

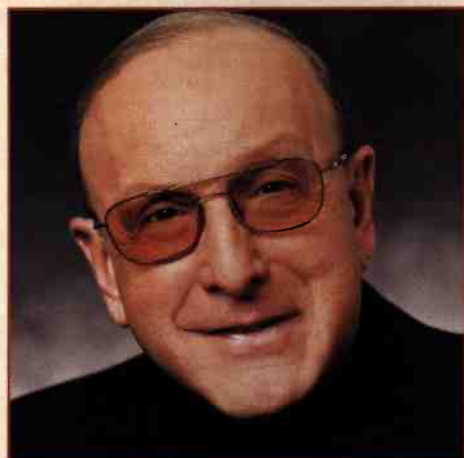
Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

DECEMBER 28, 2002

FOR MUSIC BIZ, NO END TO THE BLUES



CLIVE DAVIS
RCA MUSIC GROUP

BY BRIAN GARRITY

NEW YORK—The music business went from bad to worse in 2002, as overall sales declined more than 10% year over year, according to Nielsen SoundScan. The decrease is the result of a mixture of increased competition for media/entertainment dollars from the likes of DVDs, video-games, and cell phones and the rising levels of CD burning and peer-to-peer file sharing.

Indeed, the past 12 months have played like a repeat of 2001—during which sales dropped 2.8%—only with more severe declines.

Record companies have countered with a mixture of mergers, layoffs, internal cost-cutting efforts, corporate-sponsor synergies, and

new digital-technology offerings.

At the major labels, the most dramatic changes have once again belonged to BMG Entertainment. In the waning months of 2002, the company—a unit of Bertelsmann—bought out Clive Davis' 50% stake in J Records and combined the label in a new division with RCA.

Davis, who had been chairman/CEO of J since he launched it as a joint venture with BMG in 2000, was tapped to serve as chairman of the combined labels. Meanwhile, Bob Jamieson exited as chairman/CEO of the previous RCA Music Group, which comprised RCA, BMG Canada, RCA Label Group Nashville, RCA Victor Group, strategic marketing, BMG Special Prod-

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ALAIN LEVY
EMI RECORDED MUSIC

★ 2002 IN REVIEW ★

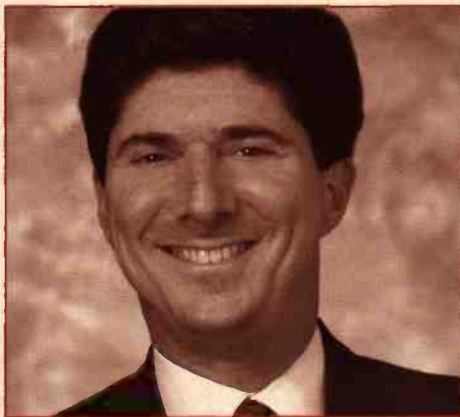
Touring Strong, But Some Numbers Cause Concern

BY RAY WADDELL

NASHVILLE—Despite generating all-time highs in dollars and attendance, the U.S. touring industry faced some troublesome warning signs—including drops in per-show attendance and grosses—in what amounted to a good news/bad news year.

At first glance, business appears surprisingly healthy. According to numbers reported to Billboard Boxscore, U.S. gross touring dollars are up 8.6% at \$1.7 billion. Similarly, total concert attendance is up 6.2% at slightly less than 42 million. These are the highest figures ever reported—a testament to the ongoing power of the concert as entertainment. (Figures for the international business reflect similar patterns.)

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BRIAN BECKER
CLEAR CHANNEL ENTERTAINMENT

Industry Pushes Lawmakers For Help In Piracy Battle

BY BILL HOLLAND

WASHINGTON, D.C.—U.S. lawmakers heard it clearly and heard it often throughout 2002: The major factors hurting the music industry are piracy, piracy, and piracy.

Of course, there were other issues that proved worthy of government attention this year. Congressional interest in artists' rights continued to grow. The Internet business remained a focus, with some members pushing the music industry to speed the development of legitimate online services and streamline licensing procedures for digital music. The radio and concert industries also were on the radar for some legislators, who heeded warnings that consolidation in those businesses could adversely affect artists and

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HILARY ROSEN
RECORDING INDUSTRY ASSN. OF AMERICA

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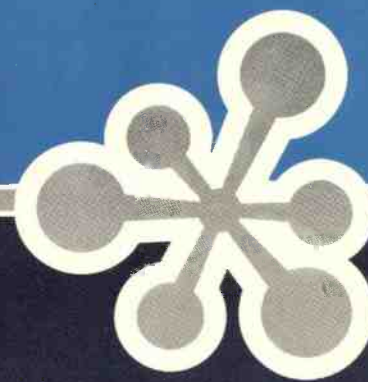
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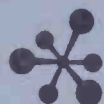
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Billboard Music Group

RIAA Targets Small-Retail Piracy

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) is getting tough in fighting growing piracy at small retail outlets throughout the country. Violators will find they have two choices, one not so good and the other much worse: Either stop the copyright infringement and cough up settlement money or face litigation and much bigger fines.

RIAA executive VP/director of anti-piracy Frank Creighton says the sale of illegal sound recordings is quickly expanding beyond its traditional base of street vendors to include a growing number of such small businesses as expanded-service gas stations, convenience stores, grocery outlets, and small music stores.

"The illegal manufacture and distribution of pirated music has become considerably easier in recent years due to computer technology developments and the low cost of replication materials and equipment," Creighton says. "Some retailers are now attempting to cash in on this phenomenon by reselling illegal CDs and tapes bought off the street or, in some cases, they're even manufacturing illegal products themselves. There's a growing problem of people who think they can make an extra buck or two."

The RIAA says it sent demand letters last week to 78 retail outlets it surveyed in Chicago, Los Angeles, New York, and parts of Texas and Florida that it claims are selling illegal music. Each letter spec-

ifies legal claims against the retailer and includes a draft complaint, a sample of allegedly pirated product bought at the location, and a proposed settlement agreement.

The agreement requires that the retail outlet stop all illegal activity, pay a settlement fee, and provide "intelligence" on other pirate-music offerings. If a settlement is not agreed to promptly, the letter makes it clear that the retailer will be sued and face heavy fines if convicted. Under U.S. copyright law, infringers face fines of up to \$150,000 for each work infringed. The RIAA plans to conduct similar surveys of retailers nationwide.

"This new initiative should serve as a clarion call for retail outlets of all shapes and sizes that we take music piracy seriously," RIAA chairman/CEO Hilary Rosen says. "No one should think they operate below the radar anymore."

The National Assn. of Recording Merchandisers (NARM) supports the new RIAA program. "Piracy like this hurts everyone in the food chain, including the vast majority of record retailers who operate legally and who shouldn't have to compete with retailers who operate illegally," NARM president Pam Horowitz says. She adds that any retailers taking the fast-buck route who ignore the RIAA's warnings "should know that they also stand to lose their membership in NARM. Piracy is not tolerated in our association."



CREIGHTON

MSN Rivaling AOL With Premiere Programming

Launch Is Latest Sign That Interest Is Growing In Debuting Content On The Internet

BY BRIAN GARRITY

NEW YORK—In the latest indication of growing interest around the concept of debuting content on the Internet, Microsoft's Internet service, MSN, is launching a new music-premiere program that aims to compete with AOL's First Listen/First View programming.

MSN—in conjunction with technology/distribution partners Pressplay and Windows Media—just wrapped an exclusive bow of the Jennifer Lopez track "Baby I Love You" that

generated more than 1 million downloads of the song between Nov. 21 and Dec. 15.

"You might think of this as our debut [in] trying to become a popular place for people to experience new, breaking entertainment," MSN personal services and business division corporate VP Yusuf Mehdi says.

The company packaged the offer with a listening party of the entire album *This Is Me... Then* (Epic) and download offers of non-exclusive tracks, including the single "Jenny From the Block."

Mehdi acknowledges that while the offer did not generate the same level of concentrated response that an AOL First Listen typically does, it is the start of MSN building a bigger, more ambitious program.

He says, "Now that we've done this and have some confidence we'll do a few more, and as it picks up we'll start to brand it as a special program à la First Listen."

Mehdi says that MSN's strategy is to

have "deeper, longer-playing" offers—unlike the one-day to one-week timetable of an AOL premiere—and to have integration with such technology as the Windows Media Player.

AOL's program has generated headlines in recent months for drawing audiences that can number into the millions when it unveils a new track or video. A host of other online players have moved to roll out similar initiatives in response.

Meanwhile, the offer also served as a promotion platform for Pressplay, which provided technology and promotion services. MSN is a distribution affiliate of the Pressplay service, as is the Windows Media Player. Mehdi says MSN worked with Pressplay in an effort to encourage adoption of industry-sanctioned digital-music services and to accommodate MSN users that acquire music through Pressplay.

Those downloading "Baby I Love You" had to link to a special Pressplay-branded page. While no one who participated in the offer was required to subscribe to Pressplay, executives at the subscription service point out that, more important, consumers were exposed to the Pressplay name and were made aware of the service. Pressplay also offered advance access to the Lopez track "Still."

Pressplay CEO Michael Bebel says, "The opportunity for us was to get a lot of brand awareness [in order to] get a lot of exposure to our product and deliver the key message to the consumer that we're not just a place to get catalog tracks but also a place to get unique, compelling, event-based programming."

Falling Sales Fuel Musicland Loss

BY MATTHEW BENZ

NEW YORK—Best Buy says its Musicland unit had a \$40 million operating loss for its fiscal third quarter ended Nov. 30, as music sales continued to fall. It now expects Musicland to show an operating loss of \$80 million-\$85 million for the full fiscal year, compared with an earlier forecast for an annual loss of \$10 million.

Best Buy president/COO Al Lenzmeier says, "We simply cannot cut costs fast enough to adjust to the lower sales expectations, given our high fixed costs."

Musicland's Suncoast chain is holding up, but sales have been disappointing at mall-based Sam Goody stores. Best Buy CFO Darren Jackson says, "Inevitably, a significant number of under-performing locations will need to be scrutinized. A more comprehensive review of the business alternatives is under way to determine the overall profit potential of the business as a whole."

Jackson's comments echo those made by

Musicland and Best Buy executives in September, when they noted sluggishness at mall locations and said they were looking more closely at closing under-performing stores (*Billboard*, Sept. 21).

In the third quarter last year, Musicland had an operating loss of \$17 million. A \$5 million-\$10 million operating profit is expected in the fourth quarter. Best Buy previously reported third-quarter sales at Musicland of \$370 million, down 12% from the same period last year, with comparable-store sales down 10.7%.

Overall, Best Buy reported third-quarter net income of \$85 million, or 26 cents per diluted share, compared with a net income of \$80 million, or 25 cents per diluted share, last year. Total sales were up 16% to \$5.5 billion. Mostly because of trends at Musicland, the Eden Prairie, Minn.-based retailer lowered its forecast for fourth-quarter diluted earnings per share by 5 cents, to \$1-\$1.10.

TO OUR READERS

This issue of *Billboard* is a double issue. The next issue of *Billboard* will be dated Jan. 11, 2003, and it will circulate one day later than normal.

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In A Year Marked By Loss, Billboard's Own Was Profound

On June 27, 2002, *Billboard* suffered a tremendous loss when editor in chief Timothy White died suddenly of a heart attack in the magazine's New York offices.

White, 50, was named editor of *Billboard* in 1990 by *Billboard* publisher Howard Lander. Lander recalls, "I needed a partner to help transform this venerable publication to better serve the music industry as it began a journey through a decade of enormous change."

White will be remembered for his biweekly *Billboard* column, Music to My Ears, which heralded music giants as well as unknown artists, many of whose first national exposure came from White's pen. As inspired as White was by music, he was similarly passionate about artists' rights—and human rights in general—and often used his column as a platform for his views.

His love for music never dimmed. He would often call staffers in to his office to hear a new track that he had just received from a long-loved artist or from an act he'd never heard of before whose disc he had randomly thrown into his CD player.

White introduced a number of new features to the magazine, including the Century Award—*Billboard's* highest honor annually bestowed upon an artist for creative achievement—and he championed the Heatseekers chart, which spotlights acts that

have never appeared in the top half of The Billboard 200.

White arrived at *Billboard* with a distinguished journalistic legacy: His past positions included managing editor and then senior editor of seminal music magazine *Crawdaddy* and associate editor and then senior editor at *Rolling Stone*, where he interviewed such legends as Johnny Carson and Mike Wallace. He was also the author of several books, including biographies of Bob Marley (*Catch a Fire*), the Beach Boys (*The Nearest Faraway Place: Brian Wilson, the Beach Boys, and the Southern California Experience*), and James Taylor (*Long Ago and Far Away: James Taylor, His Life and Music*).

White is survived by his wife, Judy Garlan, twin sons Christopher and Alex, and six siblings.

In an unprecedented show of support for his family, a number of musical superstars came together Oct. 7 at Boston's FleetCenter and Oct. 8 at New York's Madison Square Garden to pay tribute to White. Among the participating artists were John Mellencamp, Don Henley, James Taylor, Sheryl Crow, Sting, Billy Joel, Jimmy Buffett, Roger Waters, and Brian Wil-

son. The concerts raised more than \$1.5 million for White's sons.

Donations for the fund can be made to the Timothy White Memorial Account, c/o ML Management Associates, 1740 Broadway, 15th Floor, New York, N.Y. 10019.

MELINDA NEWMAN



WHITE



Chart Beat™ by Fred Bronson

HOLLY, 'HOLY': The holly and mistletoe are hung, and the season is upon us. That's not news—it happens every year. In spite of this annual occurrence, you can count the number of Christmas songs that have topped the Adult Contemporary chart on one hand. Heck, you only needed two fingers until this week. Now you need three.

That's because **Josh Groban's** "O Holy Night" (143/Reprise) moves 5-1 on the AC tally. The only other Christmas songs to achieve pole position since this chart was first published in 1961 are "The Christmas Shoes" by a Christian pop group from Georgia, **NewSong**, and a special holiday mix of "The Simple Things" by **Jim Brickman Featuring Rebecca Lynn Howard**.

"Shoes" spent a solitary week at No. 1 in January 2001, and "Simple" led the list for one week in January this year. That means Groban's song is the first Christmas tune to top the AC chart in December. If "O Holy Night" is still No. 1 next week, it will be the first Christmas song to rule the survey for more than one week.

If "Holy" can hang on for three weeks, it will be Groban's longest-running No. 1 AC hit. He spent two weeks at the summit in August with his first chart entry, "To Where You Are." "Holy" is only his second title to chart, which means his batting average is 1.000, with every chart entry going to No. 1.

JENNY TAKES A RIDE: Talk about getting in just under the wire. The final *Billboard* Hot 100 of 2002 brings the highest-debating song of

the calendar year. Going into the 52nd week of 2002, it looked like the record-holder for the highest new entry was going to be **Madonna's** "Die Another Day," which opened at No. 41 the week of Oct. 19.

Instead, the honor goes to **Jennifer Lopez** and **LL Cool J**. Their collaboration, "All I Have" (Epic), earns Hot Shot Debut honors by blasting onto the chart at No. 25. It's the highest new entry since the issue of Sept. 29, 2001, when **Lee Greenwood's** "God Bless the USA" debuted at No. 16 in the wake of the Sept. 11, 2001, terrorist attacks.

"All I Have" is the highest-debating song of Lopez's career. Her previous high opening mark was the No. 46 debut of "Love Don't Cost a Thing" the issue of Feb. 24, 2001.

DAY THE 'RAIN' CAME: **Jennifer Lopez** isn't the only one to pull off a chart achievement in the nick of time. Since **Mariah Carey's** first single, "Vision of Love," debuted on The *Billboard* Hot 100 in 1990, she's had at least one new chart entry every calendar year. With one week to go in 2002, it looked like that run was about to end.

But Carey pulls it out of the fire in week 52. The release of vinyl singles on "Through the Rain" (Monarc/Island) propels her first release on her own label onto the Hot 100 at No. 84.

On Hot Dance Music/Maxi Singles Sales, "Through the Rain" enters at No. 20.

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

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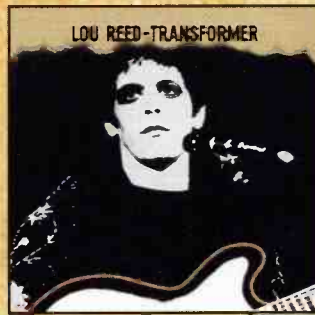


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30th Anniversary Deluxe Edition fully remastered with 2 PREVIOUSLY UNRELEASED BONUS TRACKS
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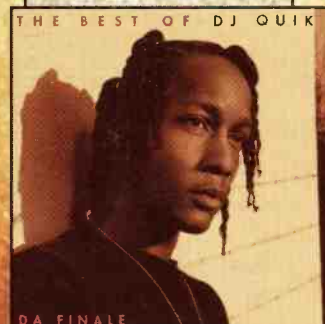
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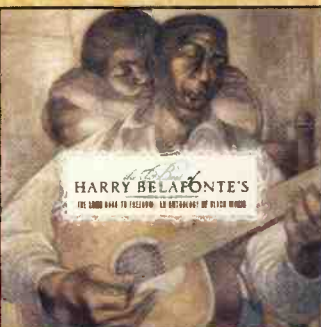
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Top 5 since release on the Billboard World Music chart

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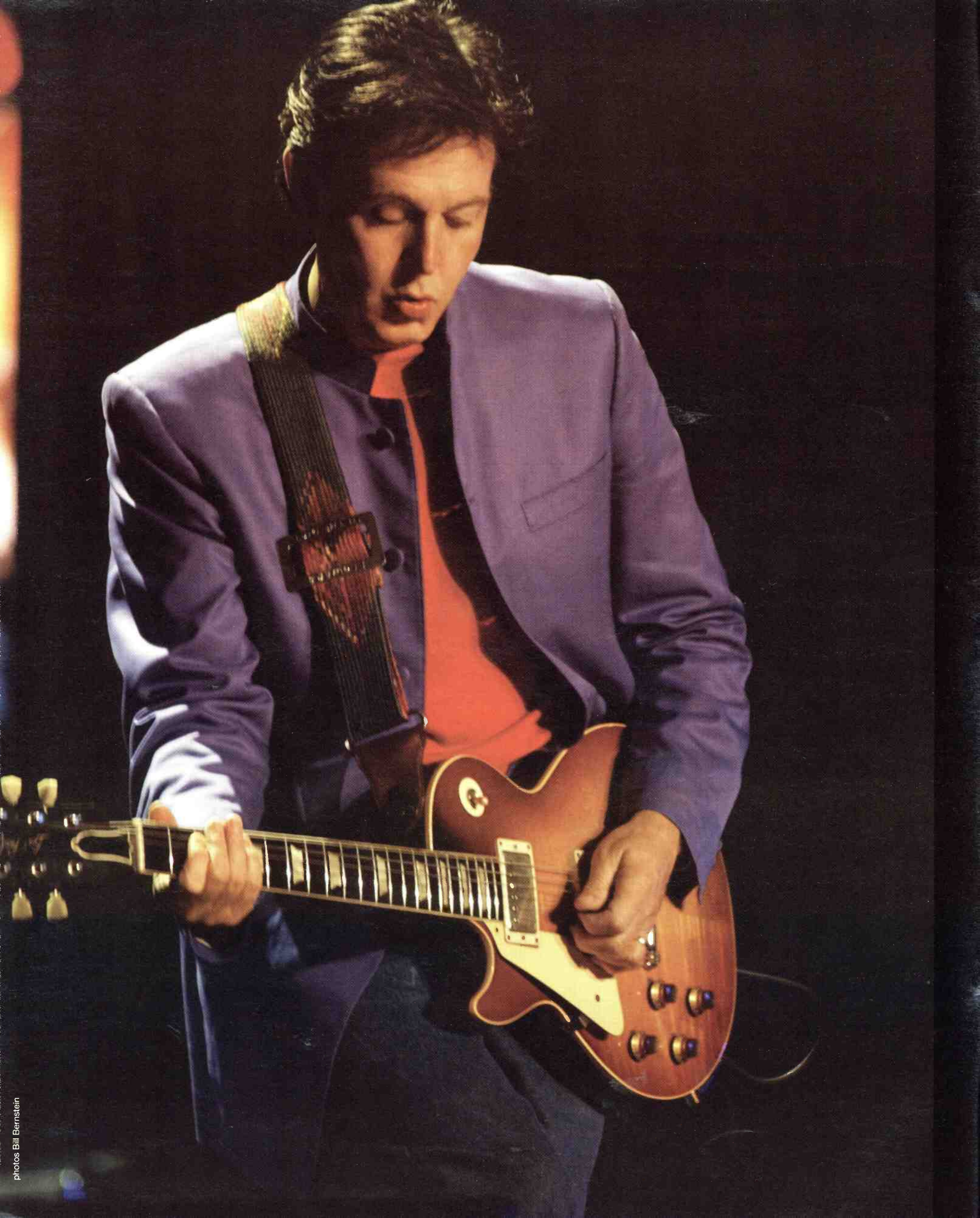
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Thank you Paul



ArtistDirect Head Defers Salary While Fund Search Continues

BY MATTHEW BENZ
and LARS BRANDLE

ArtistDirect chief executive Ted Field is deferring his salary while ArtistDirect Records (ADR) searches for additional funding and ArtistDirect continues to expand its iMusic label.

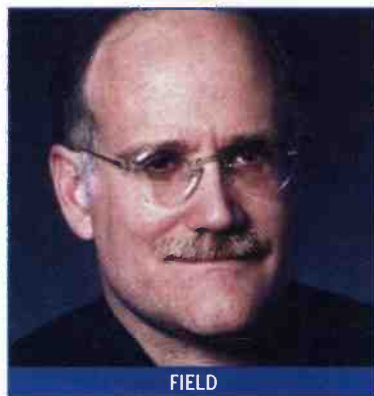
Field is deferring his \$1.5 million annual salary as chairman/CEO of ArtistDirect and CEO of ADR, according to a Securities and Exchange Commission filing. ArtistDirect says

in the filing that Field voluntarily agreed to a deferral starting July 16 to help the company "raise additional capital from outside investors for our operations."

ArtistDirect is seeking money to continue funding ADR (*Billboard Bulletin*, Nov. 1), which it started with Field last year. ArtistDirect CFO Jim Carroll declined to say if other executives are deferring their salaries or have been asked to do so.

Field will receive his deferred salary if ArtistDirect secures \$20 million in new funding, merges with another company, or is sold, or if his employment is terminated.

In August, ArtistDirect accelerated its funding of ADR. The company, which under terms of an April 2001 agreement was to contribute \$15 million to the label this year, offered



FIELD

an additional \$10 million to help the venture sustain operations. It also increased its stake in the label from 45% to 65%. The move cut Field's interest in ADR from 50% to 30%; BMG holds a 5% stake.

ArtistDirect is due to contribute

\$2.75 million to ADR in 2003 and \$12 million in 2004 (*Billboard Bulletin*, April 3, 2001).

The company recently posted a third-quarter loss of \$10 million, or \$2.89 per share, vs. a loss of \$19.6 million, or \$5.48 per share, in the same period last year. Sales fell 12% to \$1.8 million.

Meanwhile, ArtistDirect's iMusic imprint, which launched earlier this year in the U.S. (*Billboard Bulletin*, Aug. 6), is expanding internationally. The company will open a London-based affiliate Jan. 20, 2003, headed by international director Dave Cronen, who joined ArtistDirect earlier this year (*Billboard Bulletin*, Feb. 13). He reports to ArtistDirect's Los Angeles-based founder and vice chairman Marc Geiger. ArtistDirect recorded its

first sales—\$458,000—from iMusic during the third quarter.

As in the U.S., the U.K. label will focus on established acts, operating independently of ADR, which is aimed at new artists. iMusic's deals with artists cover only one album, and net profits are shared between artist and label. Artists retain ownership of masters. Much of the label's marketing is Web-based.

U.K. indie Gut Records will handle iMusic's distribution in the U.K. and Ireland; Gut in turn is distributed by Pinnacle. iMusic is also planning expansion in other territories for 2003. The label has inked distribution deals with PIAS for Continental Europe outside Scandinavia, Playground in Scandinavia, and Shock in Australia and New Zealand.

In The News

- U.K. Telecommunications firm BT Group has launched a subscription-based music-download service with content from four of the majors and "hundreds" of indie labels. "Dotmusic on demand" offers 120,000 tracks as streams and downloads via dotmusic.com through a pact with On Demand Distribution, the online service provider co-founded by Peter Gabriel.

- Beyoncé Knowles has signed an agreement with Pepsi that includes the development of a national ad campaign. The relationship will include two TV commercials, radio and Internet ads, point-of-purchase materials, and consumer promotions. Pepsi also has the option to sponsor a solo tour, which Knowles is considering for 2003, according to the beverage maker.

- BeMusic has filed a motion for a temporary restraining order that would prevent Liquid Audio from making a planned cash distribution of \$2.50 per share to its stockholders (*Billboard*, Dec. 21). In the motion, filed Dec. 16 in Delaware Chancery Court, BeMusic claims that if Liquid makes the cash distribution, it will not have the resources to indemnify BeMusic's CDnow unit against damages, as it is contractually obligated to do under a 1999 licensing agreement between the companies. CDnow is being sued by SightSound Technologies for patent infringement relating to the technology it licensed from Liquid. That still-pending suit seeks damages of \$20 million.

- Vivendi Universal (VU) continues its disposal of non-core assets, selling back to EchoStar the 10% stake it purchased in the satellite-TV provider one year ago for \$1.5 billion. EchoStar will pay VU \$1.1 billion in cash. VU's eight-year, non-exclusive deal to provide EchoStar with music programming and four other channels remains in place. VU is also selling its 34% stake in power-generation company Sthe Energies to Apollo Energy for \$323 million.

Barry Gibb's Publishing Goes To Warner/Chappell

BY JIM BESSMAN

NEW YORK—Warner/Chappell Music has signed Barry Gibb to an exclusive worldwide publishing agreement.

The deal calls for Warner/Chappell to administer the rights to the Bee Gees frontman's entire catalog dating from his legendary work with brothers Robin and Maurice Gibb from the 1960s to the present, as well as his current solo-song-writing endeavors.

"These are the songs of my era, and we're looking forward to utilizing our relationships with film and TV studios and Madison Avenue in advancing Barry's songs," says Warner/Chappell chairman/CEO Les Bider, who also notes that Gibb's compositions remain ripe for cover material for other artists. "It's perfect timing in relation to his career and the history of his songs: Songs like 'Emotion' have been rejuvenated by new artists like Destiny's Child, and we see a lot of other licensing opportunities."

Gibb comes to Warner/Chappell after a lengthy stay at BMG Music Publishing, which still controls the publishing interests of his brothers.

"It was nothing personal, but for me it was time to move on," Gibb says of the move. "I missed the kind of vibe at Warner Bros. [Records] a decade ago [Bee Gees were signed to the label in the late 1980s], and when Warner/Chappell made overtures, they made such a fantastic presentation that I committed immediately."

It all came down to "great people" at Warner/Chappell, Gibb continues, and their perception that his song-writing career was still flourishing.

"They dwell more on the future, and everyone else is more in the past," he says, conceding that "not everyone is into the Bee Gees or Barry Gibb, but they expressed faith in me—and that's the thing."

Gibb reports that after some 40 years together as an act, Bee Gees are taking a brief hiatus and doing different things "to find ourselves as individuals." He says he is currently collaborating with Michael Jackson on new material and sees his Warner/Chappell signing as a "rebirth. You don't stop writing songs, but [you] go through a roller coaster where you're up and down, hip and not hip," Gibb says. "But I'm always looking for the new song for the new film. Film people naturally gravitate to our old songs, like 'Stayin' Alive' for films that take place in the '70s, and that's not wrong. But I need the challenge of writing new songs for new movies and artists, because the hunger and passion to write a great new song are still deep inside me."

Bider says Warner/Chappell will now "hit the ground running after the first of the year. We want to put together some materials to get to record and film producers and the advertising community, because these are great songs that we all grew up with. Right now we're all patting each other on the back, but we're looking forward to getting to work with a great writer and wonderful guy like Barry: It really is re-energizing, especially at a time when people are talking so much about the business being down."



GIBB

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	727,610,000	633,646,000	(↘12.9%)
Albums	697,331,000	621,987,000	(↘10.8%)
Singles	30,279,000	11,659,000	(↘61.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	649,393,000	592,108,000	(↘8.8%)
Cassette	46,646,000	28,329,000	(↘39.3%)
Other	1,292,000	1,550,000	(↗20.0%)

OVERALL UNIT SALES

This Week	24,775,000	This Week 2001	28,137,000
Last Week	18,744,000	Change	↘11.9%
Change	↗32.2%		

ALBUM SALES

This Week	24,570,000	This Week 2001	27,682,000
Last Week	18,572,000	Change	↘11.2%
Change	↗32.3%		

SINGLES SALES

This Week	205,000	This Week 2001	455,000
Last Week	172,000	Change	↘54.9%
Change	↗19.2%		

TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION

	2001	2002	
Northeast	35,188,000	32,951,000	(↘6.4%)
Middle Atlantic	90,416,000	78,751,000	(↘12.9%)
East North Central	99,885,000	91,135,000	(↘8.8%)
West North Central	41,654,000	37,687,000	(↘9.5%)
South Atlantic	124,034,000	112,638,000	(↘9.2%)
South Central	95,007,000	85,699,000	(↘9.8%)
Mountain	47,574,000	43,557,000	(↘8.4%)
Pacific	115,636,000	109,690,000	(↘5.1%)

ROUNDED FIGURES

FOR WEEK ENDING 12/15/02

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

Attention entertainers, singers, dancers, aerobic exercisers, radio, television, program directors, musicians, dance clubs, movie and music producers and all those in and out of the music industry. Are you making money as a result of dancing apart and occasionally touching to rock and roll and popular music with a beat 24/7 since 1959? It's documented on American Bandstand, the original Rock and Roll Hall of Fame, and the whole world is still doing it to everybody's music. Before the appearance of Chubby Checker on American Bandstand, the musical art did not have these applications. I'm seeking rock and rolls highest honor. A symbol of Chubby Checker in the courtyard of the Rock & Roll Hall of Fame welcoming everyone into rock and roll and popular music with a beat. Since 1959 the entire music industry and popular music revolves around dancing together but not touching to popular music with a beat. Dances such as the Twist, the Pony, the Fly, which is also the Shake and a few other things in between are the alphabet or the dancing keyboards to rock and roll and popular music with a beat. "Musicians" use these roadmaps to guide people to their music worldwide. I made these discoveries and no other entertainer can make such a statement.

Why this letter? This is the music industry not sports. Other people determine my fate. I'm knocking in hopes that the door may open wider. I'm seeking that I may be found and not overlooked. I'm asking that I may receive recognition for my contributions. How can this be done? I'm asking every radio station on the planet to play the Twist, the Pony, the Fly, Let's Twist Again and the Limbo. This subject is too hot to be on limited rotation. These songs are timeless. They represent all that we do in music today. Let the young people know who I am. Don't hide me from them. It's your history. Buy it. Play it. Share it. Enjoy it.

The Twist is the only single to reach #1 twice-in two separate years performed by the same artist. Then again in 1988 it hit the charts at #15 with The Fat Boys and Chubby Checker. The first Platinum is Let's Twist Again. Chubby Checker is the only performer to have nine double-sided hits and 250 million pieces of music sold between 1959 and 1964.

There were many presidents. You must be great to become president of these United States. George Washington, Thomas Jefferson, Abraham Lincoln and Teddy Roosevelt stand on Mount Rushmore because they gave that position something special. I'm asking you for a symbol in the courtyard of The Rock & Roll Hall of Fame representing my achievements to the musical art. In the future someone will come along and change this business all over again. When that happens let that person or persons join me in the courtyard. At this time I'm the only one. This is definitely Nobel Prize territory.

This is a fact. Check it out. Dancing before Chubby Checker 1959. Dancing after Chubby Checker. You tell me. Hello?

Your friend always with much love,

Chubby Checker 02-03
Chubby Checker

The way we dance 24/7 since 1959. Documented on American Bandstand the first Rock and Roll Hall of Fame. The whole world is doing the Chubby.

Congratulations to 25 years of Disco. Twenty-Five more years added to the legacy of the world doing the Chubby Checker, "Dancing Apart To The Beat". Fun is Fun.

*My previous letter in Billboard Magazine (September 8, 2001) can reference this letter.



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DOJ Set To Clear HBC/Univision Deal; FCC Approval Pending

BY LEILA COBO and BILL HOLLAND

The acquisition of Hispanic Broadcasting Corp. (HBC) by Univision Communications came a step closer to reality this week as it nears a green light from the Department of Justice (DOJ). Sources close to the negotiation confirmed that the DOJ had decided that Spanish-language TV and Spanish-language radio stations don't compete for the same advertising dollars—a key issue, given that the Univision network is the largest Spanish-language TV network in the nation and HBC is the largest Spanish-language radio network. Federal Communications Commission (FCC) approval of the deal is still pending.

Univision claims that it is part of the mainstream market and it competes for advertising dollars from other major media companies, such as Walt Disney.

The DOJ's decision "removes the largest single obstacle to completing the merger," according to Wall Street media analyst Keith Fawcett, who follows both companies. "So,

we would expect the deal to close."

A DOJ spokesman said the deal had not yet been finalized. But a source close to the department's antitrust review of the merger says approval is close: "It's almost done."

As of Dec. 17, the FCC was in the 138th day of its standard 180-day review process. In October, competing radio network Spanish Broadcasting System filed several petitions against the merger. As a result, according to an FCC spokeswoman, "we just recently sent out a request for more information, and Univision and Hispanic Broadcasting Corp. have just responded. So we still have time on this thing; it's still under review is all I can say."

In the past, the FCC has ruled that one or both parties in a pending deal must divest themselves of broadcast properties that exceed market ownership-limit rules before a buyout can be approved. Univision already owns 31% of California-based Entravision Communications, whose 38 Spanish-language stations—including the Super Estrella and Radio Tricolor stations—com-

pete with HBC's stations in several key markets, including Los Angeles.

Regardless of likely divestments, if the acquisition goes through as expected, the marriage of Univision and HBC will create a mammoth media company with multiple holdings—including cable networks, a major Internet portal, and a record label (Univision Music Group)—whose influence in the

Spanish market is unprecedented. Univision also has strategic alliances with Televisa in Mexico and Venevision in Venezuela.

"Spanish-language media generally has only come to the forefront in the last 10 years," media research analyst Alissa Goldwasser says. "So the idea that a big company is getting even bigger is news. You can look at companies like Viacom that

own TV networks and radio stations, but CBS doesn't have the same degree of dominance [in its market] that Univision does."

Univision's synergies help in the marketing and promotion of Univision Music Group artists, as well as Venevision artists. But sources at other labels say the TV network has been meticulous in granting equal access to artists on its shows.

Berlin Indie Labels Create Commission

BY OWEN LEVY

BERLIN—The German capital's fiercely eclectic independent record labels are taking steps to strengthen their position in the market by establishing the first Berlin Label Commission.

The unprecedented forum, held Dec. 9, attracted about 90 of the city's estimated 200 indie labels and was an apt prelude to the second annual Marke B Berlin Labels gathering—an annual showcase for indie labels and their acts—Dec. 13.

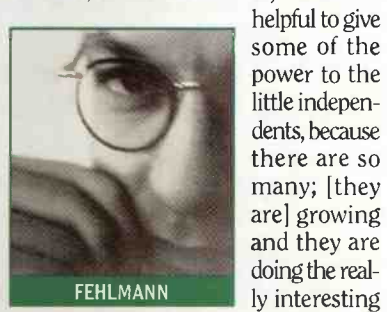
"We are trying to build synergy," explains Frank Klaffs, a spokesman for the commission and a local promoter. "We have to stop thinking of ourselves as competitors and look for ways we can work together."

The commission hopes to sponsor workshops and trade fairs and find creative ways for manufacturing, promotion, and distribution channels. "Berlin is the vibrant center of the German music business, and we want to take full advantage," Klaffs says. "This is not about major bashing but a need to make a stand for our creative activists."

Electronica musician/producer Thomas Fehlmann, a member of the Ocean Club team that organizes Marke B Berlin Labels, concurs. "While big

companies tend more to be selling refrigerators, artist development lags," he says. "In the Berlin label scene people are actually music lovers first, which often means good results on the commercial side."

Monika Enterprise label chief Gudrun Gut, a Marke B director, notes: "It's



FEHLMANN

helpful to give some of the power to the little independents, because there are so many; [they are] growing and they are doing the really interesting stuff. It's OK

to work with a major if you have a single project, because as an indie you can't get singles in the shops."

Not everybody is so sanguine about the pervasiveness of the majors. Martin Frese, speaking for 7-year-old Kitty-Yo records, comments: "Of course it's a good sign when a major company is interested in what we are doing, but it's hard for small labels to keep artists, because the bigger companies pay better money. Hard work

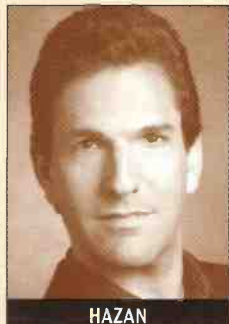
and time is the budget we have."

While the worldwide economic slump has affected everybody's bottom line, Berlin indies do not seem that bothered. Stefan Betke, who heads ~scape Records, claims the downturn "has not affected small labels as it has the big companies. If you talk about 30% less sales when you sell 10,000 copies, that means you still sell about 7,000. When you are selling a million copies, then a 30% drop means you lose a lot of money. So I think the independent scene will come out as the winner."

Birgit Herda, promotions director for 2-year-old label WMF, agrees: "We focus on developing artists. Our aim is to support the electronic underground music scene. We are not doing music so much for the market but to release music that our friends and fans like."

Betke concludes: "With the scene moving to Berlin, the majors had to follow. If they want to find new acts, they have to be in the city where the music is. It is a question of balance. If you have enough independent labels and if the scene itself is able to keep its independence—however they do it—then it's good to have the majors as well. Everybody has to make a living."

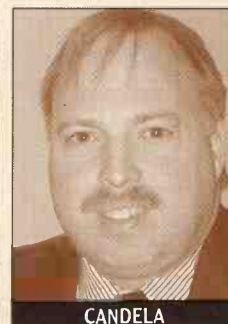
Executive Turntable



HAZAN



RUSSELL



CANDELA

RECORD COMPANIES: David Hazan is named executive VP of sales and marketing for Wind-up Records in New York. He was senior VP of marketing for Universal Classics Group.

Pam Russell is promoted to VP of national sales for Mercury/MCA Nashville in Nashville. She was VP of national sales for MCA Nashville.

Syd Schwartz is named VP of new media for Virgin Records America in New York. He was senior VP of new media for Wind-up Entertainment.

Deirdre Dod-Arlt is named VP of media/TV for Arista Records in New York. She was an entertainment producer for ABC News.

MCA names **Mark Snider**, previously an associate for V2 Records, national director of pop promotion in New York; **Kenny Ornberg**, previously an independent promotion associate for 360 Music, national director of pop promotion in Minneapolis; **Amon Parker**, previously West Coast regional director of promotion for Motown Records, national director of crossover promotion in

Los Angeles; **Marilyn LaCointre**, previously East Coast promotion executive for Sony Discos, national director of crossover promotion in New York; **William Marion**, previously East Coast director of promotion for Extasy Records International, national director of modern rock in Los Angeles; and **Lisa Frank**, previously VP of artist development for Sony Music International, VP of video promotion in New York.

PUBLISHING: Bob Candela is promoted to VP/CFO of ASCAP in New York. He was VP/controller.

Nick Thomas is named CFO of Warner/Chappell Music in Los Angeles. He was VP/controller of Warner Music International.

Fred Cannon is promoted to senior VP of government relations for BMI in New York. He was VP of government relations.

Steve Galloway is named executive director of development for TOKYOPOP in Los Angeles. He was VP of development for Nelvana.

Lovin' Spoonful's Yanovsky Dead At 57

BY JIM BESSMAN

Zal Yanovsky, who brought a rock-oriented lead-guitar sound to John Sebastian's folkier acoustic music leanings in fashioning the remarkably varied 1960s pop hits of the Lovin' Spoonful, died Dec. 13 of a heart attack at his farm house in Kingston, Ontario. He was 57.

Born Dec. 19, 1944, in Toronto, Zalman Yanovsky was a college dropout and Canadian coffeehouse folkie who worked on a kibbutz in Israel before returning to Toronto and joining the folk-blues group the Halifax Three. That band also included future Mamas & the Papas member Denny Doherty. The two then surfaced in the early-'60s Greenwich Village folk scene, in the pre-Mamas & the Papas group the Mugwumps, which also featured future Papa John Phillips and future Mama Cass Elliot.

Yanovsky met Sebastian, a multi-instrumentalist who had recorded for Elektra with the Even Dozen Jug Band, when Elliot invited them to watch the Beatles on *The Ed Sullivan Show*. They formed the Lovin' Spoonful in 1965 with a pair of Long Island, N.Y., rock musicians, bassist Steve Boone and drummer Joe Butler.

"I heard all these strengths in Zally," Sebastian said in the liner notes to *Greatest Hits*, a 26-track compilation Buddha Records issued in 2000, the year the group was inducted into

the Rock & Roll Hall of Fame. "He could play like Elmore James, he could play like Floyd Cramer, he could play like Chuck Berry. He could play like all these people, yet he had his own overpowering personality. Out of this we could, I thought, craft something with real flexibility."

Indeed, the Lovin' Spoonful took elements from folk music, jug band, ragtime, country, rock, and pop in crafting a long string of the most memorable hits recorded by an American band in the '60s. Foremost among them are "Summer in the City," "Do You Believe in Magic," "Daydream," "Nashville Cats," "Rain on the Roof," and "Darling Be Home Soon." All were originally released on Kama Sutra.

Yanovsky left the band following a controversial drug bust in 1967. He recorded a solo album in 1968 for Kama Sutra, *Alive and Well and Living in Argentina*, and worked in TV production in Toronto. He also played guitar for Kris Kristofferson in the early '70s and became a successful restaurateur in Kingston. In 1998 he toured Scandinavia with John Sebastian & the J Band.

Yanovsky was inducted into the Canadian Music Hall of Fame in 1996. He is survived by his first wife, Jackie Burroughs; his second wife, Rose Richardson; his daughter, Zoe; his son-in-law, Garth; his grandson, Max; his sisters, Dvoira and Kaethe; and his step-mother, Anna.



YANOVSKY

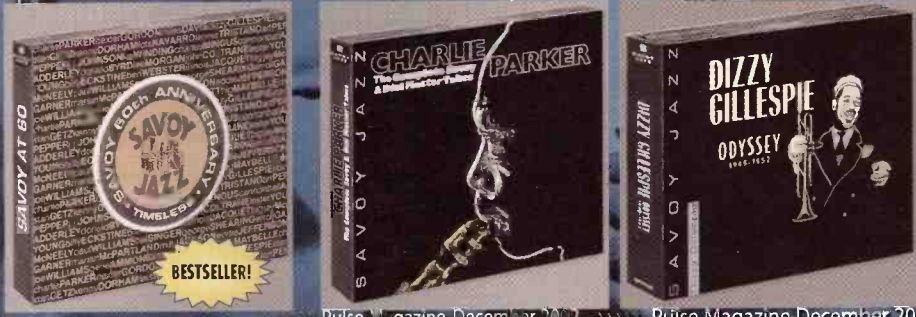
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Pulse Magazine, December 2002
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L.A. Times, December 2002

Pulse Magazine December 2002
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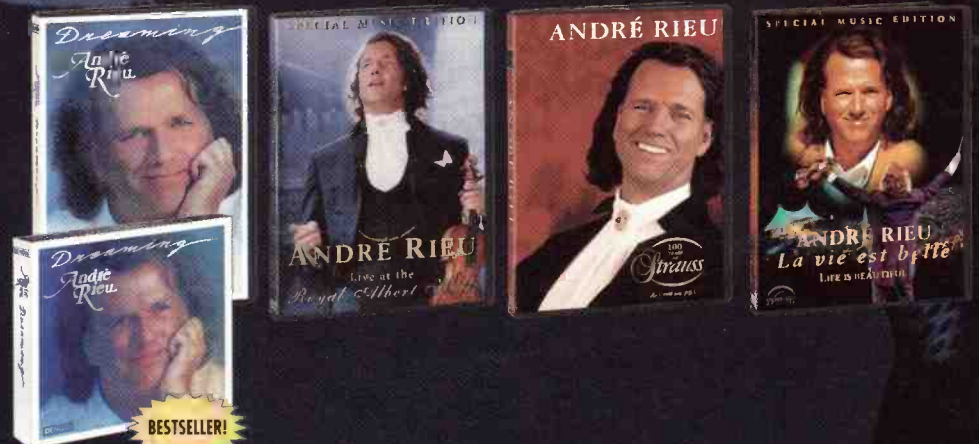
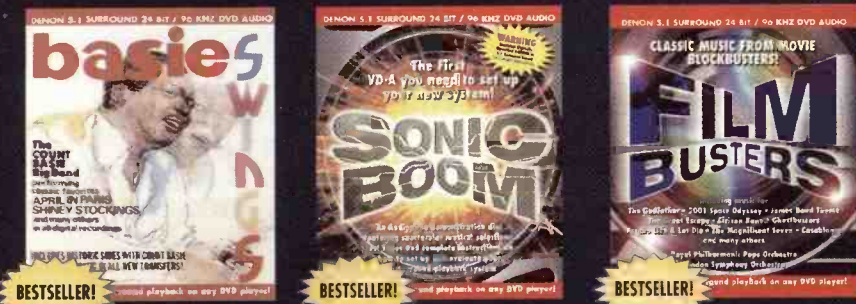


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ARTISTS & MUSIC

The Good, Bad, And Mostly Ugly Of 2002 Remembered

In the *Billboard* offices, we have our own extremely unscientific way of gauging how business has been each year—by measuring the number of gifts, fruit baskets, cookies, and bottles of wine that come our way during the holiday season. When times are flush, some of us put on five pounds just from the steady stream of food arriving daily between Thanksgiving and Christmas. This year, we're scampering for crumbs.

Of course, our informal survey only confirms what everyone already knows: This was the kind of year that made you want to throw up your hands and run screaming toward the exits. As one of my colleagues here said, the industry experienced the equivalent of the perfect storm: simultaneous meltdowns at labels, radio, and retail; rampant piracy; and artists and labels at odds over seemingly everything. However, there were a few bright spots we'll try to touch on, as well as to recount some of the industry's woes.

REMEMBER THE MUSIC

The music industry blames much of this year's rapid drop in album sales on illegal downloading. To be sure, that is part of the reason. But, in some ways, labels have no one to blame but themselves: What did they expect when they deleted singles to drive album sales and left people no option except to download the single or wait for it to come out on a *Now* collection?

However, the bigger culprit is a lack of exciting music that drives people into record stores (or legitimate online sites) and buy. It's not a new topic, but why is the music industry not able to make a big album release an event, just as movie studios do a theatrical or DVD title?

It seems that more than ever labels are sticking with the tried and true because executives are scared to take a risk. But in the parlance of Dr. Phil McGraw, I'd ask them, "How's that working for ya?" The answer is clearly

"not very well." We know that label heads can't operate as if profits don't matter, but too many of the ones we talk to seem almost paralyzed with indecision because they fear there's no margin for error.

Maybe it's time to throw out all the rules. Take a few chances. Because playing it safe is getting us nowhere right now.

TV: THE NEW RADIO

Radio continues to largely ignore anyone over 50, but record buyers didn't: Bruce Springsteen, Jimmy Buffett, James Taylor, David Bowie, Barry Manilow, Paul McCartney, and the Rolling Stones all scored their best first-week sales in the Nielsen SoundScan era this year.

While these acts are generally ignored by MTV (and sometimes VH1), TV led the push in other ways by highlighting these artists on shows like *The Tonight Show With Jay Leno* and *Late Show With David Letterman*, as well as through direct-response advertising.

Labels have to find a way to appeal to these artists' constituencies after that first blast of media power has faded, since these projects aren't singles-driven (and in many cases, sales dropped off precipitously after the first few weeks).

LJLTH FAIR, ROUND 2?

A new crop of female pop singer/songwriters emerged this year. They were as young as Britney Spears and

Christina Aguilera, but instead of showing off their belly buttons and abs, they flexed their songwriting muscles. Avril Lavigne, Vanessa Carlton, Michelle Branch, and Norah Jones all climbed to the upper reaches of the charts. It was refreshing to see attractive women who didn't have to take off their clothes or talk about their body

away by Virgin Records parent EMI. Most of us will never see that kind of money for doing a job really, really well, much less for failing at it.

Saddest stories: R. Kelly being arrested on charges of child porn and Whitney Houston's *Primetime Live* interview. But the one that really made our jaw drop was Michael Jackson's attack on Sony Music Entertainment CEO/chairman Thomas D. Mottola, whom he called "devilish" and a "racist." Mottola doesn't appear to be the Trent Lott of the music world, and, luckily, it seems Jackson's unfounded claims have just wafted off into the air. If we could, we'd give Jacko a new set of advisors for Christmas.

prise that they are dragging the waters for potential new revenue streams.

EMI struck a new deal with Robbie Williams this year that entitles it to pieces of Williams' publishing, touring, and merchandising income—in addition to record sales—in exchange for a huge advance. Basically, EMI bought the Williams brand. BMG is now hoping to structure some of its deals the same way; Sony is talking about getting into management.

The best possible relationship between artist and label is one in which the two truly see each other as partners with the same goals instead of as adversaries (see below). But even in the best of circumstances, this may be a little too much togetherness. Yes, this is an industry in which the term "conflict of interest" does not seem to exist, but if we were a manager, we'd think long and hard before we put too many eggs in one label basket, no matter how sweet the initial deal. As our founding fathers believed, a system of checks and balances is a good thing.

CAN'T WE GET ALONG?

Artists and labels continued to meet this year on the battlefield known as the California state Senate. Negotiations broke down over the proposed repeal of the seven-year statute. (The law currently allows recording artists—unlike any other workers in the state—to be held to personal services contracts for longer than seven years.) But the two hearings on industry accounting practices helped lead BMG and Universal Music Group to make changes in their royalty and accounting procedures and showed that shining a bright, public light on industry issues can lead to reform.

The distrust between acts and record companies has probably never been worse, but maybe these initial moves can lead the way for bigger changes and the two sides can find a way to work together on the many common issues they face.

★ 2002 IN REVIEW ★



by Melinda Newman

The Beat™



SPRINGSTEEN



JONES

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SCANDAL DU JOUR

When we weren't having the Osbournes or Kelly Clarkson and Justin Guarini from *American Idol: The Search for a Superstar* rammed down our throats, there were plenty of other music celebrities who dominated the news.

One of our head-shaking moments this year came when Mariah Carey got paid a staggering \$28 million to go

2002, that number dove to 33.6 million units. (In 2001, it was 40.3 million.) There is a bright spot, however: Eminem and Nelly are on both lists and in both cases, their 2002 numbers are within several hundred thousand of their 2000 numbers. That means their fans are sticking with them even in a depressed economy.

TREAD CAREFULLY

As record companies continue to see album sales plummet, it's no sur-

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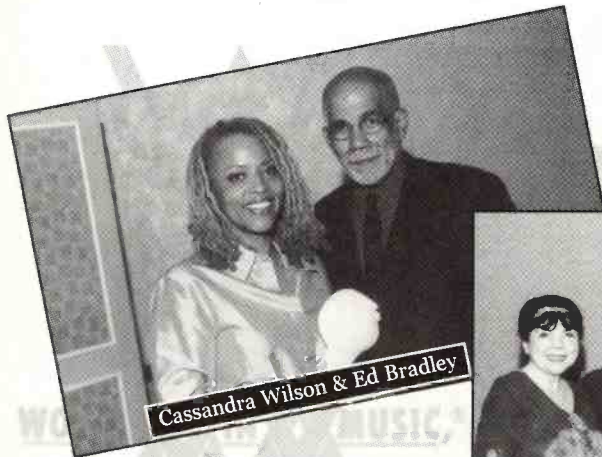
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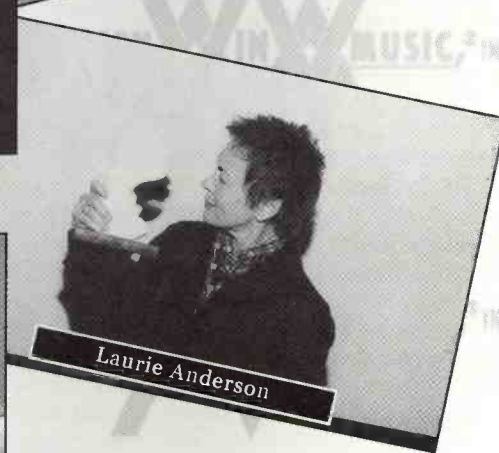
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Desiring A Scaled-Back Sound, Rustic Overtones' Albee Forms Rocktopus

BY PAUL VERNA

Following the demise of his Portland, Maine-based rock/funk/ska combo Rustic Overtones, keyboardist Spencer Albee had a moment of clarity.

"I stepped back, looked at the music I loved, and I realized that none of it was technology-dependent," he says. "I want songs that you can sing anywhere at any time."

Not that Rustic Overtones was a techno unit, but the band—which at its peak featured seven musicians—was as much a machine as a group of guys getting together



ALBEE

to make some noise. Wanting to strip things down to their essence, Albee recruited guitarist Zach Jones, bassist Pat Hodgkins, and drummer Brian Higgins and formed Rocktopus, a quartet that thrives on melodicism, high energy, and a healthy mix of old and new influences.

Inspired by such '60s pop icons as Brian Wilson and Paul McCartney, Rocktopus' sound is also infused with the energy of the late-'70s power-pop movement (Joe Jackson, Cheap Trick, the Cars) and updated with sensibilities reminiscent of Ben Folds and Barenaked Ladies.

Rocktopus' Boston-based manager, Todd Heft, reports that after a couple of months the band has enjoyed solid sales of its debut album, *I Love You! Good Morning!*, mostly via the six-store Bull Moose Music and Newbury Comics chains. Heft recently secured national distribution for the band, which will put its CD in TransWorld outlets in the Northeast and other regions.

Heft says, "The band's fans are incredibly passionate. They're building Web sites and chatting online all the time. There's a song that the band recently recorded called '25,' which isn't on their album, and one of the sites has the lyrics scrolling along the bottom from kids hearing the song live. We feel like we have a huge street team already."

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Declining Sales In 2002 Trigger Desire For Less Hype, Better Records, Fresh Blood

★ 2002 IN REVIEW ★

BY LARRY FLICK

NEW YORK—There is no question that 2002 has been a tough year for the U.S. music business. Album sales are down, despite Eminem's *The Eminem Show* having surpassed the 7-million sales mark.

That said, 2002 has also proven to be a year of growing creative and marketplace diversity. Some bemoan the dearth of hits, while others applaud the emergence of bold new rock acts and the steady prominence and creative consistency of hip-hop.

Most agree that 2002 has not been one of the better years in recent memory—and that it might be time for an injection of “fresh blood.”

“The best any of us can hope for right now is to hang onto our jobs and ride out the storm,” one major-

gravitating toward one specific kind of music. There's no major movement to hang our hats on. We can't proclaim 2002 as the year of this or that. People have become far more diverse in their tastes and interests—and that's a good thing. It will help the industry become more healthy over time.”

'N Sync member Justin Timberlake (who offered his critically lauded Jive solo debut, *Justified*, this quarter) also believes a diverse marketplace is the key to music in 2003 and beyond, “even though it will probably drive the guys who crunch numbers and make their living by predicting the future of the industry crazy.”

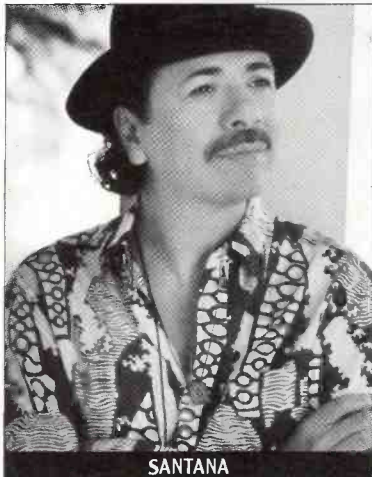
“They want to put people who buy records in neat little boxes and categories and keep them there,” Timberlake continues. “That's just not possible anymore. The days of kids buying only one kind of music are gone. I

Pink (*Missundaztood*, also on Arista, with sales of 4.1 million), and Michelle Branch (Maverick's *The Spirit Room*, with sales of 1.4 million).

It's a move that pleases Alanis Morissette, who issued *Under Rug Swept* on Maverick this year: “Anytime you get a young woman or man playing music from an organic vantage point, like guitar or piano, it's a good thing. If it's pure pop music, then that's great. The fact that you have Michelle Branch strumming her guitar and singing about what's important to her is phenomenal. That's something to support. That's something to celebrate.”

INTO THE GROOVE

Beyond the increased prominence of guitar-based music, hip-hop continued to be an unstoppable force in 2002. Artists like Ashanti, Nelly, Ja



SANTANA

‘[2002 has been an] exercise in superstars putting out marginal records that haven't performed particularly well and smaller bands getting hyped beyond their realistic potential.’

—MARLON CREATON
DIAMOND-JIM DISCS



TIMBERLAKE

label A&R executive says. “Then again, the storm might pass more quickly if someone would make a decent record.”

Marlon Creaton, who manages the independent Diamond-Jim Discs in Santa Cruz, Calif., believes that 2002 has been an “exercise in superstars putting out marginal records that haven't performed particularly well and smaller bands getting hyped beyond their realistic potential. Labels need some fresh blood—people who are going to take some risks.”

A NEW AGE OF DIVERSITY?

Not everyone believes that times are quite so bleak. In fact, some label executives and artists say the industry is inching toward a recovery fueled by the demands of a diverse marketplace.

“It's been a challenging year—because it's been so competitive—but it's also been a good one,” says Steve Lerner, president of Wind-up Entertainment, label home of Creed, which rode 2002 with the late-2001 entry *Weathered*. The set has sold 5.7 million copies, according to Nielsen SoundScan. “From my perspective, the demand for music has grown,” Lerner says. “More people want more music. What is potentially frustrating for people in our industry is that they're not all

don't think it was ever totally like that, quite frankly. I think people in the media drew conclusions based on the fact that maybe one or two types of music have sold more than others at different times. But I always believe that people are naturally diverse in their tastes.”

For Carlos Santana, whose Arista collection *Shaman* is in the top 30 of The Billboard 200, diversity has kept creating and listening to music in 2002 compelling.

“It's the difference between painting with one color and having access to a full rainbow spectrum,” he says. “I listen to music now, and I'm so turned on by what I hear. It makes my mind and my body tingle. There are so many wonderful sounds to choose from. That inspires me, and it makes me want to contribute—to bring as many different ideas to the table as possible.”

FROM POP TO ROCK

One growing form of expression has been simple, guitar-based rock, which has swept aside the squeaky-clean pop that dominated the U.S. market in recent years. Even the teen sector has toughened up considerably, as evidenced by the success of Avril Lavigne (whose Arista debut album, *Let Go*, has sold 3.2 million copies),

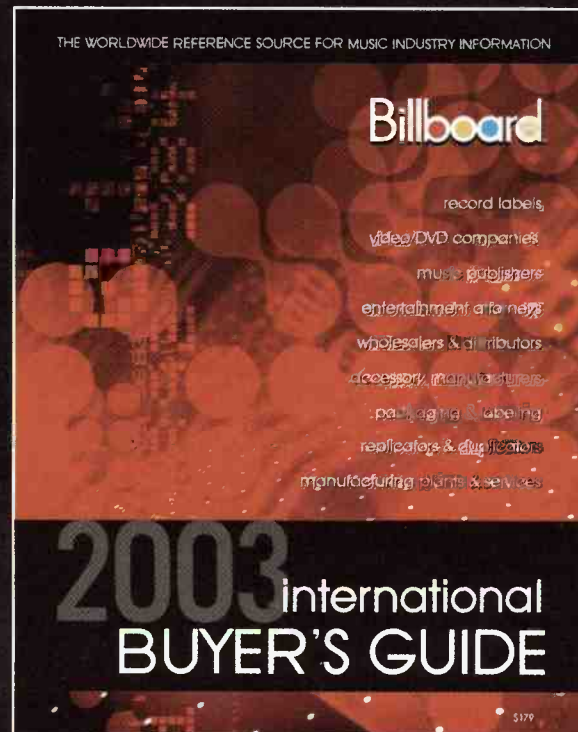
Rule, and Missy “Misdemeanor” Elliott saturated the market with a plethora of projects.

“Everyone talks about representing the street, but this was the music that really did it,” Creaton says. “From an indie point of view, it was exciting and a little entertaining to see major labels scramble to do a Murder Inc. remix or get a Nelly guest rap on their pop singles. They were gunning for anything that might give their records commercial juice, but they were actually also giving their records credibility. I wonder if they even realized that.”

Regardless of whether executives understood the underground context of hip-hop, they knew that they were squeezing a golden goose that might lose its luster over time.

“You can get too much of a good thing,” a major-label A&R executive says. “Are we helping or hurting the genre or its talent by over-exposing them? Will anyone care about them in a couple of years after they've been everywhere? My boss doesn't care. He just wants to cash in right now. We have records to sell, and that's what he cares about. There'll be something or someone else to cash in on tomorrow, after we've tapped this out.”

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For Kathleen Edwards, It's Icing On The Cake From Here On Out

BY LARRY LEBLANC

Calling her debut album *Failer* may have been an ironic defensive move against it suffering an unhappy fate, but Canadian singer/songwriter Kathleen Edwards admits to being taken aback by early response in the U.S., where it will be released Jan. 14, 2003, via Zöe/Rounder Records.

"I'm definitely feeling like I've got a horseshoe up my ass," the 24-year-

old roots-rock artist says. "I feel that everything I've done up to now has been so much further than what I initially anticipated doing with this record. Anything above what happens today I'm thrilled about."

Issued Sept. 7 in Canada via MapleMusic Recordings, the album illustrates Edwards' storytelling abilities, particularly on songs like "Six O'Clock News," about a lover's violent end; "Westby," which glibly pro-

files an affair with an older married man; and the self-explanatory, if cheeky, "One More Song the Radio Won't Like."

In advance of the U.S. launch, Rounder has snagged significant media coverage, including a booking on *Late Night With David Letterman* for Jan. 17. Early U.S. radio commitments for the single "Six O'Clock News"—in advance of its Jan. 13 release—include triple-A

stations WXPB Philadelphia, WFUV New York, and KTBG Kansas City.

"This record is incredible," WXPB PD Bruce Warren says. "I felt the same way hearing Kathleen as I did when I first heard Lucinda Williams. What grabbed me was its honesty and intensity. What differentiates it from all of the others is that Kathleen's voice is unique. She's a natural storyteller."

"The U.S. response has been un-

believable from press, radio, and retail," Rounder GM Paul Foley says. "With the album being released in Canada first, we've had the advantage of having the music for a long time. We were able to feed it into the [U.S.] marketplace and let people hear it well in advance."

Born in Ottawa, Edwards—the daughter of Leonard Edwards, currently Canada's Deputy Minister for International Trade—spent parts of

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EDWARDS

her teen years in Seoul, Korea, and Geneva. While overseas, she was drawn to her brother Timothy's record collection.

"A lot of my music came from what he was listening to, although he's only two years older," she says. "He was into Neil Young and Bob Dylan, and he bought me my first record, a Tom Petty album."

SELF-BUILDING A BUZZ

Following high school, Edwards developed a significant buzz around Ottawa playing acoustic guitar in local bars. In 1999, she released a self-made, six-song EP, *Building 55*, which sold 500 copies. The following year, Edwards toured Canada promoting the album, booking her own dates, and driving herself in a beat-up Suburban. "I printed off 500 copies, and they all sold," she says proudly. "Then I didn't print anymore."

During the summer of 2001, while going through a breakup with a boyfriend, and after moving to a farmhouse near Wakefield, Quebec, Edwards wrote seven of the 10 songs on *Failer*. While the breakup may have triggered some of the songs, the tracks on the album aren't necessarily autobiographical.

"I wasn't thinking consciously about whether I was writing songs that people were going to like," she says. "I wrote songs that I liked."

In the fall of 2000 Edwards recorded the bulk of *Failer* at Little Bullhorn Productions in Ottawa, co-producing with studio owner Dave Draves. "When I recorded, I had nobody looking over my shoulder," she says. "That was a blessing. Plus I was in Ottawa. Who the hell is going to look over my shoulder there? All the musicians I played with were guys I had been playing with for years."

Pérez Grabs Latin Producer Honors For Second Year In A Row

Producer/Writer Parlays Chart Success Into Rudy Pérez Enterprises, A Joint-Venture Label With Univision Music Group

BY LEILA COBO

MIAMI—In 2000, songwriter/producer/arranger Rudy Pérez was the *Billboard* Hot Latin Tracks producer of the year, thanks to an array of hits that capitalized on the potential of crossovers.

Most memorable at the time, Pérez was the producer of Christina Aguilera's Spanish-language debut, *Mi Reflejo*. That disc solidified his status as a producer who was not only able to understand the needs and tastes of two notably distinct markets but one who could also merge them in a complete, cohesive manner.

In 2002, Pérez is once again producer of the year. But this time around, he has gained notoriety with a different type of crossover, taking Tejano and regional Mexican acts to pop radio and pop acts to regional Mexican radio with equal ease. As a result, he is the only producer on the chart with two No. 1 hits, both on Univision Music Group. One of them is "Quítame Ese Hombre" (Take That Man Away From Me), a track written by Jorge Luis Piloto and originally produced by Pérez. It was recorded by Puerto Rican singer Yolandita Monge more than a decade ago.

But its new incarnation, performed by Mexican singer Pilar Montenegro, became a smash in its pop and norteño versions, topping the *Billboard* Hot Latin tracks chart for 11 straight weeks and 13 in total—the longest reign by a new artist since the Latin chart began using Nielsen Broadcast Data Systems tracking in November 1994 (*Billboard*, May 25).

So strong was "Quítame" that Montenegro became the second artist to place a track on The *Billboard* Hot 100 based solely on Latin radio airplay, an especially noteworthy feat considering "Quítame" did not have an English-language version to boost its standing.

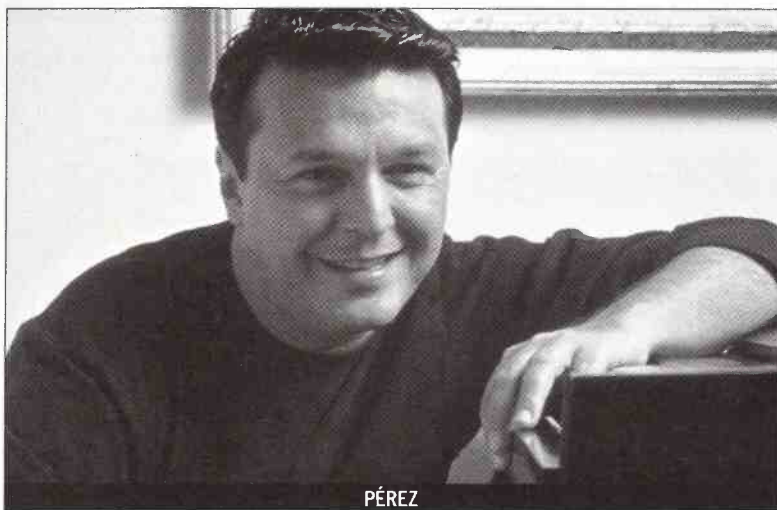
-written tracks also made it onto the chart, including Luis Fonsi's "Quisiera Poder Olvidarme de Ti" (I'd Like to Forget You), peaking at No. 3, and Pablo Montero's "Hay Otra en Tu Lugar" (There's Another One in Your Place), which peaked at No. 5.

arranger/producer, and he has an eye for talent. He's the exception, rather than the rule," UMG president/CEO José Béhar says. "And in order to lure this A&R source, it's done through a joint-venture deal."

This month, RPE released a Christmas album by Miami-based mariachi band Los Hermanos Mora Arriaga, and Pérez has also signed

young singer Michelangelo. At the same time, he continues to produce and write for a wide variety of acts, including José Feliciano, Julio Iglesias, and Jaci Velázquez.

