	44,205,000	27,076,000	(-38.7%)
Other	1,228,000	1,466,000	(+19.4%)

OVERALL UNIT SALES

This Week	21,462,000	This Week 2001	19,004,000
Last Week	15,263,000	Change	+12.9%
Change	+40.6%		

ALBUM SALES

This Week	21,281,000	This Week 2001	18,676,000
Last Week	15,088,000	Change	+13.9%
Change	+41.0%		

SINGLES SALES

This Week	181,000	This Week 2001	328,000
Last Week	175,000	Change	-44.8%
Change	+3.4%		

DISTRIBUTORS' MARKET SHARE 11/4-12/1

	UMVD	BMG	INDIES	WEA	SONY	EMD
Total Albums	32.4%	16.2%	15.3%	15.2%	13.5%	7.4%
Current Albums	35.9%	18.7%	12.2%	14.3%	12.5%	6.4%
Total Singles	21.2%	23.2%	28.2%	16.5%	7.3%	3.6%

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2001	2002	
Current	411,087,000	363,196,000	(-11.7%)
Catalog	235,842,000	215,650,000	(-8.6%)
Deep Catalog	161,689,000	151,109,000	(-6.5%)

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

ROUNDED FIGURES

FOR WEEK ENDING 12/1/02

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

In The News

- Warner Music International (WMI) president Paul-Rene Albertini is assuming full responsibility for the division, following the Dec. 5 announcement that WMI chairman/CEO Stephen Shrimpton has retired from the position he has held for 16 years.

- A U.S. District Court judge in Atlanta approved Dec. 4 the \$8.5 million settlement negotiated in October regarding a lawsuit involving recording artists' health and pension benefits from the funds of the American Federation of Television & Radio Artists (AFTRA) (*Billboard*, Nov. 2). The suit was brought in 1993 by soul legend Sam Moore, who charged the AFTRA Funds with fiduciary irresponsibility for failing to keep accurate records of benefits. The judge's approval paves the way for future claims.

- Vivendi Universal (VU) chairman/CEO Jean-René Fourtou says VU plans to put most of its entertainment assets into a separate company that would be at least partially publicly held. VU will still consider other possibilities for the entertainment businesses.

- Roxio, a Santa Clara, Calif.-based maker of CD-burning software, has completed its acquisition of Napster Inc.'s assets for \$5.3 million in cash and stock. The deal gives Roxio all of Napster's intellectual property, including its name, trademarks, domain name, and technology. Roxio says it is not assuming any of Napster's pending liabilities or litigation.

- A federal jury in Pittsburgh awarded SESAC more than \$1.2 million in a copyright-infringement case the performing-rights organization brought against WPNT Inc. The company, which owns AC WLTJ and classic rock WRRK Pittsburgh, admitted to playing 31 SESAC-controlled songs without a license.

Temporary Restraining Order For Aimster

BY BRIAN GARRITY

NEW YORK—In the latest salvo in an ongoing copyright-infringement fight between the Aimster peer-to-peer service and the music industry, a U.S. district court judge has issued a temporary restraining order against Aimster, ordering the company to immediately shut down all its computers and for its Internet connections to be terminated.

But as of press time, the Madster site—the name under which Aimster currently operates—and the Madster network remained operational.

The directive was made to enforce an earlier preliminary injunction against the swapper designed to block the trading of copyrighted works on its network.

As part of the restraining order, which runs through Dec. 22, U.S. District Court Judge Marvin Aspen of the Northern District of Illinois has directed Aimster to immediately shut down any and all computers and servers used in con-

nection with the file-swapping service.

The Recording Industry Assn. of America (RIAA) and the National Music Publishers' Assn. filed a motion late last month accusing Aimster and its founder, Johnny Deep, of willfully violating the initial preliminary injunction ruling, issued Nov. 4. The RIAA is asking the court



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in response to appoint a compliance officer and to fine Deep \$1,500 per day, with the money going to the court.

A contempt of court hearing is set for Dec. 19.

"Aimster and John Deep have no excuse for not complying with the court's Nov. 4 preliminary injunction," RIAA president Cary Sherman said in a statement. "This temporary

restraining order will certainly make clear that the infringement must stop immediately, whether that is through Aimster's actions or actions by its Internet service provider."

In other RIAA litigation news, a Los Angeles federal court heard arguments Dec. 2 for summary judgment in an RIAA-led copyright-infringement lawsuit against StreamCast Networks, operator of the Morpheus network, and Grokster. The trade group is calling for the shuttering of the file-sharing networks without a full trial. The defendants are asking for a pretrial dismissal of the case. A ruling may come within the next month.

EU Reforms Antitrust Rules

Move Could Revitalize EMI Merger Talks

BY LEO CENDROWICZ

BRUSSELS—The European Union (EU) is reforming antitrust rules to give its competition authority, the European Commission, more scope in key merger decisions. The move, approved by ministers in Brussels, radically changes the legal landscape should any of the major music companies attempt a merger.

Described by the EU as its "most comprehensive overhaul of antitrust procedures since 1962," the reform decentralizes competition law, while preserving the specific role of the Commission's over-stretched antitrust staff to handle the more complex cases. Under new regulations, which do not come into force until May 1, 2004, companies will no longer have to notify the Commission of business agreements; instead, routine decisions will be sent to national antitrust authorities.

Inevitably, the move is fueling talk about a possible resurrection of a merger between EMI and Warner or BMG. Speculation mounted when the European Court of Justice overruled two European Commission vetoes on mergers: the first involving two British travel companies and the second between French electrical equipment makers.

The decentralization should allow the competition commissioner (currently Mario Monti) to focus on hardcore abuse of antitrust rules, such as cartels where companies keep their activities secret. More controversially, the commissioner will have powers to raid directors' private property when looking for evidence of price-fixing. The new rules also for the first time clarify the authority of the Commission to break up a company, if necessary, to remedy violations of antitrust law.

Oye! Awards Spotlight Mexican Music

BY LEILA COBO and TERESA AGUILERA

MEXICO CITY—In a move that seeks to promote music made and distributed in Mexico, the Mexican recording industry banded together for the inaugural Oye! (Listen!) National Music Awards, which took place Nov. 26 at the Auditorio Nacional.

Awards were given in 13 categories. Mexican duo Sin Bandera was the evening's big winner, with awards for best pop group, best new artist, and record of the year for its eponymous Sony debut. Colombian diva Shakira scored two awards, for best solo female international artist and best pop solo female artist.

"It's a breath of fresh air for the Mexican market," says EMI Latin USA chairman/CEO Jorge Pino, whose band Intocable won for best norteño group.

The Oye! Awards are the culmination of three years of work since the creation of Mexico's Academy of Music in 1998. "It was important to create a neutral

organization, with credibility and which was represented by people in the industry," says Fernando Hernández, general director of Mexico's Assn. of Record and Video Producers (Amprofón), which organized the awards with the academy, event promoter CIE, and TV network Televisa.

Although Hernández says Mexico's fledgling academy has learned a lot from the Grammy Awards, there are major differences between the two, including that label employees are not allowed to be voting academy members and that only one vote is allotted per label.

Hernández hopes that future versions of the awards will air jointly on Mexico's two TV networks—Televisa and TV Azteca—and that the show will generate enough revenue to create a fund to fight piracy.

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

Billboard Music Awards Air Monday Night On Fox

The Billboard Music Awards will air on Fox TV at 8 p.m. ET/PT Monday (9), broadcast from the MGM Grand in Las Vegas.

Avril Lavigne, Creed, Faith Hill, Justin Timberlake, Nelly, and Puddle of Mudd are slated to perform during the show, which will be hosted by Cedric "The Entertainer."

Aside from awards given in 11 cat-

egories, this year's show will feature a number of special awards. Cher will receive the artist achievement award, and Annie Lennox is the 2002 recipient of the Billboard Century Award. A list of finalists can be found at billboard.com/awards.

Winners of the televised categories will be featured in next week's *Billboard*.



Replicators Upbeat About Physical Media

BY CHRISTOPHER WALSH

NEW YORK—Despite multitudinous challenges facing their industry, replicators were upbeat at the International Recording Media Assn.'s (IRMA) Annual Marketing Summit, held Dec. 4 at the Roosevelt Hotel.

Speakers at the summit voiced confidence in the long-term future of physical media—particularly characterized by the popularity of movies on DVD—despite threats from legal and illegal downloading, satellite broadcast, and digital cable.

IRMA president Charles Van Horn predicted that there will be 1.2 billion replicated DVD discs and penetration in more than 40% of U.S. homes in 2003. While overall CD replication is declining slightly, the decline in CD-Audio replication is even more gradual, while the installed base of players assures continued health for the format. Likewise, while blank audio- and videotape production is in decline, the installed base of cassette players and VCRs guarantees strong sales for several years to come.

The focus of activity and innovation is on digital formats, and

DVD leads the way. The rapid penetration of DVD hardware, which is projected to at least reach, if not surpass, 80% of U.S. homes by 2007, dovetails with the oft-cited desire to buy and own things, noted Phil Clement, senior adviser of Deluxe Entertainment Services. Despite the popularity of such DVD rental services as netflix.com and the eventual phenomenon of video-on-demand, consumers—aided by low price points of hardware and software—desire a movie library.

The formidable worldwide

installed hardware base aids those labels promoting the emerging music playback formats, DVD-Audio and Super Audio CD (SACD). Jeff Dean of 5.1 Entertainment and David Kawakami from Sony Corp. of America noted a gradual ascent of the respective formats their companies are promoting. One year ago, Dean said, some 90 DVD-Audio titles existed. That number is now at 400 and should more than double in the next 12 months. Kawakami added that SACD offers the strongest protection against piracy.

McCartney Music DVD Sets Records

BY JILL KIPNIS

Though Paul McCartney sings "Can't Buy Me Love," his fans have shown they are willing to try: His



McCartney

Back in the U.S. DVD (Nov. 26, Capitol Video) set records this issue for the top-selling debut of a DVD music video and highest single-week

Zomba Video), a combined CD/home video, sold 54,000 CD/DVD units in its first week in December 2000. (It also sold 41,000 copies on CD/VHS.)

The VHS-only single sales-week record is held by Hanson, whose *Tulsa, Tokyo and the Middle of Nowhere* (USA Home Entertainment) sold 78,000 units in January 1998.

Two factors helped propel the McCartney DVD: his high-profile, sold-out tour and ABC's Nov. 27 *Back in the U.S.* special, says Rick Camino, director of marketing for Capitol Records. The two-hour program, which garnered a 5.3 rating or 5.65 million households, according to Nielsen Media Research, features a condensed version of the DVD's performance telefilm. The DVD also includes behind-the-scenes footage and sound-check performances.

The DVD-only document of McCartney's 2002 U.S. tour sold 61,000 units, according to Nielsen SoundScan, and bows at No. 1 on the *Billboard* Top Music Videos chart this issue. A companion McCartney CD (Capitol) sold 224,000 units to debut at No. 8 on The *Billboard* 200 this issue.

The closest DVD-only sales debut to the McCartney project is Dave Matthews Band's *Live at Folsom Field, Boulder, Colorado* (BMG Video), which sold more than 31,000 units in November (*Billboard*, Nov. 23). Tool's *Salival* (Tool Dissection/Volcano/

Len Cosimano, VP of multimedia for the Ann Arbor, Mich.-based Borders Books & Music chain, says that the DVD, which retails for \$24.98, "did spectacular for us. You certainly had the power of anyone who has gone to see his concert. When people saw the special, any baby boomer who ever bought a Beatles record then wanted to go buy that video. I think it will continue to sell well through the holidays."

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MIDEM II

Billboard's MIDEM II spotlight features a profile of MIDEM's new executive, Paul Zilk, and an interview with veteran MIDEM chief, Xavier Roy. Plus we provide a guide to key publishing company executives from around the world and profile top executives, contact information and business priorities for this year's event. Bonus distribution at MIDEM!

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ARTISTS & MUSIC



by Melinda Newman

The Beat™

LAVA'S LAW: Unwritten Law, which hit No. 1 on *Billboard's* Modern Rock Tracks chart in May with the song "Seein' Red," has inked a long-term deal with Lava Records. The group split with Interscope this fall.

"The band is coming off a No. 1 single at radio and [already] has a loyal fan base," Lava Records president **Jason Flom** says. "It makes sense from a business perspective to sign a band with this type of credibility."

Unwritten Law's first release on Lava will be *Music in High Places*, an acoustic album recorded at Yellowstone National Park for the MTV program of the same name. The Jan. 28, 2003, release is preceded by first single "Rest of My Life," which has already gone to radio.

Frontman **Scott Russo** jokes that Lava is the group's third major record company (it was signed to Epic before Interscope), adding, "I'm not stopping until I'm on every major label."

He says that the group's relationship with Interscope, on which it released 1998's *Unwritten Law* and this year's *Elva*, changed after **Tom Whalley**—who had signed the group—left to become chairman of Warner Bros. "I think our departure was a mutual thing," he says, "but we were kind of there without anyone really championing us after Tom left."

According to Nielsen SoundScan, the 1998 eponymous effort has sold 176,000 copies, while *Elva* has moved 341,000 units. The deal does not include any back catalog.

Although Russo says the band would have loved to have followed Whalley to Warner Bros., before that could happen, Lava came in with a deal that Russo says "had the most heart. It wasn't about the money. They showed love for the band and respect."

Russo says the band hopes to begin work on a new studio album in January. "We've been on the four-year plan [of releasing al-

bums], which is not so good. We're fucking lazy! I'd like to have something out by the end of next year."

CHANGES: Elektra has yet to decide if it will replace executive VP of A&R **Josh Deutsch**, who departed the company prior to Thanksgiving. According to sources, his contract was not renewed. A label representative says A&R staffers who formerly reported to Deutsch will now report directly to Elektra Entertainment chairman/CEO **Sylvia Rhone**.

Deutsch, who had been at the label since 1995, had worked such acts as **Third Eye Blind**, **Nada Surf**, **Vitamin C**, **Alana Davis**, and **Charles & Eddie**. Deutsch could not be reached for comment.

HISTORY LESSON: On Dec. 26, the History Channel will premiere an hour-long documentary called *Save Our History: Save Our Sounds*. The program will highlight the Save Our Sounds project, a joint effort between the Smithsonian Institute and the Library of Congress to preserve thousands of historical recordings. Additionally, a four-week auction of artists' memorabilia, including a number of signed Gibson guitars, started on Ebay Dec. 2, with proceeds going to Save Our Sounds.

STUFF: After more than two decades, **Midnight Oil** lead singer **Peter Garrett** has left the Australian band. According to a posting on the group's Web site, Garrett is pursuing non-musical adventures, while the remaining members have vowed to soldier on musically in some other form . . . **Etta James**, **Johnny Mathis**, **Glenn Miller**, **Tito Puente**, and **Simon & Garfunkel** have been named recipients of the 2003 Lifetime Awards from the National Academy of Recording Artists. Music archivist **Alan Lomax** and the **New York Philharmonic** will receive Trustees Awards, which honor contributions in a non-performing capacity (the Philharmonic is being honored for its commitment to music education). The honorees will be acknowledged during the Feb. 23, 2003, Grammy Awards telecast.

Bennett, Lang A 'Wonderful' Team Pair Reunites To Pay Tribute To Louis Armstrong

BY JIM BESSMAN

Tony Bennett has been enamored of k.d. lang at least since tapping her to join him on his 1994 Grammy Award-winning *MTV Unplugged* live set. He also took her on tour with him last summer after she recorded "Keep the Faith, Baby" for his 2001 *Playin' With My Friends: Bennett Sings the Blues* album.

The chemistry the two share is in full bloom once again on *A Wonderful World*, an RPM/Columbia set inspired by songs associated with Bennett's friend Louis Armstrong—and, as Bennett notes, "the love of good melody and music."



LANG

"He was a big influence on me, Sinatra, and Billie Holiday," Bennett adds. "He invented swing, which everybody in the whole world loved. No matter what you come up with—be-bop, rap, grunge—he's the source, the original guy who tried everything

imaginable and did it all."

A Wonderful World was produced by T-Bone Burnett at the new Bennett Studios in Englewood, N.J., which is owned and operated by Bennett's son, Dave Bennett. "It's one of those rare, magical events that occur when all the elements come together brilliantly," Columbia Records chairman Don Ienner notes. "It spans generations and goes beyond categories."

The album also showcases "two people who love what they're doing," says Bennett, who was "properly involved" with lang on the song selections—including, of course, the George David Weiss/Robert Thiele-penned Armstrong standard "What a Wonderful World."

"One timely song is 'If We Never Meet Again,' which I think is up there with 'As Time Goes By'—but written a little better," Bennett says of the Armstrong-Horace Gerlach collaboration.

The artist is even more approving of his singing partner for this set, which went to retail Nov. 5. "She sings as well as Judy Garland," Bennett says of lang. "There's such a sweetness about her: She's so sincere and efficient as far as singing every-

thing the right way. I can't get over what a quick study she is."

Then again, singing with Bennett is getting to be old hat for lang. "Ever since our first duet [*Unplugged's* 'Moonglow'], it's been magical," she says. "But when we went on tour last year, it started to click, and we've been trying to figure out what's so special about our relationship. Tony matter-of-factly says it's just a matter of singing, but I'm more apt to overthink things and find it such an intriguing complexity of combinations—a legend passing the torch, father-daughter, friends, it goes on and on. Lots of people think it's an odd combination because I'm gay and he's older, but I think it's just a beautiful kinship. Music is the foundation of it, but it's beyond that."

Bennett (booked by William Morris and managed by RPM Music Productions in New York) and lang (managed by Direct Management Group in L.A.) are currently pondering a "special event" tour for January and February 2003. A Bennett concert taped this fall in San Francisco—featuring lang as a special guest—recently premiered on PBS. The show will be issued on DVD and VHS Tuesday (10).

TV spots using PBS footage are in the works, along with a targeted print campaign. Additional marketing efforts include a videoclip of the two performing the song "What a Wonderful World," currently scheduled to play on United Airlines flights in January. The track will also be included on the *Jazziz* 20th-anniversary sampler.

"When you have two people who love what they're doing, you get this kind of involvement," Bennett says, before waxing sentimental on Armstrong, adding, "What I loved about him was his humbleness. I painted a portrait of him that he liked so much, he put it on his desk at his home in Sunnyside [Queens, N.Y.], next to my home town in Astoria. When his business people came to visit him and asked who did the painting, he just said, 'A boy from my neighborhood.' Isn't that great?"



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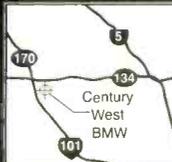
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'Loyalty' Finds Fat Joe Juggling Crossover Success, Credibility

BY RASHAUN HALL

Fat Joe is no newcomer. This is an obvious statement to R&B and hip-hop listeners, but for many pop music lovers, Fat Joe was relatively unknown until last year. *J.O.S.E.: Jealous Ones Still Envy*, his fourth studio set, scored with singles "We Thuggin'" and "What's Luv?," his collaborations with R. Kelly and Ashanti, respectively. The two earned Joe his third and fourth appearances on The Billboard Hot 100.

Atlantic is striving to introduce the Bronx, N.Y.-based rapper to an even larger audience with his recently issued *Loyalty* (which streeted Nov. 12).

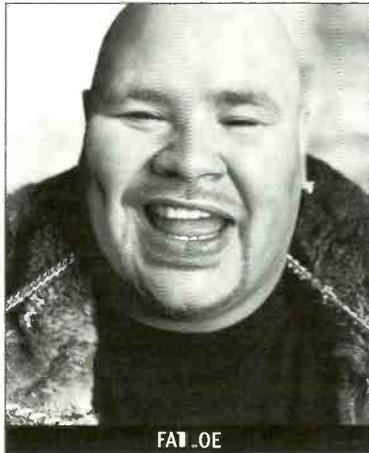
"Joe is poised to break into the

mainstream with this album. He's worked hard his whole career to earn respect," Atlantic VP of marketing James Lopez says. "He's done that. With his last set, he touched a whole new fan base. [*Loyalty*] will solidify that by exposing him even further to the mass market."

'J.O.S.E.' HIGHS AND LOWS

While the success of *J.O.S.E.*—which debuted at No. 6 on the Top R&B/Hip-Hop Albums chart and peaked at No. 21 on The Billboard 200—opened doors for Joe, it also came with its fair share of adversity.

"There were highs and lows with that album," the rapper says. "My whole career depended on that al-



FAT JOE

bum. I had to prove something to myself. After the death of [rapper

and frequent collaborator Big] Pun, I had to prove that I was able to still sell big units and make records that people liked.

"The album started off slow," he adds. "We thought that it would do much better. We had a hit record with 'We Thuggin',' but the sales were still mediocre. Then, 'What's Luv?' came, and shit blew up. Meanwhile, we never stopped. We kept working. We were meeting, greeting, signing autographs, and kissing babies—I didn't even notice that the shit was about to be platinum. I stopped looking at SoundScan. I kept pushing. I realized we made it when we did MTV's *Spring Break*. You gotta be a big boy to do that. That's when it sank in."

Despite his growing pop appeal, Joe remains true to his hardcore hip-hop roots on *Loyalty* via tracks like "Sh*t Is Real Pt. III" and "Born in the Ghetto."

CHANGES ON THE HORIZON?

"I'm always going to do what I'm going to do because that's me," says Joe, who publishes through Joseph Cartagena Music/Jellys Jams LLC (ASCAP). "Those are the records that I love to make. I also found a new love for making club joints and rapping to the ladies, but I'm never going to change who I am. My creative side won't allow me to change. They want me to be that cat that represents the streets, but at the same time I've made it. I make music for everybody. Lately, I've assumed the position of entertainer. I want to make something for everybody's ears."

"Fat Joe is never going to leave

the streets because he stays so close to the heartbeat," Atlantic director of A&R Robert Tewlow adds. "By staying grounded, he's not going to alienate what success gave him. He now has the comfort zone to make music he wasn't comfortable in making before."

One such example is lead single "Crush Tonight" featuring Ginuwine, which currently rests at No. 68 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"You've got to go from where you left off," says Joe, who is managed by Flex for New York-based the Squad Music. "We're coming from 'What's Luv?' I can't hit them with a 'Sh*t Is Real' video. I had to pick up from where I left off and keep the party going. I love to go into a club and hear my songs banging. I've been around eight or nine years and I've never had that happen."

According to Lopez, visibility on TV is one of the keys to the album's marketing campaign. Fat Joe has either appeared or is scheduled to appear on MTV's *Cribs*, *Diary*, *Direct Effect*, and *Total Request Live*, as well as BET's *NYLA*, *How I'm Living*, and *106 & Park*. In October, Atlantic also launched an extensive TV advertising campaign on MTV and BET.

Booked by Eric Wilson for Evolution Talent Agency in New York, Fat Joe can be seen in the new film *Empire* (*Billboard*, Dec. 7) and in an advertising campaign for AND1 with Phoenix Suns star Stephon Marbury. The label is also looking to connect the rapper with either a soft drink or beer endorsement for the first quarter of 2003.

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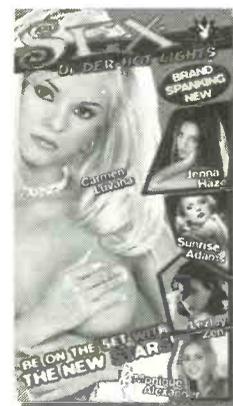
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Jazz Notes

by Steven Graybow



HIP-HOP BOP: When Hidden Beach Recordings put out its inaugural release, *Unwrapped, Volume 1*, in October 2001, even the label's executives would have been hard-pressed to anticipate the album's popularity. A fusion of jazz improvisation and well-known hip-hop songs, *Unwrapped* debuted at No. 1 on the *Billboard* Top Contemporary Jazz Albums chart, remaining atop the list for three weeks, and in the top five for 21 consecutive weeks.

"We were nervous when we first put out *Unwrapped*," Hidden Beach head of marketing **Thornell Jones** admits, "because there was no way to know if people would understand what it was all about." The label sent initial vinyl pressings to select hip-hop DJs in June '01, stirring up enough interest that retailers began calling the label looking to stock the project before commercial CDs were even manufactured.

For *Unwrapped, Volume 2* (Dec. 10), Hidden Beach only slightly tampers with its successful formula. Like *Volume 1*, the new installment of *Unwrapped* features hip-hop songs that have been proven hits at urban radio, reinterpreted by contemporary jazz artists. If anything, however, *Volume 2* finds such musicians as saxophonist **Mike Phillips**, violinist **Karen Briggs**,

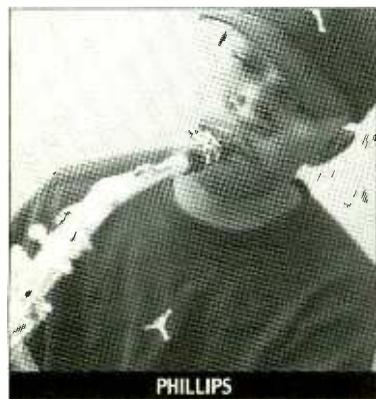


PHOTO: DARREN DAVIS

and keyboardist **Patrice Rushen** engaging in even more improvisation than on *Volume 1*, with arrangements that reference the full spectrum of jazz history, from fusion and bebop to big-band swing.

"The songs were chosen by what is hot at radio, but also by what has a harmonic and melodic foundation that can be built upon," Phillips says. "We wanted to take the music that people knew and bring it to life with real musicians and instrumentation. We had to keep it a bit rugged, for the cats nodding their heads in their Jeeps, but at the same time ensure that there was an element of bop in everything we did. I grew up in the hip-hop culture, but I also listened to **John Coltrane**, **Sonny Stitt**, and **Sonny Rollins**, so I have an authentic connection to both genres."

"Gangsta's Paradise," originally recorded by rapper **Coolio**, is remade as a showcase for Briggs' fluent violin lines, while **Mystikal's** "Bouncin' Back" swings big-band style, courtesy of trombonist **Jeff Bradshaw** and clarinet player **Louis Van Taylor**. Other reinterpreted songs include **Ja Rule** and **Ashanti's** "Always on Time," **D.J. Jazzy Jeff & the Fresh Prince's** "Summertime," and **Ludacris's** "Roll Out." "A lot of hip-hop tunes originally sampled jazz records," Phillips says, "so now we brought the music back into the jazz realm."

Hidden Beach's Get Unwrapped for the Holidays marketing campaign will initially focus on the six markets where *Volume 1* had its greatest sales figures: Atlanta; New York; Los Angeles; Washington, D.C.; Chicago; and Detroit, with promotion expanded nationwide in January 2003. (Hidden Beach is distributed through Epic.)

Jones says that marketing *Unwrapped* will involve extensive lifestyle promotion, focusing on in-store play at independent urban retail outlets, along with bars, restaurants, barbershops, and hair salons. As for the Dec. 10 street date—a month past the time when most labels have stopped releasing new product and are already looking toward the next calendar year—Jones says that "we knew there was interest in a second *Unwrapped* right now, so we decided to put it out for the holidays. Why bother waiting when you've got the music ready to go?"

Phillips, whose *You Have Reached Mike Phillips* (Hidden Beach/Epic) was released in May, is looking toward recording a follow-up next year. In the meantime, the saxophonist has partnered with Nike, making him the first non-athlete to secure an endorsement deal with the footwear company. "The campaign is for the Air Jordan 17 sneaker," Phillips says, "and makes a comparison between jazz and basketball, where a basketball player improvises to make a good shot, just as a jazz musician improvises to pull off a good riff." Musical notes have been added to the design of the sneaker, which is packaged with a CD of music Phillips recorded along with several rappers, including **Nelly**, especially for Nike.

"Hopefully, this will open the door to a new kind of corporate understanding, where companies will see that not just big-time artists, but even regular musicians, can make an impact just by wearing the gear and make an impression upon a target group of consumers," Phillips says. "Marketing is all about making the right impression, and if a musician can reach an audience through their music, the right impression will be made."

Project 86 Evaluates American Society

BY CHARLES DAUGHERTY

When Project 86 frontman Andrew Schwab and his bandmates started planning their third album, they knew they wanted to create their most ambitious set to date in terms of scope and material. The culmination of that effort, *Truthless Heroes* (Atlantic), is a concept album geared to embrace a counter-culture reflection of American society today.

Project 86 formed in 1996 with a musical mission statement to "prove thought, spark imagination, and create emotion." The act's 1998 eponymous debut album—issued on indie Bec Recordings—as well as its sophomore effort in 2000, *Drawing Black Lines* (Atlantic), both served to amass a considerable fan base culled from both Christian-pop and mainstream rock markets.

Truthless Heroes, issued Sept. 24, shows a darker progression as well as a new standard for the band. Schwab explains, "Compared to when we first started out, we are as different now as a band can be while still retaining all its original members. We are the best we have ever been. Sonically, we have evolved. Our approach to song-

writing has gone from creating a riff or simple emotion to building a reflection of a character and his experiences. We are going back to music as a defining resource."

Atlantic VP of A&R John Rubeli adds, "On an intellectual level, the band has much to say, drawing from a

thought and elicit personal discovery."

To do that, *Truthless Heroes*—produced by Matt Hyde (Slayer, Monster Magnet, Porno for Pyros) and mixed by Sean Beavan (Marilyn Manson, Nine Inch Nails)—was created and assembled in such a way as to create an implied narrative of a character's life as he travels throughout our cultural landscape searching for identity.

"The story has a tragic ending," Schwab says. "We wanted our story to reflect a critical response to our culture, especially in a post-Sept. 11 society. The concept for the album came first, and the songs were written and assembled with a certain ebb and flow in mind, depicting a loose assemblage of themes. We approached the album like writing a book with chapters.

"Each song represents a different subject but also serves a second purpose in the album's story as a whole. The album represents an aversion to popular culture, which is where rock music started out in the first place. We want our audience to think for themselves. That is our strongest conviction for doing this album."



PROJECT 86

spiritual, political, and sociological foundation. Musically, their sound and influences reflect everything from East Coast hard-core bands to British new-wave to legendary rock'n'roll. The combination of these two things comes together to present unique subject matter in a dark poetic manner. This album is meant to provoke

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Allison's Move To Mantra Yields An Edgier Sound

BY TOM DEMALON

"I've always been interested in science, and I still read *New Scientist*," says Dot Allison, the Scottish singer who left her studies in biochemistry to "follow the music."

It proved to be a wise decision, as the debut by One Dove, the brooding electronica outfit to which she lent her ethereal voice, proved to be a seminal effort upon its release nearly a decade ago.

Of *We Are Science*, her new collection and the first for Mantra Records, she says, "I like the fact that the title throws out certain questions. It

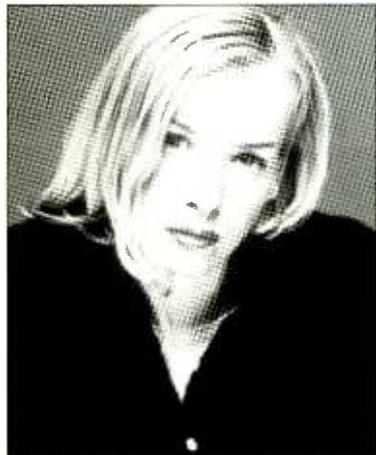
ate some of the songs that were actually quite cool," she says. "You go back and plunder these ideas from the past, but you create something new, hopefully."

Euvin Weeber, national sales director for the Beggars Group, acknowledges that "as an independent, we have to use whatever means necessary" to reach listeners. But, he says, "we have an audience that is a bit more proactive. We intend to create listener interest, grassroots-style, through in-store play to get the name out there, which is imperative."

In addition to special mixes of

'I like the fact that the title throws out certain questions. It could be about love, loss, the chemistry between two people, or where humans meet technology.'

—DOT ALLISON



could be about love, loss, the chemistry between two people, or where humans meet technology. I'm interested in the discovery—what makes you tick, what makes the world tick."

Like Allison's previous work, it is her evocative vocals often delivered in breathy fashion that make *We Are Science*—which follows her critically acclaimed 1999 Heavenly recording, *Afterglow*—immediately captivating. Musically, it touches on prior efforts but is more diverse, with the widescreen, spacey "Performance" fitting comfortably with the stripped-down, acoustic "Wishing Stone" and the hyperactive twitch of "I Think I Love You." Allison also reveals more of an edge.

"When I was making it, I was in transition," Allison says, referring to her leaving the Heavenly label and signing on with Mantra, a Beggars Group imprint. "There were certain unknown quantities. I felt like making a more rebellious record; a tougher, darker record."

The single "Strung Out" is a prime example of Allison's intention coming to fruition. One of two tracks that she co-produced with the respected Dave Fridmann, "Strung Out" was recorded with Mercury Rev guitarist Grasshopper and drummer Jeff Ament.

There are also elements of *We Are Science*, such as the synthesizers on the near-title track "We're Only Science," that might take some listeners back to the '80s.

"Having a distance from that time and that era, you can appreci-

ate some of the songs that were actually quite cool," she says. "You go back and plunder these ideas from the past, but you create something new, hopefully."

Santa Monica, Calif.-based non-commercial KCRW has been playing tracks from *We Are Science* as an import since early summer. Nic Harcourt, music director and host of the station's popular morning show, *Morning Becomes Eclectic*, describes the album as "a little different" from *Afterglow*, but he is nonetheless impressed. "She's an artist with something to say. Her collaborations are groundbreaking."

In terms of touring, Allison has been playing acoustic club dates throughout the U.S. since the album's Sept. 24 release. She has also been tapped to open Saint Etienne's stateside concert trek. She will tour with the band through the beginning of 2003.

After her duties with Saint Etienne are complete, the artist is eyeing the prospect of returning to the U.S. for a series of additional headline club dates with full band accompaniment.

Allison is managed by Simon Bentley for Simple Management in London; Sam Kirby of Evolution Talent Agency in New York handles her U.S. booking. Her songs are published by Sony/ATV, ASCAP.



by Deborah Evans Price

Higher Ground™

BRING IT ON: Fatherhood is always an interesting catalyst for creative expression, and singer/songwriter **Phil Joel** is not immune to that life-changing power. Between the July 2000 release of *Watching Over You*, the **Newsboys'** bassist's Inpop solo debut, and his new project, *Bring It On*, Joel and wife **Heather** welcomed daughter **Phynley**.

Joel says there are three cuts on *Bring It On* that encapsulate the changes in his life and his new outlook: "No Longer," "The Man You Want Me to Be," and the title cut. "Those three really talk about the things I've done with my own selfish ambitions and my own ideas of what and who I should be," Joel says. "I'm really just laying it down and saying, 'Lord what do you want from me? What do you want me to be?' The most important thing in my life at this point is really just speaking out to God and allowing him to make the call. In the past, it's been me calling all the shots and saying, 'OK Lord, I'm making this solo record, I'm doing this tour; please bless this.' [Instead], I need to be doing what God is blessing."

The introspective core of the songs came from Joel wondering about how his daughter would view him. "I woke

up one day and thought, 'What is she going to see in me?'" he says. "Is she going to see a man who seeks God and prays for his family? Is she going to see a guy who is really about God's business rather than his own?"



JOEL

To help craft his musical vision, Joel enlisted producer **Joe Baldrige**, who worked with the Newsboys on the band's current album, *Thrive*. Joel thinks Newsboys fans will appreciate his solo efforts. "These people have watched us grow up for the last 10 years," he says. "The audience is definitely growing along with me, and I've noticed that those people who really like the first record really do under-

stand this record, because they have progressed as well in their lives."

CH-CH-CHANGES: Effective Jan. 1, 2003, **Ryan Howard** will be the new president of Here to Him Music. Formerly VP of marketing since the label's inception, Howard will take over the president's post from **Glenn Wagner**, who is exiting to focus on his Nashville-based marketing and consulting firm, the Glenn Wagner Resource Group. **Dennis Disney** and his Nashville agency, D-Squared Entertainment, will continue overseeing the company's artist-development initiatives. Owned by Howard Publishing, a West Monroe, La., company, the group includes three imprints: Here to Him Music, Worship Extreme, and Cross-Driven Records.

NEWS NOTES: Rocketown Records has a new distribution deal with Provident Music Distribution, effective Jan. 1, 2003. The label, owned by **Michael W. Smith**, was previously distributed by Word . . . **Selah** recently taped its first TV concert special, *Rose of Bethlehem*, named for its new Curb Christmas album. The program will air this month on TBN.



by Lisa Collins

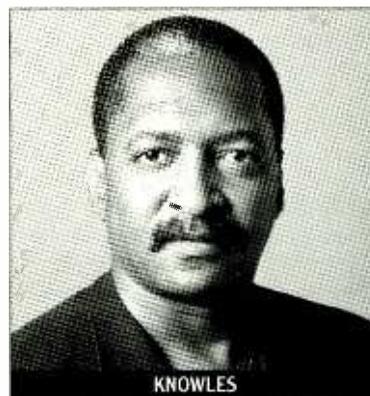
In The Spirit™

RHYTHM & PRAISE: Houston-based Music World Entertainment, the label imprint forged by **Mathew Knowles** in conjunction with Columbia Records, has signed an exclusive distribution pact with RED. The 18-month-old imprint also just received a 24-month extension on its initial agreement from Sony. Knowles will use the time to develop the label's burgeoning gospel division, whose official launch last year was energized by **Destiny's Child** member **Michelle Williams'** solo debut, *Heart to Yours*, which shot to No. 1 on the *Billboard* Top Gospel Albums chart.

Knowles says he intends to develop the Music World imprint into the No. 1 gospel label by 2004. To that end, he is negotiating to sign a major gospel talent (the details of which he will not reveal until the deal is finalized) and a production agreement with Detroit-based P.A.J.A.M. Entertainment on all of its artists, including **J. Moss**. Additionally, he is considering the purchase of smaller, independent gospel labels.

"Our mission is for Christian music that will reach the masses," Knowles says. "We call it 'rhythm and praise'—combining the beats of

R&B with a spiritual message. We're going to be focusing on the *Fighting Temptations* soundtrack. It will have a major emphasis in the gospel world, because for the first time it will have artists like [his daughter, Destiny's Child member] **Beyoncé Knowles**, **Angie Stone**, **Faith Evans**, the **Ojays**, and **Missy Elliott**



KNOWLES

singing gospel. We want to let secular artists share their spirituality in the gospel world."

Aside from the soundtrack to *The Fighting Temptations* (starring **Cuba Gooding Jr.** and **Beyoncé**) due this summer, the label has six releases planned for 2004, including a

sophomore project from Williams, which is on tap for release in the second quarter.

FINDING A NEW STYLE: Blackberry Records is preparing for the release of **Doug Williams'** sophomore effort, titled *When Mercy Found Me*, due in stores Jan. 21, 2003. The album, featuring duets with **Kelly Price**, **D.J. Rogers**, **Kim McFarland**, and **Rev. L.W. Bolton**, is intended to be a departure from Williams' signature vocal stylings.

"With this project, I wanted to do something that was different from what we would normally do on a **Williams Bros.** project to show more of the versatile side of Doug Williams as opposed to the straight, traditional, quartet stuff people are used to hearing," says Williams, who also wrote much of the material. "It's a good variety—some nice ballads [and some] Sunday-morning church and urban gospel as well."

BRIEFLY: Atlanta International Records recently announced the signing of **Evelyn Turrentine-Agee** to its roster. A new project has tentatively been scheduled for release in March 2003.

Christian Artists Thrive As Label Owners

Continued from page 1

in 1996 by Michael W. Smith, and the Gotee label, started in 1994 by dc Talk's Toby McKeehan and his cousins Joey Elwood and Todd Collins. (McKeehan and Elwood remain principals in the label; earlier this year, they sold a 25% interest to EMI.)

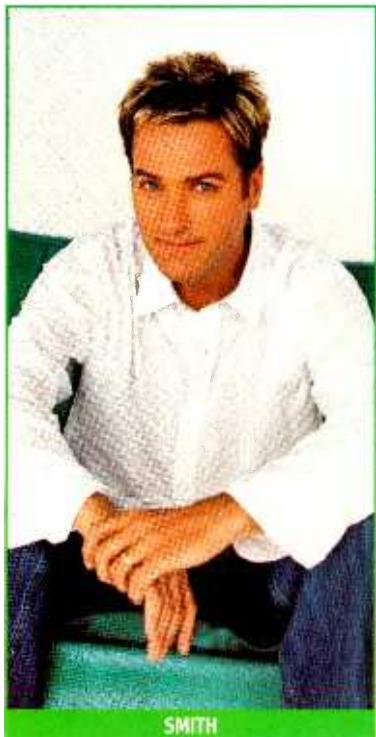
Bill Gaither's Spring Hill Music Group and Spring House Music Group have thrived for more than a decade (Spring House was No. 10 on the *Billboard* Top Contemporary Christian Imprints list for 2001), while such newer ventures as Inpop Records—which is partially owned by Newsboy Peter Furler—and Flicker Records—owned by Audio Adrenaline members Mark Stuart, Will McGinniss, and Bob Herdman—are gaining a foothold in the market.

Among Flicker's success stories is Dove Award-winning rock band Pillar. The group's sophomore album, *Fireproof*, debuted at No. 6 on the *Billboard* Top Contemporary Christian Albums chart in June and has sold 100,000 copies to date, according to Nielsen SoundScan. Likewise, Rocketown has been successful in breaking new acts and winning industry accolades. Flagship artist Chris Rice won the Dove Award for male vocalist of the year in 1999, and Ginny Owens netted three Doves, including for best new artist, in 2000. Gotee's roster has claimed several Doves, among them Jennifer Knapp's award for rock recorded song for the 1999 hit "Kansas."

Bob Carlisle, best-known for the multi-format hit "Butterfly Kisses," is the most recent artist to venture into owning a Christian label. Carlisle, with partners George King and Mike Rinaldi, officially launched the Butterfly Group in April (*Billboard*, April 13). The company has offices and studios in Nashville and Las Vegas, as well as four labels (Christian Records, Gospel 1, Flying Leap, and Butterfly Kids) and three publishing companies.

Taking a more aggressive approach than some of his counterparts, Carlisle and his partners started several imprints at once, and instead of signing with one of the big three Christian distribution companies (Word, EMI's Chordant, or Provident, which was developed by Zomba and is now owned by BMG), they purchased Diamante Media Group in July.

"We were courted to a certain extent by the big three as far as distribution deals," Carlisle says. "They all made offers, but they were all limiting



SMITH

more than they were helping. Sometimes it's just as easy for a large company to offer a distribution deal to tie your hands and keep you in check."

When the opportunity arose to buy Diamante—one of the largest independent Christian distributors—the Butterfly partners felt it would provide more autonomy. "I really did this primarily to gain control of my life," says Carlisle, a former Nashville resident who has moved to Las Vegas—which, he laughingly admits, people consider an unlikely home for a Christian label.

"When you are at the top of the pop charts, everybody loves you," Carlisle says. "When you are sliding back down the pole, they are looking at the next flavor of the month. I refused to be a 46-year-old guy trying to get one more album out and hoping I can still make it out on the charts in an industry where the average age is now 13. I just wanted to take control."

Control is a major reason why many artists start their own companies. "We definitely always knew we wanted to create a diverse boutique label. We knew we wanted to build careers, not the spaghetti theory of the record business," McKeehan says, describing what he sees as the way many labels throw music against the figurative wall and see what sticks. "It's pretty amazing how many artists we signed and how many have careers and are still with us."

The 8-year-old Gotee label's current roster includes Knapp, Out of Eden, Grits, and the Katinas. McKeehan, who still records for ForeFront as part of dc Talk and as solo artist TobyMac, says building careers is Gotee's goal.

"My favorite story of all my stories is Grits," McKeehan says of the hip-hop act. "We probably spent 20 grand on the first record and sold about 42,000 units and spent about 35 grand on the second and probably sold about 68,000 units. Then next one we spent

about 40 grand and sold maybe 112,000 units. To me, that's building a career and focusing on artists, knowing your marketplace and believing in it enough not to overspend but to set out a plan. That story sums up what Gotee is all about.

"We knew the [contemporary Christian music] market would not handle a big, fat, expensive hip-hop group being thrown at them," McKeehan continues. "We knew the stores would not give us the placement we needed. We knew radio wouldn't give us the play needed. We built the machine to expose it in a more street-wise level. I know the big hot button these days is street teams. We've been doing that since the day Gotee started."

Distribution is key for all indie labels. Gotee, Spring House, and Flicker are distributed by Chordant. Rocketown just switched from Word to Provident Music Distribution. Spring Hill is with Word.

"We couldn't do it without Chordant," says Herdman, the Audio Adrenaline member who came off the road to run Flicker Records. "They have a lot of great ideas and campaigns."

Admittedly, it's often easier for a label owned by a marquee name to secure distribution than other startups. "Any Joe Blow off the street probably isn't going to get the time of day or even an appointment," says Smith, who continues to record for Reunion Records. "When you are successful, you find yourself getting platforms you never thought you would get. I didn't want to invest in the stock market. I don't know anything about the stock market. I didn't want to buy a bunch of property. I'm in the music business. I wanted to invest in music. This is what I know, and ultimately I wanted to be able to give somebody else that chance."

LEADING THE CHARGE

Long before many of the current crop of Christian artists turned into entrepreneurs, singer/songwriter Bill Gaither was paving the way. Gaither first launched a label in the 1970s, when he and partners Bob MacKenzie and Wayne Erickson started Paragon Records. In the '80s, Gaither was a partner in StarSong Records. He is currently one of the owners of



GAITHER



McKEEHAN

Nashville-based Spring Hill Music Group, which launched in the early 1990s and is home to an eclectic roster that includes the Martins, Jeff & Sheri Easter, Wayne Watson, and Mark Gersmehl. Gaither and his wife, Gloria, also own the Alexandria, Ind.-based Spring House label, which releases the popular Gaither Homecoming video series, as well as audio and video product by the Gaither Vocal Band.

Gaither says his desire to expose other acts in which major labels might not invest has played a role in his desire to start other labels. "There are things philosophically that I want to say and directions that I want to go," he says. "When it comes time for that, then you have to put your money where your mouth is and see what happens."

Spring Hill was created primarily as a vehicle to expose artists like the Martins and Jeff & Sheri Easter, who Gaither describes as not "strict Southern gospel, but they weren't contemporary either. I always like anything that doesn't fit existing molds. I'm always in the crack somewhere, and I have scars to show it."

SUCCESSFUL STRATEGIES

Money is a prime concern with all indie labels. "There are some ways you can compete and some ways you can't. We don't have a never-ending flow of cash," Smith says of his 6-year-old Rocketown label, whose roster includes Chris Rice, Ginny Owens, and Watermark. "We have to be smart about how we spend our money."

Carlisle agrees and happily reports that the Butterfly Group is already in the black, thanks mostly to a slate of four *Left Behind II: Tribulation Force* soundtrack albums (each targeting a different Christian music segment) that were released in October. Butterfly also distributed the DVD/VHS of the film to retail.

McKeehan says that combining marketing and promotional efforts has

been a valuable tactic for Christian indies. He says, "We found we can work together on some things that maybe we couldn't afford on our own."

During the annual Gospel Music Week convention in Nashville two years ago, Gotee, Rocketown, and Squint (now owned by Word, the label was launched by artist/producer Steve Taylor) combined efforts to host an event called the Heart of an Indie. "We got a place together and created a vibe," McKeehan says. "We wanted to express to retail and radio and industry leaders why we are doing what we are doing. It's not an ego stroke. We are really trying to represent the heart of the artist."

McKeehan says Gotee recently joined forces with Flicker Records and ForeFront Records for a retail campaign spotlighting Gotee's John Reuben, Flicker band Pillar, and ForeFront's PAX 217. "We built a retail piece around the release of all three of those records in an in-store display. I really believe it got in more stores and had more presence in the marketplace because all three of us were involved."

Pillar manager Jason Fowler, of Fowler & Associates, appreciates the focused attention. "When we first signed to Flicker, they had Pillar and solo artist Riley Armstrong," Fowler says. "They put a lot of work and effort into Pillar. If we were on Sparrow or ForeFront, we'd get shoved behind another artist, but the attention we got really helped us break in the market."

Fowler says being on an artist-owned label also provides an act with increased exposure and opportunities. "Audio Adrenaline got them on Festival Con Dios and the Winter Jam tour," he says. "Audio got them playing at the Dove Awards. The guys pushed for the band to do these things, and they are standing on their own now."

Glenda McNalley of the Select Artist Group, who manages Rocketown's Owens and Shaun Groves, says an act that is signed to a high-profile artist's label gets an immediate boost. "It gives them a little lift in credibility that Michael W. Smith thought they were good enough to sign," McNalley says. "It also helps if that person is available to help push that artist. In the early days of Rocketown, they did A Night in Rocketown [tour], and Michael was out with the artists. That really did help that label get grounded and provided a good foundation for those artists."

Gaither adds that name recognition can be both "a blessing and a curse. It's a blessing as far as getting attention, and sometimes it's a curse if it's not the kind of music that person necessarily likes. Then they pigeonhole you."

As an artist/label owner, Gaither advocates the dual role. "I've enjoyed the business side of it," he says. "I wouldn't want to do it all the time. I wouldn't want to do the music all the time, but I think the combination of the two has kept me as close to sanity as you can get in this business."

SPRING HOUSE
MUSIC GROUP



Hard-Music Touring Does Rock-Steady Business

BY RAY WADDELL

NASHVILLE—With other outlets like music TV and radio often shut off or at least limited, hard-music acts have learned that hard touring is the best way to reach fans.

Creative Artists Agency agent Darryl Eaton notes, "They tend to be a genre of music that does do a lot of touring."

A dedicated hard-rock fan base remains hungry for live music. "There is a solid fan base for this music, and it doesn't show any signs of deteriorating," says Jane Holman, director of operations for Clear Channel Entertainment (CCE). "If the other outlets aren't there, fans can always go see [these bands] live."

As a result, metal bands aren't

locked into the same "album-tour-album-tour" cycle that acts from other genres face. "Most pop bands, top 40 bands, or maybe even country do a record then tour to support the record," notes Jackyl frontman Jesse James Dupree. "We do a record and throw it out there to support our touring. The way I look at it, I'd say that a rock band—whether they're straight-up rock like us or death metal, or whatever—if you don't have the ability to draw a crowd, you're not much of a rock band."

Dupree agrees that touring works when other aspects of a career may be faltering. "The most consistent thing we've been able to do is tour," he says. "We've never been the flavor of the month at radio, and we're not

splattered all over MTV, so we need [touring] to have that connection with the audience."

THE FEST FACTOR

No event personifies the vitality of the contemporary metal touring scene like Ozzfest. Headlined by hard-music godfather Ozzy Osbourne, seven incarnations of the annual tour have tapped top metal talent while providing a valuable high-profile forum for the genre's up-and-coming bands.

Performers on the main stage of this year's Ozzfest, in addition to Osbourne, were System of a Down, P.O.D., Drowning Pool, and Black Label Society. The second stage featured headliner Rob Zombie, Meshuggah, Apex Theory, Lost Prophets, Pulse Ultra, and

Neurotica. Other acts included Flaw, Mushroomhead, 3rd Strike, Otep, Seether, Glassjaw, Used, Soil, Ill Niño, and Chevelle.

The brainchild of Osbourne's wife/manager, Sharon, and produced by CCE, Ozzfest has grossed nearly \$120 million and played to more than 3.3 million people since its inception. This year's Ozzfest was the most financially successful to date, taking in \$24.5 million and drawing more than half a million people to 27 shows.

Holman, who spearheads CCE's efforts on Ozzfest, says the festival stays relevant with metal fans because of the talent lineup, booked by Sharon and the Osbournes' son, Jack. "Sharon and Jack do a great job of selecting the talent," Holman says. "They have great ears. Everyone obviously loves to see Ozzy, and the undercard is always what's hot."

In terms of a non-touring metal fest, Milwaukee Metalfest in July rules the roost. Produced by Jack Koshick Presents and held at U.S. Cellular Arena, Metalfest has drawn fans of underground metal for 17 years, with crowds as high as 15,000.

"Metal has a solid underground base, and unlike a lot of other styles of music, for people into real metal it's sort of a community," Koshick says. "The underground has kept this thing alive through all the different incarnations and trends that have come and gone at radio and MTV."

Headliners at Metalfest have included Slayer, Venom, and Megadeth, and such bands as Korn, Disturbed, and Sepultura have appeared on the bill. "I think this scene is very vital and very active," Koshick says. "As people get older, certain styles of music become less and less the flavor of the day, but there's always somebody new to pick up the banner."

Indeed, the various factions of hard music create a somewhat fragmented genre. "The initial underground scene was thrash metal, with bands like Testament, Exodus, early Metallica, and Overkill," Koshick explains. "Then in the late '80s there was the death-metal genre, with bands like Death, Diocide, and Cannibal Corpse. Since then we've gone through doom metal, black metal, metal core, goth metal, and now power metal, which is sort of a throwback to thrash. It's fragmented, but we play it all."

RETRO ROCK

In recent years, earlier-era hard rock has enjoyed a revival of sorts, with several retro packages boasting bands like Ratt, Poison, Slayer, and others making shed runs. Jackyl was on such a package this summer, the Rock Never Stops tour with Tesla and former Mötley Crüe frontman Vince Neil.

"We never allowed ourselves to be packaged up like that, and we would probably avoid doing it again," Dupree says. "By the end of the tour

we turned it into the 'Jackyl Never Stops tour.' No disrespect to anybody else; it was fun drinking a beer with 'em after the shows."

Guns N' Roses (GN'R) is another band that enjoyed its highest profile a decade ago, but its current lineup—which maintains original member Axl Rose as its frontman—is doing solid business at the box office. This is GN'R's first full-blown U.S. tour since 1993.



"Business on Guns is great," Eaton says. "This tour was a long time coming, and people obviously have been waiting to see this band."

Even with renewed focus on veteran acts, contemporary metal—featuring bands that often have rap influences—is enjoying a vibrant touring marketplace, spearheaded by such headliners as Korn, Limp Bizkit, Papa Roach, Staind, and Linkin Park. "We have Disturbed out with Korn in a package that's doing very well," Eaton says. "These are two big bands, so I think [the tour's success] is a function of offering value for the ticket price."

Mainstream radio has come to the party for these bands more than it used to, Eaton believes, but genre-wide acceptance is still not available over the airwaves. "While modern rock radio has embraced harder-edged music with bands like Korn, Limp Bizkit, and System of a Down, there still are a lot of bands in the metal genre that obviously are not on the radio," he says. "So touring is one of the only outlets they have."

A blurring of the lines can be both a help and a hindrance for hard music. "It's harder to distinguish a lot of the bands into strictly metal bands," Eaton says. "A band like System of a Down gets as much attention from an Ozzfest crowd as it does a KROQ or modern-rock radio crowd."

Radio or not, the concert stage is one place a band can be in total control of what it presents to fans. "When we come on, it's show time, and people either get it or they don't," Dupree says. "People can come out, cop a buzz, sing along, and hopefully the low-end thumping stimulates their glands to the point where they have to pull over on the way home and knock out some booty. That's what rock and roll is supposed to do."

Ticket Prices Rise For Holiday Radio Concerts

BY SUSANNE AULT

LOS ANGELES—Just as prices for the season's hottest gifts seem to rise every year, the same goes for the cost of holiday radio concerts, as ticket prices have risen with production costs. At one time, many artists would play radio shows for free, with the understanding that a big chunk of the concerts' grosses would go to charity. But when radio stations began taking a cut of the revenue, many artists began requesting payment for their services.

As artists now anticipate fees, competition to win their presence at radio shows is aggressively increasing. Small- to mid-market stations are pressured to plunk down bigger and better offers to snag talent because larger city stations, with fatter audience bases, automatically appear more attractive to acts.

"We're spending half a million in artists this year," says Tracy Johnson, GM/PD for San Diego's KFMB (Star 100.7), who says he could get acts to work for no cost five or six years ago.

KFMB presents two holiday shows: Jewel, Goo Goo Dolls, Def Leppard, John Meyer, and LeAnn Rimes headline its Jingle Ball at San Diego's Cox Arena Dec. 6; Bon Jovi, Dana Glover, and Norah Jones played the station's Jingle Ball Eve Dec. 5 at the city's 4th and B club.

"Artists have begun asking for money, because when stations are expecting artists to play for free and then turn around and get a profit, they look greedy," Johnson explains, adding, "There's nothing wrong with a station wanting to make some money off a concert. But they shouldn't expect artists to go for no cost."

With guarantees for established acts at \$50,000-\$100,000 or more, R&B station WZMX (Hot 93.7) Hartford, Conn., PD Victor Starr says that he could not afford the six-figure fees currently requested by such top-tier artists as P. Diddy or Eminem. Instead,

Busta Rhymes, Sean Paul, Jaheim, Clipse, Amerie, and Benzino were booked for the Dec. 7 Hot 93.7 Jingle Jam at the Hartford Civic Center.

"It's tough to keep ticket prices low to fill big [buildings] but at the same time bring artists that people want to see," says Starr, who notes that this year's \$15-\$40 charge is higher than his 2001 show's \$15 flat fee. "They're not astronomical A-list artists. [But]



there isn't anyone here that doesn't get airplay on the station."

Johnson says that since 1996, his holiday-show ticket prices have more than doubled. And the station's \$49-\$190 Jingle Ball is about \$5-\$10 more than last year.

Other radio-show prices include the \$35-\$150 for the KIIS (Los Angeles [102.7]) Jingle Ball with Rick Dees (including Destiny's Child, Goo Goo Dolls, and Avril Lavigne Dec. 19 at Anaheim, Calif.'s Arrowhead Pond), the \$25-\$100 for WHYI Miami's Y100 Jingle Ball (including Ja Rule and P. Diddy Dec. 15 at Miami's American Airlines Arena), and the \$60-\$175 for WHYZ New York's Z100 Jingle Ball (including Ashanti and Ja Rule Dec. 12 at New York's Madison Square Garden).

Even with the increase in ticket prices, most radio executives are predicting sellouts. Among those already

clean are KFMB's, KIIS', and WHYZ's respective 13,000-seat, 18,900-seat, and 20,243-seat Jingle Balls.

Artists, too, have costs to cover, notes Robby Takac of Goo Goo Dolls. "People get pissed off when bands make money, and I can't figure it out," Takac says with a laugh. "I've got 30 roadies, five lawyers, an entire production, and a wife to support."

Takac says Goo Goo Dolls usually choose to sign up for the shows backed by those stations that support their music, "the few different stations that have been really good to us. If they're being cool with us, and we can do something for them, that's great."

Many PDs view holiday shows as a marketing tool. "We really view this show as a great promotional vehicle," says Murray Brookshaw, PD for CIMX Detroit which is presenting the Night 89X Stole Christmas V. Priced at \$27.98, the Dec. 17 show will star Box Car Racer, New Found Glory, and Billy Corgan's new band, Zwan, among others, at Detroit's Cobo Arena.

But Brookshaw does expect to make some money from this year's show sponsors, Heineken and Sprint PCS. Corporate involvement is an alternative to hiking ticket prices, and radio sources say sponsors have been known to pay as much as \$2.5 million to participate in popular radio events.

Offering hefty fees to appear at his shows, Johnson says, can seem as appealing to groups as participating in higher-profile radio concerts. Johnson donates all of his proceeds to the women's shelter Becky's House and similarly feels his Jingle Ball and Jingle Eve are mainly promotions.

Understandably, major-market stations, whether part of a large corporation or not, will lure the talent. KROQ Los Angeles' Almost Acoustic Christmas (Dec. 7-8 at Los Angeles' Universal Amphitheatre) is donating all the proceeds from its \$55 ticket revenue to charities.

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
NO DOUBT, GARBAGE, THE DISTILLERS	Long Beach Arena, Long Beach, Calif. Nov. 22-23, 29	\$1,372,665 \$35	39,219 three sellouts	Goldenvoice, Nederlander Organization
BRUCE SPRINGSTEEN & THE E STREET BAND	Philips Arena, Atlanta Dec. 2	\$1,211,256 \$75.25/\$45.25	17,408 sellout	House of Blues Concerts
RED HOT CHILI PEPPERS	Western Springs Stadium, Auckland, New Zealand Nov. 24	\$530,441 (\$1,054,554 New Zealand) \$8.10/\$56.59/\$39.99/\$36.97	14,936 30,000	Michael Chugg Entertainment, Jack Utsick Presents
RED HOT CHILI PEPPERS	QE 2 Stadium, Christchurch, New Zealand Nov. 22	\$485,391 (\$964,226 New Zealand) \$58.14/\$56.63/\$40.02/\$37	13,117 23,000	Michael Chugg Entertainment, Jack Utsick Presents
JAGUARES	Auditorio Nacional, Mexico City Nov. 15-16	\$470,908 (4,709,080 pesos) \$55/\$13	18,890 19,200 two shows	OCESA Presents, CIE Events
GUNS N ROSES, CKY, MIX MASTER MIKE	John Labatt Centre, London, Ontario Nov. 30	\$357,123 (\$558,755 Canadian) \$50.49/\$37.71	7,694 sellout	Clear Channel Entertainment
TOOL, MESHUGGAH	Cox Arena, San Diego Nov. 21	\$336,840 \$35	9,624 10,672	House of Blues Concerts
NO DOUBT, GARBAGE, THE DISTILLERS	Cricket Pavilion, Phoenix Nov. 16	\$335,460 \$35/\$20	13,048 20,058	Clear Channel Entertainment
TOP TEN AMERICAN IDOLS	HP Pavilion, San Jose, Calif. Nov. 17	\$334,380 \$45/\$35/\$25	11,225 11,553	Metropolitan Entertainment, Atlanta Worldwide Touring
TONY HAWK'S BOOM BOOM HUCK JAM, SOCIAL DISTORTION	MCI Center, Washington, D.C. Nov. 10	\$331,023 \$75/\$25	7,492 8,500	Metropolitan Entertainment, Jack Utsick Presents
JOHN MELLENCAMP, ALICE PEACOCK	Van Andel Arena, Grand Rapids, Mich. Nov. 19	\$329,141 \$59.50/\$49.50	7,275 10,140	Clear Channel Entertainment
JOHN MELLENCAMP, ALICE PEACOCK	Allen County War Memorial Coliseum, Fort Wayne, Ind. Nov. 20	\$315,130 \$43/\$32	8,098 8,476	Clear Channel Entertainment
TOP TEN AMERICAN IDOLS	Xcel Energy Center, St. Paul, Minn. Nov. 10	\$314,634 \$46.50/\$36.50/\$26.50	9,430 14,342	Metropolitan Entertainment, Atlanta Worldwide Touring, Jam Prods.
TOP TEN AMERICAN IDOLS	Arrowhead Pond, Anaheim, Calif. Nov. 15	\$314,595 \$45/\$35/\$25	10,457 11,128	Metropolitan Entertainment, Nederlander Organization
TOP TEN AMERICAN IDOLS	KeyArena, Seattle Nov. 20	\$310,615 \$45/\$35/\$25	9,922 11,120	Metropolitan Entertainment, Jack Utsick Presents
JOHN MELLENCAMP, ALICE PEACOCK	The Mark of the Quad Cities, Moline, Ill. Nov. 9	\$303,968 \$47.50/\$37.50	7,133 10,256	Jam Prods., in-house
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Frank Erwin Center, Austin Nov. 21	\$302,207 \$55/\$29.50	6,194 13,530	Concerts West, in-house
KORN, DISTURBED, TRUSTCOMPANY	Tacoma Dome, Tacoma, Wash. Nov. 19	\$299,514 \$36.50/\$26.50	9,305 11,159	The Firm, KoRn Touring
NO DOUBT, GARBAGE, THE DISTILLERS	Cox Arena, San Diego Nov. 26	\$296,660 \$35	8,476 9,632	House of Blues Concerts
NO DOUBT, GARBAGE, THE DISTILLERS	ARCO Arena, Sacramento, Calif. Nov. 13	\$292,865 \$35/\$27.50	9,759 11,420	Clear Channel Entertainment
TOP TEN AMERICAN IDOLS	Conseco Fieldhouse, Indianapolis Nov. 7	\$290,468 \$48/\$38/\$28	8,195 12,136	Metropolitan Entertainment
TOP TEN AMERICAN IDOLS	CSU Convocation Centre, Cleveland Nov. 8	\$290,260 \$45/\$35/\$25	9,523 9,978	Metropolitan Entertainment
KORN, DISTURBED, TRUSTCOMPANY	World Arena, Colorado Springs, Colo. Nov. 22	\$286,862 \$40/\$25	7,759 sellout	House of Blues Concerts
MANNHEIM STEAMROLLER	The Mark of the Quad Cities, Moline, Ill. Nov. 22	\$285,842 \$65/\$35/\$20	8,343 8,992	Mannheim Steamroller
TOP TEN AMERICAN IDOLS	Rose Garden, Portland, Ore. Nov. 19	\$271,470 \$45/\$35/\$25	7,937 8,297	Metropolitan Entertainment, Jack Utsick Presents
TOOL, MESHUGGAH	Conseco Fieldhouse, Indianapolis Oct. 21	\$267,652 \$38.50	7,420 8,261	Clear Channel Entertainment
ALAN JACKSON, CAROLYN DAWN JOHNSON, JOE NICHOLS	Charleston Civic Center, Charleston, W.Va. Nov. 9	\$264,871 \$44.50/\$24.50	6,309 7,875	Outback Concerts
BECK	Beacon Theatre, New York Oct. 30-31	\$264,195 \$45	6,070 two sellouts	Clear Channel Entertainment
TOP TEN AMERICAN IDOLS	First Union Arena, Wilkes-Barre, Pa. Nov. 1	\$263,073 \$46.50/\$36.50/\$26.50	7,701 7,930	Metropolitan Entertainment
TOOL, MESHUGGAH	Freeman Coliseum, San Antonio Nov. 12	\$263,058 \$34	8,122 sellout	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS	Thomas & Mack Center, Las Vegas Nov. 1	\$261,326 \$57/\$25	6,724 12,347	Clear Channel Entertainment
TONY HAWK'S BOOM BOOM HUCK JAM, CKY	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 3	\$261,190 \$75/\$40/\$25	7,732 15,064	Clear Channel Entertainment, Palace Sports & Entertainment
TOP TEN AMERICAN IDOLS	Savvis Center, St. Louis Nov. 5	\$260,977 \$47/\$37/\$27	7,782 8,449	Metropolitan Entertainment, Steve Litman Presents
TOOL, MESHUGGAH	Augusta Civic Center, Augusta, Maine Oct. 26	\$259,994 \$33.50	7,927 sellout	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS	Alltel Arena, North Little Rock, Ark. Nov. 10	\$258,446 \$33.25/\$23.25	8,718 9,502	Clear Channel Entertainment

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Venue Views™



by Ray Waddell

DIAMOND IS FOREVER: In a year where high-profile tours by the likes of Paul McCartney, the Rolling Stones, and Cher have deservedly garnered much attention, Neil Diamond has steadily, if somewhat quietly, put up some of the most remarkable numbers of his long and storied touring career. Diamond will wrap a year-and-a-half of touring New Year's Eve at the Pepsi Center in Denver, having grossed more than \$80 million. The tour has played to more than 1 million people in 75 U.S. cities and more overseas.



DIAMOND

Diamond says he initially did not intend to work so many dates, but the response in the wake of Sept. 11, 2001, was so positive that he extended the tour. "It was pretty easy to see this was an important time to be out," he says. "Once I realized what was going on out there, I called [tour directors] Sal Bonafede and Jeff Apregan and told them to fill up my dance card. It started as a tour and ended up as a mission."

Diamond admits he wasn't sure he still had such a demanding tour left in him. "I didn't know if we could do it, but I felt it was necessary," Diamond says. "This is my country, and this has been a very special year-and-a-half for me. It was good for the audience to see they could still have a good time, but not only that, it was good for me, too."

The artist also racked up his impressive grosses with relatively modest ticket prices, topping out at less than \$70 while his peers often went as high as \$350 or more. "I always try to keep ticket prices down," Diamond says. "I think that helps keep the touring business healthy."

As an indoor act that has toured through arena building booms in three different decades, Diamond debuted at several new state-of-the-art arenas this time around. "There are a bunch of new arenas out there now, which is always great," he says. "People want to come out to new arenas,

and it opens up a city a little bit, helps draw in the talent. I love the new arenas that have been built, and I hope they build more."

Among the highlights of Diamond's 2002 touring efforts were two stadium dates in Dublin, a brace of sellouts at Landsdowne Road in July that grossed \$4 million and drew 64,000. "The audiences are great there," he says. "They're fun-loving people, and they love to sing along, so I hardly have to do any work."

The tour has also seen Diamond return to several markets, including secondaries and tertiaries, that the artist had not played in a while. "I had my guys go book cities I haven't been to in 10 years," he says. "I said, 'Let's get to as many people as possible.' I love this show, and I want people to get out and see it. It was all about covering as much territory as possible."

In total, this tour "has been an upper for me," Diamond says. "I didn't realize I could still do this after so many years, but the people are still coming, and they're still leaving happy. This has been a blast."

Diamond will begin work on a new album next year and plans to tour again in 2004, "although it will be a much more limited kind of thing," he says. "I won't do as many cities, that's for sure."

DOORS OPEN: The University of Miami (UM) Convocation Center will open its doors to the public in January 2003 as the first mid-size arena south of downtown in Miami-Dade County. The UM Convocation Center—a 7,000 seat multi-purpose entertainment facility located on the university's Coral Gables campus—will host concerts, family shows, trade shows, lecture series, university events, and sporting events, including the UM men's and women's basketball teams. The building is operated by Global Spectrum, with David P. Touhey as GM. The \$48 million facility was funded exclusively through private donations and boasts 25 luxury suites.

ROLLING IN IT: The Rolling Stones have not been reporting grosses this year (conceivably because they won't be ranked No. 1 ahead of Paul McCartney), but here's a sample date: The Stones grossed \$2.4 million from their Nov. 27 stop at Nashville's Gaylord Entertainment Center, drawing about 17,000, including walk-up. Food and beverage per caps were about \$9, and merch numbers were likely double that. The Stones will have grossed about \$120 million when they wrap North America next February.

Hip-Hop Enigma Draper Cleans House

Entrepreneur Renames His Company Draper Inc., Readies Five Acts For 2003

BY RHONDA BARAKA

More than 10 years after introducing the world to Eightball & MJG, hip-hop *wunderkind* Tony Draper has mastered the all-important music-industry feat of self-reinvention. His Los Angeles-based company, Draper Inc.—formerly known as Suave House Records—is currently home to a slate of artists for whom Draper expects to bring forth as much success as he has enjoyed in the past.

With more than 15 years' experience as an active member of the Southern rap scene, Draper has not only been instrumental in the career of Eightball & MJG but also in those of Tela, Crimeboss, and Mr. Mike. And he managed to translate that momentum into a multimillion-dollar distribution deal with Universal Records.

NEW NAME, NEW FACES

With all that success under his Suave House umbrella, Draper says more than a few people are curious about why he changed the name of his company and went independent. His explanation: negative word-of-

mouth by artists who were signed to the label and a joint-venture deal with JCOR Records that went sour.

Distributed by Koch Entertainment Distribution, Draper Inc. has already released "Lay It Down" by Eightball and has several new releases slated for the coming months,



DRAPER

including reissued titles from the Suave House catalog. The Draper Inc. roster currently consists of five acts. The first project under that banner will be rapper Mouf's *Hush*. Draper, who says the album will

arrive in stores Feb. 11, 2003, expects to issue product by his entire roster throughout next year.

"All five of them are coming out," he says, stressing the importance of consistent product flow for independent labels. "Being independent, you have to put out a lot of good product in the same year. That's how you build strong revenue, and that's how you build your respect in retail. If you come in there with four or five albums, they'll take you serious."

INDEPENDENT VS. CORPORATE

Having experienced the music business on both the independent and major-label sides, Draper says he is now determined to maintain his independence. "People don't really grasp the strength of being independent," he notes. "Before I signed with any major, I sold 700,000 records independently. When I went to New York for the first time, I was 21. I went to Relativity Records. I had \$4 million. When I signed my first deal, I signed for \$100,000. You know why? I didn't need the money. But I'm thinking it's the same as where I'd just come from. So when they told me they wanted 30% and I'm going to keep 70%, I'm thinking it's going to be the same math that I'm used to. I sold more records and made probably \$2 million, selling 2 million records in three years. So I left there."

Draper describes Draper Inc. as a totally self-contained entity that is completely under his control. "I'm paying for radio promotion. I'm paying for videos. I'm paying for marketing. I'm paying for a street team. I'm paying for it when I feel like it's effective. If I don't feel that it's effective, then we'll just have to find a different way. So I feel real good about what's going on."

Outside of his own acts, Draper has contributed three tracks to fellow Houston native Scarface's latest CD, *The Fix*. But Draper says his primary focus is on rebuilding his empire. "We are constantly working, but right now we are really, truly concentrating on establishing this new company called Draper Inc. People know my name, but they know the Suave House name more than they know my name."

"A lot of people don't understand why I'm doing what I'm doing," he continues. "What I tell them is [that] Suave House has an incredible history. We've sold 9 million records in the course of 12 years. But at the same time, I have to move on to something else. I don't feel good about the last couple of years with the Suave House artists and the Suave House name. So I want to form a new history with Draper Inc."

Rhythm, Rap, and The Blues™

by Gail Mitchell



MAYBE NEXT TIME: Among the musical pairings that **Whitney Houston** and Arista president/CEO **Antonio "L.A." Reid** weren't able to work out in time for *Just Whitney* . . . (streeting Dec. 10; see story, page 1) was a duet with **Mary J. Blige**. Reid had suggested a cover of "Please Pardon Me (You Remind Me of a Friend)," a top 10 R&B hit for **Rufus Featuring Chaka Khan** in 1975. Reid says, "She and Mary together would kill it."

Gearing up the promotional wheels, Arista has also been sponsoring spa listening parties for the new album, a tie-in to Houston's current single and video, "One of Those Days." Radio, retail, and video-channel reps were recently given a spa workout in New York, with Los Angeles media personnel given the same treatment Dec. 6.

