THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

DECEMBER 21, 2002

Web Is A Windfall **For Touring Biz**

BY SUSANNE AULT

LOS ANGELES-While the Internet has bedeviled the music business. it is turning out to be a godsend for the concert community, which is benefiting from booming online ticket sales, highly targeted presale promotions, and improved communication with loyal fans.

Promoters, venue managers, agents, and artists—virtually all the spokes in the live-entertainment wheel—agree the Internet has been a boon for business. Ticketmaster reports that 40% of its tickets are now bought over the

Internet, ahead of both phone and box-office sales. The growth is fueled in part by artist and venue Web sites that offer fans such value-added options as the ability to purchase tickets before they become available to the general public.

"Bands love Iticket presales], promoters love it, we love it," Ticketmaster co-chair Terry Barnes says. "It's value-added-it's a much better consumer experience."

At the same time, tour brganizers have saved tens of thousands (Continued on page 72)







Big Winners, Big Tributes Light Up Billboard Awards

BY GAIL MITCHELL

LAS VEGAS—The electrifying allstar tribute to Run-D.M.C. that climaxed the 2002 Billboard Music Awards is the kind of special audi-

ence moment that anvone mounting such an extravaganza would relish.

"When you get the audience pumping, you know you did something right," said supervising producer Greg Sills, who has supervised the Billboard Music Awards show since its inception 13 years ago. "The Run-D.M.C. tribute was an exciting moment; we had people

standing during the entire 10- to 12minute segment.

Once again telecast live by Fox from the MGM Grand Hotel's Grand

Garden Arena here Dec. 9, the 13th annual Billboard Music Awards saw Universal Music Group artists Ashanti and Nelly take home the highest number of awards-eight

and six, respectively. Tying at four awards apiece were Nickelback, Puddle of Mudd, and Creed.

Some retailers are already seeing an increase in sales as a result of the show. "The Billboard Music Awards, MTV Awards, and the Grammvs seem to see sales boosts for the performers and winners," says Mike Fuller, rock buyer for Amarillo, Texas-based

Hastings Entertainment.

Howard Krumholtz, buyer for Tower Records' Los Angeles outlet, (Continued on page 68)

BMG Boss Looks Beyond The Hits

BY WOLFGANG SPAHR

HAMBURG—Having steered the major back toward profits, BMG chairman/CEO Rolf Schmidt-Holtz is now intent on growing market share and introducing a more business-oriented approach to the music industry.

BMG says internal figures indicate that its operating profit will reach a record level this year, while the group's worldwide market share should top 10%, compared with 8.2% for 2001. BMG is expected to report worldwide rev-



enue of \$2.6 billion this year, and Schmidt-Holtz must now face the challenge of maintaining BMG's momentum while integrating the sprawling Zomba Music Group, for

(Continued on page 54)

Are New Rockers Earning The Buzz?

LOS ANGELES—Press pundits have dubbed 2002 "the year of rock," but there remains some question about whether a small but highly lauded group of new-look bands is on a genuine commercial roll.

During the course of the year, a massive crest of consumer-press coverage has helped bring about modern-rock radio play and TV exposure for a handful of developing rock'n'roll acts—the Strokes from New York, the White Stripes from Detroit, the Hives (Continued on page 67)

Caparro Moves WEA HQ East; WMI Prez Albertini To Focus On A&R: Page 3 • Clear Channel Buys Metropolitan: Page 7



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WEA Relocates HQ To New York

NEW YORK—The Warner Music Group is apparently using a headquarters shift to New York as a vehicle to dramatically reconfigure the WEA Corp. distribution company.

As part of the restructuring implemented by WEA Inc. CEO Jim Caparro, WEA will be staffed with 50 corporate positions in New York, while closing six of its 10 field sales offices, as well as the Burbank, Calif., headquarters. The remaining four regional sales offices will be in New York, Atlanta.

wea

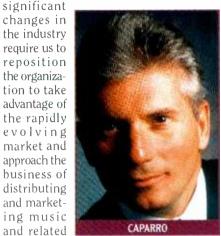
Los Angeles, and Minneapolis. Staffers will remain in the markets where offices will be closed—Boston, Philadelphia, Dallas, San Francisco, Chicago, and Detroit—but will work from their homes.

About 40 of the company's 300 positions are expected to be eliminated. One executive departure has been confirmed. Sources say that WEA Inc. executive VP Michael White has been informed that he does not fit into WEA's future.

In some of the markets where employees will be working from their homes, it is unclear if the labels' radio staffers that were housed at the WEA branch office will also satellite office would be opened for them.

Company executives decline to comment on the changes, but in a statement, Caparro says, "When WEA was formed in 1971, it was a paradigm for all music-distribution companies, based on its unique structure and its approach to distributing music. However,

changes in the industry require us to reposition the organization to take advantage of the rapidly evolving market and approach the business of distributing and marketing music and related product with



fresh eyes. While the restructuring necessitates some painful changes, these are crucial in strengthening the organization and enabling us to continue to uphold WEA's longstanding tradition of excellence.'

The move will result in a downsizing of the company, with fewer staffers both in the headquarters and in the field, sources suggest, as well as an apparent shift to a lower salary structure, with sales representatives being cut to make room for more field marketing staffers and the creation of a lifestyle sales staff. The latter group will address the nontraditional customer base, as well as handle nontraditional product at music specialty retailers, according to a company press release.

In an internal letter to employees that Billboard obtained, Caparro noted that the "revitalized WEA will become the industry's most aggressive distributor to nontraditional outlets." With music retailers diversifying their product lines and cutting down on their music offerings, the majors are hoping to squeeze more sales by placing carefully selected one-off albums in retail stores where it might make sense. such as Universal Music & Video Distribution's placement of Shania Twain's Up! at the Limited chain.

Also, WEA says it will place a greater emphasis on new media to better position the company as a distributor of music in both the digital and "physical" form.

In remaking the company, management is trying to position WEA Corp. to be in step with the reality of today's music business but to retain the flexibility to accommodate future industry changes.

The current restructuring is the second in as many years for WEA. In March 2001, the company laid off about 40 people, while allowing another 40 staffers to opt for early retirement. At the time, it brought the field staff to a total head count of about 220.

In other company news, it was an nounced that Rick Wietsma, executive VP of Warner Media Manufacturing and Distribution—WEA Corp.'s sister company has decided to leave the company.

Albertini Makes A&R, Japan **Priorities In New WMI Post**

ALBERTINI

BY CORDON MASSON and EMMANUEL LEGRAND

LONDON-Warner Music International (WMI) president Paul-Rene Albertini will make strengthening the company's A&R divisions one of his chief priorities in the forthcoming months.

The Frenchman, who inherited the responsibilities of WMI chairman/CEO Stephen Shrimpton when he retired Dec. 5, tells Billboard that he is in the process of enticing new A&R executives to WMI affiliates, but he declines to elaborate.

Shrimpton's departure, although not entirely unexpected, came only three months after Albertini was promoted from president of Warner Music Europe to WMI president. Albertini says, "He is a terrific person to work with, and I would have been happy to continue that working relationship for a long time." He notes that Shrimpton will take on an active consultancy role for WMI beginning in

Albertini adds that Shrimpton "is a wonderful boss. From day one, he has always been very supportive. He is a real gentleman, and he has an amazing experience of this business. In addition, he has an ethic and does things with elegance. I've learned a lot with him."

Albertini now reports directly to Warner Music Group (WMG) chairman/CEO Roger Ames, with whom he worked at PolyGram in the '90s. Albertini says, "The working relationship that we had built-Shrimpton, Ames, and myself—will continue with Ames being more present. Roger has dedicated a lot of his time in the U.S. during the last two years. Now that he has reorganized his American operations, he will be able to spend more time with me to deal with international issues of strategic importance for the company.

The areas to which Albertini wants to devote more focus include WMI's Japanese operations, as well as ramping up A&R activities in such key European territories as the U.K. Sources at WMI suggest that S56—the

ioint venture established between the major and former Warner Sweden chief Sanji Tandancould be a template for similar ventures elsewhere.

Albertini comments that his plans are contingent on "the right people being available,' adding that he is looking for the best opportunity to appoint another senior player in the WMI management team.

In a statement, Shrimpton said: 'I am confident that Paul-Rene Albertini and his team of skilled

executives will continue to drive the company forward and further enhance its standing as part of [WMG] and as one of the world's leading international music companies.

Shrimpton, who was managing director of Paul McCartney's MPL Communications from 1979 to 1986, has served as WMI chairman/CEO since January 2000. Prior to that, he worked in different WMI capacities under the chairmanships of Ramon Lopez and Nesuhi Ertegun. In a statement, Ames praised Shrimpton as "a most dedicated, effective, and inspiring executive."

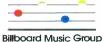
Secret Service, **RIAA Raid** N.Y. Pirate Ring

BY CAROLYN HORWITZ

NEW YORK-The U.S. Secret Service, assisted by the Recording Industry Assn. of America (RIAA), conducted a raid on a music-piracy facility Dec. 9 in New York, culminating in what the trade group describes as the largest ever seizure in the U.S. of CD-burning equipment.

The raid-which followed a twomonth investigation into the operation on 37th Street in Queens-uncovered 35,000 finished CD-Rs, 10,000 DVDs, 421 CD-R burners, a high-end color copier, and other equipment. Three individuals were arrested and face charges of trafficking in counterfeit labels, criminal copyright infringement, and trademark counterfeiting.

The Queens operation was the largest supplier of pirated music to individual vendors, retail locations, and distribution centers on Canal Street in Manhattan, according to the RIAA. The trade group says the facility had an estimated annual capacity of 6 million discs and the potential to cost the legitimate music industry \$90 million per year. Approximately 25% of the product seized was Latin music.



DECEMBER 21 Billboard NO. 1 ON THE CHARTS

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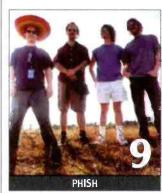
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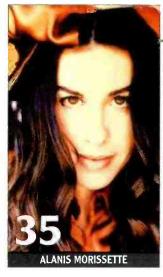
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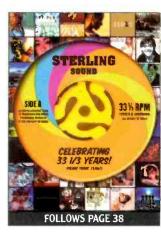
Mills is already enjoying his Christmas Chicken.

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Chart. Beat by Fred Bronson

CAREY ON: Mariah Carey returns to her winning ways with *Charmbracelet*, the first album released on her own Monarc imprint. The CD earns Hot Shot Debut honors as it enters The Billboard 200 at No. 3. Carey's first nine albums all peaked in the top four of the album chart; only the previous two releases failed to do so.

Only four of Carey's 12 chart entries have debuted higher than *Charmbracelet*. In 1993, *Music Box* opened at No. 2. In 1995, *Daydream* debuted at No. 1, and two years later, *Butterfly* did the same. In 1999, *Rainbow* was a new entry at No. 2.

Charmbracelet is Carey's highest-charting album since *Rainbow*, which hit its peak the week it debuted, Nov. 20, 1999. Carey's first album of the new millennium was the soundtrack to *Glitter*. Buoyed by the single "Loverboy," the album peaked at No. 7 the week of Sept. 29, 2001. Three months after *Glitter* debuted, Carey's former label, Columbia, issued a greatest-hits package. Coming only three years after her #1's set, the 2001 CD debuted and peaked at No. 52.

Using peak position and length of stay in peak position, Carey's most successful album to date is her first eponymous set, which spent 11 weeks in pole position in the spring of 1991. Her longest-running album is *Music Box*, which remained on the chart for 128 weeks. This is Carey's 622nd cumulative week on the chart (counting overlapping weeks for a number of albums)—not a bad total, considering she first appeared on The Billboard 200 some 614 weeks ago.

Over on Top R&B/Hip-Hop Albums, Charmbracelet is new at No.

2. The only albums with higher R&B debuts are *Music Box*, *Daydream*, and *Rainbow*. Just as on The Billboard 200, Carey's new album is her highest-ranking record since *Rainbow* peaked at No. 2.

TAKE THAT TO THE BANK: Jay-Z and Beyoncé Knowles break into the top five of The Billboard Hot 100 with "'03 Bonnie & Clyde" (Roca-Fella/Def Jam). That marks the highest ranking for the legendary bank robbers, who previously peaked at No. 7, thanks to **Georgie Fame's** 1968 single, "The Ballad of Bonnie and Clyde."

'8 MILE' HIGH: The song heard over the closing credits of *8 Mile* is still No. 1 on the Hot 100. **Eminem** racks up a seventh week with "Lose Yourself" (Shady/Interscope). That puts the single into a tie with **Nelly's** "Hot in Herre" as the second-longest-running chart-topper of 2002. Tied for first place are "Dilemma" by Nelly and **Kelly Rowland** and "Foolish" by **Ashanti,** both with 10 weeks.

'DIE' ANOTHER WEEK: The remixes of **Madonna's** "Die Another Day" (Warner Bros.) head the Hot Dance Music/Maxi-Singles Sales chart for a seventh week. That equals the reign of "Angel"/"Into the Groove" in 1985. The only Madonna single to have a longer run at No. 1 was "Music," which ruled the Club Play chart for 11 weeks in fall 2000.

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

www.americanradiohistory.com

Announcing This Month's Recipients of BDSCertified SPIN AWARDS



BDSCertified Spin Awards November 2002 Recipients:

700,000 SPINS

Hanging By A Moment/ Lifehouse / DREAMWORKS

600,000 SPINS

Drops Of Jupiter/ Train /COLUMBIA

400,000 SPINS

My Sacrifice/ Creed /WIND-UP

300,000 SPINS

Hot In Herre/ Nelly /UNIVERSAL

200,000 SPINS

Can't Get You Out Of My Head/ Kylie Minogue /CAPITOL
U Don't Have To Call/ Usher /ARISTA
Gangsta Lovin'/ Eve Feat. Alicia Keys /INTERSCOPE/RUFF RYDERS
Hella Good/ No Doubt /INTERSCOPE
Bring On The Rain/ Jo Dee Messina /CURB

100,000 SPINS

Lose Yourself/ Eminem /INTERSCOPE Hey Ma/ Cam'Ron Feat. Juelz Santana /ROC-A-FELLA Work It/ Missy Elliot /ELEKTRA If I Could Go/ Angie Martinez /ELEKTRA Sk8er Boi/ Avril Lavigne /ARISTA Somebody Like You/ Keith Urban /CAPITOL Move B***H/ Ludacris /DEF JAM Aerials/ System Of A Down /COLUMBIA The Game Of Love/ Santana Feat. Michelle Branch / ARISTA I Stand Alone/ Godsmack / REPUBLIC/UNIVERSAL Flake/ Jack Johnson / ENJOY/UNIVERSAL She Hates Me/ Puddle Of Mudd /FLAWLESS/GEFFEN Pass The Courvoisier Port II/ Busta Rhymes /J RECORDS With Me/Lonestar /BNA Courtesy of the Red, White & Blue(The Angry American)/ Toby Keith / DREAMWORKS Toxicity/ SystemOf A Down /COLUMBIA

50,000 SPINS

Jenny From The Block/ Jennifer Lopez /EPIC

Landslide/ Dixie Chicks /MONUMENT Gimme The Light/ Sean Paul /VP/ATLANTIC Your Body Is A Wonderland/ John Mayer /COLJMBIA Don't Mess With My Man/ Nivea Feat. Brian & Brandon Casey / JIVE Die Another Day/ Madonna /WARNER BROS. In A Little While/ Uncle Kracker /LAVA Bother/ Stone Sour Feat. Corey Taylor /ROADRUNNER/IDJMG Who's Your Daddy/ Toby Keith / DREAMWORKS Don't Change/ Musiq /DEF JAM She'll Leave You With A Smile/ George Strait /MCA All My Life/ Foo Fighters /RCA Forgive/ Rebecca Lynn Howard /MCA Zephyr Song/ Red Hot Chili Peppers /WARNER BROS. Stole/ Kelly Rowland /COLUMBIA The Red/ Chevelle /EPIC Disease/ Matchbox Twenty /ATLANTIC Oh Yeah/ Big Tymers /UNIVERSAL You Know You're Right/ Nirvana /GEFFEN In Da Wind/ Trick Daddy /SLIP N SLIDE/ATLANTIC Objection/Te Aviso, Te Anuncio (Tango)/ Shakira /EPIC Big Machine/ Goo Goo Dolls /WARNER BROS Spin/ Lifehouse / DREAMWORKS Starry Eyed Surprise/ Paul Oakenfold /MAVERICK The Rising/ Bruce Springsteen / COLUMBIA I'm Gonna Getcha Good/ Shania Twain /MERCURY

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Nielsen
Broadcast Data
Systems

Guns N' Roses Tour Canceled After Philadelphia Debacle

BY RAY WADDELL

NASHVILLE—Guns N' Roses' (GN'R) first tour in nine years started off bad and ended worse, doing serious damage to the band's reputation in the process.

And in a chess game with ongoing financial and possibly legal implications, neither band, primary promoter Clear Channel Entertainment (CCE). nor management company Sanctuary wanted to take the blame for pulling the plug, although a spokesperson at Interscope, the band's label, stressed that CCE was the canceling party for at least one show. CCE issued a statement

In The News

- Vivendi Universal (VU) says investigators from the Paris public prosecutor's officewhich is examining financial disclosures the company made under former chairman/CEO Jean-Marie Messier-are "carrying out inquiries" at VU's Paris headquarters. Published reports say Messier's home also has been visited. VU says it will cooperate fully.
- Liquid Audio's board of directors has approved pursuing a dissolution of the digital-music firm and is granting a \$2.50 per-share cash distribution to stockholders. Liquid will continue to operate while it considers such options as selling technology assets or merging with another firm, and shareholders will maintain their stake in the company. Based on 22.8 million outstanding shares, it will total \$57 million. Liquid had \$81.4 million in cash as of Sept. 30.
- The World Action Campaign to Stop AIDS will launch a series of events next year with a May 5 concert at New York's Radio City Music Hall. UN Secretary General Kofi Annan, presidents Bill Clinton and Nelson Mandela, and Whoopi Goldberg will reach out to performers to take part in the show, which is set to be broadcast on TV and radio.
- · After an all-night meeting Dec. 8 in New York, representatives from the American Federation of Television and Radio Artists (AFTRA) and U.S. record companies were unable to come to a settlement for the new Sound Recording Code. Most labels operate under the code, which ended June 30 but has been extended. Negotiations are expected to continue after the holidays.

late Dec. 11 that the tour was canceled.

Whatever the case, in the latest chapter of the infamous GN'R legacy, the Chinese Democracy tour is history. Set up as a 34-date arena trek that was to begin Nov. 7 at the GM Place in Vancouver, the tour—named for a long-touted but vet-to-be-realized album release-staggered out of the gate when the opening date was canceled because lead singer Axl Rose, the lone original GN'R member, never left Los Angeles.

Several shows did come off, albeit to mixed critical and commercial reception. Nine shows reported to Billboard Boxscores grossed \$3,228,311 and sold 70.086 tickets out of a possible 118.611 capacity, topped by \$733,525 from 13.639 at Allstate Arena near Chicago. But the tour seriously derailed when a Dec. 6 date at the First Union Center in Philadelphia ended in chaos when

the show was canceled after 11 p.m., the band apparently unable to make the short jump from a Dec. 5 show at Madison Square Garden in New York.

According to Philadelphia news stations, the opening act at the First Union Center date performed for two hours before the show was called off. Described in some media reports as a "riot," it appears the reality of the Philadelphia situa-

tion was something less than that, with no arrests or major injuries reported. Still, the arena suffered damage and a major hassle in getting ready to open for a 1 p.m. hockey game the next day.

"We were informed around 8 p.m. or so [Friday night] that Axl Rose was still in Manhattan and a helicopter was being sent to get him," explains Peter Luukko, president of Comcast-Spectacor Ventures and chairman of Global Spectrum, management company for the First Union Center. "Basically we were in touch with band management as to what the progress was, and at 10:45 we were informed [Rose] wasn't coming.

"At that point a decision was made to make an announcement at 11:15, giving us a half-hour to get security in place and police backup from the city of Philadelphia," Luukko says. "We did have some chairs thrown and some damage in the building, but all in all, considering the difficulty of the situation, we were able to get people out with no major injuries.

Following that debacle, a second Philly show at the adjacent First Union Spectrum (Dec. 8) was also

jerked, along with a scheduled show at the MCI Center in Washington, D.C. (Dec. 9). Next was the Bi-Lo Center in Greenville, S.C., where arena officials received firm word their Dec 11 show was lost less than 24 hours before load-in. Bi-Lo Center executive director Ed Rubinstein says about 6.000 tickets had been sold for the concert less than half the house.

The Compaq Center in Houston received word from promoter Stone City Attractions Dec. 11 that its Dec. 17 date was off. "I would be reluctant to enter into negotiations with this artist again," says Jerry MacDonald, senior VP/GM of the arena. After the Compaq cancelation, CCE issued a briefly worded statement that the entire tour was finished.

Eleven other shows were lost. They were the St. Pete Times Forum in Tampa, Fla. (Dec. 13), the Coral Sky Amphitheatre in West Palm Beach, Fla.

(14), Mississippi Coast Coliseum in Biloxi, Miss. (16), American Airlines Center in Dallas (19), Tingley Coliseum in Albuquerque, N.M. (21), America West Arena in Phoenix (22), the San Diego Sports Arena (27), Mandalay Events Center in Las Vegas (28), Arco Arena in Sacramento, Calif. (30), a New Year's Eve date at HP Pavilion in San Jose, Calif., and a Jan. 3, 2003, show

at the Forum in Inglewood, Calif.

The vagueness of the tour's status left arena managers and others in a quandary as to how to handle the release of information locally. "Until we hear official word, we have a signed contract for the promoter to use our building on [Dec. 13]," Rob Franklin, GM of the St. Pete Times Forum, said just before the press release was issued. Less than 6,000 tickets had been sold for that show.

Sources close to the situation point the finger at Rose for the loss of the Philadelphia show—and perhaps the tour. Rose's appetite for selfdestruction dates back to the band's tours in its heyday, often noted as much for terminally late start times and early endings as high grosses and powerful performances.

Ultimately, whomever accepts responsibility for lost shows may well have to pick up the tab for any costs incurred therein. Contacts at tour promoter CCE declined to comment, and booking agency Creative Artists Agency referred calls to the band's label. Interscope. which in turn named CCE as the party that canceled the Greenville show.

BOLINDED FIGURES

A LOOK AHEAD

R&B Awaits Big Week On Billboard 200

BY GEOFF MAYFIELD

Houston and youth-driven act B2K—will lead new entries on next week's Billboard 200.

Based on first-day sales from key music merchants, the first posthumous collection from Aaliyah will be the best-seller among new titles. I Care for You (Blackground/Universal), consisting mostly of hits, will tally 280,000-285,000, one rival label estimates

If the album hits that range, it will top the artist's best start—187,000 units—set last summer by her third album, Aaliyah. It might also displace Shania Twain's Mercury title *Up!*, which leads the chart for a third week, this time with 317,000 units.

Houston and B2K are also on track LOS ANGELES-Three R&B albums for their best-ever Nielsen SoundScan from sirens Aaliyah and Whitney starts, in the range of 200,000-250,000 units. That would be Houston's largest SoundScan week for anything other than a soundtrack. Her best opener since SoundScan started in 1991 was 177,000, for the multi-act Waiting to Exhale soundtrack in 1995. Her best week for a solo album is 166,000, for My Love Is Your Love in 1999. B2K's best week was 109,000 units, set in March when its first of three charting sets bowed at No. 2.

> Nas' God's Son (Columbia) is a wild card, with a mid-week release Dec. 13 making predictions for firstweek sales difficult

> Next week's sales charts will also test the sales oomph of Fox's Dec. 9 Billboard Music Awards.

Market Watch

A We	ekly National	Music Sales Repo	rt.
YEA	APPLICATIONS PROPERTY.	ERALL UNIT SALE	s
-applementation plans	2001	2002	
Total	699,474,000	608,871,000	(~13.0%)
Albums	669,650,000	597,417,000	(-10.8%)
Singles	29,824,000	11,454,000	(~61.6%)
YEAR.	TO DATE SALE	S BY ALBUM FOR	MAT
	2001	2002	-
CD	623,032,000	568,270,000	(♥8.8%)
Cassette	45,360,000	27,642,000	(39.1%
Other	1,258,000	1,505,000	(∼19.6%
	OVERALL	JNIT SALES	A STATE OF
This Week	18,744,000	This Week 2001	23,184,000
Last Week	21,462,000	Change	19.2 %
Change	12.7%		
ued Lavidre de du	ALBUN	SALES	
This Week	18,572,000	This Week 2001	22,779,000
Last Week	21,281,000	Change	▽ 18.5%
Change	▽ 12.7%		
nggappagpagpagga	SINGLE	SSALES	
This Week	172 000	This Week 2001	405,000
Last Week	181,000	Change	⇔ 57.5%
Change	▽ 5.0%		
YEAR-TO-	DATE ALBUM	SALES BY STORE	TYPE
	2001	2002	
Chain	355,453,000	303,572,000	(~14.6%
Independent	93,331,000	74,461,000	(~20.2%
Mass Merchant	200,191,000	199,153,000	(○ 0.5%
Nontraditional	20,675,000	20,230,000	(~2.2%
YEAR-TO-L	DATE ALBUM S	ALES BY STORE L	OCALE
	2001	2002	
City	152,911,000	135,500,000	(▽1 1.4%
Suburb	280,786,000	249,249,000	(~11.2%

235,954,000

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

(~9.9%)

FOR WEEK ENDING 12/8/02

212,667,000

UPRON

Slater Sells Metropolitan To Clear Channel Entertainment

BY RAY WADDELL

Mitch Slater's sale of New York/ New Jersey-based concert-promotion firm Metropolitan Entertainment Group (MEG) to Clear Channel Entertainment (CCE) is the latest twist in the ongoing MEG saga. Slater sold MEG to CCE in a deal that is believed to be in the \$10 million-\$12 million range, after purchasing the company March 15 from Covanta Energy in a deal that sources say was worth about \$3.5 million plus debt assumption (Billboard, March 30).

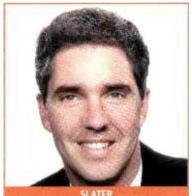
Along with MEG's regional promot-

er presence, CCE gets exclusive arrangements with New York's 3,600-capacity Hammerstein Ballroom; the 21,000-seat Darien Lake Performing Arts Center in Darien Center, N.Y.; the 4,800-capacity Pier 6 in Baltimore, and other venues. Sources say a five-year non-compete clause for Slater was instituted as part of the acquisition.

CCE executive VP/spokesperson Howard Schacter says, "This acquisition adds a top-quality amphitheater and a strong New York City club to our overall venue network, enabling us to potentially increase our promoting activity in the New York metropolitan area."

While the move may seem calculated to swiftly turn a profit, Slater insists that flipping MEG was not part of his initial plan. "I've been very well-schooled in my business life to never buy a business to sell it," he says. "You buy a business to operate it—if necessary, forever."

Still, it appears MEG was a hot property, drawing interest not only from CCE but from corporate promoters AEG and House of Blues Concerts as well. "Certain companies have



a capital situation that automatically makes these [independent] businesses better, for consumers and artists," Slater says. "It's tough as an independent. You need sizable capital to be a player, and no one's feeling sorry for you if you don't do well on a show. I'm happy to have made sure these [MEG] assets are well taken care of."

For CCE, acquiring MEG is strategic in the Northeast but a relatively minor play in the grand scheme of things. Schacter says MEG will be merged into CCE's New York/Northeast music division, overseen by New York Music COO Jim Glancey.

Schacter adds that the placement of MEG staffers is still being determined. "Several Metropolitan employees will move into similar positions within our music division, but, as is the case with any acquisition, because of redundancies we will not be able to offer positions to everyone."

Sources say only a few MEG staffers were offered positions at CCE, includ-

ing Debra Rathwell (senior VP), Mark Shulman (talent buyer), Wayne Goldberg (operations), and Peter O'Donnell (Darian Lake GM).

MEG has generated solid numbers under Slater's watch, promoting such national tours as Top Ten American Idols and part of the Down From the Mountain tour and also maintaining a growing presence as a regional promoter. The company reported gross revenue of slightly less than \$50 million to Billboard Boxscores for the year, down from \$52 million in 2001.

Slater's purchase of MEG in the first place was the culmination of a quirky turn of events. As a principal in regional Northeast promoter Delsener-Slater Presents in the '80s and '90s, Slater competed with MEG for years. After SFX Entertainment acquired Delsener-Slater in 1997, Slater became a key player in the Robert Sillerman-orchestrated buildup that later became CCE.

CCE had been interested in purchasing MEG as far back as when John Scher ran the company. Ironically, Scher—who founded MEG in 1971—turned down offers to sell the company to SFX/CCE, was ousted as MEG's head last year, and has pending litigation against MEG and Covanta Energy. Sources also say Scher's non-compete agreement with MEG is now invalid.

For his part, Slater maintains his association with Sillerman in the latter's still-undefined FXM venture. Slater says, "We're engaging in a new business plan that we're very excited about."

EMI Finalizes Its Stateside Executive Team

BY MATTHEW BENZ

NEW YORK—As EMI Group cemented its North American executive team, talk swirled about its role in potential music-industry consolidation.

EMI Recorded Music North America named Ivan Gavin to the newly created post of COO. Gavin, who was executive VP at Zomba Record Group, will report to David Munns, vice chairman of EMI Recorded Music/CEO of EMI Recorded Music North America. Based in New York, he will oversee day-to-day operations of EMI labels in the U.S. and Canada, including business affairs, shared services, and distribution activities. Label heads continue to report to Munns.

EMI Group chairman Eric Nicoli tells *Bill-board* that Gavin's appointment "completes the North American management structure." In October, Colin Finkelstein—a longtime friend

of Gavin and a fellow South African—was named CFO of EMI Recorded Music North America.

Meanwhile, speaking in separate sessions at investment bank UBS Warburg's Media Week Conference Dec. 10 in New York, AOL Time Warner CEO Richard Parsons and Nicoli each expressed a desire to see consolidation in music.

Parsons said music is an area "where some sort of horizontal consolidation is inevitable, once the regulators wake

up to that fact." Warner Music Group and EMI ended a proposed merger in late 2000 in the face of European Commission resistance.

Nicoli, for his part, said, "Everyone knows there's enormous value to be created" by combining similar companies in the same industry, though he declined to directly address speculation that EMI may again seek a merger partner.

In related news, recent reports have suggested that WEA Corp. and EMI have discussed some sort of consolidation of distribution operations. But sources say any possible talks have been put on the back burner, pending the outcome of WEA's restructuring (see story, page 3). Of the reports, Nicoli says, "There's

nothing to say. There's nothing going on."

Additional reporting by Carolyn Horwitz and Ed Christman in New York.

Mexico Could Prosecute Piracy As Organized Crime

BY LEILA CORO

The Mexican Senate is expected to ratify this week reforms to the country's Law Against Organized Crime approved by Mexico's House of Representatives, by which piracy will be considered organized crime and prosecuted accordingly.

If the reforms pass, Mexico will become the first country in the Americas to treat piracy as organized crime as serious as drug trafficking and kidnapping.

The move indicates just how serious piracy has become in Mexico. The latest official numbers indicate that some 100 million pirated CDs and cassette tapes (approximately 60% of the market) are sold annually, translating to roughly \$300 million-\$500 million in losses. Although the new laws cover all kinds of piracy (including software, video, and film) the reforms were spearheaded and largely pushed by the record industry through Mexico's Assn. of Record and Video Producers (Amprofón), which has lobbied for the past six months with representatives from Mexico's leading political parties.

Amprofón general director Fernando Hernández says, "We made them see that for this business to function at such a large scale as it does in Mexico, it's because organized crime [is] involved."

Veteran Recording Industry Assn. of America official Neil Turkewitz, who has aided Amprofón in the endeavor and who traveled to Mexico many times to meet with officials, says of the overwhelming vote in the House (422-2) to toughen laws, "We've spent more than a decade trying to get the Mexican government—both the current administration and the two previous administrations—to realize how problematic the issue of piracy is and how it affects not just commerce but Mexican culture and Mexican music creators."

Piracy is also linked to other crimes, Amprofón legal council Arturo Díaz says. "The first requisite for it to be considered organized crime is that it involves three or more people working in an organized fashion. So, it's not seen independently but as it relates to money laundering and contraband and other crimes."

Although the reformed laws are groundbreaking for Mexico and the region, implementing them will be a challenge. An article Mexico's leading daily newspaper, *Reforma*, noted that there are only 50 agents working in the

Organized Crime Special Unit, which investigates all organized criminal activity in the country. But according to Hernández, the state attorney's office is working to establish a specialized unit that will only deal with industrial and intellectual property crimes.

Under the reformed laws, those convicted of manufacturing or distributing pirated CDs would still be charged with copyright infringement, which carries up to 12 years in jail. But they could also be charged for organized crime, with sentences of 10-40 years in prison and hefty fines. Further, with its new organized status, piracy would be fought by a special unit that only focuses on organized crime and that could use such resources as witness protection and phone taps for arrests and prosecution.

The new laws will not affect such individual, smaller-scale operators as street vendors. Their peddling of pirated goods is so pervasive and open that last month, Mexico's Supreme Court moved some of its operations to a different part of the city because the music from pirate-CD vendors was too loud.

Additional reporting by Bill Holland in Washington, D.C.

www.americanradiohistory.com

ExecutiveTurntable







RECORD COMPANIES: Garson Foos is named president/GM of Retropolis Entertainment in Los Angeles. He was senior VP of marketing for Rhino Records.

Laura Del Greco is named VP of corporate integrated marketing for Warner Music Group in Burbank, Calif. She was director of corporate marketing and worldwide promotion for Warner Bros, Studio.

Shanti Das is named VP of East Coast urban marketing for Columbia Records in New York. She was senior director of marketing for Arista Records.

Anne-Marie Stripling is promoted to senior director of video promotion for Epic Records in New York. She was director of video promotion.

Gregory Peck is named senior national director of R&B promotion for Arista Records in New York. He was GM of Nontraditional Revenue (NTR).

Michelle Duffie is named director of marketing for Light Records in Nashville. She was and continues to be VP and co-owner of Millennium Entertainment Group.

Six Degrees Records promotes Kathy Barobs to national sales director and Louisa Spier to director of publicity in San Francisco. They were, respectively, national sales manager and national publicity manager.

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MIDEM I

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Bonus distribution at MIDEM!

issue date: jan 18 ad close: dec 20

Gene Smith 646.654.4616 • gsmith@billboard.com

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LATIN MIUSIC 6-PACK #1 - Issue Date: Feb 22 • Ad Close: Jan 28

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SHOCK RECORDS 15TH ANNIV.

In our exclusive coverage, we explore Shock's history, its current broad-based operation that embraces recording, publishing, exporting, DVDs, online music and more. We talk to Shock's co-founders, feature a timeline of significant milestones and provide capsules of current key artists and writers.

Be a part of the celebration!

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ARTSTSWISE



HAPPY HOLIDAYS: Christmas is my favorite time of the year, so I'm a little bummed out that the calendar sees fit to make it a very short holiday season (seeing as it's tacky, sacrilegious, and just plain wrong to play Christmas music before Thanksgiving.) However, my sadness is remedied by a stellar cache of Christmas releases out this year. Here's a random sampling of the ones hitting my CD player.

Carly Simon, Christmas Is Almost Here (Rhino). The liner notes reveal this album was recorded in Room 139 at the Peninsula Hotel in Los Angeles almost on a whim. But what shines through is Simon's love for holiday music. Although there are some new tunes on here—including the title track written by her former brother-in-law, Liv-

the real highlights are her renditions of the classics, whether they be religious ("Silent Night" and "O Come, All Ye Faithful") or secular ("I'll Be Home for Christmas"). From a voice that is all too absent on the contemporary scene.

Chris Botti, December (Columbia). A lovely album by trumpeter Botti mainly comprises standards that are perfect for relaxing by the fire and looking at the Christmas tree. The tunes are played at a leisurely, lovely pace sure to ease frayed nerves after battling everyone at the mall. Top tunes include a languid version of Leonard Cohen's "Hallelujah" and a spare rendition of "Silent Night." Botti tries his hand at singing on "Perfect Day," written by Richard Marx and Cynthia Rhodes Marx, and "Have Yourself a Merry Little Christmas." His voice is fine, but it breaks the mood.

Lee Ann Womack, The Season for Romance (MCA Nashville). For all the lovers out there, here's a holiday album that ties in the spirit of Christmas and romance. The title cut is a new, lovely track about a couple who meet cute under the mistletoe. It's followed by a kittenish take on "Baby It's Cold Outside," a duet with Harry Connick Jr. But then Womack pretty much abandons the romance theme and turns to holiday standards. She's tastefully accompanied by an orchestra throughout, to best effect on a warm "Have Yourself a Merry Little Christmas."

Johnny Mathis, *The Christmas Album* (Columbia). Not many people do Christmas as well as Mathis. He's been making holiday albums since 1958, so

he's got most other artists beat on longevity alone, but the simple fact is Mathis' smooth voice is just tailormade for singing the songs of the season. The set opens with a majestic version of "Joy to the World," but shifts easily between traditionals and newer "standards" like "Frosty the Snowman," "Have a Holly Jolly Christmas," and "Christmas Time is Here" (from ACharlie Brown Christmas). For those who like their Christmas albums straight up, no chaser, this is for you. No gimmicks (except for some cheesy backing vocals on "Frosty"), just great tunes and an even greater voice.

The Gypsy Hombres, *Django Bells* (Memphis International Records): This appropriately titled disc channels the ghost of guitarist **Django Rein**-

hardt through Justin
Thompson's sharp playing. Peter Hyrka is clearly a Stephane Grappelli fan, as evidenced by his violin work on "God Rest Ye Merry Gentlemen," which also features a nimble touch by the trio's third member, bassist David Spicher. Other top cuts on this instrumental set are the playful medley of "Blue Christmas/Let It Snow," a spry interpretation of "Dance of the Sugar

Plum Fairy," and a spirited "Sleigh Ride" that features such lovely picking it would make **Chet Atkins** smile.

The Brian Setzer Orchestra, Boogie Woogie Christmas (Surfdog Records). Fans of Setzer will love this souped-up collection of holiday tunes. The best of these is a sly, suggestive "Santa Claus is Back in Town," and "Baby It's Cold Outside" with Ann-Margret (although we would have liked a more sultry take). The album is a little too manic for sitting with a loved one by the fire, but it's perfect to get your Christmas party going, especially if someone's already spiked the eggnog.

Barry Manilow, A Christmas Gift of Love (Columbia). Manilow throws everything he's got into this collection that includes such classics as "Santa Claus is Coming to Town" and "Winter Wonderland." The real strength here that he takes songs that may mention the holidays or winter but don't usually appear on Christmas albums and makes them fit in beautifully. He does a surprisingly strong version of Joni Mitchell's "River," and his cover of "I've Got My Love to Keep Me Warm" has a great big-band arrangement. It's clear he's having the time of his life.

Phish Returns With Fresh Approach

Unusually Off-The-Cuff Studio Set Sparks Band's Reunion After Nearly Two-Year Hiatus

BY JONATHAN COHEN

The potency of the creative partnership enjoyed by the four members of Phish is well-documented via the group's nine Elektra studio albums and improvisation-heavy live shows. But when the eclectic Vermont combo regrouped in September after a nearly two-year hiatus, the idea of quickly recording a studio album of entirely new material was by no means a certainty.

So after working up 22 fresh songs in just shy of two weeks of rehearsal at vocalist/guitarist Trey

Anastasio's Vermont studio, the group opted to record the material right then and make a decision about its future at a later date.

That later date wound up being only a matter of days. At first, a variety of ideas were considered, including releasing select cuts on the Internet after the new year. But with its members so enthused with the results, Phish selected 12 of its favorites for *Round Room*,

which Elektra released Dec. 10. This off-the-cuff approach stands in marked contrast to the group's usual modus operandi in the studio, which normally involves months of prolonged recording and has often failed to capture Phish's trademark onstage magic.

"In a bunch of cases, these are first takes," bassist Mike Gordon admits. "In other cases we may have done a song two or three times, but we didn't really think we were putting these out, so we didn't get too exhaustive."

MORE SOUL, MORE JAMMING

Round Room is quite unlike any prior Phish studio offering, according to keyboardist Page McConnell. "It's probably the longest single album we have ever made," he says. "Yes, there is more soulfulness, but there is also way more jamming than on any other Phish album. I think it runs the gamut and is kind of like when you see us in concert. We don't just play one long jam after another."

The set opens with "Pebbles and Marbles," the first of three songs that push the 10-minute barrier. Elsewhere, the band dabbles in more traditional fare with the jazzy "Anything but Me" and "All of These Dreams." Phish's humor also shines on "Mexican Cousin" and "Mock

Song," the latter of which retaining lyrical flubs Gordon made at the microphone during recording.

Elektra VP of marketing Dane Venable admits the sudden completion of *Round Room* presented some logistical issues on the promotion side, but he anticipates the set will serve as an excellent setup for Phish's long-awaited comeback concerts, including a Dec. 31 show at New York's Madison Square Garden.

"When is there a normal setup for a Phish album? That's an oxymoron," Venable jokes. The label, nizant that we want the core, faithful Phish fan to be back in business with us immediately. They are our bread and butter for sure."

Fans got their first taste of Round Room Nov. 23 when "Walls of the Cave" went up for streaming via America Online's "First Listen" initiative. In a separate promotion with Launch and Target, 1 million consumers in Target's database were emailed a secure download of album cut "46 Days" and a clip from the Phish Live in Vegas DVD. "This is a whole new area for us," Venable says

of dealing with mainstream rack retailers. "Target has increased its order significantly for this run."

Independent retail and media outlets, which have traditionally been crucial Phish supporters, were targeted Dec. 11-12 with full-page ads "in about a dozen national alternative weeklies" touting the new album and the Saturday (14) ticket on-sales for the band's

February 2003 U.S. tour. That 12-date trek, booked by Chip Hooper at Monterey Peninsula Artists, kicks off Feb. 14 in Los Angeles. Phish's 2000 tour grossed \$36 million over 54 shows.



'In a bunch of cases,
these are first takes.
In other cases, we
may have done a song
two or three times,
but we didn't really
think we were putting
these out, so we didn't
get too exhaustive.'

-MIKE GORDON, PHISH

in tandem with Phish manager John Paluska, nevertheless managed to score short-notice bookings on Saturday Night Live (Saturday [14]) and Late Show With David Letterman (Thursday [19]), as well as the band's first Rolling Stone cover story. Paluska notes, "These big things make the fairly tight time window seem less of an issue because we got what we wanted."

Venable says the fact that Phish remained visible during its hiatus with an ongoing series of live concert releases, as well as various side projects (Oysterhead, Vida Blue, Pork Tornado), bodes well for the new album's fortune. "We're cog-

A SUMMER TOUR, AND BEYOND

Looking ahead, Paluska says Phish plans to be active throughout 2003 but that the group is taking one step at a time. "We're most certainly going to be performing this summer, mostly on the amphitheater circuit all over the country," he says. "There is a possibility of doing one of our big special events [such as the blowout millennium concert in Big Cypress, Fla.]. It is likely we'll tour more in the fall, but we don't have anything definitive. And if anything happens between March 1 and the summer tour, it won't be of any significant duration.'

For McConnell, it's all about continuing to reconnect with the intuitive interplay he shares with Anastasio, Gordon, and drummer Jon Fishman. "When we hit the record button, turned the lights off, shut our eyes, and all of the sudden were playing again, that was incredibly special," he says. "We caught this album on tape at a time when the material was so fresh we hardly knew it."

BILLBOARD DECEMBER 21, 2002 www.billboard.com

Joseph Arthur Shining From Under The Radar

BY WES ORSHOSKI

For those who know Joseph Arthur's music well, it can sometimes be baffling how his work—like that of so many acclaimed singer/songwriters seems to hover just under the radar.

But for Arthur himself, it's not really a big deal. "It has bothered me in the past," he says, "but I don't know; I like my life. It's kind of nice being under the radar. There's advantages

to it, there's less distractions, and you remain human." He notes with a chuckle, "It's more people outside of me who complain about it for me and go, 'Why? Why? Why?' "

With the new Redemption's Son, his admirers have even more reason to wonder why the Akron, Ohio-raised, New York-based artist isn't a more known commodity. Issued earlier this year in Europe on RealWorld and delivered Nov. 26 in the U.S. on Enjoy/Universal (via a licensing deal with Real-World), the set is arguably his finest; it melds some of his most optimistic lyrics ("You've Been Loved") with some of his prettiest, most enveloping soundscapes ("Honey and the Moon").

"It's kind of a big record, and it's lush in a way," Arthur, 31, says, noting that Redemption's Son is a reaction of sorts to his widely acclaimed 2000 set Come to Where I'm From, his second full-length in the U.S. That album "was a bit more raw, maybe. And that's why I went where I went with Redemption's Son. But now, I think I'm probably reacting against that—I'm really into



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rock'n'roll lately." In fact, Arthur, whose music is relatively sedate, has begun to delve into heavier music with the raw, stripped-down rock practiced by his new band, Holding the Void.

It was actually Arthur's desire to find a home for the band's finished, eponymous debut that brought him to Enjoy, where he reunited with his former RealWorld/Virgin A&R man, Enjoy co-founder Andy Factor.

Redemption's Son had long been finished, and its U.S. release was at the time in limbo, as Virgin's U.S. operations were downsizing. So, instead of biting on Holding the Void-for which Arthur, managed by Rob Shore at New York-based Sanctuary, is still seeking a label-Factor scooped up Redemption's Son, thus achieving a reunion he had hoped to realize since founding Enjoy last year with Ben Harper producer/manager J.P. Plunier.

On his first day on the job as Arthur's A&R man, Factor—then vaguely aware of the artist—recalls visiting the singer and producer T-Bone Burnett in the studio during the recording of Come to Where I'm From. "I was just overwhelmed," he recalls. "Listening to what he was writing about—on that personal level-and the way he was performing it and the sound of his voice, I was just getting chills."

Europe has seen the release of four Arthur EPs this year, Junkyard Hearts volumes 1-4, a few tracks from which replaced album cuts on the U.S. version of Redemption's Son. Though the album has great potential, Arthur says he's not holding his breath in hopes it will become a crossover hit: "As long as I can keep making records and have a bed to sleep in and food in my stomach, that's a pretty good deal.'

Sound Tracks...

LEGACY OF 'FREEDOM': Given the vast timespan of American history, it was a "daunting task" to choose the music that best represents American freedom, says Legacy Recordings senior VP of A&R Steve Berkowitz.

However, with Freedom: The History of Us-a three-CD boxed set and a single CD released Dec. 10—Columbia/Legacy aims to represent the broad influence of American music in the context of freedom themes.

The boxed set and single CD releases are companion recordings to the PBS primetime miniseries Freedom: The History of Us, which begins airing in January 2003. (Air times vary; check local listings.) The eight-hour program celebrates American history and the nation's triumphs and struggles for freedom.

The recordings on the Freedom collection are a virtual history lesson in American music. Songs on both the CD and boxed set include Woody & Arlo Guthrie's "This Land Is Your Land," Bruce Springsteen's "Chimes of Freedom" (live), Mahalia Jackson's "We Shall Overcome," Pete Seeger's "If I Had a Hammer," Bob Dylan's "The Times They Are A-Changin'," Sly & the Family Stone's "Stand!," the Impressions' "People Get Ready," James Taylor's "Hard Times," Nina Simone's "I Wish I Knew How It Would Feel to Be Free,' and a live rendition of "The Star-Spangled Banner" by Duke Ellington & his Orchestra. The single CD has 18 songs, while the boxed set offers 67 tracks.

Titles on the boxed set that are not on the single CD include Gene Autry's "Home on the Range," Martha & the Vandellas' "Dancing in the Street," the Carter Family's "Can the Circle Be Unbroken," Billie Holiday's "Strange Fruit," Kate Smith's "God Bless America," and Billy Joel's 'Goodnight Saigon.'

Although many of the tracks are from artists affiliated with Columbia/ Legacy parent Sony Music, Berkowitz says. "We were blessed to have a rich musical legacy at Sony, but there are several other artists on the set who aren't with Sony. There wasn't one artist we approached who said no to being on this compilation.'

News veteran Katie Couric, the host of the miniseries, says Freedom: A History of Us is "more than a series about our country. It's the engaging and moving story about the people and events that have shaped freedom in America. It's important for every one of us to understand what freedom has meant to this country. I'm delighted to be a part of it."

The Freedom miniseries is a creation of Kunhardt Productions and WNET-TV New York. Joining host

Couric with contributions to the miniseries is a slew of other celebrities and notable figures, including President George W. Bush, Tom Hanks, Julia Roberts, Paul Newman, Whoopi Goldberg, Sean Connery, Brad Pitt, Billy Crystal, Martin Sheen, Kevin Spacey, Morgan Freeman, Harry Connick Jr., Robert Redford, Kristi Yamaguchi, Angela Bassett, Robin Williams, Samuel L. Jackson, and Meryl Streep.

According to Legacy senior VP Jeff Jones, the celebrity involvement with the miniseries should spark viewer interest, which the record label hopes in turn will translate into record sales.

"Music in so many ways has been important to the struggles in this country," Jones says. "The Freedom [record



releases | represent that journey."

Berkowitz adds, "We had thousands of songs to choose from, and one of the hardest to find was Louise Massey & the Westerners' 'New River Train,' because there were so many versions of the songs done already.

"There are a lot of other patriotic boxed sets out there but they're usually about war." Berkowitz continues. "Freedom is the first comprehensive boxed set that really is only about the freedom theme."

Jones says that the TV program will be the main marketing tool for the recordings. The label also plans to service samplers from the boxed set to radio stations with specialty programs and talk shows. Retail will have point-ofpurchase materials for the Freedom collection, and the Internet will be utilized to publicize the album on the PBS and Legacy Web sites.

In addition, **Keb' Mo'**—who appears on the CD and boxed set with his version of "America the Beautiful"-will perform the song on NBC's Today show at a date to be announced.

Berkowitz says that the timing of the Freedom project is fitting: "We find ourselves in an incredibly Americancentric and patriotic time, post-9/11. People will find the TV series and collection very inspiring."



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Online Leaks Force System Of A Down's Hand

Planned To Eventually See Release, Unused Cuts Issued To Combat Piracy

BY TODD MARTENS

System of a Down had not planned on releasing an album this winter. As far as the group is concerned, there is only one reason for the release of *Steal This Album*.

"If these songs were never leaked on the Web, I never would have agreed to release them," guitarist Daron Malakian says. Last spring, the bulk of what comprises *Steal This Album* (which streeted Nov. 26) found its way to peer-to-peer networks. *Alternative Press* magazine went as far as to review the pirated tunes, all of which were unfinished and unmixed (and were remastered for this release).

"Early on, I wasn't excited about this album," says Malakian of the band's third release for American/Columbia. "The turning point for me was when I sat down and listened to what the kids were hearing. My [backing] vocals weren't on the songs, and at least 10 guitar tracks were missing. It was as if you had covered your ears and listened to an early mix. It didn't piss me off, but these songs deserved to be heard with all the colors, and they weren't."

While Steal this Album is not the artistic breakthrough that was 2001's Toxicity, it showcases a still-growing band that is not afraid to experiment sonically or lyrically. Highlighting the group's blistering mix of metal guitars, Eastern melodicism, and gloomy harmonies, Steal This Album drips with anti-war sentiment ("A.D.D.," "Boom!"), explores classic-rock tendencies ("Ego Brain," "Highway Song"), and establishes the group's acoustic side ("Roulette").

"What's so impressive about Steal This Album is that most of these tracks and all of Toxicity came from one inspired period of time," Columbia Records chairman Don lenner says. "How many other current bands have demonstrated this kind

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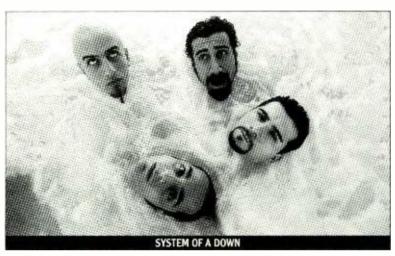
of creative depth? I think when people hear this companion album, they'll realize that System of a Down are one of the world's most important rock bands."

NOT B-SIDES, NOT OUTTAKES

Vocalist Serj Tankian says the band, published by Sony/ATV, recorded more than 30 songs for *Toxicity*, which debuted at No. 1 on The Billboard 200 in September 2001 and has sold 2.7 mil-

lenge. The label is quick to say this is not the follow-up to *Toxicity*, but it is also working to avoid the impression that *Steal This Record* was released to cash in on the hype that surrounded the pirated songs.

"This album is not getting the hard record-company sell," says Larry Jenkins, Columbia senior VP of marketing and media. "The rollout for this album is an awareness campaign—just letting fans know



lion units in the U.S., according to Nielsen SoundScan. Most of the 16 tracks on *Steal This Album* were considered for *Toxicity*, and Malakian says the group intended to eventually release the songs.

"We had planned to hold them for soundtracks or our next album," he says, "but with the Internet, you can't hold things anymore."

can't hold things anymore."

Tankian adds, "We didn't want our sophomore effort to be a double-album. I think that's pretentious, but we wanted to release these songs at some point. They're not B-sides, and they're not outtakes."

Steal This Album, produced by the Toxicity team of Malakian and Rick Rubin and mixed by Andy Wallace, has presented Columbia with a chal-

the album is coming out. Our TV commercial is a 15-second teaser letting fans know the name of the album and the date it's released and leaving it at that. We want fans to do their own investigating."

RELYING ON WORD-OF-MOUTH

System of a Down's manager, David Benenviste, who owns management firm Velvet Hammer, does not expect *Steal This Album* to storm the charts in the same manner as *Toxicity*. While "Innervision" has been sent to radio and is performing well (accumulating a total of 2,130 detections for the week ended Nov. 20), there isn't an accompanying video, and the band, booked by Don Muller at the Creative Artists Agency, is not planing to tour in 2003.

"We want this to be carried by word-of-mouth and permeate for the next year or two," Benenviste says. "If it ends up selling a million, great."

Retailers are not worried that some fans have alternate takes of the songs. "We need to embrace what the Web can do for us," says Mike Camacho, GM of Chicago's Tower outlet on Clark Street.

"The more we use the Web to hype a record and let fans know it's out," he adds, "the more people will come to the store and buy it."

Yet Tankian and Malakian know that as soon as *Steal This Album* is shipped, the tracks will be available online. In this age of rampant Internet piracy, the title, a nod to Abbie Hoffman's *Steal This Book*, may be less ironic than the band intends.

"If people take the title at face value," Tankian says, "then we have far more problems in this world than Internet downloading."

www.americanradiohistory.com



REVOLUTIONARY ETUDE: Polish pianist/composer Władysław Szpilman was performing Chopin's spare, haunting Nocturne in C-sharp minor in the studios of Polish Radio when the world as he knew it suddenly ended. That day-Sept. 23, 1939-the Nazis invaded Poland. The radio station itself was struck by the German bombardment. forcing Szpilman to end his performance prematurely. The event was the beginning of the six years of unfathomable terror, hardship, loss, and courage recounted by Szpilman-a gifted musician who studied piano with Artur Schnabel and composition with Franz Schreker—in his 1946 memoir, Death of a City, republished in 1998 with a new title: The Pianist.

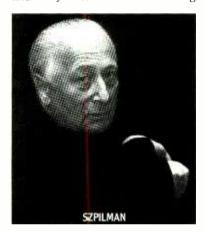
This year, Szpilman's riveting remembrance makes the transition to the silver screen in The Pianist, filmed by veteran director Roman Polanski, who had escaped the Cracow Ghetto himself at the age of 7. Polanski clearly felt an affinity for his fellow survivor's tale; the sense of time, place, and atmosphere is palpable in every frame of the film (Polanski met with Szpilman several times to discuss the project; the composer died in July 2000, shortly before filming commenced.) Wildly acclaimed at this vear's Cannes International Film Festival-where it snared the coveted Palme d'Or for best picture (see Words & Music, page 50 and Billboard, Nov. 23)—The Pianist opens Dec. 27 in New York and Los Angeles and nationwide in January 2003. Sony Classical issued the soundtrack Nov. 26.

In the film, Szpilman is portrayed by actor **Adrien Brody**, known for his work in such films as *Summer of Sam* and *The Thin Red Line*. Brody went to remarkable extremes in his outstanding portrayal of Szpilman, starting by losing 30 pounds to reflect the deprivation that the composer endured as he hid in the abandoned Warsaw Ghetto. The actor also applied uncommon diligence to his musical portrayal: An amateur musician, Brody immersed himself in rigorous piano lessons so that he could perform the works convincingly on film.

"Before we began shooting, I was practicing every day here in New York," Brody says. "I went to Europe early and had about seven weeks of piano lessons, which would be an hour-and-a-half to two hours long, then I would practice for another hour or two. During shooting, I also had a keyboard in my trailer with weighted keys, so I was practicing all day—partially because I needed to, and partially because it was a wonderful distraction from the isolation and hunger."

Brody offers a completely convinc-

ing performance—particularly in a climactic scene near the end, when a German officer, Capt. Wilm Hosenfeld, discovers the shivering, emaciated Szpilman hiding in the bombedout German army field headquarters and commands a performance of Chopin's Ballade No. 1. "Roman loved how you could see the condensation on my breath," Brody recalls. "He was furious when one of the P.A.s brought in a heater. He immediately yanked out the plug and opened every door and every window—it was snowing



outside, and we were shooting in an abandoned building." The Nazi officer showed his appreciation by smuggling food to Szpilman, likely saving his life.

While Brody's performances in the film are genuine, the actual playing heard is that of leading Polish soloist **Janus Olejniczak**. Sony's soundtrack CD features Olejniczak's poetic performances of the Chopin works heard in the film and several others. Also included are a haunting, klezmersoaked selection from composer **Wojciech Kilar's** original score and a 1948 recording of Szpilman himself playing a Chopin mazurka. Though the sound of the latter is murky, Szpilman's artistry comes through.

In anticipation of the curiosity that The Pianist is bound to stir, a groundswell of activity surrounding Szpilman's own compositions has already begun. Canadian pop singer Wendy Lands treats a dozen of Szpilman's engaging popular songs to new English lyrics and slick adult-contemporary arrangements on Wendy Lands Sings the Music of The Pianist Wladyslaw Szpilman, issued Nov. 26 by Universal imprint Hip-O. Meanwhile, publisher Boosey & Hawkes has just announced an agreement to publish Szpilman's compositions, beginning with the songs on Lands' album but eventually to include more ambitious works such as the Concertino, a short Gershwin-esque showpiece that would be at home on any light classical or pops concert program.



Appliance On Earth. U.K. trio Appliance will release its critically hailed *Are You Earthed?* March 25 in the U.S. on Mute. It shows the electronic/DJ-driven group moving toward a more organic sound. "It has greater color," group member James Brooks says. "We've liked electronic music, but one of Appliance's strengths is that we weren't ever that. We write songs with samples but with guitars, too. That's what makes it more interesting for us." Pictured, from left, are the group's David Ireland. Brooks, and Michael Parker.

BILLBOARD DECEMBER 21, 2002

Pop Meets Classical On Starry German 'Night'

The Eighth Night Of The Proms 'Takes The Fear Out Of Classical Music,' Attracts A Wide Demographic

BY ELLIE WEINERT

MUNICH—In its eighth year in Germany, the Night of the Proms popmeets-classical tour is breaking all attendance records.

This year's unique lineup includes Simple Minds, Foreigner, the Pointer Sisters, Cutting Crew, Alphaville, John Miles, and violin virtuoso David Garrett; they present their pophits accompanied by 72-piece orchestra Il Novecento, under the direction of Robert Groslot, plus the 50-member choir of Fine Fleur.

The tour opened in Belgium, where the Antwerpen Arena sold out 23 times, amounting to a total audience of 350,000 fans. In Holland, the show sold out the Rotterdam Arena—which seats 12,000—14 times.

The German leg of the tour began in Frankfurt and visits major venues with capacities from 10,000 to 17,000 in 14 key cities. Munich's Olympic Hall sold out for four shows, the Cologne Arena sold out two shows, and Dortmund Westphalia Hall had two sellout shows. The leg winds up Dec. 22 in Hamburg at the brandnew, 18,000-seat Color Line Arena. This amounts to a total of 52 shows within 59 days for an audience of 630,000 Proms fans.

REACHING THE SLEEPERS

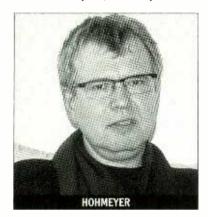
German promoter Dirk Hohmeyer of P.S.E. Germany explains the event's popularity: "We present a congenial mixture of popular pop songs and classical melodies, which in those days were also the hits of the time, and are bringing them closer to home. With this show we have taken the fear out of classical music, broken down barriers, and the people love it. By doing so, we reach that 60% target group that the music industry terms 'sleepers': They're the music buyers that don't set foot in record shops; however, they attend our concerts and purchase our CDs [distributed by BMG Classics] either directly at the concerts or via amazon.de.'

Hohmeyer says the age demographic for Proms ranges from the early 20s to late 40s and beyond. "Over the years the Proms have become a family event by word-ofmouth, and we have found that there definitely is a demand for classical music."

Since 1994, the Proms tours have presented such acts as Chris de Burgh, Meat Loaf, Lisa Stansfield, Joe Cocker, Debbie Harry, Bryan Ferry, Zucchero, Wet Wet Wet, Status Quo, UB40, Coolio, Chrissie Hynde, Toto, Howard Jones, Roger Hodgson, Alan Parsons, Adiemus, Martin Fry, and Nathalie Choquette, as well as such German stars as Nena (who had a No. 1 U.S. hit with

"99 Luftballoons"), Laith Al-Deen, and Münchener Freiheit (who had a U.K. No. 2 hit with "Keeping the Dream Alive").

Also, Italian tenor Andrea Boccelli was first presented to a larger audience at the Night of the Proms. This year, Hohmeyer looks



forward to establishing Garrett, a 21-year-old violinist from New York who is signed to Deutsche Grammophon/Universal. Hohmeyer says, "Since the crowds are going wild over this young, charis-

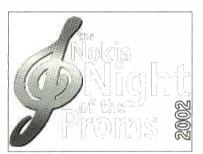
matic guy, we even have to supply him with bodyguards."

This year, a radio- and TV-advertised "best-of" CD on BMG Classics—which includes highlights from previous shows—is on the market, as well as the current CD presenting live recordings of this year's program, Night of the Proms 2002, which was released Dec. 2. The entire 75-minute show, taped by P.S.E. Germany, will be broadcast by regional Bavarian Television as well as nationwide via West German TV on New Year's Eve at 6 p.m. The print campaign includes ads in mass-media newspaper Bild and the Horzu TV-guide magazine.

NOT ALWAYS EASY

Getting the show off the ground has not always been easy. "Due to the size of the production, it took two years to break even, and we started making a profit in the fourth year," Hohmeyer says. "Meanwhile, the show has become so popular that advance tickets are already being purchased for 2003. Also, this year, Night of the Proms

experienced a major setback, since the original headliner, Roxette, canceled due to [vocalist] Marie Frediksson's sudden brain-tumor operation. We all wish Marie all the best for a speedy recovery and hope to have the duo perform with us next year."



Luckily, Jim Kerr and Simple Minds were able to fill in. "Performing at the Proms in 1997 was undoubtedly one of the most pleasurable experiences in our 25-year career," Kerr says. "An invitation to return five years later, albeit in these exceptional circumstances, provides us with the perfect opportunity to further create the magic

synonymous with the Proms."

On a critical note, Hohmeyer says, "One thing that always surprises me is that we have quite a lot of major superstars and great entertainers in our lineup that do not even have a record deal; e.g., Meat Loaf, Pointer Sisters, Foreigner, John Miles, Cutting Crew, etc. Also, the record companies are so inflexible in recognizing the potential of this event [that they don't] even sell their back catalog of these fine artists.

"Meanwhile, we have learned that there is a great demand for classical music nowadays," he continues. "Our artists feel totally at home, and since we reach a broad fan [base], our sponsor Nokia has stuck with us since 1996, and such is not always the case. We sell up to 1,000 CDs per concert, as well via amazon.de. Last year we were listed in the top five presale charts at Amazon. Also, the Internet is a useful tool where we have a chat forum and a questionnaire, which ascertained that 95% of all Proms-goers repurchase tickets and CDs."

Smith, Third Day, Lucado To 'Come Together' Again

BY DEBORAH EVANS PRICE

NASHVILLE—With a successful fall run under their belts, Michael W. Smith and Third Day will team again next spring for another 12 dates, continuing the Come Together and Worship tour with author/speaker Max Lucado. The 2003 tour will hit the West Coast, with Los Angeles, Las Vegas, Denver, Phoenix, and Boise, Idaho, among the markets being targeted.

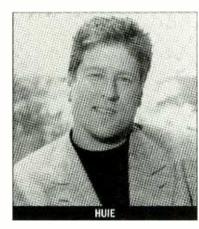
The outing proved a big draw this fall, selling out 10 of its 16 dates with a total audience of more than 180,000. "It was great," says John Huie, Smith's booking agent at Creative Artists Agency. "We averaged 12,000 a night. You put the two biggest artists in Christian music together with one of the greatest speaker/authors [and] charge a reasonable ticket, and people are going to come out."

The tour played to sold-out crowds in Atlanta; Lexington, Ky.; Memphis; Winston-Salem, N.C.; Hershey, Pa.; Fairfax, Va.; West Point, N.Y.; Mobile, Ala.; and Madison, Wis., and concluded in front of a crowd of more than 17,0000 at the Palace of Auburn Hills in Auburn Hills, Mich.

"In Madison, we sold out in advance. We'd never been to Madison," Huie says. "There were a couple cities that were new and not typical markets we normally tour in. Memphis was a surprise.

Memphis is usually a light market, but we did 10,000 people."

Third Day's Tai Anderson says the tour was a great experience. "When you look out and see a sold-out arena full of people of different races and ages and across every denomination line in the city come together and worship, that's a powerful thing," he says. "I can't think of anything more positive than that."



Tour sponsorship was provided by Chevrolet and two humanitarian relief organizations, World Vision and Compassion International. At the venues where the tour made its stops, concert attendees could sign up to sponsor a child in a foreign country. More than 5,000 children were sponsored through presentations that were made at the

concerts during the tour.

However, controversy erupted over Chevrolet's involvement. Rabbi James Rudin, spokesman for the American Jewish Committee in New York, spoke out against the tour, commenting: "The majority of Americans are not evangelical Christians, and it would be very, very bad business for Chevrolet to put the idea into people's minds that they're the evangelical brand."

Chevrolet Motor Corp. director of communications Tom Wilkinson issued a statement on behalf of the automaker that said the title sponsorship of the tour came from Chevrolet's Southeast regional office and "recognizes the growing importance of contemporary Christian music to millions of Americans, especially in the Southeastern United States. It is a logical extension of Chevrolet's sponsorship of other music events and tours featuring rock and roll, jazz, country, and gospel music."

Huie does not feel the controversy hurt the tour. "There's no such thing as bad press," he says. "As long as they're talking about you, you're doing OK. I don't think it affected sales, but the extra marketing of the show that we got in those markets from Chevy helped sell the tickets."

"I'm perfectly fine with it," Smith says of the corporate involvement. "Chevrolet has seen great results from it."

David Huffman—COO of Creative Trust, which manages Third Day—adds, "Chevrolet received over 40,000 positive e-mails about the sponsorship relationship. It struck a chord with a lot of Christian consumers out there who literally have written e-mails that say, 'I've been a Ford person all my life, but now I strongly am considering Chevrolet as my next vehicle to purchase simply because you have sponsored an event that will affect our culture positively.'

"I believe that this will pave the way for other relationships of a similar nature, and we are really excited about that," Huffman continues. "Christian music decided to be commercial a long time ago. I think this will only help us reach more people."

Anderson says Chevrolet is not the only company in corporate America supporting Christian music. "Wal-Mart has been doing a huge promotion with our music," he says, "and we've been working with Habitat for Humanity, which is a mainstream thing, but that wasn't really an endorsement. We were giving them money. When you break it down, whether someone is a Christian or not, all of us are people going through life. We listen to music and drive cars and wear sneakers."

ECEMBER 21 Billboc	ard 20	DXS NCERT	GROS	SES
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
VICENTE & ALEJANDRO FERNANDEZ	Universal Amphitheatre, Universal City, Calif. Nov. 8-10, 16	\$2,212,835 \$255/\$140/\$115/\$95	19,409 22,832 four shows	House of Blues Concer Hauser CIE
ELTON JOHN AND ROYAL ACADEMY OF MUSIC ORCHESTRA	Royal Opera House, London Dec. 1	\$1,071,909 (£682,745) \$1,570/\$ 63	2,139 sellout	Twenty-First Artists
SHAKIRA, PAY THE GIRL	Don Haskins Center, El Paso, Texas Nov. 15-16	\$1,035,105 \$75/\$45	16,392 two sellouts	Clear Channel Entertainment
SHAKIRA, PAY THE GIRL	Madison Square Garden, New York Nov. 20	\$1,024,460 \$95/\$45	14,249 sellout	Clear Channel Entertainment
SHAKIRA, PAY THE GIRL	AmericanAirlines Arena, Miami Dec. 2	\$886,053 \$85/\$37.50	13,958 sellout	Clear Channel Entertainment
STAR 100.7 JINGLE BALL: JOHN MAYER, DEF LEPPARD, GOO GOO DOLLS, LEANN RIMES, JEWEL	Cox Arena, San Diego Dec. 6	\$813,177 \$109/\$49	9,995 sellout	House of Blues Concer
THE OTHER ONES, ROBERT HUNTER	Madison Square Garden, New York Nov. 26	\$790,288 \$42.50	18,673 sellout	Clear Channel Entertainment
THE OTHER ONES, ROBERT HUNTER	Allstate Arena, Rosemont, III. Dec. 2	\$ 693,45 0 \$45	15,410 sellout	Jam Prods.
SHAKIRA, PAY THE GIRL	FleetCenter, Boston Nov. 30	\$678,540 \$65/\$35	12,555 sellout	Clear Channel Entertainment
CHER, CYNDI LAUPER	Laredo Entertainment Center, Laredo, Texas Nov. 23	\$667,965 \$95/\$55	8,846 sellout	Clear Channel Entertainment
CHER, CYNDI LAUPER	SBC Center, San Antonio Nov. 25	\$656,856 \$79.75/\$34.75	10,259 14,948	Clear Channel Entertainment
SHAKIRA, PAY THE GIRL	San Diego Sports Arena, San Diego Nov. 8	\$655,400 \$68/\$38	11,764 sellout	Clear Channel Entertainment
NEIL DIAMOND	United Spirit Arena, Lubbock, Texas Dec. 3	\$653,340 \$67.50/\$37.50	10,770 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
ELTON JOHN	Odyssey Arena, Belfast, Northern Ireland Dec. 5	\$549,928 (£350,206) \$64.38/\$58.10	8,570 sellout	Aiken Promotions, Twenty-First Artists
AEROSMITH, ANDREW W.K.	The Pyramid, Memphis Dec. 4	\$540,592 \$74/\$49.50/\$39.50	10,287 13,000	Beaver Prods.
NEIL DIAMOND	Tingley Coliseum, Albuquerque, N.M. Dec. 5	\$517,843 \$57.50/\$37.50	10,662 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Selland Arena, Fresno, Calif. Dec. 8	\$471,413 \$57.50/\$37.50	10,036 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
SHAKIRA, PAY THE GIRL	Bell Centre, Montreal Nov. 27	\$466,243 (\$734,426 Canadian) \$50.47/\$28.57	11,140 sellout	Clear Channel Entertainment, Gillett Entertainment Group
SHAKIRA, PAY THE GIRL	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Nov. 25	\$459,487 \$85/\$37.50	9,131 11,854	Clear Channel Entertainment
SHAKIRA, PAY THE GIRL	First Union Center, Philadelphia Nov. 24	\$450,560 \$65/\$35	9,842 10,549	Clear Channel Entertainment
NEIL DIAMOND	Pan American Center, Las Cruces, N.M. Dec. 6	\$432,140 \$57.50/\$37.50	10,516 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
NO DOUBT, NEW FOUND GLORY, THE DISTILLERS	Arrowhead Pond, Anaheim, Calif. Nov. 30	\$431,060 \$35	13,027 13,293	Nederlander Organization, Goldenvoice
SHAKIRA, PAY THE GIRL	Air Canada Centre, Toronto Nov. 28	\$429,860 (\$675,870 Canadian) \$54.06/\$28.62	10,432 11,155	Clear Channel Entertainment
THE OTHER ONES, ROBERT HUNTER	Mellon Arena, Pittsburgh Nov. 29	\$424,320 \$42.50	10,274 16,363	Clear Channel Entertainment
THE OTHER ONES, ROBERT HUNTER	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 30	\$409,455 \$45	9,309 15,064	Clear Channel Entertainment, Palace Sports & Entertainme
CREED, SHINEDOWN, STEREO FUSE	St. Pete Times Forum, Tampa, Fla. Nov. 25	\$384,980 \$45/\$35	9,804 13,864	Clear Channel Entertainment, in-hou
AEROSMITH, ANDREW W.K.	Allen County War Memorial Coliseum, Fort Wayne, Ind. Dec. 2	\$377,220 \$65/\$55/\$35	7,775 9,490	Jack Utsick Presents
THE OTHER ONES, ROBERT HUNTER	Gund Arena, Cleveland Nov. 27	\$365,075 \$42.50	8,791 10,691	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS	Rupp Arena, Lexington, Ky. Nov. 23	\$339,157 \$34.75/ \$ 27.75	10,539 15,017	Clear Channel Entertainment
JOHN MAYER, MAROONS	Liacouras Center, Philadelphia Nov. 27	\$306,870 \$30	10,471 sellout	Clear Channel Entertainment
GUNS N' ROSES, CKY, MIXMASTER MIKE	Pepsi Arena, Albany, N.Y. Nov. 27	\$296,413 \$55/\$45	5,687 12,312	Clear Channel Entertainment
JAMES TAYLOR	Lloyd Noble Center, Norman, Okla. Dec. 6	\$284,884 \$45 /\$35	6,808 sellout	Beaver Prods.
JAMES TAYLOR	Tulsa Convention Center, Tulsa, Okla. Dec. 7	\$278,630 \$45/\$35	6,519 sellout	Beaver Prods.
NELLY, NAPPY ROOTS	Nationwide Arena, Columbus, Ohio Nov. 23	\$273,580 \$47.50/\$28.50	8,660 13,236	Clear Channel Entertainment
TORI AMOS, HOWIE DAY	Chicago Theatre,	\$261,920 \$40/\$30	6,794	Jam Prods.

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TOURING

Venue Views,

DYNAMIC DUO: The behemoth Billy Joel/Elton John co-headlining package shows no signs of slowing down. On Dec. 7, shows scheduled for 2003 for the HSBC Arena in Buffalo, N.Y. (March 9), Mellon Arena in Pittsburgh (March 7), and American Airlines Arena in Dallas (Feb. 28) went on sale and all went clean in less than one hour, according to Dennis Arfa, responsible



agent for Joel at Artists Group International. The pair grossed more than \$126 million from a mere 65 shows the past two years and look to end up near the top of the year-end chart again in 2003. Arfa understates, "We continue to be very excited."

HOW TO PICK UP CHICKS: The Dixie Chicks have signed with Creative Artists Agency for bookings. Music division head Rob Light in Los Angeles is their responsible agent. Plans are under way for a late spring/early summer tour, although it has not yet been determined whether the Chicks will play arenas or amphitheaters. Previously booked by Paul Lohr at Buddy Lee Attractions, the trio's first major headlining tour in 2000 grossed \$44.4 million.

CHANGING CHANNELS: Houston-based Beckye Levin has been promoted to executive VP of the Clear Channel Entertainment (CCE) music division, with responsibilities to include booking, ticketing, legal, sales, operations, finance, and marketing. Levin, who was VP of booking, began her career in the entertainment industry nearly 15 years ago with Houston-based PACE Concerts, which CCE (then SFX) acquired in 1998. Levin will report to CCE Music's co-CEOs Don Law and Dave Lucas.

In other CCE news, **Shane Bour-bonnais** has been named senior VP

of the Canadian music division. The former VP of Canadian operations will now oversee Canadian music operations and booking, as well as negotiating all contracts and venue agreements. Based in Vancouver, Bourbonnais will report to Lucas and CCE VP of operations **Dominic Roncace**.

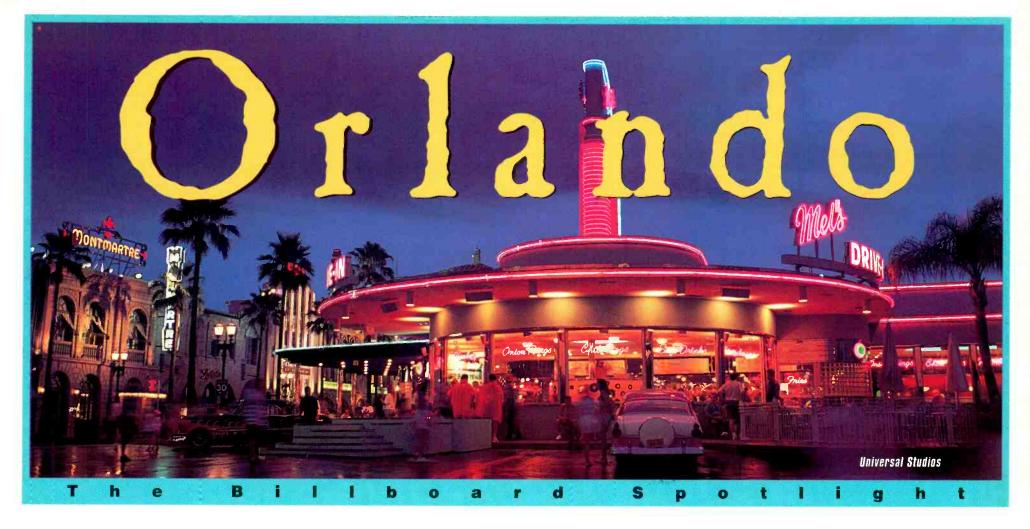
CHAQUICO TO TKA: Ted Kurland Associates has signed former Jefferson Starship guitarist Craig Chaquico for exclusive worldwide representation. TKA has already started booking the artist on a domestic and international basis.

PEAKIN' AT THE BEACON: The Allman Brothers Band has just announced eight 2003 concerts at the Beacon Theatre in New York, March 13, 14, 15, 17, 18, 20, 21, and 22. The Brothers' annual appearances at the Beacon have become a rite of spring.

DEAD ALIVE: The Other Ones, featuring four original members of the Grateful Dead, returned to one of their most successful rooms on their fall run, the First Union Spectrum in Philadelphia. The Dead own the record for the most performances at the Spectrum (53). They also now own a record for highest food and beverage per caps at a show—\$8 78. Philadelphia is one of only two stops on the tour where the Other Ones played two shows that drew 33,622 people.

POUR ME ONE: Kenny Chesney kicks off his Margaritas 'n' Señoritas tour Jan. 16, 2003, in Tupelo, Miss. Montgomery Gentry and Kellie Coffey open the first leg, which plays arenas. A shed tour begins later in the year.

BIG IN EVERETT: Global Spectrum, a subsidiary of Philadelphia-based sports and entertainment firm Comcast-Spectacor, has been awarded the management contract for the new Everett Regional Special Events Center, scheduled to open in September 2003 in downtown Everett, Wash. The center will be the home of new Western Hockey League franchise the Everett Silvertips and will also host concerts, family shows, ice shows, trade shows, and special events. The \$71.5 million multi-purpose complex, which is currently under construction, will feature an 8,200seat arena that will configure up to 10,000 seats for concerts.

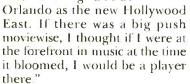


Best Known As A Breeding Ground For Boy Bands, The City Has Plenty More Talent To Offer

BY JIM ABBOTT

en years ago, two things tempted promoter Johnny Wright to relocate to Orlando after establishing a successful career in Boston with pop sensation New

Kids on the Block "New Kids had decided to take a break and come to do things with Disney," Wright remembers. "It was 80 degrees in Florida, and back in Boston, it was snowy and cold. I said, 'Next year, I'll be in Orlando, where it's sunny.' Plus, everybody was talking about



A decade later, the weather is still lovely, though Orlando's Hollywood dreams never became reality. Instead, powerbrokers such as Wright, Jeff Hanson and Trans Continental Records' Lou Pearlman transformed the market into an internationally known pop-music center.

On a typical weekend afternoon, it's not unusual to see carloads of suburban kids and vacationing families circling the parking lot of Trans Continental Studios, which is in a nondescript industrial park not far from Orlando's International Drive tourist strip. In addition to 'N Sync and the Backstreet Boys, the studio keeps busy with a variety of rock acts with Orlando

connections, ranging from Creed to Seven-

The weather and availability of worldclass family diversions attract musicians to record at Trans Con and other state-of-the-

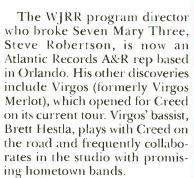
art facilities including Parc Studios (Backstreet

Boys, Britney Spears and Mariah Carey) and Wright's Wire studio. The prospect of stardom also attracts a pool of potential hitmakers interested in tasting the Making the Band life-

Johany Wright

Lou Pearlman style.

Yet, before that reality show intensified the spotlight on Orlando, the city had already spawned its share of national acts. In the early '90s, Orlando rock band Seven Mary Three was the product of grassroots support from the city's heritage-rock radio station 101.1 FM (WJRR). The band refined its music in the same clubs that hosted future hitmaker matchbox twenty.



"I think that the major-label talent pool might be drying up a bit because a lot of bands

have been signed," Robertson says. Still, he adds, the club scene is vibrant, with a stream of all-ages shows at established venues such as the Social or Will's Pub teaming local bands with regional or national acts. "It's definitely not a secret anymore, as far as labels

and A&R people looking to Orlando," he says. "It was an under-scouted state. Now there's a lot of stuff, whether it's New Found Glory in South Florida or Creed in Orlando, from one end of the state to the other, it seems like there's always something going on. It has been thriving for a long time.

One of the bands that Robertson Continued on page 16

Touring Around Town

Ray Waddell Focuses On Some Of The Area's Leading Venues And Asks How Business Is Doing

Jon Stoll

With its huge tourism draw, lack of an amphitheater and central location, Orlando remains a complex touring market, albeit one capable of generating impressive box office.

"Orlando is a very complex market, and one reason for that is there are a lot of transient people passing through," says independ-

ent promoter Jon Stoll, president of Floridabased Fantasma Productions. "It's also a very service-oriented market. The employment opportunities for the kids, the ones that go to contemporary shows, is heavily tilted toward the service in-

dustry, and that business has been very flat until recently.

Stoll is very active in the market, promoting shows at the House of Blues, Bob Carr Auditorium, T.D. Waterhouse Arena and UCF Arena, along with Maxwell King Performing Arts Center in Melbourne and the Ocean Center in Daytona Beach. 'That's what I consider the Orlando market," says Stoll. "It's a very competitive marketplace."

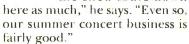


Bill Becker, director of the Orlando Centroplex, says 2002 has been a "decent year" in terms of concerts and events. The Centroplex includes the 17,000seat T.D. Waterhouse Arena, the 70,000-seat Citrus Bowl Stadium, the 2,500-seat Bob Carr Performing Arts Center and a 100,000-square-foot exhibit hall.

"We're the only show in town," says Becker, referring mostly to the arena. "The closest competi-

tion we have is Tampa, but there is no shed in this market."

The lack of an amphitheater in this market is a double-edged sword, Becker notes. "The problem is, there is only one shed in Florida, so they don't route the shed tours down



Becker says the primary promoters he works with, in addition to Stoll, are Clear Channel Entertainment's Randy McElrod and Wilson Howard. The stadium hasn't hosted a concert since the George Strait Country Music Festival in 1999, but the arena stays relatively busy, Becker says. "We didn't get the Stones," he says. 'We've still got to convince some people that you can play both Tampa and here.'

Still, there have been some Continued on page 20



BILLBOARD DECEMBER 21, 2002 www.americanradiohistory.com LOCAL FOCUS

Buzz Band **Downstem** Is Preparing For Its Mainstream Debut

With its crunching guitars and intense vocals, Downstem represents the next wave in the modern-rock assault that balances Orlando's teen pop. "We would like to find a bass player that looks like Lou Pearlman," jokes drummer J.D. Charlton. Though the band is without a permanent bassist, things are still bright enough to justify Charlton's levity.

The latest buzz band to emerge from Orlando's Jeff Hanson Management & Promotions, the company behind Creed, has just signed a deal with Epic Records. It is also building a hometown radio buzz with "Unopened Door," the simmering single from its eponymously produced demo. Singersongwriter Dave Glenn, a veteran of the Orlando scene, calls Downstem's sound "heavy rock with soul." It's flavored with the nononsense style of musicians who have made the rounds in other bands. Charlton is an alumnus of Virgos, an Orlando band that recently opened for Creed. Guitarist Mike Lynchard once played with Skrape, a local band signed to



"This band has crossover potential that some of our other bands didn't have, and that's what radio sees," says Glenn, who also praises Jeff Hanson for his creative vision. "Hanson has really helped us out by giving us some positive direction and letting us do what we do."