But, he says, "I've always wanted to develop new artists. I have so many young, talented people coming in all the time that I always felt there was a need."



PÉREZ

"It's a mix between pop and norteño," Pérez says, explaining the track's appeal. "And Pilar truly came across as being real."

THE OTHER NO. 1

"Quítame" wasn't Pérez's only success. Jennifer Peña's version of "El Dolor de Tu Presencia" (The Pain of Your Presence), also on Univision and written by Pérez (who came in second in the songwriter of the year chart), spent eight weeks at No. 1 on the Hot Latin Tracks chart—second in total weeks only to Montenegro.

Five other Pérez-produced and

'I think it's Rudy's best year. The thing is, he's an excellent composer, and there isn't a single Rudy album that sounds bad. It simply doesn't exist.'

—ADRIAN POSSE, BMG U.S. LATIN

"I was able to reach the Mexican audiences a lot more than in years past," says Pérez, who is widely known for his R&B influences. "Because of Pilar Montenegro—obviously that was a big deal—and also Jennifer Peña, because we were able to reach for the first time the big Mexican audience as well as the East Coast, which is incredible. Then I did Pablo Montero, which is a mix of the traditional mariachi with a little fusion of pop."

BMG U.S. Latin managing director Adrian Posse says, "I think it's Rudy's best year. The thing is, he's an excellent composer, and there isn't a single Rudy album that sounds bad. It simply doesn't exist." BMG U.S. Latin's Pérez projects include Montero and next year, Alexandre Pires.

PARLAYING SUCCESS

This year, Pérez's success has parlayed into RPE (Rudy Pérez Enterprises), a joint venture label with Univision Music Group that is already on its way to yielding its first No. 1 hit with Area 305, a new group whose Pérez-produced and -written single is currently at No. 3 on the *Billboard* Hot Latin Tracks chart. Through the venture, which is fully funded by Univision, Pérez will scout and develop new talent.

"Rudy is an incredible songwriter/



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Music, Myth Of Cult Faves Jellyfish Feted By 4-CD Boxed Set On Not Lame/EMI

BY WES ORSHOSKI

A year ago, listening to Bruce Brodeen outline his plans to fete early-'90s power-pop act Jellyfish might have left one thinking the Not Lame Recordings chief was a tad insane.

At the time, he was taking out a second mortgage on the equity of he and his wife's house to produce a four-CD, \$60 collection of—get this—rarities and live tracks for a long-defunct band that never really sold that many copies of the two (yes, only two) albums it released. But it gets better: Even when Jellyfish had Buzz Bin videos on MTV and was enjoying moderate radio airplay with such songs as "Baby's Coming Back" and "The King Is Half-Dressed," the group still didn't register on most people's radars.

But now, a few months after finally issuing *Fan Club: From the Rare to the Unreleased... And Back Again*, Brodeen and EMI's Kevin Flaherty—who brought the project to Brodeen's tiny Fort Collins, Colo., indie—are looking downright brilliant.

Brodeen has shipped all 7,000 copies he has manufactured thus far, and he has orders for what will be his third pressing of the set. He has already made his money back and paid off the loan, and both he and Flaherty are able to revel at least momentarily in the success of a project that has taken them years to realize.

FAITH IN THE FANS

While it may seem odd to some, Brodeen had little doubt that the boxed set would do well, despite Jellyfish being a lesser-known band. That's because the critically celebrated band's fans—albeit a relatively small army—are religiously devoted to the group. And for good reason, he says.

Brodeen, a fan himself—you'd sort of have to be, he notes, to take on such a project—counts Jellyfish (with the Posies and Matthew Sweet) as one of three of the best and most influential power-pop acts of the past 15 years. It's an argument based on the one time he caught the band live, at the Roxy in West Hollywood, Calif. "They were the best pop band that I've ever seen live by an exponential separation between the next runner," he says. "It's just not even comparable. Anybody who ever saw this band just never forgot."

After issuing two albums for Charisma—*Bellybutton* in 1990 and *Spilt Milk* in 1993 (Nielsen SoundScan puts combined U.S. sales of the albums at 269,000, though that number is surely higher, as the first title was released one year prior to the launch of SoundScan)—and signifi-

cant lineup changes, Jellyfish disbanded in 1994, largely because singer/drummer Andy Sturmer was feeling less and less comfortable in the spotlight, keyboardist/vocalist Roger Manning says.

Since then, the myth of Jellyfish seems to have grown larger than the colorfully dressed band ever was. "There's that old cliché about bands having an impressive cult following," says Flaherty, director of A&R for EMI Music Catalog Marketing. "But for Jellyfish, it's entirely true. They had a huge cult following when they were around, and then posthumous credi-

with live discs from each period.

Brodeen says, "He called me and I said, 'What are you thinking of?,' and he said, 'A four-CD boxed set.' And I said, 'That's how I like to operate.' They had this wonderful asset that was just kind of languishing, and this was the kind of band that merited that sort of fanatical treatment. But, on paper, it didn't make sense."

WICKEDLY EXPENSIVE

While the passion was there, EMI's licensing policies became a bit of a roadblock. Those policies require a licensee to pay for all remastering, re-mixing, and for such comparatively minor expenses as liner notes and photos. Whereas many indies can save money by actually manufacturing a product themselves, EMI also requires that everything be manufactured by EMI itself. That alone probably should have made *Fan Club* cost-prohibitive for Brodeen's three-person operation.

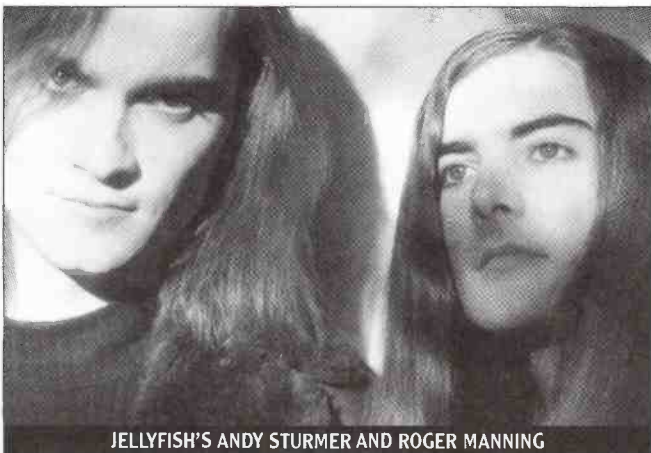
Nonetheless, he stayed the course, although he notes that the five-figure remastering cost proved "wickedly expensive" for Not Lame, which is distributed by Burnside, Baker & Taylor, and Carrot Top, among others.

Brodeen had been working on *Fan Club* for 15 months when he sought a "low, six-figure sum" from his bank, with whom he says he's had a good relationship for years. By that time, word of a Jellyfish boxed set was spreading on the Internet, through which Not Lame had amassed advance orders in excess of 5,000 (with about 1,600 coming from individuals, the others from distributors).

"Kevin had always had this vision for something like this and was hoping that the label—whoever did this—would splurge and go for it, and I did," Brodeen says. "And it came out awesome, and it's well worth it."

Brodeen says it *had* to work out well, after he put in so much time and then gambled with he and his wife's home. "Failure," he says, "just was not an option."

Manning says, "They did an amazing job. Even though I was involved, I was even surprised when I actually got it. It's really gratifying, because there were so many scraps, especially the demos and unreleased material. I know how rabid I am for certain groups and anything they've ever done in their past, good or bad; and one thing I will say for the Jellyfish era, the fans that got into it, they were like Deadheads almost. I mean, they were completely rabid. And I'm just really happy to be able to share that with those people."



JELLYFISH'S ANDY STURMER AND ROGER MANNING

'Jellyfish had a huge cult following when they were around, and then posthumous credibility has just grown unbelievably.

They're like a Big Star.'

—KEVIN FLAHERTY, EMI

bility has just grown unbelievably. They're like a Big Star."

The proliferation of that myth was a key selling point when, a few years back, Flaherty proposed a Jellyfish project to his coworkers at EMI, which owns Jellyfish's catalog. Initially, Flaherty proposed a single-disc best-of. When it became clear that EMI would not take on the project—for a variety of reasons, including personnel changes—he began looking for a company to which he could license the project, all the while working with the band's former members and others to compile demos and various rarities.

And when he finally contacted Brodeen (being impressed with both Not Lame's reputation as a mecca for power pop and its release of a Posies boxed set), Flaherty's vision for the project had grown to what it actually became—two discs of demos and rarities from each studio set, together



by Steve Smith

★ 2002 IN REVIEW ★

QUEST FOR THE GRAIL: Not only are most of the top artists in this year's wrap-up charts the same as those of a year ago, but so are several of the records. **Andrea Bocelli** continues to be a simply unsurpassable sales phenomenon, as his recently issued *Sentimento* raced straight to the top of this year's Top Classical Titles list, while his Verdi recital (last year's top seller) performed well enough to land at No. 3.

Billy Joel's *Fantasies and Delusions* and **Yo-Yo Ma's** *Classic Yo-Yo* made a return appearance, as did *Appalachian Journey*, Ma's collaboration with violinist **Mark O'Connor** and bassist **Edgar Meyer**. Ma also scored with a new recording of music by **John Williams**. **The Three Tenors** made an unsurprising return appearance with a best-of compilation, while on his own **Luciano Pavarotti** also scored with *Romantica*.

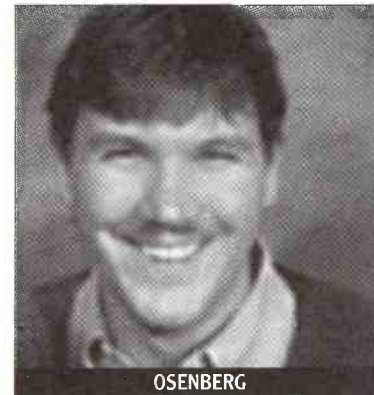
Elsewhere on the Top Classical chart, vocalists continued to be a commanding presence: **Chanticleer's** Christmas disc and **Renee Fleming's** *Bel Canto* rounded out the top 10, with **Salvatore Licitra's** *The Debut* and **Cecilia Bartoli's** *Dreams and Fables* bubbling underneath. This year's dark horse was a somber, pious treatment of music by **Bach: Morimur**, by violinist **Christoph Poppen** and the **Hilliard Ensemble**.

Bocelli and Ma were winners on the Top Classical Crossover chart, too: Bocelli commanded two spots with variant versions of his *Cieli di Toscana*, while Ma claimed a berth for his Silk Road Project release, *When Strangers Meet*. Singing policeman **Daniel Rodriguez** made his chart bow with his debut, *The Spirit of America*; otherwise, as last year, the winners were **Charlotte Church**, **Sarah Brightman**, and **Bond**. Overall, Universal continued its dominance in the classical marketplace, with Sony not far behind. EMI fought its way back to third place, followed by the indies; a mostly missing-in-action RCA and a beleaguered Warner Classics brought up the rear.

Perhaps it's no surprise that the same handful of artists continue to command the classical charts year after year: Still, dwindling real estate at retail, shrinking press coverage, and more limited playlists at radio have to shoulder at least some of the blame, as well. **David Osenberg** is addressing those issues with an innovative new promotional venture, *ClassiQuest*.

A 25-year veteran of the music business who spent time at Tower Records and Naxos before his stint as

director of publicity and promotions at Qualiton Distribution, Osenberg earned widespread admiration and trust from media outlets across the country. He was also in a perfect position to observe the uphill battle that the smallest, feistiest independent labels and artists had to wage in order to attract attention, particularly given an already tenuous grasp at retail. That task normally fell to their distributors, who have increasingly scaled back such services because of mounting expenses and diminished returns. Osenberg developed *ClassiQuest* in order to take up the slack.



OSENBERG

"Independent labels don't have the time to do a mailing or hunt down who a disc goes to," Osenberg says. "I've been dealing with these people for years, so I know which radio stations will actually play it, which ones won't, and which reviewers will give it its due." Osenberg is offering labels several different tiers of media outreach. While relying to a large degree on his own expertise and experience with media outlets, Osenberg has also created a media Web site that includes a page for each record, which features a brief description, cover art, and an audio sample. Reviewers and radio stations can use that site to request specific recordings of interest.

Key to the *ClassiQuest* approach, each disc Osenberg supplies to the media will be prominently stickered with a URL where the disc can be purchased. "If you write a feature review and you don't tell people where they can find the disc, you're really frustrating people at this point," Osenberg explains. "This way, with every review there's also a trail that can lead to the label getting a sale out of it."

The response so far has been enthusiastic: *ClassiQuest* opened for business Dec. 13 with titles from the I.P.O. and Boston Records labels, and Osenberg reports that some 35 labels have committed to use the service. Interested labels can contact Osenberg directly at 215-891-0560 or osenbergdd@aol.com.

Jazz Notes™

by Steven Graybow



★ 2002 IN REVIEW ★

AT YEAR'S END: At this time last year, it was looking like a challenge to sell jazz records at all, whether contemporary or traditional. That was before releases by **Norah Jones**, **Diana Krall**, **Jane Monheit**, **Natalie Cole**, and **Karrin Allyson** exploded into the top 10 of the jazz charts, selling better-than-respectable numbers and infusing the jazz world with hope that—despite a lagging economy—the right record could indeed draw consumers into stores.

On the other hand, it also prompted many to ponder the fate of the unsung heroes behind the vocalists,



MARSALIS

namely the instrumentalists. Even as jazz vocalists were brought to the forefront of the public's consciousness, it seemed that instrumentalists were losing ground, if not in sales then in terms of visibility. As always, this turn of events prompted a re-emergence of the ever-popular "What is jazz?" question, as many pondered whether Jones' *Come Away With Me* (Blue Note) was a jazz record or an exceptionally sophisticated pop affair, or whether a young interpreter such as Monheit truly deserved to inherit the jazz vocal crown.

Still, if these were the year's biggest concerns, they were a far cry from the angry discussions of years past, when sales of multi-artist compilations and/or single artist best-ofs dominated retail, causing many to wonder whether these releases were cutting into sales of albums by current artists, or simply selling to people who otherwise would not have made a jazz purchase. This year, it was good to have artists who were enticing consumers, whether they were singing newly arranged standards or pushing the boundaries of instrumental music.

Past years have also found the jazz community debating how to successfully integrate substantial marketing hooks and mass appeal with music that furthers an artist's craft. In 2002, there were several releases that appear to have done just that. **Branford Marsalis**,

for example, stepped out with his own label, Marsalis Music, releasing *Footsteps of Our Fathers*, a set that feted familiar jazz icons while never veering from the saxophonist's uncompromising standards.

In March, Marsalis told Jazz Notes that paying tribute to the past was necessary in order to move the music forward. "After many years of working together, my quartet has gotten to a point where people say we have an original sound," Marsalis explained. "I want to state that the best way to get an original sound is by researching the greats. You can't circumvent the mountain. You've got to climb it, to deal with it."

Pianist **Brad Mehldau**, on the other hand, used contemporary soundscapes to enhance *Largo* (Warner Bros.), giving his traditional jazz a feel not unlike many cutting-edge rock bands. In August, Mehldau told Jazz Notes that it was necessary to think beyond the box in order to combine the contemporary with the traditional. "People who come from the singer/songwriter camp write songs that are short and concise," he said. "It is an ethos contrary to jazz, which can be caught up in self-expression almost to a fault. *Largo* is a dynamic mix between the two approaches."

Even one of the more controversial releases of the year, **the John Scofield Band's** *uberjam* (Verve), pointed to avenues of improvised expression that could, potentially, bring new fans into the jazz fold. *Uberjam*, however, was often a love-it-or-hate-it proposition, drawing considerable resistance from some. Most felt that its mix of improvised rock and jazz either strayed too far from the intricacy of Scofield's past work, or they heralded its fun, funky, and fresh approach to composing and an integrated group ethic.

Scofield, however, saw the project as a natural extension of the funk and fusion that he has liberally explored throughout his career. "I've been doing this funky, jazz-rock thing for the longest time," he told Jazz Notes in January, "and a few years ago I started noticing that there was this whole jam-band scene building around the kind of music that I love playing and that there was a whole new generation of college kids listening to it."

The lesson here, perhaps, is that the "What is jazz?" question has become increasingly irrelevant. Jazz is whatever jazz is, and if we as a community are to successfully attract a new audience for the music, we can't worry about whether an artist is playing like the masters or trying to master a domain all his or her own. We just need to show the music, as a whole, our unending support.

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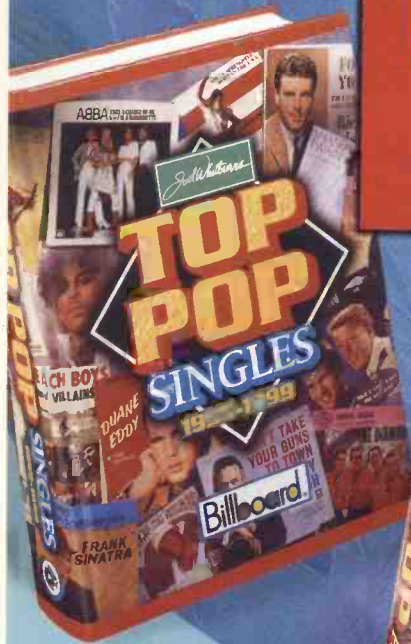
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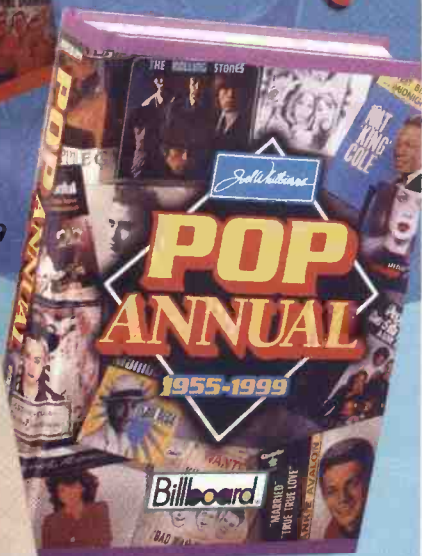
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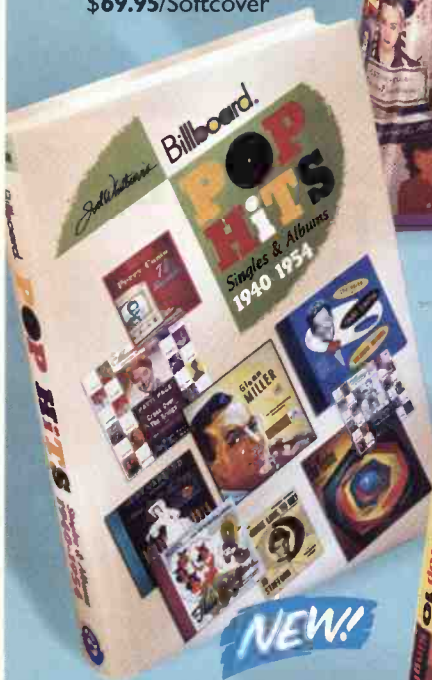
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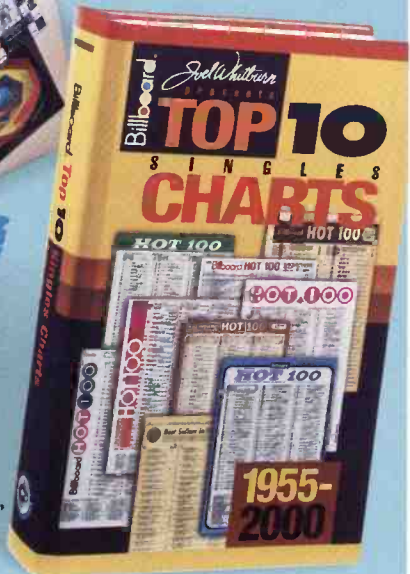
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ARTISTS & MUSIC



by Deborah Evans Price

Higher Ground™

★ 2002 IN REVIEW ★

METAMORPHOSIS: 2002 was a year of growth and change for the Christian music industry. Longtime distribution agreements were traded for new affiliations. Labels were sold. Several new ventures sprang up, and the inevitable changes in personnel took place.

During the waning weeks of 2001, Warner Music Group (WMG) bought Word Entertainment from Gaylord for \$84.1 million. In March, **Barry Landis**, formerly Atlantic Records Christian division VP/GM, joined Word Entertainment as president of the Word Label Group.

It had been no secret that Curb Records chairman **Mike Curb** had been interested in being part of the Word acquisition with Warner Bros. When Warner opted to close the deal alone, it remained to be seen how Curb would fit into the picture. In late July, it was announced that Curb had expanded his company's relationship with WMG. WEA would continue to manufacture and distribute Curb product in the U.S., while Warner Music International would be Curb's exclusive distributor in Latin America, Europe, and parts of Asia. As part of the new agreement, Curb became a partner in and chairman of Word

Entertainment. Curb had been involved in the Christian music biz for years (with Dove Award-winning trio **Selah**, the label's most-notable success story), but this situation with Word gives him a more dominant presence in the community.

NEW COMPANIES: Creative Trust Entertainment, best known as the management company that represents **Steven Curtis Chapman**, **Third Day**, and **Mark Schultz**, launched a new label, Creative Trust Workshop, with **Jim Houser** serving as brand manager... Several veteran Christian executives joined to launch Doxology Records. Former Myrrh Records VP of A&R **Dan Posthuma** took the reins as president/GM with former Word president **Roland Lundy** serving as chairman of the board, whose members include **Bill Gaither**, Integrity Music CEO **Jerry Weimer**, and independent producers **Michael Omartian**, **Dann Huff**, and **Monroe Jones**...



Bob Carlisle expanded his résumé to include record company owner this year as he and partners **George King** and **Mike Rinaldi** launched the Butterfly Group

in April. The company has offices and studios in Nashville and Las Vegas and includes four labels, Christian Records, Gospel 1, Flying Leap, and Butterfly Kids. In July, they purchased Diamante Media Group for distribution.

DISTRIBUTION DEALINGS: The Rock-etown label switched from Word to Provident Distribution... Spring Hill Music Group moved from Chordant to Word, while Spring House Music remained with Chordant... Maranatha! signed with Provident... Universal South inked a deal with Chordant to distribute the multi-genre label's Christian product.

ACQUISITIONS: Veteran Christian executive **Jeff Moseley** surprised the community by selling M2 Communications and its M2.0 and INO labels to Integrity. Moseley started M2 Communications in 1999... EMI Christian Music Group purchased 25% of Gotee Records, the Franklin, Tenn.-based independent owned by CEO **Toby McKeehan** and label president **Joey Elwood**, for an undisclosed sum.

FAREWELLS: **Hovie Lister**, 75, who founded the **Statesmen Quartet** in 1948... **Howard "Happy" Goodman**, 81, of the **Happy Goodman Family**.



by Lisa Collins

In The Spirit™

★ 2002 IN REVIEW ★

GOSPEL'S GROWTH: **Kirk Franklin** might have been gospel's biggest-selling artist in 2002, but it was the strides of gospel's growing core of independent labels that generated the industry's biggest buzz. Their success on the charts underscores the genre's uncanny ability to thrive despite the economic climate. Fact is, while mainstream music sales have experienced a double-digit decline, gospel has, for the most part, remained steady.

From **Juanita Bynum** (Shekinah) to the **Emmanuel**s (DoRohn) to **Youthful Praise** (Evidence Records) and **Shekinah Glory Ministry** (Kingdom Records), the genre's resilience and staying power was well demonstrated.

Sure, gospel took some hits: The restructuring earlier this year of Atlanta-based AIR Records that has since rebounded with the success of **Dottie Peoples' Churchin' With Dottie**, and the more recent downsizing of Savoy Records that set tongues in motion earlier this month.

But Malaco president **Tommy Couch** says the changes at Savoy are little more than a reflection of good business sense with what's happening

throughout the record industry.

"We're just moving some of the services down here that were being duplicated there," Couch says. "It's a relocation of offices. Savoy's been around way too long to go anywhere. The artist rosters will be the same, and [Savoy executive director] **Milton Biggum** will still sign and produce acts the same as before."

In fact, Biggum says he's looking to sign acts, and while the lion's share of office support will come from Malaco's Jackson, Miss., headquarters, Biggum will maintain a skeletal staff in the New York area.

Meanwhile, as expected, the major labels all but locked up the top 10 chart positions, but the rest of the chart appeared to be up for grabs.

Shekinah Glory Ministry, a little-known Chicago-based choir led the charge, skyrocketing up the charts, clocking upwards of 81,000 unit sales, and generating a fervor so strong that retailers could hardly keep the act's debut release, *Praise Is What I Do*, on their shelves.

Chicago-based Meek Records proved it was the little label that could with

four of the label's five artists—the Rev. **Clay Evans**, **Masque**, Pastor **Keith Smith**, and Dr. **Charles G. Hayes**—charting. CEO **Maple Reddick-Burchall** credits the successes to the fervor among gospel audiences for "traditional gospel and down-home church music."

"Everyone's in such uncertainty," Reddick-Burchall says. "They're able to relate to the music because it gives substance. You can get deliverance from the music and that's what people are looking for—deliverance from their problems."

Also enjoying a good year was **David Gough**, owner of Detroit-based DoRohn Records, which enjoyed success with **Esther Smith**, the Emmanuel's, the **Eastern Michigan Gospel Choir**, and **Kerry Douglas**, whose Houston-based label, World Wide Gospel, is enjoying success with **Keith "Wonderboy" Johnson**.

The majors have taken notice—so much so that Verity, which acquired **Deitrick Haddon** and **John P. Kee** from Tyscot, are now rumored to be talking similar terms with Johnson, the label's top-selling act.

But it is gospel's overall sales that prove the majors aren't the only ones watching and listening.



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Building-Security Procedures Tighten In Wake Of ICMC

BY SUSANNE AULT

LOS ANGELES—Just a little more than one month since November's International Crowd Management Conference (ICMC), venue managers are already tightening up their building-security procedures.

During the event, produced Nov. 10-13 in Reno, Nev., by the International Assn. of Assembly Managers (IAAM), ICMC attendees expressed reluctance in instituting some security improvements because of time and cost factors (*Billboard*, Nov. 30). But the unrelenting importance of facility security—underlined of late by the recent melees at two Guns N' Roses (GN'R) show cancellations—is nonetheless encouraging people to put the knowledge they gained at ICMC 2002 to work.

Cory Meredith, president/CEO of venue services firm Staff Pro, says of the audience skirmishes following GN'R's cancellations at Vancouver's GM Place and Philadelphia's First Union Center (Nov. 7 and Dec. 8, respectively), "This made a lot of people think [about] what they need to do in their facility. Now they are thinking, 'What if this happened in our facility? Are we prepared for this type of scenario? What do we need to do?'"

LITTLE THINGS CAN MEAN A LOT

Coming out of ICMC, Meredith is recommending to his venue clients that to minimize hardships in im-

proving security systems—installing a closed-circuit TV (CCTV) surveillance system can set a venue back \$250,000, for instance—they should first appoint a committee to lead the changes.

"There's a lot of info that needs to be discussed, and it can be over-



MEREDITH

whelming," he explains. "They need to prioritize things."

Jim Bell, VP of public safety at the Delta Center in Salt Lake City, also suggests starting small. The 2002 Winter Olympics Committee covered much of the expense in recently equipping Bell's arena with CCTV, but he points out that "you can start with a digital recorder and two cameras for \$10,000. Any size building [with a range of budgets] could deal with that. With technology upgrades, if you don't stay on top of that just a

little bit you'll be starting all over again, because the technology will have passed you up. That's the problem with security—it's not [revenue-producing], but it's a necessary evil."

Bell, referring to the GN'R incidents, believes that incorporating some CCTV capabilities into venues should strengthen managers' abilities to control riots. The unruliest people "can be zoomed right in on, and you can see the color of their eyes," he says. "You can at least have a picture of them to give to local law enforcement to identify them."

Bell admits that he thinks the Delta Center is not as secure as it needs to be. He is looking at adding another recorder and camera to his CCTV system.

VALUABLE TEST RUN

Someone who fortunately did not skip a beat on security after ICMC is Dave Brown, VP/GM of the American Airlines Center in Dallas. Implementing a mock evacuation drill soon after returning from Reno saved his staffers a lot of grief: A few days later, the arena had to handle a real-life evacuation. He says that the idea to carry out the full-length practice exercise dawned on him during ICMC.

"One of the things that came out of the convention was putting priority on having a disaster drill," Brown says. "We hadn't done one in

quite a while—it was long past due."

And after evacuating the entire building when a fire alarm went off during a Nov. 30 Dallas Mavericks/Chicago Bulls game, Brown says, "We certainly learned that going through emergency routines on a routine basis is critical."

Further proof of the continued significance of venue security lies in IAAM's Safety and Security Task Force (SSTF) now aiming to remain in place indefinitely. Previously, the plan was to disband the team by fall next year, believing that its main duties of creating and distributing the post-Sept. 11, 2001, security "best practices" guidelines would be complete.

The reasoning behind SSTF's extension (which is still awaiting IAAM approval) is that "our country is in a state of flux now," says Larry Perkins, SSTF vice chair and assistant GM for the RBC Center in Raleigh, N.C.

He adds that "you can't get away" from the U.S. government's talk of impending war with Iraq, which renews Sept. 11-related concerns of Middle Eastern terrorists. The latest proposed strategy is to form a super task force—with SSTF one of the components—under IAAM leadership. Beyond foreign threats, SSTF also hopes to tackle such issues as concealed weapons and ticket scalping.

"It is pretty strong," Perkins says of the continuing need for SSTF. "We look at our area of responsibilities, and we see a broadening."

WHAT'S AHEAD FOR ICMC IN 2003

ICMC 2003 in Baltimore is already being mapped. Organizers, including 2003 ICMC chair Mount Allen (also director of house and operational services at the New Jersey Performing Arts Center in Newark, N.J.), are excited by the unique speaker opportunities of being located in a city so close to Washington, D.C.

"Being [near] D.C., there'll be heightened awareness of 9/11. It will be a natural thing in that space to continue the conversations. We should have a wealth of resources to pull from," says Allen, who declines to give any hints about who is on the ICMC's speaker wish list.

At this point, Allen is pouring over this year's ICMC evaluations, hoping to find ways to make the upcoming conference better. One adjustment Allen says ICMC attendees are pushing for is to craft more venue-specific sessions, explaining that the crowd-management concerns of arenas are often different from those of smaller amphitheatres or performing-arts centers.

Others enlightened by this year's ICMC include Rock Solid

Security president/CEO Bart Butler. An ICMC session on emergency preparedness spurred him to start taking an online course offered by the Federal Emergency Management Agency. Also, one of his clients, Nashville's Municipal Auditorium, is seeking Rock Solid's help in setting up its own mock evacuation drill.

Chris Oxley, executive director of event management at the Rose Quarter in Portland, Ore., committed to developing closer ties with local fire and police contacts after ICMC. He believes it will make security procedures run smoother if his building personnel reach out to all those involved in emergency situations.

"It just reaffirmed a lot of the things that we already knew," Oxley says of ICMC 2002. "But going does give you more leverage [in building meetings]. It makes you more credible with what you are saying. Now it's not like [the venue thinks] I just want to spend money."

★ 2002 IN REVIEW ★

THE TOP STORIES

- Clear Channel Entertainment (CCE) axes music division co-CEOs Irv Zuckerman and Rodney Eckerman and immediately replaces them with Don Law and Dave Lucas.

- Paul McCartney embarks on his first tour in nine years. It becomes the year's top-grossing trek, taking in more than \$126 million. The DVD documenting the tour sets records for the top-selling debut of a DVD music video and highest single-week music-DVD sales.

- Anschutz Entertainment Group (AEG) ups the ante in the touring game with AEG Live and its subsidiary Concerts West, promoting Eagles, Britney Spears, McCartney, Neil Diamond, and Barry Manilow.

- Antitrust and monopoly allegations persist against CCE amid the occasional lawsuit and political posturing, but the Department of Justice remains quiet on the subject.

- Recording Artists' Coalition concerts in Los Angeles involves promoters CCE, House of Blues (HOB) Concerts, Concerts West, and Nederlander.

- HOB comes off the block after being for sale for more than one year, citing tight capital markets.

- The Stones roll out three different productions for their worldwide Licks tour.

\$2Bill Tour A Priceless MTV2 Promotion

BY RAY WADDELL

NASHVILLE—MTV2's debut \$2Bill tour, featuring headlining acts in intimate venues for a \$2 admission fee, was a success in terms of promoting the MTV spinoff network and reaching out to consumers at a grassroots level, according to Tina Exarhos, executive VP of marketing for MTV and MTV2.

The tour started Feb. 2 and hit a different MTV2 market on the second day of each month. Participating acts included the Strokes, Nas, Jimmy Eat World, Coldplay, Clipse, the Roots, the Hives, Foo Fighters, Snoop Dogg, Musiq, Tweet, N*E*R*D, Jurassic 5, and Fabolous.

Exarhos says the idea for the tour was born about a year ago in a brainstorming session where an "02/02/02" concert concept arose. "We considered this an opportunity for MTV2 to have some fun. We came up with the idea to do a concert for \$2; then it became, 'Maybe we can get more bang for our buck if we make it a year-long series.'"

Sister network MTV is no stranger to the touring world, having staged

several Campus Invasion, Return of the Rock, and TRL tours, along with the recently wrapped MTV Hand-picked tour with the Vines and the Music. Exarhos says the concept was appropriate in exposing MTV2: "We are definitely looking for ways to get MTV2 as much attention in local markets as possible, so this was a great opportunity to connect the network on the ground with viewers and get some big artists connected with the network."

The shows were all one-offs, booked in-house by the network in markets important to MTV2, beginning with the Strokes at a studio in Los Angeles. Venues primarily ranged from 400- to 2,000-capacity seating. All the shows but two were taped. "It wasn't intended to have them all on [MTV2] because this was more of a grassroots play, but we realized we had a great TV show as well," Exarhos says. "For something that started as a fun one-off, this created a lot of buzz."

Given the small venues, promotion was limited, but there was a marketing budget for each show. Artists also received significant pro-

motion on MTV2. Exarhos says touring remains a priority promotional vehicle for both networks.

"What I do in marketing is really about reaching our audience in different ways," she says. "We can do



EXARHOS

that on-air or on the ground, and what better place than at concerts? That's where our audience is."

Exarhos says the network is now considering options for another live project in 2003, perhaps upping the production values and cutting back on the number of dates.

TOURING

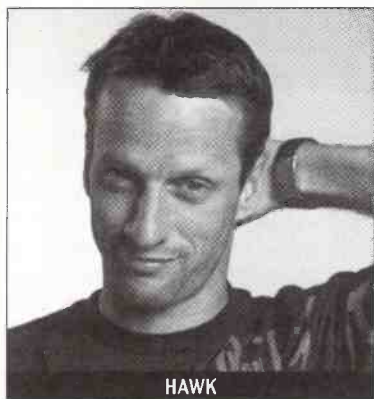
Venue Views™



by Ray Waddell

NEVER A DULL MOMENT: Always the most fluid and volatile segment of the music industry, the concert business did not disappoint in 2002. While the biggest mover/shaker events have been well-chronicled in these pages (including in this week's issue, page 3), there were some pretty significant developments that were, comparatively, under the radar. Not the least of those is the creation of some new touring product in an industry hungry for innovation.

Some ideas worked better than others. Clear Channel Entertainment's stab at creating a new "festival" concept in the Jeep World Outside tour, featuring **Sheryl Crow**, **Train**, **Ziggy Marley**, and others, along with a clutch of outdoor-lifestyle interactive exhibits, was something less than a complete popular success. But on the more extreme side of the equation, skateboard god **Tony Hawk's** Boom Boom Huck Jam tour went through the roof by focusing squarely on sports exhibitions while making music a sidebar.



HAWK

Hawk is most definitely on to something here, so expect a bigger and better product in 2003. Arenas and promoters are saying "thanks."

In terms of creative production elements, one must give props to **the Rolling Stones** for continuously tinkering with their live show. In the past, the Stones have brought in everything from lewd inflatables to pyrotechnics in adding bang to the buck, and this year on their Licks tour, the band, along with shrewd tour promoter **Michael Cohl**, opted for three distinct productions for stadiums, arenas, and theaters.

This idea may well be more efficient than it sounds. By shifting focus to their considerable musicianship and unparalleled catalog of songs, the Stones have likely cut overall production costs in eschewing pricey ancillaries like the aforementioned ones, along with extensive video, staging, etc. At Nashville's **Gaylord Entertainment Center**, the Stones opted for a rather bare-bones

stage (save the now-ubiquitous satellite stage) highlighted by a unique and versatile multifunction video board. It is worth noting that the band was in exceptional form, with **Ron Wood's** fluid guitar lines juxtaposed against **Keith Richards'** efficient and cutting licks, all overlaid by a **Mick Jagger** stage presence more energetic and commanding than I've seen in years. When you're that good, who needs pyro? Oh, and we're still waiting for those numbers, Michael.

IS COUNTRY BACK? It is gratifying to notice that five country acts cracked the top 25 tours of the year, after only two did so in 2001. Even more encouraging is that two of them—**Kenny Chesney** and **Toby Keith**—are first-timers to the list. In fact, with \$22.7 million in grosses, Chesney has the top-grossing country tour of the year, followed closely by Keith (\$21.3 million), **George Strait** (\$19.6 million), **Brooks & Dunn** (\$19.5 million), and **Alan Jackson** (\$18.8 million). The country forecast looks even brighter when considering the logbook for next year, with these acts likely to be joined by such heavyweights as **Tim McGraw**, **Faith Hill**, **Dixie Chicks**, an **Alabama** farewell tour, and **Shania Twain**. Country bookers have to watch out for each other next year, but it is a situation with which veterans of the early-'90s boom are well-acquainted.

YOUNG ROCK: A familiar refrain the past several years has been rock music's failure to develop substantial headliners, or at least those with enough legs to sustain arena-level clout for more than a couple years. (Remember **Hootie & the Blowfish**?) The exceptions have been **Dave Matthews Band** and **Phish** (thankfully returning in '03), along with rap/rock hybrids like **Korn** and **Limp Bizkit**. Now we can add **Creed**—and to a lesser degree, **Incubus**—to that list of rock bands with thoroughbred potential. And punk is still very much alive, as evidenced by a record year for the Van's Warped outing and a \$20 million co-headlining run by **Blink-182/Green Day**. Also looking to make a mark are **Puddle of Mudd**, **Staind**, and a bevy of developing acts with serious potential: **the Hives**, **the Vines**, **Coldplay**, **the White Stripes**, **the Strokes**, **Good Charlotte**, **John Mayer**, and even **Avril Lavigne**. Kids are diggin' it, so pop touring's loss may be rock's gain; rap should take note.

Finally, let's all respect each other, and props to our countrymen overseas. Best to all in '03.

DECEMBER 28
2002

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BRUCE SPRINGSTEEN & THE E STREET BAND	Greensboro Coliseum, Greensboro, N.C. Nov. 16	\$1,487,411 \$75/\$49.50	20,397 sellout	C&C Concerts
PETER GABRIEL, BLIND BOYS OF ALABAMA	Bell Centre, Montreal Nov. 28-29	\$1,418,801 (\$2,230,784 Canadian) \$83.32/\$54.70/\$29.26	22,444 31,000 two shows	Clear Channel Entertainment, Gillett Entertainment Group
BRUCE SPRINGSTEEN & THE E STREET BAND	Charlotte Coliseum, Charlotte, N.C. Dec. 8	\$1,396,425 \$75	18,968 20,030	C&C Concerts
BRUCE SPRINGSTEEN & THE E STREET BAND	Pepsi Arena, Albany, N.Y. Dec. 13	\$1,170,310 \$74	16,015 sellout	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Madison Square Garden, New York Dec. 13	\$835,808 \$69/\$55/\$35	14,482 sellout	Concerts West
CHER, CYNDI LAUPER	Staples Center, Los Angeles Dec. 2	\$773,164 \$125.25/\$35.25	10,160 17,500	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Xcel Energy Center, St. Paul, Minn. Dec. 9	\$690,933 \$55/\$45/\$29.50	14,086 sellout	Jam Prods.
CHER, CYNDI LAUPER	Arrowhead Pond, Anaheim, Calif. Dec. 5	\$679,045 \$125.25/\$35.25	8,930 12,174	Clear Channel Entertainment, Nederlander Organization
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	FleetCenter, Boston Dec. 14	\$665,798 \$57.50/\$32.50	13,788 sellout	Concerts West
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	First Union Spectrum, Philadelphia Dec. 3	\$619,538 \$55/\$29.50	13,570 sellout	Concerts West
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	United Center, Chicago Dec. 11	\$617,333 \$57.50/\$45/\$35	12,346 13,966	Jam Prods.
CHER, CYNDI LAUPER	San Diego Sports Arena, San Diego Dec. 1	\$593,681 \$90.25/\$30.25	10,465 14,361	Clear Channel Entertainment
AEROSMITH, ANDREW W.K.	Van Andel Arena, Grand Rapids, Mich. Dec. 15	\$578,691 \$59.50/\$39.50	11,178 sellout	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Palace of Auburn Hills, Auburn Hills, Mich. Dec. 7	\$569,055 \$55/\$29.50	12,345 sellout	Concerts West, Palace Sports & Entertainment
AEROSMITH, ANDREW W.K.	Kansas Coliseum, Valley Center, Kan. Dec. 6	\$508,383 \$64.50/\$34.50	9,508 10,832	Clear Channel Entertainment, in-house
PETER GABRIEL, BLIND BOYS OF ALABAMA	Palace of Auburn Hills, Auburn Hills, Mich. Dec. 3	\$471,900 \$126/\$86/\$46	10,469 15,064	Clear Channel Entertainment, Palace Sports & Entertainment
TRANS-SIBERIAN ORCHESTRA	First Union Arena, Wilkes-Barre, Pa. Dec. 15	\$459,430 \$45/\$35	11,160 14,356	Clear Channel Entertainment
THE OTHER ONES, ROBERT HUNTER	Conseco Fieldhouse, Indianapolis Dec. 1	\$437,220 \$45	9,896 13,591	Clear Channel Entertainment
PETER GABRIEL, BLIND BOYS OF ALABAMA	Colisee Pepsi, Quebec City, Quebec Nov. 30	\$436,149 (\$682,400 Canadian) \$54.33/\$41.54/\$28.76	12,050 13,008	Clear Channel Entertainment, Gillett Entertainment Group
MICHAEL W. SMITH	Xcel Energy Center, St. Paul, Minn. Dec. 6	\$434,820 \$38/\$33/\$28/\$23	14,543 sellout	Jam Prods.
Y100 FESTIVAL: COLDPLAY, GOOD CHARLOTTE, QUEENS OF THE STONE AGE	First Union Center, Philadelphia Dec. 15	\$407,254 \$38/\$29/\$19	11,891 15,000	Clear Channel Entertainment
98.7 KISS R&B JAM: NEW EDITION, EN VOGUE, KEITH SWEAT, THE ISLEY BROTHERS, YOLANDA ADAMS	Madison Square Garden, New York Dec. 9	\$399,850 \$150/\$100/\$55/\$9.87	11,676 14,032	Emmis Communications
MANNHEIM STEAMROLLER	Savvis Center, St. Louis Dec. 4	\$379,401 \$75/\$21	9,988 12,106	Clear Channel Entertainment
THE IRISH TENORS	Carnegie Hall, New York Dec. 2-3	\$365,335 \$125/\$35	4,366 5,590 two shows	Clear Channel Entertainment
CREED, OUR LADY PEACE, STEREO FUSE	ARCO Arena, Sacramento, Calif. Dec. 2	\$344,593 \$48.50	8,257 sellout	Clear Channel Entertainment
JAMES TAYLOR	Alltel Arena, North Little Rock, Ark. Dec. 14	\$342,350 \$45/\$35	8,192 sellout	Beaver Prods.
JAMES TAYLOR	Riverside Centroplex, Baton Rouge, La. Dec. 10	\$299,500 \$45/\$35	6,993 sellout	Beaver Prods.
YES	Auditorio Nacional, Mexico City Dec. 8	\$298,943 (3,079,110 pesos) \$77.67/\$17.48	8,374 8,839	OCESA Presents, CIE Events
MANNHEIM STEAMROLLER	Ford Center, Oklahoma City Dec. 2	\$293,485 \$75/\$25	6,908 11,339	Clear Channel Entertainment, JS Touring
MANNHEIM STEAMROLLER	Kansas Coliseum, Valley Center, Kan. Nov. 30	\$280,517 \$75.50/\$25	7,255 10,638	Clear Channel Entertainment, in-house, JS Touring
NELLY, CLIPSE	General Motors Place, Vancouver Dec. 3	\$277,820 (\$432,344 Canadian) \$44.34/\$31.49	7,081 10,897	Clear Channel Entertainment, in-house
TRANS-SIBERIAN ORCHESTRA	Detroit Opera House, Detroit Nov. 30-Dec. 1	\$276,693 \$42.50/\$30	7,572 8,391 three shows	Clear Channel Entertainment
JAMES TAYLOR	CenturyTel Center, Bossier City, La. Dec. 13	\$276,395 \$45/\$35	7,028 sellout	Beaver Prods.
MANNHEIM STEAMROLLER	Richmond Coliseum, Richmond, Va. Dec. 14	\$264,303 \$63/\$18	6,604 7,888	Jack Utsick Presents
JAMES TAYLOR	Frank Erwin Center, Austin Dec. 11	\$263,800 \$45/\$35	6,039 sellout	Beaver Prods.

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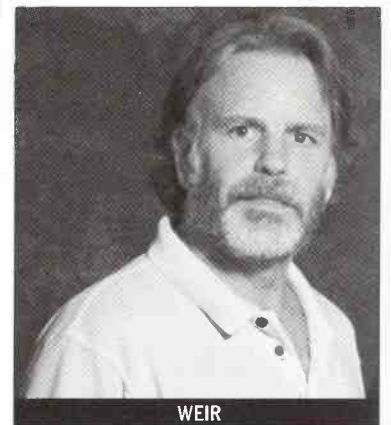
Other Ones Tour Revives The Dead

BY WES ORSHOSKI

NEW YORK—A bright spot on the sometimes bleak 2002 touring scene and a surprise-filled treat for older and younger fans of the Grateful Dead, the Other Ones' just-wrapped early winter trek is being hailed as an all-around success by the band's camp, a tour that has proved to have sparked sales of everything Dead.

Yet it is unlikely at this point that the 17-show jaunt—the first to feature all four of the living founders of the Dead since guitarist/vocalist Jerry Garcia's 1995 death—will spell a full-fledged return to either the road or the studio for guitarist/vocalist Bob Weir, bassist Phil Lesh, and percussionists Mickey Hart and Bill Kreutzmann.

With one more Other Ones show to play in 2002—on New Year's Eve at the Henry J. Kaiser Convention Center in Oakland, Calif.—Weir says that, at the moment, he and his for-



WEIR

mer Dead bandmates are considering re-forming the Other Ones for "three, four, five events, probably on long holiday weekends [in 2003]."

That, he says, "will probably be enough. If we're gonna make the effort to go out and tour, I would expect what we have to do is spend some time together and come up with new material to make it aesthetically worth our while." Though the band does not have any plans to do so at the moment, Weir says that it hasn't ruled anything out.

"I definitely want to do it," Hart says. "And if somebody doesn't want to, they better have a good reason. And, if they do, fine. But the world is on fire right now, and it seems like it's more important now than ever to add this kind of good energy to a world gone amuck."

According to Grateful Dead Productions president/CEO Cameron Sears, the just-finished, three-week trek—which he says included seven sellouts and grossed \$9.8 million—has spiked sales not only of Dead music but also such merchandise as watches, T-shirts, artwork, and blankets. It is a sales boost he expects to last through the holidays, one that he hoped the tour would create: "Part of the reason that we undertook the tour—after the success of Alpine Valley [Music Theater, the East Troy, Wis., venue where
(Continued on next page)

Other Ones

Continued from preceding page

the four Dead founders reunited in August for the first time since Garcia's passing]—was in large part to try and see if a rising tide would lift all boats, and, quite frankly, it has."

Earlier this year, when the band announced the Alpine Valley shows—a multi-act festival held Aug. 3-4 and dubbed Terrapin Station—local organizers feared the built-up desire to see all four Dead founders reunited would flood the area with more Deadheads than the venue and area could support.

The tour was conceived to take the pressure off those shows. But, despite any concessions, Weir notes that the band wanted to do the jaunt anyway.

Hart says, "The plan was to do the tour, play the New Year's show, and then see how we all collectively felt. And, personally, I can't see any reason why we wouldn't do it again. We're all healthy, we all loved playing with each other, we all had a great time. [The tour] was successful financially, it was successful spiritually. So I don't see any reason why we wouldn't get back together and write new material."

While sellout after sellout was normal business for the Dead, Sears says that in comparison, this tour—booked by Jonathan Levine at Monterey Peninsula Artists and promoted primarily by Clear Channel—performed well considering current market conditions. Two shows fell just shy of selling out: At the Chicago date (at nearby Rosemont, Ill.'s Allstate Arena), 98.5% of tickets were sold, and 97.3% were sold at the Nov. 14 kickoff in Roanoke, Va.

The band played multiple nights in Philadelphia, Oakland, and Boston. In Philly, the Other Ones grossed more than \$1.5 million (at \$45 per ticket) in two sellouts at the First Union Spectrum. The venue's John Page said that advance ticket sales through the group's fan club were so strong that—if routing had allowed—at least one more show would have been booked.

More than 223,500 people representing at least five generations saw the band, which thrilled Deadheads by rolling out such rarely performed '60s cuts as "The Rub" and "King Bee."

John Scher, co-manager of Weir and a longtime promoter of Dead shows, says the trek "solved a lot of problems for a lot of different people. Old Deadheads certainly enjoyed this, and younger kids that never saw the Dead got a feel for what it was like. Without sounding like an old hippie, it was a good vibe all around."

Hart says, "All my expectations were filled. I just wanted to go out there and have a great time and come back feeling good, and I feel *great* about it."

Looking toward the New Year's show, Weir says the band will try to temper some of the new energy that's fueled the reunion shows. "We'll probably turn the hell down; we've been playing too loud onstage. We're gonna try and play with a little more delicacy."

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Billboard Expands its Touring Coverage

R&B/Hip-Hop, Rap: The Bright Lights In Rough Year

The industry is ending 2002 where it left off in 2001: less-than-stellar sales, more mergers/downsizings/restructurings (the latest being J Records chief Clive Davis overseeing the new RCA Group), resultant staff layoffs, and an inordinate number of talented and savvy industry vets questioning what's happening to the fun quotient in the music biz while contemplating what's next.

Adding to the 2002 din were issues concerning artist royalties/contracts, independent promotion, payola, the radio airplay juggernaut for new/

indie acts, bootlegging, CD burning, and file sharing. And rumor has it that more shakeups are in the offing before the dust finally settles and the growing chant "we have to work smarter" can take effect.

Throughout the year I informally canvassed folks both inside and outside the industry about what needs to change to jump-start things. So what if...

- Commercial singles were brought back into play?
- Quality vs. quantity became the mantra, with a reduced number of new releases annually and longer development time for the projects?
- In the same vein, stronger and fewer tracks were put on CDs, compelling consumers to buy?
- Radio stepped out of its narrow-casting box and just played good music? Some food for thought.

OTHER MILESTONES
2002 was also the year of India.

Arie and Alicia Keys, whose critical and popular acclaim in 2001 led to multiple Grammy Award nods (a news-making seven for India.Arie), with Keys tying Lauryn Hill's record of five wins... Rap and R&B/hip-

finalizing a distribution deal with MCA... The Rhythm & Blues Foundation naming a new executive director, Cecilia K. Carter... Lawyer Johnnie Cochran teaming with the Rev. Al Sharpton's National Action Network to facilitate changes in the way major labels treat recording artists; the coalition goes silent supporter Michael Jackson's assertion that Sony Music Entertainment chairman/CEO Thomas D. Mottola is "racist"... The Artist Empowerment Coalition kicking off the first in a planned national series of fundraising concerts (with Stevie Wonder, DMX, and Roberta Flack) to raise awareness of artists' issues.

MY FAVORITE THINGS

At the beginning of the year, I began compiling a list of releases

and events that helped shape 2002 for me. Chief among these was the uplifting Artisan Entertainment documentary *Standing in the Shadows of Motown*, featuring living testimonies by Motown's legendary house band the Funk Brothers. Here's to more such efforts chronicling black music's rich legacy while the actual players are still with us to share their stories.

To view my list of the top 10 albums of the year, log on to billboard.com/yearend.

Rhythm, Rap, and The Blues

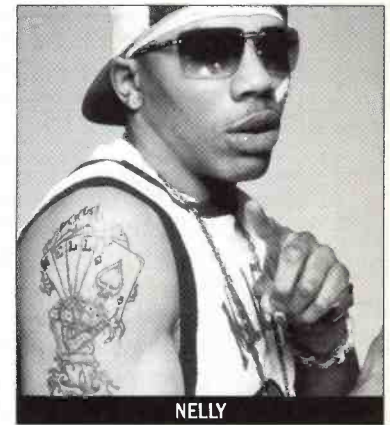
★ 2002 IN REVIEW ★



by Gail Mitchell



ASHANTI



NELLY

hop still dominated, as personified by Eminem, Nelly, and Ashanti (who withstood flack regarding her Lady of Soul Awards Aretha Franklin Entertainer of the Year honor); the last two artists walked away with six and eight awards, respectively, at the 2002 Billboard Music Awards... A growing trend toward hip-hop/R&B vs. R&B/hip-hop... TLC's last new studio album (*3D*) as a group... An indicted R. Kelly's re-emergence into the R&B/hip-hop top 10 with "Ignition"... Whitney Houston, who withstood Diane Sawyer's probing and released *Just Whitney*... the first CD under her \$100 million Arista pact... Rodney Jerkins' Darkchild Entertainment inking a production and distribution deal with Cash Money... *Billboard* introducing the radio-based Hot Rap Tracks chart... BET founder and CEO Robert Johnson making a multimillion-dollar investment in Washington, D.C.-based music company Marimelj Entertainment Group... Rawkus

THE CHART-TOPPERS

Following is a chronological listing of albums that logged time at No. 1 on the *Billboard* Top R&B/Hip-Hop Albums chart for calendar year 2002. The number of weeks each title spent at No. 1 is in parentheses. Titles that debuted at No. 1 are indicated in bold type.

- Stillmatic*, Nas, Ill Will/Columbia/CRG (6).
- State Property*, soundtrack, Roc-a-Fella/Def Jam/IDJMG (1).
- J to Tha L-O! The Remixes*, Jennifer Lopez, Epic (1).
- Word of Mouf*, Ludacris, Disturbing Tha Peace/Def Jam South/IDJMG (1).
- The Rebirth of Kirk Franklin*, Kirk Franklin, Gospo Centric/Zomba (2).
- Full Moon*, Brandy, Atlantic/AG (1).
- B2K*, B2K, Epic (1).
- The Best of Both Worlds*, R. Kelly & Jay-Z, Roc-a-Fella/Def Jam/Jive/IDJMG (2).
- Ashanti*, Ashanti, Murder Inc./AJM/IDJMG (4).
- Hood Rich*, Big Tymers, Cash Money/Universal/UMRG (1).
- Juslisen (Just Listen)*, Musiq, Def Soul/IDJMG (1).
- Come Home With Me*, Cam'ron, Roc-a-Fella/Def Jam/IDJMG (1).
- The Eminem Show*, Eminem, Web/Aftermath/Interscope (6).
- Nellyville*, Nelly, Fo' Reel/Universal/UMRG (5).
- 500 Degreez*, Lil' Wayne, Cash Money/Universal/UMRG (1).
- The Fix*, Scarface, Def Jam South/IDJMG (2).
- Lord Willin'*, Clipse, Star Trak/Arista (2).
- Eve-olution*, Eve, Ruff Ryders/Interscope (1).
- Ludacris Presents Disturbing Tha Peace: Golden Grain*, various artists, Disturbing Tha Peace/Def Jam South/IDJMG (1).
- Voyage to India*, India.Arie, Motown/UMRG (1).
- Man Vs. Machine*, Xzibit, Loud/Columbia/CRG (2).
- 10*, LL Cool J, Def Jam/IDJMG (2).
- 8 Mile*, soundtrack, Shady/Interscope (2).
- The Blueprint 2: The Gift and the Curse*, Jay-Z, Roc-a-Fella/Def Jam/IDJMG (2).
- Better Dayz*, 2Pac, Amaru/Death Row/Interscope (2).

THE TOP STORIES

- Hip-hop/rap dominates the music industry. Top-sellers Eminem, Nelly, and Ashanti lead the charge.
- Universal Music & Video Distribution is the primary force in R&B and rap/hip-hop.
- Loud Records is dismantled and folded into Columbia.
- The Neptunes' Star Trak Entertainment pacts with Arista.
- Tommy Boy and Warner Music Group, Bad Boy and Arista, and So So Def and Columbia dissolve their respective partnerships.
- TLC's Lisa "Left Eye" Lopes and Run-D.M.C.'s Jam Master Jay both die under tragic circumstances.
- Motown merges its promotions department with Universal Records; executive VP/GM Jean Riggins exits.

THIS WEEK		LAST WEEK		Airplay monitored by Nielsen Broadcast Data Systems		TITLE IMPRINT/PROMOTION LABEL		Artist	
1	1	16	1	NUMBER 1	9 Weeks At Number 1	WORK IT	THE GOLD MIND/ELEKTRA/EEG	Missy "Misdemeanor" Elliott	↔
2	3	10	2			'03 BONNIE & CLYDE	ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z Featuring Beyonce Knowles	↔
3	2	12	3			LOSE YOURSELF	SHADY/INTERSCOPE	Eminem	↔
4	4	9	4			AIR FORCE ONES	FO' REEL/UNIVERSAL/UMRG	Nelly Featuring Kyjuan, Ali & Murphy Lee	↔
5	5	25	5			GIMME THE LIGHT	Z HARD/VP/ATLANTIC	Sean Paul	↔
6	8	5	6			THUGZ MANSION	AMARU/DEATH ROW/INTERSCOPE	2Pac	↔
7	6	19	7			LUV U BETTER	DEF JAM/IDJMG	LL Cool J	↔
8	7	16	8			WHEN THE LAST TIME	STAR TRAK/ARISTA	Clipse	↔
9	9	13	9			REACT	J	Erick Sermon Featuring Redman	↔
10	15	9	10			MADE YOU LOOK	ILL WILL/COLUMBIA	Nas	↔
11	11	10	11			WANKSTA	G-UNIT/SHADY/INTERSCOPE	50 Cent	↔
12	10	8	12			THUG LOVIN'	MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Bobby Brown	↔
13	12	8	13			DO THAT...	CASH MONEY/UNIVERSAL/UMRG	Baby Featuring P. Diddy	↔
14	13	6	14			SATISFACTION	RUFF RYDERS/INTERSCOPE	Eve	↔
15	18	3	15			PARADISE	DEF JAM/IDJMG	LL Cool J Featuring Amerie	↔
16	16	5	16			MAKE IT CLAP	J	Busta Rhymes Featuring Spliff Star	↔
17	14	25	17			DILEMMA	FO' REEL/UNIVERSAL/UMRG	Nelly Featuring Kelly Rowland	↔
18	NEW					MESMERIZE	MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Ashanti	
19	17	20	19			HEY MA	ROC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya	↔
20	22	4	20			SICK OF BEING LONELY	MCA	Field Mob	↔
21	21	4	21			NO LETTING GO	GREENSLEEVES/VP	Wayne Wonder	
22	19	4	22			FROM THA CHUUUCH TO DA PALACE	DOGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg	↔
23	NEW					GOSSIP FOLKS	THE GOLD MIND/ELEKTRA/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris	↔
24	NEW					TELL ME (WHAT'S GOIN' ON)	ARTISTDIRECT	Smilez & Southstar	↔
25	24	8	25			ROCK THE PARTY	SURRENDER/ELEKTRA/EEG	Benzingo	↔

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

DECEMBER 28
2002

Billboard® TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	NEW	1	1	AALIYAH	BLACKGROUND/UNIVERSAL 060902/UMRG (12.98/18.98)	NUMBER 1/HOT SHOT DEBUT I Care 4 U	1	50	43	54	19	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	2
2	NEW	1	1	NAS	HILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	2	51	32	28	9	GERALD LEVERT	ELEKTRA 62795/EEG (12.98/18.98)	The G Spot	2
3	NEW	1	1	WHITNEY HOUSTON	ARISTA 14747 (18.98)	Just Whitney...	3	52	31	31	12	SOUNDTRACK	FOX 113028*/MCA (18.98 CD)	Brown Sugar	2
4	NEW	1	1	B2K	EPIC 86995* (12.98 EQ/18.98)	Pandemonium!	4	53	42	48	8	FIELD MOB	MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4
5	1	1	3	2PAC	AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	1	54	44	49	20	AMERIE	RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	2
6	3	6	3	SOUNDTRACK	SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1	55	47	50	17	CLIPSE	STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1
7	2	—	2	MARIAH CAREY	MONARCA/ISLAND 063467*/IDJMG (12.98/18.98)	Charmbracelet	2	56	29	52	3	ROYCE DA 5'9"	GAME/IN THE PAINT 8475*/KOCH (18.98 CD) [H]	Rock City	29
8	4	5	6	JAY-Z	ROC-A-FELLA/DEF JAM 063390*/IDJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1	57	48	36	32	MUSIQ	DEF SOUL 586772*/IDJMG (12.98/18.98)	Juslisten (Just Listen)	1
9	NEW	1	1	COMMON	MCA 113114* (18.98 CD)	Electric Circus	9	58	52	68	21	SMILEZ & SOUTHWEST	ARTISTDIRECT 01030 (11.98/17.98) [H]	Crash The Party	24
10	NEW	1	1	VARIOUS ARTISTS	DREAMWORKS 490326*/INTERSCOPE (12.98/18.98)	Swizz Beatz Presents G.H.E.T.T.O. Stories	10	59	61	67	24	50 CENT	FULL CLIP 2003* (16.98 CD) [H]	Guess Who's Back?	51
11	8	8	5	MISSY ELLIOTT	THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	2	60	51	51	16	EVE	RUFF RYDERS 493361*/INTERSCOPE (12.98/18.98)	Eve-olution	1
12	6	7	4	JA RULE	MURDER INC./DEF JAM 063487*/IDJMG (12.98/18.98)	The Last Temptation	2	61	50	40	5	FAT JOE	TERROR SQUAD/ATLANTIC 83600*/JAG (12.98/18.98)	Loyalty	11
13	NEW	1	1	504 BOYZ	NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98)	Ballers	13	62	62	62	16	TRINA	SLIP-N-SLIDE/ATLANTIC 83517*/JAG (11.98/17.98)	Diamond Princess	5
14	10	9	3	JENNIFER LOPEZ	EPIC 86231 (18.98 EQ CD)	This Is Me...Then	9	63	45	44	7	SHAGGY	BIG YARD 113070*/MCA (18.98 CD)	Lucky Day	14
15	17	17	6	JUSTIN TIMBERLAKE	JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	64	59	39	4	CRAIG DAVID	WILSTAR/ATLANTIC 80027/AG (12.98/18.98)	Slicker Than Your Average	17
16	7	3	3	SNOOP DOGG	DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	3	65	NEW	1	1	SOUNDTRACK	FOX/JIVE 41810/ZOMBA (12.98/18.98)	Drumline	65
17	5	2	3	DRU HILL	DEF SOUL 063377*/IDJMG (12.98/18.98)	Dru World Order	2	66	56	46	7	BONE THUGS-N-HARMONY	RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	3
18	15	15	30	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	67	57	38	9	DAVE HOLLISTER	MOTOWN 018747/UMRG (12.98/18.98)	Things In The Game Done Changed	3
19	9	4	3	BABY	CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	4	68	53	42	4	VARIOUS ARTISTS	CASH MONEY/UNIVERSAL 860933/UMRG (12.98/18.98)	Cash Money Records Platinum Hits Volume One	21
20	20	19	26	NELLY	FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	69	68	53	7	STEVIE WONDER	MOTOWN/ATLANTIC 066164/UMRG (18.98 CD)	The Definitive Collection	28
21	NEW	1	1	GZA/GENIUS	MCA 113083* (15.98 CD)	Legend Of The Liquid Sword	21	70	70	56	21	MARIO	3RD STREET 20026/J (12.98/17.98)	Mario	3
22	11	13	6	JAHEIM	DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3	71	49	45	6	VARIOUS ARTISTS	MURDER INC./DEF JAM 063411*/IDJMG (12.98/18.98)	Irv Gotti Presents The Remixes	5
23	14	12	3	BUSTA RHYMES	J 20043* (12.98/18.98)	It Ain't Safe No More...	12	72	54	59	11	XZIBIT	LOUD/COLUMBIA 85925*/CRG (12.98 EQ/18.98)	Man vs Machine	1
24	18	16	5	TLC	ARISTA 14780 (12.98/18.98)	3D	4	73	67	63	42	NAPPY ROOTS	ATLANTIC 83524*/JAG (11.98/17.98)	Watermelon, Chicken & Gritz	3
25	16	14	4	TONI BRAXTON	ARISTA 14749 (12.98/18.98)	More Than A Woman	5	74	60	64	11	ISYSS	ARISTA 14731 (12.98/18.98)	The Way We Do	12
26	13	11	3	THE ROOTS	MCA 112996* (18.98 CD)	Phrenology	11	75	78	71	44	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
27	12	10	3	SOUNDTRACK	ROC-A-FELLA/DEF JAM 063201*/IDJMG (12.98/18.98)	Paid In Full	10	76	75	82	13	NATALIE COLE	VERVE 589774*/V (12.98/18.98)	Ask A Woman Who Knows	24
28	19	20	8	LIL JON & THE EAST SIDE BOYZ	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	77	58	58	8	SCARFACE	RAP-A-LOT/NDD TRYBE 12646*/MIRGIN (12.98/18.98)	Greatest Hits	10
29	30	26	12	INDIA.ARIE	MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1	78	69	55	6	BRIAN MCKNIGHT	MOTOWN 066114/UMRG (12.98/18.98)	1989—2002: From There To Here	21
30	NEW	1	1	VARIOUS ARTISTS	HIDDEN BEACH 87124*/EPIC (18.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 2	37	79	63	69	9	DA HEADBUSSAZ	FE/HYPNOTIZE MINOS 3802/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm	15
31	25	22	9	LL COOL J	DEF JAM 063219*/IDJMG (12.98/18.98)	10	1	80	74	70	13	VARIOUS ARTISTS	SHADY 450979*/INTERSCOPE (18.98 CD)	8 Mile: More Music From 8 Mile	64
32	21	21	4	TALIB KWELI	RAWKUS 113048*/MCA (18.98 CD)	Quality	6	81	64	—	2	SOUNDTRACK	SHADY 450979*/INTERSCOPE (18.98 CD)	8 Mile: More Music From 8 Mile	64
33	22	18	3	K-CI & JOJO	MCA 113069* (18.98 CD)	Emotional	18	82	82	72	8	3LW	NINE LIVES 86200*/EPIC (18.98 EQ CD)	A Girl Can Mack	12
34	24	23	3	SYLEENA JOHNSON	JIVE 39035/ZOMBA (11.98/17.98) [H]	Chapter 2: The Voice	23	83	72	61	3	KOOL G RAP	RAWKUS/IN THE PAINT 8471/KOCH (18.98 CD)	The Giancana Story	61
35	23	24	5	SEAN PAUL	2 HARD/ATLANTIC 83620*/JAG (9.98/13.98)	Dutty Rock	8	84	83	84	22	MARY MARY	COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	10
36	27	27	4	ERICK SERMON	J 200050* (12.98/18.98)	React	13	85	77	75	12	PASTOR TROY	MADD SOCIETY/UNIVERSAL 064652*/UMRG (12.98/18.98)	Universal Soldier	2
37	38	47	5	KENNY G	ARISTA 14753 (12.98/18.98)	Wishes	37	86	99	—	12	KENNY G	ARISTA 14738 (12.98/18.98)	Paradise	15
38	34	41	5	VIVIAN GREEN	CDLUMBIA 86357/CRG (7.98 EQ/11.98)	Love Story	16	87	87	78	11	RUN-DMC	ARISTA 10607/BMG HERITAGE (13.98 CD)	Greatest Hits	33
39	28	30	6	DEBORAH COX	J 20014 (12.98/18.98)	The Morning After	7	88	84	86	92	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2
40	26	25	6	WC	DEF JAM 170071*/IDJMG (12.98/18.98)	Ghetto Heisman	7	89	65	60	7	TOO SHORT	SHORT/JIVE 41816/ZOMBA (11.98/17.98)	What's My Favorite Word?	8
41	46	57	7	B2K	EPIC 86856 (18.98 EQ CD)	Santa Hooked Me Up (EP)	41	90	88	77	54	YOLANDA ADAMS	ELEKTRA 62690/EEG (12.98/18.98)	Believe	7
42	37	32	7	TANK	BLACKGROUND/UNIVERSAL 064692/UMRG (12.98/18.98)	One Man	4	91	91	—	31	CAM'RON	ROC-A-FELLA/DEF JAM 586876*/IDJMG (12.98/18.98)	Come Home With Me	1
43	NEW	1	1	NIVEA	JIVE 41746/ZOMBA (11.98/17.98) [H]	Nivea	43	92	66	66	74	AALIYAH	BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2
44	39	29	8	KELLY ROWLAND	MUSIC WORLD/COLUMBIA 86516/CRG (12.98 EQ/18.98)	Simply Deep	3	93	94	—	2	Z-RO	KMG 6000 (18.98 CD)	Life	93
45	41	37	38	ASHANTI	MURDER INC./AJM 586830*/IDJMG (12.98/18.98)	Ashanti	1	94	95	85	25	ANITA BAKER	ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29
46	40	43	10	HEATHER HEADLEY	RCA 69376 (9.98/13.98)	This Is Who I Am	14	95	79	76	12	NAS	HILL WILL/COLUMBIA 85275*/CRG (12.98 EQ/18.98)	The Lost Tapes	3
47	33	33	4	SOUNDTRACK	HOLLYWOOD 162378 (18.98 CD)	Friday After Next	23	96	100	—	3	DEAD PREZ	FULL CLIP 2004* (17.98 CD)	Turn Off The Radio	78
48	35	34	16	LIL' FLIP	SUCKAFREE/LDU/D/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	4	97	76	65	4	DJ QUIK	ARISTA 10611/BMG HERITAGE (16.98 CD)	The Best Of DJ Quik / Da Finale	43
49	36	35	11	FLOETRY	DREAMWORKS 490313/INTERSCOPE (17.98 CD)	Floetic	4	98	RE-ENTRY	53	53	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH 586448*/IDJMG (12.98/19.98)	Word Of Mouf	1
								99	80	88	5	KEPLYN	BEATNIK 51119 (12.98 CD)	Animus Diaries	75
								100	RE-ENTRY	32	32	BIG TYMERS	CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1