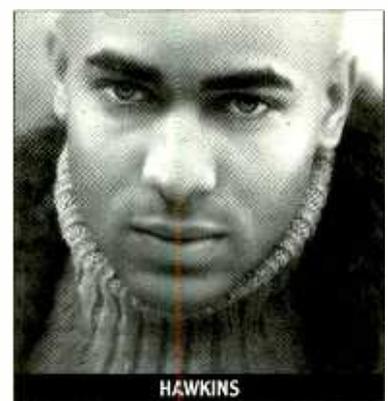
ON THE RECORD: VP Records, home to **Sean Paul** and recently announced partner in a distribution pact with Atlantic, plans to release popular dancehall practitioner **Buju Banton's** new album, *Friends for Life*, in first-quarter 2003. Banton will support the new project with a U.S. tour . . . Hollywood Records unveils **Vikter Duplaix's** *International Affairs* Feb. 25, 2003. The producer/songwriter/DJ's debut solo effort features collaborations with **4hero** and **Jazzanova** plus club remixes by **King Britt's Scuba** and **Nature's Plan**. Hollywood labelmate **Calvin Richardson** is eyeing a summer 2003 release. Both acts appear on the label's *Deliver Us From Eva* soundtrack, which also features new music by **Mary J. Blige**, **Usher**, **Ginuwine**, **En Vogue**, and **Terry Dexter** and arrives Dec. 31. The film, starring **LL Cool J**, opens nationally Jan. 31, 2003.

The Isley Brothers return March 18, 2003, with an as-yet-untitled DreamWorks project, with **Mystic's** *Cuts for Luck and Scars for Freedom* on tap for May 13, 2003 . . . Soulful jazz masters **the Crusaders** have reunited for *Rural Renewal*, coming March 4, 2003, on Verve. The hot set reunites keyboardist **Joe Sample**, saxophonist **Wilton Felder**, and drummer **Stix Hooper**, with trombonist **Steve Baxter** occupying **Wayne Henderson's** spot. Also along for the welcome-back ride: gospel's **Donnie McClurkin** and **Sounds of Blackness**.

MIDWEST SERENADE: Singer/songwriter **Lee Hawkins** wants to alert the music industry: There's a lot of talent in the Midwest that's going unnoticed. "It's a relatively untapped mar-

ket filled with all kinds of emerging artists who have polished, finished product but very limited inroads to the majors, reputable attorneys, and managers found on the coasts," the Milwaukee-based artist says. "It's a region filled with fledgling indie labels, with artists who just need a little boost and direction to get their music distributed."

Hawkins is one of those artists. His independent debut, the R&B/hip-hop/pop-rhythmed *Serenade*, is currently available through *cdstreet.com*. Among the set's producers are **George Nash Jr. (Eric Benét, Jimmy Sommers)**, **Peter Buffett** (the soundtracks to *Dances With Wolves* and



HAWKINS

The Scarlet Letter), **Michael Hoffmann (the Verve Pipe)**, and **Greg Doby Jr. (Bizzy Bone)**. Hawkins' songwriting collaborators include guitarist **Nick Carter** and **Lisa Weathers** (Benét's sister and former partner in EMI act **Benet**). Album cut "Don't Run Away," co-penned by Hawkins and Nash, was one of two runners-up in the Chicago chapter of the National Academy of Recording Arts and Sciences' 2002 Grammy Demo Showcase.

A frequent performer on local TV shows and college campuses, Hawkins may be reached at 414-319-0968.

HOLIDAY WONDERMENT: Nelly, **Luther Vandross**, **Wyclef Jean**, **Kenny Lattimore**, **Chanté Moore**, **Deborah Cox**, sax man **Michael Phillips**, and newcomer **Heather Headley** are among the stars decking the halls at **Stevie Wonder's** seventh annual House Full of Toys Benefit Concert (Dec. 21), presented by Hammond Entertainment and Wonder Production at the Forum in L.A. Wonder-owned local station KJLH will again be on hand to cover the proceedings, hosted by comedian/actor **Jamie Foxx** and sponsored by such companies as American Urban Radio Networks and Burger King.

DECEMBER 14, 2002		Billboard® HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	WORK IT THE GOLD MIND/ELEKTRA/EEG	Missy "Misdemeanor" Elliott
2	2	LOSE YOURSELF SHADY/INTERSCOPE	Eminem
3	5	'03 BONNIE & CLYDE ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z Featuring Beyoncé Knowles
4	3	LUV U BETTER DEF JAM/IDJMG	LL Cool J
5	4	GIMME THE LIGHT 2 HARDCORE/ATLANTIC	Sean Paul
6	6	AIR FORCE ONES FD REEL/UNIVERSAL/UMRG	Nelly Featuring Kyjuan, Ali & Murphy Lee
7	7	WHEN THE LAST TIME STAR TRAK/ARISTA	Clipse
8	9	REACT J	Erick Sermon Featuring Redman
9	11	THUGZ MANSION AMARU/DEATH ROW/INTERSCOPE	2Pac
10	8	DILEMMA FD REEL/UNIVERSAL/UMRG	Nelly Featuring Kelly Rowland
11	12	THUG LOVIN' MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Bobby Brown
12	17	DO THAT... CASH MONEY/UNIVERSAL/UMRG	Baby Featuring P. Diddy
13	13	SATISFACTION RUFF RYDERS/INTERSCOPE	Eve
14	10	HEY MA ROC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya
15	14	WANKSTA G-UNIT/SHADY/INTERSCOPE	50 Cent
16	19	FROM THA CHUUUCH TO DA PALACE DOGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg
17	18	MAKE IT CLAP J	Busta Rhymes Featuring Spliff Star
18	15	PO' FOLKS ATLANTIC	Nappy Roots Featuring Anthony Hamilton
19	22	MADE YOU LOOK ILL WILL/COLUMBIA	Nas
20	21	ROCK THE PARTY SURRENDER/ELEKTRA/EEG	Benzino
21	16	MOVE B***H DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Mystikal & Infamous 2.0
22	20	THE STREETS DEF JAM/IDJMG	WC Featuring Nate Dogg
23	24	NO LETTING GO GREENSLEEVES/VP	Wayne Wonder
24	NEW	PARADISE DEF JAM/IDJMG	LL Cool J Featuring Amerie
25	23	GANGSTA LOVIN' RUFF RYDERS/INTERSCOPE	Eve Featuring Alicia Keys

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 98 R&B/Hip-Hop and 47 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Video clip availability © 2002, VNU Business Media, Inc. All rights reserved.

R&B/HIP-HOP



by Rhonda Baraka

Words & Deeds

FULL FORCE GETS BUSY: Since its emergence in the mid-'80s, Full Force has produced everyone from Cheryl "Pepsi" Riley, UTFO, and Lisa Lisa & Cult Jam to 'N Sync, Backstreet Boys, and Britney Spears.

Now the Brooklyn, N.Y., collective—comprising Bowlegged Lou, Paul Anthony, B Fine, Baby Jerry, Shy Shy, and Curt-T—is ready to "surprise the music world once



BOWLEGGED LOU (LEFT) AND LIL' KIM

again," Lou says, by teaming with rap diva Lil' Kim to produce what he promises will be a smash single.

"I don't even want to say the title of the joint or even give you an idea of what type of joint it is," Lou says secretly. "Just rest assured that once again Full Force will surprise the musical masses, and so will Kim."

Lou says the production team sought out the raptress. "We personally recruited Lil' Kim to work with us the first time when we produced 'I Like That [I Want That]' off the new 3LW album [*A Girl Can Mack*]. Kim came in and blazed that song."

Lou adds that he was thoroughly impressed with the Queen Bee's rap skills. "Kim is such a versatile performer and so multi-dimensional when it comes to hip-hop. She's still a prolific lyricist—raw, gritty, one of the hottest rappers on Earth."

MAKE ROOM FOR BABY: Cash Money CEO and Big Tymers member Bryan "Baby" Williams says his solo album, *Birdman*, is a slight departure from the music he's done with partner Mannie Fresh. "I didn't wanna do the Big Tymers format. So I just did my own thing. Fresh let me get a lotta producers. I enjoyed it."

Released Nov. 26, *Birdman* features production by P. Diddy, who

joins Baby on first single "Do That," as well as Jazze Pha, Jermaine Dupri, the Neptunes, and Swizz Beatz. Guests include Toni Braxton, Cam'ron, Petey Pablo, Eighthball, Foxy Brown, and fellow Cash Money artists Lil Wayne and TQ.

Baby, who counts a song called "Never Had Nothing" among his favorites on the album, says he expects sales of his solo outing to be "as big as or bigger than" previous Big Tymers releases.

HIP-HOP HISTORY: Rap pioneers Afrika Bambaataa, Grand Wizard Theodore, Grandmaster Flash, DJ Kool Herc, Sha-Rock, and Wonder Mike are among those who help recount hip-hop history in *Yes Yes Y'all: The Experience Music Project Oral History of Hip-Hop's First Decade*. The 350-page book—edited by Jim Fricke, senior curator of Seattle-based Experience Music Project, and Charlie "Wild Style" Ahern—tells the story of hip-hop circa 1973-1983 through interviews, color photos, and reprints of promotional street fliers.

Writer Bill Adler, who conducted many of the interviews, says the book "tells a remarkable story that hasn't gotten out yet. We're talking 50 or 60 guys who were the real pioneers of the music, who lived and died in the music. Most of them were never known outside of the five boroughs [of New York], and they all have remarkable stories that are told here in their own words. It's raw, funny, and heartbreaking. More than ever, you get an idea of how uncorporate it was: just a bunch of poor teenagers in the Bronx who put it together with spit, glue, and their own creativity."

Yes Yes Y'all is published by Dacapo Press (dacapopress.com), a division of Perseus Books Group. Both are based in New York and Cambridge, Mass.

MORE BOOKMARKS: *Yes Yes Y'all* is just one of several books released this year that herald hip-hop past and present. Others include *Who Shot Ya? Three Decades of Hip-Hop Photography* by Ernie Panicioli; *Hip-Hop Immortals Volume 1*, an oversized coffee-table book by Bonz Malone; *Ego Trip's Big Book of Racism* by Sacha Jenkins et al.; and *Bill Adler's Tougher Than Leather: The Rise of Run DMC*, which was originally released as *Tougher Than Leather* in 1987.

Rhonda Baraka may be reached at rb3506@aol.com.

DECEMBER 14 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	Work It	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG) 4 Wks At No. 1	26	22	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	51	49	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RyDERS/INTERSCOPE)
2	2	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	27	32	Jenny From The Block	JENNIFER LOPEZ (EPIIC)	52	50	What We Do	FREEMAY (ROC-A-FELLA/DEF JAM/DJ/MG)
3	3	Luv U Better	LL COOL J (DEF JAM/DJ/MG)	28	28	From Tha Chuuch To Da Palace	SNOPP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	53	54	Oh Yeah!	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
4	4	Dontchange	MUSIQ (DEF SOUL/DJ/MG)	29	26	Satisfaction	EVE (RUFF RyDERS/INTERSCOPE)	54	57	Multiply	XZIBIT (COLUMBIA)
5	8	Air Force Ones	NELLY (FO REEL/UNIVERSAL/UMRG)	30	45	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/DJ/MG)	55	59	By Myself	YING YANG TWINS (COLLIPARKIN THE PAINT/KOCH)
6	5	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	31	37	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (LIVE)	56	56	Cleanin' Out My Closet	EMINEM (WEB/AFRIMATH/INTERSCOPE)
7	6	'03 Bonnie & Clyde	JAY Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/DJ/MG)	32	38	Hit The Freeway	TONI BRAXTON FEAT. LDON (ARISTA)	57	62	B R Right	TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
8	7	Gimme The Light	SEAN PAUL (BLACK SHADOW/WZ/HARD/VP/ATLANTIC)	33	34	One Of Those Days	WHITNEY HOUSTON (ARISTA)	58	66	Deep	BLACKSTREET (DREAMWORKS/INTERSCOPE)
9	11	Fabulous	JAYLIM FEAT. THA WAYNE (D/VINE MILL/WARNER BROS.)	34	30	Rock The Party	BENZINO (SURRENDER/ELEKTRA/EEG)	59	72	Tell Me (What's Goin' On)	SMILEZ & SOUTHSTAR (ARTISTDIRECT)
10	16	Bump, Bump, Bump	B2K FEAT. P. DIDDY (EPIIC)	35	43	Sick Of Being Lonely	FIELD MOB (MCA)	60	48	Braid My Hair	MARIO (3RD STREET/J)
11	10	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	36	40	No Letting Go	WAYNE WUNDER (GREENSLEEVES/VP)	61	—	I Don't Give A @#&%	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
12	12	React	ERICK SERMON FEAT. REDMAN (J)	37	36	Little Things	INDIA ARIE (MOTOWN/UMRG)	62	69	Nothin's Free	DOBIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)
13	9	I Care 4 U	AALIYAH (BLACKGROUND)	38	33	Girl Talk	TLC (ARISTA)	63	70	Are We Cuttin'	PASTOR TRIF (MADO SOCIETY/UNIVERSAL/UMRG)
14	18	Miss You	AALIYAH (BLACKGROUND)	39	35	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJ/MG)	64	74	In The Name Of Love	R. KELLY (JIVE)
15	20	Thug Mansion	ZRAC (ANAAJU/DEATH ROW/INTERSCOPE)	40	25	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	65	65	More Than A Woman	ANGIE STONE & JOE (J)
16	17	Thug Lovin'	JARULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/DJ/MG)	41	31	Hey Ma	CAM RON (ROC-A-FELLA/DEF JAM/DJ/MG)	66	61	Wake Up	SHADE SHEIST (BABY REE/MCA)
17	19	Ignition	R. KELLY (JIVE)	42	41	The Streets	WC FEAT. NATE DOGG (DEF JAM/DJ/MG)	67	64	Ching, Ching	MS. JADE (BEAT CLUB/INTERSCOPE)
18	21	I Should Be...	DRU HILL (DEF SOUL/DJ/MG)	43	39	Funny	GERALD LEVERT (ELEKTRA/EEG)	68	68	8 Mile	EMINEM (SHADY/INTERSCOPE)
19	23	Talkin' To Me	AMERIE (RISE/COLUMBIA)	44	42	He Is	HEATHER HEADLEY (RCA)	69	—	Break You Off	THE ROOTS FEAT. MUSIQ (MCA)
20	14	Baby	ASHANTI (MURDER INC./AJM/DJ/MG)	45	44	Nothin'	N.D.R.E. (DEF JAM/DJ/MG)	70	73	Imagine That	NEXT (J)
21	13	Stingy	GINUWINE (EPIIC)	46	46	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	71	55	Crush Tonight	FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)
22	15	Dilemma	NELLY FEAT. KELLY ROWLAND (FO REEL/UNIVERSAL/UMRG)	47	53	How You Gonna Act Like That	TYRISE (J)	72	—	The Morning After	DEBUKAH COX (J)
23	24	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)	48	51	Guess What	SYLEENA JOHNSON (JIVE)	73	71	The Way We Ball	LIL FLIP (SUCKAFREED/COLUMBIA)
24	27	Made You Look	NAS (JILL/LL/COLUMBIA)	49	58	Come Close To Me	COMMON FEAT. MARY J. BLIGE (MCA)	74	—	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIIC)
25	29	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	50	60	Thug Holiday	TRICK DADDY FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)	75	—	Tight Whips	504 BOYZ (NEW NO LIMIT/UNIVERSAL/UMRG)

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DECEMBER 14 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	1	Ignition	R. KELLY (JIVE) 7 Wks At No. 1	26	62	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/DJ/MG)	51	25	Luv U Better	LL COOL J (DEF JAM/DJ/MG)
2	2	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (LIVE)	27	27	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	52	19	Product Of Our Environment	BUFF PROUDATORS (THREE GEMS/STREET PRIDE)
3	3	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RyDERS/INTERSCOPE)	28	41	Day + Night	ISYS FEAT. JADAKISS (ARISTA)	53	—	Full Moon	BRANDY (ATLANTIC)
4	13	Dance With Me	JAMIE LEE (RIPE)	29	28	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	54	61	Hey Sexy Lady	SHAGGY FEAT. BRIAN & TONY GOLD (BIG YARD/MCA)
5	44	Gimme The Light (Remix)	SEAN PAUL FEAT. BUSTA RHYMES (VP/ATLANTIC)	30	46	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	55	50	Come Close To Me	COMMON FEAT. MARY J. BLIGE (MCA)
6	4	Shady	BIG T. (SOUTHPAW/KE)	31	23	What We Do	FREEMAY (ROC-A-FELLA/DEF JAM/DJ/MG)	56	42	One Of Those Days	WHITNEY HOUSTON (ARISTA)
7	6	Heatseeker	YOUNG M.C. (ISTIMULUS)	32	69	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	57	—	Buying Out The Bar	THE BLAUNTS (JUNKYARD/PIT FIGHT/LANDSPEED)
8	12	Truly Yours	NARBAE (IK/IV)	33	14	Run 4 Us	MARK LANE (INTELLIGENT/EAST CLEVELAND)	58	60	Skills	GANG STARR (VIRGIN)
9	21	Thug Lady	DYSHON & SQUABBLE (ROMEO)	34	—	Boy (I Need You)	MARIAN CAREY FEAT. CAM RON (MONARCS/LAND/DJ/MG)	59	53	Feel It Boy	BEENIE MAN FEAT. JANET (VPM/VIRGIN)
10	5	Virginity	T.G. (T.U.G./A&M/INTERSCOPE)	35	20	Precious	B.I. (YOUNG LIFE)	60	—	AKshon (Yeah!)	KILLER MIKE (AQUEMIN/COLUMBIA)
11	65	Bump, Bump, Bump	B2K & P. DIDDY (EPIIC)	36	43	Crush Tonight	FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)	61	—	Hey Ma	CAM RON (ROC-A-FELLA/DEF JAM/DJ/MG)
12	7	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	37	39	Hit The Freeway	TONI BRAXTON FEAT. LDON (ARISTA)	62	—	Sick Of Being Lonely	FIELD MOB (MCA)
13	9	Dilemma/Air Force Ones	NELLY (FO REEL/UNIVERSAL/UMRG)	38	37	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	63	51	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)
14	17	Work It	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	39	35	Ching, Ching	MS. JADE (BEAT CLUB/INTERSCOPE)	64	47	Baby	ASHANTI (MURDER INC./AJM/DJ/MG)
15	33	Thug Lovin'	JARULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/DJ/MG)	40	52	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	65	38	Rock The Party	BENZINO (SURRENDER/ELEKTRA/EEG)
16	36	Jenny From The Block	JENNIFER LOPEZ (EPIIC)	41	30	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	66	73	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIIC)
17	10	Here And Now (Full Circle)	TERRY STEELE (LTS)	42	57	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)	67	59	Take You Home	ANGIE MARTINEZ FEAT. KELUS (ELEKTRA/EEG)
18	11	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/DJ/MG)	43	55	Grindin'	CLIPSE (STAR TRAK/ARISTA)	68	68	Move B***h (Vinyl)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJ/MG)
19	15	Play Wit It	THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	44	40	Girl Talk	TLC (ARISTA)	69	—	Aud Lang Syne (Freedom Mix)	KENNY G (ARISTA)
20	18	Gimme The Light	SEAN PAUL (BLACK SHADOW/WZ/HARD/VP/ATLANTIC)	45	31	From Tha Chuuch To Da Palace	SNOPP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	70	71	Oxygen	KRUMB SNATCHA (OVERNIGHT SENSATION/D&D)
21	16	Hovi Baby	JAY Z (ROC-A-FELLA/DEF JAM/DJ/MG)	46	32	I Want A Girl Like You	JOE FEAT. JADAKISS (FOX/JIVE)	71	70	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
22	24	React	ERICK SERMON FEAT. REDMAN (J)	47	48	Tonight I'm Gonna Let Go	SYLEENA JOHNSON (JIVE)	72	—	B R Right	TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
23	8	Ahh Dee Aah	SANDMAN (LD ENDI)	48	22	It Just Happened	NIKE BATEY (JWS)	73	67	Over The Years	GOOD BAD UGLY (PAPER DOWN)
24	26	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)	49	34	Like I Love You	JUSTIN TIMBERLAKE (JIVE)	74	—	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
25	29	Throw Up	RACKET CITY (447/LANDSPEED)	50	49	Faithful Too	POWWER BROS. (POWPOWER MOVES/DRPHEUS)	75	66	Don't Mess With The Radio	NIVEA (JIVE)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

BY LEILA COBO

MIAMI—Labels are hoping for a last-minute surge in sales of tropical music, with major releases planned for the end of the year. Chief among them is merengue mainstay Limi-T 21, which previewed the Dec. 10 release of *El Grupo del Pueblo* (The Group of the People) on EMI Latin with the single "Arranca en Fa" (Kick Off in F).

In a more mainstream salsa vein, Nuyorican diva India released her first studio album in three years, *Latin Song Bird, Mi Alma y Corazón* (My Heart and Soul) Nov. 26 on Sony Discos.

Ostensibly, the peg for both discs will be the artists' broad and loyal fan bases. Limi-T 21, for example, is known for its rapid-fire brand of merengue, which makes up the bulk of this album and which defines "Arranca en Fa," currently No. 17 on the *Billboard* Tropical Airplay chart after only two weeks.



LIMI-T 21

"We've always had the same identity, and I think it's one of the reasons Limi-T has remained active," says Elvin Torres, who together with Ramiro Matos and Javier Bermúdez established the group 12 years ago. The band aims to achieve several hundred performances per year.

"Never, as a group, have we felt the so-called merengue crisis, because we've always continued to play," Torres adds. "And radio continues to be very supportive. I think it's a question of individual [artists], not of the genre as a whole."

Tropical Acts Hope For Party-Season Boom

EMI Latin USA president/CEO Jorge Pino says labels continue to push tropical music but are more selective. For example, the plan is to take Limi-T 21 beyond its traditional Puerto Rican sphere and into other markets, aided by a bolero and a ballad version of two of the album's tracks. Pino says, "With the [tropical music] situation today, labels can't concentrate solely on the Puerto Rican market."

India's new album traverses genres, but its core is mainstream salsa—though it also includes ballad versions. Co-written by India, first single "Sedúceme" (Seduce Me) was produced by genre veteran Isidro Infante; KC Porter produced a pop version.

"This album is a tropical salsa pop album, which means you'll get a lot of what people love of me—which is salsa—but at the same time you'll get a lot of pop versions," India says. There are also merengue and bachata tracks—new territory for India, who says, "This album is as innovative as I wanted it to be."

Explaining the label's marketing strategy for *Latin Song Bird, Mi Alma y Corazón*, Sony Discos executive VP Jorge Meléndez—who also heads the label's tropical division—says, "Our first focus is still within the tropical market. But we'll also have opportunities with the pop ballad version of the

single. We feel really good about working the ballad version in her territory—New York, Puerto Rico, and the East Coast, before moving to the West."

Meléndez says the release of India's and others' tropical discs at year-end is no fluke. "Typically, the holiday seasons have been a highlight for tropical music because of the genre and the 'funness' of the music—particularly the holiday season that starts with Thanksgiving and ends with Three Kings day [Jan. 6]. You have a season where it gets a spotlight shined on it."

Limi-T 21's previous album, for example, came out Dec. 4, 2001, in an effort to prod buyers looking to stock up for year-end parties. Likewise, J&N's tropical collections—*Bachatahits*, *Salsahits*, and *Merenhits*—were all released the week prior to Thanksgiving, as has been the case since they were introduced to the market 10 years ago.

J&N president Juan Hidalgo says,



INDIA

"We try not to burn out the brand but preserve it, letting people know that every year in December they have these three compilations available for their parties."

For Limi-T 21, the gut-level connection with a partying audience is crucial and, as its title indicates, is the crux of this particular album. "The album content, the lyrics—everything—revolves around situations, slang things that happen to us and to normal people every day," Torres says. "We're a band that does songs inspired [by] the people, for their enjoyment."

Sunday TV time slot that had long been neglected. Luna says, "For a long time, families didn't share an afternoon watching TV, and *La Academia* made that possible again."

Azteca will immediately launch a second season of the show. It will feature 16 contestants, including one from California, where *La Academia* was also broadcast.

La Academia, which premiered June 30, is a joint effort among TV Azteca, Warner Music, Universal Music, EMI Music, Sony Music, and Azteca Music. As a result, all 14 participants—chosen during a secret meeting in early July—have recording contracts for their solo efforts.

Albums stemming from the weekly "galas" have sold more than 1 million units through Dec. 1, according to Mexico's Assn. of Record and Video Producers.



LUNA

or, where looks and sex appeal took second place to genuine talent. Martín Luna, general director of Estudios Azteca, which produced the show, says, "It was very important that the participants were really talented and the audience could find normal people in a constant evolution. Viewers want real things to be connected to."

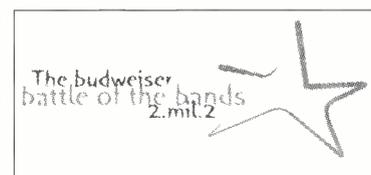
La Academia also succeeded in a

Latin Notas™



by Leila Cobo

ABANDONED, NOT OVERLOOKED: The culmination of a six-month-long new battle of the bands contest sponsored by Budweiser and ACA Marketing was about more than one local band getting a record deal. It also signaled an increased willingness from sponsors, labels, and the recording industry in general to take Latin rock seriously.



Noches del Dragón, a longstanding Los Angeles-based concert series produced by alternative music magazine *La Banda Elástica*, added a battle of the bands component for the first time this year. The contest kicked off in April and ended last week with four bands—whittled down from 29—competing for final prizes with playoffs at Hollywood's House of Blues.

The winner, chosen by a 10-member judging panel that included reps from radio station Viva, BMI, the William Morris Agency, and House of Blues Concerts, was L.A.-based quartet **Los Abandoned**; Panamanian band **Cage 9** came in second, Miami-based **Moxi** was third, and Angeleno band **Zaxen** was fourth. Los Abandoned won a recording deal with EMI Latin, while prizes for the runner-ups included sponsorships from Vans and instruments from Fender.

In addition to the recording deal, Los Abandoned's first-place win also brings with it a sponsorship pledge from Budweiser. Exact details have not yet been announced. "The people from Budweiser wanted something that would demonstrate their further commitment to the local rock movement," ACA Marketing's **Ayelet Soto** says. Rather than simply secure a lump sum from Budweiser for the winning band, Soto adds that she was looking for commitment in the form of sustained support that would aid the label's efforts in developing the band, including radio campaigns and tour and retail support upon release of an album.

EMI—which has an extensive alternative roster that includes **El Gran Silencio**, **La Mosca**, **Manu Chao**, and **Bunbury**—was interested in developing a U.S.-based act. It felt that Los Abandoned, a bilingual band with a female lead singer, represented a current, bicultural market. Reaffirming his confidence in the genre, EMI Latin USA presi-

dent/CEO **Jorge Pino** says, "We want to be in touch with what happens on the streets, with different musical movements."

ASCAP NEWS: A showcase of a different sort took place last month in San Antonio, when performing-rights organization ASCAP invited songwriters to perform new material directly to artists. Those present included **David Lee Garza**, as well as managers and other industry professionals. "It's important for composers to have the opportunity to play their music directly to the artist," says ASCAP senior VP of Latin music **Alexandra Lioutikoff**, who called the event a "big success." ASCAP is considering running a similar panel during the *Billboard* Latin Music Conference. In other ASCAP news, the organization has signed **Andrés Cabas** (aka **Cabas**).

CONTRACT DISPUTE: Singer/songwriter **Juan Gabriel**, who earlier this year agreed to pay his former promoter and agent in Mexico for past due services rendered, is now suing his U.S. management and promotion firm, alleging multiple breaches of contract. In the complaint filed Nov. 4 in Los Angeles Superior Court against Hauser-CIE Entertainment, Gabriel (whose real name is **Alberto Aguilera Valadez**) alleges, among other things, fraud, breach of contract, and negligence. Chief among the complaints are allegations that the company did not withhold or pay the federal and state taxes from income generated from his performances and that it did not pay him fully for his performances. Gabriel's professional relationship with Hauser dates back to 1998, when, according to the complaint, he signed a 10-year agreement to perform for Hauser's concerts in the U.S., Mexico, and other locations.

Hauser-CIE filed a countersuit against Gabriel and his Nevada-based corporation, República Musicana, Nov. 7. The complaint alleges breach of contract, intentional misrepresentation, and promise without intent to perform, among other grievances. According to Hauser-CIE, Gabriel repeatedly threatened not to perform at live events in violation of his contract and received numerous advances.

The company also filed (and was granted) a temporary restraining order prohibiting Gabriel from performing outside of his agreement. A hearing is set for later this month.

LATIN MUSIC 6-PACK



BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

Radio Research: How much does it determine what gets played how often? Programmers insist its role is valuable—and misunderstood.

BY LEILA COBO

M IAMI—There are many ways for a song to get onto a radio station's playlist, among them gut feeling, star power and aggressive promotion. But the way a song stays on a play list—and for how long—is increasingly driven by research, a practice that's as perplexing as it is vexing for most label executives.

For radio programmers, however, research has become more and more commonplace and more and more essential, especially at bigger stations in bigger markets, where ratings dramatically affect a station's bottom line.



"Market research—the term conjures up the thought of some CIA plot to determine, against the wishes of the people, some sort of direction of what radio stations will or not do," says Don Davis, VP of programming for Hispanic Broadcasting Corporation (HBC) and president of Momentum Research Inc., the market research firm co-owned by HBC. Actually, says Davis, "Market research, very simply, is the will of the people. Good market research does an effective job of getting the listeners' opinions recorded so program directors can play the songs according to what the listeners want."

Why then, do labels gripe about research so much? "I think the labels want to control the exposure that their songs get on the air

Continued on page LM-3

Arbitron Numbers: Regional Mex Tops Top 40, West Is Best

MIAMI—Listenership of Spanish language radio nationwide has been rising steadily for the past four years, according to Arbitron share reports going back to 1998. Spanish language radio formats, including regional Mexican, Spanish contemporary, tropical variety, Tejano and news and talk radio, now account for 8.1% of all radio listenership in the U.S., according to Arbitron's Spring 2002 numbers.

Spanish language's 8.1 share is lower than the 16.4 measured for talk/news radio, the leading format, or the 14.7 of adult contemporary—the leading music format (contemporary hits radio falls second, with 12.0). But it's higher than religious, oldies, adult standards and jazz, and only slightly below urban (8.9) and country (8.4). While Spanish language radio's share has ebbed and flowed slightly through the years, in general it has risen steadily, from a 6.7 share in fall of 1998 to its 8.1 share today. Within that pie, the most-listened-to

format is regional Mexican, which accounts for 3.1% of all listeners, followed by Spanish contemporary with 2.5% and tropical with 1.2%.

The region with the fastest growing population of Spanish language listeners is the Mountain region, where 9.7% of listeners hear Spanish language radio.

Listenership of Spanish language radio tends to accumulate in certain regions. The Pacific has the highest concentration of listenership, with a full 16% of all listeners tuned in to Spanish language. The South Central region comes in second, with 10.3% of listeners tuned to Spanish, while the

Atlantic notches up 5.3%. The region with the fastest growing population of Spanish language listeners is the Mountain region (Colorado, Montana, Nevada, Utah), where 9.7% of listeners hear Spanish language radio, compared to 8.6% in the winter of 2002 and 7.8% in winter of 2001.

From the above data alone, it can be concluded that the majority of Hispanic listeners prefer regional Mexican radio, a fact corroborated by Arbitron's 2001 Hispanic Radio Today study, which measures the preferences and habits of listeners nationwide. According to the survey, 16.2% of Hispanics preferred regional Mexican stations in 2001, followed by 14.9% listening to contemporary hits radio (top 40), 13.1% listening to Spanish contemporary (the Spanish language version of adult contemporary) and 6.3% to oldies. Top 40, of course, is not in Spanish, but it draws many younger Hispanic listeners. According to the study, teens alone account for almost 35% of the Hispanic audience for top 40, and Hispanics 12-17 "strongly prefer music that is 'current'—formats such as top 40 and, to a lesser extent, urban and alternative." —L.C.



ARTISTS & MUSIC
LM-1



MERCHANTS
& MARKETING
LM-4



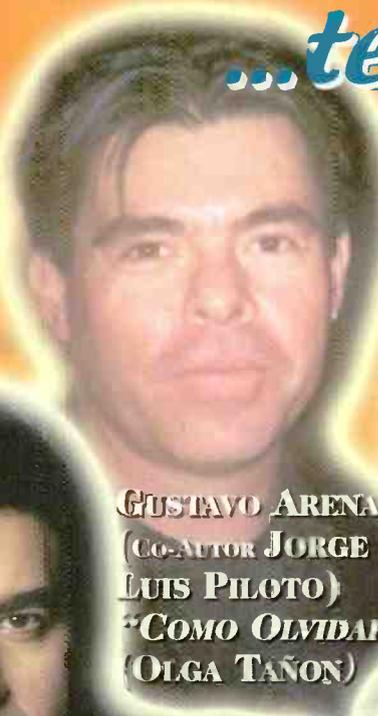
PROGRAMMING
LM-6

ASCAP y El Poder de La Creatividad...

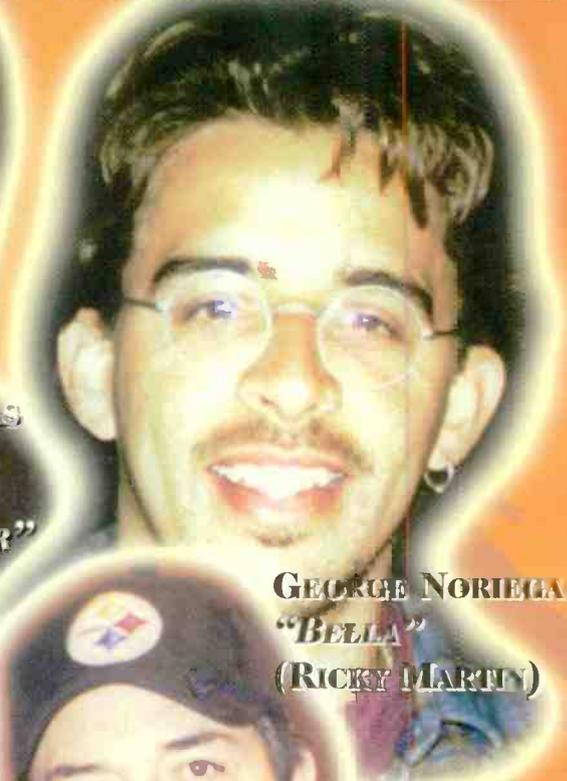
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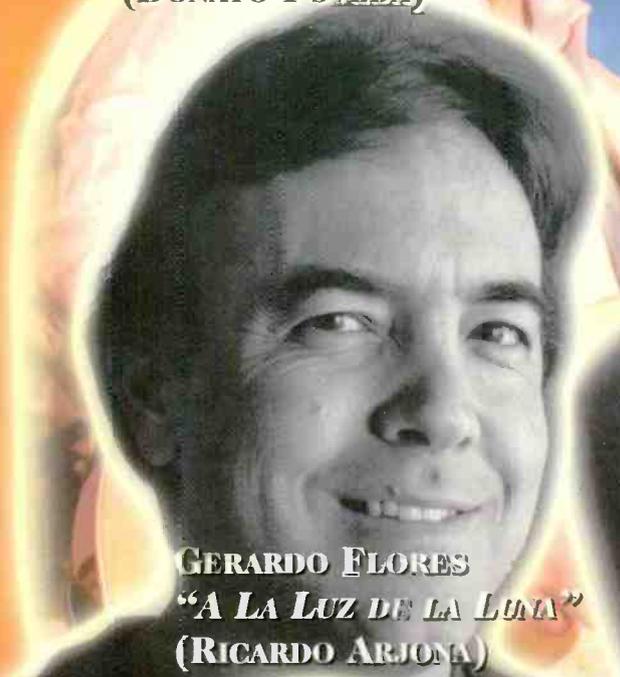
DONATO POVEDA
"BOHEMIO ENAMORADO"
(DONATO POVEDA)



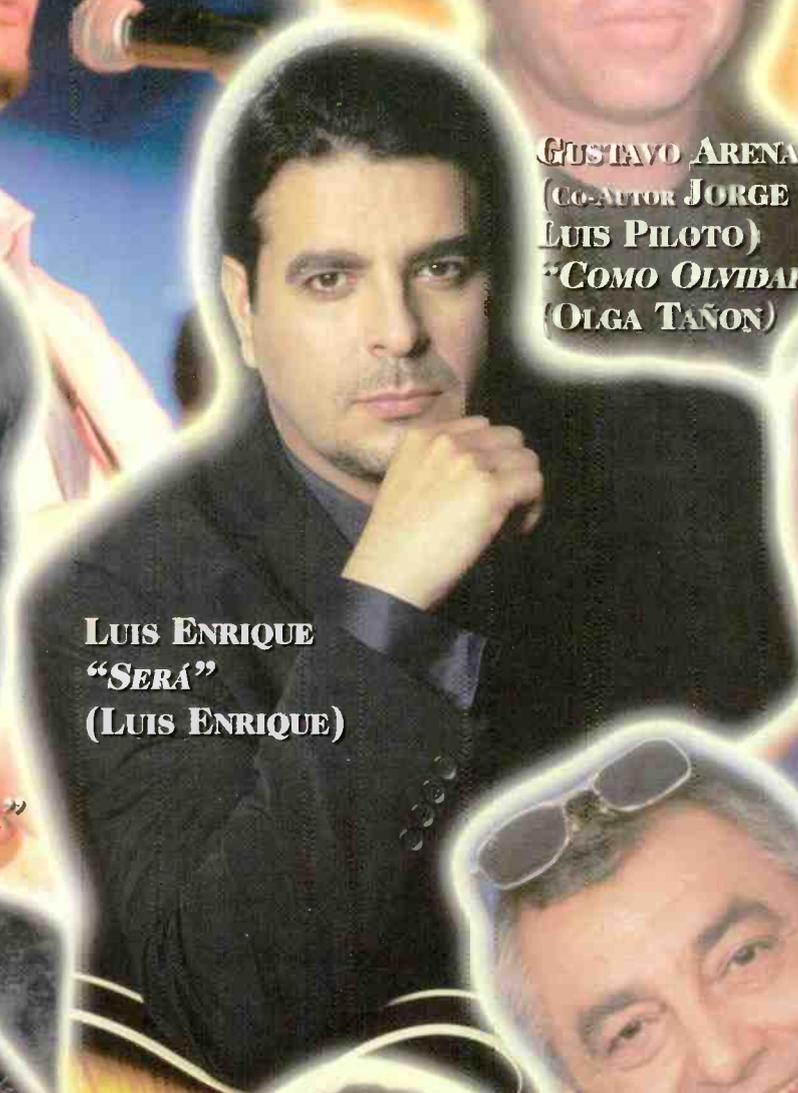
GUSTAVO ARENAS
(CO-AUTOR JORGE
LUIS PILOTO)
"COMO OLVIDAR"
(OLGA TAÑÓN)



GEORGE NORIEGA
"BELLA"
(RICKY MARTIN)



GERARDO FLORES
"A LA LUZ DE LA LUNA"
(RICARDO ARJONA)



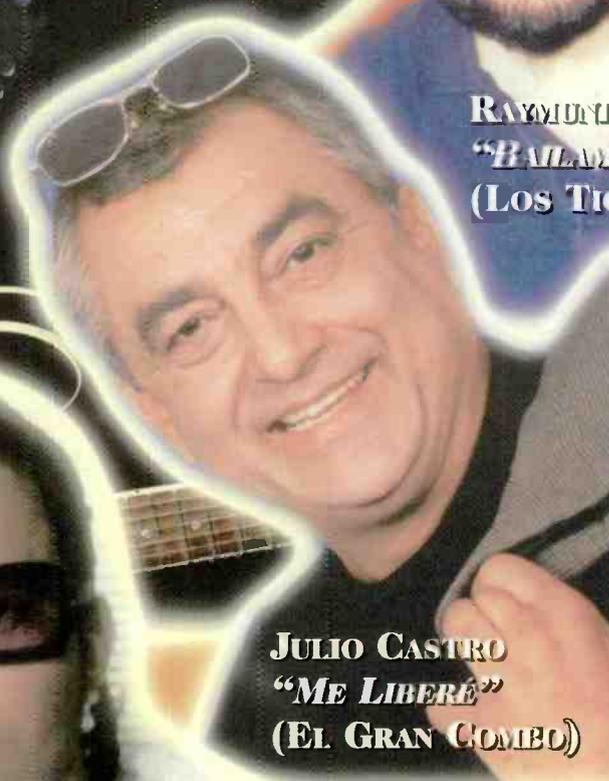
LUIS ENRIQUE
"SERÁ"
(LUIS ENRIQUE)



RAYMUNDO SAENZ QUIROZ
"BAILAME"
(LOS TIGRILLOS)



MIGUEL LUNA
"CADA VEZ TE EXTRAÑO MÁS"
(BANDA EL RECODO)



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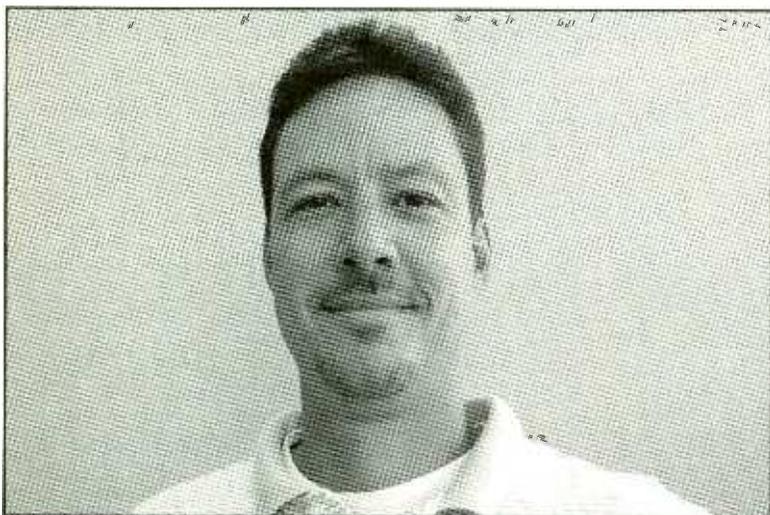
LATIN MUSIC 6-PACK

RADIO RESEARCH

Continued from page LM-1

for purposes of selling records, and that's not the same business the radio stations are in," says Bill Tanner, VP of programming for Spanish Broadcasting Systems (SBS). "Radio stations want to attract a listenership."

And, as much as radio and labels seem to be at odds with each other, research plays an important role in balancing things out. "In an industry built on hype and promotion, it's extremely important to help separate fact from fiction," says Haz Montana, VP of programming for Entravision Communications.



"Market research, very simply, is the will of the people. Good market research does an effective job of getting the listeners' opinions recorded so program directors can play the songs according to what the listeners want."

—DON DAVIS, Hispanic Broadcasting Corporation and Momentum Research Inc.

"I've seen lots of 'No. 1' songs [according to the labels] at the bottom of my research. Likewise, I've seen lots of songs at the top of my research that never broke top 10, or even top 20 on the charts."

Beyond the charts themselves, "We use research to find out the music tastes of each market, which artists are hot and which are not, how people perceive our stations and the competition, and, most importantly, what the audience wants, so that we can provide it for them," says Eddie León, president of radio consulting company Radio Ideas, which specializes in regional Mexican formats.

THREE RESEARCH METHODS

Although there are multiple ways to conduct research, three

methods dominate: auditorium music tests, where large groups of people (100 or more) are brought into a room to listen to segments of songs; call-out research, where telephone calls are placed to listeners who answer questions and then listen to and rate several different hooks; and audience perceptual research, which doesn't test specific songs but instead involves talking with a large group of people. In addition to these more conventional methods, programmers also do what León calls "grassroots research." "We do prefer going to the streets ourselves and listening first-hand to what people are saying and lis-

tening to—instead of hiring a research company," he says.

A frequent quibble regarding auditorium music tests and call-out research is that listeners are asked to respond to hooks that are only five to eight seconds long and that new songs are at an unfair advantage versus older, more familiar songs.

But programmers insist the eight-second snippet is how long it takes you to switch stations or get hooked to a song and stay. "You do have to have the right hook of the song [to properly research]," concedes Tanner, "because, if you put a hook that really doesn't hit in people's minds, of course people aren't going to know it." As far as recognizing a song, says Tanner, "The only research I really know is [applied to] music that people have formed an opinion about, as

Continued on page LM-4

Songs For Teachers And Maturing Singers

After signing with BMG U.S. Latin, **Alexandre Pires**, who was initially signed with BMG Brazil, is getting ready to go into the recording studio to start work on his second full-

One of Brazil's finest MPB artists, singer/songwriter **Toquinho**, has released a new album produced without any label support. *Ensinando a Viver* (Teaching How To Live) is dedicated to teachers, and its first printing (110,000 copies) will be

successful Spanish pop group of the late 1980s, whose attributes included buxom blonde singer **Marta Sánchez**. That same Sánchez, more mature and now with additional talents—a disciplined multirange voice, for example—is back. In September

and October, she returned to scenes of more frivolous times—including Puerto Rico, Miami and Mexico—to promote her new album, *Soy Yo*. Her first album after nearly four years of silence, and her first on Gran Vía Musical label MuXXIc, was released this fall across Latin America and in U.S. Latino markets. The 13-song collection of mainly ballads was recorded in Madrid, London, New York and Los Angeles by producer Brian Rawling. *Soy Yo* is the best selling of four solo albums Sánchez has released since 1993. Sales have topped 150,000 units after six months on the Spanish charts. MuXXIc is hoping for a similar success in Latin markets. "I am ready to take my more mature music across the Atlantic, where I have fans from my Olé Oé days," says Sánchez. "I'm exploiting my more intimate side now, but I don't regret anything about my earlier career. Everything had its context. I have grown up, and so have my songs." Sánchez, whose favorite singer is Barbra Streisand, completed a successful summer tour of Spanish venues that included a mix of small theaters and bigger venues. She appeared in several TV summer galas and showed that she is a promo professional.

—Howell Llewellyn



Alexandre Pires



Marta Sánchez

distributed exclusively to teachers and educators. The album features 17 tracks, all of them new versions of Toquinho's greatest hits—including "O Filho Que Eu Quero Ter," one of the many songs he wrote with bossa nova poet **Vinicius de Moraes**. The new arrangements emphasize delicacy and lightness, written as they were for voice, acoustic guitar, bass and percussion. "Every time I play a song, I make it different. Every

fledged Spanish-language album. Pires' album will include tracks produced by Estéfano Productions Group but will include songs from various artists, among them **Alejandro Sanz**. Pires, who is friends with Sanz and wrote a track with him, performs "Quisiera Ser" as a staple in his shows.

arrangement on this album is something I've never done before on any previous recording. It is a simple way to show each song in its true form," says Toquinho.

—Tom Gomes

Latin music veterans will remember Olé Olé, the suc-

LATIN MUSIC 6-PACK

MERCHANTS MARKETING

Label Shutdowns, Manu Chao's Free Agency

Universal Music Latino has announced the launch of a new label that will carry the company's existing regional Mexican product. Called **Regio** (which means "excellent" but is also an abbreviation of regional), the label will carry Universal's product in Mexico and the U.S. The impetus behind the new label is meant to highlight Universal's commitment to regional Mexican product and, in the

process, highlight the product itself. Also, says Universal Music Latino president John Echevarría, "It's meant to clearly identify the product so buyers can also easily identify it as regional Mexican product."

Two Mexican indie labels are shutting down operations, despite support from big entertainment groups. They are **Generamúsica**—co-founded by manager Darío de León (Cristian Castro) and event promoter Corporación Interamericana de Espectáculos (CIE)—and **Azteca Music**, a division of television network TV Azteca. Generamúsica,

which began operations in late 2000, released and marketed albums for its artists and also booked concert dates for them.

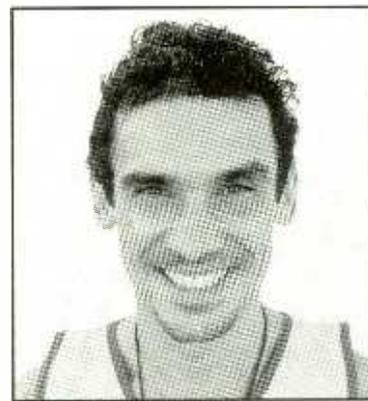


The roster included veteran stars like Lupita D'lessio, as well as newcomers Caos, Havana and Base.

According to former A&R director Fernando Loera, in March of this year de León decided to part company and continue with his own management office. "The intention was to continue working to find another investor, but it was impossible to find one at a moment like this," says Loera. In September, Generamúsica

closed its doors, and the company began liquidating its bills and placing its artists on other labels. —L.C.

Manu Chao has been one of Latin music's most satisfying, challenging and enriching artists since he broke up the formidable Paris-based band he led, Mano Negra. Chao is currently a free agent as he has not renewed his contract with **Virgin France** and has no intention of signing to any major. Nevertheless, **Virgin/EMI** continues to market



Manu Chao

his latest live album, *Radio Bemba Sound System* (released as *The Live Album* in the U.S.). The album achieved gold sales status in many European territories within a month of its release. "Even though he has no label, there is still a contract in force with EMI through Virgin, so we are giving the album the same treatment as always," says Javier López, music sales manager at Madrid's biggest music retail outlet, the French-owned FNAC store. The politically active Chao told an October gathering of media and fans in a Madrid bar that "I am at a crossroads, and this is a moment of reflection. I shall probably release one album a year, but the problem is distribution, how to reach the public. One thing is for sure: I did not leave Virgin to sign to another major. But the traditional label/record/promotion model is finished, c'est fini, and the majors know it. I want to continue to channel my rage through music, against the terrifying simplicity of [President] Bush, who says either you're with us or against us." During the past 15 months, Chao gave concerts in Genoa and Barcelona at two massive anti-globalization rallies. —H.L.

RADIO RESEARCH

Continued from page LM-3

opposed to music they've never heard before." Research, however, is designed to measure not familiarity but interest and passion for a song. Still, researchers do take into account the effect of recognition.

"What we tend to do, because we know that songs from less familiar artists may not test as well as a super hit, we'll consider that when we look at the scores," says Davis. "And we'll look at the scores of current music against [other current music] and not judge it against the [established hits]."

And, says Montana, if a song is getting exposure in different markets outside the station in question, it will be tested on listeners who already know it.

SPANISH EXPOSURE

So, where *does* new music fit into all this? If labels and listeners feel that, generally, Spanish-language radio doesn't program

When the number of Spanish language stations in a city grows, then there's more opportunity for new formats to crop up and new songs to get heard.

a generous enough dosage of new music and—more specifically—new artists, they're often right. But that's not a research problem as much as it is a format problem. In English-language radio, large quantities of new material and new artists are cranked out through top 40, a format that rotates fewer songs at a time and changes them more frequently. Most Spanish-language stations fall into the Adult Contemporary (AC) format, which rotates a couple hundred songs at a time—including recent songs, songs that are up to 18 months old, and older songs—and takes longer to rotate songs in or out.

When the number of Spanish-language stations in a city grows, then there's more opportunity for new formats to crop up and for new songs to get heard.

But, in the meantime, AC radio is very much about pleasing everyone. "We ask listeners what works," says Davis. "We don't make it up. The best radio stations are the

Continued on page LM-6

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LATIN MUSIC 6-PACK

McCartney's Sell-Out, Carey's Charity, Luis Miguel's Refusal

PROGRAMMING

Concert/event promoter **CIE** is in the midst of a busy season in the U.S. and Latin America, booking tours for a wide range of acts, from Jaguares and Vicente and Alejandro Fernández to Juan Gabriel and the Rock en



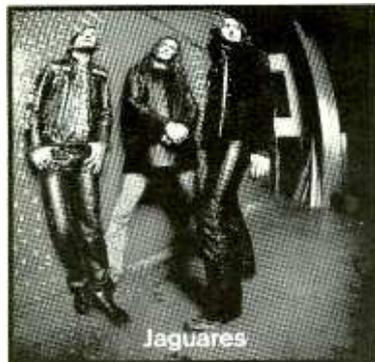
Bruce Moran

U.K. and other foreign [to Mexico] talent discovers just how viable the market can be, we have the potential to successfully increase the numbers of events in the

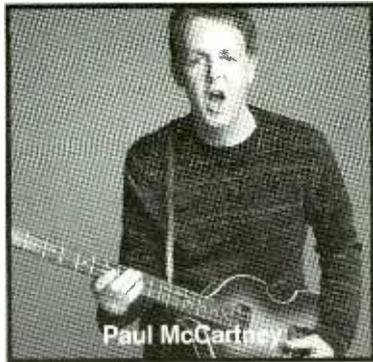
future to the delight of the Mexican public."

Mariah Carey was featured in the sixth installment of Mexico's annual Telethon, Dec. 6 and 7. Carey's single "Through the Rain" and Mexican pop singer's Aleks

platinum in Spain (100,000 units) two weeks after release. In some ways, in the current pop climate, Miguel is a mystery. He is much closer to the aesthetic and music style of Frank Sinatra or Julio Iglesias and claims a female following many young Latino stars would envy. He speaks perfect English but refuses, "at least so far," to record in that language. "If I can, I even avoid speaking English in the U.S.," he said during a visit to Madrid. "I sing in Spanish to exalt the language, and I do



Jaguares



Paul McCartney



Luis Miguel

ñ tour. But the biggest impact may well be in Mexico, where **OCESA Presenta**, CIE's Mexican arm, scored a coup with three Paul McCartney dates at Palacio de los Deportes in Mexico City and three Peter Gabriel dates at the Auditorio Nacional in the same city. Prices for McCartney, whose last and only Mexico performance was in 1993, ranged from \$25 to \$180, while prices for Gabriel, who last played Mexico in 1994, are \$19 to \$150. All shows are sold out. "We were confident that these two outstanding artists would be widely and wildly embraced by the Mexican public, and this has proven to be the case," says Bruce E. Moran, CEO of CIE USA/Ocesa Presents. "We are in the midst of arguably our best year ever, and the appetite for international talent continues to grow. As more U.S.,

Syntek's "Un Paso Más" will be the main themes of the event. Carey is set to perform at Mexico's **Estadio Azteca** for the closing ceremony. Carey has learned about the work done through the Telethon Infant Rehabilitation Center (CRIT) and says she's ready to contribute with her music and money, although she won't say how much.

—Teresa Aguilera

Spain is one of the strongest markets for Mexican romantic singer Luis Miguel. Of Miguel's estimated 45 million in worldwide sales, he has sold some 4 million albums in Spain, where he also started a world tour in September 1999. Miguel returned to Spain in October for a mini-tour of sold-out shows to promote his latest album, *Mis Boleros Favoritos* (Warner), which was heading

not see why I should have to sing in English to satisfy anybody's whims," he says, adding just in case, that "I don't rule out that at some moment in my career I'll record in English; who knows?" Miguel says his next album of original songs—*Mis Boleros Favoritos* has just one new number—will be a pop album. "I want to combine pop and bolero, and I think it can work well," he says. Miguel is a regular on the playlists of Spain's second most popular music radio network, **Cadena SER's Latino Cadena DIAL**. Station director Francisco Herrera says, "His songs are exactly the kind of material that makes this network so successful, and, at the moment, we are playing the single 'Hasta Que Vuelvas', which is the only original song on the album."

—Howell Llewellyn

RADIO RESEARCH

Continued from page LM-4

ones that reflect listeners' tastes. The ones that try to educate usually don't succeed or don't have huge audiences. We don't want to be stodgy or old or late. We want to be in synch with what people are feeling and what people would like to hear." According to both Davis and Tanner, SBS and HBC programmers in different cities have flexibility when it comes to adding music to their lists, both old, established and new.

PREDICTIVE TECHNIQUES

"I don't know that we're saying, 'Let's do more new music than we used to,' but we feel a heavy responsibility to be out there finding the new generation of music," says Tanner. "I know the labels don't think it's the case, but it is the case. All the programmers are looking for that."

In fact, says Davis, "One of the things we're always working on is trying to develop ways to kind of sniff out the new hits and develop research techniques that are predictive."

Tanner specifically cites the example of station WRMA, 106.7 FM in Miami, which for many



perform well in research. "I absolutely do not think that's true," he says "Because we see that. We see songs where we say, 'We'll give it one more week.' That is a big mistake. The public clearly has preferences about what they want to hear and what they don't want to hear."

Which doesn't mean that research—of any kind—is infallible. Labels sometimes make mis-



"We see songs where we say, 'We'll give it one more week.' That is a mistake. The public clearly has preferences about what they want to hear and what they don't want to hear."

—BILL TANNER,
Spanish Broadcasting Systems

"In an industry built on hype and promotion, it's extremely important to separate fact from fiction."

—HAZ MONTANA,
Entravision Communications

years programmed mostly oldies and is now known as a more progressively pop station that opened up to new material because research indicated there was a hole in the market and it was prudent to do so.

By the same token, Tanner also disputes the contention that if you play any song enough, people will grow to like it and it will

takes about what artists and what songs to heavily push. Even with the highest expectations and promotion behind them, some tracks hit the air and, at best, elicit a mere "uh-uh" from the audience. And some artists—no matter how huge they are (or were)—see their records hit stores only to be returned.

But it works the other way as well. "Some of the best-prepared and conducted research I have thrown out the window, because, at the end of the day, it didn't seem right," says Montana. "Call-out research is a tool, as are requests, sales, the streets, clubs and outside media exposure and promotion. Coming down to deciding which songs you will play is a balance of science and emotion. The mistake many make is to follow research so literally that the result is sterile, or following their gut blindly without checking the audience's reaction, and you end up not playing the hits." ■

Bachata Kings

Jumazo
Bachatero

Bachata Kings

A Dios le Pido
Obsesion
Uno
Cuando Volveras
Sombras
muchos Exitos mas.

546-2

“A Dios Le Pido” included in Billboard’s Compilation

Pedrin
el freskito de la bachata

528-2

Bachatas Clasicas

con sus Interpretes Originales

532-2

Bachata Kings en Bachatangos

542-2

CD'S

JUMAZO BACHATERO
BACHATA KINGS

PEDRIN
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ORIGINALES

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BACHATANGOS



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ON DVD'S



BOLERISIMO
FERNANDITO VILLALONA

INTERPRETE:
FERNANDITO VILLALONA

- BOLERISIMO**
FERNANDITO VILLALONA
- 1) EL QUIJOTE (Iglesias, De la Calva, R. Arcusa) - S.B.R.M./SGAE
 - 2) PAYASO (Fernandito E. Maldonado) Emi Blackwood Music
 - 3) LA CARTITA (QUIEN TIENE TU AMOR) Arr. Kubaney (*)
 - 4) MI DEBILIDAD
 - 5) RESPETA MI DOLOR (Marcela Galvan C) Peer Int.
 - 6) VIDA CONSENTIDA (H. Parral) Arr. Carimusic (*)
 - 7) HABLAME (Ismael Santiago)
 - 8) DELIRANTE AMOR (Honorio Taveras)
 - 9) ME PARECE
 - 10) CAMELEO (Pedro Rymel) (*)
 - 11) MALA
 - 12) UN SORBITO DE CHAMPAGNE (Hector Bustamante Gomez) (*)
 - 13) TE SIENTO (Honorio Taveras)

901-9

LOS EXITOS DE LA
Coco Band

- LOS EXITOS DE LA COCOBAND**
- 1) PA' LOS COQUITOS (Alfonso Vasquez "Pochy") (*)
 - 2) OLVIDA LAS PENAS (Alfonso Vasquez "Pochy") (*)
 - 3) ME VAN A CASAR (Alfonso Vasquez "Pochy") (*)
 - 4) LA COMPOTA (Jose Virgilio Peha) (*)
 - 5) EL SERIO (Alfonso Vasquez "Pochy") (*)
 - 6) MI TIERRA (Alfonso Vasquez "Pochy") (*)
 - 7) CANCIONES COCOMANTICAS
 - 8) AMORES (Jose Virgilio Peha) (*)
 - 9) RASCAME (ARRACAME) (Francisco de la Cruz) (*)
 - 10) SALSA COM COCO (Ramon Rodriguez) (*)
 - 11) MIRA MIS OJOS (NO PUDE OLVIDARTE) (Tony Valle) (*)
 - 12) A USTED LO BOTAN (Jose Virgilio Peha) (*)

902-9



ALTOS de CHAVON
FERNANDITO VILLALONA

- ALTOS DE CHAVON**
FERNANDITO VILLALONA
- 1) EL QUIJOTE (IGLESIAS, DE LA CALVA, R. ARCUSA) - S.B.R.M./SGAE
 - 2) SONAMBULO (PANCHE CORREA)
 - 3) EL GUSTO (ENILDO "CHINO" PADRON) (*)
 - 4) SOY DOMINICANO (FERNANDITO VILLALONA)
 - 5) TE AMO DEMASIADO (FELIX CEBALLOS) / EMI SONGS
 - 6) CARNAVAL (BAILE EN LA CALLE) (LUIS DIAZ) (*)
 - 7) AMANECIENDO (ADOLFO ECHEVARRIA) ERMUSICA
 - 8) SERE (PEREZ BOTIJA) BMC SONGS/SGAE
 - 9) MI PUEBLO (FERNANDITO VILLALONA) (*)
 - 10) CUMBIA DOMINICANA
 - 11) LA CHULA (M. ROSE/R. GIRON) EMI SONGS/SGAE
 - 12) CERVEZA Y MESA (JOSE CERVALLIO) ARR. KUBANEY (*)

903-9

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how do you say artist development in spanish?

Jorge moreno



LATIN GRAMMY AWARD WINNER "BEST NEW ARTIST"

- "Mi Sufrimiento" nominated for Univision's Premio Lo Nuestro Award for "Video of the Year"
- Good Morning America performance on ABC during November Sweeps
- Appearing on NBC, Fox and CBS Holiday Specials
- "Mi Sufrimiento" performance on Telefutera's La Cartelera Pepsi Saturday, January 18, 2003

*"In his thrilling debut, Moreno has given birth to a scintillating style as fresh and adventurous as a newly adopted homeland. Not since Santana has a U.S. based Latin performer captured bicultural sensibilities in such a seamless, accessible and original way." *****
Los Angeles Times

*"From the very first song on Moreno...we're on intriguingly shifting musical ground. It's terrific Latin pop - that doesn't sound like anything we've heard before." *****
Miami Herald

"Moreno is the soundtrack to Twenty-First Century Latinidad"

Miami New Times

LATIN GRAMMY NOMINEE "BEST POP FEMALE ALBUM"

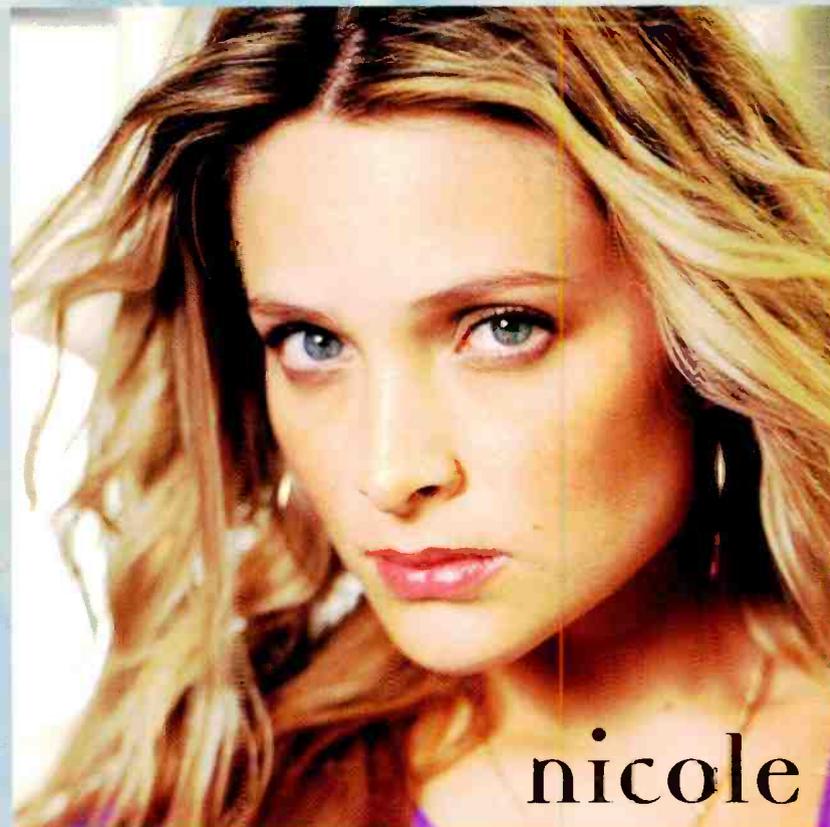
- "Viaje Infinito" #1 Video for 3 weeks on MTV Latin America's Top 20 Video Countdown
- Top Request on pepsimusic.com from Chilevisión and Megavisión
- Opening for Juanes in December

*"One of the freshest and most captivating Latin albums to come out this year...Viaje feels like an instant classic, something you'll keep for years of late night dreaming..."***1/2*
Miami Herald

*"Further evidence of the musical explosion underway in Latin pop: Viaje Infinito, the cleverly cross-cultural debut of Chilean singer and songwriter Nicole..."***1/2*
Philadelphia Inquirer

"Viaje Infinito presents Nicole not only as a singer/songwriter with a significant contribution to all 11 tracks, but also as a purveyor of funk and soul..."