Equally important, Hanson passed a copy of the band's demo to Pat Lynch, program director at Orlando's heritage-rock station 101.1 FM (WJRR). Lynch, a long-time advocate of local music, was blown away by "Unopened Doon." "First, it sounded fantastic on the air," Lynch says. "Plus, because of the Virgos connection, there had been a bit of history in the market audience. Interest was piqued and we went with it in full-time rotation."

Although the album relies on a

heavy guitar sound, Lynch says the style transcends nu-metal trends. "They have more of a straight-ahead mainstream feel to them," he says, "but they definitely can rock it out. There's a wide mix. 'Unopened Door' is a midtempo tune with a tremendous hook; that's incredibly important for radio."

The band is marketing the disc on its Web site (downstem.com) and on bandrags.com while awaiting its major-label release. Downstem has played only a few live shows, focusing instead on preparing for its studio debut.

The album will likely include several songs from the demo, which features bass and production touches by Virgos' Brett Hestla, the touring bassist for Creed. In Orlando, Hestla is well-known for his compatibility with other musicians. He also produced tracks for a disc by Orlando's Vonray that led to that band's major-label deal with Elektra. "It's all about the songs," says Lynchard, who respects Orlando's homegrown rock scene. "You have a better chance here than in middle -J.A.America.

MORE TO OFFER

Continued from page 15

considers worth watching is Downstem, an emerging act from Orlando's Jeff Hanson Management & Promotions. The band is discussing a deal with Epic Records and getting a boost from generous airplay of its "Unopened Door" single on WJRR.

Another Orlando band, Vonray, will release its major-label debut on Elektra Records this spring. The band's melodic sound also will be featured on "Inside Out," the first single from the Smallville soundtrack due in February. WIRR program director and morning DJ Pat Lynch, who has worked in the market since 1988, chafes at the notion that Orlando is labeled a teen-pop town, saying, "Ever since I can remember, the local scene has been fantastic. The number of bands that come out of the area is a natural extension and proof of what's always been a great rock town in general. There's great support for national and local talent. It's a wonderful thing.

Not that the pop-music machine has been dismantled; both Wright and Pearlman have multiple highprofile projects in the works. That activity fuels a growing number of other companies catering to the industry and area talent pool.

Hard Rock Academy, affiliated with Orlando's Hard Rock Cafe, operates intensive one-week boot camps for aspiring pop stars in their teens and early 20s. The course includes vocal and dance instruction and an introduction to the music business and the recording process.

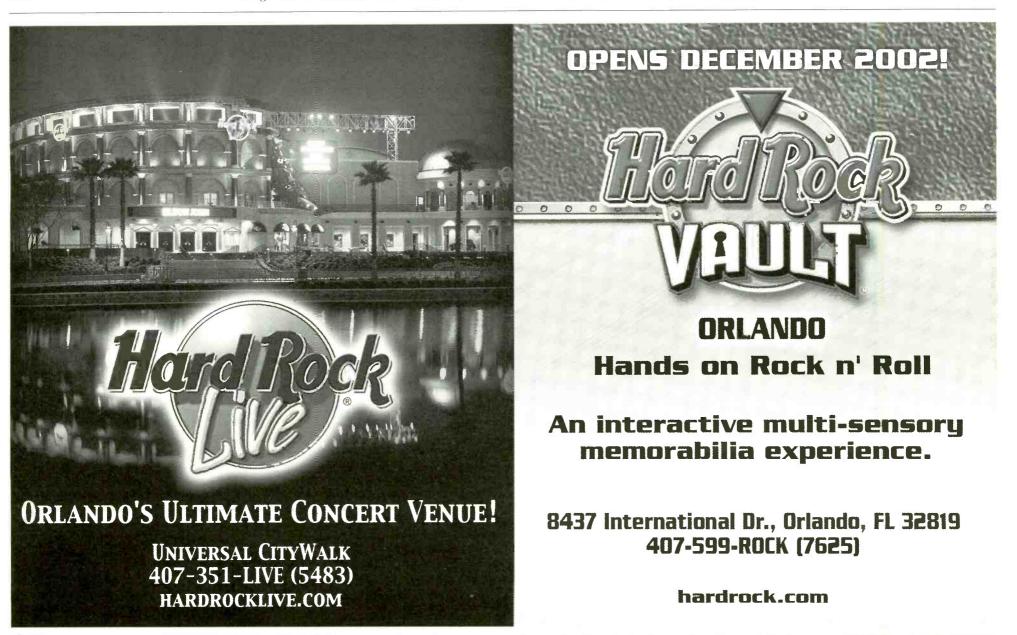
Across town, promoter and talent scout Donna Wright runs Wright Stuff Entertainment Complex, which houses a recording studio, production area, rehearsal space and an artist-development department to assist aspiring stars.

BUILDING A BUZZ

"There's more people flocking to Orlando because of what we've done to open the market," says Pearlman, who put the city in the spotlight for MTV's Making the Band. The sequel, Making the Band 2, will return to the city for shows at Trans Continental Studios.

Pearlman recently merged Trans Continental Entertainment with another talent agency to create what is being described as the world's largest Internet-based talent-scouting company. With 900 employees, it would rank among Central Florida's 80 largest companies. Pearlman also has talked

Continued on page 18



SINCE 1991!



Since 1991, Trans Continental Companies has helped develop the burgeoning Orlando music industry. Lou Pearlman and Trans Continental Records have guided such acts as the Backstreet Boys, *NSYNC, O-Town, Natural, Smilez & Southstar, and LFO to sales of over 175 million CDs worldwide to date.

Look for Natural, whose 1st album "Keep it Natural" recently debuted at #2 in Germany and top 10 in most markets. Their first single in the U.S. reached top ten in Billboard's singles sales chart and was certified Gold by the RIAA. Natural will be expanding into other world markets in 2003 and will appear in May at the Forbidden City concert in China.

...and this is only the beginning!

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A Guide To Some Of The Local Music Retailers, Radio Stations And Recording Studios

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ATLANTIC SOUNDS

(138 W. International Speedway Blvd., Daytona Beach)

It's worth the drive to visit this cluttered beachside landmark that specializes in used CDs and vinyl.

EAST-WEST COMPACT DISCS & TAPES

(4895 S. Orange Ave.) Used CDs and current releases sold by a knowledge-

PARK AVENUE COMPACT DISCS

(528 S. Park Ave., Winter Park)

One of the area's leading indie record stores, Park Avenue offers current releases, classical, jazz, used

RETRO RECORDS

(59 N. Bumby Ave.)

This tiny store is jammed with used CDs, vinyl and Beatles collectables.

(1814 N. Orange Ave.)

This Orlando landmark is recognizable for its neon window sign, Inside, the walls are filled with collectables to set the mood for rooting through stacks of vinyl and CDs.

STEVE'S DOWNTOWN MILSIC

(108-A S. Woodland Blvd., DeLand) Located in a quaint downtown district, this store augments its inventory of used CDs and vinyl with weekly free concerts by local bands.

VIRGIN MEGASTORE

(Downtown Disney West Side, Lake Buena Vista) It's a long drive to Virgin, but worth the trek especially for the vast assortment of classical music

RADIO

WJHM [101.9 FM]

The city's acknowledged source for rap and hip-hop.

WJRR [101.1 FM]

This heritage-rock station has been instrumental in breaking acts like Seven Mary Three and

WOCL (105.9 FM)

A vibrant rock station that aggressively breaks new

This station operating at Rolling College in Winter Park is known for its eclectic musical taste.

WPYO [95.3 FM]

Top-40/contemporary hits with a dance and Hispanic

WXXL [106.7 FM]

The market's most established top-40 station was a major force behind teen pop.



ARTI JAHOIO RECORDING TECHNOLOGY INSTITUTE

One of America's first audio-engineering schools is also one of Orlando's top production studios

CARIBCRAFT RECORDING STUDIOS

A Pro Tools-based facility

FULL SAIL REAL WORLD EDUCATION

A popular educational facility offering degrees in recording arts, computer animation, digital media, film, game design and development and show pro-

GENESIS RECORDING STUDIO

Services include recording, transfers and tape

JON ROWELL PRODUCTIONS

Services include recording, mastering, duplication, voice-over demos and video sweetening

NEXT LEVEL STUDIOS

A Pro Tools-based facility offering recording, rehearsal, remixing and artist development.

PANDORA SOUND STUDIO

Specializing in recording, digital editing, MIDI programming, sound design, songwriting and music and

PARC STUDIOS

PARC is a Walters-Storyk Design Group facility featuring a Solid State Logic 6056 console and Pro Tools MIXplus system.

PHAT PLANET RECORDING STUDIOS

An API Legacy–equipped facility offering both analog and digital recording formats.

RITZ STUDIO PRODUCTIONS

Provider of original music, custom audio creation and performance services to advertising and convention agencies, themed restaurants and parks and publish-

RMP STUDIOS

Renn Music Productions (RMP) is owned by hitmaking producer Viet Renn, who has produced tracks for 'N Sync and the Backstreet Boys.

TRANS CONTINENTAL STUDIOS

One of the largest recording facilities in the Southeast, Trans Continental features three recording rooms and a remote recording truck. Clients include Alicia Keys, the Backstreet Boys, Britney Spears, Creed, DMX, Eve

UMP RECORDING STUDIO

This Amek Scorpion—equipped facility specializes in hip-hop and rap.

MORE TO OFFER

Continued from page 16

about creating a recording studio/ entertainment complex in the vacant Church Street Station in downtown Orlando.

"The Mickey Mouse Club was a big source for a lot of big things, and we're going to help keep cultivating talent," Pearlman says. "There's a lot of talent out there. A lot of people who want to be singers but can't without the right

Nowadays, Pearlman is focusing his energy on Natural, a boy band with members who play instruments. The group is building a fan base in Germany with hopes of using that momentum to explode in the United States. It's the same strategy that worked for 'N Sync and the Backstreet Boys. "Germany always has been the best testing ground for us, so if it ain't broke, don't fix it," says Pearlman, who reports that Natural is making bigger waves in Europe than either 'N Sync or BSB. "The other night, thousands of girls came to the concert. It was unbelievable.

Wright, meanwhile, is promoting a trio of new pop acts aimed at the "tween" market of 8- to 13-year-olds on his Wire Records. Jer-Z is a 13-year-old singer that Wright likens to a young Janet Jackson; Stevie Brock, 12, is a pop singer now recording his debut album with help from former Color Me Badd singer Gary Carolla; and Triple Image is a pop trio of teenage sisters promoting their Celebrate debut

Wright, who records all the acts at his Wire Studio, is building buzz outside MTV, focusing on kidfriendly Nickelodeon, ABC Family Channel and Radio Disney. He also is working on a new album with Boyz H Men in Orlando and another project with Sarah Brightman. "You don't necessarily have to have MTV to promote an act. Aaron Carter is a perfect example. He has never gotten one spin on MTV or national radio, but he sells between 1 million and 1.5 million when he puts an album out," he says.

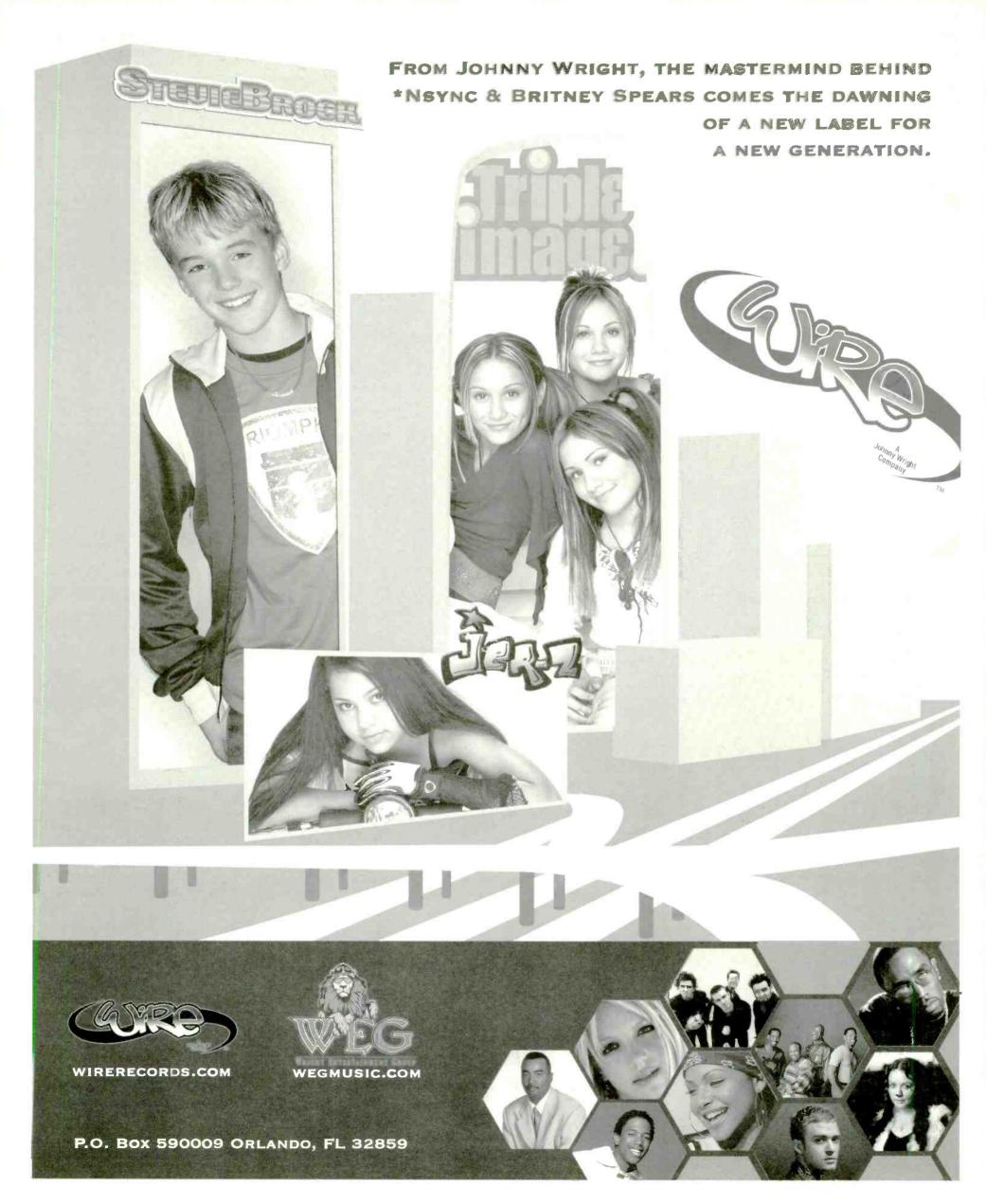
Pearlman, who likes to say that boy bands will be popular until "God stops making little girls," is bullish on the future of Orlandobased pop music. "Orlando will always have its own little niche. Nothing competes with New York, and L.A. is a version of New York better-known for actors and movies. [Orlando] bangs out pop music, and it's here to stay."



CITY OF ORLANDO

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LOCAL FOCUS

Natural Has All The Makings Of The Newest Pop Sensation

ell the guys in Nat-ural that boy bands are dead and thev'll say that doesn't apply to them. "People think we're a boy band, but we don't always dance," says Patrick King, 22, on a cell phone during sound check for a concert in Germany. "We're not a boy band that plays instruments, but a

band that can dance. If we had to do one thing or the other, it would be playing.



Proficient on guitar, keyboards, violin, cello and French horn, King is more than another freshfaced doo-wop singer. Yet he's just 20% of the instrumentally inclined Natural, which also includes drummer Michael Johnson, 20, pianist/ trumpeter Josh "J" Horn, 23, bassist/

saxophonist Ben Bledsoe, 20, and guitarist/pianist/saxophonist Marc Terenzi, 24. Though the band's

instrumental skills separate them from 'N Sync and the Backstreet Boys, the group is establishing its career with the same proven strategy that launched its internationally known predecessors in popimpresario Lou Pearlman's stable.

Natural is making waves in Germany to build a buzz that Pearlman is confident will follow them back to the States. "Natural has blown up faster than any other group I've had," Pearlman They dance on only two of the 12 songs they perform, and they do it holding their instruments. The dancing will be some-

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ASCAP

thing girls want to see, and I think the instruments show the industry that they are serious and are a force to be reckoned with. Not many bands can do it all.'

The band's U.S. invasion is already starting, with an interview segment on NBC's Today show and a performance spot on NBC's coverage of the Macy's Thanksgiving Day parade. "Things have been going amazing," says Bledsoe. "The first day in Germany, we had no idea what to expect; we weren't expecting that many people there. Then there's a huge line with fans screaming and holding signs.'

The band also toured as an opening act for the Monkees, but Natural's origins are more organic than Pearlman's other pop groups. After meeting on the local club scene, the five aspiring musicians were already rehearsing together at Orlando's Trans Continental Studios when Pearlman poked his head in the door. "He asked if we could sing a capella," savs King, one of two Natural members who has provided singing voices for Simpsons characters. "That's how we got

Musically, Natural uses instruments to expand its pop sensibilities on its Keep It Natural debut. "Our influences bring us to a different place,' Bledsoe says. "We do some songs that are Beatlesesque. Some songs are more rock. There's kind of an alternative song on the album. It's basically all that." -J.A.



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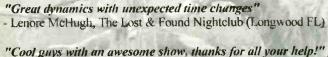
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Tomasso describes Hard Rock

TOURING & VENUES

Continued from page 15

recent winners. "No Doubt set a record for beer and wine sales, and we experienced no problems," says Becker. "Cher is sold out, and Bruce Springsteen is too."

Becker says Orlando's central location in the state creates a much larger market than some might believe. "Fort Lauderdale and Tampa have water on three sides, but they're considered bigger markets, and their per capita income is higher," he says.

Becker admits that competition for the entertainment dollar in Orlando is very high. "There is so much else to do here," he says. "The locals get all kinds of deals at the attractions, and they can always go to the beach. We provide opportunities, it's up to the public as to what they want to do."

STRONG ATTENDANCE

Since it opened in 1999 at Universal Citywalk in Orlando, the 3,000-capacity Hard Rock Live has established itself as a first-class venue of its size. The venue hosts three to four nights of local, regional and national talent per week, promoting both in-house and along with mainstream promoters like Clear Channel Entertainment and Fantasma. Recent concerts included Santana, Jewel, the Goo Goo Dolls and the Moody Blues.

Bookings are strong of late, according to Chris Tomasso, VP of worldwide marketing for the Hard Rock Cafe. "In the past six days, we had Elvis Costello, Joe Cocker and the Indigo Girls," he says. "We had a great first quarter; the summer was slow, and then things picked up again in the fall."

Attendance is strong, says Tomasso: "We're pretty selective about the talent we put in there. We don't have shows every night and we focus on booking quality acts that will draw people

experience, but we also focused on back-of-house, as well." With five-star dressing rooms and full broadcast capabilities, tapings and recordings at the venue are fairly commonplace. "We have

Live as "a small venue built with

an arena mindset. We have three loading bays, whereas most ven-

ues our size have one. We defi-

nitely took into account the guest

camera patches throughout the building and light trusses suitable for television," says Tomasso. "It's definitely a plug-in scenario for broadcast."

At Silver Springs theme park in Ocala, near Orlando, musical entertainment helps bring in guests as an added attraction. The park brings in 18 to 20 acts per year to its Twin Oaks Mansion venue, starting in mid-January and running through April. The outdoor area can accommodate as

many as 15,000 people. 'This year we have had an excellent series," says talent buyer Randy Jackson. Acts ranged from Vegas-styled artists like Wayne Newton and Anne Murray to classic and contemporary country and pop. Next year's lineup includes Randy Travis, Crystal Gayle and Loretta Lynn, the Righteous Brothers, the Gatlins, the Beach Boys, Frankie Avalon, Lou Rawls, Brenda Lee and Tracy Byrd with Asleep at the Wheel. Also scheduled to perform: Louis Mandrell, Paul Anka, the Temptations, the Rockin' Roadhouse tour featuring Tracy Lawrence, Joe Diffie and Mark Chesnutt, the Guy Lombardo Tribute Orchestra and Lynn Anderson with Jerry Reed.

"Our ballpark budget is \$800,000 for talent and production," says Parker, who adds that concerts are included in the price of admission and with season passes. "We market the concerts as a stand-alone attraction, but they are also considered added value for that particular day."

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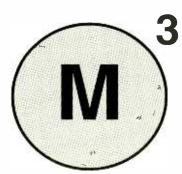
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Words



&Deeds

SERMON 'REACTS': After 16 years in the game, Erick Sermon remains as vital as ever. The Bayshore, N.Y., native offered his fourth solo set. React (J), Nov. 19; the album debuted at No. 13 on the Top R&B/Hip-Hop Albums chart.

The lead single and title track, featuring Redman, is already gaining attention at radio and video outlets. The song is currently No. 9 on the Hot Rap Tracks chart. Not bad for a tune that was never meant to see the light of day.



"The beat was made two years ago for Redman, and I was in the studio rocking it," Sermon says of the Just Blaze-produced single. "I was playing an old DAT when I came across it. I just started wilding on it, because I was never really trying to make it a real record.

"The same thing happened with 'Music'; that was something I found at my house," he adds. "I did it in my basement. It took me an hour-and-a-half. It was something that I did for myself."

It looks like Sermon's musings continue to pay dividends. His debut J set, 2001's Music, peaked at No. 8 on Top R&B/Hip-Hop Albums. Sermon scored his biggest chart success as a solo artist with the album's title track: "Music" peaked at No. 22 on The Billboard Hot 100 and at No. 2 on the Hot R&B/Hip-Hop Singles & Tracks chart.

In addition to party tracks like "React," Sermon gets serious on the message-driven "Love Iz." That "is an important record because of 2Pac and Biggie [Smalls], and I know people talk about them all the time. But to me, some people don't even know what murder is and what loss is like," he says. "We're in a culture where it was supposed to be fun. Music was supposed to be something that was made for your listening pleasure. I just wanted to remind people of that: Love is music. Love is looking out for your people."

Although React is fresh on the racks, Sermon is already working on future projects. While he doesn't rule out a future album by EPMD (the rap duo he and Parrish Smith created in 1987), Sermon says it won't be in the near future. "Right now, we're concentrating on Redman's and Keith Murray's projects. Then we'll have a **Def Squad** album after that. If EPMD is going to happen next year, it will be late 2003.

MIX MASTERS HONORED: New York's hip-hop community came out recently to honor mix-tape and mixshow DJs nationwide at the seventh annual MixTape Awards, held at the Manhattan Center. But the ceremony was cut short because of a backstage dispute among participants.

The show, produced by Justo Faison's Just Entertainment, was hosted by Red Alert and scheduled performances included ones from Big Mike, 54th Platoon, Johnny Blanco, and Lady Luck. Busta Rhymes, Redman, Kid Capri, Gangstarr, Melle Mel, Kool Herc, Cold Crush Brothers, MTV's Sway, and FUBU's Carl Brown and Keith Perrin were among those in attendance.

The final list of winners, which was released after the cancellation, included Kay Slay (best mixtape DJ, best mixtape duo [with Whoo Kid]), Mister Cee (best club mixtape DJ), 50 Cent (best artist on a mixtape), DJ Enuff (best radio mixtage DJ), and Beverly Bond (best female mixtape DJ). The entire list of winners can be found at billboard.com/awards.

BEATS, RHYMES & BOXING: The worlds of boxing and hip-hop went toe to toe recently at Thunderbox's Fistful of Dollars. Held at the Trump Taj Mahal in Atlantic City, N.J., eight heavyweight contenders fought in a winner-take-all, one-night tournament, with the champion taking home a \$100,000 grand prize.

Hosted by comedian Griff, the Cedric Kushner Promotions/Street Alien Production event was Thunderbox's first pay-per-view and featured performances by 54th Platoon, Krumb Snatcha, Xzibit, and Eve.

Congratulations to Newark, N.J.'s Maurice Harris, who took home the \$100,000 cash prize. Other fighters included Tim Witherspoon, Jeremy Williams, Paolo Vidoz, Derrick Jefferson, Ray Austin, Gerald Nobles, and Anthony Thompson.

Fistful of Dollars is slated to be a quarterly event for Thunderbox, with the next tournament scheduled for April 2003.

DECEMBER 21 Billboard HOT R&B/HIP-HOP AIRP

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THIS WEEK	LAST WEEK		TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	1	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	MKS, ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
	1	15	Work It 5 Was AT NO 1 MISSY MISSDEMEANDER ELLIOTT (THE GOLD MIND/FLEKTRA/EEG)	26	25		Do That BABY FEAT. P. OIDDY (CASH MONEY/UNIVERSAL/UMRG)	51	75	2	Tight Whips 504 BOYZ INEW NO LIMIT/UNIVERSAL/JUMRG)
2	2	19	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	27	33	2/	One Of Those Days WHITNEY HOUSTON (ARISTA)	52	74	23	All I Have JENNIFER LOPEZ FEAT LL COOL J (EPIC)
3	4	20	Dontchange MUSIQ (OEF SOUL/IDJMG)	•	29	24	Satisfaction EVE (RUFF RYDERS/INTERSCOPE)	53	59		Tell Me (What's Goin' On) SMILEZ & SDUTHSTAR (ARTISTDIRECT)
4	5	12	Air Force Ones NELLY IFO REEL/UNIVERSAL/UMRG)	29	31	23	Don't Mess With My Man	54	52		What We Do FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)
5	6		Lose Yourself EMINEM (SHADY/INTERSCOPE)	30	22	25	Dilemma NELLY FEAT KELLY ROWLAND (FO' REEL/UNIVERSAL/UMRG)	55	58	3	Deep BLACKSTREET (DREAMWORKS/INTERSCOPE)
6	3	21	Luv U Better LL COOL J (OEF JAM/IDJMG)	31	28	2	From Tha Chuuuch To Da Palace	56	57		B R Right TRINA FEAT. LUDACRIS (SLIP-N-SLIGE/ATLANTIC)
7	7	12	'03 Bonnie & Clyde JAY-Z FEAT, BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/IDJMG)	32	27	11	Jenny From The Block JENNIFER LOPEZ (EPIC)	57	-	53	Gossip Folks Missy "Misdemeanor" ellidtt (The Gold Mind/elektra/
8	10	4	Bump, Bump, Bump	33	36	10	No Letting Go WAYNE WONDER (GREENSLEEVES/VP)	58	55	Œ	By Myself YING YANG TWINS (COLLIPARK/IN THE PAINT/KOCK
9	8	35	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARO/VP/ATLANTIC)	34	32		Hit The Freeway TONI BRAXTON FEAT, LOON (ARISTA)	59	61	2	I Don't Give A @#&% LIL JON & THE EAST SIDE BOYZ (BME/TVT)
10	9	ī.	Fabulous JAHEIM FEAT, THA RAYNE (OIVINE MILL/WARNER BROS.)	35	35	10	Sick Of Being Lonely FIELD MOB (MCA)	60			Realest Niggaz 50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)
11	18	322	1 Should Be DRU HILL (DEF SOUL/IDJMG)	36	-	SA	Mesmerize JA RULE FEAT ASHANTI (MURDER INC/OEF JAWIOJMGI	61	53	113	Oh Yeah! BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG).
12	14	Ó	Miss You AALIYAH (BLACKGROUNO)	37	34	13	Rock The Party BENZINO (SURRENDER/ELEKTRA/EEG)	62	68		8 Mile EMINEM (SHADY/INTERSCOPE)
13	17		Ignition R. KELLY (JIVE)	38	37	16	Little Things INDIA.ARIE (MDTOWN/UMRG)	63	64	11	In The Name Of Love R. KELLY (JIVE)
14	15		Thugz Mansion 2PAC (AMARU/DEATH ROW/INTERSCOPE)	39	46		Emotional Rollercoaster VIVIAN GREEN (COLUMBIA)	64	69		Break You Off THE ROOTS FEAT. MUSIC (MCA)
15	12		React ERICK SERMON FEAT, REDMAN (J)	40	40	26	Po' Folks NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	65	62		Nothins Free OOB IE FEAT LIL JON & THE EAST SIDE BOYZ (BME/
16	11	19	When The Last Time CLIPSE (STAR TRAK/ARISTA)	41	39		Move B***h LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	66	65	16	More Than A Woman ANGIE STONE & JOE (J)
17	13	10	I Care 4 U AALIYAH (BŁACKGROUNO)	42.	41	27	Hey Ma CAM RON (ROC-A-FELLA/OEF JAM/10JMG)	67	54		Multiply xzibit (LOUD/COLUMBIA)
18	16	10	Thug Lovin' JA RULE FEAT. BOBBY BROWN IMURDER INC/DEF JAM/IDJMG)	43	49		COMMON FEAT. MARY J. BLIGE (MCA)	68)			This Very Moment K-CI & JOJO (HOLLYWOODIMCA)
19	26		Wanksta 50 CENT (G-UNIT/SHAOY/INTERSCOPE)	44	47	6	How You Gonna Act Like That TYRESE (J)	69	-		What Happened To That Boy BABY FEAT CLIPSE (CASH MONEY UNIVERSAL/UMF
20	19		Talkin' To Me AMERIE (RISE/COLUMBIA)	45	44	15	He Is HEATHER HEAOLEY (RCA)	70	63	20	Are We Cuttin' PASTOR TROY (MADD SOCIETY/UNIVERSAL/UMRG)
21	24		Made You Look NAS (ILL WILL/COLUMBIA)	46	48		Guess What SYLEENA JOHNSON (JIVE)	71			Angel AMANDA PEREZ (POWERHOWSE)
22	30	84	Paradise LL COOL J FEAT. AMERIE (DEF JAM/IDJMG)	47	43	20	Funny GERALD LEVERT (ELEKTRA/EEG)	72	66	t	Wake Up SHADE SHEIST (BABY REE/MCA)
23)	23		Make It Clap BUSTA RHYMES FEAT. SPLIFF STAR (J)	48	42	116	The Streets WC FEAT, NATE DOGG (DEF JAM/IDJMG)	73	70	14	Imagine That
24	20		Baby ASHANTI (MURDER INC/AJM/IDJMG)	49	50		Thug Holiday TRICK DADDY FEAT LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)	74	60		Braid My Hair MARIO (3RD STREET/J)
25	21		Stingy GINDWINE (EPIC)	50	38		Girl Talk	75.	72		The Morning After OEBORAH COX (J)

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DECEMBER 21 Billboard® HOT R&B/HIP-HOP SINGLES SALES

J 22								-	_	_	
WFFK	T WEEK	NO.		WEEK	T WEEK	NO.		WFFK	T WEEK	and a	
THIS	LAST	1	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS	LAST	į	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	丰	LAST	ž	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	8	智 NUMBER 1 增 Ignition 8 Wis At No. 1 R. KELLY (JIVE)	26	32	81	Ma, I Don't Love Her CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	51	39		Ching, Ching ms jade (Beat Club/Interscope)
2	2	24	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	27	65	14	Rock The Party BENZING (SURRENDER/ELEKTRA/EEG)	52	45		From Tha Chuuuch To Da Palace SNOOP OOGG (OOGGYSTYLE/PRIORITY/CAPITOL)
100	4		Dance With Me JAIMIE LEE (RIPE)	28	21	M	Hovi Baby JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	53	67		Take You Home Angie Martinez feat Kelis (elektra/eeg)
4	5		Gimme The Light (Remix) SEAN PAUL FEAT. BUSTA RHYMES (VP/ATLANTIC)	29	30		Lose Yourself EMINEM (SHADY/INTERSCOPE)	54	60		AKshon (Yeah!) KILLER MIKE (AQUEMINI/COLUMBIA)
62	9		Thug Lady DYSHON & SQUABBLE (ROMEO)	36	48		It Just Happened NIKIE BATEY (AVS)	55	58	5	Skills GANG STARR (VIRGIN)
6	3		Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	31	33		Run 4 Us mark lane (intelligent/east cleveland)	56	_		Hot In Herre (Vinyl) NELLY (FO' REEL/UNIVERSAL/UMRG)
7	8	-	Truly Yours Narae (kirv)	32	29	10	When The Last Time CLIPSE (STAR TRAK/ARISTA)	57	52	1	Product Of Our Environment BORN PREDATORS (THREE GEMS/STREET PRIDE)
8	16		Jenny From The Block JENNIFER LOPEZ (EPIC)	33	20	20	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	58	38		Wanksta 50 CENT (G-UNIT/SHADY/INTERSCOPE)
9	11		Bump, Bump, Bump B2K & P. DIDOY (EPIC)	34	28	25	Day + Night ISYSS FEAT. JAOAKISS (ARISTA)	57)	_		Can't Hang DAVYNE (STERWINN)
10	6		Shady BIG 'C' (SOUTHPAW/KES)	35	5 5		Come Close To Me COMMON FEAT MARY J. BLIGE (MCA)	50	40	10	This Is My Party FABOLOUS (DESERT STORWELEKTRA/EEG)
11	14	Edl	Work It MISSY MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	36	41		Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT, COMMON (FOX/MCA)	51	64		Baby ASHANTE (MUROER INC/AJM/IOJMG)
12	19		Play Wit It THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	37	12	77	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)	62	69		Auld Lang Syne (Freedom Mix) KENNY G (ARISTA)
13	10		Virginity TG4 (T.U.G./A&M/INTERSCOPE)	38	50		Faithful Too POWW BROS. (POWWER MOVES/ORPHEUS)	63	47		Tonight I'm Gonna Let Go SYLEENA JOHNSON (JIVE)
14	7		Heatseeker YOUNG M.C. (STIMULUS)	35			Full Mode N.O.R.E. (DEF JAM/IDJMG)	64	43	57/	Grindin' CLIPSE (STAR TRAK/ARISTA)
15	15		Thug Lovin' JA RULE FEAT, BOBBY BROWN (MURDER INC/DEF JAM/IDJMG)	45)	56	-3	One Of Those Days WHITNEY HOUSTON (ARISTA)	65	63	r.A.	Blue Jeans YASMEEN (MAGIC JOHNSON/MCA)
16	17		Here And Now (Full Circle) TERRY STEELE (JTS)	411)	51	18	Luv U Better LL COOL J (DEF JAM/IDJMG)	66	54		Hey Sexy Lady Shaggy feat, Brian & Tony Gold (Big Yard/MCA)
17	26		Paradise LL COOL J FEAT. AMERIE (DEF JAM/IDJMG)	42	49	13	Like I Love You JUSTIN TIMBERLAKE (JIVE)	67	_	ļis B	Daydreaming CAM RON FEAT. TIFFANY (ROC-A-FELLA/DEF JAM IDJMG)
18	24		Make It Clap BUSTA RHYMES FEAT. SPLIFF STAR (J)	43	35		Precious B.J. (YOUNG LIFE)	668	68		Move B***h (Vinyl) LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
19	18		'03 Bonnie & Clyde JAY-ZFEAT BEYONCEKNOWLES (ROC-A-FELLA/DEF JAM/10JMG)	44	44	71	Girl Talk TLC (ARISTA)	69	二		Get Up NATE DOGG FEAT, EVE (ELEKTRA/EEG)
20	25	-10	Throw Up RACKET CITY (.447/LANOSPEED)	45	36		Crush Tonight FAT JOE FEAT GINUWINE (TERROR SQUAD/ATLANTIC)	70	59	10	Feel It Boy BEENIE MAN FEAT, JANET (VP/VIRGIN)
21	22	10	React ERICK SERMON FEAT, REOMAN (J)	45	34		Boy (I Need You) MARKAR CAREY FEAT CAM RON (MONARC/ISLAND/IDJMG)	71	75		Don't Mess With The Radio NIVEA (JIVE)
22	13		Dilemma/Air Force Ones NELLY (FO' REEL/UNIVERSAL/UMRG)	47	37		Hit The Freeway TONI BRAXTON FEAT, LOON (ARISTA)	72	71		Big Poppa/Warning THE NOTORIOUS B.I.G. (BAO BOY/ARISTA)
23	23		Ahh Dee Ahh Sandman (LO END)	48	42	61	Lights, Camera, Action! Mr. CHEEKS (UNIVERSAL/UMRG)	73	62		Sick Of Being Lonely FIELD MOB (MCA)
24	27		Do That BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	49			Break You Off THE ROOTS FEAT. MUSIC (MCA)	74	66		I'm Gonna Be Alright JENNIFER LOPEZ FEAT, NAS (EPIC)
25	31	4	What We Do FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)	50	46		I Want A Girl Like You JDE FEAT, JADAKISS (FOX/JIVE)	75			Up & Down (In & Out) DEBORAH COX (J)

• 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.

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DECEMBER 21 Billboard TOP R&B/HIP-HOP ALBUMS.

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	×	9		Sales data compiled from a national subset				¥ 8			
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				学堂 NUMBER 1 学堂 2 Weeks At Numb	_	5		.0 18	4	FAT JOE TERROR SQUAD/ATLANTIC 83600°/AG (12 98/18.98) Loyalty	11
1	1	-1	2	2PAC AMARU/DEATH RDW 497070*/INTERSCOPE (18.98/24.98) Better D		5		+	-	EVE ● RUFF RYDERS 493381*/INTERSCOPE (12 98/18 98) Eve-olution	1
				✓ HOT SHOT DEBUT ✓	+		- Charles	8 60	-	SMILEZ & SOUTHSTAR ARTISTORECT ORDO (11.98/17.98) [M] Crash The Party	24
2		100		MARIAH CAREY MONARC/ISLAND 063467*/IOJMG (12.99/18.98) Charmbrace	et 2	5	100	2 21			21
2	6	3	U S	SOUNDTRACK Shady 493598*/Interscope (1/2 98/19.98) 8 M	le 1	-5		9 41	96	XZIBIT ● LOUD/COLUMBIA 85925*/CRG (12 98 EQ/18 98) Man vs Machine	1
Δ	5	1		JAY-Z A ³ ROC-A-FELLA/DEF JAM 063380 //IDJMG (15.98/19.98) The Blueprint 2: The Gift And The Cui			H	_		PACESETTER **→ *	
5	2		2	DRU HILL DEF SOUL 063771/NOJMG (12 98/18.98) Dru World Ord	_	5	5 8	9	. 6	THE TEMPTATIONS MOTOWN 014594/UMRG (11 98 CD) The Best Of The Temptations Christmas	55
6	7	2	8	JA RULE MURDER INC/DEF JAM 063487*/IOJMG (12 98/18 98) The Last Temptati		5	6 4	6 28	100	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12.98 EQ/18.98) Thug World Order	3
7	3		2	SNOOP DOGG DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98) Paid Tha Cost To Be Da Bo		5	7 3	8 36) B	DAVE HOLLISTER MOTOWN 018747/UMRG (12 98/18 98) Things In The Game Done Changed	3
8	8	4	4	MISSY ELLIOTT THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98) Under Constructi	_	5	8 5	8 37	7	SCARFACE RAP-A-LOT/NOO TRYBE 12646*/VIRGIN (12.98/18.98) Greatest Hits	10
9	4		2	BABY CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98) Birdm		5	9 3	9 17	3	CRAIG DAVID WILDSTAR/ATLANTIC 80027/AG (12.88/18.98) Slicker Than Your Average	17
10	9	_	2	JENNIFER LOPEZ EPIC 86231 (18.98 EQ CD) This Is MeTh	_	6	0 6	4 47	વા	ISYSS ARISTA 14731 112.98/18.981 The Way We Do	12
11	13	8	5	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18 98 CD) Still Ghe	to 3	6	1 6	7 61	2.	SO CENT FULL CLIP 2003* (16.88 CD) [H] Guess Who's Back?	51
12	10	_	2	SOUNDTRACK ROC-A-FELLA/DEF JAM 063201*/10JMG (12-98/18-98) Paid in F	ıll 10	6	2 6	2 58	15	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17 98) Diamond Princess	5
13	11		2	THE ROOTS MCA 112996" (18 98 CD) Phrenold	gy 11	6	3 6	9 53	3	DA HEADBUSSAZ FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.38) Dat's How It Happen To'm	15
14	12	_	2	BUSTA RHYMES J 20043* (12.98/18.98) It Ain't Safe No Mor	12	6	4	ntw.		SOUNDTRACK SHADY 450979*/INTERSCOPE (18.98 CD) 8 Mile: Mare Music From 8 Mile	64
15	15	10	29	EMINEM ▲ ⁶ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98) The Eminem Sho	w 1	6	5 6	0 38	6	TOO SHORT SHORT/JIVE 41816/ZOMBA (11.98/17.98) What's My Favorite Word?	8
16	14	5	3	TONI BRAXTON ARISTA 14749 (12 98/18.98) More Than A Wom	an 5	- 6	6 6	6 68	I E	AALIYAH 🛕 BLACKGROUND 10082* (12.98/18.98) Aaliyah	2
17	17	11	5	JUSTIN TIMBERLAKE JIVE 41823/ZOMBA (12.98/18.98) Justifi	ed 2	6	7 6	3 54	ČE	NAPPY ROOTS ▲ ATLANTIC 83524*/AG (11.98/17.98) Watermelon, Chicken & Gritz	3
18	16	7	4	TLC ▲ ARISTA 14780 (12 98/18.98)	BD 4	6	8 5	3 51	6	STEVIE WONDER MOTOWA/UTV 066184/UME (18.98 CD) The Definitive Collection	28
19	20	9	7	LIL JON & THE EAST SIDE BOYZ BME 2370°/TVT 13.98/17 98 Kings Of Cru	1k 2	6	9 5	5 48	5	BRIAN MCKNIGHT MOTOWN 086114/UMRG (12.98/18.98) 1989—2002: From There To Here	21
20	19	16	25	NELLY ▲ ⁵ FO REEL/UNIVERSAL 017742*/UMRG (12.98/18.98) Nellyvi	ie 1	7	0 5	6 66	20	MARIO ● 3rd STREET 20026/J [12 98/17 98] Mario	3
21	21	6	3	TALIB KWELI RAWKUS 113048°7MCA (18.98 CD) Qual	ty 6	7	1	etian)	Y 34	AVANT ● MAGIC JOHNSON 112809/MCA (12 98/18 98) Ecstasy	2
22	18	_	2	K-CI & JOJO MCA 113069* (18.98 CD) Emotion	al 18	7.	2 6	1 _	2	KOOL G RAP RAWKUS/IN THE PAINT 8471/KDCH (18.58 CD) The Giancana Story	61
23	24	14	-	SEAN PAUL 2 HARD/NP/ATLANTIC 89620°/AG (9.98/13.98) Dutty Ro	ck 8	7	3 8	7 62	15	SCARFACE DEF JAM SOUTH 586999*/IDJMG (12 98/18 98) The Fix	1
24	23	_	2	SYLEENA JOHNSON JIVE 39035/Z0MBA (11 98/17.98) [M] Chapter 2: The Voi	ce 23	7	4 7	0 46) E	VARIOUS ARTISTS DISTURBING THA PEACE/DEF JAM SOUTH 063205*/IDJM/G 1/2.580/18 98) Ludacris Presents Disturbing Tha Peace: Golden Grain	1
25	22	15	8	LL COOL J DEF JAM 063219*/IDJMG (12.98/18.98)	10 1	7	5 8:	2 91	12	NATALIE COLE VERVE 589774/VG (12.98/18.98) Ask A Woman Who Knows	24
26	25	12	5	WC DEF JAM 170071*/10.JMG (12.98/18.98) Ghetto Heism	an 7	37	6	5 43		DJ QUIK ARISTA 10611/BMG HERITAGE (16.98 CD) The Best Of DJ Quik / Da Finale	43
27	27	13	3	ERICK SERMON J 20050* (12.98/18.98) Rea	ct 13	7		_		PASTOR TROY MADD SOCIETY/UNIVERSAL 064652*/UMRG (12.98/18.98) Universal Soldier	2
28	30	19	3	DEBORAH COX J 20014 12 98/18.98 The Morning Af	er 7	7	8 7	1 59	28	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98) The Rebirth Of Kirk Franklin	1
200				*\$ GREATEST GAINER *\$		7	_	6 57	-	NAS ILL WILL/COLUMBIA 85275*/CRG (12.98 EQ/18.98) The Lost Tapes	3
29	52			ROYCE DA 5'9" GAME/IN THE PAINT 8475/KOCH (18 98 CO) [M] ROCK C	ty 29		184	8 75	-		75
30	26		11	INDIA.ARIE ● M0T0WN 064755/UMRG (12,98/18.98) Voyage To Ind	ia 1	8.		0 83		DONELL JONES UNTOUCHABLES 14760/ARISTA (12 98/18 98) Life Goes On	2
31	31	26	21	SOUNDTRACK FDX 113028*/MCA (18.98 CD) Brown Sug	ar 2	8	653	2 55		3LW NINE LIVES 86200*/EPIC (18.98 E.Q.CO) A Girl Can Mack	
32	-	-	8	GERALD LEVERT ELEKTRA 62795/EEG (12.98/18 98) The G S	-	100	100	4 86	_	MARY MARY COLUMBIA 82273/CRG [12.98 EQ/18 98] Incredible	
	33	_	3	SOUNDTRACK HOLLYWOOD 182378 [18.98 CD] Friday After No.	_			6 79	1	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98) [Ghetto Love]	2
34	41		Z.	VIVIAN GREEN COLUMBIA 86357/CRG (7.98 EQ/11.98) Love Std	-	3.0	100	1 88	-	B2K ● EPIC 85457 (12 98 EQ/18 98) B2K	70
35	34	-	15	LIL' FLIP A SUCKAFREE/LOUD/CDLUMBIA 86521*/CRG (7 98 E0/12-98) Undaground Lege	_	_	100	3 63		JOHN P. KEE & NEW LIFE VERITY 43/200/ZOMBA (11.98/17.98) [M] Blessed By Association	
36	35		10	FLOETRY DREAMWORKS 450013/INTERSCOPE (17.98 CD)	_	- 61		8 567 72	-		33 7
37	32	-	6	TANK BLACKGROUND/UNIVERSAL 064692/UMRG (12,98/18.98) One M	_	-		4 80	-	YOLANDA ADAMS ● ELEKTRA 62890/EEG [12:39/18:39] SIR CHARLES JONES MARDI GRAS 1060 [10:39/16:39] [M] Love Machine	28
38	47			KENNY G ● ARISTA 14753 (12.98/18.98) Wish	-	_		0 67	-		67
39	29	-	4	KELLY ROWLAND ● MUSIC WORLD/CDLUMBIA 88516/CRG (12.98 EQ/18.98) Simply De	•	-	1	2 J0/		CAM'RON ROC.A-FELLA/DEF JAM 558876*/DJMG (12 98/18 98) Cam'ron Sease Jive 418-94/20MBA (11 38/17-38) Come Home With Me	1
40	37	- +	4	HEATHER HEADLEY RCA 89375 (9.98/13.98) This Is Who I A		100		4 50		MS. JADE BEAT CLUB 493442*/INTERSCOPE (18.98 CD) Girl Interrupted	12
41	48		CV/	ASHANTI ▲ 2 MURDER INC/AJM 568830*/0.DJMG (12.98/18.98) ASha FIELD MOB MCA (1305)* (18.98 CD) From Tha Roota To Tha Too			-	9 81			47
43	54	_	30	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98) Thug Holid		9				Z-RO KMG 6000 (18 95 CD) Life	
44	49	-	10	AMERIE RISE/COLUMBIA 85959/CRG (12 98 EO CD) All I Ha	•	000	5 8	5 _	27		29
45	44	-+	6	SHAGGY BIG YARD 113070*/MCA (18.98 CD) Lucky D	_			8 71	3	CANIBUS MIC CLUB 7120 (10 98/17.98) Mic Club-Curriculum	71
46	57	-	6	B2K EPIC 85856 (8.98 ED CD) Santa Hooked Me Up (E	-	-					76
47	50	-	16	CLIPSE ● STAR TRAK 14735*/ARISTA 112.98/18.98) Lord Will		98	8			DEVIN J PRINCE 42003/RAP-A-LDT RESURRECTION (12 98/18 98) Just Trying Ta Live	11
48	36	_	31	MUSIQ ● DEF SDUL586772*/IDJMG (12.98/18.98) Juslisen (Just Liste	1	9	9			KENNY G ● ARISTA 14738 (12.98/18.98) Paradise	15
49	45	-	5	VARIOUS ARTISTS MURDER INC./DEF JAM 063411*/IDJM6 (12.98/18.98) Irv Gotti Presents The Remix	_	10	C	***************************************		DEAD PREZ FULL CLIP 2004* (17,98 CD) Turn Off The Radio	78
	-			Salit salita He Hellix	- 1 0						_

DECEMBER 21 Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

	74			V	-	31		- married
	×	Sales data compiled from a national subset 🦜		S.	×	×		S
1 2	WE.	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by	Nielsen	3	1	1 2		Š
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=	Z	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	CHA	善	5	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	유공
		- 当 NUMBER 1 治	21 Weeks At Number 1		113	23	KENNY G ▲ ARISTA 18757 (12.98/18.98) Miracles — The Holiday Album	42
	1	THE TEMPTATIONS ▲ GORDY/MOTOWN 635279/UMRG (3.98/6.98)	Give Love At Christmas	37	(14)	20	YOLANDA ADAMS ELEKTRA 62567/EEG (11.98/17.98) Christmas With Yolanda Adams	15
6	3	VARIOUS ARTISTS THE RIGHT STUFF 53041 (7.98/11.98)	Slow Jams Christmas Volume 1	38	15	16	NAT KING COLE ● EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98) Christmas Favorites	15
	3 4	LUTHER VANDROSS ▲ LV 57795*/EPIC (5.98 EQ/9.98)	This Is Christmas	35	16	9	EMINEM ▲ * WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98) The Slim Shady LP	141
(2	8	MARIAH CAREY ▲ 4 COLUMBIA 64222/CRG (11.98 EQ/17.98)	Merry Christmas	39	17	1-	KIRK FRANKLIN AND THE FAMILY • GOSPO CENTRIC 72130 (10.98/16-98) Krik Franklin And The Family Christmas	20
•	7	THE TEMPTATIONS	Christmas Card	30	18	-	BOYZ II MEN 🌋 MOTOWN 638365/UMR6 (11 98/17.98) Christmas Interpretations	24
- 6	2	EMINEM A® WEB/AFTERMATH 4906Z9*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	94	19	14	BOB MARLEY AND THE WAILERS ◆ 10 TUFF GDNG/ISLAND 548904/IDJMG (12.98/18.98) Legend	318
•	12	KENNY G ▲3 ARISTA 19090 (12.98/18.98)	Faith: A Holiday Album	25	20	-	VARIOUS ARTISTS MOTOWN 153354/UMRG (10.98 CD) A Motown Christmas	9
E	6	2PAC ▲9 AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	207	21	10	DONNIE MCCLURKIN A VERITY 43150/20MBA (11.98/17.90) [N] Live In London And More	114
- 5	5	MAKAVELI ▲ * DEATH ROW 63012*/KDCH (12.98/17.98)	he Don Killuminati: The 7 Day Theory	234	22	18	AL GREEN ▲ HITHE RIGHT STUFF 30800/CAPITOL (10.98/17.98) Greatest Hits	404
9	0 15	THE JACKSON 5 MOTOWN 635250/UMRG (3.98/6.98)	The Jackson 5 Christmas Album	25	23	24	MILES DAVIS ▲3 LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98) Kind Of Blue	214
1	1 13	DESTINY'S CHILD ■ MUSIC WORLD/CDLUMBIA 86098/CRG (12 98 EQ/18 98)	8 Days Of Christmas	11	24	19	2PAC ▲ AMARIU/JIVE 41638/ZOMBA (11.98/17.98) Me Against The World	328
1	2 11	2PAC ▲ 9 DEATH RDW 63008*/KDCH (19.98/25.98)	All Eyez On Me	348	25		VARIOUS ARTISTS EPIC 68679 (10.98 EQ/16.98) The Soul Train Christmas Starfest Album	15

[■] 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 Ehart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ■ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Flatinum). ■ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates albums 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 of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). Asterisk indicates LP is available. Most tape prices, and CD prices prices for BMG and UKEA labels, are suggested lists. Tape prices marked EL, and all other for prices are developed. All of the prices are developed from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker limpact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker limpact shows albums removed from Heatseekers. All rights reserved.

Latin



by Leila Cobo

Notas

'WORTH' THE EFFORT? When it comes to Latin music piracy, the battle has traditionally been fought on the streets and through the courts. The efficacy of awareness campaigns, especially those featuring stars, is less clear. After all, how sympathetic can someone earning minimum wage be when a star with a publicly lavish lifestyle urges them not to buy pirated CDs?

And yet the benefits of star appeal, coupled with a more populist and philosophical view of the effects of piracy, are the thrust of a new awareness campaign aimed at the Latin public. It was launched in the U.S. by the Recording Industry Assn. of America (RIAA) and in the Latin region by the International Federation of the Phonographic Industry (IFPI).

Titled "Mi Sueño Vale (My Dream Is Worth It)," the public service announcement (PSA) campaign follows a similar RIAA campaign launched earlier this year aimed at fighting illegal downloads in the mainstream market. It features such established Latin stars as Shakira, Maná, Marc Anthony, and La Ley.

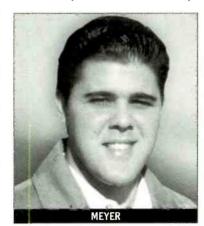
"The heart of the campaign is to impress upon the public that piracy is killing the development of future artists," IFPI Latin America regional director **Raul Vázquez** says. "We always talk about piracy, piracy, piracy; we talk about the consequences, but this campaign says, 'We have to protect the development of future artists, and the way to do it is [by] fighting piracy.'"

The official launch of Mi Sueño Vale was a Dec. 5 event at Los Angeles' South Gate High School during which Disa artist **Humberto Herrera** and RIAA and IFPI executives spoke with some 800 students. The event culminated with students destroying hundreds of pirated CDs. Similar events are planned in high schools around the nation at the same time that the PSAs should begin running in key Latin markets, including Los Angeles, Houston, Dallas, New York, and South Florida.

IFPI Latin America is planning events in various high schools and colleges throughout Latin America and is also developing a different series of spots that should air by the end of next quarter; commitments from various networks are already in place in Mexico and Brazil. The PSAs will follow a Christmas media campaign that features one established and one up-and-coming artist relating their experiences of trying to make it in the music world.

"The topic isn't piracy per se, nor do the artists say, 'Don't buy stolen music,' nor do they ever speak down to the kids," IFPI communications director **Ignacio Meyer** says. "They say, 'It's hard to make your dream come true.'"

The argument, Meyer says, is that kids who want to pursue musical careers may not have the same op-



portunities as, for example, kids who want to become lawyers, because of piracy.

As with all educational campaigns, it will be hard to judge its success immediately. But Mi Sueño Vale cost very little to develop, according to RIAA VP of Latin music **Rafael Fernández**.

"If it looks like we're getting the reaction we hope to get, perhaps we can fund it much better," Fernández says. "In order to have an overall successful campaign, you need to have an educational campaign, as well."

RITMO INCENTIVES: In an effort to spur holiday sales and fight the allure of lower-priced pirated CDs, retailer Ritmo Latino is offering a series of incentives to buyers, ranging from a DVD (with a purchase of Los Tigres del Norte's La Reina del Sur) to a wristwatch (with Shakira's Grandes Exitos). According to head buyer Alberto Uribe, for the past six months, each major release has been accompanied by a premium for the buyer.

IN BRIEF: Recovering after emergency surgery, salsa icon Celia Cruz called upon the press to respect her privacy and refused to disclose details of her ailment. In an open letter to the press, Cruz gave thanks for the outpouring of support and concern she has received, then emphasized her wish to recover in peace . . . Two singles by up-andcoming Warner trio Bacilos have been tapped for commercial campaigns. "Mi Primer Millión" (My First Million) will be used in a national TV campaign for Corvette from Sunday (15), while Budweiser will use current single "Caraluna" (Moonface) for a national radio campaign starting in January 2003.

BY HOWELL LLEWELLYN

Many of the world's leading Latin jazz artists gathered in Havana this month for one of the most eagerly awaited events on the calendar: the 20th Havana Jazz Festival Dec. 11-15.

Latin jazz received a massive boost two years ago with the release of Academy Award-winning film director Fernando Trueba's documentary tribute to the musical form, *Calle 54* (54th Street); on that occasion, several of the artists featured in the movie were booked for the festival.

The biennial event usually features musicians from the U.S., and this year is no exception. Blues maestro Taj Mahal; saxophonist Joe Lovano; pianist Kenny Barron; double-bassist Charlie Haden; trumpeter Roy Hargrove; Arturo O'Farrill, son of the recently deceased Chico O'Farrill; flutist Dave Valentin; and Puerto Rican percussionist Bobby Sanabria are all scheduled to take part.

The highlight of the festival is to be the Sunday (15) presentation of the third SGAE Latin Jazz Award, offered by Spanish authors' and publishers' society SGAE. A jury comprising Cuban Grammy Award-winning pianist/composers Chucho Valdés and Gonzalo Rubalcaba and Spanish flutist/saxophonist Jorge Pardo selected eight finalists from scores submitted by 112 candidates from 13 countries.

Latin Jazz Acts Gather For Havana Festival



"The SGAE is deeply committed to this event, which we consider

to be among the most important of its genre," SGAE events organizer Pablo Sanz says. "A measure of the festival's prestige is the number of non-Cubans who attend, especially those from the U.S. Latin jazz is no longer just another sub-form of jazz but now has its own identity."

The winner—announced after a concert by the Gonzalo Rubalcaba Trio performing tracks from its new album, *Supernova*—received 11,000 euros (\$11,000), with 5,500 euros (\$5,500) and 3,000 euros (\$3,000) going to second- and third-place composers.

The eight selected scores were to be performed a day earlier by Cuba's renowned pioneering jazz band Irakere. The finalists include two scores each from Cuba, Spain, and Brazil and one each from Colombia and Peru. Other entries came from Argentina, Costa Rica, Ecuador, Mexico, Portugal, Puerto Rico, Uruguay, and Venezuela.

Other SGAE activities included a concert by Galician pianist Abe Rábade, who won the best new pianist award at the SGAE-organized 2001 Tete Montoliú Jazz festival. SGAE was also planning to present new albums by Cuban percussionist/drummer Giraldo Piloto and Cuban pianist Ramón Valle, as well as a roundtable on Latin jazz featuring Rubalcaba, Pardo, and flautist José Luis Cortés, leader of timba/salsa band NG La Banda.



Uncaged Tigres. Riding high on the crest of the success of their latest album, *La Reina del Sur* (currently No. 4 on the *Billboard* Top Latin Albums chart and No. 1 on the Top Regional Mexican Albums chart), Los Tigres del Norte visited Miami for Columbia House's Club Musica Latina Awards, at which they collected the artist of the decade award. Pictured, from left, are band members Hernández and Jorge Hernández. Club Musica Latina senior director Chiqui Cartagena, awards-show hostess Sissi, and band members Eduardo Hernández, Luis Hernández, and Oscar Lara.

Sales data compiled by 🏌 Nielsen LAST WEEK 2 WKS. AG0 EAK SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL ROCIO DURCAL ADIOLA GRATO/BMG LATIN (13 98 CD) 59 48 PESADO ***EAMAFX 49501/WARNER LATINA (10.98 CO) 53 41 PANCHO BARRAZA GISSELLE ABIOLA 96164 BMG LATIN (14.98 CD) 62 51

THIS	LAS	2 WI		ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEA
				៖營制 NUMBER 1 → 3 1 3 Weeks At Number 1	
1	1	1	157	LAS KETCHUP △² Las Ketchup SHAKETOWN/COLUMBIA 86980/SONY DISCOS (15.98 EO CO) [H]	1
2	2	4	8	SHAKIRA A Grandes Exitos	1
3	4	-	E	RICARDO ARJONA Santo Pecado	3
4	3	3	7	SONY DISCOS 84564 (17.98 EO CD) [M] LOS TIGRES DEL NORTE La Reina Del Sur	1
				FONDVISA 50866 (14.98 CD) # HOT SHOT DEBUT	
5				LOS BUKIS 30 Inolvidables	5
	8	9		FONOVISA 0691 (14.99 CD) [M]	-
0 7	_			SURCO 017532/UNIVERSAL LATINO (16.98 CD) [H]	2
7	6	8	126	ENRIQUE IGLESIAS • Quizas UNIVERSAL LATINO 084385 (11.98/18.98)	1
8	5	5	-	KUMBIA KINGS EMI LATIN 42526 (7.98): 1.98) All Mixed Up: Los Remixes	3
	9	6		LUIS MIGUEL WARNER LATINA 49277 (1938 CD) Mis Boleros Favoritos	3
TC.	7	_		VICENTE FERNANDEZ SONV DISCOS 87589 (17.98 ED CD) 35 AniversarioLo Mejor De Lara	7
11	11	7	16	MANA WARNER LATINA 48566 10 98/18 98) Revolucion De Amor	1
12	10	10	10	SELENA Ones EMI LATIN 42096 (16.98 CO) The control of the contr	4
13	12	14	-	LIMITE Soy Asi	12
	П			\$ GREATEST GAINER \$	
14	23	38	8	ALEJANDRO FERNANDEZ SONY DISCOS 84953 (15/98 ED CO) [M] Bellas Artes En Vivo: 100 Anos De Musica Mexicana	14
15	15	2	e	EDNITA NAZARIO Acustico Vol. 2	2
15	24	19	ě	SONY DISCOS 87649 (16.98 ED CO) [M] BELINDA Mariana: Complices Al Rescate	16
177	25	20		ARIOLA 92568/9MG LATIN (9:98 CO) BELINDA Silvana: Complices Al Rescate	15
1B	16	13	d	ARIOLA 92579/BMG LATIN (9.98 CO) VARIOUS ARTISTS Arcoiris Musical Mexicano Vol. 2	11
19	18	12		UNIVISION 310090 UG [11 98/15:98) JAGUARES El Primer Instinto	2
20		12		RCA 96656/BMG LATIN (14.98 CD)	
	17	_		INDUSTRIA DEL AMOR UNIVISIDN'S 100930 UG (1488 CD) [H] 30 Inolvidables	17
21	14	11		OLGA TANON WARNER LATINA 49393 (16.98 CD) [M] Sobrevivir	11
22	13	28		LOS TEMERARIOS AFB SIGMA 0529/FONDVISA I 10.98/16.98) Una Lagrima No Basta	1
23	19	_	-	INDIA Latin Songbird: Mi Alma Y Corazon SONY DISCOS 87454 (16.98 EQ.CD)	19
24	22	15		HECTOR & TITO V1-499571/UG (14-38-CD) [M] A La Reconquista	9
25)	10	atV		CUISILLOS DE ARTURO MACIAS MUSART 12849/BALBOA (12.58 CD) No Voy A Llorar	25
26	21	17	13	LIBERACION DISA 727029/UG (8.98/13.98) [H] Historia Musical	7
145 mm				PACESETTER ® 🌤 🕏	
27	54	71	3	EL CHICHICUILOTE LIGERES 950466 (7 98/73.98) La Fiesta Del Chichicuilote	27
28	27	21	-	PALOMO ()(SA 727032/UG (8 98/13.98) Situaciones	21
29	20	16	17	CONJUNTO PRIMAVERA FONOVISA 86237 (9 98/13 98) [N] Perdoname Mi Amor	2
30	26	22	10	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98) Arcoiris Musical Mexicano	2
31	34	23	-3	CRISTIAN Grandes Hits	13
32	28	25	29	ARIOLA 95787/BMG LATIN I16.98 COI [M] THALIA Thalia	1
33	32	33	à	EMI LATIN 39753 (10.98/17.98) [M] VARIOUS ARTISTS Bachatahits 2003	32
34	36	31		J&N 87552/SONY DISCOS (13:98 EQ CO) MARCO ANTONIO SOLIS ● Mas De Mi Alma	1
35	31	30		JENNIFER PENA A Libre	2
				UNIVISION 310053/UG (9.98/13.98) [M]	
36	30	27		SONY DISCOS 84667 (10.98 EQ/16.98) [M]	1
37	35	37		GILBERTO SANTA ROSA Viceversa SONY DISCOS 84781 (6.98 E0/16.98) [H]	2
38	48	60		RUBEN BLADES COLUMBIA 84625/SONY OISCOS (6 98 EQ/16 98) Mundo	37
3₽	29	39		LA ONDA EMILATIN 39099 (8 98/12 98)	29
40	37	26	th.	LUPILLO RIVERA A Amorcito Corazon	4
41	33	24		VICTOR MANUELLE Le Preguntaba A La Luna SONY DISCOS 64663 (16.98 E.O.CO)	12
42	38	36	1	VARIOUS ARTISTS UNIVERSAL LATINO 068842 (16.98 CD) Radio HitsEs Musica Vol. 2	36
43	41	29	37	SIN BANDERA O SIN BONY DISCOS SARBOG (16.98 E D.CO) [H]	12
44	46	53		THE LATIN ALL-STARS ST CLAIR 6462 (8 98 CO) Exitos Latin Hits	44
45	57	-	2	PEDRO INFANTE/RAMON AYALA PERDIIE/WEAMEX 19755/WARNER LATINA (13 98 CO) Dos Voces Unidas Por Primera Vez	45
46	52	34	7	LOS RAZOS RAZOS Dandole Vuelo A La Hilacha RAZ 95788/BMG LATIN (12.98 CD) [H]	12
47	49	40	500	SOUNDTRACK EI Clon	19
48	42	32		LOS ANGELES DE CHARLY Bonita Mujer	10
				FONDVISA 50665 (9.98/13.98) [M]	

5	CHUY VEGA UNIVISION 310078/UG (9.98/13.98)	[H]			Mas De Lo Que Merecias 1
	LATIN POP ALBUMS		TROPICAL/SALSA ALBUMS	1	REGIONAL MEXICAN ALBU
1	LAS KETCHUP LAS KETCHUP (SHAKETDWN/COLUMBIA /SONY DISCOS)	1	INOIA LATIN SONGBIRO: MI ALMA Y CORAZON (SONY DISCOS)	1	LOS TIGRES DEL NORTE LA REINA DEL SLR (FONOVISA)
	SHAKIRA GRANDES EXITOS ISDNY OISCOS)	2	VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	2	LOS BUKIS 30 INOLVIOABLES (FONOVISA)
	RICAROO ARJONA SANTO PECADO (SONY DISCOS)	3	GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	3	VICENTE FERNANDEZ 35 ANIVERSARIG. LO MEJOR DE LARA JSONY DISCOS
	JUANES UN DIA NORMAL (SURCO UNIVERSAL LATINO)	4	RUBEN BLADES MUNDO (COLUMBIA/SONY DISCOS)	4	LIMITE SOY ASI (UNIVERSAL LATINO)
	ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	5	VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)	5	ALEJANDRÓ FERNANDEZ BELLAS ARTES EN VIVO: 100 ANOS DE MUSICA MEXICANA. (SONY DISCO
	KUMBIA KINGS ALL MIXED UP. LOS REMIXES (EMI LATIN)	6	ELVIS CRESPO GREATEST HITS (SDNY DISCOS)	6	BELINOA MARIANA: COMFLICES AL RESCATE (ARIOLA/BMG LATI
	LUIS MIGUEL MIS BOLEROS FAVORITOS (WARNER LATINA)	7	VARIOUS ARTISTS SALSAHITS 2003 (J&N /SONY OISCOS)	7	VARIOUS ARTISTS ARCDIRIS MUSICAL MEXICANO VDL 2 (UNIVISION/U
	MANA REVOLUCION DE AMOR IWARNER LATINA J	8	JOSEPH FONSECA ESCUCHAME (KAREN/UNIVERSAL LATINO)	8	INOUSTRIA DEL AMOR 30 INOLVIDABLES (UNIVISION/UG)
	SELENA ONES (EMILATIN)	9	VARIOUS ARTISTS MERENHITS 2003 (J&N /SONY DISCOS)	9	LOS TEMERARIÓS UNA LAGRIMA MO BASTA (AFG SIGMA (FONOVISA)
10	EDNITA NAZARIO ACUSTICO VOL. 2 (SONY DISCOS.)	10		10	CUISILLOS DE ARTURO MACIAS NO VOY A LLORARI (MUSART /BALBDA)
1	BELINOA SILVANA: COMPLICES AL RESCATE IARIOLA/BMG LATIN)	13	MONCHY & ALEXANORA CONFESIONES (J&N/SONY DISCOS)	11	LIBERACION HISTORIA MUSIEAL (OISA /UG)
2	JAGUARES EL PRIMER INSTINTO (RCA/BMG LATIN)	12	MARC ANTHONY LIBRE (COLUMBIA /SONY DISCOS)	12	EL CHICHICUILCTE LA FIESTA DEL CHICHICUILOTE (LIDERES)
	OLGA TANON SOBREVIVIR (WARNER LATINA)	13	CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	13	PALOMO SITUACIONES (ENSA /UG)
	HECTOR & TITO A LA RECONQUISTA IVI /UG)	14	JERRY RIVERA VUELA MUY ALTO (ARIDLA /BMG LATIN)	14	CONJUNTO PRIMAVERA PERODNAME MI AMOR (FONOVISA)
	CRISTIAN GRANDES HITS (ARIOLA /BMG LATIN)	15	VARIOUS ARTISTS SOLO EXITOS UNDERGROUND 2003 (MOCK & ROLL /SONY DISCOS)	15	VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION /UG)
	THALIA THALIA (EMILATIN)	16	AVENTURA WE BRDKE THE RULES (PREMIUM LATIN /J&N)	16	JENNIFER PENA LIBRE (UNIVISION/UG)
	MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	17	CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	17	LA ONDA A TODA ONDA (EMILATIN)
8	CHAYANNE GRANDES EXITOS (SONY DISCOS)	18	SPANISH HARLEM ORCHESTRA UN GRAN OIA EN EL BARRIO (ROPEAOOPE /AG)	18	LUPILLO RIVERA AMORCITO CORAZON (SONY DISCOS)
	VARIOUS ARTISTS RADIO HITSES MUSICA VOL. 2 (UNIVERSAL LATINO)	19	CELIA CRUZ HITS MIX (SONY DISCOS)	19	PEORO INFANTE/RAMON AYALA DOS VOCES UNIDAS POE PRIMERA VEZ IFREDDIE/WEAMEX I/WARNER LATIN
0	SIN BANOERA SIN BANOERA (SONY DISCOS)	20	VARIOUS ARTISTS RUMBA FLAMENCO (PUTUMAYO)	20	LOS RAZOS OANDOLE VUELO:A LA HILACHA (RCA/BMG LATIN)

VARIOUS ARTISTS
COMPRISONS 49473/WARNER LATINA (17 98 CB)

LOS TEMERARIOS

ELVIS CRESPO

VARIOUS ARTISTS

LOS ACOSTA 019A 797026/UG (8.98/13.98) [M]

VARIOUS ARTISTS

VARIOUS ARTISTS
18-N 87551/SONY DISCOS (14.98 EQ CD

JOSEPH FONSECA

VARIOUS ARTISTS

INTOCABLE A
CAALL ATIN 37745 (9.98/15.98) [H]

VARIOUS ARTISTS

VARIOUS ARTISTS
J&N 87550/SONY DISCOS (14.98 EQ CD)

BANDA EL RECODO

GRUPO MANIA

MONCHY & ALEXANDRA

VARIOUS ARTISTS
CRAMMY 491527WARNER LATINA (10.98/18.98)

VICENTE FERNANDEZ SONY DISCOS 84282 (10 98 EQ/15.98) [M]

LOS ORIGINALES/LOS RAZOS

LOS TUCANES DE TIJUANA

JOAN SEBASTIAN & PEPE AGUILAR

JESSIE MORALES: EL ORIGINAL DE LA SIERRA

A.B. QUINTANILLA Y LOS KUMBIA KINGS •

51 46

44 45

50 47

47 44

61 50

43 43

45 35

55 57

40 56

73

58 54

56 49

64 55

75 66

65 52 PEAK

48

53

2

10

58

8

8

Title

En Concierto: Inolvidable

En Alma, Cuerpo Y Corazon

No. 1: Um Ano De Exitos Vol. 3

Historia De Un Idolo Vol. 2

Historia Musical

La Revancha!

Jugo A La Vida

Greatest Hits

Los Grandes

La Hora Sonidera

15 Postales De Amor

Ranchero Y Mucho Mas 29

Salsahits 2003 65

Shhh!

Suenos

Latino

70

21

8

Merenhits 2003

No Me Se Rajar

Confesiones...

Escuchame

Historia Musical: 30 Pegaditas

2002 Latin Grammy Nominees

Complices Al Rescate: El Gran Final

Las 30 Cumbias Mas Pegadas

Las Romanticas De Pancho Barraza

www.americanradiohistory.com

DECE 2	MBE 002	R 21	Bi	Ilboard HOT LATIN	TRACKS	TM			
×	EEK	AGO	HO	Airplay monitr red by Nielsen Broadcast Data		z			
his WEEK	LAST WEEK	2 WKS.	VEEKS	TITLE	Artist	PEAK POSITION			
		2		PRODUCER (SONGWRITER) 性 NUMBER 1 性	3 Weeks At Number 1	44			
•	1	1	8	EL PROBLEMA RARJONA (RARJONA)	Ricardo Arjona 😾	1			
2	3	8	10	SUENA R.MUNOZ,R.MARTINEZ (L.PADILLA)	Intocable ♀ EMILATIN	2			
3	7	12		SI NO ESTAS R PEREZ (R PEREZ,R LIVI) RPE (UNIVISION					
4	2	3		CUANDO ME MIRAS ASI RROMAN (A POSSER ROMAN): Cristian 🕏 ARIOLA /BMG LATIN					
5	10	23	7	SI NO FUERA POR TI EESTEFAN JR., J. SECADA, A PENA (G. MARCO)	Jon Secada ♀ CRESCENT MOON/SONY DISCOS	5			
5	4	4		ES POR TI G.SANTAQUALLA.JUANES (JUANES)	Juanes ♥ SURCO/UNIVERSAL LATINO	4			
7	5	2	10	ASEREJE M.RUIZ (M.RUIZ,M.BENITO)	Las Ketchup 🖙	1			
8	9	5		EL DOLOR DE TU PRESENCIA. R.PEREZ (R.PEREZ)	Jennifer Pena '\' UNIVISION	1			
9	23	24	VA.	(A) GREATEST GAINER	((♠)) Shakira 😾	9			
10	6	7	16	S.MEBARAK R.L.F.OCHOA IS MEBARAK R.L.F.OCHOA) TODO MI AMOR	EPIC /SONY DISCOS Paulina Rubio ♥	5			
11	8	6	20	SHEPPARD,K GIOIA (T.VERGES,B.JAMES) PERDONAME MI AMOR	UNIVERSAL LATINO Conjunto Primavera ♥	3			
12	14	9	38	J GUILLEN IR GONZALEZ MORA) ENTRA EN MI VIDA	FONOVISA Sin Bandera ♥	3			
13	11	19	4	A BAQUERO (LGARCIA N.SCHAJRIS) QUIZAS E (EIGLESIASL MENDEZ (E IGLESIASL MENDEZ)	SONY DISCOS Enrique (glesias 😭 UNIVERSAL LATINO	11			
14	17	11	18	NO ME ENSENAST. MENUEZ (E IGLESIAS.L. MENUEZ) NO ME ENSENASTE STEFANO (ESTEFANO, J RYES)	Thalia 🗭	1			
15	12	13	10	LA REINA DEL SUR LOSTIGRES DEL NORTE (TBELLO)	Los Tigres Del Norte	9			
16	19	14	32	A DIOS LE PIDO GSANTAUALLAJUANES (JUANES)	Juanes ♀ SURCO /UNIVERSAL LATINO	2			
17	16	15	39	Y TU TE VAS RLI TOLEO DI FIDE VITALI	Chayanne ⊈ sony discos	1			
18	13	10	12	SI TUVIERA QUE ELEGIR B.SILVETT/ (R.MONTANER.Y.MARRUFO)	Ricardo Montaner 🖙	8			
19	24	20	6	HASTA QUE VUELVAS LMIGUEL B. SILVETT! (FGARZA BOJALIL, M. A. RAMDS MUNOZ)	Luis Miguel Warner Latina	19			
20	28	27		AY! PAPACITO (UY! DADDY) A B QUINTANILLA III.C.°CK' MARTINEZ,G PADILLA (A. 3. QUINTANILLA III.A. VILLARREALI	Limite UNIVERSAL LATINO	20			
21	15	22	22	VUELA MUY ALTO J.REYES (ESTEFANO)	Jerry Rivera 🖼 ARIOLA/BMG LATIN	3			
22	25	18		EN NOMBRE DE LOS DOS J.M.LUGO (O.ALFANNO)	Victor Manuelle SONY DISCOS	14			
23	20	26		MARCHATE R NERIO (ESTEFANO)	Gisselle ♥ ARIDLA/BMG LATIN	20			
24	18	16	12	CARALUNA LEDCHOA,BACILOS,G VASQUEZ (J. VILLAMIZAR)	Bacilos ♥ warner Latina	16			
25	22	21	Ш	LA CHICA SEXY M.OUNTERO LARA (M.OUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	12			
25) 27	30	32		ERES MI RELIGION FHERAGONZALEZ (FHER)	Mana ♥ WARNER LATINA	26			
28	39	30 25		TU FORMA DE SER A GARZA,R GARZA PGARZA,PINIGUEZ (M FULLVIAN PMASSADAS,H AYALA) LAS VIAS DEL AMOR	Alberto Y Roberto DISA Banda El Recodo	26			
29	29	43		ALIZARRAGA JUZARRAGA (ALIZARRAGA J.LIZARRAGA N.HERNANDEZ) ASI ES LA VIDA	Olga Tanon	29			
30	26	31	20	H GATICA,K O'BRIEN (M BENITO,A CAMPOS,J,DAVIC) DONDE VAYAS	WARNER LATINA German Lizarraga	26			
31	31		2	A VALENZUELA, O. VALENZUELA (F.ROSARIO) DE UNO Y DE TODOS LOS MODOS	DISA Palomo ♥	31			
32	32	33	9	PALOMO (TVINIEGRA) TU NO SOSPECHAS	DISA Jordi ₩	27			
33	46		1.4	AJAENIA JAENWPAZRVERGARA) CAPRICHO MALDITO	SONY DISCOS Los Rieleros Del Norte ♥	23			
34	36	42		M.MORALES (PGARZA) QUE DIOS SE APIADE DE MI JL.PILOTO.M.(IDPEZ (JL.PILOTO)	Lourdes Robies Latin World	34			
35	21	17	2	ASEREJE ASEROJA SOEGOLADOJ,G.GEGOLADO (M.RUIZ)	La Onda 🛠	17			
36	35	34		COMER A BESOS AA ALBA (AA ALBA)	Los Temerarios FONOVISA	34			
37	37	28		DONDE ESTARA MI PRIMAVERA MASOLIS (MASOLIS)	Marco Antonio Solis ♥ FONDVISA	25			
38	40	50	7	TE AMO TANTO M.BLASCO,L.RUSTICI (YAIRE)	Yaire ♥	36			
39	49	35	3	SEDUCEME INDIA,LINFANTE.K.C.PORTER (INDIA,R.CONTRERAS, J.GRECO, S. MARTE)	India sony ascos	35			
40	45	38	12	TE VAS R PEREZ (R PEREZ R LIVI)	Luis Fonsi Universal Latino	25			
41	33	37	18	TE SOLTE LA RIENDA PRIVERA I JAJIMENEZI	Lupillo Rivera SONY DISCOS	12			
42	47	41	0	A URIAS (I URIAS)	Adolfo Urias Y Su Lobo Norteno PLATINO /FONOVISA	41			
48	38	46 29	9	J.A.LEOEZMA (R AMPARO)	Coyote Y Su Banda Tierra Santa	40			
45	42		2	POR MAS QUE INTENTO K SANTANDER, J.M.LUGO (K SANTANDER) QUERIDO LADRON Aroma		42			
46	74. RE		20	ANGEL DE AMOR	LOBO /FONOVISA Mana ♥	6			
				PHERA GONZALEZ (PHERA GONZALEZ) # HOT SHOT DEBUT	WARNER LATINA	_			
47	T.	=	A	LA SUEGRA	Banda Machos WEAMEX WARRER LATINA	47			
48		- 2	eg.	BANDA MACHOS (E MOGUEL DIAZ) MI DERROTA G GARDIA M RUBALCAVAI	Beto Y Sus Canarios S	46			
	48	49	ě	SIRENA ABAQUERO (LGARCIA,A BAQUERO)	Sin Bandera SONY DISCOS	43			
50			44	AMOR DE INTERNET LA RUIZ (G. ESI RADA)	Socios Del Ritmo	23			
Compile	(from	n nat	aval a	ample of airplay supplied by Nielsen Broad asst Data Systems' Radio Track service. A	named of 100 stations (20 Latin Pop. 17 Transis	nI/Coloo			

Tobalpace from a flational sample of an play supplied by tyleracin bload cast bata of stellar flation flation and sample of an play supplied by tyleracin bload cast bata of stellar flations. A polici of 100 stations table cather op, 17 maybe are bload.
55 Regional Mexican) are electronically monitored 24 lirs, a day, 7 days a week. Songs ranked by Audience Impressions. 🖚 Records showing an increase in audience
ever 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 reg-
isters 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
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		L	ATIN PO	P	Al	RPLAY	
×		Airplay monitored by	Nielsen Broadcast Data Systems				
	VÆEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABO	ARTIST
1	1.	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	21	22	QUE DIOS SE APIADE DE MI LATIN WORLD	LOURDES ROBLES
Z	2	CUANDO ME MIRAS ASI ARIOLA/BMG LATIN	CRISTIAN	22	25	TE AMO TANTO LIDERES	YAIRE
	3	ES POR TI SURCO /UNIVERSAL LATINO	JUANES	23	27	TE VAS UNIVERSAL LATINO	LUIS FONS
4	15	QUE ME QUEDES TU EPIC /SONY DISCOS	SHAKIRA	24	23	ASI ES LA VIDA WARNER LATINA	OLGA TANON
	4	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	Zi)	18	VUELA MUY ALTO ARIOLA /BMG LATIN	JERRY RIVERA
	5	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS		24	DONDE ESTARA MI PRIMAVERA FONOVISA	MARCO ANTONIO SOLIS
	10	SI NO FUERA POR TI CRESCENT MOON /SONY DISCOS	JON SECADA	27	30	ANGEL DE AMOR WARNER LATINA	MANA
	9	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	28	28	SIRENA SONY OISCOS	SIN BANDERA
	7	ASEREJE SONY DISCOS	LAS KETCHUP	29	31	DIMELO SONY DISCOS	ALEJANORO MONTANER
	6	SI TUVIERA QUE ELEGIR WARNER LATINA	RICARDO MONTANER	30	29	AVE MARIA VALE /UNIVERSAL LATINO	DAVIO BISBAL
11	14	NO ME ENSENASTE EMILATIN	THALIA	31	26	ESCLAVO DE TU PIEL FONDVISA	RICARDO CASTILLON
12	12	HASTA QUE VUELVAS WARNER LATINA	LUIS MIGUEL	32	32	ELEGISTE PERDER SONY DISCOS	ANGEL LOPEZ
13	16	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	33		TU FORMA DE SER DISA.	ALBERTO Y ROBERTO
	13	Y TU TE VAS SONY DISCOS	CHAYANNE	34	39	TE LD PIDO POR FAVOR RCA /BMG LATIN	JAGUARES
15	17	SI NO ESTAS RPE /UNIVISION	AREA 305	35	37	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA
16	-8	MARCHATE ARIOLA /BMG LATIN	G(SSELLE	36	35	QUE BONITA PAREJA MUSART/BALBOA	JOAN SEBASTIAN
	11	CARALUNA WARNER LATINA	BACILOS	37		SHHH EMI LATIN	A.B. QUINTANILLA Y LOS KUMBIA KINGS
	19	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	38	38	EN NOMBRE OF LOS DOS SONY DISCOS	VICTOR MANUELLE
19	21	ERES MI RELIGION WARNER LATINA	MANA	39	33	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS
20	20	TU NO SOSPECHAS SONY DISCOS	JORDI	40	36	COMPLICES AL RESCATE ARIOLA/BMG LATIN	BELINOA

			CAL/S	AL	SA	A AIRPLAY	
×	. ×	System	ast Data	¥	_×	TITLE	ARTIST
THIS	LAST	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	
10	3	SI NO ESTAS RPE/UNIVISION	AREA 305	> 21	22	THE GAME OF LOVE S. ARISTA	ANTANA FEATURING MICHELLE BRANCH
E	1	EN NOMBRE DE LOS OOS SONY DISCOS	VICTOR MANUELLE	22		JENNY FROM THE BLOCK JENNIFE EPIC	R LOPEZ FEATURING JADAKISS & STYLES
1	4	SEDUCEME SONY DISCOS	INDIA	23	34	A QUE NO TE ATREVES UNIVERSAL LATINO	DOMINGO QUINONES
4	7	SI NO FUERA POR TI CRESCENT MOON /SONY DISCOS	JON SECAOA	24	21	TODO MI AMOR UNIVERSAL LATIND	PAULINA RUBIO
5	2	LA SÁLSA VIVE TITO NEVES FEATURING CELIA CRUZ, SKBERTO SANTA WEACARIBE /WARNER LATINA	ROSA, CHEO FELIDIANO & ISMAEL MIRANDA	25	28	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS
	5	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	26	16	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA
7	14	ARRANCA EN FAI EMILATIN	LIMI-T 21	27	37	UN BESO UNIVERSAL LATINO	GRUPO MANIA
8	- 6	VIVIENDO COLUMBIA/SONY DISCOS	MARC ANTHONY	28		EL REY J&N /SONY DISCOS	KINITO MENDEZ
8	35	QUE ME QUEDES TU EPIC /SONY DISCOS	SHAKIRA	29	20	BAM BAM CRESCENT MOON /SONY DISCOS	RABANES
0	11	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA	30	24	QUE DIOS SE APIAOE DE MI LATIN WORLD	LOUROES ROBLES
9119	13	ASI ES LA VIDA WARNER LATINA	OLGA TANON	31	25	BARCO A LA OERIVA SONY DISCOS	MARC ANTHONY
2	10	VUELA MUY ALTO ARIOLA /BMG LATIN	JERRY RIVERA	32	12	MARCHATE ARIOLA /BMG LATIN	GISSELLE
13	9	AMOR ETERNO HUP	NUEVA ERA	33		QUIERO QUE ME HAGAS EL AMOR EMI LATIN X	EDNITA NAZARIO
11	17	DOS LOCOS J&N /SDNY DISCDS	MONCHY & ALEXANDRA	34	40	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
15	15	COMPLICES AL RESCATE ARIOLA /BMG LATIN	BELINDA	35	30	ASEREJE SONY DISCOS	LAS KETCHUP
1b	33	KAREN/UNIVERSAL LATIND	LDS HERMANDS ROSARIO	35	27	SIRENA SONY DISCOS	SIN BANDERA
17	39	MI NOVIA EMI LATIN	ILEGALES	37		SE NOS PERDIO EL AMOR COMBO	EL GRAN CDMBO DE PUERTO RICO
18		TE AMO TANTO LIDERES	YAIRE	38	8	CUANDO ME MIRAS ASI ARIOLA/BMG LATIN	CRISTIAN
19	31	ELEGISTE PERDER SONY DISCOS	ANGEL LOPEZ	39	.38	YD KULI YO KULA WEACARIBE /WARNER LATINA	TONO ROSARIO
20	23	ND ME ENSENASTE EMILATIN	THALIA	40		AZUCAR MEDLEY SONY DISCOS	CELIA CRUZ

Month of		Airplay monitored by Nielsen Broadcast Data				
THIS	LAST WEEK	TITLE ARTIST IMPRINT/PROMOTION LABEL		LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	SUENA INTOCABLE EMI LATIN	21	19	AMOR DE INTERNET	SOCIOS DEL RITMO
2 -	3	PERDONAME MI AMOR CONJUNTO PRIMAVERA FONOVISA	22	13	NOCHES ETERNAS NICO FLORES Y SU BA RCA JBMG LATIN	NOA PURO MAZATLAI
1	2	LA REINA DEL SUR FONOVISA LOS TIGRES DEL NORTE	23	18	NO QUE NO EMILATIN	CONTRO
40	8	AY! PAPACITO (UY! DADDY) UNIVERSAL LATING	24	24	QUEDO TRISTE EL JACAL RAMDN AYALA Y SI FREDDIE	JS BRAVOS DEL NORT
	4	LA CHICA SEXY UNIVERSAL LATINO LOS TUCANES DE TIJUANA	25	26	UN MONTON DE ESTRELLAS FONOVISA	GRUPO MOJAO
	6	LAS VIAS DEL AMOR BANDA EL RECODO FONOVISA	26	23	FONOVISA	S ANGELES DE CHAR
7	5	DONDE VAYAS DISA GERMAN LIZARRAGA	27	28	FONOVISA	URACANES OEL NOR
8	9	DE UNO Y DE TODOS LOS MODOS DISA PALOMO	28	33	ENAMORATE DE ALGUIEN DISA	EL PODER DEL NOR
9.)	17	CAPRICHD MALDITO LOS RIELEROS DEL NORTE FONOVISA	29	40	LA SIERRA	IANDA TIERRA BLANG
	12	EL DOLOR DE TU PRESENCIA UNIVISION JENNIFER PENA	30	35	CREO ESTAR SONANDO JESSIE MORALES: EL C UNIVISION	
11	10	TE SOLTE LA RIENDA LUPILLO RIVERA SONY DISCOS	31	32	EL AMOR NO ACABA UNIVISION	DUE
12	16	CORAZON CHIQUITO PLATINO FONOVISA ADOLFO URIAS Y SU LOBO NORTENO	32	29	NO SE LO DIGAS A ELLA DISA	INTACT
	7	ASEREJE LA ONDA EMILATIN	33	27	NO ME SE RAJAR FONOVISA	BANDA EL RECOI
14.	- 11	COMER A BESOS LOS TEMERARIOS FONOVISA	34		AFORTUNADO MUSART /BALBOA	JOAN SEBASTIA
15	15	EL AMOR NO TIENE EDAD EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN	35	39	COSTAROLA /SONY DISCOS	AN CHALINO SANCH
16	14	QUERIDO LADRON AROMA LOBO /FONOVISA	36	30	FONOVISA	U MAQUINA NORTEN
17	2.1	MI DERROTA BETD Y SUS CANARIOS DISA	37	-	DISA	OS REYES DEL CAMIN
18	22	ERES IMPOSIBLE DE OLVIDAR MUSART/BALBOA CUISILLOS DE ARTURO MACIAS	38	36	LA CUCARACHA EMILATIN	KUMBIA KING
19	25	PALABRAS HERMOSAS CHUY VEGA UNIVISION	39	38	QUE BUENA SUERTE MUSIMEX /SONY DISCOS	BANOA EL LIMO
20	20	LA SUEGRA BANDA MACHOS WEAMEX (WARNER LATINA	40		UNA ORACION MUSART/BALBOA	PANCHO BARRAZ

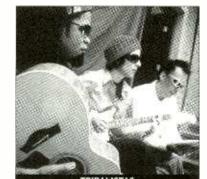
Brazilian Icons Form New 'Tribe'

BY TOM COMES

SAO PAULO, Brazil-Three of the greatest icons of contemporary Brazilian pop music—Marisa Monte, Arnaldo Antunes, and Carlinhos Brown—last month released a joint album on EMI Brazil. Tribalistas (Tribalists) includes 13 new songs reminiscent of Doces Bárbaros, the quartet created by Caetano Veloso. Gilberto Gil, Maria Bethania, and Gal Costa in the '70s as part of the Tropicalia movement that Gil and Veloso spearheaded and which was known as much for its music (which introduced electric guitars and instruments to popular Brazilian music) as its socially charged lyrical content.