DECEMBER 28
2002

Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	THE TEMPTATIONS	GORDY/MOTOWN 635279/UMRG (3.98/6.98)	NUMBER 1 Give Love At Christmas	38	13	16	EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	142
2	2	VARIOUS ARTISTS	THE RIGHT STUFF 53041 (7.98/11.98)	Slow Jams Christmas Volume 1	39	10	10	THE JACKSON 5	MOTOWN 635250/UMRG (3.98/6.98)	The Jackson 5 Christmas Album	26
3	3	LUTHER VANDROSS	LV 57795*/EPIC (5.98 EQ/9.98)	This Is Christmas	36	8	8	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (18.98/24.98)	Greatest Hits	208
4	—	THE TEMPTATIONS	MOTOWN 014594/UMRG (11.98 CD)	The Best Of The Temptations Christmas	7	17	17	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72130 (10.98/16.98)	Krik Franklin And The Family Christmas	21
5	4	MARIAH CAREY	COLUMBIA 64222/CRG (11.98 EQ/17.98)	Merry Christmas	40	18	20	MAKAVELI	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	235
6	11	DESTINY'S CHILD	MUSIC WORLD/COLUMBIA 86098/CRG (12.98 EQ/18.98)	8 Days Of Christmas	12	19	18	VARIOUS ARTISTS	MOTOWN 153354/UMRG (10.98 CD)	A Motown Christmas	10
7	6	EMINEM	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	95	20	19	BOYZ II MEN	MOTOWN 536365/UMRG (11.98/17.98)	Christmas Interpretations	25
8	5	THE TEMPTATIONS	MOTOWN 014594/UMRG (11.98 CD)	Christmas Card	31	21	23	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend	319
9	7	KENNY G	ARISTA 19080 (12.98/18.98)	Faith: A Holiday Album	26	22	23	MILES DAVIS	LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue	215
10	15	NAT KING COLE	EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	Christmas Favorites	16	22	12	2PAC	DEATH ROW 53008*/KOCH (19.98/25.98)	All Eyez On Me	349
11	13	KENNY G	ARISTA 19077 (12.98/18.98)	Miracles — The Holiday Album	43	23	—	MARY MARY	C2/COLUMBIA 63740/CRG (7.98 EQ/11.98)	Thankful	121
12	14	YOLANDA ADAMS	ELEKTRA 62667/EEG (11.98/17.98)	Christmas With Yolanda Adams	16	24	—	MARY J. BLIGE	UPTOWN 110681/MCA 16.98 (11.98)	What's The 411?	146
						25	25	VARIOUS ARTISTS	EPIC 68679 (10.98 EQ/16.98)	The Soul Train Christmas Starfest Album	

Billboard HOT R&B/HIP-HOP SINGLES & TRACKS

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes 'NUMBER 1' section and 'GREATEST GAINER/AIRPLAY' section.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes 'HOT SHOT DEBUT' section and 'GREATEST GAINER/SALES' section.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for CD, D, or C, respectively, based on availability. ©2002 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 28
2002

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	20	Love Of My Life (An Ode To Hip Hop) ERIKAH BADU FEAT. COMMON (FOX/MCA)	26	36	Mesmerize JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/DJ/MG)	51	55	Deep BLACKSTREET (DREAMWORKS/INTERSCOPE)
2	1	Work It MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	27	35	Sick Of Being Lonely FIELD MOB (MCA)	52	50	Girl Talk TLC (ARISTA)
3	8	Bump, Bump, Bump B2K FEAT. P. DIDDY (EPIC)	28	25	Stingy GINUWINE (EPIC)	53	62	8 Mile EMINEM (SHADY/INTERSCOPE)
4	4	Air Force Ones NELLY (FO' REEL/UNIVERSAL/UMRG)	29	27	One Of Those Days WHITNEY HOUSTON (ARISTA)	54	56	B R Right TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
5	3	dontchange MUSIQ (DEF SOUL/UMRG)	30	43	Come Close To Me COMMON FEAT. MARY J. BLIGE (MCA)	55	72	Wake Up SHADE SHEIST (BABY BEE/MCA)
6	7	'03 Bonnie & Clyde JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/DJ/MG)	31	29	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	56	59	I Don't Give A @#&% LIL JON & THE EAST SIDE BOYZ (BME/TVT)
7	12	Miss You AALIYAH (BLACKGROUND)	32	24	Baby ASHANTI (MURDER INC./AJM/DJ/MG)	57	58	By Myself YING YANG TWINS (COLLIPARKIN/THE PAINT/KOCH)
8	5	Lose Yourself EMINEM (SHADY/INTERSCOPE)	33	44	How You Gonna Act Like That TYRESE (J)	58	—	In Da Club 50 CENT (G-UNIT/SHADY/INTERSCOPE)
9	10	Fabulous JAHMEIM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)	34	33	No Letting Go WAYNE WONDER (GREENSLEEVES/VP)	59	54	What We Do FEEWAY (ROC-A-FELLA/DEF JAM/DJ/MG)
10	11	I Should Be... DRU HILL (DEF SOUL/UMRG)	35	52	All I Have JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	60	68	This Very Moment K-CI & JOJO (HOLLYWOOD/MCA)
11	6	Luv U Better LL COOL J (DEF JAM/DJ/MG)	36	30	Dilemma NELLY FEAT. KELLY ROWLAND (FO' REEL/UNIVERSAL/UMRG)	61	—	Pimp Juice NELLY (FO' REEL/UNIVERSAL/UMRG)
12	13	Ignition R. KELLY (JIVE)	37	57	Gossip Folks MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	62	69	What Happened To That Boy BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)
13	14	Thugz Mansion 2PAC (AMARU/DEATH ROW/INTERSCOPE)	38	34	Hit The Freeway TONI BRAXTON FEAT. LOON (ARISTA)	63	65	Nothin's Free OOBIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)
14	9	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	39	31	From Tha Chuuch To Da Palace SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	64	64	Break You Off THE ROOTS FEAT. MUSIQ (MCA)
15	21	Made You Look NAS (ILL WILL/COLUMBIA)	40	32	Jenny From The Block JENNIFER LOPEZ (EPIC)	65	73	Imagine That NEXT (J)
16	17	I Care 4 U AALIYAH (BLACKGROUND)	41	37	Rock The Party BENZINO (SURRENDER/ELEKTRA/EEG)	66	75	The Morning After DEBORAH COX (J)
17	15	React ERICK SERMON FEAT. REDMAN (J)	42	39	Emotional Rollercoaster VIVIAN GREEN (COLUMBIA)	67	—	All I Need FAT JOE (TERROR SQUAD/ATLANTIC)
18	20	Talkin' To Me AMERIE (RISE/COLUMBIA)	43	45	He Is HEATHER HEADLEY (RCA)	68	61	Oh Yeah! BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
19	19	Wanksta 50 CENT (G-UNIT/SHADY/INTERSCOPE)	44	49	Thug Holiday TRICK DADDY FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)	69	71	Angel AMANDA PEREZ (POWERHOUSE)
20	22	Paradise LL COOL J FEAT. AMERIE (DEF JAM/DJ/MG)	45	38	Little Things INDIA ARIE (MOTOWN/UMRG)	70	—	Laundromat NIVEA (JIVE)
21	16	When The Last Time CLIPSE (STAR TRAK/ARISTA)	46	46	Guess What SYLEENA JOHNSON (JIVE)	71	67	Multiply XZIBIT (LOUD/COLUMBIA)
22	23	Make It Clap BUSTA RHYMES FEAT. SPLIFF STAR (J)	47	53	Tell Me (What's Goin' On) SMILEZ & SOUTHWEST (ARTISTDIRECT)	72	—	Bigger Business SWIZZ BEATZ (DREAMWORKS/INTERSCOPE)
23	18	Thug Lovin' JA RULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/DJ/MG)	48	60	Realest Niggaz 50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)	73	—	Cry Me A River JUSTIN TIMBERLAKE (JIVE)
24	26	Do That... BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	49	42	Hey Ma CAM'RON (ROC-A-FELLA/DEF JAM/DJ/MG)	74	66	More Than A Woman ANGIE STONE & JOE (J)
25	28	Satisfaction EVE (RUFF RYDERS/INTERSCOPE)	50	40	Po' Folks NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	75	—	Take You Home ANGIE MARTINEZ FEAT. KELIS (ELEKTRA/EEG)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 138 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

DECEMBER 28
2002

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

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	9	Ignition R. KELLY (JIVE)	26	24	Do That... BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	51	40	One Of Those Days WHITNEY HOUSTON (ARISTA)
2	25	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	27	34	Day & Night SYSS FEAT. JADAKISS (ARISTA)	52	—	Gots Ta Be B2K (EPIC)
3	60	This Is My Party FABOLOUS (DESERT STORM/ELEKTRA/EEG)	28	52	From Tha Chuuch To Da Palace SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	53	56	Hot In Herre (Vinyl) NELLY (FO' REEL/UNIVERSAL/UMRG)
4	6	Gangsta Lovin' EVE FEAT. ALCIA KEYS (RUFF RYDERS/INTERSCOPE)	29	20	Throw Up RACK CITY (447/LANDSPEED)	54	50	I Want A Girl Like You JOE FEAT. JADAKISS (FOX/JIVE)
5	3	Dance With Me JAMIE LEE (RIPE)	30	15	Thug Lovin' JA RULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/DJ/MG)	55	73	Sick Of Being Lonely FIELD MOB (MCA)
6	10	Shady BIG "C" (SOUTHPAW/KES)	31	17	Paradise LL COOL J FEAT. AMERIE (DEF JAM/DJ/MG)	56	64	Grindin' CLIPSE (STAR TRAK/ARISTA)
7	23	Ahh Dee AHH SANDMAN (LO END)	32	4	Gimme The Light (Remix) SEAN PAUL FEAT. BUSTA RHYMES (VP/ATLANTIC)	57	39	Full Mode N.O.R.E. (DEF JAM/DJ/MG)
8	5	Thug Lady D'SHON & SQUABBLE (ROMED)	33	38	Faithful Too POW'ER BROS. (POW'ER MOVES/ORPHEUS)	58	—	The Big Hit AL SHIBY (OLD MAID/FAT BEATS)
9	7	Truly Yours NARAE (KIRV)	34	27	Rock The Party BENZINO (SURRENDER/ELEKTRA/EEG)	59	61	Baby ASHANTI (MURDER INC./AJM/DJ/MG)
10	12	Play Wit It THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	35	33	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	60	54	AKshon (Yeah!) KILLER MIKE (AQUEEN/IN/COLUMBIA)
11	14	Heatseeker YOUNG M.C. (STIMULUS)	36	29	Lose Yourself EMINEM (SHADY/INTERSCOPE)	61	47	Hit The Freeway TONI BRAXTON FEAT. LOON (ARISTA)
12	18	Make It Clap BUSTA RHYMES FEAT. SPLIFF STAR (J)	37	25	What We Do FEEWAY (ROC-A-FELLA/DEF JAM/DJ/MG)	62	55	Skills GANG STARR (VIRGIN)
13	11	Work It MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	38	44	Girl Talk TLC (ARISTA)	63	66	Hey Sexy Lady SHAGGY FEAT. BRIAN & TONY GOLD (BIG YARD/MCA)
14	30	It Just Happened NIKIE BATEY (AVS)	39	35	Come Close To Me COMMON FEAT. MARY J. BLIGE (MCA)	64	36	Love Of My Life (An Ode To Hip Hop) ERIKAH BADU FEAT. COMMON (FOX/MCA)
15	13	Virginity TG4 (T.G.G./A&M/INTERSCOPE)	40	58	Wanksta 50 CENT (G-UNIT/SHADY/INTERSCOPE)	65	45	Crush Tonight FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)
16	16	Here And Now (Full Circle) TERRY STEELE (JTS)	41	—	Nothin's Free/I Don't Give A @#&% OOBIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)	66	49	Break You Off THE ROOTS FEAT. MUSIQ (MCA)
17	—	Star 702 FEAT. CLIPSE (MOTOWN/UMRG)	42	48	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL/UMRG)	67	46	Irresistible (West Side Connection) MARIAH CAREY (MONARQ/ISLAND/DJ/MG)
18	22	Dilemma/Air Force Ones NELLY (FO' REEL/UNIVERSAL/UMRG)	43	41	Luv U Better LL COOL J (DEF JAM/DJ/MG)	68	—	Never Scared BONECRUSHER (BREAK-EM-OFF)
19	9	Bump, Bump, Bump B2K & P. DIDDY (EPIC)	44	43	Precious B.I. (YOUNG LIFE)	69	72	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
20	8	Jenny From The Block JENNIFER LOPEZ (EPIC)	45	53	Take You Home ANGIE MARTINEZ FEAT. KELIS (ELEKTRA/EEG)	70	26	Ma, I Don't Love Her CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
21	19	'03 Bonnie & Clyde JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/DJ/MG)	46	65	Blue Jeans YASMEEN (IMAGIC/JOHNSON/MCA)	71	57	Product Of Our Environment BORN PREDATORS (THREE GEMS/STREET PRIDE)
22	31	Run 4 Us MARK LANE (INTELLIGENT/EAST CLEVELAND)	47	62	Auld Lang Syne (Freedom Mix) KENNY G (ARISTA)	72	51	Ching, Ching M.S. JADE (BEAT CLUB/INTERSCOPE)
23	32	When The Last Time CLIPSE (STAR TRAK/ARISTA)	48	42	Like I Love You JUSTIN TIMBERLAKE (JIVE)	73	70	Feel It Boy BENNIE MAN FEAT. JANET (VP/VIRGIN)
24	—	Can I PRINCE EP (AVS/LIGHTYEAR)	49	37	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)	74	—	Over The Years GOOD BAD UGLY (PAPER DOWN)
25	21	React ERICK SERMON FEAT. REDMAN (J)	50	28	Hovi Baby JAY-Z (ROC-A-FELLA/DEF JAM/DJ/MG)	75	71	Don't Mess With The Radio NIVEA (JIVE)

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

R&B/HIP-HOP



Words & Deeds™

by Rhonda Baraka, Rashaun Hall, Kwaku

★ 2002 IN REVIEW ★

HOORAY FOR THE UNDERDOGS: So much for the status quo. While such hitmakers as **Eminem**, **Nelly**, **Jay-Z**, and **Nas** continued to rule the airwaves and the charts, the year in hip-hop 2002 had its fair share of breakthrough acts as well. From newcomers like **Clipse** and **Nappy Roots** to left-of-center acts **Slum Village** and **Cee-Lo**, hip-hop offered a little something for everyone this year.

LADIES FIRST: Women truly made an impact on music in general and hip-hop in particular. While the brothers threatened to "take it to the streets," the sisters were taking it to the charts and taking their talents to the limit, exhibiting poise and innovation on every front. From **Ashanti's** meteoric rise to **Missy Elliott's** unstoppable ability to take a song where no song has gone before, the women of hip-hop are truly making their presence felt.

The resilience and courage of **TLC** was inspiring, and the seemingly boundless talents of **Eve** and **Queen Latifah** were impressive, giving proof that there is reason to be optimistic about what the future holds for them and other women in the industry.

Of course, that is not to say that there have not been contributions by their brethren rappers. But isn't it time the sisters got their due? And this year, instead of waiting for the accolades, they've claimed them for themselves.



Kentucky sextet **Nappy Roots** set the music industry on its ear early this year with its Southern-fried debut, *Watermelon, Chicken & Gritz* (Atlantic). The album included hit singles "Awnaw" and "Po' Folks."

Veteran trio **Slum Village** also received commercial and critical light this year via its Priority/Capitol debut, *Trinity*. Its lead single "Tainted" introduced the once-underground act to a broader audience. Meanwhile, another veteran, **Cee-Lo**, stepped out on his own with his Arista debut, *Cee-Lo Green and His Perfect Imperfections*. The genre-bending set served as one of the year's brightest moments.

Virginia Beach, Va.'s own **Clipse** caused the most waves this year with its *Lord Willin'* debut. Thanks to its white-hot lead single "Grindin'," the Star Trak/Arista recording act scored an instant favorite at radio and video outlets.

"Nobody knew that it was going to be a smash," **Pusha T**, one-half of the Clipse duo, said in a previous *Billboard* interview. "It was a sleeper. We took a chance with the song. There were a lot of questions as to whether radio would take it because of the sound and lack of hook. We opted to take the other route, and it's worked for us."

GLOBAL RAP: Rap/hip-hop in the U.K., France, South Africa, and Scandinavia continued to forge a national identity outside of American influence: **Roots Manuva**, with his reggae vibes; **the Streets (Mike Skinner)**, with his idiosyncratic urban lingo; and **Ms. Dynamite**, with her U.K. garage sensibilities, lodged albums on the 2002 Mercury Music Prize short-list. (Ms. Dynamite's *A Little Deeper* [Polydor] snagged the award.) Further crossovers came via teenage act **Blazin' Squad's** chart-topper "Crossroad" (EastWest). The U.K. underground was repped by such notable sets as **HKB:FiNN's Vitalistics** (Son) and **DJ Shadow's The Private Press** (Island).

Sony's **3ème Oeil** kept the home fires burning in France with *Avec le Cœur ou Rien* (With the Heart or Nothing), while Source/Virgin's **Saïan Supa Crew** worked on its international career-breaker, *Raisons: Da Stand Out Version*. South African **Lekgoa's** sophomore set, *Ngamla Yoba* (The Coolest White Man) on Gallo stood out, while *The Struggle Continues* (David Vs. Goliath/Burning Heart) by Swedish hip-hop quartet **Looptroop** and *Burnin' Sneakers* (Sony) by Finnish duo **Bomfunk MC's** were among several strong Scandinavian projects.

Some Doors Close, Some Open In Rollercoaster Year

Without question, "emotional rollercoaster" aptly describes the year that was. Yes, jubilant highs and blue-colored lows permeated 2002.

The biggest story of the year is the closing of 13-year-old Strictly Rhythm (SR) Records. Two years after the label created a 50/50 worldwide joint venture with Warner Music Group (WMG), the latter pulled the plug on the groundbreaking dance/electronic label. By year's end, though, a handful of SR principals—Mark Finkelstein, Mark Bluzer, and Bari Gossman—had banded together to form Blue Chip Records.



WEINSTEIN

While SR was surely *the* label closing of the year (V2 closed its MTA dance/electronic imprint, too), other labels were faced with serious restructurings, most notably Kinetic, Ministry of Sound (MoS), and Tommy Boy.

Meanwhile, new labels opened their doors: Whacked U.K. (founded by DJ/producer Arthur Baker), Peace Bisquit Discs (DJ/artist manager Bill Coleman), Provocative Music (Jeff Johnson and Thunderpuss' Chris Cox), Oh Music (George Calle), Blu Fire Records (singer/songwriter Ultra Naté), and R-factor Recordings (DJ/producer Dave Ralph). Also, industry veteran Eddie O'Loughlin relaunched his Next Plateau label.

Such news triggered much excitement in a genre that has been hard-hit by CD burning, file sharing, and illegal downloads—all of which contributed to numerous specialty dance retailers closing their doors.

Excitement was also sparked by the sounds of nü-electro. Also dubbed "electroclash," the funky, punky music proved to be the antithesis of bland house and trance tracks.

An offshoot of nü-electro, mash-ups (laying the a cappella of one track over the instrumental of another track), were given big props by Belgium's 2 Many DJ's, who introduced many to the creative art via their beat-mixed *As Heard on Radio Soulwax Pt. 2* (PIAS Recordings Germany).

One of the year's more popular mash-ups was "Can't Get Blue Monday out of My Head," which merged Kylie Minogue's "Can't Get You out of My Head" with New Order's "Blue Monday."

Speaking of Minogue, this was definitely the year that rock critics "discovered" her. It's also the year that radio rediscovered her. In fact, this was the year that radio rediscovered dance music in general, with stations like WPYM Miami; WKIE Chicago; and WQSX Boston joining such rhythmic anchors as WKTU New York; WPYO Orlando, Fla.; and KNHC Seattle.

BEST WAY FORWARD

By year's end, though, industry folk were still trying to figure out the best way to move forward. To that end, several influential figures in the world of dance/electronic share their thoughts on 2002:

Peter Rauhofer, owner, Star 69 Records: "If you're an independent label and if you're not attached to a major label, then your chances of survival are greater. The reasoning is simple: Majors want large-volume sales. If not, they drop you. If



KORDULETSCH

you stay independent, you can do what you want."

Cory Robbins, owner, Robbins Entertainment: "The entire economy is going through a tough time—and not just the music industry. I don't think you can blame a decrease in sales on any one thing, like CD burning. The reality is this: People don't have as much disposable income as they once did, and still, they're buying music. And however people want to buy music, I'll go along with it. I'm in the music business. We must figure out how to sell to consumers. I often ask myself, 'If everything is available for free on the Internet, then why

are people still buying CDs?"

"On the radio front, it was a very good year for dance and electronic. There are several new stations specializing in the format. And we're seeing PDs and music directors who

are passionate about the music. Sadly, some of the best labels went out of business and others went through big changes."

Richard Russell, co-owner, XL Recordings U.K.: "2002 was a really good year for

XL, although a terrible one for the music industry. We're quite big for an indie now, but very small compared to any major, and that's feeling like an increasingly good place to be. We've made a point of signing

artists who have a really broad vision. Our criteria, our originality, and our quality are what's seeing us through a tough time for the business as a whole."

Patrick Moxey, president, Ultra Records: "We're seeing an increase in the number of radio stations embracing dance/electronic music. And the attitude of the programmers has changed—radio is actually championing a lot of the music. At the same time, 2002 made it very clear that dance producers must mature: Better, tighter songwriting, with an emphasis on pop sensibilities, is necessary. Artists like Madonna pave the way for the likes of Lasgo and Ian Van Dahl."



HEDGE

'BIG STRIDES'

Kevin Hedge, president, West End Records: "In many ways, dance music took big strides. DJs are still bringing in the crowds, clubs are caring more about sound systems, and the club community is caring more about quality music. Today, quality is No. 1. If we as an industry can raise the level of quality in all areas, then we all win—even in the face of CD burning and file sharing."

Judy Weinstein, co-owner, Def Mix Productions: "It was a brilliant year for my DJs [David Morales, Frankie Knuckles, and Satoshi Tomiie, among others]. Some of them had the best years of their

careers. By the end of the year, both Frankie and David were working on their respective solo albums. And Satoshi, who has struggled for years to get his own identity, came into his own this year, and his career took off.

"At the same time, the record business is crap. Losing Strictly Rhythm was a major blow—a crush to us all. The nature of how we distribute music has completely changed. The quality of the music has gone down. Artists aren't being developed. Songwriters and producers aren't writing songs. Is it any wonder radio doesn't support us?"



DI STEFANO

Rob Di Stefano, owner, Twisted Records: "You can be successful with dance music, but like all business models, it must be managed effectively. The past couple of years saw too many companies joining the dance/electronic bandwagon. Of course, when the well dries up, everybody runs. I'm not drinking from the well; I'm filling it up. This is something others should also consider doing."

Larry Tee, founder, Mogul Electro Records: "For the emerging nü-electro scene, or 'electroclash' as many in the media tag it, 2002 was marked by the extreme contrast of a sold-out tour of America by Peaches, Chicks on Speed, and W.i.T., and the reluctance of major labels to embrace this electronic punk hybrid. Madonna has a Felix da Housecat mix, and Kylie has a Fischerspooner mix. The term 'electroclash' has become a lightning rod for controversy, which has created awareness for the artists that have arguably brought the most energy into a somewhat stagnant dance scene this year."

Jurgen Korduletsch, owner, Radikal Records: "For the first time in years, we saw the re-emergence of true dance radio stations. Hopefully, we'll soon have at least one 'dance' station in every major U.S. city. Since club play alone cannot create a real hit anymore, radio play is needed to turn 'dance' records into pop hits and to give 'dance' artists mainstream credibility."

Finally, those wishing to view my top 10 albums of the year should log on to billboard.com and view 2002: The Year in Music.



THE TOP STORIES

- Enrique Iglesias' "Escape (Remixes)" and Madonna's "Die Another Day (Remixes)" are the No. 1 songs of the year on, respectively, the *Billboard* Hot Dance Music/Club Play and Hot Dance Music/Maxi-Singles Sales charts; Moby's *18* is the No. 1 album on the Top Electronic Albums chart.
- Nearly two years after Strictly Rhythm (SR) created a 50/50 worldwide joint venture with Warner Music Group, the venerable 13-year-old label (and its Groovilicious and G2 imprints) ceases operations. From the ashes, several SR principals band together to form Blue Chip Records.
- Ministry of Sound (MoS) inks an exclusive North American licensing deal with MCA. By year's end, MCA pulls the plug; MoS closes its New York and Los Angeles offices.
- Kinetic buys back BMG U.K.'s 49% interest in the label.
- The Tommy Boy and Warner Music Group joint venture ends; Tommy Boy relaunched as Tommy Boy Entertainment.
- V2 closes its MTA dance imprint.
- With acts like Fischerspooner, Miss Kittin, and Felix da Housecat leading the way, the nü-electro sound gains momentum, and the Electroclash 2 tour sells out.
- Dirty Vegas' "Days Go By" is embraced by radio and clubs, after first becoming the soundtrack to the popular Mitsubishi Eclipse TV ad campaign.
- At the 44th Annual Grammy Awards, Janet Jackson's "All for You" wins best dance recording, while Deep Dish's vocal remix of Dido's "Thank You" is named best remixed recording, non-classical.

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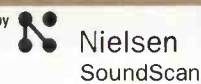
Billboard HOT DANCE MUSIC

Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
				NUMBER 1 1 Week At Number 1		
1	2	5	10	DARK BEAT	TWISTED 77855/THE RIGHT STUFF	Oscar G & Ralph Falcon
2	5	6	11	SORROW (ORANGE FACTORY & E-SMOOVE MIXES)	TOMMY BOY SILVER LABEL 2385/TOMMY BOY	Dolce
3	1	3	10	THE SOUND OF VIOLENCE	ASTRALWERKS 38842	Cassius With Steve Edwards
4	7	11	7	SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
5	8	15	6	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES)	JIVE 40071	Justin Timberlake
6	3	4	12	TROY (THE PHOENIX FROM THE FLAME)	RADIKAL 99155	Sinead O'Connor
7	13	18	6	SURRENDER (REMIXES)	ATLANTIC 49446	Laura Pausini
8	6	2	10	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
9	10	19	6	HE IS (REMIXES)	RCA PROMO	Heather Headley
10	4	1	11	MR. LONELY (REMIXES)	J 21243	Deborah Cox
11	9	12	9	YOU CAN GET OVER	HARLEQUIN 1243	Shauna Solomon
12	15	27	6	DON'T LEAVE ME THIS WAY (E-N AND FRIBURN & URIK MIXES)	STAR 69 1249	e-n Featuring Ceevox
13	14	16	8	ANYWAY (MEN ARE FROM MARS)	TOMMY BOY 2387	Amber
14	16	22	6	LOVE REVOLUTION	FRIXION 9001/JUNGLE RED	Pat Hodges With The Sweet Inspirations
15	23	36	5	HIT THE FREEWAY (REMIXES)	ARISTA PROMO	Toni Braxton Featuring Loon
16	24	30	5	HEAD	NO LABEL PROMO	Thunderpuss & Barnes
17	19	26	8	BREATHE (REMIXES)	REDZONE PROMO/ARISTA	Blu Cantrell
18	11	8	10	ALIVE	SERIOUS 25876/MCA	Alive Featuring D.D. Klein
19	12	7	12	POOR LENO	WALL OF SOUND 46732/ASTRALWERKS	Royksopp
20	20	24	7	COME INTO MY WORLD	CAPITOL 77829	Kylie Minogue
				POWER PICK		
21	30	39	5	TEARS FROM THE MOON	NETTWERK 33170	Conjure One Featuring Sinead O'Connor
22	27	32	6	YANG YANG (PETER RAUHOFFER & ORANGE FACTORY REMIXES)	MINDTRAIN 12502/STAR 69	Ono
23	18	10	11	I'LL BE HERE	DEFINITY 017	Automatic Featuring Nashom
24	32	43	4	THE WRECKONING (THUNDERPUSS & DJ MONK MIXES)	DREAMWORKS PROMO	Boomkat
25	36	—	3	THROUGH THE RAIN (REMIXES)	MONARC/ISLAND 063793/IDJMG	Mariah Carey
26	29	31	8	MURDER ON THE DANCEFLOOR	UNIVERSAL 065913/UMRG	Sophie Ellis Bextor
27	33	38	5	ALL AROUND THE WORLD (PUNK DEBUTANTE)	DREAMWORKS PROMO	Cooler Kids
28	22	14	15	BODY [REACH OUT] (WIDELIFE & HARD ATTACK MIXES)	TOMMY BOY SILVER LABEL 2382/TOMMY BOY	Faith Trent
29	25	17	13	WAKE UP WITH YOU [THE I WANNA SONG] (REMIXES)	VANGUARD 80814	Julia Fordham
30	28	23	9	EVIL MOOGAFOOGA	MTA 27766/V2	Spacefunk
31	35	42	5	Y	JELLYBEAN 2954	Kiwi Dreams Vs. Hard Attack
32	41	—	3	DANCE DANCE (THE MEXICAN)	VIRGIN PROMO	Thalia
33	42	—	3	BREATHE	CATALOGUE 77870/CAPITOL	Telepopmusik
34	46	—	3	RAIN (LET IT FALL DOWN)	KING STREET 1150	Stephanie Cooke
35	21	13	12	DANCE TO THE MUSIC (PETER RAUHOFFER REMIXES)	STAR 69 12441	Laszlo Panaflex
36	43	—	3	IN THIS WORLD	V2 27771	Moby
37	17	9	13	IRRESISTIBLE!	TWISTED 77827/THE RIGHT STUFF	Superchumbo
38	34	28	7	WHITE LIPSTICK GIRL	UNCOMMON UNDERGROUND 002	Anny
39	48	—	3	AMAZING	NETTWERK 33169	Andy Hunter
40	45	49	4	FASCINATED	MINISTRY OF SOUND PROMO/MCA	Raven Maize
41	47	—	3	I SHOULD KNOW	CREDENCE PROMO/CAPITOL	Dirty Vegas
42	39	41	7	DID I DREAM (SONG OF THE SIREN)	RADIKAL 99141	Lost Witness
43	38	35	9	PUNK	MOONSHINE 89489	Ferry Corsten
				HOT SHOT DEBUT		
44	NEW	2		BEAUTIFUL CHILD (A DEEPER LOVE)	XTRAVAGANZA 99143/RADIKAL	Madelyne
45	NEW	2		MUST BE DREAMING	SERIOUS PROMO/MCA	Frou Frou
46	NEW	2		GATES OF MIND	PROVOCATIVE 77763/THE RIGHT STUFF	Sterbinszky & Tranzident Featuring Jewls
47	NEW	2		DREAMS	JELLYBEAN PROMO	Afro Medusa
48	40	37	9	BURNING MAN	PSYCHOBABY 30021	Daniel Ash
49	26	25	13	STARRY EYED SURPRISE	MAVERICK PROMO/REPRISE	Oakenfold Featuring Shifty Shellshock
50	31	20	15	SUPER WOMAN	AVEX 1148/KING STREET	GTS Featuring Karyn White

Maxi-Singles Sales and Sales Breakouts data compiled by



Maxi-Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist

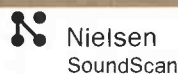
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				NUMBER 1 8 Weeks At Number 1		
1	1	1	9	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
2	2	2	6	L'ITALIANO	NERVUS 20527	The Sicilians Featuring Angelo Venuto
3	RE-ENTRY	2		ANYWAY (MEN ARE FROM MARS)	TOMMY BOY 2387	Amber
4	3	3	20	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
5	7	6	29	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
6	NEW	1		THE BOYS OF SUMMER	ROBBINS 72075	DJ Sammy Featuring Loona
7	4	4	5	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES)	JIVE 40071	Justin Timberlake
8	8	5	36	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
9	5	8	6	SURRENDER (REMIXES)	ATLANTIC 49446/AG	Laura Pausini
10	17	21	4	STAIRWAY TO HEAVEN	RADIKAL 99124	Jana
11	9	7	24	FULL MOON (DANCE MIXES)	ATLANTIC 85320/AG	Brandy
12	10	11	32	SOMETHING	ROBBINS 72056	Lasgo
13	15	13	40	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
14	13	10	18	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455	Cher
15	NEW	1		YOU'RE GONNA MISS ME	ROBBINS 72077	Katrina Ruiz
16	11	15	42	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
17	6	9	9	SIX DAYS	MCA 063874	DJ Shadow Featuring Mos Def
18	21	—	3	SORROW	TOMMY BOY SILVER LABEL 2385/TOMMY BOY	Dolce
19	12	12	12	SERVE THE EGO (REMIXES)	ATLANTIC 85338/AG	Jewel
20	NEW	1		THROUGH THE RAIN (REMIXES)	MONARC/ISLAND 063793/IDJMG	Mariah Carey
21	16	25	4	BREATHE	CATALOGUE 77870/CAPITOL	Telepopmusik
22	18	18	19	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79751/CRG	Marc Anthony
23	19	16	95	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
24	14	14	42	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
25	NEW	1		TIGHT	TOMMY BOY SILVER LABEL 2389/TOMMY BOY	INXS

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

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Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by



THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	TITLE	
				NUMBER 1 6 Weeks At Number 1	
1	1	6	LOUIE DEVITO	N.Y.C. Underground Party 5	
2	2	12	ZOEGIRL	Mix Of Life	
3	4	19	DJ SAMMY	Heaven	
4	3	7	KUMBIA KINGS	All Mixed Up: Los Remixes	
5	5	6	BJORK	Greatest Hits	
6	6	26	OAKENFOLD	Bunkka	
7	7	6	THE HAPPY BOYS	Dance Party (Like It's 2003)	
8	9	31	MOBY	18	
9	12	2	THE STREETS	Original Pirate Material	
10	8	24	DIRTY VEGAS	Dirty Vegas	
11	14	6	RACHAEL LAMPA	Blur	
12	10	10	THIEVERY CORPORATION	The Richest Man In Babylon	
13	13	8	TELEPOPMUSIK	Genetic World	
14	11	25	THE HAPPY BOYS	Trance Party (Volume Two)	
15	18	46	ZERO 7	Simple Things	
16	15	4	DJ SAMMY	Ministry Of Sound: The Annual 2003	
17	19	7	VARIOUS ARTISTS	Ultra.Chilled 03	
18	22	5	BJORK	Family Tree	
19	16	11	VARIOUS ARTISTS	Ultra.Trance:1	
20	21	5	DJ MARK FARINA	Mushroom Jazz 4	
21	RE-ENTRY		AVALON	02/Avalon Remixed	
22	RE-ENTRY		VARIOUS ARTISTS	Verve/Remixed	
23	23	2	LASGO	Some Things	
24	24	9	ROYKSOPP	Melody A.M.	
25	RE-ENTRY		DJ GEOFFRE	Best Of Club Hits Vol	

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

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Billboard HOT DANCE BREAKOUTS

Club Play

Maxi-Singles Sales

1	I WANT YOU (FOR MYSELF) Kings Of Tomorrow YOSHITOSHI	1	WHAT'S YOUR FLAVA? Craig David WILOSTAR/ATLANTIC
2	IF YOU LOVE ME Becky Baeling UNIVERSAL/UMRG	2	ONE DAY IN YOUR LIFE Anastacia DAYLIGHT/EPIC
3	RISING SUN Paradise 5050/IMPORT	3	RISE UP Funky Green Dogs STAR 69
4	THE WAY Divine Inspiration MINISTRY OF SOUND	4	IN STEREO Flip Flop Featuring Faith Trent ROBBINS
5	FANTASY REALITY CYN STAR 69	5	TROY (THE PHOENIX FROM THE FLAME) Sinead O'Connor RADIKAL

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

A Year Of Beginnings And Endings On Music Row

After the disappointment of losing four major labels in 2001—Asylum, Atlantic, Giant, and Virgin—Music Row began 2002 on a high note with the launch of Universal South Records.

The rest of the year was filled with even more positive developments, including the return of format superstars Dixie Chicks, Shania Twain, Tim McGraw, and Faith Hill, all of whom had strong-selling new albums. In addition, perennially overlooked veterans Toby Keith and Kenny Chesney finally became bona fide superstars this year, thanks to a combination of solid touring, top-selling new albums, and lots of media exposure (see the Chart-Toppers, this page).

After months of speculation, former MCA Nashville president Tony Brown and former Arista Nashville president Tim DuBois launched their highly anticipated label venture, Universal South, in January. Senior partners DuBois and Brown positioned Universal South as a multi-genre label that would reflect the diversity of Nashville's music community. They garnered attention quickly with country artist Joe Nichols, who scored a hit with "The Impossible."

In recent months, there's been a flurry of activity at Universal South. In September, the label expanded into the Christian music market with the signing of singer/songwriter Matthew West and by inking a distribution/marketing deal with EMI Christian Music Group's Chordant Distribution. The following month, Universal South announced a creative-development deal with the Pro-Duce Section, a talent-development consortium formed by songwriter/producers Walt Aldridge, Gary Baker, and Mac McAnally and based in the famed Muscle Shoals sound studios in Alabama.

In November, Universal South entered into a deal with prominent Nashville-based producer Monroe

Jones to launch a new imprint, Eb & Flo Records. Steven Delopoulos, formerly of the A&M band Burlap to Cashmere, was the first signing to Eb & Flo, which is being distributed by Universal Music & Video Distribution.

As the year drew to a close, Music Row was buzzing about another potential multi-genre major-label launch coming in 2003, this one a joint venture between Curb and Warner Bros., which will reportedly be headed by former Giant chief Doug Johnson and may potentially resurrect the Asylum name.

While Universal South was staffing up, farther on down the Row, Mercury and MCA Nashville began consolidating many of their operations following the retirement of longtime MCA chairman Bruce Hinton in August. Luke Lewis, who had been chairman/CEO of Mercury and sister label Lost Highway, added Hinton's former MCA duties. A flurry of layoffs followed, as well as the installation of a few new key staffers. They included former Almo Irving/Rondor Music chief David Conrad, who came aboard as executive VP of A&R following the departure of Keith Stegall. The restructuring also put Mercury senior VP of promotion Michael Powers in charge of the promotion efforts for all three labels.

Meanwhile, Warner Bros. also overhauled its senior staff in July, with the departure of a handful of executives and the installation of Paul Worley as chief creative officer, along with new senior VP of publicity Jules Wortman, senior VP of promotion David Haley, and several other new staffers.

SONY BUYS ACUFF-ROSE

The biggest story in the Nashville music publishing community this year was the Sony/ATV Tree purchase of Acuff-Rose Publishing from Gaylord Entertainment. Founded by Fred Rose and Roy Acuff in 1942, Acuff-Rose was the first country music publishing company based in Nashville. The acquisition had long been a goal of Sony/ATV Tree president/CEO Donna Hilley.

The catalog now includes approximately 55,000 songs by such songwriting greats as Hank Williams, Roy Orbison, the Everly Brothers, and Felice and Boudleaux Bryant and boasts such classics as "Bye Bye Love," "Wake Up Little

Susie," "Oh Pretty Woman," and "Your Cheatin' Heart."

Acuff-Rose president Jerry Bradley, who helmed the company for 16 years, was one of about 25 staffers who exited when the companies merged.

CHICKS COME HOME

Dixie Chicks made headlines for finally settling their contract dispute litigation with Sony Music after a 10-month battle in which the trio had sought to ter-

minate its relationship with Sony. Both sides seemed pleased with the outcome, which gave the Chicks their own Sony imprint, Open Wide Records, and allowed for the release of their first new album in three years, *Home*, which quickly soared to the top of the charts.

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FAREWELLS

One of country music's most original voices was silenced this year when Waylon Jennings died Feb. 13 at his Arizona home. Jennings, who was diabetic, had been recovering from having his left foot amputated. A 2001 inductee into the Country Music Hall of Fame, Jennings charted 54 albums between 1966 and 1995, 11 of which went to No. 1. He charted 96 singles between 1965 and 1991, 16 of which went to No. 1.

Jennings—along with his wife, Jessi Colter; Willie Nelson; and Tompall Glaser—was responsible for the first platinum album in country music, *Wanted: The Outlaws*. It stayed at No. 1 for six weeks on the *Billboard* Top Country Albums chart in 1976 and won the Country Music Assn. Award for album of the year.

The country music community lost two of its most beloved and respected songwriters this year. Known as "the dean of Nashville songwriters" and "the Irving Berlin of country," Harlan Howard died March 3 at 74. Howard penned more than 4,000 songs in a career that spanned five decades. His credits include the Patsy Cline hit "I Fall to Pieces" and Buck Owens' "I've Got a Tiger by the

tail." His songs were recorded by numerous artists, among them the Judds, Patty Loveless, Rodney Crowell, Pam Tillis, Reba McEntire, Conway Twitty, Burl Ives, Kitty Wells, Trisha Yearwood, George Jones, Bobby Darin, and Willie Nelson.

The world lost another songwriting legend this fall when Mickey Newbury, 62, died Sept. 28 at his home in Vida, Ore. Newbury began his career with the Embers and signed with Mercury Records in 1956. Over the years, he recorded more than a dozen albums, but he found his greatest success as a songwriter. Signed to Acuff-Rose Music Publishing in 1964, Newbury wrote such songs as Kenny Rogers & the First Edition's "Just Dropped In (To See What Condition My Condition Was In)," Andy Williams' "Sweet Memories," and Jerry Lee Lewis' "She Even Woke Me Up to Say Goodbye." He is also known for arranging "Battle Hymn of the Republic," "Dixie," and "All My Trials" into the classic "American Trilogy," which Elvis Presley popularized in the '70s.

Held in high esteem by his peers, Jennings paid homage to Newbury in his hit "Luckenbach, Texas (Back to the Basics of Love)," which lauded "Hank Williams' pain songs and Newbury's train songs."

IN THE NEWS

Among the other stories making headlines this year:

- Bluegrass music continued to gain in popularity and draw a glob-

- Concert and festival attendance rose along with album sales. The International Bluegrass Music Assn. announced plans to move from Owensboro, Ky., to Nashville in 2003 in order to be more accessible to its members.

- Gaylord Entertainment decided to keep the country format on legendary station WSM-AM Nashville. When word leaked that the company was considering other formats for the station, the music community and fans joined together and successfully rallied to save it.

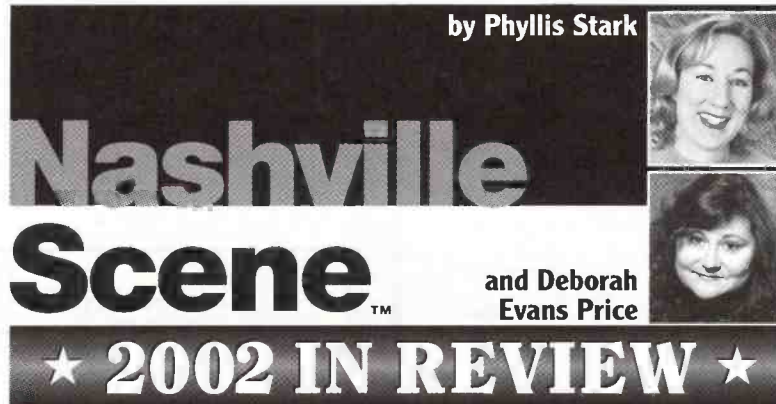
- Canadian media giant Corus Entertainment shut down its Nashville division, Balmur Corus Music, in April.
- Academy of Country Music executive director Fran Boyd retired after many years of service to the Los Angeles-based organization. A replacement has not yet been named.

- New York-based Republic/Universal Records got its foot in the door in Nashville, signed a handful of country acts including Pat Green, then abruptly retreated from its foray into country music.

- Nashville's famed Bluebird Cafe celebrated its 20th anniversary with much fanfare and the release of *The Bluebird Cafe Scrapbook*.

- Dreamcatcher Records, co-owned by Kenny Rogers, eliminated its in-house promotion department.
- One of the year's most promising young newcomers, Cyndi Thomson, scored a gold debut album, then suddenly walked away from her career as a recording artist, much to the bewilderment of her label, Capitol Records.

- RCA group Alabama announced plans to embark on a farewell tour in 2003. And the Statler Brothers wound up their own farewell tour this year.



THE TOP STORIES

- Former MCA Nashville president Tony Brown and former Arista Nashville president Tim DuBois launch Universal South Records.
- Longtime MCA chairman Bruce Hinton retires; Mercury and MCA Nashville consolidate.
- Acuff-Rose Publishing is sold to Sony/ATV Tree.
- Country superstars including Dixie Chicks, Shania Twain, Faith Hill, and Tim McGraw return with strong new albums.
- Dixie Chicks settle their contract-lawsuit battle with Sony.

THE CHART-TOPPERS

Following is a chronological listing of albums that logged time at No. 1 on the *Billboard* Top Country Albums chart this calendar year. The number of weeks each title spent at No. 1 during the year is in parentheses. Titles that debuted at No. 1 are indicated in bold type. (Garth Brooks' *Scarecrow* and the *O Brother, Where Art Thou?* soundtrack debuted on the chart in 2001.)

- Scarecrow**, Garth Brooks, Capitol (2).
- O Brother, Where Art Thou?*, soundtrack, Lost Highway/Mercury/IDJMG (11).
- Drive**, Alan Jackson, Arista Nashville/RLG (6).
- No Shoes, No Shirt, No Problems**, Kenny Chesney, BNA/RLG (11).
- I Miss My Friend**, Darryl Worley, DreamWorks/Interscope (1).
- Unleashed**, Toby Keith, DreamWorks/Interscope (5).
- Home**, Dixie Chicks, Monument/Columbia/CRG (5).
- Elvis 30 #1 Hits**, Elvis Presley, RCA (3).
- Cry**, Faith Hill, Warner Bros. Nashville (3).
- Melt**, Rascal Flatts, Lyric Street/Hollywood (1).
- Up!**, Shania Twain, Mercury (4).

DECEMBER 28
2002

Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	4	SHANIA TWAIN	MERCURY 170314 (1.98 CD)	NUMBER 1 4 Weeks At Number 1	Up!	38	37	36	6	WILLIE NELSON & FRIENDS	LOST HIGHWAY 170340/UME (1.98 CD)	Stars & Guitars	18
2	3	5	16	DIXIE CHICKS ▲ ³	MONUMENT/COLUMBIA 86640*/CRG (1.98 EQ/1.98)	GREATEST GAINER Home	1	41	41	40	70	ALISON KRAUSS + UNION STATION ●	ROUNDER 610495/UME (1.98/1.98)	New Favorite	3
3	2	2	3	TIM MCGRAW	CURB 78746 (1.98/1.98)	Tim McGraw And The Dancehall Doctors	2	42	44	55	5	BOB RIVERS	ATLANTIC 83591AG (1.98 CD)	White Trash Christmas	42
4	5	4	12	ELVIS PRESLEY ▲ ²	RCA 68079* (1.98/1.98)	Elvis: 30 #1 Hits	1	43	45	45	72	BLAKE SHELTON ●	WARNER BROS. 24731/WRN (1.98/1.98)	Blake Shelton	3
5	4	3	9	FAITH HILL ▲ ²	WARNER BROS. 48001/WRN (1.98/1.98)	Cry	1	44	43	41	77	LONESTAR ▲	BNA 67011/RLG (1.98/1.98)	I'm Already There	1
6	7	6	21	TOBY KEITH ▲ ²	DREAMWORKS 450254/INTERSCOPE (1.98/1.98)	Unleashed	1	45	47	47	9	THE CHIEFTAINS	RCA VICTOR 63971 (1.98/1.98)	Down The Old Plank Road/The Nashville Sessions	21
7	6	8	6	ALAN JACKSON	ARISTA NASHVILLE 67062/RLG (1.98/1.98)	Let It Be Christmas	6	46	39	49	8	CLEDUS T. JUDD	MONUMENT 86744/SONY (1.98 EQ CD) [M]	Cledus Navidad	39
8	8	7	7	RASCAL FLATTS ▲	LYRIC STREET 165031/HOLLYWOOD (1.98/1.98)	Melt	1	47	46	42	11	LEE ANN WOMACK	MCA NASHVILLE 170287 (1.98/1.98)	Something Worth Leaving Behind	2
9	10	9	34	KENNY CHESNEY ▲ ²	BNA 67038/RLG (1.98/1.98)	No Shoes, No Shirt, No Problems	1	48	49	51	11	THE NITTY GRITTY DIRT BAND	CAPITOL 40177 (1.98 CD)	Will The Circle Be Unbroken, Volume III	18
10	9	10	48	ALAN JACKSON ▲ ³	ARISTA NASHVILLE 67039/RLG (1.98/1.98)	Drive	1	49	48	46	11	DARRYL WORLEY	DREAMWORKS 450351/INTERSCOPE (1.98/1.98)	I Miss My Friend	1
11	11	11	7	VARIOUS ARTISTS ●	EPIC/WEA/UNIVERSAL/RLG 86920/SONY (1.98 EQ/1.98)	Totally Country Vol. 2	5	50	51	52	11	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL (1.98/1.98)	Halos & Horns	4
12	12	17	10	BROOKS & DUNN	ARISTA NASHVILLE 67053/RLG (1.98/1.98)	It Won't Be Christmas Without You	12	51	50	48	12	DELBERT MCCLINTON	NEW WEST 6042 (1.98 CD)	Room To Breathe	12
13	15	14	65	MARTINA MCBRIDE ▲	RCA 67012/RLG (1.98/1.98)	Greatest Hits	1	52	53	53	30	EMERSON DRIVE	DREAMWORKS 450272/INTERSCOPE (6.98/1.98) [M]	Emerson Drive	13
14	14	13	6	ALISON KRAUSS + UNION STATION ●	ROUNDER 610515/UME (1.98 CD)	Live	9	53	52	50	4	SHANIA TWAIN	MERCURY 170352 (1.98 CASSETTE)	Up! (Country Mixes)	23
15	13	12	10	KEITH URBAN ●	CAPITOL 32936 (1.98/1.98)	Golden Road	3	54	56	59	33	CLEDUS T. JUDD	MONUMENT 85897/SONY (1.98 EQ/1.98) [M]	Cledus Envy	19
16	16	18	58	GEORGE STRAIT ●	MCA NASHVILLE 170220 (1.98/1.98)	The Road Less Traveled	1	55	57	56	92	TRICK PONY ●	WARNER BROS. 47927/WRN (1.98/1.98)	Trick Pony	12
17	17	16	11	LEANN RIMES ●	CURB 78747 (1.98/1.98)	Twisted Angel	3								
18	24	23	68	TOBY KEITH ▲ ²	DREAMWORKS 450297/INTERSCOPE (1.98/1.98)	Pull My Chain	1	56	70	—	71	PATTY LOVELESS	EPIC 85651/SONY (1.98 EQ/1.98)	Mountain Soul	19
19	25	25	18	NICKEL CREEK	SUGAR HILL 3941 (1.98 CD)	This Side	2	57	55	54	12	LINDA RONSTADT	ELEKTRA 76109/RHINO (1.98 CD)	The Very Best Of Linda Ronstadt	19
20	21	44	7	PATTY LOVELESS	EPIC 85967/SONY (1.98 EQ CD)	Bluegrass & White Snow: A Mountain Christmas	20	58	59	60	12	BILL ENGVALL	WARNER BROS. 48340/WRN (1.98/1.98)	Cheap Drunk: An Autobiography	37
21	23	22	16	MONTGOMERY GENTRY	COLUMBIA 86520/SONY (1.98 EQ/1.98)	My Town	3	59	60	58	12	VARIOUS ARTISTS	COLUMBIA 86310/CRG (1.98 EQ CD)	Kindred Spirits: A Tribute To The Songs Of Johnny Cash	17
22	27	30	6	MARK WILLIS	MERCURY 170313 (1.98/1.98)	Greatest Hits	19	60	58	70	5	THE OAK RIDGE BOYS	SPRING HILL/WORL 21034/WARNER BROS. (1.68 CD)	An Inconvenient Christmas	58
23	22	20	6	JOHNNY CASH	AMERICAN/LOST HIGHWAY 063339*/UME (1.98 CD)	American IV: The Man Comes Around	14	61	65	69	56	GARTH BROOKS ▲ ³	CAPITOL 31330 (1.98/1.98)	Scarecrow	1
24	26	27	81	BRAD PAISLEY ▲	ARISTA NASHVILLE 67008/RLG (1.98/1.98)	Part II	3	62	63	62	73	TRACY BYRD	RCA 67009/RLG (1.98/1.98)	Ten Rounds	12
25	18	24	7	JO DEE MESSINA	CURB 78755 (1.98 CD)	A Joyful Noise	18	63	61	64	27	STEVE AZAR	MERCURY 170269 (1.98/1.98) [M]	Waitin' On Joe	29
26	32	28	38	GEORGE STRAIT	MCA NASHVILLE 170280 (1.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	64	64	61	12	STEVE EARLE	E-SQUARED 751147/ARTEMIS (1.98 CD)	Jerusalem	7
27	29	32	17	DIAMOND RIO	ARISTA NASHVILLE 67046/RLG (1.98/1.98)	Completely	3	65	62	63	32	KELLIE COFFEY	BNA 67040/RLG (1.98/1.98)	When You Lie Next To Me	5
28	28	26	6	TRICK PONY	WARNER BROS. 48235/WRN (1.98/1.98)	On A Mission	13	66	71	73	48	WILLIE NELSON	LOST HIGHWAY 186231/MERCURY (1.98/1.98)	The Great Divide	5
29	30	31	12	TRAVIS TRITT	COLUMBIA 86660/SONY (1.98 EQ/1.98)	Strong Enough	4	67	67	—	2	VARIOUS ARTISTS	UNIVERSAL SOUTH 064852 (1.98 CD)	Christmas On The Mountain (A Bluegrass Christmas)	67
30	19	19	7	LEE ANN WOMACK	MCA NASHVILLE 170289 (1.98/1.98)	The Season For Romance	19	68	54	65	4	CLAY WALKER	WARNER BROS. 48235/WRN (1.98/1.98)	Christmas	54
31	33	34	63	GARY ALLAN ●	MCA NASHVILLE 170201 (1.98/1.98)	Alright Guy	4	69	69	—	43	VARIOUS ARTISTS	TIME LIFE 18701 (1.98 CD)	Time-Life's Treasury Of Bluegrass	27
32	31	21	86	TIM MCGRAW ▲ ²	CURB 78711 (1.98/1.98)	Set This Circus Down	1	70	73	71	10	JOHN MICHAEL MONTGOMERY	WARNER BROS. 48341/WRN (1.98/1.98)	Pictures	13
33	38	39	9	RANDY TRAVIS	WORD-CURB 86238/WARNER BROS. (1.98/1.98)	Rise And Shine	18	71	72	72	60	REBA MCENTIRE ●	MCA NASHVILLE 170202 (1.98/1.98)	Greatest Hits Volume III - I'm A Survivor	1
34	20	29	8	ANNE MURRAY	STRAIGHTWAY 3979 (1.98/1.98)	Country Croonin'	13	72	68	68	19	PHIL VASSAR	ARISTA NASHVILLE 67048/RLG (1.98/1.98)	American Child	4
35	34	35	21	JOE NICHOLS	UNIVERSAL SOUTH 170285 (1.98/1.98) [M]	Man With A Memory	12	73	66	57	9	TAMMY COCHRAN	EPIC 86052/SONY (1.98 EQ/1.98)	Life Happened	11
36	35	37	87	BROOKS & DUNN ▲	ARISTA NASHVILLE 67003/RLG (1.98/1.98)	Steers & Stripes	1	74	RE-ENTRY	74	67	SOUNDTRACK	LOST HIGHWAY 170221/MERCURY (1.98/1.98)	Down From The Mountain	10
37	42	43	62	TRACE ADKINS	CAPITOL 30618 (1.98/1.98)	Chrome	4	75	74	67	25	SHEDAISSY	LYRIC STREET 165015/HOLLYWOOD (1.98/1.98)	Knock On The Sky	3

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). ▲² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percent age growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 28 2002 Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	SOUNDTRACK ▲ ¹	LOST HIGHWAY 170069/MERCURY (1.98/1.98)	NUMBER 1 2 Weeks At Number 1 O Brother, Where Art Thou?	106	13	12	TOBY KEITH ▲	MERCURY 558962 (1.98/1.98)	Greatest Hits Volume One	211
2	4	DIXIE CHICKS ◆ ¹¹	MONUMENT 68195/SONY (1.98 EQ/1.98) [M]	Wide Open Spaces	255	14	13	JOHN DENVER & THE MUPPETS ▲	LASERLIGHT 12761 (1.98/5.98)	A Christmas Together	45
3	8	DIXIE CHICKS ◆ ¹⁰	MONUMENT 69678/SONY (1.98 EQ/1.98)	Fly	172	15	19	ALAN JACKSON ▲ ²	ARISTA NASHVILLE 18801/RLG (1.98/1.98)	The Greatest Hits Collection	373
4	2	TIM MCGRAW ▲ ³	CURB 77978 (1.98/1.98)	Greatest Hits	108	16	17	JOHNNY CASH ▲	LEGACY/COLUMBIA 69739/SONY (1.98 EQ/1.98)	16 Biggest Hits	193
5	7	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (1.98/1.98) [M]	Rascal Flatts	132	17	18	GARTH BROOKS	CAPITOL 39624 (1.98/1.98)	The Magic Of Christmas - Songs From Call Me Claus	12
6	9	SHANIA TWAIN ▲ ¹⁹	MERCURY 539003 (1.98/1.98)	Come On Over	267	18	14	GEORGE STRAIT ●	MCA NASHVILLE 170093 (1.98/1.98)	Merry Christmas Wherever You Are	31
7	5	MARTINA MCBRIDE ●	RCA 67842/RLG (1.98/1.98)	White Christmas	46	19	20	BROOKS & DUNN ▲ ³	ARISTA NASHVILLE 18852/RLG (1.98/1.98)	The Greatest Hits Collection	274
8	10	KENNY CHESNEY ▲ ³	BNA 67976/RLG (1.98/1.98)	Greatest Hits	116	20	15	ALAN JACKSON ●	ARISTA NASHVILLE 21735/LASERLIGHT (6.98 CD)	Honky Tonk Christmas	64
9	6	BURL IVES	MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	Rudolph The Red-Nosed Reindeer	44	21	21	TIM MCGRAW ▲ ⁴	CURB 77886 (1.98/1.98)	Everywhere	228
10	11	FAITH HILL ▲ ⁷	WARNER BROS. 47373/WRN (1.98/1.98)	Breathe	162	22	—	NICKEL CREEK ●	SUGAR HILL 3909 (1.98 CD) [M]	Nickel Creek	105
11	3	ANNE MURRAY	STRAIGHTWAY 20335 (1.98 CD)	What A Wonderful Christmas	19	23	25	WILLIE NELSON ▲	LEGACY/COLUMBIA 69322/SONY (1.98 EQ/1.98)	16 Biggest Hits	223
12	16	SOUNDTRACK ▲ ³	CURB 78703 (1.98/1.98)	Coyote Ugly	124	24	22	ALABAMA ▲ ²	BMG SPECIAL PRODUCTS 44753 (3.98/6.98)	Alabama Christmas	86
						25	—	TOBY KEITH ▲	DREAMWORKS 450209/INTERSCOPE (1.98/1.98)	How Do You Like Me Now?!	143

● Albums with the greatest sales gains this week. ● Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 (Dro). △ Certification of 200,000 units (Platino). ▲² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 28
2002

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	TITLE	Artist	PEAK POSITION	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE	Artist	PEAK POSITION	
				PRODUCTION (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	1 Week At Number 1											PRODUCTION (SONGWRITER)
				NUMBER 1			1 Week At Number 1				31	31	32	11	FAMILY TREE FROGERS, J. STROUD (D. SCOTT)	Darryl Worley	31
1	2	3		SHE'LL LEAVE YOU WITH A SMILE T. BROWN, G. STRAIT (D. BLACKMAN, J. KNOWLES)			George Strait	1			32	32	39	6	I BELIEVE M. D. CLUTE (S. EWING, O. KEES)	Diamond Rio	32
2	1	2		WHO'S YOUR DADDY? J. STROUD, T. KEITH (T. KEITH)			Toby Keith	1			33	41	52	5	UP! R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain	33
3	3	1		THESE DAYS M. BRIGHT, M. WILLIAMS, R. SCALFATI (J. STEELE, D. WELLS, S. ROBSON)			Rascal Flatts	1			34	33	33	15	PRACTICE LIFE D. MALLOY (A. GRIGGS, B. JAMES)	Andy Griggs With Martina McBride	33
4	4	7	13	19 SOMETHIN' C. LINDSEY (C. DUBOIS, D. LEE)			Mark Wills	4			35	35	37	5	CONCRETE ANGEL M. MCBRIDE, P. WORLEY (S. BENTLEY, R. CROSBY)	Martina McBride	35
5	8	8	25	FALL INTO ME R. MARK (D. ORTON, J. STOVER)			Emerson Drive	5			36	38	35	6	WHEN THE LIGHTS GO DOWN D. HUFF, F. HILL (C. WISEMAN, J. STEELE, R. RUTHERFORD)	Faith Hill	35
6	5	6	15	RED RAG TOP B. GALLIMORE, T. MCGRAW, D. SMITH (J. WHITE)			Tim McGraw	5			37	37	43	5	RAINING ON SUNDAY D. HUFF, K. URBAN (D. BROWN, R. FOSTER)	Keith Urban	37
7	9	10	20	A LOT OF THINGS DIFFERENT N. WILSON, B. CANNON, K. CHESNEY (B. ANDERSON, D. DILLON)			Kenny Chesney	7			38	36	38	7	WHAT A BEAUTIFUL DAY R. WRIGHT (C. CAGLE, M. POWELL)	Chris Cagle	36
8	6	5	26	SOMEBODY LIKE YOU D. HUFF, K. URBAN (K. URBAN, J. SHANKS)			Keith Urban	1			39	34	34	19	A MEMORY LIKE I'M GONNA BE B. BECKETT, J. LASETER (J. LASETER, R. MURRAH)	Tanya Tucker	34
9	10	11	18	I JUST WANNA BE MAD B. GALLIMORE (K. LOVE, L. T. MILLER)			Terri Clark	9			40	39	40	10	FOREVER EVERYDAY M. WRIGHT, L. A. WOMACK (K. PATTON, JOHNSTON, O. D. DAY)	Lee Ann Womack	37
10	11	14	9	THE BABY B. BRADDOCK (H. ALLEN, M. WHITE)			Blake Shelton	10			41	40	36	13	MY OLD MAN T. HEWITT, J. NIEBANK (R. ATKINS, T. HEWITT)	Rodney Atkins	36
11	7	4	17	LANDSLIDE DIXIE CHICKS, L. MAINES (S. NICKS)			Dixie Chicks	2			42	46	53	3	LET IT BE CHRISTMAS K. STEGALL (A. JACKSON)	Alan Jackson	42
12	15	16	20	I WISH YOU'D STAY FROGERS (C. DUBOIS, B. PAISLEY)			Brad Paisley	12			43	48	57	12	TRAVELIN' SOLDIER DIXIE CHICKS, L. MAINES (B. ROBISON, F. BRANIFF)	Dixie Chicks	43
13	14	13	26	STRONG ENOUGH TO BE YOUR MAN B. J. WALKER, JR., T. TRITT (T. TRITT)			Travis Tritt	13			44	43	44	8	LATELY (BEEN DREAMIN' 'BOUT BABIES) B. J. WALKER, JR. (R. HAMM)	Tracy Byrd	43
14	13	12	17	EVERY RIVER K. BROOKS, R. DUNN, M. WRIGHT (ANGILO, T. LITTLEFIELD, K. RICHEY)			Brooks & Dunn	12			45	53	—	2	THAT'D BE ALRIGHT K. STEGALL (T. NICHOLS, M. D. SANDERS, T. SILLERS)	Alan Jackson	45
15	16	15	38	BEAUTIFUL MESS M. D. CLUTE, DIAMOND RIO (S. LEMAIRE, C. MILLS, S. MINOR)			Diamond Rio	1			46	44	45	8	IT'LL GO AWAY L. REYNOLDS (K. DENNEY, D. SAMPSON)	Kevin Denney	44
16	18	21	13	MAN TO MAN T. BROWN, M. WRIGHT (J. O'HARA)			Gary Allan	16			47	49	46	11	ALMOST HOME C. MORGAN, P. O'DONNELL (C. MORGAN, K. K. PHILLIPS)	Craig Morgan	46
17	17	18	20	YOU CAN'T HIDE BEAUTIFUL C. FARREN (M. DULANEY, J. SELLERS)			Aaron Lines	17			48	42	42	13	JOHN J. BLANCHARD B. TERRY (A. SMITH, C. WALLIN)	Anthony Smith	40
18	21	22	20	UNUSUALLY UNUSUAL D. HUFF (M. MCGUINN)			Lonestar	18			49	47	49	14	I'D LOVE TO LAY YOU DOWN G. COLE (F. A. MACRAE)	Daryle Singletary	43
19	19	19	23	'TIL NOTHING COMES BETWEEN US S. HENORICKS (T. MARTY, K. HARVICK, R. MARSHALL)			John Michael Montgomery	19			50	50	50	7	I DROVE ALL NIGHT P. WORLEY (B. STEINBERG, T. KELLY)	Pinmonkey	50
20	20	17	30	MY TOWN B. CHANCEY (J. STEELE, R. NIELSEN)			Montgomery Gentry	5			51	52	47	12	PICTURE KID ROCK (R. J. RITCHIE)	Kid Rock Featuring Sheryl Crow Or Allison Moorer	45
21	23	25	14	CHROME D. HUFF (J. STEELE, A. SMITH)			Trace Adkins	21			52	45	41	19	CRY M. FREDERIKSEN, F. HILL (A. APARO)	Faith Hill	12
22	24	24	18	ON A MISSION C. HOWARD (I. DEAN, K. TRIBBLE, D. L. MURPHY)			Trick Pony	22			53	56	56	4	THREE WOODEN CROSSES K. LEHNING (D. JOHNSON, K. WILLIAMS)	Randy Travis	52
23	22	23	21	AT THE END OF THE DAY D. HUFF (K. COFFEY, B. JAMES)			Kellie Coffey	22			54	60	58	4	THERE'S MORE TO ME THAN YOU B. GALLIMORE (J. ANDREWS, J. T. SLATER, M. CHAGNON)	Jessica Andrews	54
24	12	9	11	I'M GONNA GETCHA GOOD! R. J. LANGE (S. TWAIN, R. J. LANGE)			Shania Twain	7			55	57	—	3	LOVE WON'T LET ME B. J. WALKER, JR. (J. DEERE, F. GOLOE, K. LIVINGSTON)	Tammy Cochran	55
25	25	26	21	BEAUTIFUL GOODBYE J. HANSON, G. DROMAN (J. HANSON, K. PATTON, JOHNSTON)			Jennifer Hanson	25			HOT SHOT DEBUT						
26	26	27	8	NEXT BIG THING V. GILL (V. GILL, A. ANDERSON, J. HOBBS)			Vince Gill	26			56	NEW	1	IT WON'T BE CHRISTMAS WITHOUT YOU K. BROOKS, R. DUNN, G. DROMAN (S. BUSCH, R. DUNN, L. WILLIAMS)	Brooks & Dunn	56	
27	29	30	9	BROKENHEARTSVILLE B. ROWAN (R. BOUDREAU, C. DANIELS, D. KEES, B. MEVIS)			Joe Nichols	27			57	NEW	1	SPEED B. CHANCEY (J. STEELE, C. WALLIN)	Montgomery Gentry	57	
28	30	31	10	THERE'S NO LIMIT D. HUFF, D. CARTER (D. CARTER, R. SCHUBBS)			Deana Carter	28			58	NEW	1	HANGIN' ROUND THE MISTLETOE K. BROOKS, R. DUNN, G. DROMAN (KOSTAS)	Brooks & Dunn	58	
29	27	28	17	I'M NOT BREAKIN' G. HUNT, G. LEACH, S. HOLY (J. FOSTER, M. CHRISTIAN)			Steve Holy	27			59	51	48	10	I WANT MY BABY BACK B. J. WALKER, JR. (T. MARTIN, T. SHAPIRO, M. NESLER)	Mark Chesnut	47
30	28	29	22	WAITIN' ON JOE R. VAN HOY (S. AZAR)			Steve Azar	28			60	59	54	5	TINY DANCER B. GALLIMORE, T. MCGRAW, D. SMITH (E. JOHN, B. TAUPIN)	Tim McGraw	54

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 if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2002, VNU Business Media, Inc. All rights reserved.