Billboard



nicole

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www.americanradiohistory.com



DECEMBER 14
2002

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	2	7	EL PROBLEMA R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	1
2	3	4	10	CUANDO ME MIRAS ASI R. ROMAN (A. POSSE, R. ROMAN)	Cristian ARIOLA/BMG LATIN	2
3	8	7	9	SUENA R. MUÑOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	3
4	4	6	10	ES POR TI G. SANTAOLALLA, J. JUANES (J. JUANES)	Juanes SURCO/UNIVERSAL LATINO	4
5	2	1	13	ASEREJE M. RUIZ (M. RUIZ, M. BENITO)	Las Ketchup SONY DISCOS	1
6	7	10	15	TODO MI AMOR SHEPPARD, K. GIOIA (T. VERGES, B. JAMES)	Paulina Rubio UNIVERSAL LATINO	5
7	12	16	7	SI NO ESTAS R. PEREZ (R. PEREZ, R. LIVI)	Area 305 RPE/UNIVISION	7
8	6	9	19	PERDONAME MI AMOR J. GUILLEN (R. GONZALEZ, MORA)	Conjunto Primavera FONOVISA	3
9	5	5	23	EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
10	23	42	4	SI NO FUERA POR TI E. ESTEFAN (R. J. SECADA, A. PENA (G. MARCO))	Jon Secada CRESCENT MOON/SONY DISCOS	10
11	19	28	3	QUIZAS E. IGLESIAS, L. MENDEZ (E. IGLESIAS, L. MENDEZ)	Enrique Iglesias UNIVERSAL LATINO	11
12	13	12	9	LA REINA DEL SUR LOS TIGRES DEL NORTE (T. BELLO)	Los Tigres Del Norte FONOVISA	9
13	10	8	11	SI TUVIERA QUE ELEGIR B. SILVETTI (R. MONTANER, Y. MARRUFO)	Ricardo Montaner WARNER LATINA	8
14	9	3	17	ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHAJRIS)	Sin Bandera SONY DISCOS	3
15	22	18	11	VUELA MUY ALTO J. REYES (ESTEFANO)	Jerry Rivera ARIOLA/BMG LATIN	3
16	15	13	18	Y TU TE VAS R. L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
17	11	11	17	NO ME ENSENASTE ESTEFANO (ESTEFANO, J. REYES)	Thalia EMI LATIN	1
18	16	19	11	CARALUNA L. FOCHOA, B. BACIOS, G. VASQUEZ (J. VILLAMIZAR)	Bacilos WARNER LATINA	16
19	14	15	15	A DIOS LE PIDO G. SANTAOLALLA, J. JUANES (J. JUANES)	Juanes SURCO/UNIVERSAL LATINO	2
20	26	—	3	MARCHATE R. NERIO (ESTEFANO)	Gisselle ARIOLA/BMG LATIN	20
21	17	20	8	ASEREJE S. DE GOLLADO, J. G. DE GOLLADO (M. RUIZ)	La Onda EMI LATIN	17
22	21	17	10	LA CHICA SEXY M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	12
23	24	45	3	QUE ME QUEDES TU S. MEBARAK, R. L. FOCHOA (S. MEBARAK, R. L. FOCHOA)	Shakira EPIC/SONY DISCOS	23
24	20	21	5	HASTA QUE VUELVAS L. MIGUEL, B. SILVETTI (F. GARZA, BOJALIM, A. RAMOS MUNOZ)	Luis Miguel WARNER LATINA	20
25	18	14	7	EN NOMBRE DE LOS DOS J. M. LUGO (D. ALFANNO)	Victor Manuelle SONY DISCOS	14
26	31	—	2	DONDE VAYAS A. VALENZUELA, D. VALENZUELA (F. ROSARIO)	German Lizarraga DISA	26
27	25	23	3	LAS VIAS DEL AMOR A. LIZARRAGA, J. LIZARRAGA (A. LIZARRAGA, N. HERNANDEZ)	Banda El Recodo FONOVISA	23
28	27	36	8	AY! PAPAICITO (UY! DADDY) A. B. QUINTERO (A. B. QUINTERO, C. MARTINEZ, G. PAOLLA (A. B. QUINTERO, A. VILLARREAL))	Limite UNIVERSAL LATINO	27
29	43	—	2	ASI ES LA VIDA H. GATICA, K. D. BRIEN (M. BENITO, A. CAMPOS, J. DAVID)	Olga Tanon WARNER LATINA	29
30	32	38	5	ERES MI RELIGION F. HERA, G. GONZALEZ (F. HERA)	Mana WARNER LATINA	30
31	NEW	—	1	DE UNO Y DE TODOS LOS MODOS PALOMO (T. VIMIEGRA)	Palomo DISA	31
32	33	27	5	TU NO SOSPECHAS A. JAEN (A. JAEN, W. PAZ, R. VERGARA)	Jordi SONY DISCOS	27
33	37	24	17	TE SOLTE LA RIENDA RIVERA (J. J. JIMENEZ)	Lupillo Rivera SONY DISCOS	12
34	39	22	7	LA SALSA VIVE S. GEORGE (J. L. PILOTO, S. GEORGE)	Tito Nieves Featuring Celia Cruz, Gilberto Santa Rosa, Cheo Feliciano & Ismael Miranda WEACARIBE/WARNER LATINA	22
35	34	35	4	COMER A BESOS A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	34
36	42	49	7	QUE DIOS SE APIADE DE MI J. L. PILOTO, M. LOPEZ (J. L. PILOTO)	Lourdes Robles LATIN WORLD	36
37	28	25	7	DONDE ESTARA MI PRIMAVERA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	25
38	29	29	20	POR MAS QUE INTENTO K. SANTANDER, J. M. LUGO (K. SANTANDER)	Gilberto Santa Rosa SONY DISCOS	5
39	30	26	22	TU FORMA DE SER A. GARZA, R. GARZA, P. GARZA, P. GARZA (M. FULVIAN, P. MASSAOS, H. AYALA)	Alberto Y Roberto DISA	26
40	50	39	6	TE AMO TANTO M. BLASCO, L. RUSTICI (Y. AIRE)	Yaire LIDERES	36
41	NEW	—	1	NOCHES ETERNAS E. PAEZ, D. LIZARRAGA, J. MONTAÑA, N. SERRANO FLORES, J. A. FIGUEROA JIMENEZ (F. VALDEZ LEAL)	Nico Flores Y Su Banda Puro Mazatlan RCA/BMG LATIN	41
42	NEW	—	1	QUERIDO LADRON NOT LISTED (NOT LISTED)	Aroma LOBO	42
43	44	47	8	ESCLAVO DE TU PIEL C. DE WAI, DEN, C. NASI (G. CARBALLO, R. CASTILLON, A. MASTROFRANCESCO, V. MASTROFRANCESCO)	Ricardo Castillo FONOVISA	41
44	46	43	8	EL AMOR NO TIENE EDAD J. A. LEDEZMA (R. AMPARO)	El Coyote Y Su Banda Tierra Santa EMI LATIN	40
45	38	31	11	TE VAS R. PEREZ (R. PEREZ, R. LIVI)	Luis Fonsi UNIVERSAL LATINO	25
46	NEW	—	1	CAPRICHIO MALDITO M. MORALES (P. GARZA)	Los Rieleros Del Norte FONOVISA	23
47	41	50	4	CORAZON CHIQUITO A. URIAS (I. URIAS)	Adolfo Urias Y Su Lobo Norteno PLATINO/FONOVISA	41
48	49	—	2	SIRENA A. BAQUEIRO (L. GARCIA, A. BAQUEIRO)	Sin Bandera SONY DISCOS	43
49	35	—	2	SEDUCEME INDIA (I. INFANTE, K. C. PORTER (INDIA, R. CON (RERAS, J. GRECO, S. MARTE))	India SONY DISCOS	35
50	40	32	14	NO QUE NO J. G. DE GOLLADO, S. DE GOLLADO (R. TOVAR)	Control EMI LATIN	32

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (39 Latin Pop, 17 Tropical/Salsa, 51 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 IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	22	22	ERES MI RELIGION WARNER LATINA	MANA
2	2	CUANDO ME MIRAS ASI ARIOLA/BMG LATIN	CRISTIAN	24	24	QUE DIOS SE APIADE DE MI LATIN WORLD	LOURDES ROBLES
3	3	ES POR TI SURCO/UNIVERSAL LATINO	JUANES	31	31	ASI ES LA VIDA WARNER LATINA	OLGA TANON
4	4	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	21	20	DONDE ESTARA MI PRIMAVERA FONOVISA	MARCO ANTONIO SOLIS
5	11	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS	25	28	TE AMO TANTO LIDERES	YAIRE
6	6	SI TUVIERA QUE ELEGIR WARNER LATINA	RICARDO MONTANER	25	26	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
7	5	ASEREJE SONY DISCOS	LAS KETCHUP	27	25	TE VAS UNIVERSAL LATINO	LUIS FONSI
8	18	MARCHATE ARIOLA/BMG LATIN	GISSELLE	24	29	SIRENA SONY DISCOS	SIN BANDERA
9	7	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	21	39	AVE MARIA VALE UNIVERSAL LATINO	DAVID BISBAL
10	15	SI NO FUERA POR TI CRESCENT MOON/SONY DISCOS	JON SECADA	38	23	ANGEL DE AMOR WARNER LATINA	MANA
11	13	CARALUNA WARNER LATINA	BACIOS	31	—	DIMELO SONY DISCOS	ALEJANDRO MONTANER
12	12	HASTA QUE VUELVAS WARNER LATINA	LUIS MIGUEL	25	—	ELEGISTE PERDER SONY DISCOS	ANGEL LOPEZ
13	10	Y TU TE VAS SONY DISCOS	CHAYANNE	31	27	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS
14	9	NO ME ENSENASTE EMI LATIN	THALIA	31	34	ASEREJE EMI LATIN	LA ONDA
15	16	QUE ME QUEDES TU EPIC/SONY DISCOS	SHAKIRA	31	30	QUE BONITA PAREJA MUSART/BALBOA	JOAN SEBASTIAN
16	8	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	31	32	COMPLICES AL RESCATE ARIOLA/BMG LATIN	BELINDA
17	17	SI NO ESTAS RPE/UNIVISION	AREA 305	31	37	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA
18	21	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA	31	35	EN NOMBRE DE LOS DOS SONY DISCOS	VICTOR MANUELLE
19	14	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	31	33	TE LO PIDO POR FAVOR RCA/BMG LATIN	JAGUARES
20	19	TU NO SOSPECHAS SONY DISCOS	JORDI	31	—	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	EN NOMBRE DE LOS DOS SONY DISCOS	VICTOR MANUELLE	22	22	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO
2	3	LA SALSA VIVE TITO NIEVES FEATURING CELIA CRUZ, GILBERTO SANTA ROSA, CHEO FELICIANO & ISMAEL MIRANDA WEACARIBE/WARNER LATINA		31	31	THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA	
3	4	SI NO ESTAS RPE/UNIVISION	AREA 305	22	19	NO ME ENSENASTE EMI LATIN	THALIA
4	2	SEDUCEME SONY DISCOS	INDIA	21	21	QUE DIOS SE APIADE DE MI LATIN WORLD	LOURDES ROBLES
5	8	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	21	32	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY
6	9	VIVIENDO COLUMBIA/SONY DISCOS	MARC ANTHONY	27	27	ASEREJE EMI LATIN	LA ONDA
7	25	SI NO FUERA POR TI CRESCENT MOON/SONY DISCOS	JON SECADA	35	35	SIRENA SONY DISCOS	SIN BANDERA
8	6	CUANDO ME MIRAS ASI ARIOLA/BMG LATIN	CRISTIAN	27	40	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS
9	28	AMOR ETERNO HUP	NUOVA ERA	27	33	HASTA QUE VUELVAS WARNER LATINA	LUIS MIGUEL
10	10	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA	5	—	ASEREJE SONY DISCOS	LAS KETCHUP
11	14	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA	31	—	ELEGISTE PERDER SONY DISCOS	ANGEL LOPEZ
12	11	MARCHATE ARIOLA/BMG LATIN	GISSELLE	—	—	LA CERVEZA SONY DISCOS	ELVIS CRESPO
13	12	ASI ES LA VIDA WARNER LATINA	OLGA TANON	26	26	TU LO QUE TENGO KAREN UNIVERSAL LATINO	LOS HERMANOS ROSARIO
14	16	ARRANCA EN FA EMI LATIN	LIMI T 21	23	23	A QUE NO TE ATREVES UNIVERSAL LATINO	DOMINGO QUINONES
15	17	COMPLICES AL RESCATE ARIOLA/BMG LATIN	BELINDA	—	—	QUE ME QUEDES TU EPIC/SONY DISCOS	SHAKIRA
16	7	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	31	—	TAN BUENA UNIVISION	SON DE CALI
17	18	DOS LOCOS J&N/SONY DISCOS	MONCHY & ALEXANDRA	20	20	UN BESO UNIVERSAL LATINO	GRUPO MANIA
18	13	SI TUVIERA QUE ELEGIR WARNER LATINA	RICARDO MONTANER	34	—	YO KULI YO KULA WEACARIBE/WARNER LATINA	TONIO ROSARIO
19	24	CARALUNA WARNER LATINA	BACIOS	—	—	MI NOVIA EMI LATIN	ILEGALES
20	29	BAM BAM CRESCENT MOON/SONY DISCOS	RABANES	48	37	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	SUENA EMI LATIN	INTOCABLE	16	16	MI DERROTA DISA	BETO Y SUS CANARIOS
2	3	LA REINA DEL SUR FONOVISA	LOS TIGRES DEL NORTE	24	17	ERES IMPOSIBLE DE OLVIDAR MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS
3	2	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	29	29	POR UN MINUTO DE TU AMOR FONOVISA	LOS ANGELES DE CHARLY
4	4	LA CHICA SEXY UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	24	15	QUEDO TRISTE EL JACAL RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE
5	9	DONDE VAYAS DISA	GERMAN LIZARRAGA	21	23	PALABRAS HERMOSAS UNIVISION	CHUY VEGA
6	5	LAS VIAS DEL AMOR FONOVISA	BANDA EL RECODO	21	36	UN MONTON DE ESTRELLAS FONOVISA	GRUPO MOJADO
7	6	ASEREJE EMI LATIN	LA ONDA	27	24	NO ME SE RAJAR FONOVISA	BANDA EL RECODO
8	7	AY! PAPAICITO (UY! DADDY) UNIVERSAL LATINO	LIMITE	27	27	EL CELULAR FONOVISA	LOS HURACANES DEL NORTE
9	20	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	25	35	NO SE LO DIGAS A ELLA DISA	INTACTO
10	11	TE SOLTE LA RIENDA SONY DISCOS	LUPILLO RIVERA	26	26	VEINTE AÑOS FONOVISA	POLY URIAS Y SU MAQUINA NORTEÑA
11	10	COMER A BESOS FONOVISA	LOS TEMERARIOS	31	37	QUIEN ERES TU FONOVISA	DINORA Y LA JUVENTUD
12	8	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	38	38	EL AMOR NO ACABA UNIVISION	DUERO
13	18	NOCHES ETERNAS DISA	NICO FLORES Y SU BANDA PURO MAZATLAN	31	—	ENAMORATE DE ALGUIEN DISA	EL PODER DEL NORTE
14	19	QUERIDO LADRON LOBO	AROMA	34	34	ALGUIEN QUE UNA VEZ AME UNIVISION	PILAR MONTENEGRO
15	14	EL AMOR NO TIENE EDAD EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	41	—	CREO ESTAR SONANDO UNIVISION	JESSIE MORALES EL ORIGINAL DE LA SIERRA
16	12	CORAZON CHIQUITO PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	32	32	LA CUCARACHA EMI LATIN	KUMBIA KINGS
17	21	CAPRICHIO MALDITO FONOVISA	LOS RIELEROS DEL NORTE	32	—	POR LAS DAMAS DISA	CARDENALES DE NUEVO LEON
18	13	NO QUE NO EMI LATIN	CONTROL	38	30	QUE BUENA SUERTE MUSICEX/SONY DISCOS	BANOA EL LIMON
19	22	AMOR DE INTERNET IM	SOCIOS DEL RITMO	31	31	FUJITAN FELIZ GOSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ
20	25	LA SUERTE WEAMEX/WARNER LATINA	BANDA MACHOS	40	—	DESAYRES LA SIERRA	BANDA TIERRA BLANCA

DECEMBER 14
2002

Billboard® TOP LATIN ALBUMS™

Sales data compiled by



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1 4 Weeks At Number 1		
1	1	2	14	LAS KETCHUP [▲] SHAKETOWN/COLUMBIA 86980 (SONY DISCOS) (15.98 EQ CD) [M]	Las Ketchup	1
2	4	3	4	SHAKIRA SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1
3	3	1	6	LOS TIGRES DEL NORTE FONOVISA 50666 (14.98 CD)	La Reina Del Sur	1
				HOT SHOT DEBUT		
4	NEW		1	RICARDO ARJONA SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	4
5	5	5	5	KUMBIA KINGS EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3
6	8	6	11	ENRIQUE IGLESIAS ● UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	1
7	NEW		1	VICENTE FERNANDEZ SONY DISCOS 87589 (17.98 EQ CD)	35 Aniversario...Lo Mejor De Lara	7
8	9	8	28	JUANES ▲ SURCO D17532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2
9	6	4	7	LUIS MIGUEL WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	3
10	10	9	9	SELENA EMI LATIN 42056 (16.98 CD)	Ones	4
11	7	7	15	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1
12	14	35	3	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98) [M]	Soy Asi	12
				GREATEST GAINER		
13	28	28	23	LOS TEMERARIOS AFG SIGMA 0529/FONOVISA (10.98/16.98)	Una Lagrima No Basta	1
14	11	—	2	OLGA TANON WARNER LATINA 49393 (16.98 CD) [M]	Sobrevivir	11
15	2	—	2	EDNITA NAZARIO SONY DISCOS 87649 (16.98 EQ CD) [M]	Acustico Vol. 2	2
16	13	11	4	VARIOUS ARTISTS UNIVISION 310090/UG (11.98/15.98)	Arcoiris Musical Mexicano Vol. 2	11
17	NEW		1	INDUSTRIA DEL AMOR UNIVISION 310093/UG (14.98 CD) [M]	30 Inolvidables	17
18	12	10	6	JAGUARES RCA 96656/BMG LATIN (14.98 CD)	El Primer Instinto	2
19	NEW		1	INDIA SONY DISCOS 87454 (16.98 EQ CD)	Latin Songbird: Mi Alma Y Corazon	19
20	16	14	16	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98) [M]	Perdoname Mi Amor	2
21	17	13	11	LIBERACION DISA 727029/UG (8.98/13.98) [M]	Historia Musical	7
22	15	12	4	HECTOR & TITO VI 45057/UG (14.98 CD) [M]	A La Reconquista	9
				PACESETTER		
23	38	—	2	ALEJANDRO FERNANDEZ SONY DISCOS 84953 (16.98 EQ CD)	Bellas Artes En Vivo: 100 Anos De Musica Mexicana	23
24	19	18	5	BELINDA ARIOLA 92568/BMG LATIN (9.98 CD)	Mariana: Complices Al Rescate	18
25	20	15	5	BELINDA ARIOLA 92579/BMG LATIN (9.98 CD)	Silvana: Complices Al Rescate	15
26	22	17	19	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2
27	21	—	2	PALOMO DISA 727032/UG (8.98/13.98)	Situaciones	21
28	25	21	28	THALIA ▲ EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1
29	39	31	6	LA ONDA EMI LATIN 39059 (8.98/12.98)	A Toda Onda	29
30	27	24	27	CHAYANNE ▲ SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1
31	30	23	25	JENNIFER PENA ▲ UNIVISION 310053/UG (9.98/13.98) [M]	Libre	2
32	33	—	2	VARIOUS ARTISTS J&N 87552/SONY DISCOS (13.98 EQ CD)	Bachatahits 2003	32
33	24	19	5	VICTOR MANUELLE SONY DISCOS 84663 (16.98 EQ CD)	Le Preguntaba A La Luna	12
34	23	26	14	CRISTIAN ARIOLA 95787/BMG LATIN (16.98 CD) [M]	Grandes Hits	13
35	37	32	11	GILBERTO SANTA ROSA ○ SONY DISCOS 84781 (6.98 EQ/16.98) [M]	Viceversa	2
36	31	27	74	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) [M]	Mas De Mi Alma	1
37	26	16	10	LUPILLO RIVERA ▲ SONY DISCOS 87537 (8.98 EQ/13.98) [M]	Amorcito Corazon	4
38	36	—	2	VARIOUS ARTISTS UNIVERSAL LATINO 069842 (16.98 CD)	Radio Hits...Es Musica Vol. 2	36
39	18	—	2	LOS TUCANES DE TIJUANA SONY DISCOS 87619 (16.98 EQ/17.98)	Suena La Banda	18
40	56	43	12	JESSIE MORALES: EL ORIGINAL DE LA SIERRA UNIVISION 310065/UG (9.98/13.98)	Ranchero Y Mucho Mas	29
41	29	25	30	SIN BANDERA ○ SONY DISCOS 84806 (16.98 EQ CD) [M]	Sin Bandera	12
42	32	20	8	LOS ANGELES DE CHARLY FONOVISA 50665 (9.98/13.98) [M]	Bonita Mujer	10
43	43	34	18	LOS ACOSTA DISA 727028/UG (8.98/13.98) [M]	Historia Musical: 30 Pegaditas	8
44	45	41	30	VICENTE FERNANDEZ ○ SONY DISCOS 84282 (10.98 EQ/15.98) [M]	Historia De Un Idolo Vol. 2	2
45	35	30	21	VARIOUS ARTISTS LIDERES 950415 (7.98/13.98)	15 Postales De Amor	11
46	53	73	3	THE LATIN ALL-STARS ST CLAIR 6462 (8.98 CD)	Exitos Latinos: Latin Hits	46
47	44	33	27	VARIOUS ARTISTS DISA 724040/UG (7.98/13.98)	La Hora Sonidera	8
48	60	75	10	RUBEN BLADES COLUMBIA 84625/SONY DISCOS (6.98 EQ/16.98)	Mundo	37

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
49	40	37	21	SOUNDTRACK SONY DISCOS 84951 (15.98 EQ CD)	El Clon	19
50	47	—	2	LOS ORIGINALES/LOS RAZOS EMI LATIN 43197 (8.98/12.98)	La Revancha!	47
51	46	40	30	LOS TEMERARIOS DISA 727024/UG (8.98/13.98)	Historia Musical	1
52	34	22	6	LOS RAZOS RCA 96788/BMG LATIN (12.98 CD) [M]	Dandole Vuelo A La Hilacha	12
53	41	46	4	PANCHO BARRAZA MUSART 2713/BALBOA (5.98 CD)	Las Romanticas De Pancho Barraza	41
54	71	—	2	EL CHICHICUILOTE LIDERES 950466 (7.98/13.98)	La Fiesta Del Chichicuilote	54
55	57	36	12	VARIOUS ARTISTS GRAMMY 49152/WARNER LATINA (10.98/18.98)	2002 Latin Grammy Nominees	5
56	49	38	43	VARIOUS ARTISTS DISA 727015/UG (8.98/13.98)	Las 30 Cumbas Mas Pegadas	1
57	NEW		1	PEDRO INFANTE/RAMON AYALA WARNER LATINA 49255 (13.98 CD)	Dos Voces Unidas Por Primera Vez	57
58	54	48	92	A.B. QUINTANILLA Y LOS KUMBIA KINGS ● EMI LATIN 29745 (8.98/14.98)	Shhh!	1
59	48	63	3	ROCIO DURCAL ARIOLA 96610/BMG LATIN (13.98 CD)	En Concierto: Inolvidable	48
60	NEW		1	LUIS & MOON J&N 50069 (12.98 CD)	Vacilon 69	60
61	50	45	3	JOAN SEBASTIAN & PEPE AGUILAR MUSART 2804/BALBOA (7.98/12.98)	Los Grandes	45
62	51	49	6	GISELLE ARIOLA 96154/BMG LATIN (14.98 CD)	En Alma, Cuerpo Y Corazon	32
63	42	47	18	EDNITA NAZARIO ○ SONY DISCOS 84956 (16.98 EQ CD) [M]	Acustico	3
64	55	44	19	BANDA EL RECODO FONOVISA 86228 (9.98/13.98) [M]	No Me Se Rajar	1
65	52	39	18	LOS TUCANES DE TIJUANA ○ UNIVERSAL LATINO 018816 (8.98/13.98) [M]	Jugo A La Vida	10
66	NEW		1	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
67	NEW		1	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) [M]	Dejame Entrar	1
68	64	65	34	LOS BUKIS FONOVISA 8166 (8.98/12.98)	Greatest Hits	39
69	58	42	8	LOS RAZOS RCA 96653/BMG LATIN (11.98 CD)	Puros Madrazos	32
70	61	55	69	INTOCABLE EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15
71	NEW		1	JOSE ALFREDO JIMENEZ ARIOLA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
72	68	62	6	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1858 (8.98/13.98)	20 Exitos Gigantes Vol. 2	43
73	NEW		1	JOSEPH FONSECA KAREN 930265/UNIVERSAL LATINO (13.98 CD)	Escuchame	73
74	69	52	20	VARIOUS ARTISTS DISA 727027/UG (8.98/13.98)	Pegaditas De...Ayer Y Hoy	14
75	66	51	39	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98) [M]	Confesiones...	8

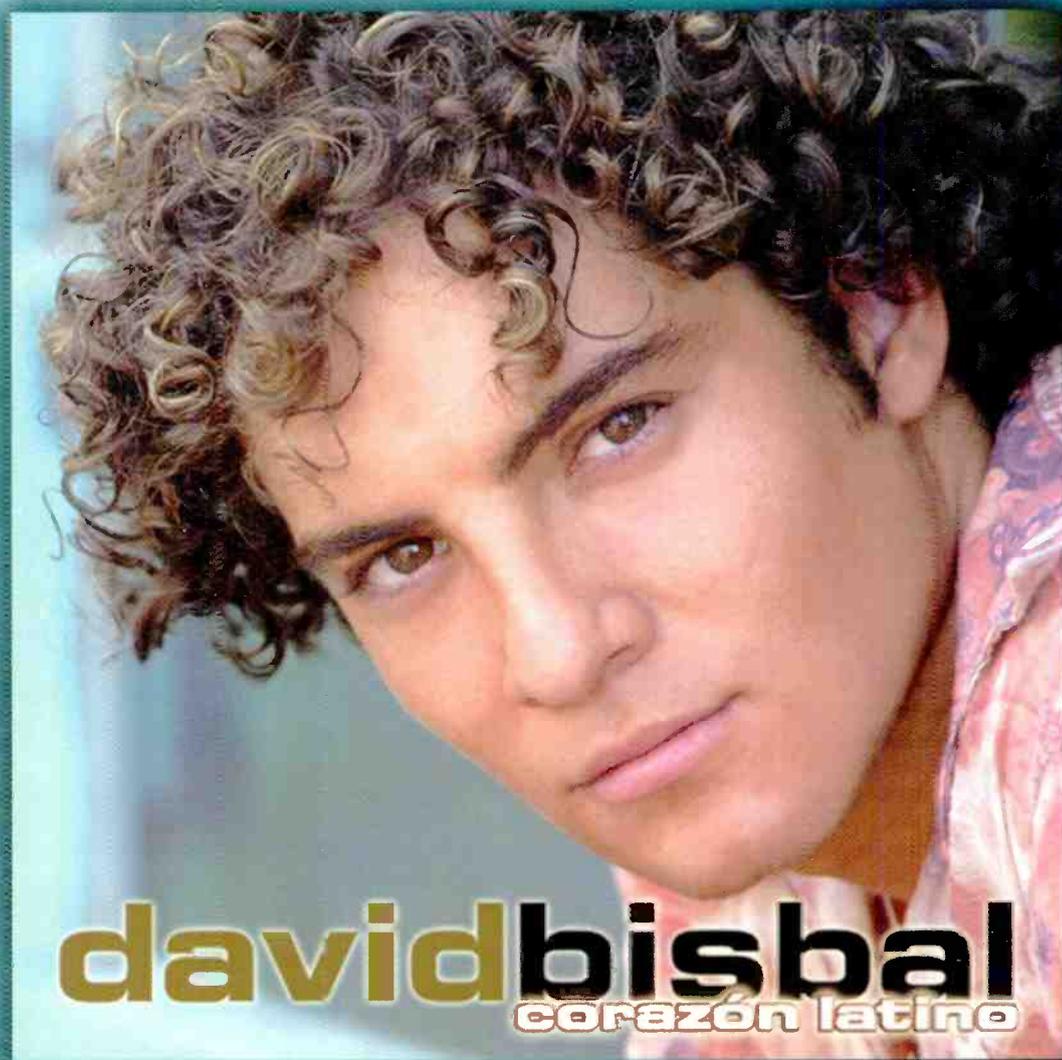
LATIN POP ALBUMS		TROPICAL/SALSA ALBUMS		REGIONAL MEXICAN ALBUMS	
1	LAS KETCHUP LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)	1	INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	1	LOS TIGRES DEL NORTE LA REINA DEL SUR (FONOVISA)
2	SHAKIRA GRANDES EXITOS (SONY DISCOS)	2	VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	2	VICENTE FERNANDEZ 35 ANIVERSARIO...LO MEJOR DE LARA (SONY DISCOS)
3	RICARDO ARJONA SANTO PECADO (SONY DISCOS)	3	VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)	3	LIMITE SOY ASI (UNIVERSAL LATINO)
4	KUMBIA KINGS ALL MIXED UP: LOS REMIXES (EMI LATIN)	4	GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	4	LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA)
5	ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	5	RUBEN BLADES MUNDO (COLUMBIA/SONY DISCOS)	5	VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO VOL. 2 (UNIVISION/UG)
6	JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	6	LUIS & MOON VACILON 69 (J&N)	6	INDUSTRIA DEL AMOR 30 INOLVIDABLES (UNIVISION/UG)
7	LUIS MIGUEL MIS BOLEROS FAVORITOS (WARNER LATINA)	7	CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	7	CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA)
8	SELENA ONES (EMI LATIN)	8	JOSEPH FONSECA ESCUCHAME (KAREN/UNIVERSAL LATINO)	8	LIBERACION HISTORIA MUSICAL (DISA/UG)
9	MANA REVOLUCION DE AMOR (WARNER LATINA)	9	MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	9	ALEJANDRO FERNANDEZ BELLAS ARTES EN VIVO: 100 ANOS DE MUSICA MEXICANA (SONY DISCOS)
10	OLGA TANON SOBREVIVIR (WARNER LATINA)	10	VARIOUS ARTISTS MEREHITS 2003 (J&N/SONY DISCOS)	10	BELINDA MARIANA: COMPLICES AL RESCATE (ARIOLA/BMG LATIN)
11	EDNITA NAZARIO ACUSTICO VOL. 2 (SONY DISCOS)	11	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	11	VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)
12	JAGUARES EL PRIMER INSTINTO (RCA/BMG LATIN)	12	VARIOUS ARTISTS SALSAHITS 2003 (J&N/SONY DISCOS)	12	PALOMO SITUACIONES (DISA/UG)
13	HECTOR & TITO A LA RECONQUISTA (VI/UG)	13	JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)	13	LA ONDA A TODA ONDA (EMI LATIN)
14	BELINDA SILVANA: COMPLICES AL RESCATE (ARIOLA/BMG LATIN)	14	GRUPO MANIA LATINO (UNIVERSAL LATINO)	14	JENNIFER PENA LIBRE (UNIVISION/UG)
15	THALIA THALIA (EMI LATIN)	15	AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	15	LUPILLO RIVERA AMORCITO CORAZON (SONY DISCOS)
16	CHAYANNE GRANDES EXITOS (SONY DISCOS)	16	ELVIS CRESPO GREATEST HITS (SONY DISCOS)	16	LOS TUCANES DE TIJUANA SUENA LA BANDA (SONY DISCOS)
17	CRISTIAN GRANDES HITS (ARIOLA/BMG LATIN)	17	CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	17	JESSIE MORALES: EL ORIGINAL DE LA SIERRA RANCHERO Y MUCHO MAS (UNIVISION/UG)
18	MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	18	SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (IROPEADOPPE/AG)	18	LOS ANGELES DE CHARLY BONITA MUJER (FONOVISA)
19	VARIOUS ARTISTS RADIO HITS...ES MUSICA VOL. 2 (UNIVERSAL LATINO)	19	TITO NIEVES MUY AGRADECIDO (WEACARIBE/WARNER LATINA)	19	LOS ACOSTA HISTORIA MUSICAL: 30 PEGADITAS (DISA/UG)
20	SIN BANDERA SIN BANDERA (SONY DISCOS)	20	CELIA CRUZ HITS MIX (SONY DISCOS)	20	VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ FIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oral). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker: Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

DAVID BISBAL

Debut album "Corazón Latino"

1.000.000 copies sold
in Spain in just five months



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1st quarter Year 2003

Management by:

Academia
de
Artistas 

Headquarters:
Molist 5
08024 Barcelona (Spain)
Tel. (+34) 932 190 904
Fax. (+34) 932 123 486
info@academiadeartistas.com

American Booking Office:
420 Lincoln Road, Suite 6C0
Miami Beach 33139 (USA)
Tel. (+1) 305 534 3742
Fax. (+1) 305 538 7023
afsilva@academadearistas.com


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Tel. (+34) 933 932 240
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valemusic@valemusic.com
www.valemusic.com

Harness Gets 'Loveslapped'

BY CRAIG ROSEBERRY

San Francisco-based DJ/producer/remixer David Harness might not be as well-known as globetrotting jocks like Paul Oakenfold and DJ Tiësto, but he is a house-music institution in the Bay Area, where he has been honing his skills for the past decade.

On Dec. 3, San Francisco label Loveslap! Recordings issued Harness' beat-mixed set, *Loveslapped Volume 2*. A fitting tribute to Harness' soulful, back-to-basics house roots, *Loveslapped* is quite the antithesis of his tribal-inflected *Welcome to the Universe*, which streeted four years ago via Twisted America.

LOGICAL CHOICE

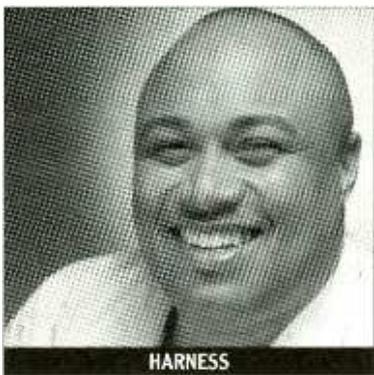
"David was the obvious choice for us to work with on this installment," Loveslap! GM Layne Fox says. "Unlike other labels in San Francisco, our sound is more influenced by jazz and the deep, classic garage-house sound of the East Coast. As David's sound encompasses these elements, he was the most logical predecessor to Julius Papp, who mixed the first disc."

Harness, who is managed by Audrey Joseph of Token Diva Corp. in San Francisco, is one of the most decorated forefathers of house music of that city. Heavily influenced by East Coast house-music heavyweights like Frankie Knuckles, Tony Humphries, Masters at Work, and François Kevorkian, the longstanding *Billboard*-reporting DJ's sound recaptures the magic of house music's early days, when clubbing was a celebration and the music contained a unifying message.

Through the years, Harness has been responsible for some of the city's most successful and long-running DJ residencies, including his eight-year weekly Universe party at the now-

defunct Club Townsend. At the same time, he has played alongside house music's finest, including DJs "Little" Louie Vega and Danny Tenaglia.

Currently, he maintains residencies at Liquid (the Tuesday-night social, Taboo, which was voted the No. 1 weekly house party in San Francisco by the *San Francisco Bay Guardian*) and at the End Up (where he hosts the 7-year-old Sunday tea dance).



HARNES

As a producer/remixer, Harness has released tracks under the DHJ Project moniker ("Spirit" and "The Music Is Pumping," both on the Pound Boys' label, Look at You Records, streeting in 2000) and reconstructed hits for Mary J. Blige, Luther Vandross, India.Arie, and Donnell Jones, among others.

MELDING THE OLD & THE NEW

"I never lost sight of my classic house roots—not in my DJing, my productions, or my remixes," Harness explains. "House will always be alive and deep in my heart. This collection is a reflection of my sets at Taboo. The sound represents a celebration of the music and the DJs that inspired me."

"I wanted to deliver something that had the feel of the old-school house

era," he adds. "It is much more uplifting, intimate, and funky. Additionally, I wanted to tell a story with the music I selected, combining old and new house-music sounds in order to create something fresh—something that was all my own."

Among the CD's many winning moments are the Masters at Work remix of Tom & Joyce's "Queixume," JoVonn's "Lil' Drummer Boy," Arnold Jarvis' "Rising Into Joy," and Marques Wyatt's "For Those Who Like to Get Down."

With *Loveslapped*, the independent label intends to gain exposure for Harness by launching a long-term grassroots marketing and promotion strategy that combines recruiting major-market street teams and linking with such influential house-music Web sites as underground-house.net, groovetech.com, livedjs.com, and betalounge.com.

In late January 2003, Loveslap! will issue the Charles Spencer (the label's co-founder) and Harness-produced "Taboo Jazz" (included on *Loveslapped*) as the first single. This month, Harness will embark on a mini North American DJ tour, which is being booked by his manager. This will be followed by European gigs early next year. (Mauricio Clemente of Milan-based Exclusive Booking Agency handles Harness' international dates.)

"My greatest strength is connecting with people on the dancefloor through the power of music," Harness notes. "There appears to be a trend in club culture—both here and abroad—with people moving away from big, vacuous rooms and going back to smaller, more intimate settings. It's in such venues where I really shine."

Loveslap! is distributed by Downtown 161 and Watts, among others.



Color Her Red. Higher Octave issued Sasha Lazard's debut album, *The Myth of Red*, earlier this year. The artist recently celebrated the release of the single "Battle of Erishkigal," featuring remixes by Minge Binge and Wes Wallace, at Los Angeles restaurant Benvenuto. Standing, from left, are Minge Binge's Pete Lorimer and Juan Martinez; Lazard, KIIS Los Angeles DJ Christian B.; cellist Dave Eggar, and Higher Octave national director of sales and marketing Al Risi. Seated, from left, are Revolución Management co-owner Randy Sills; PK Productions & Promotions owner Peter Knego; Frank Fitzpatrick, producer of *The Myth of Red*; and *Billboard*-reporting club DJ Ron Thomas. (Photo by Mike Masino.)



by Michael Paoletta

BORN TO DO IT: Producer/songwriter Mark Hill, formerly of U.K. duo Artful Dodger, has been keeping a rather busy schedule of late. As the man primarily responsible for introducing Craig David to the world (he produced and wrote the bulk of *Born to Do It*), Hill recently lent his midas touch to David's just-issued



HILL

sophomore set, *Slicker Than Your Average*, and is currently working with a handful of other artists, including Seal and Los Angeles-based Jared Lee.

At the same time, he's extending the reach of his production company (Mark Hill Productions) to include a publishing division (Stop, Drop and Roll) and a label (Soundproof); the latter is a 50/50 joint venture with Universal Island U.K.

"I finally came to the conclusion that it was time for me to set things up properly," Hill says of his growing empire. "I've experienced bad business dealings in the past, and I simply want to have more control, to be part of the important decision-making process."

Hill's businesses are housed in a manor house in the south of England (the Colbury Manor in Southampton). Thus far, Stop, Drop and Roll has signed four songwriters: Katie Holmes, Niraj, Ruth Fung, and Daniel Mar-Molinero—all of whom write individually as well as collectively.

Soundproof is scheduled to officially launch in March 2003 at the Winter Music Conference in Miami with the release of the debut album by Bangstick, a U.K. trio whose sound Hill describes as Erasure meets Marvin Gaye. This will be followed by a full-length from Holmes, who, according to Hill, "has star quality."

In his "downtime," Hill is laying the foundation for his own project—a follow-up, of sorts, to Artful Dodger's *It's All About the Stragglers*. "I'm also house-training two 8-week-old puppies," he adds, laughing. "That, in itself, is a full-time job."

LOOKING AHEAD: Last year, at around this time, Universal Japan issued Jody Watley's sublime album *Midnight Lounge* (Beat Box, *Billboard*, Dec. 22, 2001). Since then, Watley fans have frequently inquired about a possible domestic release for the disc.

Well, Shanachie Entertainment's new electronic/dance imprint, Shinbone Alley, will issue the set in March 2003, complete with two bonus tracks (including "Essence," produced by King Britt). The disc has already spawned such dance-floor hits as "Photographs," "I Love to Love," and "Saturday Night Experience." Watley's take on Peter Gabriel's "Don't Give Up" is simply gorgeous.

Danish duo Junior Senior's full-length debut, *D-D-Don't Stop the Beat*, rears its lovely—albeit completely twisted—head next month throughout Europe via Universal. A splendid mix of go-go pop, funky punk, and B-52's sunshine, *Beat* features the breezy lead single "Move Your Feet," the pogo-ready "Good Girl, Bad Boy," and "Dynamite," which sounds like a Norman Cook re-rub of a lost Beatles track.

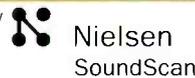
Jive is scheduled to release U.K. duo Groove Armada's new album, *Lovebox*, Jan. 21, 2003. Less chilled than previous sets, *Lovebox* is an amalgamation of sounds: blues, funk, hip-hop, dancehall, disco, and rock. Unfortunately, it's not the most seamless of musical mergings, nor is it necessarily the most original ("The Final Shake-down" is a variation on "Superstylin'" from the act's 2001 album, *Goodbye Country, Hello Nightclub*). But when all the forces align—witness "Think Twice" (featuring Neneh Cherry), "Hands of Time" (with Richie Havens), and "Easy" (with Sunshine Anderson)—the experience is nothing short of cathartic.

Fans of Morel- and New Order-styled electro-pop will find much to admire in Echoboy's full-length *Giraffe* (Mute, due Feb. 25, 2003). Produced and mixed by Flood (Depeche Mode, U2), the set brims with vitality, melody, and smart lyrics. With *Giraffe*—and after albums *Volume 1* and *Volume 2*—Echoboy (aka Richard Warren) seems to be discovering the real source of his own electronic body of music, particularly on gems like "Comfort of the Hum" and "Lately Lonely."

DECEMBER 14
2002

Billboard[®] HOT DANCE MUSIC

Maxi-Singles Sales and Sales Breakouts data compiled by



THIS WEEK	LAST WEEK	2 WKS. AGO	Club Play		Artist
			TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
			NUMBER 1		1 Week At Number 1
1	2	2	MR. LONELY (REMIXES)	J PROMO	Deborah Cox
2	1	1	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna ♀
3	4	9	THE SOUND OF VIOLENCE	ASTRALWERKS 38842	Cassius With Steve Edwards ♀
4	3	4	TROY (THE PHOENIX FROM THE FLAME)	RADIKAL 99155	Sinead O'Connor ♀
5	8	18	DARK BEAT	TWISTED 77855/THE RIGHT STUFF	Oscar G & Ralph Falcon
6	6	16	SORROW (ORANGE FACTORY & E-SMOOVE MIXES)	TOMMY BOY SILVER LABEL 2385/TOMMY BOY	Dolce
7	5	7	POOR LENO	WALL OF SOUND 46732/ASTRALWERKS	Royksopp ♀
8	12	17	ALIVE	SERIOUS 25876/MCA	Alive Featuring D.D. Klein
9	7	3	IRRESISTIBLE!	TWISTED 77827/THE RIGHT STUFF	Superchumbo
10	14	19	I'LL BE HERE	DEFINITY 017	Automagic Featuring Nashom
11	15	24	SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
12	16	21	YOU CAN GET OVER	HARLEQUIN 1243	Shauna Solomon
13	13	6	DANCE TO THE MUSIC (PETER RAUHOFFER REMIXES)	STAR 69 12441	Laszlo Panaflex
14	9	5	BODY [REACH OUT] (WIDELIFE & HARD ATTACK MIXES)	TOMMY BOY SILVER LABEL 2382/TOMMY BOY	Faith Trent
15	26	45	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES)	JIVE 40071	Justin Timberlake ♀
16	20	27	ANYWAY (MEN ARE FROM MARS)	TOMMY BOY 2387	Amber
17	10	13	WAKE UP WITH YOU [THE I WANNA SONG] (REMIXES)	VANGUARD 80814	Julia Fordham
18	24	38	SURRENDER (REMIXES)	ATLANTIC 49446	Laura Pausini ♀
19	27	42	HE IS (REMIXES)	RCA PROMO	Heather Headley ♀
20	19	11	SUPER WOMAN	AVEX 1148/KING STREET	GTS Featuring Karyn White
21	11	8	INSATIABLE	SONDOS 024	Thick Dick Featuring Latanza Waters
22	30	36	LOVE REVOLUTION	FRXION 9001/JUNGLE RED	Pat Hodges With The Sweet Inspirations
23	21	26	EVIL MOOGAFOGA	MTA 27766/V2	Spacefunk
24	23	29	COME INTO MY WORLD	CAPITOL 77829	Kylie Minogue ♀
25	18	10	STARRY EYED SURPRISE	MAVERICK PROMO/REPRISE	Oakenfold Featuring Shifty Shellshock ♀
26	28	35	BREATHE (REMIXES)	REDZONE PROMO/ARISTA	Blu Cantrell
27	34	47	DON'T LEAVE ME THIS WAY (E-N AND FRIBURN & URIK MIXES)	STAR 69 1249	e-n Featuring Ceevox
28	32	37	WHITE LIPSTICK GIRL	UNCOMMON UNDERGROUND 002	Anny
29	22	15	STEVE MCQUEEN (REMIXES)	A&M PROMO/INTERSCOPE	Sheryl Crow ♀
30	41	—	HEAD	NO LABEL PROMO	Thunderpuss & Barnes
31	36	39	MURDER ON THE DANCEFLOOR	UNIVERSAL 065913/UMRG	Sophie Ellis Bextor ♀
32	37	46	YANG YANG (PETER RAUHOFFER & ORANGE FACTORY REMIXES)	MINDTRAIN 12502/STAR 69	Ono
33	17	14	TWO MONTHS OFF	JIBO 27764/V2	Underworld
34	29	23	SEARCH'N	247 2403/ARTEMIS	Nicole J. McCloud ♀
35	33	33	PUNK	MOONSHINE 88489	Ferry Corsten ♀
			POWER PICK		
36	47	—	HIT THE FREEWAY (REMIXES)	ARISTA PROMO	Toni Braxton Featuring Loon ♀
37	35	32	BURNING MAN	PSYCHBABY 30021	Daniel Ash
38	48	—	ALL AROUND THE WORLD	DREAMWORKS PROMO	Cooler Kids
39	49	—	TEARS FROM THE MOON	NETTWERK 33170	Conjure One Featuring Sinead O'Connor
40	25	12	SERVE THE EGO (REMIXES)	ATLANTIC 85398	Jewel ♀
41	39	44	DID I DREAM (SONG OF THE SIREN)	RADIKAL 99141	Lost Witness
42	44	—	Y	JELLYBEAN 2654	Kiwi Dreams Vs. Hard Attack
			HOT SHOT DEBUT		
43	NEW	1	THE WRECKONING (THUNDERPUSS & DJ MONK MIXES)	DREAMWORKS PROMO	Boomkat
44	31	25	DESIRE	MOONSHINE 88486	GusGus ♀
45	45	49	LONG TIME	MINISTRY OF SOUND 25883/MCA	Static Revenger Featuring The Mullet Men
46	43	31	IS YOU IS OR IS YOU AIN'T MY BABY?	VERVE PROMO	Rae & Christian Featuring Dinah Washington
47	40	30	MOVIN' ON	JVM 010	Lectroluv Featuring Sabrina Johnston
48	46	43	AVE MARIA	ONAK 456/CUTTING	Lord Of The Drumz
49	NEW	1	FASCINATED	MINISTRY OF SOUND 25886/MCA	Raven Maize ♀
50	38	20	LOVE STORY	XL IMPORT/BEGGARS GROUP	Layo & Bushwacka!

THIS WEEK	LAST WEEK	2 WKS. AGO	Maxi-Singles Sales		Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1		6 Weeks At Number 1
1	1	1	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna ♀
2	2	20	L'ITALIANO	NERVOUS 20527	The Sicilians Featuring Angelo Venuto
3	3	2	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez ♀
4	4	3	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES)	JIVE 40071	Justin Timberlake ♀
5	9	7	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher ♀
6	15	11	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink ♀
7	8	6	FULL MOON (DANCE MIXES)	ATLANTIC 85320/VAG	Brandy ♀
8	6	4	SURRENDER (REMIXES)	ATLANTIC 49446/VAG	Laura Pausini ♀
9	5	5	SIX DAYS	MCA 063874	DJ Shadow Featuring Mos Def ♀
10	10	9	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455	Cher
11	7	13	SOMETHING	ROBBINS 72056	Lasgo ♀
12	14	14	SERVE THE EGO (REMIXES)	ATLANTIC 85398/VAG	Jewel ♀
13	16	12	SONG FOR THE LONELY	WARNER BROS. 42422	Cher ♀
14	11	8	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do ♀
15	13	10	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido ♀
16	19	17	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade ♀
17	—	—	BEAR WITNESS III (ONCE AGAIN)	MCA 113954	Dan The Automator Featuring Q-Bert
18	17	18	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 19751/CRG	Marc Anthony ♀
19	24	21	I DON'T WANT U	NERVOUS 20517	Widelife
20	—	—	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna ♀
21	—	—	STAIRWAY TO HEAVEN	RADIKAL 99124	Jana
22	—	—	DARK BEAT	TWISTED 77855/THE RIGHT STUFF	Oscar G & Ralph Falcon
23	20	16	TEARS	ROBBINS 72076	Rockell
24	23	15	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iiO ♀
25	12	—	BREATHE	CATALOGUE 71870/CAPITOL	Telepopmusik ♀

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

DECEMBER 14 2002 Billboard[®] HOT DANCE BREAKOUTS

Club Play		Maxi-Singles Sales	
1	THROUGH THE RAIN (REMIXES) Mariah Carey MONARCHISLAND	1	THE SOUND OF VIOLENCE Cassius With Steve Edwards ASTRALWERKS
2	MUST BE DREAMING Frou Frou SERIOUS/MCA	2	LET ME CLEAR MY THROAT Public Domain RADIKAL
3	DREAMS Afro Medusa JELLYBEAN	3	CIRCLE Suzy K VELLUM/LIGHTYEAR
4	THE KETCHUP SONG (HEY HAH) Las Ketchup COLUMBIA	4	STARING AT THE SUN P'taah UBIQUITY
5	BATTLE OF ERISKIGAL Sasha Lazard DMTOWN/HIGHER OCTAVE	5	DON'T STOP (THE PARTY) Scotty RADIKAL

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

DECEMBER 14 2002 Billboard[®] TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	Sales (data compiled by Nielsen SoundScan)	
		ARTIST	Title
		NUMBER 1	
1	1	LOUIE DEVITO DEE VEE 0004/MUSICRAMA	4 Weeks At Number 1 N.Y.C. Underground Party 5
2	2	KUMBIA KINGS EMI LATIN 42526	All Mixed Up: Los Remixes
3	6	ZOEGIRL SPARROW 40546 [H]	Mix Of Life
4	4	OAKENFOLD MAVERICK 48204/WARNER BROS.	Bunkka
5	3	BJORK ELEKTRA 82787/EEG	Greatest Hits
6	5	DJ SAMMY ROBBINS 75031	Heaven
7	7	THE HAPPY BOYS ROBBINS 75034 [H]	Dance Party (Like It's 2003)
8	9	DIRTY VEGAS CREDENCE 39986/CAPITOL	Dirty Vegas
9	8	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 060 [H]	The Richest Man In Babylon
10	10	THE HAPPY BOYS ROBBINS 75030 [H]	Trance Party (Volume Two)
11	11	MOBY V2 27127	18
12	12	VARIOUS ARTISTS ULTRA 1138	Ultra.Trance:1
13	13	TELEPOPMUSIK CATALOGUE 38657/CAPITOL [H]	Genetic World
14	21	RACHAEL LAMPA WORD-CURB 86236/WARNER BROS.	Blur
15	16	DJ SAMMY MINISTRY OF SOUND 063869/MCA	Ministry Of Sound: The Annual 2003
16	NEW	BOARDS OF CANADA WARP 8078	Twoism
17	14	VARIOUS ARTISTS ULTRA 1145	Ultra.Chilled 03
18	18	ROYKSOPP WALL OF SOUND 13352/ASTRALWERKS	Melody A.M.
19	19	ZERO 7 QUANGDULLIMATE DILEMMA 5007/PALM [H]	Simple Things
20	15	DJ MARK FARINA DM 225 [H]	Mushroom Jazz 4
21	17	VARIOUS ARTISTS J 20034	This Is Ultimate Dance!
22	20	STEPHANE POMPOUGNAC WAGRAM 32430/M/SI	Hotel Costes V.5
23	NEW	MARY J. BLIGE MCA 112959	Dance For Me
24	NEW	DJ SHADOW MCA 112937	The Private Press
25	22	UNDERWORLD JIBO 27137/V2	AHundredDaysOff.

• 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: [C] Certification for net shipment of 100,000 units (Gold). [P] Certification of 200,000 units (Platinum). [2] Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] indicates past or present Heatsseeker title. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Nashville

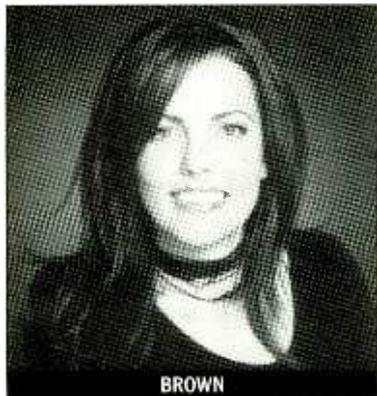
by Phyllis Stark

Scene™

'TAKEN' SERIOUSLY: Anastasia Brown is helping to raise the profile of Music City songwriters and musicians with her Nashville-based company, Anastasia Brown Inc., through which she takes on music supervision roles for film and TV projects.

Among her latest efforts is the Steven Spielberg-produced, 20-hour mini-series, *Taken*, currently in the midst of a two-week run on the Sci Fi Channel in the U.S.

"The thing I'm excited about is that I was able to tap into so much music from Nashville for this series," Brown says. "About 40% of [the] copyrights and masters were from here."



BROWN

Brown says Emmylou Harris recorded a new song, "Just Before It Gets Dark," especially for the series. Buddy Miller produced the track, which will be featured in the Wednesday (11) and Friday (13) episodes. Other music for the series runs the gamut from Brenda Lee and Faron Young to Rodney Crowell and Allison Moorer.

"A part of my job was to help indicate the scene's place in history as the storyline takes you through four generations, from the '40s to current time," Brown says. "*Taken* is all about authenticity, in every sense of the word, and the music follows suit."

Brown was formerly a partner with Miles Copeland in Firststars Management and ran the company's Nashville office, in addition to doing A&R work for Copeland's Ark 21 Records. Her management clients included Keith Urban, Peter Frampton, Junior Brown, and John Berry.

She has been a key player for the past several years in the Nashville Screenwriters Conference, an annual event designed to bring Nashville's creative community in closer proximity with TV and film projects in New York and Los Angeles.

ON THE ROW: Veteran record executive Joe Mansfield joins Steve Wariner's Selectone Records to head the label's

sales and marketing efforts. His first project is Wariner's upcoming release, *Steal Another Day*, due Feb. 4, 2003.



Mansfield was most recently president/CEO of Asylum Records in Nashville. His experience also includes a stint as VP of marketing and sales at Capitol Nashville and one as VP of marketing at Capitol in L.A.

Former Warner Bros. (WB) senior VP of promotion Jack Purcell is the new head of promotion at Audium Records. The move reunites him with Audium president Nick Hunter, for whom Purcell worked early in his career at WB. It also reunites Purcell with artists Dwight Yoakam and Daryle Singletary, whose records he worked while at WB. Meanwhile, Audium Southeast regional promoter Trudie Richardson and secondary market promoter Tammy Lovett exit.

Former Balmur/Corus Entertainment creative director Cyndi Forman joins Almo/Irving Music as professional manager.

The Country Music Assn. recently handed out its International Awards, honoring those who have dedicated themselves to promoting country music internationally. David Allan, host of the online *Internet Country Show*, was presented with the international country broadcaster award Nov. 20 in London. Marcel Bach, organizer of the Swiss festival Country Night Gstaad, received the international talent buyer/promoter of the year award.

ARTIST NEWS: A kickoff date of Jan. 16, 2003, has been set for Kenny Chesney's Margaritas 'n' Señoritas tour, which launches in Tupelo, Miss. The tour, featuring opening acts Montgomery Gentry and Kellie Coffey, runs through April 12 in Lubbock, Texas. In other Chesney news, his New Year's Eve show at the Gaylord Entertainment Center in Nashville sold out its 12,600 tickets in less than a week.

Jo Dee Messina launched her holiday tour, dubbed Jo Dee Messina's Christmas Gift Concert, Nov. 29 in Lowell, Mass. The nine-date tour runs through Dec. 21 in Ocean City, Md. Messina has partnered with the U.S. Marine Corps' Toys for Tots program and will collect toys from fans at each tour stop. The toys will be distributed to needy children locally.

Banjo legend Earl Scruggs will be honored with a star on the Hollywood Walk of Fame Feb. 13, 2003.

Additional reporting by Ken Tucker in Nashville.

RCA's Lines 'Can't Hide' From The Growing Spotlight

BY DEBORAH EVANS PRICE

NASHVILLE—In a climate where it is increasingly difficult to break a new act, RCA looks to be off to a good start with Canadian newcomer Aaron Lines. Spurred by a well-received radio tour and warm reception by Country Music Television (CMT), the label has advanced the release of Lines' U.S. debut album, *Living Out Loud*, to Jan. 7, 2003.

"Breaking a new act has gotten tougher and tougher," says Jon Elliot, senior director of marketing and artist development for RCA Records and Arista Nashville. "Radio playlists have gotten much shorter [in] the last five years. They are playing fewer records and stepping out on fewer things that might be new and not familiar to their audience. CMT has also gotten a lot tougher. It's a real struggle these days to break a new act, and when you do, you feel good."

SINGLE SETS THINGS ROLLING

Elliot says the first step in introducing Lines was choosing the debut single. "We got real lucky. He'd had some success in Canada," Elliot explains. "There was a track record with Aaron, and a couple of songs he'd had success with up there made it on our album."

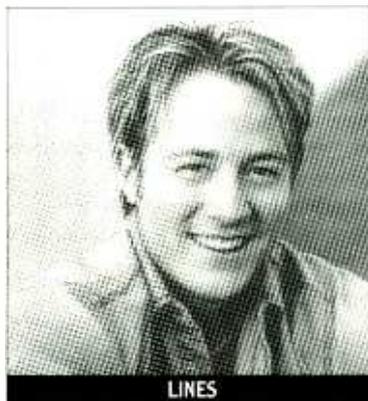
After soliciting input from staff and radio, the label chose "You Can't Hide Beautiful" as the first single, which is currently at No. 18 on the *Billboard* Hot Country Singles & Tracks chart.

"I love it!" says Kerry Wolfe, director of programming for Clear Channel Milwaukee, of Lines' single. "It surprised me a little bit how quickly the phones started ringing for it. It's similar to Steve Holy's 'Good Morning Beautiful.' It touches a nerve with women, and a lot of people relate to it. I see my wife in that song, and there's got to be more men out there that feel that way, too. It's not only women who are calling for it."

Elliot feels radio's acceptance of the single was bolstered by taking Lines on a radio tour. "We took Aaron on a six-week promo tour in a bus visiting two or three stations a day, leading up to the impact of the first single," he says. "It doesn't work for all artists, but it worked for Aaron because he's so personable, and his live performance with acoustic guitar is so strong."

Elliot says one of the toughest aspects of breaking a new act is coming up with talking points

that will help differentiate them from other new acts. He says Lines' background in Canada provided that launch pad. He released an independent album there and garnered attention with the singles, "I Can Read Your Heart" and "Love Changes Everything." (The latter is on *Living Out Loud*.) Lines was also nominated for best new country artist at the 2002 Juno Awards.



LINES

"It helps obviously, but it's a whole different world in the U.S.," says Lines, who hails from Fort McMurray, Alberta. "It gave me the chance to get out there and tour a bunch and meet radio stations. They take notice if you have success anywhere. I think it perks their interest because I had success up in Canada."

Looking for a major deal, Lines started sending tapes to people in the industry. He caught the attention of John Rader, an A&R executive at Arista in Los Angeles. "It was kind of a big break for me," Lines says. "I always knew I wanted to get to Nashville, but I was hoping for any kind of break, and that happened to be a great one. I made it clear to him that I wanted to be a country artist. He told me he had a bunch of country-songwriter friends in L.A. He said if I'd come down, he'd hook me up with them."

Those contacts led to Lines connecting with producer Chris Farren and signing a publishing deal with Farren's Combustion Music. Farren began shopping him around Music Row. Lines says an early "handshake deal" with a label fell through, and although he was initially disappointed, things worked out for the best.

"I talked to a few labels, but RCA was always at the top of my list even before we started shopping for a record deal," says Lines, who is managed by Titley-Spalding Management and booked by Creative Artists Agency. "They were the label I wanted to be with."

Lines says working with Farren really helped him develop his artistic vision. "I had an idea of what I wanted to do," he says, "but when Chris and I got together, we really nailed it down and just started writing a bunch of songs. I realized what I wanted to say. When I met Chris, I got focused in a real direction."

Lines feels the single, penned by Michael Dulaney and Jason Sellers, has been a good calling card. "I think the song kind of speaks to a lot of people," he says. "It's one of those songs everybody can relate to, and obviously that helps when it's emotional."

Lines co-wrote eight of the album's 11 tracks and says, "At first it was hard doing other people's songs, because I grew up singing my own and wanting to sing my own. But there are so many talented people in Nashville that I realized early on that you aren't going to always write the best song—you have to be willing to sing other people's songs."

RALLYING SUPPORT

Once the record was ready, the RCA team shifted into high gear to get radio, media, and retail familiar with it. They decided to move the street date up a month because of the feedback it was getting at radio. Elliot says, "Stations were starting to get calls wanting to know when the new album was coming out."

Label executives took Lines to visit key accounts, including Target, Best Buy, and Music Land. "We also had him do some visits with Anderson and Handleman," Elliot says. "He played for them, and they bought into him as an artist. So our solicitation is going really well."

The label also showcased Lines to CMT, which is something Elliot says they do not regularly do. "We felt like with Aaron being so personable and the album being so deep, we could really get CMT on board early," he says. "We rented out one of their sound stages, and he played for about a half-hour and we catered in lunch. It went a long way."

Elliot says he is currently working out the details of a campaign involving CMT during the first two weeks of January 2003. "It will be a promotion on air, and we are trying to get an online component as well as a component that will tie into their CMT magazine."

Elliot adds they are also looking at setting up in-store events in a few markets during street week.

DECEMBER 14
2002

Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	SHANIA TWAIN	MERCURY 170314 (19.98 CD)	Up!	1
NUMBER 1 2 Weeks At Number 1						
2	NEW	1	TIM MCGRAW	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
HOT SHOT DEBUT						
3	2	2	FAITH HILL ▲ ²	WARNER BRDS. 48001/WARN (12.98/18.98)	Cry	1
GREATEST GAINER						
4	5	3	ELVIS PRESLEY ▲ ²	RCA 68079* (12.98/19.98)	Elv1s: 30 #1 Hits	1
PACESETTER						
5	3	1	DIXIE CHICKS ▲ ²	MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1
6	4	5	TOBY KEITH ▲ ²	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
7	7	4	RASCAL FLATTS	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1
8	6	9	ALAN JACKSON	ARISTA NASHVILLE 67062/RLG (11.98/17.98)	Let It Be Christmas	6
9	8	7	KENNY CHESNEY ▲ ²	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
10	10	6	ALAN JACKSON ▲ ³	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
11	9	8	VARIOUS ARTISTS ●	EPIC/WEA/UNIVERSAL/RLG 86920/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5
12	11	11	KEITH URBAN ●	CAPITOL 32936 (10.98/19.98)	Golden Road	3
13	12	10	ALISON KRAUSS + UNION STATION	ROUNDER 610515/UME (15.98 CD)	Live	9
14	13	12	MARTINA MCBRIDE ▲	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1
15	13	10	SOUNDTRACK ▲ ⁶	LOST HIGHWAY 170069/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1
16	16	15	LEANN RIMES ●	CURB 78747 (12.98/18.98)	Twisted Angel	3
17	14	21	BROOKS & DUNN	ARISTA NASHVILLE 67053/RLG (11.98/17.98)	It Won't Be Christmas Without You	14
18	17	16	GEORGE STRAIT ●	MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1
19	36	41	LEE ANN WOMACK	MCA NASHVILLE 170289 (11.98/18.98)	The Season For Romance	19
20	18	14	JOHNNY CASH	AMERICAN/LOST HIGHWAY 063339*/UME (18.98 CD)	American IV: The Man Comes Around	14
21	33	34	TIM MCGRAW ▲ ²	CURB 78711 (12.98/18.98)	Set This Circus Down	1
22	22	20	MONTGOMERY GENTRY	COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	3
23	30	29	TOBY KEITH ▲ ²	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1
24	21	36	JO DEE MESSINA	CURB 78755 (18.98 CD)	A Joyful Noise	21
25	27	23	NICKEL CREEK	SUGAR HILL 3941 (18.98 CD)	This Side	2
26	19	17	TRICK PONY	WARNER BRDS. 48236/WARN (12.98/18.98)	On A Mission	13
27	31	24	BRAD PAISLEY ▲	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3
28	34	31	GEORGE STRAIT	MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
29	28	26	ANNE MURRAY	STRAIGHTWAY 39779 (19.98/19.98)	Country Croonin'	13
30	25	25	MARK WILLS	MERCURY 170313 (11.98/18.98)	Greatest Hits	19
31	20	28	TRAVIS TRITT	COLUMBIA 86660/SONY (12.98 EQ/18.98)	Strong Enough	4
32	29	27	DIAMOND RIO	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3
33	26	22	REBECCA LYNN HOWARD	MCA NASHVILLE 170288 (11.98/18.98)	Forgive	5
34	32	30	GARY ALLAN ●	MCA NASHVILLE 170291 (11.98/17.98)	Alright Guy	4
35	37	33	JOE NICHOLS	UNIVERSAL SOUTH 170285 (11.98/17.98) [H]	Man With A Memory	12
36	24	19	WILLIE NELSON & FRIENDS	LOST HIGHWAY 170340/UME (18.98 CD)	Stars & Guitars	18

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
37	41	40	BROOKS & DUNN ▲	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1
38	38	37	VARIOUS ARTISTS ●	BNA 67043/RLG (12.98/17.98)	Totally Country	2
39	40	38	RANDY TRAVIS	WORD CURB 86236/WARNER BRDS. (11.98/18.98)	Rise And Shine	18
40	39	32	ALISON KRAUSS + UNION STATION ●	ROUNDER 610495/UME (11.98/17.98)	New Favorite	3
41	46	43	LONESTAR ▲	BNA 67011/RLG (12.98/18.98)	I'm Already There	1
42	45	42	LEE ANN WOMACK	MCA NASHVILLE 170287 (12.98/18.98)	Something Worth Leaving Behind	2
43	43	48	TRACE ADKINS	CAPITOL 30618 (10.98/17.98)	Chrome	4
44	50	59	PATTY LOVELESS	EPIC 85967/SONY (11.98 EQ CD)	Bluegrass & White Snow: A Mountain Christmas	44
45	47	49	BLAKE SHELTON ●	WARNER BRDS. 24731/WARN (11.98/17.98)	Blake Shelton	3
46	44	45	DARRYL WORLEY	DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1
47	42	44	THE CHIEFTAINS	RCA VICTOR 63971 (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	21
48	35	39	DELBERT MCLINTON	NEW WEST 6042 (17.98 CD)	Room To Breathe	12
49	52	57	CLEDUS T. JUDD	MONUMENT 86744/SONY (11.98 EQ CD) [H]	Cledus Navidad	49
50	23	—	SHANIA TWAIN	MERCURY 170352 (12.98 CASSETTE)	Up! (Country Mixes)	23
51	49	46	THE NITTY GRITTY DIRT BAND	CAPITOL 40177 (19.98 CD)	Will The Circle Be Unbroken, Volume III	18
52	48	35	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4
53	51	50	EMERSON DRIVE	DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [H]	Emerson Drive	13
54	54	51	LINDA RONSTADT	ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19
55	60	62	BOB RIVERS	ATLANTIC 83591 AG (17.98 CD)	White Trash Christmas	55
56	56	54	TRICK PONY ●	WARNER BRDS. 47927/WARN (11.98/17.98)	Trick Pony	12
57	55	52	TAMMY COCHRAN	EPIC 86052/SONY (11.98 EQ/17.98)	Life Happened	11
58	53	47	VARIOUS ARTISTS	COLUMBIA 86310/CRG (18.98 EQ CD)	Kindred Spirits: A Tribute To The Songs Of Johnny Cash	17
59	62	65	CLEDUS T. JUDD	MONUMENT 85897/SONY (11.98 EQ/17.98) [H]	Cledus Envy	19
60	59	56	BILL ENGVALL	WARNER BRDS. 48340/WARN (11.98/17.98)	Cheap Drunk: An Autobiography	37
61	57	53	STEVE EARLE	E-SQUARED 75147/ARTEMIS (17.98 CD)	Jerusalem	7
62	65	61	TRACY BYRD	RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
63	58	55	KELLIE COFFEY	BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5
64	64	68	STEVE AZAR	MERCURY 170269 (11.98/17.98) [H]	Waitin' On Joe	29
65	71	—	CLAY WALKER	WARNER BRDS. 48235/WARN (11.98/17.98)	Christmas	65
66	RE-ENTRY	94	LEANN RIMES ●	CURB 78738 (11.98/17.98)	I Need You	1
67	74	66	SHEDAISY	LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	3
68	68	63	PHIL VASSAR	ARISTA NASHVILLE 67048/RLG (11.98/17.98)	American Child	4
69	72	—	GARTH BROOKS ▲ ³	CAPITOL 31330 (10.98/18.98)	Scarecrow	1
70	69	69	THE OAK RIDGE BOYS	SPRING HILL/WORD 21034/WARNER BRDS. (16.98 CD)	An Inconvenient Christmas	69
71	63	60	JOHN MICHAEL MONTGOMERY	WARNER BRDS. 48341/WARN (12.98/18.98)	Pictures	13
72	75	75	REBA MCENTIRE ●	MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
73	66	58	WILLIE NELSON	LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5
74	RE-ENTRY	2	JOHN ANDERSON	AUDIUM 8160/KOCH (19.98 CD)	Anthology	73
75	73	67	CAROLYN DAWN JOHNSON	ARISTA NASHVILLE 69336/RLG (10.98/16.98)	Room With A View	8

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 14
2002

Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	4	TIM MCGRAW ▲ ³	CURB 77978 (12.98/18.98)	1 Week At Number 1 Greatest Hits	106
2	1	SHANIA TWAIN ▲ ¹⁹	MERCURY 170314 (12.98/18.98)	Come On Over	265
3	5	MARTINA MCBRIDE ●	RCA 67842/RLG (10.98/18.98)	White Christmas	44
4	3	DIXIE CHICKS ◆ ¹⁵	MONUMENT 68195/SONY (12.98 EQ/17.98) [H]	Wide Open Spaces	253
5	2	RASCAL FLATTS ▲ ¹⁰	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [H]	Rascal Flatts	130
6	8	BURL IVES	MCA SPECIAL PRODUCTS 332177/MCA (6.98 CD)	Rudolph The Red-Nosed Reindeer	42
7	7	ANNE MURRAY	STRAIGHTWAY 20335 (19.98 CD)	What A Wonderful Christmas	17
8	6	DIXIE CHICKS ◆ ¹⁰	MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	170
9	9	KENNY CHESNEY ▲ ³	BNA 67976/RLG (12.98/18.98)	Greatest Hits	114
10	16	FAITH HILL ▲	WARNER BRDS. 47373/WARN (12.98/18.98)	Breathe	160
11	10	TOBY KEITH ▲	MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	209
12	12	SOUNDTRACK ▲ ³	CURB 78703 (11.98/17.98)	Coyote Ugly	122

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
13	21	TIM MCGRAW ▲ ⁴	CURB 77866 (7.98/11.98)	Everywhere	226
14	14	ALAN JACKSON ▲	ARISTA NASHVILLE 21735/LASERLIGHT (6.98 CD)	Honky Tonk Christmas	62
15	13	JOHNNY CASH ▲	LEGACY/COLUMBIA 69739/SONY (12.98/17.98)	16 Biggest Hits	191
16	15	ALAN JACKSON ▲ ⁵	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	371
17	18	GEORGE STRAIT ●	MCA NASHVILLE 170093 (11.98/17.98)	Merry Christmas Wherever You Are	29
18	22	JOHN DENVER & THE MUPPETS ▲	LASERLIGHT 12761 (11.98/5.98)	A Christmas Together	43
19	—	GARTH BROOKS	CAPITOL 35624 (10.98/17.98)	The Magic Of Christmas - Songs From Call Me Claus	10
20	19	BROOKS & DUNN ▲ ³	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	272
21	—	ANNE MURRAY	EMI-CAPITOL SPECIAL MARKETS 18229 (5.98 CD)	My Christmas Favorites	1
22	20	NICKEL CREEK ●	SUGAR HILL 3909 (17.98 CD) [H]	Nickel Creek	104
23	17	WILLIE NELSON ▲	LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	221
24	25	TRISHA YEARWOOD ●	MCA NASHVILLE 111091 (3.98/6.98)	The Sweetest Gift	31
25	—	ALABAMA	BMG SPECIAL PRODUCTS 44753 (3.98/6.98)	Alabama Christmas	7

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined-weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 14
2002

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				TITLE	PRODUCER (SONGWRITER)	Artist										
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ALBUMS

Edited by Michael Paoletta

POP

► KELLY OSBOURNE

Shut Up
PRODUCER: Ric Wake
Epic 86870
RELEASE DATE: Nov. 26
 For a kid of a spectacularly famous musician, releasing an album of his or her own can be painful. Comparisons to mom or, in this case, dad, often pile onto the work—unfairly or not. With that said, it's safe to say there are legitimately catchy tracks on Kelly Osbourne's debut. *Shut Up*—a salute to retro chick rock. Taken as a whole, too many of the songs have the same rapid-fire guitar licks. But there's "On Your Own," a bratty, boisterous song that's tough not to like. And just imagining Osbourne singing the title track to dad is fun as well. Her recent cover of Madonna's "Papa Don't Preach" (which is a hidden track) went over well enough, suggesting some promise for her, at least as a commanding performer. Yet in primarily writing all the songs for her first full-length CD, Osbourne is a sort of scrappy success, even if falling considerably short of her likely inspirations, such as Blondie or Joan Jett.—**SA**

★ SARAH FIMM

A Perfect Dream
PRODUCERS: Sarah Fimm, Mac Ritchev, Pete Geraghty, Jim Perry
SLF 12232012
RELEASE DATE: Nov. 16
 "Be Like Water" launches the odyssey that is *A Perfect Dream*, a sensual feast of electronic leanings and hypnotic atmospheres that is brewed with alternative-leaning gothic melodies. Singer/songwriter/pianist Sarah Fimm is already drawing Tori Amos comparisons: Her phrasing strongly mimics Amos' on the big-band, scat-happy "Spit Trap Ghetto" and "Alien Boys." But her tone more closely matches Sarah McLachlan's ethereal breathiness at its finest, and Fimm's compositions (interspersed with spoken word, sax, trumpet, and hand percussion) innovate instead of imitate. Lyrically, they tackle themes like the loss of love and life on the dramatic "Virus," "Smoke," and "Shadows and Dust." Given that this is only her second album, Fimm is no doubt ripe with possibility. This is one of the most enchanting discoveries of the year. Contact 770-850-9560.—**CLT**

JEFF BUCKLEY

The "Grace" EPs
PRODUCERS: various
Columbia/Legacy CSK 87077
RELEASE DATE: Nov. 26
 After the posthumous two-disc studio set *Sketches (For My Sweetheart, The Drunk)* and live anthology *Mystery White Boy*, the most astute tack for presenting the late Jeff Buckley's musical testament would surely have been a definitive boxed set. Instead, we have seen a Europe-only concert album (*Live at the Olympia*, via French Columbia) and, last month, an ill-advised demo set from early Buckley collaborator Gary Lucas (*Songs to No One*, on Evolver/KnitMedia). Now comes this

S P O T L I G H T S



MARIAH CAREY

Charmbracelet
PRODUCERS: various
Monarc/Island 440 063 467
RELEASE DATE: Dec. 3
 The title of Mariah Carey's new album (her first from her new Island Def Jam-distributed Monarc label) recalls simpler, more innocent times. And that's precisely what Carey pines for and ultimately delivers on *Charmbracelet*. While fans of her early-'90s material will find much to embrace here, those that rallied 'round the singer during her hip-hop days may feel lost and abandoned. Classically Carey, *Charmbracelet* opens with the autobiographical "Through the Rain," a tale of pressing on when the going gets tough. From there, it's primarily one ballad after another (too many, in fact), detailing the ins and outs of love. Songs of note include "Boy (I Need You)" and "Irresistible (West Side Connection)," which sample, respectively, Rose Royce's "I'm Goin' Down" and Evelyn "Champagne" King's "The Show Is Over." The set's crowning glory is a power-ballad cover of Def Leppard's "Bringin' on the Heartbreak."—**MP**

limited-edition curio, which collects five promo EPs issued just after *Grace*, Buckley's first album. *The "Grace" EPs* features music available nowhere else—much of it live, including a breathtaking 14-minute version of "Mojo Pin." There are also studio covers of Hank Williams' "Lost Highway" and Alex Chilton's "Kanga Roo." Fans might begrudge Legacy for spreading only 2 1/2 hours of music (including redundant album tracks) across five discs, but the remastered set goes for less than the \$35 list and comes with a host of photos and original cover art. Legacy plans to issue an expanded version of *Grace* next year; let's hope it follows with a new edition of Buckley's breakthrough EP, the out-of-print *Live at Sin-é*.—**BB**

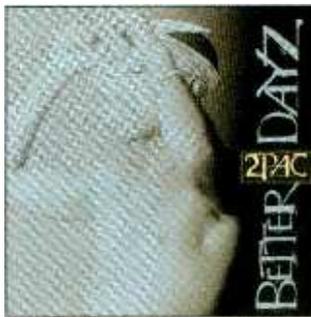
R&B/HIP-HOP

► BUSTA RHYMES

It Ain't Safe No More . . .
PRODUCERS: various
J 80813 20043
RELEASE DATE: Nov. 26
 A rather subdued affair by Busta Rhymes standards, *It Ain't Safe No More . . .* sees the idiosyncratic rapper largely keeping the beats and his trademark spitfire delivery restrained often in favor of darker, groove-driven tracks

2PAC

Better Dayz
PRODUCERS: various
Amaru/Tha Row/Interscope 7070
RELEASE DATE: Nov. 26
 Six years after his death, 2Pac's catalog continues to grow, as evidenced by this latest posthumous double-disc set. Executive-produced by Suge Knight and Afeni Shakur (the rapper's mother), the collection offers previously unreleased material by one of rap's most prolific MCs. Lead single "Thugz Mansion" eerily talks about an afterlife. Featuring Anthony Hamilton, the single is as authentic



and timely as anything on the radio today. The acoustic version of the single—which features Nas—is equally haunting. Balancing the prophetic ("Never B Peace") with the malicious ("When We Ride on Our Homies"), 2Pac had the all-too-rare ability to walk that fine line between lightness and darkness. One of the first rap artists to craft a double album, *Better Dayz* again proves that although he's gone, 2Pac will never be forgotten. Quite a testament.—**RH**

over whacked-out party ravers. Exceptions include the reggae-influenced first single "Make It Clap" and the Nep-tunes-produced thumper "Call the Ambulance," but the sparse, slinky beats on tracks like "We Goin' to Do It to Ya" and "Turn Me Up" are more representative of the overall tempo. Elsewhere, Rhymes frets about Sept. 11 (the title track) and even takes an R&B turn (the Mariah Carey collaboration "I Know What You Want").—**BG**

LINDA JONES

The Greatest Hits
PRODUCER: Paul Klein
Empire Musicwerks/BMG 80269-39035
RELEASE DATE: Oct. 22
 R&B history books are full of stories about artists who died before their time. One such chapter belongs to Linda Jones, who succumbed in 1972 at 28 owing to complications from diabetes. But during her brief, five-year recording career, the former pie-factory worker notched the enduring top 5 R&B hit "Hypnotized" as well as the top 10 "What Have I Done (to Make You Mad)" and the top 20 "Your Precious Love." Those tunes and 18 more of the two dozen or so recordings she made comprise this compilation. While not every song reaches the "Hypnotized" peak, the package is nonetheless



WHITNEY HOUSTON

Just Whitney . . .
PRODUCERS: various
Arista 14791
RELEASE DATE: Dec. 10
 Brevity is the order of the day for Whitney Houston. At 10 tracks, which collectively clock in at under 40 minutes, *Just Whitney . . .* appears and sounds more like a work-in-progress than a finished disc. Working with several producers—including Missy "Misdemeanor" Elliott, Babyface, and Kevin "She'kspere" Briggs—Houston (the voice, that is) all too often gets lost in the mix. For the most part, *Just Whitney . . .* showcases an artist simply going through the motions. What was once a powerful and glossy instrument (her voice, that is) now lacks emotion and verve. Witness lackluster lead single "Whatchulookinat?," the bland "My Love" (featuring her husband, Bobby Brown), and a tepid cover of Debbie Boone's "You Light Up My Life." That said, current single, the Isley Brothers-referencing "One of Those Days," and the lyrically deft "Unashamed" ably prove that Houston still has the soul to turn it out.—**MP**

a worthy testament to Jones' intense, gospel-hued vocals that still raise goosebumps 30 years after her untimely death. And still beg the question: what if . . . ?—**GM**

COUNTRY

RALPH STANLEY

The Very Best of Ralph Stanley
PRODUCERS: various
Audium/Koch 8169
RELEASE DATE: Nov. 12
 Ralph Stanley has to be among the most active septuagenarians in the music business, having released no fewer than nine records since 2000, while maintaining a virtually non-stop touring schedule. This Audium release focuses almost exclusively on Stanley's 1970s-era Rebel Records output, a time when a potent Stanley was finding his footing following the death of his brother, Carter, and their act, the Stanley Brothers. Prime cuts include Carter's mournful "The Fields Have Turned Brown," a rollicking "Little Maggie," and a soaring 1971 take on the now-ubiquitous "Man of Constant Sorrow." The backing Clinch Mountain Boys kick major butt on such cuts as "Hard Times," a manic "Clinch Mountain Backstep," and, with Stanley's unique banjo style, on "Pretty Polly." This is strong stuff: pow-

ered by Stanley's ageless goosebump-inducing tenor, "Rank Stranger" flows out of the holler like a mountain stream, and 1977's "Oh, Death" remains one of the most chilling songs ever put down. Given Stanley's current high profile and the inclusive nature of the material, this set has fine potential at retail and well represents a remarkable artist.—**RW**

LATIN

► DAVID BISBAL

Corazón Latino
PRODUCERS: Santander Productions
Vale Music/Universal Music Latino 440066090
RELEASE DATE: Oct. 15
 Curly-haired cutie David Bisbal is a superstar in his native Spain, thanks to this debut album—and to his honors in the ultra-successful reality-TV show, *Operación Triunfo*. Given Bisbal's tried and tested vocals and star appeal, label Vale Music searched for a way to export his talents to all Latin audiences, relying on the production prowess of hitmaker Kike Santander and his Miami-based team. The vehicle is a mainstream pop album with twinges of flamenco guitar that mixes upbeat tracks à la Chayanne ("Ave María," "Corazón Latino") with soaring, beautiful ballads ("Por Cuánto Tiempo"). Bisbal is an excellent vocalist, with texture, range and emotion (standouts include "Dígame"), but his is a work in progress. At times, he sounds like Chayanne, at others, he hints of Luis Miguel; unless you've experienced the *Triunfo* phenomenon, you'd be hard-pressed to place the voice or the singer, both of which need a personal touch on this internationally minded disc.—**LC**

★ GRUPO FIESTA

Grupo Fiesta
PRODUCER: Dan Grigsby
Paraíso Sonico 2002
RELEASE DATE: Nov. 12
 This rock crew calls New York its *barrio*. Core members Cecilia Villar (lead guitar), Cindy Padilla (lead vocals), Jimmy Connolly (keyboards), and Brian "Bajo Man" Moore (bass)—backed by timbales, congas, and drums—work a sound that electrifies Latin styles like cha-cha, rumba, *son*, and bolero. "Caliente," sounding very much like a potential hit single, opens the album and defines the Grupo Fiesta groove. Heavily percussive and invitingly rhythmic, "Caliente" gleams extra punch from Padilla's strong vocal and Villar's soaring guitar solo. This is rock/dance music at its best. The remaining nine tracks do not disappoint. Grupo Fiesta has an auspicious debut album in hand and an opportunity to garner much-deserved national attention from both fans and critics in the coming months. Racked by DLN.—**PVV**

WORLD

★ BILL LASWELL

Sacred System: Book of Exit/Dub Chamber 4
PRODUCER: Bill Laswell
ROIR 8280
RELEASE DATE: Oct. 29
 The fourth and most engaging chapter in producer/mixmaster/bassist extraordinaire Bill Laswell's ever-inventive

(Continued on next page)

CONTRIBUTORS: Susanne Ault, Bradley Bamberger, Matthew Benz, Keith Caulfield, Leila Cobo, John Diliberto, Brian Garrity, Rashaun Hall, Jill Kipnis, Gail Mitchell, Tamara Palmer, Michael Paoletta, Christa L. Titus, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. 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. 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 29)

ambient-dub series for ROIR has a twist in the form of Ethiopian vocalist Ejigayehu "GiGi" Shibabaw, who sings on three of the six tracks. Laswell produced her Palm Pictures debut album to many-layered, star-studded effect; here, though, simplicity rules and ambience is all. GiGi spins her shining, often playful vocal poetics over a bed of Leviathan bass lines and cavernous reverb. Dub cliché may threaten, but Laswell's feel for sensuous textures and body-heat rhythms carries the day. Dub reggae fans, world-music buyers hip to GiGi, and the Laswell faithful will all find this irresistible; newcomers to any of those constituencies could find far worse places to enter than *Book of Exit*.—**BB**

★ VARIOUS ARTISTS

Rai Superstars
PRODUCERS: various
Mondo Melodia 1 86 850 065
RELEASE DATE: Nov. 26

Rai music, arguably the most popular music style in the Middle East today, originated in the Algerian port city of Oran. The music is definitely a pop style, in the sense that it's extremely popular, yet it's also politically charged music that deals openly with social and sexual issues. Rai is more controversial in the Maghreb than gangster rap has been in the U.S. Rai draws musical inspiration from Arabic melodic patterns and instrumentation and blends these traditional sounds with electronica and Western rhythmic ideas. This compilation offers an excellent perspective on Rai, from the visceral groove of Cheika Remitti's "Rani Alla M'Rida" to the trance-like flow of Noria's "Ouin Rak Tergoud" and the simple arrangement that underpins Cheb Othman's powerful vocal on "Kayen Rebbi." Distributed by Ark 21.—**PVV**

REGGAE

► VARIOUS ARTISTS

UB40 Presents the Fathers of Reggae
PRODUCER: UB40
Virgin 7243 8 12675 2 3
RELEASE DATE: Nov. 19

This is not only one of the best reggae albums of the year; it's also one of the best recording concepts of the year. The members of long-lived U.K. reggae outfit UB40 decided that they'd like to hear their material sung by their heroes; in this case, artists like Toots Hibbert, Gregory Isaacs, and Freddie McGregor. What began as wishful thinking has resulted in fabulosity. Highlights include "C'est la Vie" (with Hibbert), "You Could Meet Somebody" (featuring Mighty Diamonds) and "The Pillow" (John Holt). In addition to enlisting a stunning array of guest vocalists, UB40 called upon the supreme mixology of Sly & Robbie, Fatta & Bulby, Steely & Cleve, and Danny Brownie to fatten the grooves.—**PVV**

CLASSICAL

★ **BRITTEN: Turn of the Screw**
Joan Rodgers, soprano; Ian Bostridge, tenor; Mahler Chamber Orchestra/
Daniel Harding
PRODUCER: John Fraser
Virgin/EMI 7243 5 45521 2 0
RELEASE DATE: Sept. 17

Even though this new *Turn of the Screw* has to go up against the classic Decca recording led by the composer, it has many attractive qualities—in par-

ticular, Ian Bostridge in the role of Peter Quint. During the past few years, the English tenor has proved to be the finest exponent of Benjamin Britten's music since the composer's muse, Peter Pears. Britten's operatic treatment of the popular Henry James tale evokes a world of imaginative sounds, which this cast and conductor from an acclaimed Covent Garden production summon to life with style. Considering this set together with the recent Mozart *Idomeneo* of Sir Charles Mackerras, it's reassuring to see that a major corporation like EMI manages to make room for high art in times of low expectations.—**BB**

NEW AGE

DAVID CULLEN

In the Pocket
PRODUCER: David Cullen
Solid Air 2033
RELEASE DATE: Nov. 19

David Cullen is a ferocious finger-style guitarist who has been the guitar tech and accompanist for Windham Hill founder Will Ackerman for years. Truth be told, Cullen is a more advanced and precise musician than Ackerman. He can play the same airy melodies, but he also has a jazz side, and that's what shows up on *In the Pocket*. It's not easy to get down on a nylon string guitar, but Cullen does it, swinging from jump jazz to jazz funk, with stops at Brazilian samba and gospel. "Les McCann" nods to the soul jazz keyboardist, while "Call & Answer" has an African lilt. Cullen occupied the opening track of the first Windham Hill Guitar Sampler, but *In the Pocket* is more for late-night grooves than pastoral moods.—**JD**

VITAL REISSUES

LOU REED

Transformer
PRODUCERS: David Bowie, Mick Ronson
RCA/BMG Heritage 07863-65132
RELEASE DATE: Oct. 22

LOU REED

Take No Prisoners
PRODUCER: Lou Reed
Arista/BMG Heritage 07822-10609
RELEASE DATE: Sept. 24

In the early '70s, Lou Reed was dangerous, and it wasn't just his depictions of the nocturnal New York underworld that were on the edge; his interactions with his audience and the press could be volatile, to say the least. Witness the still-astonishing live album *Take No Prisoners*, recorded in 1978 at New York's Bottom Line. Reed does as much talking as singing, and his often X-rated raps present a cavalcade of late-'70s urban characters, with his targets ranging from Barbra Streisand to Village Voice critic Robert Christgau. He also tussles "good-naturedly" with his New York constituency and gives props to Andy Warhol and Bruce Springsteen. The discursive version of "Sweet Jane" sounds better suited to a comedy album, but the "Berlin" here is superior to the studio take.