In joining forces, the three artists—whose paths have crossed many times during their careers—manage to sound unlike anything else in Brazilian pop; in fact, they don't sound like themselves as soloists, either.

Mixing nylon and steel-stringed acoustic guitars with plain percussion, the album was recorded in 15 days.



The repertoire was worked on more than one year before, when Monte went to Salvador, Bahia, to record a special appearance on Antunes' album, which Brown produced.

"We stayed together for one week, and as usually happens when we are together, we wrote a lot of songs," Monte says. By the end of that week, more than 20 songs were almost finished. One year later, the three artists met at Monte's house in Rio de Janeiro, Brazil, and recorded the

album, which also features Bahian singer Margareth Menezes on "Passe em Casa."

EMI will also release a DVD about the making of the album. Cameras installed in the studio filmed every aspect of the two-week recording process, allowing fans to view the dayto-day album production, including rehearsals, creation of the arrangements, and discussion of lyrics.

High expectations surround the project, which currently occupies the No. 2 spot (for the second consecutive week) on Brazil's sales charts. But none of the three artists plans to promote the album or tour around it—a position that matches the philosophy of the disc.

"I believe that the lyrics of the [title] track speak of very simple facts: trading absolutes, dogmas, the establishment, and God for the joy of living every day as a community," Arnaldo says. "That's where the idea of the tribe comes from: no absolutes, no judgments, no religion—nothing."

Beat by Michael Paoletta Box

STRICTLY SPEAKING: With Strictly Rhythm Records now history (Billboard, Oct. 12), three of its principal players-Mark Finkelstein (CEO), Mark Bluzer (CFO), and Bari Gossman (VP of promotion)have partnered with booking agent Diane Cheadle of By Association to form the Caroline-distributed Blue Chip Records in New York. Finkelstein and Bluzer will hold the same titles at the new label; Gossman and Cheadle are, respectively, president and director of A&R. Jimmy Smith, who oversaw Strictly Rhythm's retail and press departments, is operations manager.

According to Gossman, Blue Chip will focus on artist development. DJ Drastik, Andrew Spade, DJ Louis Osbourne (son of Ozzy), and the Warp Brothers are the label's initial signings. With the exception of Osbourne (who will issue a DJ mix in April 2003), each will release full-lengths of original material, with the Warp Brothers' Warp Factor streeting first (March 11, 2003). This disc will be preceded by the single "Cokaine," featuring remixes by Robbie Rivera and Drastik.

At the same time, Gossman has become a partner in By Association, which has added a U.S. artistmanagement/merchandising arm (Drive East Entertainment) to its operation. And Finkelstein has opened the doors to Think Fink, a company designed to shop original material by Blue Chip artists—and others—overseas.

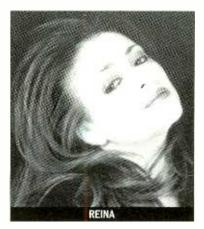
"These are very much separate entities yet also very interactive," Gossman notes. "There will definitely be some overlap." She points out that the Warp Brothers and Osbourne are booked and managed through By Association and Drive East Entertainment, respectively. Call it the Blue Chip Records Alliance, if you will.

"2002 was the year when all the rules changed," Gossman adds. "New business models are now needed in order to survive. Today, especially in dance/electronic, you must earn money from different sectors. It's no longer simply about putting out 12-inch singles and hoping that one of them sticks."

Finkelstein adds, "[This alliance] brings together seasoned veterans to provide all career representation and services to the dance-music industry. During these difficult times, it will take a fully coordinated assault via every avenue of promotion and marketing available to achieve success within the dance-

music industry. I am overjoyed at being part of the team which redefines the business model for the dance music industry." Blue Chip may be reached at 914-709-9221.

A LABEL TO CALL HOME: When Strictly Rhythm shuttered two months ago, numerous artists were left without a label to call home. For an artist like Reina, whose just-issued single "No One's Gonna Change You" was ascending the *Billboard* Hot Dance Music/Club Play chart at the time, the label's closing couldn't have come at a worse time.



In the weeks since, the singer's managers—Norma Jean Wright and Renee Goldstein—have taken meetings with several labels interested in signing Reina. We're happy to report that she signed on the dotted line with Robbins Entertainment, which will reissue "No One's Gonna Change You" in late January/early February 2003. Additionally, Robbins has obtained Reina's back catalog from Strictly Rhythm.

"Things are. once again, looking up," Reina says. "I'm incredibly excited about working with [label founder] Cory Robbins and his team, who have had much success with artists like Lasgo, DJ Sammy, Ian Van Dahl, and Rockell."

With Robbins' success at the radio level, our fingers are crossed that Reina will soon be embraced by a national cadre of music directors and PDs. Such a talent deserves nothing less.

In the meantime, Reina will continue laying down the foundation for her debut album, which we're told will be primarily dance but with a few surprises. "I'm currently in the studio with a variety of producers," she says. "I want to make sure my first album is a clear indication of who I am." Perhaps that explains why she's handling some of the songwriting herself.

Sony Strengthens Regional Mexican With Titán

BY LEILA CORO

Sony Discos has signed a licensing deal with California-based indie Titán Records, which specializes in regional Mexican product.

Under the new accord—which was inked by Titán Records president Rigoberto García, Sony Discos chairman/CEO Oscar Llord, and Sony Discos VP of the regional Mexican division Rubén Espinosa—Sony will manufacture, distribute, and promote Titán's releases for the next 48 months. Espinosa says a major impetus of the deal was Titán's roster, which includes El As de la Sierra and El Halcón de la Sierra.

Espinosa says, "It's been a blessing for the label and myself to make this deal, because these kids are very, very wellknown in the entire American territory, and they've sold many, many albums."

As part of the deal, Sony will release 11 new albums from El As de la Sierra



and El Halcón de la Sierra and will gradually incorporate other Titán artists into its roster. Titán, which previously distributed its own product, will continue to sign and develop its own artists with support from Sony and will have the option to release projects that Sony chooses not to take on.

Espinosa says, "Small companies have a problem. Alone, they can only

get to a certain level. If they come together with a company like ours, they have that channel of sales, distribution, and promotion."

Sony's deal with Titán is part of the label's efforts to expand its reach in the regional Mexican market. Sony also distributes product put out by Cintas Acuario, the label that carries star Lupillo Rivera.

América Latina...

In Mexico: Alejandro Fernández released his first DVD Nov. 19, a compilation titled *La Trayectoria* (The Path). It includes 17 videos culled from his albums *Que Seas Muy Feliz* (I Hope You're Very Happy), *Muy Dentro de Mi Corazón* (Inside My Heart), *Me Estoy Enamorando* (I'm Falling in Love), *Mi Verdad* (My Truth), and his latest, *Orígenes* (Origins). The 97-minute DVD also includes a photo gallery and an interview.

TERESA AGUILERA

In Argentina: Sony Music Argentina has moved from its traditional building near the National Congress to the hip neighborhood dubbed Palermo Hollywood to share offices with Sony Electronics. The new address is Nicaragua 5410, telephone: (011-54-11) 4779-7900.

MARCELO FERNANDEZ BITAR

In Brazil: Brazilian Music & Arts (BMA) will host the MIDEM 2003 opening-night party Jan. 19 in Cannes. The event will feature a series of young Brazilian artists, in keeping with that country's tradition of participation in the annual trade fair. BMA, a non-profit venture for Brazilian music, performing arts, independent producers, distributors, and promoters, launched a Brazilian group stand at MIDEM 2002 representing several labels that will return this year.

LEILA COBO

DECEMBER 21 Billboard HOT DANCE MUSIC, Maxi-Singles Sales and Sales Breakouts data compiled by

WEEK

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LAST W

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S WEEK	LAST WEEK	2 WKS. AGO	100 Oct.	Club Play
Ē	LAS	2 W		TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist
				『世》 NUMBER 1 『世》 1 Week At Number 1
1	3	4		THE SOUND OF VIOLENCE ASTRAUWERKS 38842 Cassius With Steve Edwards ♥
2	5	8		DARK BEAT TWISTED 77855/THE RIGHT STUFF Oscar G & Ralph Falcon
4	1	3	30	TROY (THE PHOENIX FROM THE FLAME) RADIKAL 99155 Sinead O'Connor 🗫
5	6	6		MR. LONELY (REMIXES) J21243 Deborah Cox
A	2	1		SORROW (ORANGE FACTORY & E-SMOOVE MIXES) TOMMY BOY SILVER LABEL 2885/TOMMY BOY DOICE
17	11	15		DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492 Madonna ♀
S.	15	26		SOME LOVIN' TOMMY BOY SILVER LABEL 2376/TOMMY BOY Murk vs. Kristine W
9	12	ļ		LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES) JIVE 40071 Justin Timberlake &
10	19	27		YOU CAN GET OVER HARLEQUIN 1243 Shauna Solomon
11	8	12		HE IS (REMIXES) RCA PROMO Heather Headley ♥ ALIVE SERIOUS 25678/MCA Alive Featuring D.D. Klein
12	7	5	36	
13	18	24	Park PT	POOR LENO WALL OF SOUND 46732/ASTRALLWERKS Royksopp ♀
1.6	16	20		SURRENDER (REMIXES) ATLANTIC 19446 Laura Pausini ♥
15	27	34		ANYWAY (MEN ARE FROM MARS) TOMMY BOY 2387 Amber
Bernell	1			DON'T LEAVE ME THIS WAY (E-N AND FRIBURN & URIK MIXES) STAR 69 1249 e-n Featuring Ceevox
16	22	30		LOVE REVOLUTION FRIXION 9001/JUNGLE RED Pat Hodges With The Sweet Inspirations
17	9	7		IRRESISTIBLE! TWISTED 77827/THE RIGHT STUFF Superchumbo
18	10	14		I'LL BE HERE OFFINITY 017 Automagic Featuring Nashom
19	26	28		BREATHE (REMIXES) REOZONE PROMO/ARISTA Blu Cantrell
20	24	23		COME INTO MY WORLD CAPITOL 77829 Kylie Minogue 🕏
21	13	13	854	DANCE TO THE MUSIC (PETER RAUHOFER REMIXES) STAR 69 12441 Laszlo Panaflex
22	14	9		BODY [REACH OUT] (WIDELIFE & HARD ATTACK MIXES) TOMMY BOY SILVER LABEL 2382/TOMMY BOY Faith Trent
23	36			HIT THE FREEWAY (REMIXES) ARISTA PROMO Toni Braxton Featuring Loon 🕏
24	30	41		HEAD NO LABEL PROMO Thunderpuss & Barnes
25	17	10		WAKE UP WITH YOU [THE I WANNA SONG] (REMIXES) VANGUARO 80814 Julia Fordham
26	25	18		STARRY EYED SURPRISE MAVERICK PROMOJREPRISE Oakenfold Featuring Shifty Shellshock &
27	32	37	N. C.	YANG YANG (PETER RAUHOFER & ORANGE FACTORY REMIXES) MINOTRAIN 12502/STAR 69 Ono
28	23	21		EVIL MOOGAFOOGA MTA 27766/V2 Spacefunk
29	31	36		MURDER ON THE DANCEFLOOR UNIVERSAL 065913/UMR6 Sophie Ellis Bextor ♥
30	39	49		TEARS FROM THE MOON NETTWERK 33170 Conjure One Featuring Sinead O'Connor
31	20	19		SUPER WOMAN AVEX 1148/KING STREET GTS Featuring Karyn White
32	43	-		THE WRECKONING (THUNDERPUSS & DJ MONK MIXES) OREAMWORKS PROMO Boomkat
33	38	48	3	ALL AROUND THE WORLD (PUNK DEBUTANTE) DREAMWORKS PROMD Cooler Kids
34	28	32		WHITE LIPSTICK GIRL UNCOMMON UNDERGROUND 002 Anny
35	42	44		Y JELLYBEAN 2654 Kiwi Dreams Vs. Hard Attack
			8	HOT SHOT DEBUT
36	171	10		THROUGH THE RAIN (REMIXES) MONARC/ISLAND PROMO/IOJMG Mariah Carey ♀
37	29	22	13	STEVE MCQUEEN (REMIXES) A&M PROMO/INTERSCOPE Shery! Crow &
38	35	33		PUNK MOONSHINE 88489 Ferry Corsten ♥
39	41	39		DID I DREAM (SONG OF THE SIREN) RADIKAL 99141 Lost Witness
40	37	35		BURNING MAN PSYCHOBABY 30021 Daniel Ash
41	7/1	NV.	1.8	DANCE DANCE (THE MEXICAN) VIRGIN PROMO Thalia
42	MI	1772	1.0	BREATHE CATALOGUE77870/CAPITOL Telepopmusik ♀
43	111		(2)	IN THIS WORLD 122mm Moby 🕏
44	21	11		INSATIABLE SDNDOS 024 Thick Dick Featuring Latanza Waters
45	49	一		FASCINATED MINISTRY OF SOUND PROMOIMCA Raven Maize ♀
2.5	71	W	21	RAIN (LET IT FALL DOWN) KING STREET 1150 Stephanie Cooke
47	1	W		I SHOULD KNOW CREDENCE PROMD/CAPITOL Dirty Vegas
48	10.0	*		AMAZING NETTWERK 33169 Andy Hunter
49	45	45	P.1	LONG TIME MINISTRY OF SOUND 25883MCA Static Revenger Featuring The Mullet Men
50	33	17	16.	TWO MONTHS OFF JB0 27764V2 Underworld
-	-	_	-	

PECEMBER 21 Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
WHAT I WANT Marisa Turner JELLYBEAN	THE KETCHUP SONG (HEY HAH) Las Ketchup COLUMBIA
YOUR SONG 2002 Elton John Rocket/Universal	2 HOTAKA Juno Reactor METROPOLIS
EMOTIONAL ROLLERCOASTER Vivian Green COLUMBIA	3 IN MY DREAMS Noemi ROBBINS
DON'T YOU WANT ME Alcazar E-MAGINEJUM	4 BACK 4 THE MORNING Neja ROBBINS
BAD GIRLS GO TO HELL. Hakan Lidbo Featuring 2KH MTAV2	5 EVERYBODY ROCCO RADIKAL

I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES) COLUMBIA 79751/CRG @ @

Maxi-Singles Sales

DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492 🗘 👽

LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES) JIVE 40071 •

ALIVE (THUNDERPUSS REMIX) EPIC 79759 @ @

SURRENDER (REMIXES) ATLANTIC 49446/AG 🗘 👽

DON'T LET ME GET ME (REMIXES) ARISTA 15117

U DON'T HAVE TO CALL (REMIXES) ARISTA 15125 **

FULL MOON (DANCE MIXES) ATLANTIC 85320/AG 🗘 🕡

THANK YOU (DEEP DISH REMIX) ARISTA 13996 🗘 🕡

A DIFFERENT KIND OF LOVE SONG WARNER BROS. 42455 © •

RAPTURE (TASTES SO SWEET) UNIVERSAL 015672/UMRG 🖚 🙃

SERVE THE EGO (REMIXES) ATLANTIC 85398/AG @ •

SONG FOR THE LONELY WARNER BROS. 42422 🗘 🕡

STAIRWAY TO HEAVEN RADIKAL 99124 @ @

BY YOUR SIDE (REMIXES) EPIC 79544 @ @

SORROW TOMMY BOY SILVER LABEL 2385/TOMMY BOY @

MR. LONELY (REMIXES) J21243 •

製性 NUMBER 1 製作

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

L'ITALIANO NERVOUS 20527 🗘 🕡

SIX DAYS MCA 063874 @ @

SOMETHING ROBBINS 72056 🗘 🕡

HEAVEN ROBBINS 72057 (D. CO.

BREATHE CATALOGUE 77870/CAPITOL

DECEMBER 21 Billboard TOP ELECTRONIC ALBUMS TO

■ Ticles 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. ⑤ Vinyl Maxi-Single available. ⑥ Cassette Maxi-Single available. ⑥ 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

	×			Sales data compiled by
WE	T WEEK			Nielsen SoundScan
E	LAST		ARTIST IMPRINT & NUMBER/DISTRIB	litle
				多型制 NUMBER 1 2型制 5 Weeks At Number 1
1	1		LOUIE DEVITO DEE VEE 0004/MUSICRAMA	N.Y.C. Underground Party 5
2	3		ZOEGIRL SPARROW 40546 [H]	Mix Of Life
3	2		KUMBIA KINGS EMI LATIN 42526	All Mixed Up: Los Remixes
4	6		DJ SAMMY ROBBINS 75031	Heaven
5	5		BJORK ELEKTRA 62787/EEG	Greatest Hits
	4	45	OAKENFOLD MAVERICK 48204/WARNER BROS.	Bunkka
7	7	E.0	THE HAPPY BOYS ROBBINS 75034 [H]	Dance Party (Like It's 2003)
8	8		DIRTY VEGAS CREDENCE 39986/CAPITOL	Dirty Vegas
	11		MOBY ● ∀Z 27127	18
10	9		THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 060° [H]	The Richest Man In Babylon
11	10		THE HAPPY BOYS ROBBINS 75030 [M]	Trance Party (Volume Two)
12			THE STREES VICE 93181 "/ATLANTIC	Original Pirate Material
13	13		TELEPOPMUSIK CATALOGUE 38657/CAPITOL [H]	Genetic World
14	14		RACHAEL LAMPA WORD-CURB 86235/WARNER BROS.	Blur
15	15		DJ SAMMY MINISTRY OF SOUND 069869/MCA	Ministry Of Sound: The Annual 2003
16	12	10	VARIOUS ARTISTS ULTRA 1138	Ultra.Trance:1
17	16		BOARDS OF CANADA WARP 0070	Twoism
18	19		ZERO 7 QUANGO/ULTIMATE DILEMMA 5007/PALM [H]	Simple Things
10	17		VARIOUS ARTISTS ULTRA 1145	Ultra.Chilled 03
20	21		VARIOUS ARTISTS J 20034	This is Ultimate Dance!
21	20		DJ MARK FARINA OM 225 [H]	Mushroom Jazz 4
22	UP S	m	BJORK ELEKTRA 62815/EEG	Family Tree
23			LASGO ROBBINS 75033	Some Things
24	18	0	ROYKSOPP WALL OF SOUND 13352/ASTRALWERKS	Melody A.M.
25	22		STEPHANE POMPOUGNAC WAGRAM 324301/MS1	Hotel Costes V. 5

■ 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 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 million units (Diamond). Numeral following Platinum level for boxed sets, and double albums with running time of 100 million (Platinum). ◆ RIAA multiplies shipments by the number of disess and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Platinum). ◆ 2 Certification for net shipment of 100,000 units (Platinum). ◆ 3 Certification for net shipment of 100,000 units (Platinum). ◆ 3 Certification for net shipment of 100,000 units (Platinum). ◆ 3 Certification for net shipment of 100,000 units (Platinum). ◆ RIAA Certification for net shipment of 100 million units (Diamond). Numeral following Platinum or Diamond symbol units (Platinum). ◆ 2 Certification for net shipment of 100 million units (Diamond). Numeral following Platinum or Diamond symbol units (Platinum). ◆ 2 Certification for net shipment of 100 million units (Platinum). ◆ 2 Certification for net shipment of 100 million units (Platinum). ◆ 2 Certification for net shipment of 100 million units (Platinum). ◆ 2 Certification for net shipment of 100 million units (Platinum). ◆ 2 Certification for net shipment of 100 million units (Platinum). ◆ 2 Certification for net shipment of 100 million units (Platinum). ◆ 2 Certification for net shipment of 100 million units (Platinum). ◆ 2 Certification for net shipment of 100 million units (Platinum). ◆ 2 Certification for net shipment of 100 million units (Platinum). ◆ 2 Certification for net shipment of 100 million units (Platinum). ◆ 2 Certification for net shipment of 100 million units (Platinum). ◆ 2 Certification for net shipment of 100 million unit

Nielsen

7 Weeks At Number 1

DJ Shadow Featuring Mos Def 모

DJ Sammy & Yanou Featuring Do 🕏

The Sicilians Featuring Angelo Venuto

SoundScan

Madonna ♀

Pink 🕏

Usher 🕏

Brandy ♥

Lasgo ⊊

Dido 🕏

Jewel 🕏

Cher

Cher 모

Jana

Sade 모

Dolce

iio 🕏

Marc Anthony ♥

Deborah Cox

Jennifer Lopez ♥

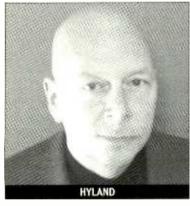
Justin Timberlake ♥

Nashvile by Phyllis Stark Scene

HY NOTE: Veteran publicist **Mike Hyland** will retire from the music industry after 34 years and close his 5-year-old firm, Full Court Press, effective Dec. 31.

During his long career, which included 24 years in Nashville, Hyland worked for Capricorn Records, Elektra/Asylum Records, Monument Records, and Opryland USA, in addition to several public-relations firms. His recent clients included Audium Records, Madacy Entertainment, and the Bluebird Cafe in Nashville.

Among the acts he's worked with over the years are the Allman Brothers Band, the Rascals, Sonny & Cher, Cat Stevens, Traffic, Humble Pie, Minnie Pearl, Hank Williams Jr., Keith Whitley, and Waylon Jennings.



Hyland, who also worked briefly as a reporter for *Billboard* in the 1970s, began thinking about leaving the business during his long recovery from a heart attack he suffered at the Atlanta airport in January. "I was really anxious to get back to work and be whole again," he says, "but once I did, the glamour and excitement was not there. It wasn't good for my clients, and it certainly wasn't good for me."

Before then, however, Hyland had a career filled with many highlights, including hearing the Allman Brothers for the first time while working in New York and liking what he heard so much that he moved to Macon, Ga., to work with the band.

But his nine years with that group were not trouble-free. "The Allman Brothers could be trouble," he says with a laugh. "They really didn't like doing interviews."

After then-journalist Cameron Crowe did an interview with Greg Allman for a *Rolling Stone* story, Hyland recalls that Allman, apparently unhappy with the interview, called Crowe at 3 a.m. and said, "Come down here and give me the [interview] tapes." Crowe complied.

Hyland also recalls trying to set up a photo shoot for the Allman Brothers, who once used the same publicity photo for three years because, as Hyland puts it, "trying to get them all in the same room at the same time was a chore . . . The Allman Brothers never figured out [that publicity] was part of the job."

At this particular shoot, everyone showed up but **Dickey Betts**, who eventually wandered in with what Hyland describes as "a smile on his face and a big black eye. He had gotten into a fight." The shoot went on as planned.

After 34 years in the business, Hyland says one thing that got easier was communication, thanks to faxes, e-mail, and other innovations that helped work get done more quickly. What got harder, he says, is the corporatization of the music business and the loss of so many independent labels.

Overall, however, Hyland says he has no regrets about his career. "I've had some of the best times of my life doing this stuff. I've had incredible experiences meeting some incredible people."

ON THE ROW: Mindy McCready has parted ways with Capitol Records after only one album. She previously recorded for BNA.

Pam Russell has been promoted to VP of national sales for Mercury Records and MCA Nashville. She previously was VP of national sales for MCA Nashville. In her new role, she will oversee national sales initiatives for both labels.

Members of the Americana Music Assn. (AMA) have elected a new board of directors for 2003-2004, All directors will serve two-year terms. Newly elected to the board are Duane Jarvis (in the songwriter category), Cary Baker of Baker-Northrop (publicity), John Timmons of Ear X-Tacy (retail), BMI's Mark Mason (performing rights), Al Moss of Al Moss Promotions (promotion), Dualtone's Dan Herrington (label), Merlefest's Claire Armbruster (presenter), and attorney Steven Gladstone (business/finance). Three atlarge directors were also elected: No Depression magazine's Kyla Fairchild, Sugar Hill's Steve Gardner, and XM Satellite Radio's Jessie **Scott**. They join eight other board members who are serving the final year of their terms.

In related news, the fourth annual AMA conference has been set for Sept. 18-20, 2003, at Nashville's Renaissance Hotel.

Autumn Setup Crucial To Sales Of Country Christmas CDs

BY DEBORAH EVANS PRICE and PHYLLIS STARK

NASHVILLE—How do you market a product that only has a shelf life of about three months per year or less but has the potential to keep selling seasonally year after year?

That is the challenge facing labels that release Christmas albums, including those responsible for an abundance of new ones in the country genre this year. Seasonal releases represent unique marketing challenges for record labels but can also reap big benefits.

With holiday albums, "you're drowning in obstacles," says Sony Music Nashville executive VP/GM Mike Kraski, who cites the short shelf life and a reduced window for media exposure among those hurdles. "So you're out there without the best bullets in your gun. It's a hard thing to sell a Christmas record."

Nevertheless, among the acts that have released new Christmas albums this year are Alan Jackson, Brooks & Dunn, Jo Dee Messina, Lee Ann Womack, Patty Loveless, Clay Walker, the Tractors, Patti Page, the Oak Ridge Boys, the Charlie Daniels Band, the Bellamy Brothers, and Cledus T. Judd.

"The accounts seem to really enjoy Christmas albums," RCA Label Group (RLG) executive VP Butch Waugh says. "They do really well, especially [those albums] by established stars."

While labels often begin releasing holiday albums as early as September, marketing executives say there is really a three- to four-week selling season that runs from the Thanksgiving holiday in the U.S. until Christmas.

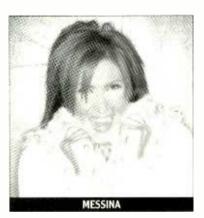
Kraski says holiday releases that come out in September languish: "The Christmas selling season starts after Thanksgiving. The only reason to get them out there earlier is because there are retailers who prepackage Christmas product, so you want to be in the pre-pack."

"We've seen sales as early as the first week of September, but you don't really see the huge sales until right around Thanksgiving, and that continues until the end of the year," Waugh says. "I like to have my Christmas product into the accounts no later than the last week of October, but that's not always possible. So as long as you are there before Thanksgiving, you are still going to see huge sales, as long as it's something the consumer is interested in."

Displaying Christmas product has "gotten earlier and earlier over the last couple of years," says Brian Smith, VP of store operations for Marietta, Ga.-based retailer Value Music Concepts. "We put our stuff out around Halloween. The labels start marketing to our buyers around August as far as getting them the new-release books and starting to solicit the stuff."

THE FIRST, SECOND, & THIRD NOEL

Many older holiday projects dominate the *Billboard* Top Country Catalog Albums chart every year at this time. On last issue's 25-position catalog albums chart, 10 of the albums were holiday releases from previous years. But Kraski says sales of Christmas albums "typically fall in half" from the first year they are on the market to the second.



At RLG, Waugh says they go back to the accounts and secure visibility for catalog Christmas albums each year. "With Handleman, Target, and Anderson, we've gotten huge support with all of our Christmas projects. They want to be part of these, and they've had a lot of success. We bought some positioning, but also we've gotten a lot of out-of-department positioning because they've seen how powerful and how hot the product is."

For Christmas albums that are hitting the shelves for the second year or more, Waugh says engaging radio also helps draw fresh attention to them. "We make sure we give country radio what they need," he says. "We create samplers. We create excitement within the radio community, and then in turn they play the music on the station and it hits the consumer."

Smith says labels also typically "reduce the price and go to midline series" for catalog albums, many of which are selling at his chain for \$5.99. "When you have price points like that, people will buy two or three or four vs. the one at full price," he says. "People want to buy multiples, but they aren't going to buy multiples at \$17 [each]."

HERE COMES SANTA CLAUS

One of the best-selling catalog Christmas discs this year is Martina McBride's *White Christmas*. Waugh says the driving force behind those sales is McBride's The Joy of Christmas tour, which is hitting 15 markets. "There's advertising in the tour markets, and we're working with the accounts to let everybody know Martina is coming to town and what she'll be performing. There's a lot of micro-marketing as far as the markets she's hitting."

Messina, who released her first holiday collection—*A Joyful Noise*—Oct. 29 on Curb Records, is supporting the album with a holiday tour, which features local high-school choirs backing her on every date. It is the kind of tour she says she has "always wanted to do, but it didn't make sense. This year, I had the Christmas album to go out and support."

Messina is also promoting her album on her Web site, which she says gets 3.5 million hits a month. She put snippets of early mixes of the songs and shots from the album's photo shoot up on the site well before the release date. To further promote it, she is doing acoustic performances for a handful of radio stations that have requested them and is plugging the album in her fan newsletter and Christmas card by enclosing sheet music of her arrangements of the songs. Messina is also selling autographed copies of the albums at her shows along with special holiday merchandise, including an ornament depicting the album cover art and a ski cap with her logo on it.

Messina says the tour is "not a huge moneymaker," but she considers it an investment in her career, as well as a benefit for the Toys for Tots charity. She is asking fans at every show to bring a toy donation.

SILVER (REGISTER) BELLS

So are Christmas albums a good investment for labels overall?

"You've got to look at a threeyear window." Waugh says. "We've been lucky. We seem to have released albums by artists [that] people really want to share their Christmas with. [Consumers] want to have their favorite artists' Christmas music."

According to Kraski, the albums "don't pay for themselves in the short run unless you're talking about [artists who sell] big unit numbers." He says there is a financial return "only if you're dealing with an artist of a greatenough stature in terms of sales level and current momentum. [For] a platinum-plus act, they can be successful and profitable very quickly. If you are less than a gold act, you're setting yourself up for a disappointment."

DECEMBER 21 Billboard® TOP COUNTRY ALBUMS,

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VEEK	AGD	a contra	Sales data compiled by Nielsen	N	FER	VEEK	AGO			
ASTV	WKS		ARTIST SoundScan Title	AK	HIS W	AST V	WKS.		ARTIST	PEAK
-	2			2 2	38	_	2	5		-
1	1	3		1	39	49			WORD-CURB 86236/WARNER BROS. (11.98/18.98) CLEDUS T. JUDD Cledus Navidad	-
2	_	2	MERCURY 170314 (19.98 CD)	2	40	1	-		MONUMENT 86744/SONY (17.98 EQ CD) [H]	4
-	3		CURB 78746 (12.98/18.98)		41	1		40	BNA 67043/RLG (12 98/17.98)	
			MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)		42			41	ROUNDER 610495/UME (11.98/17.98)	
_			WARNER BROS. 48001/WRN (12.98/18.98)	1	43		-	700	CAPITOL 30618 (10.98/17.98)	1
-	5		RCA 68079* (12 98/19.98)	-	770				BNA 6701 //RLG (12.98/18.98)	-
	,				75				ATLANTIC 83591/AG (17.98 CD)	
			ARISTA NASHVILLE 67062/RLG (11 98/17 98)	6	AL				WARNER BROS. 24731/WRN (11.98/17.98)	
6	4	20	TOBY KEITH ▲2 DREAMWORKS 450254/INTERSCOPE (11.98/18.98) Unleashed	1	10				MCA NASHVILLE 170287 (12.98/18.98)	-
7	7	-	RASCAL FLATTS ▲ Melt LYRIC STREET 165031/H0LLYW000 (12.98/18.98)	1	4/				RCA VICTOR 63971 (12 98/18 98)	
10	10	4.7	ALAN JACKSON ▲3 Drive ARISTA NASHVILLE 67039/RLG (12 98/18 98)	1	48			21	OREAMWORKS 450351/INTERSCOPE (11.98/17.98)	_
9	8	30	KENNY CHESNEY ▲ ² No Shoes, No Shirt, No Problems	1	49	51	49	10	THE NITTY GRITTY DIRT BAND CAPITOL 40177 (19:38 CO) Will The Circle Be Unbroken, Volume III	
11	9	۵	VARIOUS ARTISTS ● Totally Country Vol. 2 EPIC/WEA/UNIVERSAL/RIG 88920/SDNY (12 98 EQ/17 98)	5	50				DELBERT MCCLINTON NEW WEST 6042 (17.98 CO) Room To Breathe	
17	14	9		12	51	52	48	22	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98) Halos & Horns	:
12	11	T?	KEITH URBAN ● Golden Road	3	52	50	23		SHANIA TWAIN MERCURY 170352 (12.98 CASSETTE) Up! (Country Mixes)	
13	12	107	ALISON KRAUSS + UNION STATION ● Live	9	53	53	51		EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8 98/14 98) [M]	
4	13	63	MARTINA MCBRIDE ▲ Greatest Hits	1	54	65	71		CLAY WALKER WARNER BROS. 48225/WRN (11.98/17.98)	
8	17	57	GEORGE STRAIT ● The Road Less Traveled	1	5 5	54	54	11	LINDA RONSTADT The Very Best Of Linda Ronstadt ELEKTRA 76 (19)RHINO (17.98 CO)	t
6	16	70	LEANN RIMES ● Twisted Angel	3	56	59	62	36	CLEDUS T. JUDD MONUMENT \$5897/SONY (1) 98 EQ/(7,798) [M]	1
24	21	6	JO DEE MESSINA A Joyful Noise	18	5 7	56	56	21	TRICK PONY ● Trick Pony	
9	36	137	LEE ANN WOMACK The Season For Romance	19	58	70	69		THE OAK RIDGE BOYS An Inconvenient Christmas	
29	28	1	ANNE MURRAY Country Croonin'	13	59	60	59	Σ	BILL ENGVALL Cheap Drunk: An Autobiography	
+	_				60	58	53	J.	VARIOUS ARTISTS Kindred Spirits: A Tribute To The Songs Of Johnny Cash	+
14	50	6		21	61	64	64	24	STEVE AZAR Waitin' On Joe	1
20	18	100	EPIC 85967/SONY (17.98 EQ CO)		62	63	58	3.1	KELLIE COFFEY When You Lie Next To Me	
4			AMERICAN/LOST HIGHWAY 963339*/UME (18.98 COI		63	62	65	22	TRACY BYRD Ten Rounds	1
			COLUMBIA 86520/SONY (11.98 EQ/17 98)		64	61	57	11	STEVE EARLE Jerusalem	+
4			DREAMWORKS 450297/INTERSCOPE (12 98/18 98)	_	65	69	72	13	GARTH BROOKS ▲ ³ Scarecrow	+
			SUGAR HILL 3941 (18.98 CO)		65	57	55		TAMMY COCHRAN Life Happened	1
_			ARISTA NASHVILLE 67008/RLG (11.98/17.98)		H			=		+
_			MERCURY (70313 (11.98/18.98)		67	-	.	4	VARIOUS ARTISTS Christmas On The Mountain (A Bluegrass Christmas)	
_			WARNER BROS. 48236/WRN (12.98/18.98)		68	68	68			+
		10	ARISTA NASHVILLE 67046/RLG (11,98/17,98)		69		33	(4)	ARISTA NASHVILLE 67048/RLG (11.98/17.98)	
			COLUMBIA 86660/SONY (12.38 EQ/18.98)	4	70		111.11	7/6	TIME LIFE 18701 (19.98 CO)	\perp
			CURB 78711 (12.98/18.98)	1	71	72	66		EPIC 85651/SONY (11 98 EQ/17 98)	\downarrow
4		124	GEORGE STRAIT MCA NASHVILLE 170280 (11 98 CD) The Best Of George Strait: 20th Century Masters The Millennium Collection	8	72			144	LOST HIGHWAY 186231/MERCURY (12,98/18.98)	+
			GARY ALLAN ● MCA NASHVILLE 170201 (1) 98/17.98) Alright Guy	4	72				MCA NASHVILLE 170202 (11 98/18 98)	\downarrow
5	37	20	JOE NICHOLS UNIVERSAL SOUTH 170285 (11 98/17.98) [H] Man With A Memory	12	73				WARNER BROS. 48341/WRN (12.98/18.98)	+
7	41	80	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG 1/2 98/18:98) Steers & Stripes	1	74 CD	6/	/4		LYRIC STREET 165015/HOLLYWOOO (12,98/18.98)	1
	26		REBECCA LYNN HOWARD Forgive	5	75	Heat	15.11	430	JOHNNY CASH LEGACY/COLUMBIA 86290/SONY [17.98 EQ/24 98] The Essential Johnny Cash	2
	2 2 2 2 3 3 3 3 4 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5	1 1 1 1 1 2	1 1 1 2	SOUNDSCAN TITLE MARRIET & NUMBER/DISTRIBUTING LABEL SULANIA TWAIN Up TIM MCGRAW TIM M	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST SoundScan Title See See	ARTEST SOUNDSERN Title	ARTIST SOUNDSCAPN Tritle	STANDAR FINAL STANDAR FINA

[■] Abums with the greatest sales gains this week. ■ Recording Industry Assn. Df 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 loxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tage; RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Proceeds and the process of the process and the process of the process

DECEMBER 21 Billboard® TOP COUNTRY CATALOG ALBUMS.

18

Stars & Guitars

THIS WEEK	LAST WEEK	Sales data compiled by ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Nielsen SoundScan Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
679		SOUNDTRACK A 6 LOST HIGHWAY 170059/MERCURY (12.98/19.98)	1 Week At Number 1 O Brother, Where Art Thou?	105	13	18	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (1.98/5.98)	A Christmas Together	
-				105	1147	17	GEORGE STRAIT ● MCA NASHVILLE 170093 (11 98/17.98)	Merry Christmas Wherever You Are	30
4		TIM MCGRAW ▲ 3 CURB 77978 (12.98/18.98)	Greatest Hits	107	15	14	ALAN JACKSON ▲ ARISTA NASHVILLE 21735/LASERLIGHT (6.98 CD)	Honky Tonk Christmas	63
(3)		ANNE MURRAY STRAIGHTWAY 20335 (19 98 CO)	What A Wonderful Christmas	18	16	12	SOUNDTRACK A 3 CURB 78703 (11.98/17.98)	Covote Ugly	123
4	4	DIXIE CHICKS ◆ 13 MONUMENT 68195/SONY (10.98 ED/17.98) [H]	Wide Open Spaces	254	17	15	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	192
5		MARTINA MCBRIDE ● RCA 67842/RLG (10.98/16.98)	White Christmas	45	18	19		c Of Christmas – Songs From Call Me Claus	
6	_	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	Rudolph The Red-Nosed Reindeer	43	19	16	ALAN JACKSON A ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	
7		RASCAL FLATTS A LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [H]	Rascal Flatts	131	120	20	BROOKS & DUNN A 3 ARISTA NASHVILLE 18852/RLG (12 98/18.98)	The Greatest Hits Collection	273
8		DIXIE CHICKS	Fly	171	21	13	TIM MCGRAW ▲ 4 CURB 77886 (7.98/11.98)	Everywhere	227
-9		SHANIA TWAIN	Come On Over	266	22	25	ALABAMA A BMG SPECIAL PRODUCTS 44753 (3.98/6.98)	Alabama Christmas	85
10		KENNY CHESNEY A BNA 67975/RLG (12.98/18.98)	Greatest Hits	115	23	21	ANNE MURRAY EMI-CAPITOL SPECIAL MARKETS 18229 (5.98 CD)	My Christmas Favorites	2
11		FAITH HILL ▲ 7 WARNER BROS. 47373/WRN (12.98/18.98)	Breathe	161	24	24	TRISHA YEARWOOD ● MCA NASHVILLE 111091 (3.98/6.98)	The Sweetest Gift	
12	11	TOBY KEITH ▲ MERCURY 558962 (1) 98/17.98)	Greatest Hits Volume One	210	25	23	WILLIE NELSON A LEGACY/COLUMBIA 69322/SDNY (7.98 EQ/11.98)	16 Biggest Hits	222

Abums with the greatests sales, gains its week. Catalog abums are Z-year-off did not style before the submit of 100 on The Billboard 200 or reassures of older abums. Total Chart Weeks column reflects combined veels title has appeared on Top Country Abums and Top Country Assn. 01 America (RIAA) certification for net shipment of 150,000 album units (Gold). A RIAA certification for net shipment of 150,000 and the remaining of 150,000 and 150,000

WILLIE NELSON & FRIENDS

DECEMBER 21 Billboard® HOT COUNTRY... SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WELLAND OW	Airplay manitored by Nielsen Broadcast Data TITLE Systems Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	MO THE UNI	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK
0:				>營 NUMBER 1 ⇒營 1 Week At Number 1		31	32	32	- 0	FAMILY TREE EROGERS_JS TROUG (0. SCOTT) Darryl Worley ♀ O DREAMWORKS 450814	31
1	2	2	E.	WHO'S YOUR DADDY? JSTROUGT, KEITH (T.KEITH) O DREAMWORKS 450815	1	32	39	39		I BELIEVE Diamond Rio M.D.CLUTE (S. EWING.O. KEES) ARISTA, NASHVILLE ALBUM CUT	32
2	3	3	16	SHE'LL LEAVE YOU WITH A SMILE TBROWN,G STRAIT (O BLACKMAN J.KNOWLES) MCA NASHVILLE 17225	2	33	33	34	163	PRACTICE LIFE Andy Griggs With Martina McBride D.MALLOY (A.GRIGGS, B.JAMES) RCA ALBUM CUT	33
3	1	1	E	THESE DAYS Rascal Flatts © MBRIGHT, MURILIAMS, RASCAL FLATTS (J. STEELE, D. WELLS, S. ROBSON) LYRIC STREET ALBUM CUT	1	34	34	35	e e	A MEMORY LIKE I'M GONNA BE BBECKETT, LLASSTER R. MURRAH) TUCKERTIME ALBUM CUT	34
4	7	9		19 SOMETHIN' CLINDSEY (C DUBOIS, D LEE) MERCURY 172267	4	35	37	43		CONCRETE ANGEL MMCBRIDE PWORLEY (S.BENTIETYR CROSBY) MCBRIDE PWORLEY (S.BENTIETYR CROSBY) MCA ALBUM CUT RCA ALBUM CUT	35
5	6	6	mile	RED RAG TOP BGALLIMORET MCGRAWO SMITH (J.WHITE) CURB ALBUM CUT CURB ALBUM CUT	5	36	38	42		WHAT A BEAUTIFUL DAY R WRIGHT IC CAGLEAM POWELD CAPITOL ALBUM CUT	36
6	5	4		SOMEBODY LIKE YOU SOMEBODY LIKE YOU DHUFKURBAN IK URBAN,J SHANKS) CAPITOL ALBUM CUT	1	37	43	53		RAINING ON SUNDAY DHUFF,K URBAN (D.BROWN, R.FDSTER) CAPITOL ALBUM CUT	37
7	4	5	115	LANDSLIDE Dixie Chicks Dixie Chicks	2	38	35	41		WHEN THE LIGHTS GO DOWN D.HUFEF.HILL (CWISEMAN_J.STEELE,R.RUTHERFORD) WARNEF BROS. ALBUM CUTT/WRN	35
8	8	10		FALL INTO ME RMARX (DORTON, J STOVER) RMARX (DORTON, J STOVER) CREAMWORKS ALBUM CUT OREAMWORKS ALBUM CUT	8	39	40	37		FOREVER EVERYDAY M.WRIGHT.LA.WOMACK (K.PATTON-JOHNSTON, O.D. OAY) Lee Ann Womack T MCA NASHVILLE 172283	3
9	10	11	140	A LOT OF THINGS DIFFERENT Kenny Chesney N. WILSON B. CANNON, K. CHESNEY (B. ANDERSON, D. OILLON) Sen As 99172	9	40	36	36	12	MY OLD MAN THEWITTJ.NIEBANK (RATKINS.THEWITT) CURB ALBUM CUT	3
10	11	12	2	I JUST WANNA BE MAD Terri Clark © B. GALLIMORE IKLOVELACELT MILLER! G • • • • • • • • • • • • • • • • • •	10	41	52	58		UP! Shania Twain R JLANGE (S.TWAIN,R JLANGE) MERCURY ALBUM CUT	4
11	14	18	3	THE BABY BIRAC Shelton WARNER BROS. ALBUM CUT/WRN	11	42	42	40		JOHN J. BLANCHARD B.TERRY (A SMITH, C WALLIN) MERCURY 172265	4
2	9	7		I'M GONNA GETCHA GOOD! Shania Twain A JLANGE IS TWAINEJ JANGE) O MERCURY 172272	7	43	44	44		LATELY (BEEN DREAMIN' 'BOUT BABIES). B.JWALKERJJE (R HAMM) RCA ALBUM CUT	4
3	12	14	1	EVERY RIVER K BROOKS R OUNNAM WRIGHT (ANGELD,TLITTLEFIELD,K.RICHEY) ARISTA NASHVILLE ALBUM CUT	12	44	45	47		IT'LL GO AWAY LREYNOLOS (K. DENNEYO SAMPSON) LYRIC STREET ALBUM CUT	4
4	13	15	5	STRONG ENOUGH TO BE YOUR MAN B.J.WALKBAJR, TRHITT (TRHITT) CO COLUMBIA 79787	13	45	41	38	7 1	CRY MEREDERIKSEN, FHILL IA APARO) O WARNER BROS. 16688/WINN	₹ 1
5	16	17	7	I WISH YOU'D STAY Brad Paisley ♥	15	4ó	53	-	3	LET IT BE CHRISTMAS Alan Jackson ♥ KSTEGALL (A JACKSON) ARISTA-NASHVILLE ALBUM CUT	2 4
6	15	13	3	FROGERS (C OUBDIS,B PAISLEY) BEAUTIFUL MESS M.O CLUTE,DIAMONO RIO (SLEMAIRE,C.MILLS,S.MINOR) ARISTA NASHVILLE ALBUM CUT ARISTA NASHVILLE ALBUM CUT ARISTA NASHVILLE ALBUM CUT	1	47	49	45		I'D LOVE TO LAY YOU DOWN GCOLE (FA MACRAE) COLE (FA MACRAE) AUDIUM ALBUM CUT	4
D	18	19	9	YOU CAN'T HIDE BEAUTIFUL FARREN IM DULANFU, SELERS) RCA ALBUM CUT	17	48	57	-		TRAVELIN' SOLDIER DIXIE CHICKS, MAINES IS ROBISON, EBRANIFF) DIXIE CHICKS, MAINES IS ROBISON, EBRANIFF) MONUMENT ALBUM CUTZEMN	1
8	21	2	1	MAN TO MAN BROWER Gary Allan GARASHVILLE 172256	18	49	46	49	10	ALMOST HOME CMORGAN,PO'DONNELLIC MORGAN,KK.PHILLIPS) CMORGAN,PO'DONNELLIC MORGAN,KK.PHILLIPS) BRDKEN BOW ALBUM CUT	4
9	19	20	0	'TIL NOTHING COMES BETWEEN US SHENDRICKS ITMARTYKHARVICK R MARSHALLI WARKER BROS. ALBUM CUT/WRN	19	50	50	51		I DROVE ALL NIGHT PWORLEY (8. STEINBERG, T.KELIY) BNA ALBUM.CUT	!
20	17	8		MY TOWN S. CHANCEY (J. STEELER NIELSEN) Montgomery Gentry COLUMBIA 79788	5	. 51	48	48		I WANT MY BABY BACK B.J WALKERJJE, (TMARTINI,T SHAPIROM NESLER) COLUMBIA ALBUM CUT	4
D	22	22	2	UNUSUALLY UNUSUAL DHUFF M MCGUNN) BNA ALBUM CUT	21	52	47	50		PICTURE Kid Rock Featuring Sheryl Crow Or Allison Moorer KID ROCK (R.J. RITCHIE) AVA ALBUM CUT/ATLANTIC OR URIVERSAL SOUTH 172274	4
22	23	23	3	AT THE END OF THE DAY DIGHTER (COPETER JAMES) BNA ALBUM CUT	22						T
23	25	20	5	CHROME Trace Adkins Capitol Listelle A.Smith) Capitol Listelle A.Smith)	23	53	-	eril.	3	THAT'D BE ALRIGHT KSTEGALL (TINICHDIS,M.O. SANGERS,T. SILLERS) ARISTA RASHVILLE ALBUM CUT	!
24)	24	25	5	ON A MISSION CHOWARD (IGEAN, KTRIBBLEO, L MURPHY) WARNER BROS. ALBUM CUT/WRN WARRER BROS. ALBUM CUT/WRN	24	54	51	46		WHAT WE'RE GONNA DO ABOUT IT Tommy Shane Steiner With Bridgette Wilson-Sampras JRITCHEY (LTMILLER C DUBOIS) RCA ALBUM CUT	1
25	26	28	8	BEAUTIFUL GOODBYE JHANSON GOROMAN (J HANSON K PATTON-JOHNSTON) G CAPITOL 77816	25	55		i di		LOVE LIKE THERE'S NO TOMORROW ATIPPIN,B WATSON.M.BRADLEY (A TIPPIN, TIPPIN) LYPIC STREET ALBUM CUT	1
26	27	30	0	NEXT BIG THING VINCE GILL VGILLA ANDERSON,JHOBBS) MCA NASHVILLE ALBUM CUT	26	56	56	52	P	THREE WOODEN CROSSES KLEHNING (0.JOHNSON,K WILLIAMS) KLEHNING (0.JOHNSON,K WILLIAMS) WORD-CURB ALBUM CUT/WARNER BROS. CHRISTIAN	!
27	28	2	7	I'M NOT BREAKIN' GHUNTE (LECR.S.HOLY) J POSTERM CHRISTIAN) CURB ALBUM CUT	27	67	-	dia mi	-	LOVE WON'T LET ME B.J.WALKERJ,B. (J. DEERE, GOLDE,K. LIVINGSTON) EPIC ALBUM CUTTÉMN	1
28	29	20	9	WAITIN' ON JOE Steve Azar * RUAN HOY IS AZARI MERCURY 172257	28	58	59		A	WAY TOO DEEP S.MANDILE (A CHILDS,S.MANDILE) S.MANDILE (A CHILDS,S.MANDILE) S.MANDILE (A CHILDS,S.MANDILE)	
29	30	3:	3	BROKENHEARTSVILLE BROWAN (R BOUGHEAUXC, DANIELS, D.KEES, B. MEVIS) UNIVERSAL SOUTH 172241	29	59	54	56		TINY DANCER B GALLIMORE, IMACGRAW, D. SMITH (E JOHN, B. TAUPIN) CURB ALBUM CUT	!
30	31	3	1	THERE'S NO LIMIT DHUFFD, CARTER ID CARTER R. SCRUGGS) ARISTA NASHVILLE ALBUM CUT	30	50	58	3 55		THERE'S MORE TO ME THAN YOU Jessica Andrews B GALLIMORE (J. ANOREWS. J. TSLATER M. CHAGNON) DREAMWORKS ALBUM CUT	!

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for CD Single, or Vinyl Single it CD Single is unavailable. On the CD Single available. On the CD Single available.

DECEMBER 21 BILLOGRASS ALBUMS

-										
THIS WEEK	LAST WEEK	My2. (10)	Sales data compiled by ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	SoundScan						
			10 14	UMBER 1 增						
	1		ALISON KRAUSS + UNION STATION . ROUNDE	R 610515 UME Live						
2	5	4	PATTY LOVELESS EPIC 85967/SDNY	Bluegrass & White Snow: A Mountain Christmas						
3	3		NICKEL CREEK SUGAR HILL 3941	This Side						
4	4	2	ALISON KRAUSS + UNION STATION • ROUNDE							
5	6	100	THE NITTY GRITTY DIRT BAND CAPITOL 40177	Will The Circle Be Unbroken, Volume III						
6	7	24	DOLLY PARTON BLUE EYE 3946/SUGAR HILL	Halos & Horns						
7	11		VARIOUS ARTISTS UNIVERSAL SOUTH 064852	Christmas On The Mountain (A Bluegrass Christmas)						
8	8		VARIOUS ARTISTS THE LIFE 18701	Time-Life's Treasury Of Bluegrass						
9	9	0-7	PATTY LOVELESS EPIC 85651/SONY	Mountain Soul						
10	10	-24	SOUNDTRACK LOST HIGHWAY 170221/MERCURY	Down From The Mountain						
1	14		VARIOUS ARTISTS ROUNDER 610513/UME	O Christmas Tree: A Bluegress Collection For The Holidays						
12	12	12	VARIOUS ARTISTS RDUNDER 610499/UME	O Sister! The Women's Bluegrass Collection						
13	13	-	VARIOUS ARTISTS ROUNDER 610506/UME	O Sister 2: A Women's Bluegrass Collection						
14	12.	71.0	RHONDA VINCENT ROUNDER 6:0474/UME	The Storm Still Rages						
15	110	1111	SOUNDTRACK VANGUARD 79586	Songcatcher						

TOP COUNTRY SINGLES SALES

IFFK	WEEK	75	Sales data compiled by Nielsen SoundScan
THIS WFF	LASTV	į	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Art
			Weeks At Number 1 1世 4 Weeks At Number 4 Weeks At Number 1 1世 4 Weeks At Number 1 1 1世 4 Weeks At Number 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
1	1		PICTURE UNIVERSAL SOUTH 172274 Kid Rock Featuring Allison Moor
2	2	111	LONG TIME GONE MONUMENT 79790/CRG Dixie Chic
3	3	7	BEAUTIFUL GOODBYE CAPITOL 77816 Jennifer Hans
4	4	-31	GOD BLESS THE USA CURB 73128 Lee Greenwo
5	5	100	CAN'T FIGHT THE MOONLIGHT ● CURB 73116 LeAnn Rim
6	6	300	HOW DO I LIVE ▲3 CURB 73022 LeAnn Rim
7	9	Y	THE LUCKIEST MAN IN THE WORLD WARNER BROS. 16580/WRN Neal McC
8	8	610	THE IMPOSSIBLE UNIVERSAL SOUTH 172241 Joe Niche
9	_	20	I SHOULD BE SLEEPING DREAMWORKS 45036Z/INTERSCOPE Emerson Dri
10	10	on.	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HDLLVWOOD Aaron Tipp

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). A RIAA certification for net shipment of 1 million units (Flatinum), with multimillion titles indicated by a numeral following the symbol.

www.americanradiohistory.com

year's Duetos), featuring the singer/

already excellent first collection. In

Duetos 2, Manzanero centers mostly

on Mexico and Spain for talent, pair-

ing with Cristian, Ana Torroja, Ro-

sario, and Alex Lora (from El Tri),

among others, and tailoring each of

the 10 tracks to their specific styles.

Nevertheless, the overall feel of the

album is subdued but intense, and

("Por Debajo de la Mesa" with Car-

men París), pop ("Nada Personal"

("Todavía" with Benny), and even flamenco ("Me Vuelves Loco" with

Rosario). These are the kind of cov-

with Ana Torroja), ambient

moreover, tasteful, mixing jazz

songwriter/pianist performing his songs with an eclectic array of artists is possibly more intriguing than the

ALBUMS

Edited by Michael Paoletta

POP

► AALIYAH I Care 4 U PRODUCERS: various Blackground/Universal 0082 RELEASE DATE: Dec. 10

Greatest-hits sets and retrospectives are usually reserved for artists who have sustained careers over decades. Although Aaliyah's life and career were tragically cut short, the young singer had amassed an impressive track record in her seven-year career. I Care 4 U is a tribute collection that features tracks from her three previous albums-Age Ain't Nothing but a Number, One in a Million, Aaliyah. Opening with "Back and Forth," her first single, and featuring hits like "Are You That Somebody?" and "At Your Best," I Care 4 U shows Aaliyah's growth as an artist. Her unrealized potential is particularly evident on such recent tracks as "More Than a Woman" and the title track. The set also features such previously unreleased tracks as the lush current single "Miss You." Like the singer herself, I Care 4 U is sweet, soft-spoken, and beautiful through and through.-RH

R&B/HIP-HOP

► COMMON Electric Circus PRODUCERS: various MCA 088 113 114 RELEASE DATE: Dec. 10

The rapper formerly known as Common Sense snaps, crackles, and pops the perceived boundaries of hip-hop on his fifth (second for MCA) album. Fans of his conscious, intelligent 1992 debut, Can I Borrow a Dollar?, and newcomers mesmerized by "The Light" on the 2000 soul/hip-hop manifesto Like Water for Chocolate, are treated, this time, to a free-wheeling, energetic mix that reflects Common's penchant for experimentation. Rock is the pervading influence here, with the rapper show ing appreciation for such acts as Pink Floyd, Traffic, and Jimi Hendrix—the last of which on "Jimi Was a Rock Star" with a singing Common pairing with Erykah Badu. Not as easy, overall, to quickly embrace as Common's radio-friendly stints with Badu on "Love of My Life" or Mary J. Blige on his current, Neptunes-produced sparkler "Come Close," Electric Circus is ultimately a rewarding experience for those who take the time to fully immerse themselves.—GM

TONY TOUCH The Last of the Pro Ricans PRODUCER: Tony Touch Sequence 8010 RELEASE DATE: Nov. 26

Tony Touch joins Babu, Slum Village, and Dan the Automator as the latest rap artist to take part in Sequence's mix-tape sessions. A veteran of the mix-tape format, Touch is a legend in his own time. Therefore, The Last of the Pro Ricans, his contribution to the series, is jam-packed with

G H S



PRINCE & THE NEW POWER **GENERATION** One Nite Alone . . . Live! PRODUCER: Prince NPG Records 70702 RELEASE DATE: Dec. 10

Having divorced himself from the corporate music industry structure, Prince Rogers Nelson remains one of contemporary pop music's most intriguing, elusive, and enigmatic figures. His seemingly endless repertoire continues to delight and confound audiences worldwide. Throughout his chameleon-like, 20-plus-year career, Prince has maintained his reputation as the consummate live performer. With this sprawling, three-disc live set—the artist's first live recording-Prince & the New Power Generation emerge spiritually reinvigorated and musically revitalized. Culled from the group's spring 2002 tour (and impromptu post-concert gigs), the stripped-down, jazz-tinged collection spotlights unreleased material ("Xenophobia," "Avalanche") and classic treasures ("Do Me Baby," "When You Were Mine"). Also included is a bonus disc, the acoustic-fueled One Nite Alone studio recording.—CR

ALANIS MORISSETTE Feast on Scraps PRODUCER: Alanis Morissette Maverick 48409 RELEASE DATE: Dec. 10

As easy as it might be to write off the nine-song Scraps as a money-grubbing collection of also-rans from the sessions for the rock diva's recent Under Rug Swept, it's actually a substantial piece of work that could (and should) stand solidly on its own creative merits. In fact, songs like the forlorn "Sorry for Myself' and the introspective "Offer" are more complex than the more popminded fare that comprised this set's



predecessor. Taken as a whole, both albums solidly accomplish Morissette's ultimate goal—to establish herself as a formidable singular force, as both an artist and producer. Scraps doesn't merely sate the appetites of diehards; it leaves everyone anticipating her next creative move. Adding to the project's commercial viability is a DVD complement, offering a visual scrapbook of Morissette's recent musical journey, including live performances and interview footage. A feast, indeed.—LF



NAS God's Son PRODUCERS: various Columbia 6930 RELEASE DATE: Dec. 13

Following the release of a soon-to-be classic album like The Lost Tapes, most artists would feel comfortable enough to take a break. Not Nas. The Queens, N.Y., MC returns less than three months later with a set of all-new material. God's Son, easily one of the most anticipated rap albums of the year, meets expectations on every level. Tracks like lead single "Made You Look" and "Get Down" showcase the relentless lyrical fire that have many labeling Nas one of the greatest MCs of his time. Both tracks, produced by Salaam Remi, balance Nas' timeless lyrical narrative with tracks that are reminiscent of classic hip-hop breakbeats. Throughout the set, Nas pays homage to his mother, who recently passed. The pain in his voice is particularly evident and fuels solemn tracks like "Heaven" and his version of "Thugz Mansion," which also appears on 2Pac's Better Dayz. Thought-provoking and masterful, God's Son finds Nas finally realizing his full potential as an MC.—RH

ers we long to hear.—LC **★** ALEJANDRO FERNÁNDEZ Bellas Artes en Vivo PRODUCERS: Alejandro Fernández, Isaías G. Asbún Sony Discos L2K 84953/2-505812 RELEASE DATE: Nov. 19

The Fernández's family penchant for giving lengthy performances is evidenced in this double-disc performance—nearly two hours of music—at Mexico City's venerable Palacio de Bellas Artes. One disc features Fernández singing with orchestral accompaniment, while the other focuses on mariachi. What counts here. however, is not the length but the substance. Fernández's vocal strength, which often gets shortchanged in fluffier pop material, is fully showcased in this homage to Mexican popular music, which has him emulating the likes of Plácido Domingo on one end, and his father, Vicente, on the other. Ultimately, what emerges is a very impressive, distinctive singer with a superlative sense of interpretation, equally convincing on his very subtle, almost introspective readings of standards like "Júrame" or on "macho" tracks like "Serenata Huasteca."—LC

tracks from artists that Touch has befriended during his many years in the business. The Beatnuts, Fat Joe, Nature, and Cormega all make appearances on the album. A mix tape in the truest sense, Touch blends one track fluidly into another without missing a beat. Where his last Tommy Boy release, The Piece Maker, was more of a radio-ready affair, The Last of the Pro Ricans is clearly dedicated to loyal Touch fans.—RH

DANCE/ELECTRONIC

★ RICHIE HAWTIN & SVEN VÄTH The Sound of the Third Season PRODUCERS: various Novamute 3073 RELEASE DATE: Nov. 26

Relative elder statesmen in a youthful techno scene, Hawtin and Väth have individually released mixed CDs and original productions since the late-'80s. Their first official collaboration captures one of their summertime DJ sets at Ibiza's Cocoon Club. Using interludes and crowd noise to break up the procession of darkly insistent dance tracks (from respected colleagues like Slam, Swayzak, Reinhard Voigt, and Ricardo Villalobos), they provide further context and flavor. Thus, we become a fly on the wall to

their pre-club steak dinner and hear their reflections on the night once it's finished. It's a creative way to frame what is otherwise a technically solid effort, setting it apart from the overabundance of mixed compilations on the market.-TP

PROJECTIONS Between Here and Now PRODUCERS: Simon James, Dan Hastie **Guidance Recordings 608** RELEASE DATE: Dec. 3

Metro Area's recent European success served as a global warning of new and emerging American talent ready to credibly hit the international electronic music stage—a notoriously tough crowd. With the door cracked open a little wider, Los Angeles duo Projections may have a shot at shining through with their promising debut. Rather than the pitfalls of sample, loop, and repeat, Projections have an obvious musicianship, honed in local funk and ska bands, as well as on the road with hip-hop outfits Pharcyde and Styles of Beyond, And like Metro Area. this pair has a tendency to lovingly wear their influences on their sleeves. imprinting Curtis Mayfield and Stevie Wonder ("Inner City Sides" and "Kingsburg") as readily as they reference house music.—TP

VARIOUS ARTISTS Bossa Mundo 2 PRODUCERS: various

Yellow Productions/Wave Music 50110 RELEASE DATE: Dec. 3

Like its predecessor, Bossa Mundo 2 is a fine collaboration between two musically savvy labels (New York's Wave Music and Paris-based Yellow Productions). Wave founder François K. and Yellow co-founder Alain Ho seem to share a similar vision, in that both individuals seem to seek out beats and rhythms that stand outside the traditional four-to-the-floor mentality of most dancefloors. Bossa Mundo 2 finds the pair on its neverending search for the perfect Brazilian-flavored beat. Tastefully sweet, the set is home to such fluid tracks as Gotan Project's "Triptico," Tom & Joyce's "Sem Voce," and François K. featuring Barbara Mendes' "Awakening." Just lovely.-

LATIN

★ ARMANDO MANZANERO **Duetos 2** PRODUCERS: various

Warner Music Latina 49425 RELEASE DATE: Nov. 26 The second batch of duets from Armando Manzanero (following last

WORLD

RAGHEB ALAMA

Tab Leh PRODUCER: Mohsen Gaber Mondo Melodia 186 850 069 RELEASE DATE: Dec. 10

Ragheb Alama is one of the most popular musicians in the Middle East. Born in Lebanon, he's been a presence on the pop charts since the late 1980s. He isn't a raï singer. Rather, his music has a groove most Westerners would identify as rock/pop, though Alama's sound is strongly influenced by the polyrhythmic soul of the Maghreb. Westerners will also recognize the slick production techniques that underpin the tracks on Tab Leh. There isn't anything rustic or unsophisticated about the work that went into creating this record. Electronica and traditional North African instrumentation meet in a very ear-catching fashion here. Special tracks include the sizzling buzz of "Sed El Ghalyeen," the lilting strains of "Ahebik," and "Laialena El Kadema," a dance hit in waiting. Distributed by Ark21.—**PVV**

(Continued on next page)

ECONTRIBUTORS: Bradley Bambarger, Jim Bessman, Leila Cobo, Larry Flick, Rashaun Hall, Jill Kipnis, Gail Mitchell, Tamara Palmer, Michael Paoletta, Craig Roseberry, Philip van Vleck, Christopher Walsh, Adrian Zupp. SPOTLIGHT:
Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. 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, NewYork, N.Y. 10003) or to the writers in the appropriate bureaus.

REVIEWS & PREVIEWS

(Continued from page 35)

CLASSICAL

★ SOUNDTRACK The Pianist: Music From the Motion Picture PRODUCERS: Marcus Herzog, Stanislaw

PRODUCERS: Marcus Herzog, Stanislav Dybowski, John Timperly Sony Classical 87739 Release Date: Nov. 26

Roman Polanski's hauntingly realistic film The Pianist tells the true story of Wladyslaw Szpilman, a pianist for Polish Radio who survived the Warsaw Ghetto during World War II through incredible luck, personal strength, and the bravery of people who helped hide him-including a German army officer. Opening Dec. 27 in New York and Los Angeles and in January 2003 elsewhere, The Pianist stars Adrien Brody as Szpilman; the soundtrack features contemporary Polish pianist Janusz Olejniczak, a strong, authentic interpreter of Szpilman's specialty, Chopin. As a bonus, the disc features a 1948 Szpilman performance of a Chopin mazurka. A Hip-O/Universal album of Szpilman's own songs is also just out, as is an historical collection of his piano performances via Sony in Europe and BCI Eclipse in the U.S.-BB

PHILIP GLASS The Hours: Music From the Motion Picture PRODUCERS: Kurt Munkacsi, Michael Riesman Nonesuch 79693

RELEASE DATE: Dec. 5

As the Kronos Quartet disc of Dracula and other examples prove, a Philip Glass film score can often be a powerful experience without the cinematic images. Other times—as with his piano, string quartet, and orchestra settings for Stephen Daldry's film The Hours—what works strikingly well in complement to strong imagery can be pretty thin tea on its own. Those who have not tired of Glass' repetitive minimalist arpeggios and who fall for the movie with Meryl Streep, Julianne Moore, and Nicole Kidman may find this disc wanly attractive; others may hear it only as pleasant background or, worse, as a composer churning out too much music these days for his own, or our, good. Typical of Nonesuch, though, the recording, annotation, and packaging are top-class.—BB

JAZZ

36

★ KENNY BARRON Canta Brasil PRODUCER: Karen Kennedy Sunnyside 3005 RELEASE DATE: Oct. 29

Jazz piano wiz Kenny Barron has joined forces with the New Yorkbased Brazilian group Trio da Paz, as well as selected other guests, to journey into the rhythmic heart of Brazilian jazz. Canta Brasil opens with the Barron composition "Zumbi." The song has an insistent pulse that provides an ideal playground for Barron's angular solos, as well as the comments of flutist Anne Drummond and acoustic guitarist Romero Lubambo. The tune highlights Barron's keen ear for rhythmic interplay and his versatility as a composer. "Zumbi" sets sail by virtue of powerful, insightful ensemble playing, and this synergy between musicians is one of the album's most appealing attributes. Barron's creative output in the past five years has been amazing, and *Canta Brasil* continues this brilliant run.—**PVV**

PLUNKY & ONENESS Got to Move Something PRODUCER: J. Plunky Branch N.A.M.E. Brand Records 2051 RELEASE DATE: Dec. 10

Like smooth jazz? How about funk? R&B? World music, reggae, neo-soul? If so, jazz-funk vet J. "Plunky" Branch and his band Oneness deliver a double-CD set-one studio disc, one live-that's a veritable tossed salad of musical influences dominated by great jazz chops and beatific funk grooves. In all, there's 33 tracks of ultra-tight fusion and tasty improvs. Of special note: Branch's exultant sax playing and rich mocha voice and the stunning vocals of Tonya Lazenby-Jackson. Some trite lyrics aside, this is music for the soul from a guy who really knows the terrain of the human spirit.—AZ

VITAL REISSUES

THE SUPREMES
The '70s Anthology
COMPILATION PRODUCERS: Harry Weinger,
Andrew Skurow, Mary Wilson
ORIGINAL PRODUCERS: various
Motown/UMG 440 064 127
RELEASE DATE: Oct. 29
The Supremes had guite the winning

streak in the '60s, with numerous No. 1 hits, including "Where Did Our Love Go," 'You Keep Me Hangin' On," and "I Hear a Symphony." For a good part of the population, the Supremes ended when Diana Ross launched her solo career in late 1969. Of course, hardcore fans knew otherwise. With a revamped lineup (original Supreme Mary Wilson, Jean Terrell, and Cindy Birdsong), the Supremes re-introduced themselves with the 1970 set Right On, which spawned the Top 10 hit "Up the Ladder to the Roof." By 1976, the trio-in various reincarnations (Wilson was the one mainstay through the years)-would release 10 more Motown studio albums, the bulk of which are represented on this essential two-disc offering. In addition to "Up the Ladder," the collection includes other top 10s like "Stoned Love," "Floy Joy," and "Nathan Jones." Also included are alternate takes ("Automatically Sunshine") and previously unreleased gems (like the extended mix of "He's My Man" from The Supremes and the disco-splashed "Bend a Little"). In 1976, Wilson, Scherrie Payne (Freda's sister), and Susave Green delivered the trio's glorious swan song, Mary, Scherrie & Susave, which was home to disco classics "You're My Driving Wheel," "Let Yourself Go," and "Love I Never Knew You Could Feel So Good," all of which are included here. While the music certainly delivers, fans will delight in such bonuses as Wilson's liner notes and the festive photos adorning the CD's 24-page booklet.-MP

ELVIS COSTELLO & THE ATTRACTIONS Armed Forces REISSUE PRODUCERS: Gary Stewart,

Val Jennings
ORIGINAL PRODUCER: Nick Lowe

Rhino R2 78190 Release Date: Nov. 19

In 1979, Elvis Costello wasn't yet "24 and thought he knew it all," as he admits in his frank, witty liner notes to this Rhino reissue of his aggressively brainy *Armed Forces* album. Far more than the 1993 Demon/Rykodisc single-disc reissue (from the Radar/Columbia original), this two-CD set is the definitive product, with vastly improved

sound and a full bonus disc featuring both non-LP tracks and a 1978 live set from Hollywood High. Album highlights include the classic single "Accidents Will Happen," while the bonus disc boasts an intense cover of "My Funny Valentine" and a raucous live "Mystery Dance." As with *Imperial Bedroom* and *Mighty Like a Rose*—the other new must-have installments in Rhino's ideally produced Costello series—the package includes many rare photos and vintage promo artwork.—**BB**

WAYNE SHORTER

The Classic Blue Note Recordings REISSUE PRODUCER: Michael Cuscuna ORIGINAL PRODUCER: Alfred Lion Blue Note 7243 5 40856 Release Date: Oct. 22

Wayne Shorter's 2002 Verve album, Footprints Live!, will rank high on many jazz critics' year-end top-10 lists, but the contents of this handy two-disc anthology shouldn't be forgotten as the bedrock upon which his art rests. Before the saxophonist/ composer joined the Miles Davis Quintet of the mid-'60s or co-founded '70s fusion sensation Weather Report, he made a bushel of classic sides for Blue Note as leader, sideman, and key member of Art Blakey's Jazz Messengers. This set's opening disc showcases gems from Shorter's early solo career ("Speak No Evil," "Footprints"), while the second disc spotlights his contributions as a catalyst for others ("The Chess Players"). His tenor sax is both supremely virile and sensitive, and his compositions—some of the greatest in jazz-combine intelligence with sensual grace.—BB

BRUCE COCKBURN Dancing in the Dragon's Jaws— Deluxe Edition PRODUCER: Eugene Martynec Rounder 11661-3209 RELEASE DATE: Oct. 29

Originally released in 1979 on Torontobased True North, the magnificent Dancing in the Dragon's Jaws concluded a trio of acoustic-oriented albums by the justly celebrated Canadian singer/songwriter and particularly showcased Cockburn's sparkling guitar work. It also featured the gently reggae-hued top 40 hit "Wondering Where the Lions Are," which reflected the duality so central to Cockburn's work: spirituality within the context of deep worldly concern. This new "deluxe edition" includes a pair of bonus tracks, "Dawn Music" and "Bye Bye Idi," the latter penned after the overthrow of Ugandan dictator Idi Amin. In addition to Dancing in the Dragon's Jaws, Rounder has reissued digitally remastered "deluxe edition" versions of Cockburn's In the Falling Dark, Further Adventures Of, Inner City Front, The Trouble With Normal, and Live. Cockburn's entire 26-album True North catalog will eventually be similarly reissued.—JB

Billboard.com

Also reviewed online this week:

- Joseph Arthur, *Redemption's Son* (Enjoy/Universal)
- Owen, *No Good for No One Now* (Polyvinyl)
- Creeper Lagoon, Remember the Future (Arena Rock)

ONDVI

THE PRODUCERS MGM 2632

RELEASE DATE: Nov. 26

Ever wonder if Gene Wilder was the original choice for the role of Leo Bloom, or how Lee Meredith perfected her Swedish accent to play the danceaholic assistant Ulla? The documentary features on this special edition disc answers these questions—Peter Sellers was thought of first, Meredith studied a library book—and more, giving viewers a fascinating look into how writer/

PARTITIONS

director Mel Brooks helmed his 1968 feature film debut. The behindthe-scenes stories reveal a wealth of interesting facts—when Zero Mostel

(who played the womanizing theater product Max Bialystock) first met Wilder, the actor planted a kiss on the younger man to ease his anxiety, and actor Kenneth Mars (who played playwright Franz Liebkind) slept in his costume to help him get into character, for example. A detailed look at the creation of the "Springtime for Hitler" production number takes viewers into Brooks' world, as does a deleted playhouse scene, various set sketches, and a photo gallery.—JK

BACK TO THE FUTURE TRILOGY Universal 22131 (Full Frame); 22121 (Widescreen)

RELEASE DATE: Dec. 17

The story of Marty McFly and Doc Brown's DeLorean time machine are finally available on DVD in this must-have three-disc set. The trilogy that ruled the late 1980s looks better than ever, and viewers can access numerous special features—such as in-depth discussions with Michael J. Fox about particular scenes and a detailed fact



feature called "Did You Know That?"—while playing each of the movies. Each film is accompanied by "making of" extras about the individual movie and how it fit into the

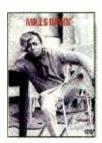
trilogy. Viewers will find out that writer/director Robert Zemeckis boarded a plane daily for a period of weeks while shooting *Back to the Future Part III* in order to edit the second film; that Fox actually played the guitar in the "Johnny B. Good" sequence; that Crispin Glover's character conveniently "died" because the actor was not available after the first film; and many other interesting tidbits. Deleted scenes, outtakes, production design archives, and commentary are also on each disc.—**JK**

GORILLAZ Phase One: Celebrity Take Down Virgin 901300 RELEASE DATE: Nov. 26

Having already left a mark on the worlds of music and new media, Gorillaz take their wacky antics to the DVD format with Phase One: Celebrity Take Down. The animated pop-punk quartet of Noodle, Russel, Murdoc, and 2-D pop off the screen in this virtual tour of Kong Studios-the band's digital home base. Entering each of the bandmates' rooms, viewers gain access to storyboards and animatics for their videos, as well as the videos themselves, and 5 Gorilla Bites-animated shorts featuring the group. Gorillaz creators Damon Albarn and Jaime Hewlett turn up in "Charts of Darkness," a tongue-in-cheek documentary that examines the creation and evolution of the band. Humorous and quirky throughout, the fittingly madcapped Phase One, which also features an enhanced CD, is primed for hardcore fans.-RH

THE MILES DAVIS STORY Columbia Music Vision/Legacy 54040 Release Date: Nov. 26

Drawn from a two-hour, Mike Dibbdirected British TV portrait, *The Miles Davis Story* DVD-Video compellingly surveys the many stages of the protean jazz trumpeter's Picasso-like career. Sounds, images, and personalities across four decades are mustered



to illustrate it all, from his teenage years in St. Louis, bebop tutelage under Charlie Parker, and early European experiences to his iconic revolutions in modal, cool,

orchestral, electric, and pop jazz. The film also touches upon the hurdles to Davis' success—racism, drug abuse, and the darker side of his character. Mentors (Clark Terry), band members (Herbie Hancock), and producers (George Avakian) contribute as commentators, along with spouses, children, and the man himself. The DVD extras are relatively weak, with the discography merely listing highlights of his Columbia catalog, which is just part of the story.—**BB**

ELVIS PRESLEY Elv1s 30 #1 Hits RCA 07863 65053-9 RELEASE DATE: Dec. 10

BMG jumps into the DVD-Audio format with one of this year's more successful releases, bringing the King into the realm of surround sound. After an exhaustive remix and remastering process for the CD release, allowing presentation of Presley's RCA-era hits with never-before-heard fidelity, original multitracks were again remixed in 5.1-channel surround: mono masters were also re-purposed for the format. As the latter recordings—Presley's post-Army career forward—were recorded to multitrack tape and therefore allowed discrete 5.1 mixes, Elv1s 30 #1 Hits is presented in reverse order of the CD release, beginning with the JXL radio edit remix of "A Little Less Conversation." Bonus material features A/B comparisons of original masters to the remixed/remastered 2-channel versions, vividly demonstrating the superiority of this restoration. Also included are three never-heard studio outtakes, also in stereo.—CW

www.billboard.com BILLBOARD DECEMBER 21, 2002

SINGLES

Edited by Chuck Taylor

POP

★ LISA LOEB Underdog (3:02)
PRODUCERS: Lisa Loeb, Dweezil Zappa,
Peter Collins
WRITERS: L. Loeb, D. Zappa
PUBLISHERS: Furious Room/
Fighty Bitey, BMI
Artemis 751151 (CD track)

It's been eight long years since Lisa Loeb made girls with glasses cool via her quirky chart-topper "Stay (I Missed You)." While she has not since burned up the charts with equal intensity, wellwishers have enjoyed a steady, consistently bright output through a series of high-quality, albeit under-the-radar projects. Her latest, Hello Lisa, on Artemis, delivers "Underdog," a highly melodic ode to loneliness. Written with Dweezil Zappa, Loeb muses, "Freezing, boring, wondering where I'll be on my birthday/I am the underdog, I am the last in line." Add acoustic guitars, some strings, organic percussion, and a wink, and vou've got a wonderfully effective pop/rocker pawing playfully for adult top 40 consideration. Utterly delightful.—CT

SUSAN GREENBAUM Spin Like a Top (3:55) PRODUCER: John Morand WRITER: S. Greenbaum PUBLISHERS: Susan Greenbaum/Green

Tree Songs, ASCAP Greenbaum 22 (CD track)

Richmond, Va.-based Susan Greenbaum sends her folk-rock roots to the corner long enough to open new set Hey, Hey, Hey! with airwaves tonic "Spin Like a Top," a throbbing, psychedelic pop-rocker that rounds up the singer/songwriter's greatest strengths: hooks that drill into your brain; smart, organic production; and enough lyrical substance to make the music an interactive experience. In this case, Greenbaum offers a candid spin on the wounds that gang violence inflict upon our nation's neighborhoods, via the fast-talking tale of Manny and Rod, who make a living "lvin', killin', stealin', cheatin'." Hers is a voice with something to say, embraced by strong-willed musicality ready and willing to go the distance at adult top 40. Don't waste a minute: susangreenbaum.com.—CT

R&B

BRIAN McKNIGHT Let Me Love You

(3:26)
PRODUCER: Brian McKnight
WRITER: B. McKnight
PUBLISHERS: Cancelled Lunch/UniversalPolyGram International, ASCAP
Motown 20864 (CD promo)

Brian McKnight's From There to Here hits package is filled with his trademark epic tales of love and romance, in a sense tagging the singer/songwriter as the Jim Steinman of adult R&B. The new "Let Me Love You" packs an awful lot of words into its 3½-minute duration, all to say, "Hey, you know, we've got it good." It's almost more than the brain can process, but fortunately, the crooner's smooth, comforting tones let the moonlight shine through and the drapes blow ever slightly, with piano,

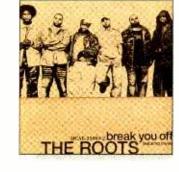
SPOTLIGHTS



TONI BRAXTON A Better Man (4:02) PRODUCERS: Ivan Matias, Andrea Martin, Gerrard C. Baker WRITERS: I. Matias, A. Martin, G. Baker PUBLISHERS: Ghetto Fabulous/God's

Cryin'/Sony/ATV Tunes, ASCAP; September 7th, BMI
Arista 5231 (CD promo)

The second single from Toni Braxton's hot More Than a Woman scoots away from the ubiquitous Neptunes-produced hip-hop inflections of the previous "Hit the Freeway" for a smoother, hip-swaying R&B groove. Miss Toni sings her heart out in fine, fine form as she searches for the strength to send her missing-in-action man packing. Production on this number is particularly novel, with cascading bells, bleeps, and tones eerily punctuating her mood of solitary confinement. It puts a unique signature on a hitworthy track that is notably well-scripted ("Hello, it's me again you're still not home/Cause if you were, it's after 4 a.m., I wouldn't be alone") and delivered in sensual style by one of the most affecting vocalists of the



THE ROOTS FEATURING MUSIQ Break You Off (3:36) PRODUCERS: the Roots WRITERS: Trotter, Thompson, Hubbard, Gray, Jones, Kenney, Jenkins, Musiq, Scott PUBLISHER: not listed MCA 25869 (CD promo)

Coming off a 1999 Grammy Award win for "You Got Me," a collaboration with Erykah Badu, the Roots mine appreciably familiar territory on "Break You Off," the lead single to their new Phrenology set. Teaming with fellow Philadelphia artist Musiq, the six-man hip-hop band ably blends pure musicianship and astute lyricism to craft a track that is equal parts R&B and hip-hop. Lyrically, 'Break You Off' is fresh territory for Black Thought, the group's MC, who plays "the other man" over a densely funky track. Like the acclaimed "You Got Me," "Break You Off" is already receiving attention at radio-no small feat for a band that is often grossly-and inexplicably-ignored by mainstream R&B radio. For a little change of pace, fans should also check out the extended LP version on Phrenology.—RH

strings, and a leisurely pace contributing to the romantic vibe. "Love" may be a bit too deliberately paced for all dayparts, but it sure has the right touch for quiet-storm programming.—*CT*

day. A definite reaction record.—CT

COUNTRY

★ TEBEY We Shook Hands (Man to Man) (3:59) PRODUCER: Bob Rock WRITERS: S. Seskin, A. Pessis PUBLISHERS: Larga Vista/Scarlet Rain Music/Endless Frogs/Bob-a-Lew, ASCAP BNA Records 69178 (CD promo)

Tebey (pronounced TAY-bay) is a newcomer who hails from Burlington, Ontario, and makes his bow with this solid single about a father/son relationship and its inherent ups and downs. Written by Steve Seskin and Andre Pessis, the lyrics paint a poignant picture of the interaction between generations. As a vocalist, Tebey is impressive. There's a wonderful texture to his voice that adds emotional weight to the wellcrafted words, while the production suits today's country radio perfectly. It's contemporary, but there's just enough fiddle and steel guitar to give it a good country foundation. Over the years, the country format has been lacking when it comes to black artists—with Charley Pride being the only one to ever achieve major star status. This newcomer has the talent to break down barriers that never should have existed.—**DEP**

CHRISTMAS

BROOKS & DUNN Hangin' Around the Mistletoe (2:40) Arista Nashville (CD track)

TERRY STEELE Everyday Christmas (4:01)

JTS Records (CD promo) Contact: 323-467-6967

ALAN JACKSON Let It Be Christmas (4:10) Arista Nashville (CD track)

MARTINA McBRIDE O Holy Night (3:44) RCA Nashville (CD track)

SHEDAISY What Child Is This (4:19)

Lyric Street Records (CD track)

PATTY LOVELESS Bluegrass, White Snow (3:21)
Sony Nashville (CD promo)

LEE ANN WOMACK The Man With the Bag (2:30) Shine Time Records (CD track) Contact: 888-807-4463

ON STAGE

ALISON MOYET Old Vic Theatre, London Dec. 1

The 184-year-old, 1,100-seat Old Vic Theatre is known as an "actor's theater," with many of Britain's greatest performers of the past century having graced its stage. On the evening of World Aids Day, pop chanteuse Alison Moyet took to the stage to play a one-off, sold-out date for Crusaid, the U.K.'s HIV and AIDS fundraising organization.