DECEMBER 28 2002 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan			Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	6 Weeks At Number 1	
1	1	6	ALISON KRAUSS + UNION STATION ● ROUNDER 610515/UME			Live
2	3	18	NICKEL CREEK SUGAR HILL 3941			This Side
3	2	7	PATTY LOVELESS EPIC 85967/SONY			Bluegrass & White Snow: A Mountain Christmas
4	4	25	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/UME			New Favorite
5	5	11	THE NITTY GRITTY DIRT BAND CAPITOL 40177			Will The Circle Be Unbroken, Volume III
6	6	22	DOLLY PARTON BLUE EYE 3946/SUGAR HILL			Halos & Horns
7	9	25	PATTY LOVELESS EPIC 85651/SDNY			Mountain Soul
8	7	5	VARIOUS ARTISTS UNIVERSAL SOUTH 064852			Christmas On The Mountain (A Bluegrass Christmas)
9	8	25	VARIOUS ARTISTS TIME LIFE 18701			Time-Life's Treasury Of Bluegrass
10	10	25	SOUNDTRACK LOST HIGHWAY 170221/MERCURY			Down From The Mountain
11	11	4	VARIOUS ARTISTS ROUNDER 610513/UME			O Christmas Tree: A Bluegrass Collection For The Holidays
12	12	25	VARIOUS ARTISTS ROUNDER 610499/UME			O Sister! The Women's Bluegrass Collection
13	13	14	VARIOUS ARTISTS ROUNDER 610506/UME			O Sister 2: A Women's Bluegrass Collection
14	15	16	SOUNDTRACK VANGUARD 73586			Songcatcher
15	NEW	1	VARIOUS ARTISTS AUDIUM 8162/KOCH			Christmas Grass-A Celebration Of Christmas, Bluegrass Style

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

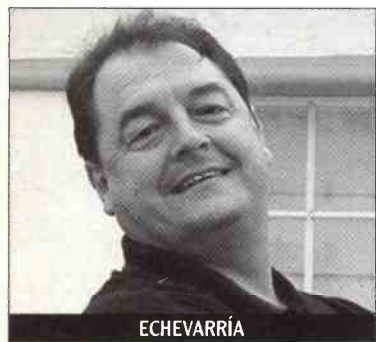
DECEMBER 28 2002 Billboard® TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan			Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	5 Weeks At Number 1	
1	1	3	PICTURE UNIVERSAL SOUTH 172274			Kid Rock Featuring Allison Moorer
2	2	19	LONG TIME GONE MONUMENT 79790/CRG			Dixie Chicks
3	3	8	BEAUTIFUL GOODBYE CAPITOL 77816			Jennifer Hanson
4	4	62	GOD BLESS THE USA CURB 73128			Lee Greenwood
5	5	122	CAN'T FIGHT THE MOONLIGHT ● CURB 73116			LeAnn Rimes
6	6	64	HOW DO I LIVE ▲ ³ CURB 73022			LeAnn Rimes
7	8	31	THE IMPOSSIBLE UNIVERSAL SOUTH 172241			Joe Nichols
8	7	5	THE LUCKIEST MAN IN THE WORLD WARNER BROS. 16690/WRN			Neal McCoy
9	10	22	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD			Aaron Tippin
10	—	96	THE WAY YOU LOVE ME WARNER BROS. 16918/WRN			Faith Hill

Mixed Year For Latin: Regional Mexican Strong, Piracy Growing

Piracy notwithstanding, it was a lively year on the charts, which began and ended with two new female acts—Pilar Montenegro and Las Ketchup—atop the *Billboard* Hot Latin Tracks chart and *Billboard* Top Latin Albums chart, respectively.

First up was “Quitame Ese Hombre” (Take That Man Away From Me), a track penned by Jorge Luis Piloto and produced by Rudy Pérez (see story, page 21), who also worked on Jennifer Peña’s “El Dolor de Tu Presencia.”



ECHAVARRÍA

It’s gratifying to see commitment from labels toward developing new acts instead of capitalizing on the established—which is much easier to do.

Montenegro’s career, for example, faltered late last year, when her first single floundered on radio and returns of her album started pouring in. Univision retaliated with a forceful push on “Quitame,” which helped land Montenegro’s album in the *Billboard* year-end top 20. Other newcomers did well, notably Sony’s Sin Bandera and Juanes. The push the latter had from his multiple Latin Grammy Awards nominations landed him in the year-end top 10.

Universal Music Latino president John Echevarría says, “Rather than think if an album is going to do well or not, we concentrate on what we have. We certainly tried [with the new

Juanes album]. We thought we had a valuable artist, and we did everything possible to bring him to light.”

Another chart newcomer, Alexandre Pires, was the *Billboard* Hot Latin Tracks artist of the year, thanks to three hit singles. “He’s a phenomenon,” BMG U.S. Latin GM Adrian Pose says. “I attribute his success to his voice, which is different, and to the fact that he sings from the heart. People needed to hear a different voice.” Next year, people will hear a different sound as well, as Pires co-writes—with Alejandro Sanz, among others—his upcoming album.

At year’s end, another Univision act—debut group Area 305—was rapidly gaining airplay, as was Warner’s Bacilos. Both groups boast a sound that is acoustic-based, as well as members who are instrumentalists and writers. This jives with what label heads are increasingly saying: that they want acts they can take far in all spectrums, from publishing to performance.

Univision Music Group president/CEO José Béhar says, “Our success and the extent of that success is because of the support we’ve had at radio, the support we’ve had at retail, and great A&R, great artists.”

PRODUCER/LABEL ALLIANCES

In order to improve that A&R function, Univision created a joint-venture label with *Billboard* Hot Latin Tracks producer of the year Rudy Pérez. The label, RPE (which stands for Rudy Pérez Enterprises), is behind the development of Area

305. And earlier in the year, EMI Latin joined forces with A.B. Quintanilla III and Cruz Martínez to create King of Bling, Sony Discos joined with Adolfo and Omar Valenzuela from Twins Enterprises, and Universal allied with Omar Alfanno for Alfanno Music. The aim is to cap-

mostly acquisitions, specifically through Disa—which was a solid label—and Univision, which has established success out of the box with their radio hits,” says UMVD VP of Latin sales and marketing Gustavo López.

Aside from the acquisitions (after all, Univision could have gone with different distribution), UMVD has a dedicated staff separate from the label, and in the past 18 months, the company has doubled its Latin field staff—not to take orders, Lopez says, but to “market records,” with renewed emphasis placed on developing markets.

Despite losing ground in pop and regional Mexican, Sony was still the overall No. 1 label, topping the year-end Top Latin Albums label and imprint charts, as well as leading by far in the tropical charts, thanks in great part to Marc Anthony’s *Libre*, the Top Latin Albums title of the year.

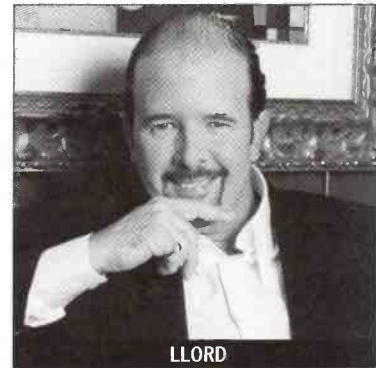
“The biggest challenge is to connect with what young people are looking for in artists and music, what reflects their life, and what’s happening in their social sphere,” says Sony Discos chairman/CEO Oscar Llord, whose top-charting acts this year included Las Ketchup and Shakira, as well as a stable of salsa acts from Victor Manuelle to Gilberto Santa Rosa. In light of the music-industry crisis, however, Llord is seeking to expand Discos’ reach in the new year.

“I believe there’s a light steering ahead for the companies who can shed the skin of conventional business models and embrace the full entertainment company concept quickly and effectively,” he said. Sony, of course, was the label that made Las Ketchup’s “Aserejé/The Ketchup Song” a worldwide hit. Not since “Macarena” has a Latin track gained so much attention. The difference is that “Aserejé” is witty, well-crafted, and fun. If the chorus is just nonsense, we would all have liked to be this clever.

THE PIRACY PLAGUE

How many times can you say piracy? Not enough to justify the losses in sales attributable to a growing problem in the U.S. While the focus of Latin music has been physical piracy, increasing harm is being done by Internet downloading as well. Labels and retailers have been responding with a variety of measures, from lowering CD prices to offering bonuses with purchases (DVDs and gifts, from pocket watches to key chains, among them). Labels are clamoring for more inter-

vention from law enforcement, but a much-heralded pan-label West Coast alliance created to fight piracy in the streets has not progressed. In the meantime, gradual downsizing at most labels was par for the course during the year.



LLORD

Just when you thought all those tales of payola on Latin radio were getting so boring (after all, no one ever has anything to say on the record), along comes the *Miami Herald*, which plops the whole ball of wax on a lengthy page one story. True, no bigwigs were quoted; after all, “see no evil” is the mantra with this topic. But now, the truth is out there: You gotta pay to get played.

THE TOP STORIES

- The Univision Music Group fully acquires Fonovisa Records, the leading U.S. indie Latin music label.
- Univision Communications announces it will fully acquire radio network Hispanic Broadcasting Corp. (HBC), with approval expected by year’s end.
- The success of TV/music reality shows *Operación Triunfo*, *Popstars*, and *La Academia*, among others, changes the face of Latin A&R and translates to region-wide sales.
- Latin American sales plunge as piracy continues to erode the marketplace.
- Shipments of Latin music in the U.S. plunge 26%, according to mid-year Recording Industry Assn. of America numbers.
- The Latin Academy of Recording Arts and Sciences elects a board of trustees in a move toward autonomy.
- Prominent Latin music producers partner with majors in joint-venture label deals.
- MTV Latin America hosts its first MTV Video Music Awards in Miami.
- Mexico hosts its first national music awards, the Oye! Awards.
- The Mexican congress votes for an amendment that makes piracy organized crime.

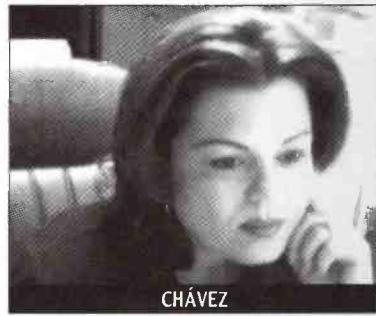
Latin Notas

by Leila Cobo

★ 2002 IN REVIEW ★

italize on producers’ contact with talent at a time in which risky ventures are harder to undertake.

The healthiest segment of the Latin market—regional Mexican—yielded hit albums by Los Temerarios, Into-



CHÁVEZ

cable, and Vicente Fernández, among others. Top dubs went to upstart Univision—which crowned the *Billboard* Top Latin Albums labels chart (followed by its own Fonovisa)—and to Disa (50% owned by Univision), which topped the imprints chart. Fonovisa, which was floundering last year in a sea of changes, has undergone a total reorganization that is already yielding results (witness the excellent marketing campaign behind Los Tigres del Norte’s latest album).

For Disa, the benefits gained from exposure on Univision and distribution on Universal Music and Video Distribution (UMVD) has been tremendous, according to executive/owner Patricia Chávez, who also credits the label’s very direct focus on regional Mexican. “It all has to do with the quality of our acts,” Chávez says. “We’re 100% a regional Mexican company, and that’s how we plan to continue. Our music is directed toward Latinos. And the U.S. is growing immensely, and logically, Disa is growing too in this market.”

In fact, Disa, Univision, and Fonovisa are growing at such a fast clip that their product carried UMVD to lead the year-end *Billboard* Top Latin Albums distributors chart. “Clearly, it’s been

THE CHART-TOPPERS

Following is a chronological list of albums that reached No. 1 on the *Billboard* Top Latin Albums chart for the 2002 calendar year. The number of weeks each title spent at No. 1 is in parentheses. Titles that debuted at No. 1 are listed in bold type.

- Libre*, Marc Anthony, Columbia/Sony Discos (10).**
- MTV Unplugged*, Alejandro Sanz, Warner Music Latina (2).
- Amor Secreto*, Luis Fonsi, Universal Latino (2).**
- Las 30 Cumbias Más Pegadas*, various artists, Univision (1).
- Grandes Exitos*, Chayanne, Sony Discos (2).
- Sueños*, Intocable, EMI Latin (4).**
- Historia Musical*, Los Temerarios, Disa/Univision (1).
- Thalía*, Thalía, EMI Latin (5).**
- Una Lágrima No Basta*, Los Temerarios, AFG Sigma/Fonovisa (7).**
- No Me Se Rajar*, Banda el Recodo, Fonovisa (1).
- Revolución de Amor*, Maná, Warner Latina (4).**
- Quizás*, Enrique Iglesias, Universal Latino (4).**
- Las Ketchup*, Las Ketchup, Shaketown/Columbia/Sony Discos (6).
- La Reina del Sur*, Los Tigres del Norte, Fonovisa (2).
- Grandes Exitos*, Shakira, Sony Discos (1).**



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Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1			6 Weeks At Number 1						
1	1	1	16	LAS KETCHUP ^{△2} SHAKETOWN/COLUMBIA 86980/SONY DISCOS (11.98 EQ CD) [M]	Las Ketchup	1	49	45	57	3	PEDRO INFANTE/RAMON AYALA FREDDIE/WEAMEX 49255/WARNER LATINA (11.98 CD)	Dos Voces Unidas Por Primera Vez	45
2	2	2	6	SHAKIRA [△] SONY DISCOS 87611 (11.98 EQ CD)	Grandes Exitos	1	50	58	—	2	ELVIS CRESPO SONY DISCOS 87663 (14.98 EQ CD)	Greatest Hits	50
3	3	4	3	RICARDO ARJONA SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3	51	49	59	5	ROCIO DURCAL ARIOLA 96610/BMG LATIN (13.98 CD)	En Concierto: Inolvidable	48
4	4	3	8	LOS TIGRES DEL NORTE FONOVISA 50686 (14.98 CD)	La Reina Del Sur	1	52	65	—	2	VARIOUS ARTISTS J&N 87551/SONY DISCOS (14.98 EQ CD)	Salsahits 2003	52
5	6	8	30	JUANES [△] SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2	53	55	44	37	VICENTE FERNANDEZ [○] SONY DISCOS 84282 (10.98 EQ/15.98) [M]	Historia De Un Idolito Vol. 2	2
				GREATEST GAINER									
6	14	23	4	ALEJANDRO FERNANDEZ SONY DISCOS 84953 (11.98 EQ CD) [M]	Bellas Artes En Vivo: 100 Anos De Musica Mexicana	6	54	75	—	8	CHUY VEGA UNIVISION 310078/UG (9.98/13.98) [M]	Mas De Lo Que Merecias	13
7	5	—	2	LOS BUKIS FONOVISA 0691 (14.98 CD) [M]	30 Inolvidables	5	55	RE-ENTRY	54		MARC ANTHONY [●] COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1
8	9	9	9	LUIS MIGUEL WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	3	56	60	61	5	JOAN SEBASTIAN & PEPE AGUILAR MUSART 2804/BALBOA (7.98/12.98)	Los Grandes	45
9	7	6	13	ENRIQUE IGLESIAS [●] UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	1	57	63	55	14	VARIOUS ARTISTS GRAMMY 49152/WARNER LATINA (10.98/18.98)	2002 Latin Grammy Nominees	5
10	8	5	7	KUMBIA KINGS EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3	58	50	—	2	PESADO WEAMEX 49501/WARNER LATINA (10.98 CD)	Pesado Mix	50
11	12	10	11	SELENA EMI LATIN 42096 (16.98 CD)	Ones	4	59	70	—	2	VARIOUS ARTISTS J&N 87550/SONY DISCOS (14.98 EQ CD)	Merenhits 2003	59
12	11	11	17	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1	60	62	45	25	VARIOUS ARTISTS [○] LIDERES 950415 (7.98/13.98)	15 Postales De Amor	11
13	13	12	5	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98) [M]	Soy Asi	12	61	RE-ENTRY	56		CARLOS VIVES EMI LATIN 35956 (9.98/15.98) [M]	Dejame Entrar	1
14	10	7	3	VICENTE FERNANDEZ SONY DISCOS 87589 (17.98 EQ CD)	35 Aniversario...Lo Mejor De Lara	7	62	69	—	35	INTOCABLE [△] EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1
15	20	17	2	INDUSTRIA DEL AMOR UNIVISION 310093/UG (14.98 CD) [M]	30 Inolvidables	15	63	68	58	94	A.B. QUINTANILLA Y LOS KUMBIA KINGS [●] EMI LATIN 29745 (9.98/14.98)	Shhh!	1
16	18	16	6	VARIOUS ARTISTS UNIVISION 310090/UG (11.98/15.98)	Arcoiris Musical Mexicano Vol. 2	11	64	51	53	6	PANCHO BARRAZA MUSART 2713/BALBOA (5.98 CD)	Las Romanticas De Pancho Barraza	41
17	19	18	8	JAGUARES [○] RCA 96856/BMG LATIN (14.98 CD)	El Primer Instinto	2	65	54	51	32	LOS TEMERARIOS DISA 727024/UG (8.98/13.98)	Historia Musical	1
18	23	19	3	INDIA SONY DISCOS 87454 (16.98 EQ CD)	Latin Songbird: Mi Alma Y Corazon	18	66	56	50	4	LOS ORIGINALES/LOS RAZOS EMI LATIN 43197 (8.98/12.98)	La Revancha!	47
19	27	54	4	EL CHICHICUILOTE LIDERES 950466 (7.98/13.98)	La Fiesta Del Chichicuilote	19	67	61	43	20	LOS ACOSTA DISA 727026/UG (8.98/13.98) [M]	Historia Musical: 30 Pegaditas	8
20	17	25	7	BELINDA ARIOLA 92579/BMG LATIN (9.98 CD)	Silvana: Complices Al Rescate	15	68	NEW	1		VARIOUS ARTISTS MOCK & ROLL 87635/SONY DISCOS (12.98 EQ CD)	Solo Exitos Underground 2003	68
21	22	13	25	LOS TEMERARIOS AFG SIGMA 0529/FONOVISA (10.98/16.98)	Una Lagrima No Basta	1	69	57	65	21	LOS TUCANES DE TIJUANA [○] UNIVERSAL LATINO 018816 (8.98/13.98) [M]	Jugo A La Vida	10
22	21	14	4	OLGA TANON WARNER LATINA 49393 (16.98 CD) [M]	Sobrevivir	11	70	25	—	2	QUISILLOS DE ARTURO MACIAS MUSART 12949/BALBOA (12.98 CD)	No Voy A Llorar	25
23	15	15	4	EDNITA NAZARIO SONY DISCOS 87649 (16.98 EQ CD) [M]	Acustico Vol. 2	2	71	59	47	25	VARIOUS ARTISTS DISA 724040/UG (7.98/13.98)	La Hora Sonidera	8
24	24	22	6	HECTOR & TITO VI 450571/UG (14.98 CD) [M]	A La Reconquista	9	72	71	56	45	VARIOUS ARTISTS DISA 727015/UG (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1
				PACESETTER									
25	33	32	4	VARIOUS ARTISTS J&N 87552/SONY DISCOS (13.98 EQ CD)	Bachatahits 2003	25	73	74	75	41	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98) [M]	Confesiones...	8
26	26	21	13	LIBERACION DISA 727029/UG (8.98/13.98) [M]	Historia Musical	7	74	RE-ENTRY	25		CELIA CRUZ SONY DISCOS 84972 (10.98 EQ/16.98) [M]	La Negra Tiene Tumbao	17
27	28	27	4	PALOMO DISA 727032/UG (8.98/13.98)	Situaciones	21	75	RE-ENTRY	54		ALEJANDRO SANZ [△] WARNER LATINA 41541 (10.98/17.98) [M]	MTV Unplugged	1
28	29	20	18	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98) [M]	Perdoname Mi Amor	2							
29	34	36	76	MARCO ANTONIO SOLIS [●] FONOVISA 0527 (10.98/16.98) [M]	Mas De Mi Alma	1							
30	16	24	7	BELINDA ARIOLA 92568/BMG LATIN (9.98 CD)	Mariana: Complices Al Rescate	16							
31	32	28	30	THALIA [△] EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1							
32	36	30	39	CHAYANNE [△] SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1							
33	30	26	21	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2							
34	35	31	27	JENNIFER PENA [△] UNIVISION 310053/UG (9.98/13.98) [M]	Libre	2							
				HOT SHOT DEBUT									
35	NEW	1		LIMI-T 21 EMI LATIN 43125 (13.98 CD)	El Grupo Del Pueblo	35							
36	31	34	14	CRISTIAN ARIOLA 95787/BMG LATIN (16.98 CD) [M]	Grandes Hits	13							
37	39	29	8	LA ONDA EMI LATIN 39099 (8.98/12.98)	A Toda Onda	29							
38	42	38	4	VARIOUS ARTISTS UNIVERSAL LATINO 069842 (16.98 CD)	Radio Hits...Es Musica Vol. 2	36							
39	43	41	38	SIN BANDERA [○] SONY DISCOS 84806 (16.98 EQ CD) [M]	Sin Bandera	12							
40	40	37	12	LUPILLO RIVERA [△] SONY DISCOS 87537 (8.98 EQ/13.98) [M]	Amorcito Corazon	4							
41	37	35	15	GILBERTO SANTA ROSA [○] SONY DISCOS 84781 (6.98 EQ/16.98) [M]	Viceversa	2							
42	44	46	5	THE LATIN ALL-STARS ST. CLAIR 6462 (8.98 CD)	Exitos Latinos: Latin Hits	42							
43	47	49	23	SOUNDTRACK SONY DISCOS 84951 (15.98 EQ CD)	El Clon	19							
44	41	33	7	VICTOR MANUELLE SONY DISCOS 84663 (16.98 EQ CD)	Le Preguntaba A La Luna	12							
45	48	42	10	LOS ANGELES DE CHARLY FONOVISA 50655 (9.98/13.98) [M]	Bonita Mujer	10							
46	53	—	2	VARIOUS ARTISTS SONY DISCOS 49473/WARNER LATINA (17.98 CD)	No. 1: Un Ano De Exitos Vol. 3	46							
47	46	52	8	LOS RAZOS RCA 96788/BMG LATIN (12.98 CD) [M]	Dandole Vuelo A La Hilacha	12							
48	38	48	12	RUBEN BLADES COLUMBIA 84625/SONY DISCOS (6.98 EQ/16.98)	Mundo	37							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LAS KETCHUP LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)	1 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	1 LOS TIGRES DEL NORTE LA REINA DEL SUR (FONOVISA)
2 SHAKIRA GRANDES EXITOS (SONY DISCOS)	2 VARIOS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	2 ALEJANDRO FERNANDEZ BELLAS ARTES EN VIVO: 100 ANOS DE MUSICA MEXICANA (SONY DISCOS)
3 RICARDO ARJONA SANTO PECADO (SONY DISCOS)	3 LIMI-T 21 EL GRUPO DEL PUEBLO (EMI LATIN)	3 LOS BUKIS 30 INOLVIDABLES (FONOVISA)
4 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	4 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	4 LIMITE SOY ASI (UNIVERSAL LATINO)
5 LUIS MIGUEL MIS BOLEROS FAVORITOS (WARNER LATINA)	5 VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)	5 VICENTE FERNANDEZ 35 ANIVERSARIO...LO MEJOR DE LARA (SONY DISCOS)
6 ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	6 RUBEN BLADES MUNDO (COLUMBIA/SONY DISCOS)	6 INDUSTRIA DEL AMOR 30 INOLVIDABLES (UNIVISION/UG)
7 KUMBIA KINGS ALL MIXED UP: LOS REMIXES (EMI LATIN)	7 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	7 VARIOS ARTISTS ARCOIRIS MUSICAL MEXICANO VOL. 2 (UNIVISION/UG)
8 SELENA ONES (EMI LATIN)	8 VARIOS ARTISTS SALSAS HITS 2003 (J&N/SONY DISCOS)	8 EL CHICHICUILOTE LA FIESTA DEL CHICHICUILOTE (LIDERES)
9 MANA REVOLUCION DE AMOR (WARNER LATINA)	9 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	9 LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA)
10 JAGUARES EL PRIMER INSTINTO (RCA/BMG LATIN)	10 VARIOS ARTISTS MERENHITS 2003 (J&N/SONY DISCOS)	10 LIBERACION HISTORIA MUSICAL (DISA/UG)
11 BELINDA SILVANA: COMPLICES AL RESCATE (ARIOLA/BMG LATIN)	11 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	11 PALOMO SITUACIONES (DISA/UG)
12 OLGA TANON SOBREVIVIR (WARNER LATINA)	12 VARIOS ARTISTS SOLO EXITOS UNDERGROUND 2003 (MOCK & ROLL/SONY DISCOS)	12 CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA)
13 EDNITA NAZARIO ACUSTICO VOL. 2 (SONY DISCOS)	13 MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)	13 BELINDA MARIANA: COMPLICES AL RESCATE (ARIOLA/BMG LATIN)
14 HECTOR & TITO A LA RECONQUISTA (VI/UG)	14 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	14 VARIOS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)
15 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	15 SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADPOE/AG)	15 JENNIFER PENA LIBRE (UNIVISION/UG)
16 THALIA THALIA (EMI LATIN)	16 CELIA CRUZ HITS MIX (SONY DISCOS)	16 LA ONDA A TODA ONDA (EMI LATIN)
17 CHAYANNE GRANDES EXITOS (SONY DISCOS)	17 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	17 LUPILLO RIVERA AMORCITO CORAZON (SONY DISCOS)
18 CRISTIAN GRANDES HITS (ARIOLA/BMG LATIN)	18 JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)	18 LOS ANGELES DE CHARLY BONITA MUJER (FONOVISA)
19 VARIOS ARTISTS RADIO HITS...ES MUSICA VOL. 2 (UNIVERSAL LATINO)	19 LUIS & MDON VACILON 69 (J&N)	19 LOS RAZOS DANDOLE VUELO A LA HILACHA (RCA/BMG LATIN)
20 SIN BANDERA SIN BANDERA (SONY DISCOS)	20 JOSEPH FONSECA ESCUCHEME (KAREN/UNIVERSAL LATINO)	20 PEDRO INFANTE/RAMON AYALA DOS VOCES UNIDAS POR PRIMERA VEZ (FREDDIE/WEAMEX/WARNER LATINA)

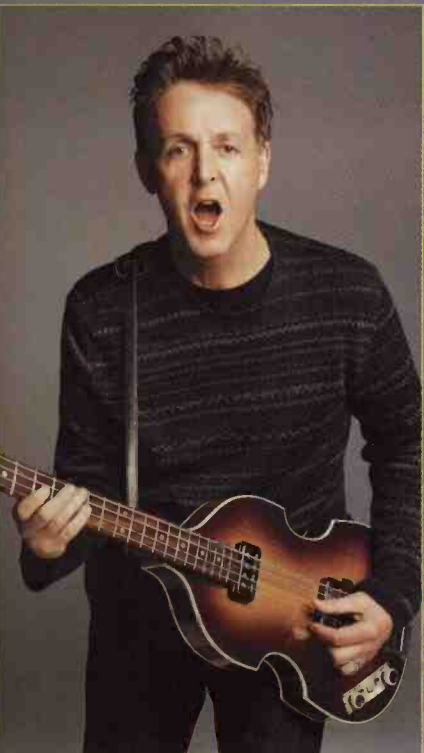
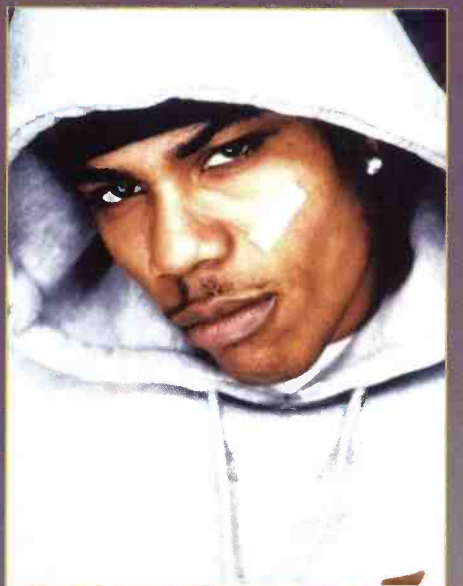
● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). ▲ Certification for net shipment of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



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More Than 200 Charts:
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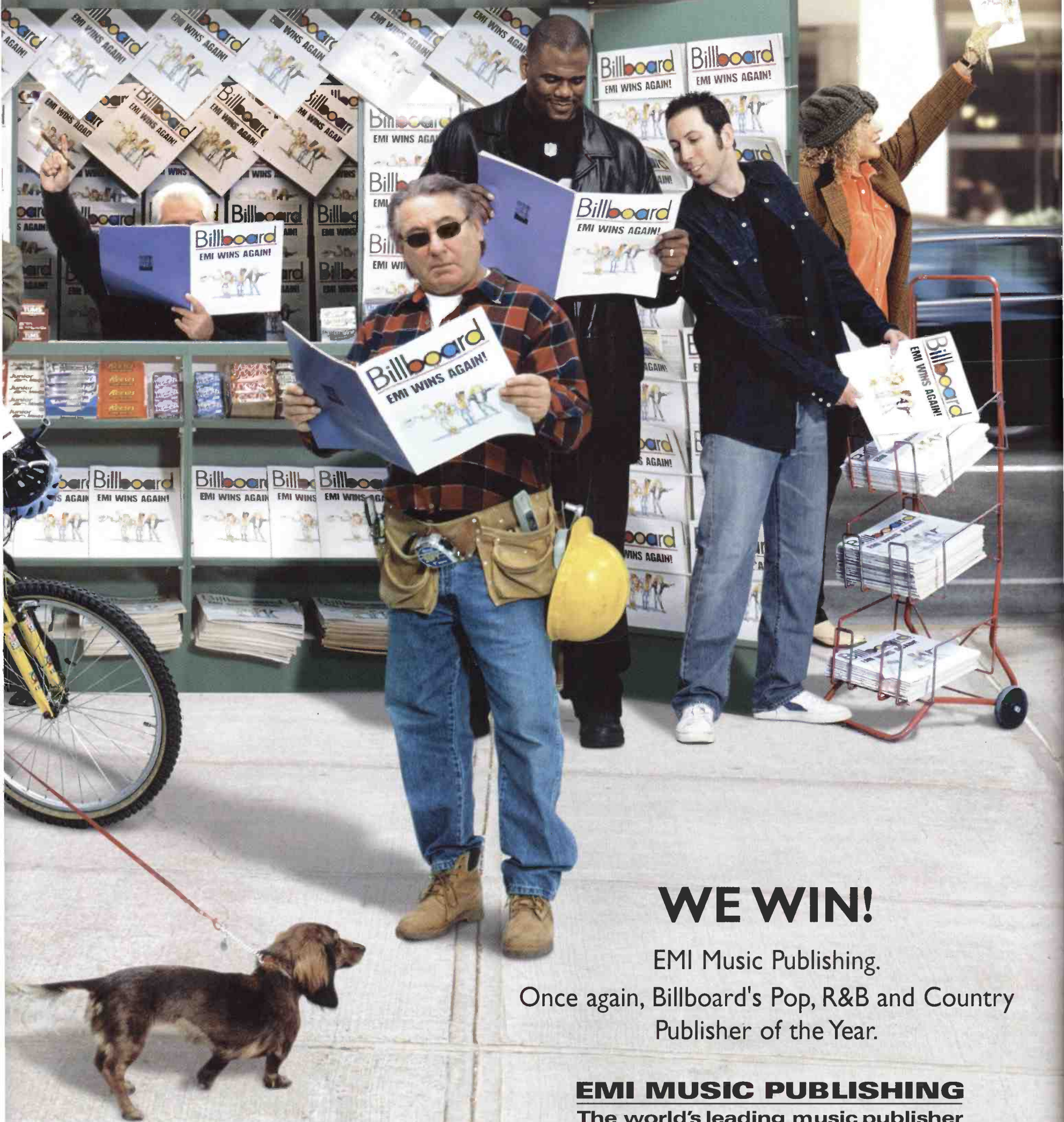
CLOCKWISE FROM TOP LEFT: ASHANTI, DIXIE CHICKS, AVRIL LAVIGNE, NELLY, ROLLING STONES, THE THEATRE AT ARROWHEAD POND OF ANAHEIM, PAUL MCCARTNEY, NICKELBACK

NEWSSTAND



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Top Artist of the Year: Nelly

THE YEAR IN CHARTS

BY FRED BRONSON

Every year, Billboard's recap of the year in music brings some surprises, and this year there are two. The first is that, in a year where American hip-hop artists were so dominant, the No. 1 song on The Billboard Hot 100 summary is by a Canadian rock band. The second is that only one artist in the top 10 of the year has been in the annual top 10 before. Half of the top-10 tracks are by an act making a first appearance on the Hot 100.

For the second year in a row, a male rock group has the No. 1 song of the year. Nickelback takes top honors with "How You Remind Me" (Roadrunner), a song that spent four weeks at No. 1. That was far from the longest reign in the chart year, but the song was in the top 10 for 22 weeks and had a slow descent before disappearing after a 49-week run. When Lifehouse had the No. 1 song of 2001 with "Hanging by a Moment," it was the first male rock outfit to have the top song on an annual recap since 1988, when Chicago dominated with "Look Away."

On the album side, Eminem is the first solo artist to have the No. 1 title of the year since 1996, when *Jagged Little Pill* by Alanis Morissette led the list. Eminem is the first solo male artist to have the No. 1 album of the year in a decade: The last male artist to do so was Garth Brooks, who topped the 1992 recap with *Ropin' the Wind*. The Web/Aftermath release *The Eminem Show* is the rapper's best showing on an annual recap; in 2000, *The Marshall Mathers LP* ranked third for the year. Here's a closer look at the top formats:

It's déjà vu all over again on the recap of the Hot 100. Aside from Nickelback succeeding Lifehouse in pole position, the runner-up song of 2002 is by a new female artist having a breakthrough single, just like in 2001. Last year it was Alicia

Continued on page YE-8



WARNER MUSIC LATINA



Billboard Latin Pop Label of the Year
Top Latin Pop Album Artists
Top Latin Pop Albums
Top Latin Pop Album Imprints
Top Latin Pop Album Labels



WARNER MUSIC
LATINA

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THE YEAR IN MUSIC 2002

YEAR IN CHARTS

Continued from page YE-6

Keys at No. 2 with "Fallin'," and this year it's Ashanti with "Foolish" (Murder Inc./AJM). Last year's No. 3 song, Janet's "All For You," had a seven-week reign; so did Nelly's "Hot in Herre" (Fo' Reel/Universal), this year's third-ranked hit.

Nickelback is the first Canadian act to top the Hot 100 annual tally since 1991, when Bryan Adams was No. 1 for the year with "(Everything I Do) I Do It for You." The triumph of "How You Remind Me" brings to an end the four-year streak of U.S. artists topping the year-end summaries. Next, Cher, Faith Hill and Lifehouse had the top tunes of 1998-2001. Before that, Spain's Los del Rio and the U.K.'s Elton John were No. 1 in 1996 and 1997, respectively.

The two artists who domi-



Nickelback

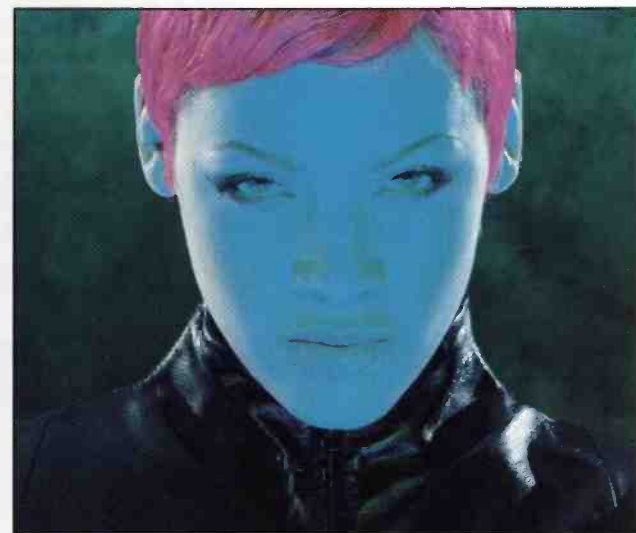
Kelly Clarkson was voted by the public as the winner of the TV series *American Idol*. RCA rushed her single into stores, and "A Moment Like This" easily tops the Hot 100 Singles Sales recap. Instead of dropping like a stone when sales declined, her song remained high on the Hot 100 as airplay increased over a period of weeks. Youthful newcomers B2K have the second-best-selling single of the year with "Uh Huh" (Epic), and Mr. Cheeks ranks third with "Lights, Camera, Action!" (Universal). The events of Sept. 11, 2001, continued to reverberate into 2002, allowing Whitney Houston's "The Star Spangled Banner" (Arista) to rank ninth for the year and Lee Greenwood's "God Bless the U.S.A." to place 11th. The Hot 100 Airplay recap bears great resemblance to the Hot 100 summary, with an identical top four. For the first time in



Cher



Pharrell Williams



Pink

nated pole position on the Hot 100 for most of 2002 each have two songs in the year-end top 10. Aside from her second-place finish with "Foolish," Ashanti ranks No. 7 as Fat Joe's featured guest on "What's Luv?" (Terror Squad/Atlantic). Nelly is No. 3 with his first chart-topper, "Hot in Herre" (Fo' Reel/Universal), and No. 4 with his second No. 1 hit, "Dilemma," which features Kelly Rowland. It's the first time since 2000 that two artists have two hits apiece in the annual top 10, but only if you stretch a point. That year, Santana featuring Rob Thomas was No. 2 with "Smooth," and Santana featuring the Product G&B was No. 3 with "Maria Maria." At No. 9, matchbox twenty, including Thomas, charted with "Bent." It's also the first time since 2000 that one artist has two songs in the top five. That year, Santana was No. 2 with "Smooth" and No. 3 with "Maria Maria." This time, Nelly holds down two consecutive positions, at No. 3 and No. 4.

The only artist in the 2002 year-end top 10 to repeat

from a previous year is Usher. "U Got It Bad" (Arista) is No. 8, one slot higher than the position achieved by his "Nice & Slow" in 1998. The year 2002 was a good one for new female artists. Aside from Ashanti, Vanessa Carlton, Avril Lavigne and Michelle Branch also had success on the Hot 100. Carlton has the No. 9 song of the year with her first single, "A Thousand Miles" (A&M/Interscope). Lavigne comes in at No. 13 with "Complicated" (Arista), and Branch is No. 23 with "All You Wanted" (Maverick/Warner Bros.). Despite the success of these women, only two of the top-10 hits of the year are by exclusively female acts (and two more feature women as guest performers). In 2001, half of the top 10 was by exclusively female acts, with one additional co-ed title.

Sales and airplay continue to be two different worlds, as what consumers purchase and what radio stations play have little convergence. One exception is the best-selling single of 2002. At the beginning of the summer; she was unknown, but, just after Labor Day, Texas-born

four years, the No. 1 Hot 100 act is not a girl group. Between them, Destiny's Child and TLC have owned first place since 1999. But there's nary a girl group among the top 30 artists of 2002. Ashanti comes in first, followed by Nelly and Usher. That makes Ashanti the top female, followed by Pink and Mary J. Blige. That's a completely different top three from 2001. Nelly is second among all artists, and thus the top male artist, followed by Usher and Ja Rule. Last year, Ja Rule was first, and Nelly was second (followed by Shaggy). The top group is Nickelback, followed by Puddle of Mudd and Creed.

The top Hot 100 producers for the second consecutive year are the Neptunes, responsible for 18 hits, five more than their closest competitor. The duo's biggest 2002 successes include Nelly's "Hot in Herre," LL Cool J's "Luv U Better" and Justin Timberlake's "Like I Love You." Murder Inc. founder Irv Gotti seemed to own the top two slots on the chart for weeks on end; he is the No. 2 producer of the year based on 12 hits. Timbaland, a.k.a. Timothy Mosley, repeats from last year in third place.

The top Hot 100 writers are Pharrell Williams and Chad Hugo of the Neptunes, and Chad Kroeger. None were in the top three last year or even the top 10. The top two publishers are both EMI-owned: EMI April and

Continued on page YE-10

This year's annual Critics' Choice poll, in which the Billboard staff picks its favorite albums of the year, will appear exclusively online as part of Billboard.com's Year In Music special section.

FOR YOUR CONSIDERATION



BEST ORIGINAL SCORE

Alan Silvestri

BEST ORIGINAL SONG

“Hawaiian Roller Coaster Ride”

Written by

Alan Silvestri and Mark Keali'i Ho'omalu

Disney's
Lilo & Stitch

THE YEAR IN MUSIC 2002

YEAR IN CHARTS

Continued from page YE-8

EMI Blackwood, finishing in the same order as they did in 2001. That makes EMI Music the No. 1 publishing corporation again.

The No. 1 Hot 100 imprint is Arista, stealing the crown from Columbia, which was No. 1 in 2000 and 2001. IDJMG is the No. 1 label. Like the Hot 100 recap, the year-end album top 10 only includes one artist who was in last year's top 10. Nelly's *Country Grammar* was the No. 10 album of 2001; he ranks No. 3 in 2002 with *Nellyville* (Fo' Reel/Universal). There is a franchise that repeats: *Now 8* is No. 9. Last year, *Now 5* was No. 4. One of these years, they'll place in the same number as the title of the album. Last year's top soundtrack is also this year's top soundtrack, with a major difference. In 2001, *O Brother, Where Art Thou?* (Lost Highway/Mercury) was No. 23, and in 2002 it is No. 6. It's the highest-ranking soundtrack on this annual recap since 1998, when *Titanic* was No. 1. While he didn't finish in the top 10, Elvis Presley is included on the album recap of 2002, for the first time since 1973, when *Aloha From Hawaii Via Satellite* was the No. 28 album of the year. *Elvis: 30 #1 Hits* (RCA) ranks No. 36 for 2002. It's not as high as the Beatles' *1*, which was the No. 1 album of 2001, but it's still nice to have Elvis back on the list. He's just eight rungs higher than Pink Floyd, No. 44 with *Echoes—The Best of Pink Floyd* (Capitol).

The top Billboard 200 artist is Eminem, followed by Creed and Nelly. After Eminem and Nelly, the third-placed male artist is Ludacris. The top solo females are Pink, Britney Spears and Shakira. Following Creed and Linkin Park on the list of top groups is Nickelback. The label champs are all repeats from 2001. The top imprint is Columbia, the leading label is Interscope, and the No. 1 distributor is Universal.

Combining the Hot 100 and the Billboard 200, Nelly is the No. 1 artist, followed by Ashanti and Eminem. The top groups are Creed, Nickelback and Linkin Park. Epic is the top combined imprint and Interscope the No. 1 label.

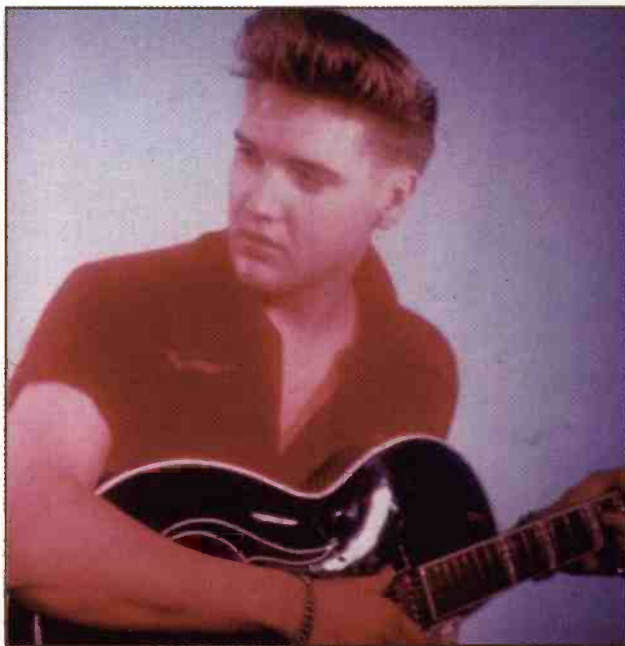
THE YEAR IN R&B/HIP-HOP

Is it a coincidence, or a surefire way to be successful? You decide. The top five artists on the recap of the Hot R&B/Hip-Hop Singles & Tracks chart and the top five artists on the recap of the Top R&B/Hip-Hop Albums chart all share something in common: They go by one name. The year 2002 found hip-hop, rap and R&B moving more and more into the mainstream, with top-40 radio resembling R&B radio more than ever before. There are still genre hits that don't cross over, but they are rare.

A newcomer on the Hot 100, Ashanti made her R&B chart debut in 2001, when she guest-starred on Big Pun's "How We Roll." So, while she's not technically a new artist, she still had extraordinary success, with six songs in the top-40 portion of the annual summary, including the No. 1 song of 2002, "Foolish." It's the first instance anyone can find of an artist placing six songs in the top 40 of an annual R&B recap. After "Foolish," Ashanti is No. 7 as a featured artist on Ja Rule's "Always on Time" (Murder, Inc./Def Jam). She's also a guest on



Nelly



Elvis Presley

Fat Joe's "What's Luv?" at No. 17. Her solo titles "Baby" and "Happy" are Nos. 32 and 40, respectively. She is also among the featured artists on "Down 4 U" at No. 38.

The artists in second, third and fourth place were all in the top 10 of 2001. For 2002, Usher is No. 2 with "U Don't Have to Call" (Arista). Last year, he was No. 6 with another U-turn, "U Remind Me." This year, Musiq is No. 3 with "Halfcrazy" (Def Soul); in 2001, when he was still known as Musiq Soulchild, he was also No. 3, with "Love." Nelly's 2002 hit "Hot in Herre" is No. 4 for the year, while "Dilemma," with Kelly Rowland, is No. 6. Last year, Nelly was also No. 4 for the year, as a special guest on the Jagged Edge hit "Where the Party At."

One notable name on this year's recap is Michael Jackson, No. 12 for 2002 with "Butterflies" (Epic). The last time a Michael Jackson song was this high on an annual summary was in 1983, when "Billie Jean" was the No. 2 song of the year and "The Girl Is Mine," his duet with Paul McCartney, was No. 6. Just as in pop, sales and airplay do not have a lot of overlap in R&B

and hip-hop. Newcomers B2K have the best-selling single of 2002 with "Uh Huh" (Epic), which didn't make the airplay list at all. On the overall recap, "Uh Huh" ranks No. 78. The airplay survey is closely aligned with the overall recap: The top eight titles are the same on both lists.

The most successful artist of 2002 on Hot R&B/Hip-Hop Singles & Tracks is Ashanti, with seven titles charted. Usher is second, and Nelly is third. Rounding out the top three male artists is Musiq; completing the top three females are Aaliyah and Faith Evans. The top group is Pharrell Williams of the production team known as the Neptunes. He moves up from third place last year. Timothy Mosley, the real name of Timbaland, is second for the second year running, and Chad Hugo is third. The top three producers are the same as on the Hot 100 recap, but in a different order. The Neptunes are still first, but Timbaland is second, and Irv Gotti is third. The Neptunes and Timbaland finished in that same order last year.

Epic is the top imprint, and the Island Def Jam Music Group is the leading label. EMI April and EMI Blackwood are the top two publishers, and EMI is the leading publishing corporation, all repeating their positions from 2001.

The Top R&B/Hip-Hop Albums chart has the same No. 1 as The Billboard 200: *The Eminem Show* leads the way. Rap prevails on this recap, as Ludacris is No. 2 with *Word of Mouf* (Disturbing tha Peace/Def Jam South), Nelly is No. 3 with *Nellyville*, Nas is No. 5 with *Stillmatic* (Ill Will/Columbia), Ja Rule is No. 6 with *Pain Is Love* (Murder Inc./Def Jam), and Busta Rhymes is No. 9 with *Genesis* (J). The only female in the top 10 is Ashanti, No. 3 with her eponymously titled debut.

As on the singles recap, Michael Jackson did well in 2002. *Invincible* made it into the top 10 at No. 8, Jackson's highest-ranked year-end album *Dangerous* was the No. 3 album of 1992. The top album artists are Eminem, Nelly and Ludacris. At No. 4, Ashanti is the top female, followed by Mary J. Blige and Alicia Keys. The top group is Big Tymers, followed by Nappy Roots and OutKast. Columbia is the top imprint, while Island Def Jam Music Group repeats as the top label and Universal repeats as the No. 1 distributing corporation.

Combining singles and albums, Ashanti is the No. 1 artist. Nelly, Usher and Ludacris are the next three. Rounding out the top three females are Aaliyah and Faith Evans. Epic is the top imprint and Island Def Jam Music Group the hottest label.

THE YEAR IN COUNTRY

It was a great year for Knoxville-born Kenny Chesney, who made his chart debut in 1993. Since that time, he's had five No. 1 hits, capped by the longest-running chart-topper of his career, "The Good Stuff" (BNA). That hit is the longest-running No. 1 of 2002, at seven weeks, and is the No. 1 song of the year. It's the first time Chesney has had the No. 1 song of the year, and it's his highest year-end placing since last year, when he ended up in third place with "Don't Happen Twice."

It was also a great year for a Georgia native who first appeared on the country charts in 1989. Since that

Continued on page YE-12

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TREASURE
PLANET

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BEST ORIGINAL SONG
"I'm Still Here (Jim's Theme)"
Written by
John Rzeznik

BEST ORIGINAL SCORE
James Newton Howard



FOR YOUR CONSIDERATION

THE YEAR IN MUSIC 2002

YEAR IN CHARTS

Continued from page YE-10

time, Alan Jackson has had 20 No. 1 hits on Hot Country Singles & Tracks, the most recent being the No. 2 song of 2002, "Drive (For Daddy Gene)" (Arista). Jackson has three titles in the top 40 songs of the year. "Drive" represents Jackson's highest ranking on an annual recap since 2000, when he had the No. 11 song of the year, "It Must Be Love."

This year, Chesney leads a list dominated by the men of country music. There is only one song by a female artist in the top 10: Martina McBride has the No. 9 hit, with "Blessed" (RCA). It's a downward trend for the distaff side: Last year, there were two songs by females in the top 10, and two years ago there were five.

Solo artists continue to be strong in country. The highest-ranked song of 2002 by a group is "Beautiful Mess" (Arista), No. 8 for Diamond Rio, with Rascal Flatts next up at No. 15 with "I'm Movin' On" (Lyric Street).

In a tight race, Toby Keith finishes as the No. 1 artist on the Singles & Tracks recap. Keith was second last year. Alan Jackson is second, followed by George Strait. The top females are Martina McBride, Sara Evans and Jo Dee Messina. The top duos or groups are Brooks & Dunn, Dixie Chicks and Rascal Flatts.

Last year's No. 1 songwriter takes that honor again: Alan Jackson, followed by Craig Wiseman and Tom Shapiro. Continuing its sweep of pop, R&B and country, the No. 1 publisher is EMI April, and the top publishing corporation is EMI Music, just like last year.

After slipping from second in 2000 to third in 2001, Dann Huff rebounds to become the No. 1 producer of 2002, followed by Keith Stegall and Billy Joe Walker, Jr. Repeating a win from 2001, Arista is the leading imprint and label.

For the third year running, LeAnn Rimes' "Can't Fight the Moonlight" (Curb) is among the year's best-selling singles. The *Coyote Ugly* song was No. 6 in 2000 and No. 1 for both 2001 and 2002. The sales chart is filled with songs influenced by the events of Sept. 11, 2001. Lee Greenwood is No. 2 with "God Bless the U.S.A." (Curb), Aaron Tippin is No. 3 with "When the Stars and Stripes and the Eagle Fly" (Lyric Street/Hollywood), and Ray Stevens is No. 5 with "Osama-Yo' Mama" (Curb). LeAnn Rimes is the No. 1 sales artist for the second year. Lee Greenwood is No. 2, and Aaron Tippin is No. 3. At No. 4, the Dixie Chicks are the top group on the sales recap. Curb encores as the No. 1 sales imprint, and this year it is also the leading label. As it was in 2000 and 2001, WEA is the top distributing corporation.

History is made on the country album summary. For the first time, a soundtrack is the No. 1 album of the year. Last year's No. 2 album, *O Brother, Where Art Thou?*, is No. 1 for 2002. Previously, the highest-ranking soundtrack on a year-end recap was *Hope Floats*, which ranked No. 4 for 1998.

The No. 2 album of the year is Garth Brooks' *Scarecrow* (Capitol). It's his best showing since *Double Live* was the No. 2 album of 1999.

Another historical note: For the first time, an Elvis Presley album is in the top 10 for the year. *Elvis: 30 #1 Hits* is No. 6. The No. 1 album artist of 2002 is Alan Jackson, his best showing since 1997, when he was the Top Country Artist—Male. Garth Brooks is second, his



Dixie Chicks



Dido

highest-ranking since he was No. 1 in 1998. Toby Keith is the third male artist on that list, at No. 3. The top females are Faith Hill, Martina McBride and Lee Ann Womack. The top group is the Dixie Chicks, followed by Rascal Flatts and Brooks & Dunn. Historical note No. 2: Elvis Presley is the No. 6 artist of the year. The

label champs are all different from 2001. Arista is the top imprint, RLG is the leading label, and Universal is the No. 1 distributing corporation.

Combining singles & tracks with albums, Alan Jackson is the No. 1 artist, followed by Toby Keith and the Dixie Chicks. Martina McBride is the top female. Arista is the most successful imprint, and the RCA Label Group leads the label list.

ADULT CONTEMPORARY/ ADULT TOP 40

For the fourth time in the last five years, the No. 1 Adult Contemporary song of the year is by an international artist. Enrique Iglesias, a native of Spain, takes top honors with "Hero" (Interscope), a song that enjoyed an extraordinarily long life on the chart after becoming associated with the events of Sept. 11, 2001. "Hero" advanced to No. 1 on the AC chart the week of Dec. 8, 2001, and had a 15-week non-consecutive reign. The No. 2 AC song of the year is also about a hero. Five for Fighting never went to No. 1 with "Superman (It's Not Easy)" (Aware/Columbia), but the song peaked at No. 2 and also enjoyed a long chart run.

In third place is the song that set the record for the longest-running No. 1 AC hit of all time. Celine Dion's "A New Day Has Come" (Epic) moved

into pole position the week of March 30 and remained there for 21 weeks, shattering the 19-week record set by Dion's "Because You Loved Me" and tied by Phil Collins' "You'll Be in My Heart."

One major change in this year's AC recap: the fading of boy bands in this genre. There isn't one to be found in the top 10 songs of 2002. The highest-ranked is "Drowning" (Jive) by the Backstreet Boys at No. 18, followed by "All or Nothing" (J) by O-Town at No. 22. For four years in a row, from 1998-2001, the Backstreet Boys were the No. 2 artist of the year. This time, they're not in the top 10.

Powered by "A New Day Has Come" and the follow-up, "I'm Alive," Las Vegas-bound Celine Dion is the No. 1 AC artist of 2002. It's the first time she has captured this crown since 1998. The top females after Dion are Enya, Dido and Lee Ann Womack. The No. 2 artist of the year is Enrique Iglesias. The other top male artists are Marc Anthony and newcomer Josh Groban. Five for Fighting is No. 3—and the top duo or group, followed by matchbox twenty and Lonestar. Columbia is the dominant imprint and label.

There wasn't a lot of change at the top of the Adult Top 40 chart in 2002. Only five songs advanced to No. 1 during the chart year. The second of those five turned out to be the second-longest-running chart-topper of all time in this format and the No. 1 song of the year. "Wherever You Will Go" (RCA), the debut hit by the Calling, remained on top for 23 weeks. Another act with a debut hit is No. 2: Nickelback, with "How You Remind Me" (Roadrunner). The third song to advance to No. 1 during this chart year, "Soak Up the Sun" (A&M/ Interscope) by Sheryl Crow, is No. 3. Crow's labelmate, Vanessa Carlton, is No. 4 with her first hit, "A Thousand Miles." Rounding out the top five is the fourth song to move into pole position, "Complicated" (Arista) by Avril Lavigne. She has the longest-running No. 1 hit by a solo female artist in the

Continued on page YE-61

"A **threatening** James Newton Howard score sets the perfect tone for this **brooding, gripping** movie [**'Signs'**]."

- Rene Rodriguez, The Miami Herald

Original Score **JAMES NEWTON HOWARD**

THE YEAR IN BUSINESS:

LABELS GRAPPLE WITH ARTIST RIGHTS AND LEADERSHIP CHANGES AMID DECLINING SALES

Continued from page 1

ucts and BMG Heritage. Terms of the J acquisition were not disclosed. At the time it was formed, sources valued the label at \$170 million.

Meanwhile, the company also purchased Zomba Music Group for \$2.74 billion, the result of a "put" option in the existing BMG-Zomba alliance that required Bertelsmann unit to acquire it. Clive Calder resigned as Zomba chairman/CEO but will stay on in an advisory role for six to 12 months, working out of Zomba's offices in New York and London.

BMG already owned 20% of Zomba's recording business and 25% of its publishing business. The deal makes BMG the world's third-largest music publisher.

There are no current plans to integrate Zomba into the BMG label group.

At EMI, the company spent the year trying to shed its image as a "record company" in favor of what CEO Alain Levy calls being perceived as a "music company." Much of that effort centered around a cost-cutting initiative in which the company reshuffled its senior management, merged many of its back-office functions and trimmed 20%, or 1,800 staffers, from its ranks globally.

Cost-cutting efforts were also pursued at other majors as well.

In notable label news, Sean "P. Diddy" Combs' Bad Boy Entertainment cut ties with Arista Records and continues to look for a new home, while Warner Music Group announced that Jason Flom's Lava Records imprint would be expanded to a full-fledged label.

ENRON IMPACT

The year's belt-tightening was a product in part of the larger investment fallout from the Enron accounting scandal. Reverberations from the scandal and overall market volatility in the media sector drove down the value of publicly traded media companies. It also led to the departure of three of the leading CEOs on the media landscape: AOL Time Warner's Gerald Levin, Vivendi Universal's Jean-Marie Messier and Bertelsmann's Thomas Middelhoff.

ARTISTS VS. LABELS

Record-industry accounting also came under fire during the fall in California state senate hearings.

The debate was the result of artists' claims—led by the likes of Recording Artists Coalition founder Don Henley—that, as a result of underpayments, it has become the industry standard for artists to audit record companies to ascertain how much they are owed—a luxury only top-selling artists can afford. Many mid-level acts are left without any means of being properly compensated. The recording industry contends that artists are properly paid and that audits and litigation are tactics used to negotiate better deal terms.

The issue was just one of a number of clashes between labels and artists, who also butted heads over everything



Tower's Goman

from the seven-year statute to the work-for-hire issues.

California Sen. Kevin Murray (D-Culver City) introduced a bill in January that would have repealed the music industry's exemption to the state's "seven-year statute." The exemption to the statute allows record companies to sue artists for undelivered albums if they exit their contracts after seven years.

Murray later rescinded the bill, saying he will introduce a legislative package on artists' rights in 2003 that will encompass the seven-year repeal bill and measures pertaining to label accounting practices and artists' health care and pension benefits.

Artists'-rights legislation was also introduced in the New York State Assembly.

PARTNERSHIPS WITH ARTISTS

Despite the sometimes contentious relationship between artists and labels, record companies also found themselves moving to create more partnership-based ventures with artists, where they are involved in everything from merchandising to touring to publishing.

Examples of new dealmaking between artists and labels include the contract Robbie Williams inked with EMI. EMI said that, in addition to Williams' recordings, it would benefit from his touring, publishing and merchandising activities.

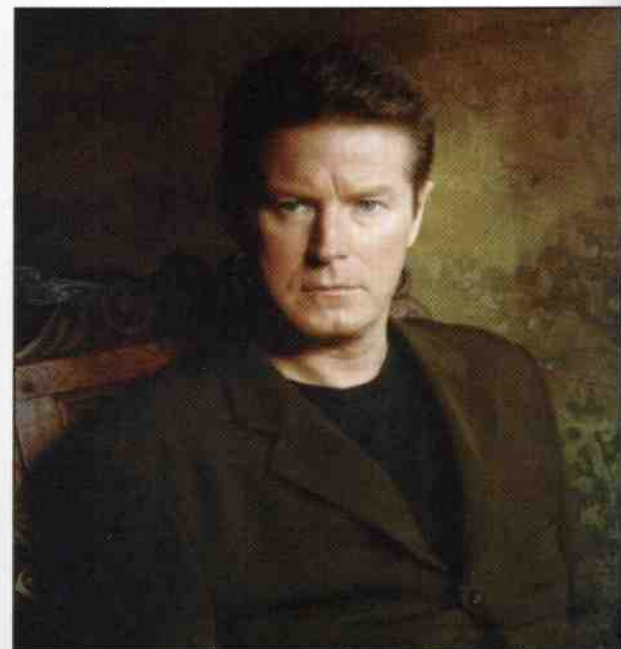
Labels are also collaborating with artists on everything from Internet fan clubs to sponsorship deals with global consumer brands.

DISTRIBUTION CHANGES

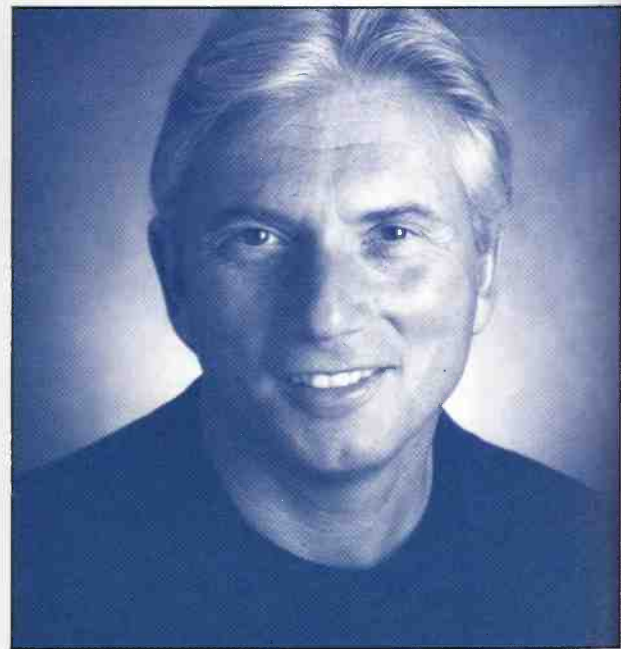
On the distribution front, there were also some high-

profile executive shuffles amid ongoing efforts to maximize the deployment of staff, backroom cost-cutting and technological issues.

The former chairman of the Island Def Jam Group, Jim Caparro, was tapped to head WEA Inc., replacing Dave Mount, who retired. Meanwhile, Phil Quartararo, formerly president of Warner Bros. Records, was hired to lead EMI Music Distribution (EMD) in the role of VP of EMI Recorded Music North America, replacing



Don Henley



Jim Caparro

Richard Cottrell. Quartararo oversees the sales and marketing components of EMD but not the distribution plants and manufacturing.

The appointments have been billed as setting the stage for future streamlining in the distribution business. Prior to taking his position at WEA, Caparro was a proponent of merging physical distribution and manufacturing to achieve economies of scale. He tried to sell the concept of creating a new company that would handle manufacturing and fulfillment for two or three majors, but that effort was eventually rebuffed by those majors.

RETAIL SHIFTS

Meanwhile, at retail, an increasing amount of specialty chains found themselves cutting back the number of stores they had open in response to leaner times and a

Continued on page YE-85



F o r Y o u r C o n s i d e r a t i o n

BEST ORIGINAL SCORE
Terence Blanchard

25th
hour

THE TOP TOURS OF 2002:

VETERANS RULE THE ROOST, WITH SIR PAUL LEADING THE PACK

BY RAY WADDELL

PAUL IS KING

Even in a field of heavyweights, Sir Paul McCartney reigned supreme, raking in a world's-best \$126.2 million. Hugely successful both critically and commercially, McCartney delivered on a Super Bowl promise to tour North America for the first time in nearly a decade, with spring and fall legs taking in \$98.8 million domestically and adding another \$27.5 million from dates in Mexico and Japan, according to Billboard Boxscores. In record-setting fashion, the former Beatle proved he can still ignite mania, averaging more than \$2 million per night's work in 2002.

"Nobody goes out [on tour] to lose money, but the main thing is the audiences are having fun," McCartney told Billboard as the tour neared completion. "In some ways, [the response] has reminded me of the early Beatles tours."

The tour was produced primarily by CCE, with Concerts West and House of Blues also getting in on the action in a unique touring model orchestrated by longtime McCartney tour director Barrie Marshall. "It has been truly phenomenal and a unique experience," says Marshall. "This was a tour *with* America, not of America.

Mexico was off the scale in response. We thought Japan would be very restrained and polite—the audiences stood up from start to finish."

McCartney appears to be leaning toward even more concerts in 2003 and told Billboard, "I'm surprised I still love doing this as much as I do."