If *Take No Prisoners* is strictly for hardcore Reed fans, *Transformer* is now a mainstream classic, strangely enough. The former Velvet Underground leader's breakthrough solo LP of 1972—boasting the ever-iconic hit single "Walk on the Wild Side"—made

the media world safe for drag queens, gay cruisers, hookers, drug dealers, and pimps. The proto-glam production by David Bowie and Mick Ronson has never sounded better, and alongside classics "Vicious," "Perfect Day," and "Satellite of Love," the reissue appends bonus acoustic demos of "Hangin' Around" and "Perfect Day." Both albums have been bracingly remastered and include extra photos and scene-setting new liner notes. These reissues join remastered versions of *Blue Mask* and the live *Rock'n'Roll Animal* in BMG Heritage's Reed series, with more to follow.—**BB**

BOARDS OF CANADA

Twoism
PRODUCERS: Michael Sandison, Marcus Eoin
Warp 70
RELEASE DATE: Nov. 26

Twoism began life as a small, vinyl-only independent offering in 1995 on Boards of Canada's Music70 label, swelling into a sought-after eBay item by the end of the decade. When online bids for it topped out at nearly \$1,200 in 2001, the Scottish electronic duo knew that the nine-song set was probably due for a wider release. Sounding neither dated nor prey to dying electronic genres, *Twoism* is refreshingly untrendy. Even these formative songs give an impression of a pair obsessed with their studio gear, mirroring the natural skill of Warp labelmates like Aphex Twin and Autechre and offering up soothing, almost pastoral sounds ripe for visualization without bringing nearly as much menace out of the machines. Is it worth more than \$1,000? Doubtful, but a welcome offering nonetheless.—**TP**

HOLIDAY

THE GYPSY HOMBRES

Django Bells
PRODUCER: Peter Hyrka
Memphis International 0204

VARIOUS ARTISTS

A Peaceful Christmas
PRODUCERS: various
Time Life Music M18858/TCD884

VARIOUS ARTISTS

The Time-Life Treasury of Christmas
PRODUCERS: various
Time Life Music 39839/314583681

VARIOUS ARTISTS

Maybe This Christmas
PRODUCERS: various
Netwerk America 30295

VARIOUS ARTISTS

Radio Disney Holiday Jams 2
PRODUCERS: various
Walt Disney 60988

VARIOUS ARTISTS

A Classic Rock Christmas
PRODUCERS: various
Sanctuary 84572

Billboard.com

Also reviewed online this week:

- Phish, *Round Room* (Elektra)
- Circus Devils, *The Harold Pig Memorial* (Fading Captain)
- Swizz Beatz, *Presents G.H.E.T.T.O. Stories* (DreamWorks)

O N D V D

► AUSTIN POWERS IN GOLDMEMBER

New Line 6078

RELEASE DATE: Dec. 3
Details about British spies, 1970s flash, and a modernistic Japan are just some of the features viewers can access with this Infinifilm DVD. While watching this third Powers installment, a click of



the remote will give you behind-the-scenes information about that particular part of the movie. Alternatively, all of these extras can be found in two

Infinifilm sections—Beyond the Movie and All Access Pass. The Beyond the Movie section details many of the historical aspects of the Mike Myers project, from British organization MI6 to the genuine Cockney slang used in a scene between Myers and Michael Caine. In the All Access Pass area, 14 deleted scenes and a blooper montage can be found, as well as information about the film's opening stunts, the different vehicles that were used, and a detailed "anatomy" of three separate scenes.—**JK**

★ HERBIE HANCOCK: FUTURE 2 FUTURE LIVE

Columbia/Legacy 55193

RELEASE DATE: Nov. 26
For lovers of Herbie Hancock's blend of funk and jazz, this DVD truly lets you get into the groove. While watching live concert footage from a show taped at Los Angeles' Knitting Factory earlier this year, viewers can choose from which angle to watch the action using the MX multi-angle option with their remote, a feature which makes this disc stand out. The option is available periodically (about 30 minutes in total) throughout the 104-minute event. Often, a dual or triple-angle window can be brought up to get even deeper



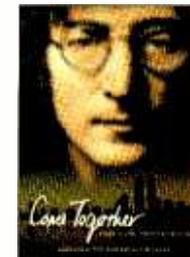
into the action. DVD viewers can also access Hancock's 1982 video of "Rockit," replete with its eerie group of robotic mannequins. Hancock discusses the skills of his band members on a separate interview feature, and close-up solos from each musician are available. A Hancock discography with select audio samples and a group of Web links is also included.—**JK**

► COME TOGETHER: A NIGHT FOR JOHN LENNON'S WORDS & MUSIC

Pioneer 11909

RELEASE DATE: Dec. 3
Even a year after the events of Sept. 11, 2001, the feeling of community and positivity captured at this multi-artist show, which originally aired in October 2001, truly takes your breath away. Originally planned to honor Lennon, an artist remembered for his humanity, the program intersperses clips and

words from Lennon himself; thoughts from host Kevin Spacey and participants including Ben Stiller, Dustin



Hoffman, and Steve Buscemi; and performances of 16 Lennon songs, the entirety of which strongly immortal-

izes the intensity of the terrorist attacks. The show opener, a version of "Imagine" performed by Yolanda Adams and Billy Preston, is soulful and exuberant, while "Across the Universe" from Moby, Sean Lennon, and Rufus Wainwright is simply fantastic. Craig David's "Come Together" is brought home to a modern audience. Though the DVD lacks any extra features, this show itself stands alone.—**JK**

► LILO & STITCH

Buena Vista Home Entertainment 23989

RELEASE DATE: Dec. 3
Stitch, the creation of a mad alien scientist that escapes to Earth, has become Disney's newest animation hit and franchise-film star. And as the DVD version of his first feature, *Lilo & Stitch*, makes clear, he is here to stay. The disc's extras include hula lessons and a brief behind-the-scenes encounter with Wynonna, whose version of Elvis Presley's "Burnin' Love" graces the film (Lilo, the lonely Hawaiian girl who adopts Stitch,



loves the King). But Stitch steals the show in a series of "Inter-Stitch-als," interacting with Snow White and the Seven Dwarfs and

other classic Disney characters. There's also an interactive game that lets viewers build their own alien. After all, Stitch was only "Experiment 626"; there's more of him, and his feisty outer-space brethren, to come.—**MB**

KYLIE MINOGUE

KylieFever2002: In Concert—Live in Manchester

Capitol 90102

RELEASE DATE: Nov. 19
While Kylie Minogue's *Fever* album was winning over top 40 radio in the U.S. earlier this year, the diva was working her mojo on tour throughout Europe and Australia. This live DVD captures her May 4 gig at the Manchester Evening News Arena in the U.K., where she concentrated on hits from her previous two albums. Highlights of the lavish extravaganza include the show-closer of "Can't Get Blue Monday Out of My Head" (a reworking of her hit single "Blue Monday"), the fab merging of "Light Years" with Donna Summer's "I Feel Love," and the amazing gymnastic skills of acrobat Terry Kvasnik during "Confide in Me." The DVD also features a revealing 30-minute documentary on the making of the show.—**KC**

SINGLES

Edited by Chuck Taylor

POP

DJ SAMMY *The Boys of Summer* (3:58)
PRODUCER: DJ Sammy
WRITERS: D. Henley, M. Campbell
PUBLISHERS: Wild Gator, ASCAP; Woody Creek/Warner-Tamerlane, BMI
Robbins 72075 (CD single)
 Can DJ Sammy find a second slice of "Heaven"? Following the surprising top 10 success of the producer's appealing high-energy remake of the Bryan Adams staple, Don Henley's "The Boys of Summer" gets a similar workout, complete with frenetic beats, tempo to beat the band, and a fairly generic female vocal leading the charge. There's nothing particularly revolutionary about the track, but again, it makes singing along to an old favorite good clean fun while heading down the interstate. Remixes abound on the commercial CD single. All said.—**CT**

R&B

NEXT *Imagine That* (3:58)
PRODUCERS: Kaygee, Darren Lighty, Eddie F.
WRITERS: K. Gist, D. Lighty, E. Ferrell, R. Huggar, K. McCord
PUBLISHERS: Divine Mill/Warner-Chappell Music/Sharay's Music/Eddie F. Music/Famous Music/Uh Oh Entertainment/Ensign Music, ASCAP; Universal Duchess Music1/Perks Music, BMI
J Records 21206 (CD promo)
 After a two-year hiatus, R.L., Tweety, and T-Low reteam as R&B outfit Next—and the guys are as in sync with their honey-sweet harmonies as ever. "Imagine That," the lead single to their forthcoming J Records debut, *The Next Episode*, is a midtempo love letter to women. Sampling Alicia Meyer's "If You Play Your Cards Right," the track's light and airy feel allows each singer to add his own soulful touches. Next's previous chart-topping success with "Wifey" and "Too Close" should serve it well in selling this one to mainstream and adult R&B formats. The song's easy-going swagger won't hurt, either.—**RH**

COUNTRY

► **RANDY TRAVIS**
Three Wooden Crosses (3:22)
PRODUCER: Kyle Lehning
WRITERS: D. Johnson, K. Williams
PUBLISHERS: Sydney Erin Music, BMI; Sony/ATV Tunes, ASCAP
Word/Curb 886236 (CD promo)
 Early indication from country radio is that Randy Travis may have a hit on his hands with this beautifully written tale of faith and redemption. The opening lines immediately grab the listener and draw them into the story: "A farmer and a teacher, a hooker, and a preacher/Riding on a midnight bus bound for Mexico/One was headed for vacation, one for higher education/And two of them were searching for lost souls." Written by Doug Johnson and Kim Williams, the lyric relates what happens in the aftermath of a fatal highway accident, and it contains a powerful message about what really matters

SPOTLIGHTS



BON JOVI *Misunderstood* (3:45)
PRODUCERS: Luke Ebbin, Jon Bon Jovi, Richie Sambora
WRITERS: J. Bon Jovi, R. Sambora, A. Carlsson, D. Child
PUBLISHER: not listed
Island 15743 (CD promo)
 It's hard to imagine that after more than two dozen top 40 hits and 18 years on the charts, there could be any facet of Bon Jovi that is misunderstood—but Jon and crew make their case anyway with this instantly gratifying arena pop-rocker, from the current platinum-seller *Bounce*. While there are no great surprises abounding in this track, it's comforting to count on the solid musicianship of the band and Jon Bon Jovi's unfailing vocal bravado, particularly amid the obsessively urban airwaves of the day. Island is simultaneously releasing the more guitar-intensive "Bounce" to rock radio, which convincingly shakes down the house with the gritty intensity of such '80s mainstays as "Bad Medicine" and "Livin' on a Prayer." *Misunderstood*, maybe, but these guys seldom make a misstep. There's something for all ages here.—**CT**



NATALIE GRANT *I Will Be* (3:50)
PRODUCERS: Phil Symonds, Natalie Grant
WRITERS: N. Grant, B. Helms, P. Field
PUBLISHERS: Nat in the Hat/Banahama/Wrensong/Meadowgreen, ASCAP; EMI Christian Music
Curb 510117 (CD promo)
 Contemporary Christian songbird Natalie Grant is poised to soar to new heights with her forthcoming Curb debut, *Deeper Life*, due Feb. 11, 2003, which puts her at the creative helm of her work, along with a number of name-brand collaborators. Lead single "I Will Be"—which she co-wrote and co-produced—is a grand example of the stunning vocal prowess that this emotive singer possesses, guided by a bright, uptempo rhythm, appreciable hooks, and a message of heavenly devotion. Grant is certainly one of the most exceptional talents to come through the Christian pipeline in some time; hers is truly a God-given talent—and the new project is replete with hit potential and numerous opportunities for AC crossover with its sumptuous mix of glossy ballads and optimistic tempo. The only way is up.—**CT**

in life. Travis has never sounded better, and his warm baritone perfectly conveys every nuance in the lyric. Culled from his new inspirational album, *Rise and Shine*, this fine single could herald his return to country airwaves, with the potential for other gems to be mined from this outstanding collection.—**DEP**

SPANISH

► **JON SECADA**
Si No Fuera Por Tí (4:20)
PRODUCERS: Emilio Estefan Jr., Jon Secada, Archie Peña
WRITER: G. Marco
PUBLISHER: Estefan Music Publishing International, ASCAP
Crescent Moon Records/Sony (CD promo)
 On his first full-fledged Spanish-language album in seven years, Cuban Jon Secada adopts a continental vibe by mixing and matching Caribbean and Latin rhythms with traditional pop. The sound is distinctly South American in "Si No Fuera Por Tí," a wistful, romantic waltz reminiscent of traditional Peruvian waltzes (writer Gian Marco is Peruvian) but set to *cuatro*, guitar, *requinto*, light percussion, and the most subtle of string accompaniment. Secada's forte, his expressive voice, starts off velvety, then soars with quite a raw texture—and he pulls it off

beautifully. The over-production that defined much of Secada's last English-language album is nowhere in evidence here, to the benefit of both the singer and the music. While the Spanish in itself marks a return to Secada's roots, he does it musically as well, and it's a welcome return.—**LC**

CHRISTMAS

BON JOVI *I Wish Everyday Could Be Like Christmas* (4:27)
Island 15766 (CD promo)
BEN GREEN *Holiday* (3:08)
American Standards Recording Co. (CD promo)
 Contact: 914-739-7566
THE FLAMING LIPS
White Christmas (3:28)
Warner Bros. 101031 (CD promo)
ADAM SANDLER *The Thanksgiving Song/The Chanukah Song/The Chanukah Song Part II*
Warner Bros. (CD promo)
KENNY CHESNEY
Away in a Manger (2:56)
BNA Nashville (CD track)
CLAY MARSHALL *Feliz Navidad* (2:37)
Warner Bros. (CD track)

IN CONCERT

BLONDIE
Roseland Ballroom, New York
Nov. 23
 After scoring a No. 1 U.K. hit with "Maria" from its 1999 comeback *No Exit*, Blondie is revisiting its past with what many critics are calling its "definitive" *Greatest Hits*, released earlier this year on *Chrysalis*. In the midst of a five-city mini-tour to promote the 19-song disc, the legendary New York new-wave act returned home to a hero's welcome at the famed Roseland Ballroom.

Featuring original members Deborah Harry (vocals), Chris Stein (guitar), and Clem Burke (drums) plus newer recruits Kevin Topping (keyboards), Leigh Foxx (bass), and Paul Carbonara (guitar), the band delivered a rousing set of almost back-to-back hits, as well as new tunes from its forthcoming release (expected to arrive in early 2003) and a few fun, unexpected covers.

Still girlish at 57, the vampy and voluptuous Harry was an eye-fel in her silver micro-mini, glitter shirt, fishnets, and sparkly ankle booties. The band launched the set with the infectious new power ballad "Diamond Bridge," then started cooking on the groovy ska of "Screaming Skin." The near-capacity crowd—which ranged in age from 15 to 50—then went wild when they heard Burke's unmistakable drum roll intro to "Dreaming," perhaps the band's definitive power-pop single. The night would not have been complete without a little Ramones, and "Havana Affair" was a fun choice.

Her short, sexy, platinum locks blowing, Harry had her Monroe moves, Dietrich daring, and own unique strut on full display. Indeed, the woman who paved the way for the Madonnas, Courtnays, and Gwens of the music world proved she still has stage presence to spare.—**CS**

STAYING ALIVE BENEFIT
Green Point Stadium
Cape Town, South Africa
Nov. 23

A crowd of 30,000 filled Cape Town's Green Point Stadium to witness the first-ever MTV Presents Levi's Jeans Staying Alive Concert, in association with YouthAIDS. Headlining acts for the event, which started at 4 p.m. and lasted until well after midnight, were first-time visitors Sean "P. Diddy" Combs, Alicia Keys, and Usher, joined by domestic stars 101 (which won South Africa's *Popstars* TV show), DJ Ready D, *kwai* stars Zola and Mandoza, and R&B act Danny K. The concert was the biggest of its kind ever staged in the city, aiming to increase awareness of HIV/AIDS and encourage tolerance toward those affected. (In South Africa, one in nine people is infected.)

The audience, which braved unseasonably cold weather, responded with overwhelming enthusiasm for the international artists on the bill. P. Diddy declared that "if it were not for Africa, there would be no music" to wild cheers from the crowd. The Bad Boy Records chief proved his African credibility by spinning a sec-

tion of Brenda Fassie's massive '80s hit, "Weekend Special."

Keys, backed by an eight-piece band, three backing singers, a dancer, and an MC, was greeted with similar enthusiasm. The highlight of her set came in a moving rendition of Bob Marley's "Redemption Song," a hit among Cape Town's reggae-loving fans. But the biggest surprise was reserved for legendary South African singer Miriam Makeba. With Keys at the piano, the two singers performed a breathtaking "Kum Ba Ya," ably assisted by the Swaziland Choir and a small group of young children.

Usher balanced the message of safe sex/abstinence with his trademark sensuality. The young R&B star dazzled the crowd with a brand of choreography that has not been seen in this country for many years.—**DC**

THE OTHER ONES
Allstate Arena, Rosemont, Ill.
Dec. 2

The Other Ones, comprising the living founding members of the Grateful Dead, are obviously floating a trial balloon. This past summer, the group performed a one-off, tightly controlled pair of shows in southern Wisconsin. Since, it has been greeted by sell-out crowds on a fall arena tour, turning in some of the highest-grossing U.S. shows in recent weeks, despite relatively low (mostly in the \$45-\$50 range) ticket prices. It stands to reason that if this comes off without a hitch, the Other Ones will contemplate a full-blown summer stadium tour and the whole Deadhead roadshow could well be back in full effect.

Revisiting Chicago—the town where the Dead in 1995 played its final shows, prior to vocalist/guitarist Jerry Garcia's death—the performance was attended by a wide range of ages and styles, from tie-dye to mink. The line-up features founders Phil Lesh (bass), Bob Weir (vocals/guitar), and Mickey Hart and Bill Kreutzmann (percussionists) augmented by guitarist Jimmy Herring and keyboardist Rob Barraco from Lesh's band (Phil Lesh & Friends) and keyboardist Jeff Chimenti of Weir's Ratdog.

More than two hours long, the show was filled with highs, from Weir's almost touchingly hesitant take during a light and airy version of "Friend of the Devil" to the powerfully chanted final "anymore" in "Bertha." But there were also wandering tangents, where songs bobbed and weaved, danced around a theme, digressed through a bridge, and built toward an apparent end-point—but then drifted off without direction. A combination of songs, starting with "Friend of the Devil" and ending with "Touch of Grey," should have had a better fate than ending the first set, leading into a set break, followed by 40 minutes of "Jam" and "Drums" and "Space," with a couple song fragments interspersed.

As a package, either you love the way the sets worked or you hated it. Indeed, the Other Ones didn't leave much middle ground. But the high-lights tended to more than balance the lesser parts of the show, which was still a truly unique spectacle.—**MC**

CONTRIBUTORS: Matt Carmichael, Leila Cobo, Diane Coetzer, Deborah Evans Price, Rashaun Hall, Cheryl Spielman, 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.

Chalice Mixes Luxury, Commercial Services

L.A. Studio Boasts Trendy Neve Console, SSL 9000, 'Decadent Parlor'

BY CHRISTOPHER WALSH

In this era of tight production budgets (see Studio Monitor, this page), it may come as a surprise that there are those brave enough to build, equip, and open a new facility in the already crowded Los Angeles studio market. But a tour of Chalice Recording Studio, which opened in August on North Highland Avenue, reveals a three-room studio tailored to suit many segments of the music recording industry.

As the professional recording industry continues a metamorphosis, in part, to private, producer- or engineer-owned studios and destination studios owned by the fabulously wealthy, Chalice represents an emulation, of sorts, of both of those paradigms.

Like most studios occupying the high echelon of the commercial market, Chalice Recording Studio—three years in the making—offers extreme luxury in a private setting. The 96-input Solid State Logic 9000 J Series console in Studio A is surrounded by a huge arsenal of outboard equipment and custom TAD/Augsburger main monitors. The ample control room is further supplemented by 25-foot-by-16-foot and 9-foot-by-15-foot overdub booths.

Studio B, recalling some of the "themed" rooms found in other L.A. facilities, is tailored especially to the rock clients who typically

book long-term album projects and seek an environment that suits a propensity for long nights and libertine behavior. Appropriately, Studio B is anchored by a Neve 88R console, the board favorably com-



TAO

pared to classic Neves that are growing in popularity both in the L.A. market and around the world. Like Studio A, the East Asian-themed Studio B is generously equipped with outboard gear and TAD/Augsburger mains.

"Imagine a very successful producer with a lot of money who can build a studio whatever way he wants to," manager Ben Tao says. "That's what I wanted it to be like, but with the services of a commercial facility. In other words, you don't have to go and fix stuff your-

self. That's why I tried to provide just about everything within the studio price; I don't charge for a lot of extras and come up with unexpected costs. I wanted people to feel that they have unlimited access, as it were. That's why there is a Fairchild [670 limiter] in each room, and stuff like that. That was the whole idea behind it.

"Every little space is different," Tao adds. "I wanted it to be beautiful and tried to load it with some symbolic imagery to stimulate the imagination. The concept of Studio A is basically to emulate a very luxurious private studio [but] to provide the services of a commercial place. Studio B is supposed to be more like a kind of decadent parlor."

The third room at Chalice, Studio C, is equipped with a Yamaha DM-2000 digital console, a further manifestation of the blurring of commercial and private: the DM-2000, a powerful mixer in a small footprint, is found in a number of private producer/mix engineer-owned studios. Each studio is also equipped with a Pro Tools HD3 system.

Clients to date include artists Kelly Price, Tom Jones, Floetry, and Rakim, and producer/engineers Warren Riker, Wyclef Jean, and Dave Schiffman. "I wanted to provide two different kinds of worlds," Tao says. "Everybody who's tried it seems to like it."

Studio Monitor™

by Christopher Walsh

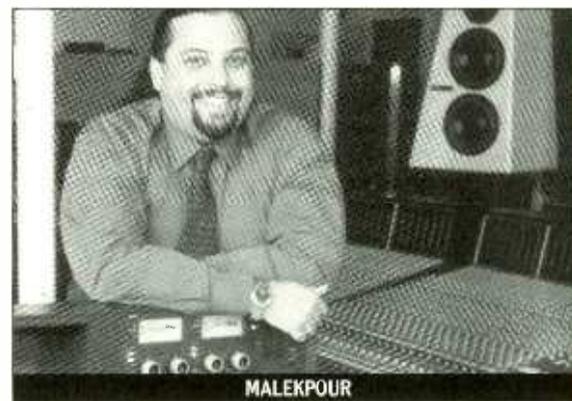
DISPLACEMENT, TRANSFERENCE: Momentous transformation is taking place in the audio recording industry. This transformation, engendered by a double-digit decline in album sales and the incessant march of digital technology, is causing a tremendous displacement and subsequent transference of recording hardware, altering the industry it serves.

From his vantage, David Malekpour, president of Rockland, Mass.-based Professional Audio Design, has a unique and intimate view into this transformation. Through a comprehensive package of equipment sales

high-end facilities who are putting in [Solid State Logic] 9000s and XLs and really making a separation between themselves and the 'mid' places.

"Then we have a lot of people buying HD systems," he continues. "We're doing a project with Tim Moseley [aka producer Timbaland] for his new facility. We've got a couple of really nice projects that have been keeping us busy, but I don't have a sense of a healthy market."

In conjunction with the large-scale embrace of DAWs is a corresponding use of software-based processing plugins in lieu of their hardware-based predecessors. Malekpour says demand for the latter—a central aspect of Professional Audio Design's offerings—has fallen, but that too creates opportunity.



MALEKPOUR

"A year ago, a [Lexicon] 480L was \$7,500, and we're selling them for between \$4,500 and \$5,000. A client bought one online

and design and technical services, Professional Audio Design is also well-positioned to participate in the evolution of the recording industry, to which the designation "professional" is no longer always applicable or even a clearly defined description.

The predominance of such computer-based digital audio workstations (DAWs) as Digidesign's Pro Tools HD or Steinberg's Nuendo platform simultaneously allow professional studios to exist in home or personal environments, a phenomenon to which professionals and hobbyists alike are flocking. The need for turnkey solutions is a significant part of Professional Audio Design's business, Malekpour says; a frequent byproduct, the closing of long-established commercial facilities, is also served by his company. Bears-ville Studios, for example, which recently announced the closing of two of its studios (*Billboard*, Nov. 9), is liquidating hardware through Professional Audio Design.

"One thing going on in the market," Malekpour says, "is that some of the older facilities that haven't had a chance to upgrade or be at the top of the market but are 'classic' places are being challenged. Young people, young approaches, and a completely different business model are appealing to a different market and taking away from those other facilities. Then there are

for \$2,800. Years ago, if you had a [Universal Audio] LA-2A, you'd have 10 people wanting to buy it. Now I've got six or eight of them in the shop; someone can buy the LA-2A plug-in for \$499. So I do think it's hampering hardware sales, but prices will come down on those quality pieces of equipment, and therefore some are on the market at really good deals. It's making the hardware more accessible to people for whom it was priced out of range."

While console sales remain steady, Malekpour says, they are typically 48- and 56-channel models, as opposed to the 80-channel board common in years past. "There's still demand," he states. "If you really look at the market today, there's way more people involved in recording and making music than there were 10 years ago. The market has just changed. It's probably a lot broader at the bottom and a lot thinner at the top. The cutting-edge facilities with great rooms and good services are still going to attract top-end customers, but there's also a lot of guys who want to be creative in home environments. It just presents opportunity."

Today's price to entry in the recording business means far more businesses, in short. "Some of the people involved today aren't even a business," Malekpour says. "They're just artists or creative people who used to spend money at studios."

DECEMBER 14 2002 Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 7, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE/CLUB PLAY	DANCE/MAXI-SINGLES SALES
TITLE Artist/ Producer (Label)	LOSE YOURSELF Eminem/ Eminem (Shady/Interscope)	WORK IT Missy "Misdemeanor" Elliott/ Timbaland (The Gold Mind/Elektra/EEG)	THESE DAYS Rascal Flatts/ M. Bright, M. Williams, Rascal Flatts (Lyric Street)	DIE ANOTHER DAY Madonna/ Madonna, Mirwais (Warner Bros.)	DIE ANOTHER DAY Madonna/ Madonna, Mirwais (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	54 SOUND (Ferndale, MI) Steve King, Michael Strange, Jr.	HIT FACTORY CRITERIA (Miami, FL) Carlos "El Loco" Bedoya, Senator Jimmy D	WORKSTATION TRACKING ROOM (Nashville, TN) Marty Williams	SARM WEST (London) Mark "Spike" Stent	SARM WEST (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 9000 J	SSL 9000, Harrison Series Twelve	SSL 9000 J	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Radar II/Pro Tools	Sony 3348/Pro Tools	Sony 3348/Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Radar II/Pro Tools	Quantegy 467	Quantegy 467
MIX DOWN STUDIO(S) (Location) Engineer(s)	54 SOUND (Ferndale, MI) Eminem, Steve King	MANHATTAN CENTER (New York) Timbaland, Jimmy Douglass	WORKSTATION (Nashville, TN) Marty Williams	THE MIX SUITE @ OLYMPIC (London) Mark "Spike" Stent	THE MIX SUITE @ OLYMPIC (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	SSL 4000 G	Neve VR72	Harrison Series Twelve	SSL 4064 G	SSL 4064 G
RECORDER(S)	Pro Tools	Studer A827/Pro Tools	Radar II/Pro Tools	Studer 3348/Pro Tools	Studer 3348/Pro Tools
MIX DOWN MEDIUM	Pro Tools	Quantegy 499	Radar II/Pro Tools	Quantegy 467	Quantegy 467
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian Gardner	BERNIE GRUNDMAN (Los Angeles) Bernie Grundman	WORKSTATION (Nashville, TN) Marty Williams	METROPOLIS (Los Angeles) Tim Young	METROPOLIS (Los Angeles) Tim Young
CD/CASSETTE MANUFACTURER	UMVD	WEA	UMVD	WEA	WEA

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The New Sound Of Music

A beleaguered music biz hopes a new breed of kicked-up surround sound will be the Next Big Audio Savior. Billboard takes a look at the burgeoning DVD-Audio, SACD and DVD-Video fields and the companies vying for commercial supremacy.

BY CHRISTOPHER WALSH

Seated in the center of the cavernous Studio A at Avatar Studios in New York City, a group comprising producers, recording engineers and representatives from prominent music retailers is listening to a sampling of current and upcoming DVD-Audio releases. Following engineer Elliot Scheiner's captivating 5.1-channel remix of Queen's "Bohemian Rhapsody"—perhaps multichannel music's best demonstration for the uninitiated—David DelGrosso, VP of marketing at DTS Entertainment, the label arm of Digital Theatre Systems, Inc. (DTS), segues into an over-the-top, outrageously entertaining track, "Maybe" by the Insane Clown Posse, before segueing to the equally boisterous Frank Zappa live track "Dancin' Fool," recorded in 1975 at the Palladium on Halloween night.

Each demonstration presents a fascinating use of five speakers and a subwoofer, producing a richly engrossing sonic experience, all at 24-bit/96kHz fidelity. The power of multichannel music for a listener is clear: Once experienced, stereo seems passive by comparison, tame and limited.

"Like we've been saying for years," DelGrosso explains, "anyone who actually sits through a demonstration says, 'Wow, this is really cool!'"

For DTS Entertainment, which produces and licenses DVD-Audio and 5.1 music discs, the long and initially lonely path of preaching the superlatives of DVD-Audio is finally showing the promise of dividends. But, while there are signs pointing to multichannel music's continued growth, widespread acceptance of a new format (or formats) remains on the horizon.

With DVD-Video's unprecedented success, the installed base of DVD-capable hardware is already substantial. Meanwhile, manufacturers are offering more and more hardware at a full spectrum of price points and, more importantly, several "universal players" that are able to decode and play multichannel DVD-Audio, DVD-Video and the Sony/Philips-developed Super Audio CD (SACD), a separate high-resolution format offering surround sound on many of the available titles.

On the SACD side, both hardware and software numbers are encouraging; Universal Music Group's plunge into multichannel with the late October release of its first SACD titles will further seed retailers with high-profile content. Concurrently,

the format is achieving greater penetration with its forward-compatible hybrid SACD/CD, which will play in all existing CD players (2-channel mixes), as well as SACD players.

MULTICHANNEL MILESTONES

While still a young and emerging paradigm for music, surround sound has enjoyed a number of milestones in 2002 that indicate widespread adoption, permeating not just movies, music and games, but automobiles and even airlines.

This year, the number of DVDs replicated in North America passed the 1 billion mark, the fastest-ever span in which a recording-media



ALDER

format went from introduction to 1 billion units per year, according to the International Recording Media Association (IRMA). With demand so high, content providers are naturally confident in a breakthrough for multichannel audio. "We did a chart that looked at the penetration of DVD-Audio hardware in its first two years against CD, VHS and DVD-Video hardware in their first two years," says Paul Vidich, executive VP, Warner Music Group, the first major to release DVD-Audio titles. "At the end of this year, there will be an installed base in the U.S. of about 1 million DVD-Audio-compatible [units], which is better than CD and VHS in the first two years. And the projections from the hardware companies are that it will continue to grow very rapidly."

Vidich confides that DVD-Audio sales are running about double the rate of 2001, with approximately 600,000 sales worldwide to date. "Given our share of the worldwide market," he adds, "we think DVD-Audio shipments are over a million units, which is sort of a milestone. The big push in Q4 has been to get kiosks and listening stations. Circuit

City has been a big supporter of that."

Virgin Entertainment Group has also gotten behind surround sound. Starting Oct. 2, the retailer featured DVD-Audio listening stations at Virgin Megastores in several large cities and DVD-Audio and SACD titles were offered at sale prices. "The campaign has been more successful than we anticipated," states Dave Alder, senior VP of product and marketing, Virgin Entertainment Group, "which is great, because we've decided to extend the sale to all stores, rather than just focusing on the major urban markets. It's proved, I think, that there is an interest across the country." Virgin, says Alder, has taken the surprising step of stocking hardware, predicting an opportunity for impulse sales to consumers exposed to surround sound at its multichannel listening stations.

I WANT MY DVD

While theatrical releases on DVD-Video continue to dominate sales, that success has been supplemented in no small part by the ever-growing selection of music-specific DVD-Videos, including concert films, video collections and documentaries. Just as the LP presented previously unknown creative possibilities to artists, DVD—in both its video and audio formats—allows artists to extend the possibilities of their presentation. Increasingly, they are taking advantage of these possibilities, which include remixing their music in surround sound. The release of Sheila Nicholls' *Wake* on DVD-Audio (DTS Entertainment) provides one example. "Not only does it have the 'Faith' music video in 5.1 for the first time," says DTS's DelGrosso, "but, when Sheila got involved in the mixing process, she was so excited with this new technology, she gave us the master tapes of a remix of her previous single, 'How Strong,' to mix in 5.1 and add to this DVD-Audio."

These surround mixes, carried on the high-resolution DVD-Audio format, are further supplemented by bonus material, which has also become popular. "Record company EPKs [electronic press kits] are always interesting," says Robin Hurley, VP of A&R, Warner Strategic Marketing/Rhino Entertainment. "Rarely has the public seen these before, and they often provide a behind-the-scenes or the-making-of type of scenario, which is very com-

(Continued on page 36)

Surround Sound Hardware

BY STEVE TRAIMAN

With DVD-Video as the driving force, home-theater systems with surround sound are one of the bright spots in the consumer-electronics marketplace. Consumers are benefiting from the explosion of DVD movies and music titles

indicates that 14% of respondents expect to buy home-theater speakers/systems, up from 12% a year ago.

Sales of HTIB for January-August, excluding Wal-Mart and warehouse clubs, were up 52% in units, to 851,000 from 561,000 in 2001, and



SONY'S DAV C770 HOME THEATER SYSTEM



SNELL ACOUSTICS' THX ULTRA2 SPEAKER SYSTEM

(videos, documentaries and live performances), a growing number of 5.1 channel surround DVD-Audio titles and Super Audio CDs (SACD) and video games with 5.1 surround soundtracks.

According to the Consumer Electronics Assn. (CEA), household penetration of home-theater systems was 28%, or about 30 million homes, in the U.S. as of first quarter 2002, up from 24% the previous year. One of every three households should be equipped by year's end.

"The affordability of 'home theater in a box' [HTIB], the availability of more DVD software and the cocooning effect of the events of 9/11 that has focused families on home entertainment are giving impetus to the surround-sound environment," observes CEA senior analyst Sean Wargo.

At the same time, the Ninth Annual Consumer Electronics Holiday Purchase Survey, conducted for CEA by eBrain Market Research,

up 44% in value, to \$398 million from \$276 million, according to NPD Intellect, which tracks sales at retail.

Sony is the runaway market leader, with an estimated 35% share of the NPD base, followed by RCA (Thomson Consumer Electronics), 8%; Panasonic and Kenwood, each 7.5%; Pioneer, 6.5%; and Bose (retail only), 6%.

Dolby Labs' consumer-electronics marketing director Craig Eggers estimates that about 13.4 million U.S. households have a home-theater system with Dolby Digital (DD) 5.1 surround sound.

"The number expands rapidly when you add in homes with DD 5.1 set-top cable boxes, Sony PlayStation 2 and Xbox consoles with the capability of surround playback," Eggers notes. "The integration of DVD players into HTIB is the biggest factor in making people aware of the surround-sound experience, propelling a lot of the

(Continued on page 36)

Investing In A Sound Future

With a plethora of DVD-Audio, DVD-Video and SACD titles in the marketplace, retailers say there needs to be more consumer awareness and marketing muscle before these new audio formats can really take off.

BY DON WALLER

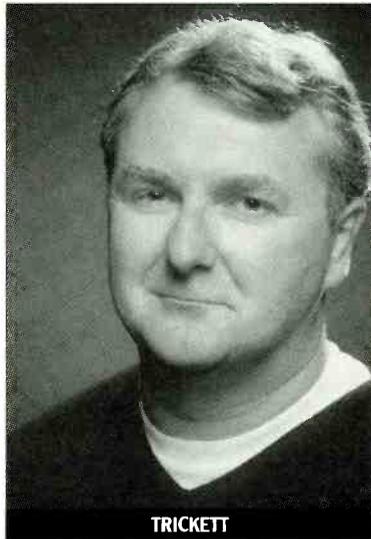
"As the record industry undergoes its transformation, I believe we'll have different audience segments," says Warner Strategic Marketing honcho John Beug. "There will be those who want downloads, those who want CDs and those who want DVDs that can be played on home-entertainment/theater systems with added features such as superior sound quality.

"Our best-selling DVD-Audio titles so far have been Fleetwood Mac's *Rumours* and Steely Dan's *Two Against Nature*," says Beug, "but we're looking forward to the new discs from Faith Hill and Disturbed, Linkin Park's *Reanimation* and a 30th-anniversary edition of Neil Young's *Harvest*. We've mixed and mastered a 12-13-minute film that Neil made back then, and we'll be put-

ting that on the disc's video stream."

Noting that the audience for DVD-Audio currently consists mainly of audiophiles, early adopters and affluent consumers in the 35-to-54-year-old demo, Kenny Nemes, EMI Catalog marketing manager/product development, touts the forthcoming Paul McCartney live disc and catalog mainstays from Bonnie Raitt (*Nick of Time*), R.E.M. (*Document*), the Band (*Music From Big Pink*) and, coming in the first quarter of 2003, the Beach Boys' *Pet Sounds*. The latter will feature video footage mixed into surround sound and audio mixed into stereo, mono and surround sound. "You've got to hear it to believe it," Nemes enthuses. "To hear *Pet Sounds* all around you just blows you away."

Aside from the improved sound, 5.1 Entertainment chairman/CEO John Trickett—whose company



TRICKETT

encompasses not only several DVD-Audio labels (Silverline, Immergent, Electromatrix, etc.) but also an audio/video-services division that has produced more than 120 DVD-Audio discs for all the major labels and film studios—cites as DVD-Audio's strengths the possibility of including concert footage, videos, artist comments, photo galleries, lyrics, "easter eggs" (hidden bonuses) and Web links, as well as the ability to involve the artist in the process.

Others, however, are considerably more sanguine about the "bells and whistles" aspect of DVDs. Sony, for example, has decided to put its weight behind SACD (Super Audio Compact Disc), which was developed by the hardware giant's parent company and Philips. "We're using all the space on the discs for the highest quality reproduction of music that we can, as opposed to the multimedia approach," says David Kawakami, director of Sony Corp.'s Super Audio Project. "Our U.S. catalog currently stands at about 510 titles, including David Bowie's *Heathen*, Bruce Springsteen's *Live at Madison Square Garden*, Roger Waters' *In the Flesh* and the remastered Rolling Stones catalog, and we're getting closer to day-and-date simultaneous CD and SACD releases."

Along with the headline-grabbing release of the Stones catalog by ABKCO, other notable SACD titles are the first discs from the Universal family of labels, including albums by Diana Krall, Ella Fitzgerald and Louis Armstrong, Muddy Waters, Bon Jovi, Stan Getz and Joao Gilberto and John Coltrane. And, in early January, six Blue Note titles will be issued, including Cassandra Wilson's *New Moon Daughter*, Norah Jones'

Come Away With Me and John Coltrane's *Blue Train*—representing EMI's first North American commitment to the SACD format.

Telarc is among the major independent labels releasing selections from a rich classical, jazz and blues catalog (Ray Brown, the Los Angeles Guitar Quartet) in both multi-channel and "regular" SACD.

New start-up Audio Fidelity, head-



PAGANO

ed by Marshall Blonstein, formerly of gold-disc reissues DCC Compact Classics, is another indie that's committed to the SACD format, introducing vintage discs from Mel

Janet Jackson release *Live in Hawaii* and Marilyn Manson's *Guns, God And Government World Tour*. Also for the hard-rock crowd, indie Roadrunner weighs in with Nickelback's *Live at Home* and Slipknot's *Disaster Pieces*.

Describing consumer reaction as "steady, considering there hasn't been a lot of marketing muscle behind it," Joe Pagano, Best Buy's senior VP of entertainment, points out that sales of new players are driving the software, vintage titles have a great deal of appeal and the closer these new formats come to day-and-date release with CDs, the more attention they draw.

"Our biggest challenge is educating the consumer," says Pagano. "But there has to be a triangulated effort from hardware manufacturers, software manufacturers and retailers to push this. Right now, DVD-Audio is riding DVD's coattails. SACD is a great product, but it doesn't have that locomotive."

Tower Records' VP of product & vendor management, George Scarlett, agrees that "DVD-Audio has been stronger out of the box," while noting that sales of hybrid SACDs—i.e., they play on standard CD as well as SACD players, such as the Stones' catalog—have made direct format-to-format comparisons "fuzzy."

"Our biggest challenge is educating the consumer. But there has to be a triangulated effort from hardware manufacturers, software manufacturers and retailers to push this."

—JOE PAGANO, BEST BUY

Torme, Buddy Rich, Cal Tjader and a greatest hits-package from the Zombies.

Meanwhile, Sony Legacy will bring some notable titles to market: *The Bootleg Series Vol. 5: Bob Dylan Live 1975—The Rolling Thunder Revue*, a two-CD set that includes a limited-edition DVD-Video of "Tangled Up in Blue" and "Isis," both mixed into 5.1; and *Future 2 Future Live*, a 104-minute concert from Herbie Hancock and an all-star band recorded at the Knitting Factory in Los Angeles earlier this year. Perhaps the last item's most intriguing interactive feature is the viewer's ability to watch up to 30 minutes of the show from one of the multiple camera angles used to shoot the original performance (utilizing technology developed by MX Entertainment).

Eagle Vision, part of Eagle Rock Entertainment, also specializes in DVD-Video surround-sound titles. Its catalog includes the best-selling

Scarlett similarly views retail's role as primarily "educational," answering the age-old question of "what needs to be done?" with "marketing, marketing, marketing!"

"We're big supporters of both these new formats," says Dave Alder, Virgin Entertainment Group senior VP of product and marketing. "We're currently doing a month-long, chain-wide promotion with end-caps on 30 titles. We've included a little pamphlet explaining what these things are, what hardware they play on and why you don't have to start your collection all over again. So far, reaction has been very positive.

"We need to demystify and simplify everything in order to take both formats to a wider market," he concludes. "We also need more titles available, standardization of packaging—with individual features clearly delineated on the outside of each title—and, of course, more marketing dollars to build awareness."

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*from your design on digital file to our specs

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SURROUND SOUND

A PRO AUDIO EXPANDED SECTION

Sound of Music

Continued from page 33

elling to the fan. We are adding EPKs to R.E.M.'s *Automatic For the People* and Donald Fagen's

Kamakiriad, and I think EPKs will feature frequently for albums that were made during the '90s."

SACD VS. DVD-AUDIO

Given the vast Sony catalog, the SACD likewise offers an abundance of multichannel options. After an initial 2-channel focus on the audiophile market, multichannel remixes of both its rock, jazz and classical

masters and contemporary pop artists are on the rise. Titles by artists as diverse as David Bowie, Ginuwine, James Taylor, Destiny's Child, Johnny Cash and Miles Davis are offered on multichannel SACD, as the format nears 1,000 titles overall.

With Universal now backing the SACD, the selection of content in the format will see a sizable increase. "SACD has certainly begun to gain quite a bit of momentum in the last 12 months," says Paul Bishow, VP of marketing, new formats, Universal Music. "I think in the next 12 months, you'll see a huge amount of momentum towards SACD."

Like *A Night at the Opera*, classics by artists such as Fleetwood Mac, the Grateful Dead and Neil Young exist on DVD-Audio, alongside new releases by Linkin Park (*Reanimation*) and Faith Hill (*Cry*). With Sony's immense catalog and now Universal's participation, SACD offers a similar roster of current and classic titles.

But many industry professionals feel that more titles of *A Night at the Opera*'s near-mythical caliber are needed for surround sound's mainstream breakthrough. That wish will soon come true with the arrival of the Band's *Music From Big Pink* and the Beach Boys' *Pet*



MICHAELS

producing 10 titles a month," says Bob Michaels, president of 5.1 production services, a division of the 5.1 Entertainment Group, which houses the Silverline label. In February, Silverline entered into a long-term licensing agreement with Sanctuary Records, allowing rights for all six-channel formats for 140 titles of Sanctuary repertoire.

In addition to introducing the first commercially available DVD-Audio single, D'shwalla's "Somewhere in the Middle," Silverline, in association with Dolby Laboratories, announced that all of United Airlines' overseas 777 flights in November and December would feature its DVD-Audio repertoire enhanced by Dolby headphone technology, which enables the conveyance of surround sound through standard stereo headphones.

"One of the key things is that people are starting to understand that it's not necessarily the overwhelming, substantial change in format," Michaels adds, "in that the resolution you're listening to is invisible, unless you have a little bit of savviness and education about the players. I think the key thing here is that people are definitely experiencing surround sound and getting hip to it."

Sounds, all on DVD-Audio. "Multichannel is starting to take off," says Steve Hall of Future Disc Systems in Hollywood, who has mastered the multichannel mix of albums by Deep Purple, Foreigner, Emerson, Lake & Palmer, the Grateful Dead and Carole King, as well as *Pet Sounds*, Jackson Browne's *Running on Empty* and the Band's *The Last Waltz*. "It seems like they're releasing more as time goes on, but I'd like to see more and more stuff coming out in surround."

Hall will likely get his wish, since the labels that have made a commitment to multichannel audio are firm believers. "Since February, we've been

Hardware

Continued from page 33

sales growth."

At THX, which launched its surround-sound technology in the mid-'80s with its cinema theater presentations, engineering VP Laurie Fincham says that the company brought similar benefits to the high-end home environment with the first discrete encoded 5.1 soundtracks on laserdiscs in the early '90s.

"The newest THX certification programs are for technology licensed to about three dozen high-end audio companies who meet key sound levels and bandwidth to reproduce the original sounds from the studio experience into the home," Fincham notes. THX Ultra2, developed at the same time as Dolby Labs, which calls it Surround-EX, is the newest spec for larger rooms (20 by 16 feet), while THX Select was developed for smaller listening environments (15 by 10 feet).

Here's a sampling of the highest market share HTIB systems:

From market leader **Sony**, there are the **Sony DAV C770** 550-watt DVD Dream Home Theater System, featuring a five-disc DVD/SACD/CD changer with CD and CD-R/RW playback, S-master DD/DTS digital tuner/receiver, five satellite speakers and subwoofer; the **DAV C450** 500-watt DD/DTS surround-sound system, with five-disc DVD/SACD/CD changer, subwoofer and five speakers; and the **DD W740** 400-watt

home-theater system, with a digital DD/DTS A/V control center and remote, 50-watt subwoofer and five satellite speakers.

From **Onkyo**, there is the **HTS650** 650-watt surround-sound system, with a DD A/V receiver and 8-inch, 150-watt subwoofer.

The **RCA (Thomson) RT2350** home-theater system includes a 300-watt DD receiver and remote, subwoofer and five satellite surround speakers.



EGGERS

Panasonic has the **SC-HT75** 400-watt home-theater system with DTS/DD and universal remote, DVD-R/CD-R/RW/MP3 playback, subwoofer and five speakers; and the step-up **SC-HT95** 500-watt system with a five-disc DVD/CD changer.

Kenwood offers the **HTB505** 600-watt system with DD/DTS A/V decoding and an upgraded dual-driver, six-piece speaker system.

Pioneer's systems include the **HTP-220S** 600-watt HTIB, which

features a 100-watt by 5 A/V receiver, 100-watt subwoofer and five satellite speakers; the **HTD-520DV** 500-watt system, including a five-disc DVD/CD changer with DD decoding, subwoofer with 8-inch driver and five satellite speakers; and the **HTD-320DV** system, with five-disc DVD/CD changer.

Bose's high-end **3-2-1 Surround Sound** system includes an all-in-one receiver and DVD/CD player, two surround speakers and Acoustimass subwoofer module. There's also the **Bose BOS AM6II Acoustimass 6 Series II** home-theater speaker system, with five shielded cube speakers and its Acoustimass subwoofer module.

At the high end of surround-sound speaker systems, **Snell Acoustics** offers the **THX Ultra2** series, which includes XA1900 LCR towers for front speakers (left, center, right), AMC900 in-wall dipoles or SR30 on-wall surrounds and a ICS sub 24, a 400-watt 12-inch powered subwoofer.

NAD's T 762 A/V Receiver includes Dolby/THX Surround-EX and DTS ES, with a built-in 6-channel amp that pumps 100 watts per channel of continuous power. The Command Center has a full suite of inputs/outputs that can be named by the user to accommodate all the latest and future digital A/V products. Companion **NAD T 562** DVD/CD player with advanced progressive scan technology for single-frame advance is compatible with CD-R/CD-RW and MP-3 playback and includes HDCD decoding.

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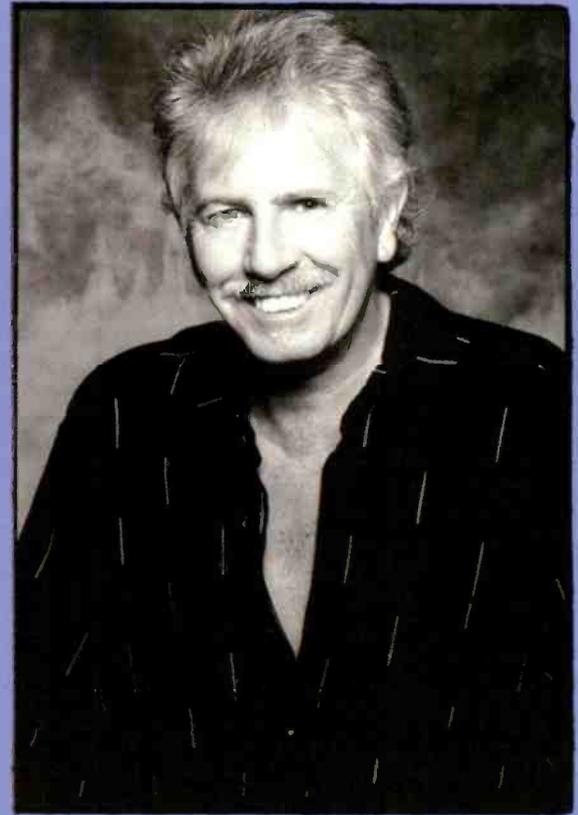
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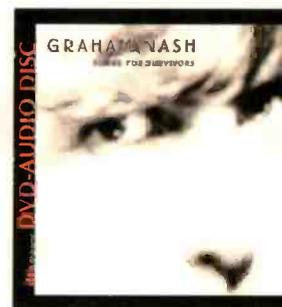


...and best of luck to our Surround Music Awards finalists:



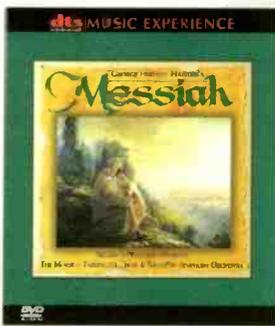
Queen
A Night At The Opera:

Finalist for "Best of Show"
Finalist for "Best Mix: Non-Orchestral"
Finalist for "Most Adventurous Mix"
Finalist for "Best Multichannel Reissue"



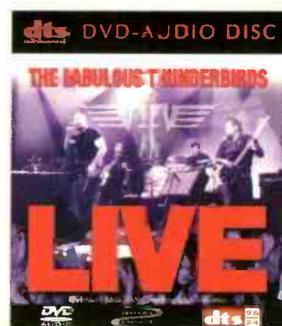
Graham Nash
Songs For Survivors:

Finalist for "Best Menu Design"
Finalist for "Best Additional Features"



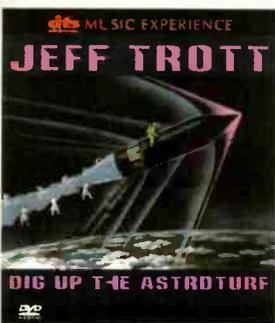
The Mormon Tabernacle Choir
Handel's Messiah:

Finalist for "Best Mix: Orchestral"



The Fabulous Thunderbirds
This Night In L.A.:

Finalist for "Best Concert Video"



Jeff Trott
Dig Up The Astro turf:

Finalist for "Best Made-for-Surround Title"



Steve Lukather
Candyman:

Finalist for "Best Standard Resolution Title"



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Words & Music™



by Jim Bessman

HONORING OLA BELLE: Luminaries in the local rock scene regularly stage tributes to legendary songwriters and artists, but last month, top musicians in New York's country scene gathered at the tiny corner bar 9C in the far-East Village, lettered-avenue neighborhood of Alphabet City to honor the music of the late **Ola Belle Reed**.

Situated at the Southeast corner of Ninth Street and Avenue C, 9C was once the home of the **Alphabet City Opry**, the Monday-night, old-time country-music jamboree conducted by singer/songwriter **Greg Garing**. On Nov. 12, **Elena Skye** and **Boo Reiners** of the **Demolition String Band** fielded a number of fellow ragtag Opry refugees and relatives of Reed in songs

print Reed record purchased on eBay.

"My world exploded open," she says. "All these fabulous songs: 'You Lead Me to the Wrong,' 'Over Yonder in the Graveyard,' 'Only the Leading Role Will Do,' 'Where the Wild, Wild Flowers Grow'—song after song so deep and beautiful. Then we were in Holland, and I did an interview where I said we had to do a tribute record, since none of the songs were available. It was on the Internet, and someone put together a care package of all her music for me. And then I posted something on the Bluegrass List and got even more material: All this old Ola Belle stuff is being circulated underground."

Skye notes that Reed's songs express

"community-oriented [values.] Her big thing was, if you're not at peace with yourself, you won't be at peace with your fellow man or God or the world—but it's beyond a religious thing."

Joining Skye and Reiners at 9C were locals **Amy Allison**, **Andy Cotton**, **Karen**

Hudson, **Annie Husick**, **Carla Murray**, **Chal Pivik**, **Diane Stockwell**, **Liz Tormes**, **Danny Weiss** & **Mary Olive Smith**, and **Buddy Woodward**, along with Reed's nephews **Zane**, **Jeremy**, **Dan**, and **Hugh Campbell**, who came up from Maryland and presented Skye with still more rare Reed memorabilia. (Incidentally, Hugh has penned the title track to **Lynn Morris'** new CD, *The Shape of a Tear*.)

"I feel so connected and touched and honored to be part of her musical legacy," says Skye, who is set to record a Reed tribute album with Reiners for the Demolition String Band's Okra-Tone label.

HARLEM CONTINUES SINGING: Funding angels—and strong ticket sales—have saved *Harlem Song*, the joyous musical celebration of Harlem written and directed by Tony Award winner **George C. Wolfe** (*Billboard*, Aug. 10). The show was in danger of closing early at its Apollo Theater home but will now run through Dec. 31 as scheduled.

Producers hope to make the show an annual event. Meanwhile, Columbia/Legacy has just issued the original cast recording, which includes music from **Jimmie Lunceford**, **Duke Ellington**, **Cab Calloway**, **Lena Horne**, and **Sam Cooke** and is the label's first newly produced and recorded cast album.

After 30-Plus Years, Music Is Still Priceless To Carlin's Bienstock

BY JIM BESSMAN

NEW YORK—Though now he says it would be "almost impossible" to start up an independent music publishing company given today's market conditions, venerable Carlin America chairman/CEO Freddy Bienstock couldn't be much happier with the health of the indie company he founded in 1966.

Prominent among dozens of current national commercial licenses from the Carlin America holdings are "Everybody Loves My Baby" and "There'll Be Some Changes Made," both in the movie *Road to Perdition*; "Are You Lonesome Tonight," "If I Didn't Care," and "What a Wonderful World," all in the NBC-TV series *Crossing Jordan*; and, fittingly, "Cool Jerk" in a Cool Whip commercial.

NEW LIFE FOR OLD TUNES

Meanwhile, Carlin America's English subsidiary, Carlin Music, has also scored noteworthy successes. It recently earned the largest synchronization fee ever in the history of any Carlin company for Van Morrison's

"Gloria," which will be used in the international ad campaign launching Cacharel's new Gloria perfume. Mars Confectionery's first European campaign is using Meat Loaf's "Bat out of Hell" as its music signature, while Paul Oakenfold's remix of "Everybody's Talking" became a top 10 single when London's Capital Radio licensed it for its TV commercial.

Additionally, Robbie Williams' duet with Jane Horrocks at the Royal Albert Hall of Bobby Darin's classic "Things" was included in Williams' hit CD and DVD releases, and Carlin Music tallied 20 out of the 31 tracks on the Elvis Presley compilation *Elvis 30 #1 Hits*, one of them being the international hit single "A Little Less Conversation."

Bienstock, of course, has always done well in England, having acquired the Hill and Range U.K. affiliate Belinda Music in 1966, then renaming it Carlin Music Corp. after his daughter Caroline, now Carlin America's COO. He broadened the company's catalog by acquiring copyrights associated with such estimable British acts as the Animals, the Kinks, and Cliff Richard & the Shadows and also represented Motown Records' publishing arm, Jobete Music.

Bienstock, who was born in Vienna in 1928, began his publishing career in the U.S. as a teenage stock boy at Chappell & Co. "for \$14 a

week," he says. He became a valued song plugger when his cousins and fellow music publishing legends Julian and Jean Aberbach brought him to their company, Hill and Range. There, he became deeply involved in supplying songs for Presley and worked with such other early rock-era luminaries as the songwriting team of Jerry Leiber and Mike Stoller, with whom he formed the Hudson Bay Music Co. upon leaving

estates of Oscar Hammerstein II and Richard Rodgers acquired the now-108-year-old Edward B. Marks Music Co., publisher of songs associated with the varied likes of George M. Cohan, Billie Holiday, and Jim Steinman, as well as the works of such serious music composers as Roger Sessions and William Bolcom, whose acclaimed new opera, *A View From the Bridge*, had its New York Metropolitan Opera debut performance Dec. 5.

PRICELESS BUSINESS

Then in 1983, Bienstock returned to Chappell & Co.—this time as its largest stockholder and chairman—and although he sold it to Warner Communications in 1987, he retained his Carlin companies.

"I've had no thought of selling, though I've been approached a number of times with substantial sums," says Bienstock, whose company now stars writers and artists ranging from Stephen Sondheim to AC/DC and up-and-coming country singer Elizabeth Cook. "I'm not interested, because both my children are in the business [son Robert is senior VP with the company], and I fully concur with the credit card commercial: 'To be in the music business is priceless.'"

Indeed, Bienstock recalls seeing the classic 1935 Fred Astaire/Ginger Rogers musical *Top Hat* and sensing "it must be the most fantastic thing there is, being in the music business." When he made it to Hollywood to assist with his first of 33 Presley movies, "I said to myself, 'Here I am.'"

Having resided for many years in midtown Manhattan's fabled Brill Building music-publishing mecca, Carlin America is now situated in two buildings on East 38th Street in the Murray Hill neighborhood—one of which, a former stable converted into a studio by famed architects William Adams Delano and Chester Holmes Aldrich in 1917, was recently profiled in *The New York Times*. (The company also has offices in France and Canada, as well as Nashville—home of its Sis 'N Bro Music subsidiary—and London, where its Carlin Production Music Library is among the largest production music libraries in the world.)

Bienstock still comes into the office every day at 9:40 a.m. and leaves between 2 p.m. and 3:30 p.m. to play high-level bridge. On the vocational side, his main concern is the forthcoming Supreme Court decision on the constitutional challenge to the Sonny Bono Copyright Extension Act of 1998.

"We carry a lot of songs that fall into the extra 20-year period [mandated by the act]," Bienstock says. "I'm anxiously praying that they don't upset it."



'We carry a lot of songs that fall into the extra 20-year period [managed by the Sony Bono Copyright Extension Act]. I'm praying that [the Supreme Court doesn't] upset it.'

—FREDDY BIENSTOCK,
CARLIN AMERICA



OLA BELLE REED & THE NORTH CAROLINA RIDGE RUNNERS IN 1947

by the influential National Endowment for the Arts National Heritage Award winner, who died Aug. 16.

An old-time and bluegrass music pioneer, Reed, who sang and played banjo, was born in the North Carolina mountains. She moved to Baltimore with her brother **Alex** during the Depression and performed on radio stations throughout Maryland. She wrote more than 200 songs, including the much-covered "High on a Mountain."

"Everybody from **Del McCoury** to the **Blood Oranges** to **Marty Stuart** do 'High on a Mountain,'" says Skye, whose "passion," as she puts it, is to maintain Belle's legacy. But the knowledgeable country artist concedes that even she had been regrettably unknowing of Belle's wrongly obscure songs.

"I'd heard Del McCoury do 'I've Endured' years ago at a bluegrass festival and identified it with him," she admits. "Something about it always touched me deeply, and then I heard 'High on a Mountain' and realized both songs were by Ola Belle. We've since performed them for years, but I could find nothing on her then other than Rounder's 25th-anniversary boxed set—which had 'High on a Mountain'—and I listened to it over and over and over."

Skye recounts how one night at 9C, she was handed a cassette of an out-of-

Hill and Range in 1969.

Hudson Bay soon picked up the publishing assets of the Charles Koppelman and Don Rubin music firms, including the songs of their production client the Lovin' Spoonful, not to mention songs by Darin and Tim Hardin. It also acquired the label and publishing divisions of the R&B companies Starday and King Records, as well as *The New York Times'* music firms Herald Square Music and Times Square Music, which were key Broadway-show music publishers and owned scores to *Fiddler on the Roof*, *Cabaret*, *Company*, and *Follies* and hits by such songwriters as Peter Allen, Marvin Hamlisch, and Carole Bayer Sager.

Parting company with Leiber and Stoller in 1980, Bienstock, with the

MERCHANTS & MARKETING

More Album Previews Become Available On Internet

Realizing That Consumers Who Sample Music Are More Likely To Buy It, Labels Increase Streaming Times, Content

BY BRIAN GARRITY

NEW YORK—As record labels increasingly look to the Internet to build awareness of new product hitting stores, a growing number of albums are being made available for previewing—either in their entirety or as 30-second clips—at a host of e-commerce and music Web sites prior to their release.

Getting in on the act of album previewing—often known as listening parties—are entities ranging from amazon.com and vh1.com to AOL and digital-subscription-service operator MusicNet.

The offers mark the latest example of an increasingly aggressive promotional environment for music on the Internet. While labels are no strangers to hosting free listening parties for albums, such previews in the past have been offered on a more limited basis in favor of individual tracks doled out on a piecemeal basis. What's more, they have run for shorter periods of time than they do now.

Paul Zullo, president/CEO of Muze—a leading supplier of pre-street album streams to online retailers and other sites—notes that labels “recognize the significant opportunity pre-street clips bring to the online retail business . . . As the music industry continues to face economic challenges in this changing marketplace, some labels are embracing the Internet and using it to their advantage.”

“What we're hearing from our retail clients and the distribution companies is: How can we expose artists and content as early as possible to facilitate commerce?” adds Michael Kennedy, Muze VP of marketing.

REFLECTING A TREND

In response, Muze forged alliances with such entities as RED Distribution and V2 Records to preview material from their artists' upcoming albums.

Kennedy says the trend reflects the fact that labels are searching for ways to help stimulate sales in the face of a decline, coupled with the growing notion on the part of consumers that they can sample music in advance of purchasing it. He notes, “Having that availability [for song clips] before street date is only going to convert more people to buyers as opposed to interested browsers.”

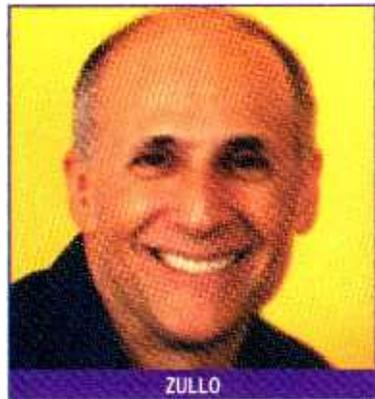
What's more, he points out that the company's research indicates that when sound clips are available, the conversion to sale is much higher than when they are not.

Further fueling labels' growing comfort with Internet previewing are advancements in streaming. The technology has enjoyed a marked

increase in quality that makes it a more enjoyable experience for the average consumer than it has been. Plus, streaming is viewed as less problematic in the context of album-sale cannibalization.

“There's just more comfort in doing secure streaming than there was a few years ago,” one label new-media executive says. “I think people definitely view it as the equivalent of an online listening post.”

Meanwhile, sites are getting more



ZULLO

involved in such efforts in order to create a better relationship with consumers and, in some cases, to improve their profiles. Vh1.com, for example, has been using advance listening parties from a range of artists to broaden the scope of the site and reposition it as an all-music destination rather than as an offshoot of the TV channel. Vh1.com senior VP/GM of interactive Jason Hirschorn says the goal is to have multiple listening parties each week.