Throughout the 90-minute set, Moyet kept audience members enthralled. At times, there were noticeable tears and audible gasps from fans; at other points. the sound of laughter permeated the theater. In signature Moyet fashion, it was an evening of mixed emotions, with the blue-tinged kind prevailing. "It starts dark, gets darker, then gets cheery," Moyet jokingly warned early on in the show.

During the course of 19 songs, Moyet touched on various points of her two-decades-strong career, giving ample attention to her new Hometime (Sanctuary). Gems like "Should I Feel That It's Over," "Yesterday's Flame," and "You Don't Have to Go" were delivered with heart-wrenching beauty. Of course, Moyet's blues-streaked voice only enhances such major bouts of melancholia. Midway through the gloriously uptempo "Love Resurrection." Moyet stopped singing and told her band-guitarists Angelo Bruschini and Julian Pransky Poole, drummer Damon Reece, bassist Joe Allen, and keyboardist John Garden-to follow suit. "I don't feel this song tonight," she said. "Let's hope for the next one" which turned out to be "Situation," followed by "Don't Go," two synth-pop dance jams from the singer's Yazoo days that, sadly, sounded out of place. More successful were Yazoo classics

"Winter Kills" and "Only You."
Moyet surprised quite a few fans with a jaw-dropping cover of Melanie's "Momma Momma." Introducing the song, Moyet said, "When I was 16 or 17, this song meant the world to me." The crowd also reveled in her choice of show tunes, which included "The Man That Got Away." Leaving the Old Vic pining for more, we couldn't help but wonder when—or even if—Moyet will bring this breathtaking show to the U.S.—**MP**

THE ROOTSHouse of Blues, Chicago Dec. 4

They've been called the best live hip-hop band in the world, their new MCA album *Phrenology* is acclaimed as one of the finest rap records of the year, and Dec. 4 at Chicago's House of Blues, the Roots wasted no time in backing up both arguments.

This was a mind-blowing meld of Philly street hip-hop, R&B, dub, jazz, and pure rock'n'roll, augmented by raucous, progressive rhymes and a potent palette of sheer musicianship. Throughout the two-hour set, simmering soul jams rolled, crested, and paused before erupting into full-blown hip-hop joints. Often, the spotlight fell upon group member Scratch, who calls himself the group's DJ, though he operates without benefit of turntables.

But it's lead vocalist Black Thought who holds matters down the most. Always a preternaturally gifted writer, he's evolved into an equal force onstage; he's an authoritative bandleader as well, capable of giving off instant power and gravity like his obvious influences KRS-One and Chuck D. In fact, with their protagonist/foil vibe on stage, Thought and Scratch could be seen as direct descendants in the line of Chuck and Flavor Flav.—**IV**

KROQ'S ACOUSTIC CHRISTMAS Universal Amphitheater, Universal City, Calif. Dec. 7-8

Among the least impressive moments of KROQ's annual Acoustic Christmas came from the bands whose names were in the brightest lights. Disturbed lead singer David Draiman looked and moved liked a Chippendales reject and spent much of his set blandly defending Disturbed's "place in metal." Unlike its generic industrial grind, coheadliner P.O.D. at least has the ability to shift tempo and vary a rhythm, but the limited range of vocalist Sonny Sandoval quickly deadened the set.

Likewise, Australia's the Vines proved unable to live up to their hype. The "new-garage" band may have an energetic single in "Get Free," but frontman Craig Nicholls acts as if he just graduated from a Rock Star 101 class. The band should also note that destroying its instruments on a revolving stage at a corporate show doesn't really have much of an impact.

Coldplay, however, was just the opposite, performing a set that more than lived up to the praise lavished on the band. On record, the Jeff Buckley-influenced songs can grow weary, but live, Coldplay transforms into a spirited and passionate unit. With its golden, minor-chord leads, songs such as "Politik," "Yellow," and "In My Place" stretched for a U2-like grandeur. Additionally, vocalist Chris Martin showed a welcome sense of humor, mixing in some Shania Twain with the divaworthy "Trouble."

When it comes to partying, no band throws a better bash than the Flaming Lips. Performing with Beck, who sadly played it safe by cluttering his short set with popular fare like "Loser," "Where It's At," and "Devil's Haircut" rather than his more ambitious newer material, the Lips were unjustly relegated to a backing band. Collaborations between artists of this caliber don't happen often, and Beck and the Flaming Lips blew it by failing to rearrange or dress Beck's material any differently than it is on record.

Yet when the Lips took control of the set for "Do They Know It's Christmas?" the show briefly transcended into something spectacular. Joined by Dashboard Confessional's Chris Carrabba, Coldplay's Martin, Jack Johnson, actress Juliette Lewis, and about two dozen people in furry animal costumes, the Lips showered the crowd with confetti and united them in pure excessive silliness. The group had to ride Beck's coattails to get on this bill, but in a three-minute Christmas tune, Wayne Coyne's band outshone anything corporate radio could offer.—**TM**

Todd Martens, Michael Paoletta, Deborah Evans Price, Rashaun Hall, Chuck Taylor, Jeff Vrabel. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. 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 ChuckTaylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

PRO AUDIO

For Producer Leventhal, Each Album Is A Chance At Exploring Music's Mystery

BY CHRISTOPHER WALSH

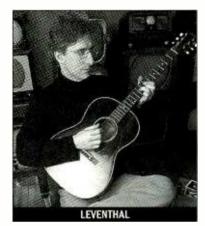
NEW YORK—Seated between racks of recording gear that nearly reach the ceiling, producer/instrumentalist John Leventhal is in the midst of several projects, including a long-distance collaboration with Marc Cohn. This month, Leventhal is also midway between the release of two recent, outstanding projects: Joan Osborne's *How Sweet It Is*, featuring interpretations of 12 soul/ R&B classics, and wife Roseanne Cash's upcoming *Rules of Travel*, scheduled for a March 2003 release.

Despite unique circumstances, Leventhal brings a complementary musical sensibility—and wealth of sonic variety—to both projects, reinforcing his emphasis on sensibility over technology, intuitive artistry over formal training. Befitting this approach, a microscopic analysis and cataloging of equipment is anathema to this producer.

"When I was a kid, music totally transported me," Leventhal says. "I would play a song like [the Beatles'] 'I'll Be Back' over and over—I couldn't go to school without hearing it. I wasn't listening with critical ears; it was one big ball of mystery, which, in one way or another, I've always tried to find."

To that end, Leventhal draws upon a wealth of stringed and percussive instruments, including Farfisa organ, Wurlitzer electric piano, harmonium, tamboura, and tablas, as well as acoustic and electric guitars, drums, and shakers. The variety of textures created by this collection is evident on both Osborne and Cash's recordings. "Everything is put to use," Leventhal says. "That's the stuff that's really fun for me. That's more seductive to me than gear."

How Sweet It Is was recorded by Leventhal and co-producer Rick Depofi at the latter's New York Noise, a private Manhattan facility. "Rick is also very musical," Leventhal says.



"Although neither of us are trained engineers, we managed to engineer the record. We did it all in a computer from start to finish, which is the first time I'd ever done a record like that; Rick has Cubase [software] with Apogee converters."

Recorded in the aftermath of Sept. 11, 2001, Osborne's renditions

of '60s and '70s soul music, including Aretha Franklin's "Think" and Sly & the Family Stone's "Everybody Is a Star," showcase both the artist's innate soulfulness and Leventhal's aforementioned sensibility and the textures of the instruments he employs. "I love those Sly records a lot," Leventhal enthuses, "for the same reason I like the Beatles' records—their strange quirkiness, and the nontraditional way he approaches arranging."

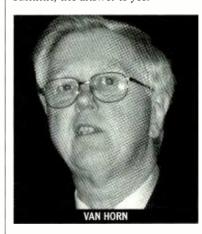
Similarly, Cash's album uses technology only to the extent that it faithfully captures the essence of the participants, which include Sheryl Crow; the artist's father, Johnny Cash; and Steve Earle. Leventhal and engineer Tom Schick recorded tracks at Sear Sound in New York. "Then we dumped it into Pro Tools using good converters," Leventhal says. "That was our basic compiling medium. Then I spit it out to ADATs and worked on whatever I had to work on, then dumped it back into Pro Tools and mixed."

Equipment aside, Leventhal is pleased with the results of both projects, though unlike the specifications of said equipment, it's not easy to articulate why. "I'm really happy with the way Roseanne's record sounds. I worked hard on getting something that sounded very direct, without being over-compressed. I want it to sound traditional and modern—I can't explain it."

Studio by Christopher Walsh Monitor Monitor

A LITTLE GOOD NEWS: The International Recording Media Assn.'s (IRMA) Annual Marketing Summit, held Dec. 4 in New York (Billboard, Dec. 14), offered evidence of a bright future for replicators. DVD is obviously the most positive phenomenon in an industry faced with many challenges. Its impact, and the impact forecast by encouraging projections for its counterpart—DVD-Audio—and the high-resolution, multichannel Super Audio CD (SACD) format, is very good news for audio professionals.

Is a new era, characterized by an explosion in audio production and disc authoring, on the horizon, sustaining the livelihoods of recording, mixing, and mastering engineers? Judging from the surplus of charts and graphs presented at the IRMA summit, the answer is yes.



"Total DVD replication recently passed the 1 billion mark," stated IRMA president **Charles Van Horn**, "fueled mostly by DVD-Video. Next year, we see 1.2 billion DVD-Video units being replicated. I wouldn't be surprised if next year, at this time, we've revised that number upward." Further, though Van Horn accurately characterized DVD-Audio and SACD as an "underground hit" for the past three years, he added that "that may be about to change."

True, the entire music and replication industries are rightly concerned about illegal downloading and CD copying—indeed, the Recording Industry Assn. of America's executive VP/director of anti-piracy, Frank Creighton, addressed the subject at length—but as Brian Wilson, president/COO of Denon Digital LLC noted, the prospective increase in use of DVD as a music and multimedia carrier should counteract the current frenzy of piracy. "The notion of putting music onto DVD—I think you may see a lot more of it," Wilson predicted. "Not

necessarily high-definition music, but music onto DVD-Audio, where [content providers] can add multimedia, make the discs more attractive, and make them less easy to copy or to file-share. This fall, as a matter of fact, you saw labels like Jive, RCA, and Universal come out with two-disc sets where they delivered both a CD and a DVD to customers. That's probably a precursor to something like this increasingly happening in the industry."

Jeff Dean, senior VP of sales and marketing for 5.1 Entertainment, detailed the efforts made to stimulate DVD-Audio's penetration. Through 5.1 Entertainment's Silverline and immergent labels, he said, the company is promoting simultaneous DVD-Audio/CD releases. The projiferation of DVD-Audio kiosks in retail stores, Dean added, are also important, given the compelling experience the format presents. Further, hardware and software companies are working closely together to promote DVD-Audio, evidenced by the 14song sampler bundled with "home theater in a box" products from Toshiba, JVC, Pioneer, and Panasonic. "This is going on currently and into the first quarter of 2003," said Dean, "to get across the message of the variety of repertoire available: [from] all-new Missy Elliott to Mannheim Steamroller, the Grateful Dead, Eric Clapton, and Queen.'

David Kawakami, director of Sony Corp. of America's Super Audio Project, attributed the rush to increase hybrid disc production to the success of the Rolling Stones Remastered series. The success of that program—according to Kawakami, more than 1 million copies of the 22 titles have been sold since their Aug. 27 release—has also triggered proposals for more classic catalog recordings to be revisited for SACD release, which, not incidentally, provides strong protection against piracy and unauthorized copying.

Given the abundance of formats—which are slow to die, several IRMA speakers noted; 40 million vinyl LPs were pressed in 2001—the overall market for physical media, and, by extension, content, will continue to grow. The challenge for audio professionals is to adapt to a rapidly changing landscape, to acquire the skills needed to serve new formats. Increasingly, those skills will include multichannel mixing for DVD-Audio and SACD.

PECEMBER 21 Billboard® PRODUCTION CREDITS

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	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)	WHEN I'M GONE 3 Doors Down/ R. Parashar (Republic/Universal)	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	LONDON BRIDGE (Seattle, WA) Rick Parashar, Geoff Ott	SARM WEST (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 9000 J	SSL 9000_Harrison Series Twelve	Neve 8048	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Radar II/Pro Tools	Pro Tools	Sony 3348/Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Radar II/Pro Tools	Pro Tools	Quantegy 467
MIX DOWN STUDIOIS) (Lucation) Engineerts)	54 SOUND (Ferndale, MI) Eminem, Steve King	MANHATTAN CENTER (New York) Timbaland, Jimmy Douglass	WORKSTATION (Nashville, TN) Marty Williams	ARMOURY (Vancouver, British Columbia, Canada) Randy Staub	THE MIX SUITE @ OLYMPIC (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	SSL 4000 G	Neve VR72	Harrison Series Twelve	SSL 4000 G+	SSL 4064 G
RECORDER(S)	Pro Tools	Studer A827/Pro Tools	Radar II/Pro Tools	Pro Tools	Studer 3348/Pro Tools
MIX DOWN MEDIUM	Pro Tools	Quantegy 499	Radar II/Pro Tools	Pro Tools	Quantegy GP9
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian Gardner	STERLING SOUND (New York) Chris Gehringer	WORKSTATION (Nashville, TN) Marty Williams	STERLING SOUND (New York) George Marino	METROPOLIS (London) Tim Young
CD/CASSETTE MANUFACTURER	UMVD	WEA	UMVD	UMVD	WEA

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STERLING



TO EVERBODY WE HAVE WORKED WITH OVER THE LAST 33 YEARS

Sterling's Reputation: Pushing The Sonic Envelope For 33 1/3 Years

From its beginnings as a one-studio, two-man operation, the company has always prided itself on leadership, a commitment to sound quality and a pioneering role in shaping the mastering industry.

BY PAUL VERNA

ut this bloody thing as hot as you can." Those were the instructions Jimmy Page gave to his engineer, Eddie Kramer, in 1969, as Kramer was preparing to bring Led Zeppelin II to a new mastering facility in New York called Sterling Sound. Kramer conveyed the message to Sterling's engineer, who was happy to oblige. At the end of the day, Kramer walked away with an explosivesounding album that would eventually sell 12 million copies and spawn one timeless hit after another: "Whole Lotta Love," "What Is and What Should Never Be,"

"Heartbreaker," "Living Loving Maid" and "Ramble On.

There was only one problem: When the daughter of Atlantic Records producer (and Billboard alumnus) Jerry Wexler played an early pressing of Zeppelin II at her school, the record skipped. Wexler became irate and shared his anger with his boss, Atlantic founder Ahmet Ertegun. Kramer recalls, "I was in Florida, working at Criteria Studios, and Ahmet called me on the carpet. He said, 'We've got a big problem with this record: The level is too hot,' So I said, 'But Mr. Ertegun, Jimmy Page told me to cut it hot.' And he said, 'I don't care what Jimmy Page said. I'm going to have to

Lee Hulko scrap 200,000 copies!' Ertegun had the album remastered at Atlantic at a lower level and with the bass rolled off. He may have solved the skipping problem, but fans complained that the new version didn't sound as good as the original. To this day, the Sterling-mastered vinyl pressings of Led Zeppelin II (which bear the inscription "Sterling-RL" in the lead-out area) are highly prized as collectors' items. It was the first time—but by no means the last—that Sterling Sound would push the sonic envelope. In fact, from its humble beginnings as a one-studio, two-man operation, Sterling has always prided itself on its leadership, its commitment to sound quality, and its pioneering role in

UPGRADING THE PROCESS

shaping the mastering industry.

Today, we take for granted that a commercial mastering studio is equipped with state-of-the-art gear and staffed by a skilled, experienced engineer. But, in the late '60s—when two upstarts named Lee Hulko and Joe Paschek founded Sterling Sound—the concept was revolutionary. "Up until that point, the mastering process was pretty much neglected," says Hulko, a lifelong audio enthusiast who grew up in Thunder Bay, Ontario. "It

was done in a factory or in the back room of a recording studio, with little attention paid to the equipment or the acoustics." Hulko had fallen in love with recording when his parents, who were amateur puppeteers, brought home a 78-rpm disc-cutting machine to use for their

"Ever since I can remember," says Hulko, "I had this desire to start my own business, and, with my love for cutting records, I thought it would be natural to specialize in mastering and treat it right." Hulko and Paschek had little experience and no friends in the

recording industry, but between them they possessed an unstoppable combination of technical skill, creative talent and business savvy. "I was there during the day cutting records, and Joe would come in at night to do the books," recalls Hulko. "We didn't have any contacts, so it took a lot of leg work to get the word out. We made a lot of phone calls and sent out a lot of press releases, and we were doing it all ourselves.

Determined to leap ahead of their competitors—who were skittish about investing in new equipment—Hulko and Paschek acquired a Neumann SX-68 cutter head and the first solid-state cutting system from the Neumann factory, which instantly put Ster-

ling on top, technology wise. Word spread quickly, and, by early 1969, the studio had become so busy that Hulko had to hire a second engineer.

He was fortunate to land Bob Ludwig, who had been working in the mastering department at Phil Ramone's legendary A&R Studios.

At first, Hulko and Ludwig shared Sterling's lone mastering room. Then, in 1970, they moved to larger premises at 110 W. 57th St., where each engineer worked in his own suite. Within a couple of years, they had logged major credits for such stars as Jimi Hendrix, the Doors, Janis Joplin, Dionne Warwick, Neil Young, Cat Stevens, the Band, Todd Rundgren, Linda Ronstadt, Chicago, Joan Baez, Judy Garland and the James Gang.

"Sterling got the most out of the masters we brought to them," says Chris Blackwell, founder of Island Records and an early Sterling client who brought material by Traffic, Stevens and Bob Marley to the studio. "They got the largest and cleanest sound that would track, and, when they expanded, they got the best master engineers, who

When Chris Stone, owner of the Record Plant record-

ing studio, witnessed Sterling's resounding success, a lightbulb went off in his head. "After our clients were finished recording and mixing their albums, we kept sending them to Sterling Sound, so we thought, 'Why don't we vertically integrate and open our own mastering division?" recalls Stone. "Sterling was the sole reason we got into mastering." (Others in Los Angeles, Nashville and London did the same.)

Sure enough, the Record Plant launched the Master Cutting Room in 1970 and modeled it after what Stone calls "the Sterling concept: that each room stands alone, and the engineer has to equip that room with whatever will make him comfortable. It's like a carpenter with his tools. You don't tell him what hammer to buy; you send him to the store and say, 'Get whatever you need." Stone's "carpenter" was George Marino, a young engineer who had begun his career at Capitol's disc-cutting department.

MARINO'S MAGIC

At the Master Cutting Room, Marino enjoyed overnight success, working on records by Don McLean (his classic American Pie), Patti LaBelle, Stevie Wonder and Southern-rock icons the Allman Brothers and the Marshall Tucker Band. Hulko took note of Marino's success and offered him a job at Sterling. At first, Marino was reluctant to leave Master Cutting Room, but, when

Stone moved to Los Angeles to open a West Coast outpost of the Record Plant, Marino inherited management duties, which he felt distracted him from the mastering task. He wanted out, and Sterling was the logical place to go. "Sterling was the premier place in town," recalls Marino. "When I was at Capitol, sometimes we'd get tapes from Sterling to do flat copies for production purposes, and I was always impressed with the way the tapes were prepared. They used high-quality Agfa tape, the reels were always clearly labeled, and they had fancy colored leaders. There was a green leader in front of the tones, then the tones, then a white-striped leader before the music, and a red one at the end of the side. So, not only did the Ster-

ling tapes sound the best of anything we got, but they were always properly documented and neatly present-

Marino started at Sterling in 1973 in a new room that was built for him. With his arrival, Sterling became a three-man powerhouse that accounted for 35% of the Billboard Top 100, according to Hulko. That triumvirate



Murat Aktar

Continued on page S-12



SS Mastering Engineers Have To Be Both Specialists And Generalists

From Lennon and Springsteen to Spears and Ja Rule, they've done it all with keen ears and expertise.

BY DEBBIE GALANTE BLOCK

The titles speak for themselves: from John Lennon's Walls and Bridges to Britney Spears' "Oops! I Did It Again," Sterling Sound has been on top of the mastering game for the last 33 1/3 years. And, that, of course, has to do with the mastering engineers, several of which have been working for Sterling for more than 25 years. Perhaps what sets this mastering house apart from others is that three of the four partners are engineers—Ted Jensen, Greg Calbi and Tom Coyne (the fourth partner and president is Murat Aktar). What is a triumph or problem for one engineer can be appreciated by the other. Here's a taste of what those engineers have to offer.

GEORGE MARINO, senior

mastering engineer

George Marino is the most senior member of the staff, with almost 30 years under his belt. Although he started with Capitol Records' New York studios in the late 1960s, it was really at the Record Plant Recording Studios that Marino made his reputation, along with another well-known engineer, Bob Ludwig.

One of the first records Marino mastered at the Record Plant's Cutting Room was Don McLean's American Pie. Although Marino says he was comfortable in his job, he took the opportunity to join Sterling in 1973. "Sterling is a great place to work." he

"Sterling is a great place to work," he explains. "Vintage gear is important, but you have to have the contemporary equipment to complement it. The rest of

our success has to do with attitude and work ethics and keeping standards high." Some recent titles that Marino has mastered include Nickelback's Silver Side Up and Coldplay's A Rush of Blood to the Head. Recently, Marino, working closely with Sterling's chief technical engineer, Chris Muth, developed a six-channel analog mastering console. "I still don't know how Surround will catch on, but it's fun working from a different perspective, with a different concept," he says. This surround setup allows Marino to use the same analog processing that is such an important element of his sound. Using five Energy Veritas full-range loudspeak ers, a true 5.1 referencing monitoring environment has been created in Marino's studio.



Ted Jensen

TED JENSEN, chief mastering engineer

Ted Jensen has been working with Sterling for 26 years, having started when he was just 21. Although he wanted to be a mix engineer, he jumped at the opportunity to run tape copies at Sterling, "I thought mastering might be a good way to break into and learn the business. From there, I'd move on to a 'real' job in the business. I'm still looking for that real job!," he jokes. "But I really love this job." Some of Jensen's big mastering jobs: Billy Joel's *The Stranger* and the Eagles' *Hotel California*. And, in the new millennium, he has outdone himself with Norah Jones' *Come Away With Me* and Creed's *Human Clay*.

Until recently, when Marino perfected his own room, Jensen was the only engineer at Sterling working in Surround Sound. "5.1 is still brewing," says Jensen. "Each year, there seems to be more activity, especially with new releases." However, Jensen has also done extrapolation—defined as taking a stereo mix and making a 5.1 mix out of it. "It

doesn't always work out; and at other times it's pretty convincing," he observes. "It's a more credible approach to Surround than the changing of mono to stereo in those early days. Extrapolation is much more natural. Several things we've done that have come out very well,

such as tracks from Ben Harper, Creed and P.O.D."

GREG CALBI, senior mastering engineer

Jensen, Marino and Greg Calbi have been working together since 1975. Calbi left the company for four years along the way but returned in 1998 as a partner. While jazz is one of Calbi's specialties, he has probably mastered between

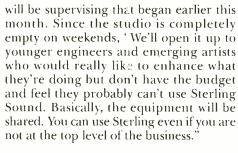
5,000 and 6,000 albums in his career. Anyone listening to any genre can open up the

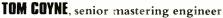
liner notes of their records and likely find Calbi's name attached. His credits include Lennon's Walls and Bridges,

Lenny Kravitz's Are You Gonna Go My Way, Medeski Martin & Wood's Combustication and Bruce Springsteen's Born to Run.

Calbi says engineers can't rest on past performance. While "new generations of engineers and producers are still coming to us," he says, "we are always auditioning. We've got to perform. When artists come in, they have an expectation of wanting us to transform what they do into something better. Music has changed, but what we've done for the last 30 years has not."

One way that Calbi says new artists and engineers can benefit from Sterling will come from a new After Hours program he



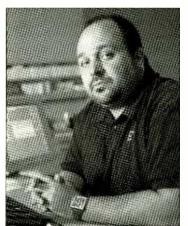


"I was already a jaded mastering engineer before I hit Sterling in 1994," jokes Tom Coyne, who worked at Frankfurt Wayne and the Hit Factory. He knew he wanted to work at Sterling, says Cone, "because they've always had the history and the equipment

and experience of the old, yet they were always at the fore-front of new technology." While many engineers swear by only certain types of equipment, Coyne says he judges each project separately. And his projects run the gamut. No one at Sterling Sound did R&B/hip-hop/urban music until Coyne, and now the firm is a huge mastering presence in this genre. Some of his titles include Maxwell's *Urban Hang Suite*, the Roots' *Things Fall Apart* and Ja Rule's *Venni, Vetti, Vecci*. However, he's also done major pop titles, like *The Hits–Chapter One* from the Backstreet Boys.

What's new and exciting for Coyne? E-mastering, he answers: "I'm doing a lot of projects out of France, Italy and

Brazil. It's exciting to download someone's music in Italy, EQ it and, then while he's OK'ing the EQ, I'm finishing up work I've gotten from Brazil. We can travel 5,000 miles and get the album together in one day!"



Chris Athens

CHRIS ATHENS, senior mastering

When Chris Athens was about 27 years old, he decided he was going to try and get a job as a mix engineer. "After harassing Sony Studios for quite a while, they gave me a job in the library," he recalls "I became friends with the engineers and discovered mastering. I was fortunate enough to have some very good friends and mentors there who taught me how to engineer."

He worked at Sony until a job as Coyne's assistant came up at Sterling. Within six months, he was way too busy to be Coyne's assistant. "I ended up sharing his room for a year and a half, while they built a room for me. Working directly with Tom was the final piece of my education," he says. "My career exploded from there. I couldn't imagine a better job."

Athens' work also stretches over different genres. "Being in New York," he explains, "I fell into hip-hop and R&B, which has been good for my career because so much of that music is made in New York. But I also do rock and jazz records." Most recently, he worked on the new India. Arie CD. He mastered *Acoustic Scul*, as well, and even did the work for the *American Idol* single-compilation CD.

Continued on page S-13



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Artists' Perspective:

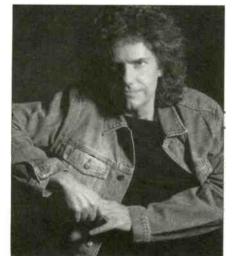
Before their work goes out into the world, superior mastering applies the crucial final touches. "That's when it all counts."

BY CHRISTOPHER WALSH

mong the music-buying masses, mastering is probably the least-understood aspect of the process between inspiration and replication. Even within

Let the recording industry, mastering engineers—practitioners of the esoteric art of rendering the definitive, ultimate refinement to an audio recording—are a small community of specialists whose unique skills are highly sought by producers, mix engineers and artists alike.

For the artists, putting their creation into the hands of a mastering engineer is sometimes likened to entrusting that person with their children. It's not surprising, then, that once a suitable mastering engineer is found, the relationship is likely to endure. Nor is it surprising that a vast percentage of artists and audio professionals consistently and



Ted's roommate: Put Metheny

confidently place that trust with the engineers at Sterling Sound.

iound. For guitarist Pat Metheny, taking his music to Sterling

engineer Ted Jensen is almost as important as the album release itself. "Everything is leading up to that moment," says Metheny. "You've worked hard to get this thing going, and also you have no idea what it really sounds like at that point, because you haven't slept for months, you're completely bleary-eyed and have probably been up all night the night before touching up the mix. Suddenly, you go in there, and it's all new again. When I start a project, I'm always thinking, 'There's going to be a point in the next few months where we're going to wind up in Ted's room.' That's when it all counts."

"Greg Calbi is really a master at what he does," adds musician/producer Steve Jordan of another longtime Sterling engineer. "A lot of people take mastering for granted, but, really, it's like remixing. It truly is a remix, because you can ruin a record in

mastering, and you can make a record better in mastering. We might feel really good about a record, but then we know that Greg is going to help us get to where we really want to go, so that it translates. A lot of stuff sounds good in the studio, but sometimes it doesn't translate everywhere. You want it to translate in every format, on any type of sound system that it's played on."

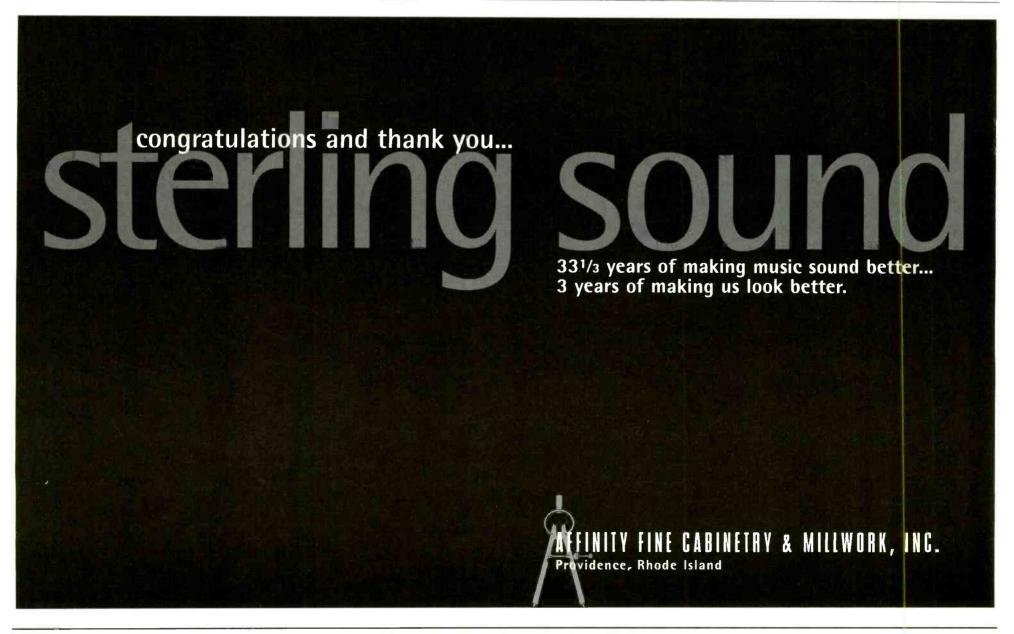
Iggy Pop first went to Calbi for the mastering of the hard-rocking Lust for Life. "In the mastering room at Sterling," he remembers, "they had these humongous, seven-foot-high speaker stacks with everything ranging from subwoofers to tiny, tiny tweeters, so that every frequency of the music just comes pouring out over you with the detail of a Persian rug.

And it sounds great!

"During mastering," Pop continues, "you're applying some very powerful but very limited equipment: equipment whose brain only knows how to emphasize certain frequencies within the music. Through his choice of frequencies, the mastering engineer will emphasize certain parts of the music. If the vocalist has a screaming, adenoidal voice, and you choose frequencies which favor the highs, the vocal, in a mastered take, will leap out seemingly twice as loud as what you heard going into the session. It will affect all the other sounds too and maybe even make the whole thing sound faster, whereas if you emphasize bass frequencies, the bass drum and the bottom strings on a guitar part may come jumping out, and the thing may sound more lethargic. There's a wide range of choices."

Beyond such creative options, skillful mastering gives a collection of recordings the cohesion essential to their presentation as components of a larger musical statement; through mastering, the whole becomes greater than the sum of its parts. This was particularly important to Lisa Loeb for her recent release, *Hello Lisa*. "What Ted [Jensen]

Continued on page S-10



How does Sterling Sound master faster?

8

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Murat Aktar
President, Sterling Sound



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DAVID BENDETH, SR VP A&R, RCA RECORDS Sterling Sound: What can anyone say about the best mastering facility in the world? If you want your music mastered by a team of professionals second to none then go to Sterling. If you want the best snacks and bagels, go to Sterling, If you want your records to sound like today and tomorrow then RUN to Sterling. If you want personal attention to real musical detail then...you guessed it Sterling. PDIDDY ONLY Chris Athens CAN MASTER MY records ... He KNOWS OUR BAD BOY SOUND. PHARRELL WILLIAMS, THE NEPTUNES Sterling's new joint is dope facility!!! A very comfortable work environment... FRANK FILIPETTI Twenty years ago I recorded and mixed my very first album, The Brecker Brothers' "Straphangin." I solicited advice from the usual suspects about who might master my virgin voyage, and they suggested Ted Jensen at Sterling Sound. It was musical love at first audition. I've never forgotten those man-sized handmade speakers, and I've never looked back. Ted and his coworkers at Sterling Sound have been friends, colleagues and most of all an inspiration for me these past two decades. Besides, where else can you master a record while looking out across the Hudson at the Statue of Liberty. MIKE ODOM & "THE CLIPSE," SOUL PROVIDER MGMT. Chris Athens is the purest engineer I've ever met. He ever-so lightly airbrushed the Clipse 1st single "Grindin" into the mega-hit it has become. Complementing the works integrity, he never compromised the song's original force. He truly understands that your music is first... PASTOR TROY YA Album ain't ready to drop 'till you drop by Sterling Sound homey. STEVE JORDAN Sterling has always had the most professional and courteous staff in the business...and everyone knows how great Ted Jensen is...but my 2 favorite words about Sterling Sound are Greg Calbi. I can't finish a recording without him... 2 great ears and I big heart. MONTE CONNER, SENIOR VP A&R, ROADRUNNER RECORDS Besides the obvious - world revowed mastering engineers for all genres of music -Sterling Sound are on the cutting edge of all the latest technology, go above and beyond for their clients, both big and small, and have the hippest offices in the music biz. It is an absolute pleasure working with everyone there. RANDY STAUB To George Marino and all the staff at Sterling. Thank you for your dedication to excellence over the years. You make us all sound good - and that's not easy! CHRIS LIGHTY & DAVID LIGHTY Tom Coyne is an excellent mastering engineer, He puts the final touches on all of our projects making the music jump out the speakers, giving it that crisp sound. It's always a pleasure working with him. We wouldn't have it any other way. DERIC "D-DOT" ANGELETTIE, CRAZY CAT When it comes 2 sound quality & boom, no one does it bettal Chris Athens has worked on at least 1/2 of my Crazy Cat & Bad Boy projects. He recognizes the importance of mastering and works with his clients 2 give them that finishin' touch on the songs 2 put it ova' the top. Sheer Genius. Thank Chris. JAMES POYSER Tom's a pleasure to work with and is very knowledgeable about his craft. He always brings out the best numbers in the mixes, never destroying the integrity of the song. The mix engineer I work with smiles when I say Tom's mastering their songs. JACK JOSEPH PUIG Both Ted and George's passion for what they do and bring to my records make me proud to have their name next to mine!!! DAVE FRIDMANN I have recommended Greg Calbi and Sterling Sound over and over and I have always been glad that I did. I know that everyone involved will be happy with the results, every time. TRACKMASTERS & ANTON MARCHAND, INTERSCOPE RECORDS Chris Athens is by far, in our opinion, the best mastering engineer in NYC, not only can he enhance great mixes, his eq makes bad mixes sound great, he is also very easy to work with. MANNIE FRESH, CASH MONEY RECORDS It's something about Sterling Sound's style of mastering that takes my production from its best level to an even better level. DINO DELVAILLE, VP A&R, UNIVERSAL RECORDS Sterling Sound is one of the best studios in New York. The professionalism of their staff, the quality of their rooms and equipment and their comfortable environment is unmatched. They have knowledgeable and dependable engineers such as Chris Athens and Chris Gehringer who make the recording process extremely enjoyable.

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PROPONE TANK PROPERTY AND PROPERTY OF THE PROP depend on Ray Jamos to make the wax sound hot. BABY A.K.A. THE BIRDMAN They are hottest in the game!!! IRV AND CHRIS GOTTI, MURDER INC Tom, thanks for keeping us sounding phat! MIKE FRASER Sterling has been a great place to top off a project. I've always felt like, and been treated like family. Thanks George. Here's hoping for many more years of continued success! SERBAN GHENEA Sterling Sound has a cool, comfortable vibe with great engineers like, Chris Gehringer and Tom Coyne, who always manage to take our projects to the next level. NOKIO "THE N-TITY," DRU HILL Your professionalism, expertise, brutal honesty, and timely advice make Sterling Sound my top choice for mastering. You've mastered all three Dru Hill albums and just about every record I have produced. Thank you Chris Gehringer and the rest of Sterling's crew. You're the man. Period! JAMES FARBER Greg Calloi has mastered over 200 records that I've engineered in the past 25 years. I'm looking forward to the next one ... and the one after that. Thank you Greg. And thank you Sterling Sound. TOM LORD-ALGE Plain and simple, my mix isn't done until Ted touches it. JOHN AGNELLO I've been mastering with the master, Greg Calbi, for 15 years and I don't plan on switching anytime soon! JOE FERLA The New Sterling is by far the most comfortable mastering facility I've ever been in. The rooms are extremely accurate. What you hear in these rooms is truly what's on tape. Working with Greg Calbi is a complete joy. STEVE LUNT, VP A&R, JIVE RECORDS As well as the upcoming Nick Carter solo album, I've mastered every Britney Spears and Backstreet Boys album with Tom Coyne. I always ask him, "What did you do to get it to sound that good?" He says," I just made it louder!" While anybody that has ever worked with Tom Coyne knows that there is way more to it than that, it is true that when he's finished with his magic, the music just jumps out at you. It's as if the original mix is in mono and Tom's MASTERED VERSION IS IN STEREO. JOHN DAVID KALODNER, SRVP A&R, COLUMBIA RECORDS WHEN I think of Sterling Sound I think of George Marino. He is the greatest mastering engineer who ever lived. Whether working with a legend like Jimmy Page or a newcomer, he gives it his all. He has the patience of a saint and the charm of a superstar. He has survived tens of thousands of Marlboro Reds, thousands of take out meals, and hundreds of receptionists and even a move from the beloved 1790 Broadway. I first used George Marino in 1976 and I'm sure I will use him in 2006. Thanks for all the great music and especially for putting up with me when I needed just one more thing to be done. KEVIN "CAVEMAN" SHIRLEY Sterling Sound. A name synonymous with the greatest records, and I'm honored to have had so many I've worked ou, handled by the likes of George and Ted - real caring audio surgeons. From the low-budget Silverchair debut album, which earried multi-platinum awards for three gaugly Aussie 14 year-olds, to the mammoth forthcoming Led Zeppelin multi-disc DVD and CD set, the same dedication to quality and perfection is always evident. And as they've mastered over fifty records I've either produced or mixed, I guess they feel they had to invite me along! Congratulations on 33 1/3 years of unsurpassed excellence. Hope to see you at 45 too. DAVID THOENER I have mastered with George Marino at Sterling Sound for over 20 years. He has always made my mixes sound the way I thought they sounded when I mixed them, but didn't! Thank God for George Marino! Also, the staff has always treated me great and they've bent over backwards to help me out when I'm in a pinch. I'm very grateful for that. I wish them all a Happy 331/3 Anniversary! MICHAEL BRAUER Greg Calbi mastered my very first record back when we both had really nice curly dark hair...the hair ain't what it used to be but he's still my favorite mastering engineer. Congratulations Sterling Sound, keep up the great work and the free food for many years to come! HUGH GOLDSMITH, PRESIDENT, INNOCENT RECORDS UK Sterling Sound to me was a ... perfect blend of warm hospitality and results in mastering that have that world beating killer edge.

oxoxoxoxo, STERLING SOUND



ARTISTS' PERSPECTIVE

Continued from page S-6

did, which was especially cool on this album, was take a lot of different tracks that were recorded over a period of years in completely different studios and completely different setups, and really help make them sound like they're all on one record," says Loeb. "It gave me confidence: I wanted to work with a lot of different people on this record, and I think the final finishing touches of the mastering guaranteed that it would all sound like one record, [but] there's still a lot of variety from track to track, which is really important to me."

Mastering can also salvage recordings that might otherwise be unusable. When Gov't Mule released its two-CD Live...With a Little Help From Our Friends, the relentlessly touring band's fervent following demanded even more of the New Year's Eve 1998 concert at the Roxy Theatre in Atlanta, prompting a limited-edition four-CD boxed set. As with all of the band's releases, Gov't Mule turned to Sterling and Calbi. "There were a couple of songs that didn't go to multitrack tape," says Mule guitarist/vocalist Warren Haynes, "so the only mixes we had were the live mixes that went down, and they were not always perfect. We were able, through mastering, to match them up and make them sound pretty close to the rest of the record. If you'd have heard the original versions, they were way different." Sterling Sound's beautiful new studios in the Chelsea neighborhood of Manhattan make the mastering experience even more pleasurable for clients.

"I've gone there just to go there!" Metheny confesses. "Sometimes, I'll just go up there to say hi. Now, with this perfect listening environment in this great spot, it really is an almost festive occasion, at the end of an enormous amount of work, to get to go there. It's a very happy time."

A Sterling Sound Timeline

October 1968: Audio engineer Lee Hulko and partner Joe Paschek open Sterling Sound. They pick the name from a list of 10 candidates. The studio is located at 56 W. 45th St. in Manhattan.

1969: A&R Studios engineer Bob Ludwig joins Sterling. He and Hulko share the mastering suite, working around each other's schedules.

1970: Sterling moves to new, larger premises at the Screen Actors Guild building at 110 West 57 St.; the new facility houses two mastering suites.

1972: Master Cutting Room engineer George Marino joins Sterling.

1975: Ludwig leaves to join competitor Masterdisk.1975: Greg Calbi of the Master Cutting Room is hired to replace Ludwig.

1975: Ted Jensen, an employee of audio pioneer Mark Levinson's MLAC, joins Sterling.

1976: Hulko devotes increasing amounts of time to technical and management duties at Sterling and turns over the bulk of his mastering work to Jensen.

1977: Sterling moves to a new facility at 1790 Broadway. The studio features five isolated rooms and state-of-the-art equipment and acoustics.

1977: Jose Rodriguez hired as mastering engineer. **1980:** Marino masters John Lennon & Yoko Ono's final album, *Double Fantasy*.

1980s: Sterling embraces the digital era.

1990: Original partner Joe Paschek sells his interest in Sterling to Hulko and leaves the business.

1994: Calbi leaves to join Masterdisk. Hit Factory Mastering engineer Tom Coyne replaces Calbi.

1995: PolyGram Studios engineer Joe Palmaccio joins Sterling's mastering staff.

1996: Rodriguez dies.

1998: Jensen, Calbi, Coyne and Absolute Audio principal Murat Aktar—in partnership with London's Metropolis Studio—purchase Sterling from Hulko, who retires. Marino stays with Sterling; Palmaccio leaves. With the management buyout,

Palmaccio leaves. With the management buyout, Sterling announces plans to build a new facility in the Chelsea district of Manhattan.

February 1999: Sterling begins gradual move to Chelsea studio, with Jensen relocating to his new room. Hit Factory Mastering eng neer Chris Gehringer joins Sterling, occupying Jensen's Broadway studio.

March 1999: Calbi moves to new downtown studio; Sterling assistant Chris Athens is promoted to mastering engineer and takes over Calbi's old suite.

January 2002: Sterling completes move to Chelsea and shuts down Broadway studio.

-P.V.



Acoustic Consulting and Studio Design

Francis Manzella and Chris Bowman would like to express our thanks to "The Masters" at Sterling Sound. The design and construction of your new facility was both an inspiring challenge and a rewarding achievement. We wish you many more successful years!!

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> Graham Boswell, Sales Director. Prism Sound

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STERLING'S REPUTATION

Continued from page S-3

would be short-lived, however. In 1975, Ludwig departed to join Masterdisk, leaving a void at Sterling that was filled by two new engineers: Greg Calbi and Ted Jensen. Calbi, like Marino, had cut his teeth at the Master Cutting Room, where he had worked with such icons as John Lennon. Jensen was an audiophile who had worked for Mark Levinson's MLAS company. With his new engineering staff in place, Hulko devoted increasing amounts of time to the technical and managerial aspects of Ster-

ling Sound. He also focused his energy on designing and building a new facility that would accommodate Sterling's inevitable growth. "Our 57th Street studio was an office space that we modified to work as a studio," explains Hulko. "On the other hand, the studio we built at 1790 Broadway was designed from the ground up as a mastering facility, with a lot of attention paid attention to isolation, acoustics, wiring and grounding." The move to Broadway coincided with the late-'70s disco boom. Accordingly, Sterling augmented its staff with disco specialist Jose Rodriguez.



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A Glimmer Twin and a Working Class Hero

Always a magnet for musical talent, Sterling Sound has hosted its share of rock stars in its 33 1/3-year history. Hulko and Marino share their favorite anecdotes, which involve enetime Sterling clients Mick Jagger and John Lennon.

Hulko recalls, "It was 1975, and we were still on 57th Street. The Rolling Stones came in to master Black & Blue with me. Mick was involved in the session, and we were working late into the evening. All of a sudden, there was one tune he didn't like—I forget which one—and he said, 'Let's remix it!' I said, 'Mick, I'm not a remix engineer. I can't remix it.' He said, 'C'mon, let's do it.' So we walked down 57th Street to Atlantic Studios, and Gene Paul remixed the track. I didn't get involved in the remixing, but I was at the session the whole time. I remember thinking, 'Here I am, a kid from Canada, and I'm walking down the street with Mick Jagger.' It was awesome. The funny thing is, they ended up using the original mix of that song."

Marino reflects on working with John Lennon and Yoko Ono on Double Fantasy, the last album Lennon recorded before his death in December 1980. Producer Jack Douglas also attended the sessions. Marino says, "John Lennon didn't deal with things in a technical way as much as in an emotional way. He might give you a description of something he wanted, so you turned a few knobs—he didn't care which knobs-and when it sounded good to him, he let you know. If he wasn't happy with how something sounded, he was very honest and direct. He didn't tiptoe around. "The second day that we'd done work on the Double Fantasy album, maybe he couldn't sleep the night before, and when I arrived at the studio at 9:30 or 10:00, I found him sitting out by the elevator lobby, on the

"To his credit, someone like him probably had a constant bombardment of phone calls and people around him. But when he came to work at Sterling, he must have laid the groundwork that, while he's working on this, he didn't want any interruptions. There was no hoopla. It was, 'OK, I'm here now, I'm one of the guys. If I need a cup of coffee, I'll go get it myself; I don't need a caterer.' He was delightful to be around, very upbeat. He had a lot of enthusiasm, a lot of energy and always something funny to say."

—P.V.



















DIZZYING CREDITS

For the next several years, Sterling solidified its role as the world's top independent mastering studio. It weathered the disco crash and the recession of 1981 and racked up a dizzying list of credits that included the Rolling Stones, John

Lennon, the Eagles, Aerosmith, the Police, Bob Marley, Iggy Pop, the Ramones, U2, Paul Simon, Steve Winwood and hundreds more. It embraced the digital era, despite Hulko's and his staff's reservations about the sound of some of the early digital recorders. And it continued to invest in equipment and nurture its staff.

In 1990, Paschek sold his share of Sterling to Hulko and exited the business. (He died shortly afterward.) Hulko appointed a manager, David Anderson, to oversee day-to-day operations and took a back seat from the business. Without a significant staff change in a decade and a half, Sterling was jolted in 1994 when Calbi resigned to join Masterdisk. Tom Coyne, a veteran of the Hit Factory and Frankford Wayne, took Calbi's place and brought a strong hip-hop and R&B ori-

entation to Sterling at a time when those genres became commercial juggernauts. The following year, Rodriguez left, and PolyGram Studios engineer Joe Palmaccio stepped in (Rodriguez died in 1996).

In 1998, Coyne, Jensen, Calbi and Absolute Audio cofounder Murat Aktar joined forces with London's Metropolis Studios and acquired Sterling from Hulko, who no longer had an active management role at the studio and was ready to retire. Concurrent with the management buyout, the new Sterling team unveiled plans for a massive complex in Manhattan's Chelsea district. The new facility would house six full-service mastering rooms, each with a dedicated lounge and production suite.

Jensen's and Calbi's old rooms were taken over, respectively, by Chris Gehringer—who joined Sterling from Hit

Factory Mastering—and Chris Athens, an assistant who was promoted to full-fledged engineer.

TEAM SPIRIT

In January 2002, Sterling completed its move downtown. Its six rooms are now staffed by Jensen, who serves as chief mastering engineer, and senior mastering engineers Calbi, Coyne, Marino, Gehringer and Athens. In addition, Sterling employs four mastering engineers: Steve Fallone, Dominick Maita, UE Nastase and Michael Drexler.

Although each of Sterling's senior engineers is a star in his own right, the studio has always cultivated a team spirit that sets it apart from its competitors. "For me, it was always about Sterling," says Hulko. "I wasn't fed by my ego. I

used to get goosebumps thinking we were cutting masters and shipping them to Japan or Germany, and that people all over the world were listening to the the work that we'd done." Kramer, a lifelong Sterling client best known for his work with Hendrix, Led Zeppelin and Kiss, says, "There has always been a Sterling Sound attitude and a Sterling Sound way of doing things, which Lee and Joe started and which has permeated the studio throughout its history. There is a team philosophy there, which is very good—and very rare in the mastering industry."

ENGINEERS

Continued from page S-4

CHRIS GEHRINGER senior mastering engineer

With 18 years experience, Chris Gehringer has been with Sterling for almost three years. He was Coyne's assistant at Frankfurt Wayne Mastering in 1986, but, after a short tenure there, went to the Hit Factory for 11 years; for six of those, he worked with Coyne. Gehringer has focused a lot of energy on hip-hop and R&B: Stillmatic by Nas, LL



Chris Gehringer

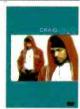
Cool J's 10 and Musiq's Juslisen. However, Latin music is another strong area for Gehringer, with successes like Paulina Rubino's Border Girl and Chayanne's Simplemente. Gehringer is also known for his song remixing and his love of analog gear. However, he stays clear of digital processing. "Everybody with digital studios comes to me," he says, "and I convert the music to analog and recapture it. Each piece has its own color and character in analog and changes the way a mix feels and sounds. Today's mastering is different, because, years ago, you just did EQ, compress and sequence. And today you do a lot more editing. Sometimes, it's almost like you're remixing the track."

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George Marino

















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$eMastering: \\ Sterling's new Web-based technology allows "a glimpse into the future"$

Clients send and receive uncompressed, full-resolution digital audio over a secure server. Is remote mastering next?

BY PAUL VERNA

9:30 a.m., Eastern Standard Time. An engineer in Miami completes a remix of a single by a hot new artist and uploads it to a secure server at New York's Sterling Sound. Within half an hour, the track is decrypted and verified by a Sterling engineer and the mastering session begins. At noon, the process is complete, and the EQ'd track is encrypted and uploaded to the Sterling server. The track is securely distributed to the producer in San Francisco, the A&R executive in Los Angeles, the remix engineer in Miami and the artist in London. By 3 p.m., all interested parties have approved the track, but the A&R executive requests an edit. An hour later, the edit is done and sent back to the A&R executive for final approval. The executive OKs the track and orders the masters. At 5 p.m., the finished master is transmitted from Sterling to manufacturing plants in Los Angeles and Munich.

If the above scenario seems a tad futuristic, it is now possible, with Sterling's new eMastering technology, an



Studio with a view

Internet-based service that allows clients to send and receive uncompressed, full-resolution digital audio over a secure server. "eMastering is a glimpse into the future of

how we're going to be working," says Sterling president Murat Aktar. "It can offer an accessibility that has never existed in the past." For clients in Asia, for example, eMastering can virtually eliminate the lag time that results from shipping masters across international boundaries and time zones. "You could be looking at two to three days to send tapes, with customs clearance, and the same on the return," says Aktar. Not that Sterling is discouraging its clients from attending mastering sessions at its lux-urious studios in Manhattan's Chelsea Market.

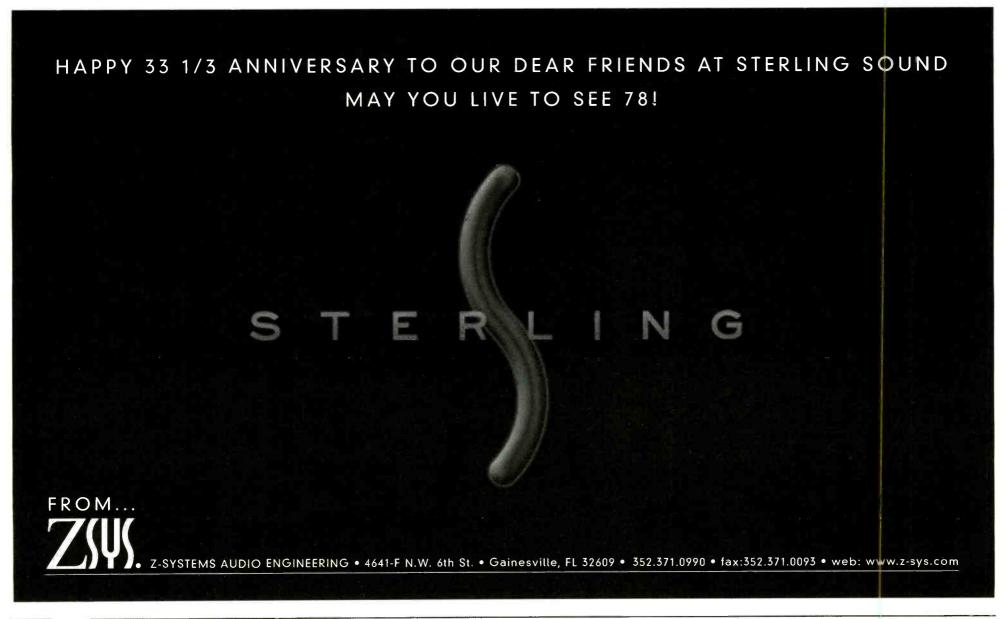
"We're always very happy to see people," says Aktar. "When our clients travel from Asia, Australia. Europe or

other parts of the U.S., we're delighted to host them. But there are many things that can occur in the course of a project. Maybe the client is present at the initial mastering session but, on reflection, decides to use an alternate mix of a certain track. Or maybe there's a label whose artist is booked on an awards show, and it could be a commercial windfall if they get a single out in time. For those situations, eMastering is the perfect application."

SECURITY CONCERNS

The service was launched this year in response to clients' inquiries about uploading uncompressed masters to Sterling. "Increasingly, our more computer-savvy clients have been sending and receiving audio files via our FTP [file-transfer-protocol] server, but, for a broad-based service like eMastering, the FTP user interface is too

cumbersome," explains Aktar. "Additionally, we've been very concerned about the lack of security with FTP; it's really just password-protected. We've been looking for





quite a while for a better solution.'

After examining several alternatives, Sterling settled on a customized version of DMOD Workspace, a software application designed for secure digital distribution. "Our biggest concerns with electronic transmission have always been sound quality and security, and DMOD delivered on both counts," says Aktar. "One of the things we like about Workspace is it doesn't use any file compression. That was the first litmus test. It also has sophisticated checks that ensure that the file received is bit-for-bit-identical to the one that was sent. Also, Workspace features an integrated player and a simple, intuitive user interface."

UPLOAD, DOWNLOAD, TRANSMIT

One of Sterling's first uses of eMastering and DMOD Workspace involved two singles from the TV hit American Idol. The tracks were uploaded to Sterling from studios in London, Los Angeles and Miami. Once they were on the eMastering server, engineer Chris Athens downloaded them, mastered and delivered them to various parties for approval. The finished tracks were transmitted to Broadcast Data Systems (BDS) in Kansas City; DG Systems, a radio-distribution firm in Dallas; and Sonopress, a CD plant in Weaverville, N.C., that manufactured the singles.

"It was the first time we sent production masters via the Internet," says Aktar. "It's amazing to think that, less than 10 years ago, rate sheets from top mastering studios quot-

ed six to eight weeks for delivery of masters."

With eMastering already a reality at Sterling, could real-time, remote mastering sessions be far off in the future? "As connection speeds increase over time, it will all become possible," says Aktar. "Five years from now we will look back at this article and laugh. The high-speed connection of today will be the 14K dial-up of tomorrow."

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MERETALIS & MARKETALE

Soundtracks A Strong Promotion For The WB Network

Readying A Compilation For Its Hit Series 'Smallville,' The Company Hopes To 'Evolve Its Brand Into Music'

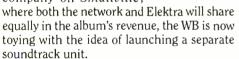
BY SUSANNE AULT

LOS ANGELES—At a time when soundtracks are an overall suffering segment of the album business, they continue to be music to the WB TV network's ears.

The network has strong expectations for the February 2003 release of the soundtrack to its

Superman series, *Smallville*, which represents its first major attempt at creative involvement on an album.

With such past sound-tracks as those for *Dawson's Creek*, *Felicity*, and *Gilmore Girls*, the WB left the decision-making regarding final song choices and marketing/promotional plans primarily up to the labels—in those cases, Sony, Universal, and Rhino, respectively. Yet in its first co-distribution partnership with a record company on *Smallville*.



REASON TO BE BULLISH

WB co-president of marketing Lewis Goldstein explains, "The goal is to somehow evolve our brand into music. That is the heart and soul of our existence. At this point, we are still just in the television business, but our brand will help bring us a good housekeeping seal to the record itself."

The main reason why the WB continues to be bullish on soundtracks in this current environment, he says, is that the network has a history of treating music almost like another actor on its shows. For instance, title songs to *Dawson's Creek* (Paula Cole's "I Don't Want to Wait") and *Smallville* (Remy Zero's "Save Me") have taken on a life of their own away from their TV existence.

Another piece of proof for singing music's praises is that several years ago, the WB was one of the first TV networks to introduce the now-ubiquitous sound cards (where a promotional graphic of the music integrated into an episode is displayed onscreen at the end of an episode).

"Soundtracks aren't doing great right now," Arista executive David Landau admits, pointing out that the blockbuster status of film XXX did not help its soundtrack move more than 400,000 units. "But where music is really used as a vital ingredient essential to the production values of the show, that will give you an advantage to sell. The audience may then have a yearning to relive that show."

While Landau does not want to enter the soundtrack business anytime soon, he does regularly license music for use in WB shows—the Santana/Michelle Branch collaboration on Arista of "The Game of Love" for *Smallville* is one such example.

WB shows like Smallville "call out for music," Landau says. "So the next logical

thing is, 'Let's do a soundtrack.' "He adds that Arista might step into the soundtrack arena for something as music-intensive as the HBO upcoming project on hip-hop culture that is being produced by Tracey Edmonds.

PRIMARILY A PROMOTIONAL TOOL

The WB does not have a spotless record with the soundtracks released so far from its shows. The first album for Dawson's Creek peaked at No. 7 on The Billboard 200 and sold 704,000 copies, according to Nielsen SoundScan, but both the show's second installment and the soundtracks for Felicity performed below expectations: According to Nielsen SoundScan, Dawson's Creek 2 sold 206,000 copies, Felicity sold 147,000, and Felicity: Senior Year sold 38,000.

But instead of looking at albums as moneymaking entities, the WB sees its investment in soundtracks primarily as a publicity tool for its shows.

Goldstein says, "I'd be lying to say that I don't want them to be successful, but money isn't what's driving this. It's about extending our brand. We want to create more awareness for our shows."

WB VP of music Leonard Richardson con-

cedes, "We're not making a lot of money on these albums. But CDs are important, because they are intrinsic to the shows."

Yet signs do point to *Smallville* bucking the current soundtrack slump. Several of the tracks are already hits, including Five for Fighting's "Superman (It's Not Easy)" and

Weezer's "Island in the Sun." And as for including work from baby bands, such as VonRay's "Inside Out" (the first single), the WB has broken acts before through its shows, most notably Remy Zero, whose "Save Me" will also appear on the Smallville album.

Moreover, the show has burgeoned into a bona fide ratings success this season the 9.4 million that watched the series Nov. 5 (according to Nielsen Media Research) was the largest Tuesday-

night audience ever for an episode on the WB. The time, then, Elektra VP of A&R/soundtracks John Kirkpatrick says, is perfect to release an accompanying soundtrack.

"It's the water-cooler [series] right now," Kirkpatrick says, "For me, *Smallville* is a runaway show to do a soundtrack at the moment. The show should be peaking by the time we release it."

In general, the WB has a knack for building

cult followings for its shows. The high number of serialized efforts on the network, including *Gilmore Girls* and *Smallville*, tends to call out for people to tune in week after week. Intensely connected fans, Kirkpatrick adds, are more likely than fair-weather TV watchers to pick up items relating to their object of affection.

"Shows on the WB tend to hit a cultural nerve. They get into people's consciousness," he explains, noting that would help to sell the soundtrack to consumers.

Although upbeat about Smallville's prospects, Elektra and the WB are nevertheless aiming to put together a powerful advertising campaign for the album. One idea that has not yet been finalized is to launch a promotion similar to one featured in the film Willy Wonka and the

Chocolate Factory, whereby people win a prize if they buy a copy of the album that has a green-colored CD (à la the color of Superman's weakness, kryptonite) inside.

As far as soundtracks go, Richardson reiterates, "We are proactive because of how the music blends so well with our shows on a regular basis. We're trying to connect artists [to viewers]—hit someone in the gut. It becomes a larger experience."



Strength Of Holiday Sales Still Up In The Air

BY MATTHEW BENZ

NEW YORK—Though a fairly strong Thanksgiving weekend led some U.S. music and video retailers to express guarded optimism about the critical holiday selling season (*Billboard*, Dec. 14), additional reports from assorted retailers and Internet merchants paint more of a mixed picture for holiday music sales.

When Trans World Entertainment reported results for its fiscal third quarter ended Nov. 2 (*Billboard*, Nov. 30), Goldman Sachs retail analysts said that Trans World's forecast for fourth-quarter earnings per share of 65 cents-70 cents—compared with 82 cents one year ago—suggested that it will "only marginally capitalize on a promising" fourth-quarter release lineup and that Trans World's problem is that, like other primarily mall-based music retailers, it has to compete with the discounting of new releases by lower-overhead mass merchants.

Indeed, Best Buy says that sales in its mostly mall-based Musicland division in the fiscal third quarter, which ended Nov. 30 (the Saturday of Thanksgiving weekend), were \$370 million, down from \$420 million in the same period last year. Comparablestore sales fell 10.7%. The retailer again cites soft music sales, partially offset by the growth in sales of DVDs and videogames.

However, the growth rates in the last two categories were slower than last year, when DVD and videogame product lines were expanded at Sam Goody stores.

Within Best Buy stores, the company said that "double-digit gains in sales of DVD movies and higher sales of videogaming more than offset continued declines in sales of pre-recorded music."

Overall, Best Buy posted quarterly sales of \$5.5 billion, up 16% from last year due to the addition of new stores. Comparable-store sales were down 0.3%, because there was one less week in the latest quarter compared with last year. Best Buy vice chairman/CEO Brad Anderson says, "Comparable-store sales on Thanksgiving weekend were strong," thanks to the sale of digital products.

W. Alan McCollough, chairman/president/CEO of rival Circuit City Stores, says his company showed strong sales growth in "traffic-driving entertainment-software products" in its fiscal third quarter, which ended Nov. 30. The Richmond, Va.-based chain did not elaborate, except to note that the entertainment-software category constituted 12% of Circuit City's total sales in the three-month period.

Meanwhile, there is speculation that a shorter holiday season this year vs. last year

could drive shoppers online to such retailers as amazon.com and barnesandnoble.com. Neither has released any holiday numbers, but a rival, 3-year-old overstock.com, says it is encouraged by sales since Thanksgiving.

During the Thanksgiving holiday weekend, the Salt Lake City-based firm, which sells a range of closeout merchandise at discounted prices, recorded gross merchandise sales of \$2.5 million, a 150% increase over the same three-day period last year.

Overstock.com's media department—which includes books, music, and video—features close to 14,000 CD titles; overstock.com plans to expand that figure to 80,000 next year. It is currently selling about 12,000 CDs per day, and the media department now accounts for about 10% of overstock.com's total sales. Yet CEO Patrick Byrne cautions against reading trends in those numbers: "It's kind of hard to distinguish between how much of that is because of Christmas and how much of that is because we just launched [the media department in October]."

Overstock.com had overall gross sales in the third quarter of \$38.3 million, recording revenue of \$23.8 million. Overstock.com records a commission on many of its sales: as a result, the actual revenue it records is generally about 60% of gross sales.

BILLBOARD DECEMBER 21, 2002 www.billboard.com

Gateway PCs To Include Pressplay

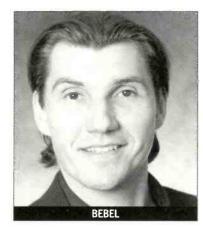
Co-Branded Software Will Include Up To 2,000 Tracks From Multiple Genres

BY BRIAN GARRITY

NEW YORK—Up to 2,000 tracks from digital-subscription service Pressplay will come pre-loaded on Gateway personal computers as part of a distribution agreement between the two companies that was announced Dec. 6.

All Gateway consumer desktop PCs will ship with co-branded Pressplay software, known as the Gateway Music Vault by Pressplay. Users will have the option of signing up for a 90-day free subscription to the Pressplay service, which includes the 2,000 songs from multiple genres pre-loaded onto the computer as tethered downloads, plus credit for 20 free permanent downloads that can be burned to CDs or transferred to a device. Alternatively, they can opt for a 30-day free subscription to the service, including 150 preloaded songs from one of seven genres of the consumer's choice, and credit for 10 free portable downloads. All pre-loaded tracks are available for purchase as permanent downloads on an à la carte basis. Beyond the credits in the promotion, Pressplay is offering download packs, ranging from \$5.95 for five portable downloads to \$18.95 for 20.

Gateway plans to feature its Pressplay offering in its national TV advertising, as well as in Web, catalog, and e-mail marketing campaigns. On the Gateway Web site, consumers will be able to choose a Pressplay music pre-load option



when configuring a new Gateway PC. The offer will also be promoted in Gateway's 272 stores.

Pressplay president/CEO Michael Bebel says a key point of the deal is that it enables dial-up Web users the largest segment of the online consumer base—to experience digital music without a broadband connection. He says, "For the dial-up user, this is really a big leap, because it gives them an instant music collection on their PC that they can then add to on an incremental basis from the overall catalog we make available."

The companies estimate that for an average PC user with a constant 56-Kbps dial-up connection, it would take more than 60 days to build a collection of 2,000 song downloads.

In a statement, Gateway chairman/CEO Ted Waitt called the deal "a great example of the technology and recording industries working together to drive innovation and ultimately serve consumer demand for legitimate digital music."

The deal marks Gateway's second music-subscription pact. It recently forged a deal with listen.com to carry Rhapsody software on a preinstalled basis (*Billboard Bulletin*, Nov. 19). No music comes preloaded in that arrangement.

Wherehouse TV Spots Push Its CD, DVD Offers

BY BRIAN GARRITY

NEW YORK—Wherehouse Entertainment is running a series of holiday-themed TV commercials through Dec. 29 in the Los Angeles, San Francisco, San Diego, and Dallas markets.

The campaign, created by ad firm Colby & Partners, is titled "The Elves Gone Wild Sale" and feature mischievous elves invading people's houses.

The spots are geared primarily toward the retailer's 18- to 34-year-old male target audience and will air on network and cable TV channels.

"The new holiday commercials really play up the great CD and DVD promotions we've put in place for the holidays," Wherehouse VP of marketing Susan Heine said in a statement. "Colby & Partners found a fun way to deliver our sales message and stand out during the busy holiday season."

The ads promote Wherehouse special offers of a free CD with the purchase of any three CDs every Friday, Saturday, and Sunday this month, as well as the offer of buy any three DVDs, get a fourth one free every Friday, Saturday, and Sunday in December.

In the CD spot, a young man discovers a ceramic elf on his chest and hundreds more filling his room. The elf says, "Free CD." In the DVD spot, a woman screams when she sees hundreds of elves in her yard. One of the elves says, "Free DVD."



Declarations by Chris Morris

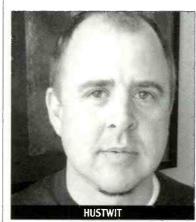
RYKO GETS PLEXI-BLE: In June 2001, Ryko Distribution suddenly found itself out of the DVD distribution business, when parent company Rykodisc split with Chris Blackwell's Palm Pictures. Palm brought a lot of DVD product to the table, from Japanese *anime* to original music-oriented programming.

But Ryko has re-entered the video distribution side, with a new exclusive U.S. pact with Brooklyn, N.Y.-based Plexifilm. The firm has also established a music line, Pleximusic, that Ryko will also handle.

The 15-month-old company is headed by CEO Gary Hustwit, whose name may be familiar to readers of this column. Before his move to Brooklyn four years ago, Hustwit was a mover and shaker on the San Diego music scene: He managed local acts, organized the city's Independent Music Seminar, and published several books about releasing independent records.

He says of his new company, "It really is like an independent record label, but for films. And most of the people who work here—we have a staff of nine—have independent music backgrounds."

Plexifilm started as a production house for DVD; its activities have ranged from producing Matador's



two-disc **Pavement** set *Slow Century* to creating the extras for 20th Century Fox's *Ice Age* DVD.

The company issued its first DVD title through Ryko in November: Ciao! Manhattan, John Palmer and David Weisman's dark 1972 documentary about Edie Sedgwick, one of the most notorious of Andy Warhol's '60s "superstars." The film had been unavailable on video for 15 years.

Several of the firm's upcoming releases have strong music hooks. In late March or early April 2003, Plexifilm will drop *I Am Trying to Break Your Heart*, director **Sam Jones**' revealing documentary about the making of **Wilco's** *Yankee Hotel*

Foxtrot. Plexifilm produced the highly praised feature, which is now ending its national theatrical run.

"There are a lot of additional songs on the DVD," notes Hustwit, who says the extras will include a wealth of demos, unreleased Wilco studio material, and live recordings. Tracks by Wilco's precursor **Uncle Tupelo** will appear, as will unheard material cut at a Wilco gig at the Fillmore in San Francisco. *Rolling Stone* writer **David Fricke**, who appears in the film, is writing notes for the package.

On Jan. 21, 2003. Plexifilm will issue Benjamin Smoke, a documentary by Jem Cohen and Peter Sillen, whose previous work includes films about Fugazi and Vic Chesnutt. The new feature, co-produced by Michael Stipe's production company C100, focuses on an eccentric Atlanta musician. Hustwit says, "He's an outsider character, but he's had an influence on other artists.' Extras will include unreleased performances by Chesnutt and Cat Power.

Due in April are Dutch Harbor, a documentary about the Aleutian Islands fishing industry that sports a soundtrack by Boxhead Ensemble—a collective of Chicago heavyweights that includes Doug McCombs, Jim O'Rourke, Jeff Tweedy, and Ken Vandermark—and Style Wars, the longunseen 1983 documentary about early hip-hop and graffiti artists. Pleximusic will release the soundtrack to the feature Human Nature April 23.

Both Ryko and Plexifilm see their new relationship as a natural. Ryko Distribution president **Jim Cuomo** says, "Plexifilm has the exact same philosophy about how product is managed that we do." Hustwit says, "What we're doing in video and what Ryko is doing in music were definitely compatible."

YEE-HAW: Springfield, Mo.-based New Era Productions, which represents the catalog of the terrific 70s country-rock band the Ozark Mountain Daredevils, has signed a distribution pact with Burnside Distribution in Portland, Ore. New Era was previously handled by Midwest Artists Distribution in Rolling Meadows, Ill. New Era has forged a licensing agreement with Universal Music Group and is releasing the Daredevils' old titles, originally issued on A&M. This summer, the company reissued The Car Over the Lake Album; in November, New Era rereleased Men From Earth.

Billboard DIRECTORIES THE DEFINITIVE SOURCE FOR INDUSTRY INFORMATION

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Retail Track.



AD-ING THINGS UP: I have been on vacation for the past two weeks, and when I returned to the office Monday, Dec. 9. I found that Universal Music & Video Distribution (UMVD) had been busy in my absence. First off, it made a round of phone calls to retail accounts, telling them in effect that it is time to question the allocation of cooperative advertising funds. Secondly, it sent a letter to the one-stop community, which in effect demands that the wholesalers become more proficient in promoting UMVD's product and programs and ensuring that they pass UMVD's rebates and privileges on to retail accounts.

Let's tackle the co-op issue. This is a sticky one, because there has been much finger-pointing from label and distribution executives. Their complaint is that retail's advertising pro-



keep getting more expensive and yet often supply little in the way of consumer

grams

advertising to drive sales. What makes matters worse from the supplier point of view is that sales are down 11% so far this year, but there has not been a commensurate drop in the cost of retail advertising programs.

Apparently, a mandate has come down from Universal Music corporate to rein in cooperative advertising funds. As a result, sources suggest UMVD executives have been calling accounts and asking them to look at their advertising programs to see which ones make sense. The feeling is that in light of the existing sales base, some programs no longer make economic sense and should be readjusted accordingly.

Some merchants are unhappy with the request. One says, "In general, the wrong approach to any business is to reduce ad expenditures when business is declining." But other merchants say they already recognized the reality of the marketplace and have unilaterally and significantly scaled back the cost of their programs and feel that they will benefit if their competitors are forced to do the same.

Needless to say, the other four major distributors are watching this closely, and some privately admit that they are having or are preparing to have the same conversation with merchants.

NO LOVE LETTER: Moving over to wholesalers, UMVD sent one-stops a letter dated Dec. 3 saying that onestops have until Feb. 22, 2003, to agree to the provisions in the letter,

which become effective March 4, 2003. UMVD will terminate the onestops that do not sign the letter. The letter requires one-stops to appoint a qualified individual to be dedicated sales and marketing manager of UMVD's product, taking responsibility for ensuring stock availability and making the wholesaler's sales staff and retail accounts aware of UMVD priorities and promotional campaigns.

It also requires wholesalers to maintain a 90% fill rate of ordered UMVD product. In other words, it doesn't require one-stops that specialize in urban product to take in all UMVD titles, like classical and country. But anything they order they should maintain enough inventory to meet at least 90% of demand.

Moreover, the letter tightens credit by requiring one-stops to provide collateral either in the form of a letter of credit or by agreeing to give UMVD a first-position security lien on UMVD inventory. It also requires one-stops to pass UMVD rebates and breached product credits on to stores, calls on wholesalers to run midline and budget programs at least four times a year, and insists on compliance with all UMVD policies, including adhering to street dates.

Some one-stops are unhappy with these directives. "I think they are trying to cut down on the one-stops that they sell to," one longtime wholesaler says. Another observes, "I think it's a marvelous letter; they have every right to do what they are doing, and that's one way to get rid of us. They are doing this for the independents. They didn't say what they will do for the one-stops. That must be coming in a follow-up letter.'

While a UMVD executive concedes that the letter could result in some onestops being cut off from buying the company's product, they say it is a good-news letter if a business is a onestop in proper standing, because those one-stops will gain business from the ones who are cut off because they didn't conduct their businesses properly: "It's a harsh letter, but the world has changed. The one-stops need to change with it. We think the one-stops are a valuable and critical part of the distribution chain, and as such, they have certain responsibilities that they have been lax toward."

But not everyone is unhappy. "We applaud and we support the letter 100%," says George Balicky, VP of marketing at Galaxy One-Stop in Pittsburgh, "One-stops are an extension of the majors, and it's about time that somebody did something that forces one-stops to adhere to the policies coming down from them."

Macrovision Forms Music Tech Division

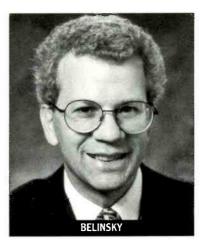
BY BRIAN GARRITY

NEW YORK—Macrovision—a specialist in digital-rights management and CD copy-protection technologies—says it has formed a dedicated music technology division. The move comes in connection with the closing of a previously announced acquisition deal for the assets of copy-protection rival Midbar Technologies.

Macrovision has tapped Mark Belinsky as senior VP/GM of the new music business unit. Belinsky, previously senior VP of corporate strategy, will work out of the company's headquarters in San Francisco and report to president/CEO Bill Krepick.

In forming the group, Macrovision has also named former Midbar president/CEO Rani Alcalay as VP of worldwide sales for music technology, Macrovision executive Adam Sexton as VP of marketing, former Midbar engineering VP Eyal Shavit as senior director of technology strategy, and Macrovision audio product manager Steve Phillippo as director of product management.

Alcalay and Phillippo are based in London, while Sexton and Shavit will work out of San Francisco.



All four report to Belinsky.

Macrovision says the new division signals its commitment to the audio space.

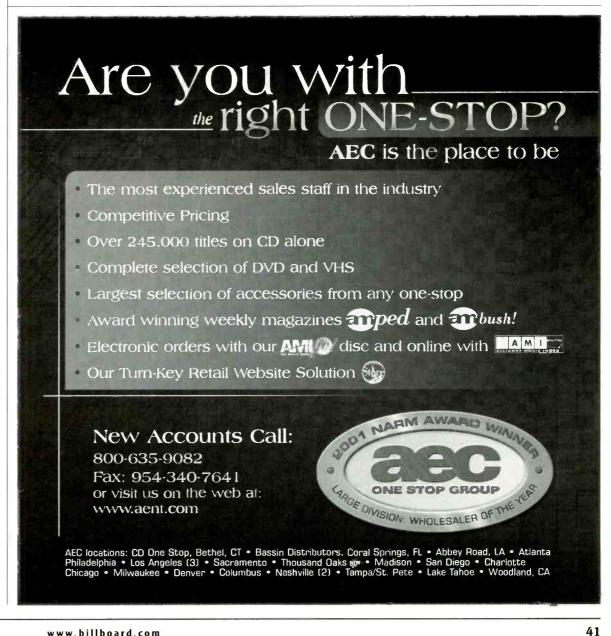
Krepick says that the combined entities will shorten the development time required to offer a complete solution to the industry.

Digital-rights management and copy-protection solutions for the worldwide music industry represent one of Macrovision's most important growth opportunities," Krepick said in a statement. "By forming this new division under Mark Belinsky, we are poised to turn the combined strengths of the Macrovision and Midbar products and organizations into solutions that address the evolving needs of music labels, artists, and consumers?

Belinsky calls 2003 "a critical year" for the music business. He said in a statement, "Our customers and partners in the music industry are working overtime to deliver new value to their customers while, at the same time, working to ensure content creators are paid fairly for their creative works and substantial investments in sales, marketing, and distribution.

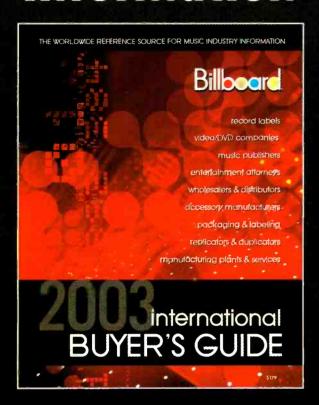
The combined research and development teams—using their collective resources, along with assets acquired from copy-protection company TTR Technologies for \$5 million in a separate transactionwill work on projects aimed at facilitating controlled CD burning and export of music files to consumer electronic devices.

Launch of the company's new 'best of breed" technology is set for second-quarter 2003. The company hopes to have it in commercial distribution in the U.S. by Christmas 2003.