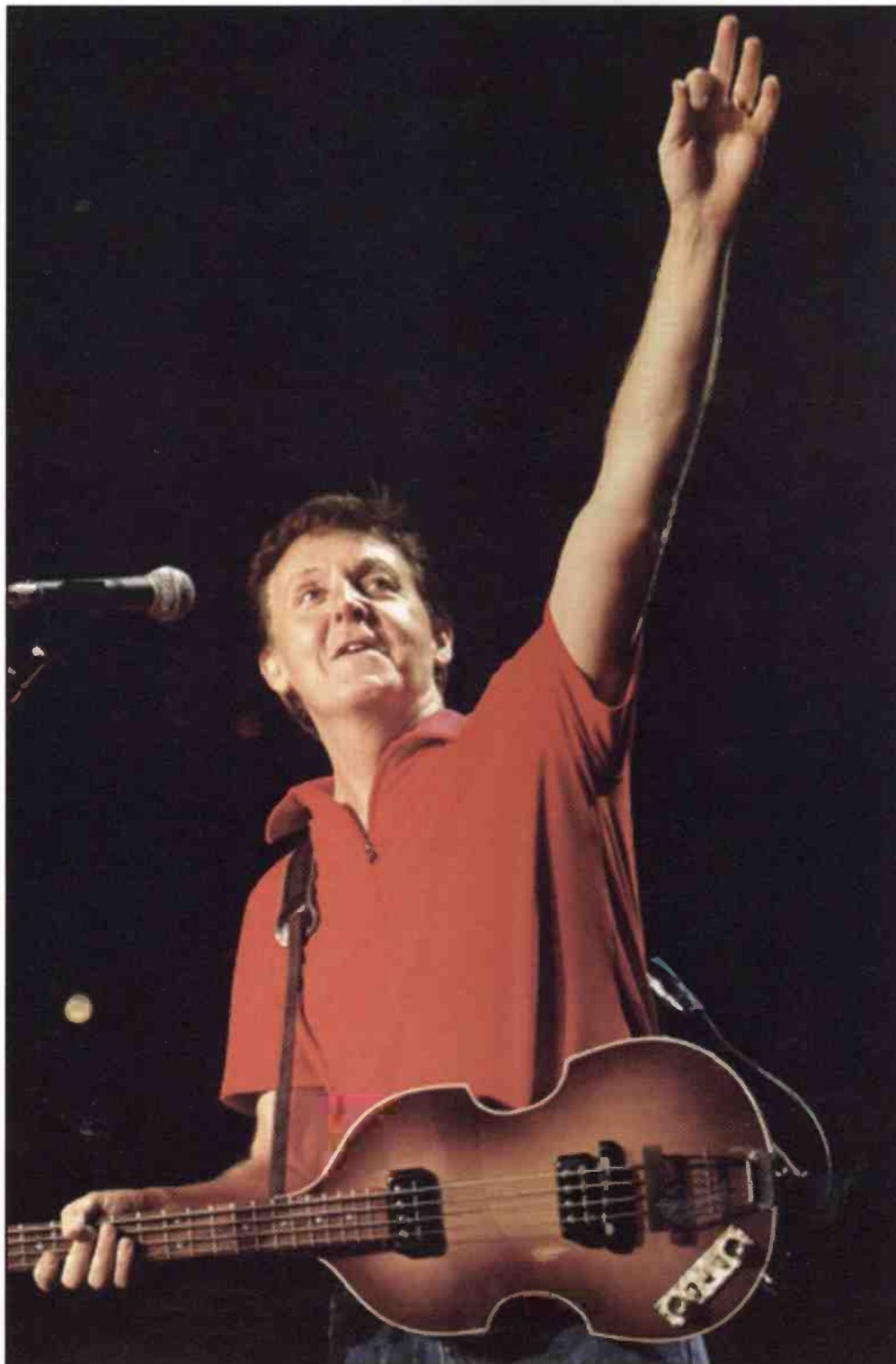
ROLLING ALONG

In an ambitious logistical move, the Rolling Stones rolled out three distinct productions for their 2002/2003 Licks tour, one each for stadiums, arenas and theaters. After posting \$750 million in box-office for the 1990s, Michael Cohl, president of tour promoter (with CCE) Grand Entertainment, broke with tradition and opted not to report Stones box-office numbers to date. But, even with the smaller venues on the route, industry sources confirm that the Stones will have taken in some \$90 million and played to about 700,000 people by Boxscores' deadline, and the tour is projected to pull out \$120 million from North America before it turns international early next year. Cohl says they tried to be as conservative as possible with ticket prices, given the expensive production. "If people think \$90 is too much for the Rolling Stones, they have no sense of reality to them," he said in an earlier interview.

CHER AND CHER ALIKE

Unlike the Stones, Cher's camp diligently reported results from her CCE-produced 2002 tour, and the results have been impressive. Cher's lengthy Farewell tour is one of the top treks in the world, with grosses totalling \$67.6 million for the year. The tour was marked by multiples and added dates. "So many cities sold out right away that it seemed we should have done more shows," Cher said earlier this year. "We originally did just two Madison Square Gardens, and now we're doing two more. It's the same in Boston, Philadelphia, Chicago and a lot of other places. I'm only doing one farewell tour, and nobody said that it had to be brief."

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Paul McCartney

during the uncertain times of 2002, concert-goers opted for familiarity, as evidenced by the list of veteran acts led by Sir Paul McCartney that dominate the year's list of top-grossing tours. Fourteen of touring's top 25 acts of 2002 were active at some level in 1972. While such career sustenance is impressive, the seasoned nature of the top tours also begs the question: Who will take their place in the years to come?

Among the best of the best, this was a year of household names: McCartney, the Rolling Stones, Billy Joel and Elton John, Cher, Neil Diamond, Aerosmith, the Eagles, Crosby, Stills, Nash & Young, the Who, Jimmy Buffett and Bruce Springsteen all kept the turnstiles spinning.

And, if 2002 was somewhat of a statement-making year for more recently developed acts like Dave Matthews Band (who outdrew everybody), Britney Spears and Creed, the old warhorse nature of the most lucrative tours is a big red flag for the industry at large.

"I think this is cause for concern," says Arthur Fogel, president of touring for Clear Channel Entertainment. "If you look at the touring business and these long-standing career artists at that highest level, what it's really saying on a big-picture basis is these acts are still carrying the business to a tremendous degree. In the long term, that may be a real problem that we face."

Most agree that the industry is in uncharted waters. "You didn't see this 20 years ago—55-year-olds going to arenas to see Mitch Miller or Fabian," notes Dennis Arfa, president of Artists Group International. "This is really a new phenomenon. This generation built careers and is now sustaining careers."

As to whether new acts will draw echo-boomers 20 years from now, Arfa isn't sure. "This may only be a moment in time. Right now, the Rolling Stones are our leaders. They're showing us all you can be in your 60s and still rock 'n' roll," he says.

Others are more optimistic. "Look at Dave Matthews—he could still be here 20 years from now," says Peter Luukko, president of Comcast-Spectacor Ventures and chairman of Global Spectrum. "I don't think it's so bad. I think we'll see some acts that continue to grow."

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THE YEAR IN MUSIC 2002

TOP TOURS

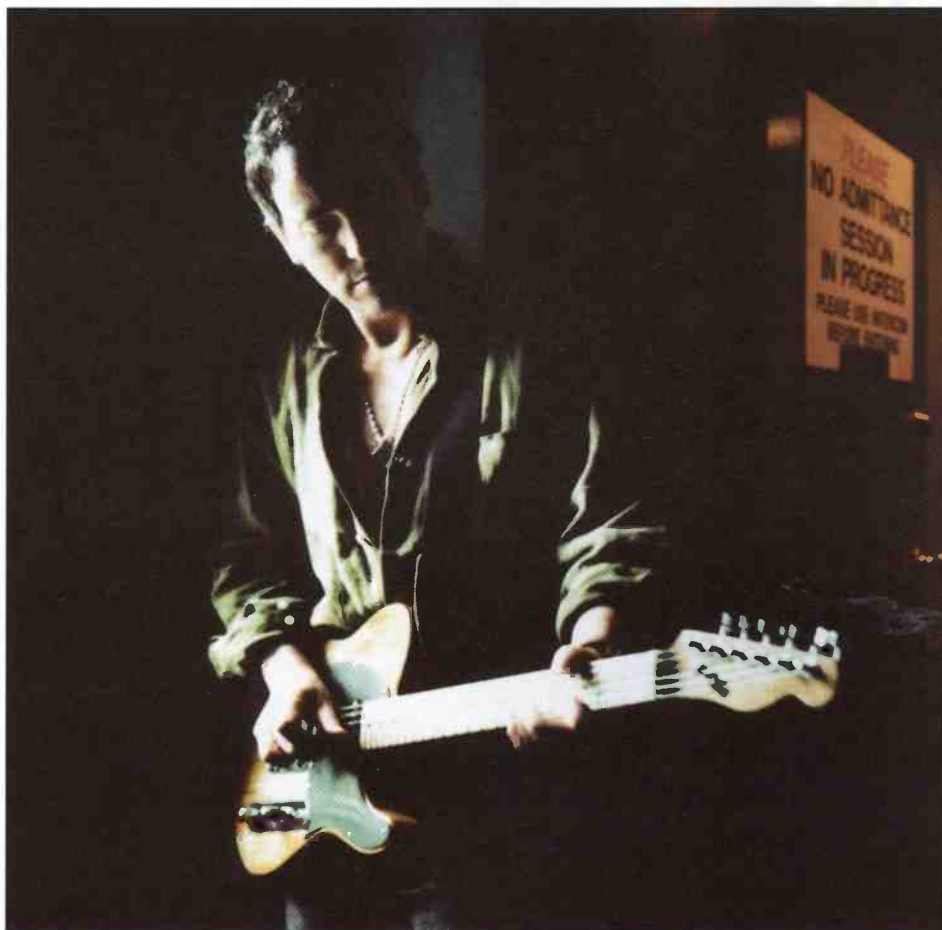
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Cher will extend the tour indefinitely into next year. "This has been the best Cher has ever been," says tour producer Brad Wavra of CCE. "If this is the culmination of a life's work in music, she is representing it well on this tour. The shows, the audiences, the performances have been out of this world. When she says it's the Cher-est show on earth, she means it."

PIANO MEN

In what amounts to the greatest co-headlining team of all time, Billy Joel and Elton John are again some of the top performers of the year, with 34 arena dates that grossed \$66 million. Born as a stadium tour of Australia, Japan and North America in 1994, Joel and John have developed into a boomer franchise for arenas, averaging about \$2 million per night. "This tour was the first real big test after 9/11 and has proved to be one of the ultimate shows that the buildings and communities want," says Arfa, Joel's booking agent. "These artists work very well together. This is one of the few times that one-plus-one equals five."

Concert-goers did not balk at tickets priced \$35 to \$85, with gold-circle ducats in the \$175 range, and box-office records were often shattered. "We broke the state



Bruce Springsteen



Dave Matthews Band

records in Pennsylvania, Florida, Massachusetts and Connecticut for the biggest concert grosses ever in those states," Arfa says. The tour was promoted in each market by CCE, and plans call for more dates in 2003.

DAVE'S WORLD

While it seems like Dave Matthews Band has been camping out among the top tours for years, the group actually only first cracked the top 10 in 1999. And, after years of steadily adding more stadiums to the route, DMB kept 2002 touring efforts to sheds and arenas. Even so, more people saw Dave Matthews Band this year than any other act on the planet, with some 1.4 million passing through the gates to the tune of \$52.8 million. As it stands, DMB is still carrying the torch for modern-rock bands, proving to have serious legs, and eschewing stadiums this year was a calculated move, not a reaction to demand. "We played these big stadiums several years in a row, and [the band] decided to come back and do something more intimate this year," says Chip Hooper, DMB's agent at Monterey Peninsula Artists. "Tickets sold quicker than ever, with absolutely no resistance."

Hooper says there is no secret to DMB's ongoing success, which is never dependent on radio or retail product. "These guys are just one of the greatest live bands

in history," he says. "Night after night, they go out and do phenomenal shows."

DIAMONDS ARE FOREVER

In the midst of other more high-profile tours, Neil Diamond (\$52.3 million), Aerosmith (\$39 million), the Eagles (\$34.9 million), Crosby, Stills, Nash & Young (\$35 million) and Jimmy Buffett (\$27.8 million) all turned in hugely profitable tours. For Diamond, his Three Penny Opera tour was just the latest in a long string of lucrative outings. The tour had raked in another \$27 million in 2001, taking its total to \$80 million. But, for the artist, this was no typical tour.

"This was special, in the sense that it really became more than a tour after the 9-11 tragedy," Diamond tells Billboard. "I got a sense that people were really in need of not so much entertainment, but to get on with their lives. It started as a tour and ended as a mission."

Diamond initially didn't intend to work so much. "Once I realized what was going on out there, I called [tour directors] Sal Bonafede and Jeff Apregan and told them to fill up my dance card. I don't know if I could do it again, but I felt it was necessary."

Dan Weiner, responsible agent for Aerosmith at Monterey Peninsula, says he's "not surprised at all" that

Aerosmith ended up among touring's upper echelon again in 2002. "I think they do a better show than anybody," says Weiner. "They managed to stay contemporary, and they're willing to get great support and give people their money's worth."

Aerosmith played both arenas and sheds successfully. "We took advantage of all opportunities," says Weiner. "When the weather held up, we played indoors, and Aerosmith has always been very strong in the sheds. In some markets, we managed to play both."

The CSNY2K reunion tour in 2000 garnered much attention, and the group came back strong again this year, drawing 438,022 from just 40 shows. CSNY averaged a stout \$871,358 per night this year. The Eagles managed to pull just under \$35 million from secondary- and tertiary-market arenas in 2002, all in preparation for a full-blown major-market run next year. "We would have been No. 1 if we had played more dates," says Eagles manager Irving Azoff. "Next year, we'll make sure we do." The tour "could not have gone better," Azoff adds. "The band never played or sounded better. They're an arena-only band now."

CREED OF THE ROAD

In a tour often marked by cancellations, postponements and rescheduling, Creed still managed to get in more than 80 shows, moving into the big leagues of rock touring in the process. Creed came in with \$37.1 million and 889,828 attendance from 81 shows, enough for the band to crack the top 10 for the first time.

"It's been a year of ups and downs," says Ken Fermaglich, agent for Creed at the Agency Group, referring to dates moved or lost due to a car wreck, Scott Stapp's upper respiratory infection and the death of guitarist Mark Tremonti's mother. "With all the havoc, it's amazing we still got in this many dates. But this is a band with a loyal fan base, and I don't believe anyone who saw the shows was disappointed at all."

BRUCE AND BRITNEY

For Britney Spears, 2002 was statement-making time, as the former teen queen turned arena-level pop diva in her own right, churning out \$43.7 million from 53 shows. 'N Sync (\$34.6 million), the Who (\$28.6 million), Barry Manilow (\$23.9 million), Bruce Springsteen & The E Street Band (\$25.3 million) and blink-182/Green Day (\$20 million) all turned in healthy numbers. Ozzfest was the lone festival tour among the top, grossing \$26.3 million from just 29 shows.

As the top-grossing country artist, Kenny Chesney moved into the big leagues in 2002, earning \$22.7 million the hard way, from 88 concerts. Chesney beat out healthy grosses from George Strait (\$19.6 million from 24 arena dates), Alan Jackson (\$18.8 million), Brooks & Dunn (\$19.5 million) and Toby Keith (\$21.3 million). "It's been a long road, but we have no plans of slowing it down next year," says Clint Higham, Chesney's manager. Chesney played mostly arenas and sheds in 2002 and will do the same next year. "They've not seen anything yet, production-wise. We're getting ready to be an 11-semi show."

Ten of the top 25 tours were produced exclusively by CCE. That is down from last year, when CCE produced 15 of the top 25. Anschutz Entertainment Group's Concerts West upped its profile by involvement in the McCartney and Diamond tours and exclusives with the Eagles, Spears and Manilow.

"Each artist and each tour is different," says John Meglen, co-president of Concerts West. "Rather than go with a cookie-cutter approach, we try to tailor marketing, operations and the staffing of the tour, to fit each particular artist's unique needs." ■

CHER

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THE EUROPEAN CONCERT MARKET:

THE 9/11 AFTERMATH, A DEARTH OF SUPERSTARS AND ECONOMIC DOLDRUMS AFFECT THE LIVE SCENE

BY CAMILLA PHELPS

the year 2002 was notable for two key factors affecting the live music business in Europe: the economic after-effects of 9/11 and the lack of major artists touring.

In a cyclical business, a summer without a big outdoor scene is certainly not unheard of. However, coupled with the effects of global recession, it has been a tough year for promoters across Europe.

The big international names who did tour, such as Springsteen and Prince, played selective, smaller dates. On the flipside, the arena circuit has been busy, and, for those who have been bemoaning the lack of new talent coming through from clubs and theaters, British bands such as Coldplay have exceeded expectations across Europe, while the new metal scene looks set to get even bigger over the next 12 months.

Michael Rapino, CEO of music, Europe, for Clear Channel Entertainment, summed up the year, saying it "has been less about issues with the music business and more about global economics. We came out of the 9/11 aftermath, and the effects of recession and the euro exchange have had an impact. We estimate that international business has been down 25% overall in terms of our touring activity."

Rapino adds that there were no "disaster tours" and that, despite the significant downturn in the touring business, his company will close the year on a positive financial note. "We'll finish the year with over 15% growth in revenues and profit," he says.

While the Benelux market has emerged as the most consistent market for CCE, its recent expansion into Italy has been a little disappointing, with economics affecting ticket sales. However, rival Italian promoter Barley & Friends (B&F) has done very good business with a mixture of Italian and international artists.

Claudio Trotta, director of B&F, says 2002 was the best year of his entire career. "We had great international acts—Springsteen, the Cure, Lenny Kravitz; great Italian acts—Ligabue, Pino Daniele, Tiziano Ferro; the new Cornetto free festival and a new venture with a new partner. We are in a competitive market, but not all artists want to work with a multinational giant, particularly knowing the peculiarities of this country."

RECESSION'S EFFECTS

Germany was severely hit in 2002. Promoter Ossy Hoppe of Global Concerts says there was no getting away from the severe effects of recession. With more than 10 million unemployed and 14,000 companies going out of business in 2002 alone, Hoppe acknowledges that it has been a very tough year for German promoters. "We have huge unemployment, and we've just had the elections, leaving a country divided as to what the result really means," Hoppe explains. "There is a lot of unrest and insecurity, and people are very cautious about spending their



Coldplay

money. Add to this the effect of the severe flooding this summer, and the whole infrastructure is suffering."

Plummeting share prices have also left DEAG and CTS Eventim, the two biggest German promoters, feeling the pinch. Hoppe, whose company is a division of Entertainment One (a Marcel Avram company, with shares owned by DEAG), is concerned about the state of the business, but says the survivors will pull through.

"This was the year that was OK. It paid the bills, but I prefer to look forward to 2003," adds Hoppe. Global Concerts' revival of the hugely successful Peter Maffay rock opera, *Tabaluga*, has sold 50,000 tickets for shows next November, so Hoppe and Avram are optimistic.

A common thread in this year's touring landscape is that to survive leaner times, promoters need to find a balance between the core business of music and developing new markets and new forms of entertainment.

Thomas Johansson of EMA Telstar, CCE's Scandinavian division, observes that, while the company has expanded its theatrical activities into comedy and serious dramas, music remains the key focus.

"It's important to have more than one leg to stand on, to be versatile and part of the CCE family," says Johansson. "But the most important aspect is music, as it is such a vast part of our repertoire and will remain so. The biggest positive this year was how well Scandinavian artists have done locally and internationally." Johansson tips the Hellacopters as the next big rock act to come out of the region in 2003. The international business in Scandinavia also looks buoyant for the next year, with Bruce Springsteen selling out 240,000 tickets in less than two hours, four sold-out Red Hot Chili Peppers dates and other confirmed shows including Robbie Williams, Iron Maiden, Westlife, Mark Knopfler and Tom Jones.

In the U.K., Triple A has carved out a very strong niche in the ever-buoyant British pop market, with acts such as Westlife selling out 36 arena dates this year and new boy-band Blue selling 250,000 tickets for a pre-Christmas tour. But theatre shows like the Shaolin Monks are a very important part of the company's repertoire, as well.

"It has been a bit of a disjointed year," says Triple A's Pete Wilson. "Sept. 11 did have a big effect, and people are reviewing business plans. Traditional promoters have now decided that they want to do other things besides music in order to survive."

The latest new venture for the company is *Star Trek: The Adventure*, a major exhibition that opened in London Dec. 18 for a six-month run. Also on the Triple A agenda for next year are more shows with Westlife, Ronan Keating, Blazing Squad and Blue, to name a few.

It seems either diversification or new partnerships are essential to ensure the survival of the fittest. In March, Spanish promoters Gay Mercader and former partner/rival Pino Sagliocco decided to join forces once again.

"For 22 years we have been in competition with each other," explains Sagliocco, whose new company is called Troubleshooter. "But we always had a lot of respect for each other. In these days of globalization and competition, it makes sense to work together—we can do more concerts."

Promotion companies Troubleshooter, Gay & Co. and Iguapop, gathered under the corporate umbrella of Gamero, work as an alliance and share a central administrative core. Sagliocco is currently working on breaking two Latin pop acts and wants to develop his new festival format, plus he plans an international festival of flamenco. Another significant step for the company has been to set up a deal with one of Spain's biggest travel agencies, which creates an additional 13,000 ticket outlets around the country.

With Gay & Co. handling major tours, including the Rolling Stones next year, Robert Grima of Iguapop working on the cutting-edge music scene and Sagliocco fronting new ventures, the partners feel they have all the angles covered now.

"The market in Spain is bad," says Mercader, "but we can have it good between Robert, Pino and myself. Being together, we have increased our profits, and we are very strong financially."

The coming year is shaping up to be a busy one on all fronts in the live sector. Major open-air tours with Bon Jovi and Springsteen are already on sale; Springsteen has sold out in record time in most territories. Williams is going on sale, and, as the final deal-making over the Rolling Stones tour closes, dates will be on sale before the end of December. The competition for audiences will certainly be fierce, but the big names of the promoting world are looking forward to a very intense summer of touring in 2003. ■

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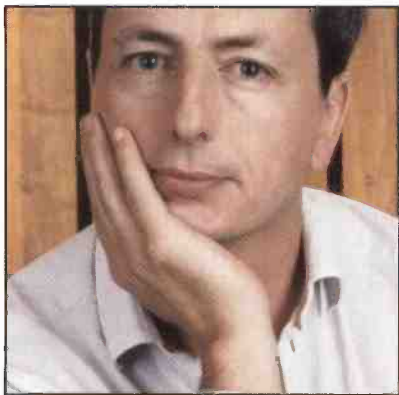
"MUSIC FOR FREE" MENTALITY DRAGS MUSIC MARKETS DOWN

BY TOM FERGUSON

LONDON—Whether it was the international activities of organized crime groups or personal CD-burning and downloading at home, the illegal copying of music was the issue that united Europe's music industry like no other during 2002.

Throughout the year, music piracy dominated discussions between representatives of the International Federation of the Phonographic Industry (IFPI) and Europe's legislators. From the heart of the European Union (EU) in Brussels all the way to Moscow, battling piracy was top of the agenda.

In June, the IFPI published its annual piracy report, which showed the problem had increased across Europe during 2001, with Spain, Italy and Greece being particularly hard hit by illegal CD-R copying.



Emmanuel de Buretel

In October, IFPI also gave out interim sales figures (Billboard, Oct. 19) for January–June 2002, showing declines in most European music markets. Overall estimates—based on shipments from IFPI members—were down 7.5% in value and 7.4% in unit terms. Third-quarter results subsequently published by individual countries indicated that the picture was unlikely to improve dramatically during the rest of 2002.

Increases in CD-burning and piracy were key factors in that decline, although the effect of high public interest in the soccer World Cup (and, in the U.K., the celebrations for Queen Elizabeth II's Silver

Jubilee) took some blame for a particularly poor second quarter. The U.K.—Europe's largest music market—previously seemed immune to the problems afflicting the continent, but third-quarter figures from the British

Phonographic Industry revealed that a record-breaking fourth quarter would be needed to avoid posting an annual sales decline (Billboard, Nov. 23).

The problems of Europe's second-biggest music market, Germany, continued to mount, and the effects of CD-burning were widely felt. IFPI estimates put the German market down 14.4% in value and 8.2% in unit terms during the first half, and year-end figures are widely expected to show a substantial drop from 2001.

A MIXED REPORT

Looking at the overall European picture, Sony Music Europe president Paul Burger says, "In medical terms, you'd say it's a pretty mixed doctor's report. We're all terribly conscious of the global downturn in business—the latest IFPI figures are somewhere in the region of 9.2% down, although the European numbers are slightly better, at 7.5%. But the French market appears to be particularly healthy, and the U.K. market will probably come in flat, possibly slightly ahead of last year."

Reasons for concern, says Burger, can be split along geographic lines: "Very significant issues of music theft—a 'music for free' mentality with all sorts of 'rip and burn' problems—in the north, and deteriorating music-piracy positions in the southern markets.

"The need to combat that 'music for free' mentality is incredibly important," he says. "To do that, we need to be very aggressive as an industry across many different platforms." However, pointing to the increasing competition for the euro in the pocket of the continent's consumers from the DVD and cell-phone sectors, he adds, "We also need to recognize that 'music for free' is not the only issue afflicting us."

Continued on page YE-29

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THE YEAR IN ASIA:

ONGOING PIRACY AND SLIDING SALES TROUBLE THE REGION, BUT NEW ARTISTS IN NEW GENRES BEGIN TO MAKE AN IMPACT

BY STEVE McCLURE

TOKYO—This was not a vintage year for the Asian music industry, as markets continued to shrink due to piracy and the region's ongoing economic woes.

In particular, music sales in Japan, the world's second-biggest market, went south for the fourth straight year. Japan's ongoing recession, the spread of file-sharing and CD-R copying, increased spending by young people on items such as cell phones and video games and the shrinkage of the under-25 age group due to Japan's low birthrate were all cited as reasons for the market's decline.

In a positive vein, there were signs of increasing crossover between Asia's many individual markets, as acts from South Korea and Japan, for example, struck a chord with music fans around the region.

Musical genres once believed to be anathema to Asian audiences—rap, for instance—gained in popularity, as the tastes of music fans in the region became more diverse and difficult to predict.

Piracy continued to cast a pall over the Asian music business in 2002. In markets such as Malaysia (which has a piracy rate of more than 50%), the crisis has become so severe that some industry figures claim that, unless the situation improves, the continued existence of a music-industry infrastructure itself cannot be taken for granted. In July, representatives of the Malaysian music business took their message directly to Malaysian prime minister Mahathir Mohamad, calling on the government to create a special anti-piracy unit to focus on copyright law.

Also bringing the anti-piracy message to government officials in the region was the International Federation of the Phonographic Industry (IFPI). During a visit to Taiwan in mid-October, top IFPI officials called on the Taiwan government to work harder to stamp out piracy. "Clearly, the pirates have moved in a lot more on domestic and regional music in the last few years," says BMG Asia Pacific senior VP Tim Prescott. "It is such a tragedy that developing domestic and regional markets are being choked off by pirates before they can really grow in A&R and regional marketing terms."

FEAR OF FILE-SHARING

As in the rest of the world, the Asian industry has become increasingly concerned about the effect of online file-sharing on music sales.

After being temporarily shut down by court order in July, Soribada—Korea's most popular music file-sharing service—relaunched itself as Soribada 2 at the



BoA



Harry Hui

end of August and reportedly soon had hundreds of thousands of users. At its peak, the previous version of the file-sharing service counted some 8 million users.

In Japan, the Recording Industry Assn. of Japan (RIAJ) and Japanese authors' body JASRAC in April succeeded in obtaining a provisional disposition against Tokyo-based company MMO Japan; JASRAC ordered the company to stop providing free downloads of a Japanese-language version of the File Rogue file-sharing software on its Web site.

According to a survey released by the RIAJ in May, some 75 million music files have been

downloaded—most illegally—in Japan since file-sharing services started becoming popular in the last two to three years.

In September, the RIAJ announced that another survey had found that music is being copied onto CD-R and CD-RW (rewritable) discs at a rate of 236 million discs a year in Japan.

HIP-HOPPING BOUNDARIES

On the A&R front, there was a growing consensus in Asia that, for the industry to survive its current crisis and start growing again, it's crucial to find new acts that can sell outside of local markets.

But, as a pan-Asian youth culture slowly develops with the help of media such as MTV and Channel V, what's hip is hopping across national boundaries. For example, notes Universal Music Southeast Asia president Harry Hui, "Korea is cool right now. They have this great visual sense, a sense of style." "K-pop" acts that are developing solid fan bases throughout the region include boy bands Shinhwa and H.O.T and female singer BoA.

Meanwhile, in July, South Korea's music industry became the target of a sweeping government investigation into alleged bribery and corruption, focusing on allegations of chart fixing, payola and "inappropriate lobbying" for talent.

Chinese acts are also benefiting from record companies' increasingly regional approach. Male vocalist Jay Chou (BMG), for example, has sold some 750,000 copies of his latest album, *Eight Dimensions*, throughout the region. There was also more crossover activity between Malaysia and Indonesia, as well as steadily increasing activity by Japanese acts in the region.

In Japan, compilation albums proved incredibly popular in 2002, as labels packaged attractive collections of international catalog product in an effort to tap into the increasingly important over-25 demographic.

In contrast to the difficulties being experienced by Japan's major labels, the territory's myriad independent labels are doing very well indeed. According to SoundScan Japan, Japan's indies racked up a total of 13.1 billion yen (\$109.5 million) in sales in the first half of 2002—an 80% increase over the corresponding period in 2001. Indies now account for 5.7% of the Japanese market, says SoundScan.

"Indies might act as a bulwark against the shrinking market," says Warner Music Japan (WMJ) chairman Hiroshi Inagaki. Like several other Japanese labels, WMJ has its own "indie" imprint (Warner Indies Network), whose aim is to find and develop promising acts from the vibrant independent-music sector.

EYEING CHINA

The big news on the personnel front in Asia in 2002 was undoubtedly industry veteran Norman Cheng's decision to resign as chairman of Universal Music Asia Pacific in June. Universal's top man in Asia is now Harry Hui.

While Cheng's departure from Universal had long been rumored, the speed with which he then moved to EMI took many people by surprise. On Aug. 1, Cheng became chairman/CEO of EMI Recorded Music Southeast Asia, succeeding Matthew Allison.

Meanwhile, Sony Music Asia in March became the first foreign record label to launch a joint venture in China with mainland partners after China relaxed its rules concerning such ventures following Beijing's accession to the World Trade Organization (WTO) early in 2001. Heading the joint venture is MD Andrew Wu, previously VP of business development at Sony Music Asia.

While China's entry into the WTO was welcomed by the industry, the majors are in no hurry to plunge headfirst into the mainland Chinese market, at least until government authorities start to bring that territory's huge piracy problem under control. ■



Hiroshi Inagaki

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THE YEAR IN LATIN:

PLOUGHING THROUGH A TOUGH YEAR WITH POPSTERS AND PRUDENT POLICIES

BY LEILA COBO

MIAMI—In a particularly disheartening year for the music industry in general, the Latin music industry continues to feel the effects of a sustained region-wide economic and social crisis, massive piracy and a resulting slowdown in the development of new talent.

But, even as the storm rages, the U.S. market continues to plough through, not unscathed, but certainly not bedridden either, despite mounting concerns from labels in regard to increasing domestic CD-R piracy and an alarming mid-year drop in shipments reported by the RIAA. Bolstered, no doubt, by strong third-quarter releases—including albums by Maná and Luis Miguel (WEA), Enrique Iglesias (Universal), Los Tigres del Norte and Conjunto Primavera (Fonovisa), Selena and Kumbia Kings (EMI), Jaguares (BMG) and Las Ketchup and a Shakira greatest-hits set (Sony)—sales of albums in the U.S. with predominantly Spanish content rose from their mid-year slump.

As of the week ending Nov. 12, a total of 16,128,000 albums had been scanned, compared to a total of 16,910,000 scanned for the same time period in 2001. This amounts to a 4.6% drop, down from the 9.7% drop registered by Nielsen Soundscan as of Aug. 11 and a very respectable number indeed when compared to the behavior of the market as a whole. Although the dominant U.S. Latin label continues to be Sony, the year-end standout is upstart Univision Music Group, which, since its creation nearly two years ago, has risen from nothing to occupy the No. 2 spot on

Billboard's year-end Top Latin Album Labels chart. Another surprising show came from Warner, which took over Sony in the pop lists, thanks to a strong showing from stalwarts like Miguel, Maná and Alejandro Sanz.

"We stayed very much focused on our pop artists, and we focused on one artist at a time, as opposed to trying to break 10 artists simultaneously," says George Zamora, president of Warner Music Latina.

But, overall, Sony, was in the No. 1 spot yet again, with the strength of its established acts—namely Marc Anthony, Vicente Fernández, Lupillo Rivera and Chayanne—behind it, as well as its dominance of the tropical market. But Univision cleaned up in the regional Mexican field, easily topping that genre's Album Labels chart.

Although Univision is aided in its position by the strong performance of its Disa label, which has risen swiftly through the ranks, it's registered gains of its own through Univision Records (UG)—notably with Jennifer Peña and Pilar Montenegro—and its current ranking does not even take into account the strong showing of its other label, Fonovisa, which is currently tabulated separately.

"It's been business as usual," says Univision Music Group president/CEO José Behar. "We haven't been sitting around commiserating about the economy and piracy.



José Behar

We've continued with our artist-development program, totally unfazed by the economic conditions, and we've continued to sign and renew superstar artists to the label. And any acquisition that this company has made, we've been able to manage it intelligently and prudently."

POP OVER REGIONAL

Distribution-wise, Universal was again the clear leader in the field (followed by Sony) and will most likely continue to be so with no competition in sight, especially if it begins to distribute Fonovisa product next year.

Sales-wise, pop surprisingly edged regional Mexican out of the 10 top-selling titles of the year, with the list led by Anthony's *Libre* (Sony), a tropical album boosted by Anthony's standing as an international pop act, and followed by three Warner Latina titles—*Mis Romances* (Miguel), *Revolución de Amor* (Maná) and *MTV Unplugged* (Sanz)—that helped the label improve its standing from last year.

But such good numbers were not to be found elsewhere in the Latin region, where, according to the IFPI, sales were down 14.1% in value and 9.2% in units for the first half of the year, compared to the same period the year before. As of the third quarter, the drop had slowed

down, but not enough to begin to offset the double-digit decline registered the year before.

In Mexico, for example, the Latin region's biggest market, sales in the first half of 2002 were down by 15%, and, by the third quarter that decrease had slowed to 10%, according to IFPI numbers. "It's still going down, only it's going down less," said Raul Vázquez, regional director for IFPI Latin America. "These days, instead of celebrating growth, we celebrate if the decline is less than normal." The Latin region, says Vázquez, has been unable to recuperate mainly due to unstable social and economic conditions that have virtually obliterated some markets, most notably former stronghold Argentina, which sold 22.5 million units in 1997 but last year tallied only 11 million. By mid-year 2002, a mere 1.2 million units had been sold, with no improvement in sight. If the market had any air left at all, it was in large part

thanks to sales of TV phenomenon Bandana—the female group borne out of *Popstars*—and, more recently, the release of Mambrú, the male group spawned from the same show.

RETAIL SHRINKAGE

In Brazil, another *Popstars* group, Rouge, also gave an injection to the market, along with other top-selling groups like Sandy & Junior, plus an aggressive anti-piracy campaign and a concerted local effort to find alternative marketing and promotion avenues. But other markets that have been resilient in most adverse circumstances, notably Colombia, have been cracking, with a mid-year 13.9% drop in units sold, amounting to 3.5 million units sold. This, despite an unprecedented surge of internationally minded local talent such as Juanes, Cabas, Shakira, Los Tri-O, Charlie Zaa and developing acts like Maia.

"Three years ago, we had offices in every city and almost 300 employees," says Jorge Fuentes, of indie Disco Fuentes and Miami Records. "Now we're down to 70. Of course," he adds, echoing the sentiments of many, "we can reduce ourselves to our minimum expression and continue to exist, but big chains sell the music at too high a price. It's as if they lived in another world."

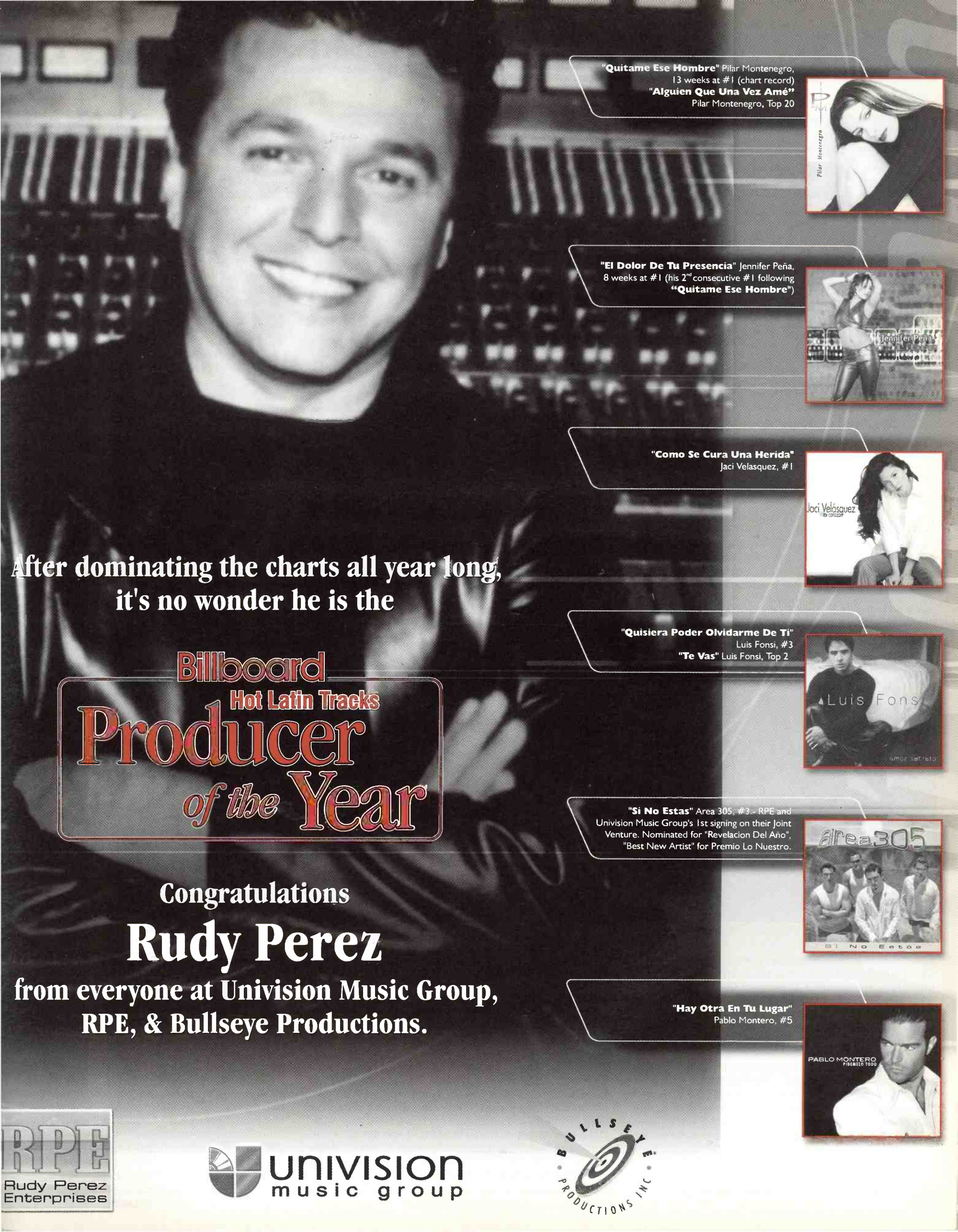
Indies are not the only ones streamlining. Throughout the region and in the U.S., most majors have cut back on personnel and artist rosters and begun to look for alternative ways to develop talent, most prominently with the creation of joint ventures with established producers

such as Rudy Pérez (this year's Latin Tracks Producer of the Year), Omar Alfanno and A.B. Quintanilla III and Cruz Martínez (of Kumbia Kings). New acts in the charts include Universal's Juanes and BMG's Alexandre Pires, which are followed in sales by Univision's Montengro and Peña and, further down the road, by J&N's bachata duo of Monchy & Alexandra and Sony's Sin Bandera.

"They are artist-development stories, and that is a critical thing," says Behar, adding that he's currently working on breaking Area 305, the first signing from RPE, the joint venture he signed with Rudy Pérez.

And, while Behar admits that his label's success has been helped along by the synergies available through Univision Communications (the Univision network and cable networks among them), it's certainly not the only factor in place.

"When we first opened up, somebody said this was going to be like a K-tel," says Behar ruefully. TV, he adds, "has expedited the development of Univision Music Group easily by three or four years—not only the success of individual releases and artist development but of the company as a whole. But we've proven to people that we're having great radio success. And TV is very important, but the bottom line is: Great record companies are made through the ears." ■



"Quitame Ese Hombre" Pilar Montenegro,
13 weeks at #1 (chart record)
"Alguien Que Una Vez Amé"
Pilar Montenegro, Top 20



"El Dolor De Tu Presencia" Jennifer Peña,
8 weeks at #1 (his 2nd consecutive #1 following
"Quitame Ese Hombre")



"Como Se Cura Una Herida"
Jaci Velásquez, #1



"Quisiera Poder Olvidarme De Ti"
Luis Fonsi, #3
"Te Vas" Luis Fonsi, Top 2



"Si No Estas" Area 305, #3 - RPE and
Univision Music Group's 1st signing on their Joint
Venture. Nominated for "Revelacion Del Año",
"Best New Artist" for Premio Lo Nuestro.



"Hay Otra En Tu Lugar"
Pablo Montero, #5



After dominating the charts all year long,
it's no wonder he is the

Billboard
Hot Latin Tracks
**Producer
of the Year**

Congratulations
Rudy Perez
from everyone at Univision Music Group,
RPE, & Bullseye Productions.



Passings

BY MICHAEL AMICONE

Pop stylists Peggy Lee and Rosemary Clooney, ace songwriters Adolph Green, Otis Blackwell and Harlan Howard, Who bassist John Entwistle, jazz legend Lionel Hampton, rap pioneer Jam Master Jay, country icon Waylon Jennings and Billboard editor-in-chief Timothy White were among the notables who passed away this year. Following is a select list of the artists and executives who made their presence felt onstage and behind the scenes.

TALENT

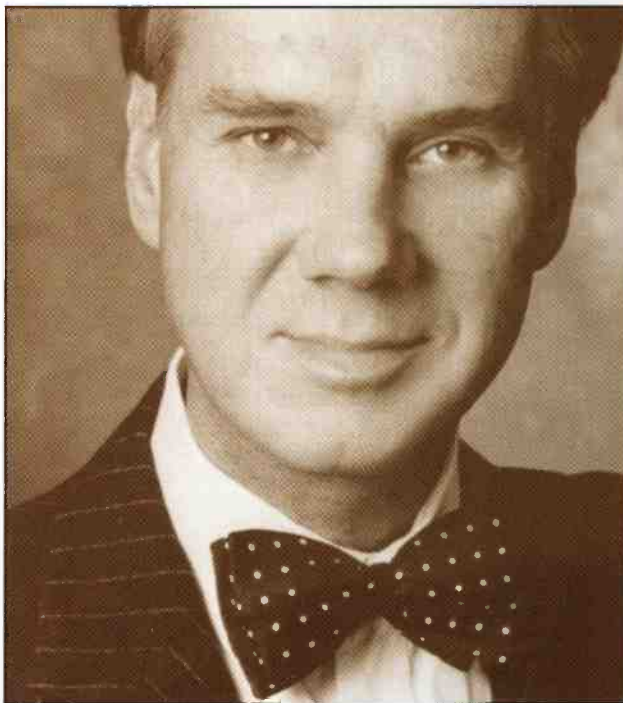
Drummer **Richard "Pistol" Allen**, in Detroit. A member of famed Motown backing band the Funk Brothers, he provided the backbeat for countless Motown classics, including "Heat Wave" and "Baby Love."

Songwriter **Joe Allison**, in Nashville. A member of the Nashville Songwriters Hall of Fame, he wrote Jim Reeves' classic 1960 country chart-topper "He'll Have to Go."

Musical director/composer **Buddy Baker**, in Sherman Oaks, Calif. Baker worked on more than 200 Disney movies and TV shows and scored music for Disney theme-park attractions, most notably "It's a Small World."

Harpist **Derek Bell**, in Phoenix. Bell won six Grammy Awards as a member of Irish band the Chieftains and in 2000 was honored as a Member of the British Empire (MBE). He was also a noted solo artist.

Jazz musician **Bill Berry**, in Westwood, Calif. A big-



Timothy White

Songwriter/producer/musician **Hank Cosby**, in Detroit. One of Motown's key creative forces, this saxophone player co-penned and produced many Stevie Wonder hits. He also co-wrote Smokey Robinson & The Miracles' No. 1 single, "The Tears of a Clown."

Songwriter/label executive **Grant Cunningham**. As a producer/songwriter and VP of A&R, Cunningham was an integral component of Sparrow Records. He received the Dove Award in 1996 for co-writing the pop/contemporary song of the year, "The Great Divide," performed by Point of Grace.

Crooner/TV/radio personality **Alan Dale**, in New York. A radio and television star, Dale became a nightclub headliner on the strength of hits like "Oh Marie" and "Sweet and Gentle."

Musician **Lonnie Donegan**, in Peterborough, England. Known as "the king of skiffle," Donegan scored hits with Leadbelly's "Rock Island Line" and influenced a generation of English rockers, including John Lennon.

Producer/engineer **Tom Dowd**, in Aventura, Fla. This consummate man-behind-the-boards produced and engineered a wide range of classic cuts, working with Aretha Franklin, Ray Charles, John Coltrane and Eric Clapton.

Producer/engineer **Gus Dudgeon**, in Berkshire, England. This noted soundsmith helmed sessions for David Bowie ("Space Oddity") and produced the bulk of Elton John's '70s output.

Bassist **John Entwistle**, in Las Vegas. As the bassist for the Who, he anchored the band's sound both onstage and in the studio and wrote fan favorite "Boris the Spider." He also recorded several solo albums.

Composer/band leader/pianist **Juan Garcia Esquivel**, in Jiutepec, Morelos, Mexico. Esquivel popularized a quirky type of stereophonic instrumental music, later dubbed "space-age bachelor-pad music."

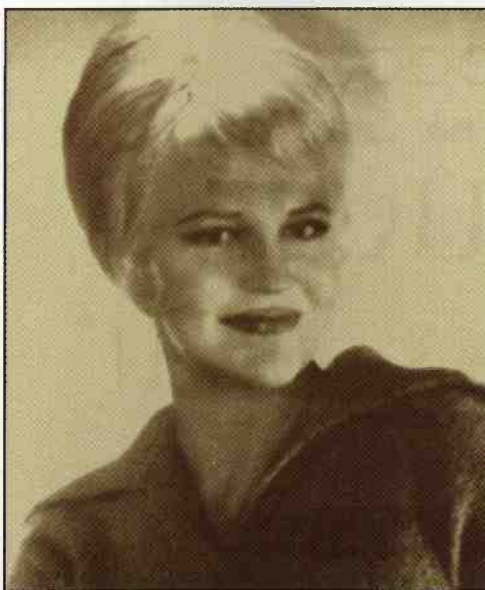
Singer **Erma Franklin**, in Detroit. This sister of Aretha Franklin scored her own success with 1962's "Piece of My Heart"—which was nominated for a Grammy for Best



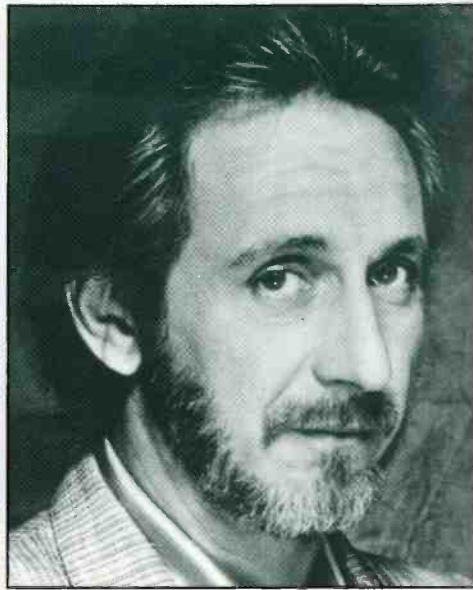
Lionel Hampton



Rosemary Clooney



Peggy Lee



John Entwistle

band leader and trumpet/cornet player, Berry performed with Duke Ellington and Woody Herman and, for several years, was musical director of the Monterey Jazz Festival.

Songwriter **Otis Blackwell**, in Nashville. Blackwell wrote such rock classics as Elvis Presley's "Don't Be Cruel" and "All Shook Up" and Jerry Lee Lewis' "Great Balls of Fire" and "Breathless."

R&B musician **Hadda Brooks**, in Los Angeles. Known as "the Queen of the Boogie," this pianist/vocalist scored the hits "Swinging the Boogie," "That's My Desire," "Trust in Me" and "Dream." In 1951, she became the first black woman in the country to host her own TV variety show. She also appeared in many movies, including *In a Lonely Place*.

Jazz bassist **Ray Brown**, in Indianapolis. Best-remembered for his collaborations with Dizzy Gillespie

and Ella Fitzgerald, he also worked with Frank Sinatra, Tony Bennett and Sarah Vaughan.

Musician/conductor **George Cates**, in Los Angeles. For 30 years, Cates served as the musical director/conductor of the Lawrence Welk Orchestra. He also scored a top-10 hit in 1956 with "Moonglow/Theme From *Picnic*."

Pop vocalist **Rosemary Clooney**, in Beverly Hills, Calif. The warm-voiced singer scored her breakthrough hit in 1951 with "Come On-a My House." Other hits included the Hank Williams cover "Half as Much" and "This Ole House."

Composer/band leader **Ray Conniff**, in Escondido, Calif. Conniff's orchestrations of classical and pop material made him a chart fixture for three decades. His biggest hit was "Somewhere, My Love (Lara's Theme From *Dr. Zhivago*)," which reached No. 9 on The Billboard Hot 100 in 1966 and garnered a Grammy.

R&B Vocal Performance, Female.

Musician **Rosco Gordon**, in Queens, N.Y. This R&B/ska pioneer recorded for the Chess, Duke, Vee-Jay and Sun labels and landed such '50s hits as "Booted" and "No More Doggin'."

Songwriter **Adolph Green**, in New York. Working with a variety of collaborators, he penned such standards as "Singin' in the Rain," "Make Someone Happy" and "New York, New York (It's a Helluva Town)."

Keyboardist **Johnny Griffith**, in Detroit. As a member of Motown's Funk Brothers, Griffith contributed keyboards to hundreds of hits, including Marvin Gaye's "I Heard It Through the Grapevine" and the Supremes' "Stop! In the Name of Love."

Vocalist **Billy Guy**, in Las Vegas. Guy was an original member of '50s vocal group the Coasters, which scored such hits as "Searchin'" and "Yakety Yak." The group

THE YEAR IN MUSIC 2002

was inducted into the Rock 'n' Roll Hall of Fame in 1987.

Vibraphonist/band leader **Lionel Hampton**, in New York. Born April 20, 1908, in Louisville, Ky., this multi-instrumentalist's career spanned eight decades and the entire evolution of recorded jazz. In addition to fronting his own band, he worked with Louis Armstrong, Benny Goodman, Harry James and Dizzy Gillespie.

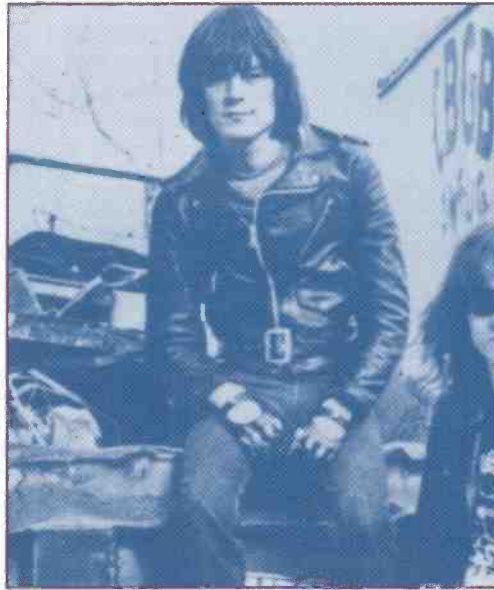
Jazz pianist/composer **Roland Hanna**, in Hackensack, N.J. Hanna worked with Benny Goodman, and Charles Mingus and was musical director for Sarah Vaughan.

Producer/reed player **Walter Heebner**, in Burbank, Calif. A clarinet and saxophone player, Heebner joined RCA Victor in the '40s and served as A&R director, producing recordings for Roy Rogers and Frank Sinatra. He later worked at Capitol Records.

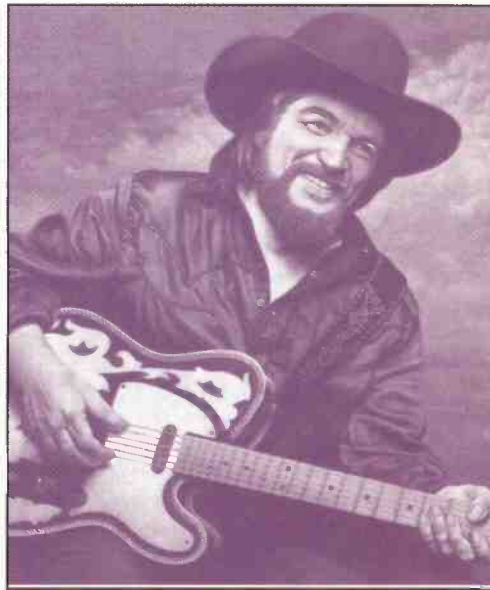
Songwriter/producer/musician **Tommy Hill**, in Nashville. A well-respected fiddler/guitarist, he wrote hits for other artists, including the 1954 hit "Slowly" by Webb Pierce. He was also instrumental in developing indie Starday Records.

Songwriter **Harlan Howard**, in Nashville. He wrote the pop/country standards "I Fall to Pieces" and "Busted" and was inducted into the Country Music Hall of Fame in 1997.

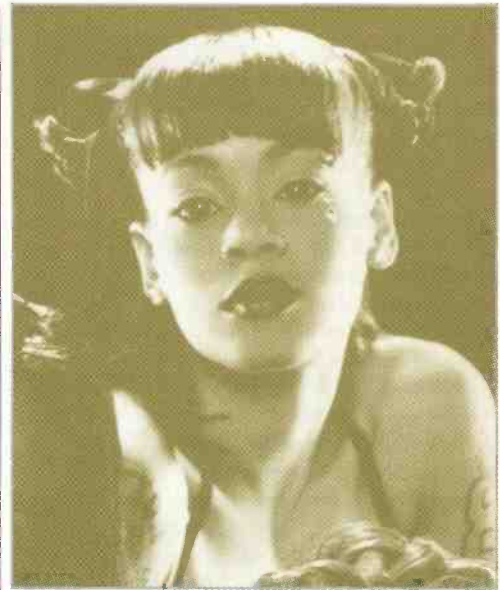
Rap pioneer **Jam Master Jay**, in Queens, N.Y. As one-third of Run-D.M.C., Jam Master Jay (real name: Jason



Dee Dee Ramone



Waylon Jennings



Lisa "Left Eye" Lopes

Mizell) helped rap music become a major commercial force. The trio scored its biggest crossover success with its cover of Aerosmith's "Walk This Way."

Country legend **Waylon Jennings**, in Arizona. This singer/songwriter scored 16 No. 1 country singles in a career that spanned five decades. He was inducted into the Country Music Hall of Fame in October 2001.

Dobro player **Beecher Ray Kirby**, in Nashville. One of the most respected dobro players in country music, Kirby is best-known as Grand Ole Opry member Bashful Brother Oswald. He spent a half-century as a member of

Roy Acuff's Smoky Mountain Boys, in addition to recording a handful of solo albums.

Pop singer **Peggy Lee**, in Los Angeles. During her 50-year-plus career, this consummate vocal stylist scored such favorites as "Fever" and "Mañana." She won a Grammy for best contemporary female vocal performance in 1969 with the song "Is That All There Is?"

R&B artist **Lisa "Left Eye" Lopes**, in Honduras. As a member of Grammy-winning R&B trio TLC, Lopes scored such hits as "No Scrubs" and "Waterfalls."

Continued on page YE-86

THE YEAR IN EUROPE

Continued from page YE-22

EMI Recorded Music Europe chairman Emmanuel de Buretel views piracy as the No. 1 issue that Europe's music makers faced in 2002. However, he insists it is now being tackled in a united, consistent manner. "We are starting to have full commitment from all record companies," de Buretel says, "with majors and independents working together. The fact that artists have started to be with us on this issue is also really important. We're able to plan effective media and PR campaigns alongside legal and governmental activity. We're ready to act and to be pro-active, rather than being defensive."

HOME THOUGHTS

Despite shrinking markets and rising piracy rates, there were bright points in 2002, notably the strength of domestic repertoire across Europe. The performance of homegrown artists was key to substantial growth in France throughout the year. Figures from the country's IFPI affiliate SNEP (Billboard, Nov. 9) showed record shipments up 10.6% in value and 8.8% in unit terms during the first nine months of 2002. "There are other strong domestic-repertoire markets," notes Burger, "but none of them are showing that kind of growth."

Local repertoire is "to some extent, the No. 1 issue," Burger argues. He cites Sony's international success with Europe's summer hit, Las Ketchup's "Aserjé," as a prime example of how domestic repertoire can cross borders. "At Sony," he says, "we've made a lot of effort to reinvent what we do in terms of European repertoire. Local repertoire presents a very formidable opportunity and is really the key issue for us, going forward."

"More and more music is coming from continental Europe and crossing frontiers," confirms de Buretel. "Acts like Tiziano Ferro from Italy or Saybia from Denmark, or St. Germain and Daft Punk from France, are crossing over into more and more territories."

One reason for such success, suggests de Buretel, is an increased level of professionalism in individual territories, particularly from A&R staff and the artists themselves. "They've learned from the Anglo-Saxon experience, and

now they are much more confident," he says. "Also, the blend between influences—like Slav and Anglo-Saxon music or Scandinavian and Anglo-Saxon music—gives us a fantastic new sound. The rock sound coming from Scandinavia is really exciting, for example, whether it's Caesar's Palace or Saybia or the Hives." De Buretel suggests that in 2003, although "the dominance of Anglo-Saxon music will continue to be strong, because of America," it will be "more and more balanced by music from elsewhere, especially Europe."

TELEVISUAL TENDENCIES

The rise of music-oriented "reality TV" shows such as the plethora of domestic variations on the *Pop Stars/Pop Idol* theme was a strong feature of Europe's musical landscape during 2002. The biggest single impact was in Spain, where records spinning off from the "Fame-meets-Big Brother" show *Operacion Triunfo* (Billboard, Jan. 12) dominated the Spanish sales charts all year. However, the recordings emerging from the various shows refused to travel beyond their national boundaries, leading many to question the long-term value of such ventures.

De Buretel says the effect of such shows is destructive. "It's an abuse of a dominant position by the media," he says. "In Spain, it has destroyed the music business. At a time when Latin artists are big all over the world, they're not coming from Spain any more. The media create their own artists, because they control the broadcasts. When the media control the chain of creation, the music that results is tailored toward the mass consumer. There is no more research, no more risk, no more character and less art. There's always a degree of this in the music business, and I'm not against that—but I am against this sort of dominance."

"Of course," he adds, "from time to time, it may bring us a new Robbie Williams, but I don't see a lot of Robbies emerging from all these shows. It's really shitty stuff at the moment." De Buretel is, however, convinced that the days of such dominance are numbered and, in the meantime, suggests the European industry "should use the same tools to place good music and good artists."

While Burger agrees that the profile of "reality TV"-based music programming has never been so high, he says, "My perspective has been quite simple. The markets have

changed, and we need to maintain our excellence in artist development, while developing an equal excellence in what I'd describe as 'hit development'. Whether it comes from TV-programming or straight out as a pop-hit phenomenon is not particularly important; what is important is our ability to work both streams of music." The Sony exec says he feels that "We're presently at the peak of consumer interest in music coming from this type of TV programming. It will move on, and it will change; otherwise, it will get boring and disappear."

THE FUTURE

Looking to 2003 and beyond, Burger says the industry needs to provide more services that "will allow consumers to gain legitimate access to music online across different platforms. Some of those issues are within our control; some require appropriate copyright legislation and law enforcement. I would hope that some of the new platforms that will emerge in the coming year will be a bit more favorable to us in terms of what we need."

De Buretel, for his part, is looking for the independent sector in Europe to keep bringing new ideas to the market, particularly through ventures such as EMI's Labels network. "The business needs new ideas and creative vision," he says. "Labels, for example, gives EMI a third parallel network to Virgin and Capitol; it keeps EMI fresh and gives a bridge between the indie world and the major-label world. I'm very confident for 2003."

One challenge facing Europe's labels over the next 12 months will be attempting to deal with the imminent expansion of the EU; 10 states, mainly from Eastern Europe, are scheduled to ascend to the EU in early 2004. According to IFPI, the majority of them have music-piracy rates of at least 25%. In three—Latvia, Estonia and Lithuania—the rate exceeds 50%.

"With accession on the horizon," says Burger, "it's important we continue to stress the necessity for proper legislation in the context of copyright laws in all the markets—particularly the Eastern European ones. We need to be aggressive with the bigger infringers, making them aware of our aggressive posture towards protecting the copyright, which is at the fundamental core of everything we do in all aspects of the music business." ■

A wise philosopher once said, "Nothing is constant but change itself," and that proverb applies to Billboard's Year in Music charts. New weekly charts yield new year-end lists. Changes in the weekly charts' methodologies yield new ways to calculate our year-end charts. New artists emerge each year to stand alongside familiar faces.

The most significant innovation in the 2002 Year in Music spotlight is a retooling of the formulas used to calculate the pop, country and R&B/hip-hop categories on those recaps that combine data from album charts and singles charts. In prior years, Billboard used an inverse point system for these artist and label categories, in which points were assigned based on chart positions for each week titles appeared on the pertinent charts—much the same method that the charts team used to calculate all of its weekly and annual lists before the advent of specific sales and airplay data from Nielsen SoundScan and Nielsen Broadcast Data Systems (BDS).

The problem is, no matter how thoughtfully one might arrange a matrix of recap points, a system that rewards mere chart appearances can never be as specific as one that is based on specific data. An album that arrives late in the year and sells more than 1 million copies in just a few weeks might lag behind a lesser-selling title that had drifted around the chart throughout the year. A song that pulls huge audience numbers but had only been on the chart for a few months might end up trailing behind a track with smaller num-

bers but just enough radio play to hang out on the chart long after it has peaked.

Chart managers and key department staff, therefore, have devised new formulas based on the specific sales and radio data that constructs each relevant chart. Scales for each of these categories have been weighted so that the sales units tallied on The Billboard 200, Top R&B/Hip-Hop Albums and Top Country Singles & Tracks, respectively, have parity with the specific chart points that construct each week's Billboard Hot 100, Hot R&B/Hip-Hop Singles & Tracks and Hot Country Singles & Tracks.

We could put you to sleep if we detailed the math employed for each of these categories, so let's just cut to the chase. If the new formulas had been in place during the 2001 chart year, the Backstreet Boys and the Beatles would have stood at Nos. 5 and 9 on the Pop Artists list instead of Nos. 40 and 44, because both acts had significant sales during the tracking period but did not have commensurate airplay at currents-based radio stations. Similarly, Alicia Keys—who was only on the charts for five months of the 2001 chart year but sold more than 3 million units in that short window—would have led the New Pop Artist category instead of Lifehouse, which sold fewer albums but gained a higher ranking from the long chart run earned by "Hanging by a Moment."

HOW THE MUSIC CHARTS ARE COMPILED

BY GEOFF MAYFIELD

Other changes on the 2002 Year in Music menu are more subtle and much easier to describe:

- The sales-based Hot Rap Singles chart was replaced by Hot Rap Tracks in the June 8 issue, based on audience calculated by Nielsen BDS. The categories from this chart reflect how audience totals would have stacked if the new methodology had been employed for the entire chart year.

- Top Electronic Albums recaps join the lineup, as do imprint and label categories for Top Soundtracks.
- During the chart year, No Limit became New No Limit and moved from Priority and EMI Music Distribution to Universal and Universal Music & Video Distribution, Pat Green moved from Universal to Universal South, Word became Word-Curb and moved from Sony to WEA, while, in the Christian market, the Maranatha! roster moved from Word to Provident and Spring Hill switched from Chordant to Word-Curb. Standings here reflect those shifts, with the former label homes collecting points prior to each change.
- To make room for new charts, some Year in Music recaps are running at shorter depths this year but will continue to run at their original lengths on Billboard.com. Further, several lists—including catalog genre charts—will appear exclusively this year online. Charts that run deeper on Billboard.com are indicated by the following icon: ◆

Otherwise, the Year in Music recaps are familiar terrain for readers who follow these charts, with most artist, title, imprint,

label and distributor categories simply reflecting accumulations of the actual points—including those derived from SoundScan sales data or monitored information from BDS—that determined the weekly charts that appeared throughout the tracking period.

The 2002 chart year began with the Dec. 1, 2001, issue and concluded with the one dated Nov. 30, 2002. The rankings for BDS- and SoundScan-based charts only reflect airplay or sales during the weeks a title appeared on a relevant chart. That detail, and the December-November time period, account for some of the differences that appear in these lists and annual recaps compiled by either of those chart sources.

Artist, imprint, label and distributor categories for all genres reflect accumulated chart performance for all titles on the pertinent chart. The umbrella "label" categories refer to the "distributing labels" and/or "promotion labels" that are listed on our weekly and bi-weekly charts. If only one label appears on a chart listing, that company will be tallied as both an "imprint" and a "label" for that title. Rankings for Hot Country Singles & Tracks, modern rock, mainstream rock, adult contemporary and adult top-40 categories are based on accumulated BDS-monitored plays for each week a title appeared on the chart. Similarly, the Hot 100 Airplay, Hot R&B/Hip-Hop Airplay, Top 40 Tracks and Hot Latin Tracks (and the three related Latin-format-airplay charts) are determined by

adding up the total number of gross impressions, as determined by BDS, for each week a track charted. In The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks categories, accumulated radio and sales points—based specifically on BDS and SoundScan, respectively—are combined with accumulated small-market radioplaylist points.

Year-end rankings for The Billboard 200, Top Pop Catalog Albums, all singles-sales charts and album lists for country, R&B/hip-hop, Latin, jazz, classical, gospel, contemporary Christian, reggae, world, blues, new age, Internet, independent and kid audio are determined by accumulating the SoundScan units for each week titles appeared on the appropriate chart (including, for charts that are published bi-weekly, units from the unpublished weeks).

Catalog albums are titles that are two years old and have fallen below the top half of The Billboard 200. Since a title can move from current to catalog status during the chart year, there may be cases in our Year in Music recaps where an album appears on both title lists. The Heatseekers imprint and label rankings reflect the number of titles that reached Heatseekers Impact status by rising into the top half of The Billboard 200 during the chart year. Ties are broken according to accumulated Billboard 200 sales that Heatseekers titles have compiled, including sales that occurred after a title moved above the Heatseekers chart.

The overall imprint, label and distributor rankings in classical reflect weekly performance on The Billboard Classical 50, an in-house chart that combines titles from the magazine's Top Classical Albums, Top Classical Crossover, Top Midline Classical and Top Budget Classical lists. Similarly, the overall company standings in jazz combine results from both the Top Jazz Albums and Top Contemporary Jazz Albums charts.

The new-artist categories in pop, country and R&B/hip-hop are acts who did not have an album on the market prior to October 2001. Charting a single prior to October 2001 does not disqualify an artist, unless that act received enough chart points to show up on a new-artist list in a previous Year in Music issue. Solo artists from groups that have previously charted are also eligible, as long as said artist's name was not credited in that earlier act's billing.

The Dante Club-Play rankings are based on an inverse point system, with titles collecting points based on rank for each week they were on the chart.