The site currently features new music from Zwan, Dru Hill, Snoop Dogg, and Toni Braxton. Other acts recently showcased at listening parties have included Pearl Jam, Fat Joe, Jay-Z, Craig David, Erick Sermon, Matchbox Twenty, and the Roots.

“If we continue booking these and programming the site that much, it does translate into more traffic,” Hirschorn says. “Users want to come back more often to see what's new.”

He points out that such promotions also benefit the industry as a whole. “These things are working out for the labels, and the reason they keep allowing us to do it is because it's moving records.”

Hirschorn says that while VH1 is looking to drive commerce through its site, its pre-street promotions help retailers across the country. “While we say you can listen to this record online, most people don't actually buy online. They still like to go into a physical store and hold that record the minute they buy it,” he says. “But if they can hear it on our site and then go out and pick it up, that helps everybody.”

For labels and distributors that are looking for alternative exposure outlets for their acts, such opportunities are attractive.

“These days, with tighter playlists, people need another place to hear your music,” RED director of new media Russell Fink says. “Here's an outlet where people can listen to the song.”

Under the terms of the RED-Muze alliance, consumers sample 30-second previews of songs from new releases—as well as select streams of full tracks and albums—ahead of street date.

STREAMING SUCCESS STORIES

RED is using the relationship as a selling point to its label partners—making presale-related campaigns one less worry for a label.

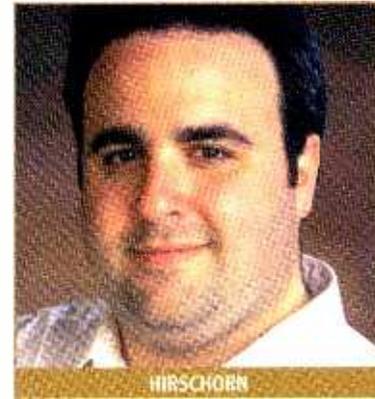
RED-distributed acts that have experimented with full-album/full-song streams include Aimee Mann, who offered her latest album, *Lost in Space* (SuperEgo), in its entirety a month ahead of its Aug. 27 release (*Billboard Bulletin*, July 15); Jane Monheit, who offered the first five songs from her album *In the Sun* (Warlock Records/N'Coded Music); and Delbert McClinton, who streamed his full album *Room to Breathe* (New West) ahead of its Sept. 24 bow.

Particularly successful was the Mann

promotion, which helped power first-week sales in excess of 50,000 units, according to Nielsen SoundScan.

“She had never sold that many [in the] first week before,” observes Hirschorn, whose site was among those previewing the album. “There's no way we didn't help that record debut high up.”

Other sites are looking to listening and pre-street streaming initiatives as a way to power pre-order business and/or to determine audience ap-



HIRSCHORN

petite for new acts. V2 new-media director Eleanor Blattel says, “Not only do pre-street clips help V2 create excitement around its new releases, [but] they are a great marketing tool

for pumping up pre-order sales.”

Indeed, some retailers are using access to full-album streams to drive pre-orders. Consumers receive access after purchasing the album through the site. Jeff Somers, group merchandising manager of amazon.com's music store, points out that the Web retailer has done an extensive series of such initiatives during the past year.

But not everyone is convinced of the effectiveness of such offers. Vh1.com, which ran a number of commerce-linked streaming offers one year ago, backed away from the practice in 2002 in favor of free streams.

“After talking to a lot of the label reps, we decided that there are very few artists that someone has to have the day before or the week before the album comes out,” Hirschorn says. “I think it behooves the label, the artist, and us to just get [the music] to as many people as possible. It's really about making sure people know that that new record is out there.”

Meanwhile, the likes of subscription service MusicNet are using listening parties as an opportunity for taste testing. MusicNet head of programming and content acquisition John Jones says, “It gauges the potential reaction to an artist and gives feedback on what the development opportunities are.”

This Year's Hot Online Gifts: Music, DVD

BY BRIAN GARRITY

NEW YORK—The holiday shopping season is off to a promising start (see story, page 1), and online retailers expect business to remain strong, thanks in part to a shortened stretch between Thanksgiving and Christmas. With less opportunities to get to the stores, many merchants and research firms forecast that time-strapped gift givers will turn to the Internet—a fact that promises to benefit online music and video sales.

A new e-commerce study commissioned by America Online finds that music and video rank as the leading products that will be bought over the Internet this holiday season. In a poll of 7,000 consumers aged 18 and over, 53% responded with “music” or “video” when asked what products or services they have bought or plan to buy online for the holidays.

Overall, 64% of those polled said they plan to buy more goods online this year than last year; the average number of gifts respondents plan to buy online is 10. More than 60% plan to shop for children; 48% for friends. Of those buying for multiple groups, 39% said they would also buy for themselves.

Among the factors driving interest in music and video goods are cost and value. A recent study conducted by Harris Interactive for amazon.com found that more than one-half (51%) of Americans say they are looking for lower prices, while one-third (32%) are seeking more value, such as free shipping or bonus products, for their purchases.

DVD titles—competitively priced and often loaded with bonus features—are particularly appealing to the consumer sweet spot, the study found. Five of the 10 best-selling items overall at amazon.com since Nov. 1 are DVDs. DVDs tied to theatrical releases are proving especially popular, with *The Lord of the Rings: The Fellowship of the Ring* (platinum extended edition and collector's gift set) and *Star Wars, Episode II: Attack of the Clones* (widescreen and full-screen editions) among the Web site's 10 best-selling items since Nov. 1. Also in the top 10 are hot new releases like *Spider-Man* (widescreen and full-screen editions) and *Band of Brothers*.

As for consumer electronics goods, DVD players are expected to be popular this year. Amazon.com reports that unit sales of DVD players have increased 70% year over year for the month of November as a result of the products' lower price points. (Some quality DVD players are now priced at less than \$100.)

A recent study by Ipsos-Reid Marketing Research found that DVD players ranked among the top of the consumer electronics items that consumers said they were likely to buy during the next three months, along with cell phones and digital cameras. At the bottom of the list are MP3 players.

Less than 10% of those surveyed by Ipsos-Reid said they were likely to purchase an MP3 player in the next three months vs. 24% that said they would likely buy a DVD player.

amazon.com

AOLmusic

Sites + Sounds NEWSLINE...

A NEW LOOK: As expected, CDnow has announced a multi-year outsourcing agreement with amazon.com (*Billboard*, Nov. 23). Under terms of the deal, CDnow customers will be able to buy CDs, DVDs, and videos through a CDnow-branded amazon.com interface. Amazon.com will provide inventory, fulfillment, site content, and customer service.

Customers will also have access to such amazon.com features as free Super Saver Shipping on orders of more than \$25, editorial and customer reviews, personalization-tool features and recommendations, and 1-Click ordering. Members of CDnow's preferred buyer's club will still have access to the Preferred Buyer's Club area via cdnowpbc.com.

CDnow remains a part of Bertelsmann's BeMusic, which is also home to BMG Music Service and BeMusic's other record-club businesses. Amazon.com's Web site, including its music, video, and DVD stores, will continue to operate independently.

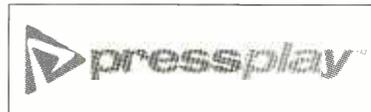
During the past year, amazon.com has forged a series of similar outsourcing relationships with such entities as borders.com and virgin-mega.com.

CDNOW

Meanwhile, BeMusic has been moving away from online costs to focus its efforts on its core record-club business in recent months. The group laid off 5% of its staff in October, and the Myplay digital locker service is set to cease operations Dec. 13.

EXCLUSIVE 'NOTICE': Pressplay will be the sole distributor of music from the upcoming **Sandra Bullock/Hugh Grant** film, *Two Weeks Notice* (Warner Bros.), out Dec. 20. Music from the movie—including a **Counting Crows/Vanessa Carlton** cover of the **Joni Mitchell** track "Big Yellow

Taxi"—is expected to be available in the next few weeks. Additional artists included on the soundtrack have not been disclosed. The album will be available only on the Pressplay service. Pressplay claims the deal marks



the first time a music-subscription service has offered its members exclusive access to a new movie soundtrack online. Pressplay members will be able to stream and download music tracks from *Two Weeks Notice* on an unlimited basis, burn them to CDs, transfer them to portable devices, or keep them on their PCs.

INDESTRUCTIBLE P2P: A group of Microsoft engineers has released a research paper suggesting that attempts by the music and entertainment industries to hinder peer-to-peer (P2P) file sharing and CD and DVD copying are destined to fail.

The report, "The Darknet and the Future of Content Distribution," was presented in November at a conference on computer and communications security in Washington, D.C. It says the proliferation of broadband, coupled with mainstream acceptance of P2P services and inexpensive data storage fees, has created an unlimited "opportunity for low-cost, large-scale file sharing."

The paper calls such digital-rights management efforts as watermarking and fingerprinting "entirely ineffective by the presence of even a moderately functional [P2P network]."

In response to the paper, a Recording Industry Assn. of America spokesperson says, "There are few things more unproductive than chronic naysayers all too eager to point out problems but never offer solutions."

LIVE SESSIONS: American Express is sponsoring the first live concert version of AOL Music's Sessions@AOL

series. A **Craig David Sessions@AOL** taping—an acoustic set featuring songs from his new Wildstar/Atlantic album, *Slicker Than Your Average*—will take place Dec. 13 at American Express' worldwide headquarters in New York and will be open to the public on a limited basis. Tickets are required for the free event and will be given away through promotions at craigdavid.com and J&R Music World stores, as well as radio stations WHTZ (Z100) and WPLJ (95.5) starting Dec. 1. The concert will also be recorded live and made available online on an on-demand basis via AOL Music starting Dec. 20.

LYRICS TO CHER-ISH: AOL and musicians network Tonos Entertainment are sponsoring a lyric-writing contest in which **Cher** will record the winning entry. The Write a Song for Cher Contest is open to AOL members, who can access the entry form and official rules on AOL Music at Keyword: Musician Central, Tonos, or Cher.

The grand-prize winner will get the chance to co-write a song with Cher, producer **David Foster**, and songwriter **Carole Bayer Sager**. Cher will record the song and possibly release it as part of an upcoming album project. Nine runners-up will get a free year-long subscription to Tonos' tonosPRO musicians networking service.

TRAFFIC TICKER Top Music Sites

Traffic In October

TOTAL VISITORS (in 000s)

1. AOL Music	10,778
2. MusicMatch Jukebox	7,985
3. Launch	7,818
4. VUNet USA sites	5,282
5. MTV Networks sites	4,148
6. BMG Music Service	3,426
7. Sony Music sites	3,396
8. CDnow	3,369
9. Lyrics.com	2,474
10. Warner Music Group sites	2,048
11. RealOne Jukebox	1,841
12. Netscape Music	1,497
13. MSN Music	1,316
14. AZlyrics.com	1,243
15. BMG sites	1,150

AVERAGE MINUTES PER VISITOR PER MONTH

1. Spinner.com	1:14:04
2. MusicMatch Jukebox	59:35
3. Morpheus-os.com	34:14
4. Rateyourmusic.com	24:44
5. Launch	22:14
6. RealOne Jukebox	22:13
7. CokeMusic.com	21:51
8. MSN Music	19:07
9. Allmusic.com	17:52
10. AOL Music	17:45
11. MTV Networks sites	16:27
12. DefJam Records sites	14:43
13. Tower Records	11:21
14. BMG Music Service	11:15
15. CDnow	9:55

Nielsen/NetRatings

Source: Nielsen/NetRatings, October 2002. Rankings edited by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

Executive Turntable

DISTRIBUTION: Ingram Entertainment promotes **Donnie Daniel**, previously CFO/senior VP of finance and administration, to CFO/executive VP; **Jeffrey D. Skinner**, previously treasurer, to treasurer/senior VP of finance and administration; and **Robert W. Webb**, previously senior VP of purchasing and operations, to executive VP of purchasing and operations. They are based in La Vergne, Tenn.

The Handleman Co. promotes **Melissa Wachler**, previously project coordinator for field sales, to systems training manager for field

sales operations; **Melissa Vecchi**, previously organizational development coordinator, to merchandise planning process improvement analyst; **Chris Kwant**, previously merchandise planning allocator, to music purchasing rebuyer; **Shana Nardelli**, previously merchandise planning analyst, to supply chain lead for Handleman Entertainment Resources; **Erin Perkins**, previously online merchandiser, to change leadership lead; and **John Schiller**, previously music purchasing rebuyer, to Detroit regional customer assortment manager. They are based in Troy, Mich.



by Chris Morris

Declarations Of Independents™

NEW FACES AT BAYSIDE: As part of the massive personnel changes at Tower Records, some new people are now atop the executive ladder at Tower's sister distributor, Bayside Entertainment Distribution.

In mid-October—about a month after interim CEO and turnaround expert **Betsy Burton's** arrival—Bayside COO **Mark Vidulich** exited the company, along with some other longtime Tower execs, and CFO **Erik Grotte** was installed as GM (*Billboard*, Oct. 26). About three weeks later, an additional layer of management was created with the arrival of **Bill Baumann**, who was elevated to senior VP of technology and supply chain at Tower and appointed acting president/COO of Bayside (Retail Track, *Billboard*, Nov. 23).

Grotte, a mainstay of Bayside's financial department for a decade, says of his new role, "We were all looking at cost efficiencies and what we could do throughout the company, and Bayside was a piece of that. Betsy still didn't know what Bayside did for Tower or anybody else, but I knew the most about it as an independent distributor and continue to know the most about it and what we can provide to our customers, and those customers include Tower as well."

Baumann—Tower's chief information officer for the past three years, following a stint with NEC Corp.'s Packard-Bell unit—adds, "I think what Betsy was trying to accomplish was the vision and the strategy and the execution of that strategy that I had proved myself over at Tower to be able to accomplish. I think that she's looking for the vision that the folks over there have, the vision that she has, and my ability to execute on that strategy and growing the vision."

That vision, as the appointments of a systems specialist and a financial officer might suggest, is of a more efficient company.

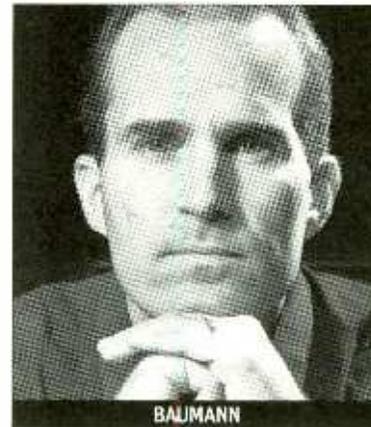
Neither Baumann nor Grotte envision any further job cuts as part of the picture. (According to Grotte, only five of 82 departing Tower and Bayside staffers come from the distributor.)

Baumann says, "I don't see laying off any more people, but as far as driving more efficiencies and constant optimization—that's me."

But, he adds, big changes are afoot at Bayside's 200-label roster: "I know there's been some speculation about this, but the speculation is absolutely true. We're in the process of evaluating the labels and trimming down that roster... We derive 80% of our business from 20% of

the labels. We need to treat the labels wonderfully. We want to be their partners, and when you're trying to manage an exorbitant amount of labels, you can't give that type of service to the folks that you really want to focus on."

Baumann says that the labels have already been evaluated. "Tier-one labels—those that we derive 80% of our business from—they are going to be treated like no other labels in the industry," he says. "At the same time, we've got some tier-two labels that we're going to hang on to. Our job is to work those guys into the tier-one group."



BAUMANN

Tower accounts for between 30% and 40% of Bayside's business. Grotte and Baumann feel that the retailer's recent problems are a thing of the past and that Bayside can overcome any negative perceptions of the company as a whole.

"We've gotten our refinancing," Grotte says. "Tower's doing what they need to do to improve financially, and there's other retailers out there that are in a lot worse shape than Tower is. It may have shifted from, 'Oh, Tower's the one,' to one or two others that people are worried about. The financial part—yeah, it has been an issue previously, but I think going forward we plan to show our labels and our customers, 'Look, we can do this, and there's a good way to do this and a profitable way for everybody.'"

Baumann says, "I've got Koch out there, I've got Ryko out there, and they've been able to eat our lunch. And you know what? I'm not happy about it. It's gonna stop, and I'm gonna catch 'em."

SITUATION WANTED: **Bill Brownlee**, national sales manager for CMH Records, has left the company and is looking for other opportunities. Brownlee, who previously held sales posts at DNA, REP, Rounder, and the House, is based in Kansas City, Kan., and may be reached at 913-341-8739.

Retail Track™



by Ed Christman

EBBTIDE: If a rising tide raises all boats, then the strong economy of the late '90s fueled the prosperity of many an industry. Indeed, rising sales can hide and even negate many mistakes that otherwise would be apparent internally to company operators and externally to business partners.

Unfortunately, the music industry is not enjoying a rising tide, as we all well know. In fact, sales are receding so fast that the industry's attention is focused on what is perceived by many to be the main culprit—CD burning—behind the decline. But I am afraid that the severe sales decline will inspire desperate measures that may produce short-term sales but will result in long-term pain for the industry, something that has been known to happen even in the best of times. If that occurs, what will make things worse is that the steep sales decline likely would override any concerns about the industry's long-term health.

Two things triggered this worry for me. First, a couple of weeks back, after **Jim Caparro** was named chairman of WEA Inc. and then **John Esposito** was named president, a senior executive at a competing distributor groused that their reputation was undeserved because their "PolyGram policies were money-losers."

You might remember that during their tenure at PolyGram Group Distribution (PGD), the company won the National Assn. of Recording Merchandisers' distributor of the year honor five times. At the time, their competition complained that they bought those titles. In other words, their account policies were so generous that they bought the vote of retailers and wholesalers.

But I see things differently. In my view, the PGD executives embraced a philosophy that says that if the account base is healthy, the labels will prosper. At the time, they were not alone among distribution executives in embracing that idea. But they were the most successful in fighting corporate to make that philosophy a reality. It remains to be seen to what degree they can convince the Warner Music Group executives that they too should wholeheartedly adopt such a philosophy.

ALL PAIN, NO GAIN: Let's move on to short-term sales drivers that will result in long-term pain for labels. Recently, a few labels caved in to the pressure of the high-stakes holiday selling season by issuing exclusive versions of albums to favored accounts: Capitol offered Best Buy **Paul McCartney Back in the U.S.** with a DVD containing a live performance of "Matchbox," Universal Records offered Target **India.Arie's Voy-**

age to India with two extra tracks on it, and J Records apparently offered its best dance accounts (Virgin, Tower, and HMV) **Deborah Cox's The Morning After** with extended dance mixes.

In most instances, such exclusives just displace sales, as I noted last issue. Occasionally, if the album is part of a \$30 million advertising campaign, as appears to be the case with the India.Arie CD, it could drive incremental sales for all accounts. But at the end of the day, it results in Target being perceived as the cooler place to buy music and likely hastens the shift away from independent record stores and music specialty chains to the mass merchants. How that could possibly be in the best long-term interests of the record labels—call me stupid—I fail to see.

That's why I was pleased to see that the Virgin Entertainment Group ultimately didn't succumb to the temptation of the short-term sales driver. The company has put out a statement that reads: "In reference to [the *Billboard Bulletin* Nov. 26] lead article, Virgin



Entertainment Group wishes it to be known that they do not support exclusive CD packages offered to individual retailers. Over the past year, we have made a stand on

behalf of ourselves and the industry as a whole against this practice and will continue to do so. Whilst the example [of the Cox album] cited in [the] article was offered to a number of retailers, we have reviewed our position and in order to remain consistent with our argument have decided to withdraw this particular version from sale. Going forward, we will only offer the regular edition of the album."

Hats off to Virgin.

Now, if only the whole industry would realize that if it ever gets CD burning under control, it will still have to sell music through record stores, regardless of what happens with online sales, and that the healthier the account base remains, the better it will be for labels. If you don't understand that, think back to how healthy the industry was when it had multiple formats to sell, like CDs and cassettes. If the music industry is to be healthy going forward, online sales and physical sales could complement one another, which means that in order for the industry to enjoy the prosperity of multiple formats once again, it should do everything it can to ensure that the account base remains healthy, despite the short-term pressures executives feel with a declining sales base.

Study Says Consumers Need Backup Copies

BY BRIAN GARRITY

NEW YORK—Major-label attempts to put restrictions on copies that can be made of commercial downloads and CDs may create legality issues and confusion with consumers, a new study by Internet research firm GartnerG2 finds.

While the 1998 Digital Millennium Copyright Act (DMCA) makes it illegal to circumvent copy-protected works, a GartnerG2 survey of more than 1,000 adults aged 18 and older and of more than 1,000 teens aged 13 to 17 found that 82% of respondents believe it is legal to back up prerecorded music CDs, digital files, and other software, regardless of copy protection.

GartnerG2 analysts say U.S. copyright laws, specifically the DMCA, must be modified to allow consumers to make backup copies of their content.

GartnerG2 argues that as consumers move to all-digital media libraries, the importance of backups and archives is essential because no physical master copies exist. Master digital files are easily damaged or destroyed due to viruses or hard-drive crashes and need to be restored.

"The reality is that current laws are vague, and content companies are pushing for strict control over consumer copying behavior," GartnerG2 research director Mike McGuire said in a statement. "Until laws are passed

allowing consumers the right to back up files legally, the uncertainty about [the] lack of basic archiving and backup capabilities will stunt growth of the online media-distribution market for the next three to five years."

If the current situation becomes permanent, the entire industry will suffer. McGuire said, "Digital file backups should not be thought of by content companies and lawmakers as a second

copy that consumers will distribute through peer-to-peer programs but rather as an archive that can be accessed when the original file is corrupted or the physical storage mechanism breaks down."

He adds, "Amending the DMCA to allow consumers to back up all their digital content is a reasonable compromise between consumer expectation and the reality of copyright law."



Drumming Up Interest. Fleetwood Mac founder and drummer Mick Fleetwood stopped by the DMX Music studios in Los Angeles to promote his new DVD, *The Mick Fleetwood Story: Two Sticks and a Drum*. DMX syndicates audio programming to non-music retailers, restaurants, airlines, and other businesses; it also offers music channels via digital cable to 10 million homes. Fleetwood's performance and interview will air on DMX the week of Dec. 23. Pictured, from left, are DMX music director Dave Sloan and Fleetwood.

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DECEMBER 14 2002 Billboard TOP KID VIDEO™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan	
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	PRICE
1	1	3	NUMBER 1 A VERY MERRY POOH YEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25664	22.99
2	2	2	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25279	22.99
3	3	8	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	19.95
4	9	11	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	9.98
5	6	5	CHRISTMAS! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878883	12.95
6	5	4	VEGGIE TALES: STAR OF CHRISTMAS WARNER HOME VIDEO 717029	14.95
7	4	2	SEA STORIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	12.95
8	8	4	SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN BUENA VISTA HOME ENTERTAINMENT 28126	14.99
9	7	2	BARNEY'S CHRISTMAS STAR HIT ENTERTAINMENT 2076	14.95
10	12	7	SCOOBY-DOO: WINTER WONDERDOG WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 42062	14.95
11	11	2	DISNEY'S VERY MERRY CHRISTMAS SONGS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28138	14.99
12	19	11	FROSTY THE SNOWMAN SONY WONDER/SONY MUSIC ENTERTAINMENT 51574	9.98
13	13	4	THE WIGGLES: YULE BE WIGGLING HIT ENTERTAINMENT 2508	14.95
14	10	2	MOVE TO THE MUSIC NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875633	12.95
15	17	2	ELMO'S WORLD: HAPPY HOLIDAYS SONY WONDER/SONY MUSIC ENTERTAINMENT 54297	12.95
16	15	2	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	14.95
17	22	2	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060	19.98
18	18	1	HOW THE GRINCH STOLE CHRISTMAS! ♦ WARNER HOME VIDEO 65409	14.95
19	16	14	BOB THE BUILDER: BOB'S WHITE CHRISTMAS HIT ENTERTAINMENT 24104	14.99
20	24	10	A CHARLIE BROWN CHRISTMAS PARAMOUNT HOME ENTERTAINMENT 837163	16.95
21	21	2	BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	14.99
22	14	3	IT'S JOE TIME NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876923	9.95
23	NEW	1	RUGRATS: CHRISTMAS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876973	12.95
24	NEW	1	ROLIE POLIE OLLIE: JINGLE JANGLE DAY'S EVE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23338	14.99
25	NEW	1	BLUE'S CLUES: BLUE'S BIG HOLIDAY NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874423	9.95

DECEMBER 14 2002 Billboard RECREATIONAL SPORTS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan	
			TITLE PROGRAM SUPPLIER & NUMBER	PRICE
1	1	3	NUMBER 1 WWE: DIVAS UNDRRESSED SONY MUSIC ENTERTAINMENT 59345	14.95
2	3	2	WWE: SUMMERSLAM 2002 SONY MUSIC ENTERTAINMENT 59321	19.98
3	2	1	AND 1 MIXTAP TOUR 2002 VENTURA DISTRIBUTION 3413	14.98
4	4	2	WWE: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 5932	19.98
5	5	1	WWE: GLOBAL WARNING TOUR SONY MUSIC ENTERTAINMENT 59375	19.95
6	8	14	WWE: HOLLYWOOD HULK HOGAN SONY MUSIC ENTERTAINMENT 59339	14.95
7	6	1	AND 1 MIXTAP VOLUME 5 VENTURA DISTRIBUTION 311250	14.98
8	7	1	WWE: WRESTLEMANIA X-EIGHT SONY MUSIC ENTERTAINMENT 54129	19.98
9	12	1	WWE: KING OF THE RING SONY MUSIC ENTERTAINMENT 59617	14.95
10	10	1	TONY HAWK: GSTP 2001 REDLINE ENTERTAINMENT 77035	14.98
11	11	1	TONY HAWK TRICK TIPS-VOL III: SECRETS OF SKATEBOARDING REDLINE ENTERTAINMENT 77038	14.98
12	14	1	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL 1 REDLINE ENTERTAINMENT 77002	15.95
13	13	1	NHL: 2002 STANLEY CUP OFFICIAL CHAMPIONSHIP USA HOME ENTERTAINMENT 360409	14.98
14	17	1	TONY HAWK'S TRICK TIPS: VOL II ♦ REDLINE ENTERTAINMENT 77020	14.98
15	9	1	STUPID LITTLE GOLF VIDEO FOX LORBER VIDEO 71027	9.98
16	15	1	WWE: FUNNIEST MOMENTS SONY MUSIC ENTERTAINMENT 59327	19.98
17	NEW	1	MLB: MEMORABLE MOMENTS MAJOR LEAGUE BASEBALL HOME VIDEO 20024	14.95
18	18	1	THE BEST OF BACKYARD WRESTLING 2: MORE HARDCORE THAN EVER BEFORE VENTURA DISTRIBUTION 2000	19.99
19	NEW	1	WWE: TRIPLE H-THE GAME SONY MUSIC ENTERTAINMENT 54119	14.95
20	20	1	WWE: THE VIDEOS-VOLUME 1 SONY MUSIC ENTERTAINMENT 519933	14.95

DECEMBER 14 2002 Billboard HEALTH & FITNESS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan	
			TITLE PROGRAM SUPPLIER & NUMBER	PRICE
1	1	24	NUMBER 1 DARRIN'S DANCE GROOVES VENTURA DISTRIBUTION 10499	14.98
2	2	1	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	12.98
3	3	1	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210	9.95
4	6	1	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210	9.95
5	4	1	LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 530210	9.95
6	5	1	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152	14.98
7	9	1	THE METHOD PILATES: PRECISION TONING CURRENT WELLNESS 572	12.98
8	7	1	METHOD-ALL IN ONE CURRENT WELLNESS 906	12.98
9	8	1	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.99
10	11	1	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294	19.98
11	10	1	PILATES: BEGINNING MAT WORKOUT GAIAM VIDEO 1231	14.98
12	12	1	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	14.98
13	15	1	YOGA FOR BEGINNERS COLLECTION GAIAM VIDEO 1070	17.98
14	17	1	LESLIE SANSONE: WALK THE WALK GOODTIMES HOME VIDEO 1790	24.98
15	13	1	CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947	9.99
16	14	1	PAULA ABDUL'S GET UP AND DANCE! ARTISAN HOME ENTERTAINMENT 60214	9.98
17	16	1	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.99
18	NEW	1	SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS GOLDHILL HOME VIDEO 379	14.98
19	19	1	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.95
20	NEW	1	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS GAIAM VIDEO 1088	14.98

♦ RIMA gold cert. 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. ◊ RIMA 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

'Unfaithful' A True Look At Cheating 6 Questions

Unfaithful (Fox) gets exposed on DVD (\$27.98) Dec. 17. Director Adrian Lyne (*Fatal Attraction*, *Indecent Proposal*) discusses the tenacity it took to bring his vision of *Unfaithful* to the screen and his contribution to the DVD.

How do you approach doing commentaries for your DVDs?

I always do the same thing: Try to look at the film like somebody from the audience. Things nudge your memory, and you remember anecdotes about what was difficult about shooting something: for example, how Richard [Gere] didn't want to go in the bath because he's not in the fighting-fit form he used to be 20 years ago.



LYNE

You deleted a number of scenes from the theatrical version that appear on the DVD. Was it difficult to cut any particular scene?

There was one scene toward the end of the affair that I kept in right till the end. But it was just a beat too much of suspicion, so I took it out. It's kind of tough doing that, because you think the scene is good.

Why did Diane Lane's character have to be perfectly happy before engaging in the affair?

I thought it was very important to make the marriage [with on-screen husband Gere] good, because I wanted to do a movie about the arbitrary nature of infidelity rather than make a movie about a gray marriage where you would understand her having an affair. I had a long debate with the studio, who wanted the marriage to be missing something. But I thought the reverse was important. They just had to be happy together, or where's the drama?

Why does she cheat on her husband?

I think when [Olivier Martinez] was standing at the top of the stairs with the books... there's no way she wasn't going to go in there with him.

This movie seems more like a thriller than a drama.

I hope, in a sense, [that] it's exciting, because it's about breaking points. At what point could a nice person be pushed into killing someone? So I hope there are elements of a thriller.

And yet it is such a quiet movie.

Yes. I thought that silences in this particular movie were as important as the dialogue. It's interesting, you know, when suddenly you lose the sound as you're watching television: All of a sudden, you watch the image. You watch what's happening that much more acutely.

CATHERINE CELLA

DECEMBER 14 2002 Billboard TOP MUSIC VIDEOS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan	
			TITLE LABEL / DISTRIBUTING LABEL & NUMBER	PRICE
1	NEW	1	NUMBER 1 BACK IN THE U.S. - LIVE 2002 CAPITOL VIDEO 77989	19.98/24.98
2	5	1	COLLECTION OF VIDEO HITS MERCURY NASHVILLE VIDEO 70342	24.95 DVD
3	NEW	1	DISASTERPIECES ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 610967	14.98/24.98
4	3	1	LIVE AT FOLSOM FIELD, BOULDER, COLORADO BMG VIDEO 65042	19.98/24.98
5	2	1	PULL OVER COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400	14.98/19.98
6	1	1	LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54341	19.95/24.95
7	NEW	1	VEUEPHORIA-LIVE VIRGIN MUSIC VIDEO 90516	19.95 DVD
8	4	1	LIVE IN LAS VEGAS ELEKTRA ENTERTAINMENT 40237	24.99 DVD
9	12	1	HELL FREEZES OVER ▲ Geffen Home Video/Universal Music & Video Dist. 23548	24.95/24.99
10	NEW	1	JIMMY EAT WORLD EP DREAMWORKS HOME ENTERTAINMENT 450413	7.95 DVD
11	10	1	MTV UNPLUGGED: STAIN'D ELEKTRA ENTERTAINMENT 40231	24.99 DVD
12	6	1	LIVE...AND ALONE ISLAND VIDEO 63342	19.98 DVD
13	13	1	ONE MORE CAR, ONE MORE RIDER WARNER MUSIC VIDEO 35878	19.95 DVD
14	15	1	LET FREEDOM RING Spring House Video/Chordant Dist. Group 44454	29.95/21.97
15	7	1	LIVE EAGLE VISION 30026	19.98/24.98
16	11	1	BLUE WILD ANGEL: LIVE AT THE ISLE OF WIGHT MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17061	19.95 DVD
17	23	1	WORSHIP ▲ JIVE/ZOMBA VIDEO 10051	14.98/19.98
18	18	1	LIVE IN HAWAII ▲ EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 37658	19.98/24.98
19	14	1	GUNS, GOD AND GOVERNMENT WORLD TOUR EAGLE VISION 30014	19.98/24.98
20	9	1	BEST OF BOWIE VIRGIN MUSIC VIDEO 90106	34.98 DVD
21	20	1	GOD BLESS AMERICA Spring House Video/Chordant Dist. Group 44454	29.95/21.97
22	19	1	LIVE SHIT: BINGE & PURGE ▲ ELEKTRA ENTERTAINMENT 51594	59.98 DVD
23	26	1	SUPERNATURAL LIVE ▲ ARISTA RECORDS INC./BMG VIDEO 15750	19.95/24.97
24	NEW	1	PLEASURE AND PAIN VIRGIN MUSIC VIDEO 90144	19.95/19.95
25	24	1	PLATINUM COLLECTION MERCURY RECORDS/UNIVERSAL MUSIC & VIDEO DIST. 10258	24.98 DVD
26	22	1	BONNAROO MUSIC FESTIVAL 2002 SANCTUARY/BMG VIDEO 88334	19.98/29.98
27	30	1	THE DANCE ▲ WARNER REPRISE VIDEO 38486	19.95/24.97
28	NEW	1	PHASE ONE: CELEBRITY TAKE DOWN VIRGIN MUSIC VIDEO 90130	24.95 DVD
29	29	1	LIVE FROM LAS VEGAS ▲ JIVE/ZOMBA VIDEO 41784	19.98/24.98
30	39	1	ONE NIGHT ONLY ▲ MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	16.98/24.98
31	NEW	1	THE FREDDIE MERCURY TRIBUTE CONCERT CAPITOL VIDEO 90162	24.95 DVD
32	RE-ENTRY	1	LIVE AT THE HOUSE OF BLUES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54305	14.98/19.98
33	RE-ENTRY	1	MORNING VIEW SESSIONS ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54119	14.98/19.98
34	8	1	BEST OF THE CATHEDRALS Spring House Video/Chordant Dist. Group 44448	29.98/24.98
35	27	1	GREATEST VIDEO HITS-VOL 1 HOLLYWOOD RECORDS MUSIC VIDEO 169011	24.95 DVD
36	NEW	1	THE VIDEOS-86-98 WARNER REPRISE VIDEO 38582	12.95/29.95
37	37	1	THE STORY SO FAR MCA MUSIC VIDEO 113037	16.95 DVD
38	RE-ENTRY	1	ELVIS: THE GREAT PERFORMANCES BOX SET Rhino Home Video 976096	39.98/49.95
39	17	1	CASH MONEY RECORDS GREATEST HITS: VOL 1 CASH MONEY/UNIVERSAL MUSIC & VIDEO DIST. 80803	14.98/19.98
40	NEW	1	LENNY LIVE VIRGIN MUSIC VIDEO 90528	19.95/19.95

♦ RIAA gold cert. for sales of 25,000 units for video singles. ● RIAA gold cert. for sales of 50,000 units for SF or LF videos. ◊ RIAA platinum cert. for sales of 50,000 units for video singles. ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos. ♣ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991. ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2002, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

DECEMBER 14
2002

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1 SPIRIT: STALLION OF THE CIMARRON (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90154	Animated	G	26.95
2	1	1	STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN) FOXVIDEO 2005539	Ewan McGregor Natalie Portman	PG	29.98
3			REIGN OF FIRE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27206	Matthew McConaughey Christian Bale	PG-13	29.99
4	2	2	STAR WARS: EPISODE II-ATTACK OF THE CLONES (PAN & SCAN) FOXVIDEO 2005615	Ewan McGregor Natalie Portman	PG	29.98
5			NEW SPIRIT: STALLION OF THE CIMARRON (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89946	Animated	G	26.95
6	3	2	THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.95
7	4	4	SPIDER-MAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 09667	Tobey Maguire Kirsten Dunst	PG-13	28.95
8	5	4	SPIDER-MAN (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 06190	Tobey Maguire Kirsten Dunst	PG-13	28.95
9	11	10	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23968	Billy Crystal John Goodman	G	29.99
10	8	4	SUM OF ALL FEARS PARAMOUNT HOME ENTERTAINMENT 337224	Ben Affleck Morgan Freeman	R	29.99
11	6	2	THE LORD OF THE RINGS (COLLECTOR'S GIFT SET) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5611	Elijah Wood Ian McKellen	PG-13	79.92
12	7	2	BAD COMPANY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24355	Anthony Hopkins Chris Rock	PG-13	29.95
13			NEW JUWANNA MANN (WIDESCREEN) WARNER HOME VIDEO 22567	Miguel A. Nunez, Jr. Vivica A. Fox	PG-13	26.95
14	13	3	BAND OF BROTHERS HBO HOME VIDEO/WARNER HOME VIDEO 99205	Ron Livingston	NR	119.98
15	14	7	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24962	Animated	G	29.95
16	19	5	MR. DEEDS (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 07822	Adam Sandler Winona Ryder	PG-13	27.95
17	10	2	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25277	Animated	NR	29.95
18	9	2	A VERY MERRY POOH YEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27588	Winnie The Pooh	NR	29.95
19	12	3	DIVINE SECRETS OF THE YA-YA SISTERHOOD (WIDESCREEN) WARNER HOME VIDEO 22308	Sandra Bullock Ellen Burstyn	PG-13	26.98
20	23	5	MR. DEEDS (FULL SCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 00006	Adam Sandler	PG-13	27.95
21	17	5	E.T. THE EXTRA-TERRESTRIAL (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22257	Henry Thomas Dee Wallace	PG	29.95
22			NEW GLENGARRY GLEN ROSS ARTISAN HOME ENTERTAINMENT 11450	Al Pacino Jack Lemmon	R	26.95
23			NEW THE SOUND OF MUSIC FOXVIDEO 2004509	Julie Andrews Christopher Plummer	G	19.95
24	27	17	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99
25	21	6	WINDTALKERS MGM HOME ENTERTAINMENT 1004026	Nicolas Cage Adam Beach	R	26.98
26	32	15	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 17889	Chevy Chase Beverly D'Angelo	PG-13	19.98
27	16	3	DIVINE SECRETS OF THE YA-YA SISTERHOOD (PAN & SCAN) WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	PG-13	26.98
28			RE-ENTRY FRIDAY NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO N3019	Ice Cube Chris Tucker	R	24.98
29	33	5	A CHRISTMAS STORY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 95044	Darren McGavin Peter Billingsley	PG	19.98
30	22	5	E.T. THE EXTRA-TERRESTRIAL (LIMITED COLLECTOR'S ED.) UNIVERSAL STUDIOS HOME VIDEO 22256	Henry Thomas Dee Wallace	PG	29.95
31	24	7	SCOOBY-DOO (PAN & SCAN) WARNER HOME VIDEO 21498	Freddie Prinze Jr. Sara Michelle Geller	PG	26.95
32	15	25	STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002391	Liam Neeson Ewan McGregor	PG	29.98
33	36	3	IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 10013	James Stewart Donna Reed	NR	24.98
34			RE-ENTRY SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
35	28	3	SEA STORIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875624	Spongebob Squarepants	NR	19.99
36	25	7	SCOOBY-DOO (WIDESCREEN) WARNER HOME VIDEO 23430	Freddie Prinze Jr. Sara Michelle Geller	PG	26.95
37	31	15	HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99
38	20	2	SOUTH PARK: THE COMPLETE FIRST SEASON WARNER HOME VIDEO 37633	Animated	NR	39.95
39	26	4	LEFT BEHIND II: TRIBULATION FORCE CLOUD TEN PICTURES 753	Kirk Cameron	NR	29.95
40			RE-ENTRY NEXT FRIDAY NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO N5036	Ice Cube	R	24.98

DECEMBER 14
2002

Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1 SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99
2	1	1	STAR WARS: EPISODE II-ATTACK OF THE CLONES FOXVIDEO 2005539	Ewan McGregor Natalie Portman	2002	PG	24.95
3	2	1	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95
4	3	1	A VERY MERRY POOH YEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25664	Winnie The Pooh	2002	NR	22.99
5	4	1	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25279	Animated	2002	NR	22.99
6	5	1	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99
7	8	1	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25125	Animated	1991	G	24.95
8	7	1	SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	2002	PG	24.95
9	12	1	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	Barbie	2002	NR	19.95
10	9	1	THE SANTA CLAUSE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27603	Tim Allen	1994	PG	14.95
11	10	1	E.T. THE EXTRA-TERRESTRIAL UNIVERSAL STUDIOS HOME VIDEO 80729	Henry Thomas Dee Wallace	1982	PG	22.98
12	6	1	DIVINE SECRETS OF THE YA-YA SISTERHOOD WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	2002	PG-13	22.98
13	11	1	MR. DEEDS COLUMBIA TRISTAR HOME ENTERTAINMENT 6000807	Adam Sandler Winona Ryder	2002	PG-13	22.95
14	24	1	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	Animated	1964	NR	9.98
15	17	2	DARRIN'S DANCE GROOVES RAZOR & THE VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
16	16	4	CHRISTMAS! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876883	Dora The Explorer	2002	NR	12.95
17	21	4	IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 20623	James Stewart Donna Reed	1946	NR	19.98
18	18	27	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
19	15	3	VEGGIE TALES: STAR OF CHRISTMAS WARNER HOME VIDEO 17029	VeggieTales	2002	NR	14.95
20	13	3	SEA STORIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	Spongebob Squarepants	2002	NR	12.95
21	19	13	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85625	Jim Carrey	2000	PG	24.98
22	23	4	SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN BUENA VISTA HOME ENTERTAINMENT 28126	Animated	2002	NR	14.99
23	22	3	BARNEY'S CHRISTMAS STAR HIT ENTERTAINMENT 2076	Barney	2002	NR	14.95
24			RE-ENTRY SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
25	14	3	POWERPUFF GIRLS-MOVIE WARNER HOME VIDEO 323016	The Powerpuff Girls	2002	PG	22.95

RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

DECEMBER 14
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	WKS. ON CH.	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1 REIGN OF FIRE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27206	Matthew McConaughey Christian Bale	PG-13
2	3	3	DIVINE SECRETS OF THE YA-YA SISTERHOOD WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	PG-13
3	5	3	MR. DEEDS COLUMBIA TRISTAR HOME ENTERTAINMENT 6000807	Adam Sandler Winona Ryder	PG-13
4	1	4	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	PG-13
5	4	4	THE SUM OF ALL FEARS PARAMOUNT HOME ENTERTAINMENT 337223	Ben Affleck Morgan Freeman	PG-13
6	2	2	BAD COMPANY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 2435503	Anthony Hopkins Chris Rock	PG-13
7	2	2	STAR WARS: EPISODE II-ATTACK OF THE CLONES FOXVIDEO 2005539	Ewan McGregor Natalie Portman	PG
8			NEW SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 89945	Animated	G
9	7	6	INSOMNIA WARNER HOME VIDEO 22828	Al Pacino Robin Williams	R
10			NEW JUWANNA MANN WARNER HOME VIDEO 22567	Miguel A. Nunez, Jr. Vivica A. Fox	PG-13
11	8	7	ENOUGH COLUMBIA TRISTAR HOME ENTERTAINMENT 08361	Jennifer Lopez	PG-13
12	9	6	WINDTALKERS MGM HOME ENTERTAINMENT 1004023	Nicolas Cage Adam Beach	R
13	11	9	MURDER BY NUMBERS WARNER HOME VIDEO 22764	Sandra Bullock Ben Chaplin	R
14	10	7	SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	PG
15	12	10	PANIC ROOM COLUMBIA TRISTAR HOME ENTERTAINMENT 07317	Jodie Foster	R
16	13	11	CHANGING LANES PARAMOUNT HOME ENTERTAINMENT 334304	Ben Affleck Samuel L. Jackson	R
17	15	10	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	G
18	14	4	EIGHT LEGGED FREAKS WARNER HOME VIDEO 22309	David Arquette	PG-13
19	17	13	HIGH CRIMES FOXVIDEO 2005144	Ashley Judd Morgan Freeman	PG-13
20	18	6	LIFE OR SOMETHING LIKE IT FOXVIDEO 2005389	Angelina Jolie Edward Burns	PG-13

IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. All rights reserved.

PROGRAMMING

DECEMBER 14
2002

Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending
DECEMBER 1, 2002



Continuous programming
1234 W. Street, NE, Washington, D.C. 20018



Continuous programming
2806 Opryland Drive, Nashville, TN 37214



Continuous programming
1515 Broadway, New York, NY 10036



Continuous programming
1515 Broadway, New York, NY 10036

- 1 SNPOD DOGG, FROM THA CHUUUCH TO DA PALACE
- 2 DRU HILL, I SHOULD BE
- 3 EMINEM, LOSE YOURSELF
- 4 JAY-Z, 03 BONNIE & CLYDE
- 5 BABY, DO THAT
- 6 JENNIFER LOPEZ, JENNY FROM THE BLOCK
- 7 BUSTA RHYMES, MAKE IT CLAP
- 8 BZK & P. DIDDY, BUMP, BUMP, BUMP
- 9 TLC, GIRL TALK
- 10 COMMON, COME CLOSE TO ME
- 11 JAHEIM, FABULOUS
- 12 FIELD MOB, SICK OF BEING LONELY
- 13 WHITNEY HOUSTON, ONE OF THOSE DAYS
- 14 MUSIQ, DON'T CHANGE
- 15 MISSY ELLIOTT, WORK IT
- 16 ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP)
- 17 EVE, SATISFACTION
- 18 JA RULE FEAT. BOBBY B, THUG LOVIN'
- 19 SMILEZ & SOUTHSTAR, TELL ME
- 20 ERICK SERMON, REACT
- 21 WILL SMITH, 1,000 KISSES
- 22 LL COOL J, LUV U BETTER
- 23 NELLY, AIR FORCE ONES
- 24 BENZINO, ROCK THE PARTY
- 25 FAT JOE, CRUSH TONIGHT
- 26 LIL' ROMEO, TRUE LOVE
- 27 TRINA, B R RIGHT
- 28 NAS, MADE YOU LOOK
- 29 SEAN PAUL, GIMME THE LIGHT
- 30 ASHANTI, BABY
- 31 AMERIE, TALKIN TO ME
- 32 CRAIG DAVID, WHAT'S YOUR FLAVA?
- 33 LIL JON & THE EAST SIDE BOYZ, I DON'T GIVE A @\$\$%
- 34 MARIAH CAREY, THROUGH THE RAIN
- 35 504 BOYZ, TIGHT WHIPS
- 36 TRICK DADDY, THUG HOLIDAY
- 37 TANK, LET ME LIVE
- 38 BRIAN MCKNIGHT, LET ME LOVE YOU
- 39 NELLY, DILEMMA
- 40 CLIPSE, WHEN THE LAST TIME

- NEW ONS**
- AALIYAH, MISS YOU
 - BUSTA RHYMES, MAKE IT CLAP (REMIX)
 - ASHANTI, BABY (REMIX)
 - SLUM VILLAGE, DISCO
 - XZIBIT, SYMPHONY IN X MAJOR

- 1 TIM MCGRAW, SHE'S MY KIND OF RAIN
- 2 SHANIA TWAIN, I'M GONNA GETCHA GOOD!
- 3 FAITH HILL, CRY
- 4 DIXIE CHICKS, LANDSLIDE
- 5 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
- 6 TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
- 7 TOBY KEITH, WHO'S YOUR DADDY
- 8 BRUCE SPRINGSTEEN, LONESOME DAY
- 9 KEITH URBAN, SOMEBODY LIKE YOU
- 10 CROSS CANADIAN RAGWEE, 17
- 11 RASCAL FLATTS, THESE DAYS
- 12 CLEOUS T. JUDD, IT'S A GREAT DAY TO BE A GUY
- 13 NICKEL CREEK, THIS SIDE
- 14 TERRI CLARK, I JUST WANNA BE MAD
- 15 JOE NICHOLS, BROKENHEARTSVILLE
- 16 MARK WILLIS, 19 SOMETHIN'
- 17 EMERSON DRIVE, FALL INTO ME
- 18 BRAD PAISLEY, I'M GONNA MISS HER
- 19 DIAMOND RIO, BEAUTIFUL MESS
- 20 TIM MCGRAW, THE COWBOY IN ME
- 21 LEANN RIMES, LIFE GOES ON
- 22 CHARLIE DANIELS BAND, SOUTHERN BOY
- 23 KENNY CHESNEY, YOUNG
- 24 JENNIFER HANSON, BEAUTIFUL GOODBYE
- 25 STEVE AZAR, WAITIN' ON JOE
- 26 ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE
- 27 TOBY KEITH, MY LIST
- 28 ALAN JACKSON, DRIVE (FOR DADDY GENE)
- 29 DARRYL WORLEY, I MISS MY FRIEND
- 30 KENNY CHESNEY, THE GOOD STUFF
- 31 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
- 32 CRAIG DAVID, WHAT'S YOUR FLAVA?
- 33 ELIZABETH COOK, STUPID THINGS
- 34 AARON LINES, YOU CAN'T HIDE BEAUTIFUL
- 35 RASCAL FLATTS, I'M MOVIN' ON
- 36 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
- 37 TRACE ADKINS, CHROME
- 38 GARY ALLAN, THE ONE
- 39 DARRYL WORLEY, FAMILY TREE
- 40 PHIL VASSAR, AMERICAN CHILD

- NEW ONS**
- MARTINA MCBRIDE, CONCRETE ANGEL

- 1 JENNIFER LOPEZ, JENNY FROM THE BLOCK
- 2 TLC, GIRL TALK
- 3 MISSY ELLIOTT, WORK IT
- 4 KELLY OSBOURNE, SHUT UP
- 5 FOO FIGHTERS, ALL MY LIFE
- 6 SEAN PAUL, GIMME THE LIGHT
- 7 SNPOD DOGG, FROM THA CHUUUCH TO DA PALACE
- 8 JAY-Z, 03 BONNIE & CLYDE
- 9 EMINEM, LOSE YOURSELF
- 10 MARIAH CAREY, THROUGH THE RAIN
- 11 QUEENS OF THE STONE A, NO ONE KNOWS
- 12 AUDIOSLAVE, COCHISE
- 13 COMMON, COME CLOSE TO ME
- 14 NORAH JONES, DON'T KNOW WHY
- 15 DONNAS, TAKE IT OFF
- 16 MARK WILLIS, 19 SOMETHIN'
- 17 CLIPSE, WHEN THE LAST TIME
- 18 MADONNA, DIE ANOTHER DAY
- 19 PINK, FAMILY PORTRAIT
- 20 SUM 41, STILL WAITING
- 21 LEANN RIMES, LIFE GOES ON
- 22 VINES, OUTTATHAWAY
- 23 FAT JOE, CRUSH TONIGHT
- 24 CHRISTINA AGUILERA FE. DIRTY
- 25 NAS, MADE YOU LOOK
- 26 NIVEA, DON'T MESS WITH MY MAN
- 27 KORN, ALONE I BREAK
- 28 GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS
- 29 SANTANA, THE GAME OF LOVE
- 30 ADAM SANDLER THE CHANUKAH SONG PART 3
- 31 EVE, SATISFACTION
- 32 BZK & P. DIDDY, BUMP, BUMP, BUMP
- 33 JOHN RZEZNIK, I'M STILL HERE (JIM'S THEME)
- 34 JOHN MAYER, YOUR BODY IS A WONDERLAND
- 35 RED HOT CHILI PEPPERS, ZEPHYR SONG
- 36 BUSTA RHYMES, MAKE IT CLAP
- 37 NELLY, HOT IN HERRE
- 38 BABY, DO THAT
- 39 ERICK SERMON, REACT
- 40 BRUCE SPRINGSTEEN, LONESOME DAY

- NEW ONS**
- JUSTIN TIMBERLAKE, LIKE I LOVE YOU
 - MATCHBOX TWENTY, DISEASE
 - AVRIL LAVIGNE, I'M WITH YOU
 - 3 DOORS DOWN, WHEN I'M GONE

- 1 NO DOUBT, UNDERNEATH IT ALL
- 2 SHANIA TWAIN, I'M GONNA GETCHA GOOD!
- 3 SANTANA, THE GAME OF LOVE
- 4 PINK, FAMILY PORTRAIT
- 5 MADONNA, DIE ANOTHER DAY
- 6 JENNIFER LOPEZ, JENNY FROM THE BLOCK
- 7 MATCHBOX TWENTY, DISEASE
- 8 MARIAH CAREY, THROUGH THE RAIN
- 9 RED HOT CHILI PEPPERS, ZEPHYR SONG
- 10 JOHN RZEZNIK, I'M STILL HERE (JIM'S THEME)
- 11 DIXIE CHICKS, LANDSLIDE
- 12 BON JOVI, MISUNDERSTOOD
- 13 TLC, GIRL TALK
- 14 JOHN MAYER, YOUR BODY IS A WONDERLAND
- 15 CREED, ONE LAST BREATH
- 16 WHITNEY HOUSTON, ONE OF THOSE DAYS
- 17 CREED, DON'T STOP DANCING
- 18 TORI AMOS, A SORTA FAIRYTALE
- 19 DAVE MATTHEWS BAND, WHERE ARE YOU GOING
- 20 SHERYL CROW, SOAK UP THE SUN
- 21 BRUCE SPRINGSTEEN, LONESOME DAY
- 22 ADAM SANDLER, THE CHANUKAH SONG PART 3
- 23 KELLY ROWLAND, STOLE
- 24 RED HOT CHILI PEPPERS, BY THE WAY
- 25 FAITH HILL, CRY
- 26 NICK, JUST LIKE A PILL
- 27 LIFEHOUSE, SPIN
- 28 WALLFLOWERS, WHEN YOU'RE ON TOP
- 29 NORAH JONES, DON'T KNOW WHY
- 30 UNCLE KRACKER, IN A LITTLE WHILE
- 31 ROLLING STONES, DON'T STOP
- 32 JIMMY EAT WORLD, THE MIDDLE
- 33 PUDDLE OF MUDD, SHE HATES ME
- 34 U2, ELECTRICAL STORM
- 35 SHAKIRA, OBJECTION (TANGI)
- 36 FOO FIGHTERS, ALL MY LIFE
- 37 JOHN MAYER, NO SUCH THING
- 38 AVRIL LAVIGNE, COMPLICATED
- 39 TONI BRAXTON, HIT THE FREEWAY
- 40 NO DOUBT, HEY BABY

- NEW ONS**
- NO NEW ONS THIS WEEK

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 14.



Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

- THE EXIES, MY GODDESS (NEW)**
SAHARA HOTNIGHTS, ALRIGHT ALRIGHT (NEW)
FABULOUS, THIS IS MY PARTY
BEN FOLDS, TINY DANCER (LIVE)
BENIE MAN, BOSSMAN
POWDER, UP HERE
DEADSY, BRAND NEW LOVE
ZED, STARLIGHT
THE KICKS, COSMONAUT
VOLUMEN CERO, HOLLYWOOD



Continuous programming
1515 Broadway, New York, NY 10036

- NEW**
DASHBOARD CONFESSIONAL, BEST DECEPTIONS
DIRTY, LEAVES
SMILEZ & SOUTHSTAR, TELL ME WHAT'S GOIN' ON!
MOBY, IN THIS WORLD



Continuous programming
1111 Lincoln Rd, Miami Beach, FL 33139

- BRITNEY SPEARS, BOYS
T.A.T.U., ALL THE THINGS SHE SAID
NICK CARTER, HELP ME
EMINEM, CLEANIN' OUT MY CLOSET
CHRISTINA AGUILERA, DIRTY
PINK, JUST LIKE A PILL
AVRIL LAVIGNE, COMPLICATED
NO DOUBT, UNDERNEATH IT ALL
PAULINA RUBIO, TODO MI AMOR
JUANES, ES POR TI
KORN, THOUGHTLESS
U2, ELECTRICAL STORM
GENITALICA, BORRACHO
MANA, ERES MI RELIGION
RED HOT CHILI PEPPERS, THE ZEPHYR SONG
COLDPLAY, IN MY PLACE
A'TEENS, FLOORFILLER
JUSTIN TIMBERLAKE, LIKE I LOVE YOU
NIRVANA, YOU KNOW YOU'RE RIGHT
NATALIA LAFOURCADE, EN EL 2000



Continuous programming
9697 E. Mineral Ave., Englewood, CO 80112

- MARK WILLIS, 19 SOMETHIN'
SHANIA TWAIN, I'M GONNA GETCHA GOOD!
MONTGOMERY GENTRY, MY TOWN
GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
DIXIE CHICKS, LANDSLIDE
TOBY KEITH, WHO'S YOUR DADDY?
EMERSON DRIVE, FALL INTO ME
JAMIE LEE THURSTON, IT CAN ALL BE GONE
KEITH URBAN, SOMEBODY LIKE YOU
LONESTAR, UNUSUALLY UNUSUAL
TERRI CLARK, I JUST WANNA BE MAD
TRACE ADKINS, CHROME
JOE NICHOLS, BROKENHEARTSVILLE
TRICK PONY, ON A MISSION
AARON LINES, YOU CAN'T HIDE BEAUTIFUL
FAITH HILL, CRY
DARRYL WORLEY, FAMILY TREE
TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
STEVE AZAR, WAITIN' ON JOE



Continuous programming
Im Media Park 2, 50670 Koln, Germany

- DIE GERD SHOV, DE STEUERSONG (LAS KANZLERIN)
NELLY, DILEMMA
OZZY OSBOURNE, OREAMER
JENNIFER LOPEZ, JENNY FROM THE BLOCK
LAS KETCHUP, THE KETCHUP SONG (HEY HA)
JEANETTE, ROCK MY LIFE
CHRISTINA AGUILERA, DIRTY
BRO'SIS, THE GIFT
XAVIER NAIDDO, ABSCHIED NEHMEN
AVRIL LAVIGNE, SK8ER BOI



Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

- SEAN PAUL, GIMME THE LIGHT (NEW)
EMINEM, LOSE YOURSELF
OUR LADY PEACE, INNOCENT
MISSY "MISDEMEANOR" ELLIOTT, WORK IT
MISSY "MISDEMEANOR" ELLIOTT, WORK IT
PUDDLE OF MUDD, SHE HATES ME
SWOLLEN MEMBERS, STEPPIN' THRU
KELLY ROWLAND, STOLE
PINK, FAMILY PORTRAIT
FOO FIGHTERS, ALL MY LIFE
SUM 41, STILL WAITING
SHAWN DESMAN, GET READY
JENNIFER LOPEZ, JENNY FROM THE BLOCK
JUSTIN TIMBERLAKE, LIKE I LOVE YOU
THEORY OF A DEADMAN, NOTHING COULD COME BETWEEN US
QUEENS OF THE STONE AGE, NO ONE KNOWS
RASCALZ, MOVIE STAR
AUDIOSLAVE, COCHISE
NELLY, DILEMMA
TLC, GIRL TALK
WAVE, THAT'S HOW FEELS



2 hours weekly
3900 Main St, Philadelphia, PA 19127

- MISSY "MISDEMEANOR" ELLIOTT, WORK IT
CRAIG DAVID, WHAT'S YOUR FLAVA?
ERICK SERMON, REACT
ASHANTI, BABY
BENZINO, ROCK THE PARTY
ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP)
BRIAN MCKNIGHT, LET ME LOVE YOU
NAS, MADE YOU LOOK
MS. JADE, CHING, CHING
DEBORAH COX, UP & DOWN (IN & OUT)
EVE, SATISFACTION
COMMON, COME CLOSE TO ME
504 BOYZ, TIGHT WHIPS
MC LYFE, RIDE WITH ME
SNPOD DOGG, FROM THA CHUUUCH TO DA PALACE



15 hours weekly
10227 E 14th St, Oakland, CA 94603

- TLC, GIRL TALK
BZK & P. DIDDY, BUMP, BUMP, BUMP
MISSY "MISDEMEANOR" ELLIOTT, WORK IT
ASHANTI, BABY
EMINEM, LOSE YOURSELF
JENNIFER LOPEZ, JENNY FROM THE BLOCK
JAY-Z, 03 BONNIE & CLYDE
NELLY, DILEMMA
JA RULE, THUG LOVIN'
SANTANA, THE GAME OF LOVE
MARIAH CAREY, THROUGH THE RAIN
NIVEA, DON'T MESS WITH MY MAN
PINK, FAMILY PORTRAIT
KELLY ROWLAND, STOLE
NO DOUBT, UNDERNEATH IT ALL



by Carla Hay

Music & Showbiz™

DIXIE CHICKS UNPLUGGED: Even with the millions of albums that **Dixie Chicks** have sold, lead singer **Natalie Maines** says the group was still hesitant about doing its first TV concert special in two years (*Music & Showbiz, Billboard*, Dec. 7). *An Evening With the Dixie Chicks*—a one-hour show premiering at 8 p.m. ET/PT Tuesday (10) on NBC—will be an acoustic set by the

have such an amazing reaction: They went crazy. In the year-and-a-half we hadn't been on tour, we had forgotten what it felt like to get that from an audience. In the beginning, it was an ego boost to get that kind of [fan adoration], but now I just feel appreciation for it."

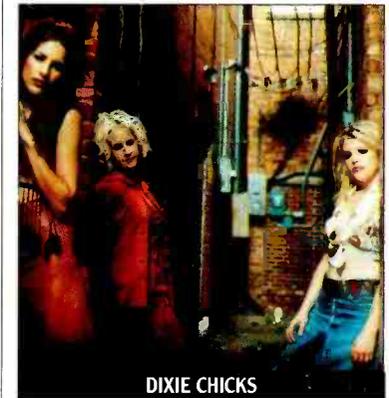
Maines says that the special will primarily focus on songs from *Home*, but the band's older songs will also be featured: "We really wanted to do something different. Even with the old songs, we wanted to revamp them."

Dixie Chicks recently won the vocal group of the year prize at the Country Music Assn. (CMA) Awards, but they did not attend the Nov. 6 ceremony (*Billboard*, Nov. 16). Maines says the trio's absence had to do with the pregnancy of group member **Emily Robison**, who had been due to give birth. (On Nov. 11, Robison had a son, **Charles**.)

Maines admits that although she was thrilled that the group won the CMA award, she was less than pleased with how its absence was handled by the show's producers: "We honestly didn't expect to win, but when we asked if we could have someone accept on our behalf if we won, they said, 'No, we don't do that.' [Awards-show presenter] **Clint Black** wasn't told we weren't there, and it kind of made us look bad. I think we'll handle things differently next time."

Rumors have been swirling that Dixie Chicks will perform "The Star-Spangled Banner" at the 2003 Super Bowl. Maines confirms that the group is under consideration for this high-profile TV appearance. She adds, "For three years, we've been asking to perform 'The Star-Spangled Banner' at the Super Bowl. We hope it's going to happen."

Maines is sure that there will be another TV special in the Dixie Chicks' future. But she cautions against expecting it to be anything like the others: "We just don't like to repeat ourselves."



DIXIE CHICKS

country trio. Maines confesses, "We didn't know if people wanted to see something so calm or something like arena rock. It all lies in the treatment."

Dixie Chicks' previous concert special was *Dixie Chicks: On the Fly*, which premiered in November 2000 on NBC. According to the network, the show earned the highest 18- to 49-year-old demographic rating (4.9, or about 5 million households) for a concert special that season.

An Evening With the Dixie Chicks is culled from concerts held Aug. 15 and Aug. 16 at the Kodak Theatre in Los Angeles. Adding to the pressure of a televised concert, Dixie Chicks performed new songs from their current album, *Home* (Open Wide/Sony Nashville), before the album was released.

"We did the whole album in its entirety," the singer notes. "It was one of the first times we performed the songs live. We weren't expecting the audience to

NEWSLINE...

CHUM Ltd., the Toronto-based parent of MuchMusic, has promoted Jim Waters from executive VP/CHUM Radio president to chairman of CHUM Ltd. and has upped Jay Switzer from CHUM Television president to CHUM Ltd. president/CEO. Waters and Switzer succeed CHUM Ltd. chairman/president Allan Waters, who has resigned but will remain a company consultant . . . John Martin has exited as VP/GM of Clear Channel Radio Interactive to start Converge Media, a Chicago-based multimedia firm for radio stations and their online services . . . KKSS Albuquerque, N.M., has switched from mainstream top 40 to rhythmic top 40. *Compiled by Carla Hay.*

INTERNATIONAL

EMI Moving On In Europe

French Appointment Marks End Of Restructuring

BY EMMANUEL LEGRAND

PARIS—EMI Recorded Music Continental Europe chairman/CEO Emmanuel de Buretel says the appointment of a new head of the major's French affiliate is the final key stage in a 12-month-long restructuring of its European activities.

"It's been a tough year," de Buretel says, "probably the toughest in my professional life, but we are [now] ready to move on." The executive insists that despite adverse market conditions, the European company performed well during the period. "While we were going through this drastic restructuring in 22 [European] countries, we never stopped working on our music. That's what matters, and it says a lot about our team. We have great music coming, and we now have in place top management in all our companies."

EMI's latest addition is Eric Tong Cuong, who becomes president of EMI Recorded Music France Feb. 1, 2003. His appointment ends an 18-month period during which de Buretel oversaw the French company in addition to his European duties. Reporting to Tong Cuong will be the presidents of Capitol—Alain Artaud—and Virgin France—Laurent Chapeau—as well as EMI's sales and distribution organization. EMI currently ranks as France's third-largest record company; it had a market share of 21.5% in 2001.

Tong Cuong is currently president of BETC Euro RSCG, one of France's lead-

ing advertising agencies, which he founded in 1994 with media conglomerate the Havas Group. BETC Euro RSCG clients include Virgin Megastores, Orange, Evian, and Air France. Tong Cuong is not, however, completely new to the music industry—he holds a stake in French independent music company Naïve, which he co-founded some five years ago in partnership with former Virgin France chairman Patrick Zelnik (*Billboard*, Sept. 20, 1997).

De Buretel says Tong Cuong was "the best candidate for the job—he has a passion for music, and he has been highly successful in his sector. Besides, he comes from outside the industry. I wanted someone who could bring in new blood to the company and to the industry. He's also one who has shown, with Naïve, that he could take risks in the music field."

Tong Cuong, who could not be reached for comment at press time, says in a statement: "With Patrick Zelnik and the team at Naïve, I have learned a lot about the music industry. Together, we did it. I will be joining another great team of very talented people at EMI and its labels. And these are labels and artists for people who love music, music that makes history. It is a wonderful mission."

Zelnik comments: "I am glad to see at the helm of EMI France a man who shares the same values and vision as independents." Tong Cuong is expected to sell his shares in Naïve; he is understood to still own around 10% of the French indie.



de BURETEL

JRP Group Is The New Owner Of Portugal's Oldest Record Retail Chain

BY CHRIS GRAEME

LISBON—Portuguese entertainment and multimedia group JRP has come to the aid of Portugal's oldest and largest independent record-store chain.

Lisbon-based JRP Group has bought a 60% stake for 3 million euros (\$2.98 million) in troubled music retailer Valentim de Carvalho, which has 22 shops nationwide. The remaining 40% is owned by parent holding company Group Valentim de Carvalho (GVC), which also owns profitable recording and TV studios and has some domestic music interests. JRP plans to raise its equity in the music-retail business—which employs 100 full-time and 65 part-time staffers—by a further 1 million euros (\$993,000) between now and December 2003.

GVC recently injected more than 7 million euros (\$6.95 million) into the Valentim de Carvalho chain to help pay off its debts; a further 8 million euros (\$7.95 million) of debt was also cleared by selling off such non-operating GVC assets as land and property. GVC CEO Francisco Vasconcelos says, "The group has considerable real-estate interests. Our plan was—and still is—to dispose of it to pay off our remaining debts." But he adds that the chain, founded 75 years ago, "will not receive any money directly from the JRP transaction. The capital injection is tied to the needs of the company and will happen over several short-term installments."

JRP has a large portfolio of companies within Portugal, including



ABREU

Castelo Lopes Cinemas, in which it has a 60% stake; LNK Video and Film distributors, which it owns outright; and DVD mastering and production company Digital K, in which it has a 99% stake. JRP also owns a number of real-estate companies.

Valentim de Carvalho had been seeking a partner with which to enter into a strategic alliance since 2001, after getting into credit problems—particularly with Universal and BMG—which resulted in it sourcing product from wholesalers rather than directly from the record companies. The company had been in talks with a number of players.

JRP CEO João Paulo Abreu tells *Billboard*, "Up until now, Valentim de Carvalho's music-retail shops primarily dealt with music, and we want to change the concept into entertainment stores, broadening our gambit to videos, computer games, DVDs, and home entertain-

ment. We are committed to introducing new entertainment categories and opening up our range."

Abreu and JRP's operations executive Tiago Matias have recently been making frequent trips to other European territories, particularly the U.K., on fact-finding missions. "We've been looking at the ways entertainment groups, such as Tower Records, HMV, and Virgin, do things in the U.K.," Abreu says. "They offer so much more than just music and manage to pursue an aggressive pricing policy."

JRP is looking to reach a consensus with its retail concept, between the bright, youth-oriented approach offered in the U.K. and the dryer, more sober styles offered by such Continental giants as French-owned FNAC. But that may prove to be no easy task, given the aggressive expansion policy and tough competition that FNAC has successfully pursued in Portugal. Spanish department store El Corte Ingles is another major player in music retail, with expansion plans for 2003.

JRP is planning to close some loss-making stores, but in the medium term through 2004, the company says it could open a further 20 shops—bringing the total to around 40—with possible new outlets at shopping malls in such large population centers as Lisbon, Oporto, Braga, Cascais, and Coimbra.

"Our approach will be different to FNAC's," Abreu says. "We'll be mixing new retail concepts with entertainment and gastronomy, offering [in-store] food bars with fusion foods."

New Digital Licensing Scheme Offered To European Indie Labels

BY JULIANA KORANTENG

LONDON—European independent labels' trade body IMPALA has launched a pilot initiative aimed at providing the region's independents with a one-stop shop for licensing their repertoire to online-music service providers.

The project, IMPALA Interactive, will be managed by London-headquartered Musicindie—the new-media and commercial arm of AIM, the U.K. independent labels'

association—and co-chaired by Paris-based Patrick Zelnik, president of French indie Naïve, and Amsterdam-based Hein van der Ree, managing director of Epitaph Europe.

The goal is to offer digital-music operators—including legitimate peer-to-peer file-sharing services—a centralized Pan-European licensing service. Simultaneously,

independent labels in Europe will gain an agent for negotiating with the thousands of Internet music services seeking repertoire.

IMPALA will aggregate repertoire by consulting other local national organizations, including France's SPPF, Germany's VUT,

Norway's Fono, and SOM in Sweden, to ensure their members' music is available for the interactive licensing. Although starting off on a trial basis, the initiative is likely to

continue indefinitely. Musicindie has already accumulated significant experience negotiating with online ventures since its 1999 launch, notably with Napster in June 2001.

According to Musicindie, IMPALA Interactive is needed to help independents benefit from the 861 million euros (\$867 million) that Jupiter Research predicts the music industry will earn

from legitimate digital sales in Western Europe by 2007. Jupiter claims that if more labels do not license their music for digital downloading and illegal services fill the resulting gap, sales would be limited to 258 million euros (\$260 million) during that period.

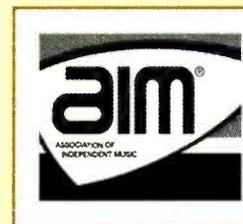
Philippe Kern, IMPALA's Brussels-based general secretary, says, "We're constantly getting requests from potential licensees, so we see this as an important market opportunity."

AIM's London-based director of business affairs Helen Smith says, "From the independents' perspective, it helps to make all the content accessible from a single point, because it's very hard to get on the radar of Internet companies unless you're reasonably well-known in your own territory. Also, it'd cost each label a for-

ture to negotiate with every online service."

IMPALA Interactive could prove an important resource for independent record companies at a time when the multinationals are already cross-licensing their catalogs for their own digital-music subscription services Pressplay (owned by Sony and Universal) and MusicNet (owned by EMI, Warner, BMG, and Realnetworks). During the past year, the individual labels that own those services have been licensing catalog to each other.

Martin Mills, London-based chairman of indie Beggars Group, says, "Given the step by Pressplay and MusicNet to complete their cross-licenses for the majors' repertoire, it is essential that the independents' repertoire is available on as many different consumer platforms as possible."





Charts for JAPAN, UNITED KINGDOM, GERMANY, and FRANCE. Each chart lists singles and albums with their respective chart positions and week numbers.

Charts for CANADA, SPAIN, AUSTRALIA, and ITALY. Each chart lists singles and albums with their respective chart positions and week numbers.