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MERCHANTS& MARKETING

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DMOD GETS DOLLARS: Boston-based DMOD Inc., a manufacturer of private networking technology that allows for online sharing and review of music



and other media content while it is in the production phase, has received \$5 million in venture financing.

Participants in the funding round, DMOD's third, include venture-capital firms Greylock

and Pilot House Ventures Group.

Funds will be used to accelerate marketing and sales of the company's software, which is used by such entities as Atlantic Records, RCA Records, Virgin Records America, and Sterling Sound.

DMOD president/CEO Mark Overington said in a statement, "This additional funding will allow us to expedite initiatives aimed at developing new solutions and growing revenue."

RHAPSODY GIVES EXCLUSIVES: Rhapsody, the subscription service from listen.com, is offering its users a remix of the Justin Timberlake track "Like I Love You" by U.K. DJ act Basement Jaxx, as well as an exclusive interview with Timberlake.

The offer is being promoted through Rhapsody distribution partner Lycos at music.lycos.com.

Rhapsody, which offers subscription material on a streaming-only basis, recently has begun offering its users content exclusives in which original interviews are packaged into special album bundles. Those streaming a special version of Timberlake's *Justified* (Jive) will receive interview segments interspersed between songs.

In other Rhapsody news, the subscription service has quietly bowed a new content-premiere initiative known as Rhapsody Premiere in which tracks are unveiled on Rhapsody ahead of other online outlets. Participants thus far have included **Art Garfunkel** and **Bruce Hornsby**.

NEW SONICBLUE PLAYERS: Sonicblue has launched a new line of thin CD/MP3 players—the RioVolt SP350 and the RioVolt SP150. The products retail for \$179.99 and \$99.99, respectively.

DISPUTE OVER MP3 MONEY: A Tennessee songwriter and a music publisher have filed a class-action lawsuit against the Harry Fox Agency (HFA) regarding the \$30 million settlement of the licensing body's copyright-infringement suit against mp3.com.

The suit was filed in Los Angeles

Superior Court by **Robert Morrison** and Scarlet Moon Music. It alleges that an undisclosed number of artists and publishers who were not party to the mp3.com settlement—but whose copyrights were co-owned by others who were—are entitled to a percentage of the settlement. In addition, the suit says the settlement "did not constitute fair value for the rights granted."

In the 2000 case, mp3.com paid HFA \$15 million for retroactive licenses and \$15 million as an "advance payment" for future licenses. The class action claims that the \$30 million award amounted to about \$50 per work infringed, but based on "minimum statutory damages," the figure should have been \$750. The suit seeks unspecified damages.

HFA declined to comment.

OOPS: In what was described by a Tower Records spokesperson as a "technical error," the company's Web site exposed a database Dec. 4 that contained private customer information, including names, e-mail addresses, and shipping history.

"We were fairly horrified when we found [the problem], and we fixed it in a matter of hours," the spokesperson says, adding that no credit card numbers were exposed. The company does not believe any third parties viewed the information.

Kmart To Sell Thalía-Branded Apparel

BY BRIAN GARRITY

NEW YORK—Kmart has entered into a long-term marketing pact with EMI Latin artist Thalía, in which the discount retailer will offer a collection of branded apparel, accessories, footwear, and lingerie designed and inspired by the singer/actress starting next year. The deal builds upon a previously announced strategy by Kmart to attract more African-American and Hispanic shoppers (*Billboard*, April 6).

Kmart chairman/CEO James Adamson said in a state-



ment, "As the store of the neighborhood, Kmart is committed to reflecting the local culture. We're thrilled to welcome Thalía to our family and are especially excited to introduce a new, exclusive brand designed to appeal to the Hispanic community."

The deal also reflects the burgeoning trend of labels and artists looking to nontraditional promotional outlets to build their brands. Thalía, for instance,

was featured in a Dr Pepper campaign earlier this year.

The Thalía Collection will be available in Kmart stores in the summer of 2003. At launch, it will include apparel for women and girls, as well as footwear, accessories, and lingerie, with plans to expand the line into such additional categories as cosmetics, fragrances, and jewelry.

Thalía said in a statement, "Kmart is incredibly supportive of the Hispanic community and is therefore an ideal partner for my exclusive collection."

Kmart says that Hispanic customers contribute more than 17% of its total sales. It is looking to build further inroads with the fastest-growing segment of the U.S. population, one that represents an estimated total buying power of more than \$500 billion. The company says its Thalía line

is well-positioned to help woo Spanish-speaking customers. The retailer reports that Thalía—the wife of Sony Music Entertainment chairman/CEO Tomny Mottola—has 62% "total awareness and universal appeal" among Hispanics.

Kmart recently increased its offerings to its Hispanic shoppers by producing a Spanish version of its weekly advertising circular and by launching "La Vida," an entertainment and lifestyle supplement that wraps around the Spanish circular. The supplement—containing features and articles aimed at

the heritage and cultural nuances of the Hispanic community—featured Thalía on the cover of its October issue.

The Troy, Mich.-based mass merchant—which filed for bankruptcy earlier this year—is attempting to use its relationship with minority consumers as a strategic point of differentiation as it competes against such rivals as Target Stores and Wal-Mart. Back in the spring, Kmart began air-



ing a series of TV and radio commercials featuring Chaka Khan, BeBe Winans, and José Feliciano on networks and cable outlets directly targeting African-American and Hispanic consumers.

Some retail watchers say an attempt by the chain to be more friendly to minorities could open the door to improved future sales in music genres like Latin, rap, and R&B.

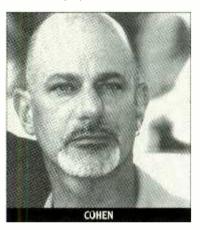
Kmart rackjobber Handleman has gone on record endorsing efforts to better serve diverse consumer segments. In the keynote at last year's National Assn. of Recording Merchandisers convention, Handleman president/COO Peter Cline cited a lack of attention to specific consumer markets as one reason that music-industry sales are in their current slump (*Billboard*, March 23).

BILLBOARD DECEMBER 21, 2002

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Picture by Jill Kipnis This

XXX'S COMPLETE EXTRAS: XXX director **Rob Cohen** (*Daylight*, *The Fast and the Furious*) believes that "DVD equals immortality." Hence, as producer of the film's upcoming DVD (\$27.96)—set for a Dec. 31 release by Columbia TriStar Home Entertainment—he sought to include as many insights into the filmmaking process as possible on the special-edition project.



"I feel, in a sense, that this format allows a director to put the whole experience in accessible form to the audience and not only documents how complex it was and how much fun or pain it was but also brings the audience what I consider visual literacy," Cohen says. "If I can be a teacher as much as an entertainer, that would make me really happy. I think this DVD, to my own standards, achieves that."

Cohen feels that the "Anatomy of a Film" documentary—which tracks the film's 82-day shoot with actors Vin Diesel, Asia Argento, and Samuel L. Jackson; writer Rich Wilkes; production designer Gavin Bocquet; special-effects supervisor John Frazier; and other cast and crew—and separate commentaries by cinematographer Dean Semler and stunt coordinator Lance Gilbert particularly broaden the DVD experience.

"I think that the documentary is going to be impressive to a lot of people in terms of being open and honest and not your traditional, studio-manufactured product of 'Didn't we all love working with each other,' "he says. "I also think it's important to get a wider, more multi-dimensional perspective by the different department heads."

The XXX DVD, available in both widescreen and full-screen versions, also contains several deleted scenes that Cohen says will further expose the filmmaking process to viewers. He explains, "There are deleted scenes in there that were perfectly good scenes, but for tonal reasons, character-build-

ing reasons, and so on, they weren't constructive for the final picture. That's part of what I wanted to say to the viewer: 'Look at the process. It's more complex and delicate than perhaps you think. It's not so binary, like it works or doesn't work.'"

In 2003, Cohen hopes to be working on the Sony project *Warrior*, which he describes as having a *Top Gun*-meets-*The Matrix* premise. The memory of filming *XXX*, however, is still strong. "I look at the film now, and it's a miracle that I got through the drug-farm sequence alive. It's a funny thing, because I can still feel the cold [on location in Prague], and the feeling of explosions heating me up. Every time we blew up a building I was happy, because I got warm for a few minutes."

MGM'S CATALOG COUP: MGM Home Entertainment has signed a five-year agreement with Buena Vista Television to distribute 66 Buena Vista theatrical titles and eight movie-of-the-week properties on DVD in the U.S. and Canada. The titles slated for fourthquarter 2003 release are Prizzi's Honor, Duel in the Sun, Straw Dogs, The Day After, Junior Bonner, The Killing of Sister George, Song of Norway, Too Late the Hero, and Zachariah. The majority of the titles, which were previously distributed by Anchor Bay Entertainment and include the classics Rebecca and Notorious and the more modern projects Silkwood and The Flamingo Kid, will be released in 2004.

MGM home entertainment division president/COO **David Bishop** says, "These titles are valuable to us because they link very well to our library. The market is still in a dynamic growth phase, so we'll be reintroducing these titles to a whole new audience." He says the DVDs will be updated with extra features and packaging, though each project's additions will vary depending on the material available.

DVD AT THE MOVIES: Eagle Vision, creator of music home-video programming, will go to the movies for its promotion plans next year. Company president Steve Sterling says that as a result of positive feedback from a screening of the Usher: Live-8701 Evolution Tour DVD (\$24.98) at a New York movie theater the day before the project's Nov. 19 street date (it debuted at No. 7 on the Billboard Top Music Videos chart), Eagle Vision hopes to stage four to six theatrical screenings of DVD concert titles in 2003 at locations nationwide and possibly with various screening times six to eight weeks before street date.

RED Learns That Selling Audio Differs From Marketing Video

BY ANNE SHERBER

Independent record distributor RED, the fifth-largest distributor of music videos and the leading independent distributor in that category according to the *Billboard* 2001 yearend charts, has learned a few lessons about the music-video industry.

Though many industry executives reasoned in the early days of the video-cassette that musical acts that sold millions of copies of a new album could count on fans to purchase their video efforts as well, even extremely successful music videos never sold through at the level of a successful new recording. New life has been breathed into the category overall with the advent of DVD, but RED has particularly flourished because of its recognition that music-video concerts are preferred over clip compilations and that marketing to an older demographic can be vital.

RED's recent successes have included Marilyn Manson's Guns, God and



Government World Tour (Oct. 29), which debuted at No. 1 on the Top Music Videos chart and has sold approximately 20,000 units to date, the company says, and Usher's Live—8701 Evolution Tour (see Picture This, this page).

The Up in Smoke Tour VHS/DVD (May 31, 2001) also spent 10 weeks at No. 1 on the Billboard Top Music Videos chart and has sold more than 600,000 units, according to the company. Other recent titles include 'N Sync's The Reel 'N Sync (Oct. 22) and Los Temerarios' En Concierto Desde El Azteca (Nov. 12).

RED president Ken Antonelli says RED's accomplishment with music videos is part of an industry-wide sales boom the DVD format brought about. He notes, "In the music DVD configuration, the growth has been explosive over the last couple of years. The quality, the sound, the behind-the-scenes footage, [and] the additional information all draw consumer attention. Sometimes these things are also interactive." RED's music DVDs routinely offer 20-30 minutes of additional bonus features.

RED'S AUDIO ROOTS

The company's foray into distributing music videos stemmed from its

history as an audio distributor. Founded in 1979 as Important Record Distributors, RED initially focused on heavy-metal recording artists. It launched in quick succession the Relativity, Combat, and Effect labels, which provided homes for domestic and overseas heavy-metal artists.

At the same time, the distribution arm coalesced into Relativity Entertainment Distribution, or RED, to sell product from its own and outside labels. The company now distributes a wide range of audio projects from such acts as multi-platinum-selling bands Slipknot, Nickelback, and Train; Three 6 Mafia; Aimee Mann; Baha Men; Jane Monheit; Dishwalla; Delbert McClinton; Mark McGuinn; Josh Joplin Group; Steve Earle; and Kittie.

RED's video distribution is not limited to music titles. It recently signed an exclusive deal with video-production/management company J&N Media to release *Jackass* personality Steve-O's *The Steve-O Video Vol. 2: The Tour Video* (Dec. 10). Other *Jackass*-related titles are expected in 2003. The company also distributes such action and extreme-sports titles as *Tricks & Tips* projects from pro-skateboarder Tony Hawk, biker Dave Mirra, and snowboarder Todd Richards.

RED's video business currently includes about 400 video titles, a growing sector of which is the music-video category.

STRENGTH OF CONCERT TITLES

Antonelli attributes the increasing sales of RED's music-video titles today to some hard-won wisdom gleaned from its audio dealings and its willingness to research what appeals to consumers.

He says that record labels interested in growing their video-music business have to take an "everything-you-know-is-wrong" approach to music-video sales. For instance, the company realized that clip compilations or scrapbooks of video singles that a band has created for play on music TV hold very little consumer appeal. Consequently, RED's labels no longer give a separate video release to every clip made for rotation on MTV.

"There's not much consumer demand for that style of music video," notes John Thrasher, VP of video for the West Sacramento, Calif.-based Tower Records chain. "Efforts are much more focused now on concert footage."

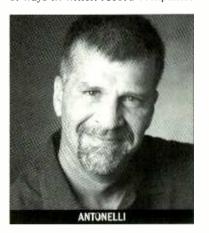
Antonelli says that such longform videos as concerts, documentaries, or extended concept pieces are much more marketable, because fans are interested in seeing footage of their favorite artists in performance settings. *The Up in Smoke Tour*, for example, documents the critically acclaimed and controversial tour featuring Dr. Dre, Snoop Dogg, Ice Cube,

and Eminem. Behind-the-scenes footage offers fans a rare glimpse into the day-to-day life of the kings of West Coast hip-hop.

The uproar surrounding the tour's content actually gave video sales a boost, Antonelli adds. "It wasn't a very long tour, and the show itself had some ratings issues. A lot of people didn't get to see that show. They were motivated to buy the DVD."

Additionally, the music from *The Up in Smoke* tour is only available on the video: there is no companion CD.

Even though *The Up in Smoke Tour* mainly appeals to a young demographic, Antonelli believes that music videos are not just for teenagers anymore and that companies that ignore baby boomers when drawing up their music-video release schedules do so at their own risk. He says that there are a variety of ways in which record companies



and retailers can reach those non-traditional music-video consumers.

Older-skewing titles, such as RED's Bee Gees project *This Is Where I Came In* (June 19, 2001), give a consumer who does not necessarily want to go to that show an opportunity to see his or her favorite artist in concert. Recent music videos that RED VP of sales Dean Tabaac says skew older and have been successful for the company include *Genesis: The Genesis Songbook* (Jan. 1, 2001), which features the band playing its favorite catalog songs, and Tina Turner's *One Last Time: Live in Concert* (Feb. 6, 2001), which documents her final stadium tour.

"We're not marketing [music videos] well enough to get to that person in the upper demographics, both in age and income," Antonelli says. "We should be advertising in the AARP magazine. That audience is perfect."

Thrasher agrees, saying that the affordability of home-theater systems during the past several years is also keeping more people in this demographic at home. He says, "If you have surround sound and a decent monitor, it can feel like you're at a concert for 20 bucks as opposed to shelling out \$300 for Rolling Stones tickets."

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3	14	W	MEN IN BLACK II (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 6009432	Tommy Lee Jones Will Smith	PG-13	28.95		
4	9	172	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2988.	Billy Crystal John Goodman	G	29.99		
5	15	8	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24962	Animated	G	29.95		
	2		STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN FOXVIDED 2005539)	N) Ewan McGregor Natalie Portman	PG	29.98		
7	1	2	SPIRIT: STALLION OF THE CIMARRON (PAN & SCAN) OREAMWORKS HOME ENTERTAINMENT 90154 Animated					
В	7	B	SPIDER-MAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 09661 Tobey Maguire Kirsten Dunst					
9	8	5	SPIDER-MAN (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 06190	Tobey Maguire Kirsten Dunst	PG-13	28.95		
10	4	1	STAR WARS: EPISODE II-ATTACK OF THE CLONES (PAN & SCAN FOXVIDEO 2005615) Ewan McGregor Natalie Portman	PG	29.98		
11	6	8	THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.95		
12	3	2	REIGN OF FIRE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27206	latthew McConaughey Christian Bale	PG-13	29.99		
13	5		SPIRIT: STALLION OF THE CIMARRON (WIDESCREEN) Animated DREADWORKS HOME ENTERTAINMENT 189946					
14	10	E	SUM OF ALL FEARS Ben Affleck PARAMOUNT HOME ENTERTAINMENT 337224 Ben Affleck Morgan Freeman					
15	#58	MTAY	THE SANTA CLAUSE (FULL FRAME-SPECIAL EDITION) Tim Allen WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27947					
116		W.	UNDISPUTED Wesley Snipes Wiramax Home entertainment 25117 Wesley Snipes Ving Rhames					
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19	HE S	NTRY	SHALLOW HAL Gwyneth Paltrow FOXVIDEG 0X40X3 Jack Black					
20	16	6	MR. DEEDS (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 07872	Adam Sandler Winona Ryder	PG-13	27.95		
21	in	w	WHEN IN ROME DUALSTAR VIDED WARNER HOME VIDEO 37605	y-Kate & Ashley Olsen	G	19.95		
22	31	8	SCOOBY-DOO (PAN & SCAN) WARNER HOME VIDEO 21498	Freddie Prinze Jr. Sara Michelle Geller	PG	26.95		
23	14		BAND OF BROTHERS HBO HOME VIDEO/NARNER HOME VIDEO 99205	Ron Livingston	NR	119.98		
24	HE-B	VITEN	TOMORROW NEVER DIES MGM HOME ENTERTAINMENT 907915	Pierce Brosnan Michelle Yeoh	PG	19.98		
25	36	8	SCOOBY-DOO (WIDESCREEN) WARNER HOME VIDEO 23430	Fred <mark>die</mark> Prinze Jr. Sara Michelle Geller	PG	26.95		
26	RE E	NTEN	GONE IN 60 SECONDS TOUCHSTONE HOME VIOCO/BUENA VISTA HOME ENTERTAINMENT 19806	Nicolas Cage Angelina Jolie	PG-13	19.99		
27	26	16	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11889	Chevy Chase Beverly D'Angelo	PG-13	19.98		
28	11	3	THE LORD OF THE RINGS (COLLECTOR'S GIFT SET) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5611	Elijah Wood lan McKellen	PG-13	79.92		
29	24	18	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99		
30	il.	STREET.	INDEPENDENCE DAY (WIDESCREEN) FOXVIDED 2003668	Will Smith Jeff Goldblum	PG-13	19.98		
31			GOLDENEYE MGM HOME ENTERTAINMENT 906412	Pierce Brosnan	PG	19.98		
32	37		HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) Daniel Radcliffe Emma Watson					
33	17		BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25277 Animated					
34	20		MR. DEEDS (FULL SCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 00006	Adam Sandler	PG-13	27.95		
35	28		FRIDAY NEW LINE HOME ENTERTAINMENT/WARNER HOME VIOEO N3019	Ice Cube Chris Tucker	R	24.98		
36	Section of the Control of the Contro		A BUG'S LIFE: GOLD COLLECTION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT (1009)	Animated	G	29.99		
37			THE ROCK HOLLYWOOD PICTURES HOME VIOEO/BUENA VISTA HOME ENTERTAINMENT 13077	Sean Connery Nicolas Cage	R	19.99		
38			COYOTE UGLY TOUCHSTONE HOME VIOEO/BUENA VISTA HOME ENTERTAINMENT 21627	Piper Perabo Adam Garcia	PG-13	19.99		
39	33		IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 10013	James Stewart Donna Reed	NR	24.98		
40	12		BAD COMPANY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24355	Anthony Hopkins Chris Rock	PG-13	29.95		

DECEMBER 2002	"Billboard" TOP VHS SA	LES	YM	
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THIS W	LAST WEEK		TITLE VideoScar LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	
			治学 NUMBER 1 治学	1 Week At Number 1			
1			ICE AGE FOXVIDE0 2004660	Animated	2002	PG	24.95
2	1		SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99
3	T		MEN IN BLACK II COLUMBIA TRISTAH HOME ENTERTAINMENT 08435	Tommy Lee Jones Will Smith	2002	PG-13	24.95
4	6		MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodn an	2001	G	24.99
5	3	Ġ.	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95
6	2	3	STAR WARS: EPISODE II-ATTACK OF THE CLONES FOXVIDE0 2005539	Ewan McGregor Natalie Portri an	2002	PG	24.95
7		iiv.	MARY-KATE & ASHLEY: WHEN IN ROME DUALSTAR VIDEO, WARNER HOME VIDEO 37606	Mary-Kate & Ashley Olsen	2002	G	19.95
8	4	3	A VERY MERRY POOH YEAR WALT OISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25684	Winnie The Pcoh	2002	NR	22.99
9	9	7	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	2002	NR	19.95	
10	7		BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEYHOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25/25	1991	G	24.95	
11	5		BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25/279 Anima ed				22.99
12	10	20	THE SANTA CLAUSE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME-ENTERTAINMENT 27800 TIM Allen		1994	PG	14.95
13	8	e.	SCOOBY-DOO Freddie Prinze Jr. WARNER HOME VIDEO 22436 Sara Michelle Geller		2002	PG	24.95
14	14	133	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	Animated	1964	NR	9.98
15	17		IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 20623	James Stewart Donna Reed	1946	NR	19.98
16	10		DRAGONBALL Z: SAIYAN PRIDE (UNEDITED) FUNIMATION 3853	Animated	2002	NR	14.95
17			DRAGONBALL Z: REGRESSION (UNEDITED) FUNIMATION 3833	Animated	2002	NR	14.95
18	m	eû_	DRAGONBALL Z: SAIYAN PRIDE (EDITED) FUNIMATION 3663	Animated	2002	NR	14.95
19	11	77	E.T. THE EXTRA-TERRESTRIAL UNIVERSAL STUDIOS HOME VIOED 60729	Henry Thomas Dee Wallace	1982	PG	22.98
20	13	b a	MR. DEEDS COLUMBIA TRISTAR HOME ENTERTAINMENT 6000807	Adam Sand er Winona Rycer	2002	PG-13	22.95
21			DRAGONBALL Z: REGRESSION (EDITED) FUNIMATION 3843	Animated	2002	NR	14.95
22	12	4.1	DIVINE SECRETS OF THE YA-YA SISTERHOOD WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	2002	PG-13	22.98
23	15	26	DARRIN'S DANCE GROOVES RAZOR & TIEZVENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
24	21	T.	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG	24.98
25	18	30	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcli fe Emma Watson	2001	PG	24.99

■ 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. ◆ IRNA gold certification for a minimum of 125,000 units or a dollar volume of \$2 million at retail for theatrically released programs, or of at least \$2,000 units and \$1 million at suggested retail for nontheatrical titles. RMA platinum certification for a minimum sale of \$25,000 units and \$1 million at suggested retail for nontheatrically 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 21 Billboard TOP VIDEO RENTALS ...

THIS WEEK	1 25 TW102		Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores. TITLE LABEL/DISTRIBUTING LABEL & NUMBER Performers					
1	1/1	EW	多省をNUMBER 1 多省を MEN IN BLACK II COLUMBIA TRISTAR HOME ENTERTAINMENT 08435	1 Week At Number 1 Tommy Lee Jones Will Smith	PG-13			
2	N	W	ICE AGE FOXVIDEO 2004680	Animated	PG			
3	2	4	DIVINE SECRETS OF THE YA-YA SISTERHOOD WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	PG-13			
4	3			Adam Sandler Winona Ryder	PG-13			
5	5	THE SUM OF ALL FEARS PARAMOUNT HOME ENTERTAINMENT 337223 Ben Affle Morgan Freem		Ben Affleck Morgan Freeman	PG-13			
6	1	2	REIGN OF FIRE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27206	Matthew McConaughey Christian Bale	PG-13			
7	4	10	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188 Tobey Mag Kirsten Di Kirsten Di		PG-13			
8	6		BAD COMPANY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 2435503 Anthony Hop Chris R		PG-13			
9	7	9	STAR WARS: EPISODE II-ATTACK OF THE CLONES FOXVIDEO 2005539	Ewan McGregor Natalie Portman	PG			
10	8	2	SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 90152	Animated	G			
11	9		INSOMNIA WARNER HOME VIDEO 22828	Al Pacino Robin Williams	R			
12	11		ENOUGH COLUMBIA TRISTAR HOME ENTERTAINMENT 08361	Jennifer Lopez	PG-13			
13	T.	W	UNDISPUTED MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 291 1703	Wesley Snipes Ving Rhames	R			
14	12	И	WINDTALKERS MGM HOME ENTERTAINMENT 1004023	Nicolas Cage Adam Beach	R			
15	13	10	MURDER BY NUMBERS WARNER HOME VIDEO 22764	Sandra Bullock Ben Chaplin	R			
16	10	2	JUWANNA MANN WARNER HOME VIDEO 22567	Miguel A. Nunez, Jr. Vivica A. Fox	PG-13			
17	15	18	PANIC ROOM COLUMBIA TRISTAR HOME ENTERTAINMENT 07317 Jodie Foster		R			
18	14	0	SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	PG			
19	16	12	CHANGING LANES PARAMOUNT HOME ENTERTAINMENT 334304	CHANGING LANES Ben Affleck				
20	17	(ii)	MONSTERS, INC. WALT DISNET HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	G			

◆ 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 littles. ◇ IRMA plathoun 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 littles. ⑤ 2002, VNU Business Media, Inc. All rights reserved.

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Asian Music: The U.K.'s Lost Market?

As The British Music Industry Grapples With The Enormity Of The Issue, Pirates Steal 40% Of Multimillion-Pound Sales

BY ADAM HOWORTH

LONDON—Each year, sales of music from the Indian sub-continent rack up an estimated £20 million (\$31.34 million) at retail in the U.K. Yet a staggering 40% of that-£8 million (\$12.54 million)—is being lost to piracy in a battle the British record industry as yet shows no sign of winning.

Those figures—from labels body the British Phonographic Industry (BPI)—are corroborated by the Indian Music Industry. Both organizations place the blame squarely on India's northern neighbor, Pakistan, and the eight unregulated CD manufacturing plants operating there, which have a manufacturing capacity of 150 million units per year, according to the International Federation of the Phonographic Industry (IFPI). Legitimate CD-album sales in Pakistan, based on the IFPI's shipment figures, totaled 300,000 units in 2001; the recorded-music markets in India and Pakistan are both hugely dominated by cassette sales.

"It is a massive problem, and it's linked with organized crime," Londonbased BPI director of anti-piracy David Martin explains. "Certain Asian 'mafia' gangs in Pakistan, India, and the U.K., who are involved in such crimes as drugs, are now pirating music because it's perceived to be a high-profit/lowrisk crime. The worrying factor is its association with protection rackets and 'turf wars' in London and Manchester [England], which is why the police are becoming more involved."

The police are acting in conjunction with the BPI, local government

Trading Standards officers, and the U.K.'s Customs & Excise service, which together face the uphill task of intercepting counterfeit product and shutting down illegal vendors. "At the BPI, we are registered with Customs & Excise on behalf of our members as intellectual-property-rights holders," Martin continues. "Shipments come in from Pakistan, and there've been a number of successes preventing stuff from hitting the streets. We want to wine the middle men outthe distributors and importersrather than hitting the [liquor stores] with maybe 10 counterfeit CDs behind the counter: You can't hit every little shop in the U.K.

"We've knocked some importers and distributors out," Martin adds, "but somebody always comes along and takes their place.'

THEFT AND THREATS

Pravin Gohil is managing director of the Nuff Music label in Southall, West London—the heart of the capital's Asian community—which licenses Indian music in the U.K. from Universal Music India. "The piracy level is getting toward 50%," he claims. "You can buy a CD [from pirate manufacturers] for 24 rupees [\$0.50]. It's finishing the industry. They make 50,000 of each title and flood the U.K. market."

Gohil says he has assisted the BPI in seizing more than 300,000 counterfeit CDs this year. To try and compete with pirated CDs that can offer a 300% profit at a selling price of only £1 (\$1.57), Gohil has been forced to sell his licensed CDs to





genuine retailers for £2 (\$3.14).

But it's no longer only counterfeit CDs that are saturating the Asian market here; the pirates have now turned to DVDs, which they sell to retailers for between £0.50 and £1 (\$0.79-\$1.57). And it's not only Bollywood-type Indian feature films that are affected. "You can come to Southall and buy any English title on DVD," Gohil says. "The new James Bond movie, Die Another Day, you

can pick up for £5 [\$7.85] here." A legitimate top-of-the-line movie on DVD retails at around £15.99 (\$25) in the U.K. "In Europe—Holland. Germany—it's a similar situation," Gohil says. "Somebody has to stop it. It's ruining the industry.

Gohil suggests that local U.K. police forces are unwilling to devote the necessary time and resources to arresting street traders dealing in pirate product. "There are so many traders, the police get fed up [if a complaint is made] and say, 'You are calling us everyday," " says Gohil, who has personally been threatened by a gang at his Southall warehouse. He declines to have his photograph published in Billboard for fear of reprisals.

POLITICAL ISSUES

The BPI has succeeded, Martin claims, in reducing the piracy level for Western international material in the U.K. to 5% but has only recently realized the extent of the problem facing Asian repertoire. "We've been doing anti-piracy since 1972, but it was only in the last four or five years that we became aware there was such a massive problem," he admits. To help combat the pirates, the BPI recruited an Asian investigator in 2001 on a "loan" basis from Birmingham City Trading

Standards. Martin says he is "doing a terrific job, but a great deal more work needs to be done." That need is even more pressing, he adds, as the Asian pirates have begun manufacturing Western international product.

"Anywhere there are Asian shops, pirated product is endemic," Martin continues. "It's also affecting India, where their music industry is in disarray, but it's difficult for India to say to Pakistan, 'Please clean up your [act]'-after all, the countries were nearly at war recently.'

The solution, then, would seem to lie at government level. "IFPI has taken up the cause, but the U.K. government is not on board yet." Martin says. Pakistan has no effective legislation on copyright or on the regulation of optical-disc manufacturing. "It's a very serious situation," he adds, "and it's also affecting the film industry. games, and business software. The government of Pakistan needs to sign the [World Intellectual Property Organization] treaty-without legislation, it's very difficult to do anything about it. Maybe [Pakistan president] General Musharraf should be contacted by the Americans, who seem to have sway with him, and say there'll be no trade deals-as was done with China. Maybe we need economic sanctions.

HMV Adds In-Store Radio Down Under

SYDNEY—HMV has launched its in-store radio operation in Australia, coinciding with the chain opening two new stores Down Under to bring its total to 32.

The two new stores are at the Westfield Shopping Centre in Miranda, New South Wales, and Surfers Paradise on Queensland's Gold Coast; they opened Dec. 2 and Dec. 15,

respectively. They each stock 15,000 titles

gramming is provided by Tokyo-based FM America. which launched a similar service in HMV's Hong Kong stores in May 1997. Before taking his current role heading up HMV Australia in May this year. Fraser was the music merchant's Hong Kong-based commercial director for the Greater China and Southeast Asia region, By launching the Australian radio station this month. HMV was able to get ahead of its market-leading rival here,

Sanity Music, which has plans to introduce its own instore system in early 2003.

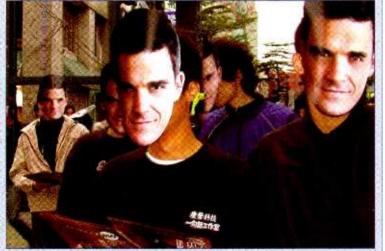
Suppliers are taking a positive view of HMV Radio's launch, saying that it reinforces the chain's reputation for supporting local and new artists. BMG Australia managing director Ed St. John says, "There's no doubt they're utterly committed to breaking new music. What sets

> them apart is their commitment and passion for the music. We have the utmost respect and admiration for them." St. John points out that HMV continues to promote The Evolution of Irwin Thomas (Gotham/BMG)—the debut album by local band Irwin Thomas-in-store. despite its lack of major airplay since its Australian release in September.

> Sony Music Entertainment Australia GM of marketing and promotions John Parker adds, "[HMV] comes to you with ideas for partnerships, which is rare in retail, and they deliver what they promise. Parker credits HMV with generating large sales for current platinum releases by Sony

Australia signings Something for Kate (an alternativerock trio) and male R&B singer Selwyn and for Californian singer/songwriter John Mayer.

Suppliers say that since Fraser's arrival, the chain now stocks more varied musical genres and has become more appealing to female shoppers and baby boomers. "The generation gap doesn't exist," Fraser says. "The people buying Linkin Park are also buying Andrea Bocelli.'



ebrate the local launch of Robbie Williams' new album, Escapology, thanks to the efforts of a string of Williams look-alikes. Under the banner "The Ego Has Landed," EMI organized some 150 fans to walk through the capital's busiest shopping streets wearing specially created masks of Williams' face. The event generated newspaper, radio, and TV coverage, and according to EMI Taiwan international division marketing director Roya Tseng, illustrates the company's regional approach of turning "marketing programs into newsworthy media events.



BILLBOARD DECEMBER 21, 2002 45 www.billboard.com

JAPAN

DECEMBER 21 Billboard HITS OF THE WORL

GERMANY

UNITED KINGDOM



FRANCE

(DEMPA PUBLICATIONS INC.) 12/11/02 SINGLES 1 NEW DING-DONG/GLIDER	(OFFICIAL UK CHARTS CD.) 12/09/02 SINGLES LOSE YOURSELF	(MEDIA CONTROL) 12/11/02 SINGLES 1 DER STEUERSONG (LAS KANZLERN)	(SNEP/IFOP/TITE-LIVE) 12/10/02 SINGLES 2 ASEREJE/THE KETCHUP SONG
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4 JYUNIGATSU NO LOVE SONG GACKT NIPPON GROWN HOT MOVER SINGLES	6 DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL HOT MOVER SINGLES	7 ROCK MY LIFE JEANETTE POLYDOR HOT MOVER SINGLES	8 PREMIER GAOU MAGIC SYSTEM NEXT HOT MOVER SINGLES
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7 DILEMMA NELLY FEATURING KELLY ROWLAND FO' REEL/UNIVERSAL A MOMENT LIKE THIS KELLY CLARKSON S/RCA/BMG 5 ELECTRICAL STORM (IMPORT) UZ ISLAND/UNIVERSAL E RE HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD BIG YARD/MCA/UNIVERSAL DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA/BMG	NEW VUELVE MAI MENSSES VALE MUSIC DIE ANOTHER DAY MADONNA WARNER NEW LONESOME DAY BRUCE SPRINGSTEEN COLUMBIA MON COEUR RESISTE ENCORE KATERYAN VALE MUSIC JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC NAME OF THE PROPERTY OF THE	S 2 ASEREJE/THE KETCHUP SONG LIAS KETCHUP COLUMBIA DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL SKSER BOI AVRIL LAVIGNE ARISTA THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN VIRGIN DO IT WITH MADONNA THE ANDROIDS FESTIVAL JENNY FROM THE BLOCK JENNY FROM THE BLOCK	FEL ROBBIE WILLIAMS CHRYSALIS VIENI A VEDERE PERCHE CESARE CREMONINI & BALLO WEA ALL THE THINGS SHE SAID TATU. INTERSCOPE JENNY FROM THE BLOCK JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC A 24 DILEMMA NELLY FRAUBING KELLY ROWLAND UNIVERSAL ASEREJE/THE KETCHUP SONG US KETCHUP COLUMBIA ASEREJE/THE KETCHUP SONG DIRRITY

NEW = New Entry RE = Re-Entry

Hits of the World is compiled at Billboard/London.

Music Media

EUROCHART

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

署	LASI	(MUSIC & MEDIA) 12/11/02
		SINGLES
1	1	ASEREJE/THE KETCHUP SONG
2	2	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSA
3	NEW	LOSE YOURSELF EMINEM INTERSCOPE
4	NEW	FEEL ROBBIE WILLIAMS CHRYSALIS
5	5	JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC
ó	3	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RO
7	4	DIE ANOTHER DAY MADONNA WARNER BROS.
8	7	DER STEUERSONG (LAS KANZLERN) DIE GERD SHOW WARNER STRATEGIC MARKETING
9	6	PLUS HAUT WHAT 4 AZ RECORDS/ISLAND
110	8	MARIE JOHNNY HALLYDAY MERCURY
		HOT MOVER SINGLES
12	NEW	THE CHEEKY SONG (TOUCH MY BUM) THE CHEEKY GIRLS MULTIPLY
14	NEW	DES MOTS QUI RESONNENT
15	21	OBJECTION (TANGO) SHAKIRA EPIC
2)	36	SKIN ON SKIN SARAH CONNDR X-CELL/EPIC
25	NEW	HOLDING ON FOR YOU LIBERTY X V2
		ALBUMS
	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	5	PHIL COLLINS TESTIFY FACE VALUE/EASTWEST/WEA
3	2	U2 THE BEST OF 1990 2000 ISLAND
- 4	3	JENNIFER LOPEZ THIS IS ME THEN EPIC
u.	6	WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL. 1 S/RCA
€	4	SHANIA TWAIN UP! MERCURY
7	9	HERBERT GRONEMEYER MENSCH EMI
8	7	ELTON JOHN THE GREATEST HITS 1970-2002 ROCKET/MERCURY
9	10	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
10	8	PINK MISSUNDAZTOOD ARISTA

		Th	HE NETHERLANDS
	HHIS SHI	WEEK	(STICHTING MEGA TOP 100) 12/09/02
1			SINGLES
	1 .	1	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
	2	2	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
	3	3	ASEREJE/THE KETCHUP SONG
	4	5	JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC
ļ	5	4	HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA
1			ALBUMS
	1	2	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
	2	1	ACDA EN DE MUNNIK GROETEN UIT HET MAAIVELD SML
	3	5	PHIL COLLINS TESTIFY WEA
		4	U2 THE BEST OF 1990 2000 ISLAND
	5	6	NORAH JONES COME AWAY WITH ME BLUE NOTE

		SWEDEN
THE NAME OF THE PERSON OF THE	LAST WEEK	(GLF) 12/05/02
		SINGLES
:41	1	ASEREJE/THE KETCHUP SONG
2	2	ALL THE THINGS SHE SAID
3	3	FF/VINTERNOLL2 KENT RCA
4	4	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
5	17	LATIN POPSTARS COLUMBIA
		ALBUMS
1	3	PETER JOBACK JAG KOMMER HEM IGEN TILL JUL COLUMBIA
2	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	2	WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL 1 RCA
4	10	PHIL COLLINS TESTIFY WEA
5	6	ELVIS PRESLEY

			SWITZERLAND
	SEE SEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 12/10/02
			SINGLES
1	:1	2	ALL THE THINGS SHE SAID
	2	1	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
	3	3	ASEREJE/THE KETCHUP SONO
1	4	4	JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC
1	5	23	PLUS HAUT WHAT 4 AZ RECORDS/UNIVERSAL
ĺ			ALBUMS
	1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
	2	2	SHANIA TWAIN
	3	3	JENNIFER LOPEZ
	4	5	PHIL COLLINS TESTIFY WEA
	5	4	U2 THE BEST OF 1990-2000 ISLAND

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

	T			72		T				
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
PHIL COLLINS Testify (W)				3	5					3
AVRIL LAVIGNE Let Go (B)	6		7			5		1		
JENNIFER LOPEZ This Is MeThen (S)	7			7		8				7
ELVIS PRESLEY Elvis - 30 #1 Hits (B)			10			6		9		
SOUNDTRACK 8 Mile (U)	5	-				3	, and the second	4		-
SHANIA TWAIN Up! (U)	1					1		7		10
The Best of 1990 - 2000 (U)								3	4	4
ROBBIE WILLIAMS Escapology (E)			1	2				5	5	1

IRELAND IREMACHART TRACK) 12/10/02 SINGLES I NEW LOSE YOURSELF EMINEM INTERSCOPE DIRRTINA AGUILERA FEATURING REDMAN RCA ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA FEEL ROBBIE WILLIAMS CHRYSALIS THE LAST GOODBYE/BE WITH YOU ATOMIC KITTEN INNOCENT/VIRGIN ALBUMS ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS VESTLIFE UNBREAKABLE—THE GREATEST HITS VOL. 1 RCA U2 THE BEST OF 1990-2000 ISLAND COLDPLAY ARUSH OF BLOOD TO THE HEAD PARLOPHONE PINK

		AUSTRIA
THIS	LAST	IAUSTRIAN IFPI/AUSTRIA TOP 40) 12/10/02
		SINGLES
1 1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	3	DER STEUERSONG (LAS KANZLERN) DIE GERD SHOW WARNER STRATEGIC MARKETING
3	2	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
4	5	DREAMER/GETS ME THROUGH 0ZZY OSBOURNE EPIC
5	7	SKIN ON SKIN SARAH CONNOR EPIC
		ALBUMS
1	1	KIDDY CONTEST FINALISTEN KIDDY CONTEST VOL. 8 ARIOLA
2	2	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	3	HERBERT GRONEMEYER MENSCH EMI
4	12	SCHLAMPFE WIR SINGEN HEY HO! VOL. 14 'EMI
5	4	U2 THE BEST OF 1990-2000 ISLAND

	REI	LGIUW/FLANDERS
THIS	LAST WEEK	(PROMUVI) 12/11/02
		SINGLES
1	1	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
2	2	ASEREJE/THE KETCHUP SONG
3	3	HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA
4	4	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
5	5	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
		ALBUMS
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	2	U2 THE BEST OF 1990-2000 ISLAND
3	3	DANA WINNER UNFORGETTABLE TOO EMI
4	4	AXELLE RED FACE A/FACE 8 VIRGIN
5	16	HELMUT LOTTI MY TRIBUTE TO THE KING PIET ROELEN/UNIVERSAL

DELCHIM/ELANDEDC

		ARGENTINA
THE X	LAST	(CAPIF) 11/19/02
		ALBUMS
1	2	MAMBRÚ MAMBRÚ 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 DIFFERENTE 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 BEILINSON A TRAVES DEL MAR DE LOS SARGADOS DBN

Global

Edited by Nigel Williamson

Music Pulse

THE BALLAD OF ROXETTE: Last month, Roxette released *The Ballad Hits*—a 15-track retrospective—worldwide, excluding English-speaking territories. It comes on the heels of the October release of a newly recorded single, "A Thing About You,"



which went top 10 in a number of European territories. On Dec. 1, Stockholm-based Premium Publishing released Robert Thorselius' The Look for Roxette, a 600-page discography that includes a four-track bonus EP featuring previously unreleased material. "A few people have said, 'Oh, is this the end of the band now, because you are releasing your histo-" the band's Per Gessle says. The illness of singer Marie Fredriksson has added to that speculation. But Gessle adds, "Those thoughts have never crossed our minds. There will definitely be more Roxette records and more Roxette tours, as long as Marie is OK with it." The Ballad Hits is set to be released in the U.K., Australia, and—pending the closing of a deal with Capitol—the U.S., to coincide with Valentine's Day. JEFFREY DE HART

SYNDICALISM: During the reign of Slobodan Milosevic, rock musicians in Serbia led an oppositional stance. After the regime change, most musicians turned away from politics, with relief. But this stance has been shattered by Belgrade Syndicate. The rap collective consists of some 15 students, who made their debut with the album Bssst Tisincina (Automatik, 2001). The Syndicate independently released "Govedina"—which talked about the weakness of the new government, corruption, state-sponsored contraband, and the connection between politics and the Mafia—as a CD-single in advance of the Serbian presidential elections in September. The record divided public opinion, and many TV stations avoided the video. Yet judging by the band's recent sellout gig at the Belgrade SKC, its ardent teenage fan base is strongly drawn to such radicalism. The CD is selling well, and offers for gigs are coming in from all major cities in Serbia, making the band one of the most sought-after acts PETAR JANAJATOVIC in the country.

LESLIE'S MATES: It comes as no surprise that musician/producer Leslie Mandoki has gathered a lineup of luminaries for his current album. After all, he has worked with the best. producing Phil Collins, Lionel Richie, and the massively successful German Pop Idol stars, No Angels. Soulmates. released on Mandoki's own Paroli label (distributed by Sony Music) is his latest project in collaboration with such legends as Ian Anderson, Jack Bruce, David Clayton Thomas, Al Di Meola, the Brecker Brothers, and German rock star Peter Maffay. Produced by Mandoki and partner Laszlo Bencker at his own Park Studios in Tutzing near Munich, the album was recorded strictly in analog and is also **ELLIE WEINERT** available on vinyl.

BACK TO THE FUTURE: Electronic music is not strong in Spain, but in producer/remix master Carlos Jean. it has a guru whose music is utterly international. Jean burst onto the scene in 1998 with No Blood, recorded with singer/actress Najwa Nimri, as the duo Nadwajean. Now he has written and produced Back to the Earth (EMI Hispavox). Jean sings and plays guitar on the record, which he describes as a collection of "10 songs and all of them singles." EMI in the U.K., Germany, Italy, the Netherlands, and Mexico will release the album in 2003. It is a delightful cluster of samba, hiphop, and Latin beats, with contributions from some of the most interesting Latin artists in Europe, including Paris-based Cuban band Orishas, Amparanoia, Macaco, Pastora Soler, and Malabar, as well as Jean's DJ brother, Robert, and his Haitian father, Daddy Jean. **HOWELL LLEWELLYN**

NOT SO SILENT: Russia's biggest post-Soviet superstar, Zemfira, looks likely to have the best-selling album of the year there, with 14 Nedel Tishiny (14 Weeks of Silence). According to her record company, Real Records, Zemfira's third album has sold more than 1 million copies in Russia, plus more than 500.000 in the neighboring Ukraine since its April release. The album was the first installment in the local branch of the International Federation of the Phonographic Industry's antipiracy program that tracks sales and the legitimacy of product through special stickering, but the estimated piracy level is still 65%, suggesting an even greater level of popularity for the pop singer. Zemfira, 26, roared to success with her debut 1999 AIDS-themed single and eponymous album, and her extravagant personality and complex lyrics have kept her in the media spotlight ever since. The new album has also produced the chart-topping singles 'Traffic," "Infinity," and "Macho.

ALEKSEY KRUZIN

Wilkinson Returns To Pop/Soul Roots

Dublin-Born Musicals Star Releases 'Some Of My Best Friends Are Songs'

BY LARRY LORI ANC

TORONTO—Few would have expected Dublin-born tenor Colm Wilkinson to record mostly classic soul and pop for his new album, Some of My Best Friends Are Songs.

After all, Toronto-based Wilkinson is internationally celebrated for such music-theater roles as Jean Valiean in Les Misérables in London and on Broadway, Judas Iscariot in Jesus Christ Superstar in Dublin and London, and the lead in Toronto's production of The Phantom of the Opera.

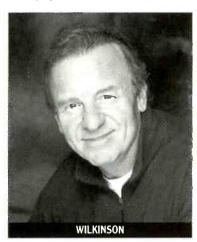
But in the '70s, Wilkinson performed around Ireland with one of the best Irish soul bands of the era, the Action, as well as with the jazzstyled Jim Doherty Quartet and such showbands as the Chris Lambe Showband and the Witnesses.

"People will probably be surprised, but I wanted to do something of this ilk," the performer says. "With the showbands, we were human jukeboxes, imitating Elvis Presley and whatever was a hit at the time. With the Action, I did James Brown, Mose Allison, and a lot of blues.

Available since Nov. 7 in select music-retail stores in New York and Toronto and via his Web site, the selffinanced album, released through his own DC Jass Music Group, is Wilkinson's first solo set since Stage Heroes (RCA) in 1989. He is now negotiating to have it more widely distributed.

The record includes Wilkinson's take on such standards as "Red Sails in the Sunset," "Funny How Time Slips Away," and "A Song for You," plus three superb originals and a song penned by his singer/songwriter son, Aaron. The combination of Wilkinson's perceptive vocals and the production of Danny Greenspoon sets the recording apart, but the album also features brilliantly conceived covers of Cat Stevens' "Father and Son," Clifford T. Ward's "Home Thoughts From Abroad," and U2's "MLK"/"I Still Haven't Found What I'm Looking For.

The cover art features a photo of Wilkinson outside his parent's house in Dublin at age 13, and the recording is dedicated to his parents. "They were the catalyst for the album,' Wilkinson says. "My dad was playing 'Red Sails in the Sunset' on the piano when he met my mom. Aaron and I used to perform 'Father and Son' [at] concerts."



Wilkinson says tackling U2 repertoire was daunting. "I had two ideas for the track, so I went to see Bono. I said, 'This is the way I'm going to do it, and this is another, gospel, version. What do you think?' He suggested that I do it the slow way; that really brings out the lyrics.

Music has been part of Wilkinson's life since growing up in Dublin in a household of 10 children. "I used to steal my father's banjo and play it," he recalls. When Wilkinson joined the Witnesses in 1968, he began working abroad; he met Presley in 1969 while playing the lounge at the Paradise Island Hotel in Nassau. "Elvis sat four tables from the stage," he recalls. "I did 'I'll Take You Home Again, Kathleen,' and I could hear him saying, 'Oh yeah, man.' He recorded the song later [on the 1973 RCA album Elvis).

In 1972, Wilkinson took on the role of Iscariot in the Dublin production of Jesus Christ Superstar. After six months, he took the same part in the London production, staying for two years. "My mother

wouldn't talk to me for six months after I took the part," he recalls. "She said, 'Do you not realize what that man did to our Lord?' She eventually came to see the show and loved it.

For the next decade, Wilkinson worked in musical theater in London and Dublin. Notably, he costarred with U.S. singer/songwriter Dory Previn in Children of Coincidence in Dublin and performed the role of Che on the 1978 U.K. cast recording of Evita (MCA).

Evita co-writer (with Andrew Lloyd Webber) Tim Rice says, "We were so impressed with him in the London production of Superstar, we thought, 'We must give him a go.' He has a sensational voice.

During this time, Wilkinson also played cabaret/pub dates throughout Ireland, billed as "Colm C.T. Wilkinson." He recalls that Les Misérables co-director Trevor Nunn once asked him where he learned to project his voice. "I said, 'Trevor, I'm used to working pubs in Ireland with guys with five pints wrapped around themselves, screaming at the top of their lungs.'

In 1977, Wilkinson had several Irish pop hits, including "There Was a Dream" and "First of May," both on the Release label. He issued the album Colm C.T. Wilkinson on the Solo label in Ireland. A year later, he represented his home country in the Eurovision Song Contest.

It was Rice who, in 1985, suggested Wilkinson be brought in to play Valjean in the London production of Les Misérables. Rice recalls, "They were having trouble finding someone, and I said, 'Surely you've tried Colm Wilkinson?' They hadn't. He got the role, and the rest is history." Wilkinson went on to debut the role on Broadway in 1987 and performed it last summer in Shanghai.

In 1989, Wilkinson came to Toronto to take on the lead role in The Phantom of the Opera. Initially contracted for six months, he stayed in the wildly successful production for five years and then moved to the city. "We brought 22 suitcases with us," he recalls. "I liked Toronto very much. It's a hard city to replace, because it has so much going for it."

NEWSLINE...

The U.K. government's Department of Culture, Media and Sport (DCMS) has issued a statement urging consumers to be aware of the difference between legitimate and illegal product during the peak Christmas sales period. In the statement, culture minister Kim Howells says, "The general public has a key role to play at this time of the year. They should ensure they don't get captured by the pirates this Christmas." Howells plans to meet with music-industry leaders early in the new year for talks on driving out piracy. Counterfeiting of intellectual property cost the U.K. an estimated £8.5 billion (\$13.39) billion) in 2001, according to the Alliance Against Counterfeiting and Piracy.

LARS BRANDLE

The second MTV Asia Awards, scheduled to take place Jan. 24, 2003, at the Singapore Indoor Stadium, will be co-hosted by Shaggy and Hong Kongborn Mandarin pop singer CoCo Lee. The event will feature guest performances from British pop groups Atomic Kitten and Blue, Joe Hahn and Mike Shinoda from U.S. rock band Linkin Park, British alternative rock act Suede, Avril Lavigne, Missy Elliott, and Nick Carter. A total of 19 awardsdecided by public votes—will be presented during the event. The inaugural MTV Asia Awards were hosted by Ronan Keating and Mandy Moore at the same venue in February. **CLARENCE TSUI**

Swedish independent Music Network Records Group (MNW) has reported a pretax loss of 5.6 million kronor (\$622,000), an operating loss of 4.2 million kronor (\$466,000), and sales of 113 million kronor (\$12.5 million) for the first nine months of 2002. 2001 figures for the same period showed a pretax loss of 15.6 million kronor (\$1.73 million), an operating loss of 13.6 million kronor (\$1.5 million), and sales of 113 million kronor. MNW forecasts positive results for fourth-quarter 2002. JEFFREY DE HART

Bon Jovi's "Everyday" (Universal Music K.K.) was chosen as record of the year at the annual Japan Radio Popular Disks Awards Dec. 9 in Tokyo. The ceremony, which honors non-Japanese acts, was sponsored by the Japan Radio Hit Research Committee, which represents 34 private AM radio stations in Japan, Station representatives decided the winners. Eminem was named best male vocalist for the second consecutive year. Honors for best female vocalist were shared by Britney Spears and Sheryl Crow. Red Hot Chili Peppers won best vocal duo or group honors. For the third consecutive year, Universal Music K.K. was awarded the best promotion prize, for its promotional campaigns on behalf of foreign music during 2002. STEVE McCLURE

Copenhagen-based A&R/production/publishing firm Capella Music has signed a five-year "cooperation" pact with Oslo-based indie Tribe Records. Capella owner and president Kjeld Wennick says the deal will help prepare for the release of Tribe products outside Norway. "I'm keen about several Tribe acts, including rock'n'roll boy band Loco and dance act 2PM," Wennick says. 'We're in the process of doing a number of tracks and expect to have several releases out in the first half of next year." Capella inked a worldwide publishing deal with Universal Music Publishing Group in June (Billboard Bulletin, June 26). CHARLES FERRO

European indie PIAS Group has restructured its German affiliate following the exit of Peter Cadera, co-director of the Hamburg-based company. Brussels-based PIAS co-president Kenny Gates will now remain as sole director of the German affiliate. Cadera joined PIAS in early 1997, after the German affiliate of record/video company Castle Communications—where he was managing director—shuttered. Juergen Sauer has been upped from head of label management to GM of the German affiliate; Hans Seelenmayer continues as head of sales. Both report to Gates. LARS BRANDLE

xecutiveTurntable

RECORD COMPANIES: Fergal Gara is promoted to European regional VP of anti-piracy for EMI Recorded Music in London. He was new-media director for Capitol in London.

Marcus Seal is promoted to director of marketing at BMG Australia, based in Sydney. He was marketing manager.

Cate Smith is promoted to director of international and creative management for BMG Australia. She was marketing manager.

Danny van Emden is named

new-media director of EMI Recorded Music U.K. & Ireland in London. She was new-media director of Virgin U.K.

Lindsay Brown has been appointed director of international sales and marketing for Londonbased Eagle Vision. He retains his role as managing director of Eagle Records Worldwide.

Lia Mansola is named creative consultant for Athens-based independent label Heaven Music. She was GM at BMG Greece.

Fewer Japanese Releases Hit The 1-Million Mark In 2002

BY STEVE McCLURE

second-largest music market, only one singlefemale vocalist Ayumi Hamasaki's "H" (Avex)shipped more than 1 million copies in the period between Feb. 1 and Nov. 30, according to the Recording Industry Assn. of Japan (RIAJ).

In the corresponding period last year, there were five rent albums. 1 million-shipping singles in Japan, the RIAJ noted in a

with 21 last year. They included Utada Hikaru's Deep TOKYO—Reflecting the depressed state of the world's River (Toshiba-EMI), Kazumasa Oda's Jiko Best (BMG Funhouse), and RIP Slyme's Tokyo Classic (Warner Music Japan).

Two artists-male vocalist Keisuke Kuwata (Victor Entertainment) and female singer Misia (BMG Funhouse/Avex)—each shipped 2 million units of their cur-

Japanese labels are hoping that strong year-end sales statement released Dec. 9. Similarly, 11 albums—all by and several releases by major acts early in the new year domestic artists—shipped more than 1 million copies will boost their results before March 31, 2003, the end each during the February-November period, compared of the business year for most record companies here.

NZ Music To Benefit From **World Series Exposure**

AUCKLAND, New Zealand-The bases are loaded with talent—but can New Zealand music take the

next step up to the major league? That was the key question posed by a unique industry initiative, the World Series, for which the New Zealand government spent \$400,000 New Zealand (\$201,000) to fly in international music-industry executives for showcases by 30 Kiwi acts during one week in November.

The World Series

(Nov. 18-23) was a joint project organized by the Australasian Performing Rights Assn., the New Zealand Music Industry Commission, the Recording Industry Assn., and New Zealand On Air and funded by the government's investment and trade departments.

The response from many of the 16 international attendees was that

New Zealand music is, indeed, ready to move onto a world stage, and several projects have been proposed as a direct result of the World Series initiative. Donald Tarlton, chairman/CEO of Montrealbased Le Groupe DKD



Another attendee, Rick Arnstein-senior VP at Milwaukeebased GMR Marketing-has proposed organizing an Australasian-acts concert in New York next summer. Jay Ziskrout, CEO of the College Music Journal (CMJ) Network, floated the idea of organizing a battle-of-the-bandsstyle promotion in New Zealand, with winning acts getting

involved in CMJ's activities in the U.S. Other overseas visitors included London-based Emma Banks, manpresident of Cincinnati-based radio promotion company Tri State Promotions & Marketing.

> Warner Music New Zealand managing director James Southgate tells Billboard, "I am sure we will see activity and commitment from a number of individuals [as a result of the initiativel, especially those from Canada." Southgate reports a strong response to showcase performances during the World Series by Warner alternative rock acts the Feelers and Evermore.

The showcases, organized by New Zealand promoter Brent Eccles, saw six bands play on each of the five nights. They ranged from local chart-toppers Che Fu and Nessian Mystik to indie artists the Brunettes, Pine, sid, and Goldenhorse.

U.S.-based music-business lawyer Nick Ferrara, who represents Creed and the Corrs in the U.S., sees the

World Series as an effective way to open international doors. He says, "If you bring the bands to the U.S. to showcase, there's no guarantee that people will come. By having people like us coming down here, you have

people who want to be here.'

Arnold Frolows, music director at Australian government-run youthradio network Triple J, points out: "Having the government behind it is what drew all these heavyweights from around the world. When you get a letter from the New Zealand prime minister inviting you to come over, you take it seriously.

"I didn't hear the total smash hit that is going to change the world," Frolows admits. "But I think New Zealand is about to be besieged by talent scouts

coming down, saying, 'I'm going to find something no one else has.'



fore, and that's very exciting."

Initial indications from government circles suggest that the World

IFPI Awards For Williams, Twain

November Platinum Europe Recognition Focuses On Quality, Not Quantity

BY PAUL SEXTON

LONDON—The message from November's International Federation of the Phonographic Industry (IFPI) Platinum Europe certifications was: "Never mind the quantity—feel the [musical and geographical] width."

The IFPI recognized eight albums at month's end for European shipments of 1 million or more. That's a far cry from the corresponding periods of the past two years, when 22 titles were certified in November 2000 and 23 were certified one year later. But half of the new awards were for multi-platinum sellers, and the eight artists represent no fewer than six countries: France, the U.S., England, Canada, Germany, and Ireland.

Several albums have positively sped toward platinum status, including Robbie Williams' Escapology (EMI: Chrysalis), which hit 2 million European shipments within two weeks of

release. U.K. sales in that period totaled 451,000; the album has also topped the charts in Germany, Norway, Switzerland, Austria, Ireland, and Sweden.

Mensch (Person), by his EMI stablemate, German rock staple Herbert Grönemeyer, and U2's The Best of

1990-2000 (Universal-Island) have also reached doubleplatinum in double-quick time. Other new releases arriving at their first European 1 million were Nirvana's eponymous, 14-track retrospective (Geffen/Polydor) and Shania Twain's *Up!* (Mercury), which had an initial shipment across the region of 950,000.

"Up! is an album of great depth, with lots of strong singles," Mercury U.K. senior product manager Duncan Scott says, "so Christmas 2002 is just the start of a very long-

term campaign." "I'm Not in the Mood (To Say No)!" is the second single from *Up!*, due in the new year.

Twain claims that after shattering records with 34 million shipments of her 1997 release Come On Over, her goals now are largely noncommercial. "I haven't left

myself much to achieve as far as music career goals, but musically there's always something new to discover," she says. "I still don't feel like I've written a classic yet, but I feel like I'm becoming a better writer, so in that sense the goals will never end."

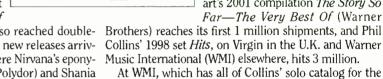
In France, local legend Johnny Hallyday is proving that age cannot wither his extraordinary durability. At 59, some 42 years since he debuted on Vogue with Laissez Les Filles (Give the Girls a Break), Hallyday's A La Vie, A La Mort! (Here's to Life, Here's to Death!) on Mercury registered the highest initial shipments figure-

800,000 units in three days-in French industry history.

Finally, two U.K. veterans with current albums see their catalogs working hard on their behalf. Rod Stewart's 2001 compilation The Story So Far-The Very Best Of (Warner

Collins' 1998 set Hits, on Virgin in the U.K. and Warner Music International (WMI) elsewhere, hits 3 million.

At WMI, which has all of Collins' solo catalog for the world excluding the U.K., senior VP of marketing Jay Durgan says the company is currently engaging Collins and manager Tony Smith in discussions about releasing "most or all" of that catalog on the DVD-Audio format.



Further Platinum Europe data can be seen at ifpi.org.

BMG's Regional Approach Fires Foos' Success

1,000,000

BY CHRISTIF FLIFZER

SYDNEY—Early groundwork and a regional—rather than a territory-byterritory—approach to launching the latest Foo Fighters album has paid off for BMG Asia Pacific, with the success of the U.S. rock act's One by One (RCA) hailed as a milestone by local label chiefs

In the week following its Oct. 21

release in the region. One bu One debuted at No. 1 in Japan and Australia. The album has shipped gold (100,000 units) in Japan and has already passed the platinum mark (70,000) in Australia.

Both markets were strong for the band's 1999 album, There's Nothing Left to Lose, which to date has shipped more than 100,000 units in each. But the new release has easily outstripped its predecessor's performance by shipping gold in Singapore (more than 7.500 units). Indonesia (more than 25,000 units), and Thailand (more than 25,000); the figures for There's

Nothing Left to Lose in those regions varied between 3,000 and 10,000.

This album is a turning point in this region for the Foo Fighters," says BMG Asia-Pacific Regional Office (APRO) senior VP Tim Prescott, who expects the album to shift 1 million units across the Asia-Pacific.

Sydney-based Prescott says the success of the album proves the validity of BMG's current tactic of attempting to break albums by international acts across the region, instead of targeting individual territories. He explains, "We tie together successful campaigns and promo tours to give real impact and get better value for our marketing dollar."

Rock bands face two problems in the region, APRO senior director of marketing John Fleckenstein notes. He points out that their releases do not automatically fit into Asia's largely poporiented radio formats. In addition, the representatives of local media and retailers generally want to see an act live before committing, and few Western acts provide that access.

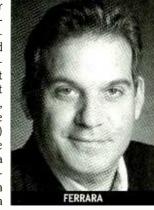
To counter the latter, when Foo Fighters leader Dave Grohl appeared as guest drummer with Universal act Queens of the Stone Age at Japan's Fuji Rock festival in late July, BMG seized the opportunity. It gave away promotional T-shirts at the festival announcing the imminent arrival of the

Foo Fighters album and set up advance media listening sessions and interviews with music magazines.

RCA in the U.S. and the act's management organized for the Foo Fighters to return to Japan and Australia for week-long promo tours in September. Fleckenstein says that club shows at Tokyo's Liquid Room and Sydney's the Metro "created an amazing buzz about the band and allowed the planets to fall into line while setting the record up."

The Liquid Room show was integral to the campaign, according to Yoshikazu Terashima, Tokyo-based director of international marketing at BMG Japan, who says, "It's important for a band like Foo Fighters that our media gets the chance to see them perform." The show also aired on MTV Asia. Terashima says that the three-month marketing lead enabled press and radio support to kick in simultaneously upon the album's release.

Foo Fighters return to Australia to headline the Big Day Out touring festival through January 2003. BMG is looking to a Japanese tour immediately after that—details of which are currently being finalized—to help bring shipments there up to the 200,000 mark. Prescott says the act may also play its first live shows in Southeast Asia since 1995.



aging director of European booking Series will be held again.

BILLBOARD DECEMBER 21, 2002 www.billboard.com www.americanradiohistory.com

SONGWRITERS & PUBLISHERS

September Music's 'Chicken' Is A Tasty Nest Egg For Mills

BY JIM BESSMAN

NEW YORK—Others may await their partridge in a pear tree, but Stanley Mills is already enjoying his Christmas Chicken.

Year-round polka novelty favorite "The Chicken Dance," which Mills'

September Music Corp. acquired as U.S. and Canada sub-publisher back in 1972, has become bigger than ever, buoyed by numerous audio-toy licenses, most notably Fisher-Price's current Sesame Street best-seller, Chicken Dance Elmo.

"I take zero credit," Mills says. "I started getting requests three years ago to use 'Chicken Dance' in plush toys, and since 1999 there have been approximately 25 synch and product licenses, not to mention 80 mechanical licenses on the song."

One toy licensee, Dan-Dee, has already renewed for another toy next year,

says Mills, who secured "The Chicken Dance"—then known as "Tchip-Tchip"—at the MIDEM trade fair from its Belgian publisher, Eurovox Music. Written in the late 1950s by Swiss accordionist Werner Thomas, "Tchip-Tchip" spontaneously motivated listeners to flap their arms and move their lower bodies to mimic bird movements—and Thomas to name it to approximate bird sounds.

A few years after he obtained "Tchip-Tchip"—and after his attempt to promote the master in the U.S. "died a death"—Mills was again at MIDEM and witnessed a parade of birdlike figures on stilts marching on the Croisette to a song closely resembling "Tchip-Tchip."

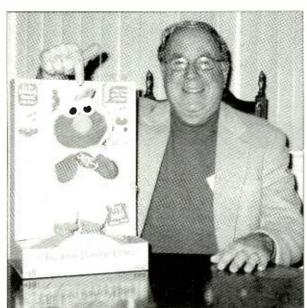
"I asked what it was and was told it was 'The Birdie Song' and found that the publisher in Belgium had added in bird sounds and it was a whole new song," Mills recalls. "It was also a huge hit in Europe, and I knew it couldn't be a hit there and not here."

Mills changed the title to "Dance Little Bird" in an effort to make the tune more commercially appealing domestically. While he did get some covers of the tune under that title—most notably by organist Bob Kames—"Dance Little Bird" also failed to catch on.

But in the '80s, Mills notes, the song had begun to filter into ethnic communities in Milwaukee, Cleveland, Chicago, Austin, and Scranton, Pa. "It was a big song at weddings, bar mitzvahs, sweet 16

parties," he says, "and then I got a phone call from Turn Up the Music, a dance-music company, that wanted to sell 'The Chicken Dance' at party stores—but I didn't know what 'The Chicken Dance' was!"

Recognizing that the writer of



'It appeals to people of all ages. But you have to be pretty limber to do "The Chicken Dance": I find it hard to get back up after bending down that low.'

---STANLEY MILLS,
SEPTEMBER MUSIC CORP.

"The Birdie Song" and "The Chicken Dance" were one and the same, Mills asked to hear "The Chicken Dance" over the phone and discovered that the songs were also identical—and September Music-owned.

"There was an early novelty recording of 'The Chicken Dance' on PolyGram Records in 1982 by Joey and the Little Birds—but without a vocal," says Mills, who commissioned English lyrics by Paul Parnes after seeing the song "take off" on numerous dance-party compilations, "The first vocal came out in 1995 on GNP Crescendo, by the Fowl Four, and a choral version was printed for high schools and elementary schools by Warner Bros. Publications about a year ago. There have also been marching band, dance band, and orchestral versions printed."

"The Chicken Dance" has be-

come so successful, in fact, that Mills hastens to add, "I do have other songs. My second-biggest is the '80s disco hit 'Hands Up (Give Me Your Heart),' which is known to many as 'The Club Med Song' because it became popular by being

played constantly at the various resorts," Mills says. "I just can't use 'The Club Med Song' as part of the title on recordings and sheet music!"

Mills also represents such varied songs as Latin classic "Paloma Blanca," '70s pop group First Class' "Beach Baby," Jay & the Americans' "Cara Mia," the Jim Reeves country hit "Four Walls," teen idol Bobby Sherman's "Julie, Do Ya Love Me," and pop standards "What a Difference a Day Makes," "The End of the World," and "It Was a Very Good Year."

Much of Mills' publishing activities involve getting these songs into com-

pilations, special products, direct mail campaigns, and print, as well as making foreign sub-publishing deals. While September Music is an ASCAP company, he also has BMI affiliate Galahad Music.

"One of my writers calls it 'Blood From a Stone Music,' because I never give up," says Mills, whose father, Jack Mills, founded Mills Music, which published the likes of Duke Ellington and Leroy Anderson.

"He gave me a lot of advice that I never paid attention to until recently," says Mills, who worked for his father's company until it was sold, then started his own companies in 1968. "He said, 'Go with a song that goes counter to what's current.'"

Incredibly, however, "The Chicken Dance" is still current—nearly half a century after it was written.

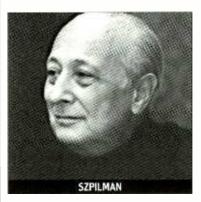
"It appeals to people of all ages," Mills explains, "but you have to be pretty limber to actually do 'The Chicken Dance': I find it hard to get back up after bending down that low."

But Mills adds that when he first acquired "The Chicken Dance," "I gave little thought to how big it would be. But in the last couple years, everything's happened at once: It was on Nickelodeon's *Dora the Explorer*, last year's *Jimmy Neutron, Boy Genius* movie, and all kinds of compilations and TV commercials. And then Elmo took off so big this fall that instead of going to the record store to see how my record's selling, I go to the toy store to see how the toy's selling."

Mords &Music

BOOSEY, HAWKES & SZPILMAN: Just in time for the U.S. premiere of Roman Polanski's award-winning film *The Pianist*—which is about the extraordinary experience of the late Wladyslaw Szpilman (see Classical Score, page 12 and *Billboard*, Nov. 23)—Boosey & Hawkes has signed an agreement to publish the music of the famed Polish classical pianist/composer whose catalog includes several previously unpublished orchestral works, solo piano pieces, and some 500 pop songs.

Twelve of the songs came out last month on the Hip-O CD Wendy Lands Sings the Music of the Pianist Wladyslaw Szpilman. B&H's first Szpilman publication, slated for early 2003 release,



will be a print-music companion album of the same 12 songs, complete with the new English-language lyrics.

"Listening to Szpilman's songs and orchestra pieces of the '30s and '40s, you'd never guess that they were written under the most harrowing conditions imaginable," says B&H's Steven Swartz, speaking, of course, of the several times that Szpilman—a Jew living in Warsaw—narrowly escaped deportation to the Nazi death camps. "The life-affirming spirit that helped him to survive gave vivacity to his art as well. His music is charming, effervescent, and strikingly American in style, with echoes of jazz and a rhythmic verve that's positively Gershwin-esque. And like Gershwin's music, it moves easily from cabaret to concert hall.'

BELWIN ISSUES 'INCHON': Warner Bros. Publications' Belwin division has released "Inchon," a new composition by prolific composer/arranger/educator **Robert W. Smith** that honors his father—a Korean and Vietnam War veteran in whose memory the piece is dedicated—and other Korean War heroes.

Released as a concert-band arrangement with CD, "Inchon" offers a stirring musical interpretation of the Korean War's pivotal 1950 Inchon-Seoul campaign.

"It embodies so many moving and

important themes, such as the price that we must sometimes pay for freedom, the quality of courage in the defense of a great cause, and the love and respect of a son for his father," Warner Bros. Publications president/COO Fred S. Anton says. "This is a musical work that will stand the test of time."

VP of education **Bob Dingley** adds, "There have been many great musical works celebrating the defense of freedom, [and] Robert W. Smith's 'Inchon' continues this tradition."

The composition is included on the CD *Inchon: The Music of Robert W. Smith—Volume 2*, performed by **the Houston Symphonic Band** under the direction of **Robert McElroy**. As well as "Inchon," which employs a variety of instruments to capture the drama and intensity of the battle (including the simulation of a helicopter landing), the disc offers a sampling of other Smith compositions.

The CD alone is \$19.95, or \$75 with the "Inchon" concert-band arrangement. Smith, who is additionally represented by a *Volume 1* Belwin disc, is also the lead author on a new K-12 music curriculum, to be published by Warner Bros. Publications early next year.

CQK CONTEST: CQK Records & Music's infotainment-radio talk show *I Write the Songs* is moving from its Webcast home at the Lyrical Line songwriter-resource Web site to its own site, iwritethesongs.com. To celebrate the launch of its show's new site, the Dallas-based record label and music-publishing company—which focuses on songs carrying positive content—is hosting with Lyrical Line the 2002-2003 *I Write the Songs* Country Music Songwriting Contest.

Joining CQK and Lyrical Line in presenting the competition are *I Write the Songs* sponsors ASCAP; Virtual Studio Systems' songwriters' word processor, Lyricist; Brook Mays Music Group; Sibelius Music Notation Software; the Songwriters' Studio; and Outbound Music. For an entry fee of \$10 per song, songwriters are in the running to win a prize package worth more than \$1,000.

CQK president and *I Write the Songs* co-host **Mary Dawson** says that future songwriting contests via the site will target gospel, pop, jazz, and urbanmusic songwriters. The radio Webcast and broadcast programs cover the art and business of songwriting and have presented interviews with the likes of **Paul Williams, Richard Carpenter, Carole Bayer Sager, Willie Nelson**, and **Janis Ian**, whose print articles have also been featured on the site.

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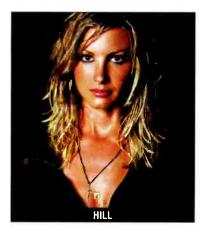
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Music & Showbiz

TV RATINGS SCOREBOARD: A number of music artists recently had high-profile prime-time network TV specials, many of which aired during the crucial November sweeps month. In addition to serving as vehicles to promote the stars' latest albums, most of the shows performed well in the ratings.

ABC news anchor Diane Sawyer scored one-hour interview specials with Whitney Houston and Jennifer Lopez on the Primetime series Houston's Dec. 4 interview was the most-watched program of the night and drew the largest audience of all the prime-time music-related specials airing so far this quarter. According to Nielsen Media Research, the show earned a 13.7 rating/21 share, or 14.7 million U.S. households. The Lopez interview, televised Nov. 13, got a 10.5 rating/17 share, or about 11 million U.S. households.



Tim McGraw and Faith Hill topped the ratings for the slew of prime-time concert TV specials that networks premiered during Thanksgiving week. McGraw's and Hill's one-hour specials—which NBC aired respectively Nov. 27 and Nov. 28—were virtually neck and neck in the ratings. But Faith Hill: When the Lights Go Down had a slight edge, drawing a 6.5 rating/12 share, or about 6.9 million U.S.

households. Tim McGraw: Sing Me Home got a 6.5 rating/11 share, or 6.8 million U.S. households.

Hill says about her special, "I wanted to do something different; I wanted my fans to get a glimpse at how a special is created, how many things are considered in doing it." Hill also says she was "blown away" by working with Carlos Santana, who made a guest appearance on the show.

Also performing solidly was NBC's Elvis Lives, a Nov. 28 one-hour tribute program that featured performances by Sheryl Crow, Chris Isaak, No Doubt, Dave Matthews, and LeAnn Rimes. Elvis Lives earned a 6.2 rating/12 share, or 6.7 million U.S. households. The two-hour Paul McCartney: Back in the U.S. tour documentary, which aired Nov. 27 on ABC, drew a 5.3 rating/9 share, or 5.65 million U.S. households.

The lowest-rated network concert special of Thanksgiving week was U2's Beautiful Day, which CBS aired Nov. 29. The one-hour concert drew a 2.2 rating/4 share, or 2.4 million U.S. households

Except for the Houston interview, none of the specials earned high enough ratings to become the most-watched programs in their respective time slots. They were outranked by such shows as CBS' Survivor: Thailand and CSI: Crime Scene Investigation and NBC's The West Wing and Law and Order.

In other ratings news, The Osbournes, now in its second season, continues to be MTV's most-watched series, with an average of 6 million viewers per episode premiere. At the VH1 Big in 2002 Awards, the Osbourne family topped the winners' list with two prizes: the Strange but True Award (for best reality show) and the You Kiss Your Mother With That Mouth? Award (best use of curse words). The award show, taped Dec. 4 in Los Angeles, premieres Sunday (15) on VH1. A complete list of winners can be found at vhl.com.

EWSLINE

Clear Channel Radio (CCR) has promoted Bill Michaels to operations manager for the company's Toledo, Ohio, market. He was PD of top 40 WVKS Toledo. In related news, Danny Fletcher, Clear Channel VP/market manager of McAllen, Texas, adds similar duties for Corpus Christi, Texas . . . Cary Pall has been named PD of oldies WODB Columbus, Ohio. Pall was Clear Channel director of programming in Toledo, Ohio . . . Sister stations WJMO (R&B oldies) and WJKS (adult R&B) name Kevin Gardner operations manager/PD. Gardner was PD/music director of Tallahassee, Fla., stations WHBT, WHBX, and WWLD. Compiled by Carla Hay.

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For week ending DECEMBER 8, 2002



BABY DU THAT IFNNIFFR LOPEZ. JENNY FROM THE BLOCK B2K & P. DIDDY, BUMP, BUMP, BUMP DRU HILL, I SHOULD BE

JAY-Z. 03 BONNIE & CLYDE EMINEM, LOSE YOURSELF MUSIQ, DON'T CHANGE

JAHEIM, FABULOUS TLC, GIRL TALK

BUSTA RHYMES, MAKE IT CLAP FIELD MOB. SICK OF BEING LONELY

JA RULE, THUG LOVIN TRINA. B B RIGHT LIL' ROMEO, TRUE LOVI LL COOL J, LUV U BETTER

ERICK SERMON, REACT COMMON. COME CLOSE TO ME TRICK DADDY, THUG HOLIDAY

MISSY FLUOTT, WORK IT SNO OP DOGG, FROM THA CHUUUCH TO DA PALACE NELLY, AIR FORCE ONES

SMILEZ & SOUTHSTAR, TELL ME SEAN PAUL, GIMME THE LIGHT CLIPSE, WHEN THE LAST TIME EVE. SATISFACTION

DEBORAH COX, UP & DOWN TANK, LET ME LIVE

LIL JON & THE EAST SIDE BOYZ, I DON'T GIVE A @#5% NAS, MADE YOU LOOK ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP) NELLY, DILEMMA

50 CENT WANKSTA MARIAH CAREY, THROUGH THE RAIN BENZING, ROCK THE PARTY

BEENIE MAN, BOSSMAN RAPHAEL SAADIQ, STILL RAY HEATHER HEADLEY, HE IS

TYRESE. HOW YOU GONNA ACT LIKE NEW ONS MISSY ELLIOTT, GOSSIP FOLKS CLIPSE, MA, I OON'T LOVE HER

TYRESE, HOW YOU GONNA ACT LIKE THAT 2PAC, THUGZ MANSION FAT JOE. TAKE A LOOK AT MY LIFE



SHANIA TWAIN, I'M GONNA GETCHA GOOD! FAITH HILL CRY

GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE

TOBY KEITH, WHO'S YOUR DADDY RASCAL FLATTS, THESE DAYS KEITH URBAN, SOMEBODY LIKÉ YOU

NICKEL CREEK, THIS SIDE CRDSS CANADIAN RAGWEE, 17 BRUCE SPRINGSTEEN, LONESOME DA

MARK WILLS, 19 SOMETHIN' TRAVIS TRITT. STRONG ENDUGH TO BE YOUR MAN EMERSON DRIVE, FALL INTO ME

JOE NICHOLS, BROKENHEARTSVILLE TERRI CLARK, I JUST WANNA BE MAO CLEDUS T JUDO, IT'S A GREAT DAY TO BE A GUY BRAD PAISLEY, I WISH YOU'D STAY

AARON LINES YOU CAN'T HIDE REAUTIFUL STEVE AZAR, WAITIN ON JOE

JENNIFER HANSON, BEAUTIFUL GOODBY LEANN RIMES, LIFE GDES ON DARRYL WORLEY, FAMILY TREE

KENNY CHESNEY, THE GOOD STUFF DIAMOND RIO. BEAUTIEUL MESS BLAKE SHELTON, OL' RED GARY ALLAN, THE ONE

RASCAL FLATTS, I'M MOVIN' ON TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE CLEDUS T JUDD, CHRIST-MAS ALAN JACKSON, LET IT BE CHRISTMAS

ALAN JACKSON, DRIVE (FOR DADDY GENE) ALISON KRAUSS & UNION, LET ME TOUCH YOU I DIXIE CHICKS, LONG TIME GONE TIM MCGRAW THE COWRDY IN ME

NEW ONS



EMINEM, LOSE YOURSELF JENNIFER LOPEZ. JENNY FROM THE BLOCK

MISSY ELLIOTT, WORK (SNDOP DOGG FROM THA CHUILLICH TO DA PALAC

BUSTA RHYMES, MAKE IT CLAP

JOHN MAYER, YOUR BODY IS A WONDERLAND CHRISTINA AGUILERA. BEAUTIFUL

SUM 41, STILL WAITING

B2K & P. DIDDY, BUMP, BUMP, BUMP NAS, MADE YOU LOOK

AUDIOSLAVE, COCHISE MARIAH CAREY THROUGH THE RAIN JUSTIN TIMBERLAKE, CRY ME A RIVER

SIMPLE PLAN, I'D DO ANYTHING NORAH JONES, DON'T KNOW WHY KELLY OSBOURNE, SHUT UP EVE. SATISFACTION

QUEENS OF THE STONE A, NO ONE KNOWS DONNAS, TAKE IT OFF SEAN PAUL, GIMME THE LIGHT

KDRN, ALONE I BREAK GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND

VINES, OUTTATHAWAY CLIPSE, WHEN THE LAST TIME

O-TOWN, THESE ARE THE DAYS PINK, FAMILY PORTRAIT PUODLE OF MUDD, SHE HATES ME COMMON, COME CLOSE TO ME

FOO FIGHTERS, ALL MY LIFE 3 DOORS DOWN, WHEN I'M GON NIVEA, DON'T MESS WITH MY MAN

MATCHBOX TWENTY, DISEASE SALIVA, ALWAYS

BRUCE SPRINGSTEEN, LONESOME DAY SANTANA, THE GAME OF LOVE NEW ONS

2PAC, THUG MANSI 50 CENT, WANKSTA JENNIFER LOPEZ, ALL I HAVE



SANTANA. THE GAME OF LOVE

NO DOUBT, UNGERNEATH IT ALL SHANIA TWAIN, I'M GONNA GETCHA GODD!