The publishing categories show accumulated points for all charted songs on the applicable weekly charts; if a song is owned by more than one publisher, points are divided equally between those companies. In the Publishing Corporation category, parent companies receive 100% of the points from publishers in which they own at least 50% equity and 25% of the points compiled by publishers that they administer but do not own. ■



Nelly

Top Pop Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- NELLY** (5) *Fo' Reel/Universal/UMRG*
(1) Priority/Capitol
(1) Jive
(1) So So Def/Columbia
- ASHANTI** (4) *Murder Inc./AIM/IDJMG*
(2) Murder Inc./Def Jam/IDJMG
(1) Terror Squad/Atlantic
- EMINEM** (4) *Web/Aftermath/Interscope*
(1) Shady/Interscope
- CREED** (3) *Wind-up*
- PINK** (5) *Arista*
- USHER** (3) *Arista*
(1) Bad Boy/Arista
- NICKELBACK** (4) *Roadrunner/IDJMG*
- JA RULE** (6) *Murder Inc./Def Jam/IDJMG*
(2) Epic
(1) MCA
- LINKIN PARK** (4) *Warner Bros.*
- AVRIL LAVIGNE** (3) *Arista*
- PUDDLE OF MUDD** (5) *Flawless/Geffen/Interscope*
- JENNIFER LOPEZ** (6) *Epic*
- SHAKIRA** (6) *Epic*
(1) Sony Discos
- ENRIQUE IGLESIAS** (3) *Interscope*
(1) Universal Latina
- LUDACRIS** (4) *Disturbing Tha Peace/Def Jam South/IDJMG*
(1) So So Def/Disturbing Tha Peace/Def Jam South/Columbia
(1) FB/Universal/UMRG
- MARY J. BLIGE** (6) *MCA*
- TOBY KEITH** (4) *DreamWorks (Nashville)*
(2) DreamWorks (Nashville)/Interscope
- NO DOUBT** (4) *Interscope*
- ALAN JACKSON** (4) *Arista Nashville*
(3) Arista Nashville/RLG
- ALICIA KEYS** (4) *J*
(1) Ruff Ryders/Interscope
- VANESSA CARLTON** (3) *A&M/Interscope*
- DIXIE CHICKS** (2) *Monument/EMN*
(1) Monument/Columbia/CRG
(1) Monument
(1) Monument/Sony (Nashville)
(1) Epic
- MICHELLE BRANCH** (3) *Maverick/Warner Bros.*
(1) Maverick
(1) Arista
- AALIYAH** (4) *Blackground*
(1) Universal/Blackground/UMRG
- THE CALLING** (2) *RCA*
- FAT JOE** (3) *Terror Squad/Atlantic*
(2) Terror Squad/Atlantic/AG
- KENNY CHESNEY** (3) *BNA*
(2) BNA/RLG
- JIMMY EAT WORLD** (2) *DreamWorks*
(1) DreamWorks/Interscope
- TIM MCGRAW** (7) *Curb*
- BRITNEY SPEARS** (2) *Jive/Zomba*
(2) Jive
- 'N SYNC** (2) *Jive*
(2) Jive/Zomba
- ENYA** (1) *Reprise/Warner Bros.*
(1) Reprise
- P.O.D.** (2) *Atlantic*
(1) Atlantic/AG
- GINUWINE** (3) *Epic*
(1) Bad Boy/Arista
(1) The Gold Mind/Elektra/EEG
(1) Terror Squad/Atlantic
- GARTH BROOKS** (3) *Capitol (Nashville)*
- CELINE DION** (3) *Epic*
- P. DIDDY** (4) *Bad Boy/Arista*
(2) Epic
(1) J
(1) Nine Lives/Epic
(1) Virgin
(1) Cash Money/Universal/UMRG
- JOHN MAYER** (2) *Aware/Columbia*
(2) Aware/Columbia/CRG
- SHERYL CROW** (3) *A&M/Interscope*
(1) Lava/Atlantic/Universal South
- CAM'RON** (3) *Roc-A-Fella/Def Jam/IDJMG*

THE YEAR IN MUSIC 2002

pop

- 41 **TWEET** (4) *The Gold Mind*/Elektra/EEG
- 42 **BRANDY** (2) *Atlantic*
(1) *Atlantic/AG*
- 43 **MUSIQ** (3) *Def Soul/IDJMG*
- 44 **CRAIG DAVID** (3) *Wildstar/Atlantic*
(1) *Wildstar/Atlantic/AG*
- 45 **DAVE MATTHEWS BAND** (3) *RCA*
(2) *Bama Rags/RCA*
- 46 **NAS** (3) *Ill Will/Columbia/CRG*
(2) *Ill Will/Columbia*
(1) *Epic*
- 47 **SYSTEM OF A DOWN** (3) *American/Columbia*
(1) *American/Columbia/CRG*
- 48 **JAY-Z** (7) *Roc-A-Fella/Def Jam/IDJMG*
(1) *Roc-A-Fella/Def Jam/Jive/IDJMG*
(1) *Roc-A-Fella/Def Jam/IDJMG/Jive*
(1) *Def Jam South/IDJMG*
- 49 **BUSTA RHYMES** (4) *J*
- 50 **MICHAEL JACKSON** (4) *Epic*

Top New Pop Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **ASHANTI** (4) *Murder Inc./AJM/IDJMG*
(2) *Murder Inc./Def Jam/IDJMG*
(1) *Terror Squad/Atlantic*
- 2 **AVRIL LAVIGNE** (3) *Arista*
- 3 **VANESSA CARLTON** (3) *A&M/Interscope*
- 4 **THE CALLING** (2) *RCA*
- 5 **JOHN MAYER** (2) *Aware/Columbia*
(2) *Aware/Columbia/CRG*
- 6 **TWEET** (4) *The Gold Mind/Elektra/EEG*
- 7 **DEFAULT** (2) *TVT*
- 8 **B2K** (6) *Epic*
- 9 **MARIO** (2) *3rd Street/J*
(1) *J*
- 10 **HOOBASTANK** (3) *Island/IDJMG*

Top Pop Artists — Duo/Group

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **CREED** (3) *Wind-up*
- 2 **NICKELBACK** (4) *Roadrunner/IDJMG*
- 3 **LINKIN PARK** (4) *Warner Bros.*
- 4 **PUDDLE OF MUDD** (5) *Flawless/Geffen/Interscope*

- 5 **NO DOUBT** (4) *Interscope*
- 6 **DIXIE CHICKS** (2) *Monument/EMN*
(1) *Monument/Columbia/CRG*
(1) *Monument*
- 7 **THE CALLING** (2) *RCA*
- 8 **JIMMY EAT WORLD** (2) *DreamWorks*
(1) *DreamWorks/Interscope*
- 9 **'N SYNC** (2) *Jive*
(2) *Jive/Zomba*
- 10 **P.O.D.** (2) *Atlantic*
(1) *Atlantic/AG*

Top Pop Artists — Female

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **ASHANTI** (4) *Murder Inc./AJM/IDJMG*
(2) *Murder Inc./Def Jam/IDJMG*
(1) *Terror Squad/Atlantic*
- 2 **PINK** (5) *Arista*
- 3 **AVRIL LAVIGNE** (3) *Arista*
- 4 **JENNIFER LOPEZ** (6) *Epic*
- 5 **SHAKIRA** (6) *Epic*
(1) *Sony Discos*
- 6 **MARY J. BLIGE** (6) *MCA*
- 7 **ALICIA KEYS** (4) *J*
(1) *Ruff Ryders/Interscope*
- 8 **VANESSA CARLTON** (3) *A&M/Interscope*
- 9 **MICHELLE BRANCH** (3) *Maverick/Warner Bros.*
(1) *Maverick*
(1) *Arista*
- 10 **AALIYAH** (4) *Blackground*
(1) *Universal/Blackground/UMRG*

Top Pop Artists — Male

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **NELLY** (5) *Fo' Reel/Universal/UMRG*
(1) *Priority/Capitol*
(1) *Jive*
(1) *So So Def/Columbia*
- 2 **EMINEM** (4) *Web/Aftermath/Interscope*
(1) *Shady/Interscope*

- 3 **USHER** (3) *Arista*
(1) *Bad Boy/Arista*
- 4 **JA RULE** (6) *Murder Inc./Def Jam/IDJMG*
(2) *Epic*
(1) *MCA*
- 5 **ENRIQUE IGLESIAS** (3) *Interscope*
(1) *Universal Latino*
- 6 **LUDACRIS** (4) *Disturbing Tha Peace/Def Jam South/IDJMG*
(1) *So So Def/Disturbing Tha Peace/Def Jam South/Columbia*
(1) *FB/Universal/UMRG*
- 7 **TOBY KEITH** (4) *DreamWorks (Nashville)*
(2) *DreamWorks (Nashville)/Interscope*
- 8 **ALAN JACKSON** (4) *Arista Nashville*
(3) *Arista Nashville/RLG*
- 9 **FAT JOE** (3) *Terror Squad/Atlantic*
(2) *Terror Squad/Atlantic/AG*
- 10 **KENNY CHESNEY** (3) *BNA*
(2) *BNA/RLG*

Top Pop Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **EPIC** (57)
- 2 **ARISTA** (37)
- 3 **COLUMBIA** (100)
- 4 **JIVE** (40)

- 5 **UNIVERSAL** (66)
- 6 **INTERSCOPE** (22)
- 7 **ATLANTIC** (46)
- 8 **DEF JAM** (36)
- 9 **WARNER BROS.** (28)
- 10 **J** (26)
- 11 **RCA** (25)
- 12 **ARISTA NASHVILLE** (22)
- 13 **ROADRUNNER** (15)
- 14 **WIND-UP** (7)
- 15 **DREAMWORKS** (23)

Top Pop Labels

Pos. LABEL (No. of Charted Titles)

- 1 **INTERSCOPE** (111)
- 2 **ISLAND DEF JAM MUSIC GROUP** (93)
- 3 **ARISTA** (59)
- 4 **COLUMBIA RECORDS GROUP** (117)
- 5 **EPIC** (80)



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Ashanti

THE YEAR IN MUSIC 2002

billboard 200

Top Billboard 200 Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **EMINEM** (2) *Web/Aftermath/Interscope*
- 2 **CREED** (1) *Wind-up*
- 3 **NELLY** (2) *Fo' Reel/Universal/UMRG*
- 4 **LINKIN PARK** (2) *Warner Bros.*
- 5 **PINK** (1) *Arista*
- 6 **BRITNEY SPEARS** (2) *Jive/Zomba*
- 7 **NICKELBACK** (2) *Roadrunner/IDJMG*
- 8 **SHAKIRA** (3) *Epic*
(1) *Sony Discos*
- 9 **LUDACRIS** (1) *Disturbing Tha Peace/Def Jam South/IDJMG*
- 10 **GARTH BROOKS** (2) *Capitol (Nashville)*
- 11 **ALAN JACKSON** (3) *Arista Nashville/RLG*
- 12 **ASHANTI** (1) *Murder Inc./AJM/IDJMG*
- 13 **ENRIQUE IGLESIAS** (1) *Interscope*
(1) *Universal Latino*
- 14 **TOBY KEITH** (2) *DreamWorks (Nashville)/Interscope*
- 15 **AVRIL LAVIGNE** (1) *Arista*
- 16 **USHER** (1) *Arista*
- 17 **ENYA** (1) *Reprise/Warner Bros.*
- 18 **DIXIE CHICKS** (1) *Monument/Columbia/CRG*
(1) *Monument/Sony (Nashville)*
(1) *Epic*
- 19 **DAVE MATTHEWS BAND** (2) *RCA*
(2) *Bama Rags/RCA*
- 20 **CELINE DION** (2) *Epic*
- 21 **JA RULE** (1) *Murder Inc./Def Jam/IDJMG*
- 22 **ALICIA KEYS** (1) *J*
- 23 **PUDDLE OF MUDD** (1) *Flawless/Geffen/Interscope*
- 24 **NO DOUBT** (1) *Interscope*
- 25 **KENNY CHESNEY** (2) *BNA/RLG*
- 26 **JENNIFER LOPEZ** (2) *Epic*
- 27 **P.O.D.** (1) *Atlantic/AG*
- 28 **JAY-Z** (3) *Roc-A-Fella/Def Jam/IDJMG*
(1) *Roc-A-Fella/Def Jam/Jive/IDJMG*
- 29 **KID ROCK** (1) *Lava/Atlantic/AG*
- 30 **SYSTEM OF A DOWN** (1) *American/Columbia/CRG*
- 31 **NAS** (3) *Ill Will/Columbia/CRG*
- 32 **JOSH GROBAN** (1) *143/Reprise/Warner Bros.*
- 33 **NORAH JONES** (1) *Blue Note/Capitol*
- 34 **MARY J. BLIGE** (3) *MCA*
- 35 **MICHAEL JACKSON** (2) *Epic*
- 36 **ELVIS PRESLEY** (2) *RCA*
(1) *BMG/Madacy Special Products/Madacy*
(1) *RCA/BMG Heritage*
- 37 **BRUCE SPRINGSTEEN** (1) *Columbia/CRG*
- 38 **SHERYL CROW** (1) *A&M/Interscope*
- 39 **JOHN MAYER** (2) *Aware/Columbia/CRG*
- 40 **TIM MCGRAW** (2) *Curb*
- 41 **INCUBUS** (1) *Immortal/Epic*
- 42 **JEWEL** (1) *Atlantic/AG*
- 43 **PINK FLOYD** (1) *Capitol*
- 44 **MANNHEIM STEAMROLLER** (1) *American Gramophone*
- 45 **U2** (2) *Island/IDJMG/Interscope*
(1) *Interscope*
- 46 **BUSTA RHYMES** (1) *J*
- 47 **'N SYNC** (2) *Jive/Zomba*
- 48 **MICHELLE BRANCH** (1) *Maverick/Warner Bros.*
- 49 **INDIA.ARIE** (2) *Motown/UMRG*
- 50 **DISTURBED** (1) *Reprise/Warner Bros.*
(1) *Giant/Warner Bros.*

Top Billboard 200 Albums

Pos. TITLE — Artist — Imprint/Label

- 1 **THE EMINEM SHOW** — Eminem — *Web/Aftermath/Interscope*
- 2 **WEATHERED** — Creed — *Wind-up*
- 3 **NELLYVILLE** — Nelly — *Fo' Reel/Universal/UMRG*
- 4 **M!SSUNDAZTOOD** — Pink — *Arista*
- 5 **[HYBRID THEORY]** — Linkin Park — *Warner Bros.*
- 6 **O BROTHER, WHERE ART THOU?** — Soundtrack — *Last Highway/Mercury/IDJMG*

- 7 **SILVER SIDE UP** — Nickelback — *Roadrunner/IDJMG*
- 8 **BRITNEY** — Britney Spears — *Jive/Zomba*
- 9 **NOW 8** — Various Artists — *EMI/Universal/Sony/Zomba/Virgin*
- 10 **WORD OF MOUTH** — Ludacris — *Disturbing Tha Peace/Def Jam South/IDJMG*
- 11 **LAUNDRY SERVICE** — Shakira — *Epic*
- 12 **ASHANTI** — Ashanti — *Murder Inc./AJM/IDJMG*
- 13 **SCARECROW** — Garth Brooks — *Capitol (Nashville)*
- 14 **LET GO** — Avril Lavigne — *Arista*
- 15 **DRIVE** — Alan Jackson — *Arista Nashville/RLG*
- 16 **8701** — Usher — *Arista*
- 17 **ESCAPE** — Enrique Iglesias — *Interscope*
- 18 **A DAY WITHOUT RAIN** — Enya — *Reprise/Warner Bros.*
- 19 **A NEW DAY HAS COME** — Celine Dion — *Epic*
- 20 **PAIN IS LOVE** — Ja Rule — *Murder Inc./Def Jam/IDJMG*
- 21 **NOW 9** — Various Artists — *Universal/EMI/Zomba/Sony/UMRG*
- 22 **HOME** — Dixie Chicks — *Monument/Columbia/CRG*
- 23 **SONGS IN A MINOR** — Alicia Keys — *J*
- 24 **COME CLEAN** — Puddle of Mudd — *Flawless/Geffen/Interscope*
- 25 **ROCK STEADY** — No Doubt — *Interscope*
- 26 **SATELLITE** — P.O.D. — *Atlantic/AG*
- 27 **COCKY** — Kid Rock — *Lava/Atlantic/AG*
- 28 **TOXICITY** — System of a Down — *American/Columbia/CRG*
- 29 **JOSH GROBAN** — Josh Groban — *143/Reprise/Warner Bros.*
- 30 **COME AWAY WITH ME** — Norah Jones — *Blue Note/Capitol*
- 31 **STILLMATIC** — Nas — *Ill Will/Columbia/CRG*
- 32 **NO SHOES, NO SHIRT, NO PROBLEMS** — Kenny Chesney — *BNA/RLG*
- 33 **8 MILE** — Soundtrack — *Shady/Interscope*
- 34 **THE RISING** — Bruce Springsteen — *Columbia/CRG*
- 35 **C'MON, C'MON** — Sheryl Crow — *A&M/Interscope*
- 36 **ELVIS: 30 #1 HITS** — Elvis Presley — *RCA*
- 37 **BUSTED STUFF** — Dave Matthews Band — *RCA*
- 38 **NOW THAT'S WHAT I CALL CHRISTMAS!** — Various Artists — *EMI/Zomba/Sony/Universal/UMRG*
- 39 **UNLEASHED** — Toby Keith — *DreamWorks (Nashville)/Interscope*
- 40 **MORNING VIEW** — Incubus — *Immortal/Epic*
- 41 **ROOM FOR SQUARES** — John Mayer — *Aware/Columbia/CRG*
- 42 **THIS WAY** — Jewel — *Atlantic/AG*
- 43 **INVINCIBLE** — Michael Jackson — *Epic*
- 44 **ECHOES — THE BEST OF PINK FLOYD** — Pink Floyd — *Capitol*
- 45 **PULL MY CHAIN** — Toby Keith — *DreamWorks (Nashville)/Interscope*
- 46 **NOW 10** — Various Artists — *Sony/Universal/EMI/Zomba/Epic*
- 47 **CHRISTMAS EXTRAORDINAIRE** — Mannheim Steamroller — *American Gramophone*
- 48 **P. DIDDY & BAD BOY RECORDS PRESENT... WE INVENTED THE REMIX** — Various Artists — *Bad Boy/Arista*
- 49 **J TO THA L-O! THE REMIXES** — Jennifer Lopez — *Epic*
- 50 **GENESIS** — Busta Rhymes — *J*
- 51 **SHREK** — Soundtrack — *DreamWorks/Interscope*
- 52 **THE SPIRIT ROOM** — Michelle Branch — *Maverick/Warner Bros.*
- 53 **UNTOUCHABLES** — Korn — *Immortal/Epic*
- 54 **CELEBRITY** — 'N Sync — *Jive/Zomba*
- 55 **THE HITS — CHAPTER ONE** — Backstreet Boys — *Jive/Zomba*
- 56 **BREAK THE CYCLE** — Staind — *Flip/Elektra/EEG*
- 57 **BIG BOI & DRE PRESENT...OUTKAST** — OutKast — *Arista*
- 58 **GHV2: GREATEST HITS VOLUME 2** — Madonna — *Maverick/Warner Bros.*
- 59 **BY THE WAY** — Red Hot Chili Peppers — *Warner Bros.*
- 60 **HOOD RICH** — Big Tymers — *Cash Money/Universal/UMRG*
- 61 **CRY** — Faith Hill — *Warner Bros. (Nashville)/WRN*
- 62 **WATERMELON, CHICKEN & GRITZ** — Nappy Roots — *Atlantic/AG*
- 63 **DOGGY BAG** — Lil' Bow Wow — *So So Def/Columbia/CRG*
- 64 **ULTIMATE MANILOW** — Barry Manilow — *BMG Heritage/Arista*
- 65 **CIELI DI TOSCANA** — Andrea Bocelli — *Philips*
- 66 **COME HOME WITH ME** — Cam'ron — *Roc-A-Fella/Def Jam/IDJMG*
- 67 **JUSLISEN (JUST LISTEN)** — Musiq — *Def Soul/IDJMG*
- 68 **ALL THAT YOU CAN'T LEAVE BEHIND** — U2 — *Interscope*
- 69 **AALIYAH** — Aaliyah — *Blackground*
- 70 **[REANIMATION]** — Linkin Park — *Warner Bros.*
- 71 **GREATEST HITS** — Martina McBride — *RCA (Nashville)/RLG*
- 72 **FULL MOON** — Brandy — *Atlantic/AG*
- 73 **NO MORE DRAMA (2002)** — Mary J. Blige — *MCA*
- 74 **BORN TO DO IT** — Craig David — *Wildstar/Atlantic/AG*
- 75 **HOOBASTANK** — Hoobastank — *Island/IDJMG*
- 76 **BE NOT NOBODY** — Vanessa Carlton — *A&M/Interscope*

- 77 **UNDER RUG SWEPT** — Alanis Morissette — *Maverick/Warner Bros.*
- 78 **JIMMY EAT WORLD** — Jimmy Eat World — *DreamWorks/Interscope*
- 79 **FORTY LICKS** — The Rolling Stones — *ABKCO/Virgin*
- 80 **SPIDER-MAN** — Soundtrack — *Roadrunner/Columbia/IDJMG/CRG*
- 81 **J.O.S.E. : JEALOUS ONES STILL ENVY** — Fat Joe — *Terror Squad/Atlantic/AG*
- 82 **FEVER** — Kylie Minogue — *Capitol*
- 83 **TOTALLY HITS 2002** — Various Artists — *Warner Music Group/BMG/Warner Strategic Marketing*
- 84 **WORSHIP** — Michael W. Smith — *Reunion/Zomba*
- 85 **THE SINISTER URGE** — Rob Zombie — *Geffen/Interscope*
- 86 **THE GREAT DEPRESSION** — DMX — *Ruff Ryders/Def Jam/IDJMG*
- 87 **TOTALLY HITS 2001** — Various Artists — *Warner Bros./Elektra/Atlantic/Arista*
- 88 **J.LO** — Jennifer Lopez — *Epic*
- 89 **WHOA, NELLY!** — Nelly Furtado — *DreamWorks/Interscope*
- 90 **SET THIS CIRCUS DOWN** — Tim McGraw — *Curb*
- 91 **THE LOOK OF LOVE** — Diana Krall — *Verve/VG*
- 92 **BRUSHFIRE FAIRYTALES** — Jack Johnson — *Enjoy/Universal/UMRG*
- 93 **SOUTHERN HUMMINGBIRD** — Tweet — *The Gold Mind/Elektra/EEG*
- 94 **1** — The Beatles — *Apple/Capitol*
- 95 **THE REBIRTH OF KIRK FRANKLIN** — Kirk Franklin — *Gospo Centric/Zomba*
- 96 **ACOUSTIC SOUL** — India.Arie — *Motown/UMRG*
- 97 **THE FALLOUT** — Default — *TVT*
- 98 **B2K** — B2K — *Epic*
- 99 **THE BEST OF BOTH WORLDS** — R. Kelly & Jay-Z — *Roc-A-Fella/Def Jam/Jive/IDJMG*
- 100 **NO MORE DRAMA** — Mary J. Blige — *MCA*
- 101 **I AM SAM** — Soundtrack — *V2*
- 102 **BELIEVE** — Disturbed — *Reprise/Warner Bros.*
- 103 **SHAMAN** — Santana — *Arista*
- 104 **TARANTULA** — Mystikal — *Jive/Zomba*
- 105 **IS THIS IT** — The Strokes — *RCA*
- 106 **OCTOBER ROAD** — James Taylor — *Columbia/CRG*
- 107 **...ALL THIS TIME** — Sting — *A&M/Interscope*
- 108 **CHRISTMAS MEMORIES** — Barbra Streisand — *Columbia/CRG*
- 109 **MOULIN ROUGE** — Soundtrack — *Interscope*
- 110 **ANTHOLOGY** — Alien Ant Farm — *New Noize/DreamWorks/Interscope*
- 111 **GREATEST HITS** — Tim McGraw — *Curb*
- 112 **THE VERY BEST OF ROD STEWART** — Rod Stewart — *Warner Bros.*
- 113 **IRV GOTTI PRESENTS THE INC** — Various Artists — *Murder Inc./Def Jam/IDJMG*
- 114 **NOW 7** — Various Artists — *EMI/Universal/Sony/Zomba/Virgin*
- 115 **FAITHFULLY** — Faith Evans — *Bad Boy/Arista*
- 116 **ECSTASY** — Avant — *Magic Johnson/MCA*
- 117 **INFAMY** — Mobb Deep — *Loud/Columbia/CRG*
- 118 **CAMINO PALMERO** — The Calling — *RCA*
- 119 **JUSTIFIED** — Justin Timberlake — *Jive/Zomba*
- 120 **AMERICA: A TRIBUTE TO HEROES** — Various Artists — *Interscope*
- 121 **DIARY OF A SINNER: 1ST ENTRY** — Petey Pablo — *Jive/Zomba*
- 122 **STRIPPED** — Christina Aguilera — *RCA*
- 123 **THE BLUEPRINT** — Jay-Z — *Roc-A-Fella/Def Jam/IDJMG*
- 124 **O, YEAH! ULTIMATE AEROSMITH HITS** — Aerosmith — *Columbia/CRG*
- 125 **THE SCORPION KING** — Soundtrack — *Universal/UMRG*
- 126 **COYOTE UGLY** — Soundtrack — *Curb*
- 127 **LORD WILLIN'** — Clipse — *Star Trak/Arista*
- 128 **ALMOST THERE** — MercyMe — *INO/Word/Warner Bros.*
- 129 **BETTER DAYS** — Joe — *Jive/Zomba*
- 130 **MAHOGANY SOUL** — Angie Stone — *J*
- 131 **THE ROAD LESS TRAVELED** — George Strait — *MCA Nashville*
- 132 **THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING** — Soundtrack — *Reprise/Warner Bros.*



Eminem

Continued on page YE-34

3 YEARS IN A ROW!

**S-curve
RECORDS**

AND

BAHA MEN

DOMINATE THE WORLD

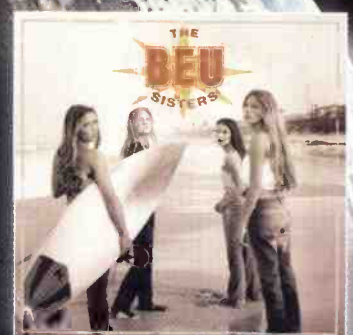
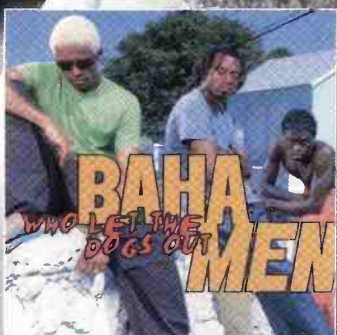
(Music Charts)

#1 WORLD MUSIC IMPRINT - S-CURVE RECORDS

#1 WORLD MUSIC ARTIST - BAHAMEN

#1 WORLD MUSIC ALBUM - MOVE IT LIKE THIS - BAHAMEN

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S-CURVE. WORLDWIDE.

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THE YEAR IN MUSIC 2002

billboard 200

BILLBOARD 200

Continued from page YE-32

- 133 BELIEVE — Yolanda Adams — Elektra/EEG
- 134 EVERYDAY — Dave Matthews Band — RCA
- 135 SONGS 4 WORSHIP — SHOUT TO THE LORD — Various Artists — Integrity/Time Life
- 136 INTERNATIONAL SUPERHITS! — Green Day — Reprise/Warner Bros.
- 137 THE BLUEPRINT 2: THE GIFT AND THE CURSE — Jay-Z — Roc-A-Fella/Def Jam/IDJMG
- 138 [GHETTO LOVE] — Jaheim — Divine Mill/Warner Bros.
- 139 MENDED — Marc Anthony — Columbia/CRG
- 140 A RUSH OF BLOOD TO THE HEAD — Coldplay — Capitol
- 141 SURVIVOR — Destiny's Child — Columbia/CRG
- 142 THUG HOLIDAY — Trick Daddy — Slip-N-Slide/Atlantic/AG
- 143 GREATEST HITS — Kenny Chesney — BNA/RLG
- 144 OH AARON — Aaron Carter — Jive/Zomba
- 145 NEW OLD SONGS (RE-MIX) — Limp Bizkit — Flip/Interscope
- 146 STEERS & STRIPES — Brooks & Dunn — Arista Nashville/RLG
- 147 SOUL SISTA — Keke Wyatt — MCA
- 148 DROPS OF JUPITER — Train — Aware/Columbia/CRG
- 149 DOWN TO EARTH — Ozzy Osbourne — Epic
- 150 THE FIX — Scarface — Def Jam South/IDJMG
- 151 DISNEY'S LILO & STITCH — Soundtrack — Walt Disney
- 152 A GANGSTER AND A GENTLEMAN — Styles — Ruff Ryders/Interscope
- 153 LOVEHATETRAGEDY — Papa Roach — DreamWorks/Interscope
- 154 TAKE OFF YOUR PANTS AND JACKET — Blink-182 — MCA
- 155 LIFE GOES ON — Donell Jones — Untouchables/Arista
- 156 HIGHLY EVOLVED — The Vines — EngineRoom/Capitol
- 157 STICKS AND STONES — New Found Glory — Drive-thru/MCA
- 158 GOD BLESS AMERICA — Various Artists — Columbia/CRG
- 159 ENCHANTMENT — Charlotte Church — Columbia/CRG
- 160 18 — Moby — V2
- 161 DIRTY VEGAS — Dirty Vegas — Credence/Capitol
- 162 MTV UNPLUGGED — Jay-Z — Roc-A-Fella/Def Jam/IDJMG
- 163 TOTALLY COUNTRY — Various Artists — BNA/RLG
- 164 GUTTERFLOWER — Goo Goo Dolls — Warner Bros.
- 165 A WALK TO REMEMBER — Soundtrack — Epic
- 166 WOW HITS 2002 — Various Artists — EMI Christian/Provident/Word/Sparrow
- 167 MALADROIT — Weezer — Geffen/Interscope
- 168 IN SEARCH OF... — N*E*R*D* — Virgin
- 169 MARIO — Mario — 3rd Street/J
- 170 HARD CANDY — Counting Crows — Geffen/Interscope
- 171 GRAVITY — Our Lady Peace — Columbia/CRG
- 172 RASCAL FLATTS — Rascal Flatts — Lyric Street/Hollywood
- 173 I'M ALREADY THERE — Lonestar — BNA/RLG
- 174 ALL FOR YOU — Janet — Virgin
- 175 ALL KILLER NO FILLER — Sum 41 — Island/IDJMG
- 176 WHITE BLOOD CELLS — The White Stripes — Third Man/V2
- 177 GOD'S FAVORITE — N.O.R.E. — Def Jam/IDJMG
- 178 NOW — Maxwell — Columbia/CRG
- 179 LENNY — Lenny Kravitz — Virgin
- 180 XXX — Soundtrack — Universal/UMRG
- 181 THE CONCERT FOR NEW YORK CITY — Various Artists — Columbia/CRG
- 182 SILVER LINING — Bonnie Raitt — Capitol
- 183 NIRVANA — Nirvana — DGC/Geffen/Interscope
- 184 EVE-OLUTION — Eve — Ruff Ryders/Interscope
- 185 THE SICKNESS — Disturbed — Giant/Warner Bros.
- 186 RYDE OR DIE VOL. III: IN THE "R" WE TRUST — Various Artists — Ruff Ryders/Interscope
- 187 COME TOGETHER — Third Day — Essential/Zomba
- 188 8 DAYS OF CHRISTMAS — Destiny's Child — Music World/Columbia/CRG
- 189 WWF: FORCEABLE ENTRY — Various Artists — Smack Down!/Columbia/CRG
- 190 VOYAGE TO INDIA — India.Arie — Motown/UMRG
- 191 COUNTRY GRAMMAR — Nelly — Fo' Reel/Universal/UMRG



Pink

- 192 THUG MISSES — Khia Featuring DSD — Dirty Down/Artemis
- 193 MAN VS MACHINE — Xzibit — Loud/Columbia/CRG
- 194 GREATEST HITS — Lenny Kravitz — Virgin
- 195 ALL I HAVE — Amerie — Rise/Columbia/CRG
- 196 LIVING PROOF — Cher — Warner Bros.
- 197 MTV UNPLUGGED NO. 2.0 — Lauryn Hill — Columbia/CRG
- 198 500 DEGREEZ — Lil' Wayne — Cash Money/Universal/UMRG
- 199 AMERICAN IDOL: GREATEST MOMENTS — Soundtrack — RCA
- 200 GHETTO FABOLOUS — Fabolous — Desert Storm/Elektra/EEG

Top Billboard 200 Artists — Duo/Group

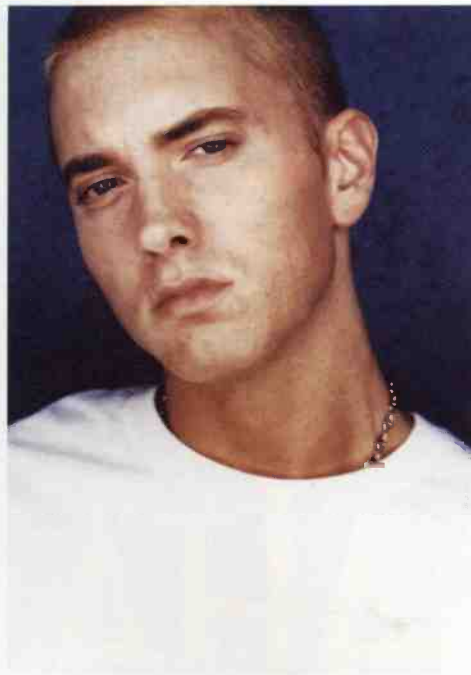
Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 CREED (1) Wind-up
- 2 LINKIN PARK (2) Warner Bros.
- 3 NICKELBACK (2) Roadrunner/IDJMG
- 4 DIXIE CHICKS (1) Monument/Columbia/CRG (1) Monument/Sony (Nashville) (1) Epic
- 5 DAVE MATTHEWS BAND (2) RCA (2) Bama Rags/RCA
- 6 PUDDLE OF MUDD (1) Flawless/Geffen/Interscope
- 7 NO DOUBT (1) Interscope
- 8 P.O.D. (1) Atlantic/AG
- 9 SYSTEM OF A DOWN (1) American/Columbia/CRG
- 10 INCUBUS (1) Immortal/Epic

Top Billboard 200 Artists — Female

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 PINK (1) Arista
- 2 BRITNEY SPEARS (2) Jive/Zomba
- 3 SHAKIRA (3) Epic (1) Sony Discos
- 4 ASHANTI (1) Murder Inc./AJM/IDJMG
- 5 AVRIL LAVIGNE (1) Arista
- 6 ENYA (1) Reprise/Warner Bros.
- 7 CELINE DION (2) Epic
- 8 ALICIA KEYS (1) J
- 9 JENNIFER LOPEZ (2) Epic
- 10 NORAH JONES (1) Blue Note/Capitol



Eminem



Creed

Top Billboard 200 Artists — Male

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 EMINEM (2) Web/Aftermath/Interscope
- 2 NELLY (2) Fo' Reel/Universal/UMRG
- 3 LUDACRIS (1) Disturbing Tha Peace/Def Jam South/IDJMG
- 4 GARTH BROOKS (2) Capitol (Nashville)
- 5 ALAN JACKSON (3) Arista Nashville/RLG
- 6 ENRIQUE IGLESIAS (1) Interscope (1) Universal Latino
- 7 TOBY KEITH (2) DreamWorks (Nashville)/Interscope
- 8 USHER (1) Arista
- 9 JA RULE (1) Murder Inc./Def Jam/IDJMG
- 10 KENNY CHESNEY (2) BNA/RLG

Top Billboard 200 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (84)
- 2 EPIC (34)
- 3 ARISTA (16)
- 4 JIVE (25)
- 5 ATLANTIC (36)
- 6 UNIVERSAL (45)

- 7 INTERSCOPE (12)
- 8 WARNER BROS. (20)
- 9 REPRISE (18)
- 10 RCA (16)
- 11 WIND-UP (5)
- 12 DEF JAM (16)
- 13 J (11)
- 14 DREAMWORKS (15)
- 15 ROADRUNNER (11)

Top Billboard 200 Labels

Pos. LABEL (No. of Charted Titles)

- 1 INTERSCOPE (71)
- 2 ISLAND DEF JAM MUSIC GROUP (54)
- 3 COLUMBIA RECORDS GROUP (84)
- 4 WARNER BROS. (59)
- 5 EPIC (53)



Top Billboard 200 Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (280)
- 2 BMG (174)
- 3 SONY (158)
- 4 WEA (163)
- 5 EMD (107)
- 6 INDEPENDENTS (120)



Top Heatseekers Imprints

Pos. LABEL (No. of Charted Titles)

- 1 COLUMBIA (9)
- 2 ATLANTIC (6)
- 3 DREAMWORKS (5)
- 4 ISLAND (4)
- 5 UNIVERSAL (4)



Top Heatseekers Labels

Pos. LABEL (No. of Charted Titles)

- 1 WARNER BROS. (12)
- 2 COLUMBIA RECORDS GROUP (9)
- 3 CAPITOL (8)
- 4 ZOMBA (7)
- 5 INTERSCOPE (6)





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THE YEAR IN MUSIC 2002

Independent/Internet

Top Independent Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 MANNHEIM STEAMROLLER (2) American Gramophone
- 2 DEFAULT (1) TVT
- 3 NICKEL CREEK (2) Sugar Hill
- 4 SEVENDUST (1) TVT
- 5 YING YANG TWINS (1) ColliPark/In the Paint/Koch
- 6 KHIA (1) Dirty Down/Artemis
(1) Dirty Down
- 7 JIMMY BUFFETT (1) Mailboat
- 8 DREAM STREET (1) UEG/Edel
- 9 DASHBOARD CONFSSIONAL (1) Vagrant
- 10 LOUIE DEVITO (4) Dee Vee/Musicrama

Top Independent Albums

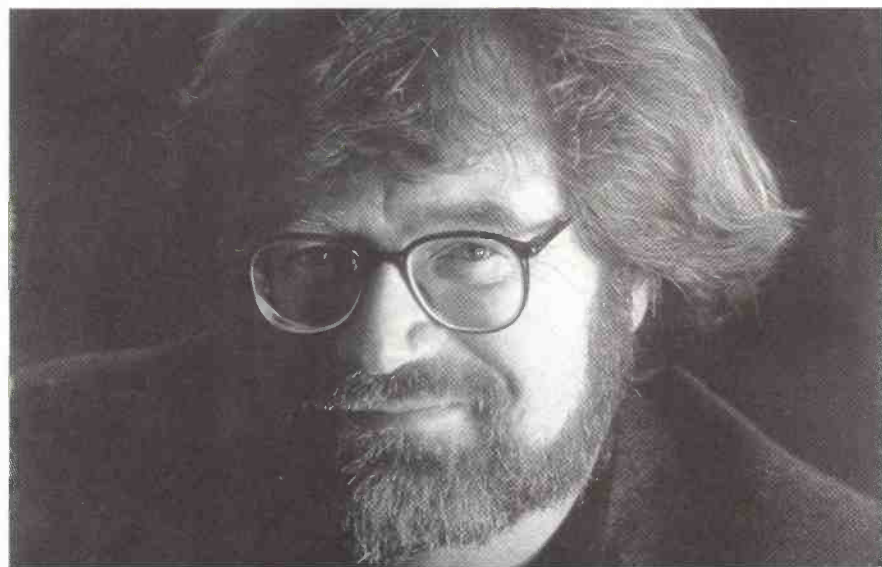
Pos. TITLE — Artist — Imprint/Label

- 1 CHRISTMAS EXTRAORDINAIRE — Mannheim Steamroller — American Gramophone
- 2 THE FALLOUT — Default — TVT
- 3 THUG MISSES — Khia Featuring DSD — Dirty Down/Artemis
- 4 ANIMOSITY — Sevendust — TVT
- 5 ALLEY: THE RETURN OF THE YING YANG TWINS — Ying Yang Twins — ColliPark/In the Paint/Koch
- 6 FAR SIDE OF THE WORLD — Jimmy Buffett — Mailboat
- 7 DREAM STREET — Dream Street — UEG/Edel
- 8 THE PLACES YOU HAVE COME TO FEAR THE MOST — Dashboard Confessional — Vagrant
- 9 THIS SIDE — Nickel Creek — Sugar Hill
- 10 ICONS — Naughty by Nature — TVT
- 11 NICKEL CREEK — Nickel Creek — Sugar Hill
- 12 REGGAE GOLD 2002 — Various Artists — VP
- 13 ORACLE — Kittie — Artemis
- 14 IMX — IMx — T.U.G./New Line
- 15 IMAGINE — Eva Cassidy — Blix Street
- 16 FULL COLLAPSE — Thursday — Victory
- 17 VANS WARPED TOUR 2002 COMPILATION — Various Artists — Side One Dummy
- 18 A DEEPER FAITH — John Tesh — Faith MD/Garden City
- 19 KINGS OF CRUNK — Lil' Jon & The East Side Boyz — BME/TVT
- 20 LOUIE DEVITO'S DANCE FACTORY — Louie DeVito — Dee Vee/Musicrama
- 21 HERE AT THE MAYFLOWER — Barry Manilow — Concord
- 22 THE TRIALS AND TRIBULATIONS OF RUSSELL JONES — Ol' Dirty Bastard — D3/Riviera
- 23 HALOS & HORNS — Dolly Parton — Blue Eye/Sugar Hill
- 24 PUNK -O- RAMA 7 — Various Artists — Epitaph
- 25 THE RAINBOW CHILDREN — Prince — NPG/Redline

Top Independent Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 TVT (5)
- 2 AMERICAN GRAMAPHONE (2)
- 3 IN THE PAINT (16)
- 4 DIRTY DOWN (2)
- 5 SUGAR HILL (2)
- 6 VAGRANT (6)
- 7 MAILBOAT (1)
- 8 SIDE ONE DUMMY (3)
- 9 UEG (1)
- 10 DEE VEE (4)



Mannheim Steamroller's Chip Davis



Norah Jones

Top Independent Labels

Pos. LABEL (No. of Charted Titles)

- 1 TVT (8)
- 2 AMERICAN GRAMAPHONE (2)
- 3 KOCH (25)
- 4 ARTEMIS (14)
- 5 EPITAPH (18)

Top Internet Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 DAVE MATTHEWS BAND (1) RCA
(1) Bama Rags/RCA
- 2 NORAH JONES (1) Blue Note/Capitol
- 3 JOSH GROBAN (1) 143/Reprise/Warner Bros.
- 4 BRUCE SPRINGSTEEN (1) Columbia/CRG



Dave Matthews Band

- 5 JAMES TAYLOR (1) Columbia/CRG
- 6 CELINE DION (1) Epic
- 7 DIXIE CHICKS (1) Monument/Columbia/CRG
- 8 ELVIS PRESLEY (1) RCA
- 9 ENYA (1) Reprise/Warner Bros.
- 10 DIANA KRALL (2) Verve/VG

Top Internet Albums

Pos. TITLE — Artist — Imprint/Label

- 1 COME AWAY WITH ME — Norah Jones — Blue Note/Capitol
- 2 O BROTHER, WHERE ART THOU? — Soundtrack — Lost Highway/Mercury/IDJMG
- 3 BUSTED STUFF — Dave Matthews Band — RCA
- 4 JOSH GROBAN — Josh Groban — 143/Reprise/Warner Bros.
- 5 THE RISING — Bruce Springsteen — Columbia/CRG
- 6 OCTOBER ROAD — James Taylor — Columbia/CRG
- 7 A NEW DAY HAS COME — Celine Dion — Epic
- 8 HOME — Dixie Chicks — Monument/Columbia/CRG
- 9 ELVIS: 30 #1 HITS — Elvis Presley — RCA
- 10 A DAY WITHOUT RAIN — Enya — Reprise/Warner Bros.
- 11 C'MON, C'MON — Sheryl Crow — A&M/Interscope
- 12 ECHOES — THE BEST OF PINK FLOYD — Pink Floyd — Capitol
- 13 THE EMINEM SHOW — Eminem — Web/Aftermath/Interscope
- 14 SILVER LINING — Bonnie Raitt — Capitol
- 15 ULTIMATE MANILOW — Barry Manilow — BMG Heritage/Arista
- 16 WEATHERED — Creed — Wind-up
- 17 THE LOOK OF LOVE — Diana Krall — Verve/VG
- 18 FORTY LICKS — The Rolling Stones — ABKCO/Virgin
- 19 SONGS IN A MINOR — Alicia Keys — J
- 20 UNDER RUG SWEEP — Alanis Morissette — Maverick/Warner Bros.
- 21 CHRISTMAS EXTRAORDINAIRE — Mannheim Steamroller — American Gramophone
- 22 ROOM FOR SQUARES — John Mayer — Aware/Columbia/CRG
- 23 AMERICA: A TRIBUTE TO HEROES — Various Artists — Interscope
- 24 NOW THAT'S WHAT I CALL CHRISTMAS! — Various Artists — EMI/Zomba/Sony/Universal/UMRG
- 25 CIELI DI TOSCANA — Andrea Bocelli — Philips

Top Internet Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (32)
- 2 RCA (7)
- 3 REPRIS (11)
- 4 BLUE NOTE (3)
- 5 CAPITOL (7)

COLUMBIA

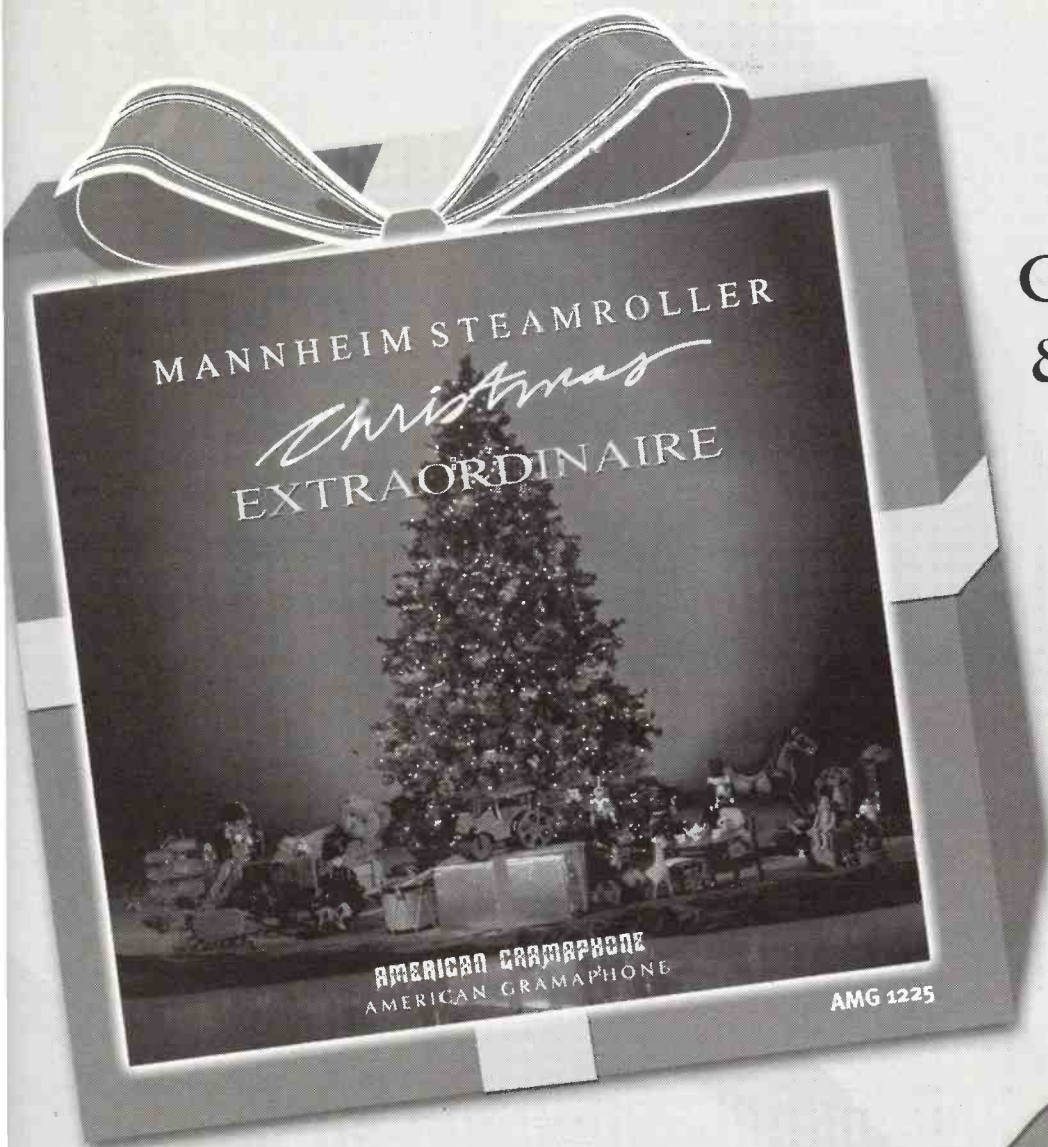
Top Internet Labels

Pos. LABEL (No. of Charted Titles)

- 1 COLUMBIA RECORDS GROUP (32)
- 2 WARNER BROS. (27)
- 3 INTERSCOPE (27)
- 4 CAPITOL (15)
- 5 RCA (13)

COLUMBIA

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THE YEAR IN MUSIC 2002

hot 100

Hot 100 Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **ASHANTI** (3) Murder Inc./AJM/IDJMG
(2) Murder Inc./Def Jam/IDJMG
(1) Terror Squad/Atlantic
- 2 **NELLY** (3) Fo' Reel/Universal/UMRG
(1) Priority/Capitol
(1) Jive
(1) So So Def/Columbia
- 3 **USHER** (2) Arista
(1) Bad Boy/Arista
- 4 **NICKELBACK** (2) Roadrunner/IDJMG
- 5 **JA RULE** (5) Murder Inc./Def Jam/IDJMG
(2) Epic
(1) MCA
- 6 **PINK** (4) Arista
- 7 **EMINEM** (2) Web/Aftermath/Interscope
(1) Shady/Interscope
- 8 **MARY J. BLIGE** (3) MCA
- 9 **JENNIFER LOPEZ** (4) Epic
- 10 **PUDDLE OF MUDD** (4) Flawless/Geffen/Interscope
- 11 **CREED** (2) Wind-up
- 12 **VANESSA CARLTON** (2) A&M/Interscope
- 13 **AVRIL LAVIGNE** (2) Arista
- 14 **THE CALLING** (1) RCA
- 15 **ENRIQUE IGLESIAS** (2) Interscope
- 16 **NO DOUBT** (3) Interscope
- 17 **MICHELLE BRANCH** (2) Maverick/Warner Bros.
(1) Maverick
(1) Arista
- 18 **SHAKIRA** (3) Epic
- 19 **LINKIN PARK** (2) Warner Bros.
- 20 **AALIYAH** (3) Blackground
(1) Universal/Blackground/UMRG
- 21 **ALICIA KEYS** (3) J
(1) Ruff Ryders/Interscope
- 22 **LUDACRIS** (3) Disturbing Tha Peace/Def Jam South/IDJMG
(1) So So Def/Disturbing Tha Peace/Def Jam South/Columbia
(1) FB/Universal/UMRG
- 23 **P. DIDDY** (3) Bad Boy/Arista
(2) Epic
(1) J
(1) Nine Lives/Epic
(1) Virgin
(1) Cash Money/Universal/UMRG
- 24 **FAT JOE** (3) Terror Squad/Atlantic
- 25 **GINUWINE** (2) Epic
(1) Bad Boy/Arista
(1) The Gold Mind/Elektra/EEG
(1) Terror Squad/Atlantic
- 26 **JIMMY EAT WORLD** (2) DreamWorks
- 27 **TOBY KEITH** (4) DreamWorks (Nashville)
- 28 **ALAN JACKSON** (4) Arista Nashville
- 29 **TWEET** (3) The Gold Mind/Elektra/EEG
- 30 **'N SYNC** (2) Jive
- 31 **TIM MCGRAW** (5) Curb
- 32 **CAM'RON** (2) Roc-A-Fella/Def Jam/IDJMG
- 33 **BRANDY** (2) Atlantic
- 34 **CRAIG DAVID** (3) Wildstar/Atlantic
- 35 **MUSIQ** (2) Def Soul/IDJMG
- 36 **EVE** (3) Ruff Ryders/Interscope
(1) Booga Basement/Interscope
- 37 **MISSY "MISDEMEANOR" ELLIOTT** (3) The Gold Mind/Elektra/EEG
(1) Bad Boy/Arista
(1) Virgin
(1) L.A. Confidential/Elektra/EEG
- 38 **KYLIE MINOGUE** (2) Capitol
- 39 **GEORGE STRAIT** (3) MCA Nashville
- 40 **FAITH EVANS** (3) Bad Boy/Arista
(1) Ruff Ryders/Def Jam/IDJMG
- 41 **DIXIE CHICKS** (2) Monument/EMN
(1) Monument
- 42 **DEFAULT** (1) TVT
- 43 **MARIO** (1) J
(1) 3rd Street/J



Nickelback

- 44 **KENNY CHESNEY** (3) BNA
- 45 **BUSTA RHYMES** (3) J
- 46 **B2K** (4) Epic
- 47 **BIG TYMERS** (2) Cash Money/Universal/UMRG
- 48 **JOHN MAYER** (2) Aware/Columbia
- 49 **SHERYL CROW** (2) A&M/Interscope
(1) Lava/Atlantic/Universal South
- 50 **STAINED** (3) Flip/Elektra/EEG

Hot 100 Singles & Tracks

Pos. TITLE — Artist — Imprint/Label

- 1 **HOW YOU REMIND ME** — Nickelback — Roadrunner/IDJMG
- 2 **FOOLISH** — Ashanti — Murder Inc./AJM/IDJMG
- 3 **HOT IN HERRE** — Nelly — Fo' Reel/Universal/UMRG
- 4 **DILEMMA** — Nelly Featuring Kelly Rowland — Fo' Reel/Universal/UMRG
- 5 **WHEREVER YOU WILL GO** — The Calling — RCA
- 6 **A THOUSAND MILES** — Vanessa Carlton — A&M/Interscope
- 7 **IN THE END** — Linkin Park — Warner Bros.
- 8 **WHAT'S LUV?** — Fat Joe Featuring Ashanti — Terror Squad/Atlantic
- 9 **U GOT IT BAD** — Usher — Arista
- 10 **BLURRY** — Puddle of Mudd — Flawless/Geffen/Interscope
- 11 **COMPLICATED** — Avril Lavigne — Arista
- 12 **ALWAYS ON TIME** — Ja Rule Featuring Ashanti — Murder Inc./Def Jam/IDJMG
- 13 **AIN'T IT FUNNY** — Jennifer Lopez Featuring Ja Rule — Epic
- 14 **THE MIDDLE** — Jimmy Eat World — DreamWorks
- 15 **I NEED A GIRL (PART ONE)** — P. Diddy Featuring Usher & Loon — Bad Boy/Arista
- 16 **U DON'T HAVE TO CALL** — Usher — Arista
- 17 **FAMILY AFFAIR** — Mary J. Blige — MCA
- 18 **I NEED A GIRL (PART TWO)** — P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tommy Ruggeri — Bad Boy/Arista
- 19 **GANGSTA LOVIN'** — Eve Featuring Alicia Keys — Ruff Ryders/Interscope
- 20 **MY SACRIFICE** — Creed — Wind-up
- 21 **WITHOUT ME** — Eminem — Web/Aftermath/Interscope
- 22 **HERO** — Enrique Iglesias — Interscope
- 23 **ALL YOU WANTED** — Michelle Branch — Maverick/Warner Bros.
- 24 **GET THE PARTY STARTED** — Pink — Arista
- 25 **HERO** — Chad Kroeger Featuring Josey Scott — Columbia/Roadrunner/IDJMG
- 26 **WASTING MY TIME** — Default — TVT
- 27 **ONE LAST BREATH** — Creed — Wind-up
- 28 **WHENEVER, WHEREVER** — Shakira — Epic
- 29 **I'M GONNA BE ALRIGHT** — Jennifer Lopez Featuring Nas — Epic
- 30 **OH BOY** — Cam'ron Featuring Juelz Santana — Roc-A-Fella/Def Jam/IDJMG
- 31 **HEAVEN** — DJ Sammy & Yanou Featuring Do — Robbins
- 32 **HEY BABY** — No Doubt Featuring Bounty Killer — Interscope
- 33 **GIRLFRIEND** — 'N Sync Featuring Nelly — Jive
- 34 **JUST A FRIEND 2002** — Mario — J
- 35 **SOAK UP THE SUN** — Sheryl Crow — A&M/Interscope
- 36 **DON'T LET ME GET ME** — Pink — Arista
- 37 **NOTHIN'** — N.O.R.E. — Def Jam/IDJMG
- 38 **OOPS (OH MY)** — Tweet — The Gold Mind/Elektra/EEG
- 39 **A MOMENT LIKE THIS** — Kelly Clarkson — RCA
- 40 **ADDICTIVE** — Truth Hurts Featuring Rakim — Aftermath/Interscope
- 41 **HAPPY** — Ashanti — Murder Inc./AJM/IDJMG
- 42 **NO SUCH THING** — John Mayer — Aware/Columbia
- 43 **JUST LIKE A PILL** — Pink — Arista
- 44 **DOWN 4 U** — Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita — Murder Inc./Def Jam/IDJMG
- 45 **CAN'T GET YOU OUT OF MY HEAD** — Kylie Minogue — Capitol
- 46 **SUPERMAN (IT'S NOT EASY)** — Five for Fighting — Aware/Columbia
- 47 **CLEANIN' OUT MY CLOSET** — Eminem — Web/Aftermath/Interscope
- 48 **HALFCRAZY** — Musiq — Def Soul/IDJMG
- 49 **LIGHTS, CAMERA, ACTION!** — Mr. Cheeks — Universal/UMRG
- 50 **STILL FLY** — Big Tymers — Cash Money/Universal/UMRG
- 51 **A WOMAN'S WORTH** — Alicia Keys — J
- 52 **7 DAYS** — Craig David — Wildstar/Atlantic
- 53 **HEY MA** — Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya — Roc-A-Fella/Def Jam/IDJMG
- 54 **WORK IT** — Missy "Misdemeanor" Elliott — The Gold Mind/Elektra/EEG
- 55 **MOVE B***H** — Ludacris Featuring Mystikal & Infamous 2.0 — Disturbing Tha Peace/Def Jam South/IDJMG
- 56 **CAN'T FIGHT THE MOONLIGHT** — LeAnn Rimes — Curb
- 57 **ESCAPE** — Enrique Iglesias — Interscope
- 58 **MORE THAN A WOMAN** — Aaliyah — Blackground
- 59 **HELLA GOOD** — No Doubt — Interscope
- 60 **I LOVE YOU** — Faith Evans — Bad Boy/Arista
- 61 **GOTTA GET THRU THIS** — Daniel Bedingfield — Island/IDJMG
- 62 **PASS THE COURVOISIER PART II** — Busta Rhymes Featuring P. Diddy & Phorell — J
- 63 **LOSE YOURSELF** — Eminem — Shady/Interscope
- 64 **BUTTERFLIES** — Michael Jackson — Epic
- 65 **WHAT ABOUT US?** — Brandy — Atlantic
- 66 **UNDERNEATH YOUR CLOTHES** — Shakira — Epic
- 67 **RAINY DAYZ** — Mary J. Blige Featuring Ja Rule — MCA
- 68 **DIFFERENCES** — Ginuwine — Epic
- 69 **IF I COULD GO!** — Angie Martinez Featuring Lil' Mo & Sacario — Elektra/EEG
- 70 **THE WHOLE WORLD** — OutKast Featuring Killer Mike — Arista
- 71 **UNDERNEATH IT ALL** — No Doubt Featuring Lady Saw — Interscope
- 72 **CARAMEL** — City High Featuring Eve — Booga Basement/Interscope
- 73 **LUV U BETTER** — LL Cool J — Def Jam/IDJMG
- 74 **GIMME THE LIGHT** — Sean Paul — Black Shadow/2 Hard/VP/Atlantic
- 75 **GONE** — 'N Sync — Jive
- 76 **LIVIN' IT UP** — Ja Rule Featuring Case — Murder Inc./Def Jam/IDJMG
- 77 **ROLL OUT (MY BUSINESS)** — Ludacris — Disturbing Tha Peace/Def Jam South/IDJMG
- 78 **HERE IS GONE** — Goo Goo Dolls — Warner Bros.
- 79 **NO MORE DRAMA** — Mary J. Blige — MCA
- 80 **DAYS GO BY** — Dirty Vegas — Credence/Capitol
- 81 **BABY** — Ashanti — Murder Inc./AJM/IDJMG
- 82 **THE GOOD STUFF** — Kenny Chesney — BNA
- 83 **WE THUGGIN'** — Fat Joe Featuring R. Kelly — Terror Squad/Atlantic
- 84 **GOOD MORNING BEAUTIFUL** — Steve Holy — Curb
- 85 **ROCK THE BOAT** — Aaliyah — Blackground
- 86 **DRIVE (FOR DADDY GENE)** — Alan Jackson — Arista Nashville
- 87 **STANDING STILL** — Jewel — Atlantic
- 88 **ANYTHING** — Jaheim Featuring Next — Divine Mill/Warner Bros.
- 89 **FULL MOON** — Brandy — Atlantic
- 90 **UH HUH** — B2K — Epic
- 91 **A NEW DAY HAS COME** — Celine Dion — Epic
- 92 **TURN OFF THE LIGHT** — Nelly Furtado — DreamWorks
- 93 **LIVING AND LIVING WELL** — George Strait — MCA Nashville
- 94 **MY LIST** — Toby Keith — DreamWorks (Nashville)
- 95 **HANDS CLEAN** — Alanis Morissette — Maverick/Reprise
- 96 **SK8ER BOI** — Avril Lavigne — Arista
- 97 **LONG TIME GONE** — Dixie Chicks — Monument/EMN
- 98 **WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING)** — Alan Jackson — Arista Nashville
- 99 **LIKE I LOVE YOU** — Justin Timberlake — Jive
- 100 **I DO!!** — Toya — Arista



Ashanti

81% Hot 100 Singles • 86% Hot R&B Singles

92% Hot Rap Singles • 73% Hot Country Singles & Tracks • 78% Hot Latin Tracks



2002

Success

The POWER

The Power of ASCAP Membership In 2002

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70% TOP 40 Adult Contemporary Tracks • 70% MODERN TRACKS • 70% MODERN TRACKS

THE YEAR IN MUSIC 2002

hot 100

Hot 100 Artists — Duo/Group

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 NICKELBACK (2) Roadrunner/IDJMG
- 2 PUDDLE OF MUDD (4) Flawless/Geffen/Interscope
- 3 CREED (2) Wind-up
- 4 THE CALLING (1) RCA
- 5 NO DOUBT (3) Interscope
- 6 LINKIN PARK (2) Warner Bros.
- 7 JIMMY EAT WORLD (2) DreamWorks
- 8 'N SYNC (2) Jive
- 9 DIXIE CHICKS (2) Monument/EMN
(1) Monument
- 10 DEFAULT (1) TVT

Hot 100 Artists — Female

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 ASHANTI (3) Murder Inc./AJM/IDJMG
(2) Murder Inc./Def Jam/IDJMG
(1) Terror Squad/Atlantic
- 2 PINK (4) Arista
- 3 MARY J. BLIGE (3) MCA
- 4 JENNIFER LOPEZ (4) Epic
- 5 VANESSA CARLTON (2) A&M/Interscope
- 6 AVRIL LAVIGNE (2) Arista
- 7 MICHELLE BRANCH (2) Maverick/Warner Bros.
(1) Maverick
(1) Arista
- 8 SHAKIRA (3) Epic
- 9 AALIYAH (3) Blackground
(1) Universal/Blackground/UMRG
- 10 ALICIA KEYS (3) J
(1) Ruff Ryders/Interscope

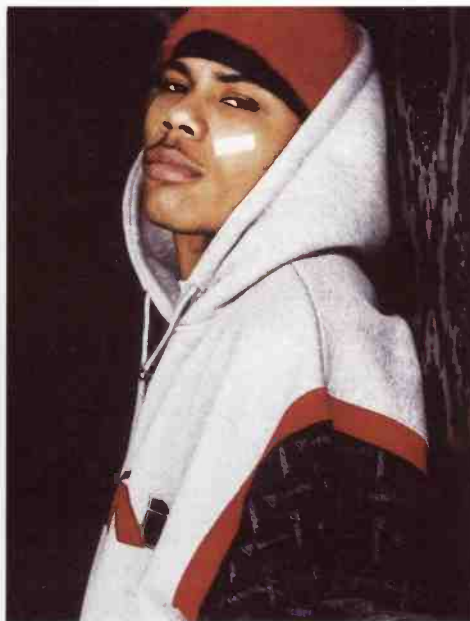
Hot 100 Artists — Male

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 NELLY (3) Fo' Reel/Universal/UMRG
(1) Priority/Capitol
(1) Jive
(1) So So Def/Columbia
- 2 USHER (2) Arista
(1) Bad Boy/Arista
- 3 JA RULE (5) Murder Inc./Def Jam/IDJMG
(2) Epic
(1) MCA
- 4 EMINEM (2) Web/Aftermath/Interscope
(1) Shady/Interscope
- 5 ENRIQUE IGLESIAS (2) Interscope
- 6 LUDACRIS (3) Disturbing Tha Peace/Def Jam South/IDJMG
(1) So So Def/Disturbing Tha Peace/Def Jam South/Columbia
(1) FB/Universal/UMRG
- 7 P. DIDDY (3) Bad Boy/Arista
(2) Epic
(1) J
(1) Nine Lives/Epic
(1) Virgin
(1) Cash Money/Universal/UMRG
- 8 FAT JOE (3) Terror Squad/Atlantic
- 9 GINUWINE (2) Epic
(1) Bad Boy/Arista
(1) The Gold Mind/Elektro/EEG
(1) Terror Squad/Atlantic
- 10 TOBY KEITH (4) DreamWorks (Nashville)



Ashanti



Nelly



The Neptunes



Nickelback

Hot 100 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ARISTA (21)
- 2 EPIC (23)
- 3 DEF JAM (20)
- 4 INTERSCOPE (10)
- 5 UNIVERSAL (21)
- 6 J (15)
- 7 ARISTA NASHVILLE (14)
- 8 BAD BOY (7)
- 9 JIVE (15)
- 10 RCA (9)
- 11 ROADRUNNER (4)
- 12 MURDER INC. (8)
- 13 WARNER BROS. (8)
- 14 ATLANTIC (10)
- 15 COLUMBIA (16)

Hot 100 Labels

Pos. LABEL (No. of Charted Titles)

- 1 ISLAND DEF JAM MUSIC GROUP (39)
- 2 INTERSCOPE (31)
- 3 ARISTA (33)
- 4 EPIC (27)
- 5 UNIVERSAL MOTOWN RECORDS GROUP (28)

Hot 100 Producers

Pos. PRODUCER (No. of Charted Titles)

- 1 THE NEPTUNES (18)
- 2 IRV GOTTI (12)
- 3 TIMBALAND (13)
- 4 JOHN KURZWEG (6)
- 5 7 (6)
- 6 RICK PARASHAR (3)
- 7 RON FAIR (2)
- 8 THE MATRIX (2)
- 9 BRYAN-MICHAEL COX (8)
- 10 MARK TANNER (1)

Hot 100 Singles Sales

Pos. TITLE — Artist — Imprint/Label

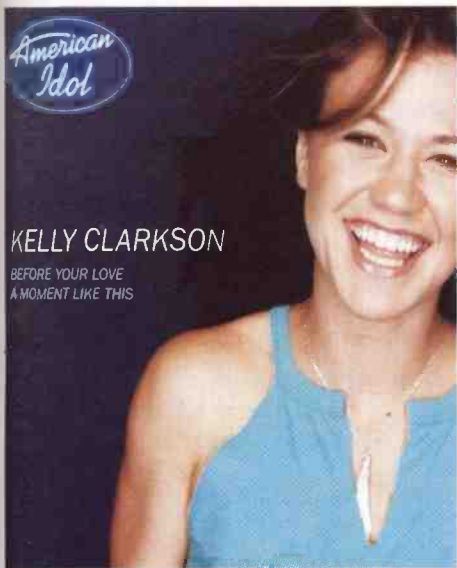
- 1 A MOMENT LIKE THIS — Kelly Clarkson — RCA
- 2 UH HUH — B2K — Epic
- 3 LIGHTS, CAMERA, ACTION! — Mr. Cheeks — Universal/UMRG
- 4 HUSH LIL' LADY — Corey Featuring Lil' Romeo — Noontime/Motown/UMRG
- 5 GIRLFRIEND — 'N Sync Featuring Nelly — Jive
- 6 A THOUSAND MILES — Vanessa Carlton — A&M/Interscope
- 7 HOW YOU REMIND ME — Nickelback — Roadrunner/IDJMG
- 8 CAN'T FIGHT THE MOONLIGHT — LeAnn Rimes — Curb
- 9 THE STAR SPANGLED BANNER — Whitney Houston — Arista
- 10 AM TO PM — Christina Milian — Def Soul/IDJMG
- 11 GOD BLESS THE USA — Lee Greenwood — Curb
- 12 ROUND AND ROUND — Jonell & Method Man — Def Soul/Def Jam/IDJMG
- 13 WHERE THE STARS AND STRIPES AND THE EAGLE FLY — Aaron Tippin — Lyric Street
- 14 A LITTLE LESS CONVERSATION — Elvis Presley vs JXL — RCA
- 15 LONG TIME GONE — Dixie Chicks — Monument/EMN
- 16 ONLY TIME — Enya — Reprise
- 17 IT'S THE WEEKEND — Lil' J — Hollywood
- 18 DON'T MESS WITH MY MAN — Nivea Featuring Brian & Brandon Casey — Jive
- 19 TWO WRONGS — Wyclef Jean Featuring Claudette Ortiz — Columbia
- 20 FAMILY AFFAIR — Mary J. Blige — MCA
- 21 DIE ANOTHER DAY — Madonna — Warner Bros.
- 22 DANSIN WIT WOLVEZ — Strik Nine — Fade/ECMD
- 23 US AGAINST THE WORLD — Play — Music World/Columbia

ARISTA

ISLAND Def Jam recordings MUSIC GROUP

THE YEAR IN MUSIC 2002

hot 100



KELLY CLARKSON

BEFORE YOUR LOVE
A MOMENT LIKE THIS

- 24 FEELS GOOD (DON'T WORRY BOUT A THING) — Naughty by Nature Featuring 3LW — TVT
- 25 NEVER TOO FAR/HERO MEDLEY — Mariah Carey — Virgin
- 26 AMERICA THE BEAUTIFUL — Elvis Presley — RCA
- 27 I DO!! — Toya — Arista
- 28 HEAVEN — DJ Sammy & Yanou Featuring Do — Robbins
- 29 WHEREVER YOU WILL GO — The Calling — RCA
- 30 NEVER — Amanda Perez — Powerhouse/Universal/UMRG
- 31 HIT 'EM UP STYLE (OOPS!) — Blu Cantrell — RedZone/Arista

- 32 BALLIN' BOY — No Good — ARTISTdirect
- 33 THE RISING — Bruce Springsteen — Columbia
- 34 MOVE IT LIKE THIS — Baha Men — S-Curve/Capitol
- 35 EVERYTHING U R — Lindsay Pagano — Warner Bros.
- 36 GOD BLESS AMERICA — Daniel Rodriguez — Manhattan
- 37 SONG FOR THE LONELY — Cher — Warner Bros.
- 38 I DON'T WANT TO MISS A THING — Aerosmith — Columbia
- 39 DAY + NIGHT — Isyss Featuring Jadakiss — Arista
- 40 THAT WAS THEN — Roy Jones Jr. Featuring Dave Hollister, Perion & Hahz the Ripa — Body Head
- 41 OSAMA-YO' MAMA — Ray Stevens — Curb
- 42 MY SWEET LORD — George Harrison — gnome/Capitol
- 43 SLOW DANCE — Lou Mosley — Jenstar
- 44 7 DAYS — Craig David — Wildstar/Atlantic
- 45 REVOLUTION — Stone Temple Pilots — Atlantic
- 46 I DON'T REALLY KNOW — Brandy Moss-Scott — Heavenly Tunes
- 47 FOR ALL TIME — Soluna — DreamWorks
- 48 GRINDIN' — Clipse — Star Trak/Arista
- 49 PUT YOUR ARMS AROUND ME — Natural — Trans Continental/Madacy
- 50 WHERE THE PARTY AT — Jagged Edge With Nelly — So So Def/Columbia

Hot 100 Airplay

Pos. TITLE — Artist — Imprint/Label

- 1 HOW YOU REMIND ME — Nickelback — Roadrunner/IDJMG
- 2 FOOLISH — Ashanti — Murder Inc./AJM/IDJMG
- 3 HOT IN HERRE — Nelly — Fo' Reel/Universal

- 4 DILEMMA — Nelly Featuring Kelly Rowland — Fo' Reel/Universal/UMRG
- 5 WHEREVER YOU WILL GO — The Calling — RCA
- 6 IN THE END — Linkin Park — Warner Bros.
- 7 WHAT'S LUV? — Fat Joe Featuring Ashanti — Terror Squad/Atlantic
- 8 U GOT IT BAD — Usher — Arista
- 9 A THOUSAND MILES — Vanessa Carlton — A&M/Interscope
- 10 BLURRY — Puddle of Mudd — Flawless/Geffen/Interscope
- 11 ALWAYS ON TIME — Ja Rule Featuring Ashanti — Murder Inc./Def Jam/IDJMG
- 12 AIN'T IT FUNNY — Jennifer Lopez Featuring Ja Rule — Epic
- 13 COMPLICATED — Avril Lavigne — Arista
- 14 THE MIDDLE — Jimmy Eat World — DreamWorks
- 15 I NEED A GIRL (PART ONE) — P. Diddy Featuring Usher & Loon — Bad Boy/Arista
- 16 U DON'T HAVE TO CALL — Usher — Arista
- 17 I NEED A GIRL (PART TWO) — P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggieri — Bad Boy/Arista
- 18 GANGSTA LOVIN' — Eve Featuring Alicia Keys — Ruff Ryders/Interscope
- 19 FAMILY AFFAIR — Mary J. Blige — MCA
- 20 MY SACRIFICE — Creed — Wind-up
- 21 WITHOUT ME — Eminem — Web/Aftermath/Interscope
- 22 HERO — Enrique Iglesias — Interscope
- 23 ALL YOU WANTED — Michelle Branch — Maverick/Warner Bros.
- 24 GET THE PARTY STARTED — Pink — Arista
- 25 HERO — Chad Kroeger Featuring Josey Scott — Columbia/Roadrunner/IDJMG
- 26 WASTING MY TIME — Default — TVT
- 27 ONE LAST BREATH — Creed — Wind-up

- 28 WHENEVER, WHEREVER — Shakira — Epic
- 29 OH BOY — Cam'ron Featuring Juelz Santana — Roc-A-Fella/Def Jam/IDJMG
- 30 I'M GONNA BE ALRIGHT — Jennifer Lopez Featuring Nas — Epic
- 31 HEY BABY — No Doubt Featuring Bounty Killer — Interscope
- 32 SOAK UP THE SUN — Sheryl Crow — A&M/Interscope
- 33 JUST A FRIEND 2002 — Mario — J
- 34 HEAVEN — DJ Sammy & Yanou Featuring Do — Robbins
- 35 ADDICTIVE — Truth Hurts Featuring Rakim — Aftermath/Interscope
- 36 NOTHIN' — N.O.R.E. — Def Jam/IDJMG
- 37 DON'T LET ME GET ME — Pink — Arista
- 38 OOPS (OH MY) — Tweet — The Gold Mind/Elektra/EEG
- 39 NO SUCH THING — John Mayer — Aware/Columbia
- 40 JUST LIKE A PILL — Pink — Arista
- 41 HALFCRAZY — Musiq — Def Soul/IDJMG
- 42 DOWN 4 U — Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli Baltimore & Vito — Murder Inc./Def Jam/IDJMG
- 43 HAPPY — Ashanti — Murder Inc./AJM/IDJMG
- 44 CLEANIN' OUT MY CLOSET — Eminem — Web/Aftermath/Interscope
- 45 A WOMAN'S WORTH — Alicia Keys — J
- 46 SUPERMAN (IT'S NOT EASY) — Five for Fighting — Aware/Columbia
- 47 GIRLFRIEND — 'N Sync Featuring Nelly — Jive
- 48 HEY MA — Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya — Roc-A-Fella/Def Jam/IDJMG
- 49 WORK IT — Missy "Misdemeanor" Elliott — The Gold Mind/Elektra/EEG
- 50 CAN'T GET YOU OUT OF MY HEAD — Kylie Minogue — Capitol

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TOURING CHARTS

- Top 25 Tours YE-44
- Top 25 Promoters..... YE-44
- Top 10 Venues (5,000 or less) ... YE-46
- Top 10 Venues (5,001-10,000) .. YE-46
- Top Tours By Genre..... YE-46
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- Top 10 Amphitheaters YE-70
- Top 10 Stadiums YE-70

HOW THE TOURING CHARTS ARE COMPILED

BY BOB ALLEN

Retail sales and radio airplay are major avenues for determining who's hot in the music business, but, for venue managers and concert promoters, the name of the game is selling tickets.