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



Global Music Pulse

Edited by Nigel Williamson

Music & Media

EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 12/04/02
1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
3	3	DIRTTY CHRISTINA AGUILERA FEATURING REDMAN RCA
4	5	DIE ANOTHER DAY MADONNA WARNER BROS
5	4	JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC
6	NEW	PLUS HAUT WHAT 4 AZ RECORDS
7	8	DER STEUERSONG (LAS KANZLERN) DIE GERD SHOW WARNER STRATEGIC MARKETING
8	6	MARIE JOHNNY HALLYDAY MERCURY
9	NEW	IF YOU'RE NOT THE ONE DANIEL BENOISFIELD POLYDOR
10	7	I'M GONNA GETCHA GOOD! SHANIA TWAIN MERCURY
HOT MOVER SINGLES		
11	NEW	MUNDIAN TO BACH KE PANJABI MC DEF JAM
13	NEW	THE LAST GOODBYE/BE WITH YOU ATOMIC KITTEN INNOCENT/VIRGIN
14	18	ADDICTIVE TRUTH HURTS FEATURING RAKIM INTERSCOPE
17	NEW	GEBT DAS HAND FREI STEFAN RAAB FEATURING SHAGGY EDEL
20	NEW	WE'VE GOT TONIGHT RONAN KEATING & LULU POLYDOR
ALBUMS		
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	2	U2 THE BEST OF 1990-2000 ISLAND
3	NEW	JENNIFER LOPEZ THIS IS ME... THEN EPIC
4	3	SHANIA TWAIN UP! MERCURY
5	4	PHIL COLLINS TESTIFY FACE VALUE/EAST WEST/WEA
8	5	WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL 1 S/RCA
7	13	ELTON JOHN THE GREATEST HITS 1970-2002 ROCKET/MERCURY
8	8	PINK MISSUNDAZTOD ARISTA
9	10	HERBERT GRÖNEMEYER MENSCH EMI
10	6	ELVIS PRESLEY ELVIS 30 #1 HITS RCA

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 12/02/02
1	1	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
2	2	DIRTTY CHRISTINA AGUILERA FEATURING REDMAN RCA
3	3	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
4	4	HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA
5	9	JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC
ALBUMS		
1	1	ACDA EN DE MUNNIK GROETEN UIT HET MAAVELD SM/SDNY
2	2	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	4	ANOUK GRADUATED FOOL DIND
4	3	U2 THE BEST OF 1990-2000 ISLAND
5	7	PHIL COLLINS TESTIFY WEA

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 11/29/02
1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
3	3	FF/INTERNOLL2 KENT RCA
4	4	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
5	9	UNBREAKABLE WESTLIFE RCA
ALBUMS		
1	NEW	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	8	WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL 1 RCA
3	NEW	PETER JOBACK JAG KOMMER HEM IGEN TILL JUL COLUMBIA
4	5	HANS MARTIN LANDET DAR SOLEN EJ GAR NER FRITUNA/EMI
5	6	ROXETTE THE BALLAD HITS CAPITOL

DENMARK		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 12/03/02
1	1	RIGHT HERE NEXT TO YOU JOHN CAPITOL
2	2	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
3	4	JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC
4	5	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
5	6	DIRTTY CHRISTINA AGUILERA FEATURING REDMAN RCA
ALBUMS		
1	1	JON THIS SIDE UP CAPITOL
2	2	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	3	KIM LARSEN & KJUKKEN DET VAR EN TORSOG AFTEN CAPITOL
4	7	ROXETTE THE BALLAD HITS CAPITOL
5	15	WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL 1 RCA

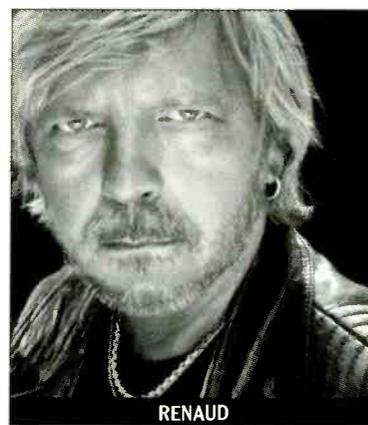
NORWAY		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 12/02/02
1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
3	3	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
4	4	DIRTTY CHRISTINA AGUILERA FEATURING REDMAN RCA
5	5	I'M GONNA GETCHA GOOD! SHANIA TWAIN MERCURY
ALBUMS		
1	3	BJORN EIDSVAG TALT COLUMBIA
2	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	6	OSLO GOSPEL CHOIR DET SKJEDDE I DE DAGER KIRKELUG KULTURVERKSTED
4	2	SHANIA TWAIN UP! MERCURY
5	7	EMINEM 8 MILE SOUNDTRACK INTERSCOPE

NEW ZEALAND		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD) 12/02/02
1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN VIRGIN
3	4	SK8ER BOI AVRIL LAVIGNE ARISTA
4	3	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
5	5	HEAVEN DJ SAMMY & YANDU FEATURING DO SHOCK
ALBUMS		
1	1	U2 THE BEST OF 1990-2000 ISLAND
2	NEW	SHANIA TWAIN UP! MERCURY
3	NEW	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
4	4	AVRIL LAVIGNE LET GO ARISTA
5	3	EMINEM 8 MILE SOUNDTRACK INTERSCOPE

PORTUGAL		
THIS WEEK	LAST WEEK	(PORTUGAL/AFPI) 12/03/02
1	3	DIE ANOTHER DAY MADONNA WARNER BROS
2	2	ELECTRICAL STORM U2 ISLAND
3	6	UNDERNEATH YOUR CLOTHES SHAKIRA COLUMBIA
4	8	HERE I AM BRYAN ADAMS A&M
5	4	WHENEVER, WHEREVER SHAKIRA EPIC
ALBUMS		
1	2	PEDRO ABRUNHOSA MOMENTO POLYDOR
2	1	U2 THE BEST OF 1990-2000 ISLAND
3	3	LAS KETCHUP HIJAS DEL TOMATE COLUMBIA
4	7	DIVAS LAS VEGAS EPIC
5	NEW	CABECAS NO AR CABECAS NO AR CAPITOL

ARGENTINA		
THIS WEEK	LAST WEEK	(CAPIF) 11/19/02
1	2	MAMBRU MAMBRU BMG
2	NEW	JOAQUIN SABINA DIMELO EN LA CALLE BMG
3	NEW	U2 THE BEST OF 1990-2000 ISLAND
4	3	JOAN MANUEL SERRAT VERSOS EN LA BOCA BMG
5	4	DIEGO TORRES UN MUNDO DIFERENTE RCA
6	6	RITA LEE BOSSA N BEATLES LIDERES
7	1	LOS NOCHEROS LOS NOCHEROS EN VIVO EN EL TEATRO COLON EMI
8	15	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
9	NEW	SHAKIRA GRANDES EXITOS EPIC
10	NEW	SKAY BELLINSON A TRAVES DEL MAR DE LOS SARGADOS DBN

FRENCH NOISE: It has been quite a year for French *chanson* artist **Renaud Séchan**, aka **Renaud**, whose current album, *Boucan D'Enfer* (Infernal Noise)—released in May on Virgin France—finishes 2002 with more than 1.3 million units sold, achieving dia-



RENAUD

mond status in France. *Boucan D'Enfer* spent five weeks at No. 1 in France and has also gone triple-gold in Belgium (78,000 units) and platinum in Switzerland (more than 45,000 units). Healthy sales are also reported in French-speaking Canada and in Germany, Austria, and Portugal. Renaud's duo with Belgian singer **Axelle Red**, "Manhattan Kaboul"—which was written after Sept. 11, 2001—reached No. 1 on both French and Swiss radio. Virgin international marketing manager **Thierry Jacquet** says, "It shows that there is still an enormous place for French music—even outside of Francophone territories." At age 50 and after a seven-year hiatus, Renaud was recently voted the sixth-most-popular figure in France in a poll for French weekly *Le Journal du Dimanche*. He is currently touring France through May 2003 and writing his memoirs. **MILLANÉ KANG**

HAVING YOUR CAKE: Amid the neo-folk singers flooding the Dublin music scene, **the Jimmy Cake's** brand of nonlinear experimental post-rock is a breath of fresh air. Owing more to cerebral American bands like **Slint** or Scotland's **Mogwai**, the band is a nine-piece Irish collective that specializes in muscular instrumental passages that feature banjos, accordions, clarinets, glockenspiels, and trumpets alongside standard rock tools like guitars, bass, and drums. The band has a fondness for such enigmatic song titles as "Quartz Cat Waltz" and "Death Fall Priest," two tracks that feature on its second set, *Dublin Gone. Everybody Dead*, released in Ireland on the independent Pilatus Records label. The band concludes a tour of Ireland in Killarney this month. **NICK KELLY**

TOP OF THE POLES: First lady of Polish pop music **Maryla Rodowicz** is back after a four-year hiatus with *Zycie Ladna Rzecz* (Life's a Nice

Thing). Released Nov. 11 on Universal, the album is her 29th and features 14 new songs, including current hit single "Marusia." "So far, I've relied mostly on guitars," Rodowicz says, "but this album is full of scratches and electronic sounds, courtesy of some of the best young Polish producers. I'm very happy with the new sound." During 30 years in the business, Rodowicz has sold more than 14 million albums in Eastern Europe and performed at venues ranging from Red Square, Moscow, to Havana. Next year she undertakes a 25-date tour of Poland to promote the current album. **ROMEK ROGOWIECKI**

SHE'S STILL THE ONE: An afternoon watching videos on TV convinced guitarist **Tim Henwood** of one thing: that current female popsters **Natalie Imbruglia**, **Pink**, and **Kylie Minogue** were fine, but **Madonna** still looked the classiest. In 40 minutes he wrote "Do It With Madonna" about his daydreams. The infectious single, issued through his new band **the Androids** (Festival Mushroom Records), proved to be the most-played track on Australian radio for three weeks and debuted in the top 10 on the Australian Record Industry Assn. chart. Henwood quit Warner Music platinum act **the Superjesus** in April after three years. "What we play is smartass rock," admits Henwood, who started playing in bands at 13. "There was a certain era in rock in the early 1980s that was magic—**Cheap Trick**, **the Knack**, **Joan Jett** and 'I Love Rock 'N Roll'—which was as much about attitude as it was radio songs you could sing along to." **CHRISTIE ELIEZER**

BOSNIAN PEARL: They are calling Sarajevo-based rock singer **Irina Kapetanovic**, 21, "the Bosnian **Janis Joplin**." She recently released her debut album, *Krv Mi Vri* (Blood Is Boiling), under the name **Irina & VI** (Irina & Us). The eight-track CD includes a powerful English-language performance of the Joplin classic "Mercedes Benz." "The song was cut to attract international interest in this incredible talent," manager **Goran Prsic** admits. Formerly with **Druge Stanje**, Kapetanovic appeared in Sweden and Germany with the group before leaving to focus on a solo career. Her first solo single is epic rock ballad "Mrzevi," which is enjoying heavy rotation on radio and TV stations across the former Yugoslavian states. The album is released by Song Vex in Bosnia. D Moll in Slovenia, and Memphis in Croatia and distributed in Western Europe by NP Music. Kapetanovic says, "Rock music has always been regarded with suspicion here. But now, we seem to be on the edge of a breakthrough." **TAYFUN KESGIN**

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
PHIL COLLINS Testify (W)				3			10			5
AVRIL LAVIGNE Let Go (B)	9		10			6		2		
JENNIFER LOPEZ This Is Me... Then (S)	6	8		4	4	5				9
SOUNDTRACK 8 Mile (U)	3					2		4		
SHANIA TWAIN Up! (U)	1		5			1		5		8
U2 The Best of 1990-2000 (U)				10			7	3	4	4
ROBBIE WILLIAMS Escapology (E)			1	1				6	6	2

Canadian Indies Hesitate On Digital Music-Subscription Deals

BY LARRY LeBLANC

TORONTO—Digital music-subscription services are yet to launch in Canada, but there are already rumblings within the independent music sector over fears that it will become marginalized.

What has set those tremors off is that the Canadian Recording Industry Assn., on behalf of its members (the Canadian affiliates of the five major labels, plus the majority of Canadian independent labels), is presently brokering an On-line Licensing Agreement here for competing U.S.-based digital-music services Pressplay and Musicnet, alongside the songwriters and publishers represented by the Canadian Music Reproduction Rights Agency (CMRRA).

A deal would allow for the launching of the two digital subscription services in Canada, possibly by spring 2003. Ann Garrett, spokeswoman for Musicnet in Los Angeles, says, "Canada is the next logical step for us expanding the service."

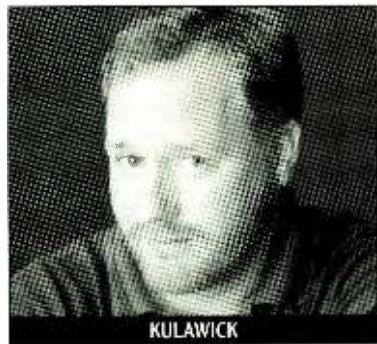
Pressplay's Los Angeles-based VP of corporate communications Seth Oster says, "We have been working with partners in Canada to pave the way for a launch there. We continue to face publishing issues, which we are working to resolve."

Among the issues to be hammered out are a compatible royalty structure, under which labels will pay publishers for use of their works in these digital services. "We're reasonably far along [in negotiations]," CMRRA president David Basskin says. "We're down to discussing the deal points."

Following a year of negotiations to expand their major-label repertoire offerings, Pressplay and Musicnet are now fully cross-licensed to feature songs from all five multinationals in the U.S. (*Billboard*, Nov. 23). Those deals enable U.S. consumers to purchase permanent downloads from all five majors and numerous U.S. independents that can be burned to CDs

and transferred to portable devices.

Toronto music lawyer Jordan Jacobs warns that Canadian independent labels should make their presence felt in digital music in short order or risk being left behind. "Many independents are taking a wait-and-see attitude," he says. "They want to see what the majors do and then figure out what to do. However, if they don't get involved, they will have to follow the model set for them."



Canadian Independent Record Production Assn. president Brian Chater says, "To be blunt, the issue hasn't been discussed much here. I keep telling members, 'Guys, you have to discuss this, because it's going to happen.'"

Montreal-based Jim West, president of Distribution Fusion III and of Justin Time Records, says, "Everybody feels, 'What the hell can we do right now, anyway?' Going to the table with the majors, you are not going to win being an independent. They have always set the agenda."

Indeed, potential monopolistic practices by the major-label services is an oft-echoed concern. Geoff Kulawick, president/CEO of Linus Entertainment in Toronto, says, "Obviously, there's a benefit of these two distribution points being able to get everything to compete with online piracy, but the fact is they are owned by our competitors. A traditional retailer doesn't care who owns the product; they sell the hits.

Shareholders of Pressplay and Musicnet are going to care who owns the product. They will want to make sure that the music they own gets the most attention."

EMI Music Publishing Canada president Michael McCarty admits, "It could be difficult for indies to get 're-estate' on [the services'] promotional pieces."

BMG Music Publishing Canada GM Robert Ott says ongoing competition between the digital-music services benefits indies, because the services need indies to build subscriber bases large enough to reach profitability. "The services need content," he says. "The struggle for the independent artists will be what it has always been to have quality music and to be known."

Sony Music Canada VP of legal and business affairs Ian MacKay says, "These Internet services provide a great opportunity for independents and lesser-known artists who may have albums deleted or not distributed in other countries. These services would work very well for more obscure stuff and catalog [that] people may not be able to find at [traditional music] retail."

One potential roadblock in Canadian clearances for digital distribution within the indie sector here is skepticism on the part of labels as to just how much financial benefit there is in having content included in digital subscription services.

"[Digital distribution] is on our radar screen, but it isn't a priority yet," says Earl Rosen, president of the Toronto-based Marquis label. "We are investing in our database, marketing, and building up our Web site. Online sales [of physical product] give us a faster return and a higher margin."

Ric Arboit, president of Vancouver-based Nettwerk Productions, says, "We're getting approached, and I've been saying no. I don't feel comfortable that the business model is done yet."



Winning With Women. The U.K. music industry's annual Women of the Year dinner took place Nov. 28 at London's Intercontinental Hotel, organized by and in aid of the Nordoff Robbins Music Therapy and Brit Trust charities and sponsored by mobile-telecommunications company O2. Three winners are selected by an all-female committee representing the music industry and related media; the special achievement award is voted on by readers of U.K. trade magazine *Music Week*. Sharon Osbourne, manager of husband Ozzy Osbourne, was named woman of the year. Her award was collected by her U.K. representative, Lyn Saeger. The other winners were artist manager/partner in the Rough Trade label Jeanette Lee (lifetime achievement award), Capital Radio/London deputy controller Annie O'Neill (Accolade Award), and director of public-relations agency Hector's House and member of the 19 Management team Charlotte Hickson (special achievement award). Pictured, from left, are Saeger; O'Neill; S/BMG artist Will Young, who presented Hickson's award; Hickson; Lee; and Island Universal act Pulp's frontman Jarvis Cocker, who presented Lee's award. (Photo: jmenternational.com)

NEWSLINE...

The Geneva-based World Economic Forum (WEF)

has chosen Universal Music Southeast Asia president Harry Hui as one of its "global leaders for tomorrow" (GLT). The GLT program, launched in 1993, selects a "class" of 100 individuals each year who, according to the WEF, represent the new generation of global leaders from business, government, politics, and civil society. The WEF is an independent organization funded by the contributions of 1,000 global corporations and claims to act "in the spirit of entrepreneurship in the global public interest to further economic growth and social progress." The first gathering of the class of 2003 is scheduled for Jan. 26-28 during the next annual meeting of the WEF in Davos, Switzerland. Hui says, "I consider this a great honor, because Asia is—and will remain—one of the truly dynamic regions in the world. The music and culture of Asia continues to grow in worldwide prominence. I would like to continue to help build this bridge between the East and the West." Hui has been Universal Music Southeast Asia president since February. Prior to joining Universal, the U.S.-educated Hui was executive VP/managing director of MTV North Asia.



STEVE McCLURE

U.K. venue operator McKenzie Group Limited (MKG) has acquired a former cinema in Scotland's largest city, Glasgow, which it plans to reopen as the Glasgow Academy in March 2003. The group already owns three other Academy-branded venues, in London, Birmingham, and Bristol, in addition to the Shepherd's Bush Empire in London. It plans a £3 million (\$4.7 million) refurbishment program to create the new Glasgow Academy in the former New Bedford Cinema, which has been closed for the past 10 years. It will have a maximum capacity of 2,500, with the option of converting to a shorter hall format for events requiring a smaller, 1,100 capacity. At the new venue, MKG managing director John Northcote says the group "will be working closely with leading Scottish promoters DF Concerts, who have an excellent local knowledge." Formed in 1998, privately owned MKG's shareholders include U.K. promoters SJM Concerts and Metropolis Music.

TOM FERGUSON

Warner Music International (WMI) has forged a partnership with digital-music service MP3.com Europe to promote content from the company's frontline artists across London-based MP3.com's six localized music sites. Under the pact, which mirrors Warner Music Group's alliance with MP3.com in the U.S., WMI will provide material by Missy Elliott, Craig David, and Holly Valance, among others, to MP3.com sites in the U.K., Germany, France, Spain, Italy, and the Netherlands. MP3.com Europe will also promote the music to its database of 3 million active registered users via e-mail and consumer newsletters; the company now claims to have legitimate access to more than 1.3 million songs.

LARS BRANDLE

Sydney's biggest indie music retailer, Fish Records, has gone into voluntary administration after rapid expansion during 18 months incurred debts of \$5.5 million Australian (\$3.1 million). Fish has maintained strong sales in its six inner-city stores, but a move into suburban centers by opening a total of 16 outlets caused a cash-flow problem. Fish founder and GM Paul Nemeth admits the expansion should have stopped at three stores. Fish is expected to trade out of its situation and close some stores.

CHRISTIE ELIEZER

music choice

A survey conducted on behalf of London-based digital-music channel Music Choice Europe claims that MP3 is now the second-most-popular

format for people consuming new music in the U.K., behind CD. According to Music Choice, 15% of people aged 40-plus in the U.K. download at least one MP3 file per week. Music Choice says that the survey, based on a sample of 10,000 people, is "the most in-depth" of its kind yet; it shows that the average Briton spends more than three hours each day listening to music at home. Music Choice music and marketing director Simon Bell says, "Parts of the music industry will be concerned at the rapid spread of MP3 revealed by this first home-music 'census.' But at least the results also reveal an appetite on the part of most people to have their music in new formats." Ten thousand people completed the Music Choice Home-Music "Census" online between July and October.

TOM FERGUSON

Conroy Sets Out For Adventure

Former Virgin Records U.K. President Forms New Enterprise With His Wife

BY PAUL SEXTON

LONDON—U.K. industry veteran Paul Conroy is happily embarking on three new Adventures.

The former president of Virgin Records U.K. has formed the three-tier Adventures in Music with his wife, ex-EMI director of international promotions Katie Conroy. The start-up, based in Chiswick, West London, consists of a trio of compact, self-explanatory divisions encompassing the couple's broad span of industry experience: Adventure Records, Adventures in Music Management, and Adventures in Music Publishing.



CONROY

Early signs are that Conroy's durable enthusiasm for the music business has only been enhanced by the new departure, an observation confirmed by one of his first signings to the label, Chris Difford. The initial Adventure Records roster, with U.K. distribution via Pinnacle, consists of the former Squeeze member, whose widely acclaimed solo debut, *I Didn't Get Where I Am*, was released Nov. 4, and Danish rock band Nu, whose first album is expected next June.

"He's taken on the air of excitement of a 16-year-old," says Difford, who first met Conroy during Squeeze's early days, when Conroy was at pioneering U.K. indie label Stiff Records. "Whenever I get a phone call from him about what's going on, it's thrilling. This is a new beginning and the way the industry ultimately has to go."

Conroy claims the challenges facing him and his wife in running a small, new company are liberating, even in an uncertain business climate. "What both of us are enjoying at the moment is the ability to work on a few projects rather than get bogged down," he says. "I just couldn't let it go, and when the Nu demos came in... those things don't come along too often."

"Then Chris gave us the other balance, and that's what I'd like to do: to have some more grown-up acts who have something to say for themselves. I'd like to be a nice mainstream-ish sort of label, but I'm a child of the '60s; my musical taste is right across the board."

Conroy left Virgin, after running the U.K. company for 10 years, in January (*Billboard*, Feb. 2) at an early stage of

EMI Recorded Music chairman/CEO Alain Levy's restructuring process. "I made money every year over the 10 years I was there," he says, "and at the time I was upset, because I could see what we were going to do to my whole team. People explained it to me as like a [governmental] cabinet change."

Adventure Records will look for international partners for its label signings, including Nu (the Danish word for "new"), which is managed by fellow Dane Tommas Arnby, formerly drummer with mid-1990s Echo signing Subcircus. Describing it as "Blondie meets the Stranglers," Conroy says Nu was "a must-have band. We're going to be in a really good position with them by the end of the year." After a recent single, "Disco Hurts"/"Factory Girl," and some U.K. support dates, the band is now recording at Difford's studios in Rye, East Sussex.

Adventures in Music Publishing will become fully formed next year, but meanwhile, Adventures in Music Management already has two clients. Conroy says of 15-year-old schoolgirl singer Francesca Bailey: "I must admit, the last thing I was thinking of taking on was a strictly pop act, but she's more [like] Anita Baker. This is a girl with a really big voice."

Classically trained violinists Duel, the Manchester duo of Greg Barwick and Craig Owen, were brought to Adventure's attention by longtime hit producer Pete Waterman. Their "light classical" style is showcased on a version of the Christmas carol "In the Bleak Midwinter," which the management duo will be "getting around to various people before Christmas." Conroy jokes, "The violin is the new guitar."

Difford, who recently toured with Elvis Costello and former Squeeze bandmate Jools Holland, will open for

Chris Rea on his new-year U.K. tour. Shortly before its commercial release on Adventure, *I Didn't Get Where I Am*—co-produced by Francis Dunnery—was released online via Dunnery's aquariannation.com label site.

"That has an interesting concept," Difford says of Aquarian Nation. "Basically, it's empowering the musician rather than the record label. Francis has been really beneficial in giving me huge support to stand on my own two feet. But they didn't want to have to sell to HMV or Virgin or any of those people, which is where a lot of my buyers, Squeeze fans, will go. It just dovetailed into meeting Paul again after many



DIFFORD

years, and he said: 'Why don't I license your album and put it in the shops for you?' These days you can have a record company without a building; you just have people you know and trust and you ask them to help you do things."

Conroy, also warming to the "do it yourself" approach, says wryly: "Katie's nearly walked out on me a couple of times, because I've been used to barking things at people and getting them done. When you start doing that with the old lady, it's slightly different."

N.Z.'s Sounds Inks Pact With TV Production House

BY JOHN FERGUSON

AUCKLAND, New Zealand—New Zealand's biggest independent music production company and the country's largest specialist music chain have announced plans to cooperate on a string of joint initiatives.

The tie-up between Auckland-based multimedia entertainment company Satellite Media Group (SMG) and nationwide music retailer Sounds Music has already seen the latter—which has 57 stores in New Zealand—close its monthly in-store music magazine, *Selector*. Launched in 2000, *Selector* was in direct competition with SMG's *Rip It Up*, which publishes every two months. *Rip It Up* has been published for 25 years, making it New Zealand's longest-surviving indie music publication. No money has changed hands to set up the alliance, but SMG and Sounds have pledged to work together to source new business opportunities across the music-media spectrum.

Under the terms of the new cooperation plans, Sounds will now play SMG's music shows in-store, and various tie-ins are planned for when, for example, Sounds arranges in-store appearances from acts. Sounds managing director Sean Coleman says, "Initially, it's going to be about Sounds having a greater presence in *Rip It Up*, but I think there's huge potential for other tie-ins. It's the perfect marriage in terms of both business' customers."

Formed in 1998, SMG produces more than 20 hours of music and youth programming a week, primarily for national state broadcaster

TV2. Its programs include *m2*, a six-hour music show that screens Thursdays to Saturdays between 12 a.m. and 6 a.m., which celebrated its first anniversary in October. Its half-hour, all-New Zealand music show, *Squeeze*, runs 30 weeks a year; youth show *Space* recently celebrated its 100th episode. All three shows air on TV2. SMG has also produced one-off specials, such as the New Zealand Music Awards.

SMG GM Nikki Streater says the company is looking at extending *m2* from its Thursday-Saturday slot. While its existing late-night slot means it is "not a ratings-driven show," Streater says that 13,000 people on the *m2* database regularly take part in chat rooms and forums on the associated Web site, music2.tv.

With slots devoted to specialist music genres and a local-music content of 35%—which is much higher than most radio networks—record companies view *m2* as an important promotional tool for local acts. Bernie Griffen, managing director of independent music distributor Global Routes, says *m2* has been instrumental in raising the profile of Auckland indie rock band 8 Foot Sativa (Intergalactic Records). The group has sold more than 2,000 copies of its debut album here, despite little traditional media coverage.

"8 Foot Sativa is one of the most-requested [acts] on *m2*," Griffen says. "It's an important show for indie labels. They are very keen on New Zealand music and play things like dance clips, which you rarely see on a mainstream music show."

Losses have been stemmed at the company's Echo record label—whose roster includes rock act Feeder and dance duo Moloko—and the situation is expected to improve further following the adoption of what Chrysalis describes as a "more focused strategy" last year.

SPACE

Looking forward, Wright says that Chrysalis is strategically placed to take advantage of the forthcoming relaxation of U.K. radio-ownership rules (*Billboard*, Sept. 28). A new Communications Bill currently being debated by the U.K. parliament proposes significant deregulation of cross-media ownership restrictions and abolishing national limits on the number of licenses that a single company can hold. According to Wright, "The group's current performance puts us in the strongest possible position going into 2003, with all the changes that may come about as a result of the forthcoming Communications act. This new legislation is expected to alter the U.K. media landscape, and we welcome the opportunities that are likely to result from the increased liberalization proposed."

'Best Year Yet' For U.K.'s Chrysalis Group

BY JON HEASMAN and LARS BRANDLE

LONDON—Music and media group Chrysalis has returned to profitability in what chairman Chris Wright describes as "the most successful [year] in the company's history."

London-based Chrysalis Group's preliminary results for the year ending Aug. 31 showed a £5.8 million (\$9 million) pretax profit, compared with a pretax loss of £16.8 million (\$26.1 million) in 2001, which had been largely caused by heavy investments in unsuccessful new-media ventures.

Driving the good performance was Chrysalis Radio, where operating profits increased by 41% to £9.4 million (\$14.6 million) on revenue up 25% to £241 million (\$375 million), despite a difficult advertising environment in the U.K. Revenue from airtime sales was up by 9.4%, compared with an industry-wide decline of 2% in the same period. The increased revenue was largely a product of increased audiences, mainly achieved by Chrysalis Radio's two Heart-branded AC stations in London

and Birmingham, which both chalked up record audience highs during the past year. The radio division is expected to be less profitable next year, however, following the company's recent acquisition of loss-making London News Radio.

Chrysalis Group's music division, incorporating its record label and publishing divisions, increased revenue and profit in 2002, with the former up 8% to £63.8 million (\$99.2 million). Operating profit rose 47% to £1.8 million (\$2.8 million). Publishing arm Chrysalis Music's worldwide net publishers' share was up 5% to £8.5 million (\$13.2 million), in a year that saw the final pieces of its European infrastructure put in place, with wholly owned companies now operating in Scandinavia, Germany, and Italy alongside joint-venture companies in France, Spain, and the Benelux region.



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OBITUARIES

'Happy' Goodman Dies

BY DEBORAH EVANS PRICE

NASHVILLE—The Southern gospel music community is saddened by the loss of one of its legendary performers. Howard "Happy" Goodman, 81, of the Happy Goodman Family, died Nov. 30 in Nashville. According to a spokesman for the Goodman family, the veteran singer/songwriter had been hospitalized for seven months as a result of complications following knee surgery. He developed pneumonia one week before his death.

"Howard was cool before gospel was cool," Bill Gaither says of Goodman, who was regularly featured in Gaither's popular Homecoming series of Southern gospel videos. "We're all going to miss him."

Born Nov. 7, 1921, Goodman began singing gospel music in 1938 with his sisters. In 1949, he married Vestal Freeman, and the two began performing together. With Goodman's brothers Sam and Rusty, the group became known as the Happy Goodman Family. During their 53 years of marriage, the couple fronted one of the most

acclaimed acts in Southern gospel music. The group won three Grammy Awards and was inducted into the Gospel Music Hall of Fame in 1998.

Goodman penned such well-known tunes as "Give Up" and "I Don't Regret a Mile," which was featured on the 1999 release *A 50th Anniversary Celebration* CD/video commemorating the couple's golden wedding anniversary.

"Howard Goodman was a true patriarch of a great family and a pioneer in gospel music," Gospel Music Assn. president Frank Breeden says. "He was an exemplary artist, businessman, father, husband, and Christian leader who inspired millions. While most of his musical contributions were made in the Southern gospel genre, he and his wife Vestal were true ambassadors for the gospel music industry. Their influence and inspiration has permeated all musical genres."

In addition to his wife, Goodman is survived by his son, Rick; his daughter, Vicki Meadows; four grandchildren; and three great-grandchildren.



GOODMAN

Tragic End For Cuban Star

BY LEILA COBO

MIAMI—Polo Montañez, a Cuban peasant who in his late 40s landed a record deal and rose to become Cuba's leading commercial artist of the past 15 months, died Nov. 25 in Cuba of injuries sustained in a car crash. He was 47 years old.

Montañez, whose real name was Fernando Borrego, enjoyed a meteoric and unusual rise to fame. Like many of Cuba's recent musical exports, he never harbored any serious notions of recording an album. A coalman by trade, Montañez had never studied music and composed while working in the fields. But in 1994, he began working as a professional musician and was eventually heard by a French record executive, who signed him to a record deal with indie French label Lusafrica.

"I always made music with my family," Montañez told *Billboard* earlier this year. "And then this man from a

French label came and liked what I did and hired me."

Montañez's debut, *Guajiro Natural*, (Natural Guajiro) was phenomenally successful, particularly in Cuba, where the single "Un Montón de Estrellas" (A Bunch of Stars) topped Cuban radio airplay lists in the second half of 2001. Montañez also garnered great success in Colombia, Venezuela, and in parts of Europe. His album was picked up for distribution in the U.S. by Líderes. "Un Montón de Estrellas" was recently recorded by Puerto Rican star Gilberto Santa Rosa and is currently No. 11 on the *Billboard* Tropical Airplay chart. A second album on Lusafrica, *Guitarra Mía* (My Guitar), was released last May.

A man of few words who described his old-fashioned brand of music as a mix of bolero, *bachata*, and Cuban rhythms, Montañez was just getting used to his newfound fame. During his *Billboard* interview, he said simply, "I'm happy."

Jules "Buddy" Leonard Kaye, 84, cause of death not given, Nov. 21 in Rancho Mirage, Calif. A lyricist with more than 400 published songs, Kaye's tunes were recorded by such artists as Perry Como, Frank Sinatra, Sarah Vaughan, Dinah Washington, Barry Manilow, and Dusty Springfield. Along with producing and directing the 1975 Grammy Award-winning musical adaptation of Antoine de Saint-Exupéry's *The Little Prince*, Kaye co-wrote the theme to the TV show *I Dream of Jeannie*. He is survived by his wife, three children, and three grandchildren.

Jim Ringwood, age 67, of cancer, Nov. 21 in Fairfield, N.J. Ringwood had a long career with the International Recording Media Assn. He was first elected to the board of directors in 1981, becoming president in 1995 and chairman of the board in 1997. Ringwood was serving as chairman emeritus at the time of his death. He is survived by his wife, two children, and three grandchildren. Memorial contributions can be made to the James J. Ringwood Jr. Juvenile Rheumatoid Arthritis Foundation, c/o McCarthy, Fingar et al., Attention: John R. Parker, 11 Martine Ave., White Plains, N.Y. 10606.

Holiday Hip-Hops To A Fast Start

Continued from page 1

The uptick in music and video mirrors a general rise in post-Thanksgiving retail spending compared with the same weekend one year ago. Estimates from retail tracking and consulting firm ShopperTrak RCT suggest that Americans overall spent more than \$7.4 billion at retail during the Friday after Thanksgiving—a gain of 12.3% from one year ago—and \$5.2 billion on Saturday, a gain of 9%. Retail giant Wal-Mart reports domestic sales of \$1.43 billion on Friday—a gain of 14%.

Trans World reports “strong traffic” in both its mall and free-standing stores during the holiday weekend. Top-selling titles included 2Pac’s *Better Dayz* (Amaru/The Row/Interscope), the *8 Mile* soundtrack (Shady/Interscope), Jennifer Lopez’s *This Is Me... Then* (Epic), and Jay-Z’s *The Blueprint 2: The Gift and the Curse* (Rock-a-Fella/Def Jam).

In its free-standing stores, Trans World offered mail-in rebates of \$6, bringing some titles to as low as \$7.99; mall stores had similar promotions that brought the prices of key titles to \$11.99.

2Pac was also a big seller at Torrance, Calif.-based Warehouse Entertainment. Executive VP Lew Garrett says the 407-store chain had “a pretty good weekend” and that *Better Dayz* was “far and away our No. 1 record.” Also selling well was Snoop Dogg’s *Paid Tha Cost to Be Da Boss* (Priority).

Likewise, Tower Records says it is cautiously optimistic about holiday

FOR THE RECORD

Due to Thanksgiving-week deadlines, two corrections to the Billboard 200 in the Dec. 7 issue—which Nielsen SoundScan processed Nov. 27—occurred after *Billboard* went to press. But the chart was correct when it was issued that day on Billboard Information Network and was correct the following day on billboard.com.

In the published chart, the Greatest Gainer should have been Kenny G’s *Wishes*—which moved 48-31 with an 81.5% increase—and Kid Rock’s *Cocky* should have moved 74-69. The “last week” ranks on this issue’s chart reflect the corrected positions from No. 69 through No. 200. Also, the Greatest Gainer on last issue’s Top Country Albums chart should have been Alan Jackson’s *Let It Be Christmas*, which moved 9-6 with a 67% increase.

Indies Try To Counter Mass-Merchants’ Deep Discounts

BY BRIAN GARRITY

NEW YORK—Surrounded by deep-discounting mass merchants, the nation’s independent stores are responding this holiday season with marketing strategies of their own.

Some are holding the line on pricing, while others are trying to keep pace with the big-box chains, which have been loss-leading music for as little as \$8.99. Some indie-store owners express resignation that music has been permanently reduced to loss-leader status for all music retailers.

The Record Exchange, based in Charlotte, N.C., is one of many retailers that have refused to bow to price pressure. The nine-unit chain was offering new titles from \$14.95 to \$16.95 during the Thanksgiving weekend. A customer-rewards program provides \$2 off new releases.

Likewise, members of the Coalition of Independent Music Stores (CIMS) avoided discounts in favor of more effective messaging and in-store events to lure customers, CIMS president Don VanCleave says. Indeed, the best independent stores rely on service, specialization, and street-smart marketing to survive (*Billboard*, Dec. 7).

MUSIC NO LONGER PROFITABLE

But citing a lack of profitability in selling music in recent years, Record Exchange president Don Rosenberg says his chain no longer views itself as a music-specialty operation. The majority of the Record Exchange’s profits come from used goods and DVD.

“I’m not in the music business anymore. I’m in entertainment,” he says. “I’m into used DVDs, DVD rentals, and accessories and videogames. We are buying and selling used goods. And the new music is merely a loss leader, like it is for everyone else.”

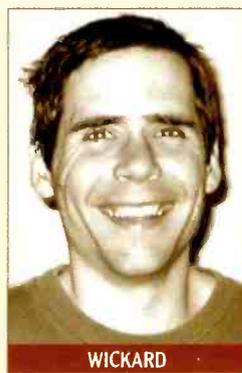
Similarly, retailers like Gallery of Sound (an 11-unit chain based in Wilkes Barre, Pa.) and Bull Moose Music (a nine-store chain based in Portland, Maine) are choosing to compete with

mass merchants on pricing and are looking to alternate business lines like DVD and videogames to compensate for music losses.

“We’re diversified; we sell other products. We always have, but now it’s more of an issue,” Gallery of Sound VP Joe Nardone Jr. says. “We’ve got whatever hot merchandise is out there, because we need to keep the traffic in our stores.”

Nardone says his chain was “pretty much” using music as a loss leader over the holiday, with new titles priced around \$10 on the Friday after Thanksgiving, which is known as Black Friday.

“If that’s the game that’s on, then that’s the game that’s on,” he says. “You have to decide if you’re going to play [against the mass mer-



WICKARD



NARDONE

chants] or not. And it’s sad to say, but I think the guys who decided not to play are hurting more—unless your mix is so diversified that you don’t rely on the hits.”

Bull Moose was selling the bulk of its new titles for \$8.99 on Black Friday. President Brett Wickard says that while he “doesn’t get a lot of joy” from selling music at a loss, that’s business.

“Loss leading isn’t new to our industry. Our job as retailers is to make a profit off the whole package,” he says. “That’s the American mar-

ketplace. We’re not given some government-granted right to sell music. We have to out-compete other people and prove the value of having a music-specialty store.”

CREATING A SPLASH

Wickard adds that retailers have to look at the customer in the bigger picture when engaged in competitive pricing.

“You look to create a splash in the marketplace,” he says. “You’re pretty much throwing away a day or two to get the word out among customers that you’re aggressive and you want their business over the holiday season. And hopefully that customer then goes and tells a bunch of their friends.”

Nardone says retailers are learning to live in such an environment—like it or not.

“You take the heat in the first week, you get a more comfortable sale price the next week, and you go with it,” he says. “You still have a store full of CDs to sell.”

But VanCleave wonders if there’s a greater price to be paid for loss leading, especially when it comes to the perceived value of the CD.

“When is the industry going to look at the damage that is being done?” he says. “The customer is definitely going to think the CD is worth \$9, and the labels are going to have to lower the price to get it there if everyone else is going to survive.”

Rosenberg adds, “The problem is when your entire industry is a loss leader for somebody else, it doesn’t bode well.”

But retailers like Nardone argue that the value debate is history.

“The argument about the value of music, it’s over. CDs are a \$10 item. The industry needs to get real and change the structure,” he says. “Those \$18 CDs, which is the list price of some catalog, look real bad in the rack. You’re looking really stupid at \$18. Because at \$18 you’re saying, ‘Go away. Go buy something else.’”

sales following “trending up” results for the Thanksgiving weekend. Top music sellers for the 172-store chain were 2Pac, Lopez, Paul McCartney’s *Back in the U.S.* (Capitol), System of a Down’s *Steal This Album!* (American/Columbia), and Barbra Streisand’s *Duets* (Columbia).

The West Sacramento, Calif.-based retailer offered 50 catalog titles for \$5 each during a five-hour sales window on Thanksgiving afternoon and the following Friday morning. Select titles were also selling for \$9.99. Meanwhile, tower.com offered \$10 off purchases of \$50 or more Thanksgiving Day.

At the Tower in Sherman Oaks, Calif., the No. 1 album over a “pretty darn good weekend” was Sum 41’s *Does This Look Infected?* (Island), according to store manager Anita Bond. She says the set was boosted by an in-store performance the day before Thanksgiving.

MASS MERCHANTS SLASH PRICES

As expected, mass merchants boosted their holiday business with low-price promotions.

Best Buy, the 477-unit electronics giant based in Eden Prairie, Minn., says that up to 1,000 customers lined up outside various stores to take advantage of early Friday discounts—limited to a five-hour window—including top music titles on sale for as low as

\$8.99. Big sellers included 2Pac, Lopez, Elvis Presley’s *Elvis 30 #1 Hits* (RCA), Avril Lavigne’s *Let Go* (Arista), and Shania Twain’s *Up!* (Mercury/IDJ).

Rackjobber Handleman, which services such chains as Wal-Mart and Kmart, reports “a big lift” in business throughout the Thanksgiving weekend, with unit sales up more than 50%. Handleman spokesman Greg Mize says, “Shania Twain continues to be a big driver of the whole mass-merchant industry.”

He notes that in the previous week, 80% of Twain’s sales were through mass merchants. Troy, Mich.-based Handleman says mass merchants are also doing strong business with the multi-label *Now! 11* compilation, Tim McGraw’s *Tim McGraw and the Dancehall Doctors* (Curb), and the Lopez album.

Many independent retailers also reported positive Thanksgiving results—even in the face of mass-merchant discounting.

“If you weren’t snowed in or you weren’t in a college town, you generally were really, really pleased [with business],” says Don VanCleave, president of the Coalition of Independent Music Stores (CIMS).

VanCleave says CIMS stores on average enjoyed double-digit gains in sales without engaging in aggressive promotional pricing.

So what drove the sales boost?

VanCleave says that there is no one answer, but he points to indicators of an improving economy as a possible factor.

“I still say that part of the problems in this industry have to be tied to the weak economy,” VanCleave says. “I guess people are starting to feel good about spending money.”

Independent, mass merchant, and specialty retailers also reported strong DVD business.

Trans World’s FYE stores offered a \$5 mail-in rebate on select DVDs that resulted in prices as low as \$14.99. Mass merchants and such chains as Best Buy were also discounting DVDs.

Consensus top-sellers included *Ice Age*, *Men in Black II*, *Star Wars Episode 2: Attack of the Clones*, *Lord of the Rings: The Fellowship of the Ring*, and *Spider-Man*.

Retailers were also looking to capitalize on consumer interest in DVD hardware. Trans World ran a Saturday-only promotion in which a Kobi DVD player was offered for \$29.99 after a \$50 mail-in rebate.

Videogame systems and titles also performed well. Trans World reports “very strong” videogame business, led in part by a Thanksgiving promotion that offered a Microsoft Xbox system bundled with four free games.

With music sales in a funk, retailers by and large are happy to

take the replacement business. Overall, the mood of the selling season is upbeat, even with a shortened gift-giving period. Consumers have six fewer days to complete their holiday shopping than last year, as the 2002 holiday shopping season (Thanksgiving to Christmas) lasts only 26 days, compared with 32 days in 2001.

VanCleave notes that a shorter selling season “always hurts, but hopefully they’ll do the same volume.”

GOOD NEWS FOR WEB SALES

The shorter season may benefit Internet sales (see story, page 39). Web sales are off to a favorable start, according to e-commerce tracking firm CommScore Networks.

CommScore says that overall online consumer sales for the week ending Friday, Nov. 29, totaled \$1.5 billion, up 41% from the same week one year ago. Further, online sales maintained momentum into the Monday following Thanksgiving, with overall e-commerce sales totaling \$380 million on Dec. 2.

In its preliminary estimates, America Online reports that 4 million of its members made a purchase online during the week of Thanksgiving. Books, movies, and music ranked as the second-most-popular shopping category for the week, trailing only the apparel category.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

STUFFING, BUT NO GRAVY: As hoped, Thanksgiving-weekend traffic and a hearty serving of new superstar releases delivered a zesty boost to music stores' traffic. Yet despite career-best Nielsen SoundScan totals for **Tim McGraw**, **Jennifer Lopez**, and **Paul McCartney** and banquet-sized weeks for **2Pac**, **Faith Hill**, **Elvis Presley**, and chart-topper **Shania Twain**, album sales for the frame are still shy of those scored during last year's Thanksgiving feast.

The calendar shift mentioned in last issue's column gives the optical illusion of a gain over the business rung a year ago, but that only happens because Thanksgiving came a week later this time around (see Market Watch, page 6). Thus, in the same-week comparison, this year's holiday stanza stands next to a non-holiday week.

Industry-wide album sales piled up to a whopping 21.3 million units, up 41% over the prior week but down compared to the Thank-



sgiving weeks of 2001 and 2000. The holiday buffet served up 22.2 million last year—4.3% more than this year's holiday spread. In 2000, Thanksgiving week delivered 23.4

million album units, but this year's holiday bash is larger than that of 1999, when the week saw 20.25 million sold.

COUNTRY COMFORT: **Shania Twain** easily holds her lead on The Billboard 200 (625,500 units, down 28.4%), as **Tim McGraw** parlays an NBC special for his first entry in the half-million-plus club (601,500 units)—which yields the unusual sight of country artists occupying the top two rungs of The Billboard 200. Two titles from Top Country Albums did lord over the big chart as recently as the Oct. 12 issue of *Billboard*—when **Elvis Presley's** archival *Elvis 30 #1 Hits* displaced **Dixie Chicks' Home**—but the chart has not seen two active Nashville-roster acts lead the pack since the issue dated May 21, 1994, when McGraw's *Not a Moment Too Soon* and **Reba McEntire's Read My Mind** held those two slots.

McGraw smashes his previous high, scored when *Greatest Hits* rolled 429,000 during Christmas week 2000, and easily outpaces his last outing, which opened at No. 2 last year on The Billboard 200. The showings staged by McGraw and Twain—who was also featured on an NBC special during the holiday week—help show why country stands as a rare bright spot

in this year's album landscape, as the genre is 8.7% ahead of its unit pace at this point of 2001. Country's revival also shows why mass merchants have not lost as much ground as music stores in the face of this year's album downturn.



In fact, with lots of titles at loss-leader prices at Wal-Mart, Kmart, and Target, racked stores showed a 3% gain over Thanksgiving 2001. Scanning the top 10, mass merchants account for 79% of the 1.5 million units that Twain's *Up!* has sold in its two weeks, 82% of McGraw's opening sum and 57% of the bow by **Jennifer Lopez** (No. 6, 314,000 units), 77% of sales to date by the multi-act *Now! 11* (No. 4, 375,500 units, up 19%), and a majority of the sales rung so far by **Faith Hill**, **Avril Lavigne**, and **Christina Aguilera** (at Nos. 7, 9, and 10, respectively).

GROOVETUBE: As much as turkey dinners and football, network music specials have become a Thanksgiving-week staple in recent years. Along with the aforementioned **Tim McGraw** telecast, NBC also aired shows featuring McGraw's wife, **Faith Hill**, and **Elvis Presley**, while ABC delivered a **Paul McCartney** concert (see story, page 7). Each of those TV events drove album sales. McGraw and Hill each visited *The Tonight Show With Jay Leno*, too.

Hill's *Cry* musters a 155% gain, good for The Billboard 200's Greatest Gainer (15-7, up 140,000 units). Aside from the week when **Eminem's The Eminem Show** had an accelerated release during the Memorial Day weekend, Hill's increase is the largest of any Greatest Gainer since Grammy Award glory rendered a 151,000-unit jolt to the *O Brother, Where Art Thou?* soundtrack in the March 16 issue. Presley's *Elvis 30 #1 Hits* snags the Pacesetter, the biggest percentage hike of any Pacesetter winner since another Presley compilation, *Elvis: The Very Best of Love* ticked a 176% boost in the Aug. 31 issue, with those sales lifted by attention accorded the 25th anniversary of the King's death.

McCartney's two-disc *Back in the U.S. Live 2002* rallies first-week sales of 224,000 (No. 8), his largest week for anything other than a **Beatles** title since Nielsen SoundScan signed on in 1991. Last year, *Wingspan: Hits and History* opened with 220,500 units, while the solo album *Flaming Pie* started with 121,000 in June 1997; each of those titles peaked at No. 2 (see Chart Beat, page 4).

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

BUMP SHAKER: **B2K** earns its first top 10 on the Hot R&B/Hip-Hop Singles & Tracks chart with "Bump, Bump, Bump," which moves 18-10. **P. Diddy** collaborates on the track and earns his 13th top 10 on that chart. "Bump" is fueled by increases in airplay, where it posts a 24% gain with a total audience of 32.2 million. Additionally, with its retail launch, "Bump" jumps to No. 11 on the Hot R&B/Hip-Hop Singles Sales chart from No. 65, where it debuted last issue because of street-date violations.



On The Billboard Hot 100, "Bump" climbs 42-22 and is the Greatest Gainer/Airplay, with an overall audience of 45.2 million (up 11.5 million). Although the bulk of Hot 100 airplay for "Bump" comes from R&B/Hip-Hop stations, the biggest gains for the title were posted at rhythmic top 40 stations. This explains how the title was able to garner Greatest Gainer/Airplay honors on the Hot 100 but cannot beat "Paradise" by **LL Cool J Featuring Amerie** for that distinction on R&B/Hip-Hop Singles & Tracks.

Elsewhere on the R&B/Hip-Hop Singles chart, "Fabulous," the first single from **Jaheim's** sophomore set *Still Ghetto*, becomes his third top 10, as it moves 11-9. Jaheim's last chart hit, "Anything," which featured **Next**, spent a 2002 high of 44 weeks on the chart, peaking at No. 6.

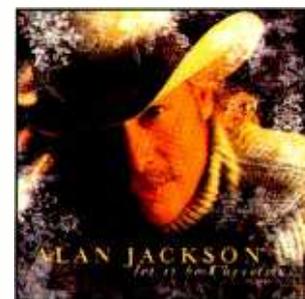
ZWAN SONG: **Billy Corgan's** new band, **Zwan**, makes its inaugural bow on Modern Rock Tracks, entering at No. 24 with "Honestly." As a member of **Smashing Pumpkins**, Corgan charted a total of 18 songs on the Modern chart, beginning with 1991's "Rhinoceros." Those songs, including their only No. 1, "1979," amassed a total of 321 chart weeks, placing the Pumpkins third in line for the most total chart weeks of any act, behind **U2** (352 weeks) and **Pearl Jam** (331 weeks).

CHRISTMAS TIME DOWN SOUTH: **Alan Jackson** places the first holiday ornament of the season on Hot Country Singles & Tracks, as "Let It Be Christmas" opens with the Hot Shot Debut nod at No. 53. This is Jackson's fifth Christmas single. The lanky Georgian's first and highest-charting holiday song, "I Only Want You for Christmas," rose to No. 41 during the 1991 yuletide season and appeared on his *Honky Tonk Christmas*, which re-enters at No. 14 on Top Country Catalog Albums.

"Let It Be Christmas" is the title track from Jackson's new holiday set, which bullets at No. 8 on Top Country Albums.

As is typical during the Thanksgiving tracking week, Hot Country Singles & Tracks is dotted with modest airplay gains and fewer bullets than normal. That's due largely to special holiday programming and three monitored stations that shelve all non-seasonal music in favor of Christmas fare. WYUU Tampa, Fla.; KWJ Portland, Ore.; and KXXY Oklahoma City have announced plans to program only Christmas music through Dec. 25.

Although it's a fairly common practice in the Adult Contemporary format, country stations don't usually make such a complete commitment to holiday music this early in the season. Thus, we are prompted to temporarily amend our recurrent rule for Hot Country Singles & Tracks. Because of the impact that holiday songs are having on the airplay that stations accord to current tracks, any bulleted song on Hot Country Singles & Tracks this issue will be allowed to remain on the chart through the holiday period (up to and including the Jan. 11, 2003, issue) after accumulating more than 20 chart weeks, regardless of the weekly airplay increase or decrease that may occur in the interim. Our standard chart rules will return the following week.



SELLING POINTS: Two versions of **Sean Paul's** "Gimme the Light" grace both Hot 100 Singles Sales (Nos. 12 & 17) and Hot R&B/Hip-Hop Singles Sales (Nos. 5 & 20). The "remixes" version is an Atlantic release featuring **Busta Rhymes**. VP released the original version prior to signing a distribution deal with Atlantic; WEA is not taking VP returns, so the two versions cannot be combined by Nielsen SoundScan.

The "remixes" release makes the biggest gain on the R&B-Hip/Hop Singles Sales chart and grabs Greatest Gainer/Sales honors on Hot R&B/Hip-Hop Singles & Tracks. Total units scanned by both versions count toward the title's overall point tally on the latter chart and the Hot 100.

Kelly Clarkson's "A Moment Like This" earns the Hot 100's Greatest Gainer/Sales honors even as it slips 11 places (No. 36). "Moment" improves her sales tally by 1,500 units, nowhere near enough to offset the 8.5 million drop in radio audience.

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 2 Weeks At Number 1			48	40	37	32	KENNY CHESNEY ▲ ²	No Shoes, No Shirt, No Problems	1
1	1		2	SHANIA TWAIN	Up!	1	49	57	34	3	U2	The Best Of 1990-2000	34
				HOT SHOT DEBUT			50	54	47	6	KELLY ROWLAND	Simply Deep	12
2	NEW		1	TIM MCGRAW	Tim McGraw And The Dancehall Doctors	2	51	44	36	46	ALAN JACKSON ▲ ³	Drive	1
3	3	2	5	SOUNDTRACK ▲ ³	8 Mile	1	52	47	56	9	VARIOUS ARTISTS	WOW Christmas	47
4	2		2	VARIOUS ARTISTS	Now 11	2	53	NEW	1	SOUNDTRACK	Paid In Full	53	
5	NEW		1	2PAC	Better Dayz	5	54	43	60	66	PUDDLE OF MUDD ▲ ²	Come Clean	9
6	NEW		1	JENNIFER LOPEZ	This Is Me...Then	6	55	45	52	4	TONY BENNETT & K.D. LANG	A Wonderful World	41
				GREATEST GAINER			56	NEW	1	BOB DYLAN	The Bootleg Series Volume 5: Bob Dylan Live 1975 The Rolling Thunder Revue	56	
7	15	15	7	FAITH HILL ▲ ²	Cry	1	57	18		2	GEORGE HARRISON	Brainwashed	18
8	NEW		1	PAUL MCCARTNEY	Back In The U.S. Live 2002	8	58	73	69	9	VARIOUS ARTISTS	WOW Hits 2003	34
9	9	11	26	AVRIL LAVIGNE ▲ ⁴	Let Go	2	59	42	43	5	VARIOUS ARTISTS ●	Totally Country Vol. 2	23
10	12	7	5	CHRISTINA AGUILERA	Stripped	2	60	68	58	6	MICHAEL W. SMITH	Worship Again	14
				PACESETTER			61	NEW	1	K-CI & JOJO	Emotional	61	
11	26	21	10	ELVIS PRESLEY ▲ ²	Elv1s: 30 #1 Hits	1	62	49	27	4	U2	The Best Of 1990-2000 & B-Sides	3
12	NEW		1	SNOOP DOGG	Paid Tha Cost To Be Da Bo\$\$	12	63	74	53	19	VARIOUS ARTISTS ▲	Now 10	2
13	4		2	JA RULE	The Last Temptation	4	64	75	61	35	ASHANTI ▲ ²	Ashanti	1
14	11	9	28	EMINEM ▲ ⁶	The Eminem Show	1	65	55	79	4	VARIOUS ARTISTS	The Time-Life Treasury Of Christmas: Holiday Memories	55
15	NEW		1	SYSTEM OF A DOWN	Steal This Album!	15	66	17		2	MUDVAYNE	The End Of All Things To Come	17
16	5	1	3	JAY-Z	The Blueprint 2: The Gift And The Curse	1	67	36	5	3	PEARL JAM	Riot Act	5
17	16	14	14	DIXIE CHICKS ▲ ³	Home	1	68	50	67	51	NO DOUBT ▲ ²	Rock Steady	9
18	14	10	6	SANTANA ▲ ²	Shaman	1	69	32		2	CRAIG DAVID	Slicker Than Your Average	32
19	10	4	4	JUSTIN TIMBERLAKE	Justified	2	70	21		2	TALIB KWELI	Quality	21
20	8	3	3	MISSY ELLIOTT	Under Construction	3	71	66	55	11	DISTURBED ▲	Believe	1
21	NEW		1	DRU HILL	Dru World Order	21	72	82	73	54	CREED ▲ ⁵	Weathered	1
22	23	18	22	NELLY ▲ ⁵	Nellyville	1	73	60	51	10	INDIA.ARIE ●	Voyage To India	6
23	6		2	MATCHBOX TWENTY	More Than You Think You Are	6	74	53	41	6	FOO FIGHTERS	One By One	3
24	NEW		1	BABY	Birdman	24	75	48	26	3	SEAN PAUL	Dutty Rock	26
25	25	18	5	NIRVANA ▲	Nirvana	3	76	61	42	5	VARIOUS ARTISTS	Totally Hits 2002: More Platinum Hits	21
26	20	23	40	NORAH JONES ▲ ²	Come Away With Me	6	77	65	45	7	LL COOL J	10	2
27	35	32	51	JOSH GROBAN ▲ ²	Josh Groban	8	78	63	71	3	BARRY MANILOW	A Christmas Gift Of Love	63
28	NEW		1	THE ROOTS	Phrenology	28	79	69	74	54	KID ROCK ▲ ²	Cocky	7
29	25	29	19	TOBY KEITH ▲ ²	Unleashed	1	80	83	72	14	COLDPLAY ●	A Rush Of Blood To The Head	5
30	27	22	9	THE ROLLING STONES ▲ ³	Forty Licks	2	81	52	19	3	SALIVA	Back Into Your System	19
31	19	17	6	ROD STEWART ▲	It Had To Be You ... The Great American Songbook	4	82	41	30	3	PHIL COLLINS	Testify	30
32	NEW		1	SUM 41	Does This Look Infected?	32	83	95	90	68	MICHELLE BRANCH ▲	The Spirit Room	28
33	7		2	AUDIOSLAVE	Audioslave	7	84	77	86	15	KIDZ BOP KIDS	Kidz Bop 2	37
34	31	48	6	KENNY G ●	Wishes	31	85	86	82	16	SOUNDTRACK	Lizzie McGuire	82
35	34	25	5	RASCAL FLATTS	Melt	5	86	80	65	9	SOUNDTRACK ●	American Idol: Greatest Moments	4
36	33	44	4	ALAN JACKSON	Let It Be Christmas	33	87	51	13	3	JIM JOHNSTON	World Wrestling Entertainment Presents: WWE Anthology (Soundtrack)	13
37	30	8	3	3 DOORS DOWN	Away From The Sun	8	88	56	121	36	CELINE DION ▲ ²	A New Day Has Come	1
38	NEW		1	BARBRA STREISAND	Duets	38	89	78	107	4	KIDZ BOP KIDS	Kidz Bop Christmas	78
39	24	6	3	TLC	3D	6	90	107	108	31	VANESSA CARLTON ▲	Be Not Nobody	5
40	38	33	34	PINK ▲ ⁴	M!ssundaztood	6	91	70	70	8	KEITH URBAN ●	Golden Road	11
41	29	20	4	ANDREA BOCELLI	Sentimento	12	92	98	100	18	BRUCE SPRINGSTEEN ▲ ²	The Rising	1
42	22	12	3	ELTON JOHN	Greatest Hits 1970-2002	12	93	NEW	1	CHARLOTTE CHURCH	Prelude: The Best Of Charlotte Church	93	
43	NEW		1	BUSTA RHYMES	It Ain't Safe No More...	43	94	71	63	7	FLEETWOOD MAC ●	The Very Best Of Fleetwood Mac	12
44	39	40	49	JOHN MAYER ▲	Room For Squares	15	95	93	89	21	RED HOT CHILI PEPPERS ▲	By The Way	2
45	46	38	9	GOOD CHARLOTTE ●	The Young And The Hopeless	7	96	76	66	9	DIANA KRALL	Live In Paris	18
46	13		2	TONI BRAXTON	More Than A Woman	13	97	58	49	5	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	15
47	37	24	4	JAHEIM	Still Ghetto	8	98	59	35	4	DAVID GRAY	A New Day At Midnight	17

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	67	39	4	DAVE MATTHEWS BAND BAMA RAGS 68124/RCA (12.98 CD)	Live At Folsom Field Boulder Colorado	9	150	156	148	11	VARIOUS ARTISTS WALT DISNEY 860785 (18.98 CD)	Disneymania: Superstar Artists Sing Disney ...Their Way!	61
100	64	50	5	TORI AMOS EPIC 86412 (18.98 EQ CD)	Scarlet's Walk	7	151	175	172	30	MUSIQ ● DEF SOUL 586772/IDJMG (12.98/18.98)	Justisen (Just Listen)	1
101	NEW		1	KELLY OSBOURNE EPIC 86870 (18.98 EQ CD) [M]	Shut Up	101	152	121	83	5	TANK BLACKGROUND/UNIVERSAL 064692/UMRG (12.98/18.98)	One Man	20
102	62	64	8	CHEVELLE EPIC 86157 (11.98 EQ CD)	Wonder What's Next	14	153	NEW		1	JOHNNY MATHIS COLUMBIA 86814/CRG (12.98 EQ/18.98)	The Christmas Album	153
103	87	28	3	O-TOWN J 20033 (12.98/18.98)	02	28	154	157		2	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR CAPITOL 42210 (12.98/17.98)	Christmas With The Rat Pack	154
104	92	91	8	BON JOVI ISLAND 063055/IDJMG (12.98/18.98)	Bounce	2	155	179	157	9	MERCYME IND/M2.0 COMMUNICATIONS/WOR 86218/WARNER BROS. (17.98 CD)	Spoken For	41
105	81	54	5	SHAGGY BIG YARD 113070/MCA (18.98 CD)	Lucky Day	24	156	109	76	4	DEBORAH COX J 20014 (12.98/18.98)	The Morning After	38
106	111	111	18	LINKIN PARK ▲ WARNER BROS. 48326* (18.98 CD)	[Reanimation]	2	157	153	140	18	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	9
107	120	131	23	PLAY MUSIC WORLD/COLUMBIA 86607/CRG (8.98 EQ CD) [M]	Play (EP)	74	158	166	156	3	SOUNDTRACK WARNER BROS. 48348 (19.98 CD)	Die Another Day	156
108	79	59	4	ALISON KRAUSS + UNION STATION ROUNDER 610515/UME (19.98 CD)	Live	36	159	193	159	19	MARIO ● 3RD STREET 20026/J (12.98/17.98)	Mario	9
109	97	78	63	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5	160	177	190	81	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28
110	102	105	10	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170069/IDJMG (12.98/19.98)	O Brother, Where Art Thou?	1	161	RE-ENTRY		20	SOUNDTRACK ● WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11
111	117	110	33	SHERYL CROW ▲ A&M 43260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	162	163	166	22	AEROSMITH ▲ COLUMBIA 86700/CRG (17.98 EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits	4
112	108	114	9	LEANN RIMES ● CURB 78747 (12.98/18.98)	Twisted Angel	12	163	139	123	10	BECK DGC/GEFFEN 433393/INTERSCOPE (18.98 CD)	Sea Change	8
113	103	95	65	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	164	126	117	10	LAS KETCHUP ▲ SHAKEDOWN/COLUMBIA 86980/CRG (15.98 EQ CD) [M]	Las Ketchup	65
114	101	101	16	JAMES TAYLOR ▲ COLUMBIA 63584/CRG (12.98 EQ/18.98)	October Road	4	165	180	169	64	P.O.D. ▲ ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6
115	100	164	4	BROOKS & DUNN ARISTA NASHVILLE 67053/RLG (11.98/17.98)	It Won't Be Christmas Without You	100	166	131	134	39	THE WHITE STRIPES THIRD MAN 27124*/V2 (18.98 CD) [M]	White Blood Cells	61
116	114	104	43	JACK JOHNSON ▲ ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	34	167	88		2	VARIOUS ARTISTS CASH MONEY/UNIVERSAL 860933/UMRG (12.98/18.98)	Cash Money Records Platinum Hits Volume One	88
117	184	171	25	NEW FOUND GLORY ● DRIVE-THRU 112916/MCA (18.98 CD)	Sticks and Stones	4	168	161	176	3	VARIOUS ARTISTS WINDHAM HILL 11651/RCA VICTOR (18.98 CD)	A Windham Hill Christmas	161
118	150	153	13	AARON CARTER JIVE 41818/ZOMBA (12.98/18.98)	Another Earthquake	18	169	143	139	3	HEATHER HEADLEY RCA 69376 (9.98/13.98)	This Is Who I Am	38
119	90	81	3	SOUNDTRACK ATLANTIC 83574/AG (18.98 CD)	Harry Potter And The Chamber Of Secrets	81	170	RE-ENTRY		13	SOUNDTRACK A&M 493304/INTERSCOPE (15.98 CD)	Spirit: Stallion Of The Cimarron	40
120	99	97	14	QUEENS OF THE STONE AGE INTERSCOPE 493425 (14.98 CD)	Songs For The Deaf	17	171	141	133	57	ENRIQUE IGLESIAS ▲ INTERSCOPE 493148 (12.98/18.98)	Escape	2
121	129	96	5	NICK CARTER JIVE 41828/ZOMBA (12.98/18.98)	Now Or Never	17	172	171	149	55	SHAKIRA ▲ EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3
122	104	85	7	TAPROOT VELVET HAMMER/ATLANTIC 83561/AG (11.98 CD)	Welcome	17	173	NEW		1	LEE ANN WOMACK MCA NASHVILLE 170289 (11.98/18.98)	The Season For Romance	173
123	118	98	9	VARIOUS ARTISTS INTEGRITY 86846/EPIC (19.98 EQ CD)	iWorship: A Total Worship Experience	60	174	145	115	3	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 47915 (18.98 CD)	The Last DJ	9
124	124	124	31	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	9	175	122	84	7	XZIBIT ● LOUD/COLUMBIA 85925*/CRG (12.98 EQ/18.98)	Man vs Machine	3
125	112	77	10	SOUNDTRACK FOX 113028*/MCA (18.98 CD)	Brown Sugar	16	176	176		2	VARIOUS ARTISTS TIME LIFE 18858 (17.98 CD)	A Peaceful Christmas	176
126	NEW		1	SYLEENA JOHNSON JIVE 39035/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	126	177	149	109	4	JOHNNY CASH AMERICAN/LOST HIGHWAY 063339*/UME (18.98 CD)	American IV: The Man Comes Around	70
127	197	191	51	MERCYME ● IND/WOR 86133/WARNER BROS. (16.98 CD) [M]	Almost There	67	178	NEW		1	B2K EPIC 85858 (8.98 EQ CD)	Santa Hooked Me Up (EP)	178
128	113	94	5	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	35	179	158	143	5	3LW NINE LIVES 86200*/EPIC (18.98 EQ CD)	A Girl Can Mack	15
129	105	80	15	CLIPSE ● STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	4	180	96	57	3	VARIOUS ARTISTS MURDER INC./DEF JAM 063411*/IDJMG (12.98/18.98)	Irv Gotti Presents The Remixes	24
130	127	144	20	THE VINES ● ENGINEERDUM 37527*/CAPITOL (17.98 CD)	Highly Evolved	11	181	186	154	24	OUR LADY PEACE ● COLUMBIA 86585/CRG (6.98 EQ/12.98)	Gravity	9
131	110	87	14	STONE SOUR ROADRUNNER 618425/IDJMG (18.98 CD)	Stone Sour	46	182	138	199	3	JOHN TESH GARDEN CITY/WOR 34595/WARNER BROS. (17.98 CD)	Christmas Worship	138
132	106	138	25	KORN ▲ IMMORTAL 61498*/EPIC (12.98 EQ/18.98)	Untouchables	2	183	115		2	SOUNDTRACK HOLLYWOOD 162378 (18.98 CD)	Friday After Next	115
133	72		2	ERICK SERMON J 20050* (12.98/18.98)	React	72	184	123	75	4	THE WALLFLOWERS INTERSCOPE 493491 (16.98 CD)	Red Letter Days	32
134	94	62	5	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	12	185	199	195	61	JIMMY EAT WORLD ▲ DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	31
135	137	113	30	SOUNDTRACK ▲ ROADRUNNER/COLUMBIA 86402/IDJMG/CRG (12.98 EQ/18.98)	Spider-Man	4	186	RE-ENTRY		54	BRITNEY SPEARS ▲ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1
136	125	92	7	GERALD LEVERT ELEKTRA 62795/EGG (12.98/18.98)	The G Spot	9	187	140	106	4	LOUIE DEVITO DEE VEE 0004/MUSICRAMA (19.98 CD)	N.Y.C. Underground Party 5	68
137	85	46	4	WC DEF JAM 170071*/IDJMG (12.98/18.98)	Ghetto Heisman	46	188	189		3	VARIOUS ARTISTS WALT DISNEY 860787 (12.98 CD)	Radio Disney Jams: Vol. 5	122
138	84	31	3	FAT JOE TERROR SQUAD/ATLANTIC 83600*/AG (12.98/18.98)	Loyalty	31	189	159	126	7	DAVE HOLLISTER MOTOWN 018747/UMRG (12.98/18.98)	Things In The Game Done Changed	10
139	134	122	14	EVE ● RUFF RYDERS 483381*/INTERSCOPE (12.98/18.98)	Eve-olution	6	190	RE-ENTRY		78	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2
140	133	112	3	SHAKIRA EPIC 86967 (18.98 EQ CD)	Laundry Service: Washed And Dried	112	191	167	136	6	SOUNDTRACK HOLLYWOOD 162364 (18.98 CD)	Sweet Home Alabama	46
141	162	146	20	DAVE MATTHEWS BAND ▲ RCA 68117 (11.98/18.98)	Busted Stuff	1	192	182	155	14	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11.98 EQ/17.98)	My Town	26
142	119	99	14	LIL' FLIP ▲ SUCKAFREED/IDJMG/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	12	193	148	102	4	ERIC CLAPTON DUCK/REPRISE 48374/WARNER BROS. (24.98 CD)	One More Car. One More Rider: Live On Tour 2001	43
143	132	142	64	MICHAEL W. SMITH ▲ REUNION 10025/ZOMBA (11.98/17.98)	Worship	20	194	144	125	7	TRACY CHAPMAN ELEKTRA 62803/EGG (18.98 CD)	Let It Rain	25
144	173	168	16	JUMPS SPARROW 51992 (12.98 CD)	All The Time In The World	86	195	151	118	4	SHAKIRA SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	80
145	130	116	40	NAPPY ROOTS ▲ ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	24	196	152	132	3	JURASSIC 5 INTERSCOPE 493437* (18.98 CD)	Power In Numbers	15
146	160	151	64	NICKELBACK ▲ ROADRUNNER 619485/IDJMG (12.98/18.98)	Silver Side Up	2	197	RE-ENTRY		62	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9
147	89	68	4	INSANE CLOWN POSSE PSYCHOPATHIC/D3 9912/RIVIERA (19.98 CD)	The Wrath: Shangri-La	15	198	174	103	4	BRIAN MCKNIGHT MOTOWN 066114/UMRG (12.98/18.98)	1989--2002: From There To Here	62
148	128	128	11	KENNY G ● ARISTA 14738 (12.98/18.98)	Paradise	9	199	RE-ENTRY		30	STEVEN CURTIS CHAPMAN ● SPARROW 51770 (12.98/17.98)	Declaration	14
149	135	161	11	LIFEHOUSE DREAMWORKS 450377/INTERSCOPE (18.98 CD)	Stanley Climbfall	7	200	116		2	LED ZEPPELIN ATLANTIC 83619/AG (18.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116

● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Doro). △ Certification for net shipment of 200,000 units (Platino). △△ Certification for net shipment of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 14 2002 **Billboard** TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	SUSAN TEDESCHI	EMI CMG/PROVIDENT 86078/WORO-CURB	Wait For Me
2	2	DELBERT MCCLINTON	NEW WEST 6042	Room To Breathe
3	3	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 86423/EPIC	The Essential Stevie Ray Vaughan And Double Trouble
4	4	SHEMOKIA COPELAND	ALLIGATOR 4887	Talking To Strangers
5	6	ETTA JAMES	CHERRY 112498/MCA	Love Songs
6	5	ROY ROGERS	EVIDENCE 26121	Slideways
7	10	TYRONE DAVIS	MALACD 7514	Love Line
8	7	JEFF PITCHELL	PYRAMID 90211/DRPHEUS	Heavy Hitter
9	8	DELBERT MCCLINTON	NEW WEST 6024	Nothing Personal
10	12	JOE BONAMASSA	MEDALIST 60101	So It's Like That
11	11	ETTA JAMES & THE ROOTS BAND	PRIVATE MUSIC 11633/RCA VICTOR	Burnin' Down The House
12	9	TAB BENOIT & JIMMY THACKERY	TELMARC BLUES 83559/TELMARC	Whiskey Store
13	13	JOHN MAYALL AND THE BLUESBREAKERS	EAGLE 59589/RED INK	Stories
14	14	LITTLE MILTON	MALACD 7513	Guitar Man
15	14	JOHN LEE HOOKER & MUDDY WATERS	UNIVERSAL SPECIAL PRODUCTS 112646/UMRG	Winning Combinations