JENNIFER LDPEZ, JENNY FROM THE BLOCK

AVRIL LAVIGNE, I'M WITH YOU

TORI AMOS, A SORTA FAIRYTALE

JDHN MAYER, YOUR BODY IS A WONDERLAND

BDN JOVI. MISUNDERSTOOD
RED HOT CHILI PEPPERS, ZEPHYR SONG

DIXIF CHICKS, LANDSLIDE

MATCHBOX TWENTY, DISEASE CREED, DON'T STOP DANCING MARIAH CAREY, THROUGH THE RAIN

NORAH JONES, DON'T KNOW WHY FAITH HILL CRY

JOHN RZEZNIK, I'M STILL HERE IJIM'S THEME) LIFEHDUSE, SPIN SHERYL CROW, SOAK UP THE SUN

DAVE MATTHEWS BAND, WHERE ARE YOU GOIN ADAM SANDLER, THE CHANUKAH SONG PART 3 WHITNEY HOUSTON, ONE OF THOSE DAYS

PUDDLE OF MUDD, SHE HATES ME UNCLE KRACKER, IN A LITTLE WHILE RED HOT CHILI PEPPERS, BY THE WAY

BRUCE SPRINGSTEEN, LONESOME DAY OAVE MATTHEWS BAND, GREY STREET ROLLING STONES, DON'T STOP

PAUL SIMON, FATHER AND DAUGHTER JIMMY EAT WORLD, THE MIDDLE TRAIN, OROPS OF JUPITER

AVRIL LAVIGNE COMPLICATED PINK, JUST LIKE A PILL NELLY, HOT IN HERRE

(ALIYAH, MISS YOU **CHRISTINA AGUILERA**, BEAUTIFUL

DAVID GRAY, THE OTHER SIDE

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 21, 2002



Continuous programming 200 Jericho Quadrangle, Jericho, NY 11753

THE WHITE STRIPES, WE'RE GOING TO BE FRIENDS

JUANES, ES POR TI
MANA, ERES MI RELIGION
THALLA, NO ME ENSENASTE
PAULINA RUBIO, TODO MI AMOR
BACILOS, CARALUNA
OAVID BISBAL, AVE MARIA
SHAKIRA, QUE ME QUEDES TU
ERRIQUE GIELES ISS, QUEZAS
GIBERTO SANTA A DOSA, POR MAS QUE INTENTO
SANTANA, THE GAME OF LOVE







SHAWN DESMAN, SHOOK (UDMO REMIX) ING CARLITO F, MAESTRD, JUST LIKE ME (NEW) FABOLOUS, THIS IS MY PARTY (NEW) EMINEM, LOSE YOURSELF OUR LADY PEACE, INNOCENY MISSY "MISDEMEANOR" ELLIOTT, WORK IT KELLY POWER AND STOLE KELLY ROWLAND. STOLE PUDDLE OF MUOD. SHE HATES ME SUM 41, STILL WAITING
FOO FIGHTERS, ALL MY LIFE
JENNIFER LOPEZ, JENNY FROM THE BLOCK
SWOLLEN MEMBERS, STEPPIN' THRU
BUSENS OF THE STONE AGE, NO ONE KNOWS ALZ, MOVIE STAR VN DESMAN. GET READY AUDIOSLAVE, COCHISE
JUSTIN TIMBERLAKE, LIKE I LOVE YOU
TREBLECHARGER, DON'T BELIEVE IT ALI



NELLY, OILEMMA
EMINEM, LOSE YOURSELF
ROBBLE WILLIAMS, FEEL
MADONNA, DIE ANDTHER DAY
JENNIFER LOPEZ, JENNY FROM THE BLOCK
AVRIL LAVIGNE, SKBER BO!
SHAKIRA, OBJECTION (TANGO) SHAKIRA, OBJECTION (TANGO)
ALICIA KEYS, GIBERIEND
KELLY ROWLAND, STOLE
FOO FIGHTERS, ALL MY LIFE
CHRISTINA AGUILERA. DIRRTY
JUSTIN TIMBERLAKE, LIKE FLOVE YOU
COLDPLAY, THE SCIENTIST
UZ, ELECTRICAL STORMA CRAIG DAVID, WHAT'S YOUR FLAVA? SUGAR BABES, STRONGER



9697 E. Mineral Ave, Englawood, CO 80112

DIXIE CHICKS, LANDSLIDE
MARK WILLS, 19 SOMETHIN'
TOBY KEITH, WHO'S YOUN OADDY?
GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
SHANIA TWAIN, I'M GONNA GETCHA GOOD!
TIM MCGRAW, SHE'S MY KIND OF RAIN
EMERSON DRIVE, FALL INTO ME
RASCAL FLAITS, THE'SE GOA'S
MONTGOMERY GENTRY, MY TOWN
JAMIE LEE THURSTON, I'C AAV ALL BE GONE
DARRYL WORLEY, FAMILY TREE
JOE NICHOLS, BROKENHEARTSVILE
KETTH URBAN, SOMEBODY LIKE YOU
TRICK PONY, ON A MISSION
TERRI CLARK, I JUST WANNA BE MAD
THE CHARILE DANNELS BAND, SOUTHERN BOY
STEVE AZAR, WAITIN 'ON JOE
AARDN LINES, YOU CASH THOE BEAUTIFUL
TRACE ADKINS. CHROWE
TAMMY COCHRAN, LIFE HAPPENED



KYLIE MINOGUE, COME INTO MY WORLD RED HOT CHILI PEPPERS. THE ZEPHYR SONG

BECK, LOST CAUSE
THE EXIES, MY GODDESS
COLDPLAY CLOCKS
3 DOORS DOWN, WHEN I'M GONE
BADLY DRAWN BOY, YOU WERE RIGHT
RJORK, IT'S IN YOUR HANDS BADLY BRAWN BOY, YOU WERE RIGHT BAJORK. IT'S IN YOUR HANDS THRIGE. DEADBILT ZED, STARLIGHT JIMMY EAT WORLD, A PHAISE CHORUS AUDIOVENT, LOOKING DOWN JULY FOR KINGS, NORMAL LIFE THE BREDERS, SON OF FREE WINDEROATH, WHEN THE SUN SLEEPS THE D.C. SUPERTONES, SUPERFLY PRIMAL SCREAM, MISS LUCIFER 12 STONES, THE WAY I FEEL SONIC YOUTH, THE EMPTY PAGE THE KICKS, COSMONAUT L NINO, UNREAL F**RUSTCOMPANY**, RUNNING FRDM ME



MADDNNA. DIE ANDTHER DAY
SHANIA TWAIN, I'M BONNA GETCHA 60001
JOE NICHOLS. BROKEVHEARTSVILLE
ERYKAH BADI, LOVE OF MY LIFE IAN DE TO HIP HO
CHIMMIRA. SP LIT
LEANN RIMES. LIFE GOES ONE
CHRISTINA AGUILERA. DIRRTY
INDIA ARIE. LITTLE THINGS
MABIAH CAREY. THROUGH THE RAIN
SIMPLE PLAN, 100 OA ANYTHING SIMPLE PLAN, 1'D 00 ANYTH INSANE CLOWN POSSE. HO EXIT, LONELY MAN'S WALLET ERICK SERMON. REACT ODIDVENT, LOUKING DOWN YLIE MINOGUE, COME INTO MY WORLD ISSY "MISDEMEANDR" ELLIOTT, WORK IT IATCHBOX TWENTY, DISEASE BJORK, IT'S IN YOUR HANDS TORI AMOS, A SORTA FAIRYTALE RED HOT CHILI PEPPERS. THE ZEPHYR SONG

BMG Unites Four Divisions

New Entity Called BMG Strategic Marketing Group

BY BRIAN GARRITY

NEW YORK-BMG has created a new corporate umbrella for BMG Special Products, BMG Heritage. Strategic Marketing, and Direct Response TV. The division, BMG Strategic Marketing Group, will also house such support services as business affairs, finance, and music licensing.

Joe DiMuro, who was BMG's senior VP of strategic marketing, has been named executive VP of the New York-based unit. He reports to BMG COO Michael Smellie.

In a statement, Smellie said, "This synergistic approach will help expand the 'life cycle' and reach of a whole range of BMG products through every exploitation channel while creating new efficiencies."

DiMuro tells Billboard, "If you think about it, these [business units] certainly enhance each other. You take a piece of content—whether it's Elvis Presley or Sam Cook or Dave Matthews or Christina Aguilera-[and] there are certain exploitative channels for it: whether it's working with corporate sponsors or looking at back-catalog promotions to enhance not only the catalog but also a front-line release.'

As part of the reorganization, catalog exploitation will be centralized under former special-products chief Gary Newman in the role of executive VP of BMG Special Products/ BMG Heritage. The move had been expected (Billboard Bulletin, Oct. 23). Senior VP Marty Olinick will continue to oversee the music licensing group. Both report to DiMuro.

Alex Miller, the former BMG

heritage head, has been named senior VP of marketing/creative. He will oversee all marketing, creative, and media activities and report to Newman.

A new team will be named shortly to oversee Direct Response TV.

VP of strategic marketing Kenetta Bailey will continue to oversee corporate marketing opportunities and strategic al-

liances. Kieve Huffman retains the role of senior director of online strategic marketing and reports to Bailey.

Rachel Bickerton—a BMG legal and business-affairs vet who most recently served as a coordinator of various projects for Smellie—has been named senior director of business affairs.

Larry Parra, formerly VP of finance and administration for BMG Special Products, takes the expanded role of VP of finance and administration for the new overall group.

BY CHUCK TAYLOR NEW YORK—AC/DC's fortunes are

certainly back in black. The 25year-old Aussie rock band has signed a multi-album contract with Sony Music's Epic Records that includes the rerelease of its rich catalog of more than two dozen albums.

The opening riff will be heard in the third week of February 2003 with the reissue of classic sets Back in Black, Live, High Voltage, Dirty Deeds Done Dirt Cheap, and Highway to Hell. All will feature restored art, new photos and liner notes, and Sony's proprietary ConnecteD technology, which allows access to exclusive Web content.

Four more titles will follow in late

March: For Those About to Rock We Salute You, Let There Be Rock (pre-

Epic Signs AC/DC; Deal Includes Catalog Rerelease



viously an import-only album), Powerage, and The Razors Edge. A project featuring new material has not yet been scheduled.

The move to Sony reunites the band with two executives that played a major role in its early success. Epic chairman Dave Glew worked with AC/DC as executive VP/GM of Atlantic Records, where the band was signed in 1990; Epic executive VP/GM Steve Barnett was once the group's manager.

Guitarist Malcolm Young and his 15-year-old brother, lead guitarist Angus, formed AC/DC in 1973. The act has sold 140 million albums around the world, according to Sony. Its Back in Black set moved 41 million copies alone, making it the sixth-highest-selling album in history. Its previous labels in the U.S. in addition to Atlantic are Atco and EastWest/Elektra.

Muxxic Latina Restructures Miami Office

MIAMI—Following changes at Spanish parent company Gran Vía Musical (GVM) (Billboard, Nov. 30), Miamibased Muxxic Latina has undergone a series of restructuring moves designed to maximize its efficiency in both the U.S. and Latin America and bolster the company's Mexican operation.

Chief among these is the elimination of Muxxic's marketing department, which was headed by Itzel Diaz. and the appointment of Alberto Acosta-formerly with indie label Generamusica-to head Muxxic's Mexican office. Muxxic's marketing and pro-

motion in the U.S. will now be taken over by Universal Music Group, which owns 25% of the company and already distributes Muxxic's product.

'As Muxxic's partner, [Universal] will take over the promotion. This was the original formula," says Muxxic Latina managing director Marco Antonio Rubí, who will continue in his post. In Mexico, Muxxic is in charge of its own marketing and promotion, in keeping with the company's plan. "We are committed to fulfilling Mexico's potential," Rubí says. "Muxxic's project is Mexico."

Even as Muxxic in Miami has downsized its operation and reshuffled its heads of press and A&R to other GVM departments, the Mexican operation is expected to expand.

Rubí will continue to oversee that

operation from Miami, where he remains with his head of finance affairs. He will also act as a liaison between Spain and Latin America, and Acosta will report to him. GVM's new director general, Pedro Danés, tells Billboard that Mexico will serve as a launching pad into the U.S. and Latin America for Muxxic artists. In addition, Rubí sees Mexico as a major supplier of talent and as a place where artists can be more easily promoted, thanks to GVM's ownership of radio networks and close ties with TV network Televisa. GVM's media alliances throughout Latin America will facilitate in that territory the promotion of its artists, which include Yuri and Martha Sánchez.

Rubí says, "Muxxic's situation is one of coherence and necessity, given the conditions of the market.'

BMG Boss Looks Beyond The Hits

Continued from page 1

which Bertelsmann paid \$2.74 billion.

In an exclusive interview with Billboard, Schmidt-Holtz says he believes the time has come for the record business to find a better way of predicting revenue while also improving its budgeting practices. "We need reliable calculations of returns which are not dependent solely on current hits," he says. "Instead, the hits should be the icing on the cake. We have to get rid of the lottery mentality in this business in order to avoid putting even more jobs on the line.'

He also contends that record companies need to expand beyond the traditional music rights they secure and that to survive difficult economic times. they should not only sell music but also become involved in merchandising, organizing tours, and many other revenue streams related to music.

On a related subject, Schmidt-Holtz reveals his next project is to scrutinize BMG's artist contracts and devise a contractual model that permits a closer partnership with artists. He says, "We want to share the business risk with artists at the beginning of the release and then give them a larger share of the earnings in the event of a major success."

Looking back on 2002, Schmidt-Holtz points to one project in particular to highlight Bertelsmann's strengths in exploiting its music repertoire. While the group had success with such young stars as 18-yearold Avril Lavigne, arguably its biggest for the year was Elvis 30 #1 Hits. Initially budgeted for 6 million units, the record is on track to deliver global sales of 9 million this year, BMG sources claim. The set hit No. 1 on album charts in 15 countries, thanks to a massive global marketing campaign that Schmidt-Holtz is particularly pleased with.

As an early advocate of linking product from Bertelsmann's various divisions to BMG's music releases, Schmidt-Holtz notes that the Presley project marked the first time that such Bertelsmann affiliates as Random House, Gruner + Jahr, Arvato, and TV broadcaster RTL worked together. "There was a lot of skepticism when I discussed the plans," Schmidt-Holtz recalls. "But really, for the first time ever, all Bertelsmann divisions worked together on a joint project with great success.

And he adds that the achievement

of the Presley project now has BMG managers anticipating when they can again tap into Bertelsmann's group-wide strengths.

BMG's resurgence began earlier this year, with No. 1 records from country music star Alan Jackson and several Grammy Awards and strong record sales for R&B singer Alicia Keys. "But by the fourth quarter, BMG's momentum had grown even stronger," says Schmidt-Holtz, citing such releases as Santana's Shaman, Foo Fighters' One by One, Rod Stewart's It Had to Be You ... The Great American Songbook, and Lavigne's Let Go.

Schmidt-Holtz admits to having pushed his managers but says they delivered under the mounting industry pressure of shrinking music sales. "I am grateful to our management all around the world for meeting my high expectations with such enthusiasm," he says. "The target of aggressive performance has been achieved almost everywhere.'

Schmidt-Holtz expects at least another two years of hardship before a recovery emerges for worldwide music sales, "We want to remain committed to our artists in good times and in bad. But we can only do this by spreading the risk over more shoulders. A happygo-lucky mentality is no longer compatible with the record business in the 21st century. People with that approach are better off in a casino."

Noel Regney, 80, of a long illness, Nov. 24 in Danbury, Conn. Moved by the Cuban missile crisis, the songwriter/ pianist penned the holiday classic made famous by Bing Crosby and Perry Como, "Do You Hear What I Hear?" in 1962 as a plea for peace. It was eventually recorded by more than 120 artists. Regney is survived by his wife, three children, one stepchild, two siblings, and two grandchildren.

Dave "Snaker" Ray, 59, of lung cancer, Nov. 28 in Minneapolis. A folk/blues singer/guitarist who was an early influence on such performers as Bob Dylan and Beck, Ray founded the trio Koerner, Ray & Glover with "Spider" John Koerner and Tony "Little Sun" Glover, recording several popular albums in the '60s for Elektra. Renowned for his six- and 12-string guitar work, Ray also recorded as a soloist for Elektra, Monument, Koch, and Tim/Kerr.

Mal Waldron, 77, of cancer, Dec. 2 in Brussels. Though Waldron appeared

on more than 40 albums for Prestige Records as a pianist/arranger, he is best-known for his composition of the jazz ballad "Soul Eyes," made famous by John Coltrane in 1962. Throughout a career that spanned more than four decades, Waldron also created themes for jazz mainstavs Gene Ammons, Jackie McLean, and Eric Dolphy. He is survived by seven children and two grandchildren.

Mary Hansen, 36, of injuries sustained after being hit by a car Dec. 9 in London. Hansen was singer/guitarist and a key member of U.K. experimental rock/indie pop band Stereolab. Originally from Australia, Hansen joined Stereolab in 1992. The group is signed to its own independent label Duophonic internationally and to Elektra in the U.S. It has released eight full-length albums in the past decade; its most recent, Sound-dust, debuted at No. 11 on the Billboard Heatseekers chart in September 2001.

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter



ATTACK OF THE DIVAS, PART ONE: There they were, two superstar singers in need of image repairs, lined up for prime-time network interviews on successive nights. On the night of Dec. 3—her latest album's release date—Mariah Carey caught softball questions from NBC's Matt Lauer, while the following evening saw Whitney Houston square off with ABC's Diane Sawyer (see Music & Showbiz, page 53). Leave it to public-relations pros to sort out the strengths and weaknesses of each artist's oncamera performance, but early numbers suggest that neither of their albums suffered fallout from those TV chats.

Carey's Charmbracelet begins with 241,000 units (No. 3 on The Billboard 200, No. 2 on Top



R&B/Hip-Hop Albums), a noteworthy sum because only one of her 11 Nielsen SoundScanera albums had a larger opening week. All but her self-titled debut in 1990

arrived during the SoundScan era; the only one to fetch a bigger start was Rainbow, with 329,000 units in 1999.

That said, Carey's strength has not been her opening-week sales but her ability to earn even bigger sums in subsequent weeks. Except for the Glitter debacle last year—the only album of her career that was certified for less than multi-platinum sales-each of her Sound-Scan-era titles pulled bigger numbers in the weeks leading up to Christmas than they did in their opening frames.

In 1993, for example, Music Box arrived in September at 174,500 units but went on to sell 193,000 during Thanksgiving week and 393,000 units the week before Christmas, and it surpassed the half-million mark during the holiday week. Daydream began with 224,000 in October 1995 but would later have six larger weeks, including 760,000 during the Christmas frame and two others at 400,000-plus. While a second-week decline is inevitable, we'll soon learn whether this one can build in the holiday season's rising tide. Toward that end, she made a concert appearance Dec. 11 on Today.

Meanwhile, first-day numbers on Just Whitney . . . suggest Houston is on course for her biggest opener since SoundScan's launch in 1991 (see A Look Ahead, page 6).

SMALL SCREEN, BIG BOOM: For the second time in four weeks, TV brings Greatest Gainer honors to Josh Groban, a ripple that has



been a recurring theme in his young career. In the Billboard dated Nov. 30, Groban's first album got a 40% boost after he ap-

low-rated Concert for World Children's Day, a special that only netted 4.7 million viewers. A PBS special that began airing Nov. 23 delivered increases in subsequent weeks, and now, in the wake of NBC's Christmas in Rockefeller Center and a visit to Live With Regis and Kelly, his first album swells by 41% (27-12). At the same time, Groban's new CD/DVD combo, In Concert, makes a splash, entering this week's unpublished Top Music Videos at No. 1 and the big chart at No. 35 (58,500 units). Combined, Groban's two collections sell 189,000, a sum that would be good for No. 6 on this week's chart.

Also making merry in the wake of NBC's Rockefeller special are Michelle Branch (83-54, up 23%) and Christmas albums by Barry Manilow (78-55, up 17%) and Brian Setzer (entering at No. 158, up 60%). Speaking of young Branch, did you realize that the only titles with longer tenures on The Billboard 200 than her 69 chart weeks are soundtracks? Shrek has charted for 82 weeks; Moulin Rouge for 74.

Changing channels, appearances on CNN shows of Paula Zahn and Connie Chung and on Caroline Rhea's syndicated show bring Andrea Bocelli a 9% gain (41-31), while the first two cablecasts of A&E's latest In Concert enliven **Rod Stewart** with a 13% increase (31-22). TV is a big part of Stewart's December strategy, as appearances on Fox's Billboard Music Awards and The Wayne Brady Show might push him higher on next issue's chart, followed by appearances on Late Show With David Letterman on Tuesday (17), Good Morning America on Wednesday (18), and a slot on Dick Clark's New Year's Eve special on ABC.

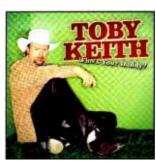
TV's impact is especially visible on this issue's charts, which reflect the inevitable downshift in album volume that takes place the week after Thanksgiving's bustling traffic blast. Witness Norah Jones, who made an end-of-theweek stop on Saturday Night Live yet manages to garner a 5% gain with only one day left in the tracking week—good for a 26-17 ride on the big chart.

The list's Pacesetter award comes courtesy of home-video exposure, as the soundtrack to Disney's Lilo & Stitch almost triples (161-56, up 169%).

Singles Minded...

TEN TO ONE: Toby Keith rounds his collection of No. 1 singles to an even 10, as "Who's Your Daddy" gains 309 detections and replaces Rascal Flatts' "These Days" atop Hot Country Singles & Tracks. Of the nine Keith tracks that

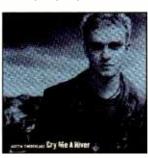
DreamWorks has sent to radio since he moved to the label from Mercury in 1999, seven have gone to No. 1, including the last six straight. Of those nine



songs, only "When Love Fades" and "Country Comes to Town" failed to ring the top bell. "Fades" was issued as Keith's debut single for DreamWorks, but the label shelved it after only a few weeks when many country stations began playing "How Do You Like Me Now?!," which eventually spent five weeks at No. 1. "Town" peaked at No. 4 in the Aug. 30, 2000, issue.

The last artist to hit No. 1 with six straight radio releases was Tim McGraw, who did so from December 2000 with "Grown Men Don't Cry" to this past September's "Unbroken." McGraw's current "Red Rag Top" is attempting to stretch his No. 1 streak to seven, inching 6-5 on the chart

RIVER DANCE: Justin Timberlake's second single from Justified, "Cry Me a River," earns Hot Shot Debut honors at No. 44 on The Billboard Hot 100, with 29.6 million audience impressions. The first track from that album, "Like I Love You," was also the chart's highest new entry when it entered the Sept. 7 edition at No. 67; it eventually peaked at No. 11. Only three songs from Timberlake's group, 'N Sync, debuted higher than "River": "I Want You Back" (No. 25 in 1998), "Pop" (No. 29, 2001), and "Bye Bye Bye" (No. 42, 2000).



Atop the Hot 100 for a seventh straight week is Eminem's "Lose Yourself, which re-bullets after having its first decline in points on last issue's chart. "Lose" is up 2

million audience impressions to 155.7 million listeners, although the new total is still shy of the 159.1 million that the track posted two weeks ago. With a gain in 12-inch vinyl sales of 450 units, "Lose" earns Greatest Gainer/Sales

honors for the first time and moves 55-21 on Hot 100 Singles Sales.

DYNAMIC DUO: Ja Rule pairs up with Ashanti once again on "Mesmerize." They are off to another successful start, with the Hot Shot Debut at No. 38 on Hot R&B/Hip-Hop Singles & Tracks. It ties Brandy's "Full Moon" for the second-highest debut this year on that list, following the current No. 1, "Work It" by Missy "Misdemeanor" Elliott, which entered at No. 36. The other two times these two artists teamed up, a top 10 single was the result. Their first union, "Always on Time," spent eight weeks at No. 1, while "Down for You," which also featured Charli "Chuck" Baltimore, neaked at No. 3.

Just one position above "Mesmerize," Benzino's "Rock the Party" earns the Greatest Gainer/Sales nod. This comes despite slipping nine positions on the Singles & Tracks chart, as the 146-unit sales increase does not offset a 250,000-audience impression decline.

Meanwhile, with eight top 10 singles under its belt, Dru Hill primes itself for yet another, as "I Should Be . . . " earns the Greatest Gainer/Airplay nod, advancing 18-11. Although the group hit No. 3 as a featured artist on Will Smith's "Wild Wild West," the previous top 10 of its own last occurred in January 1999, when "These Are the Times" peaked at No. 5.

ALRIGHT ALREADY: Alan Jackson swipes the Hot Shot Debut cup on Hot Country Singles & Tracks for the second consecutive week, as "That'd Be Alright" bows at No. 53—the exact same debut position he occupied last issue with "Let It Be Christmas." The latter track remains the only holiday title to impact the country radio chart so far this season (53-46), despite a host of new holiday-album titles on the market. A pair of tracks from Brooks & Dunn's new It Won't Be Christmas Without You come mighty close to chart territory: "Hangin' Round the Mistletoe" and the album's title track claim 114 and 109 detections, respectively. It took 117 spins to crack the 60-position radio chart this issue.

Other new Christmas albums that could still spawn chart entries include Jo Dee Messina's A Joyful Noise, Lee Ann Womack's The Season for Romance, Patty Loveless' Bluegrass & White Snow, and Clay Walker's Christmas. Comedic packages Cledus Navidad by Cledus T. **Judd** and White Trash Christmas by **Bob Rivers** are also candidates for radio play, as are other new seasonal sets from the Bellamy Brothers, the Oak Ridge Boys, the Charlie Daniels Band, the Tractors, and Bill Anderson. Aside from album releases, Epic is fielding Tammy Cochran's new cover of the Carpenters' "Merry Christmas Darling" to country stations.

BILLBOARD DECEMBER 21, 2002 www hillhoard com

LAST WEEK	2 WKS. AGO	EKS ON	Sales data compiled by Nielsen ARTIST SoundScan Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AG0	EEKS ON	ARTIST Title	
5	2 V		IMPRINT & NUMBER/DISTRIBUTING LABEL Was a summer 3 Weeks At Number 3 Weeks At Number 1	9 9	49	28	1	2	IMPRINT & NUMBER/DISTRIBUTING LABEL THE ROOTS Phrenology	7
1	1	3	SHANIA TWAIN MERCURY (NASHVILLE) 170314 (19.98 CD)	1	50	54	43	67	MCA 112996* (18.98 CD) PUDDLE OF MUDD ▲ 2 Come Clean	+
2	_	2	TIM MCGRAW Tim McGraw And The Dancehall Doctors	2	51	32	-	2	FLAWLESS/CEFFEN 493074/INTERSCOPE (12 98/18.98) SUM 41 Does This Look Infected?	-
	0.00		CURB 78745 (12.98/18 98) # HOT SHOT DEBUT		52	55	45	5	ISLAND 063497/IDJMG (18:98:CD) TONY BENNETT & K.D. LANG A Wonderful World	-
NE	w	1	MARIAH CAREY Charmbracelet	3	53	58	73	10	RPM/CDLUNIBIA 86734/CRG (12:98 EQ/18:98) VARIOUS ARTISTS WOW Hits 2003	-
4	2		MONARC/ISLAND 063467*/IDJMG (12.98/18.98) VARIOUS ARTISTS Now 11	2	54		95	69	EMI CMG/PIDVIDENT/WORD 39776/SPARROW (21 98 CD) MICHELLE BRANCH ▲ The Spirit Room	_
-			UNIVERSAL/EMI/ZOMBA/SONY 069720/UME (12 98/18.98)		1		63	Oy	MAYERICK 1989WARER BROS. 117.98 CD) BARRY MANILOW A Christmas Gift Of Love	_
_	3	•	SOUNDTRACK 3 8 Mile SHADY 493508*/INTERSCOPE (12 98/19 98)	1	55	/°	63		CONCORD/COLUMBIA 86976/CRG (12.98 EQ/18.98)	_
	9	27	AVRIL LAVIGNE Let Go ARISTA 14740 (17.98 CD)	2					PACESETTER * ►	
6		2	JENNIFER LOPEZ EPIC 86231 (18 98 EQ CD) This Is MeThen	6	56	161	-	21	SOUNDTRACK Disney's Lilo & Stitch WALT DISNEY 860734 (18:98 CD)	_
5	-	2	2PAC AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	5	57	94	71	8	FLEETWOOD MAC REPRISE 73775/WARNER BROS. (24 98 CO) The Very Best 0f Fleetwood Mac	
17	16	15	DIXIE CHICKS 3 Home MONUMENT/COLUMBIA 86840*/CRG (12.99 E0/18.98)	1	58	49	57		U2 SLAND 063361/IDJMG/INTERSCOPE 12 98/18 98	
7	15	8	FAITH HILL ² WARNER BROS. INASHVILLE) 48001/WRN (12.98/18.98) Cry	1	59	46	13	3	TONI BRAXTON ARISTA 14749 [12,98/18,98] More Than A Woman	
11	26	11	ELVIS PRESLEY Elv1s: 30 #1 Hits RCA 68079* (12.98/19.98)	1	60	43	- 1	2	BUSTA RHYMES J 20043* (12 98) 18 98) It Ain't Safe No More	_
	_		\$ GREATEST GAINER \$		61	59	42	6	VARIOUS ARTISTS EPIC (NASHVILLEI/MEA/UNIVERSAL/RLG 88920/SONY INASHVILLE) (12-98 EQ/17-98) Totally Country Vol. 2	
27	35	52	JOSH GROBAN Josh Groban 143/REPRISE 48154/WARNER BROS. (18 98 CD) [H]	8	62	47	37	5	JAHEIM ● Still Ghetto	-
19	10	5	JUSTIN TIMBERLAKE Justified	2	63	57	18	3	DIVINE MILL 48214WARNER BROS, (18 38 CO) GEORGE HARRISON DARK HORSE 41989*7(2APTIQL 102 3891 889) Brainwashed	
10	12	6	JIVE 41823/ZOMBA (12.98/18.98) CHRISTINA AGUILERA Stripped	2	64	79	69	55	KID ROCK ▲ ² Cocky	=
14	11	29	RCA 68037* (12.98/18.98) EMINEM ▲ ⁶ The Eminem Show	1	65	85	86	17	LAWAITLANTIC 83482'/AG (12 98/18:98) SOUNDTRACK Lizzie McGuire	-
8		2	WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98) PAUL MCCARTNEY Back In The U.S., Live 2002	8	66		78	5	BUENA VISTA 880791/WALT DISNEY (12.98 CD) KIDZ BOP KIDS Kidz Bop Christmas	
-	20		MPL 42318/CAPITOL (15.98/19.98) NORAH JONES Come Away With Me	6	67	1_	74	-11	RAZOR & TIE 89056 (9 39/13 39/) VARIOUS ARTISTS Now 10	_
_4	20		BLUE NOTE 32988/CAPITOL (17.98 CD) []	-	68	60			SONYJUNIVERSAUEMIZOMBA 86789KEPIC (12 98 EQ/19 98) MICHAEL W. SMITH Worship Again	_
18	_		SANTANA A 2 ARISTA 14/37/1/2/98/18/98)	1					REUNION 10074/ZOMBA (11.98/17.98)	_
20	8		MISSY ELLIOTT THE GOLD MIND/ELEKTRA 62813"/EEG (12 98/18.98) Under Construction	3	69	50		7	KELLY ROWLAND MUSIC WORLD/COLUMBIA 86516/CRG (12.98 €0/18.98) Simply Deep	_
22	23	24	NELLY ▲ 5 Nellyville FO: REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	1	70	68	50	52	NO DOUBT ▲ 2 Rock Steady INTERSCOPE 493158* (12.96/18.98)	
16	5	4	JAY-Z 3 The Blueprint 2: The Gift And The Curse ROC-A-FELLA/DEF JAM 063380*/IDJMG 15 98/19.98)	1	71	72	82	55	CREED ▲ 5 Weathered WIND-UP 13075 (11.98/18.98)	
31	19	7	ROD STEWART It Had To Be You The Great American Songbook J 20039 (12 98/18 98)	4	72	64	75	36	ASHANTI ▲ 2 MURDER INC / AJM 586830 1/10JMG (12.98/18.98)	
30	27	10	THE ROLLING STONES ▲ 3 Forty Licks ABKC0 13378/VIRGIN (25 98 CD)	2	73	84	77	16	KIDZ BOP KIDS RAZOR & TIE 89055 (11 98/17.98) Kidz Bop 2	
13	4	3	JA RULE MURDER INC /DEF JAM 063487* /RDJMG (12.98/18.98)	4	74	71	66	12	DISTURBED ▲ REPRISE 48220WARNER BROS (18.98 CD) Believe	
15	-	2	SYSTEM OF A DOWN AMERICAN COLUMBIA 8762' (CRG (18.98 EQ CD) Steal This Album!	15	75	92	98	19	BRUCE SPRINGSTEEN The Rising	
23	6	3	MATCHBOX TWENTY More Than You Think You Are MELISMA/AT LANTIC 835 12/AG (1/2 98/18 58)	6	76	93	-	2	CHARLOTTE CHURCH COLUMBIA 88990(CRG (18.39 EG CD)	
36	33	5	ALAN JACKSON Let It Be Christmas	27	77	90	107	32	VANESSA CARLTON ▲ Be Not Nobody	
12	_	2	ARISTA NASHVILLE 67052/RLG (11 98/17.98) SNOOP DOGG Paid Tha Cost To Be Da Bo\$\$	12	78	95	93	22	A&M 493307/INTERSCOPE (18 98 CD) RED HOT CHILI PEPPERS ▲ By The Way	-
34	31	7	DOGGYSTYLE/PRIDRITY 33157-/CAPITOL (12:98/18:98) KENNY G Wishes	29	79	74	53	7	WARNER BROS. 48140* (18.98 CD) FOO FIGHTERS One By One	
29	25	20	ARISTA 14753 (12 98/18 98) TOBY KEITH Unleashed	1	80	62	49	15	ROSWELL 68008/RCA (18.98 CD) U2 The Best Of 1990-2000 & B-Sides	-
41		0	DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11 98/18 98) ANDREA BOCELLI Sentimento	12	81	115	100	5	ISLAND 634380/IDJMG/INTERSCOPE (24.98 CD) BROOKS & DUNN It Won't Be Christmas Without You	_
	34		PHILIPS 470400/UNIVERSAL CLASSICS GRDUP (1898 CD) RASCAL FLATTS Melt	5	82	1	52	7.1	ARISTA NASHVILLE 87053/RLG (11 98/17 98/ SALIVA Back Into Your System	-
	22		LYRIC STREET 185031/HOLLYWOOD (12 98/18 98) ELTON JOHN Greatest Hits 1970-2002	12	83	Ь.		37	ISLAND 063153/IDJMG (18:96 CD) CELINE DION A New Day Has Come	_
_1			ROCKET/UTV 063478/UME (24.98 CD)		84	96		an a	PIC 8400 (12 98 £0/18 98) DIANA KRALL Live In Paris	_
	38	33	PINK M!ssundaztood ARISTA 14718 (12 98/18 98)	6		_			VERVE 065109/VG (12.98/18.98)	_
NIE		14	JOSH GROBAN 143/REPRISE 48413/WARNER BRDS. (27.98 CD)	35	85		60		INDIA.ARIE MOTOWN 064755UMRG (12 98/18.98) Voyage To India	_
	28	6	NIRVANA ▲ Nirvana DGC/GEFFEN 493607/INTERSCOPE (18.98 CD)	3	86	86	80	10	SOUNDTRACK • American Idol: Greatest Moments RCA 58141 (11 587/18 58)	_
21	-	2	DRU HILL DEF SOUL 063377-/hDJMG (12 98/18 98)	21	87				PHIL COLLINS ATLANTIC 83583/AG (12 98/18 98) Testify	
37	30	4	3 DOORS DOWN REPUBLIC/UNIVERSAL 664396/UMRG (12.98/19 98)	8	88	76	61	6	VARIOUS ARTISTS BMG 73768/WARNER MUSIC GROUP (12.98/18 98) Totally Hits 2CO2: More Platinum Hits	
24	-	2	BABY CASH MONEY/UNIVERSAL 060076*/UMRG f12 98/18 98)	24	89	75	48	g (4)	SEAN PAUL 2 HARD/P/ATLANTIC 83620°/AG (9.98/13.98)	
45	46	10	GOOD CHARLOTTE ● The Young And The Hopeless DAYLIGHT \$6486/EPIC (12:98 ED CD)	7	90	67	36	K.J.	PEARL JAM ● EPIC 58625* (18 98 CD) Riot Act	
33	7	3	AUDIOSLAVE Audioslave Interscope/Epric 86968* (18.98 CD)	7	91	80	83	15	COLDPLAY CAPITOL 40504* (12.98/18 98) A Rush Of Blood To The Head	
51	44	47	ALAN JACKSON ARISTA NASHVILLE 6/039/FIG (1/2 98/18 98) Drive	1	92	87	51	4	JIM JOHNSTON World Wrestling Entertainment Presents: WWE Anthology (Soundtrack) SMACK DOWN! 9832/KDCH (74.98 CD)	
48	40	33	KENNY CHESNEY A 2 No Shoes, No Shirt, No Problems	1	93	99	67	5	DAVE MATTHEWS BAND BAMA RAGS 58124PCA (21 98 CD) Live At Folsom Field Boulder Colorado	
44	39	50	JOHN MAYER 🛦 2 Room For Squares	15	94	91	70	9	KEITH URBAN ● Golden Road	
52	47	10	AWARE/COLUMBIA 85293 (CRG (7 98 EQ/18 96) [H] VARIOUS ARTISTS W0W Christmas	45	95	66	17	3	CAPITOL (NASHVILLE) 32936 (10 98/18 98) MUDVAYNE The End Of All Things To Come	
	55	5	WORD-CURB/EMICMG/PROVIDENT 86078/WARNER BRDS. (21.98 CD) VARIOUS ARTISTS The Time-Life Treasury Of Christmas: Holiday Memories	46	96	77	65	8	EPIC 86487 (18.98 EQ CO) LL COOL J 10	_
			TIME LIFE 18857 (19.98 CD)						DEF JAM 063219*/IDJMG (12.98/18.98)	
38		1	BARBRA STREISAND Duets	38	97	102	62	2.0	CHEVELLE Wonder What's Next	

THIS WEEK	LAST WEEK	WKS. AGO	KS olu	A DOTICE.	NOIL	THIS WEEK	LAST WEEK	2 WKS. AGO	35 UK	LOTICE THE	NOIL
	-	2	3	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK		$\overline{}$	275	i	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK
99	103	87	+	O-TOWN 02, J 20033 (12 98/18 98)	28	1:50	166 1	131		THE WHITE STRIPES THIRD MAN 27/124 /VZ (18.98 CD) [M] White Blood Cells	61
100	108	79	5	ALISON KRAUSS + UNION STATION ■ Live ROUNDER GIOSIS/UME (19.98 CD)	36	151	130 1	127	1	THE VINES ● Highly Evolved ENGINEROOM 37527*/CAPITOL (17.98 CD) Highly Evolved	11
101	100	64	•	TORI AMOS ● Scarlet's Walk EPIC 86412 (18.98 EQ CD)	7	152	NEV	N	1	SOUNDTRACK SHADY 450979 '/INTERSCOPE 18.98 CD) 8 Mile: More Music From 8 Mile	152
102	98	59	5	DAVID GRAY ATO 88154/RCA (18.98 CD) A New Day At Midnight	17	153	139	134		EVE ● Eve-olution RUFF RYDERS 493381*/INTERSCOPE (12,98/18 98)	6
103	114 1	01	17	JAMES TAYLOR ▲ October Road COLUMBIA 63594/CRG (12.98 EQ/18.98)	4	154	133	72	3	ERICK SERMON J 20050* (12 98/18 98)	72
104	56		2	BOB DYLAN The Bootleg Series Volume 5: Bob Dylan Live 1975 The Rolling Thunder Revue	56	155	163 1	139	1	BECK DDC/GEFFEN 493393/INTERSCOPE (18 98 CD) Sea Change	8
105	69	32	3	CRAIG DAVID WILDSTANMILANTIC 80027/AG (12-98/18-98)	32	156	142 1	19	15	LIL' FLIP SUCKAFREF, OUDICDLUMBIA 86521-/CRG (7.98 EQ/12.98) Undaground Legend	12
104	104	92	•	BON JOVI Bounce ISLAND 063055/IDJ/MG (12.98/18.98)	2	157	186	-	15	BRITNEY SPEARS ▲ ⁴ JIVE 41776/20MBA (12/98/18/98) Britney	1
107	111 1	17	34	SHERYL CROW ▲ ABM 493290/INTERSCOPE 1(1289/18 98) C'mon, C'mon	2	158	NEV	//	1	THE BRIAN SETZER ORCHESTRA WARNER BROS 44011 (1894 C01) Boogie Woogie Christmas	158
108	97	58	6	LIL JON & THE EAST SIDE BOYZ MMC 2787/17V 113 9817 981	15	159	188	189	,	VARIOUS ARTISTS WALD DISNEY SEODS (12.98 CD) Radio Disney Jams: Vol. 5	122
1109	109	97	64	MARTINA MCBRIDE Greatest Hits	5	160	170	_	14	SOUNDTRACK Spirit: Stallion Of The Cimarron	40
110	70	21	3	RCA (NASHVILLE) 67012/RLG (12-98/18-98) TALIB KWELI Quality	21	161	172 1	171	16	A8M 493304/NYERSCOPE (15.98 CD) SHAKIRA 3 Laundry Service	3
171 1	07 1	20	24	RAWKUS 113048-/MCA (18.98 CD) PLAY Play (EP)	74	162	165 1	80	5	P.O.D. ▲ ³ Satellite	6
112	106	111	19	MUSIC WORLD/COLUMBIA 86607/CRG (8.98 EQ CD) [H] LINKIN PARK [Reanimation]	2	163	RE-EN	TRY	2	ATLANTIC 83475 /AG (11.98/17.98) HILARY DUFF Santa Clause Lane	154
18.3	105		6	WARNET BROS. 48326" (18.98 CD) SHAGGY Lucky Day	24	164			5	BUENA VISTA 860066/WALT DISNEY (12.98 CD) [H] WC Ghetto Heisman	46
	116 1			BIG YARD 13070°/MCA (18.98 CD) JACK JOHNSON ▲ Brushfire Fairytales	34	165			B	SHAKIRA Laundry Service : Washed And Dried	112
	20			ENJOY/UNIVERSAL 860994/UNARG (18 98 CD) [M] QUEENS OF THE STONE AGE Songs For The Deaf	17	166	173		,	EPIC 88962 118 98 E Q CD) LEE ANN WOMACK The Season For Romance	166
		"		INTERSCOPE 493425 (14.98 CO)				112		MCA NASHVILLE 170289 (11 98/18 98)	16
	61		-	K-CI & JOJO MCA 113069*(18:98:CD)	61	167				SOUNDTRACK FOX 113028**MCA 118.98 CD) Brown Sugar	
	24 1	_	32	GEORGE STRAIT ● The Road Less Traveled MCA NASHVILLE 170220 (11.98/18.98)	9	168	164 1	26	11	LAS KETCHUP \(\triangle^2\) SHAKETOW/V[CDLUMBIA 86980/CRG (15.98 EQ CD] [H]	65
318	168 1	61	6	VARIOUS ARTISTS WINDHAM HILL 11651/RCA VICTOR (18 98 CD) A Windham Hill Christmas	118	169	RE-EN	TRY	5	ANNE MURRAY STRAIGHTWAY 39779 (19.98/19 98) Country Croonin'	109
1119 1	18 1	50	14	AARON CARTER JIVE 41818/70MBA (12:98/18:98)	18	170	169 1	43	9	HEATHER HEADLEY RCA 69376 [9-98-13-98] This Is Who I Am	38
120	176 1	76	3	VARIOUS ARTISTS TIME LIFE 18858 (17.98 CD) A Peaceful Christmas	120	178	RE-EN	THY	1	AMY GRANT A&M 493318/intERSCOPE (18.98 CD)	21
121	13 1	03	66	SYSTEM OF A DOWN 3 Toxicity AMERICAN/COLUMBIA 82240*/CRG (12.98 EQ/18.98)		172	NEV		1	PATTY LOVELESS EPIC 85967/SONY (17.98 EQ.CD) Bluegrass & White Snow: A Mountain Christmas	172
122	154 1	57	3	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR CAPITOL 42210 (12.98/17 98) Christmas With The Rat Pack	122	173	171 1	41	8	ENRIQUE IGLESIAS State Sta	2
123	62 1	63	23	AEROSMITH ▲ 0, Yeah! Ultimate Aerosmith Hits	4	174	134	94	å	BONE THUGS-N-HARMONY RUTHLESS 88594 "FPIC (12 98 ED/18 98)	12
124	141 1	162	21	COLUMBIA 86760/CRG (17 98 EQ/24 98) DAVE MATTHEWS BAND ▲ 2 Busted Stuff	1	175	156 1	109	5	DEBORAH COX The Morning After	38
125	23 1	18	10	VARIOUS ARTISTS iWorship: A Total Worship Experience	60	176	128 1	13	ò	J 20014 (12 98/18 98) STEVIE WONDER The Definitive Collection	35
12é	101	_	7.0	INTEGRITY 86846/EPIC (19 98 EO CO) KELLY OSBOURNE Shut Up	101	177	RE-EN	TRY 3	4	MOTOWN/UTV 066164/UME (18.98 CO) VARIOUS ARTISTS ▲ ² Now 9	1
127	48 1	28	12	EPIC 88870 (I8 98 EO CD) [H] KENNY G ● Paradise	9	178		Se		UNIVERSAL/EMI/ZOMBA/SONY 584408/UMRG (12 98/19 98) NAPPY ROOTS Watermelon, Chicken & Gritz	24
	143 1	_		ARISTA 14738 (12 98/18 98) MICHAEL W. SMITH ▲ Worship	20	179				ATLANTIC 83524*/AG (11 58/17 58) JIMMY EAT WORLD ▲ Jimmy Eat World	31
3.3	50 1		12	REUNION 10025/ZDMBA (11 98/17 98) VARIOUS ARTISTS Disneymania: Superstar Artists Sing DisneyTheir Way!	61	180	152 1			DREAMWORK\$ 450334*/INTERSCOPE (17.98 CD) TANK One Man	20
	30			WALT DISNEY 860785 (18.98 CD)						BLACKGROUND/UNIVERSAL 064692/UMRG (12 98/18.98)	31
		The state of the s		ROADRUNNER 618425/ID.JMG (18.98 CD)	46	181	138			FAT JOE TERROR SQUAD/ATLANTIC 83800*/AG (12.98/18.98) Loyalty	
	93 1	_	5	ERIC CLAPTON One More Car, One More Rider: Live On Tour 2001 DUCK/REPRISE 48374/WARNER BRDS. (24.98 CD)	43	182				LED ZEPPELIN ATLANTIC 83519/AG (19.98 CD) Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
	17 1	84	26	NEW FOUND GLORY ● Sticks and Stones DRIVE-THRU 112916/MCA (18.98 CD)	4	183	11110	٧		SIMPLE PLAN LAVA 89334/AG (7.98/11.98) [N] No Pads, No HelmetsJust Balls	183
133	78		2	B2K EPIC 85856 (8 98 EQ CD) EPIC 85856 (8 98 EQ CD)	133	184	126		2	SYLEENA JOHNSON Live 39005/20MBA (1) 98/17.98) [H] Chapter 2: The Voice	126
1134	119	90		SOUNDTRACK ATLANTIC 83574/AG (18 98 CD) Harry Potter And The Chamber Of Secrets	81	185	157 1	53	19	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CO)	9
135	12 1	08	10	LEANN RIMES CURB 78747 (12.99/18 98) Twisted Angel	12	18€	127 1	97	#	MERCYME IND/MORD 85133/WARNER BROS, (16 98 CD) [M] Almost There	67
136	82 1	38	TI S	JOHN TESH GARDEN CITY/WORD 34595/MARNER BRIDS. (17.98 CD) Christmas Worship	136	187	147	89	j	INSANE CLOWN POSSE The Wraith: Shangri-La PSYCHOPATHIC/D3 9912/RIVIERA (19 98 CD)	15
137 1	44 1	73	17	JUMP5 SPARROW 51992 (12.98 CD) All The Time In The World	86	188	177 1	49	5	JOHNNY CASH AMERICAN/LOST HIGHWAY 063339*/JUME (18.98 CD) AMERICAN/LOST HIGHWAY 063339*/JUME (18.98 CD)	70
1/38	35 1	37	31	SOUNDTRACK Spider-Man ROADRUNNER/COLUMBIA 88402/ICJMG/CRG (12 98 E0/18 98)	4	189	RE-EN	FRY	9	KIDZ BOP KIDS RAZDR & TIE 89042 (11 98/17 98) Kidz Bop	76
139 1	32 1	06	26	KORN ▲ Untouchables	2	190	RE-EN	TRY	2	RAZOR & TIE 89042 (1) 98(17) 98) SUSAN TEDESCHI TONE-COOI, 7511 95/ARTEMIS (17) 98 CD] [H] Wait For Me	91
1:4C 1	22 1	04	8	IMMORTAL 6: 488*/EPIC (12.98 EQ/18.98) TAPROOT Welcome	17	191	RE-EN	TRY 7	4	SOUNDTRACK ▲ ² Moulin Rouge	3
141 1	60 1	77		VELVET HAMMER(ATLANTIC 8356)/AG (11.98 CD) SOUNDTRACK ▲ Shrek	28	192	151 1	75 8	i	MUSIQ Justisen (Just Listen)	1
142 1	21 1	29		DREAMWORKS 450305/INTERSCOPE (12 98/18 98) NICK CARTER Now Or Never	17	193	RE-EN1	TRY 1	0	DEF SOUL 586772*/IDJMG (12 98/18.98) UNCLE KRACKER No Stranger To Shame	43
	53 -			JIVE 41828/ZOMBA (12.99/18.98) JOHNNY MATHIS The Christmas Album	143	194				LAVA 83542*/AG (12 98/18 98) VARIOUS ARTISTS Radio Disney Holiday Jams 2	194
144 1	55 1	79	10	COLUMBIA 88814/CRG (12.98 EQ/18.98) MERCYME Spoken For	41		192 1		15	WALT DISNEY 860988 (12 98 CD) MONTGOMERY GENTRY My Town	26
	46 1		#5	INO/M2 o COMMUNICATIONS/WORD 86218/WARNER BROS. 117.98 CO) NICKELBACK A Silver Side Up	2	196			M	COLUMBIA INASHVILLE) 88520/SONY (NASHVILLE) (11.98 EQ/17.98) SEETHER Disclaimer	92
	29 1	-		RICE RELEASE 10 SILVER SILVE OF RADARDINUSE 618485/02JMG (12.98/18.98) CLIPSE ■ Lord Willin'	4		197	-		WIND-UP 13068 (9.98 CD)	9
			,	CLIPSE Lord Willin STAR TRAI #735'/ARISTA (1/2 98/18 98) JO DEE MESSINA A Joyful Noise	147		187 1	-	.3	DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12 98/18 98)	68
TIP .	E-EN	-		CURB 78755 (18 98 CD)	-			2		DEE VEE 0004/MUSICRAMA (19 88 CD)	
	49 1		12	LIFEHOUSE DREAMWDRKS 459377/INTERSCOPE (18 98 CD) Stanley Climbfall	7	199			6	NICKEL CREEK SUGAR HILL 3941 (18 98 CD) This Side	18
149 1	74 1	45	74	TOM PETTY AND THE HEARTBREAKERS The Last DJ WARNER BROS. 47955 (18.98 CD)	9	200	RE-ENT	FRY .		SOUNDTRACK ● A Walk To Remember EPIC 88311 (18 98 EQ CQ)	34

AltLims 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 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platin

DECEMBER 21 Billboard TOP JAZZ ALBUMS TM

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黃	X		Sales data compiled by Nielsen
3	AST WEEK		SoundScan
E	LAS		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
			NUMBER 1 2 5 Weeks At Number 1
1	1		TONY BENNETT & K.D. LANG A Wonderful World RPM/COLUMBIA 86734/CRG
2	2	14/	DIANA KRALL VERVE 065109/VG Live In Paris
3	3		NATALIE COLE VERVE 589/724/VG Ask A Woman Who Knows
4	5		STEVE TYRELL This Time Of The Year
5	4		DIANA KRALL ▲ The Look Of Love VERVE 549846/VG
6	6		JOHN COLTRANE A Love Supreme (Deluxe Edition) IMPULSEI/VERVE 589945/VG
7	8		JANE MONHEIT N CODED 4234/WARLOCK [H]
8	7		HARRY CONNICK, JR. Songs I Heard COLUMBIA 85077* CRG
9	11		STEVE TYRELL Standard Time
10	10		TONY BENNETT Playin' With My Friends: Bennett Sings The Blues
11	9		KARRIN ALLYSON CONCORD JAZZ 2106; CONCORO
12	13		HARRY CONNICK, JR. COLUMBIA 69794 "/CRG
13	22		VARIOUS ARTISTS BLUEBIRD 63974/RCA VICTOR Swingin' Christmas Party
14	17		CHARLIE HADEN WITH MICHAEL BRECKER VERVE 06/4095/VG American Dreams
15	14		ROSEMARY CLOONEY CDNCQR0 2166 The Last Concert
16	19		PATRICIA BARBER BUE NOTE 39856/CAPITOL
-17	16		CASSANDRA WILSON BIUE NOTE 350/2/CAPTIOL [M] ELON LINE STATE STAT
18	15		JOSHUA REDMAN WARRER BROS. 48279 WARRER BROS. 48279 KEELY COMPT. Keely Surings Proc. Style With Strings
19	23		KEELY SMITH Keely Swings Basie-Style With Strings COUNDTRACK Finding Forrester
(21)	18		LEGACY/COLUMBIA 85350/CRG
22	20		LEGACY/COLUMBIA 65564/URG
23	20		JOHN COLTRANE Coltrane For Lovers
24			BRANFORD MARSALIS QUARTET Footsteps 0f Our Fathers
25	21		BRAD MEHLDAU Largo
E CO	21		WARNER BROS 48114

DECEMBER 21	D.III 1	I	DP	CON		MP(DR	AR	Y
2002	Billboard [®]	J	A	ZZ	A	B	U	M	5.,

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盖	¥		Sales data compiled b	Nielsen
3	NE.	7		
60	LAST WEEK	57		SoundScan
F	3		ARTIST IMPRINT & NUMBER/DISTRIBUT	NG LABEL Title
			W = N	UMBER 1 41 Weeks At Number 1
(1)	1		NORAH JONES A 2	Come Away With Me
J			BLUE NOTE 32088/CAPITOL [H]	
2	2	TA	KENNY G ●	Wishes
(2)	3		ARISTA 14753	Paradise
-3	3	561	KENNY G ● ARISTA 14738	rarauise
4	6	124	AL JARREAU	All I Got
	-		GRP 589777.VG	Groovin
5	4		WARNER BROS. 48011 [M]	Grooviii
6	5	-10	FOURPLAY	Heartfelt
-	40		BLUEBIRD 63916/RCA VICTOR	December
4	13		CHRIS BOTTI COLUMBIA 86864/CRG	December
8	7	EG)	KEIKO MATSUI	The Ring
	11		NARADA 13198 [M]	MAINTA 15th Applicancy Edition
7	14		VARIOUS ARTISTS WNUA 2955	WNUA 15th Anniversary Edition
10	19	6.5		Smooth Jazz Sampler for AIDS Relief Volume 13
			KKSF 69288/RYKDDISC	Just Chillin'
11	8	5	NORMAN BROWN WARNER BROS. 47995 [H]	Just Chillin
12	9	EH	WILL DOWNING	{Sensual Journey}
42	15		GRP 589610/VG	Definitive Hits
13	15	14	HERB ALPERT A&M 490886/INTERSCOPE	Denimive hits
14	16	-1-1	LEE RITENOUR	Rit's House
48	11		GRP 589825/VG	Ride
15	11		BONEY JAMES WARNER BROS. 48004	niue
16	11.00	110	VARIOUS ARTISTS	Golden Slumbers: A Father's Lullaby
			RENDEZVOUS 48333/WARNER BROS.	V
17	22		VARIOUS ARTISTS VERVE 589606*/VG	Verve//Remixed
18	12	Si i	KIM WATERS	Someone To Love You
-	0.1	- 7 5	SHANACHIE 5094 [M]	1.6.4.1
19	21	Tile of	MASQUE MEEK 34018	Infinite Love 811
20	20	27-1	BOB BALDWIN	Standing Tall
	0.0	-	NARADA JAZZ 12575 NARADA	The Control of the Charles II
21	23		KIRK WHALUM SQUINT-CURB/WORD 86233/WARNER BRDS.	The Gospel According to Jazz - Chapter II
22	18	-7.1	JOE SAMPLE	The Pecan Tree
0			PRA/VERVE 589508/VG	F
23	121		GEORGE DUKE BIZARRE PLANET 5101	Face The Music
24	100		RUSS FREEMAN	Drive
1			PEAK 8511/CONCORD	7. 0
25	123		GATO BARBIERI	The Shadow of the Cat

DECEMBER 21 Billboard TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK			
III.	Ŗ	9.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	
11	1		ANDREA BOCELLI PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
2	2		GLENN GOULD SONY CLASSICAL 87703	State Of Wonder
3	3		RENEE FLEMING DECCA 457181/UNIVERSAL CLASSICS GROUP [H]	Bel Canto
4	4		CARRERAS-DOMINGO-PAVAROTTI DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
(5)		11111	JEAN-YVES THIBAUDET DECCA 470290/UNIVERSAL CLASSICS GRDUP	Magic Of Satie
6	5		YO-YO MA SONY CLASSICAL 89667	Classic Yo-Yo
(2)	8		VARIOUS ARTISTS The Ultin DECCA 472568/INIVERSAL CLASSICS GROUP	mate Relaxation Christmas Album
8	6		CECILIA BARTOLI DECCA 473380/UNIVERSAL CLASSICS GROUP [M]	The Art Of Cecilia Bartoli
9	7		PLACIDO DOMINGO DG 471575/UNIVERSAL CLASSICS GROUP	Sacred Songs
10	11		THE CAMBRIDGE SINGERS (RUTTER) COLLEGIUM 80510	Christmas Album
11	10		CHANTICLEER TELDEC 48556/AG	Our American Journey
12	9		VANESSA-MAE ANGEL 57329	The Best Of Vanessa-Mae
13	14		VARIOUS ARTISTS SONY CLASSICAL 27886	KDFC Islands Of Sanity
14			TONU KALJUSTE ECM 472980 UNIVERSAL ELASSICS GROUP	Part: Orient & Occident
15	1 11		RICHARD JOO COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions

DECEI 2	MBER 002	21	Billboard® TOP CLASS	SICAL CROSSOVER
THÌS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	ļų.	4	JOSH GROBAN 4 2 143/REPRISE 48154/WARNER BROS. [H]	1 Week At Number 1 Josh Groban
2	H	W	JOSH GROBAN 143/REPRISE 48413/WARNER BROS	Josh Groban In Concert
3	1	2	CHARLOTTE CHURCH	Prelude: The Best OF Charlotte Church
	3	10	RUSSELL WATSON DECCA 473160, UNIVERSAL CLASSICS GROUP	Encore
(5)	5	13	MARIO FRANGOULIS SONY CLASSICAL 89805 [M]	Sometimes Dream
6	2	-	BOND MB0/DECCA 470500/UNIVERSAL CLASSICS GROUP [H]	Shine
	4	16	ANDREA BOCELLI ▲ PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
8	141	mi	ASELIN DEBISON SONY CLASSICAL 87707	Sweet Is The Melody
	6	41	CHARLOTTE CHURCH ● COLUMBIA 89710/CRG	Enchantment
10	7	W	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 89932	Star Wars Episode II: Attack Of The Clones
11	8	- 15	SARAH BRIGHTMAN NEMO STUDIO 33257/ANGEL	Classics
12	11		ANDRE RIEU SAVOY 17152/DENON	Dreaming
13	10	111	YO-YO MA & THE SILK ROAD ENSEMBLE	Silk Road Journeys: When Strangers Meet
14	13		DANIEL RODRIGUEZ	The Spirit Of America
15	15	(II.)	MANHATTAN 37564 [H] RUSSELL WATSON DECCA 468699/UNIVERSAL CLASSICS GROUP [H]	The Voice

DECE 2	MBER 002	21	Billboard TOP	NEW AGE ALBUMS
THIS WEEK	AST WEEK			
HL	3		ARTIST IMPRINT & NUMBER/DISTRIBUTI	
6	1	7	VARIOUS ARTISTS WINDHAM HILL 13651/RCA VICTOR	NUMBER 1 營 4 Weeks At Number 1 A Windham Hill Christmas
2	2	K	VARIOUS ARTISTS TIME LIFE 18858	A Peaceful Christmas
3	3		JIM BRICKMAN WINDHAM HILL 11647/RCA VICTOR	Love Songs & Lullabies
4	4		GEORGE WINSTON WINDHAM HILL 11649/RCA VICTOR	Night Divides The Day: The Music Of The Doors
5	5		VARIOUS ARTISTS VIRGIN 12082	Pure Moods IV
a 6	6		ENYA REPRISE 49211/WARNER BROS.	Only Time-The Collection
7	7		LORIE LINE TIME LINE 70021 [H]	Sharing The Season 4
8	9	5,1	VARIOUS ARTISTS NARADA 13263	The Best Of Celtic Christmas
9	8	186	JIM BRICKMAN WINDHAM HILL 11589/RCA VICTOR	Simple Things
10	11	12/	JOHN TESH GARDEN CITY 34593	The Power Of Love
11	10	110	2002 REAL MUSIC 8812	Sacred Well
12	12	7/	SECRET GARDEN DECCA 548678	Once In A Red Moon
13	15	24	TIM JANIS TIM JANIS ENSEMBLE 1105 [M]	A Thousand Summers
14	14		LORIE LINE TIME LINE 50020	Heritage Collection: Vol. 3
15	13	11-1	JOHANNES LINSTEAD	Guitarra Del Fuego

Sales data for Classical, New Age, and Kid Audio charts compiled by



DECEMBER 21 Billboard

TOP CLASSICAL BUDGET

	NUTCRACKER HIGHLIGETS PETER WOHLERT, LASERLIGHT	/BERLIN SYMPHONY ORCHESTRA
	CHRISTMAS WITH PAVAROTTI LASERLIGHT	LUCIANO PAVAROTT
	HANDEL: MESSIAH (HLTS.) LASERLIGHT	VARIOUS ARTISTS
	TCHAIKOVSKY: NUTCRACKER HIGHLI DIRECT SOURCE SPEC AL PRODUCTS	IGHTS VARIOUS ARTISTS
	TRADITIONAL CHRISTMAS CAROLS UNIVERSAL SPECIAL PRODUCTS	AMORARTIS CHAMBER CHOIF
	CHRISTMAS FAVORITES BOSTON PO	PS ORCHESTRA (FIEOLEF
	NUTCRACKER SLITE ST. CLAIR	VARIOUS ARTISTS
	20 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS
	HANDEL: THE MESSIAH LONDON PH MADACY 50223	ILHARMONIC ORCHESTRA
	CLASSICAL MASTERPIECES CLASSICS FOR RELAXI MADACY	ATION VARIOUS ARTIST:
	MOZART: SYMPHONY NOS. 40 & 41 MADACY	VARIOUS ARTISTS
12	TCHAIKOVSKY: THE NUTCRACKER SUI	TE VARIOUS ARTISTS
	CLASSICAL MASTERPIECES MADACY	VARIDUS ARTISTS
	FOR THE HOLIDAYS DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
15	CLASSICAL MASTERPIECES: SPANISH GUITA MADACY	R VARIOUS ARTIST

DECEMBER 21 Billboard

TOP CLASSICAL MIDLINE

	ULTIMATE CLASSICAL CHRISTMAS VARIOUS ARTISTS SONY CLASSICAL
2	A TENOR'S CHRISTMAS CARRERAS-DOMINGO-PAVAROTTI SDNY CLASSICAL
3	CHRISTMAS ADAGIOS VARIDUS ARTISTS DECCA JUNIVERSAL CLASSICS GROUP
4	CHRISTMAS FESTIVAL BOSTON POPS ORCHESTRA (FIEOLER RCA VICTOR
.5	BABY MOZART VARIOUS ARTISTS WALT DISNEY
	ART OF SEGOVIA OG /UNIVERSAL CLASSICS GROUP ANORES SEGOVIA
7	NO. 1 CHRISTMAS ALBUM VARIOUS ARTISTS DECCA /UNIVERSAL CLASSICS GROUP
8	TCHAIKOVSKY: NUTCRACKER/BEAUTY ANTAL DORATI PHILIPS/UNIVERSAL BLASSICS GROUP
9	THE JOY OF CHRISTMAS LEONARD BERNSTEIN SONY CLASSICAL
10	ESSENTIAL CHRISTMAS VARIOUS ARTISTS DECCA /UNIVERSAL CLASSICS GROUP
111	VOICE OF CHRISTMAS VARIOUS ARTISTS DECCA JUNIVERSAL CLASSICS GROUP
12	CHRISTMAS ADAGIOS HOLIDAY CLASSICS VARIOUS ARTISTS RCA VICTOR
13	OPERA ALBUM VARIOUS ARTISTS EMI CLASSICS /ANGEL
14	50 GREATEST CLASSICS VARIOUS ARTISTS ST. CLAIR
15	NUTCRACKER PHILORCH (ORMANOY) SONY CLASSICAL
Jussic	al Midline compact discs have a wholesale cos
	8 98 and 12 98 CDs with wholesale price lower than

between 8.98 and 12.98. CDs with wholesale price lower th 8.98 appear on Classical Eudget.

DECEMBER 21 Billboard

TOP KID ALIDIO

	TOP KID AUDIO
1	KIDZ BOP KIDS KID2 BOP CHRISTMAS RAZOR & TIE 89056
2	KIDZ BOP KIDS RAZOR & TIE 89055
3	VARIOUS ARTISTS DISNEYMANIA SUPERSTAR ARTISTS SING DISNEY THEIR WAY! WALT DISNEY 860785
	VARIOUS ARTIST5 RAQID DISNEY JAMS: VDL 5 WALT DISNEY 860787
5	HILARY DUFF SANTA CLAUSE LANE BUENA VISTA 860066/WALT DISNEY
6	VARIOUS ARTISTS OISNEY'S CHRISTMAS COLLECTION WALT DISNEY 860887
	KIDZ BOP KIDS KIDZ BOP RAZOR & TIE 89042
	VARIOUS ARTISTS RADID DISNEY HOLIDAY JAMS 2 WALT DISNEY 860988
9	VARIOUS ARTISTS MICKEY CHRISTMAS: VOL 2 WALT DISNEY 860803
10	VARIOUS ARTISTS CHILDREN SING FOR CHILDREN 25 CHRISTMAS SONGS UNITED AUDIO 10991/JINITED MULTIMEDIA
11	VARIOUS ARTISTS TODDLER FAVORITES MUSIC FOR LITTLE PEDPLE/KID RHIND 75262/RHINO
12	THE CHIPMUNK THE CHIPMUNKS GREATEST CHRISTMAS CAPITOL 21383
13	VARIOUS ARTISTS LILD & STITCH ISLAND FAVORITES WALT DISNEY 860797
	VARIOUS ARTISTS KIO'S DANCE PARTY BMG SPECIAL PRODUCTS 44570
15	WONDER KIDS CHRISTMAS SING-A-LONG MADACY 7750
16	VARIOUS ARTISTS OISNEY CHILDREN'S FAVORITES VOL 1 WALT DISNEY 860605
17	VEGGIE TUNES BOB AND LARRY'S SUNDAY SCHOOL BIG IDEA/WORD 8620_/LYRICK STUDIOS
18	JIM BRICKMAN WINDHAM HILL 1164/FICA VICTOR LOVE SONGS & LULLABIES
19	THE WIGGLES YUMMY YUMMY LYRICK STUDIDS 9204
50	VEGGIE TUNES BIG IDEA II VEGGIETALES SING-ALONGS BOB & LARRY'S BACKYARD PARTY BIG IDEA 35010
21	VEGGIE TUNES A VERY VEGGIE CHRISTMAS BIG IDEA/WORD 3500E/LYRICK STUDIOS
22	VARIOUS ARTISTS PRINCESS FAVORITES WALT DISNEY 860746
23	VARIOUS ARTISTS RUIDLPH FROSTY AND FRIENDS' FAVORITE CHRISTMAS SONGS SONY WONDER 67766/EPIC
24	WENDY WISEMAN KIDRUP LAND IT'S CHRISTMAS SONGS FOR THE HOLIDAY SEASON KIDZUP 069718

■ 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 10 million xinits (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 (Platinum). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [N] indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

DE R:	2	002	R 21	• TOP POP. CATALOG.
				Sales data compiled by Nielsen
WFFK	WEEK	S. AGO		SoundScan
THIS	LAST	2 WKS.		ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL
				NUMBER 1 日本 6 Weeks At Number 1
	1	1		VARIOUS ARTISTS Now That's What I Call Christmas! EMI/ZOMBA/SONY/UNIVERSAL 585620/UMRG (19.98 CD)
(2)	2	2	Ha	MANNHEIM STEAMROLLER ▲ Christmas Extraordinaire AMERICAN GRAMAPHONE 1225 (17.98 CD)
	2	2		\$ GREATEST GAINER \$
3	3	3		TRANS-SIBERIAN ORCHESTRA A LAVA/ATLANTIC 92786/AG (11.98/17.98) [H] Christmas Eve And Other Stories
	7	5		BARBRA STREISAND Christmas Memories Christmas Memories
	5	4		CELINE DION 4 550 MUSIC 69523/EPIC [11.98 EQ/17.98} These Are Special Times
	4	10		ELVIS PRESLEY ▲ It's Christmas Time
	8	8	4	HARRY CONNICK, JR. COLUMBIA 57550/CRG (11.98 EQ/17.98) When My Heart Finds Christmas
B	11	16		KENNY G A Faith: A Holiday Album
9	15	9		CHARLOTTE CHURCH ▲ Dream A Dream SONY CLASSICAL 89463 (12.98 EQ/18 98)
10				SOUNDTRACK A O Brother, Where Art Thou?
18.00	22	24		LDST HIGHWAY/MERCURY 170069/IDJMG (12.98/19.98)
42	22	34		TRANS-SIBERIAN ORCHESTRA • The Christmas Attic
12	12	20		BING CROSBY White Christmas MCA SPECIAL PRODUCTS 731143/MCA (3 98/6 98)
(13)	25	31		VINCE GUARALDI A Charlie Brown Christmas
14	16	18		MARIAH CAREY COLUMBIA 64222,CRG (11 98 GUT) 2981 Merry Christmas COLUMBIA 64222,CRG (11 98 GUT) 2981
15	10	12		VARIOUS ARTISTS Happy Holidays UNITID AUGIO 1880 (1 98 CD)
16	6	15	III.	TIM MCGRAW ▲ 3 Greatest Hits CUBB 71978 (12 (%) 48 38) CUBD 71978 (12 (%) 48 38)
17	23	25		ELVIS PRESLEY RCA 67959 (1) 98/17 98/1 White Christmas
18	19	7		VARIOUS ARTISTS TIME LIFE 1880 (19 98 CD) The Time-Life Treasury Of Christmas
(19)	27	24	11	ANNE MURRAY STRAIGHTWAY 20335 (19 98 CO) What A Wonderful Christmas
20	14	23	101	THE BEATLES & 8 1 APPLE 29325/CAPITOL (12.98/18.98)
21	21	14	2201	DIXIE CHICKS • Wide Open Spaces MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [H]
22	20	19	30	MARTINA MCBRIDE RCA (NASHVILLE) 67842/RLG (10.98/16.98) White Christmas
23	33	47	100	MANNHEIM STEAMROLLER ▲ 5 A Fresh Aire Christmas AMERICAN GRAMAPHONE 1988 (15.98 CD)
3	26	28	M.	BURL IVES Rudolph The Red-Nosed Reindeer MCA SPECIAL PRODUCTS 322177/MCA (6:38 CO)
25				NEWSONG REUNION (0033/20MBA (11,98/17 98) [H] The Christmas Shoes
26	44	-	112	MANNHEIM STEAMROLLER Christmas AMERICAN GRAMAPHONE 1984 (15.98 CD)
27	37	=	60	THE CARPENTERS A A&M/UNIVERSAL 215173/UMRG (10.98/14.98) Christmas Portrait
28	13	11	7	EMINEM B The Marshall Mathers LP WEB/AFTERMATH 490629*/INTERSCOPE (12 98/18 98)
29	18	21		LINKIN PARK B WARNER BROS 4/755 (12 98/18.98) [Hybrid Theory]
30	24	13	10	RASCAL FLATTS ▲ Rascal Flatts LYRIC STREET 165011/HDLLYWDOD (11.98/18 98) [M]
31	34	-		NAT KING COLE ● Christmas Favorites EMI-CAPITOL SPECIAL MARKETS 57729 (2 98/5.98)
32	29	22	1711	DIXIE CHICKS 10 MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98) Fly
33	17	6	TANK!	SHANIA TWAIN ♠¹9 Come On Over MERCURY (NASHVILLE) 538003 (12 98/18 98)
13	10-2	COM		MANNHEIM STEAMROLLER ▲ Christmas Live AMERICAN GRAMAPHONE 1997 10,981 15 98)
35	38	17	1181	CARRERAS-DOMINGO-PAVAROTTI (MERCURIO) SONY CLASSICAL 89131 (12.98 EQ/18.98) The Three Tenors Christmas
36	28	26	104	CREED ♠¹0 WIND-UP 13053- (1198/18 98) Human Clay
37	45-6	THE	BR.	KENNY G & Miracles - The Holiday Album
38	30			JOHNNY MATHIS ● The Christmas Music Of Johnny Mathis, A Personal Collection LEGACY/COLUMBIA 57:194/CRG (5:98 EQ/9 98)
39	40		3),1	DESTINY'S CHILD ● 8 Days Of Christmas MUSIC WORLD/COLUMBIA 86098/CRG (12.98 £Q/18 98)
40	32	38	7	VARIOUS ARTISTS CURB 77351 (4 98/7 98) All-Time Greatest Christmas Records
41)		HAV	27	VARIOUS ARTISTS • Ultimate Christmas
42	31	33	1115	KENNY CHESNEY ▲ 3 Greatest Hits BNA 67976/RLG (12,98/18 98)
43	E E	mar	66	NAT KING COLE ● The Christmas Song
44		TTAV	77	VARIOUS ARTISTS ▲ A Very Special Christmas A&M/UNIVERSAL 21391 I/UMRG (12.98/18 98)
45	46	_	1000	VARIOUS ARTISTS WALT DISNEY 860887 (4 98/7 98) Disney's Christmas Collection
46	43	30	626	JAMES TAYLOR ♠¹¹ WARNER BROS 31/3 1/7 98/11.98) Greatest Hits
47		Arm.		TONY BENNETT Snowfall - The Christmas Album COLUMBIA 66459/CRG (7.98 EQ/11 98)
48		Trois		NEIL DIAMOND ▲ ² COLUMBIA 52914/CRG (7 98 EQ/11 98) The Christmas Album
49		112		JIMMY BUFFETT A MARGARITAVILLE 111489/MCA (3.98/7.98) Christmas Island
50	50	42	284	ABBA 6 Gold - Greatest Hits POLYDORZUNIVERSAL 517002/UMRIG (12 98/18 98)
Catalog	album	s are 2	2-year-ol	d titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albung Billboard 200 or re-issues of older albung Billboard 200 if a Heatseekers title reaches that level it and the act's subsequent albu

D	ECE	ME 200	ER 2	HEATSEEKERS.
B	ille	0	arc	
Æ	WEEK	AGO		Sales data compiled by 🄀 Nielsen
THIS V	LASTV	2 WKS.	I	ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL
				NUMBER 1 2 Weeks At Number 1
1	1	_		KELLY OSBOURNE EPIC 86870 (18.98 EQ CD) Shut Up
2	4	2		HILARY DUFF BUENA VISTA 860066/WALT DISNEY (12.98 CD) Santa Clause Lane
3	7	11		SIMPLE PLAN No Pads, No HelmetsJust Balls
	2	H		SYLEENA JOHNSON Chapter 2: The Voice
5	3	3		JIVE 39035/20MBA (11 96/17 98) THE USED The Used
6	10			REPRISE 48287/WARNER BROS. (11.98 CD) ROYCE DA 5'9" Rock City GAME/INTHE PAINT /KOCH (18.98 CD)
7	5			GAME/IN THE PAINT (ROCH (18 98 CD)
8	8	9		NICOLE C. MULLEN Christmas In Black And White W080-0088 8213WARNER BRIDS. (17 98 CD)
9	9	6		JOE NICHOLS UNIVERSAL SOUTH 170285 (11 98/17.98) Man With A Memory
10	16	8		THE DONNAS Spend The Night
•	24	28		CLEDUS T. JUDD MDNUMENT 86744/SDNY (NASHVILLE) (17.98 ED CD) Cledus Navidad
12	6	10		NICHOLE NORDEMAN Woven & Spun
13	4.5	45		MARIO FRANGOULIS SONYCLASSICAL 88805 (13 98 EQ UD) SONGLASSICAL 88805 (13 98 EQ UD)
14	15	15		SUGARCULT Start Static ULTIMATUM 076073/ARTEMIS (13.98 CD)
15	19	14		SELAH Rose Of Bethlehem 50 CENT Guess Who's Back?
17	13	7		PULL CILP 2003 (16.98 CO) OK GO OK GO OK GO
18	27	21		STEVE TYRELL This Time Of The Year
19	18	18		ZOEGIRL Mix Of Life
				SPARROW 40546 (9.98 CD) HOT SHOT DEBUT
20			0	LOS BUKIS FONDVISA 0691 (14 98 CD) 30 Inolvidables
21	21	12		JUANES A Un Dia Normal SURCO 017532/UNIVERSAL LATINO (16 98 CD)
22	33	23		SMILEZ & SOUTHSTAR Crash The Party ARTISTD/RECT 01030 (11.98/17.98)
23	29	13		BREAKING BENJAMIN HOLLYWOOD 162396 (12 98 CD) Saturate
24	20	4		JOHN P. KEE & NEW LIFE Blessed By Association VICENTE FERNANDEZ 35 AniversarioLo Meior De Lara
26	17	36		VICENTE FERNANDEZ SONY DISCOS 87598 (17.98 EG CD) ZOEGIRL 35 AniversarioLo Mejor De Lara Life
27	22	25	= 0	SPÄRROW 51828 (16.98 CD) RELIENT K The Anatomy Of The Tongue In Cheek
28	14	47	35)	TOBYMAC Momentum
29	28	_	3	FOREFRONT 25294 (17 98 CD) NO SECRETS No Secrets JUE 41781/ZOMBA (17 98 CD)
30	31	43	4	DASHBOATD CONFESSIONAL The Places You Have Come To Fear The Most
31	30	30		JOY WILLIAMS REUNION 10059/20MBA (17.98 CD) by surprise
32	25	20		LIMITE Soy Asi
33	5,			ALEJANDRO FERNANDEZ SONY DISCOS 84953 (15-98 EO CO) Bellas Artes En Vivo: 100 Anos De Musica Mexicana
34	34	27		EMERSON DRIVE DREAMWORKS INASHVILLEI 450272/INTERSCOPE (8.98/14.98) Emerson Drive
35	41	34		EDNITA NAZARIO Acustico Vol. 2 SDNY 018/08/8749 (16:98 E0 CD) DELIBROUS 2
37	26	31		DELIRIOUS? Touch FURIOUS? 50003 118 98 CD) SUPERCHICK Last One Picked
38	50		-7	NICOLE C. MULLEN WORD 89127/WARNER BRIDS (11.38)17.98) Talk About It
39	NE II	ine	6	SARA GROVES All Right Here
40	47	-	E	SPONEGIND/WORD 88219/WARNER BRDS. (17.98 CD) BEBO NORMAN SSENTIAL 10991/20/MBA (17.98 CD) Myself When I Am Real ESSENTIAL 10991/20/MBA (17.98 CD)
41	32	22	1	HEZEKINIAN (10091/ZUMDA (17.98 LD) HEZEKINIAN WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR Family Affair II: Live At Radio City Music Hall VERITY 43/17/6/ZUMBA (11.98/17.98)
42	49	_		TAKING BACK SUNDAY Tell All Your Friends
43	48	F		INDUSTRIA DEL AMOR UNIVISIDN 310093/UG (14.98 CD) 30 Inolvidables
44	38	49	93	12 STONES 12 Stones WIND-UP 13069 (17.98 CD)
45		24		MAROON 5 00TONE 50001 (12 98 CD) Songs About Jane
46	36	24		THE HAPPY BOYS ROBBINS 75004 (18 98 CD) INTERPOL Turn On The Bright Lights
48	40	16		OLGA TANON Sobrevivir
49	,,,	W		WARNER LATINA 49393 (16.98 CD) BUCK HOWDY Skidaddle!
50				PRAIRIE DOG 407 (13.98 CD)

Billboard ® TOP INDEPENDENT ALBUMS

IIS WEEK	AST WEEK	WKS. AGO		Sales data compiled by Nielsen ARTIST SoundScan Title
E	4	2 V		IMPRINT & NUMBER/DISTRIBUTING LABEL WE NUMBER 1 4 Weeks At Number 1
1	1	1	G,	JIM JOHNSTON World Wrestling Entertainment Presents: WWE Anthology (Soundtrack)
2	2	2		LIL JON & THE EAST SIDE BOYZ Kings Of Crunk BME 2370*/TVT (13 98/17 98)
1	3	3		INSANE CLOWN POSSE PSYCHOPATHIC/D3 9912/RIVIERA (19.98 CD) The Wraith: Shangri-La
4	5	4		SUSAN TEDESCHI Wait For Me TDNE-CODL 751146/ARTEMIS (17-98 CD) [H]
5	4	5		LOUIE DEVITO DEE VEE 0004/MUSICRAMA (18.98 CD) N.Y.C. Underground Party S
	6	8		NICKEL CREEK SUGAR HILL 3941 (19 98 CD) This Side
7	9		4	ROYCE DA 5'9" GAME/IN THE PAINT BY/5/KOCH (18.98 CD) [H] Rock City
8	7	6		LOS TIGRES DEL NORTE La Reina Del Sur FONDVISA 50666 (14.98 CD)
9	8	9		VARIOUS ARTISTS Children Sing For Children: 25 Christmas Songs UNITED AUDID 10991/UNITED MULTIMEDIA (4.38 CD)
13	12	11		EVA CASSIDY Imagine BLX STREET 10075 (16:98 CD)
11	10	7		BOSTON Corporate America
12	11	16		SUGARCULT Start Static ULTIMATUM 076673/ARTEMIS (13.98 CD) [H]
13	14	15		50 CENT Guess Who's Back?
13				HOT SHOT DEBUT LOS BUKIS FONOVISA 6891 (14 98 CD) [M] 30 Inolvidables
15	13	13		DEFAULT ● The Fallout
16	15	10		TYT 2310 (1.1.98 (D) [M] DELBERT MCCLINTON Room To Breathe NEW WEST 6042 (17 98 (D)
17	22	18	22	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98) Halos & Horns
18	23	17	163	AIMEE MANN SUPEREGO 007/UNITED MUSICIANS (17.98 CD) Lost In Space
19	17	14	B	DA HEADBUSSAZ Dat's How It Happen To'm FEHYPNOTIZE MINDS 3602 STREET LEVEL (10.98/17 98)
20	18	31		DASHBOARD CONFESSIONAL The Places You Have Come To Fear The Most vagrant 354 (14.98 CD) [H]
2"	20	12		PRETENDERS ARIEMIS 751153 (17 98 CD) Loose Screw
22	34	-	=1	VARIOUS ARTISTS 20 Holiday Favorites IMG 40308 (1.98/4 98)
23	19	19	WA!	TRANSPLANTS HELLCAT 80448 '/EPITAPH (16.98 CD) Transplants
24	21	20	60.	KHIA FEATURING DSD ● Thug Misses DIRTY 00WN 751132/ARTEMIS (17.98 CD) [M]
25	16	_		KOOL G RAP RAWKUS/IN THE PAINT 8471/KDCH (18.98 CD) The Giancana Story
26	37	_		VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS 91222 (6,98 CD) Christmas Memories
27	27	45		TAKING BACK SUNDAY VICTORY 176 (12 98 CD) [H] Tell All Your Friends
28	30	27		INTERPOL Turn On The Bright Lights MATADOR 545' (9.98 CD) [M] BUCK HOWDY Skidaddle!
30		1111		PARIE DOG 07 (13.99 CD) [H] LORIE LINE Sharing The Season 4
31	33	ďΩ		THE HIT CREW Kid's Christmas Party
32	50			THE OAK RIDGE BOYS An Inconvenient Christmas
33	35	25		SPRING HILL/WORD 21034/WARNER BROS. (16 98 CD) SINEAD O'CONNOR Sean-Nos Nua
34				HUMMINGBIRD 79724/VANGUARD (18.98 CD) BLENDERS When It Snows
35	24	50		OARRIN 49558 (15.98 CD) LOS TEMERARIOS AFG SIGMA 6529 FONOVISA (10.98/16.98) Una Lagrima No Basta
36				ELVIS PRESLEY BING MADACY SPECIAL PRODUCTS 5294/MADACY (10 98/10 98)
67				ISRAEL KAMAKAWIWO'OLE BIG BOY 5097/MOUNTAIN APPLE COMPANY (17.98 CD) Alone In Iz World
38	25	24		THIEVERY CORPORATION The Richest Man In Babylon EIGHTEENTH STREET LOUNGE 060 / CAROLINE (16 98 CD) [M]
39	26	200		VARIOUS ARTISTS Reggae Gold 2002 VP 1679' (9 98/16.98)
40				CUISILLOS DE ARTURO MACIAS No Voy A Llorar MUSART 12849/BALBOA (12.98 CD)
41	32	·····		GEORGIA MASS CHOIR I Owe You The Praise
42	38	44.		DISTILLERS HELLEAT BOAST MEPTIAPH (17.98 CO) [M] Sing Sing Death House
43	41	21		ANI DIFRANCO So Much Shouting/So Much Laughter
44	28	21		VARIOUS ARTISTS Fat Music Volume VI: Uncontrollable Fatulence
46	36	36		STEVE EARLE Jerusalem E-SQUARED 75:147/ARTEMIS (17.98 CD) YING YANG TWINS Alley: The Return Of the Ying Yang Twins
47	42	39		YING YANG TWINS Alley: The Return Of The Ying Yang Twins COLLIPARK/IN THE PAINT B375/KOCH (17 98/17 98) VARIOUS ARTISTS TV Guide: 50 All-Time Favorite TV Themes
48	N.F.	W		TVT 1940 (17.98 CD) VARIOUS ARTISTS Christmas At The Vatican
49	000A13F00F18F3AH			LASERLIGHT 1795 (6.98 CD) MAHALIA JACKSON/NAT KING COLE O Holy Night
50				DIRECT SOURCE SPECIAL PRODUCTS 1092 (6.98 CD) BING CROSBY Bing And Friends Christmas
he Heat	eekers	s char	t lists t	DIRECT SOURCE SPECIAL PRODUCTS 1192 (698 CD) the best-selling albums by new and developing artists, defined as those who have neve

Catalog allbums are 2-year-old titles that have fallen below No. 100 on The Billiboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billiboard 200 and Top Pop Catalog Albums. The Heat-seekers chart lists the below No. 100 on The Billiboard 200 or re-issues of older albums are immediately ineligible to appear on the Heat-seekers chart. Top Independent Albums are current titles that are sold via independent distributors, including those that are fulfilled via major branch distributors. Albums with the greatest sales gains this week. Recording industry Assn. Of America (RIAA) certification for net shipment of 1 million units (Diamond). Numeral following Platnum or Diamond symbol indicates as albums multi-platnum level. Recording industry Assn. Of America (RIAA) certification for net shipment of 100 million units (Diamond). Numeral following Platnum or Diamond symbol indicates as albums multi-platnum level. Recording industry Assn. Of America (RIAA) certification for net shipment of 100 million units (Diamond). Numeral following Platnum or Diamond symbol indicates as albums multi-platnum level. Recording industry Assn. Of America (RIAA) certification for net shipment of 100 million units (Platnum). RIAA certification for net shipment of 100 million units (Platnum). RIAA certification for net shipment of 100 million units (Platnum). RIAA certification of 200,000 units (Platnum). RIAA certification of 200,0

Sharing The Season 4

LORIE LINE

DECEMBER 21 Billboard® TOP INTERNET ALBUM SALES.