Billboard tracks concert-ticket sales, compiling statistics that determine the hottest acts and the industry's most productive markets. The annual Boxscore charts paint a picture of the year's concert activity by calculating rankings based on ticket sales at concert facilities throughout the world.

Box-office totals are report-

ed by a variety of sources, but most reports come from the concert promoters. Representatives of the venue—usually the public-relations or promotions departments—will often report their own box-office totals. Occasionally, reports will come from either a booking agent or artist manager, but the bulk of the box-office data comes from the promoter or the venue. If totals are reported by more than one source, the promoter's report takes precedence.

DATA DEADLINES

Generally, totals are

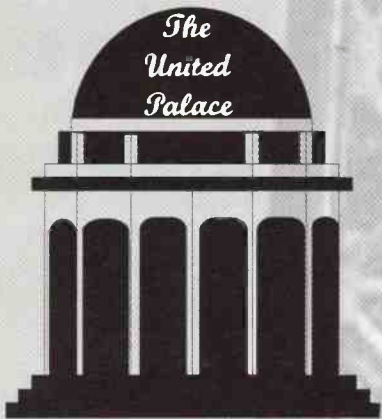
reported within a few days of the performance. Some sources will report totals for the entire year at one time, but that's not typical. Most reporting is done throughout the year on a regular basis.

There are time restrictions for when a reported concert can be included in our published weekly chart. A Boxscore is eligible to appear on the weekly chart if the show date is no more than seven weeks prior to the issue date. All concert totals are accepted for the annual recaps, but, to appear on the weekly chart, they must be current.

Older totals are added to the database to be included in year-end rankings and on Billboard.com, but will not appear in the published weekly chart.

Throughout the year, the weekly deadline for reporting box-office data is Tuesday at 5 p.m. (Central Time). The totals that are reported by deadline are included in the following week's issue. Billboard's issue date is Saturday of the following week, so totals that made the deadline on Tuesday, Dec. 10, for example, appeared in the Dec. 21 issue.

Continued on page YE-44



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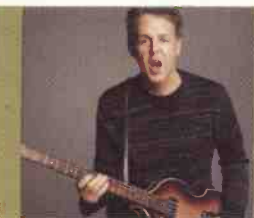
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Top 25 Tours

Ranked by Gross. Compiled From Boxscores Nov. 28, 2001–Nov. 25, 2002.



No. Act	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1. Paul McCartney	\$126,165,542	998,077	1,014,357	58	44
2. Cher	\$67,624,323	1,012,037	1,081,817	83	36
3. Billy Joel & Elton John	\$66,004,441	613,339	619,724	34	24
4. Dave Matthews Band	\$52,770,626	1,359,351	1,373,410	67	49
5. Neil Diamond	\$52,304,482	911,350	914,265	68	50
6. Britney Spears	\$43,699,589	779,935	812,099	53	36
7. Aerosmith	\$38,998,028	779,827	914,511	51	10
8. Creed	\$37,149,534	889,828	1,256,626	81	23
9. Crosby, Stills, Nash & Young	\$35,018,545	438,022	520,801	40	8
10. Eagles	\$34,899,563	387,444	387,444	31	31
11. 'N Sync	\$34,634,460	535,606	606,884	37	5
12. The Who	\$28,575,797	370,050	431,286	25	6
13. Jimmy Buffett	\$27,834,831	614,086	616,822	31	18
14. Rush	\$27,142,202	601,525	992,716	63	4
15. Ozzfest	\$26,297,451	531,820	609,420	29	4
16. Bruce Springsteen	\$25,260,493	347,574	364,415	22	17
17. Barry Manilow	\$23,869,261	420,753	562,646	92	31
18. Kenny Chesney	\$22,688,872	883,013	1,130,510	88	22
19. Toby Keith	\$21,352,415	770,513	997,733	80	31
20. Tool	\$20,753,418	579,437	694,491	73	24
21. blink-182 & Green Day	\$19,669,130	632,491	798,114	45	16
22. George Strait	\$19,568,978	377,341	417,234	24	9
23. Brooks & Dunn	\$19,516,040	598,063	850,575	60	10
24. Alan Jackson	\$18,783,313	542,984	776,831	58	8
25. Santana	\$16,821,175	426,431	640,106	38	7

YEAR IN MUSIC

TOURING

COMPILING THE CHARTS

Continued from page YE-42

The last deadline of the chart year always falls in the last week of November; this year's final deadline was Monday, Nov. 25 (instead of Tuesday, because of the Thanksgiving holiday). Totals included in these charts are determined from reported totals received the day after the 2001 deadline, which was Wednesday, Nov. 28, 2001, through the 2002 deadline, which was Monday, Nov. 25.

BOXSCORE BASICS

Boxscores typically include totals from a single performance by a headliner in one location; however, more than one performance by a headliner is still counted as one Boxscore if the shows are on consecutive days or come as part of a single setup at the same venue. Multiple shows are still counted together, even if the run includes dark days. A case in point: Billy Joel and Elton John's three-performance run at Continental Airlines Arena on Oct. 2, 4 and 8. Even though there

were dark days, it was still considered one Boxscore entry since the show setup remained the same throughout the entire period. When a headliner strikes the set, plays another venue and then returns to the first venue for a second show, the two performances are only counted together if the shows occurred during the same general time period and the tickets for each show were sold at the same time. They are not combined as one Boxscore entry if an artist

Continued on page YE-46



Top 25 Promoters

Ranked by Gross. Compiled From Boxscores Nov. 28, 2001–Nov. 25, 2002.

No. Promoter(s)	Total Gross—All Promotions	Total Gross—Sole Promotions	Total Attendance	No. of Shows	No. of Sellouts
1. Clear Channel Entertainment	\$1,106,138,319	\$947,338,967	26,977,903	6,117	1,368
2. House of Blues Concerts	\$164,648,212	\$114,103,856	4,131,076	1,013	411
3. Concerts West	\$145,950,474	\$65,131,239	2,004,231	181	135
4. Nederlander Organization	\$52,166,072	\$14,656,902	1,035,271	147	53
5. Metropolitan Entertainment	\$49,429,523	\$27,093,451	1,296,283	279	113
6. Jam Productions	\$48,063,909	\$31,314,464	1,258,143	500	234
7. Jack Utsick Presents	\$44,156,578	\$12,732,566	1,053,884	287	78
8. CIE Events	\$31,627,219	0	901,695	82	34
9. OCESA Presents	\$24,545,116	0	729,443	62	33
10. Fantasma Productions	\$22,973,402	\$12,454,809	509,152	159	69
11. Kyodo Tokyo	\$22,615,109	\$22,615,109	200,713	5	0
12. Apregan Entertainment Group	\$21,596,726	0	372,768	30	30
13. Varnell Enterprises	\$17,426,780	\$16,191,293	342,661	31	16
14. Michael Chugg Entertainment	\$15,643,636	0	352,140	81	53
15. Marshall Arts Ltd.	\$14,333,140	0	104,962	7	7
16. Beaver Productions	\$12,328,108	\$11,964,770	358,710	62	46
17. Jacobsen Entertainment	\$11,610,570	0	227,041	27	27
18. Goldenvoice	\$10,022,407	\$2,176,607	319,154	44	19
19. Outback Concerts	\$8,655,827	\$5,733,007	257,129	70	15
20. Atlanta Worldwide Touring	\$7,088,805	\$2,739,676	222,301	21	10
21. 462, Inc.	\$5,419,704	\$824,460	87,786	11	7
22. Haymon Entertainment	\$5,261,278	\$2,059,294	107,100	22	0
23. Premier Productions	\$4,973,242	\$3,654,487	253,852	32	3
24. RAC Producciones	\$4,766,524	0	136,125	16	0
25. Cardenas/Fernandez & Associates	\$4,255,475	\$2,888,404	73,530	16	2

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Top 10 Venues

CAPACITIES 5,000 OR LESS

Ranked by Gross. Compiled From Boxscores Nov. 28, 2001–Nov. 25, 2002.

No.	Facility, City, State	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1.	Fox Theatre, Atlanta, Ga.	4,600	\$32,497,636	772,731	1,276,274	280	4
2.	Temple Hoyne Buell Theatre, Denver, Colo.	2,830	\$25,809,424	510,434	671,845	240	80
3.	Fox Theatre, Detroit, Mich.	4,800	\$23,759,250	627,481	975,310	216	24
4.	Rosemont Theatre, Rosemont, Ill.	4,300	\$12,210,637	330,203	495,409	134	4
5.	The Bushnell, Hartford, Conn.	2,799	\$11,200,178	219,536	288,547	140	22
6.	Beacon Theatre, New York, N.Y.	2,900	\$11,010,958	216,027	240,384	81	22
7.	careerbuilder.com Oakdale Theatre, Wallingford, Conn.	4,800	\$10,787,396	293,047	419,411	114	4
8.	Tampa Bay Performing Arts Center, Morsani Hall, Tampa, Fla.	2,600	\$10,294,637	220,294	281,550	108	11
9.	Ruth Eckerd Hall, Clearwater, Fla.	2,174	\$9,505,345	240,941	282,452	147	57
10.	Tennessee Performing Arts Center, Jackson Hall, Nashville, Tenn.	2,462	\$9,402,945	222,932	296,265	120	1

Top 10 Venues

CAPACITIES 5,001–10,000

Ranked by Gross. Compiled From Boxscores Nov. 28, 2001–Nov. 25, 2002.

No.	Facility, City, State	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1.	Radio City Music Hall, New York, N.Y.	5,901	\$69,981,394	1,310,764	1,560,610	283	21
2.	Auditorio Nacional, Mexico City, Mex.	9,906	\$18,366,318	467,313	533,936	63	9
3.	Universal Amphitheatre, Universal City, Calif.	6,251	\$14,508,084	282,352	328,259	64	25
4.	Verizon Wireless Arena, Manchester, N.H.	10,000	\$9,949,575	296,569	384,810	52	11
5.	World Arena, Colorado Springs, Colo.	9,700	\$4,907,405	158,325	209,518	35	9
6.	Sovereign Center, Reading, Pa.	9,000	\$3,561,097	107,422	174,432	21	5
7.	Paul E. Tsongas Arena, Lowell, Mass.	7,800	\$3,449,611	98,457	115,338	18	5
8.	Aladdin Theatre for the Performing Arts, Las Vegas, Nev.	7,000	\$3,330,528	54,920	59,746	9	2
9.	Cumberland County Civic Center, Portland, Maine	8,795	\$2,966,599	89,316	106,958	15	6
10.	The Theatre at Madison Square Garden, New York, N.Y.	5,610	\$2,588,369	59,070	160,953	29	4

Top Tours By Genre

Ranked by Gross. Compiled From Boxscores Nov. 28, 2001–Nov. 25, 2002.

Genre	Act	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
Rock/Pop	Paul McCartney	\$126,165,542	998,077	1,014,357	58	44
Country	Kenny Chesney	\$22,688,872	883,013	1,130,510	88	22
R&B/Rap	Alicia Keys	\$14,824,955	404,911	496,763	89	47
Latin	Luis Miguel	\$16,197,899	246,344	283,922	33	7

COMPILING THE CHARTS

Continued from page YE-44

plays the same venue at different times during the year with different on-sale dates. Exceptions are rare but do occur from time to time. For example, Billy Joel and Elton John had several dates that were originally sold in the spring but had to be rescheduled later in the fall because of artist illness. Even though one show at a particular venue was in March and the second show was in September, they were still counted together as one Boxscore because they were originally

individual-show reports by a handful of the top-grossing tours.

The Top 25 Promoters chart includes overall gross totals for the year presented in two different ways. The first figure on the chart is the promoter's total-reported gross for all promotions—any concert with which the promoter had any involvement whatsoever, whether promoting it alone or co-promoting it with another. The next figure on the chart is another dollar amount representing the total gross for sole promotions—any Boxscore reported with only a single

Totals from multiple-artist festival tours such as Ozzfest are credited to the tour itself, not to any individual act on the bill.

planned together and were sold simultaneously.

RANK & FILE

All Boxscore charts in the Year In Music are ranked by total reported gross. For the Top 25 Tours chart, the only totals that count toward individual-act totals are dates as a headliner; a supporting act does not get credit for the event. Totals from multiple-artist festival tours such as Ozzfest are credited to the tour itself, not to any individual act on the bill.

There are no restrictions on what is included in the Top 25 Boxscores chart. It simply contains the 25 top-grossing concert Boxscores of the year ranked in order, so this chart often contains

promoter listed. Note that the sole-promotions figure is not a separate amount excluded from the first dollar amount listed; it is a part of it. The amount listed as "all promotions" is all-inclusive and contains everything credited to a promoter, whether working alone or with others.

The Top 10 Venues charts are grouped according to a venue's seating capacity. There are four size categories: venues with capacities of 5,000 seats or less, 5,001–10,000 seats, 10,001–15,000 seats and 15,001 or more. Not included in these four categories are amphitheaters or stadiums, which each have their own chart. ■

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THE YEAR IN MUSIC 2002

r&b/hip-hop

Top R&B/Hip-Hop Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **ASHANTI** (4) *Murder Inc./AJM/IDJMG*
(3) *Murder Inc./Def Jam/IDJMG*
(1) *Terror Squad/Atlantic*
- 2 **NELLY** (5) *Fo' Reel/Universal/UMRG*
(1) *Priority/Capitol*
(1) *So So Def/Columbia*
- 3 **USHER** (4) *Arista*
(1) *Bad Boy/Arista*
- 4 **LUDACRIS** (6) *Disturbing Tha Peace/Def Jam South/IDJMG*
(1) *So So Def/Disturbing Tha Peace/Def Jam South/Columbia*
(1) *FB/Universal/UMRG*
(1) *Slip-N-Slide/Atlantic*
- 5 **EMINEM** (6) *Web/Aftermath/Interscope*
(2) *Shady/Interscope*
(1) *Game/Columbia*
- 6 **JA RULE** (7) *Murder Inc./Def Jam/IDJMG*
(2) *Epic*
(1) *MCA*
(1) *Def Jam/IDJMG*
- 7 **MUSIQ** (4) *Def Soul/IDJMG*
(1) *MCA*
- 8 **AALIYAH** (5) *Blackground*
- 9 **JAY-Z** (13) *Roc-A-Fella/Def Jam/IDJMG*
(5) *Roc-A-Fella/Def Jam/IDJMG/Jive*
(1) *Roc-A-Fella/Def Jam/Jive/IDJMG*
(1) *Def Jam South/IDJMG*
(1) *Roc-A-Fella/Elektra/EEG*
- 10 **NAS** (5) *Ill Will/Columbia*
(3) *Ill Will/Columbia/CRG*
(1) *Epic*
(1) *So So Def/Columbia*
(1) *Ill Will/So So Def/Columbia*
- 11 **FAITH EVANS** (5) *Bad Boy/Arista*
(1) *Ruff Ryders/Def Jam/IDJMG*
(1) *Arista*
(1) *Fox/MCA*
- 12 **MARY J. BLIGE** (7) *MCA*
- 13 **TWEET** (4) *The Gold Mind/Elektra/EEG*
(1) *Blackground*
(1) *Slip-N-Slide/Atlantic*
- 14 **MICHAEL JACKSON** (5) *Epic*
- 15 **BUSTA RHYMES** (5) *J*
(1) *Jive*
- 16 **ALICIA KEYS** (4) *J*
(1) *Ruff Ryders/Interscope*
- 17 **CAM'RON** (5) *Roc-A-Fella/Def Jam/IDJMG*
- 18 **GINUWINE** (4) *Epic*
(1) *Bad Boy/Arista*

- (1) *The Gold Mind/Elektra/EEG*
(1) *Terror Squad/Atlantic*
- 19 **JAHEIM** (5) *Divine Mill/Warner Bros.*
- 20 **FAT JOE** (3) *Terror Squad/Atlantic*
(2) *Terror Squad/Atlantic/AG*
(1) *Loud/Columbia*
- 21 **BIG TYMERS** (3) *Cash Money/Universal/UMRG*
- 22 **AVANT** (3) *Magic Johnson/MCA*
(1) *MCA*
- 23 **BRANDY** (3) *Atlantic*
(1) *Atlantic/AG*
- 24 **R. KELLY** (5) *Roc-A-Fella/Def Jam/IDJMG/Jive*
(4) *Jive*
(1) *Roc-A-Fella/Def Jam/Jive/IDJMG*
(1) *Interscope/Jive*
(1) *Terror Squad/Atlantic*
(1) *Jive/Zomba*
- 25 **B2K** (7) *Epic*

Top New R&B/Hip-Hop Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **ASHANTI** (4) *Murder Inc./AJM/IDJMG*
(3) *Murder Inc./Def Jam/IDJMG*
(1) *Terror Squad/Atlantic*
- 2 **TWEET** (4) *The Gold Mind/Elektra/EEG*
(1) *Blackground*
(1) *Slip-N-Slide/Atlantic*
- 3 **B2K** (7) *Epic*
- 4 **CLIPSE** (3) *Star Trak/Arista*
- 5 **MARIO** (2) *3rd Street/J*
(1) *J*
- 6 **MR. CHEEKS** (3) *Universal/UMRG*
(1) *Atlantic/AG*
- 7 **NAPPY ROOTS** (2) *Atlantic*
- 8 **KEKE WYATT** (2) *MCA*
- 9 **STYLES** (3) *Ruff Ryders/Interscope*
(1) *Rawkus/MCA*
(1) *Epic*
- 10 **AMERIE** (2) *Rise/Columbia*
(1) *Rise/Columbia/CRG*
(1) *Ill Will/So So Def/Columbia*
(1) *Def Jam/IDJMG*

Top R&B/Hip-Hop Artists — Duo/Group

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **BIG TYMERS** (3) *Cash Money/Universal/UMRG*
- 2 **B2K** (7) *Epic*
- 3 **CLIPSE** (3) *Star Trak/Arista*



Nelly

- 4 **NAPPY ROOTS** (2) *Atlantic*
(1) *Atlantic/AG*
- 5 **OUTKAST** (2) *Arista*
- 6 **RUFF ENDZ** (2) *Epic*
- 7 **MOBB DEEP** (3) *Loud/Columbia*
(1) *Loud/Columbia/CRG*
- 8 **JAGGED EDGE** (4) *So So Def/Columbia*
(1) *So So Def/Columbia/CRG*
(1) *Epic*
- 9 **YING YANG TWINS** (3) *ColliPark/In the Paint/Koch*
- 10 **'N SYNC** (2) *Jive*

Top R&B/Hip-Hop Artists — Female

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **ASHANTI** (4) *Murder Inc./AJM/IDJMG*
(3) *Murder Inc./Def Jam/IDJMG*
(1) *Terror Squad/Atlantic*
- 2 **AALIYAH** (5) *Blackground*
- 3 **FAITH EVANS** (5) *Bad Boy/Arista*
(1) *Ruff Ryders/Def Jam/IDJMG*
(1) *Arista*
(1) *Fox/MCA*
- 4 **MARY J. BLIGE** (7) *MCA*
- 5 **TWEET** (4) *The Gold Mind/Elektra/EEG*
(1) *Blackground*
(1) *Slip-N-Slide/Atlantic*
- 6 **ALICIA KEYS** (4) *J*
(1) *Ruff Ryders/Interscope*
- 7 **BRANDY** (3) *Atlantic*
(1) *Atlantic/AG*
- 8 **MISSY "MISDEMEANOR" ELLIOTT** (4) *The Gold Mind/Elektra/EEG*
(1) *Bad Boy/Arista*
(1) *Virgin*
(1) *L.A. Confidential/Elektra/EEG*
(1) *Rawkus/MCA*
- 9 **ANGIE STONE** (4) *J*
- 10 **JENNIFER LOPEZ** (6) *Epic*

Top R&B/Hip-Hop Artists — Male

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **NELLY** (5) *Fo' Reel/Universal/UMRG*
(1) *Priority/Capitol*
(1) *Jive*
(1) *So So Def/Columbia*
- 2 **USHER** (4) *Arista*
(1) *Bad Boy/Arista*
- 3 **LUDACRIS** (6) *Disturbing Tha Peace/Def Jam South/IDJMG*
(1) *So So Def/Disturbing Tha Peace/Def Jam South/Columbia*
(1) *FB/Universal/UMRG*
(1) *Slip-N-Slide/Atlantic*
- 4 **EMINEM** (6) *Web/Aftermath/Interscope*
(2) *Shady/Interscope*
(1) *Game/Columbia*



Big Tymers

- 5 **JA RULE** (7) *Murder Inc./Def Jam/IDJMG*
(2) *Epic*
(1) *MCA*
(1) *Def Jam/IDJMG*
- 6 **MUSIQ** (4) *Def Soul/IDJMG*
(1) *MCA*
- 7 **JAY-Z** (13) *Roc-A-Fella/Def Jam/IDJMG*
(5) *Roc-A-Fella/Def Jam/IDJMG/Jive*
(1) *Roc-A-Fella/Def Jam/Jive/IDJMG*
(1) *Def Jam South/IDJMG*
(1) *Roc-A-Fella/Elektra/EEG*
- 8 **NAS** (5) *Ill Will/Columbia*
(3) *Ill Will/Columbia/CRG*
(1) *Epic*
(1) *So So Def/Columbia*
(1) *Ill Will/So So Def/Columbia*
- 9 **MICHAEL JACKSON** (5) *Epic*
- 10 **BUSTA RHYMES** (5) *J*
(1) *Jive*

Top R&B/Hip-Hop Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **EPIC** (36)
- 2 **DEF JAM** (58)
- 3 **J** (30)
- 4 **ARISTA** (33)
- 5 **UNIVERSAL** (54)
- 6 **COLUMBIA** (43)
- 7 **JIVE** (31)
- 8 **BAD BOY** (14)
- 9 **ELEKTRA** (33)
- 10 **MCA** (24)
- 11 **MURDER INC.** (16)
- 12 **ATLANTIC** (21)
- 13 **BLACKGROUND** (11)
- 14 **DEF SOUL** (13)
- 15 **ROC-A-FELLA** (28)



Top R&B/Hip-Hop Labels

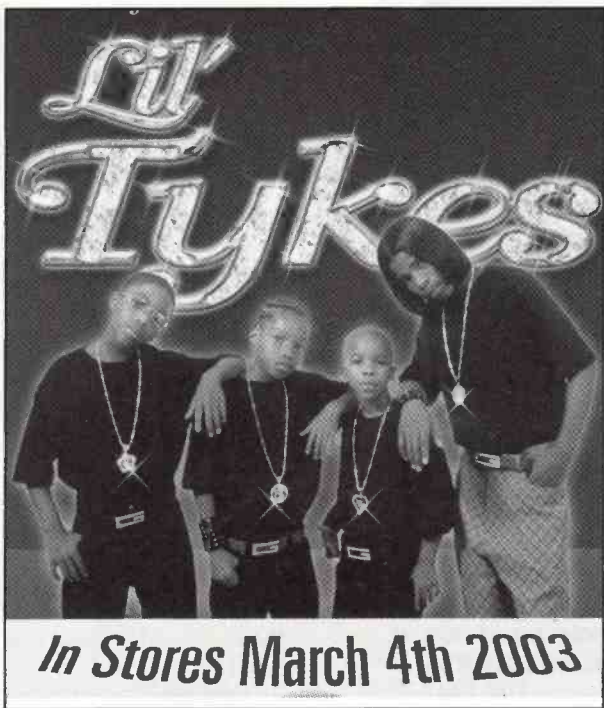
Pos. LABEL (No. of Charted Titles)

- 1 **ISLAND DEF JAM MUSIC GROUP** (84)
- 2 **ARISTA** (56)
- 3 **UNIVERSAL MOTOWN RECORDS GROUP** (81)
- 4 **COLUMBIA RECORDS GROUP** (75)
- 5 **EPIC** (47)



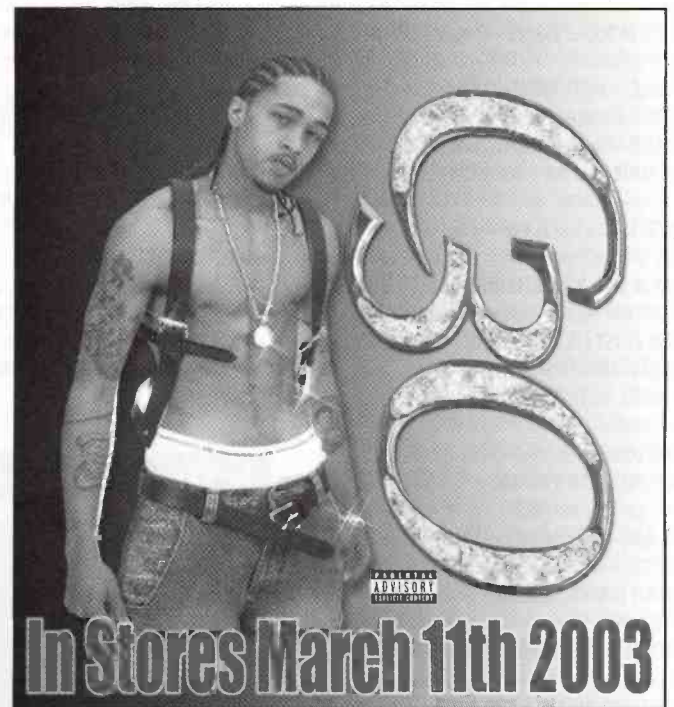
Ashanti

Independent Label ICED OUT RECORDS Recently Signed Deal with Bungalo & Universal



Iced Out Records has a collage of artists already with a huge fan base. Artists such as **The Lil' Tykes**, who's pint size rappers who spit lyrics from a youngsters point of view. Enter the little Tykes. They're innocent couple with their playful personalities let you know right off the bat they're comin' at you a little different. No Bling Bling only tales of future goals to obtain. The finer things in life coming out of the mouth of these babes. Hailing from Dayton Ohio, these 4 brothers range in age from 9 - 13. Rhyme about typical stuff that boys do like hangin' with their friends & lookin' at cute girls & dream about having rims on their bikes & fast cars. Their debut album **Roll Call**, a first for Ohio based **Iced Out Records** is set to be released **March 4th 2003**. The first single who you rollin' with has been on the **Billboard top single sales chart for 20 weeks** as of December 2002.

Also expected from **Iced Out Records** is an artist known as **C30**. **C30** is one of the hottest lyricists that hit the rap scene in a long time. His highly anticipated album "**Cause N Effect**" is scheduled to be released **March 11th 2003**. He has shared the stage with Nationally known artists such as **Ludacris, Mystikal, 2-Short, Foxy Brown, B2K**, & a host of others. **Iced Out Records** surely lucked up when they found & signed this laid back but prophetic & profound rapper who's style and persona tells a story of power and success. And shall I say, after this album is released **C30** already has 3 more totally completed albums in the vault. "When making this album I make 70% for the ladies, 20% for the fellas, and the other 10% were for me to express what was on my mind" says the charismatic but down to earth rapper. One thing is for sure, when the world gets a taste of **C30**, he'll be the player you'll love to hate.



Also coming to be released from **Iced Out Records** in 2003 are the **Young Entrepreneurs** and **Jay Tyke**. The Only thing I have to ask everybody is "Are you all ready for this?" Says **Iced Out Records** CEO & President **Earl Marshall**.

For more information contact Owens Entertainment at 937-271-5274

THE YEAR IN MUSIC 2002

r&b/hip-hop

Top R&B/Hip-Hop Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **EMINEM** (2) *Web/Aftermath/Interscope*
- 2 **NELLY** (2) *Fo' Reel/Universal/UMRG*
- 3 **LUDACRIS** (2) *Disturbing Tha Peace/Def Jam South/IDJMG*
- 4 **ASHANTI** (1) *Murder Inc./AJM/IDJMG*
- 5 **NAS** (3) *Ill Will/Columbia/CRG*
- 6 **JAY-Z** (3) *Roc-A-Fella/Def Jam/IDJMG*
(1) *Roc-A-Fella/Def Jam/Universal/UMRG*
- 7 **JA RULE** (1) *Murder Inc./Def Jam/IDJMG*
- 8 **MICHAEL JACKSON** (2) *Epic*
- 9 **USHER** (1) *Arista*
- 10 **BUSTA RHYMES** (1) *J*
- 11 **MARY J. BLIGE** (3) *MCA*
- 12 **JAHEIM** (2) *Divine Mill/Warner Bros.*
- 13 **MUSIQ** (2) *Def Soul/IDJMG*
- 14 **ALICIA KEYS** (1) *J*
- 15 **CAM'RON** (1) *Roc-A-Fella/Def Jam/IDJMG*
- 16 **LIL' BOW WOW** (2) *So So Def/Columbia/CRG*
- 17 **BIG TYMERS** (1) *Cash Money/Universal/UMRG*
- 18 **TWEET** (1) *The Gold Mind/Elektra/EEG*
- 19 **MYSTIKAL** (1) *Jive/Zomba*
- 20 **FAITH EVANS** (1) *Bad Boy/Arista*
- 21 **NAPPY ROOTS** (1) *Atlantic/AG*
- 22 **ANGIE STONE** (1) *J*
- 23 **OUTKAST** (1) *Arista*
- 24 **INDIA.ARIE** (2) *Motown/UMRG*
- 25 **KEKE WYATT** (1) *MCA*

Top R&B/Hip-Hop Albums

Pos. TITLE — Artist — Imprint/Label

- 1 **THE EMINEM SHOW** — Eminem — *Web/Aftermath/Interscope*
- 2 **WORD OF MOUTH** — Ludacris — *Disturbing Tha Peace/Def Jam South/IDJMG*
- 3 **NELLYVILLE** — Nelly — *Fo' Reel/Universal/UMRG*
- 4 **ASHANTI** — Ashanti — *Murder Inc./AJM/IDJMG*
- 5 **STILLMATIC** — Nas — *Ill Will/Columbia/CRG*
- 6 **PAIN IS LOVE** — Ja Rule — *Murder Inc./Def Jam/IDJMG*
- 7 **8701** — Usher — *Arista*
- 8 **INVINCIBLE** — Michael Jackson — *Epic*
- 9 **GENESIS** — Busta Rhymes — *J*
- 10 **P. DIDDY & BAD BOY RECORDS PRESENT...WE INVENTED THE REMIX** — Various Artists — *Bad Boy/Arista*
- 11 **JUSLISEN (JUST LISTEN)** — Musiq — *Def Soul/IDJMG*
- 12 **SONGS IN A MINOR** — Alicia Keys — *J*
- 13 **COME HOME WITH ME** — Cam'ron — *Roc-A-Fella/Def Jam/IDJMG*
- 14 **[GHETTO LOVE]** — Jaheim — *Divine Mill/Warner Bros.*
- 15 **THE BEST OF BOTH WORLDS** — R. Kelly & Jay-Z — *Roc-A-Fella/Def Jam/Universal/UMRG*
- 16 **DOGGY BAG** — Lil' Bow Wow — *So So Def/Columbia/CRG*
- 17 **HOOD RICH** — Big Tymers — *Cash Money/Universal/UMRG*
- 18 **SOUTHERN HUMMINGBIRD** — Tweet — *The Gold Mind/Elektra/EEG*
- 19 **TARANTULA** — Mystikal — *Jive/Zomba*
- 20 **FAITHFULLY** — Faith Evans — *Bad Boy/Arista*
- 21 **WATERMELON, CHICKEN & GRITZ** — Nappy Roots — *Atlantic/AG*
- 22 **MAHOGANY SOUL** — Angie Stone — *J*
- 23 **BIG BOI & DRE PRESENT...OUTKAST** — OutKast — *Arista*
- 24 **SOUL SISTA** — Keke Wyatt — *MCA*
- 25 **ECSTASY** — Avant — *Magic Johnson/MCA*
- 26 **INFAMY** — Mobb Deep — *Loud/Columbia/CRG*
- 27 **AALIYAH** — Aaliyah — *Blackground*
- 28 **8 MILE** — Soundtrack — *Shady/Interscope*
- 29 **BELIEVE** — Yolanda Adams — *Elektra/EEG*
- 30 **LIFE GOES ON** — Donell Jones — *Untouchables/Arista*
- 31 **FULL MOON** — Brandy — *Atlantic/AG*
- 32 **NO MORE DRAMA (2002)** — Mary J. Blige — *MCA*
- 33 **THE FIX** — Scarface — *Def Jam South/IDJMG*



Ashanti

- 34 **THE REBIRTH OF KIRK FRANKLIN** — Kirk Franklin — *Gospo Centric/Zomba*
- 35 **BETTER DAYS** — Joe — *Jive/Zomba*
- 36 **LORD WILLIN'** — Clipse — *Star Trak/Arista*
- 37 **J.O.S.E.: JEALOUS ONES STILL ENVY** — Fat Joe — *Terror Squad/Atlantic/AG*
- 38 **IRV GOTTI PRESENTS THE INC** — Various Artists — *Murder Inc./Def Jam/IDJMG*
- 39 **THE GREAT DEPRESSION** — DMX — *Ruff Ryders/Def Jam/IDJMG*
- 40 **DIRTY MONEY** — UGK — *Jive/Zomba*
- 41 **THUG HOLIDAY** — Trick Daddy — *Slip-N-Slide/Atlantic/AG*
- 42 **B2K** — B2K — *Epic*
- 43 **A GANGSTER AND A GENTLEMAN** — Styles — *Ruff Ryders/Interscope*
- 44 **THE BLUEPRINT** — Jay-Z — *Roc-A-Fella/Def Jam/IDJMG*
- 45 **THE BLUEPRINT 2: THE GIFT AND THE CURSE** — Jay-Z — *Roc-A-Fella/Def Jam/IDJMG*
- 46 **NO MORE DRAMA** — Mary J. Blige — *MCA*
- 47 **NOW** — Maxwell — *Columbia/CRG*
- 48 **J TO THA L-O! THE REMIXES** — Jennifer Lopez — *Epic*
- 49 **ACOUSTIC SOUL** — India.Arie — *Motown/UMRG*
- 50 **EXPERIENCE: JILL SCOTT 826+** — Jill Scott — *Hidden Beach/Epic*

Top R&B/Hip-Hop Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **COLUMBIA** (33)
- 2 **DEF JAM** (18)
- 3 **EPIC** (16)
- 4 **J** (8)
- 5 **UNIVERSAL** (28)
- 6 **ARISTA** (13)
- 7 **JIVE** (11)
- 8 **ELEKTRA** (13)
- 9 **ATLANTIC** (14)
- 10 **MCA** (12)
- 11 **MOTOWN** (16)
- 12 **BAD BOY** (5)
- 13 **MURDER INC.** (6)
- 14 **AFTERMATH** (4)
- 15 **DEF JAM SOUTH** (4)

COLUMBIA

Top R&B/Hip-Hop Album Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **UNIVERSAL** (121)
- 2 **BMG** (67)
- 3 **SONY** (60)
- 4 **WEA** (36)
- 5 **INDEPENDENTS** (139)
- 6 **EMD** (35)



Hot R&B/Hip-Hop Singles & Tracks Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **ASHANTI** (3) *Murder Inc./AJM/IDJMG*
(3) *Murder Inc./Def Jam/IDJMG*
(1) *Terror Squad/Atlantic*
- 2 **USHER** (3) *Arista*
(1) *Bad Boy/Arista*
- 3 **NELLY** (3) *Fo' Reel/Universal/UMRG*
(1) *Priority/Capitol*
(1) *Jive*
(1) *So So Def/Columbia*
- 4 **AALIYAH** (4) *Blackground*
- 5 **MUSIQ** (2) *Def Soul/IDJMG*
(1) *MCA*
- 6 **JA RULE** (6) *Murder Inc./Def Jam/IDJMG*
(2) *Epic*
(1) *MCA*
(1) *Def Jam/IDJMG*
- 7 **LUDACRIS** (4) *Disturbing Tha Peace/Def Jam South/IDJMG*
(1) *So So Def/Disturbing Tha Peace/Def Jam South/Columbia*
(1) *FB/Universal/UMRG*
(1) *Slip-N-Slide/Atlantic*
- 8 **FAITH EVANS** (4) *Bad Boy/Arista*
(1) *Ruff Ryders/Def Jam/IDJMG*
(1) *Arista*
(1) *Fox/MCA*

Top R&B/Hip-Hop Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ISLAND DEF JAM MUSIC GROUP** (27)
- 2 **COLUMBIA RECORDS GROUP** (36)
- 3 **UNIVERSAL MOTOWN RECORDS GROUP** (41)
- 4 **INTERSCOPE** (21)
- 5 **ARISTA** (23)



Eminem

- 9 GINUWINE (3) Epic**
 (1) *Bad Boy/Arista*
 (1) *The Gold Mind/Elektra/EEG*
 (1) *Terror Squad/Atlantic*
- 10 TWEET (3) The Gold Mind/Elektra/EEG**
 (1) *Blackground*
 (1) *Slip-N-Slide/Atlantic*
- 11 MARY J. BLIGE (4) MCA**
- 12 P. DIDDY (3) Bad Boy/Arista**
 (2) *Epic*
 (1) *J*
 (1) *JCOR/Interscope*
 (1) *Virgin*
 (1) *Nine Lives/Epic*
 (1) *Cash Money/Universal/UMRG*
- 13 ALICIA KEYS (3) J**
 (1) *Ruff Ryders/Interscope*
- 14 FAT JOE (3) Terror Squad/Atlantic**
 (1) *Loud/Columbia*
- 15 CAM'RON (4) Roc-A-Fella/Def Jam/IDJMG**
- 16 MICHAEL JACKSON (3) Epic**
- 17 MISSY "MISDEMEANOR" ELLIOTT (2) The Gold Mind/Elektra/EEG**
 (1) *Bad Boy/Arista*
 (1) *Virgin*
 (1) *L.A. Confidential/Elektra/EEG*
 (1) *Rawkus/MCA*
- 18 BUSTA RHYMES (4) J**
 (1) *Jive*
- 19 JAY-Z (10) Roc-A-Fella/Def Jam/IDJMG**
 (5) *Roc-A-Fella/Def Jam/IDJMG/Jive*
 (1) *Def Jam South/IDJMG*
 (1) *Roc-A-Fella/Elektra/EEG*
- 20 N.O.R.E. (2) Def Jam/IDJMG**
- 21 MR. CHEEKS (2) Universal/UMRG**
- 22 AVANT (2) Magic Johnson/MCA**
 (1) *MCA*
- 23 R. KELLY (5) Roc-A-Fella/Def Jam/IDJMG/Jive**
 (4) *Jive*
 (1) *Interscope/Jive*
 (1) *Terror Squad/Atlantic*
- 24 B2K (4) Epic**
- 25 BRANDY (3) Atlantic**

Hot R&B/Hip-Hop Singles & Tracks

Pos. TITLE — Artist — Imprint/Label

- 1 FOOLISH — Ashanti — Murder Inc./AJM/IDJMG**
- 2 U DON'T HAVE TO CALL — Usher — Arista**
- 3 HALFCRAZY — Musiq — Def Soul/IDJMG**
- 4 HOT IN HERRE — Nelly — Fo' Reel/Universal/UMRG**
- 5 ANYTHING — Jaheim Featuring Next — Divine Mill/Warner Bros.**
- 6 DILEMMA — Nelly Featuring Kelly Rowland — Fo' Reel/Universal/UMRG**
- 7 ALWAYS ON TIME — Ja Rule Featuring Ashanti — Murder Inc./Def Jam/IDJMG**
- 8 OH BOY — Cam'ron Featuring Juelz Santana — Roc-A-Fella/Def Jam/IDJMG**
- 9 LIGHTS, CAMERA, ACTION! — Mr. Cheeks — Universal/UMRG**
- 10 NOTHIN' — N.O.R.E. — Def Jam/IDJMG**
- 11 I LOVE YOU — Faith Evans — Bad Boy/Arista**
- 12 BUTTERFLIES — Michael Jackson — Epic**
- 13 ADDICTIVE — Truth Hurts Featuring Rakim — Aftermath/Interscope**
- 14 I NEED A GIRL (PART TWO) — P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggieri — Bad Boy/Arista**
- 15 OOPS (OH MY) — Tweet — The Gold Mind/Elektra/EEG**
- 16 MOVE B***H — Ludacris Featuring Mystikal & Infamous 2.0 — Disturbing Tha Peace/Def Jam South/IDJMG**
- 17 WHAT'S LUV? — Fat Joe Featuring Ashanti — Terror Squad/Atlantic**
- 18 U GOT IT BAD — Usher — Arista**
- 19 PASS THE COURVOISIER PART II — Busta Rhymes Featuring P. Diddy & Pharrell — J**
- 20 I NEED A GIRL (PART ONE) — P. Diddy Featuring**



The Neptunes

- Usher & Loon — Bad Boy/Arista*
- 21 STILL FLY — Big Tymers — Cash Money/Universal/UMRG**
- 22 NOTHING IN THIS WORLD — Keke Wyatt Featuring Avant — MCA**
- 23 SOMEONE TO LOVE YOU — Ruff Endz — Epic**
- 24 I CARE 4 U — Aaliyah — Blackground**
- 25 LUV U BETTER — LL Cool J — Def Jam/IDJMG**
- 26 ROCK THE BOAT — Aaliyah — Blackground**
- 27 A WOMAN'S WORTH — Alicia Keys — J**
- 28 GANGSTA LOVIN' — Eve Featuring Alicia Keys — Ruff Ryders/Interscope**
- 29 DON'T YOU FORGET IT — Glenn Lewis — Epic**
- 30 GIMME THE LIGHT — Sean Paul — Black Shadow/2 Hard/VP/Atlantic**
- 31 JUST A FRIEND 2002 — Mario — J**
- 32 BABY — Ashanti — Murder Inc./AJM/IDJMG**
- 33 MORE THAN A WOMAN — Aaliyah — Blackground**
- 34 AIN'T IT FUNNY — Jennifer Lopez Featuring Ja Rule — Epic**
- 35 RAINY DAYZ — Mary J. Blige Featuring Ja Rule — MCA**
- 36 STINGY — Ginuwine — Epic**
- 37 MAKIN' GOOD LOVE — Avant — Magic Johnson/MCA**
- 38 DOWN 4 U — Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli "Chuck" Baltimore & Vita — Murder Inc./Def Jam/IDJMG**
- 39 WE THUGGIN' — Fat Joe Featuring R. Kelly — Terror Squad/Atlantic**
- 40 HAPPY — Ashanti — Murder Inc./AJM/IDJMG**
- 41 WORK IT — Missy "Misdemeanor" Elliott — The Gold Mind/Elektra/EEG**
- 42 GOOD TIMES — Styles — Ruff Ryders/Interscope**
- 43 WHY DON'T WE FALL IN LOVE — Amerie — Rise/Columbia**
- 44 DONTCHANGE — Musiq — Def Soul/IDJMG**
- 45 CALL ME — Tweet — The Gold Mind/Elektra/EEG**
- 46 GRINDIN' — Clipse — Star Trak/Arista**
- 47 YOU KNOW THAT I LOVE YOU — Donell Jones — Untouchables/Arista**



B2K

- 48 WELCOME TO ATLANTA — Jermaine Dupri & Ludacris — So So Def/Disturbing Tha Peace/Def Jam South/Columbia**
- 49 WHAT ABOUT US? — Brandy — Atlantic**
- 50 ROLL OUT (MY BUSINESS) — Ludacris — Disturbing Tha Peace/Def Jam South/IDJMG**

Hot R&B/Hip-Hop Singles & Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 EPIC (20)**
- 2 DEF JAM (40)**
- 3 J (22)**
- 4 ARISTA (20)**
- 5 UNIVERSAL (26)**
- 6 BAD BOY (9)**
- 7 JIVE (20)**
- 8 MURDER INC. (10)**
- 9 MCA (12)**
- 10 BLACKGROUND (7)**
- 11 ELEKTRA (20)**
- 12 DEF SOUL (9)**
- 13 ATLANTIC (7)**
- 14 ROC-A-FELLA (21)**
- 15 COLUMBIA (10)**



Hot R&B/Hip-Hop Singles & Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 ISLAND DEF JAM MUSIC GROUP (57)**
- 2 ARISTA (33)**
- 3 EPIC (24)**
- 4 UNIVERSAL MOTOWN RECORDS GROUP (30)**
- 5 COLUMBIA (35)**

Hot R&B/Hip-Hop Producers

Pos. PRODUCER (No. of Charted Titles)

- 1 THE NEPTUNES (23)**
- 2 TIMBALAND (20)**
- 3 IRV GOTTI (16)**
- 4 JUST BLAZE (11)**
- 5 7 (8)**
- 6 BRYAN-MICHAEL COX (11)**
- 7 STEVE HUFF (5)**
- 8 MANNIE FRESH (7)**
- 9 JERMAINE DUPRI (13)**
- 10 MARIO WINANS (7)**

Hot R&B/Hip-Hop Singles Sales

Pos. TITLE — Artist — Imprint/Label

- 1 UH HUH — B2K — Epic**
- 2 LIGHTS, CAMERA, ACTION! — Mr. Cheeks — Universal/UMRG**
- 3 ROUND AND ROUND — Jonell & Method Man — Def Soul/Def Jam/IDJMG**
- 4 HUSH LIL' LADY — Corey Featuring Lil' Romeo — Noontime/Motown**
- 5 DANSIN WIT WOLVEZ — Strik 9ine — Fade/ECMD**
- 6 IT'S THE WEEKEND — Lil' J — Hollywood**
- 7 FEELS GOOD (DON'T WORRY BOUT A THING) — Naughty by Nature Featuring 3LW — TVT**
- 8 GIRLFRIEND — 'N Sync Featuring Nelly — Jive**
- 9 BALLIN' BOY — No Good — ARTISTdirect**
- 10 FAMILY AFFAIR — Mary J. Blige — MCA**
- 11 DON'T MESS WITH MY MAN — Nivea Featuring Brian & Brandon Casey — Jive**
- 12 TWO WRONGS — Wyclef Jean Featuring Claudette Ortiz — Columbia**
- 13 THAT WAS THEN — Roy Jones Jr. Featuring Dave Hollister, Perion & Hazh the Ripa — Body Head**
- 14 GRINDIN' — Clipse — Star Trak/Arista**
- 15 I DON'T REALLY KNOW — Brandy Moss-Scott — Heavenly Tunes**
- 16 SLOW DANCE — Lou Mosley — Jenstar**
- 17 THINK BIG — Crimewave — Crimewave**
- 18 HOT IN HERRE (VINYL) — Nelly — Fo' Reel/Universal/UMRG**
- 19 CAN I GET THAT?!? — Bear Witnez! — Eargasm**
- 20 PASS THE COURVOISIER PART II — Busta Rhymes Featuring P. Diddy & Pharrell — J**
- 21 BUSTER — Dennis Da Menace — 1st Avenue**
- 22 AM TO PM — Christina Milian — Def Soul/IDJMG**
- 23 NOTHIN' — N.O.R.E. — Def Jam/IDJMG**
- 24 JUMP UP IN THE AIR — Original P Introducing Hyped Up Westbound Soljaz — Westbound**
- 25 SEX, MONEY, & MUSIC — Above the Law — WestWorld**
- 26 OH BOY/THE ROC (JUST FIRE) — Cam'ron Featuring Juelz Santana — Roc-A-Fella/Def Jam/IDJMG**
- 27 OOPS (OH MY) — Tweet — The Gold Mind/Elektra/EEG**
- 28 STILL NOT OVER YOU — Exhale — Real Deal/Orpheus**
- 29 WHAT'S LUV? — Fat Joe Featuring Ashanti — Terror Squad/Atlantic**
- 30 DAY + NIGHT — Isyss Featuring Jadakiss — Arista**
- 31 IGNITION — R. Kelly — Jive**
- 32 BLUE JEANS — Yasmeen Featuring Ghostface Killah — Magic Johnson/MCA**
- 33 AIN'T NOBODY (WE GOT IT LOCKED!) — The Rawls Boys Featuring T.O.R.O. & Lil' Smoke — House of Fire**
- 34 CRAWL TO ME — Kemi — Mack Dawg**
- 35 GET MO — Sherm Featuring Bigga Figgas — Dean's List**
- 36 BANG MY HIT — Rozelly Presents Da Fam Featuring Skubie Tha Ciko and Unique — Brainstorm**
- 37 DEAR GOD — Willie D — Relentless**
- 38 WHERE THE PARTY AT — Jagged Edge With Nelly — So So Def/Columbia**
- 39 MOTHER — Ray Charles — E-Nate/Cross Over**
- 40 THE STAR SPANGLED BANNER — Whitney Houston — Arista**
- 41 U DON'T HAVE TO CALL — Usher — Arista**
- 42 MOVE B***H (VINYL) — Ludacris Featuring Mystikal & Infamous 2.0 — Disturbing Tha Peace/Def Jam South/IDJMG**
- 43 ROCK EM — Boobakaw and Tha Wild Younginz Featuring Vita — Whitestone**
- 44 GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN) — Cash & Computa — Select**
- 45 JUST A FRIEND 2002 (VINYL) — Mario — J**
- 46 PUT YO SETS UP — Redd Eyezz Featuring Juvenile & Slanted Eyezz — Z-Bo**
- 47 GOT UR SELF A... — Nas — Ill Will/Columbia**
- 48 BYE-BYE BABY — Brandy Moss-Scott — Heavenly Tunes**
- 49 MAMA'S BABY, POPPA'S MAYBE — Green Eyez — Bigg Mony**
- 50 7 DAYS — Craig David — Wildstar/Atlantic**

r&b/hip-hop and rap

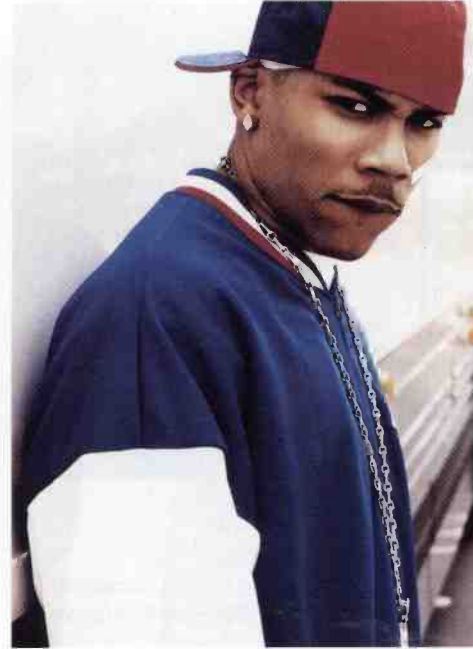
Hot R&B/Hip-Hop Airplay

Pos. TITLE — Artist — Imprint/Label

- FOOLISH** — Ashanti — Murder Inc./AJM/IDJMG
- U DON'T HAVE TO CALL** — Usher — Arista
- HALFCRAZY** — Musiq — Def Soul/IDJMG
- HOT IN HERRE** — Nelly — Fo' Reel/Universal/UMRG
- ANYTHING** — Jaheim Featuring Next — Divine Mill/Warner Bros.
- DILEMMA** — Nelly Featuring Kelly Rowland — Fo' Reel/Universal/UMRG
- ALWAYS ON TIME** — Ja Rule Featuring Ashanti — Murder Inc./Def Jam/IDJMG
- OH BOY** — Cam'ron Featuring Juelz Santana — Roc-A-Fella/Def Jam/IDJMG
- NOTHIN'** — N.O.R.E. — Def Jam/IDJMG
- BUTTERFLIES** — Michael Jackson — Epic
- I LOVE YOU** — Faith Evans — Bad Boy/Arista
- ADDICTIVE** — Truth Hurts Featuring Rakim — Aftermath/Interscope
- I NEED A GIRL (PART TWO)** — P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tommy Ruggeri — Bad Boy/Arista
- U GOT IT BAD** — Usher — Arista
- MOVE B***H** — Ludacris Featuring Mystikal & Infamous 2.0 — Disturbing Tha Peace/Def Jam South/IDJMG
- OOPS (OH MY)** — Tweet — The Gold Mind/Elektra/EEG
- WHAT'S LUV?** — Fat Joe Featuring Ashanti — Terror Squad/Atlantic
- LIGHTS, CAMERA, ACTION!** — Mr. Cheeks — Universal/UMRG
- PASS THE COURVOISIER PART II** — Busta Rhymes Featuring P. Diddy & Pharrell — J
- I NEED A GIRL (PART ONE)** — P. Diddy Featuring Usher & Loon — Bad Boy/Arista
- SOMEONE TO LOVE YOU** — Ruff Endz — Epic
- NOTHING IN THIS WORLD** — Keke Wyatt Featuring Avant — MCA
- I CARE 4 U** — Aaliyah — Blackground
- STILL FLY** — Big Tymers — Cash Money/Universal/UMRG
- ROCK THE BOAT** — Aaliyah — Blackground
- LUV U BETTER** — LL Cool J — Def Jam/IDJMG
- GANGSTA LOVIN'** — Eve Featuring Alicia Keys — Ruff Ryders/Interscope
- A WOMAN'S WORTH** — Alicia Keys — J
- BABY** — Ashanti — Murder Inc./AJM/IDJMG
- DON'T YOU FORGET IT** — Glenn Lewis — Epic
- MORE THAN A WOMAN** — Aaliyah — Blackground
- GIMME THE LIGHT** — Sean Paul — Black Shadow/2 Hard/VP/Atlantic
- JUST A FRIEND 2002** — Mario — J
- AIN'T IT FUNNY** — Jennifer Lopez Featuring Ja Rule — Epic
- STINGY** — Ginuwine — Epic
- RAINY DAYZ** — Mary J. Blige Featuring Ja Rule — MCA
- DOWN 4 U** — Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli "Chuck" Baltimore & Vita — Murder Inc./Def Jam/IDJMG
- MAKIN' GOOD LOVE** — Avant — Magic Johnson/MCA
- WORK IT** — Missy "Misdemeanor" Elliott — The Gold Mind/Elektra/EEG
- HAPPY** — Ashanti — Murder Inc./AJM/IDJMG
- WE THUGGIN'** — Fat Joe Featuring R. Kelly — Terror Squad/Atlantic
- GOOD TIMES** — Styles — Ruff Ryders/Interscope
- DONTCHANGE** — Musiq — Def Soul/IDJMG
- WHY DON'T WE FALL IN LOVE** — Amerie — Rise/Columbia
- WELCOME TO ATLANTA** — Jermaine Dupri & Ludacris — Def Jam South/Columbia
- CALL ME** — Tweet — The Gold Mind/Elektra/EEG
- YOU KNOW THAT I LOVE YOU** — Donell Jones — Untouchables/Arista
- THE WHOLE WORLD** — OutKast Featuring Killer Mike — Arista
- WHAT ABOUT US?** — Brandy — Atlantic
- ROLL OUT (MY BUSINESS)** — Ludacris — Disturbing Tha Peace/Def Jam South/IDJMG



Ashanti



Nelly



Cher

Hot Rap Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- NELLY** (3) Fo' Reel/Universal/UMRG (1) Priority/Capitol
- LUDACRIS** (3) Disturbing Tha Peace/Def Jam South/IDJMG (1) So So Def/Disturbing Tha Peace/Def Jam South/Columbia
- JA RULE** (5) Murder Inc./Def Jam/IDJMG
- FAT JOE** (3) Terror Squad/Atlantic
- EMINEM** (3) Web/Aftermath/Interscope (1) Shady/Interscope
- P. DIDDY** (3) Bad Boy/Arista (1) J (1) Epic (1) Cash Money/Universal/UMRG
- CAM'RON** (2) Roc-A-Fella/Def Jam/IDJMG
- BUSTA RHYMES** (3) J
- BIG TYMERS** (2) Cash Money/Universal/UMRG
- N.O.R.E.** (1) Def Jam/IDJMG

Hot Rap Tracks

Pos. TITLE — Artist — Imprint/Label

- HOT IN HERRE** — Nelly — Fo' Reel/Universal/UMRG
- ALWAYS ON TIME** — Ja Rule Featuring Ashanti — Murder Inc./Def Jam/IDJMG
- DILEMMA** — Nelly Featuring Kelly Rowland — Fo' Reel/Universal/UMRG
- WHAT'S LUV?** — Fat Joe Featuring Ashanti — Terror Squad/Atlantic
- I NEED A GIRL (PART TWO)** — P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tommy Ruggeri — Bad Boy/Arista
- OH BOY** — Cam'ron Featuring Juelz Santana — Roc-A-Fella/Def Jam/IDJMG
- NOTHIN'** — N.O.R.E. — Def Jam/IDJMG
- I NEED A GIRL (PART ONE)** — P. Diddy Featuring Usher & Loon — Bad Boy/Arista
- GANGSTA LOVIN'** — Eve Featuring Alicia Keys — Ruff Ryders/Interscope
- MOVE B***H** — Ludacris Featuring Mystikal & Infamous 2.0 — Disturbing Tha Peace/Def Jam South/IDJMG
- STILL FLY** — Big Tymers — Cash Money/Universal/UMRG
- PASS THE COURVOISIER PART II** — Busta Rhymes Featuring P. Diddy & Pharrell — J
- LIGHTS, CAMERA, ACTION!** — Mr. Cheeks — Universal/UMRG
- DOWN 4 U** — Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli "Chuck" Baltimore & Vita — Murder Inc./Def Jam/IDJMG

- WE THUGGIN'** — Fat Joe Featuring R. Kelly — Terror Squad/Atlantic
- WELCOME TO ATLANTA** — Jermaine Dupri & Ludacris — So So Def/Disturbing Tha Peace/Def Jam South/Columbia
- WORK IT** — Missy "Misdemeanor" Elliott — The Gold Mind/Elektra/EEG
- LUV U BETTER** — LL Cool J — Def Jam/IDJMG
- ROLL OUT (MY BUSINESS)** — Ludacris — Disturbing Tha Peace/Def Jam South/IDJMG
- HEY MA** — Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya — Roc-A-Fella/Def Jam/IDJMG
- THE WHOLE WORLD** — OutKast Featuring Killer Mike — Arista
- GIMME THE LIGHT** — Sean Paul — 2 Hard/VP/Atlantic
- GOOD TIMES** — Styles — Ruff Ryders/Interscope
- BREAK YA NECK** — Busta Rhymes — J
- DOWN A** CHICK** — Ja Rule Featuring Charli "Chuck" Baltimore — Murder Inc./Def Jam/IDJMG

Hot Rap Imprints

Pos. IMPRINT (No. of Charted Titles)

- DEF JAM** (23)
- UNIVERSAL** (10)
- BAD BOY** (3)
- TERROR SQUAD** (3)
- RUFF RYDERS** (6)
- J** (5)
- MURDER INC.** (5)
- ROC-A-FELLA** (12)
- FO' REEL** (3)
- DEF JAM SOUTH** (5)



Hot Rap Labels

Pos. LABEL (No. of Charted Titles)

- ISLAND DEF JAM MUSIC GROUP** (27)
- UNIVERSAL MOTOWN RECORDS GROUP** (10)
- INTERSCOPE** (15)
- ARISTA** (6)
- ATLANTIC** (8)



Hot Dance Club-Play Artists

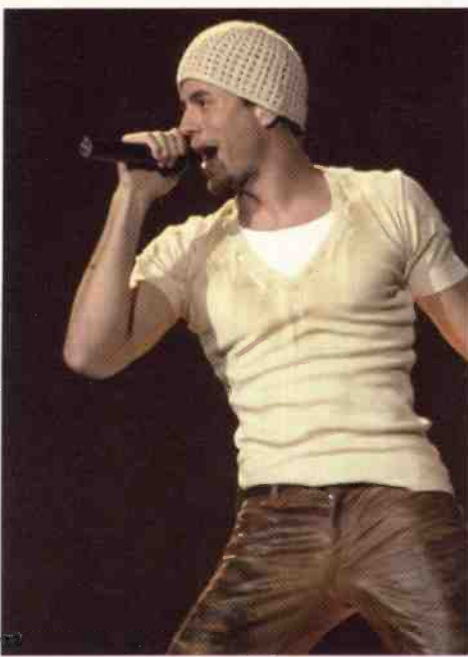
Pos. ARTIST (No. of Charted Titles) Imprint/Label

- CHER** (3) Warner Bros.
- KYLIE MINOGUE** (3) Capitol (1) Blue2/Blueplate
- KIM ENGLISH** (2) Nervous
- ENRIQUE IGLESIAS** (2) Interscope
- MARY J. BLIGE** (3) MCA
- THE CHEMICAL BROTHERS** (3) Freestyle Dust/Astralwerks/Virgin
- SHAKIRA** (3) Epic
- DIDO** (2) Arista (1) Cheeky/Arista
- TIMO MAAS** (2) Kinetic
- MADONNA** (2) Maverick/Warner Bros. (1) Warner Bros.