DECEMBER 14 2002 **Billboard** TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	SEAN PAUL	2 HARD/VP/ATLANTIC 83620*/AG	Dutty Rock
2	2	SHAGGY	BIG YARD 113070*/MCA	Lucky Day
3	4	VARIOUS ARTISTS	VP 1679*	Reggae Gold 2002
4	3	BEEBIE MAN	SHOCKING VIBES/VP 13134*/VIRGIN	Tropical Storm
5	7	VARIOUS ARTISTS	VP 1659*	Strictly The Best: Vol. 29
6	8	VARIOUS ARTISTS	VP 1660*	Strictly The Best: Vol. 30
7	6	SIZZLA	VP 1649*	Da Real Thing
8	5	KYA-PI	CARIBBEAN GOLD 0821	Me U Want
9	9	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/IOJMG	Legend (Deluxe Edition)
10	10	VARIOUS ARTISTS	GREENSLEEVES 4004*	Ragga Dancehall Anthems 2002
11	11	PETER TOSH	LEGACY/COLUMBIA 85344/CRG	Super Hits
12	11	VARIOUS ARTISTS	SANCTUARY 80293	Reggae Pulse: The Heartbeat Of Jamaica
13	12	SHAGGY	VIRGIN 11823	Mr. Lover Lover (The Best Of Shaggy...Part 1)
14	14	VARIOUS ARTISTS	GREENSLEEVES 727*	Diwali: Greensleeves Rhythm Album #27
15	15	ELEPHANT MAN	GREENSLEEVES 270	Higher Level

DECEMBER 14 2002 **Billboard** TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	SOUNDTRACK	DECCA 474150/UNIVERSAL CLASSICS GROUP	Frida
2	3	BAHA MEN	S-CURVE 42945/CAPITOL	Greatest Movie Hits
3	2	THE CHIEFTAINS	RCA VICTOR 63971	Down The Old Plank Road/The Nashville Sessions
4	4	SINEAD O'CONNOR	HUMMINGBIRD 79724/NANGUARD	Sean-Nos Nua
5	5	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/MOUNTAIN APPLE COMPANY	Alone In Iz World
6	11	BAHA MEN	S-CURVE 37980/CAPITOL	Move It Like This
7	7	VARIOUS ARTISTS	MCA 113075*	Red Hot + Riot-Music & Spirit
8	9	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN	MUSIC MATTERS 9021	The Very Best Of The Irish Tenors
9	12	SOUNDTRACK	MILAN 35961	Monsoon Wedding
10	14	SOUNDTRACK	VIRGIN 10750	Amelie
11	11	VARIOUS ARTISTS	DART RECORDS 45012	Celtic Christmas
12	8	CESARIA EVORA	BLUEBIRD 63984/RCA VICTOR/BMG HERITAGE	The Very Best Of Cesaria Evora
13	6	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 83928	Varekai
14	14	PILAR MONTENEGRO	UNIVISION 310628/UG [M]	Desahogo
15	15	SOUNDTRACK	PLAY TONE/LEGACY/COLUMBIA 86623/CRG	My Big Fat Greek Wedding

DECEMBER 14 2002 **Billboard** TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	VARIOUS ARTISTS	EMI CMG/PROVIDENT 86078/WORO-CURB	WOW Christmas
2	3	3	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORO/SPARROW 9776/CHORDANT	WOW Hits 2003
3	2	2	MICHAEL W. SMITH	REUNION 13074/PROVIDENT	Worship Again
4	4	4	VARIOUS ARTISTS	INTEGRITY 82336/WORO-CURB	iWorship: A Total Worship Experience
5	12	11	MERCYME	INQ 86133/WORO-CURB [M]	Almost There
6	5	5	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship
7	9	9	JUMP5	SPARROW 1992/CHORDANT	All The Time In The World
8	6	7	LIFEHOUSE	DREAMWORKS 450377/CHORDANT	Stanley Climbfall
9	10	6	MERCYME	INQ/M20 COMMUNICATIONS 86218/WORO-CURB	Spoken For
10	11	10	P.O.D.	ATLANTIC 83496*/WORO-CURB	Satellite
11	7	12	JOHN TESH	GARDEN CITY 34595/WORO-CURB	Christmas Worship
12	29	36	STEVEN CURTIS CHAPMAN	SPARROW 1770/CHORDANT	Declaration
13	30	29	NEWSBOYS	SPARROW 1846/CHORDANT	Thrive
14	15	14	MARY MARY	COLUMBIA/INTEGRITY 82273/WORO-CURB	Incredible
15	20	19	NICHOLE NORDEMAN	SPARROW 1934/CHORDANT [M]	Woven & Spun
16	13	13	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
17	18	24	NICOLE C. MULLEN	WORO-CURB 86213 [M]	Christmas In Black And White
18	19	16	JUMP5	SPARROW 0440/CHORDANT	All The Joy In The World
19	21	17	FRED HAMMOND	VERITY 43197/PROVIDENT	Speak Those Things: POL Chapter 3
20	17	15	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE	Songs 4 Worship — Shout To The Lord
21	16	18	SELAH	CURB 78120/WORO-CURB [M]	Rose Of Bethlehem
22	32	27	VARIOUS ARTISTS	ESSENTIAL 10693/PROVIDENT	City On A Hill: It's Christmas Time
23	14	8	JOHN P. KEE & NEW LIFE	VERITY 43200/PROVIDENT [M]	Blessed By Association
24	26	25	TOBYMAC	FOREFRONT 5294/CHORDANT [M]	Momentum
25	27	26	POINT OF GRACE	WORO-CURB/WARNER BROS. 86204/WORO-CURB	Girls Of Grace
26	22	23	PLUS ONE	ATLANTIC 83570/WORO-CURB	Christmas
27	22	23	THIRD DAY	ESSENTIAL 10668/PROVIDENT	Come Together
28	23	20	AMY GRANT	WORO-CURB/WARNER BROS. 86211/WORO-CURB	Legacy...Hymns & Faith
29	—	—	ZOEGIRL	SPARROW 1828/CHORDANT [M]	Life
30	8	—	VARIOUS ARTISTS	DEXTERITY SOUNDS/EMI GOSPEL 0385/CHORDANT	Bishop T.D. Jakes Presents: God's Leading Ladies
31	21	28	ZOEGIRL	SPARROW 0546/CHORDANT [M]	Mix Of Life
32	25	21	RANDY TRAVIS	WORO-CURB/WARNER BROS. 86236/WORO-CURB	Rise And Shine
33	—	—	AUDIO ADRENALINE	FOREFRONT 5299/CHORDANT	Lift
34	34	31	REBECCA ST. JAMES	FOREFRONT 2587/CHORDANT	Worship God
35	38	39	RELIENT K	GOTEE 2842/CHORDANT [M]	The Anatomy Of The Tongue In Cheek
36	33	30	YOLANDA ADAMS	ELEKTRA 62690/WORO-CURB	Believe
37	28	22	SIXPENCE NONE THE RICHER	SQUINT/REPRISE 86010/WORO-CURB	Divine Discontent
38	35	34	NEWSBOYS	SPARROW 0547/CHORDANT	Newsboys Remixed
39	—	—	SUPERCHICK	INPOP 1257/CHORDANT [M]	Last One Picked
40	40	32	JOY WILLIAMS	REUNION 10059/PROVIDENT [M]	by surprise

DECEMBER 14 2002 **Billboard** TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	4	3	MARY MARY	COLUMBIA 82273/CRG	Incredible
2	2	2	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
3	5	4	FRED HAMMOND	VERITY 43197/ZOMBA	Speak Those Things: POL Chapter 3
4	3	1	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA [M]	Blessed By Association
5	1	—	VARIOUS ARTISTS	DEXTERITY SOUNDS 20385/EMI GOSPEL	Bishop T.D. Jakes Presents: God's Leading Ladies
6	6	5	YOLANDA ADAMS	ELEKTRA 62690/EEG	Believe
7	7	6	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
8	8	7	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70038/ZOMBA	The Kiss
9	30	39	GEORGIA MASS CHOIR	SAVORY 7128/MALACD	I Owe You The Praise
10	14	15	VARIOUS ARTISTS	EMI CHRISTIAN/WORO/VERITY 43188/ZOMBA	WOW Gospel 2002
11	11	8	KAREN CLARK-SHEARD	ELEKTRA 62767/EEG	2nd Chance
12	19	25	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/ZOMBA [M]	Dorinda Clark-Cole
13	10	10	THE BLIND BOYS OF ALABAMA	REAL WORLD 12793/VIRGIN [M]	Higher Ground
14	13	11	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now
15	9	9	SHEKINAH GLORY MINISTRY	KINGDOM 001 [M]	Praise Is What I Do
16	15	13	DOTTIE PEOPLES	ATLANTA INT'L 10279	Churchin' With Dottie
17	18	16	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL [M]	Go Get Your Life Back
18	16	19	NORMAN HUTCHINS	J01 1263 [M]	Nobody But You
19	21	14	JEFF MAJORS	NAS 87022/MUSIC ONE	Sacred 4 You
20	12	12	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1862	Behind The Veil: Morning Glory 2
21	22	24	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 86432/CRG	Heart To Yours
22	25	23	LUTHER BARNES	ATLANTA INT'L 10278	Come Fly With Me
23	24	27	MARVIN SAPP	VERITY 43192/ZOMBA [M]	I Believe
24	27	17	JOE PACE	INTEGRITY/WORO 86644/EPIC	Shake The Foundation
25	31	29	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA	Lost And Found
26	26	26	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACD	Duets
27	20	22	MAURETTE BROWN CLARK	AIR GOSPEL 10277/ATLANTA INT'L	By His Grace
28	28	28	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
29	17	18	GOSPEL GANGSTAZ	NATIVE 0003	Exodus
30	23	20	ISRAEL AND NEW BREED	INTEGRITY GOSPEL 86755/EPIC	Real
31	37	37	BISHOP T.D. JAKES	DEXTERITY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
32	29	21	KIRK WHALUM	SQUINT-CURB/WORO 86233/WARNER BROS.	The Gospel According To Jazz - Chapter II
33	33	30	THE BLIND BOYS OF ALABAMA	REAL WORLD 50918/VIRGIN [M]	Spirit Of The Century
34	35	36	PASTOR KEITH SMITH	MEEK 4019	Old Time Churchin': Let's Have Church
35	34	31	DR. CHARLES G. HAYES & THE COSMOPOLITAN WARRIORS	MEEK 4020	Rise & Sing Forever
36	32	33	THE SHEPHERDS	AMEN 1504	Trilogy: Live In Augusta, GA
37	—	—	VARIOUS ARTISTS	NEW HAVEN 28019	Gospel's Top 20 Songs Of The Century
38	36	34	THE CANTON SPIRITUALS	VERITY 43169/ZOMBA [M]	Walking By Faith
39	—	—	YOLANDA ADAMS	ELEKTRA 62629/EEG	The Experience
40	—	—	THE WINANS	WARNER BROS. 78280/RHINO	The Very Best Of

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 album removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 14 2002 **TOP HOLIDAY ALBUMS**
Billboard®

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST	Title
		IMPRINT & NUMBER/DISTRIBUTING LABEL			
		NUMBER 1 / GREATEST GAINER 11 Weeks At Number 1			
1	1	VARIOUS ARTISTS ⁴ Now That's What I Call Christmas! EMI/ZOMBA/SONY/UNIVERSAL 585620/UMRG (11.98 CD)			
2	4	MANNHEIM STEAMROLLER ² Christmas Extraordinaire AMERICAN GRAMAPHONE 1225 (11.98 CD)			
3	2	KENNY G ⁸ Wishes ARISTA 14753 (12.98/18.98)			
4	3	ALAN JACKSON Let It Be Christmas ARISTA NASHVILLE 67062/RLG (11.98/17.98)			
5	5	VARIOUS ARTISTS WOW Christmas WORD/EMI CMC/PROVIDENT 86078/WARNER BROS. (21.98 CD)			
6	6	VARIOUS ARTISTS The Time-Life Treasury Of Christmas: Holiday Memories TIME LIFE 18857 (19.98 CD)			
7	7	BARRY MANILOW A Christmas Gift Of Love CONCORD/COLUMBIA 86976/CRG (12.98 EQ/18.98)			
8	9	TRANS-SIBERIAN ORCHESTRA ¹ Christmas Eve And Other Stories LAVA/ATLANTIC 92736/AG (11.98/17.98)			
9	8	KIDZ BOP KIDS Kidz Bop Christmas RAZOR & TIE 89056 (19.98/13.98)			
10	10	CELINE DION ⁴ These Are Special Times 550 MUSIC 69523/EPIC (11.98 EQ/17.98)			
11	11	BARBRA STREISAND ¹ Christmas Memories COLUMBIA 85820/CRG (12.98 EQ/18.98)			
12	14	HARRY CONNICK, JR. ² When My Heart Finds Christmas COLUMBIA 57550/CRG (11.98 EQ/17.98)			
		HOT SHOT DEBUT			
13	—	AVALON Joy: A Christmas Collection SPARROW 51733 (16.98 CD)			
14	16	VARIOUS ARTISTS Happy Holidays UNITED AUDIO 10801 (1.98 CD)			
15	18	KENNY G ³ Faith: A Holiday Album ARISTA 19650 (12.98/18.98)			
16	13	BROOKS & DUNN It Won't Be Christmas Without You ARISTA NASHVILLE 67053/RLG (11.98/17.98)			
17	22	BING CROSBY White Christmas MCA SPECIAL PRODUCTS 731143/MCA (3.98/6.98)			
18	15	CHARLOTTE CHURCH ¹ Dream A Dream SONY CLASSICAL 89463 (12.98 EQ/18.98)			
19	20	MARIAH CAREY ⁴ Merry Christmas COLUMBIA 64222/CRG (11.98 EQ/17.98)			
20	12	VARIOUS ARTISTS The Time-Life Treasury Of Christmas TIME LIFE 18800 (19.98 CD)			
21	21	MARTINA MCBRIDE ¹ White Christmas RCA (NASHVILLE) 67654/RLG (10.98/16.98)			
22	33	TRANS-SIBERIAN ORCHESTRA ¹ The Christmas Attic LAVA/ATLANTIC 83145/AG (11.98/17.98)			
23	27	ELVIS PRESLEY White Christmas RCA 67959 (11.98/17.98)			
24	31	VINCE GUARALDI ¹ A Charlie Brown Christmas FANTASY 8431 (10.98/15.98)			
25	28	BURL IVES Rudolph The Red-Nosed Reindeer MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)			
26	—	JOHNNY MATHIS The Christmas Album COLUMBIA 86814/CRG (12.98 EQ/18.98)			
27	24	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR. Christmas With The Rat Pack CAPITOL 42210 (12.98/17.98)			
28	26	ANNE MURRAY What A Wonderful Christmas STRAIGHTWAY 20335 (19.98 CD)			
29	—	JOHNNY MATHIS ¹ The Christmas Music Of Johnny Mathis, A Personal Collection LEGACY 57194/COLUMBIA (5.98 CD/9.98)			
30	25	VARIOUS ARTISTS A Windham Hill Christmas WINDHAM HILL 11651/RCA VICTOR (18.98 CD)			
31	43	LEE ANN WOMACK The Season For Romance MCA NASHVILLE 170283 (11.98/17.98)			
32	30	VARIOUS ARTISTS A Peaceful Christmas TIME LIFE 18858 (17.98 CD)			
33	34	B2K Santa Hooked Me Up (EP) EPIC 85856 (8.98 EQ/18.98)			
34	17	JOHN TESH Christmas Worship GARDEN CITY/WORD 34595/WARNER BROS. (17.98 CD)			
35	35	VARIOUS ARTISTS All-Time Greatest Christmas Records CURB 77351 (14.98/7.98)			
36	36	MANNHEIM STEAMROLLER ⁵ A Fresh Aire Christmas AMERICAN GRAMAPHONE 1986 (11.98 CD)			
37	39	NAT KING COLE ¹ Christmas Favorites EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)			
38	41	THE CARPENTERS ¹ Christmas Portrait A&M 71573/UNIVERSAL (10.98/14.98)			
39	29	JO DEE MESSINA A Joyful Noise CURB 78755 (18.98 CD)			
40	19	CARRERAS-DOMINGO-PAVAROTTI (MERCURIO) The Three Tenors Christmas SONY CLASSICAL 89131 (12.98 EQ/18.98)			
41	—	MANNHEIM STEAMROLLER ¹ The Christmas Angel AMERICAN GRAMAPHONE 1996 (10.98/15.98)			
42	40	DESTINY'S CHILD ¹ 8 Days Of Christmas MUSIC WORLD/COLUMBIA 86098/CRG (12.98 EQ/18.98)			
43	23	HILARY DUFF Santa Clause Lane BUENA VISTA 860066/WALT DISNEY (12.98 CD)			
44	48	MANNHEIM STEAMROLLER ⁵ Christmas AMERICAN GRAMAPHONE 1984 (15.98 CD)			
45	44	VARIOUS ARTISTS Disney's Christmas Collection WALT DISNEY 90887 (4.98/7.98)			
46	—	KENNY G ⁸ Miracles - The Holiday Album ARISTA 18767 (12.98/18.98)			
47	47	BING CROSBY White Christmas LASERLIGHT 15444 (3.98/6.98)			
48	—	NEWSONG The Christmas Shoes REUNION 10033/ZOMBA (11.98/17.98)			
49	—	JIMMY BUFFETT ¹ Christmas Island MARGARITAVILLE 111489/MCA (3.98/7.98)			
50	37	VARIOUS ARTISTS Children Sing For Children: 25 Christmas Songs UNITED AUDIO 10991/UNITED MULTIMEDIA (4.98 CD)			

DECEMBER 14 2002 **HEATSEEKERS**
Billboard®

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1	
1	NEW	1	1	KELLY OSBOURNE	Shut Up EPIC 86670 (18.98 CD)
2	NEW	1	1	SYLEENA JOHNSON	Chapter 2: The Voice JIVE 39035/ZOMBA (11.98/17.98)
3	3	2	18	THE USED	The Used REPRISE 48287/WARNER BROS. (11.98 CD)
4	2	3	4	HILARY DUFF	Santa Clause Lane BUENA VISTA 860066/WALT DISNEY (12.98 CD)
5	NEW	1	1	RICARDO ARJONA	Santo Pecado SONY DISCOS 84564 (17.98 EQ/CD)
6	10	10	10	NICHOLE NORDEMAN	Woven & Spun SPARROW 51934 (16.98 CD)
7	11	12	8	SIMPLE PLAN	No Pads, No Helmets...Just Balls LAVA 83534/AG (7.98/11.98)
8	9	13	4	NICOLE C. MULLEN	Christmas In Black And White WORD-CURB 86213/WARNER BROS. (17.98 CD)
9	6	4	19	JOE NICHOLS	Man With A Memory UNIVERSAL SOUTH 170285 (11.98/17.98)
10	NEW	1	1	ROYCE DA 5'9"	Rock City GAME/IN THE PAINT 8475/KOCH (18.98 CD)
11	5	6	5	SELAH	Rose Of Bethlehem CURB 78720 (11.98 CD)
12	4	1	3	JOHN P. KEE & NEW LIFE	Blessed By Association VERITY 43200/ZOMBA (11.98/17.98)
13	7	9	11	OK GO	OK Go CAPITOL 33724 (9.98 CD)
				GREATEST GAINER	
14	47	38	38	TOBYMAC	Momentum FOREFRONT 25294 (17.98 CD)
15	15	8	21	SUGARCULT	Start Static ULTIMATUM 076673/ARTEMIS (13.98 CD)
16	8	7	6	THE DONNAS	Spend The Night ATLANTIC 83567/AG (11.98 CD)
17	36	45	40	ZOEGIRL	Life SPARROW 40546 (9.98 CD)
18	18	17	10	ZOEGIRL	Mix Of Life SPARROW 40546 (9.98 CD)
19	14	15	11	50 CENT	Guess Who's Back? FULL CLIP 2003* (16.98 CD)
20	NEW	1	1	VICENTE FERNANDEZ	35 Aniversario...Lo Mejor De Lara SONY DISCOS 87589 (17.98 EQ/CD)
21	12	11	28	JUANES ¹	Un Dia Normal SURCO 017532/UNIVERSAL LATINO (16.98 CD)
22	25	35	11	RELIENT K	The Anatomy Of The Tongue In Cheek GOTE 72842 (12.98 CD)
23	19	14	6	BWB	Groovin' WARNER BROS. 48011 (18.98 CD)
24	28	50	3	CLEDUS T. JUDD	Cledus Navidad MONUMENT 86744/SONY (NASHVILLE) (17.98 EQ/CD)
25	20	—	3	LIMITE	Soy Asi UNIVERSAL LATINO 066373 (18.98/13.98)
26	31	36	7	SUPERCHICK	Last One Picked INPOP 71257 (16.98 CD)
27	21	40	3	STEVE TYRELL	This Time Of The Year COLUMBIA 86638/CRG (18.98 EQ/CD)
28	RE-ENTRY	13	13	NO SECRETS	No Secrets JIVE 41781/ZOMBA (17.98 CD)
29	13	20	14	BREAKING BENJAMIN	Saturate HOLLYWOOD 162356 (12.98 CD)
30	30	24	7	JOY WILLIAMS	by surprise REUNION 10059/ZOMBA (17.98 CD)
31	43	33	40	DASHBOARD CONFSSIONAL	The Places You Have Come To Fear The Most VAGRANT 354 (14.98 CD)
32	22	25	18	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	Family Affair II: Live At Radio City Music Hall VERITY 43176/ZOMBA (11.98/17.98)
33	23	49	12	SMILEZ & SOUTHWEST	Crash The Party ARTISTDIRECT 01030 (11.98/17.98)
34	27	22	17	EMERSON DRIVE	Emerson Drive DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98)
35	RE-ENTRY	4	4	GRITS	The Art Of Translation GOTE 72871 (16.98 CD)
36	24	18	4	THE HAPPY BOYS	Dance Party (Like It's 2003) ROBBINS 75034 (18.98 CD)
37	RE-ENTRY	6	6	CHRIS TOMLIN	Not To Us SPARROW 38661 (16.98 CD)
38	49	37	33	12 STONES	12 Stones WIND-UP 13068 (17.98 CD)
39	17	5	4	BADLY DRAWN BOY	Have You Fed The Fish? ARTISTDIRECT 01066* (17.98 CD)
40	16	—	2	OLGA TANON	Sobrevivir WARNER LATINA 43393 (16.98 CD)
41	1	—	2	EDNITA NAZARIO	Acustico Vol. 2 SONY DISCOS 87649 (16.98 EQ/CD)
42	41	26	25	SOMETHING CORPORATE	Leaving Through The Window DRIVE-THRU 112897/MCA (14.98 CD)
43	34	—	2	DELIRIOUS?	Touch FURIDUS? 50203 (18.98 CD)
44	29	21	9	THEIEVRY CORPORATION	The Richest Man In Babylon EIGHTEENTH STREET LOUNGE 0607/CAROLINE (16.98 CD)
45	46	32	23	THE HAPPY BOYS	Trance Party (Volume Two) ROBBINS 75038 (17.98 CD)
46	RE-ENTRY	17	17	FINCH	What Is It To Burn DRIVE-THRU 860991/MCA (12.98 CD)
47	RE-ENTRY	1	1	BEBO NORMAN	Myself When I Am Real ESSENTIAL 10691/ZOMBA (17.98 CD)
48	NEW	1	1	INDUSTRIA DEL AMOR	30 Involudables UNIVISION 310693/UG (14.98 CD)
49	NEW	1	1	TAKING BACK SUNDAY	Tell All Your Friends VICTORY 176 (12.98 CD)
50	RE-ENTRY	34	34	NICOLE C. MULLEN	Talk About It WORD 86127/WARNER BROS. (11.98/17.98)

DECEMBER 14 2002 **TOP INDEPENDENT ALBUMS**
Billboard®

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 3 Weeks At Number 1	
1	1	1	3	JIM JOHNSTON	World Wrestling Entertainment Presents: WWE Anthology (Soundtrack) SMACK DOWN! 8832/KOCH (24.98 CD)
2	2	2	6	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk BME 2370/TVT (13.98/17.98)
3	3	3	4	INSANE CLOWN POSSE	The Wraith: Shangri-La PSYCHOPATHIC/D3 9912/RIVERA (19.98 CD)
4	5	5	4	LOUIE DEVITO	N.Y.C. Underground Party 5 DEE VEE 0034/MUSICRAMA (19.98 CD)
5	4	—	1	SUSAN TEDESCHI	Wait For Me TONE-POOL 751146/ARTEMIS (17.98 CD) [M]
				GREATEST GAINER	
6	8	7	14	NICKEL CREEK	This Side SUGAR HILL 3941 (18.98 CD)
7	6	4	5	LOS TIGRES DEL NORTE	La Reina Del Sur FONOVISA 55666 (14.98 CD)
8	9	9	6	VARIOUS ARTISTS	Children Sing For Children: 25 Christmas Songs UNITED AUDIO 10991/UNITED MULTIMEDIA (4.98 CD)
				HOT SHOT DEBUT	
9	NEW	1	1	ROYCE DA 5'9"	Rock City GAME/IN THE PAINT 8475/KOCH (18.98 CD) [M]
10	7	6	6	BOSTON	Corporate America ARTEMIS 751142 (17.98 CD)
11	16	12	33	SUGARCULT	Start Static ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]
12	11	10	15	EVA CASSIDY	Imagine BLIX STREET 10075 (16.98 CD)
13	13	14	41	DEFAULT	The Fallout TVT 2310 (11.98 CD) [M]
14	15	18	19	50 CENT	Guess Who's Back? FULL CLIP 2003* (16.98 CD) [M]
15	10	15	10	DELBERT MCCLINTON	Room To Breathe NEW WEST 6042 (17.98 CD)
16	NEW	1	1	KOOL G RAP	The Giancana Story RAWKUS/IN THE PAINT 8471/KOCH (18.98 CD)
17	14	11	7	DA HEADBUSSAZ	Dat's How It Happen To'm FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)
18	31	28	39	DASHBOARD CONFSSIONAL	The Places You Have Come To Fear The Most VAGRANT 354 (14.98 CD) [M]
19	19	17	6	TRANSPLANTS	Transplants HELLCAT 80448*/EPITAPH (16.98 CD)
20	12	8	3	PRETENDERS	Loose Screw ARTEMIS 751153 (17.98 CD)
21	20	16	35	KHIA FEATURING DSD	Thug Misses DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]
22	18	13	21	DOLLY PARTON	Halos & Horns BLUE EYE 3346/SUGAR HILL (10.98/18.98)
23	17	22	16	AIMEE MANN	Lost In Space SUPEREGO 007/UNITED MUSICIANS (17.98 CD)
24	50	—	27	LOS TEMERARIOS	Una Lagrima No Basta AFG SIGMA 0529/FONOVISA (10.98/16.98)
25	24	21	9	THEIEVRY CORPORATION	The Richest Man In Babylon EIGHTEENTH STREET LOUNGE 0607/CAROLINE (16.98 CD) [M]
26	23	20	28	VARIOUS ARTISTS	Reggae Gold 2002 VP 1679* (9.98/16.98)
27	45	42	10	TAKING BACK SUNDAY	Tell All Your Friends VICTORY 176 (12.98 CD) [M]
28	21	—	2	VARIOUS ARTISTS	Fat Music Volume VI: Uncontrollable Fatulence FAT WRECK CHORUS 646* (7.98 CD)
29	28	24	15	CONJUNTO PRIMAVERA	Perdoname Mi Amor FONOVISA 86237 (9.98/13.98) [M]
30	27	26	15	INTERPOL	Turn On The Bright Lights MATAADOR 545* (9.98 CD) [M]
31	34	27	38	YING YANG TWINS	Alley: The Return Of The Ying Yang Twins COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)
32	NEW	1	1	GEORGIA MASS CHOIR	I Owe You The Praise SAVOY 7129/MALACD (11.98/17.98)
33	49	—	2	THE HIT CREW	Kid's Christmas Party TURN UP THE MUSIC 7123 (16.98 CD)
34	NEW	1	1	VARIOUS ARTISTS	20 Holiday Favorites IMG 40308 (1.98/4.98)
35	25	25	9	SINEAD O'CONNOR	Sean-Nos Nua HUMMINGBIRD 79124/VANGUARD (18.98 CD)
36	36	30	18	STEVE EARLE	Jerusalem E-SQUARED 751147/ARTEMIS (17.98 CD)
37	NEW	1	1	VARIOUS ARTISTS	Christmas Memories DIRECT SOURCE SPECIAL PRODUCTS 91222 (6.98 CD)
38	44	32	9	DISTILLERS	Sing Sing Death House HELLCAT 80441*/EPITAPH (17.98 CD) [M]
39	RE-ENTRY	46	46	THURSDAY	Full Collapse VICTORY 145* (15.98 CD) [M]
40	30	—	2	DEAD PREZ	Turn Off The Radio FULL CLIP 2004* (17.98 CD)
41	35	33	12	ANI DIFRANCO	So Much Shouting/So Much Laughter RIGHTIOUS BABE 029 (25.98 CD)
42					

DECEMBER 14 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
1	NEW	1	PAUL MCCARTNEY MPL 42318/CAPITOL	Back In The U.S. Live 2002	8
2	NEW	1	BOB DYLAN LEGACY/COLUMBIA 87047/CRG	The Bootleg Series Volume 5: Bob Dylan Live 1975 The Rolling Thunder Revue	56
3	NEW	1	BARBRA STREISAND COLUMBIA 86126/CRG	Duets	38
4	1	2	SHANIA TWAIN MERCURY (NASHVILLE) 170314	Up!	1
5	22	4	TONY BENNETT & K.D. LANG RPM/COLUMBIA 86734/CRG	A Wonderful World	55
6	4	40	NORAH JONES BLUE NOTE 32088/CAPITOL [M]	Come Away With Me	26
7	NEW	1	TIM MCGRAW CURB 78746	Tim McGraw And The Dancehall Doctors	2
8	3	2	GEORGE HARRISON DARK HORSE 419697/CAPITOL	Brainwashed	57
9	10	4	ROD STEWART J 20039	It Had To Be You ... The Great American Songbook	31
10	13	14	DIXIE CHICKS MONUMENT/COLUMBIA 868407/CRG	Home	17
11	9	9	THE ROLLING STONES ABKCO 13378/VRGIN	Forty Licks	30
12	7	5	SOUNDTRACK SHADY 493508*/INTERSCOPE	8 Mile	3
13	14	1	ELVIS PRESLEY RCA 68079*	Elvis: 30 #1 Hits	11
14	RE-ENTRY	1	JOSH GROBAN 143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	27
15	6	3	ELTON JOHN ROCKET/UTV 063478/UMG	Greatest Hits 1970-2002	42
16	5	6	SANTANA ARISTA 14737	Shaman	18
17	20	19	AVRIL LAVIGNE ARISTA 14740	Let Go	9
18	NEW	1	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR CAPITOL 42210	Christmas With The Rat Pack	154
19	15	4	ANDREA BOCELLI PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento	41
20	19	6	FAITH HILL WARNER BROS. (NASHVILLE) 48001/WVRN	Cry	7
21	8	4	U2 ISLAND 634380/10JMG/INTERSCOPE	The Best Of 1990-2000 & B-Sides	62
22	2	7	MATCHBOX TWENTY MELISMA/ATLANTIC 83612/AG	More Than You Think You Are	23
23	NEW	1	JENNIFER LOPEZ EPIC 86231	This Is Me...Then	6
24	RE-ENTRY	1	DIANA KRALL VERVE 065109/VG	Live In Paris	96
25	23	1	JAMES TAYLOR COLUMBIA 63584/CRG	October Road	114

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 (Doro). △ Certification for net shipment of 200,000 units (Platino). △² Certification for net shipment of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 14 2002 **Billboard** TOP SOUNDTRACKS™

Sales data compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	5	8 MILE ▲³	SHADY 493508*/INTERSCOPE
2	NEW	1	PAID IN FULL	ROC-A-FELLA/DEF JAM 063201*/IDJMG
3	4	19	LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY
4	3	9	AMERICAN IDOL: GREATEST MOMENTS ●	RCA 68141
5	2	6	WORLD WRESTLING ENTERTAINMENT PRESENTS: WWE ANTHOLOGY (JIM JOHNSTON)	SMACK DOWN! 8632K/DCD
6	6	77	O BROTHER, WHERE ART THOU? ▲⁵	LOST HIGHWAY/MERCURY 170069/IDJMG
7	5	3	HARRY POTTER AND THE CHAMBER OF SECRETS	ATLANTIC 83574/AG
8	7	10	BROWN SUGAR	FOX 113028*/MCA
9	9	3	SPIDER-MAN ▲	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
10	10	3	DIE ANOTHER DAY	WARNER BROS. 48348
11	12	77	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
12	16	25	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
13	14	4	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
14	8	2	FRIDAY AFTER NEXT	HOLLYWOOD 162378
15	11	10	SWEET HOME ALABAMA	HOLLYWOOD 162364
16	15	39	A WALK TO REMEMBER ●	EPIC 86311
17	13	77	MOULIN ROUGE ▲²	INTERSCOPE 493035
18	23	2	EIGHT CRAZY NIGHTS	COLUMBIA 87026/CRG
19	18	25	GREASE ▲⁵	POLYDOR/UNIVERSAL 825095/UMRG
20	17	24	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
21	19	7	COYOTE UGLY ▲³	CURB 78703
22	20	7	YU-GI-OH!: MUSIC TO DUEL BY	DREAMWORKS 450406/INTERSCOPE
23	22	45	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
24	21	3	FRIDA	DECCA 47150/UNIVERSAL CLASSICS GROUP
25	24	17	XXX ●	UNIVERSAL 156259/UMRG

DECEMBER 14 2002 **Billboard** ARTIST INDEX™

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) Holiday (HOL) 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) Dance/Sales (DS) 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) Country Singles Sales (CSS) Dance/Club Play (DC) Dance/Sales (DS) World Music (WM) 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 (RQ) Modern Rock (MO) Top 40 Tracks (T40) Rankings from biweekly charts are listed in italics during a chart's unpublished week.

12 Stones: HS 38
2002: NA 10
2Pac: B200 5; RBA 1; RBC 5, 6, 11, 19; H100 34; HA 32; RA 15; RBH 17; RP 9
3 Doors Down: B200 37; A40 28; H100 52; HA 50; MO 11; RO 1
3LW: B200 179; RBA 72
3rd Storee: RBA 91
504 Boyz: RA 75; RBH 73
50 Cent: HS 19; IND 14; RBA 67; H100 78; HA 71; HSS 74; RA 26; RBH 29; RP 15; RS 38

-A-
Aaliyah: RBA 66; RBC 25; H100 31, 50; HA 26, 46; RA 13, 14; RBH 14, 15
Abba: PCA 49, 50
Los Acosta: LA 43; RMA 19
Yolanda Adams: CC 36; GA 6, 39; RBA 77; RBC 20
Trace Adkins: CA 43; CS 25
Aerosmith: B200 162
Pepe Aguilar: LA 61
Christina Aguilera: B200 10; H100 11, 68; HA 13, 74; T40 6, 30
AJ: HSS 18; RBH 95; RS 4
Alabama: CCA 25
Alberto Y Roberto: LT 39
Alli: H100 7; HA 7; RA 5; RBH 8; RP 6; T40 21
Alive: DC 8
Gary Allan: CA 34; CS 21
Karrin Allyson: JZ 9
Herb Alpert: CJ 15
Amber: DC 16
Amerie: B200 157; RBA 49; H100 66, 85; HA 62; RA 19, 30; RBH 19, 32; RP 24; RS 26
Tori Amos: B200 100; A40 16
John Anderson: CA 74
Jessica Andrews: CS 58
Los Angeles De Charly: LA 42; RMA 18; RMS 23
Anny: DC 28
Marc Anthony: TSA 11; DS 18; TSS 6, 25
Area 305: LPS 17; LT 7; TSS 3
Ricardo Arjona: HS 5; LA 4; LPA 3; LPS 1; LT 1; TSS 5
Aroma: LT 42; RMS 14
Daniel Ash: DC 37
Ashanti: B200 64; RBA 37; H100 39; HA 40; RA 20; RBH 20; RS 64
Rodney Atkins: CS 36
Audio Adrenaline: CC 33
Audioslave: B200 33; H100 73; HA 72; MO 10; RO 3
Audiovent: RO 29
Authority Zero: MO 30
Automatic: DC 10
Avalon: HOL 13; PCA 9
Aventura: TSA 15
Ramon Ayala: LA 57
Ramon Ayala Y Sus Bravos Del Norte: LA 72; RMS 24
Steve Azar: CA 64; CS 29

Bob Baldwin: CJ 20
Banda El Limon: RMS 38
Banda El Recodo: LA 64; LT 27; RMS 6, 27
Banda Machos: RMS 20
Banda Tierra Blanca: RMS 40
Patricia Barber: JZ 19
Barnes: DC 30
Luther Barnes: GA 22
Pancho Barraza: LA 53
Cecilia Bartoli: CL 6
Nikie Batey: HSS 44; RS 48
BBMak: HSS 60
Beanie Sigel: RA 52; RBH 47; RS 31
The Beatles: PCA 14
The Beatnuts: RS 57
Beck: B200 163
Daniel Bedingfield: H100 45; HA 48; T40 25
Bernie Mac: RE 4; HSS 59; RS 59
Belinda: LA 24, 25; LPA 14; RMA 10; LPS 36; TSS 15
Tony Bennett: B200 55; INT 5; JZ 1, 10
Tab Benoit: BL 12
Benzino: H100 87; RA 34; RBH 28; RP 20; RS 65
Beto Y Sus Canarios: RMS 21
Sophie Ellis Bextor: DC 31
B.I.: RS 35
Big "C": HSS 15; RBH 98; RS 6
Big Tymers: RBA 93; H100 90; RA 53; RBH 53
Bilal: RBH 85
David Bisbal: LPS 29
Bjork: EA 5
BLACKstreet: RA 58; RBH 58
Ruben Blades: LA 48; TSA 5
Mary J. Blige: EA 23; RBC 21; RA 49; RBH 49; RS 55
The Blind Boys Of Alabama: GA 13, 33
Blindside: RO 37
Boards Of Canada: EA 16
Andrea Bocelli: B200 41; CL 1; CX 4; INT 19
Joe Bonamassa: BL 10
Bond: CX 2, 9
Bon Jovi: B200 104
Bone Thugs-N-Harmony: B200 134; RBA 46
Boo: H100 90; RA 53; RBH 53
Boogie: RS 70
Boomkat: DC 43
Pat Boone: HSS 25
Born Predators: RS 52
Boston: IND 10
Chris Botti: CJ 13
Michelle Branch: B200 83; A40 1, 19; AC 4; H100 5, 88; HA 6; HSS 40; T40 5; TSS 22
Brandy: DS 7; RS 53
Toni Braxton: B200 46; RBA 14; DC 36; H100 86; HSS 73; RA 32; RBH 33; RS 37
The Braxton Brothers: CJ 24
Breaking Benjamin: HS 29; MO 31
Michael Brecker: JZ 17
Jim Brickman: NA 3, 8; AC 7
Sarah Brightman: CX 8, 12
Brooks & Dunn: B200 115; CA 17, 37; CCA 20; HOL 16; CS 12; H100 75
Garth Brooks: CA 69; CCA 19
Bobby Brown: H100 48; HA 47; HSS 33; RA 16; RBH 16; RP 11; RS 15
Norman Brown: CJ 8
Joe Budden: RBH 96
Jimmy Buffett: HOL 49
Los Bukis: LA 68
Busta Rhymes: B200 43; RBA 12; H100 71; HA 70; HSS 17,

51; RA 23; RBH 22, 94; RP 17; RS 5, 24, 47
bwb: CJ 4; HS 23
Juanita Bynum: CA 20
Tracy Byrd: CA 62; CS 44

-C-
Chris Cagle: CS 38
The Calling: A40 15; HSS 62
The Cambridge Singers: CL 11
Camron: H100 15; HA 14; HSS 57; RA 41; RBH 41; RP 14; RS 34, 61; T40 9
Canibus: IND 45; RBA 98
The Canton Spirituals: GA 38
Blu Cantrell: DC 26; RBH 89
Cardenales De Nuevo Leon: RMS 37
Mariah Carey: HOL 19; PCA 16; RBC 8; AC 21; HSS 57; RS 34
Vanessa Carlton: B200 90; A40 9, 35; AC 3; H100 95
The Carpenters: HOL 38; PCA 37
Jose Carreras: CL 4; HOL 40; PCA 38
Aaron Carter: B200 118
Deana Carter: CS 31
Nick Carter: B200 121
Brandon Casey: H100 9; HA 10; HSS 3; RA 31; RBH 25; RS 2; T40 7
Brian Casey: H100 9; HA 10; HSS 3; RA 31; RBH 25; RS 2; T40 7
Johnny Cash: B200 177; CA 20; CCA 15
Eva Cassidy: IND 12
Cassius: DC 3
Ricardo Castellon: LPS 26; LT 43; TSS 40
Ceovox: DC 27
Chanticleer: CL 10
Steven Curtis Chapman: B200 199; CC 12
Tracy Chapman: B200 194
Chayanne: LA 30; LPA 16; LPS 13; LT 16
Cher: DS 10, 13
Kenny Chesney: B200 48; CA 9; CCA 9; PCA 31; CS 10; H100 58; HA 55
Mark Chesnutt: CS 48
Chevelle: B200 102; H100 77; MO 5; RO 8
El Chicichicote: LA 54
The Chieftains: CA 47; WM 3
Choppa: RBH 90
Charlotte Church: B200 93; CX 1, 6; HOL 18; PCA 15
Cinder: RO 28
Cirque Du Soleil: WM 13
Eric Clapton: B200 193
Maurette Brown Clark: GA 27
Terri Clark: CS 11; H100 63; HA 61
Dorinda Clark-Cole: GA 12
Karen Clark-Sheard: GA 11
Kelly Clarkson: AC 5; H100 36; HA 58; HSS 2
Clipse: B200 129; RBA 50; H100 20; HA 19; HSS 49, 65, 68; RA 11; RBH 11, 70; RP 7; RS 29, 32, 43; T40 40
Rosemary Clooney: JZ 14
Tammy Cochran: CA 57
Kellie Coffey: CA 63; AC 18; CS 23
Coldplay: B200 80; A40 36; MO 25
Natalie Cole: JZ 3; RBA 82
Nat King Cole: HOL 37; PCA 34; RBC 16
Phil Collins: B200 82; A40 39; AC 2
John Coltrane: JZ 6, 20
Common: H100 12; HA 11; HSS 72; RA 2, 49; RBH 2, 49; RS 41, 55
Conjunto Primavera: IND 29; LA 20; RMA 7; LT 8; RMS 3
Conjure One: DC 39
Harry Connick, Jr.: HOL 12; JZ 7, 13; PCA 8

Control: LT 50; RMS 18
Cooler Kids: DC 38
Shemeka Copeland: BL 4
Ferry Corsten: DC 35
Counting Crows: A40 34
Deborah Cox: B200 156; RBA 30; DC 1; RA 72; RBH 74, 99
El Coyote Y Su Banda Tierra Santa: LT 44; RMS 15
Crazy Town: MO 26; RO 24
Creed: B200 72; PCA 28; A40 6, 31; H100 18; HA 17; HSS 11; MO 33; RO 14; T40 8
Elvis Crespo: TSA 16; TSS 32
Cristian: LA 34; LPA 17; LPS 2; LT 2; TSS 8
Bing Crosby: HOL 17, 47; PCA 12
David Cross: IND 49
Sheryl Crow: B200 111; A40 21; AC 6; CS 47; CSS 1; DC 29; H100 57; HSS 4
Celia Cruz: TSA 17, 20; LT 34; TSS 2
Cuisillos De Arturo Macias: RMS 22

-D-
Da Fam: RBA 99
Da Headbussaz: IND 17; RBA 69
Dan The Automator: DS 17
Dashboard Confessional: HS 31; IND 18
Craig David: B200 69; RBA 39
Miles Davis: JZ 12; RBC 24
Sammy Davis Jr.: B200 154; HOL 27; INT 18
Tyronne Davis: BL 7
Dead Prez: IND 40
Default: IND 13; A40 37; RO 31
Delirious?: HS 43
Kevin Denney: CS 45
John Denver: CCA 18
Destiny's Child: HOL 42; PCA 40; RBC 13
Louie DeVito: B200 187; EA 1; IND 4
Diamond Rio: CA 32; CS 15, 39; H100 59; HA 56
Dido: DS 15
Ani DiFranco: IND 41
Dinora Y La Juventud: RMS 31
Celine Dion: B200 88; HOL 10; PCA 5; AC 15, 20; HSS 67
The Dirty South Divas: IND 21; HSS 13; RS 19
Dirty Vegas: EA 8
Distillers: IND 38
Disturbed: B200 71; PCA 45; H100 76; HA 68; MO 7; RO 6
Dixie Chicks: B200 17; CA 5; CCA 4, 8; INT 10; PCA 21, 29; A40 11; AC 9; CS 4, 57; CSS 2; H100 13; HA 12; HSS 32; T40 33
DJ Quik: RBA 65
DJ Sammy: EA 6, 15; AC 29; DS 14
DJ Shadow: EA 24; DS 9
Do: AC 29; DS 14
Doice: DC 6
Placido Domingo: CL 4, 7; HOL 40; PCA 38
The Donnas: HS 16
Will Downing: CJ 9
Dru Hill: B200 74; RBA 2; H100 62; HA 60; RA 18; RBH 18
Duelo: RMS 32
Hillary Duff: HOL 43; HS 4
Rocio Durcal: LA 59
Bob Dylan: B200 56; INT 2
Dyshan & Squabble: HSS 14; RBH 97; RS 9

Chris Emerson: AC 28
Emerson Drive: CA 53; HE 34; CS 8; H100 54; HA 49
Eminem: B200 14; PCA 13, 35; RBA 15; RBC 2, 9; H100 1, 92; HA 1; HSS 55; MO 16; RA 6, 56, 68; RBH 6, 57, 71; RP 2; RS 30; T40 1
e-n: DC 27
Bill Engvall: CA 60
Enya: NA 6; PCA 48; HSS 19
Faith Evans: HSS 65; H100 70; RS 32
Eve: B200 139; RBA 51; H100 60; HA 57; HSS 7; RA 29, 51; RBH 24, 46; RP 13, 25; RS 3; T40 39
Cesaria Evora: WM 12
The Exies: MO 36; RO 22

-F-
Fabolous: H100 100; RBH 80; RS 40
Ralph Falcon: DC 5; DS 22
DJ Mark Farina: EA 20
Fat Joe: B200 138; RBA 40; RA 71; RBH 68; RS 36
Choe Feliciano: LT 34; TSS 2
Alejandro Fernandez: LA 3; RMA 9
Vicente Fernandez: HS 20; LA 7, 44; RMA 2, 20
Field Mob: RBA 48; H100 96; RA 35; RBH 35; RS 62
Finch: HS 46
Five For Fighting: AC 8
Fleetwood Mac: B200 94
Renee Fleming: CL 3
Floetry: RBA 35; RBH 100
Flogging Molly: IND 46
Nico Flores Y Su Banda Puro Mazatlan: LT 41; RMS 13
Joseph Fonseca: LA 73; TSA 8
Luis Fonsi: LPS 27; LT 45
Foo Fighters: B200 74; H100 46; HA 42; MO 1; RO 7
Julia Fordham: DC 17
Radney Foster: CS 60
Fourplay: CJ 5
Mario Frangoulis: CX 5
Kirk Franklin: CC 16; GA 2; RBA 71
Freekey Zekey: H100 15; FA 14; RA 41; RBH 41; RP 14; RS 61; T40 9
Freeway: RA 52; RBH 47; RS 31
Mannie Fresh: RBH 84
Nelly Furtado: HSS 46; RA 67; RBH 60; RS 39

-G-
Kenny G: B200 34, 148; CJ 2, 3; HOL 3, 15, 46; PCA 11; RBA 47; RBH 12, 23; HSS 6; RS 69
Warren G: RA 66; RBH 67
Gang Starr: HSS 64; RBA 52; RS 58
Georgia Mass Choir: GA 50; IND 32
Geto Boys: RBA 83
Ghostface Killah: HSS 56; RS 63
Vince Gill: CS 27
Ginuwine: H100 80; RA 21, 71; RBH 26, 68; RS 36; T40 35
Gisselle: LA 62; LPS 8; LT 20; TSS 12
Philip Glass: CL 12
Dana Glover: A40 25
Brian Gold: RS 54
Tony Gold: RS 54
Good Bad Ugly: RS 73
Good Charlotte: B200 45; H100 61; HA 64; MO 14
Gospel Gangstaz: GA 29
Gotti: H100 90; RA 53; RBH 53
Glenn Gould: CL 2
Gov't Mule: RO 38
Amy Grant: CC 28
David Gray: B200 98
Al Green: RBC 18

Vivian Green: RBA 41; RA 46; RBH 48
Lee Greenwood: CSS 4
Andy Griggs: CS 33
Griffs: HS 35
Josh Groban: B200 27; INT 14; AC 13; 16
Grupo Mania: TSA 14; TSS 37
Grupo Mojado: RMS 26
GTS: DC 20
Vince Guaraldi: HOL 24; PCA 25
GusGus: DC 44

-H-

Deitrick Haddon: GA 25
Charlie Haden: JZ 17
Sammy Hagar: RO 36
Hilary Hahn: CL 13
Daryl Hall John Oates: AC 14
Anthony Hamilton: H100 44; HA 43; RA 40; RBH 40; RP 18; T40 34
Fred Hammond: CC 19; GA 3; RBA 79
Jennifer Hanson: CS 26; CSS 3; HSS 63
The Happy Boys: EA 7, 10; HS 36, 45
Hard Attack: DC 42
George Harmonides: B200 57; INT 8
Dr. Charles G. Hayes & The Cosmopolitan Warriors: GA 35
Heather Headley: B200 169; RBA 43; DC 19; RA 44; RBH 42

Hector & Tito: LA 22; LPA 13
Faith Hill: B200 7; CA 3; CCA 10; INT 20; PCA 41; A40 24; AC 1; CS 35, 41; CSS 7; H100 81
The Hit Crew: IND 33
Pat Hodges: DC 22
Dave Holland Big Band: JZ 24
Dave Hollister: B200 189; RBA 38; RBH 91
Steve Holy: CS 28
Hooobastank: A40 38; MO 23; RO 35
John Lee Hooker: BL 15
Whitney Houston: H100 94; HSS 50; RA 33; RBH 34; RS 56
Rebecca Lynn Howard: CA 33
Los Huracanes Del Norte: RMS 28
Norman Hutchins: GA 18

-I-

Enrique Iglesias: B200 171; LA 6; LPA 5; AC 10; LPS 5, 33; LT 11; TSS 28
Ilo: DS 24
Ilegales: TSS 39
IMx: RBH 81
India: LA 19; TSA 1; LT 49; TSS 4
India.Arie: B200 73; RBA 26; H100 99; RA 37; RBH 36
Industria Del Amor: HS 48; LA 17; RMA 6
Infamous 2.0: RA 39; RBH 39; RP 21; RS 68
Pedro Infante: LA 57
Insane Clown Posse: B200 147; IND 3
Intact0: RMS 29
Interpol: IND 30
Intocable: LA 70; LT 3; RMS 1
Israel And New Breed: GA 30
Isyss: RBA 64; H100 82; HSS 16; RBH 78; RS 28
Burt Ivers: CCA 6; HOL 25; PCA 26

-J-

The Jackson 5: RBC 15
Alan Jackson: B200 36, 51; CA 8, 10; CCA 14, 16; HOL 4; CS 20, 53; H100 93
Janet Jackson: HSS 59; RS 59
Jackyl: RO 39
Jadakiss: H100 3; HA 3; HSS 16, 29; RA 27; RBH 23; RS 16, 28, 46; T40 2
Jagged Edge: H100 100
Jaguars: LA 18; LPA 12; LPS 39
Jaheim: B200 47; RBA 13, 86; H100 37; HA 35; RA 9; RBH 9
Bishop T.D. Jakes: GA 31
Bob James: CJ 25
Boney James: CJ 11
Etta James: BL 5, 11
Jana: DS 21
Tim Janis: MA 15
Al Jarreau: CJ 6
Ja Rule: B200 13; RBA 7; H100 48; HA 47; HSS 33; RA 16; RBH 16; RP 11; RS 15
Jay-Z: B200 16; RBA 5; H100 6; HA 5; HSS 36, 41; RA 7, 52; RBH 5, 47, 82; RP 3; RS 18, 21, 31; T40 15
Jesse Pha: RBH 84
Jewel: DC 40; DS 12
Jose Alfredo Jimenez: LA 66, 71
Jimmy Eat World: B200 185; A40 13; MO 20
Joe: RA 65; RBH 65; RS 46
Elton John: B200 42; INT 15
Carolyn Dawn Johnson: CA 75
Jack Johnson: B200 116; A40 33; MO 39
Syleena Johnson: B200 126; HS 2; RBA 23; RA 48; RBH 51, 94; RS 47
Jim Johnston: B200 87; IND 1; STX 5
Sabrina Johnston: DC 47
Donell Jones: RBA 80
Norah Jones: B200 26; CJ 1; INT 6; A40 10; AC 23; H100 55; HA 54; T40 26
Sir Charles Jones: RBA 94
Jordi: LPS 20; LT 32
Juanes: H 21; LA 8; LPA 6; LPS 3, 16; LT 4, 19
Cledus T. Judd: CA 49, 59; HS 24
Jump5: B200 144; CC 7, 18
Jurassic 5: B200 196; RBA 96

-K-

Israel Kamakawiwo'ole: WM 5
K-Ci & JoJo: B200 61; RBA 18
Anthony Keams: WM 8
John P. Kee: CC 23; GA 4; HS 12; RBA 73
Toby Keith: B200 29, 197; CA 6, 23; CCA 11; PCA 47; CS 2; H100 24; HA 21
Kelis: RBH 83; RS 67
R. Kelly: H100 51; HA 59; HSS 5; RA 17, 64; RBH 13, 65; RS 1
Keptyn: IND 48; RBA 88
Las Ketchup: B200 164; LA 1; LPA 1; LPS 7; LT 5; TSS 30
Alicia Keys: HSS 7; RA 51; RBH 46; RP 25; RS 3; T40 39
Khia: IND 21
Kid Rock: B200 79; A40 21; CS 47; CSS 1; H100 57; HSS 4
Kidz Bop Kids: B200 84, 89; HOL 9
Killer Mike: RS 60
Kiwi Dreams: DC 42
D.D. Klein: DC 8
Beyonce Knowles: H100 6; HA 5; HSS 36; RA 7; RBH 5; RP 3; RS 18; T40 15
Kool G Rap: IND 16; RBA 61
Korn: B200 132; MO 34; RO 19, 26
Jane Krakowski: AC 7
Diana Krall: B200 96; INT 24; JZ 2, 4
Alison Krauss: BG 4; CA 40
Alison Krauss + Union Station: B200 108; BG 1; CA 13
Krazyie Bone: RA 61; RBH 64
Krazy: RBH 88

Krumb Snatcha: RS 70
Kumbia Kings: EA 2; LA 5; LPA 4; RMS 36
Kya-Pl: RE 8
Kyjuan: H100 7; HA 7; RA 5; RBH 8; RP 6; T40 21

-L-

Lady Saw: A40 2; H100 4; HA 4; T40 3
Rachael Lampa: EA 14
Mark Lane: HSS 43; RS 33
k.d. lang: B200 55; INT 5; JZ 1
Lasgo: DS 11; H100 67; HA 69; T40 27
The Latin All-Stars: LA 46
Avril Lavigne: B200 9; INT 17; A40 7, 22, 30; AC 17; H100 26, 32, 35; HA 29, 34, 36; T40 13, 18, 20
Donald Lawrence & The Tri-City Singers: GA 17
Layo & Bushwacka: DC 50
Lectroluv: DC 47
Led Zepplin: B200 200
Jaime Lee: HSS 18; RBH 95; RS 4
Murphy Lee: H100 7; HA 7; RA 5; RBH 8; RP 6; T40 21
Gerald Levert: B200 136; RBA 28; RA 43; RBH 44
Liberacion: LA 21; RMA 8
Lifehouse: B200 149; CC 8; A40 18; H100 84
Li'l Flip: B200 142; RBA 34; RA 73; RBH 76
Li'l Jon & The East Side Boyz: B200 97; IND 2; RBA 20; RA 61, 62; RBH 62, 64
Li'l Mo: H100 41; HA 44; T40 23
Limi-t 21: TSS 14
Limite: HS 25; LA 12; RMA 3; LT 28; RMS 8
Lorie Line: MA 7, 14
Aaron Lines: CS 18
Linkin Park: B200 106; PCA 18
Johannes Linstead: NA 13
Little Milton: BL 14
German Lizarraga: LT 26; RMS 5
LL Cool J: B200 77; RBA 22; H100 10, 85; HA 9; RA 3, 30, 74; RBH 3, 32, 77; RP 4, 24; RS 26, 51; T40 36
London Symphony Orchestra: CX 7
Lonestar: CA 41; CS 22
Loon: DC 36; H100 86; HSS 73; RA 32; RBH 33; RS 37; T40 35
Angel Lopez: LPS 32; TSS 31
Jennifer Lopez: B200 6; INT 23; RBA 9; DS 3; H100 3; HA 3; HSS 29, 37; RA 27, 74; RBH 23, 77; RS 16, 66; T40 2

Lord Of The Drumz: DC 48
Los Hermanos Rosario: TSS 33
Lost Witness: DC 41
Patty Loveless: BG 5, 9; CA 44
Ludacris: RA 39, 57; RBH 39, 56; RP 21; RS 68, 72
Luis & Moon: LA 60; TSA 6
Lynyrd Skynyrd: PCA 42

-M-

Yo-Yo Ma: CL 5; CX 10
Madonna: A40 27; DC 2; DS 1, 20; H100 16; HA 27; HSS 1; T40 11
Raven Maize: DC 49
Jeff Majors: GA 19
Mana: LA 11; LPA 9; LPS 21, 30; LT 30
Barry Manilow: B200 78; HOL 7; AC 30
Aimee Mann: IND 23
Mannheim Steamroller: HOL 2, 36, 41, 44; PCA 2, 33, 39, 44
Victor Manuelle: LA 33; TSA 3; LPS 38; LT 25; TSS 1
Mario: B200 159; RBA 56; RA 60; RBH 61
Bob Marley: RBC 14; RE 9
Dean Martin: B200 154; HOL 27; INT 18
Angie Martinez: H100 41; HA 44; RBH 83; RS 67; T40 23
Mary Mary: CC 14; GA 1; RBA 84; RBC 17
Masque: CJ 21
Master P: RBH 88, 90
matchbox twenty: B200 23; INT 22; A40 5; H100 29; HA 30; T40 17
Johnny Mathis: B200 153; HOL 26, 29; PCA 30
Keiko Matsui: CJ 7
Dave Matthews Band: B200 99, 141; A40 8, 26; MO 37
John Mayall and the Bluesbreakers: BL 13
John Mayer: B200 44; A40 3, 14; AC 27; H100 23; HA 24; T40 12
Maysa: CJ 17
Martina McBride: B200 109; CA 14; CCA 3; HOL 21; PCA 20; CS 33, 37; H100 97
Paul McCartney: B200 8; INT 1
Delbert McClinton: BL 2, 9; CA 48; IND 15
Nicole J. McCloud: DC 34
Donnie McClurkin: RBC 10
Neal McCoy: CS 9
John McDermott: WM 8
Reba McEntire: CA 72
Tim McGraw: B200 2, 190; CA 2, 21; CCA 1, 13; INT 7; PCA 6; CS 6, 54, 55; H100 40; HA 38
Brian McKnight: B200 198; RBA 55
Brad Mehldau: JZ 21
Steven Mercurio: HOL 40; PCA 3, 8
MercyMe: B200 127, 155; CS 9
Jo Dee Messina: CA 24; HOL 39
Luis Miguel: LA 9; LPA 7; LPS 12; LT 24; TSS 29
Kylie Minogue: DC 24; H100 98
Ismael Miranda: LT 34; TSS 2
Moby: EA 11
Monchy & Alexandra: LA 75; TSA 9; TSS 17
Jane Monheit: JZ 8
Alejandro Montaner: LPS 31
Ricardo Montaner: LPS 6; LT 13; TSS 18
Pilar Montenegro: WM 14; RMS 34
John Michael Montgomery: CA 71; CS 19
Montgomery Gentry: B200 192; CA 22; CS 17; H100 83
Allison Moorer: A40 21; CS 47; CSS 1; H100 57; HSS 4
Jessie Morales: El Original De La Sierra: LA 40; RMA 17; RMS 35
Craig Morgan: CS 46
Mos Def: DS 9
Brandy Moss-Scott: HSS 30; RS 12
Mr. Ball: RA 55; RBH 55
Mr. Cheeks: HSS 45; RS 42
Ms. Jade: RBA 74; HSS 46; RA 63, 67; RBH 60, 63; RS 39
Mudvayne: B200 66; RO 18
Nicole C. Mullen: CC 17; HS 8, 50
The Mullet Men: DC 45
The Muppets: CCA 18
Murk: DC 11
Anne Murray: CA 29; CCA 7, 21; HOL 28; PCA 27
Musiq: B200 151; RBA 36; H100 19; HA 18; RA 4, 69; RBH 4, 69
Anne-Sophie Mutter: CL 15
Mystikal: RA 39, 61; RBH 39, 64; RP 21; RS 68

-N-

Nappy Roots: B200 145; RBA 63; H100 44; HA 43; RA 40; RBH 40; RP 18; T40 34
Narae: HSS 28; RS 8
Nas: RBA 76; DS 3; HSS 37; RA 24; RBH 30; RP 19; RS 66
Nashom: DC 10
Nate Dogg: H100 89; RA 42, 66; RBH 43, 67; RP 22
Ednita Nazario: HS 41; LA 15, 63; LPA 11

Nelly: B200 22; RBA 19; RBC 22; H100 7, 17; HA 7, 16; HSS 26, 61; RA 5, 22; RBH 8, 21; RP 6, 10; RS 13; T40 19, 21
Willie Nelson: CA 36, 73; CCA 23
New Found Glory: B200 117; MO 29, 38
Newsboys: CC 13, 38
NewSong: HOL 48
Next: RA 70; RBH 72
Joe Nichols: CA 35; HS 9; CS 30; CSS 8
Nickelback: B200 146; RO 12
Nickel Creek: BG 3; CA 25; CCA 22; IND 6
Tito Nieves: TSA 19; LT 34; TSS 2
Nirvana: B200 25; H100 47; HA 45; MO 2; RO 2
The Nitty Gritty Dirt Band: BG 6; CA 51
Nivea: H100 9; HA 10; HSS 3, 47; RA 31; RBH 25; RS 2, 75; T40 7
No Doubt: B200 68; A40 2; H100 4; HA 4; T40 3
Nichole Nordeman: CC 15; HS 6
N.O.R.E.: RA 45; RBH 45
Smokie Norful: GA 14
Bebo Norman: HS 47
No Secrets: HSS 28; HSS 66
The Notorious B.I.G.: RS 71, 74
*N Sync: HSS 61
Nueva Era: TSS 9

-O-

Paul Oakenfold: EA 4; DC 25
The Oak Ridge Boys: CA 70; IND 50
Okead O'Connor: IND 35; WM 4; DC 4, 39
King Go: HS 13; MO 22
La Onda: LA 29; RMA 13; LPS 34; LT 21; RMS 7; TSS 26
Ono: DC 32
Oobie: RA 62; RBH 62
Los Originales De San Juan: LA 50
Kelly Osbourne: B200 101; HS 11; HSS 20
Oscar G: DC 5; DS 22
O-Town: B200 103; H100 64; HA 75; T40 28
Our Lady Peace: B200 181; A40 23; H100 65; HA 63; T40 29

-P-

Petey Pablo: RBH 87
Joe Pace: GA 24
Pacifier: RO 33
Brad Paisley: CA 27; CS 16
Patino: LA 27; RMA 12; LT 31; RMS 9
Laszlo Panaflex: DC 13
Dolly Parton: BG 7; CA 52; IND 22
Peanut Troy: RBA 75; RA 63; RBH 63
Sean Paul: B200 75; RBA 24; RE 11; H100 8; HA 8; HSS 12, 17; RA 8; RBH 7; RP 5; RS 5, 20; T40 22
Laura Pausini: DC 18; DS 8
Luciano Pavarotti: CL 4; HOL 40; PCA 38
P. Diddy: H100 22, 56, 100; HA 20, 52; HSS 35, 48; RA 10, 25; RBH 10, 27; RP 12; RS 11, 27; T40 35
Pearl Jam: B200 67; HSS 31; MO 28; RO 15
Jennifer Pena: LA 31; RMA 14; LPS 19; LT 9; RMS 12
Dottie Peoples: GA 16
Tom Petty And The Heartbreakers: B200 174; RO 32
Pieces Of A Dream: CJ 10
Pink: B200 40; A40 29; DS 6; H100 30; HA 33; HSS 75; T40 14, 31
Pinmonkey: CS 50
Jeff Pritchell: BL 8
Play: B200 107; HSS 53
Plus One: CC 26
P.O.D.: B200 165; CC 10
El Poder Del Norte: RMS 33
Point Of Grace: CC 25
Stephane Pompuignac: EA 22
Poww Bros.: RS 50
Elvis Presley: B200 11; CA 4; HOL 23; INT 13; PCA 4, 23
Pretenders: IND 20
Puddle Of Mudd: B200 54; H100 14; HA 15; MO 4; RO 5; T40 24

-Q-

Q-Bert: DS 17
Queen: PCA 36
Queens Of The Stone Age: B200 120; MO 8; RO 17
Domingo Quinones: TSS 34
A.B. Quintanilla Y Los Kumbia Kings: LA 58
RA: RO 20
Rabanes: TSS 20
Racket City: RS 25
Rae & Christian: DC 46
Rampage: RBH 94; RS 47
Rascal Flatts: B200 35; CA 7; CCA 5; PCA 24; CS 1; H100 25; HA 22
Los Razos: LA 60, 52, 69
Red Hot Chili Peppers: B200 95; A40 17; H100 53; HA 53; MO 12; RO 21
Redman: H100 38, 68; HA 37, 74; HSS 34; RA 12; RBH 12; RP 8; RS 22; T40 30
Joshua Redman: JZ 15
Relient K: CC 35; HS 22
Los Rieleros Del Norte: LT 46; RMS 17
Andre Rieu: CX 11
LeAnn Rimes: B200 112; CA 16, 66; AC 11; CSS 5, 6
Lery Ritenour: CJ 16
Jerry Rivera: TSA 13; LPS 18; LT 15; TSS 10
Lupillo Rivera: LA 37; RMA 15; LT 33; RMS 10
Bob Rivers: CA 55
Lourdes Robles: LPS 22; LT 36; TSS 24
Rockell: DS 23
Daniel Rodriguez: CX 13
Roy Rogers: BL 6
The Rolling Stones: B200 30; INT 11; RO 34
Linda Ronstadt: CA 54
The Roots: B200 28; RBA 11; RA 69; RBH 69
Tono Rosario: TSS 38
Kelly Rowland: B200 50; RBA 29; H100 17, 28; HA 16, 28; HSS 26; RA 22; RBH 21, 75; RP 10; RS 13; T40 16, 19
Royce Da 5'9": HS 10; IND 9; RBA 52
Rozkojop: EA 18; DC 7
Royzelly: RBA 99
Paulina Rubio: LPS 4; LT 6; TSS 21
Tammy Ruggier: T40 35
Run-DMC: RBA 78
John Rzeznik: A40 12; T40 38

-R-

Sacario: H100 41; HA 44; T40 23
Sade: DS 16
Ryuichi Sakamoto: CX 14
Saiva: B200 81; H100 70; HA 66; MO 3; RO 9
Joe Sample: CJ 18
Adan Chalino Sanchez: RMS 39
Sandman: HSS 38; RS 23
Santana: B200 18; INT 16; A40 1; AC 4; H100 5; HA 6; HSS 40; T40 5; TSS 22
Juelz Santana: H100 15; HA 14; RA 41; RBH 41; RP 14; RS 61; T40 9
Gilberto Santa Rosa: LA 35; TSA 4; LPS 37, 40; LT 34, 38; TSS 2, 11, 16
Marvin Sapp: GA 23
Scarface: RBA 58, 87
LaTocha Scott: RA 50; RBH 52
Marvin Sease: RBA 90
Jon Secada: LPS 10; LT 10; TSS 7
Secret Garden: NA 12
Seether: MO 9; RO 13
Selah: CC 21; HS 11
Selena: LA 10; LPA 8
Erick Sermon: B200 133; RBA 27; H100 38; HA 37; HSS 34; RA 12; RBH 12; RP 8; RS 22
Sev: HSS 39
Shade Sheist: RA 66; RBH 67
Shaggy: B200 105; RBA 44; RE 2, 13; RS 54
Shakira: B200 140, 172, 195; LA 2; LPA 2; LPS 15; LT 23; TSS 35
Sham: RBH 94; RS 47
SheDaisy: CA 67
Shekinah Glory Ministry: GA 15
Blake Shelton: CA 45; CS 14; H100 69; HA 65
The Shepherds: GA 36
Shifty Shellshock: DC 25
The Sicilians: DS 2; HSS 21
The Silk Road Ensemble: CX 10
Paul Simon: AC 26
Simple Plan: HS 7
Frank Sinatra: B200 154; HOL 27; INT 18
Sin Bandera: LA 41; LPA 20; LPS 9, 28; LT 14, 48; TSS 27
Daryle Singletary: CS 49
Sixpence None The Richer: CC 37; A40 20
Sixwire: CS 59
Sizzla: RE 7
Smilez & Southstar: HS 33; RBA 68; RA 59; RBH 59
Anthony Smith: CS 42
Keely Smith: JZ 23
Michael W. Smith: B200 60, 143; CC 3, 6
Pastor Keith Smith: GA 34
Snoop Dogg: B200 12; RBA 3; H100 79; HA 73; HSS 58; RA 28; RBH 31; RP 16; RS 45
Socialburn: MO 40; RO 23
Socios Del Ritmo: RMS 19
Marco Antonio Solis: LA 36; LPA 18; LPS 24; LT 37
Shauna Solomon: DC 12
Soluna: HSS 70
Something Corporate: HS 42
Son De Cali: TSS 36
Spacefunk: DC 23
Spanish Harlem Orchestra: TSA 18
Britney Spears: B200 186
Spliff Star: H100 71; HA 70; HSS 51; RA 23; RBH 22, 94; RP 17; RS 24, 47
Bruce Springsteen: B200 92; HSS 69
SR-71: MO 18
Static Revenger: DC 45
Terry Steele: HSS 23; RS 17
Tommy Shane Steiner: CS 51
Stereo Fuse: A40 32
Rod Stewart: B200 31; INT 9; AC 25
Rebecca St. James: CC 34
Angie Stone: RBA 92; RA 65; RBH 66
Stone Sour: B200 131; H100 72; HA 67; MO 6; RO 4
George Strait: B200 124; CA 18, 28; CCA 17; CS 3; H100 27; HA 25
Barbra Streisand: B200 38; HOL 11; INT 3; PCA 7
Styles: H100 3; HA 3; HSS 29; RA 27; RBH 23; RS 16; T40 2
Sugarcult: HS 15; IND 11
Sum 41: B200 32; MO 13
Superchick: CC 39; HS 26
Superchumbo: DC 9
Sweet Inspirations: DC 22
System Of A Down: B200 15, 113; H100 91; MO 17; RO 10, 16

Taking Back Sunday: HS 49; IND 27
Talib Kweli: B200 70; RBA 21; RBH 85
Tank: B200 152; RBA 32; RBH 84
Olga Tanon: HS 40; LA 14; LPA 10; LPS 23; LT 29; TSS 13
Taproot: B200 122; MO 15; RO 11
Tapeout: H100 90; RA 53; RBH 53
T.A.T.U.: HSS 8
James Taylor: B200 114; INT 25; PCA 43; AC 24
Susan Tedeschi: BL 1; IND 5
Telepopmusik: LA 13; DS 25
Los Temerarios: IND 24; LA 13, 51; RMA 4; LT 35; RMS 11
The Temptations: RBA 89; RBC 1, 7
John Tesh: B200 182; CC 11; HOL 34; NA 11; AC 19, 22
TG4: HSS 9; RS 10
Jimmy Thackery: BL 12
Thalia: LA 28; LPA 15; LPS 14; LT 17; TSS 23
Tha Rayne: H100 37; HA 35; RA 9; RBH 9
Theory Of A Deadman: RO 30
Thick Dick: DC 21
Thicke: HSS 10
Thievery Corporation: EA 9; HS 44; IND 25
Third Day: CC 27
Thunderpuss: DC 30
Thursday: IND 39
Los Tigres Del Norte: IND 7; LA 3; RMA 1; LT 12; RMS 2
Timbaland: HSS 46; RA 67; RBH 60; RS 39
Justin Timberlake: B200 19; RBA 17; DC 15; DS 4; H100 21; HA 23; HSS 52; RBH 86; RS 49; T40 10, 37
Aaron Tippin: CSS 10
TLC: B200 39; RBA 16; H100 49; HA 51; RA 38; RBH 37; RS 44
tobyMac: CC 24; HS 14
Chris Tomlin: HS 37
Too Short: RBA 60
Peter Tosh: RE 11
Toya: H100 15; HA 14; RA 41; RBH 41; RP 14; RS 61; T40 9
Transplants: IND 19; MO 32
Tears-Siberian Orchestra: HOL 8, 22; PCA 3, 22
Trapt: RO 25
Randy Travis: CA 39; CC 32; CS 56
Faith Trent: DC 14
Trick Daddy: RBA 54; RA 50; RBH 52
Trick Pony: CA 26, 56; CS 24
Trina: RBA 62; RA 57; RBH 56; RS 72
Trin-i-ttee 5:7: GA 8; RBA 100
Travis Tritt: CA 31; CS 13
TRUStCompany: MO 27; RO 27
Los Tucanes De Tijuana: LA 39, 65; RMA 16; LT 22; RMS 4
Tanya Tucker: CC 34
Shania Twain: B200 11; CA 1, 50; CCA 2; INT 4; PCA 17; AC 12; CS 9, 52; H100 43; HA 41
Ronan Tynan: WM 8
Steve Tyrell: HS 27; JZ 5, 11
Tyrese: RA 47; RBH 50