100				
THIS WEEK	LAST WEEK		Sales data and internet sales reports compiled by Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	BILLBOARD 200 RANK
100			NUMBER 1 👑 2 Weeks At Number 1	
1	1	8	PAUL MCCARTNEY MPL 42318/CAPITOL Back In The U.S. Live 2002	16
2	6		NORAH JONES A BLUE NOTE 32088/CAPITOL [M] Come Away With Me	17
3			JOSH GROBAN 143/REPRISE 484 13/WARNER BROS. Josh Groban In Concert	35
4	4		SHANIA TWAIN MERCURY (NASHVILLE) 170314 Up!	1
5	14	40	JOSH GROBAN ▲ ² 143/REPRISE 48154/WARNER BROS. [H] Josh Groban	12
6	13		ELVIS PRESLEY A RCA 680/9* Elv1s: 30 #1 Hits	11
7	11	1 (1)	THE ROLLING STONES ▲ 3 ABKCO 13378/VIRGIN Forty Licks	23
8	9	7	ROD STEWART ▲ J 20039 It Had To Be You The Great American Songbook	22
9	5		TONY BENNETT & K.D. LANG RPM/COLUMBIA 86734/CRG A Wonderful World	52
10	10	45	DIXIE CHICKS ▲ 3 MONUMENT/COLUMBIA 86840°/CRG Home	9
311	8	ES	GEORGE HARRISON OARK HORSE 41969*/CAPITOL Brainwashed	63
12	121	Ш	BUCK HOWDY PRAIRIE DOG 407 [H] Skidaddle!	-
13	12	6	SOUNDTRACK ▲ 3 SHAOY 493508*/INTERSCOPE 8 Mile	5
14	20	7	FAITH HILL ▲ ² WARNER BROS (NASHVILLE) 48001/WRN Cry	10
15	15		ELTON JOHN ROCKET/UTV 063478/UME Greatest Hits 1970-2002	33
16	16	7	SANTANA ▲ ² ARISTA 14737 Shaman	18
17	17	20	AVRIL LAVIGNE A ARISTA 14740 Let Go	6
18	1.51	mni	VARIOUS ARTISTS TIME LIFE 15726 The Time-Life Treasury Of Christmas	
19	19		ANDREA BOCELLI PHILIPS 470400/UNIVERSAL CLASSICS GROUP Sentimento	31
20	3	2	BARBRA STREISAND COLUMBIA 86128/CRG Duets	47
21	18		FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR CAPITOL 42210 Christmas With The Rat Pack	122
22	7		TIM MCGRAW CURB 78746 Tim McGraw And The Dancehall Doctors	2
23	23		JENNIFER LOPEZ EPIC 86231 This is MeThen	7
24		11-6	FLEETWOOD MAC ● REPRISE 73775/WARNER BROS The Very Best Of Fleetwood Mac	5 7
25	2	=3	BOB DYLAN LEGACY/COLUMBIA 87047/CRG The Bootleg Series Volume 5: Bob Dylan Live 1975 The Rolling Thunder Revue	104

Billboard TOP SOUNDTRACKS

				TM.
THIS WEEK	LAST WEEK	No. 194	Sales data compiled by S Nielsen SoundScan	IMPRIN" & NUMBER/DISTRIBUTING LABEL
			曾 NUMBER 1 增	6 Weeks At Number 1
	1	4	8 MILE ▲3	SHADY 493508*/INTERSCOPE
2	12	2.	DISNEY'S LILO & STITCH •	WALT DISNEY 860734
3	3		LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY
4	4	70)	AMERICAN IDOL: GREATEST MOMENTS ●	RCA 68141
5	5		WORLD WRESTLING ENTERTAINMENT PRESENTS: WWE ANTHOLOGY (JIM J	OHNSTON) SMACK OOWN! 8832/KOCH
6	6	7	O BROTHER, WHERE ART THOU? ▲6	LOST HIGHWAY/MERCURY 170069/IDJMG
7	2		PAID IN FULL	ROC-A-FELLA/DEF JAM 063201*/iDJMG
8	7		HARRY POTTER AND THE CHAMBER OF SECRETS	ATLANTIC 83574/AG
9	9		SPIDER-MAN ▲	RDADRIINNER/COLUMBIA 86402/IDJMG/CRG
10	11	70	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
(11)	Ŋ.		8 MILE: MORE MUSIC FROM 8 MILE	SHADY 450979°/INTERSCOPE
12	13		SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
13	8	11	BROWN SUGAR	FOX 113028*/MCA
14	17	10	MOULIN ROUGE A ²	INTERSCOPE 493035
15	16		A WALK TO REMEMBER ●	EPIC 86311
17	10 15		DIE ANOTHER DAY SWEET HOME ALABAMA	WARNER BROS. 48348 HOLLYWOOD 162364
18	14	5.33	FRIDAY AFTER NEXT	HOLLYWOOD 162384
19	18		EIGHT CRAZY NIGHTS	COLUMBIA 87026/CRG
20	19	26	GREASE A®	POLYDOR/UNIVERSAL 825095/UMRG
211	23	46	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING •	REPRISE 48110/WARNER BROS.
22	21	73	COYOTE UGLY ▲3	CURB 78703
23	22	0	YU-GI-OH!: MUSIC TO DUEL BY	DREAMWORKS 450406/INTERSCOPE
24	20	25	SCOOBY-DOO	LAVAVATLANTIC 83543/AG
25	24		FRIDA	DECCA 474150/UNIVERSAL CLASSICS GROUP

Top Internet Album Sales reflects physical aibums ordered though Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. Albums with the greatest sales gain this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Platino). Secretification of 400,000 units (Platino). Asterisk indicates vinyl available. [H] indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and Nielsen SoungScan, Inc. All rights reserved.

Chart Codes: —ALBUMS— The Billboard 200 (B200) Bluegrass (BG) Blues (BL)

Classical (CL) Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catolog (CCA)

el (GA) seekers (HS) lay (HOL) pendent (IND)

Jazz (J2) Contemporary Jazz (CJ) Latin Albums (LA) Latin: Latin Pop (LPA)

R&B/Hip-Hop Catalog (RBC) Reagae (RE) Reggae (RE) World Music (WM) —SINGLES—

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) Hot Lotin Tracks (LT) Latin: Latin Pop (LPS)

Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Alrplay (RA) R&B Hip-Hop Singles Sales (RS)

Rap Tracks (RP) ck 'RO)

Rankings from biweekly charts are listed in ital-ics during a chart's unpublished week

12 Stones: HS 44 12 Stones: 15.5 44 2002: NA 11 2Pac: B200.8; RBA 1; RBC 8, 9, 12, 24; H100.30; HA 25; RA 14; RBH 17; RP 8 3 Doors Down: B200.38; A40.27; H100.49; HA 51; MO 8; RO 1 3LW: RBA 82

3LW: KBA 82 504 Boyz: RA 51; RBH 51 50 Cent: H5 16; IND 13; RBA 61; H100 50; HA 47; RA 19, 60; RBH 20, 61; RP 11; RS 58

Aaliyah: RBA 66; H100 24, 51; HA 22, 46; RA 12, 17; RBH

13, 18 Abba: PCA 50 Los Acosta: LA 61 Yolanda Adams: GA 6; RBA 88; RBC 14 Trace Addition: CA 42; CS 23 Aerosmith: B200 123 Pepe Aguilar: LA 60 Christina Aguilera: B200 14; A40 40; H100 10, 83; HA 9;

Christina Aguilera: B200 14; A40 40; H100 11 T40 5, 38 AJ: H55 14; RBH 95; R5 3 Alabama: CCA 22 Alberto Y Roberto: LPS 33; LT 27 Ali: H100 4; HA 4; RA 4; RBH 5; RP 4; T40 14 Alive: DC 11 Gary Allan: CA 33; CS 18 The All-American Rejects: MO 32 Karrin Allyson: JZ 11 Herb Alpert: CJ 13 Amber: DC 14

Amber: DC 14 Amerie: B200 185; RBA 44; H100 56, 69; HA 53, 65; HSS 33; RA 20, 22; RBH 19, 23; RP 18; RS 17 Tori Amos: B200 101; A40 16 Jessica Andrews: CS 60 Los Angeles De Charly: LA 48; RMS 26 Anny: DC 34 Marc Anthony: TSA 12; DS 18; TSS 8, 31 Area 305; LPS 15; LT 3; TSS 1 Ricardo Arjona: HS 7; LA 3; LPA 3; LPS 1; LT 1; TSS 6 Aroma: LT 45; RMS 16 Anny: DC 34 Daniel Ash: DC 40 Ashanti: B200 72; RBA 41; H100 48; HA 48; RA 24, 36;

RBH 26, 38; RS 61 Rodney Atkins: CS 40 Audioslave: B200 41; H100 73; HA 68; MO 11; RO 2 Audiostave: B200 41; H Audiovent: RO 30 Authority Zero: MO 34 Automagic: DC 18 Avant: RBA 71 Aventura: TSA 16 Aventura: 15A 16 Ramon Ayala: LA 45; RMA 19 Ramon Ayala Y Sus Bravos Del Norte: RMS 24 Steve Azar: CA 61; CS 28

B2K: B200 133; HOL 31; RBA 46, 85; H100 12; HA 14; H5S 24, 52; RA 8; RBH 10, 83; R5 9; T40 30
Baby: B200 39; RBA 9; H100 54; HA 54; H5S 35; RA 26, 69; RBH 27, 70; RP 12; RS 24
Bacilos: LP5 17; LT 24
Erykah Badu: H100 11; HA 11; H5S 72; RA 2; RBH 2; RS 36 Baha Men: WM 1, 6 Anita Baker: RBA 95 Bob Baldwin: CJ 20

Banda El Recodo: LA 72; LT 2B; RMS 6, 33 Banda Machos: LT 47: RMS 20 Banda Tierra Blanca: RMS 29 Patricia Barber: JZ 16 Gato Barbieri: Cl 25 Barnes: DC 24 Luther Barnes: GA 22 Pancho Barraza: LA 51; RMS 40 Cecilia Bartoli: CL 8 Nikie Batey: HSS 47; RS 30 Beanie Sigel: HSS 48; RA 54; RBH 52; RS 25 The Beatles: PCA 20 Beck: B200 155 The Beatles: PCA 20
Beck: B200 155
Daniel Bedingfield: T40 26
Beenie Man: RE 4; RS 70
Belinda: LA 16: 17; LPA 11; RMA 6: LPS 40; TSS 15
Tony Bennett: B200 52; INT 9; IZ 1, 10; PCA 47
Tab Benoit: BL 12
Benzine: Huo 90; HSS 49; RA 37; RBH 37; RP 24; RS 27
Beto Y Sus Canarios: LT 48; RMS 17
Sophie Ellis Bextor: DC 29; HSS 69
BL 18 FA 32

Beto Y Sus Canarios: LI 48: RMS 17
Sophie Ellis Bextor: DC 29: HSS 69
B.I.: RS 43
Big "C": HSS 20: RS 10
Big Tymers: H100 93; RA 61; RBH 60
Bilal: RBH 99
David Bisbal: LPS 30
Bjork: EA 5, 22
BLAC Kstreet: RA 55; RBH 55
Ruben Blades: LA 38: TSA 4
Blenders: IND 34
Mary J. Blige: H100 99: HSS 68: RA 43; RBH 40; RS 35
The Blind Boys Of Iabama: GA 9, 27
Boards Of Canada: EA 17
Andrea Bocelli: B200 31; CL 1; CX 7; INT 19
Bond: CX 6
Bone Thurs: N-Harmony: B200 174: RBA 56 Bond: CXG
Bone Thugs-N-Harmony: B200 174; RBA 56
Bone Thugs-N-Harmony: B200 174; RBA 56
Boo: H100 93; RA 61: RBH 60
Boomkat: DC 32
Pat Boone: HSS 27
Boston: IND 11
Chris Botti: CJ 7
David Bowie: HSS 73
Boyz II Men: RBC 18
Michelle Branch: B200 54; A40 1, 21; AC 2: H100 7, 88; HA 7; HSS 50; T40 6; TSS 21
Brandy: DS 9

Michelle Branch: B2:00 54; Aqo 1, 21; AC 2: H100 7, 88; HA 7; HSS 50; T40 6; TSS 21
Brandy: DS 9
Toni Braxton: B2:00 59; RBA 16; DC 23; H100 86; RA 34; RB 43; RS 47
Breaking Benjamin: HS 23; MO 31
Michael Brecker; J2 14
Jim Brickman: NA 3, 9; AC 7
Sarah Brightman: CX 11
Brooks & Dunn: B2:00 81; CA 12, 35; CCA 20; HOL 13; CS 13; H100 80
Garth Brooks: CA 65; CCA 18
Bobby Brown: H100 42; HA 42: HSS 36; RA 18; RBH 16; RP 10; RS 15
Norman Brown: CJ 11
Jimmy Buffet: PCA 49
Los Bukis: HS 20; IND 14; LA 5; RMA 2
Busta Rhymes: B2:00 60; RBA 14; H100 68; HA 64; HSS 17, 41; RA 23; RBH 22; RP 16; RS 4, 18, 63
bwb: CJ 5
Juanita Bynum: GA 18
Tracy Byrd: CA 63; CS 43

Chris Cagle: CS 36
The Calling: A40 15; HSS 64
The Calling: A40 15; HSS 64
The Cambridge Singers: CL 10
Cam'ron: RBA 91; H100 16; HA 17; HSS 66; RA 42; RBH 43;
RP 17; RS 46, 67; T40 12
Canibus: RBA 96
The Canton Spirituals: GA 35
Blu Cantrell: DC 19; RBH 89
Mariah Carey: B200 3; HOI 19, PCA 14; RBA 2; RBC 4; AC
23; DC 36; HSS 66; RS 46
Vanessa Carlton: B200 77; A40 12, 35; AC 4; H100 92
The Carpenters: HOI 34; PCA 27
Jose Carreras: C4; HOI 38; PCA 35
Aaron Carter: B200 119
Deana Carter: CS 30
Nick Carter: B200 199
Deana Carter: CS 30
Nick Carter: B200 199
Deana Carter: L900 189
Deana Carter: CS 30
Nick Carter: B200 199
Deana Carter: CS 30
Nick Carter: B200 199
Deana Carter: CS 30
Nick Carter: B200 199
Deana Carter: CS 30
Nick Carter: B200 189
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Nick Carter: B200 189
Deana Carter: CS 30
Nick Carter: B200 199
Deana Carter: CS 30
Nick Carter: B200 189
Deana Carter: CS 30
Deana C -C-

Deana Carter: CS 30
Nick Carter: B200 142
Brandon Casey: H100 8; HA 10: H55 4; RA 29; RBH 25; RS 2; T40 7
Bran Casey: H100 8; HA 10: H55 4; RA 29; RBH 25; RS 2; T40 7
Johnny Cash: B200 188: CA 22, 75; CCA 17
Eva Cassidy: IND 10
Cassius: DC 1
Ricardo Castillon: LPS 31; TSS 34
Ceevox: DC 15
Chamticleer: CL 1
Steven Curtis Chapman: CC 26
Chayanne: LA 36; LPA 18; LPS 14; LT 17
Cher: DS 13, 15
Kenny Chesney: B200 43; CA 10; CCA 10: PCA 42; CS 9; H100 55; HA 52
Mark Chesnutt: CS 51
Chevelle: B200 97: H100 75; HA 72; MO 4; RO 8
EI Chichicuilote: LA 27; RMA 12
The Chieffains: CA 47; WM 3
Choppa: RBH 90
Charlie Christian: JZ 21
Charlotte Church: B200 76: CX 3, 9; HOL 15; PCA 9
Cinder: RO 29
Cirque Du Soleil: WM 8
CKY: RO 39
Etic Clapton: B200 131
Maurette Brown Clark: GA 21
Terri Clark: CS 10; H100 59; HA 58
Dorinda Clark-Cole: GA 16
Karen Clark-Sheard: GA 13
Kelly Clarkson: AC 6; H100 65; H5S 2
Clipse: B200 146; RBA 47; H100 19; HA 19; H5S 42, 43; RA 16, 69; RBH 15, 70, 80; RP 7; RS 26, 32, 64; T40 36
Rosemary Clooney: IZ 15
Tammy Cochran: CA 66; CS 57
Kellie Coffey: CA 62; AC 18; CS 22
Coldplay: B200 91; MO 23
Natalie Cole: IZ 3; RBA 75
Nat King Cole: HDJ 35, 49; IND 49; PCA 31, 43; RBC 15
Collardgreen: RS 59
Phil Collins: B200 87; A40 38; AC 3
John Coltrane: IZ 6, 22
Common: H100 11, 99; HA 11; H5S 68, 72; RA 2, 43; RBH 2, 40; RS 35, 36
Conjunt One: DC 30
Gnarry Connick, Iz: HOJ 12; JZ 8, 12; PCA 7
Control: RMS 23

Conjunto Primavera: LA 29; RMA 14; L1 11; Conjure One: DC 30 Harry Connick, Jr.: HOL 12; JZ 8, 12; PCA 7 Control: RMS 23 Stephanie Cooke: DC 46

Cooler Kids: DC 33 Shemekia Copeland: BL 4 Ferry Corsten: DC 38 Counting Crows: A40 34 Deborah Cox: B200 175; RBA 28; DC 4; DS 22; RA 75; RBH 74; RS 75 El Coyote Y Su Banda Tierra Santa: LT 43; RMS 15 El Coyote Y Su Banda Tierra Santa: LT 43; RMS 15 Crazy Town: MO 24; RO 24 Cred: B200 71; PCA 36; A40 6, 28; H100 20; HA 21; HSS 12; MO 30; RO 13; T40 11 Elvis Crespo: LA 58; TSA 6 Cristian: LA 31; LPA 15; LPS 2; LT 4; TSS 38 Bing Crosby: HOL 17; IND 50; PCA 12; HSS 73 Sheryl Crow: B200 107; A40 19; AC 8; CS 52; CSS 1; DC 37; H100 46: HA 70; HSS 3; T40 33 Celia Cruz: TSA 17; 19; TSS 5, 40 Cuisillos De Arturo Macias: IND 40; LA 25; RMA 10; RMS

-- D --

Da Fam: RBA 93 Da Headbussaz: IND 19; RBA 63 Dashboard Confessional: HS 30: IND 20 Craig David: B200 105; RBA 59 Miles Davis: RBC 23 Sammy Davis Jr: B200 122; HOL 26; INT 21 Tyrone Davis: BL 9 Tyrone Davis: BL 9
Davyner: R5 59
Dead Prez: RBA 100
Aselin Debison: CX 8; AC 30
Default: IND 15; AQA 36; RO 32
Def Leppard: RO 37
Delirious?: H5 36
Kevin Denney: CS 44
John Denver: CCA 13
Destiny's Child: HOL 42: PCA 39; RBC 11
Devin: RBA 98
Louie DeVito: B200 198; EA 1; IND 5
Neil Diamond: PCA 48
Diamond Rio: CA 29: CS 16, 32: H100 61: P nd Rio: CA 29; CS 16, 32; H100 61; HA 60 Diamond Rio: CA 29; CS 16, 32; H100 61; HA 60 Dido: DS 11 Ani DiFranco: IND 43 Celine Dion: B200 83; HOL 11; PCA 5; AC 15, 19; HSS 59 The Dirty South Divas: IND 24; HSS 13; RS 12 Dirty Vegas: EA 8: DC 47 Distillers: IND 42 Disturbed: B200 74; H100 74; HA 69; MO 9; RO 7 Dixie Chicks: B200 9: CA 3; CCA 4, 8; INT 10; PCA 21, 32; A40 9; AC 9; CS 7, 48: CSS 2; H100 15; HA 12; HSS 51; T40 24 DJ Quik: RBA 76 DJ Sammy: EA 4, 15; DS 14 DJ Sammy: EA 4, 15; DS 14 DJ Shadow: DS 6

Do: DS 14 Dolce: DC 5: DS 21 Dolce: DC 5; DS 21
Placido Domingo: CL 4, 9; HOL 38; PCA 35
The Donnas: HS 10; MO 39
Will Downing: Cl 12
Dru Hill: B200 37; RBA 5; H100 38; HA 35; RA 11; RBH 12
Duelo: RMS 31
Hilary Duff: B200 163; HOL 45; HS 2

Rocio Durcal: LA 49 Bob Dylan: B200 104; INT 25 Dyshon & Squabble: HSS 15; RBH 97; RS 5

Steve Earle: CA 64; IND 45 Steve Edwards: DC 1 Elephant Man: *RE* 12 Duke Ellington: JC 23 Missy "Misdemeanor" Elliott: B200 19; RBA 8: H100 2; HA 2; HSS 18: RA 1, 57; RBH 1, 57; RP 1; RS 11; T40 3 Emerson Drive: CA 53. HS 34; CS 8; CSS 9; H100 45; HA

43 Eminem: B200 15; PCA 28: RBA 15; RBC 6, 16: H100 1; HA 1; HSS 21; MO 15; RA 5, 62; RBH 4, 64; RP 2; RS 29; T40 1

T40 1 e-n: DC 15 Bill Engvall: CA 59 Enya: NA 6; HSS 11 Faith Evans: HSS 43; RBH 80; RS 26 Eve: B200 153; RBA 5;; H100 57; HA 55; HSS 7; RA 28; RBH 24, 88; RP 13, 25; RS 6, 69 Cesaria Evora: WM 12 The Exies: MO 37; RO 22

Fabolous: RBH 92; RS 60
Ralph Falcon: DC 2
DJ Mark Farina: EA 21
Fat Joe: B200 181: RBA 50; RBH 86; RS 45
Cheo Feliciano: TSS 5
Alejandro Fernandez: HS 33; LA 14; RMA 5
Vicente Fernandez: HS 23; LA 10, 55; RMA 3
Field Mob: RBA 42; H100 85; RA 35; RBH 35; RP 22; RS 73
Five For Fighting: AC 11
Fleetwood Mac: B200 57; INT 24
Renee Fleming: CL 3
Floetry: RBA 36
Nico Flores Y Su Banda Puro Mazatlan: RMS 22
Joseph Fonseca: LA 66; TSA 8
Luis Fonst: LPS 23; LI 40
Foo Fighters: B200 73; H100 43; HA 41; MO 1; RO 5
Julia Fordham: DC 25
Fourplay: Cl 6
Mario Franklin: CC 20; GA 2; RBA 78
Kirk Franklin: CC 20; GA 2; RBA 78
Kirk Franklin: AM The Family: RBC 17
Freekey Zekey: H100 16; HA 17; RA 42; RBH 43; RP 17; T40
12
RUSS Freeman: CJ 24

12 Russ Freeman: CJ 24 Freeway: HSS 48; RA 54; RBH 52; RS 25 Mannie Fresh: RBH 82 Nelly Furtado: RBH 73; RS 51 Kenny G: B200 29, 127; C| 2, 3; HOL 4, 14, 40; PCA 8, 37; RBA 38, 99; REC 7, 13; AC 26; H55 5; R5 62 Warren G: RA 72; RBH 76
Bill 8: Gloria Gaither: CC 22, 28
Gang Starr: H55 55; RBH 94; R5 55
Georgia Mass Choir: GA 10; IND 41
Ghostface Killah: H55 58; R5 65
Vince Gill: CS 26
Ginuwine: RA 25; RBH 28, 86; R5 45
Gisselle: LA 52; LPS 16; LT 23; TSS 32
Dana Glover: A40 26
Brian Gold: R5 66
Tony Gold: R5 66
Good Charlotte: B200 40; H100 53; HA 56; MO 21; T40 32
Gospel Gangstaz: G4 32 -G-

Banda El Limon: RMS 39

TEMBER 27 BILLOCOTO ARTSTNDE

Gotti: H100 93: RA 61: RBH 60 Gotti: H100 93; RA 61; RBH 60
Glenn Gould: CL 2
Gov't Mule: RO 38
El Gran Combo De Puerto Rico: TSS 37
Amy Grant: B200 171; CC 11
David Gray: B200 102
Al Green: RBC 22
Vivian Green: RBA 34; RA 39; RBH 39
Lee Greenwood: CSS 4; HSS 74
Andy Griggs: CS 33
Josh Groban: B200 12, 35; CX 1, 2; INT 3, 5; AC 5
Sara Growes: HS 30 Sara Groves: HS 39 Grupo Mania: LA 73; TSA 10; TSS 27 Grupo Mojado: RMS 25 GTS: DC 31
Vince Guaraldi: HOL 18; PCA 13

Pintice Guarator: HOL 18; PCA 13

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Deitrick Haddon: GA 31
Chartie Haden: |Z 14
Sammy Hagar: RO 35
Darry Hall John Oates: AC 14
Anthony Hamilton: H100 47; HA 49; RA 40; RBH 41; RP
20; T40 37
Fred Hammond: CC 34; GA 5
Jennifer Hanson: CS 25; CSS 3; HSS 53
The Happy Boys: EA 7, 11; HS 46
Hard Attack: DC 35
George Harrison: B200 63; INT 11
Dr. Charles G. Hayes & The Cosmopolitan Warriors: GA 33
Heather Headley: B200 170; RBA 40; DC 10; RA 45; RBH 45
Hector & Tfto: LA 24; LPA 14
LOS Hermanos Rosario: TSS 16
Faith Hill: B200 10; CA 4; CCA 11; INT 14; A40 23; AC 1; CS
38, 45; H100 78
The Hit Crew: IND 31
PAH Hodges: DC 16
Dave Hollister: RBA 57; RBH 96
Steve Holy: CS 27
Hoobastank: MO 25
John Lee Hooker: BL 14
Whitney Houston: H100 81; HSS 34; RA 27; RBH 29; RS 40
Rebecca Lynn Howard: CA 36
Buck Howdy: HS 49; IND 29; INT 12
Andy Hunter: DC 48
LOS Huracaness Del Norte: RMS 27
Norman Hutchins: GA 14

Enrique Iglesias: B200 173; LA 7; LPA 5; AC 12; LPS 6, 39;

Enrique Iglesias: B200 173; LA 7; LPA 5; AC 12; LPS 6, 39 LT 13; TSS 25 iii: DS 20 Ilegales: TSS 17 IMx: RBH 84 India: LA 23; TSA 1; LT 39; TSS 3 India: AA 23; TSA 1; LT 39; TSS 3 India: AA 23; TSA 1; LT 39; TSS 3 India: AF 20; RMA 8 India: Marie: B200 85; RBA 30; H100 100; RA 38; RBH 36 Indiastria Del Amor: HS 43; LA 20; RMA 8 Infamous 20; RA 41; RBH 42; RS 68 Pedro Infante: LA 45; RMA 19 Insane Clown Posses: B200 187; IND 3 Intacto: RMS 32 Interpol: HS 47; IND 28 Intocable: LA 69; LT 2; RMS 1 Israel And New Breed: GA 30 Isyss: RBA 60; H100 84; HSS 25; RBH 79; RS 34 Burl Ives: CCA 6; HOL 29; PCA 24

The Jackson 5: RBC 10
Alan Jackson: B200 27, 42; CA 6, 9; CCA 15, 19; HOL 3; CS
46, 53; H100 94
Janet Jackson: RS 70
Mahalia Jackson: IND 49
Jackyl: RO 40
Jadakiss: H100 3; HA 3; HSS 16, 25; RA 32; RBH 32; RS 8,
34, 50; T40 2: TSS 22
Jaguares: LA 19; LPA 12; LPS 34
Jaheim: B200 62; RBA 11, 84; H100 33; HA 29; RA 10; RBH
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9 Bishop T,D. Jakes: *GA* 37 Boney James: CJ 15 Etta James: BL 6, 11 Jana: DS 17 Tim Janis: NA 13

Al Jarreau: CJ 4

Ja Rule: B200 24; RBA 6; H100 42; HA 42; HSS 36; RA 18, 36; RBH 16, 38; RP 10; RS 15

Jay-Z: B200 21; RBA 4; H100 5; HA 5; HSS 38, 48, 62; RA 7, 54; RBH 7, 52, 78; RP 3; RS 19, 25, 28; T40 8

Jazze Pha: RBH 82

Jazze Pha: RBH 82 Jewel: DS 12 Jimmy Eat World: B200 179; A40 13; MO 18 Joe: RA 66; RBH 66; RS 50 Elton John: B200 33; INT 15 Jack Johnson: B200 184; HS 4; RBA 24; RA 46; RBH 46; RS 63 Jim Johnston: B200 92; IND 1; STX 5 Donell Jones: RBA 81 Norah Jones: B200 17; CJ 1; INT 2; A40 11; AC 22; H100 62; HA 63; T40 28 Sir Charles Jones: RBA 89 Richard Joo: CL 15 Jordi: LPS 20; LT 32 Juanes: HS 21; LA 6; LPA 4; LPS 3, 13; LT 6, 16 Cledus T, Judd: CA 39, 56; HS 11 Jump5: B200 137; CC 7, 16

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Tonu Kaljuste: CL 14 Israel Kamakawiwo'Ole: IND 37; WM 5 K-Cl 8, Jojo: B200 116; RBA 22; RA 68; RBH 68 Anthony Kearns: WM 7 John P. Kee: CC 33; GA 4; HS 24; RBA 86 Toby Keith: B200 30, 197; CA 7, 24; CCA 12; CS 1; H100 22;

HA 20 Kelis: RBH 75; RS 53 R. Kelly: H100 35; HA 40; HSS 6; RA 13, 63; RBH 11, 65; RS

1 Keplyn: RBA 80 Las Ketchup: B200 168; LA 1; LPA 1; LPS 9; LT 7; TSS 35 Alicia Keys: HSS 7; RP 25; RS 6 Khia: IND 24 Kid Rock: B200 64; A40 19; CS 52; CSS 1; H100 46; HA 70;

Kid Rock: B200 64; A40 19; CS 52; CSS 1; H100 46; HA 70; HSS 3; T40 33 Kidz Bop Kids: B200 66, 73, 189; HOL 9 Killer Mike: RS 54 Kiwi Dreams: DC 35 D.D. Klein: DC 11 Beyonce Knowles: H100 5; HA 5; HSS 38; RA 7; RBH 7; RP 3; RS 19; T40 8 Kool G Rap: IND 25; RBA 72 Korn: B200 139; MO 38; RO 19, 25

Diana Krall: B200 84; JZ 2, 5 Alison Krauss: BG 4; CA 41 Alison Krauss + Union Station: B200 100; BG 1; CA 14 Krayzie Bone: RA 59; RBH 59 Krazv: RBH 01 ry: KBH 91 Nbia Kings: EA 3; LA 8; LPA 6; RMS 38 Kumbia Kings: EA 3; LA 8; LPA 6; KM5 30 Kya-Pl: RE 5 Kyjuan: H100 4; HA 4; RA 4; RBH 5; RP 4; T40 14

Lady Saw: A40 2; Ha 4; RA 4; RBH 5; RP 4; T40 14

Lady Saw: A40 2; Ha 6; T40 4

Rachael Lampa: EA 14

Mark Lane: H55 60; RS 31

k.d. lang: B200 52; INT 9; IZ 1

Lasge: EA 23; DS 10; H100 67; HA 67; T40 25

The Latin All-Stars: LA 44

Avril Lavigne: B200 6; INT 17; A40 7, 20, 32; AC 17; H100

26, 36, 39; Ha 26, 36, 44; T40 9, 21

Donald Lawrence & The Tri-City Singers: GA 20

Led Zeppelin: B200 182

Jaimie Lee: H55 14; RBH 95; RS 3

Murphy Lee: H100 4; HA 4; RA 4; RBH 5; RP 4; T40 14

Gerald Levert: RBA 32; RA 47; RBH 48

Liberacion: LA 26; RMA 11

Lifehouse: B200 148; CC 9; A40 18; H100 82; T40 39

Lif' Hip: B200 156; RBA 35; RBH 85

Lil Jon & The East Side Boyz: B200 108; IND 2; RBA 19; RA

59, 65; RBH 59, 62

Lif' Mo: T40 27

Lif Ru: RS 59

Limite: HS 32; LA 13; RMA 4; LT 20; RMS 4

Lorie Line: H5 50; IND 30; NA 7, 14

Aaron Lines: CS;

Little Milton: BL 13

German Lizarraga: LT 30; RMS 7

LL Cool J: B200 96; RBA 25; H100 13, 69; HA 13, 65; HSS 33, 71; RA 6, 22, 52; RBH 6, 23, 53; RP 6, 18; RS 17, 41

Lisa Loeb: A40 39

London Symphony Orchestra: CX 10

Lonestar CA 43; CS 21

Loon: DC 23; H100 86; RA 34; RBH 33; RS 47

Angel Lopez: LPS 32; TSS 19

Jennifer Lopez: B200 7; INT 23; RBA 10; DS 3; H100 3; HA

3; HSS 16, 39; RA 32, 52; RBH 32, 53; RS 8, 74; T40

2; TSS 22

Lost Witness: DC 39

Patty Loveless: B200 172; BG 2, 9; CA 21, 70; HOL 48

Ludacris: RA 41, 56, 57; RBH 42, 56, 57; RS 68

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Yo-Yo Ma: CL 6; CX 13
Madonna: A4o 33; DC 6; DS 1, 23; H100 21; HA 37; HSS 1;
T4o 16
Raven Maize: DC 45
Jeff Majors: GA 17
Mana: LA 11; LPA 8; LPS 19, 27; LT 26, 46
Barry Manillow: B2oo 55; HOL 8; AC 25
Aimee Mann: IND 18
Mannheim Steamroller: HOL 2, 28, 32, 37; PCA 2, 23, 26,
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Mannheim Steamroller: HOL 2, 28, 32, 37; PCA 2, 23, 26, 34
Victor Manuelle: LA 41; TSA 5; LPS 38; LT 22; TSS 2
Mario: RBA 70; RA 74; RBH 72
Bob Marley: RBC 19; RE 6
Maroon 5; HS 45
Branford Marsalis Quartet: |Z 24
Dean Martin: B200 122; HOL 26; |NT 21
Angle Martinez: RBH 75; RS 53; T40 27
Mary Mary: CC 19; GA 1; RBA 83
Masque: C1 19
Master P: RBH 90, 91
matchbox twenty: B200 26; A40 4; H100 29; HA 31; T40 15
Johnny Mathis: B200 143; HOL 36, 41; PCA 38
Keiko Matsui: C1 8
Dave Matthews Band: B200 93, 124; A40 8, 22; MO 35;
T40 40

Dave mattnews Band: B200 93, 124; A40 8, 22; MU 35;
T40 40
John Mayall and the Bluesbreakers: BL 15
John Mayer: B200 44; A40 3, 14; AC 28; H100 23; HA 27; T40 13
Martina McBride: B200 109; CA 15; CCA 5; HOL 27; PCA
22; CS 33, 35; H100 97
Paul McCartney: B200 16; INT 1
Delbert McClirton: BL 2, 7; CA 50; IND 16
Donnie McClurkii: RBC 21
Neal McCov; CSS 2,

Neal McCoy: CSS 7 John McDermott: WM 7

Reba McGraw: B200 2; CA 2, 31; CCA 2, 21; INT 22; PCA 16; CS 5, 59; H100 40; HA 38
Brian McKnight: RBA 69

Brad Mehldau: |Z 25 |
Kinito Mendez: TSS 28 |
Kinito Mendez: TSS 28 |
Keven Mercurio: HOL 38: PCA 35 |
MercyMe: B200 144, 186; CC 8, 12 |
Jo Dee Messina: B200 147; CA 18; HOL 39 |
Luis Miguel: LA 9; LPA 7; LPS 12; LP1 19 |
Kylie Minogue: DC 20; H100 95 |
Smael Miranda: TSS 5 |
Moby: EA 9; DC 43 |
Monchy & Alexandra: LA 74; TSA 11; TSS 14 |
Jane Monheit: |Z 7 |
Alejandro Montaner: LPS 29 |
Ricardo Montaner: LPS 10; LT 18 |
Montgomery Gentry: B200 195; CA 23; CS 20; H100 87 |
John Michael Montgomery: CA 73; CS 19 |
Allison Moorer: A40 19; CS 52; CSS 1; H100 46; HA 70; HSS 3; TA0 33 |
Jessie Morales: El Original De La Sierra: LA 64; RMS 30 |
Craig Morgan: CS 49 |
Mos Def: DS 6 |
Brandy Moss-Scott: HSS 63; RS 37 |
Mr. Ball: RA 58; RBH 58 |
Mr. Cheeks: HSS 54; RS 48 |
Ms. Jade: RBA 92; RA 70; RBH 69, 73; RS 51 |
Mudvayne: B200 95; RO 17 |
Nicole C. Mullen: CC 14; HS 8, 38 |
The Multen: CC 14; HS 8, 38 |
The Multen: CC CA 13 |
Murk: DC 7 |
Anne Murray: B200 169; CA 20; CCA 3, 23; HOL 23; PCA 19 |
Musiq: B200 192; RBA 48; H100 17; HA 16; RA 3, 64; RBH 3, 63; RS 49 |
Mystikal: RA 41, 59; RBH 42, 59; RS 68 | Brad Mehldau: JZ 25 Kinito Mendez: TSS 28

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-- N -Nappy Roots: B200 178; RBA 67; H100 47; HA 49; RA 40; RBH 41, 93; RP 20; T40 37
Narae: HSS 30; RS 7
Nas: RBA 79; DS 3; H100 58; HA 57; HSS 39; RA 21; RBH 21; RP 15; RS 74
Nashom: DC 18

Nate Dogg: H100 91; RA 48, 72; RBH 49, 76, 88; RP 23; RS 69 Ednita Nazario: HS 35; LA 15; LPA 10; TSS 33 Youssou N'Dour: WM 15 Nelly: B200 20; RBA 20; H100 4, 18; HA 4, 18; HSS 28, 56; RA 4, 30; RBH 5, 30; RP 4, 14; RS 22, 56; T40 14, 19 Willie Nelson: CA 37, 71; CCA 25 New Found Glory: B200 132; MO 28 Newsboys: CC 30, 37 NewSong: H01 30; PCA 25 Next: RA 73; RBH 77 Nia: RBA 97 Joe Nichols: CA 34; HS 9; CS 29; CSS 8 Nickelback: B200 145; RO 14 Nickel Creek: B200 199; BG 3; CA 25; IND 6 Tito Nieves: TSS 5 Nirvana: B200 36; H100 52; HA 50; MO 2; RO 4 The Nitty Gritty Dirt Band: BG 5; CA 49 Nives: H100 8; HA 10; HSS, 46; RA 29; RBH 25; RS 2, 71; T40 7 NO Doubt: B200 70; A40 2; H100 6; HA 6; T40 4 Nichole Nordeman: CC 21; HS 12 N.O.R.E.: RS 39 Smokie Norful: GA 15 Bebo Norman: HS 40 NO Secrets: HS 29; HSS 70 The Notorious B.I.G.: RA 60; RBH 61; RS 72 'N Sync: HSS 56 Nueva Era: TSS 13

Paul Oakenfold: EA6; DC 26
The Oak Ridge Boys: CA 58; IND 32
Sinead O'Connor: IND 33; WM 4; DC 3, 30
OK Go: H5 17; MO 29
La Onda: LA 39; RMA 17; LT 35; RMS 13

La Onda: LA 39; RMA 17; LI 35; RMS 13 Ono: DC 27 Oobie: RA 65; RBH 62 Los Originales De San Juan: LA 56 Kelly Osbourne: B200 126; HS 1; HSS 31 Oscar 6: DC 2 O-Town: B200 99; H100 64; HA 74; T40 29 Our Lady Peace: A40 25; H100 71; HA 73; T40 31

Petey Pablo: HSS 75; RBH 87 Petey Pablo: HSS 75; RBH 87
Joe Pace: GA 25
Pacifier: RO 33
Brad Paisley: CA 26; CS 15
Palomo: LA 28; RMA 13; LT 31; RMS 8
Laszlo Panaflex: DC 21
Dolly Parton: BG 6; CA 51; IND 17
Pastor Troy: RBA 77; RA 70; RBH 69
Sean Paul: B200 89; RBA 23; RE 1; H100 9; HA 8; HSS 17, 22; RA 9; RBH 8; RP 9; RS 4, 33; T40 22
Laura Pausini: DC 13; DS 5
Luciano Pavarotti: CL 4; HOL 38; PCA 35; P. Diddy: H100 12, 54; HA 14, 54; HSS 24, 35; RA 8, 26; RBH 10, 27; RP 12; RS 9, 24; T40 30
Pearl Jam: B200 90; HSS 37; MO 36; RO 20
Jennifer Pena: LA 35; RMA 16; LPS 18; LT 8; RMS 10
Dottie Peoples: GA 19
Amanda Perez: RA 71; RBH 71
Pesado: LA 50
Tom Petty And The Heartbreakers: B200 149; RO 34
Plink: B200 34; A40 30; DS 7; H100 25; HA 28; T40 10, 35
Pimmonkey: CS 50
Jeff Pitchell: BL 8
Play: B200 111
Plus One: CC 25
P.O.D.: B200 162; CC 10
EI Poder Del Norte: RMS 28
Point Of Grace: CC 23
Stephane Pompougnac: EA 25
Poww Bros: HSS 57; RS 38
Elvis Presley: B200 11; CA 5; HOL 21; IND 36; INT 6; PCA 6, 17
Pretenders: IND 21
Puddle Of Mudd: B200 50; A40 37; H100 14; HA 15; MO 5; RO 6; T40 20

Queens Of The Stone Age: B200 115; MO 6; RO 16 Domingo Quinones: TSS 23 A.B. Quintanilla Y Los Kumbia Kings: LA 68; LPS 37

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Rabanes: TSS 29 Racket City: HSS 67; RS 20 Rampage: RS 63 Rascal Flatts: B200 32; CA 8; CCA 7; PCA 30; CS 3; H100

Rascal Flatts: B200 32; CA 8; CCA 7; PCA 30; CS 3; H100 28; HA 24
Los Razos: LA 46, 56; RMA 20
Red Hot Chill Peppers: B200 78; A40 17; H100 70; HA 66; MO 16; RO 28
Redman: H100 41, 83; HA 39; HSS 23; RA 15; RBH 14; RP 9; RS 21; T40 38
Joshua Redman: JZ 18
Relient K: CC 36; HS 27
Los Reyes Del Camino: RMS 37
Los Rieleros Del Norte: LT 33; RMS 9
Andre Rieu: CX 12
LeAnn Rimes: B200 135; CA 17; AC 13; CSS 5, 6
Lee Ritenour: CJ 14

LeAnn Rimes: B200 135; CA 17; AC 13; CSS 5, 6
Lee Ritenour: CJ 14
Jerry Rivera: TSA 14; LPS 25; LT 21; TSS 12
Lupillo Rivera: LA 40; RMA 18; LT 41; RMS 11
BOB Rivers: CA 44
Lourdes Robles: LPS 21; LT 34; TSS 30
Daniel Rodriguez: CX 14
Roy Rogers: BL 5
The Rolling Stones: B200 23; INT 7; RO 36
Linda Ronstadt: CA 55
The Rolling Stones: B200 23; INT 7; RO 36
Linda Ronstadt: CA 55
The Roots: B200 49; RBA 13; RA 64; RBH 63; RS 49
Tono Rosario: TSS 39
Kelly Rowland: B200 69; RBA 39; H100 18, 31; HA 18, 32;
HSS 28; RA 30; RBH 30, 81; RP 14; RS 22; T40 17, 19
Royke Da 5'9": HS 6; IND 7; RBA 29
Royksopp: EA 24; DC 12
Rozelly: RBA 93
Paulina Rublo: LPS 5; LT 10; TSS 24
Run-DMC: RBA 87
John Rutter: CL 10

John Rutter: CL 10 John Rzeznik: A40 10

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Sacario: T40 27 Sade: DS 19 Saliva: B200 82; H100 66; HA 61; MO 3; RO 9 Joe Sample: CJ 22 Adan Chalino Sanchez: RMS 35 Sandman: HSS 32; RS 23 Santana: B200 18; INT 16; A40 1; AC 2; H100 7; HA 7; HSS 50; T40 6; TSS 21 Juelz Santana: H100 16; HA 17; RA 42; RBH 43; RP 17; T40 Gilberto Santa Rosa: LA 37: TSA 3: LPS 35: LT 44: TSS 5.

Gilberto Santa Rosa: LA 37; TSA 3; LPS 3 10, 26 Marvin Sapp: GA 36 Scarface: RBA 58, 73 LaTocha Scott: H100 96; RA 49; RBH 50 Marvin Sease: RBA 90 Joan Sebastian: LA 60; LPS 36; RMS 34 Jon Secada: LPS 7; LT 5; TSS 4 Secret Garden: NA 12 Seether: B200 196; MO 10; RO 12

Seether: B200 196; MU 10; KU 12 Selah: CC 24; HS 15 Selan: LA 12; LPA 9 Erick Sermon: B200 154; RBA 27; H100 41; HA 39; HSS 23; RA 15; RBH 14; RP 9; RS 21 The Brian Setzer Orchestra: B200 158; HOL 44

The Brian Setzer Orchestra: B200 158; HOL 44 Sev: HSS 44 Sev: HSS 44 Shade Sheist: RA 72; RBH 76 Shaggy: B200 113; RBA 45; RE 2, 13; RS 66 Shakira: B200 161, 165; LA 2; LPA 2; LPS 4; LT 9; TSS 9 Sham: RS 63 SheDaisy: CA 74 Shekinah Glory Ministry: GA 12 Blake Shelton: CA 45; CS 11; H100 60; HA 59 The Shepherds: GA 34 Shifty Shellshock: DC 26 The Sicilians: DS 2; HSS 19 The Sikl Road Ensemble: CX 13 Paul Simon: AC 29

The Sicilians: D5 z; HSS 19
The Silk Road Ensemble: CX 13
Paul Simon: AC 29
Simple Plan: B200 183; HS 3
Frank Sinatra: B200 122; HOL 26; INT 21
Sin Bandera: LA 43; LPA 20; LPS 8, 28; LT 12, 49; TSS 36
Daryle Singletary: CS 47
Sixpence None The Richer: CC 32; A40 24
Sixwire: CS 58
Sizzla: RE 10
Smilez & Southstar: HS 22; RBA 52; RA 53; RBH 54
Anthony Smith: CS 42
Keely Smith: LZ 19
Michael W. Smith: B200 68, 128; CC 3, 5
Pastor Keith Smith: B40 68
31; RP 19; RS 52
Socialburn: MO 33; RO 21
Socios Del Ritmo: LT 50; RMS 21
Marco Antonio Solis: LA 34; LPA 17; LPS 26; LT 37
Shauna Solomon: DC 9
Spacefunk: DC 28
Spanish Harlem Orchestra: TSA 18

Spacefunk: DC 28 Spanish Harlem Orchestra: TSA 18 Britney Spears: B200 157 Spliff Star: H100 68; HA 64; HSS 41; RA 23; RBH 22; RP

Britney Spears: B200 157

Spliff Star: H100 68; HA 64; HSS 41; RA 23; RBH 22; RP 16; RS 18, 63

Bruce Springsteen: B200 75; HSS 61

SR-71: MO 20

Static Revenger: DC 49

Terry Steele: HSS 26; RS 16

Tommy Shane Steiner: CS 54

Stereo Fuse: A40 31

Rod Stewart: B200 22; INT 8; AC 27

Rebecca St. James: CC 29

Angle Stone: RA 66; RBH 66

Stone Sour: B200 130; H100 72; HA 71; MO 7; RO 3

George Strait: B200 130; H100 72; HA 71; MO 7; RO 3

George Strait: B200 137; CA 16, 32; CCA 14; CS 2; H100 27; HA 23

The Streets: EA 12

Barbra Streisand: B200 47; HOL 10; INT 20; PCA 4

Styles: H100 3; HA 3; HSS 16; RA 32; RBH 32; RS 8; T40 2; TSS 2

Sugarcult: HS 14; IND 12

Super-chumbo: DC 17

Sweet Inspirations: DC 16

System Of A Down: B200 25, 121; H100 89; MO 17; RO 11, 15

Taking Back Sunday: HS 42; IND 27
Talib Kweli: B200 110; RBA 21; RBH 99
Tank: B200 180; RBA 37; RBH 82
Olga Tanon: HS 48; LA 21; LPA 13; LPS 24; LT 29; TSS 11
Taproot: B200 140; MO 13; RO 10
Tateeze: H100 93; RA 61; RBH 60
T.A.T.U.: HSS 8
James Taylor: B200 103; PCA 46; AC 24
SUSAN Tedesphis R200 100; B(1 + IND) 4 Susan Tedeschi: B200 190; BL 1; IND 4
Telepopmusik: EA 13; DC 42; DS 16
Los Temerarios: IND 35; LA 22, 54; RMA 9; LT 36; RMS 14

Los Temerarios: IND 35; LA 22, 54; RMA 9; LT 36; RM
The Temptations: RBA 55; RBC 1, 5
John Tesh: B200 136; CC 6; HOL 33; NA 10; AC 16, 20
TG4; HSS 9; RS 13
Jimmy Thackery: BL 12
Thalla: LA 32; LPA 16; DC 41; LPS 11; LT 14; TSS 20
Tha Rayne: H100 33; HA 29; RA 10; RBH 9
Theory Of A Deadman: RO 31
Theory Of A Deadman: RO 31
Jean-Yves Thibaudet: CL 5
Thick Dick: DC 44
Thicke: HSS 10
Thievery Corporation: FA 10: IND 38

Thievery Corporation: EA 10; IND 38
Third Day: CC 17
Thunderpuss: DC 24
Tiffante DC 7

Thunderpuss: DC 24 Tiffany: RS 67 Los Tigres Del Norte: IND 8; LA 4; RMA 1; LT 15; RMS 3 Timbaland: RBH 73; RS 51 Justin Timbertake: B200 13; RBA 17; DC 8; DS 4; H100 32, 44; HA 34, 45; HSS 45; RBH 98; RS 42; T40 18, 23 Aaron Tippin: CS 55; CSS 10 Thea Tippin: CS 55 TLC: B200 48; RBA 18; H100 76; RA 50; RBH 47; RS 44 tobyMac: CC 38; HS 28 Too Short: RBA 65

tobyMac: CC 38: HS 28
Too Short: RBA 65
Toya: H100 16; HA 17; RA 42; RBH 43; RP 17; T40 12
Transplants: IND 23; MO 27
Trans-Siberian Orchestra: H0L 6, 16; PCA 3, 11
Trapt: MO 40; RO 23
Randy Travis: CA 38; CC 18; CS 56
Faith Trent: DC 22
Trick Daddy: RBA 43; H100 96; RA 49; RBH 50
Trick Pony: CA 28, 57; CS 24
Trina: RBA 62; RA 96; RBH 56
Trin-I-tree S: CG 48 Trin-i-tee 5:7: GA 8 Travis Tritt: CA 30; CS 14 TRUSTcompany: MO 26; RO 26 Los Tucanes De Tijuana: LA 57; LT 25; RMS 5

Cos lucanes be rijuana: DA 5/; El 25; KMS 5 Tanya Tucker: CS 34 Shania Twain: B200 1; CA 1, 52; CCA 9; INT 4; PCA 33; AC 10; CS 12, 41; H100 63; HA 62 Ronan Tynan: WM 7, 13 Steve Tyrell: HS 18; IZ 4, 9; AC 21 Tyrese: RA 44; RBH 44

U2: B200 58, 80 Uncle Kracker: B200 193; A40 5; H100 79; T40 34 Underworld: DC 50 Union Station: BG 4; CA 41 Keith Urban: B200 94; CA 13; CS 6, 37; H100 37; HA 33 Adolfo Urias Y Su Lobo Norteno: LT 42; RMS 12 Polo Urias Y Su Maquina Nortena: RMS 36 The Used: HS 5; MO 19 Usher: DS 8

lan Van Dahl: DS 24 Luther Vandross: RBC 3; H100 98 Vanessa-Mae: CL 12 Phil Vassar: CA 68 Phil Vassar: CA 68 Stevie Ray Vaughan And Double Trouble: *BL* 3 Chuy Vega: LA 75; RMS 19 Angelo Venuto: DS 2; HSS 19 Rhonda Vincent: BG 14 The Vines: B200 151; MO 22 Carlos Vives: TSA 13

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Bridgette Wilson-Sampras: CS 54
The Winans: GA 40
CeCe Winans: GA 26
George Winston: NA 4
Lee Ann Womack: B200 166; CA 19, 46; HOL 46; CS 39
Stevie Wonder: B200 176; RBA 68
Wayne Wonder: RA 33; RBH 34; RP 21
Darryl Worley: CA 48; CS 31

Xzibit: RBA 54; RA 67; RBH 67

Yaire: LPS 22; LT 38; TSS 18 Yaire: LPS 22; LT 38; TSS 18
Yanou: DS 14
Yasmeen: HSS 58; RS 65
Yeah Yeah Yeahs: HSS 46
Trisha Yearwood: CCA 24
Ying Yang Twins: IND 46; RA 58; RBH 58
Yo La Tengo: HSS 40
Young Blaze: HSS 14; RBH 95; RS 3
YoungBlood2: RBH 100
Young M.C.: HSS 29; RS 14

Zero 7: EA 18 Zoegiri: CC 27, 35; EA 2; HS 19, 26 Z-Ro: RBA 94 Zwan: MO 14; RO 27

-SOUNDTRACKS-

B Mile: B200 5; INT 13; RBA 3; STX 1 8 Mile: More Music From 8 Mile: B200 152; RBA 64;

Amelie: WM 14
American Idol: Greatest Moments: B200 86; STX 4
Brown Sugar: B200 167; RBA 31; STX 13

Down From The Mountain: BG 10 Eight Crazy Nights: STX 19 Finding Forrester: JZ 20
Frida: STX 25; WM 2
Friday After Next: RBA 33; STX 18 Grease: STX 20 Harry Potter And The Chamber Of Secrets: B200 134;

Harry Potter And The Chamber Of Secrets: B200 134; STX 8
Lizzle McGuire: B200 65; STX 3
The Lord Of The Rings: The Fellowship Of The Ring: STX 21
Monsoon Wedding: WM 10
Moulin Rouge: B200 191; STX 14
O Brother, Where Art Thou?: CCA 1; PCA 10; STX 6
Paid In Full: B200 98; RBA 12; STX 7
Scooby-Doo: STX 24
Shrek: B200 141; STX 10
Songcatcher: BG 15
Spider-Man: B200 138; STX 9
Spirit: Stallion Of The Cimarron: B200 160; STX 12
Sweet Home Alabama: STX 17
A Walk To Remember: B200 200; STX 15
Yu-Gi-Oh!: Music To Duel By: STX 23

-VARIOUS ARTISTS-

on The Billboard 200 Disneymania: Superstar Artists Sing Disney ...Their

Way!: 129 iWorship: A Total Worship Experience: 125 Now 10: 67 Now 11: 4 Now 9: 177 A Peaceful Christmas: 120 A Peacetul Christmas: 120 Radio Disney Holiday Jams 2: 194 Radio Disney Jams: Vol. 5: 159 The Time-Life Treasury Of Christmas: Holiday Memories: 46 Totally Country Vol. 2: 61

A Windham Hill Christmas: 118
WOW Christmas: 45
WOW Hits 2003: 53

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DECE 2	MBER :	21	Billboard MODERN ROC	K TRACKS
Ä	EK		Airplay monitored by 🏌 Nielsen	
3	N.		Broadcast Data Systems	
THIS WEEK	LAST WEEK	3	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1		ALL MY LIFE ROSWELLIRCA	5 Weeks At Number 1 Foo Fighters ♀
2	2	#1	YOU KNOW YOU'RE RIGHT DEC/GEFFEN INTERSCOPE	Nirvana 束
3	3	12	ALWAYS ISLAND/IDJMG	Saliva 👳
4	5		THE RED EPIC	Chevelle 🖙
5	4	11	SHE HATES ME FLAWLESS GEFFEN INTERSCOPE	Puddle Of Mudd ҿ
Ó	8	11	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age 👳
7	6	14	BOTHER HOADRUNNER/IDJMG	Stone Sour 👳
8	11	11	WHEN I'M GONE REPUBLIC/UNIVERSAL/JUMRG	3 Doors Down 😓
9	7	19	PRAYER REPRISE	Disturbed 😞
10	9	30	FINE AGAIN WIND-UP	Seether 👳
11	10	11	COCHISE INTERSCOPE EPIC	Audioslave 束
12	13	II.	STILL WAITING ISLANDIDJING	Sum 41 👳
13	15	1	POEM VELVET HAMMERVATLANTIC	Taproot 😞
14	24		HONESTLY REPRISE AIRPOWER	Zwan
15	16	30	LOSE YOURSELF SHADY/INTERSCOPE	Eminem 💂
16	12		THE ZEPHYR SONG WARNER BROS	Red Hot Chili Peppers 🤿
17	17		INNERVISION AMERICANICOLLIMBIA	System Of A Down
18	20	7	A PRAISE CHORUS DREAMWORKS	Jimmy Eat World 🤿
19	19	(E)	THE TASTE OF INK REPRISE	The Used 🤿
20	18	11	TOMORROW RCA	SR-71 💂
21	14	15	LIFESTYLES OF THE RICH AND FAMOUS DAYLIGHT/EPIC	Good Charlotte 😴
22	21		OUTTATHAWAY ENGINEROOM/CAPITOL	The Vines 😓
23	25	10	CLOCKS CAPITOL	Coldplay 🤿
24	26	6	DROWNING COLUMBIA	Crazy Town 😓
25	23	31	REMEMBER ME ISLAND/IDJMG	Hoobastank 🥋
26	27		RUNNING FROM ME GEFFEN/INTERSCOPE	TRUSTcompany 😴
27	32		DIAMONDS AND GUNS HELLCATÆPITAPH	Transplants
28	29	6	HEAD ON COLLISION DRIVE-THRU/MCA	New Found Glory 😴
29	22	1	GET OVER IT CAPITOL	OK Go ♀
30	33		WEATHERED WIND-UP	Creed
31	31	-	POLYAMOROUS HOLLYWOOD	Breaking Benjamin 😞
32	-116		SWING SWING DREAMWORKS	The All-American Rejects
33	40	2	DOWN ELEKTRA/EEG	Socialburn
34	30	7	ONE MORE MINUTE LAVA	Authority Zero 😞
35	37		GREY STREET RCA	Dave Matthews Band 👳
36	28	1	LAM MINE EPIC	Pearl Jam
37	36		MY GODDESS MELISMAVIRGIN	The Exies 😴
38	34		ALONE I BREAK IMMORTAL/EPIC	Korn - ✓
39	NI.		TAKE IT OFF ATLANTIC	The Donnas ♀
40	1	1	HEADSTRONG WARNER BROS	Trapt

37	36		MY GODDESS MELISMA/VIRGIN	The Exies 😴
38	34		ALONE I BREAK IMMORTAL/EPIC	Korn •⊋
39 40	100,13		TAKE IT OFF ATLANTIC HEADSTRONG WARNER BROS	The Donnas 👳 Trapt
40			HEADSTRONG WANNEH BRUS	парт
DECE	MBER	21	DILL ADULT CONTEN	ADODADY
2	002		Billboard ADULT CONTEN	/IPUKARI _{TM}
ايرا	¥		Airplay monitored by ••	
NEE	WEE		Nielsen Broadcast Data	
THIS WEEK	AST WEEK		Systems TITLE IMPRINT/PROMOTION LABEL	Artist
			当 NUMBER 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	6 Weeks At Number 1
1 2	1	15	CRY WARNER BROS THE GAME OF LOVE ARISTA Santana Fet	Faith Hill 🕏 aturing Michelle Branch 🕏
3	2	EEN		Phil Collins
200	\vdash		CAN'T STOP LOVING YOU ATLANTIC	
4	3	34	A THOUSAND MILES ASMINTERSCOPE	Vanessa Carlton ♥
16.	16		O HOLY NIGHT 143/REPRISE AIRPOWER	Josh Groban
6	5	M	A MOMENT LIKE THIS RCA	Kelly Clarkson ⊊
7	7	T.	YOU WINDHAM HILL/RCA VICTOR Jim Brickman Fe	aturing Jane Krakowski
8	6	12	SOAK UP THE SUN ASM/INTERSCOPE	Sheryl Crow 😴
9	9	2/1	LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks ເ⊊
10	12		I'M GONNA GETCHA GOOD! MERCURY/IDJMG	Shania Twain 🖙
111	8	37	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting 🕏
12	10	43	HERO INTERSCOPE	Enrique Iglesias 🤢
13	11	16	LIFE GOES ON CURB	LeAnn Rimes 🤢
14	14	73	FOREVER FOR YOU U WATCH	Daryl Hall John Oates
15	15	ALG	A NEW DAY HAS COME EPIC	Celine Dion 🕏
16	19		IT WOULDN'T BE CHRISTMAS (WITHOUT YOU) GARDEN CITY	John Tesh
17	17	T	COMPLICATED ARISTA	Avril Lavigne 🖙
18	18		WHEN YOU LIE NEXT TO ME BMA	Kellie Coffey 束
19	20	2.6	I'M ALIVE EPIC	Celine Dion ♀
20	22		THIS IS YOUR GIFT GARDEN CITY	John Tesh
(21)	WE		SANTA CLAUS IS COMING TO TOWN COLUMBIA	Steve Tyrell
22	23	20	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones ⊊
23	21	10	THROUGH THE RAIN MONARCASIAND/IDJMG	Mariah Carey ♀
24	24	10	WHENEVER YOU'RE READY COLUMBIA	James Taylor
2- (23)	30		RIVER CONCORD JAZZ/COLUMBIA	Barry Manilow
23	30		DECK THE HALLS/THE TWELVE DAYS OF CHRISTMAS ARISTA	Kenny G
27	25		THESE FOOLISH THINGS	Rod Stewart
				John Mayer ♀
28	27		YOUR BODY IS A WONDERLAND AWARE:COLUMBIA	Paul Simon 🕏
29	26		FATHER AND DAUGHTER NICKUIIVE	
		W.	THE GIFT SONY CLASSICAL	Aselin Debison

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 main-	3要	39		CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
stream rock stations, 86 modern rock stations, 86 adult contemporary stations and 80 adult Top 40 stations are electroni- cally monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40,	35	1133		UNDERDOG ARTEMIS	Lisa Loeb
Rhythmic Ton 40 and Adult Top 40 stations. The 253 Top 40 Tracks stations are electronically monitored 24 hours a day, 7	4C	111		BEAUTIFUL RCA	Christina Aguilera 👳
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 appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections a	below and audi	the to ience	p 20 (top 15 for AC and Adult Top 40) are removed from the chart 10 Tracks excluded1. 😴 Videoclip availability. © 2002, VNU I	after 26 weeks. Airpower awarded to songs Business Media, Inc. All rights reserved.

	MBER 002	21	Billboard ROCK	TRACKS
HIS WEEK	AST WEEK	The on	System	ast Data s
	2		TITLE IMPRINT/PROMOTION LABEL	Artist 4 Weeks At Number 1
	1	1.2	WHEN I'M GONE REPUBLICIONIVERSALIUMRG	3 Doors Down 😴
2	3		COCHISE INTERSCOPPIERIC	Audioslave 🗢
3	4	17	BOTHER ROADRUNNER-HOJMG	Stone Sour 😞
4	2	-1-1	YOU KNOW YOU'RE RIGHT DGC/GEFFEN/INTERSCOPE	Nirvana 😴
5	7	14	ALL MY LIFE ROSWELL/RCA	Foo Fighters 😴
6	5	2.1	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd 👳
7	6	14	PRAYER REPRISE	Disturbed 😓
8	8	1.3	THE RED EPIC	Chevelle ♀
9	9		ALWAYS ISLAND/IDJIMG	Saliva 👳
10	11	11.3	POEM VELVET HAMMER/ATLANTIC	Taproot 💂
11	10	23	AERIALS AMERICAN/COLUMBIA	System Of A Down 🤿
12	13		FINE AGAIN WIND UP	Seether 🤿
13	14		WEATHERED WIND:UP	Creed
14	12		NEVER AGAIN ROADRUNNER/IDJMG	Nickelback ♀
15	16		INNERVISION AMERICAN/COLUMBIA	System Of A Down
16	17	14	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age 🤿
17	18	7	NOT FALLING EPIC	Mudvayne 🤿
18	20		DO YOU CALL MY NAME REPUBLIC/UNIVERSAL/UMRG	■ AIRPOWER ► RA 🕏
19	19		ALONE I BREAK IMMORTAL/EPIC	Korn 😓
20	15	12	I AM MINE EPIC	Pearl Jam
21	23		DOWN ELEKTRA/EEG	Socialburn
22	22		MY GODDESS MELISMAVIRGIN	The Exies 😓
23	25		HEADSTRONG WARNER BROS.	Trapt
24	24		DROWNING COLUMBIA	Crazy Town 😓
25	26	- 1	THOUGHTLESS IMMORTAL/EPIC	Korn 😓
26	27		RUNNING FROM ME GEFFEN/INTERSCOPE	TRUSTcompany 😴
1	40		HONESTLY REPRISE	Zwan
-8	21		THE ZEPHYR SONG WARNER BROS.	Red Hot Chili Peppers 😓
19	28	1.1	SOUL CREATION GEFFENVINTERSCOPE	Cinder 😴
30	29	8	LOOKING DOWN ATLANTIC	Audiovent 😴

NOTHING COULD COME BETWEEN US BOARDADRUNNER/DJIMG Theory Of A Deadman

Default

Pacifier

Tom Petty And The Heartbreakers

Sammy Hagar And The Waboritas

The Rolling Stones

Def Leppard

Gov't Mule

CKY 5

Jackyl

31

33

32

36

34

38

LIVE A LIE TVI

DON'T STOP

DRIVIN' RAIN ATO

BULLITPROOF HIFT/ARISTA

THE LAST DJ WARNER BROS.

THINGS'VE CHANGED 33RD STREET

FOUR LETTER WORD ISLAND/IDJMG

FLESH INTO GEAR ISLAND/IDJMG

KILL THE SUNSHINE HUMIDITY/NEW WES

DECEN 20	ABER 2	n	Billboard ADULT TO	P 40 TRACKS			
HIS WEEK	LAST WEEK	NO SYN	Airplay monitored by Nielse Broadca System:	st Data			
IHL	Š		TITLE IMPRINT/PROMOTION LABEL	Artist			
1	1		営 NUMBER 1 消費	5 Weeks At Number 1			
9	2		THE GAME OF LOVE ARISTA S UNDERNEATH IT ALL MILITISCOPE	Santana Featuring Michelle Branch 🗣 No Doubt Featuring Lady Saw 👨			
	3	e de la constante de la consta	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer 😴			
4	5		DISEASE ATLANTIC	matchbox twenty 😴			
5	4		IN A LITTLE WHILE LAVA	Uncle Kracker 😴			
6	6	210	ONE LAST BREATH WIND UP	Creed ♀			
7	7	E P	COMPLICATED ARISTA	Avril Lavigne 👳			
8	8	30	WHERE ARE YOU GOING RCA	Dave Matthews Band 😴			
0	11	7	LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks 👳			
10	12		I'M STILL HERE (JIM'S THEME) WALT DISNEY/HOLLYWOOD	John Rzeznik 🤿			
11	10	2.5	DON'T KNOW WHY BLUE NOTEWIRGIN	Norah Jones 😴			
12	9	45	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Cariton 👳			
13	13	10	THE MIDDLE DREAMWORKS Jimmy Eat World				
16	14		NO SUCH THING AWARE/COLUMBIA	John Mayer 🤿			
150	15	67	WHEREVER YOU WILL GO REA	The Calling 😴			
16	16	10	A SORTA FAIRYTALE EPIC	Tori Amos 😴			
17	17	4 4	THE ZEPHYR SONG WARNER BROS	Red Hot Chili Peppers 🤿			
18	18		SPIN DREAMWORKS	Lifehouse 😴			
19	21		PICTURE LAVA/ATLANTIC AIRPOWER	Kid Rock Featuring Sheryl Crow			
20	22	18	I'M WITH YOU ARISTA AIRPOWER	Avril Lavigne 😴			
21	19	21	GOODBYE TO YOU MAVERICK/WARNER BROS	Michelle Branch 😴			
22	26	1.3	GREY STREET RCA	Dave Matthews Band 😴			
a	24	11-3	CRY WARNER BROS.	Faith Hill 👳			
24	20	B	BREATHE YOUR NAME SQUINTICURB/REPRISE	Sixpence None The Richer 🖙			
25	23	25	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace 👳			
26	25	13	THINKING OVER DREAMWORKS	Dana Glover 😴			
(22)	28	3	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down 😴			
28	31	31	DON'T STOP DANCING WIND-UP	Creed ☞			
23	33		BUBBLETOES ENJOYUNIVERSAL/UMRG	Jack Johnson			
30	29	10	JUST LIKE A PILL ARISTA	Pink 😴			
31	32	100	EVERYTHING WING-UP	Stereo Fuse			
32	30	111	SK8ER BOI ARISTA	Avril Lavigne 🤿			
33	27	10	DIE ANOTHER DAY WARNER BROS.	Madonna 😴			
60	34		BIG YELLOW TAXI GEFFEN/INTERSCOPE	Counting Crows 🤿			
35	35	10	ORDINARY DAY A&M/INTERSCOPE	Vanessa Carlton 😴			
3€	37		LIVE A LIE TVI	Default 😴			
36	1/1		SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd 🜩			
3₩	39		CAN'T STOP LOVING YOU ATLANTIC	Phil Collins			
35			UNDERDOG ARTEMIS	Lisa Loeb			
4C	111		BEAUTIFUL RCA	Christina Aguilera 😓			

200	2) DI		la							
	0	P 40 T	RACK	S TM							
THIS WEEK	MUTEL AND	TITLE ARTIST	Airplay monitored	Systems							
E 5	1000	·쌈: NU	IMBER 1 電	8 Wks At No. 1							
1	200	LOSE YOURSELF EMINEM SHADY/MITERSCOPE JENNY FROM THE BLOCK									
2 2		WORE IT	JENNIFER LOPEZ FEATURING JADAKISS & STYLES EPIC								
4 3	76	THE GOLD MIND	EMEANOR" ELLII ÆLEKTRAÆEG ATH IT ALL ÆTURING LADY S								
5 6		BEAUTIFU CHRIST NA AG	L								
6 5		THE GAME		LE BRANCH							
7 7		NIVEA FEATU	SS WITH MY RING BRIAN & BR								
8 15			E & CLYDE RING BEYONCE KI	NOWLES							
9 18		I'M WITH Y AVRIL LAVIGN ARISTA	rou								
10 14	Mary III	FAMILY PO PINK ARISTA	RTRAIT								
11 8		ONE LAST CREED WIND-UP	BREATH								
12 9		ROC-A-FILLA/DI	F JAM /IDJMG	REEKEY ZEEKEY & TOY							
13 12		JOHN MAYER AWARE JOLUN AIR FORCE	IBIA	DERLAND							
14 21		NELLY FEATU FO' REELUNIVE DISEASE	RING KYJUAN, AL	LI & MURPHY LEE							
15 17 16 11	A LONG	MATCHBOX T ATLANTIC DIE ANOT									
17 16	1	MADONNA WARNEF BROS. STOLE KELLY BOWL	AND								
18 10		KELLY BOWLAND MUSIC WORLD /COLUMBIA LIKE I LOVE YOU JUSTIN TIMBERLAKE									
19 19	14	JIVE DILEMMA NELLY FEATURING KELLY ROWLAND									
20 24		SHE HATE: PUDDLE DF N	S ME								
21 13	11	SK8ER BO AVRIL LAVIGN ARISTA	ı								
22 22			V/2 HARD /VP/ATLAN	rtic							
37		CRY ME A JUSTIN TIMB JIVE	ERLAKE								
33		LANCSLID DIXIE CHICKS MONUMENT/C	DLUMBIA								
25) 27		LASGO HOBBINS	T THRU THIS								
26 25		DANIEN BEDI ISLAND IDJMG	NGFIELD O GO!								
27 23 28 26		ANGIE MARTI ELEKTRA ÆEG DON'T KN NORAH JONE	IOW WHY	LIL' MO & SACARIO							
29 28		BLUE NOTE /VIE									
30 11	W)	BUMP, BU B2K & P. DID									
31 29	8	SOMEWHI OUR LADY PE	ERE OUT THE	RE							
32 NI			.OTTE	H AND FAMOUS							
33 XI		PICTURE KID ROCK FE LAVA/ATLANTIC	ATURING SHERYI	L CROW							
34 32	TOTAL STREET	IN A LITTL UNCLE KRAC LAVA	KER								
35 31	J.	JUST LIKE PINK ARISTA WHEN TH									
36 40		WHEN THE LAST TIME CLIPSE STAR TEAK /ARISTA PO' FOLKS									
37 34 38 30		NAPPY ROOT ATLANTIC DIRRTY	S FEATURING AN	THONY HAMILTON							
38 30		CHRISTINA A RCA SPIN LIFEHOUSE	GUILERA FEATUF	SING REDMAN							
40		DREAMWORKS	RE YOU GOIN	NG							
		RCA		R 21, 200							

DECEMBER 21 Billboard

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DECEMBER 21 Billboard SINGLES AND TRACKS SONG INDEX...

Chart Codes: Hot 200 Singles (H120); 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/Controversy, ASCAP/WB, ASCAP/Suge, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/EMI April, ASCAP), HL/WBM, H100 5; RBH 7 19 SOMETHIN' (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 4; H100 34 8 MILE (Eight Mile Style, BMI) RBH 64

AERIALS (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP),

AERIALS (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP/, HL, H100 89
AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/Da Bess, ASCAP/D2 Pro, ASCAP/Voung Dude, ASCAP/Sam Swap, ASCAP/Tarpo, ASCAP), HL/WBM, H100 4; RBH5
ALL I HAVE (Nuyorican, BMI/FMI Blackwood, BMI/Janice Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/15th Floor, ASCAP/Jeffix, ASCAP/, HL, RBH 53
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 43

H100 43

ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 49

ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP) H100 66

AMOR DE INTERNET (EMI Blackwood, BMI) LT 50

EL AMOR NO TIENE EDAD (Arpa, BMI) LT 43

ANGEL (Powerhowse, BMI) RBH 71 ANGEL DE AMOR (EMI April, ASCAP/Big Cojones, ASCAP) LT 46 ASCAP) LT 46
ARE WE CUTTIN' (Pastor Troy, BMI/Virginia Beach,
ASCAP/WB, ASCAP/WhoselseitgonB, ASCAP), WBM, RBH

ASEREJE (Sony/ATV Discos, ASCAP) LT 35 ASEREJE (Sony/ATV Latin, BMI/Shaketown, BMI) LT ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, .AP) LI 29 AT THE END OF THE DAY (WB. ASCAP/Kelodies

ALI TIERRO UT THE DAT (WIS, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 22
AY! PAPACITO (UY! DADDY) (Iron Tigga, BMI/Warner-

BABY (Pookietoots, ASCAP/Soldierz Touch, ASCAP/D)
Irv, BMI/N-The Water, ASCAP/Still N-The Water,
BMI/Baeza, ASCAP/Universal, ASCAP), HL/WBM, H100

SMI/BOEZA, ASCAP/Universal, ASCAP/, HL/WOM, FILOV 481. RBH 26 THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 11; H100 60 BABY DO THOSE THINGS (Big Bert, BMI/Songs Of Windswept Pacific, BMI/E.D. Duz-It, BMI/Koy1Son, BMI/Greg Cham, BMI/Broken English, BMI/Prodigal Son, BMI/Drano's, BMI/Universal-PolyGram International, ASCAP/OH, God, ASCAP/RBH 06 BEAUTIFUL (Stuck in The Throat, ASCAP/Famous, ASCAP), HL, H100 10 BEAUTIFUL GODDEYE (Sony/ATV Acuff Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 25

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 16;

Hioo 61

BEAUTIFUL (YOU ARE) (Armacien, BMI/Only Real
Muzic, BMI/EMI Blackwood, BMI/E One, BMI) RBH 84
BLOW YOUR WHISTLE (Zomba, ASCAP/Kumbaya,
ASCAP/Money Mack, BMI), WBM, RBH 87
BOTHER (EMI April, ASCAP/Music That Music,
ASCAP), HL, Hioo 72

ASCAP), HL, H100 72 BRAID MY HAIR (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI), HL, RBH

BREAK YOU OFF (Grand Negaz, BMI/Careers-BMG, BMI/Killah Stealth, BMI/ONE CRC, BMI/Benjamin Kenner ASCAP/Soulchild, ASCAP/Universal, ASCAP/Baby Blues,

ASCAP/Soulchild, ASCAP/Universal, ASCAP/Baby Blues, ASCAP), HL, RBH 63
BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Workin Black Folks, ASCAP/WB, ASCAP/Hennessy For Everyone, ASCAP/Eght Mile Style, BMI/Editions Breton, SACEM, HL/WBM, RBH 89
BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 20

CS 29

BR RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgates
Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI), WBM, H100 12; RBH 10

WBM, H100 12; RBH 10
BY MYSELF (ColliPark, BMI/Da Crippler, BMI/EWC, BMI) RBH 58

CADILLAC PIMPIN' (Drugstore, ASCAP/Swole, ASCAP)

CADILLAC PIMPIN' (Drugstore, ASCAP/Swole, ASCAP)
RBH 100
CAPRICHO MALDITO (Arpa, BMI) LT 33
CARALUNA (Warner-Tamerlane, BMI) LT 24
CHING, CHING (Nelstar, SOCAN/Mawga Dawg,
SOCAN/Sony/ATV Canada, SOCAN/Worldwide West,
SOCAN/Virginia Beach, ASCAP/WB, ASCAP/whodaheilelseitsgonB, ASCAP/57, ASCAP), HL/WBM, RBH 93
CHOPPA STYLE (LP Boyz, BMI) RBH 93
CHROME (Songs Of Windswept Pacific, BMI/Yellow
Desert, BMI/My Life's Work, BMI/Almo, ASCAP),
HL/WBM, CS 23
COCHISE (Disappearing One, ASCAP/LBV Songs.

Desert, BMI/My LIRE'S WOIK, DMI/AMIGN.
HL/WBM, CS 23
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, H100 99; RBH 40
COME INTO MY WORLD (19, PRS/EMI April, ASCAP),

RBH 86 CRY (Warner-Tamerlane, BMI/Potty Mouth, BMI/EMI

Blackwood, BMI), WBM, CS 45; H100 78 CRY ME A RIVER (Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/SCOT Storch, ASCAP), WBM, H100 44 CUANDO ME MIRAS ASI (EMI April, ASCAP) LT 4

DANCE WITH ME (Bullet, BMI/Just Gantt, ASCAP) RBH

DEEP (Deta Bob, SESAC/Zomba, SESAC/Illthoughtz, SAC/Churchboy, SESAC/DreamWorks Songs, ASCAP),

WBM, RBH 55
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT

DIE ANOTHER DAY (WB, ASCAP/Webo Girl, CAP/1000 Lights, BMI/Warner-Tamerlane, BMI), WBM,

H100 21

DILEMMA (Warner-Tamerlane, BMI/BMG Songs, ASCAP/Jackie Frost, ASCAP/Suga Shack, ASCAP/Phat Nasty, ASCAP/EMI April, ASCAP), HL/WBM, H100 18; RBH

A DIOS LE PIDO (Peermusic III, BMI/Camaleon, BMI) LT 16

DIRRTY (Xtina, BMI/Dayna's Day, BMI/Warner-Tamer-lane, BMI/Funky Noble, ASCAP/WB, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Ostaf, BMI/Jasper BMI), WBM, H100 83

DISEASE (EMI Blackwood, BMI/Bidnis, BMI/Jagged Edge, BMI), HL, H100 29
EL DOLOR DE TU PRESENCIA (Rubet, ASCAP/Univer-

sal Musica, ASCAP) LT 8

DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT

37
DONDE VAYAS (Valmen, BMI) LT 30
DONTCHANGE (EMI April, ASCAP/Touched By Jazz,
ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild,
ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP),
HL/WBM, H100 17; RBH 3
DON'T KNOW WHY (Beanly, BMI/Sony/ATV Songs,

RMI) I), HL, H100 62 **DON'T MESS WITH MY MAN** (Babyboy's Little, SAC/Noontime South, SESAC/EMI April, ASCAP/Them nn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC),

SESAL/NOOMBHE SOUTH, SCAP/WBM, SESAC), HL/WBM, H100 8: 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 54; RBH 27

EMOTIONAL ROLLERCOASTER (EMI April. ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, RBH 39 EN NOMBRE DE LOS DOS (EMOA, ASCAP) LT 22 ENTRA EN MI VIDA (Sony/ATV Discos, ASCAP/Peer-

sic III, BMI) LT 12 ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP)

ERES MI RELIGION (Tutum), Assession, BMI) LT 6
ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 6
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),

FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, H100 33; RBH 9 FALL INTO ME (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 8; H100 45

ASCAP/WB, ASCA / MILLON Panther, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 25 FAMILY TREE (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL/WBM, CS 31

CAP/Famous, ASCAP/, HL, WMM, CS 31
FOREVER EVERYDAY (SON)/ATV Cross Keys,
CAP/Drivers Ed, ASCAP/Worley World, ASCAP/Devon's
M, ASCAP), HL/WBM, CS 39
FROM THA CHUUUCH TO DA PALACE (My Own Chit,

FROM THA CHUUUCH 10 DA FALECE UNIV OWN.
BMI/EM Blackwood, BMI/The Waters Of Nazareth,
BMI/Chase Chad, ASCAP/EMI April, ASCAP/Zomba,
BMI/R.Kelly, BMI), HL/WBM, H100 77; RBH 31
FUNNY (Divided, BMI/Universal, BMI/Smoobie,
ASCAP/Leumelf, ASCAP) RBH 48

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 7 GET UP (Q Baby, ASCAP/Nate Dogg, BMI/Blondie Rockwell, ASCAP/Dead Game, ASCAP/EMI April, ASCAP), HL. RBH 88

HL, RBH 88
GIMME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI/EMI April, ASCAP), HL, H100 9; RBH 8
GIRL TALK (Butterman's Land, BMI/Guccizm,
ASCAP/Iniversal, 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 76; RBH 47
GOOBBYE TO YOU (I'm With The Band, ASCAP/WB,
ASCAP), WBM, H100 88
GOSSIP FOLKS (1999)

ASCAP), WBM, H100 88 GOSSIP FOLKS (Mass Confusion, ASCAP/WB, ASCAP/Viginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, RBH 57 GUESS WHAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH

HASTA QUE VUELVAS (Peer Int'l., BMI) LT 19 HEADZ UP (Nappy Roots, BMI/Serious Scriptures, ASCAP/Full (Cricle, ASCAP) RBH 93 HE IS (Spiders & Rice, ASCAP/Jam Carver, ASCAP)

HE IS (Spiders & Nice, Garage St. RBH 45

HEY MA (Killa Cam, BMI/Next Level Groove,
ASCAP/lobete, ASCAP/EMI April, ASCAP/Libren, ASCAP),
HL, H100 16; RBH 43

HITTHE FREEWAY (The Waters Of Nazareth, BMI/EMI
Blackwood, BMI/Donceno, ASCAP), HL, H100 86; RBH 33

HOVI BABY (EMI April, ASCAP/Edrer Boys,
ASCAP/F.O.B., ASCAP/ECAF, BMI/Sony/ATV Songs, BMI),
HI RBH 78

HL, R8H 78
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 44

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 32 I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, H100 51; RBH 18

I'D LOVE TO LAY YOU DOWN (Music City Music, ASCAP/EMI April, ASCAP), HL, CS 47 I DON'T GIVE A @#&% (TVT, ASCAP/Swole, ASCAP/Swoha, ASCAP/The Braids, ASCAP/WB, ASCAP/B4, ASCAP), WBM, RBH 59 I'D RATHER (Shep'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP), HL, H100 98 I DROVE ALL NIGHT (Sony/ATV Tunes, ASCAP), HL, CS

IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 35;

IGNITION (ZOMDA, DMI) KANGUN, OUR STANDARD THAN THE MAN ABE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 10; H100 59
IMAGINE THAT (Uh Oh, BMI/Divine Mill, ASCAP/WB, ASCAP/Sharay's, ASCAP/Eddie F., ASCAP/Famous, OUR THE MOSCAL DILICHESS, BMI/Perk's,

ASCAP/Sharay's, ASCAP/Eddie F., ASCAP/Famous, ASCAP/Ensign, BMI/Universal-Duchess, BMI/Perk's, BMI), HL/WBM, RBH 77 I'M GONNA GETCHA GOOD! (Universal-Songs Of Poly-Gram International, BMI/Loon Echo, BMI/Out Of Pocket,

CAP/Zomba, ASCAP), WBM, CS 12; H100 63 I'M NOT BREAKIN' (CDB, BMI/Wooley Swa

I'M NOT BREAKIN' (CDB, BMI/Wooley Swamp, BMI/Careers-BMG, BMI/Lingle, BMI), HL, CS 27 I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 26 IN A LITTLE WHILE (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP), HL/WBM, H100 79 IN THE NAME OF LOVE (Zomba, BMI/R.Kelly, BMI), WBM. RPI6 6c

I SHOULD BE... (ADS Music Writers, ASCAP) H100 38; IT'LL GO AWAY (March Family, BMI/Maleah, BMI/FMI

il, ASCAP/Sea Gayle, ASCAP), HL, CS, 44
I WANT MY BABY BACK (Sony/ATV Tree, BMI/Gold
tch, BMI/Wenonga, BMI/NEZ, BMI), HL, CS, 54
I WISH YOU'D STAY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 15

JENNY FROM THE BLOCK (Chocolate Factory 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/BAI (Palmiros, ASCAP), HL/WBM, H100 3; RBH 32 JOHN J. BILANCHARD (Almo, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 42

LA CHICA SEXY (Flamingo, BMI) LT 25 LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI), CS 7: Hang 15

LANDSLIDE (WESTI WILLI), DITTLY ONLY, AS A SERVING SOLIT OF LA REINA DEL SUR (TN Ediciones, BMI) LT 15
LA SUEGRA (EMI APITI, ASCAP) LT 47
LAS VIAS DEL AMOR (LGA, BMI) LT 28
LATELY (BEEN DREAMIN' BOUT BABIES) (Designer, SESAC/Breinwood-Benson, SESAC/Songs of Lehsem, SESAC/Regie Hamm, SESAC), HL, CS 43
LETIT BE CHRISTMAS (EMI APITI, ASCAP/Tri-angels, ASCAD), HI, CS, A6

CAP), HL, CS 46 LET ME LIVE (Tank 1176, ASCAP/Money Mack,

BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warne Tamerlane, BMI/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, RBH 82 LIFESTYLES OF THE RICH AND FAMOUS (EMI April,

LIFESTYLES OF THE RICH AND FAMOUS (EMI April, ASCAP/2::1, ASCAP), HL, H100 53
LIKE I LOVE YOU (Fennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 32; RBH 98
LITTLE THINGS (Universal-MCA, ASCAP/Universal, ASCAP/Big Elk, ASCAP/Don Williams, BMI/Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Wang Out, BMI/Sony/ATV Songs, BMI/Key 2 My Heart, BMI/WB, ASCAP), HL/WBM, H100 100; RBH 36
LOSE YOURSELF (Eight Mile Style, BMI/Ensign, BMI), HL, H100 1; RBH 4

HL, H100 1; RBH 4
A LOT OF THINGS DIFFERENT (Sony/ATV Tree,
BMI/Mr. Bubba, BMI/Sony/ATV Acuff Rose, BMI), HL, CS

9; H100 55 LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Thea

LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Thea Later, BMI) CS 55 LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmoe, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tibes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Juniversal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Sense-less, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, H100 11; PRH 2 12 LOVE WON'T LET ME (WB, ASCAP/Warner-Tamerlane,

BMI/Frame Gee, BMI/Dad's Dreamer, BMI), WBM, CS 57 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 13; RBH 6

MADE YOU LOOK (III Will, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP), HL/WBM, H100 58; RBH 21 MA, I DON'T LOVE HER (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 80

ASCAP), HL, RBH 80
MAKE IT CLAP (T'Ziah's, BMI/Dutty Nigga,
ASCAP/Cyphercleff, ASCAP/EMI April, ASCAP), HL, H100 RBH 22 MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee,

BMI), HL, CS 18

MARCHATE (World Deep, BMI/Sony/ATV Latin, BMI)

MARCHATE (World Deep, BMI/Sony/AI v Lauii, Dmi) LT 23 A MEMORY LIKE I'M GONNA BE (Cousin Mike, BMI/Murrah, BMI), WBM, CS 34 MESMERIZE (Slavevy, BMI/Songs Of Universal, BMI/D J Inv, BMI/Soldierz Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP),

WBM, RBH 38
MI DERROTA (Edimonsa, ASCAP) LT 48
MISS YOU (Naked Under My Clothes,
ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime
Tunes, BMI/Warner-Tamerlane, BMI), WBM, H100 24; RBH

A MOMENT LIKE THIS (BMG Scandinavia, M/Sony/ ATV Timber, SESAC/Sony/ATV Tree, BMI), HL,

SIIM/Sony, ALV IIIIIOS., SELECTION AND MORE THAN A WOMAN (Eddie F., ASCAP/Sharay's, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/JAge Joints, SESAC/Southern Boy, ASCAP), WBM, RBH 66
THE MORNING AFTER (Deborah Cox, BMI/EMI April,

ASLAP/LSunn, ASLAP/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 42
MULTIPLY (Hennessey For Everyone, BMI/VOCO,
BMI/Alexra, BMI/EMI Blackwood, BMI/EMI April,
ASCAP), HI, PBL 47

ASCAP), HL, RBH 67 MY OLD MAN (Mike Curb, BMI/Diamond Storm, BMI/Curb, ASCAP), WBM, CS 40 MY TOWN (Single Track, BMI)/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI), WBM, CS 20; H100 87

NEXT BIG THING (Vinnie Mae, BMI/Chad Jensen, BMI/Stairway To Bitner's, BMI/Songs Of Windswept Pacific, BMI/Little Blue Box, ASCAP), WBM, CS 26
NO LETTING GO (Greensleeves, PRS) RBH 34
NO ME ENSENASTE (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP), IT ASCAP, TASCAP, TA

CAP) LT 14 NOTHINS FREE (TVT, ASCAP) RBH 62

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OH YEAH! (Money Mack, BMI) H100 93; RBH 60 ON A MISSION (WB, ASCAP/Beechtree, ASCAP/Old sperados, ASCAP/N2D, ASCAP), WBM, CS 24 ONE LAST BREATH (Tremonti, BMI/Stapp, AI/Dwight Fye, BMI) H100 20 ONE OF THOSE DAYS (Shek'em Down, BMI/Hitco

South, ASCAP/Buttaphly 2Phly Muzicc, 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,

ORDINARY DAY (Songs Of Universal, BMI/Rosasharn, BMI), WBM, H100 92

PARADISE (LL Cool), 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 69; RBH 23 PERDONAME MI AMOR (Seg Son, BMI) LT 11 PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 52; H100 46 PO'FOLKS (Nappy Roots, BMI/Tarpo, ASCAP) H100 47; RBH 41

POR MAS QUE INTENTO (Kike Santander, BMI) LT 44
PRACTICE LIFE (Sony/ATV Tree, BMI/Mo Fuzzy Dice,
ASCAP/Famous, ASCAP/Almo, BMI), HL, CS 33
PRAYER (Mother Culture, ASCAP/WB, ASCAP), WBM,

EL PROBLEMA (Sony/ATV Discos, ASCAP/Ariona

QUE DIOS SE APIADE DE MI (Piloto, ASCAP/Universal isica, ASCAP) LT 34 QUE ME QUEDES TU (Aniwi, BMI/Sony/ATV Latin,

QUERIDO LADRON (Fonomusic, BMI) LT 45 QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 13

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, C5 37 REAT (Erick Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/WB, ASCAP/F.O.B., ASCAP), WBM, H100

41; RBH 14
REALEST NIGGAZ (Not Listed) RBH 61

REALEST NIGGAZ (NOT Listed) RBH 61
THE RED (Loeffler, ASCAP) H10075
RED RAG TOP (Sony)/ATV ACUIF Rose, BMI/Sony/ATV
Songs, BMI), HL, CS 5; H100 40
ROCK IT (One Up, BMI) RBH 91
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
90; RBH 37

SATISFACTION (WB, ASCAP/Ain't Nuthin' Goin' On But nking, ASCAP/Universal, ASCAP/Blondie Rockwell, CAP), WBM, H100 57; RBH 24
SEDUCEME (Salimatu, BMI/Racy, BMI/Soul Azul, 11/Tribe Rhythm, BMI) LT 39
SHE HATES ME (WB, ASCAP/Puddle Of Music, CAP)/Stere Supersonic ASCAP).

SHE HATE'S 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 2; H100 27
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 85; 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/EMI April, ASCAP/EMI April, ASCAP/EMI (Fills ASCAP) HI /WRM H100 ASCAP/J. Boyd, ASCAP/C.Sills, ASCAP), HL/WE

SI NO ESTAS (Rubet, ASCAP/Universal Musica, AP/2000 Amor, ASCAP/Universal-PolyGram Latin.

SI NU ESITE
ASCAP/2000 Amor, ASCAP/Universat.
ASCAP/LT3
SI NO FUERA POR TI (Estefan, ASCAP) LT 5
SIRENA (WB, ASCAP/Peermusic III, BMI) LT 49
SI TUVIERA QUE ELEGIR (Hecho A Mano, ASCAP/EMI
April, ASCAP/Songs Of Castillo, BMI/Universal-Musica
Unica, BMI) LT 18

***OFE ROI (Almo, ASCAP/Avril Lavigne, OMI/Hollylodge, BMI/Rain-MI/Hollylodge, BMI/Rain-

Unica, BMI) LT 18
KSEER BOI (Almo, ASCAP/Avril Lavigne,
ASCAP/Marner-Tamerlane, BMI/Hollylodge, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix,
ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 39
SKILLS (Ill Kid, ASCAP/EMI April, ASCAP/Gifted Pearl,
ASCAP), HL, RBH 94

ASCAP), HL, RBH 94 SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 6;

HIDO 37
SOMETHING (EMI Blackwood, BMI), HL, H100 67
SOMEWHERE OUT THERE (Under Zenith,
SOCAN/Sony/ATV Canada, SOCAN), HL, H100 71
SPIN (G-Chills, BMI/Songs Of DreamWorks,
BMI/Aniello, BMI/EMI Blackwood, BMI), CLM/HL, H100

82
STINGY (W.B.M. Music, SESAC/Babyboy's Little,
SESAC/Noontime South, SESAC/Black Baby,
SESAC/Jason's Lyrics, SESAC/Chrysalis, ASCAP/Naked
Under My Clothes, ASCAP/, WBM, RBH 28
STOLE (BMG Songs, ASCAP/Little Engine, ASCAP/Big
Caboose, ASCAP/EMI April, ASCAP/Sonic Graffiti, ASCAP),
HI, H100 31, RBH 81
THE STREETS (Base Pipe, ASCAP/Scott Storch,
ASCAP/TAL ASCAP/NATE DOORS RMD) H100 012 PBH 40

CAP/TVT, ASCAP/Nate Dogg, BMI) H100 91; RBH 49
STRONG ENOUGH TO BE YOUR MAN (Post Oak, BMI)

TAKE YOU HOME (Media Noche, ASCAP/Lil Masiell's, BMI/Joade Co. Project Music, BMI/Issy & Nemo Tunes, ASCAP/EMI April, ASCAP), HL, RBH 75 TALKIN'TO ME (Damrich, BMI/EMI Blackwood, BMI),

TELMO TANTO (Lideres, ASCAP) LT 38
TELME (WHAT'S GOIN' ON) (Just Anotha Smash, CAP/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI),

WBM, RBH 54
TE SOLTE LA RIENDA (BMG, BMI) LT 41
TE VAS (Rubet, ASCAP/Universal Musica,
ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin,
ASCAP) IT 40

ASCAP) LT 40
THAT'D BE ALRIGHT (Universal-MCA, ASCAP/Yampa
Tunes, ASCAP/EMI Blackwood, BMI/Ty Land, BMI/Life Is
Fine, BMI/Ensign, BMI), HL, CS 53
THERE'S MORE TO ME THAN YOU (Jessica Andrews,

THERE'S MORE TO ME THAN YOU (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, C5 60
THERE'S NO LIMIT (Deanaling, ASCAP/PBJ, ASCAP/Warner-Tamerlane, BMI), WBM, C5 30
THESE ARE THE DAYS (Sonic Graffiti, ASCAP/EMI April, ASCAP/Muso, ASCAP/Griff Griff, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 64
THESE DAYS (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI/Songs Of Terecel, BMI/Rondor, PRS/Irving, BMI), HL/WBM, C5 3; H100 28

TH**IS IS MY PARTY** (Desert Storm, BM1) RBH 92

THIS VERY MOMENT (Yon-Ti, BMI) RBH 68
THREE WOODEN CROSSES (Sydney Erin,
BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 56
THUG HOLIDAY (First N' Gold, BMI/Trick N' Rick,

THUG HOLIDAY (First N° Gold, BMI/ ITICK N KICK, BMI/FNG 75, BMI/Who Wrote That Music, BMI/Juicy Tyme, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 96; RBH 50

THUG LADY (Romeo, BMI) RBH 97

THUG LOVIN' (Slavery, BMI/Songs Of Universal, BMI/D) Irv, BMI/Soldierz Touch, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL/WBM, H100
A2- RRH 16

ASCAP/Jobete, ASCAP/EMI APITI, ASCAP), ALL WBM, H100
42; RBH 13
42; RBH 36
THUGZ MANSION (Universal, ASCAP/Black Hipsanic,
ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy
Whyte's, BMI), HL, H100 30; RBH 17
TIGHT WHIPS (LP Boyz, BMI) RBH 51
'TIL NOTHING COMES BETWEEN US (Curb Congregation, SESAC/Monkids, SESAC/Lil-Stratton, SESAC/HopeN-Cal, BMI/Rebecca Marshall, ASCAP), HL, CS 19
TINY DANCER (Universal-Songs Of PolyGram International, BMI), WBM, CS 59
TODO MI AMOR [THE ONE YOU LOVE] (Songs Of Universal, BMI)/Macadoo, BMI/Sony/ATV Songs, BMI/Songs Of Terecel, BMI) LT 10

TRAVELIN' SOLDIER (Tiltawhirl, BMI/Bruce Robison. II), HL, CS 48 T**U FORMA DE SER** (EMI April, ASCAP) LT 27 T**U NO SOSPECHAS** (Ventura, ASCAP) LT 32

UNDERNEATH IT ALL (World Of The Dolphin, CAP/Universal, ASCAP/Eligible, ASCAP/BMG Songs, ASCAP/Universal, ASCAP/Eligible, ASCAP/BMG Songs ASCAP), HL/WBM, H1006 UNUSUALLY UNUSUAL (WB, ASCAP), WBM, CS 21 UP! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 41

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VUELA MUY ALTO (World Deep, BMI/Sony/ATV Latin,

BMI) LT 21

WAITIN' FOR THE DJ (Pen Skills, BMI/Jazzmen, I/Warner-Tamerlane, BMI/Houdah, BMI/Zomba, BMI),

WBM, RBH 99 WAITIN' ON JOE (MAS Venture, BMI/Misterssippi,

WBM, RBH 99
WAITIM' ON JOE (MAS Venture, BMI/Misterssippi, BMI) C5 28
WAKE UP (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Nate Dogg, BMI/E.balastin, ASCAP/EMI April, ASCAP/Natero G, ASCAP/National League, ASCAP/Stone City, ASCAP/Mational League, ASCAP/Stone City, ASCAP/Mitume, BMI/Universal, BMI), HL/WBM, RBH 76
WANKSTA (221, ASCAP/Hidden Scrolls, ASCAP/50 Cent, ASCAP) H100 50: RBH 20
WAY TOO DEEP (Childs Eyes, ASCAP/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP/Big One Three, SESAC/WBM, SESAC), WBM, C5 58
THE WAY WE BALL (Lucky, BMI) RBH 85
WHAT A BEAUTIFUL DAY (Mark Hybner, ASCAP/Universal, ASCAP/Lanark Village Tunes, ASCAP), WBM, C5 36
WHAT HAPPENED TO THAT BOY (Money Mack, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP/Terradome, ASCAP/SenMarc, ASCAP, H. L, RBH 70
WHAT WE DO (Efartooee, ASCAP/F.O.B., ASCAP/Hitico South, ASCAP/Inichappell, BMI/Alexscar, BMI/EMI April, ASCAP/HInichappell, BMI/Alexscar, BMI/EMI April, ASCAP), HL, RBH 52
WHAT WE'RE GONNA DO A BOULT IT (Mosaic, RMI/EMI

ASCAP), HL, RBH 52
WHAT WE'RE GONNA DO ABOUT IT (Mosaic, BMI/EMI
April, ASCAP/Sea Gayle, ASCAP), HL, CS 54
WHEN I'M GONE (Escatawpa, BMI/Songs Of Univer-

sal, BMI), WBM, H100 49
WHEN THE LAST TIME (Terradome, ASCAP/GenMarc, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 19;

RBH 15
WHEN THE LIGHTS GO DOWN (Songs Of Windswept
Pacific, BMI/Gottahaveable, BMI/BMG Songs,
ASCAP/Mrs. Lumpkins Poodle, ASCAP/Liniversal,
ASCAP/Mremphisto, ASCAP), HL/WBM, CS 38
WHERE WOULD YOU BE (Castle Street, ASCAP/Mr.
Noise, BMI/We Make Music, BMI/Warner-Tamerlane,
BMI), WBM, H100 97

I), WBM, H100 97 **WHO'S YOUR DADDY?** (Tokeco Tunes, BMI), HL, CS 1; H10

WHY I LOVE YOU (Kharatroy, ASCAP/Nine Houses, CAP/Strange Motel, ASCAP/David McPhersongs, BMI),

ASCAP/Strange moter, ASSA, ASSAP/Tri-angels, ASCAP/KIN PROGRESS (EMI April, ASCAP/Tri-angels, ASCAP), HL, H100 94
WORK IT (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 2; RBH 1

-Y-YOU CAN'T HIDE BEAUTIFUL (Lights Of Denver, ASCAP/Famous, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 17 YOU KNOW YOU'RE RIGHT (End Of Music, BMI/EMI

Virgin Songs, BMI), HL, H100 52
YOUR BODY IS A WONDERLAND (Specific Harm, ASCAP), CLM, H100 23 Y TU TE VAS (WB, ASCAP) LT 17



THE ZEPHYR SONG (Moebetoblame, BMI/Warner-nerlane, BMI), HL/WBM, H100 70

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DECEMBER 21 Billboard HOT 100 AIRPLAY,

			Dillocar								,
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	NUMBER 1 世紀 Lose Yourself 7 WAS ALNO. 1 EMINEM (SHADY/INTERSCOPE)	26	36	3	I'm With You AVRIL LAVIGNE (ARISTA)	51	50	5	When I'm Gone 3 000R5 DOWN (REPUBLIC/UNIVERSAL/UMRG)
2	2	15	Work It MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	27	24	8	Your Body Is A Wonderland JOHN MAYER (AWARE/COLUMBIA)	52	55		A Lot Df Things Different KENNY CHESNEY (BNA)
3	3	11	Jenny From The Block JENNIFER LOPEZ (EPIC)	28	33	•	Family Portrait PINK (ARISTA)	53	62	3	Talkin' To Me AMERIE (RISE/COLUMBIA)
4	7	7	Air Force Dnes NELLY (FO REEL/UNIVERSAL/UMRG)	29	35	6	Fabulous JAHEIM FEAT, THA RAYNE (DIVINE MILL/WARNER BROS.)	54	52	2	Do That BABY FEAT. P. DIODY (CASH MONEY/UNIVERSAL/UMRG)
5	5	Ų,	'03 Bonnie & Clyde JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/IDJMG)	30	39	5	19 Somethin' MARK WILLS (MERCURY (NASHVILLE))	55	57		Satis action EVE (RUFF RYOERS/INTERSCOPE)
6	4	17	Underneath It All	31	30	10	Disease MATCHBOX TWENTY (ATLANTIC)	56	64	2	Lifes yles Of The Rich And Famous GOOD CHARLOTTE (DAYLIGHT/EPIC)
7	6	1 2	The Game Of Love SANTANA FEAT, MICHELLE BRANCH (ARISTA)	32	28	13	Stole KELLY ROWLAND (MUSIC WORLD/COLUMBIA)	57	-	1	Made You Look NAS (IL WILL/COLUMBIA)
8	8	15	Gimme The Light SEAN PAUL (BLACK SHADOW/Z HARO/VP/ATLANTIC)	33	31	19	Somebody Like You KEITH URBAN (CAPITOL (NASHVILLE))	58	61	4	I Just Wanna Be Mad TERRI CLARK (MERCURY (NASHVILLE))
9	13	5	Beautiful CHRISTINA AGUILERA (RCA)	34	23	16	Like I Love You JUSTIN TIMBERLAKE (JIVE)	59	65	2	The Baby BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
10	10	9	Don't Mess With My Man NIVEA FEAT, BRIAN & BRANDON CASEY (JIVE)	35	60	3	I Should Be ORU HILL (DEF SOUL/IDJMG)	60	56	20	Beautiful Mess DIAMD ID RID (ARISTA NASHVILLE)
11	11	10	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	36	34	30	Complicated AVRIL LAVIGNE (ARISTA)	61	66	2	Always SALIVA (ISLAND/IOJMG)
12	12	14	Landslide DIXIE CHICKS (MONUMENT/EMN)	37	27	10	Die Another Day MADONNA (WARNER BROS.)	62	41		I'm Gonna Getcha Good! SHANIA TWAIN (MERCURY (NASHVILLE)/IDJMG)
13	9	16	Luv U Better LL COOL J (DEF JAM/IDJMG)	38	38	11	Red Rag Top TIM MCGRAW (CURB)	63	54		Don't Know Why NORAH JONES (BLUE NOTE/VIRGIN)
14	20	4.	Bump, Bump, Bump	39	37	9	React ERICK SERMON FEAT. REDMAN (J)	64	70		Make It Clap BUSTA RHYMES FEAT. SPLIFF STAR (J)
15	15	11	She Hates Me PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	40	59	3	Ignition R. KEILY (JIVE)	65	-		Paradise
16	18	16	Dontchange MUSIQ (DEF SOUL/IDJMG)	41	42	8	All My Life FOO FIGHTERS (ROSWELL/RCA)	66	53		The Zephyr Song RED HOT CHILI PEPPERS (WARNER BROS.)
17	14	17	Hey Ma CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	42	47	5	Thug Lovin' JA RULE FEAT BOBBY BROWN (MURDER INC/DEF JAM/DJMG)	67	69		Something LASGO (ROBBINS)
18	16		Dilemma NELLY FEAT. KELLY ROWLAND (FO' REEL/UNIVERSAU/UMRG)	43	49	6	Fall Into Me EMERSON DRIVE (DREAMWORKS (NASHVILLE))	68	72		Cochise AUDIOSLAVE (INTERSCOPE/EPIC)
19	19		When The Last Time	44	29	15	Sk8er Boi AVRIL LAVIGNE (ARISTA)	69	68	1	Prayer DISTURBED (REPRISE)
20	21		Who's Your Daddy? TDBY KEITH (DREAMWORKS (NASHVILLE))	45	=		Cry Me A River JUSTIN TIMBERLAKE (JIVE)	70	-		Picture KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH)
21	The State of the S		One Last Breath	46	46	18	I Care 4 U	71	67		Bother STONE SOUR (ROADRUNNERVIDJMG)
22	Zh		Miss You AALIYAH (UNIVERSAL/BLACKGROUNO/UMRG)	47	71		Wanksta 50 CENT (G-UNIT/SHADY/INTERSCOPE)	72	-		The Red CHEVELLE (EPIC)
23	25		She'll Leave You With A Smile	48	40	22	Baby ASHANTI (MURDER INC/AJM/IOJMG)	73	63	·T	Son ewhere Out There OUR LADY PEACE (COLUMBIA)
24	22	12	These Days RASCAL FLATTS (LYRIC STREET)	49	43	17	Po' Folks NAPPY ROOTS FEAT, ANTHONY HAMILTON (ATLANTIC)	74	17.5	3	These Are The Days
25	32	3	Thugz Mansion 2PAC (AMARU/DEATH ROW/INTERSCOPE)	50	45	10	You Know You're Right NIRVANA (DGC/GEFFEN/INTERSCOPE)	75	73	2	From Tha Chuuuch To Da Palace snoop dogg (doggystyle/pridrity/capitol)

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BER 21 Billboard® HOT 100 SINGLES SALES...

¥	¥	At Jan		×	×	=		×	¥		
THIS WEEK	WEEK	Š		WEEK	LAST WEEK	Š		WEEK	WEEK	5	
IS V	LAST	9	TITLE	THIS	LS.	S	TITLE	THIS \	LAST	2	TITL 5
₽	5	3	ARTIST (IMPRINT/PROMOTION LABEL)	Ĕ	5	3	ARTIST (IMPRINT/PROMOTION LABEL)	ŧ.	3	3	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	8	Die Another Day 7 Wiss At No. 1 MADONNA (WARNER BROS.)	26	23	14	Here And Now (Full Circle) TERRY STEELE (JTS)	51	32	18	Long Time Gone DIXIE CHICKS (MONUMENT/EMN)
2	2	13	A Moment Like This	27	25		Under God PAT BOONE (THE GOLD LABEL)	52	42	27	Gots Ta Be
3	4		Picture KID ROCK (UNIVERSAL SQUTH)	28	26	4	Dilemma/Air Force Ones NELLY (FO REEL/UNIVERSAL/UMRG)	53	63	7	Beautiful Goodbye JENNIFER HANSON (CAPITOL (NASHVILLE))
4	3	22	Don't Mess With My Man NIVEA FEAT, BRIAN & BRANDON CASEY (JIVE)	29	22	12	Heatseeker YOUNG M.C. (STIMULUS)	54	45	510	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL/UMRG)
5	6	3	Auid Lang Syne (Freedom Mix) KENNY G (ARISTA)	30	28	8	Truly Yours NARAE (KIRV)	55	64	E	Skills GANG STARR (VIRGIN)
6	5	8	Ignition R.KELLY (JIVE)	31	20	177	Papa Don't Preach	56	61	38	Girlfriend N STAC FEAT NELLY (JIVE)
7	7	4	Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	32	38		Ahh Dee Ahh SANDMAN (LO END)	9	-		Faithful Too POWW BROS. (POWWER MOVES/ORPHEUS)
8	8	14	All The Things She Said	33			Paradise	58	56	21	Blue Jeans YASINEEN (MAGIC JOHNSON/MCA)
9	9	8	Virginity TG4 (T.U.G./A&M/INTERSCOPE)	34	50	7/4	The Star Spangled Banner whitney Houston (ARISTA)	59	67	22	A New Day Has Come
10	10	1	When I Get You Alone THICKE (NU AMERICA/INTERSCOPE)	35	48	6	Do That BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	60	43	111	Run 4 Us MALK LANE (INTELLIGENT/EAST CLEVELAND)
1	19		Oiche Chium (Silent Night)	36	33	4	Thug Lovin' JA RULE FEAT BOBBY BROWN (MURDER INC/DEF JAM/IDJMG)	61	69	21	The Rising BRUCE SPRINGSTEEN (COLUMBIA)
12	11	7	Don't Stop Dancing	37	31	9	I Am Mine	62	41	3	Hovi Baby JAY Z (ROC-A-FELLA/OEF JAM/IOJMG)
13	13	5	CREED (WIND-UP) Play Wit It THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	38	36	4	'03 Bonnie & Clyde JAY Z FEAT, BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/DJ/MG)	63	30	27	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)
14	18	8	Dance With Me	39	37	19	I'm Gonna Be Alright JENNIFER LOPEZ FEAT, NAS (EPIC)	64	62	35	Wherever You Will Go THE CALLING IRCA)
15	14	3	Thug Lady OYSHON & SQUABBLE (ROMEO)	40	24	3	Nuclear War	65	47	37	Dcn't Mess With The Radio
16	29	2	Jenny From The Block JENNIFER LOPEZ (EPIC)	41	51	7	Make It Clap BUSTA RHYMES FEAT, SPLIFF STAR (J)	66	57	2	Boy (I Need You) MADIAH CAREY FEAT CAM RON (MONARC/ISLAND/IDJIMG)
17	17	2	Gimme The Light (Remix) SEAN PAUL FEAT. BUSTA RHYMES (VP/ATLANTIC)	42	49	19	When The Last Time CLIPSE (STAR TRAK/ARISTA)	67	-		Throw Up RAEKET CITY { 447/LANOSPEE0}
18	27	7	Work It MISSY MISSEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	43	65	2	Ma, I Don't Love Her CLIPSE FEAT FAITH EVANS (STAR TRAK/ARISTA)	68	-	4	Come Close To Me COMMON FEAT, MARY J. BLIGE (MCA)
19	21	8	L'Italiano THE SICILIANS FEAT ANGELO VENUTO (NERVOUS)	44	39	7	Same Old Song SEV (INTERSCOPE)	69	-		Murder On The Dancefloor SOPHIE ELLIS BEXTOR (UNIVERSAL/UMRG)
20	15	8	Shady BIG 'C' (SOUTHPAW/KES)	45	52	12	Like I Love You JUSTIN TIMBERLAKE (JIVE)	70	66		That's What Girls Do
21	55	2.1	Lose Yourself EMINEM (SHADY/INTERSCOPE)	46	54	5	Machine YEAH YEAHS (TOUCH AND GO)	71	F	4: 1	Luv U Better LL COOL J (OEF JAM/IDJMG)
22	12	16	Gimme The Light	47	44	.8	It Just Happened	72	72		Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT COMMON (FOX/MCA)
23	34	10	SEAN PAUL (BLACK SHADOW/2 HARO/VP/ATLANTIC) React ERICK SERMON FEAT. REDMAN (J)	48	-		What We Do FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)	73	-		Peace On Earth/Little Drummer Boy DAVID BOWIE & BING CROSBY (DGLID)
24	35	2	Bump, Bump, Bump	49	-	12	Rock The Party BENZIND (SURRENDER/ELEKTRA/EEG)	74	-		God Bless The USA
25	16	29	B2K & P. DIDDY (EPIC) Day + Night ISYSS FEAT. JADAKISS (ARISTA)	50	40	2	The Game Of Love SANTANA FEAT. MICHELLE BRANCH (ARISTA)	75	=	1	Club Banger PETEY PABLO (JIVE)

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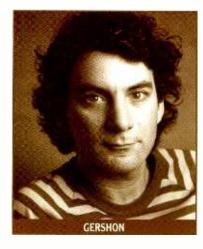
Are New Rockers Earning The Buzz?

Continued from page 1

from Sweden, and the Vines from Australia.

But while the media sizzle generated by these bands has set the majors on a quest to sign similar-sounding acts, none of the vanguard performers' breakthrough albums has yet sold in excess of 1 million units.

To date, the Strokes' RCA debut, *Is This It*, released Sept. 25, 2001, has sold 800,000 units, according to Nielsen SoundScan. The White Stripes' third album, *White Blood Cells*—initially issued June 26, 2001, by indie Sympathy for the Record



Industry—has sold 548,000 units. The Hives' *Veni, Vidi, Vicious*, first released by indie Epitaph Records Sept. 12, 2000, and subsequently picked up by Sire/Warner Bros., has sold 335,000 units. The Vines' 2002 Capitol debut, *Highly Evolved*, has sold 527,000 units.

At the bands' modern-rock home base, their crisp, stripped-down sound is still an anomaly on playlists heavily laden with nü-metal and aggro-alternative tracks, and none has yet spawned a bona fide crossover pop-radio hit.

Albert Hammond Jr., guitarist for the Strokes, candidly notes, "People say, 'You really broke through.' Yeah, I guess we kind of broke through, but we didn't go and demolish anything. We're a little more *there*, that's all. We have to make a great second record."

Despite the fact that the jury is still out on the commercial fortunes of these bands, their boosters maintain that the groundwork has been laid for solid careers.

BOOSTERS PREDICT SUCCESS

V2 Records president Andy Gershon, whose label picked up *White Blood Cells* in January, says, "I think that ultimately, all these bands will be platinum and multi-platinum bands . . . These bands are going to be tremendously successful and at the same time develop a really valuable catalog. At the end of the day, that's what you want to have."

But Bill Gamble, PD at Chicago modern-rock outlet WZZN (the Zone), counters that the new-look acts still have not proved themselves where it counts—at the cash registers.

"If you're a promo person for any of the labels, you as a good sales person feed on fear," Gamble says. "'Don't miss it! Look what the critics are saying! Look at the buzz here! This is the next big thing! You don't want to miss it! Your job is to be on top of that stuff!' And it does create interest, it does create curiosity... But then it's like, 'Let's see if it's genuine. Let's see if it holds up. Let's see if people are buying it.'"

If the new rock bands and their successors do eventually hit big, their benefactors in the press will be able to claim a large share of the credit.

Following the lead of the U.K. press—which rapturously covered the Strokes and the White Stripes on the occasion of their 2001 tours of England—U.S. journalists have rushed to embrace the new bands, usually grouped under the imprecise rubric 'garage rock." Daily papers and rock journals alike have run high-profile features trumpeting "the return of rock." At year's end, the juggernaut still had not ceased: Spin magazine named the Strokes its "band of the year," while the White Stripes' 18month-old White Blood Cells was feted as "album of the year."

The view of *Los Angeles Times* pop-music critic Robert Hilburn—an ardent supporter of the White Stripes and the Hives, who penned a major Sunday survey of the new bands in June—is typical of the press' reaction.

"These are exciting bands that remind me about what I've always liked about rock-n'roll," Hilburn says. "Whatever their differences are, I think they're all engaging and fun in different ways... To me, it's a return of classic '60s songwriting, persona—all those things—as opposed

all those things—as opposed to what much of rock'n'roll became in the late '90s."

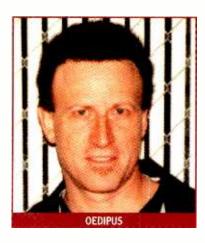
Some voices of dissent have been heard, however. In a Nov. 20 piece, "The Emperor's New Leather Jacket," in Atlanta weekly *Creative Loafing*, critic David Peisner cited the relatively meager sales of the new bands' releases and claimed, "[T]his garagerock campaign is the biggest nonstarter since Walter Mondale's 1984 presidential bid."

Despite the groups' lack of commercial success, many modern-rock PDs are supporting the new-look bands and praise their refreshing sound.

Oedipus, VP of programming at WBCN Boston, says, "They're unique, they're distinctive. The music sounds exciting [and] interesting on the air. They're a welcome addition to our playlist. What makes these bands special helps to make the format special."

But even some of the new bands' most outspoken champions at modern rock acknowledge that there are difficulties involved in programming music that is, at this point, still a minority taste.

WPLY (Y100) Philadelphia PD Jim McGuinn says, "In a way, it's great, because it's knocked down some



doors, and it's opened the way to hear new sounds on the radio. But in terms of mass appeal that radio looks for, it hasn't made it yet.

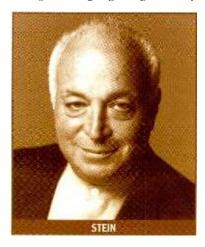
"One of the interesting conundrums of radio and records is you can have a successful album at a million copies," McGuinn adds, "but that's less than 1% of the population, and if I'm only satisfying 1% of the population, I need to get a new job. What happens is, it's a hard bridge to cross. There are a lot of bands that have a good cult following, but they haven't made it to the guys in the suburbs."

One major-market music director who declines to be identified agrees that the new-look bands will ultimately have to make a leap to have a



true impact. He says, "If the Strokes don't have a song to cross to pop radio, they're going to be in the 800,000- to 1-million [unit sales] range, and they're going to be looked at as a success without having the crossover pop element. The kids need to know who they are. Kids who are buying Jennifer Lopez don't know about the Strokes yet. They may have heard about them from their cool friends, but it's not in their world yet, and it has to be."

Some major labels are encountering challenges getting similarly



oriented rock acts played at the core modern-rock format.

Atlantic entered the new-look rock fray Oct. 22 with the release of *Spend the Night*, the label debut by all-girl group the Donnas. The punk-skewed, press-friendly, and photogenic band previously attracted attention with four albums on the Berkeley, Calif.-based indie label Lookout! Records, the former home of Green Day.

The track "Take It Off" is being worked at modern rock by Atlantic. While the song has been a top 10 playlist entry at KITS (Live 105) San Francisco and has been added at a number of stations, Atlantic senior director of alternative promotion Kris Metzdorf acknowledges the label has an uphill campaign on its hands: "We have obviously had resistance in getting adds on this record, but we're beating them down one by one."

But Metzdorf envisions a day when new rock bands will make inroads beyond modern rock into pop radio: "I think there's got to be some give. I don't think that the female pop tarts can last forever. I think it goes down to if it's a great song and a great record, there's always room for it on the playlist."

At least one label is looking beyond the modern-rock base for airplay albeit not pop airplay—for its already-

established act. V2's Gershon says the company is working the White Stripes' "Friends" to triple-A radio. "I think the band appeals to that audience, in addition to a modern-rock audience," he says, "and I think it's a way to get it to that audience in a very natural and forceful way."

TRAWLING ROCK'S WATERS

Though an out-of-thebox platinum new-look rock hit has proved elusive so far, some major labels are already scouring the talent pool for acts that might attract similar audiences.

Fittingly, Seymour Stein of Sire Records—who launched the careers of such now-revered '70s punk acts as the Ramones, Talking Heads, and Richard Hell & the Voidoids—has signed the Von Bondies, major movers on Detroit's fertile rock scene (*Billboard*, Oct. 27, 2001). The co-ed quartet's Sympathy for the Record Industry debut, *Lack of Communication*, was produced by the White Stripes' singer/guitarist, Jack White.

"Every one of them has charisma," Stein says. "It's incredible. Immediately, I wanted to sign them. But I just thought they were great."

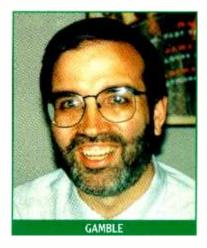
Stein, who notes that the Strokes and the White Stripes initially broke in the U.K., adds, "I also felt their appeal was not just American but universal. America accounts maybe for 25%-30% of the music business today. It's not like the old days, when it was 50%."

While Stein declines to discuss other similar acts he may be scouting, Mark Rome—head of L.A.-based indie label Fall of Rome Records—says Sire has also met with the Sights, an act on his roster, which entirely consists of Detroit bands. He says Capitol and Warner Bros. have also expressed interest in the group.

"I get the impression that all of these labels want one of these new-look rock'n'roll bands," Rome says. "They don't want to be left behind, and there's this buzz around Detroit, so they're specifically going after that . . . The major labels are going to try and get anybody that's left out there."

Rome believes that the majors are carefully scrutinizing a band like the Sights, who favor melodic hooks and show some crossover potential: "I definitely think that's one thing in their favor. Maybe they can get a song on the radio more easily than some of these other bands, 'cause they do definitely have that pop side to them."

Chris Davies, manager of New York band the Realistics, says his act has been scouted more heavily in recent months, thanks to its pop-skewed sound. The four-piece outfit also has a strong connection to the Strokes, who once opened hometown club dates for the Realistics and, since their ascent, have taken the band on the road as an opening act.



Davies says, "I think [the Realistics are] a lot more pop; there's a lot more of a pop influence. The Strokes' stuff is phenomenal stuff; I don't think it's the same, but a lot of people thought we were gonna be the same . . . Both bands are rock bands. Both have the New York City, Lower East Side ethic, if you will."

Programmer McGuinn notes that the major labels have been beating the bushes in other quarters as well: "There's a frenzy out there to try to grab something that's like this. Dee Ford just got signed to Hollywood, and the Datsuns got signed to V2. I'm friends with the Burning Brides, and they got signed to V2. They're a little more like early-1970s Stooges or something. I think there is a frenzy, but I hope the expectations are being kept in check at the label side, because nobody's proved that this music actually sells."

Though the crystal ball remains cloudy, a seasoned observer like Stein—one of the first American record executives to take a gamble on punk rock—maintains that the larger significance of the new rock bands may lie somewhere beyond Nielsen SoundScan figures: "Some of the most influential artists of all time—rock'n'roll and pre-rock'n'roll, blues, and rhythm & blues, country music—didn't sell that many records, and didn't have to sell that many records, to be important *influences*."

THE 2002 BILLBOARD MUSIC AWARDS

Big Winners, **Big Tributes** Light Up **Billboard Awards**

Continued from page 1

adds, "I find in general that all these awards shows help boost sales, and I would say it benefits the winners the most. I know Ashanti won a bunch of awards, and I've definitely seen an increase in her sales."

Ashanti, who entered the Billboard chart record books when her eponymous debut in April earned the biggest first-week sales for a debut female act, topped off her banner year by claiming multiple awards in the R&B/hip-hop category—artist of the year, female artist of the year, single of the year ("Foolish"), singles artist of the year, and new artist of the year—plus Hot 100 singles artist of the year, top new pop artist of the year, and female artist of the year.

"It's definitely an honor," the Murder Inc./Island Def Jam singer said of winning so many trophies. "It took me so long to get where I am, and this year has been a whirlwind. I'm really blessed and really thankful. I want to keep on doing what I'm doing and keep the people happy."

Artist of the year Nelly also earned honors as male artist of the year, R&B/hip-hop male artist of the year,

Hot 100 singles male artist of the year, rap artist of the year, and rap track of the year for "Hot in Herre."

The Fo' Reel/Universal rapper said, "When you have that much radio support and that much support from the fans that you win six awards at any awards show, it's real mean.

The members of multiple honoree Creed were taken aback by their win for group/duo of the year. "It's surprising we won, because this year seemed to be bad for us. So for us to win group of the year is strange," guitarist Mark Tremonti said. "But then I realized that the economy and the whole music business is down so much that everybody has been struggling. The number of record sales and touring numbers haven't been the same for anybody. So



it's just an honor for us to win group of the year, and it probably makes us feel a little better about [the year].'

The Wind-up act also picked up awards for group/duo albums artist of the year, catalog artist of the year, and catalog album of the year for Human Clay. According to Nielsen SoundScan,

the album has sold 6 million units.

Also winning four awards were Roadrunner act Nickelback (Hot 100 singles group/duo of the year, Hot 100 single of the year, top 40 track of the year, and Hot 100 airplay single of the vear for "How You Remind Me") and Flawless/Geffen/Interscope's Puddle of Mudd (rock artist of the year and modern rock artist of the year, as well as rock track of the year and modern rock track of the year for "Blurry"). With the four wins, Puddle of Mudd also earned the distinction of being the first act to sweep all four rock awards since U2 claimed the feat in 1992.

The awards were the first major trophies won by Nickelback. "It's awesome," lead singer Chad Kroeger said. "Anytime you're getting recognized like this, it validates Nickelback. We're not just out there messing around. People are taking notice of what we're doing."

Other multiple winners were Eminem (whose Web/Aftermath/ Interscope release The Eminem Show was named album of the year and R&B/hip-hop album of the year) and V2 artist Moby (electronic album of the year for 18 and electronic albums artist of the year).

Toby Keith, who was named country singles artist of the year, said a Billboard award stands out from the other trophies on his shelf. "This award is a results thing," the Dream-Works artist said. "It's not completely political. If you've had a big year on the album charts and a big year on the singles charts, it all cumulates to show how hard you worked, and it's not necessarily that way in our industry all the time. Billboard is a big magazine, and everybody respects it. So to win this award is something I'll treasure for a long time."

Taking home its first Billboard Music Award was Epic's B2K for R&B/hip-hop single (sales) of the year for "Uh Huh."

Among other highlights were special presentations to Annie Lennox and Cher. Lennox was given Billboard's highest accolade, the Century Award, by Moby. In London working on her new album, Lennox expressed her gratitude via a videotaped message. (For the text of Moby's introduction and Lennox's acceptance speech, see story, left.)

Cher provided a special audience moment during a moving acceptance speech for the Billboard Artist Achievement Award. Introduced by Aerosmith frontman Steven Tyler, the Grammy Award-, Academy Award-, and Golden Globe-winning artist/actress said she was "lucky to be able to do so many things" and later thanked her former music partner and husband, the late Sonny Bono. Cher also brought the house down when she decried critics who repeatedly predicted her demise over the years. "Fuck 'em," she said to thunderous applause. "I still have a job, and they don't."

Live via satellite from his Neverland ranch, Michael Jackson received a special Billboard award for his 1982 Epic album Thriller, which spent 37 weeks at No. 1, the longest span of time that any album has logged in the history of

Stars Join For Jay Tribute

Rap, Rock Worlds Unite To Celebrate Run-D.M.C.

Perry, Nelly, Queen Latifah, and Ja Rule, honored Run-D.M.C. in an exhilarating tribute that served as the finale of the Billboard Music Awards.

The salute honored the group's legacy, as well as that of Run-D.M.C. DJ Jam Master Jay, who was murdered Oct. 30 in his Queens, N.Y., recording studio.

For Tyler and Perry, participation in the finale was a given. The two Run-D.M.C. remade with Aerosmith and a smile." in 1986. That version of the song presaged the rap-rock revolution and spurred Aerosmith's comeback.

"We were recently on tour with Run-D.M.C. for three months," Tyler said. "Then they took off and two weeks later, the unfortunate happened. All we needed was a phone call to show up here.'

Master Jay and Run-D.M.C. opened three sons.

Several superstars, including the doors. They were the first rap-Aerosmith's Steven Tyler and Joe pers to do so many things—first rappers on MTV, first rappers to go platinum, the first rappers to go mainstream. They took it to a whole different level. So for Jay, we had to come out here and do it. It's just a shame you have to pass to get this.'

Public Enemy's Chuck D-who first met Jay (aka Jason Mizell) in 1983—introduced the tribute, heralding Run-D.M.C.'s seminal place in music. He later told Billboard, "Run-D.M.C. spread hip-hop performed "Walk This Way," which around the world with peace, love,

> This, according to founding member Darryl "DMC" McDaniels, was all the trio hoped to do: "All we ever wanted to do was have fun, and that's why there was so much love in what we did."

McDaniels has cut a song in memory of Mizell called "Missing Your Friend," which he says he hopes will Naughty by Nature's Treach, who come out on Arista in the next few performed the Run-D.M.C. tune weeks. Proceeds will go to the Mizell "Peter Piper," told Billboard, "Jam Children's Fund to aid Mizell's MELINDA NEWMAN



Annie Lennox: Billboard **Century Award Honoree**

The 2002 Billboard Century atricality, Miss Annie Lennox. Award was presented to Annie Lennox by Moby at the Dec. 9 to accept this tonight. She's in

ing is an edited text of the presentation and speech from Lennox, who accepted via a taped message from London.

Moby: Six months ago, Billboard's editor in chief, Timothy White, died suddenly at the age of 50. One of his proudest achievements was the creation of the Century Award, given annually to an artist he felt was not receiving the serious

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an artist who revels in music's the- all. Thank you once again.

Annie Lennox couldn't be here Billboard Music Awards. Follow- London working on a solo album.

But she sent us this message.

Annie Lennox: Hi everybody. It's me. I'm very grateful for this extraordinary award. I hope you're having a fabulous time in Las Vegas, and I'm sorry that I can't be there to join you. And I'd just like to take a moment to say thank you so much to the wonderful Tim White, who I had the one occasion to meet, and it was rather splendid. It

appreciation their achievements will remain in my heart, in my mind, deserved. This year, his choice was for years to come. Lots of love to you The Billboard 200. On hand at the ranch to present the award to Jackson was comedian/actor Chris Tucker.

Additional show highlights included Nelly and the St. Lunatics dancing out of a giant oven door to perform the crossover hit "Hot in Herre' before a dancing-in-their-seats audience, while Creed repeated its derring-do approach to rock by performing under the Las Vegas sky atop the towering Stratosphere Hotel.

There were other high-octane performances from Avril Lavigne, Faith Hill, Puddle of Mudd, and Justin Timberlake. But by far the most energetic-and moving-segment was the special tribute to pioneering rap trio Run-D.M.C., whose members Joseph "Run" Simmons and Darryl "DMC" McDaniels recently announced their retirement following the murder of colleague Jam Master Jay (aka Jason Mizell). Underscoring the unifying force of music, Nelly, Ja Rule, Busta Rhymes, Queen Latifah, Aerosmith's Steven Tyler and Joe Perry, and others

(see story, above) had the audience on its feet and a sea of arms waving and pumping in the air.

"That tribute brought great energy onstage," first-time Billboard Music Awards show host and comedian Cedric the Entertainer said. "People were sincere." Host of his own weekly Fox TV series, Cedric set the tone with a humorous videotaped spoof of Eminem's hit movie 8 Mile.

According to Nielsen Media Research, the show drew 9.3 million total viewers, earning a 5.6 rating and an 8 share. Bob Bain served as the show's executive producer. Producers were Paul Flattery and Michael Levitt. The show's director was Bruce Gowers.

The Billboard Music Awards are based on the Billboard year-end charts, which will appear in the Dec. 28 issue. For a complete list of winners, visit billboard.com/awards.

Additional reporting by Melinda Newman and Rashaun Hall in Las Vegas and Margo Wnitmire in Los Angeles.

THE 2002 BILLBOARD MUSIC AWARDS

Backstage At The Billboard Music Awards

Compiled by Melinda Newman, Gail Mitchell, and Rashaun Hall from Las Vegas.

AFTER SNARING EIGHT AWARDS, Ashanti is already looking at crossing over into a different media: movies. "Currently, Irv Gotti and Joel Schumacher are putting Sparkle together. Ja [Rule] and I and a whole bunch of other industry people will hopefully be doing that," she told Billboard. "Sparkle is about three females who are trying to put together a group, and they have their boyfriends managing them."

ARTIST ACHIEVEMENT AWARD recipient Cher said her greatest achievement is "just staying in the business. Truthfully. That's the biggest achievement. It's really hard to do it, you know. I'm trying to think of women that started the same time that I did who are still here. I think that's the hardest thing in any facet of our business, because people eat you up and then are tired [of you] and God knows, I've had people be really tired [of me] a lot of times. And people always [ask], 'What made you keep going when you were completely washed up?' and blah, blah, blah, but you just keep going because that's what you do.'

FOR AEROSMITH'S STEVEN TYLER, who presented Cher with her artist achievement award, there was no question what her greatest feat was: "It's how she straddled that cannon [in the "If I Could Turn Back Time" video]. It put me to shame for the rest of my life. Just that image, you know," he said. "That, and, really, the image of being a kid and growing up and seeing The Sonny and Cher Show." Bandmate Joe Perry simply called Cher "an amazing

SEX-TIME WINNER NELLY said one of the highlights of this year was his tour in support of Nellyville. "That was a big thing for us, because it was the first time we ever headlined [a tour]. People say we could have done it last year, but we wanted to learn a little more about touring before we just jumped out there thinking we were big and bad," he said. "I think it made it better for this tour, because we were fully in control. We knew the ins and outs a little bit more. Coming

off that tour was crazy. We were all the way out in Boise, Idaho. Who does shows in Boise? It was real

NICK CARTER, who introduced the finalists for artist of the year, says he believes he and the other Backstreet Boys will "work things out" in the breach-of-contract suit the group recently filed against Jive Records (Billboard, Dec. 7). "I've already talked with [Jive's] president, and the boys have talked to the president. I

can't specify everything, because I wasn't into [the suit] solely; there are four other guys in the group, but the fact is we're going to work it out. We want to do another record as the Backstreet Boys, and I want to do another [solo] record."

CEDRIC THE ENTERTAINER marked his first solo stint as a major-awards-show host with the Dec. 9 Fox telecast. Twice co-host of the annual BET

Awards with comedian Steve Harvey, Cedric stepped into the host shoes worn last year by fellow Fox personality Bernie Mac. "I just graduated from awards-show-host pilot school," the comedian said. "Now it's 'top gun.' The St. Louis-bred Cedric, a fan of Marvin Gave, Maze, Jay-Z, and Linkin Park, can be heard doing the interludes on both **Nelly** albums. "I've known him and the St. **Lunatics** for years," Cedric said, "having introduced

them at talent shows in St. Louis." Is he entertaining the notion of recording his own album? "I've got some things I'd like to do," he admitted, "mixing some comedy with serious music." In the meantime, he plans to continue inviting musical guests onto his weekly Fox series, Cedric the Entertainer Presents, which thus far has welcomed Ice Cube and Xzibit.

CREED GUITARIST MARK TREMONTI said he can often size up an audience before the band even hits the stage. "Sometimes, if you watch the bands that play before you, you can tell how they're going to be, but sometimes the audience just doesn't like that band or whatnot," he said. "But I think into the second song, if you haven't won them over by then, you know it's going to be tough. Usually our crowds are great right off the bat. There's maybe one out of 20 shows where the crowd could have been better." The winners of four awards, including group/duo of the year, will spend Dec. 31 playing a gig in Philadelphia. "I love playing New Year's Eve. Everyone's out to have fun that night, so you know the concert is going to go off. You bring all your friends [to town with you], and you party there."

JUSTIN TIMBERLAKE, who performed "Cry Me a River" at the awards show, knows people want to find out if the song is about his breakup with Britney Spears, but he isn't saying. "I think I knew when I wrote the song that people were

> going to speculate [on] what it's about because of everybody's unusual and interesting fascination with my personal life," he said with a laugh. "It is what it is. I'm not going to go out on a limb and say it's about anything in particular. If you want to know what it's about, it's about me." Although delighted with the success of his solo debut, Justified, he says he thinks people are still getting used to the album's R&B flavor. "It's tough to sell an R&B album, especially coming from a group where people perceive

it as a pop-oriented [thing]. To come from a different genre, to come from what people perceive as a whole fad, and to switch up your whole game and to try it out, I really didn't think about it too much, but it was kind of brave to kind of go for it that way."

ASK PERFORMER FAITH HILL how she felt when her new album, Cry, came in at No. 1 on The



Billboard 200 and she'll tell you how excited she was, but ask her about husband **Tim** McGraw's album selling more than 600,000 copies in its first week, and she really bubbles. "With Cry, I don't know what to say, but when you ask me about him, I could go on forever about how I felt. It's a phenomenal album, first of all. It's the first time he's ever been released in the Christmas time period, and he was just worried about barely making it. We all knew he was

going to be great. We were all very, very excited. He deserves it." McGraw, who served as a presenter at the show, said the first-week success of Tim McGraw and the Dancehall Doctors was "awesome. I was real proud of my band. You know, those guys put a lot of work into that record. You just try to make the best music you can make and see what happens."

PUDDLE OF MUDD pocketed four awards, including rock and modern rock artist of the year, and performed "She Hates Me" on the show. With tongue firmly planted in cheek, lead singer **Wes**ley Scantlin said he thinks he knows why the

song has been so successful: "I'm not going to say who that's about, actually, but I think the reason everybody likes that song so much is that I figured out women: They hate men. I've been hated on by women for a long time. All you women out there, I know what's up, so don't mess with me. I got your number in my back pocket." Conversely, he finds "Blurry," which was named rock and modern rock track of the year, almost difficult

to talk about: "It's about my little baby boy and stuff. It's kind of a tough song to talk about, because it means a lot to me. It holds a seriously cool place in my heart."

MOBY, winner of electronic album of the year, introduced the segment honoring Billboard Century Award recipient Annie Lennox. He told Billboard that even though he's never met Lennox, he respects her tremendously. "First and foremost, what I love about Annie Lennox is her voice. I also have a lot of admiration for her just being a strong, idiosyncratic, unconventional musician because, unfortunately. there are so many female and male artists who seem like product. She has so much personality, and her strength comes across in everything she does. She seems strong and uncompromising in a world where musicians are so quick to compromise."

ALTHOUGH HE HAS PERFORMED "How You Remind Me" hundreds of times, Nickelback lead vocalist Chad Kroeger said he still loves singing it, because "every night when we sing it, first off, we know it's the end of the show, so we know we're getting off work five minutes later. And we love the reaction we get: Everyone's singing along, and it's a great time." The tune, which was named Hot 100 single of year,

"seems to be able to affect 4-year-olds, 40-yearolds, 84-year-olds. It doesn't seem to matter whether you can speak English. If the only language you can speak is Japanese, humming along doesn't seem to be a problem," Kroeger continued. "We're very lucky, and I think we're all very grateful to that song. I think it's sort of our 'Hotel California.'

AVRIL LAVIGNE opened the show with a medley of her two hits "Complicated" and "Sk8er Boi," but the latter is her favorite of the two. "It's not as pop; it's more rock. I wrote it about how people were that I saw in high school and how they treat each other," she said. "There's kind of a message in there to be true to yourself, [because] the girl doesn't go with the guy 'cause she's worried about what her friends will think, and then she kind of misses out in the end. Then it turns into like a little bit of a fantasy: I end up with the rock star in the end. I used to be totally obsessed with skaters. I used to be a skater, and those were the kind of guys I was really into. And I'm also into rock stars. Those are the kind of guys I like, so I got a bit girly on that song.'

B2K IS ON A ROLL. In addition to walking away with the R&B/hip-hop singles (sales) of the year award for "Uh Huh," the Epic foursome is busy making more chart history. Lead single "Bump,

Bump, Bump" with P. Diddy is B2K's first top 10 R&B single and thus far its highest-charting Hot 100 single. "It feels good being noticed for all the hard work we've done in the last two years." said group member **Raz-B**. who along with Omarion, Lil Fizz, and J-Boog appeared as presenters on the awards telecast. "We didn't expect things to go this far," Omarion added. "It's been a long year, but we're very appreciative." Pande-

monium, the group's follow-up to its 2002 eponymous debut, streeted Dec. 10. B2K plans to hit the tour circuit again in June.

THINGS HAVE DEFINITELY CHANGED for presenter and Nickelodeon/Jive artist Nick Cannon, who also stars in new movie Drumline. The first awards show I ever attended was the Billboard Music Awards back in either '95 or '96," he said. "I was a seat-filler, and I drove all the way from San Diego to Vegas. I had my three-piece white suit on with my brim hat. I remember I got to sit next to Toni Braxton, and they didn't move me the whole time. I was sitting there the whole time, amazed. I knew then that this is what I wanted to do. Now, to be a part of this, legitimately, is just a blessing. It's way crazy to see how things can change up in a few years.

TEN ALBUMS INTO HIS CAREER, Toby Keith, who nabbed honors for country singles artist of the year, said he's glad his professional life has grown slowly instead of meteorically. "I know when I first came out, I [could] name 25 guys who had multi-million albums, and they don't even have record deals today," he said. "They're out of the business. Just to grow steadily and just continue to evolve and get to play your music everyday, it's just a gift from God.'



BILLBOARD DECEMBER 21, 2002 www.billboard.com

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THE 2002 BILLBOARD MUSIC AWARDS



Ashanti, the year's big winner with eight awards, takes the stage to receive her honor as R&B/hip-hop artist of the year.



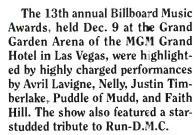
Enjoying the Billboard Bash, from left, are *Billboard* associate publisher worldwide Irwin Kornfeld, Parallel Entertainment manager Maggie Houlihan, Virgin Entertainment marketing manager Ann Egelhoff, WEA VP of country sales Neal Spielberg, and British Consulate General vice consul Scott Campbell.



Moby accepts his award for electronic album of the year for 18—one of two Billboard Music Awards he received this year—at the Billboard Bash.



Nelly roars through "Hot in Herre," honored as rap track of the year.



The ceremony was preceded Dec. 8 by the Billboard Bash at Studio 54 in the MGM Grand, hosted by Ryan Seacrest of American Idol. Several non-televised awards were presented at the bash. Billboard also hosted a private party at Olio! in the MGM Grand before the awards ceremony. (Photos: Chris Farina)



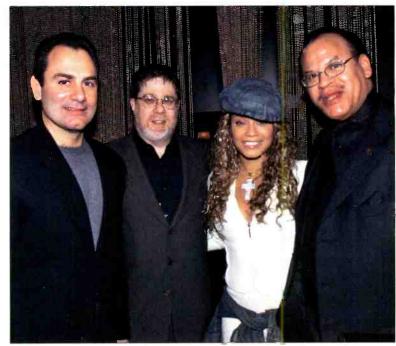
Faith Hill belts out her most recent single, "Cry."



Cher caps five decades in the music business with her Artist Achievement Award.



Nivea blazes with her hit "Don't Mess With My Man" at the Billboard Bash.



Sharing a moment at the pre-awards party, from left, are VNU Business Media president/CEO Michael Marchesano, VNU Business Media COO/Billboard Music Group president Howard Lander, Arista recording artist Blu Cantrell, and American Urban Radio Networks president Jay Williams.



From left, Nelly, Aerosmith's Steven Tyler, and Busta Rhymes bust some serious moves on "Walk This Way" during the Run-D.M.C. tribute.



Puddle of Mudd's Wesley Scantlin—whose band swept all four rock categories in 2002—shakes the rafters with "She Hates Me."



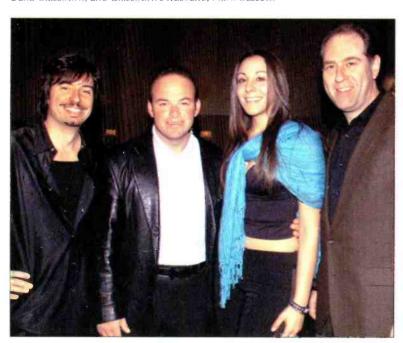
Backed by a string section and a 20member choir, Justin Timberlake pours it on with "Cry Me a River."



keting manager Roseann Fernandez, Garnier promotions manager Patty DiMucci, Billboard sponsorship coordinator Cebele Rodriguez, Publicis S&L promotion supervisor Raquel Sandoval. and Publicis S&L marketing director Jose Gonzalez.



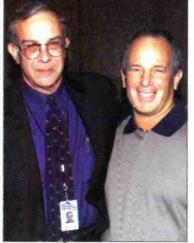
Hooking up at the pre-show party, from left, are Baker & Taylor VP of music Steve Harkins, Baker & Taylor music product manager Jennifer Wink, Billboard East Coast account executive Joe Maimone, the Gary Group senior account executive Dana Glassburn, and Glassburn's husband, Mark Bassett.



Taking in the pre-show party, from left, are Concrete Marketing president Bob Chiappardi, JVC Disc America VP of sales and marketing Sean Smith, Smith's stepdaughter Sally Abrams, and Billboard associate publisher worldwide Irwin Kornfeld.



Gathered after the Billboard Bash celebrating Nickelback's four Billboard Music Awards in the MGM Grand casino, from left, are Billboard East Coast account executive Joe Maimone; Nickelback's Mike Kroeger, Ryan Vikedal, Ryan Peake, and Chad Kroeger; Roadrunner Records president Jonas Nachsin; Billboard associate publisher worldwide Irwin Kornfeld, and Bryan Coleman of Union Entertainment.



Billboard senior writer Chris Morris, left, welcomes Alliance Entertainment Corp. executive VP of corporate marketing David Schlang to the pre-awards party.



Avril Lavigne kicks off the awards show with a rocking rendition of "Complicated."

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From left, Terri Mizell, widow of Run-D.M.C. DJ Jam Master Jay, and the rap unit's Darryl "DMC" McDaniels react to the award show's climactic tribute to the group.



From left, Mark Tremonti, Scott Stapp, and Scott Phillips of Creed collect their trophies for group of the year.

Web Is A Windfall For Touring Biz

Continued from page 1

of dollars in advertising expenses by using artist and venue Web sites to announce concert news. Jim Guerinot, partner in Rebel Waltz Management, says he held on to 70%-80% of the money he would normally spend on tour marketing for many recent Beck and No Doubt dates. The Web also provides an instant way to communicate with an audience: For example, Beck set earlier start times for many of his weekday concerts after young fans e-mailed to tell him that curfews would keep them from attending.

'GOLD MINE' FOR ARTISTS

Such features boost the sites themselves and can put money into artists' pockets. Melissa Etheridge is snapping up as much as \$30,000 per year by charging \$25.95 annually to join her site. Although the site offers a number of free features, paying members enjoy such perks as meet-and-greet opportunities with the singer and access to preferred concert tickets before the general-public on-sale date.

"It's like this little gold mine," Etheridge says. "This Web site is a way to immediately fire up a complete fan base about something. You can [post something] and get an immediate response."

The site "plays a big part in my career," she says. "My live shows sell as much as ever. I'm sustaining at this level without a massive radio hit. So I owe a lot of it to the way we can market ourselves and get the info out through the Internet."

Tim McQuaid, president of Fan Asylum—which manages Etheridge's site and those of such acts as Matchbox Twenty and Whitney Houston—says that not every act has the \$250,000 it typically takes to develop a site as elaborate as Etheridge's. But he says artists both big and small can benefit from Internet exposure. Just posting a simple site with basic tour information, something that is virtually cost-free, can boost ticket sales.

Wilco heavily relied on its Web site to sell out a number of dates on its tour during the past year. Those who register at the free site—about 25,000 people are currently signed up—can buy tickets to shows before public on-sales.

For an Oct. 17 concert at New York's Roseland Ballroom, "we sent out an e-mail a few days in advance of the early on-sale and sold out the show within two days. And we did no advertising," Wilco manager Tony Margherita says. "There have been shows where we've saved as much as \$10,000."

The potential for saving money on advertising is great. A full-page ad in the Sunday *New York Times*, for example, can run as high as

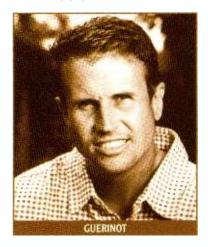
\$80,000; a quarter-page can cost as much as \$25,000.

"We deal with a lot of people that are under the radar," says Jim Fleming of the Fleming & Associates agency, which books such artists as Ani DiFranco. "[Their sites] put them on a level playing field. They may not be as sophisticated as others, but it gives out the info. It's empowering for indie artists."

DiFranco's site lists all of her tour dates and provides purchase links. Another Fleming-booked act, Dan Bern, recruits street teams through his site. Members print out one-sheet ads from their computers and tape them up around town, in exchange for free admission to Bern's shows.

"The Internet is a great equalizer. It makes me and my DSL line every bit as impressive as IBM," Goo Goo Dolls' Robby Takac says. "The Internet certainly seems to be helping with the shows."

Within a year, Goo Goo Dolls plan to bow their own dial-up server (similar to AOL), where users can get premier concert tickets, e-mail, and other extras for about \$20 a month. Currently, Goo Goo fans get a password for a presale option when they pop the band's latest CD,



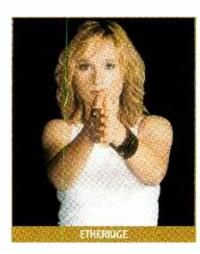
Gutterflower, into their computers. Bon Jovi used a similar program to cross-promote its tour dates and new CD Bounce (Billboard, Nov. 2).

TARGETED PROMOTIONS

Venues and promoters are also constructing Web sites that boast special incentive programs. Joel Peresman, senior VP of Radio City Entertainment—which is a division of New York's Madison Square Garden-reports that the aforementioned venue has attracted 300,000 people with its 2-year-old Program Backstage initiative. As part of the free program, the venue regularly e-mails concert presale notices to members dictated by talent preferences that they list upon registering at the site. Peresman says that rather than pay for radio advertising—which undoubtedly reaches listeners that are not interested in the artist—"you're targeting the right people with our e-mail blasts."

In a shift from two years ago, the majority of tickets to Madison Square Garden are now moving over the Internet through Program Backstage and regular Web sales.

Peresman admits he has found the quick rise "very surprising. But if anyone can find an easier way of



doing a task that is effective, they are going to do it."

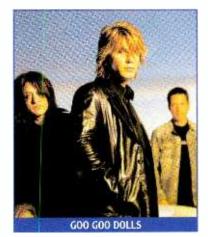
Clear Channel Entertainment (CCE) launched its GetAccess membership program in 2001. For a \$60 annual fee, members get first crack at tickets for select concerts, sporting events, and other live happenings in their area; the program is available in 37 cities. CCE teams with such partners as Sam Goody and Entertainment Weekly magazine to promote GetAccess (Billboard, May 25).

As Chris Hearne, president of CCE's Access Group, told *Billboard* earlier this year, "We produce so many shows in so many markets, and it's all about how to improve the customer experience, not unlike the airlines and their frequent-flyer [programs]." Among the acts whose tickets have been offered are the Rolling Stones and Shakira.

Internet ticket sales at the 18 North American venues managed by House of Blues (HOB) Concerts have doubled during the past two years. "We're now seeing tangible evidence of people going to the Internet," says HOB executive VP of concerts Alex Hodges, who points out that speedier online transactions beat half-hour waits that people usually endure when ordering tickets over the phone. "I think if there's less pain involved, more people will step up and buy. This is a phenomenon."

He also notes that according to in-house surveys, 12% of people hear about concerts from the Internet, just behind 14% of people who learn about them on the radio.

This past spring, HOB's Universal Amphitheatre and Nederlander's Greek Theatre—which regularly cross-promote shows—announced a three-week advance purchase opportunity for 65 summer events at the two Los Angeles venues. The program, called the Premiere-Marquee Club, was offered to both



venue operators' Web mailing lists via e-mail blasts.

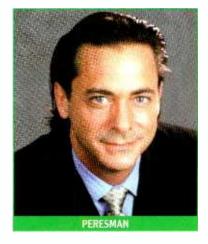
"We had great results," Hodges says, noting that 66% of the people solicited bought Premiere tickets. The 2003 Premiere club will kick off in March.

PRINT IT YOURSELF

Venues also are bullish on advanced-ticketing technology. Many facility executives are cheering Ticketmaster's print-at-home feature—introduced in 2000—which enables customers to print out barcoded tickets on standard computer printer paper.

HOB rolled out print-at-home ticketing at San Diego's Coors Amphitheatre in August. Hodges says he was worried about consumer resistance, but 12,000 tickets were sold this way for only six shows. He says, "Printing at home, you can quickly make your transaction, print it, and have it in your hand. That enhances sales."

Venues' speedy adoption of printat-home ticketing is leading to improvements from Ticketmaster. On deck are tickets that will be sent to consumers' cell phones, with digital bar codes on the phone screens that can be scanned at venues. To



further encourage online ticket purchases, many venues—including Philadelphia's First Union Center—are adding 3D functionality to their Web sites that will display the exact view of the stage from each seat.

HOW IT ALL WORKS

Generally, artist and venue sites operate their presales by giving registered fans a password before linking them to Ticketmaster. That password is typed in during the purchase and activates the exclusive sale. Purchases are generally limited to four tickets. As with phone sales, Internet buyers can pick up their tickets at the venue, print them out at home, or have the tickets mailed to them.

Depending on the size of the venue, as much as half the house may be put on presale—Wilco's Roseland Ballroom setup was atypical—with tickets generally offered a few days before general-public sales. These select crowds tend to snag the best seats, but typical Ticketmaster fees still apply.

But Ticketmaster—which has exclusive contracts with many buildings—does allow a select number of artists to sell a limited number of tickets online for a smaller fee or without a service charge through Musictoday, an online commerce site founded by Coran Capshaw manager of Dave Matthews Band (DMB).

In addition to DMB, such acts as Wilco; Medeski, Martin & Wood; Shania Twain; Shakira; and Marc Anthony have offered tickets through Musictoday on their Web sites. The artists pay Musictoday a small percentage to sell up to 10% of their available concert tickets with Ticketmaster's blessing.

Barnes says, "We try to accommodate bands if they have legitimate fan clubs and want to provide a limited amount [of tickets] to diehard fans."

Capshaw says, "We're not trying to circumvent Ticketmaster—we're working alongside them. We're just pulling a portion of the tickets... and hoping [the presales] will help sell more tickets for everybody overall."

On the other hand, this June's Bonnaroo Festival, which hosted such jam bands as String Cheese Incident and Widespread Panic, sold more than 75,000 tickets through its own Web site without Ticket-master participation. Event organizers originally intended to make tickets available via traditional Ticketmaster outlets, but the quick sell-out rendered that plan irrelevant.

Not surprisingly, Barnes says the non-Ticketmaster presales will continue to constitute only a fraction of online sales because of the investment required in a site that can handle its own ticketing.

PROMOTERS' ROLE CHANGING

The rise in Web ticketing is altering the role of the promoter, but there is still plenty of work for the show presenter to do, says CCE's Sam Kinken, a New York-based promoter who handled Wilco's Roseland Ballroom date.

Placing ads is "just one aspect of their whole responsibilities. You are the eyes and ears of that [local] market," he says. "You're thinking of great places to play the band; you're working with their manager."

As Guerinot notes, there have been occasions when Web sales have not met expectations. "The response to the Tony Hawk show in Boston was not as great [as some other cities]," he says of Boom Boom Huck Jam, the skateboarding/music tour he produced this fall (Billboard, Sept. 28).

Since he could not depend on the tour's Web site to spread the word, "the promoter rolled up his sleeves and did an awful lot of work there," Guerinot says. "There's always going to be a need for someone to articulate [the needs of] their market."

The big picture, sums up Artist-Direct vice chairman Marc Geiger, is that the Internet is an important cog that complements traditional concert methods. "The Internet just enables the consumer to get anything and everything in one place," he says. "A super fan can buy early and avoid waiting with the herd. That's really the game today."

UPDATE

Events Calendar

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, First Annual International Stadium Management Conference, presented by the International Assn. of Assembly Managers (IAAM), Hyatt Regency, Phoenix. 972-538-1013.

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. 512-467-7979.

March 16-19, 2003 NARM and AFIM 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 74) J A B S P H E R E S B E E E S E T O O M A N Y I N N T H E S U P R E M E S Z E D T O T E I S R A E R O W H I T N E Y H O U S T O N O N A E A S E L O V E I M O A T C A K E S A R E C N O T E E A T H A N U K K A H S A T Y R S G E E S R R E B M I C H A E L J A C K S O N O W E S C U F O C L A I D N I L M A R I A H C A R E Y I L L E L E C T E D D C I E L O S P L E E N S S E N

Life Lines

BIRTHS

Girl, Hannah Olivia, to **Andrea** and **James Lopez**, Dec. 3 in New Jersey. Father is VP of urban marketing for Atlantic Records.

Twin girls, Anna Elisabeth and Abigail Grace, to **Angela** and **Todd Smith**, Dec. 2 in Nashville. Father is a member of gospel trio Selah.

Girl, Sara Kaitlyn, to **Philip** and **Susan Owens**, Dec. 5 in Nashville. Father is an income tracking analyst for Sony/ATV Music Publishing.

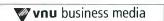
Boy, Timothy Connor Murray, to **Kim Wiggins Murray** and **Brad Murray**, Dec. 3 in Nashville. Mother is former creative manager for Acuff Rose Music.

MARRIAGES

Sarena Angeline Comeux to **Brian Philips**, Nov. 28 in Dublin. Groom is senior VP/GM of CMT.

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homefront Billboard Music Group events & happenings

New Date Set For 2003 Music & Money Symposium

Billboard has set the date for its next Music & Money Symposium. The one-day networking event, which brings investment firms together with top music industry executives and entrepreneurs, will be held March 6 at the St. Regis Hotel in New York.

Participants in the event will include senior executives from artist management companies, record labels, music publishers, touring and promotion companies, new-media companies, law firms and accountancies, financial services and

consulting firms, venture capitalists, and other equity providers.



symposium: "New Economics of the Music Business," in which industry leaders will examine how revenue erosion and tighter margins are changing the music hat Fits," a look at the ways that funding

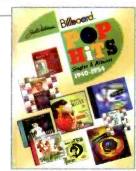
Among the planned topics for the March

business; "Finding the Funding that Fits," a look at the ways that funding partnerships are formed; and "Valuing Music Assets," which will focus on the current market view of music and publishing companies. Additional topics, speakers, and panel participants will be announced in the coming months.

For general information about the event, contact Michele Jacangelo at 646-654-4660 or visit www.billboardevents.com. For panel and speaking opportunities, email kschlager@billboard.com. For registration information and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Marquez at 646-654-4648.

BOOK OF THE WEEKPOP HITS SINGLES & ALBUMS

A comprehensive chronicle of pop music's early years, *Pop Hits Singles & Albums 1940-1954* provides an in-depth look at the biggest hits and artists of the golden era of pre-rock popular music.



Pop Hits was compiled by renowned chart archivist Joel Whitburn and actually combines several books in one, covering all aspects of the multiple singles and albums charts that were published by Billboard in the years 1940-1954. (This was the period before the introduction of the definitive Hot 100 Singles and Top Pop Albums charts.) Whitburn's listings of singles include all artists and recordings that appeared on Billboard's various pop singles charts for the period. A year-by-year ranking shows the peak position of every charted pop single for the years 1940 to1954. The book also has a full history of early pop albums, with information on the artists and recordings that appeared on Billboard's multiple album charts from 1945-1954. Finally, a bonus section chronicles week-byweek the top 10 of every Billboard "Best Sellers" singles chart from 1940 to1954.

For information on ordering *Pop Hits Singles & Albums 1940-1954* (ISBN: 0-89820-152-7, \$69.95), call 262-251-5408 or visit www.recordresearch.com.

UPCOMING EVENTS

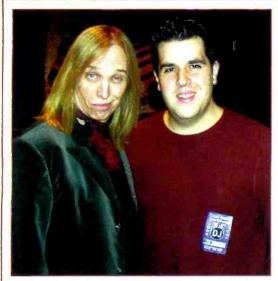
BILLBOARD/AIRPLAY MONITOR RADIO SEMINAR & AWARDS
Feb. 6-8 • The Eden Roc Resort • Miami Beach

BILLBOARD MUSIC & MONEY SYMPOSIUM

March 6 • The St. Regis Hotel • New York City

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

May 5-8 * The Eden Roc Resort * Miami Beach
for more information: Michele Jacangelo 646 654 4660 * bhevents@billboard.com



Hanging out backstage to make faces at one another before a sold-out show Dec. 3 at Philadelphia's First Union Spectrum are, from left, Tom Petty and Comcast-Spectator promotion manager Lou D'Angeli.



Sky Church in Seattle hosted a tribute show Nov. 24, the date that Jimi Hendrix would have celebrated his 60th birthday. Joining the original Band of Gypsys bassist Billy Cox and drummer Buddy Miles were guitarist Eric Gales, Kid Rock guitarist Kenny Olson, Native American blues rockers Indigenous, and former Earth, Wind & Fire guitarist Sheldon Reynolds. Headlining the event was Buddy Guy, pictured left, with Janie Hendrix, president/CEO of Experience Hendrix LLC.



Aficionados

The ninth annual T.J. Martell Wine and Music Aficionado Dinner raised more than \$133,000 last month at the Harold Pratt House in New York. Pictured at the event, from left, are auctioneers Joe Smith and Ann Colgin, foundation chairman Tony Martell, and event hosts Daniele and Terry Ellis

The Bill oord

Jon Nardachone: Signed, Sealed & Delivered



Murder 1, from left: Bramphetamine, Iceberg, Will Naga, Boy Toy, and Jon "Job the Raver" Nardachone

6 I see how

sometimes we

treat acts like a

name and number,

unfortunately.

tlantic Records' national rock director Jon Nardachone certainly isn't the first music-biz guy to be in a band. But he does have one novel distinction: His is actually signed to a label deal.

Founded in 1997 as a "defiant, middle-finger-in-your-face punk rock band," today, the five-piece Murder 1 has mellowed into a thrashing heavy rock act, along the lines of Deep Purple or Black Sab-

bath. "We are truly living, breathing, and pissing sex, drugs, and rock n'roll," Nardachone says with a growl.

The band hits the stage around New York at least once a week, along with some regional touring. "We don't

need to make profits in the band," he says. "That's not really the point. This is our way to keep it alive and well and to meet new people.

Those shows have helped fund three albums, including the previous American Junkie, which sold more than 5,000 copies. Its latest, On High, is due Feb. 11 on New York indie label the Music Cartel.

So what happens if the disc explodes and Murder 1 becomes the musical soup of the day? "Everyone has those dreams, but we decided to chase them a differ

ent way-three of us in the band work in the entertainment business," Nardachone says. "I think all of us secretly want to be rock stars, and if we had the chance to do this on a more full-time basis, we would. But we will cross that bridge when we get to it.'

Aside from the personal rush, Nardachone—who has worked with Atlantic's Rush, Audiovent, Taproot, and Kid Rock this year

alone—says being bassist in a band allows him the opportunity to see the music industry from both sides: "I see how sometimes we treat acts like a name and number, unfortunately. Some 18-year-old

kid gets signed and thinks he's the shit, but he's really just a social security number."

Nardachone also knows that today's corporate marketplace isn't likely to foster a slot for his band on a major label, either. "I've tried to sign sex, drugs, and rock n'roll here before, and I've been negated every time. This is meant to be an indie-rock thing. It's fun that way. You set your own pace, you write your own songs. I wouldn't have it any other way.

CHUCK TAYLOR

'WE FIVE'

Across 1 Shot from

- Mike Tyson 4 Areas of influence 11 With 47-across. they had five No. 1 hits in a row from 1977-79
- 14 Suffix with legal **15** 1991 Top Ten hit Walls'
- 16 One-night stop 17 They had five No. 1 hits in a row from 1964-65
- 19 Last letter of the alphabet, to Shania Twain or Paul Shaffer
- 20 Lug (around) 21 Nat. on the Mediterranean
- 22 Nautical beginning 23 She had five No. 1 hits in a row from
- 1985-87 28 Rolling Stones hit "Waiting
- Friend"
 29 Piece-of-cake quality 30 "But you don't know the ___ feel-in'..." (Monica line)
- 33 Healthy snacks 37 Freddie Jackson's
- "You ___ My L 38 It may be high _My Lady in music
- 40 Jimmy _ 41 Holiday mentioned in an Adam San-
- dler hit song
- 44 Half-men, half-goats 47 See 11-across
- 48 Johnny ____ War fighter) 49 He had five No. 1
- hits in a row from 1987-88

56 Needs to give props to 57 "E.T." craft 58 Put (down), as by Matt Gaffney

Canned_

22 Sailing, poetically

25 L.A. blues-rockers

26 Hail's partner 27 Sch. that's home to

the Trojans
30 __-di-dah (uppity)
31 "...man __ mouse?"
32 Former Lone Jus-

tice singer Maria
33 Little Richard hit of
1958 "___! My Soul"
34 Steve Nieve's gear
35 Musician's taste

36 42nd and Main: abbr.

39 Pro sports associa-

42 Sounds of disgust 43 Mauna ____, Hawaii 45 Indy sought it 46 Hard-rockers who

hit the Top Ten with "Love Song" and "Signs"

49 Female rapper Love 50 Charming "White Album" song

51 Mstislav Rostro-

of Hearts"

53 Meet ____ worse than death

54 Leonard of

"Suzanne"

povich's instrument 52 Newton of "Queen

tion from 1967-84: abbr.

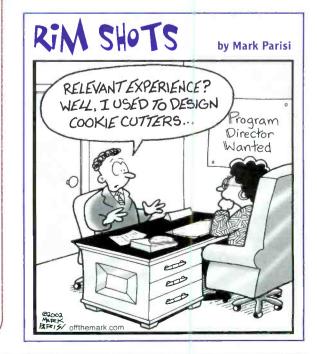
- phat heats 60 Zero, in soccer 61 She had five No. 1
- hits in a row from 1990-91 65 Madonna's
- Remember 66 Rocked the vote, maybe
- 67 601 68 Band that gave Olivia Newton-John an assist on "Xanadu"

 69 Stomach neighbors
- 70 D.C. big shot

1 She loves rock

- 2 Put on
- the crowd) 3 His Fifth is famous 4 "The Simpsons"
- a cassette 6 America's had no name
- ___ board (mani-cure instrument)
- 8 1971 Paul McCart ney album that featured "Uncle Albert/Admiral
- Halsey"
 9 Compass dir.
 10 Part of CBS
- 11 "Carmen" compose 12 First month of the
- year, in Mexico 13 Finish with, as a high note 18 River mentioned in The Ballad of
- 55 She may cry "Uncie!"
 59 Bob Dylan's "In My Time of ____"
 61 My, for 11-down
 62 The Matterhorn or
 - Mt. Blanc 63 Zoroastrianism or Shintoism: abbr.
 - 64 Record store

John & Yoko' The solution to this week's puzzle can be found on page 73.





Trane 11.

FIRST rhings FIRST

Billboard Bulletin is a daily ritual for music professionals around the world, providing the FIRST look at the latest industry news.

Billboard Bulletin gives you the latest details on label deals, executive moves, artist signings, retail activity, digital music companies, e-commerce and tour plans. Your subscription includes access to the Bulletin website, breaking-news emails and the Bulletin archives.

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