Uz: B200 49, 62; INT 21
Uncle Kracker: A40 4; H100 74; T40 32
Underworld: EA 25; DC 33

Union Station: BG 4; CA 40
Keith Urban: B200 91; CA 12; CS 5, 43; H100 33; HA 31
Adolfo Urias Y Su Lobo Norteno: LT 47; RMS 16
Polo Urias Y Su Maquina Nortena: RMS 30
The Used: HS 3; MO 19
Usher: DS 5; HSS 71

Luther Vandross: RBC 4
Vanessa-Mae: CL 9
Phil Vassar: CA 68
Stevie Ray Vaughan And Double Trouble: BL 3
Chuy Vega: RMS 25
Angelo Venuto: DS 2; HSS 21
The Vines: B200 130; MO 21
Carlos Vives: LA 67; TSA 7

Kristine W: DC 11
The Wallers: RBC 14; RE 9
Clay Walker: CA 65
Hezekiah Walker & The Love Fellowship Crusade Choir: GA 7; HS 32
The Wallflowers: B200 184; A40 40
Dinah Washington: DC 46
Kim Waters: CJ 12
Latanza Waters: DC 21
Muddy Waters: BL 15
Russell Watson: CX 3, 15
WC: B200 137; RBA 25; H100 89; RA 42; RBH 43; RP 22
Weebie: RBH 88
Kirk Whalum: CJ 23; GA 32
Karyn White: DC 20
The White Stripes: B200 166; MO 35
Wideline: DS 19
Doug Williams: GA 26
Joy Williams: CX 7
John Williams: CC 40; HS 30
Melvin Williams: GA 26
Michelle Williams: GA 21
Mark Wills: CA 30; CS 7; H100 42; HA 39
Cassandra Wilson: JZ 16
Bridgette Wilson-Sampras: CS 51
The Winans: GA 40
CeCe Winans: GA 28
Mario Winans: T40 35
George Winston: MA 4
Lee Ann Womack: B200 173; CA 19, 42; HOL 31; CS 40
Stevie Wonder: B200 128; RBA 53
Wayne Wonder: RA 36; RBH 38; RP 23
Darryl Worley: CA 46; CS 32

Xzibit: B200 175; RBA 59; RA 54; RBH 54

Yaire: LPS 25; LT 40
Yanou: AC 29; DS 14
Yasmeen: HSS 56; RS 63
Yeah Yeah Yeahs: HSS 54
Trisha Yearwood: CCA 24
Ying Yang Twins: IND 31; RA 55; RBH 55
Yo La Tengo: HSS 24
Young Blaze: HSS 18; RBH 95; RS 4
YoungBloodZ: RBH 93
Young M.C.: HSS 22; RS 7

Zero 7: EA 19
Zoegirl: CC 29, 31; EA 3; HS 17, 18
Zwan: MO 24; RO 40

-V-

-W-

-X-

-Y-

DECEMBER 14 2002		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
1	2	TITLE	Artist
1	1	ALL MY LIFE ROSWELL/RCA	Foo Fighters
2	2	YOU KNOW YOU'RE RIGHT DGC/GEFFEN/INTERSCOPE	Nirvana
3	6	ALWAYS ISLAND/DJMG	Saliva
4	3	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
5	7	THE RED EPIC	Chevelle
6	4	BOTHER ROADRUNNER/DJMG	Stone Sour
7	5	PRAYER REPRISE	Disturbed
8	8	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age
9	9	FINE AGAIN WIND-UP	Seether
10	10	COCHISE INTERSCOPE/EPIC	Audioslave
11	12	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
12	11	THE ZEPHYR SONG WARNER BROS	Red Hot Chili Peppers
13	15	STILL WAITING ISLAND/DJMG	Sum 41
14	13	LIFESTYLES OF THE RICH AND FAMOUS DAYLIGHT/EPIC	Good Charlotte
15	16	POEM VELVET HAMMER/ATLANTIC	Taproot
16	14	LOSE YOURSELF SHADY/INTERSCOPE	Eminem
17	21	INNERVISION AMERICAN/COLUMBIA	System Of A Down
18	18	TOMORROW RCA	SR-71
19	19	THE TASTE OF INK REPRISE	The Used
20	20	A PRAISE CHORUS DREAMWORKS	Jimmy Eat World
21	24	OUTTATHAWAY ENGINEER/DGM/CAPTOL	The Vines
22	22	GET OVER IT CAPITOL	OK Go
23	23	REMEMBER ME ISLAND/DJMG	Hoobastank
24	24	HONESTLY REPRISE	Zwan
25	29	CLOCKS CAPITOL	Coldplay
26	28	DROWNING COLUMBIA	Crazy Town
27	30	RUNNING FROM ME GEFFEN/INTERSCOPE	TRUSTcompany
28	26	I AM MINE EPIC	Pearl Jam
29	32	HEAD ON COLLISION DRIVE-THRU/MCA	New Found Glory
30	31	ONE MORE MINUTE LAVA	Authority Zero
31	34	POLYAMOROUS HILLYWOOD	Breaking Benjamin
32	39	DIAMONDS AND GUNS HELLCAT/EPITAPH	Transplants
33	36	WEATHERED WIND-UP	Creed
34	35	ALONE I BREAK IMMORTAL/EPIC	Korn
35	33	DEAD LEAVES AND THE DIRTY GROUND THIRD MAN/V2	The White Stripes
36	NEW	MY GODDESS MELISSA/VIRGIN	The Exies
37	NEW	GREY STREET RCA	Dave Matthews Band
38	40	MY FRIENDS OVER YOU DRIVE-THRU/MCA	New Found Glory
39	NEW	BUBBLETOES ENJOY/UNIVERSAL/UMRG	Jack Johnson
40	NEW	DOWN ELEKTRA/VEEG	Socialburn

DECEMBER 14 2002		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
1	2	TITLE	Artist
1	1	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
2	3	YOU KNOW YOU'RE RIGHT DGC/GEFFEN/INTERSCOPE	Nirvana
3	5	COCHISE INTERSCOPE/EPIC	Audioslave
4	2	BOTHER ROADRUNNER/DJMG	Stone Sour
5	4	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
6	6	PRAYER REPRISE	Disturbed
7	7	ALL MY LIFE ROSWELL/RCA	Foo Fighters
8	8	THE RED EPIC	Chevelle
9	9	ALWAYS ISLAND/DJMG	Saliva
10	10	AERIALS AMERICAN/COLUMBIA	System Of A Down
11	13	POEM VELVET HAMMER/ATLANTIC	Taproot
12	11	NEVER AGAIN ROADRUNNER/DJMG	Nickelback
13	15	FINE AGAIN WIND-UP	Seether
14	14	WEATHERED WIND-UP	Creed
15	12	I AM MINE EPIC	Pearl Jam
16	16	INNERVISION AMERICAN/COLUMBIA	System Of A Down
17	19	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age
18	17	NOT FALLING EPIC	Mudvayne
19	21	ALONE I BREAK IMMORTAL/EPIC	Korn
20	24	DO YOU CALL MY NAME REPUBLIC/UNIVERSAL/UMRG	RA
21	18	THE ZEPHYR SONG WARNER BROS	Red Hot Chili Peppers
22	23	MY GODDESS MELISSA/VIRGIN	The Exies
23	36	DOWN ELEKTRA/VEEG	Socialburn
24	28	DROWNING COLUMBIA	Crazy Town
25	27	HEADSTRONG WARNER BROS	Trapt
26	25	THOUGHTLESS IMMORTAL/EPIC	Korn
27	29	RUNNING FROM ME GEFFEN/INTERSCOPE	TRUSTcompany
28	34	SOUL CREATION GEFFEN/INTERSCOPE	Cinder
29	32	LOOKING DOWN ATLANTIC	Audiovent
30	26	NOTHING COULD COME BETWEEN US ROADRUNNER/DJMG	Theory Of A Deadman
31	35	LIVE A LIE TVT	Default
32	31	THE LAST DJ WARNER BROS	Tom Petty And The Heartbreakers
33	39	BULLITPROOF HIFI/ARISTA	Pacifier
34	37	DON'T STOP VIRGIN	The Rolling Stones
35	33	REMEMBER ME ISLAND/DJMG	Hoobastank
36	38	THINGS'VE CHANGED 33RD STREET	Sammy Hagar And The Waboritas
37	30	PITIFUL ELEKTRA/VEEG	Blindside
38	NEW	DRIVIN' RAIN A10	Gov't Mule
39	40	KILL THE SUNSHINE HUMIDITY/NEW WEST	Jackyl
40	NEW	HONESTLY REPRISE	Zwan

DECEMBER 14 2002		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
1	2	TITLE	Artist
1	1	LOSE YOURSELF EMINEM	EMINEM
2	4	JENNY FROM THE BLOCK JENNIFER LOPEZ FEATURING JADAKISS & STYLES	JENNIFER LOPEZ
3	2	UNDERNEATH IT ALL NO DOUBT FEATURING LADY SAW	NO DOUBT
4	3	WORK IT MISSY "MISDEMEANOR" ELLIOTT	MISSY "MISDEMEANOR" ELLIOTT
5	5	THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH	SANTANA
6	9	BEAUTIFUL CHRISTINA AGUILERA	CHRISTINA AGUILERA
7	12	DON'T MESS WITH MY MAN NIVEA FEATURING BRIAN & BRANDON CASEY	NIVEA
8	7	ONE LAST BREATH CREED	CREED
9	6	HEY MA CAM'RON FEAT. JUELZ SANTANA, FREEKEY ZEEKEY & TOYA	CAM'RON
10	10	LIKE I LOVE YOU JUSTIN TIMBERLAKE	JUSTIN TIMBERLAKE
11	8	DIE ANOTHER DAY MADONNA	MADONNA
12	14	YOUR BODY IS A WONDERLAND JOHN MAYER	JOHN MAYER
13	11	SK8ER BOI AVRIL LAVIGNE	AVRIL LAVIGNE
14	20	FAMILY PORTRAIT PINK	PINK
15	22	'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES	JAY-Z
16	16	STOLE KELLY ROWLAND	KELLY ROWLAND
17	17	DISEASE MATCHBOX TWENTY	MATCHBOX TWENTY
18	23	I'M WITH YOU AVRIL LAVIGNE	AVRIL LAVIGNE
19	13	DILEMMA NELLY FEATURING KELLY ROWLAND	NELLY
20	15	COMPLICATED AVRIL LAVIGNE	AVRIL LAVIGNE
21	26	AIR FORCE ONES NELLY FEATURING KYJUAN, ALI & MURPHY LEE	NELLY
22	18	GIMME THE LIGHT SEAN PAUL	SEAN PAUL
23	21	IF I COULD GO! ANGIE MARTINEZ FEATURING LIL' MO & SACARIO	ANGIE MARTINEZ
24	24	SHE HATES ME PUDDLE OF MUDD	PUDDLE OF MUDD
25	19	GOTTA GET THRU THIS DANIEL BEDINGFIELD	DANIEL BEDINGFIELD
26	25	DON'T KNOW WHY NORAH JONES	NORAH JONES
27	37	SOMETHING LASGO	LASGO
28	27	THESE ARE THE DAYS O-TOWN	O-TOWN
29	38	SOMEWHERE OUT THERE OUR LADY PEACE	OUR LADY PEACE
30	29	DIRTTY CHRISTINA AGUILERA FEATURING REDMAN	CHRISTINA AGUILERA
31	28	JUST LIKE A PILL PINK	PINK
32	35	IN A LITTLE WHILE UNCLE KRACKER	UNCLE KRACKER
33	NEW	LANDSLIDE DIXIE CHICKS	DIXIE CHICKS
34	36	PO' FOLKS NAPPY ROOTS FEATURING ANTHONY HAMILTON	NAPPY ROOTS
35	32	I NEED A GIRL (PART TWO) P. DIDDY & GINuwINE	P. DIDDY & GINuwINE
36	30	LUV U BETTER LL COOL J	LL COOL J
37	NEW	CRY ME A RIVER JUSTIN TIMBERLAKE	JUSTIN TIMBERLAKE
38	NEW	I'M STILL HERE (JIM'S THEME) JOHN RZEZNIK	JOHN RZEZNIK
39	34	GANGSTA LOVIN' EVE FEATURING ALICIA KEYS	EVE
40	NEW	WHEN THE LAST TIME CLIPSE	CLIPSE

DECEMBER 14 2002		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
1	2	TITLE	Artist
1	1	CRY WARNER BROS	Faith Hill
2	2	CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
3	3	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
4	5	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
5	4	A MOMENT LIKE THIS RCA	Kelly Clarkson
6	6	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
7	12	YOU WINDHAM HILL/RCA VICTOR	Jim Brickman Featuring Jane Krakowski
8	7	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
9	14	LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks
10	8	HERO INTERSCOPE	Enrique Iglesias
11	9	LIFE GOES ON CURB	LeAnn Rimes
12	18	I'M GONNA GETCHA GOOD! MERCURY/DJMG	Shania Twain
13	13	TO WHERE YOU ARE 143/REPRISE	Josh Groban
14	15	FOREVER FOR YOU 11/WATCH	Daryl Hall John Oates
15	10	A NEW DAY HAS COME EPIC	Celine Dion
16	NEW	O HOLY NIGHT 143/REPRISE	Josh Groban
17	20	COMPLICATED ARISTA	Avril Lavigne
18	17	WHEN YOU LIE NEXT TO ME BNA	Kellie Coffey
19	NEW	IT WOULDN'T BE CHRISTMAS (WITHOUT YOU) GARDEN CITY	John Tesh
20	21	I'M ALIVE EPIC	Celine Dion
21	19	THROUGH THE RAIN MCA/RCA/ISLAND/DJMG	Mariah Carey
22	NEW	THIS IS YOUR GIFT GARDEN CITY	John Tesh
23	22	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
24	23	WHENEVER YOU'RE READY COLUMBIA	James Taylor
25	24	THESE FOOLISH THINGS J	Rod Stewart
26	27	FATHER AND DAUGHTER NICK/JIVE	Paul Simon
27	30	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
28	25	ALL BECAUSE OF YOU MONDO/MV	Chris Emerson
29	29	HEAVEN ROBBINS	DJ Sammy & Yanou Featuring Do
30	NEW	RIVER COLUMBIA	Barry Manilow

DECEMBER 14 2002		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
1	2	TITLE	Artist
1	1	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
2	2	UNDERNEATH IT ALL INTERSCOPE	No Doubt Featuring Lady Saw
3	3	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
4	6	IN A LITTLE WHILE LAVA	Uncle Kracker
5	7	DISEASE ATLANTIC	matchbox twenty
6	4	ONE LAST BREATH WIND-UP	Creed
7	5	COMPLICATED ARISTA	Avril Lavigne
8	8	WHERE ARE YOU GOING RCA	Dave Matthews Band
9	10	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
10	11	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
11	16	LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks
12	12	I'M STILL HERE (JIM'S THEME) WALT DISNEY/HOLLYWOOD	John Rzeznik
13	9	THE MIDDLE DREAMWORKS	Jimmy Eat World
14	14	NO SUCH THING AWARE/COLUMBIA	John Mayer
15	13	WHEREVER YOU WILL GO RCA	The Calling
16	18	A SORTA FAIRYTALE EPIC	Tori Amos
17	19	THE ZEPHYR SONG WARNER BROS	Red Hot Chili Peppers
18	20	SPIN DREAMWORKS	Lifeshouse
19	17	GOODBYE TO YOU MAVERICK/WARNER BROS	Michelle Branch
20	21	BREATHE YOUR NAME SOUTHWEST/REPRISE	Sixpence None The Richer
21	26	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
22	29	I'M WITH YOU ARISTA	Avril Lavigne
23	24	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
24	25	CRY WARNER BROS	Faith Hill
25	24	THINKING OVER DREAMWORKS	Dana Glover
26	30	GREY STREET RCA	Dave Matthews Band
27	23	DIE ANOTHER DAY WARNER BROS	Madonna
28	35	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
29	27	JUST LIKE A PILL ARISTA	Pink
30	28	SK8ER BOI ARISTA	Avril Lavigne
31	34	DON'T STOP DANCING WIND-UP	Creed
32	33	EVERYTHING WIND-UP	Stereo Fuse
33	32	BUBBLETOES ENJOY/UNIVERSAL/UMRG	Jack Johnson
34	NEW	BIG YELLOW TAXI GEFFEN/INTERSCOPE	Counting Crows
35	36	ORDINARY DAY A&M/INTERSCOPE	Vanessa Carlton
36	31	IN MY PLACE CAPITOL	Coldplay
37	40	LIVE A LIE TVT	Default
38	38	RUNNING AWAY ISLAND/DJMG	Hoobastank
39	NEW	CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
40	37	WHEN YOU'RE ON TOP INTERSCOPE	The Wallflowers

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 86 modern rock stations, 86 adult contemporary stations and 80 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 255 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.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

03 BONNIE & CLYDE (Carter Boys, ASCAP/Ye World, ASCAP/Universal, ASCAP/Da Bess, ASCAP/D2 Pro, ASCAP/Suge, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/EMI April, ASCAP), HL/WBM, H100 6; RBH 5
19 SOMETHIN' (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 7; H100 42
8 MILE (Eight Mile Style, BMI) RBH 71

-A-

AERIALS (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 91
AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/Da Bess, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Tarpo, ASCAP), HL/WBM, H100 7; RBH 8
ALL I HAVE (Nuyorican, BMI/EMI Blackwood, BMI/Janice Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/15th Floor, ASCAP/Jeffix, ASCAP), HL, RBH 77
ALL MY LIFE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Flying Fingers, ASCAP/I Love The Punk Rock Music, BMI/Universal, ASCAP), HL, H100 46
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 46
ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP) H100 70
EL AMOR NO TIENE EDAD (Arpa, BMI) LT 44
ARE WE CUITIN' (Pastor Troy, BMI/Virginia Beach, ASCAP/WB, ASCAP/WhoselselfgonB, ASCAP), WBM, RBH 63
ASEREJE (Sony/ATV Discos, ASCAP) LT 21
ASEREJE (Sony/ATV Latin, BMI/Shaketon, BMI) LT 5
ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 29
AT THE END OF THE DAY (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 23
AY! PAPAICITO (UY! DADDY) (Iron Tigga, BMI/Warner-Tamerlane, BMI) LT 28

-B-

BABY (Pookietoots, ASCAP/Soldier Touch, ASCAP/DJ Irv, BMI/N-The Water, ASCAP/Still N-The Water, BMI/Baeza, ASCAP/Universal, ASCAP), HL, H100 39; RBH 20
THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 14; H100 69
BABY DO THOSE THINGS (Big Bert, BMI/Songs Of Windswept Pacific, BMI/E.D. Duz-It, BMI/Roy/Don, BMI/Greg Cham, BMI/Broken English, BMI/Prodigal Son, BMI/Drano's, BMI/Universal-PolyGram International, ASCAP/Oh! God, ASCAP) RBH 91
BEAUTIFUL (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 11
BEAUTIFUL GOODBYE (Sony/ATV Acuff Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 26
BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), HL/WBM, CS 15; H100 59
BEAUTIFUL (YOU ARE) (Armacion, BMI/Only Real Music, BMI/EMI Blackwood, BMI/E One, BMI) RBH 81
BLOW YOUR WHISTLE (Zomba, ASCAP/Kumbaya, ASCAP/Money Mack, BMI), WBM, RBH 87
BOTHER (EMI April, ASCAP/Music That Music, ASCAP), HL, H100 72
BRAID MY HAIR (Nyrrow, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI), HL, RBH 61
BREAK YOU OFF (Grand Negaz, BMI/Careers-BMG, BMI/Killah Steath, BMI/ONE CRC, BMI/Benjamin Kenney, ASCAP/Soulchild, ASCAP/Central, ASCAP/Baby Blues, ASCAP), HL, RBH 69
BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Workin Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennesy For Everyone, ASCAP/Eight Mile Style, BMI/Editions Breton, SACEAM), HL/WBM, RBH 89
BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 30
B R RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, RBH 56
BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI), WBM, H100 22; RBH 10
BY MYSELF (ColliPark, BMI/Da Crippler, BMI/EWC, BMI) RBH 55

-C-

CADILLAC PIMPIN' (Drugstore, ASCAP/Swole, ASCAP) RBH 93
CAPRICHIO MALDITO (Arpa, BMI) LT 46
CARALUNA (Warner-Tamerlane, BMI) LT 18
CHING, CHING (Nestlar, SOCAN/Mawga Dawg, SOCAN/Sony/ATV Canada, SOCAN/Worldwide West, SOCAN/Virginia Beach, ASCAP/WB, ASCAP/whodahellie-getsitgonB, ASCAP/757, ASCAP), HL/WBM, RBH 60
CHOPPA STYLE (LP Boyz, BMI) RBH 90
CHROME (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP), HL/WBM, CS 25
CLEANIN' OUT MY CLOSET (Ensign, BMI/Eight Mile Style, BMI), HL, H100 92; RBH 57
COCHISE (Disappearing One, ASCAP/LBV Songs, BMI/Simmering T, BMI/Me 3, BMI) H100 73
COME CLOSE TO ME (Songs Of Universal, BMI/Senseless, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, RBH 49
COME INTO MY WORLD (Iz, PRS/EMI April, ASCAP), HL, H100 98
COMER A BESOS (ADG, SESAC) LT 35
COMPLICATED (Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP/Avril Lavigne, ASCAP/Almo, ASCAP), HL/WBM, H100 32
CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 37
CORAZON CHIKUITO (Elraz, BMI) LT 47
CRUSH TONIGHT (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Shelly's House, SESAC/Gold Daddy, ASCAP/EMI April, ASCAP/Marvelous Things Of Music, ASCAP/Po Folk, BMI/Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Black Fountain, ASCAP), HL/WBM, RBH 68
CRY (Warner-Tamerlane, BMI/Potty Mouth, BMI/EMI Blackwood, BMI), WBM, CS 41; H100 81
CUANDO ME MIRAS ASI (EMI April, ASCAP) LT 2

-D-

DANCE WITH ME (Bullet, BMI/Just Gantt, ASCAP) RBH 95
DEEP (Deta Bob, SESAC/Zomba, SESAC/Ilthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 58
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 31
DIE ANOTHER DAY (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI/Warner-Tamerlane, BMI), WBM, H100 16
DILEMMA (Warner-Tamerlane, BMI/BMG Songs, ASCAP/Jackie Frost, ASCAP/Suga Shack, ASCAP/Phat Nasty, ASCAP/EMI April, ASCAP), HL/WBM, H100 17; RBH 21
A DIOS LE PIDO (Peermusic III, BMI/Camaleon, BMI) LT 19
DIRTTY (Xiina, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI/Funky Noble, ASCAP/WB, ASCAP/Jahque Joints, SESAC/Universal, SESAC/Osta!, BMI/Jasper Cameron, BMI), WBM, H100 68
DISEASE (EMI Blackwood, BMI/Bidnis, BMI/Jagged Edge, BMI), HL, H100 29
EL DOLOR DE TU PRESENCIA (Rubet, ASCAP/Universal Musica, ASCAP) LT 9
DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT 37
DONDE VAYAS (Valmen, BMI) LT 26
DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, H100 19; RBH 4
DON'T KNOW WHY (Beanly, BMI/Sony/ATV Songs, BMI), HL, H100 55
DON'T MESS WITH MY MAN (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 9; RBH 25
DO THAT... (Money Mack, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Bubba Gee, BMI/Noontime South, SESAC/W.B.M., ASCAP) H100 56; RBH 27

-E-

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Ero Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, RBH 48
EN NOMBRE DE LOS DOS (EMOA, ASCAP) LT 25
ENTRA EN MI VIDA (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 14
ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP) LT 30
ESCLAVO DE TU PIEL (Fersal, BMI/No Limitations, BMI/Universal-Musica Unica, BMI/Fononusic, BMI) LT 43
ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 4
EVERYDAY ANGEL (Universal-PolyGram International, ASCAP/St. Julien, ASCAP), WBM, CS 60
EVERY RIVER (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Universal-Songs Of PolyGram International, BMI/Door Number One, BMI), HL/WBM, CS 12; H100 75

-F-

FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahque Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, H100 37; RBH 9
FALL INTO ME (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum Flow, ASCAP), WBM, CS 8; H100 54
FAMILY PORTRAIT (Pink Panther, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 30
FAMILY TREE (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL/WBM, CS 32
FLOETIC (Jewel, ASCAP/Wells, ASCAP/Universal, ASCAP/Jatcat, ASCAP/EMI April, ASCAP/Touched By Jazz, ASCAP/Jay-Qui, ASCAP/No Gravity, ASCAP), HL, RBH 100
FOCUS (Copyright Control) RBH 96
FOREVER EVERYDAY (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP/Devon's Farm, ASCAP), HL/WBM, CS 40
FROM THA CHUUCHU TO DA PALACE (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Zomba, BMI/R.Kelly, BMI), HL/WBM, H100 79; RBH 31
FUNNY (Divided, BMI/Universal, BMI/Smoobie, ASCAP/Leumel, ASCAP) RBH 44

-G-

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 5
GANGSTA LOVIN' (Tak'in' Care Of Business, BMI) RBH 46
GIMME THE LIGHT (Dutty Rock, ASCAP/Black Shad-ow, BMI/TWR, BMI/EMI April, ASCAP), HL, H100 8; RBH 7
GIRL TALK (Butterman's Land, BMI/Guccizm, ASCAP/Universal, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/U.N.I., ASCAP/Max-Hill, ASCAP/Smooth C, BMI/Songs Of Windswept Pacific, BMI/Grunge Girl, ASCAP), HL/WBM, H100 49; RBH 37
GOODBYE TO YOU (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 88
GOTTA GET THRU THIS (Reverb, BMI/Universal, BMI) H100 45
GUESS WHAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 51

-H-

HASTA QUE VUELVAS (Peer Int'l, BMI) LT 24
HE IS (Spiders & Rice, ASCAP/Jam Carver, ASCAP) RBH 42
HEY MA (Killa Cam, BMI/Next Level Groove, ASCAP/jobete, ASCAP/EMI April, ASCAP/Libren, ASCAP), HL, H100 15; RBH 41
HIT THE FREeway (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Donceno, ASCAP), HL, H100 86; RBH 33
HQVI BABY (EMI April, ASCAP/Carter Boys, ASCAP/F.O.B., ASCAP/ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 82
HOW YOU GONNA ACT LIKE THAT (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, RBH 50

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 39
I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, H100 50; RBH 14
I'D LOVE TO LAY YOU DOWN (Music City Music, ASCAP/EMI April, ASCAP), HL, CS 49
I DON'T GIVE A @#&% (TVT, ASCAP/Swole, ASCAP/Zomba, ASCAP/The Braids, ASCAP/WB,

ASCAP/B4, ASCAP), WBM, RBH 64
I DROVE ALL NIGHT (Sony/ATV Tunes, ASCAP), HL, CS 50
IF I COULD GO! (Angie Martinez, ASCAP/Mo Loving, ASCAP/Cypherclerk, ASCAP/EMI April, ASCAP/Lil Masiell's, BMI), HL, H100 41
IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 51; RBH 13
I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 11; H100 63
IMAGINE THAT (Uh Oh, BMI/Divine Mill, ASCAP/WB, ASCAP/Sharay's, ASCAP/Eddie F., ASCAP/Famous, ASCAP/Ensign, BMI/Universal-Duchess, BMI/Perk's, BMI), HL, RBH 72
I'M GONNA GETCHA GOOD! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 9; H100 43
I'M NOT BREAKIN' (CDB, BMI/Wooley Swamp, BMI/Careers-BMG, BMI/Lingle, BMI), HL, CS 28
I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 35
IN A LITTLE WHILE (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP), HL/WBM, H100 74
IN THE NAME OF LOVE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 65
I SHOULD BE... (ADS Music Writers, ASCAP) H100 62; RBH 18
IT'LL GO AWAY (March Family, BMI/Maleah, BMI/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 45
I WANT MY BABY BACK (Sony/ATV Tree, BMI/Gold Watch, BMI/Wenonga, BMI/NEZ, BMI), HL, CS 48
I WISH YOU'D STAY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 16

-J-

JENNY FROM THE BLOCK (Chocolate Factory, ASCAP/Tunesmith, BMI/Jaedon Christopher, ASCAP/Sony/ATV Tunes, ASCAP/Nuyorican, BMI/Sony/ATV Songs, BMI/BMG Songs, ASCAP/Zomba, ASCAP/EMI Unart, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP), HL/WBM, H100 3; RBH 23
JOHN J. BLANCHARD (Almo, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 42

-L-

LA CHICA SEXY (Flamingo, BMI) LT 22
LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, CS 4; H100 13
LA REINA DEL SUR (TN Ediciones, BMI) LT 12
LA SALSA VIVE (Piato, ASCAP/Universal Musica, ASCAP/Sir George, ASCAP/WB, ASCAP) LT 34
LAS VIAS DEL AMOR (LGA, BMI) LT 27
LATELY (BEEN DREAMIN' 'BOUT BABIES) (Designer, SESAC/Brentwood-Benson, SESAC/Songs Of Lehsem, SESAC/Regie Hamm, SESAC), HL, CS 44
LET IT BE CHRISTMAS (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 53
LET ME LIVE (Frank 1176, ASCAP/Money Mack, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, RBH 84
LIFESTYLES OF THE RICH AND FAMOUS (EMI April, ASCAP/211, ASCAP), HL, H100 61
LIKE LOVE YOU (Tennan Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 21; RBH 86
LITTLE THINGS (Universal-MCA, ASCAP/Universal, ASCAP/Big Elk, ASCAP/Don Williams, ASCAP/Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Wang Out, BMI/Sony/ATV Songs, BMI/Key 2 My Heart, BMI/WB, ASCAP), HL/WBM, H100 99; RBH 36
LOSE YOURSELF (Eight Mile Style, BMI/Ensign, BMI), HL, H100 1; RBH 6
A LOT OF THINGS DIFFERENT (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Sony/ATV Acuff Rose, BMI), HL, CS 10; H100 58
LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmore, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, H100 12; RBH 2
LUV U BETTER (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 10; RBH 3

-M-

MADE YOU LOOK (Ill Will, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP), HL/WBM, RBH 30
MA, I DON'T LOVE HER (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 70
MAKE IT CLAP! (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cypherclerk, ASCAP/EMI April, ASCAP), HL, H100 47; RBH 22
MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 21
MARCHATE (World Deep, BMI/Sony/ATV Latin, BMI) LT 20
A MEMORY LIKE I'M GONNA BE (Cousin Mike, BMI/Murrah, BMI), WBM, CS 34
MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, H100 31; RBH 15
A MOMENT LIKE THIS (BMG Scandinavia, STIM/Sony/ATV Timber, SESAC/Sony/ATV Tree, BMI), HL, H100 36
MORE THAN A WOMAN (Eddie F., ASCAP/Sharay's, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahque Joints, SESAC/Southern Boy, ASCAP), WBM, RBH 66
THE MORNING AFTER (Deborah Cox, BMI/EMI April, ASCAP/Nyrrow, ASCAP/Naked Under My Clothes, ASCAP/CSunn, ASCAP/Black Soul Connection, BMI/Ethan Country Farmer, ASCAP), HL, RBH 74
MOVE B*H** (Ludacris, ASCAP/EMI April, ASCAP/Block Off Broad, BMI/The Braids, ASCAP/Zomba, ASCAP/Copyright Control), HL/WBM, RBH 39
MULTIPLY (Hennessey For Everyone, BMI/VOCO, BMI/Alexra, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, RBH 54
MY OLD MAN (Mike Curb, BMI/Diamond Storm, BMI/Curb, ASCAP), WBM, CS 36
MY TOWN (Single Track, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI), WBM, CS 17; H100 83

-N-

NEXT BIG THING (Vinnie Mae, BMI/Chad Jensen, BMI/Stairway To Biltners, BMI/Songs Of Windswept Pacific, BMI/Little Blue Box, ASCAP), WBM, CS 27
NOCHES ETERNAS (Not Listed) LT 41
NO LETTING GO (Greensleeves, PRS) RBH 38
NO ME ENSENASTE (World Deep, BMI/Sony/ATV Latin, BMI/Bleuplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 17
NO QUE NO (Rodali, BMI) LT 50
NOTHIN' (Off Da Yetzabul, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Squish Moth, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 45
NOTHINS FREE (TVT, ASCAP) RBH 62

-O-

OH YEAH! (Money Mack, BMI) H100 90; RBH 53
ON A MISSION (WB, ASCAP/Beechtree, ASCAP/Old Desperados, ASCAP/No.2, ASCAP), WBM, CS 24
ONE LAST BREATH (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 18
ONE OF THOSE DAYS (Shek'em Down, BMI/Hitco South, ASCAP/Buttaphy 2Phly Muzic, ASCAP/Classic Music South, ASCAP/Music Of Windswept, ASCAP/D.A.S., ASCAP/Ground Breaking, ASCAP/Sony/ATV Tunes, ASCAP/Bovina, ASCAP/EMI April, ASCAP), HL/WBM, H100 94; RBH 34
ORDINARY DAY (Songs Of Universal, BMI/Rosasharn, BMI), WBM, H100 95

-P-

PARADISE (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/Mi Suk, ASCAP/Third Palm, BMI/Jobur, BMI/Top Bound, BMI), HL, H100 85; RBH 32
PERDONAME MI AMOR (Seg Son, BMI) LT 8
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 47; H100 57
PO' FOLKS (Nappy Roots, BMI/Tarpo, ASCAP) H100 44; RBH 40
POR MAS QUE INTENTO (Kike Santander, BMI) LT 38
PRACTICE LIFE (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP/Almo, BMI), HL, CS 33
PRAYER (Mother Culture, ASCAP/WB, ASCAP), WBM, H100 76
EL PROBLEMA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 1

-Q-

QUE DIOS SE APIADE DE MI (Piloto, ASCAP/Universal Musica, ASCAP) LT 36
QUE ME QUEDES TU (Aniwi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Sonido Azulado, BMI) LT 23
QUERIDO LADRON (Not Listed) LT 42
QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 11

-R-

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 43
REACT (Erick Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/WB, ASCAP/F.O.B., ASCAP), WBM, H100 38; RBH 12
THE RED (Loeffler, ASCAP) H100 77
RED RAG TOP (Sony/ATV Acuff Rose, BMI/Sony/ATV Songs, BMI), HL, CS 6; H100 40
ROCK IT (One Up, BMI) RBH 88
ROCK THE PARTY (Big T-Rock, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Hot Heat, ASCAP), HL, H100 87; RBH 28

-S-

SATISFACTION (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP), WBM, H100 60; RBH 24
SEDECEME (Salimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 49
SHADY (McMurray's, ASCAP) RBH 98
SHE HATES ME (WB, ASCAP/Puddle Of Music, ASCAP/Stereo Supersonic, ASCAP), WBM, H100 14
SHE'LL LEAVE YOU WITH A SMILE (Cal Iv, ASCAP/Larga Vista, ASCAP/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 3; H100 27
SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabielle, BMI) CS 55
SICK OF BEING LONELY (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Pride And Joy, BMI/Black Toney Montana's, BMI/Warner-Tamerlane, BMI), WBM, H100 96; RBH 35
SINGLE FOR THE REST OF MY LIFE (State Of Mind Muzik, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/J. Boyd, ASCAP/C.Silis, ASCAP), HL/WBM, H100 82; RBH 78
SI NO ESTAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 7
SI NO FUERA POR TI (Estefan, ASCAP) LT 10
SIRENA (WB, ASCAP/Peermusic III, BMI) LT 48
SI TUVIERA QUE ELEGIIR (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 13
SKRBR BOI (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 26
SKILLS (Ill Kid, ASCAP/EMI April, ASCAP/Gifted Pearl, ASCAP), HL, RBH 92
SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 5; H100 33
SOMETHING (EMI Blackwood, BMI), HL, H100 67
SOMEWHERE OUT THERE (Under Zenith, SOCAN/Sony/ATV Canada, SOCAN), HL, H100 65
SPIN (G-Childs, BMI/Songs Of DreamWorks, BMI/Aniello, BMI/EMI Blackwood, BMI), CLM/HL, H100 84
STINGY (W.B.M. South, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/Black Baby, SESAC/Jason's Lyrics, SESAC/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP), WBM, H100 80; RBH 26
STOLE (BMG Songs, ASCAP/Little Engine, ASCAP/Big Caboose, ASCAP/EMI April, ASCAP/Sonic Graffiti, ASCAP), HL, H100 28; RBH 75
THE STREETS (Base Pipe, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Nate Dogg, BMI) H100 89; RBH 43
STRONG ENOUGH TO BE YOUR MAN (Post Oak, BMI) CS 13
SUENA (Ser-Ca, BMI) LT 3

-T-

TAKE YOU HOME (Media Noche, ASCAP/Lil Masiell's, BMI/Dade Co. Project Music, BMI/Issy & Nemo Tunes, ASCAP/EMI April, ASCAP), HL, RBH 83
TALKIN' TO ME (Damrich, BMI/EMI Blackwood, BMI), HL, H100 66; RBH 19

TE AMO TANTO (Lideres, ASCAP) LT 40
TELL ME (WHAT'S GOIN' ON) (Just Anotha Smash, ASCAP/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 59

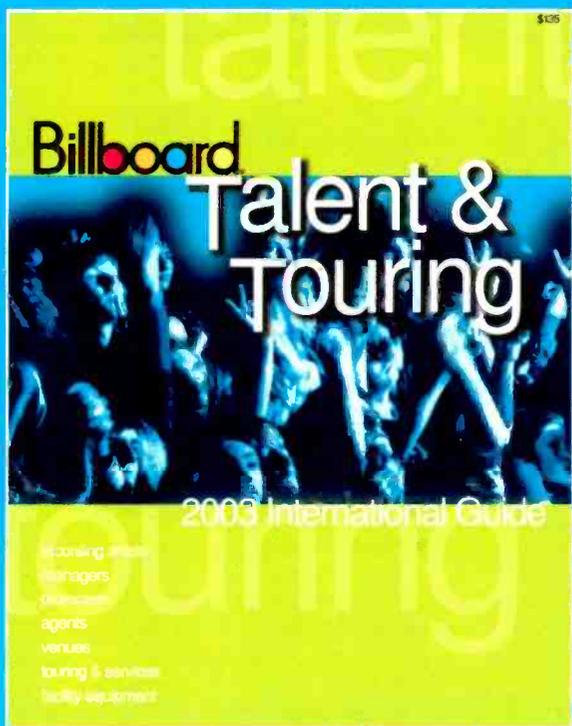
TE SOLTE LA RIENDA (BMG, BMI) LT 33
TE VAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 45
THERE'S MORE TO ME THAN YOU (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 58
THERE'S NO LIMIT (Deanaling, ASCAP/PBI, ASCAP/Warner-Tamerlane, BMI), WBM, CS 31
THESE ARE THE DAYS (Sonic Graffiti, ASCAP/EMI April, ASCAP/Muso, ASCAP/Griff Griff, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 64

THESE DAYS (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI/Songs Of Terrel, BMI/Rondor, PRS/Irving, BMI), HL/WBM, CS 1; H100 25
THIS IS MY PARTY (Desert Storm, BMI) RBH 80
THREE WOODEN CROSSES (Sydney Erin, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 56
THUG HOLIDAY (First N' Gold, BMI/Trick N' Rick, BMI/FNG 75, BMI/Who Wrote That Music, BMI/Juicy Tyne, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, RBH 52

THUG LADY (Romeo, BMI) RBH 97
THUG LOVIN' (Slavch, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldier Touch, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL/WBM, H100 48; RBH 16
THUGZ MANSION (Universal, ASCAP/Black Hipsanic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI), HL, H100 34; RBH 17
TIGHT WHIPS (LP Boyz, BMI) RBH 73
'TIL NOTHING COMES BETWEEN US (Curb Congregation, SESAC/Monkies, SESAC/Lil-Stratton, SESAC/Hope-N-Cal, BMI/Rebecca Marshall, ASCAP), HL, CS 19
TINY DANCER (Universal-Songs Of PolyGram International, BMI), WBM, CS 54
TODD MI AMOR (THE ONE YOU LOVE) (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Songs, BMI/Songs Of Terrel, BMI) LT 6

TONIGHT I'M GONNA LET GO (Zomba, ASCAP/Nikeeya, ASCAP/Dunn Ruff Muzique, ASCAP/Sony/ATV Acuff Rose, BMI/Warner-Tamerlane, BMI/T'Ziah's, BMI/Ramp, BMI/Killa 4, ASCAP/Dutty Nigga, ASCAP), HL, RBH 94
TRADE IT ALL (EMI April, ASCAP/Them Damn Twins, ASCAP/D. Brasco, ASCAP/Desert Storm, BMI/Mr. Manat-ti, BMI/EMI Blackwood, BMI/Duro, BMI/Air Control, ASCAP), HL, H100 100
TRAVELIN' SOLDIER (Tiltawhirl, BMI/Bruce Robison, BMI), HL, CS 57
TU FORMA DE SER (EMI April, ASCAP) LT 39
TU NO SOSPECHAS (Ventura, BMI) LT 32

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DECEMBER 14 2002 Billboard® HOT 100 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	Lose Yourself	EMINEM (SHADY/INTERSCOPE) NUMBER 1	26	37	Miss You	AALIYAH (UNIVERSAL/BLACKGROUND/UMRG)	51	38	Girl Talk	TLC (ARISTA)
2	2	Work It	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	27	20	Die Another Day	MADONNA (WARNER BROS.)	52	1	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)
3	3	Jenny From The Block	JENNIFER LOPEZ (EPIC)	28	30	Stole	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)	53	54	The Zephyr Song	RED HOT CHILI PEPPERS (WARNER BROS.)
4	4	Underneath It All	NO DOUBT FEAT. LADY SAW (INTERSCOPE)	29	22	Sk8er Boi	AVRIL LAVIGNE (ARISTA)	54	11	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)
5	8	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/DJMG)	30	33	Disease	MATCHBOX TWENTY (ATLANTIC)	55	62	A Lot Of Things Different	KENNY CHESNEY (BNA)
6	5	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	31	24	Somebody Like You	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)	56	52	Beautiful I Mess	DIAMOND RICK (ARISTA NASHVILLE)
7	10	Air Force Ones	NELLY (RCA) (AMARU/DEATH ROW/INTERSCOPE)	32	49	Thugz Mansion	ZPAC (AMARU/DEATH ROW/INTERSCOPE)	57	61	Satisfaction	EVE (RUFF R'DERS/INTERSCOPE)
8	7	Gimme The Light	SEAN PAUL (BLACK SHADOWZ/HARDY/ATLANTIC)	33	50	Family Portrait	PINK (ARISTA)	58	35	A Moment Like This	KELLY CLARKSON (RCA)
9	6	Luv U Better	LL COOL J (DEF JAM/DJMG)	34	28	Complicated	AVRIL LAVIGNE (ARISTA)	59	69	Ignition	R. KELLY (JIVE)
10	14	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	35	39	Fabulous	JAHMEIM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)	60	71	I Should Be...	DRU HILL (DEF SOUL/DJMG)
11	12	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	36	64	I'm With You	AVRIL LAVIGNE (ARISTA)	61	63	I Just Wanna Be Mad	TERRI CLARK (MERCURY NASHVILLE)
12	13	Landslide	OXIE CHICKS (MONUMENT/EMN)	37	34	React	ERICK SERMON FEAT. REDMAN (J)	62	67	Talkin' To Me	AMERIE (MISC/COLUMBIA)
13	21	Beautiful	CHRISTINA AGUILERA (RCA)	38	40	Red Rag Top	TIM MCGRAW (CURB)	63	15	Somewhere Out There	OUR LADY PEACE (COLUMBIA)
14	16	Hey Ma	CAM'RON (ROC-A-FELLA/DEF JAM/DJMG)	39	51	19 Somethin'	MARK WILLS (MERCURY NASHVILLE)	64	1	Lifestyles Of The Rich And Famous	GODO CHARLOTTE (DAYLIGHT/EPIC)
15	18	She Hates Me	FIDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	40	29	Baby	ASHANTI (MURDER INC./JAM/DJMG)	65	73	The Baby	BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)
16	11	Dilemma	NELLY FEAT. KELLY ROWLAND (RCA) (AMARU/DEATH ROW/INTERSCOPE)	41	32	I'm Gonna Getcha Good!	SHANIA TWAIN (MERCURY NASHVILLE/DJMG)	66	1	Always	SALIVA (ISLAND/DJMG)
17	15	One Last Breath	CREED (WIND-UP)	42	48	All My Life	FOO FIGHTERS (ROSWELL/RCA)	67	60	Bother	STONE ISOUR (ROADRUNNER/DJMG)
18	13	Dontchange	MUSIQ (DEF SOUL/DJMG)	43	36	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	68	65	Prayer	DISTURBED (REPRISE)
19	19	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	44	43	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/EEG)	69	1	Something	LASGO (ROBBINS)
20	41	Bump, Bump, Bump	B2K & P. DIDDY (EPIC)	45	44	You Know You're Right	NIRVANA (DGC/GEFFEN/INTERSCOPE)	70	1	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)
21	27	Who's Your Daddy?	TOBY KEITH (DREAMWORKS NASHVILLE)	46	31	I Care 4 U	AALIYAH (BLACKGROUND)	71	66	Wanksta	50 CENT (G-LNIT/SHADY/INTERSCOPE)
22	11	These Days	RASCAL FLATTS (LYRIC STREET)	47	53	Thug Lovin'	JARULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/DJMG)	72	74	Cochise	AUDIOSLAVE (INTERSCOPE/EPIC)
23	17	Like I Love You	JUSTIN TIMBERLAKE (JIVE)	48	42	Gotta Get Thru This	DANIEL BEDINGFIELD (ISLAND/DJMG)	73	1	From Tha Chuuch To Da Palace	SNODD DODG (IDOGYSTYLE/PRIORITY/CAPITOL)
24	26	Your Body Is A Wonderland	JOHN MAYER (AWAIRE/COLUMBIA)	49	56	Fall Into Me	EMERSON DRIVE (DREAMWORKS NASHVILLE)	74	70	Dirrry	CHRISTINA AGUILERA FEAT. REDMAN (RCA)
25	25	She'll Leave You With A Smile	GEORGE STRAIT (MCA NASHVILLE)	50	59	When I'm Gone	3 DOTS DOWN (REPUBLIC/UNIVERSAL/UMRG)	75	68	These Are The Days	O-TOWN (J)

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DECEMBER 14 2002 Billboard® HOT 100 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	1	Die Another Day	MADONNA (WARNER BROS.) NUMBER 1	26	25	Dilemma/Air Force Ones	NELLY (RCA) (AMARU/DEATH ROW/INTERSCOPE)	51	57	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)
2	2	A Moment Like This	KELLY CLARKSON (RCA)	27	17	Work It	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	52	34	Like I Love You	JUSTIN TIMBERLAKE (JIVE)
3	3	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	28	29	Truly Yours	NARAE (KIRBY)	53	73	Us Against The World	PLAY (MUSIC WORLD/COLUMBIA)
4	4	Picture	KID ROCK FEAT. ALLISON MOORER (UNIVERSAL SOUTH)	29	1	Jenny From The Block	JENNIFER LOPEZ (EPIC)	54	42	Machine	YEAH YEAH YEAHS (DUCH AND GOD)
5	5	Ignition	R. KELLY (JIVE)	30	27	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	55	44	Lose Yourself	EMINEM (SHADY/INTERSCOPE)
6	7	Auld Lang Syne (Freedom Mix)	KENNY G (ARISTA)	31	24	I Am Mine	PEARL JAM (EPIC)	56	47	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)
7	6	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	32	48	Long Time Gone	DIXIE CHICKS (MONUMENT/EMN)	57	1	Boy (I Need You)	MARIAH CAREY FEAT. CAM'RON (MONARCH/ISLAND/DJMG)
8	8	All The Things She Said	T.A.T.U. (INTERSCOPE)	33	35	Thug Lovin'	JARULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/DJMG)	58	45	From Tha Chuuch To Da Palace	SNODD DODG (IDOGYSTYLE/PRIORITY/CAPITOL)
9	9	Virginity	TIGI (TU G/AM/INTERSCOPE)	34	31	React	ERICK SERMON FEAT. REDMAN (J)	59	53	Feel It Boy	BEEHIVE MAN FEAT. JANET (V/P/VIRGIN)
10	11	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)	35	1	Bump, Bump, Bump	B2K & P. DIDDY (EPIC)	60	16	Out Of My Heart (Into Your Head)	BBMAK (HOLLYWOOD)
11	13	Don't Stop Dancing	CREED (WIND-UP)	36	23	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/DJMG)	61	37	Girlfriend	N SYNC FEAT. NELLY (JIVE)
12	15	Gimme The Light	SEAN PAUL (BLACK SHADOWZ/HARDY/ATLANTIC)	37	30	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	62	70	Wherever You Will Go	THE CALLING (RCA)
13	16	Play Wit It	THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	38	20	Ahh Dee Ahh	SANDMAN (LD END)	63	59	Beautiful Goodbye	JENNIFER HANSON (CAPITOL NASHVILLE)
14	26	Thug Lady	DYSHON & SQUABBLE (ROMEQ)	39	41	Same Old Song	SEV (INTERSCOPE)	64	49	Skills	GANG STARR (VIRGIN)
15	14	Shady	BIG "C" (SOUTHPAWKES)	40	38	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	65	1	Ma, I Don't Love Her	CLIPSE FEAT. AITH EVANS (STAR TRAK/ARISTA)
16	33	Day + Night	ISYSS FEAT. JADAKISS (ARISTA)	41	36	Hovi Baby	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	66	23	That's What Girls Do	NO SECRETS (JIVE)
17	1	Gimme The Light (Remix)	SEAN PAUL FEAT. BUSTA RHYMES (VP/ATLANTIC)	42	26	Gots Ta Be	B2K (EPIC)	67	21	A New Day Has Come	CELINE DION (EPIC)
18	21	Dance With Me	JAMIE LEE (RIPE)	43	28	Run 4 Us	MARK LANE (INTELLIGENT/EAST CLEVELAND)	68	61	Grindin'	CLIPSE (STAR TRAK/ARISTA)
19	39	Oche Chium (Silent Night)	ENYA (REPRISE)	44	32	It Just Happened	NIKIE BATEY (AVS)	69	64	The Rising	BRUCE SPRINGSTEEN (COLUMBIA)
20	37	Papa Don't Preach	KELLY OSBOURNE (EPIC)	45	60	Lights, Camera, Action!	MIR. CHEEKS (UNIVERSAL/UMRG)	70	75	For All Time	SOLUNA (DREAMWORKS)
21	18	L'italiano	THE SICILIANS FEAT. ANGELO VENUTO (NERVOUS)	46	52	Ching, Ching	MS. JADE (BEAT CLUB/INTERSCOPE)	71	30	U Don't Have To Call	USHER (ARISTA)
22	19	Heatseeker	YOUNG M.C. (STIMULUS)	47	74	Don't Mess With The Radio	NIVEA (JIVE)	72	58	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)
23	22	Here And Now (Full Circle)	TERRY STEELE (JTS)	48	46	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	73	65	Hit The Freeway	TONI BRAXTON FEAT. LOON (ARISTA)
24	10	Nuclear War	YO LA TENGO (MATAODRI)	49	43	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	74	71	Wanksta	50 CENT (G-LNIT/SHADY/INTERSCOPE)
25	15	Under God	PAT BOONE (THE GOLD LABEL)	50	54	The Star Spangled Banner	WHITNEY HOUNG (ARISTA)	75	18	Don't Let Me Get Me	PINK (ARISTA)

Records with the greatest sales gains. © 2002. VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

UPDATE

Events Calendar

DECEMBER

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 11, **N.Y. Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Dec. 12-14, **2002 Aspen Artist Development Conference**, St. Regis Hotel, Aspen, Colo. 970-544-8292.

Dec. 13-14, **Surround Conference**, Beverly Hilton Hotel, Los Angeles. 212-378-0491.

JANUARY

Jan. 5-7, **Future of Music Policy Summit**, Georgetown University, Washington, D.C. 202-331-2958.

Jan. 8-11, **30th Annual International Assn. for Jazz Education Conference**, Fairmont Royal York, Sheraton Centre, Crowne Plaza Centre, and Metro Toronto Convention Centre, Toronto. 610-667-0501.

Jan. 9-11, **Noorderslag Music Seminar**, De Oosterpoort, Groningen, Netherlands. noorderslag.nl.

Jan. 11, **Stellar Gospel Music Awards Taping**, Atlanta Civic Center. 800-858-3207.

Jan. 13, **American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 16-19, **102nd Annual NAMM**

Winter Trade Show, Anaheim Convention Center, Anaheim, Calif. 323-965-1990.

Jan. 17, **2003 NAMM Concert Honoring Sir Elton John: A Benefit for Music Education**, Arrowhead Pond, Anaheim, Calif. 323-965-1990.

Jan. 19-23, **MIDEM 2003**, Palais des Festivals, Cannes. 212-370-7470.

Jan. 28-Feb. 2, **Country in the Rockies**, presented by the T.J. Martell Foundation, Club Med, Crested Butte, Colo. 615-401-2808.

FEBRUARY

Feb. 4-6, **Digital Content Delivery Expo (DCD Expo)**, San Jose Convention Center, San Jose, Calif. 978-474-1900.

Feb. 6-8, **Ninth Annual Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

Feb. 7-8, **15th Annual Frank Sinatra Celebrity Golf Tournament**, presented by the Barbara Sinatra Children's Center, Renaissance Esmeralda Resort, Indian Wells, Calif. 760-674-8447.

Feb. 17-20, **EventPro Forum 2003**, Green Valley Ranch Resort & Spa, Las Vegas. 860-738-3801.

Feb. 19-21, **34th Annual Country Radio Seminar & Trade Show**, Nashville Convention Center. 615-329-2615.

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 20, **Rhythm & Blues Foundation's 2003 Pioneer Awards**, Grand Ballroom, Manhattan Center, New York. 202-588-5566.

Feb. 23, **45th Annual Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

MARCH

March 1-2, **Global Entertainment and Media Summit**, Le Bar Bat, New York. 973-228-4450.

March 6-8, **2003 Million Dollar College Radio & Music Conference**, Radisson Hotel Atlanta South, Atlanta. 404-761-4000.

March 7-9, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York. 845-565-0003.

March 10, **18th Annual Rock & Roll Hall of Fame Induction Ceremony**, Waldorf Astoria Hotel, New York. 216-781-7625.

March 10, **Fourth Annual Best Cellars Wine Dinner**, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.

March 12-16, **South by Southwest (SXSW) 2003 Music Conference and Exhibition**, Austin Convention Center, Austin. 512-467-7979.

March 16-19, **2003 NARM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, **Winter Music Conference 2003**, Radisson Deauville Resort, Miami Beach. 954-563-4444.

March 19, **Washington, D.C., Heroes Awards**, presented by the Washington, D.C., chapter of NARAS, Willard Inter-Continental, Washington, D.C. 202-662-1341.

March 20, **18th Annual International Dance Music Awards**, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.

March 22-23, **KLOS Mark and Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles. 615-256-2002.

March 26-29, **33rd Annual Recording Media Forum**, Loews Ventana Canyon Resort, Tucson, Ariz. 609-279-1700.

APRIL

April 6, **2003 Juno Awards**, Corel Centre, Ottawa. 416-485-3135.

April 5-10, **Gospel Music Assn. Convention**, Nashville Convention Center & Renaissance Hotel. 615-242-0303.

April 5-10, **National Assn. of Broadcasters (NAB) 2003 Convention**, Las Vegas Convention Center. 202-429-5479.

April 10, **Dove Awards**, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville. 615-242-0303.

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.

Solution to this issue's puzzle (page 66)

A	S	T	R	O	I	T	C	H	E	I	N	E		
S	P	A	I	N	C	O	D	E	M	N	O	P		
C	O	L	D	T	T	U	R	K	E	Y	I	D	D	O
A	R	I	O	N	Y	E	J	A	N	I	E	S		
P	E	A	N	U	T	N	A	U	S	E	A			
I	N	C	H	E	R	I	C	A	D	A	M	A	N	T
I	N	C	H	L	A	U	R	E	L	R	E	O		
N	O	H	I	T	L	F	O	L	A	I	N	E		
I	N	I	T	L	O	N	G	T	E	A	S			
T	O	N	E	A	R	M	S	O	H	O				
A	G	R	E	E	S	T	E	N	N	I	S			
I	N	G	R	A	M	E	B	A	Y	O	V	A		
F	O	I	E	B	I	G	I	N	J	A	P	A	N	
H	E	R	S	L	O	U	D	O	N	E	N	D		
E	L	L	S	E	K	E	S	E	S	S	A	Y		

Life Lines

BIRTHS

Boy, Baylee Thomas Wylee, to **Leighanne** and **Brian Littrell**, Nov. 26 in Atlanta. Father is a member of pop group Backstreet Boys.

Girl, Sidra Rosemary, to **Joyce** and **John Moyik**, Nov. 17 in New York. Mother is director of new technologies sales and marketing for Sony Music Distribution.

MARRIAGES

Iris DeMent to **Greg Brown**, Nov. 21 in Kansas City, Mo. Bride and groom are singer/songwriters.

homefront

Billboard Music Group events & happenings

Monitor Publications Merge Into One Magazine

The four editions of *Airplay Monitor*—Top 40, Country, R&B, and Rock—are combining into a single, comprehensive publication effective with the issue dated Jan. 10, 2003. The merger will result in a multi-formatted *Airplay Monitor* that will better reflect the way radio and the music industry have changed in recent years.

Airplay Monitor was launched as a single Top 40 publication in January 1993 and revolutionized radio coverage with its use of monitored airplay information from Broadcast Data Systems. With its relaunch, the new



Airplay Monitor will offer more airplay and programming information than ever before. *Monitor* readers will be kept apprised of the entire spectrum

of airplay activity across all of the formats currently covered in the four editions. This will make *Airplay Monitor* even more effective in providing the definitive weekly picture of all that is happening in U.S. music radio.

A subscription to any of the *Airplay Monitor* publications will continue uninterrupted, converting to a subscription to the new *Airplay Monitor*, effective Jan. 10. For other subscription options, email customer service at topa@kable.com or call 800-745-8922. For group subscriptions, email kducheine@billboard.com or call 646-654-5861.

DIRECTORY of the week

INTERNATIONAL BUYER'S GUIDE

The 44th edition of the *International Buyer's Guide* has just been released by Billboard. This annual directory has the most complete and reliable contact information for companies in the music and video/DVD industries. It's the ultimate deal-making tool for anyone doing business with music or video professionals worldwide.

The *International Buyer's Guide* has more than 13,000 listings from the U.S. and 50 countries worldwide, including record labels, video/DVD companies, wholesalers, music publishers, accessory manufacturers, packaging and labelling suppliers, replicators and duplicators, manufacturing plants and services, industry associations, entertainment attorneys, and more. Each listing provides contact information, including key personnel, mailing addresses, telephone and fax numbers, e-mail addresses, and Web sites.

The 2003 *International Buyer's Guide* is available for \$179 for print only and \$295 for print and online combined. To order, call 800-745-8922. For information on the print and online combination, visit www.billboard.com/ibgpromo.

UPCOMING EVENTS

BILLBOARD/AIRPLAY MONITOR RADIO SEMINAR & AWARDS

Feb. 6-8 • The Eden Roc Resort • Miami Beach

BILLBOARD MUSIC & MONEY SYMPOSIUM

March 6 • The St. Regis Hotel • New York City

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

May 5-8 • Eden Roc Resort • Miami Beach

For more information: 646.654.4660 • bbevents@billboard.com

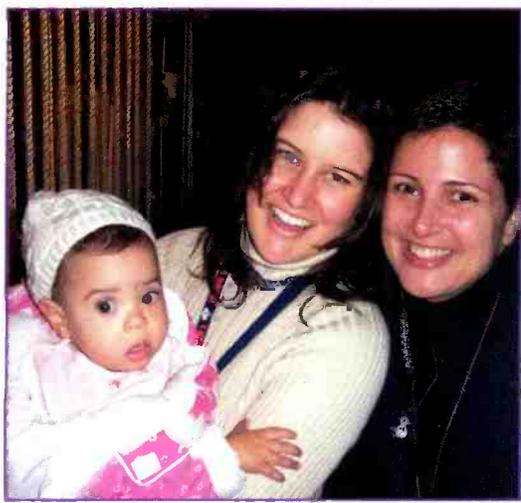
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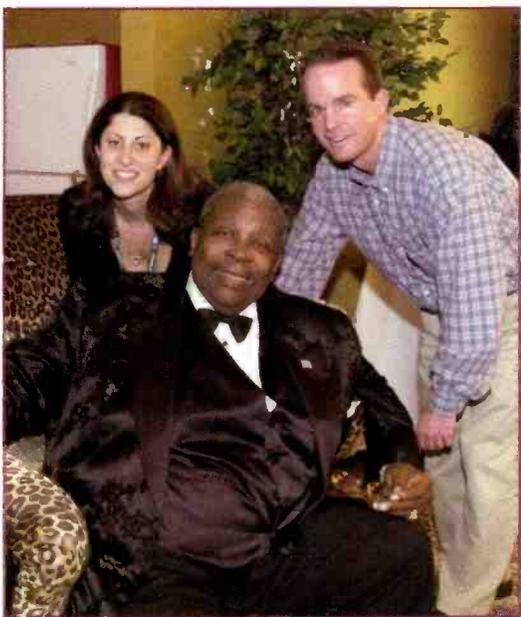
All In The Family

A recent benefit held by Families of Freedom 2 for those affected by the events of Sept. 11, 2001, drew the likes of **Natalie Cole**, **Phoebe Snow**, **Robert Klein**, the **Beu Sisters**, and, pictured here, **Paula Cole** with her new baby, alongside **Josselyn Herman**, a partner in REVE Entertainment Group.



Good Save

VH1 Save the Music's Songwriters in the Round at New York's Bottom Line venue raised enough money to restore music education for 1,000 New York schoolchildren. Participants included, from left, Save the Music executive director **Bob Morrison**, **Jimmy Jam**, co-chair **Michael Lippman**, **Jewel**, **Pharrell Williams** of the **Neptunes**, **Rob Thomas**, **Bernie Taupin**, and **Chad Hugo** of the **Neptunes**.



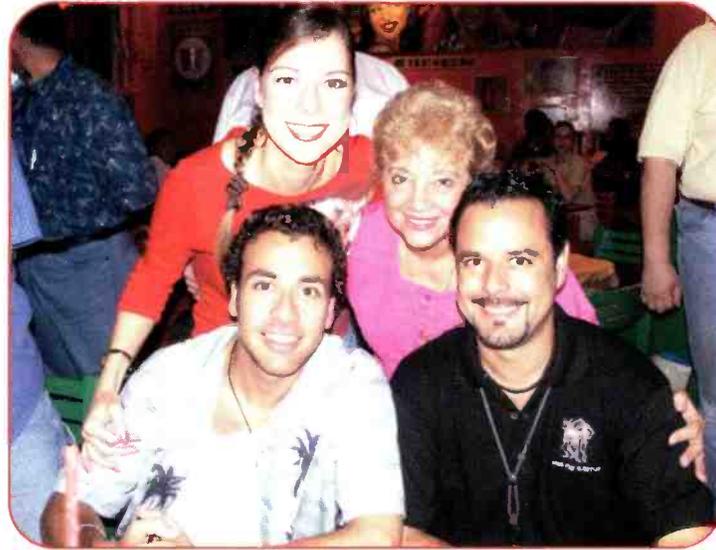
King For A Day

The Grove at Anaheim, Calif., recently played host to the legendary **B.B. King**, center. He is flanked by **Michelle Zimmerman**, publicity manager at the Grove, and **Adam Millar**, GM of the Grove.

The Billboard BackBeat

EDITED BY CHUCK TAYLOR

On Board With Howie Dorough



The Dorough family: from left, Howie, sister Pollyanna, mom Paula, and brother John

He won't swab the deck, but there's little else Backstreet Boy Howie Dorough won't do on the Dec. 15-22 Cruise for Lupus, the third annual sail conducted by the Dorough Lupus Foundation (DLF).

"I do karaoke contests. I'm laying out on the pool deck. I'm drinking my Virgin Pina Colodas," Dorough says with a laugh. "I go into town and go dancing."

The charity was formed in 1999, one year after Dorough's sister, Caroline, died of the autoimmune disease that affects 1.4 million Americans. There is no cure.

Dorough will be joined on the cruise by his family, including sister Pollyanna and mother Paula, as the ship sets sail from Miami for the Eastern Caribbean. Stops include San Juan, St. Maarten, and St. Thomas. "It's like a big vacation for our family," Dorough says. "We really look forward to it."

So do other families, he adds. He's noticed that some have made the cruise an annual destination. "People come up to us at different events and ask where we're cruising the next year. That's their little family vacation too," he says. "They come out with their kids."

It may resemble a family outing more than the Love Boat, but fans have been known to lavish a little love on their favorite Backstreet Boy. "I'll have 30 pictures taken the same day with the same fan," Dorough says. "They know I'm cool with that."

The idea for the cruises was

spawned when the owner of Planit Travel, a cruise travel agency, contacted Dorough's sister Angie, who is the foundation's executive director. "He'd had a family member pass away from Lupus, and he approached Angie about working together," Dorough says. "We are always looking for new things to do. We thought it was a great idea."

DLF books passage—between 100 and 200 cabins—with Carnival Cruise Lines, Dorough says. The cruise line gives DLF a portion of its proceeds. Additionally, Planit Travel donates its commission.

Aside from all the cruise amenities, those who book for the Lupus Cruise can also take part in several events planned just for them, including a celebrity auction. Among the prizes is a private tour of one of the ports with Dorough.

In addition to the winter event, DLF holds an annual summer event in Dorough's hometown of Orlando, Fla., that usually features a benefit concert featuring Dorough and other famous friends.

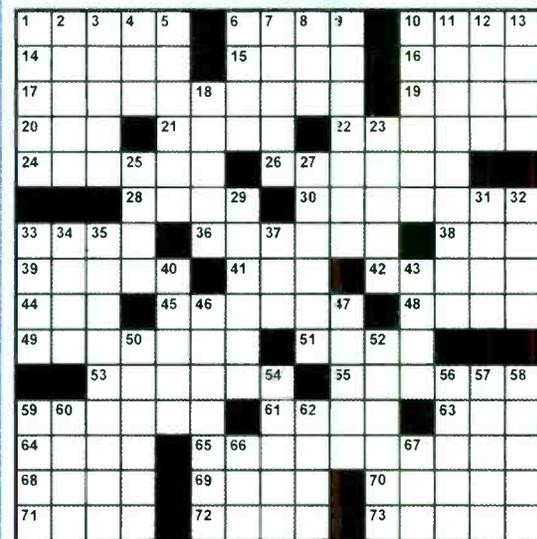
In its three years, the DLF has raised more than \$600,000 for Lupus research, education, and assisting people with Lupus.

Ultimately, of course, Dorough says, "I would love to make millions of dollars for the foundation to throw into research and find a cure."

That's something even Captain Steubing would smile about.

For information on the cruise or DLF, go to www.doroughlupus-foundation.org.

MELINDA NEWMAN



'ASIAN TOUR' by Matt Gaffney

- Across**
- 1 The Misfits' "___ Zombies"
 - 6 Linkin Park's "Cure for the ___"
 - 10 Mozart's "___ Kleine Nachtmusik"
 - 14 Country in the lyrics to Elton John's "Daniel"
 - 15 PIN number, for example
 - 16 They trail L
 - 17 John Lennon hit on which Clapton played guitar
 - 19 Meat Loaf's "___ Anything for Love"
 - 20 First name in the Bush administration
 - 21 "Come ___ childhood heroes!" (Jethro Tull line)
 - 22 "___ Got a Gun"
 - 24 1961 hit "___ Butter"
 - 26 Sickly feeling
 - 28 "All By Myself" singer Carmen
 - 30 Rocker born Stuart Goddard
 - 33 Broadway musical "Hedwig and the Angry ___"
 - 36 Hardy's partner
 - 38 ___ Speedwagon
 - 39 Like some amazingly-pitched games
 - 41 Boy band that had a hit with "Girl on TV"
 - 42 Denny of Wings
 - 44 "Here Comes the Hotstepper" singer Kamoze
 - 45 Throw ___ (miss the wide receiver)
 - 48 Oolong and chamomile
 - 49 Phonograph part
 - 51 Neighborhood mentioned in "Werewolves of London"
 - 53 Sees eye to eye
 - 55 Anyone's game?
 - 59 James who hit No. 1 with "I Don't Have the Heart"
 - 61 Where many buy used CDs
 - 63 Future members of the species
 - 64 Pate de ___ gras
 - 65 1984 hit for Alpha-ville in Europe
 - 68 It's not his
 - 69 Like heavy metal concerts
 - 70 Standing upright
 - 71 Wings of buildings
 - 72 ___ out a living
 - 73 "Billboard" piece, perhaps
 - 12 Central point
 - 13 Poetry passed down orally
 - 18 Gin Blossoms tune "___ I Fall Away"
 - 23 ___ get-out (like crazy)
 - 25 Radar O'Reilly's drink
 - 27 Neville and Carter
 - 29 Blondie tune at No. 1 for six weeks
 - 31 Her biggest hit began "Hast du etwas Zeit fuer mich?"
 - 32 They might be tapped to keep rhythm
 - 33 "Down ___" (Nine Inch Nails song)
 - 34 Taboo act
 - 35 David Bowie's follow-up hit to "Let's Dance"
 - 37 Alien holder
 - 40 Wedding headwear
 - 43 Lots and lots
 - 46 React to watching the "Thriller" video, maybe
 - 47 Eurythmics tune "I've ___ Angel"
 - 50 Way out
 - 52 Hendrix classic
 - 54 Musical transition
 - 56 "Yup" opposites
 - 57 Trumped socialite?
 - 58 "Grease" ballad
 - 59 Journey's "___ Breaks Your Heart"
 - 60 Gallagher of Oasis
 - 62 Uses 61-across
 - 66 "Am ___?"
 - 67 Question's counterpart: abbr.

The solution to this week's puzzle can be found on page 65.

RIM SHOTS

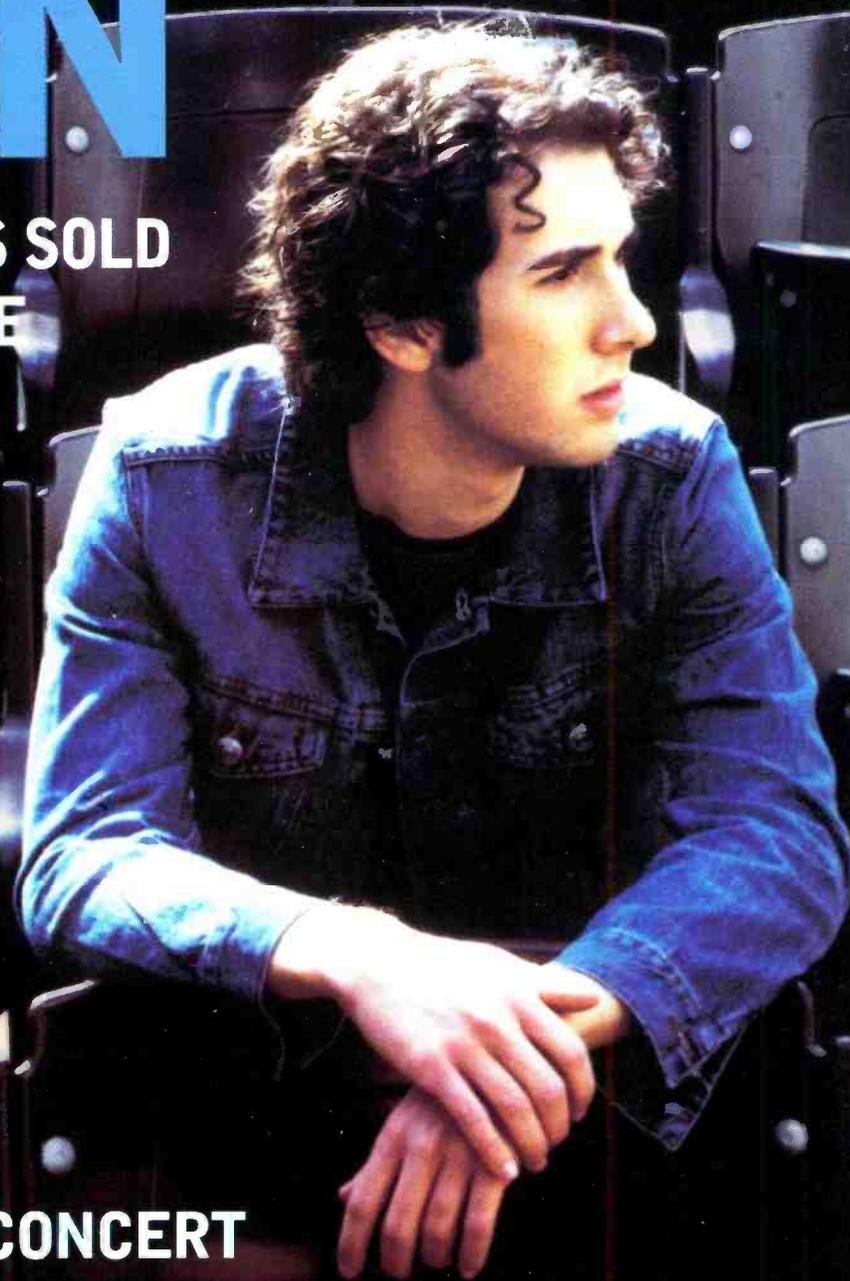
by Mark Parisi



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