Hot Dance Club-Play Singles

Pos. TITLE — Artist — Imprint/Label

- ESCAPE (REMIXES)** — Enrique Iglesias — Interscope
- BLAME** — Sono — Groovilicious/Strictly Rhythm
- WISH I DIDN'T MISS YOU (THE REMIXES)** — Angie Stone — J
- LOVE'S GONNA SAVE THE DAY** — Georgie Porgie — Vinyl Soul/Music Plant
- LOVE AT FIRST SIGHT** — Kylie Minogue — Capitol
- THE NEED TO BE NAKED** — Amber — Tommy Boy
- A DIFFERENT KIND OF LOVE SONG** — Cher — Warner Bros.
- FIRE** — Dolce — Tommy Boy Silver Label/Tommy Boy
- TWO MONTHS OFF** — Underworld — JBO/V2
- IT'S LOVE (TRIPPIN')** — Andrea Brown — Groovilicious/Strictly Rhythm
- ALIVE** — Kevin Aviance — Emerge/Centaur
- YOU GIVE ME SOMETHING** — Jamiroquai — Epic
- I DON'T WANT U (WIDELIFE & DEZROK MIXES)** — Wideline — Nervous
- DAYS GO BY** — Dirty Vegas — Credence/Capitol
- NO MORE DRAMA (THUNDERPUSS REMIXES)** — Mary J. Blige — MCA
- CAN'T STOP DANCIN'** — Inaya Day — Groovilicious/Strictly Rhythm
- THEY-SAY VISION (DANCE REMIXES)** — Res — MCA
- HELLA GOOD (ROGER SANCHEZ REMIXES)** — No Doubt — Interscope
- ADDICTED TO BASS** — Puretone — MTA/V2
- WHATCHULOOKINAT (THUNDERPUSS & FULL INTENTION MIXES)** — Whitney Houston — Arista



Enrique Iglesias

- 21 IT'S GONNA BE...(A LOVELY DAY) —Brancaccio & Aisher —Bedrock/Credence/Netwerk
- 22 GOTTA GET THRU THIS (THE PASSENGERZ & STELLA BROWNE MIXES) —Daniel Bedingfield —Island/IDJMG
- 23 COME ON DOWN —Crystal Waters —Strictly Rhythm
- 24 TAKE MY HAND (REMIXES) —Dido —Arista
- 25 THE SOUND OF GOODBYE (ROBBIE RIVERA AND ABOVE & BEYOND MIXES) —Perpetuous Dreamer —Nervous

Hot Dance Club-Play Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 GROOVILICIOUS (17)
- 2 TOMMY BOY SILVER LABEL (16)
- 3 EPIC (10)
- 4 NERVOUS (7)
- 5 MCA (10)
- 6 INTERSCOPE (5)
- 7 ARISTA (5)
- 8 J (4)
- 9 STRICTLY RHYTHM (5)
- 10 WARNER BROS. (4)



Hot Dance Club-Play Labels

Pos. LABEL (No. of Charted Titles)

- 1 STRICTLY RHYTHM (22)
- 2 TOMMY BOY (21)
- 3 EPIC (13)
- 4 INTERSCOPE (9)
- 5 MCA (14)



Hot Dance Maxi-Singles Sales Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 MADONNA (3) Maverick/Warner Bros. (1) Warner Bros.
- 2 CHER (2) Warner Bros.



- 3 MAXWELL (1) Columbia/CRG
- 4 JENNIFER LOPEZ (1) Epic
- 5 USHER (1) Arista
- 6 PINK (2) Arista (1) LaFace/Arista
- 7 AMBER (3) Tommy Boy
- T8 DJ SAMMY (1) Robbins
- T8 YANOU (1) Robbins
- 10 SADE (1) Epic

Hot Dance Maxi-Singles Sales

Pos. TITLE —Artist —Imprint/Label

- 1 DIE ANOTHER DAY (REMIXES) —Madonna —Warner Bros.
- 2 HEAVEN —DJ Sammy & Yanou Featuring Do —Robbins
- 3 SONG FOR THE LONELY —Cher —Warner Bros.
- 4 LIFETIME (BEN WATT REMIX) —Maxwell —Columbia/CRG
- 5 ALIVE (THUNDERPUSS REMIX) —Jennifer Lopez —Epic
- 6 U DON'T HAVE TO CALL (REMIXES) —Usher —Arista
- 7 WHERE THE PARTY AT (REMIXES) —Jagged Edge With Nelly —So So Def/Columbia/CRG
- 8 BY YOUR SIDE (REMIXES) —Sade —Epic
- 9 THANK YOU (DEEP DISH REMIX) —Dido —Arista
- 10 YES —Amber —Tommy Boy
- 11 WHAT IT FEELS LIKE FOR A GIRL —Madonna —Maverick/Warner Bros.
- 12 RAPTURE (TASTES SO SWEET) —iio —Universal/UMRG
- 13 A DIFFERENT KIND OF LOVE SONG —Cher —Warner Bros.
- 14 TRUST YOUR LOVE —Koda —Soundway/Orpheus
- 15 DAYS GO BY —Dirty Vegas —Credence/Capitol
- 16 YOU CAN'T GO HOME AGAIN! —DJ Shadow —MCA
- 17 DON'T LET ME GET ME (REMIXES) —Pink —Arista
- 18 FREELOVE —Depeche Mode —Mute/Reprise/Warner Bros.
- 19 YOU MAKE ME SICK (HQ2 REMIXES) —Pink —LaFace/Arista
- 20 WHERE'S YOUR HEAD AT —Basement Jaxx —XL/Astralwerks
- 21 FULL MOON (DANCE MIXES) —Brandy —Atlantic/AG
- 22 DESERT ROSE (VICTOR CALDERONE REMIX) —Sting Featuring Cheb Mami —A&M/Interscope
- 23 WILL I? —Ian Van Dahl —Robbins
- 24 THIS IS ME (REMIXES) —Dream —Bad Boy/Arista
- 25 CAN'T FIGHT THE MOONLIGHT —LeAnn Rimes —Curb

Hot Dance Maxi-Singles Sales Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 WARNER BROS. (3)
- 2 ROBBINS (8)
- 3 COLUMBIA (9)
- 4 ARISTA (5)
- 5 EPIC (3)
- 6 MAVERICK (6)
- 7 MCA (6)
- 8 TOMMY BOY (3)
- 9 ATLANTIC (7)
- 10 UNIVERSAL (2)

Hot Dance Maxi-Singles Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 WARNER BROS. (13)
- 2 ROBBINS (8)
- 3 ARISTA (9)
- 4 COLUMBIA RECORDS GROUP (9)
- 5 EPIC (3)



Madonna

Top Electronic Artists

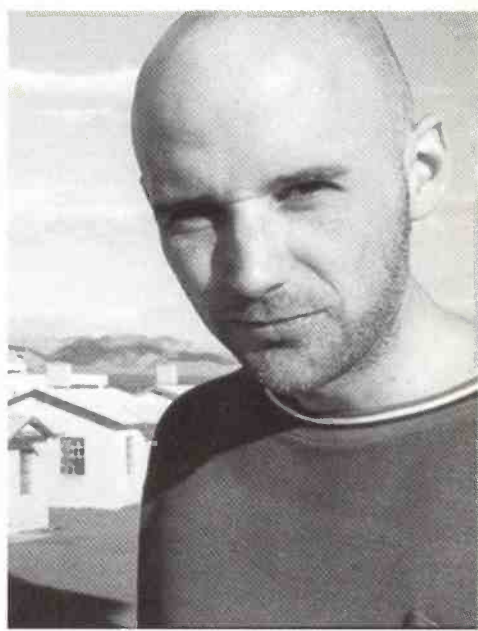
Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 MOBY (1) V2
- 2 DIRTY VEGAS (1) Credence/Capitol
- 3 LOUIE DEVITO (4) Dee Vee/Musicrama
- 4 PAUL OAKENFOLD (1) Maverick/Warner Bros. (1) Warner Sunset/FFRR/London-Sire (1) Perfecto/Mushroom
- 5 THE CHEMICAL BROTHERS (1) Freestyle Dust/Astralwerks
- 6 GARBAGE (1) Almo Sounds/Interscope
- 7 DJ SAMMY (1) Robbins
- 8 THE HAPPY BOYS (3) Robbins
- 9 DAFT PUNK (1) Virgin
- 10 ZERO 7 (1) Quango/Ultimate Dilemma/Palm (1) Treacle/Azuli/Kinetic

Top Electronic Albums

Pos. TITLE —Artist —Imprint/Label

- 1 18 —Moby —V2
- 2 DIRTY VEGAS —Dirty Vegas —Credence/Capitol
- 3 PULSE —Various Artists —Razor & Tie
- 4 BLADE 2 —Soundtrack —Immortal/Virgin
- 5 LOUIE DEVITO'S DANCE FACTORY —Louie DeVito —Dee Vee/Musicrama
- 6 COME WITH US —The Chemical Brothers —Freestyle Dust/Astralwerks
- 7 BUNKKA —Oakenfold —Maverick/Warner Bros.
- 8 BEAUTIFULGARBAGE —Garbage —Almo Sounds/Interscope
- 9 HEAVEN —DJ Sammy —Robbins
- 10 THIS IS ULTIMATE DANCE! —Various Artists —J
- 11 DISCOVERY —Daft Punk —Virgin
- 12 TRANCE PARTY (VOLUME TWO) —The Happy Boys —Robbins
- 13 SIMPLE THINGS —Zero 7 —Quango/Ultimate Dilemma/Palm
- 14 THE PRIVATE PRESS —DJ Shadow —MCA
- 15 N.Y.C. UNDERGROUND PARTY VOLUME 4 —Louie DeVito —Dee Vee/Musicrama
- 16 VESPERTINE —Bjork —Elektra/EEG
- 17 DANCE PARTY (LIKE IT'S 2002) —Various Artists —Robbins
- 18 VERVE//REMIXED —Various Artists —Verve/VG
- 19 GLOBAL HITS 2002 —Various Artists —Universal/UMRG
- 20 ULTRA.DANCE 01 —Johnny Vicious —Ultra
- 21 ROOTY —Basement Jaxx —XL/Astralwerks
- 22 BEFORE THE STORM —Darude —Groovilicious/Strictly Rhythm



Moby

Top Electronic Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 23 DJ ENCORE PRESENTS: ULTRA.DANCE 02 —DJ Encore —Ultra
- 24 ULTRA.CHILLED 01 —Various Artists —Ultra
- 25 GET READY —New Order —Reprise/Warner Bros.

Top Electronic Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 V2 (1)
- 2 CREDENCE (1)
- 3 ROBBINS (10)
- 4 DEE VEE (4)
- 5 RAZOR & TIE (2)
- 6 ULTRA (7)
- 7 IMMORTAL (1)
- 8 MCA (3)
- 9 ELEKTRA (5)
- 10 FREESTYLE DUST (1)

Top Electronic Labels

Pos. LABEL (No. of Charted Titles)

- 1 V2 (4)
- 2 CAPITOL (2)
- 3 ROBBINS (9)
- 4 VIRGIN (2)
- 5 MUSICRAMA (5)



Top Electronic Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 BMG (26)
- 2 INDEPENDENTS (75)
- 3 EMD (11)
- 4 UNIVERSAL (12)
- 5 WEA (11)
- 6 SONY (3)



TOP TOURING BOXSCORES

ARENAS BENEFITED FROM A SLATE OF SUPERSTAR TOURS

BY RAY WADDELL

With the Dave Matthews Band skipping stadiums in 2002 and the Rolling Stones not reporting their scattered stadium dates, arena concerts held court among the top-grossing engagements of 2002 in

Billboard's Top 25 Boxscores. The Billy Joel/Elton John and Paul McCartney tours set the pace, with 20 of the top 25 Boxscores between them. The world's top touring artist this year also nailed down the top gross, as Paul McCartney wrapped his trek with three

shows at the Tokyo (Japan) Dome that grossed \$14.4 million and drew 120,429 fans.

But perhaps the most remarkable stand of all was Joel and John's \$13-million run at the First Union Center, a two-week sit-down that drew 112,248 patrons to six sellouts.



Paul McCartney



Elton John and Billy Joel

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The most successful co-headlining package ever, the stint rang up three of the top five grosses and six of the top 10. The Philly show now stands as the top gross in the history of Pennsylvania.

"That's about as big as it can get, pretty much," says Dennis Arfa, Joel's agent at Artists Group International. "It was an amazing feat."

It's even more amazing, considering that most involved with the shows think the duo left business on the table. "We thought we could have done eight," says John Page, senior VP/GM for Comcast-Spectacor at the FU Center. "We ran out of dates."

When blue-chip acts commit for six shows, deals can get creative. "We'll incentivize anybody with volume and good per caps over six shows," says Peter Luukko, president of Comcast-Spectacor Ventures and chairman of Global Spectrum. "We can be your best friend."

DYNAMIC DUO

Boston's FleetCenter enjoyed five nights of Joel and John, ringing up more than \$9 million and drawing 85,638 guests. "Those five shows with Billy and Elton will stand for a long time," says Richard Krezwick, president/CEO of FleetCenter. "[John's agent] Howard Rose and Dennis Arfa, along with everybody here, contributed to the biggest run in Boston history."

Krezwick belongs to the same school of thought as Luukko when it comes to cutting deals. "I learned a long time ago from a mentor that you get the deal done," says Krezwick. "You don't have to win every deal—we want the deal to work for both sides."

Another significant engagement during the duo's 2002 run came to fruition on New York's Long Island, where Joel and John grossed \$7.2 million from four sellouts at the Nassau Veterans Memorial Coliseum in

STORY continues on page YE-72; BOXSCORES CHART on page YE-56

Ranked #5
In The World
Gross Ticket Sales
Billboard Magazine 2002

Thanks...

The Nassau Veterans Memorial Coliseum & SMG Entertainment would like to thank all those who helped make 2002 a record-breaking year.


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 NY Knicks • NY Saints • Rajsun Entertainment • Rock Steady
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 International Championship Rodeo • Target Stars On Ice • Ringling Bros. & Barnum & Bailey Circus • Microsoft Hockey Challenge
 N'SYNC • WWE • Paul McCartney • CSNY • Heart Throbs • Champions On Ice • Dragon Tales • Hot 97 Summer Jam
 Bollywood Awards • Cher • Britney Spears • Creed • Bow Wow • Neil Diamond • Billy Joel/Elton John
 No Doubt • Nelly & The St. Lunatics • American Idol • Tool
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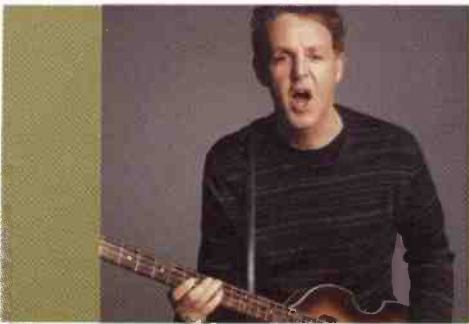
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For Booking Information Contact:

Scott Mullen
 General Manager Nassau Coliseum
 516.794.9372

Mike Evans
 Sr. VP SMG Entertainment
 215.592.6640



Top 25 Boxscores


Ranked by Gross. Compiled From Boxscores Nov. 28, 2001–Nov. 25, 2002.

No.	Gross Ticket Sales	Headliner, Support Act(s)	Total Attendance	Total Capacity, No. of Shows/Sellouts	Ticket Scale	Promoter(s)	Venue, City, Date(s)
1.	\$14,406,218 (1,727,701,487 yen)	Paul McCartney	120,429	121,419 three shows	\$116.82, \$100.13	Kyodo Tokyo	Tokyo Dome, Tokyo, Japan, Nov. 11, 13–14
2.	\$12,986,840	Billy Joel & Elton John	112,248	six sellouts	\$2,500, \$1,500, \$500, \$45	Clear Channel Entertainment	First Union Center, Philadelphia, Pa., Feb. 13, 15, 17, 19, 22, 24
3.	\$9,072,225	Billy Joel & Elton John	85,638	89,047 five shows one sellout	\$175, \$45	Clear Channel Entertainment	FleetCenter, Boston, Mass., Jan. 22, 24, 29, 31, Sept. 20
4.	\$8,208,891 (988,967,623 yen)	Paul McCartney	80,284	80,944 two shows	\$116.20, \$99.60	Kyodo Tokyo	Osaka Dome, Osaka, Japan, Nov. 17–18
5.	\$7,168,453	Billy Joel & Elton John	67,769	four sellouts	\$175, \$45	Clear Channel Entertainment	Nassau Veterans Memorial Coliseum, Uniondale, N.Y., Sept. 25, 27, Oct. 11, 13
6.	\$6,796,339	Billy Joel & Elton John	62,900	64,888 four shows	\$176.50, \$46.50	Clear Channel Entertainment	Hartford Civic Center, Hartford, Conn., Feb. 4, 6, 8–9
7.	\$6,265,660	The Who, Robert Plant	61,510	62,676 four shows	\$250, \$54	Clear Channel Entertainment	Madison Square Garden, New York, N.Y., July 31–Aug. 1, 3–4
8.	\$6,192,840	Billy Joel & Elton John	59,688	three sellouts	\$175, \$45	Clear Channel Entertainment	Continental Airlines Arena, East Rutherford, N.J., Oct. 2, 4, 8
9.	\$6,178,203 (56,221,650 pesos)	Luis Miguel	112,974	118,872 12 shows	\$131.86, \$27.47	Show Time de Mexico	Auditorio Nacional, Mexico City, Mex., March 6–10, 13, 17–20
10.	\$5,818,001	Billy Joel & Elton John	58,226	three sellouts	\$175, \$85	Clear Channel Entertainment	Office Depot Center, Sunrise, Fla., March 3, 5, 7
11.	\$5,768,205	Billy Joel & Elton John	55,820	three sellouts	\$178, \$48	Clear Channel Entertainment	MCI Center, Washington, D.C., Jan. 13, 18, 20
12.	\$5,591,700	Paul McCartney	23,341	24,712 two shows	\$350, \$125	Clear Channel Entertainment/in-house	MGM Grand Garden Arena, Las Vegas, Nev., April 5–6
13.	\$4,787,211 (47,201,900 pesos)	Paul McCartney	52,451	three sellouts	\$182.55, \$25.35	OCESA Presents/CIE Events	Palacio de los Deportes, Mexico City, Mex., Nov. 2–3, 5
14.	\$4,309,990	Billy Joel & Elton John	37,433	37,959 two shows one sellout	\$175, \$45	Clear Channel Entertainment	Madison Square Garden, New York, N.Y., March 15, Sept. 23
15.	\$4,255,180	Billy Joel & Elton John	39,178	39,640 two shows one sellout	\$175, \$45	Clear Channel Entertainment	St. Pete Times Forum, Tampa, Fla., March 9, Sept. 13
16.	\$4,071,970	Paul McCartney	30,009	two sellouts	\$250, \$125, \$85, \$50	Concerts West	Reunion Arena, Dallas, Texas, May 9–10
17.	\$4,066,030	Paul McCartney	32,178	two sellouts	\$250, \$50	Clear Channel Entertainment	United Center, Chicago, Ill., April 10–11
18.	\$4,050,530	Paul McCartney	29,097	two sellouts	\$250, \$50	Clear Channel Entertainment	FleetCenter, Boston, Mass., Sept. 30–Oct. 1
19.	\$4,050,500	Paul McCartney	31,402	two sellouts	\$250, \$50	Clear Channel Entertainment	Madison Square Garden, New York, N.Y., April 26–27
20.	\$4,030,938	Music Midtown Festival	100,000	100,000 three days	\$40	Clear Channel Entertainment	Central & Renaissance Parks, Atlanta, Ga., May 3–5
21.	\$3,910,828 (3,991,659 Euros)	Neil Diamond	64,000	two sellouts	\$65.17	Clear Channel Entertainment	Landsdowne Road, Dublin, Ire., July 5–6
22.	\$3,810,367	Paul McCartney	29,946	two sellouts	\$253, \$125, \$85, \$53	Concerts West	MCI Center, Washington, D.C., April 23–24
23.	\$3,752,002	Paul McCartney	29,321	two sellouts	\$251.50, \$51.50	Clear Channel Entertainment	Office Depot Center, Sunrise, Fla., May 17–18
24.	\$3,476,918	Paul McCartney	28,810	two sellouts	\$252, \$52	Clear Channel Entertainment	Philips Arena, Atlanta, Ga., May 12–13
25.	\$3,338,768	Terrapin Station	69,207	two sellouts	\$49.50	Clear Channel Entertainment	Alpine Valley Music Theatre, East Troy, Wis., Aug. 3–4



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THE YEAR IN MUSIC 2002

country

Top Country Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **ALAN JACKSON** (6) Arista Nashville
(3) Arista Nashville/RLG
- 2 **TOBY KEITH** (5) DreamWorks
(2) DreamWorks/Interscope
- 3 **DIXIE CHICKS** (5) Monument/EMN
(1) Monument/Columbia/CRG
(1) Monument
- 4 **GARTH BROOKS** (6) Capitol
(1) Capitol/MCA Nashville
(1) Bandit/BNA
- 5 **KENNY CHESNEY** (5) BNA
(2) BNA/RLG
- 6 **TIM MCGRAW** (9) Curb
- 7 **GEORGE STRAIT** (8) MCA Nashville
(1) Arista Nashville
- 8 **MARTINA MCBRIDE** (4) RCA
(1) RCA/RLG
- 9 **BROOKS & DUNN** (4) Arista Nashville
(2) Arista Nashville/RLG
- 10 **RASCAL FLATTS** (2) Lyric Street
(2) Lyric Street/Hollywood
- 11 **BRAD PAISLEY** (3) Arista Nashville
(1) Arista Nashville/RLG
- 12 **ELVIS PRESLEY** (2) RCA
(1) RCA/BMG Heritage
- 13 **LONESTAR** (3) BNA
(1) BNA/RLG
- 14 **TRAVIS TRITT** (3) Columbia
(2) Columbia/Sony
(2) Warner Bros./Rhino
(1) Warner Bros./WRN
- 15 **FAITH HILL** (4) Warner Bros./WRN
- 16 **PHIL VASSAR** (2) Arista Nashville
(2) Arista Nashville/RLG
- 17 **GARY ALLAN** (4) MCA Nashville
- 18 **STEVE HOLY** (3) Curb
- 19 **SARA EVANS** (2) RCA
(1) RCA/RLG
- 20 **TRACY BYRD** (3) RCA
(1) RCA/RLG
- 21 **DIAMOND RIO** (3) Arista Nashville
(2) Arista Nashville/RLG
- 22 **JO DEE MESSINA** (4) Curb
- 23 **DARRYL WORLEY** (3) DreamWorks
(1) DreamWorks/Interscope
- 24 **CHRIS CAGLE** (4) Capitol
- 25 **LEE ANN WOMACK** (6) MCA Nashville
(1) Lost Highway/Mercury



Alan Jackson

Top New Country Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **EMERSON DRIVE** (2) DreamWorks
(1) DreamWorks/Interscope
- 2 **STEVE AZAR** (3) Mercury
- 3 **JOE NICHOLS** (3) Universal South
- 4 **KELLIE COFFEY** (2) BNA
(1) BNA/RLG
- 5 **TOMMY SHANE STEINER** (3) RCA
(1) RCA/RLG
- 6 **KEVIN DENNEY** (3) Lyric Street
(1) Lyric Street/Hollywood
- 7 **BRAD MARTIN** (2) Epic/EMN
(1) Epic/Sony
- 8 **PAT GREEN** (2) Republic/Universal/UMRG
(1) Republic/Universal South
- 9 **PINMONKEY** (2) BNA
(1) BNA/RLG
- 10 **ANTHONY SMITH** (3) Mercury

Top Country Artists — Duo/Group

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **DIXIE CHICKS** (5) Monument/EMN
(1) Monument/Columbia/CRG
(1) Monument
- 2 **BROOKS & DUNN** (4) Arista Nashville
(2) Arista Nashville/RLG
- 3 **RASCAL FLATTS** (2) Lyric Street
(2) Lyric Street/Hollywood
- 4 **LONESTAR** (3) BNA
(1) BNA/RLG
- 5 **DIAMOND RIO** (3) Arista Nashville
(2) Arista Nashville/RLG
- 6 **EMERSON DRIVE** (2) DreamWorks
(1) DreamWorks/Interscope
- 7 **MONTGOMERY GENTRY** (3) Columbia
(2) Columbia/Sony
- 8 **TRICK PONY** (5) Warner Bros./WRN
- 9 **NICKEL CREEK** (4) Sugar Hill
- 10 **SHEDAISY** (2) Lyric Street/Hollywood
(2) Lyric Street



Dixie Chicks

Top Country Artists — Female

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **MARTINA MCBRIDE** (4) RCA
(1) RCA/RLG
- 2 **FAITH HILL** (4) Warner Bros./WRN
- 3 **SARA EVANS** (2) RCA
(1) RCA/RLG
- 4 **JO DEE MESSINA** (4) Curb
- 5 **LEE ANN WOMACK** (6) MCA Nashville
(1) Lost Highway/Mercury
- 6 **KELLIE COFFEY** (2) BNA
(1) BNA/RLG
- 7 **CAROLYN DAWN JOHNSON** (2) Arista Nashville
(1) Arista Nashville/RLG
- 8 **TAMMY COCHRAN** (2) Epic/Sony
(1) Epic
- 9 **REBA MCENTIRE** (3) MCA Nashville
- 10 **CYNDI THOMSON** (3) Capitol

Top Country Artists — Male

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **ALAN JACKSON** (6) Arista Nashville
(3) Arista Nashville/RLG
- 2 **TOBY KEITH** (5) DreamWorks
(2) DreamWorks/Interscope
- 3 **GARTH BROOKS** (6) Capitol
(1) Capitol/MCA Nashville
(1) Bandit/BNA
- 4 **KENNY CHESNEY** (5) BNA
(2) BNA/RLG
- 5 **TIM MCGRAW** (9) Curb
- 6 **GEORGE STRAIT** (8) MCA Nashville
(1) Arista Nashville
- 7 **BRAD PAISLEY** (3) Arista Nashville
(1) Arista Nashville/RLG
- 8 **ELVIS PRESLEY** (2) RCA
(1) RCA/BMG Heritage
- 9 **TRAVIS TRITT** (3) Columbia
(2) Columbia/Sony
(2) Warner Bros./Rhino
- 10 **PHIL VASSAR** (2) Arista Nashville
(2) Arista Nashville/RLG



Emerson Drive

Top Country Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **ARISTA NASHVILLE** (33)
- 2 **RCA** (31)
- 3 **CAPITOL** (34)
- 4 **CURB** (42)
- 5 **DREAMWORKS** (19)
- 6 **BNA** (22)
- 7 **MCA NASHVILLE** (38)
- 8 **LOST HIGHWAY** (11)
- 9 **COLUMBIA** (26)
- 10 **WARNER BROS.** (28)
- 11 **LYRIC STREET** (24)
- 12 **MONUMENT** (21)
- 13 **MERCURY** (22)
- 14 **EPIC** (19)
- 15 **UNIVERSAL SOUTH** (8)

ARISTA
NASHVILLE

Top Country Labels

Pos. LABEL (No. of Charted Titles)

- 1 **RCA LABEL GROUP** (87)
- 2 **CAPITOL** (37)
- 3 **DREAMWORKS** (19)
- 4 **CURB** (40)
- 5 **MERCURY** (29)



Martina McBride

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RCA LABEL GROUP RLG/NASHVILLE
ARISTA • BNA • RCA

THE YEAR IN MUSIC 2002

country

Top Country Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 ALAN JACKSON (3) Arista Nashville/RLG
- 2 GARTH BROOKS (2) Capitol
- 3 TOBY KEITH (2) DreamWorks/Interscope
- 4 DIXIE CHICKS (1) Monument/Columbia/CRG
(1) Monument/Sony
- 5 KENNY CHESNEY (2) BNA/RLG
- 6 ELVIS PRESLEY (2) RCA
(1) RCA/BMG Heritage
- 7 TIM MCGRAW (2) Curb
- 8 FAITH HILL (1) Warner Bros./WRN
- 9 MARTINA MCBRIDE (1) RCA/RLG
- 10 GEORGE STRAIT (3) MCA Nashville
- 11 RASCAL FLATTS (2) Lyric Street/Hollywood
- 12 BROOKS & DUNN (2) Arista Nashville/RLG
- 13 TRAVIS TRITT (2) Columbia/Sony
(2) Warner Bros./Rhino
(1) Warner Bros./WRN
- 14 BRAD PAISLEY (1) Arista Nashville/RLG
- 15 LONESTAR (1) BNA/RLG
- 16 NICKEL CREEK (2) Sugar Hill
- 17 LEE ANN WOMACK (3) MCA Nashville
- 18 LEANN RIMES (3) Curb
- 19 GARY ALLAN (1) MCA Nashville
- 20 REBA MCENTIRE (1) MCA Nashville
- 21 SARA EVANS (1) RCA/RLG
- 22 WILLIE NELSON (1) Lost Highway/Mercury
(1) Lost Highway/UME
- 23 STEVE HOLY (1) Curb
- 24 JO DEE MESSINA (2) Curb
- 25 TRICK PONY (2) Warner Bros./WRN

Top Country Albums

Pos. TITLE — Artist — Imprint/Label

- 1 O BROTHER, WHERE ART THOU? — Soundtrack — Lost Highway/Mercury
- 2 SCARECROW — Garth Brooks — Capitol
- 3 DRIVE — Alan Jackson — Arista Nashville/RLG
- 4 HOME — Dixie Chicks — Monument/Columbia/CRG
- 5 NO SHOES, NO SHIRT, NO PROBLEMS — Kenny Chesney — BNA/RLG
- 6 ELVIS: 30 #1 HITS — Elvis Presley — RCA
- 7 UNLEASHED — Toby Keith — DreamWorks/Interscope
- 8 PULL MY CHAIN — Toby Keith — DreamWorks/Interscope
- 9 CRY — Faith Hill — Warner Bros./WRN
- 10 GREATEST HITS — Martina McBride — RCA/RLG
- 11 SET THIS CIRCUS DOWN — Tim McGraw — Curb
- 12 THE ROAD LESS TRAVELED — George Strait — MCA Nashville
- 13 GREATEST HITS — Tim McGraw — Curb
- 14 COYOTE UGLY — Soundtrack — Curb
- 15 STEERS & STRIPES — Brooks & Dunn — Arista Nashville/RLG
- 16 TOTALLY COUNTRY — Various Artists — BNA/RLG
- 17 GREATEST HITS — Kenny Chesney — BNA/RLG
- 18 RASCAL FLATTS — Rascal Flatts — Lyric Street/Hollywood
- 19 PART II — Brad Paisley — Arista Nashville/RLG
- 20 I'M ALREADY THERE — Lonestar — BNA/RLG
- 21 NEW FAVORITE — Alison Krauss + Union Station — Rounder/UME
- 22 DOWN THE ROAD I GO — Travis Tritt — Columbia/Sony
- 23 ALRIGHT GUY — Gary Allan — MCA Nashville
- 24 GREATEST HITS VOLUME III — I'M A SURVIVOR — Reba McEntire — MCA Nashville
- 25 BORN TO FLY — Sara Evans — RCA/RLG
- 26 BLUE MOON — Steve Holy — Curb
- 27 BURN — Jo Dee Messina — Curb
- 28 THE GREAT DIVIDE — Willie Nelson — Lost Highway/Mercury
- 29 MELT — Rascal Flatts — Lyric Street/Hollywood
- 30 TRICK PONY — Trick Pony — Warner Bros./WRN
- 31 BLAKE SHELTON — Blake Shelton — Warner Bros./WRN



Alan Jackson

- 32 PLAY IT LOUD — Chris Cagle — Capitol
- 33 THIS SIDE — Nickel Creek — Sugar Hill
- 34 CHROME — Trace Adkins — Capitol
- 35 DOWN FROM THE MOUNTAIN — Soundtrack — Lost Highway/Mercury
- 36 WHEN SOMEBODY LOVES YOU — Alan Jackson — Arista Nashville/RLG
- 37 AMIGO — David Ball — Dualtone/Razor & Tie
- 38 MY WORLD — Cyndi Thomson — Capitol
- 39 FLY — Dixie Chicks — Monument/Sony
- 40 SOMETHING WORTH LEAVING BEHIND — Lee Ann Womack — MCA Nashville
- 41 COMPLETELY — Diamond Rio — Arista Nashville/RLG
- 42 GREATEST HITS II — Clint Black — RCA/RLG
- 43 I MISS MY FRIEND — Darryl Worley — DreamWorks/Interscope
- 44 I HOPE YOU DANCE — Lee Ann Womack — MCA Nashville
- 45 TWISTED ANGEL — LeAnn Rimes — Curb
- 46 I NEED YOU — LeAnn Rimes — Curb
- 47 THE BEST OF GEORGE STRAIT: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION — George Strait — MCA Nashville
- 48 WHEN YOU LIE NEXT TO ME — Kellie Coffey — BNA/RLG
- 49 GOLDEN ROAD — Keith Urban — Capitol
- 50 NICKEL CREEK — Nickel Creek — Sugar Hill

Top Country Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ARISTA NASHVILLE (11)
- 2 LOST HIGHWAY (8)
- 3 CAPITOL (15)
- 4 CURB (19)
- 5 RCA (12)
- 6 BNA (8)
- 7 DREAMWORKS (5)
- 8 MCA NASHVILLE (15)
- 9 COLUMBIA (16)
- 10 WARNER BROS. (14)
- 11 MONUMENT (7)
- 12 LYRIC STREET (10)
- 13 ROUNDER (7)
- 14 EPIC (12)
- 15 SUGAR HILL (4)

ARISTA
NASHVILLE

Top Country Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 RCA LABEL GROUP (27)
- 2 MERCURY (11)
- 3 CAPITOL (18)
- 4 CURB (17)
- 5 INTERSCOPE (5)



Top Country Album Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (57)
- 2 BMG (38)
- 3 WEA (42)
- 4 EMD (22)
- 5 SONY (34)
- 6 INDEPENDENTS (34)



Hot Country Singles & Tracks Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 TOBY KEITH (5) DreamWorks
- 2 ALAN JACKSON (6) Arista Nashville
- 3 GEORGE STRAIT (5) MCA Nashville
(1) Arista Nashville
- 4 TIM MCGRAW (7) Curb
- 5 KENNY CHESNEY (5) BNA
- 6 BROOKS & DUNN (4) Arista Nashville
- 7 DIXIE CHICKS (5) Monument/EMN
(1) Monument
- 8 MARTINA MCBRIDE (4) RCA
- 9 BRAD PAISLEY (3) Arista Nashville
- 10 PHIL VASSAR (2) Arista Nashville
- 11 RASCAL FLATTS (2) Lyric Street
- 12 TRACY BYRD (3) RCA
- 13 LONESTAR (3) BNA
- 14 TRAVIS TRITT (3) Columbia
- 15 EMERSON DRIVE (2) DreamWorks
- 16 STEVE HOLY (2) Curb
- 17 GARTH BROOKS (4) Capitol
(1) Capitol/MCA Nashville
(1) Bandit/BNA
- 18 STEVE AZAR (2) Mercury
- 19 SARA EVANS (2) RCA
- 20 GARY ALLAN (3) MCA Nashville
- 21 DARRYL WORLEY (3) DreamWorks
- 22 DIAMOND RIO (3) Arista Nashville
- 23 JOE NICHOLS (2) Universal South
- 24 TRACE ADKINS (3) Capitol
- 25 CHRIS CAGLE (3) Capitol

Hot Country Singles & Tracks

Pos. TITLE — Artist — Imprint/Label

- 1 THE GOOD STUFF — Kenny Chesney — BNA
- 2 DRIVE (FOR DADDY GENE) — Alan Jackson — Arista Nashville
- 3 LIVING AND LIVING WELL — George Strait — MCA Nashville
- 4 GOOD MORNING BEAUTIFUL — Steve Holy — Curb
- 5 I MISS MY FRIEND — Darryl Worley — DreamWorks
- 6 MY LIST — Toby Keith — DreamWorks
- 7 I DON'T HAVE TO BE ME ('TIL MONDAY) — Steve Azar — Mercury
- 8 BEAUTIFUL MESS — Diamond Rio — Arista Nashville
- 9 BLESSED — Martina McBride — RCA



Toby Keith



Kenny Chesney

- 10 THE IMPOSSIBLE — Joe Nichols — Universal South
- 11 TEN ROUNDS WITH JOSE CUERVO — Tracy Byrd — RCA
- 12 WHAT IF SHE'S AN ANGEL — Tommy Shane Steiner — RCA
- 13 THE ONE — Gary Allan — MCA Nashville
- 14 SOMEBODY LIKE YOU — Keith Urban — Capitol
- 15 I'M MOVIN' ON — Rascal Flatts — Lyric Street
- 16 BRING ON THE RAIN — Jo Dee Messina With Tim McGraw — Curb
- 17 THE LONG GOODBYE — Brooks & Dunn — Arista Nashville
- 18 NOT A DAY GOES BY — Lonestar — BNA
- 19 YOUNG — Kenny Chesney — BNA
- 20 I KEEP LOOKING — Sara Evans — RCA
- 21 THE COWBOY IN ME — Tim McGraw — Curb
- 22 I SHOULD BE SLEEPING — Emerson Drive — DreamWorks
- 23 I BREATHE IN, I BREATHE OUT — Chris Cagle — Capitol
- 24 WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) — Alan Jackson — Arista Nashville
- 25 I'M GONNA MISS HER (THE FISHERMAN SONG) — Brad Paisley — Arista Nashville
- 26 THAT'S WHEN I LOVE YOU — Phil Vassar — Arista Nashville
- 27 WHERE WOULD YOU BE — Martina McBride — RCA
- 28 COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) — Toby Keith — DreamWorks
- 29 WRAPPED AROUND — Brad Paisley — Arista Nashville
- 30 RUN — George Strait — MCA Nashville
- 31 WORK IN PROGRESS — Alan Jackson — Arista Nashville
- 32 AMERICAN CHILD — Phil Vassar — Arista Nashville
- 33 TONIGHT I WANNA BE YOUR MAN — Andy Griggs — RCA
- 34 WHEN YOU LIE NEXT TO ME — Kellie Coffey — BNA
- 35 LONG TIME GONE — Dixie Chicks — Monument/EMN
- 36 UNBROKEN — Tim McGraw — Curb
- 37 MY TOWN — Montgomery Gentry — Columbia
- 38 WHERE THE STARS AND STRIPES AND THE EAGLE FLY — Aaron Tippin — Lyric Street
- 39 I DON'T WANT YOU TO GO — Carolyn Dawn Johnson — Arista Nashville
- 40 I WANNA TALK ABOUT ME — Toby Keith — DreamWorks
- 41 THESE DAYS — Rascal Flatts — Lyric Street
- 42 SOME DAYS YOU GOTTA DANCE — Dixie Chicks — Monument
- 43 WRAPPED UP IN YOU — Garth Brooks — Capitol



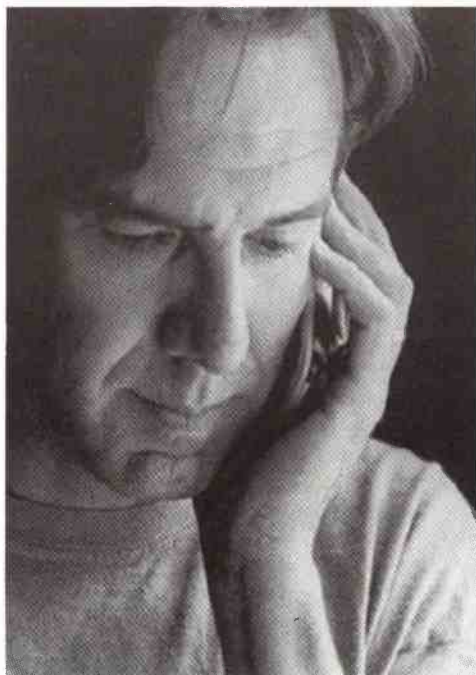
LeAnn Rimes

- 44 MY HEART IS LOST TO YOU — Brooks & Dunn — Arista Nashville
- 45 MODERN DAY BONNIE AND CLYDE — Travis Tritt — Columbia
- 46 SHE WAS — Mark Chesnut — Columbia
- 47 FORGIVE — Rebecca Lynn Howard — MCA Nashville
- 48 LANDSLIDE — Dixie Chicks — Monument/EMN
- 49 OL' RED — Blake Shelton — Warner Bros./WRN
- 50 I'M TRYIN' — Trace Adkins — Capitol

Hot Country Singles & Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ARISTA NASHVILLE (22)
- 2 RCA (19)
- 3 MCA NASHVILLE (23)
- 4 DREAMWORKS (14)
- 5 BNA (14)
- 6 CURB (23)
- 7 CAPITOL (19)
- 8 LYRIC STREET (14)
- 9 COLUMBIA (10)
- 10 MONUMENT (14)
- 11 MERCURY (16)
- 12 WARNER BROS. (14)



Dann Huff

- 13 EPIC (7)
- 14 UNIVERSAL SOUTH (6)
- 15 DUALTONE (3)

Hot Country Singles & Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 ARISTA NASHVILLE (22)
- 2 RCA (19)
- 3 MCA NASHVILLE (23)
- 4 DREAMWORKS (14)
- 5 BNA (16)

Hot Country Producers

Pos. PRODUCER (No. of Charted Titles)

- 1 DANN HUFF (15)
- 2 KEITH STEGALL (10)
- 3 BILLY JOE WALKER JR. (11)
- 4 JAMES STROUD (14)
- 5 PAUL WORLEY (18)
- 6 BYRON GALLIMORE (17)
- 7 FRANK ROGERS (7)
- 8 MARK WRIGHT (15)
- 9 TONY BROWN (10)
- 10 BLAKE CHANCEY (8)

Top Country Singles Sales

Pos. TITLE — Artist — Imprint/Label

- 1 CAN'T FIGHT THE MOONLIGHT — LeAnn Rimes — Curb
- 2 GOD BLESS THE USA — Lee Greenwood — Curb
- 3 WHERE THE STARS AND STRIPES AND THE EAGLE FLY — Aaron Tippin — Lyric Street/Hollywood
- 4 LONG TIME GONE — Dixie Chicks — Monument/CRG
- 5 OSAMA-YO' MAMA — Ray Stevens — Curb
- 6 AMERICA WILL ALWAYS STAND — Randy Travis — Relentless Nashville/Madacy
- 7 THAT'S JUST JESSIE — Kevin Denney — Lyric Street/Hollywood
- 8 I SHOULD BE SLEEPING — Emerson Drive — DreamWorks/Interscope
- 9 THE IMPOSSIBLE — Joe Nichols — Universal South
- 10 GOD BLESS AMERICA — LeAnn Rimes — Curb

YEAR IN CHARTS

Continued from page YE-12

history of this chart.

The top three artists are all groups: The Calling, Nickelback and Creed. The top solo females are Sheryl Crow, Avril Lavigne and Michelle Branch. The top solo male is John Mayer. RCA is the top imprint and Interscope the leading label.

ROCK

For the first time since 2000, when "Kryptonite" by Three Doors Down took double honors—the same song leads the recaps for Mainstream Rock Tracks and Modern Rock Tracks. Mentored by Fred Durst of Limp Bizkit and signed to the group's imprint, Puddle of Mudd was No. 1 in both formats with its very first hit,



Puddle of Mudd



Linkin Park

"Blurry" (Flawless/Geffen/Interscope), which crossed over to top-40 radio.

At Modern, Linkin Park has the No. 2 hit of the year with another song that crossed over to the Hot 100, "In the End." The No. 3 song was also a major crossover hit: "The Middle" (DreamWorks) by Jimmy Eat World. Hoobastank's first two chart entries are both in the year-end top 10, with "Crawling in the Dark" (Island) at No. 5 and "Running Away" at No. 7. Puddle of Mudd is the top Modern act, fol-

Continued on page YE-69

TOP TOURING VENUES

MULTIPLE DATES BY BLUE-CHIP ACTS LED TO A HEALTHY CONCERT SCENE

BY RAY WADDELL

In many ways, blue-chip acts, sellouts and multiple-date stints defined 2002 for venues, as proven performers delivered the goods and racked up record grosses.

The arenas reaped the benefits of such thoroughbred names as Sir Paul McCartney, Cher, Billy Joel and Elton John, Neil Diamond, the Eagles and the Who, with stout ticket prices assuring once again that indoor venues were easily the most lucrative rooms in the world.

Again, the most famous name in arenas set the pace, as Madison Square Garden in New York City was the top-grossing facility in the world. According to figures reported to *Billboard* Boxscores, MSG took in \$51.9 million from 77 events, with attendance of more than 1 million.

Everybody who was anybody on the road in '02 played the Garden. "We had a great year," says Joel Peresman, senior VP of entertainment for MSG. "Our market is very diverse, and our shows were very diverse."

Indeed, while international superstars like McCartney, the Who, Dave Matthews Band, Crosby, Stills, Nash & Young and Cher predictably played MSG, the arena also did very well with venue-specific shows, particularly those geared to Latinos. "We did nine big Latin shows, everything from Luis Miguel to salsa and merengue and Mexican and Colombia Independence Day shows," says Peresman. "That's really specific to New York and tied in with local radio."

The market is also diverse in taste, with a Kid Rock show booked alongside Andrea Bocelli, Cher, Marc Anthony and Bow Wow. "This is a market with a real diverse base."

MSG also did well with multiples: the Who with Robert Plant rang up four shows at the Garden that grossed \$6.3 million, Cher sold out two summer and two fall dates, DMB played four shows and Bob Dylan, two. McCartney's two sellouts grossed more



Dave Matthews Band

than \$4 million.

"We've been fortunate," says Peresman. "We've got good partners and good promoters doing business here year in and year out."

It doesn't hurt that the New York market typically boasts the highest ticket prices on a given tour. "It's more costly [to produce shows] here than other venues. We get a good ticket price, and the market supports those ticket prices," says Peresman. "We haven't seen a lot of price resistance, but we have seen promoters and acts be very conscious of ticket prices. Acts like Phish, Dave Matthews, Tom Petty do great business here and could easily charge \$10-\$25 more than they do."

As always, Peresman was highly complimentary of the MSG behind-the-scenes

staffers. "I would like to stress that another reason we can do so many shows per year is that we have an incredible staff—stagehands, carpenters, electricians, box-office staff, etc.—that can handle such a large volume of shows on top of all the other events we do annually," he says. "It's definitely a team effort at our venue."

PHILADELPHIA STORY

Like last year, Philadelphia's First Union Center finished second behind MSG (the first three spots are the same as 2001), with box-office revenues of \$44.5 million and attendance of 900,004. The highlight, obviously, was a \$13-million run by Joel and John. Other big winners at the FU Center were Crosby, Stills, Nash & Young, Creed, 'N Sync, Dave Matthews

Band, Marc Anthony and Britney Spears.

"Everything we did was very successful," says John Page, senior VP/GM for Comcast-Spectacor at the FU Center and Global Spectrum regional VP. He adds that the fact there was no weakening for any act is a testament to the strength of Philadelphia as a market. "Pretty much everything we put on sale sold well right through," he notes.

Peter Luukko, president of Comcast-Spectacor Ventures and chairman of Global Spectrum, says Philadelphia has been nurtured for years as a live-entertainment market. "[Promoters] Larry Magid and Allen Spivak developed this market years ago," he explains. "Starting with the [adjacent] Spectrum, this was a hot market with a

hot facility, and we're all still here."

BEANTOWN BOX OFFICE

FleetCenter in Boston notched another strong year in 2002, reporting \$40.4 million from 36 shows, topped by five sellouts from Joel and John that grossed more than \$9 million, along with three McCartney dates that took in about \$6 million.

Richard Krezwick, president/CEO of FleetCenter, believes flexible dealmaking contributes to such successful runs. "I also believe a big reason for our success is because we go the extra mile to sell tickets," he explains. "We don't just rely on the show or the promoter. If we have an initiative, we exercise it. We have an internal e-business department that can sell tickets like we never could before. The marketing effort you can put forth for free is something you couldn't buy for any amount of money 10 years ago."

NASSAU VETS

A huge Joel and John date helped Nassau Veterans Memorial Coliseum in Uniondale, N.Y., crack the top five arenas this year. "I believe the resurgence of [promoter] Metropolitan Entertainment has made an impact; we had seven shows from Metropolitan this year," says Scott Mullen, GM of Nassau Vets for SMG. "Clear Channel New York has also stepped up, coming up with 14 shows this year."

Mullen also credits agents and SMG for the success. "It helps that SMG Entertainment's Mike Evans provides a significant level of support at the grassroots level by using the growing number of SMG buildings to leverage shows," he says.

OTHER WINNERS

The Palace of Auburn Hills (Mich.) had another big year, reporting \$22.9 million in grosses. "Paul McCartney was phenomenal, a tremendous show," says Marilyn Hauser,

Continued on page YE-64



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TOURING



Cher

TOP TOURING VENUES

Continued from page YE-62

director of bookings at the Palace. "Springsteen was great, too. We also had Cher twice; she played here in June and came back in October just as strong."

Hometown heroes Kid Rock and Eminem also did strong business in Auburn Hills, Hauser says, and shows by Guns N' Roses, Shakira and Michael W. Smith were solid.

For East Rutherford, N.J.'s Continental Airlines Arena, 78 shows reported \$33.8 million in grosses, predictably led by three Joel/John sellouts that grossed \$6.2 million.

FOR PETE'S SAKE

At the St. Pete Times Forum in Tampa, Fla., being proactive and boasting a track record pays off for the building formerly known as the Ice Palace. The Forum reported \$25.2 million in grosses. "Success brings success," says GM Rob Franklin. "People see our grosses and the publicity we get and realize Tampa is a viable market for a lot of different kinds of music."

The lack of an amphitheater in the market and aggressive

booking also help, Franklin says. "Our ability to share the risk, or take the full risk, as we did with Lenny Kravitz, helps make us a player in the market," he says. "It still requires having a good relationship with the promoter."

Other top performers among large arenas were the MCI Center in Washington, D.C. (\$24.6 million), Atlanta's Philips Arena (\$24.3 million) and the MGM Grand Garden Arena in Las Vegas (19.5 million).

'B' MARKET, 'A' LIST

Van Andel Arena in Grand Rapids, Mich., may be in a small market, but the 12,500-capacity arena hosted most of the top tours in the country in 2002, enough to make it tops among buildings its size, grossing \$14.8 million.

"To be a small venue in a small market, we had just about everybody we could've had," says Richard MacKiegan, GM of Van Andel Arena for SMG. Among the acts playing the arena were 'N Sync, Aerosmith, the Eagles, Tom Petty & The Heartbreakers, the Who, Cher, Korn,

Continued on page YE-66

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AT SAN JOSE

Top 10 Venues

CAPACITIES 10,001-15,000

Ranked by Gross. Compiled From Boxscores Nov. 28, 2001-Nov. 25, 2002.

No.	Facility, City, State	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1.	Van Andel Arena, Grand Rapids, Mich.	12,500	\$14,836,513	384,880	559,352	77	8
2.	San Diego Sports Arena, San Diego, Calif.	15,000	\$12,194,556	357,884	572,405	57	6
3.	Worcester's Centrum Centre, Worcester, Mass.	15,000	\$8,961,582	332,056	552,746	56	7
4.	Bi-Lo Center, Greenville, S.C.	15,000	\$8,326,154	258,276	323,165	37	9
5.	Bryce Jordan Center, University Park, Pa.	15,000	\$7,649,653	207,292	284,325	36	6
6.	The Mark of the Quad Cities, Moline, Ill.	12,000	\$7,469,206	237,535	368,521	49	5
7.	Sovereign Bank Arena, Trenton, N.J.	10,500	\$6,588,139	345,898	615,894	93	12
8.	CenturyTel Center, Bossier City, La.	14,000	\$6,584,517	169,089	306,837	33	6
9.	Long Beach Arena, Long Beach, Calif.	14,500	\$6,014,457	194,812	246,804	25	7
10.	Atlantic City Boardwalk Hall, Atlantic City, N.J.	13,800	\$5,509,258	49,887	49,887	4	4

Top 10 Venues

CAPACITIES 15,001 OR MORE

Ranked by Gross. Compiled From Boxscores Nov. 28, 2001-Nov. 25, 2002.

No.	Facility, City, State	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1.	Madison Square Garden, New York, N.Y.	20,697	\$51,949,379	1,004,068	1,352,961	77	19
2.	First Union Center, Philadelphia, Pa.	21,000	\$44,510,651	900,004	1,174,725	82	30
3.	FleetCenter, Boston, Mass.	19,600	\$40,428,276	521,646	560,895	36	19
4.	Continental Airlines Arena, East Rutherford, N.J.	21,000	\$33,815,724	815,459	1,118,115	78	12
5.	Nassau Veterans Memorial Coliseum, Uniondale, N.Y.	17,000	\$26,388,191	546,703	739,779	59	13
6.	St. Pete Times Forum, Tampa, Fla.	21,500	\$25,179,609	489,946	754,719	64	6
7.	MCI Center, Washington, D.C.	20,000	\$24,661,400	363,560	425,396	29	12
8.	Philips Arena, Atlanta, Ga.	20,919	\$24,333,217	686,125	1,062,782	75	14
9.	Palace of Auburn Hills, Auburn Hills, Mich.	20,654	\$22,919,367	863,200	1,335,678	99	17
10.	MGM Grand Garden, Las Vegas, Nev.	15,200	\$19,537,753	181,035	212,187	16	8



The Who's Pete Townshend

TOP TOURING VENUES

Continued from page YE-64

blink-182/Green Day, Brooks & Dunn's Neon Circus, Incubus, Mary J. Blige, Santana, Styx/REO

and director of bookings for Tweeter Center. "We converted part of our lawn into 7,000 new permanent reserved seats. It's what we thought the market was looking for, and I think the response shows we were right."

Tweeter Center brought in 41 shows in 2002, up from 37 last year. Among the highlights were three sellouts with Aerosmith and Kid Rock (\$3 million), a sellout with Eminem's Anger Management, two nights of the Who, two nights of Jimmy Buffett and Dave Matthews Bands' first area shed date in five years. "We also had our biggest country show ever when we did 17,000. This is a great market, with great media partners," says Marsden. "Over the years, we've worked with bands to develop sustainable careers in this market. It's a pleasure to promote here."

LIVE FROM RADIO CITY

New York City's 5,901-capacity Radio City Music Hall took its customary place atop the list for like-sized

"We haven't seen a lot of price resistance, but we have seen promoters and acts be very conscious of ticket prices."

Joel Peresman, senior VP of entertainment, Madison Square Garden

Speedwagon, Bill Gaither, John Mellencamp and Creed.

"I think what's happening is a lot of the agents are taking note that we're a nice little secondary that can sell like a primary," says MacKeigan. "We hope that, when a tour extends beyond 40 dates, we become a serious date to consider."

SUPER SHED

A trendsetting move to more reserved seating helped the CCE-owned Tweeter Center in Mansfield, Mass. (near Boston), move to the top amphitheater position. Gross revenue for the shed topped \$24.9 million, up 25% from last year.

"It's all about those new reserved seats," says Dave Marsden, VP for CCE Boston

facilities, at \$70 million gross for the year. "This was a tremendous year for Radio City Music Hall," says Ed Micone, executive VP of Radio City Entertainment. "I think we can attribute our success to the incredible diversity of shows that were booked at the venue."

Acts included Alicia Keys, the Strokes, Trey Anastasio, String Cheese Incident and Tool, Latin artists Enrique Iglesias, Alejandro Sanz and Gilberto Santa Rosa and "classic" acts like Barry Manilow, Moody Blues and Yes, along with famed gospel artists Hezekiah Walker and the Winans Family. Another mainstay among venues its size (5,000 or less) is Atlanta's Fox Theatre, which grossed \$32.5 million. ■

TOP 10 AMPHITHEATERS and STADIUMS CHARTS on page YE-70

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songwriters/publishers

Hot Country Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 ALAN JACKSON (5)
- 2 CRAIG WISEMAN (9)
- 3 TOM SHAPIRO (6)
- 4 TOBY KEITH (3)
- 5 JEFFREY STEELE (9)
- 6 TONY MARTIN (5)
- 7 BRYAN WAYNE (2)
- 8 TROY VERGES (5)
- 9 KELLEY LOVELACE (3)
- 10 MARK NESLER (4)

Hot Country Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (28)
- 2 SONY/ATV TREE, BMI (28)
- 3 WB, ASCAP (29)
- 4 SONY/ATV CROSS KEYS, ASCAP (18)
- 5 TRI-ANGELS, ASCAP (4)
- 6 WARNER-TAMERLANE, BMI (23)
- 7 TOKECO TUNES, BMI (3)
- 8 FAMOUS, ASCAP (6)
- 9 MOSAIC, BMI (7)
- 10 SONY/ATV ACUFF ROSE, BMI (10)
- 11 EMI BLACKWOOD, BMI (20)
- 12 WENONGA, BMI (6)
- 13 AMERICAN BROADCASTING, ASCAP (1)
- 14 SEA GAYLE, ASCAP (6)
- 15 BMG SONGS, ASCAP (9)
- 16 MRS. LUMPKINS POODLE, ASCAP (7)
- 17 ALMO, ASCAP (11)
- 18 SONGS OF WINDSWEPT PACIFIC, BMI (12)
- 19 GOTTAHAVEABLE, BMI (6)
- 20 SONGS OF UNIVERSAL, BMI (7)

Hot Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (56)
- 2 SONY/ATV MUSIC (60)
- 3 WARNER/CHAPPELL MUSIC (66)
- 4 UNIVERSAL MUSIC (46)
- 5 BMG MUSIC (18)
- 6 WINDSWEPT HOLDINGS MUSIC (20)
- 7 FAMOUS MUSIC (9)
- 8 TOKECO TUNES MUSIC (3)
- 9 WENONGA MUSIC (6)
- 10 ZOMBA MUSIC (15)

Hot 100 Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 PHARRELL WILLIAMS (20)
- 2 CHAD HUGO (17)
- 3 CHAD KROEGER (3)
- 4 IRVING LORENZO (12)
- 5 VANESSA CARLTON (2)
- 6 TIMOTHY MOSLEY (12)
- 7 LINKIN PARK (2)
- 8 JEFFREY ATKINS (9)
- 9 JIMMY EAT WORLD (2)
- 10 MICHELLE BRANCH (3)



Alan Jackson

Hot 100 Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (130)
- 2 EMI BLACKWOOD, BMI (69)
- 3 WB, ASCAP (68)
- 4 WARNER-TAMERLANE, BMI (42)
- 5 SONGS OF UNIVERSAL, BMI (24)
- 6 UNIVERSAL, ASCAP (31)
- 7 FAMOUS, ASCAP (13)
- 8 THE WATERS OF NAZARETH, BMI (20)
- 9 CHASE CHAD, ASCAP (18)
- 10 TURKEY ON RYE, ASCAP (2)
- 11 SONY/ATV TREE, BMI (15)

Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (183)
- 2 WARNER/CHAPPELL MUSIC (122)
- 3 UNIVERSAL MUSIC (94)
- 4 SONY/ATV MUSIC (66)
- 5 FAMOUS MUSIC (33)
- 6 DJ IRV, BMI (12)
- 7 BMG SONGS, ASCAP (19)
- 8 ZOMBA, ASCAP (23)
- 9 TAKIN' CARE OF BUSINESS, BMI (2)
- 10 NICKELBACK, SOCAN (1)
- 11 MONEY MACK, BMI (5)
- 12 ENSIGN, BMI (10)
- 13 VIRGINIA BEACH, ASCAP (13)
- 14 SLAVERY, BMI (9)



Pharrell Williams



Estefano

- 6 BMG MUSIC (37)
- 7 ZOMBA MUSIC (38)
- 8 WINDSWEPT HOLDINGS MUSIC (28)
- 9 THE WATERS OF NAZARETH MUSIC (20)
- 10 CHASE CHAD MUSIC (18)

Hot R&B/Hip-Hop Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 PHARRELL WILLIAMS (24)
- 2 TIMOTHY MOSLEY (18)
- 3 CHAD HUGO (20)
- 4 IRVING LORENZO (16)
- 5 S. 7 AURELIUS (9)
- 6 JEFFREY ATKINS (11)
- 7 ROBERT KELLY (15)
- 8 MISSY ELLIOTT (7)
- 9 CORY ROONEY (3)
- 10 ANDRE HARRIS (5)

Hot R&B/Hip-Hop Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (165)
- 2 EMI BLACKWOOD, BMI (90)
- 3 WB, ASCAP (64)
- 4 UNIVERSAL, ASCAP (37)
- 5 THE WATERS OF NAZARETH, BMI (24)
- 6 CHASE CHAD, ASCAP (20)
- 7 WARNER-TAMERLANE, BMI (41)
- 8 VIRGINIA BEACH, ASCAP (19)
- 9 MONEY MACK, BMI (8)
- 10 ZOMBA, BMI (25)
- 11 DJ IRV, BMI (16)
- 12 ZOMBA, ASCAP (35)
- 13 MASS CONFUSION, ASCAP (9)
- 14 JOBETE, ASCAP (16)
- 15 SONGS OF UNIVERSAL, BMI (17)
- 16 TAKIN' CARE OF BUSINESS, BMI (2)
- 17 SONY/ATV TUNES, ASCAP (22)
- 18 SONY/ATV SONGS, BMI (21)
- 19 SLAVERY, BMI (11)
- 20 BMG SONGS, ASCAP (22)

Hot R&B/Hip-Hop Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (230)
- 2 WARNER/CHAPPELL MUSIC (130)
- 3 UNIVERSAL MUSIC (92)
- 4 ZOMBA MUSIC (60)
- 5 SONY/ATV MUSIC (39)
- 6 FAMOUS MUSIC (43)
- 7 BMG MUSIC (38)
- 8 THE WATERS OF NAZARETH MUSIC (24)
- 9 CHASE CHAD MUSIC (20)
- 10 VIRGINIA BEACH MUSIC (19)

Hot Latin Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 ESTEFANO (9)
- 2 RUDY PEREZ (8)
- 3 FRANCO DE VITA (2)
- 4 JORGE LUIS PILOTO (5)
- 5 JOAN SEBASTIAN (8)
- 6 JUANES (3)

THE YEAR IN MUSIC 2002

songwriters/publishers

- 7 MARCO ANTONIO SOLIS (5)
- 8 LUIS PADILLA (3)
- 9 KIKE SANTANDER (4)
- 10 DONATO POVEDA (3)

Hot Latin Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 WB, ASCAP (22)
- 2 EMI APRIL, ASCAP (21)
- 3 SONY/ATV LATIN, BMI (14)
- 4 EDIMONSA, ASCAP (9)
- 5 UNIVERSAL MUSICA, ASCAP (16)
- 6 SER-CA, BMI (7)
- 7 WORLD DEEP, BMI (7)
- 8 EDIMUSA, ASCAP (10)
- 9 WARNER-TAMERLANE, BMI (10)
- 10 PEER INT'L., BMI (8)
- 11 SONY/ATV DISCOS, ASCAP (8)
- 12 PEERMUSIC III, BMI (6)
- 13 RUBET, ASCAP (8)
- 14 CRISMA, SESAC (4)
- 15 FLAMINGO, BMI (4)
- 16 F.I.P.P., BMI (8)
- 17 CURCI, ASCAP (1)
- 18 EMI BLACKWOOD, BMI (8)
- 19 KIKE SANTANDER, BMI (3)
- 20 UNIVERSAL-MUSICA UNICA, BMI (9)

Hot Latin Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (48)
- 2 UNIVERSAL MUSIC (29)
- 3 SONY/ATV MUSIC (32)
- 4 WARNER/CHAPPELL MUSIC (34)
- 5 PEERMUSIC (19)
- 6 EDIMONSA MUSIC (9)
- 7 FOREIGN IMPORTED PRODUCTIONS PUBLISHING (11)
- 8 WORLD DEEP MUSIC (9)
- 9 CRISMA MUSIC (4)
- 10 BMG MUSIC (8)



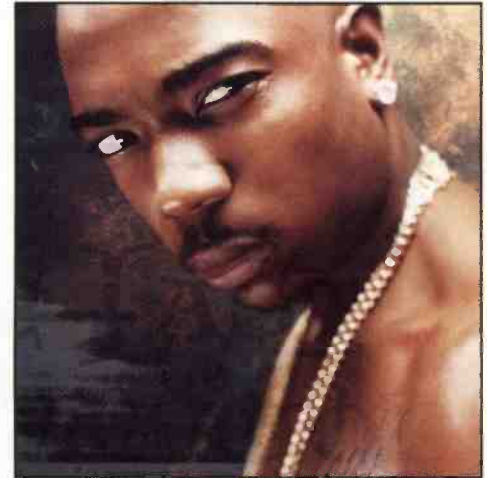
YEAR IN CHARTS

Continued from page YE-61

lowed by System of a Down, Incubus, Hoobastank and Jimmy Eat World. Warner Bros. is the No. 1 imprint and Interscope the No. 1 label. After "Blurry," the top songs on the Mainstream side diverge from the Modern top 10. Godsmack's "I Stand Alone" (Republic/Universal) is No. 2, followed by Staind's "For You" (Flip/Elektra), Default's "Wasting My Time" (TVT) and Nickelback's "Too Bad" (Roadrunner). That last group is also in the top 10, at No. 6 with "How You Remind Me." Puddle of Mudd also doubles up in the top 10, with "Drift & Die" checking in at No. 7. Puddle of Mudd is the top artist, followed by Nickelback and Creed. The top imprint is Roadrunner, and the leading label is Interscope.

THE YEAR IN RAP

More than any year in the past, a majority of the top-10 titles on the Hot Rap Tracks recap will be familiar to any top-40 radio fan. That's because these leading rap tracks are among the biggest hits of the year on the Hot 100 summary. Nelly captures two of the top three places, with "Hot in Herre" (Fo' Reel/Universal) leading the



Ja Rule

way and "Dilemma," recorded with Kelly Rowland of Destiny's Child, placing third. Both were No. 1 hits on the Hot 100, as was the No. 2 rap song of 2002, "Always on Time" (Murder Inc./Def Jam) by Ja Rule featuring Ashanti. The No. 4 song also features Ashanti, in a supporting role to Fat Joe on "What's Luv?" (Terror Squad/Atlantic). After an absence of four years from the top 10 of the rap recap, Sean Combs is back with a new identity of P. Diddy and two top-10 hits: "I Need a Girl (Part One)" at No. 8 and "I Need a Girl (Part Two)" at No. 5. This year's rap

Continued on page YE-76



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Top 10 Amphitheaters

Ranked by Gross. Compiled From Boxscores Nov. 28, 2001–Nov. 25, 2002.

No. Facility, City, State	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1. Tweeter Center for the Performing Arts, Mansfield, Mass.	19,900	\$24,899,398	577,509	786,181	41	8
2. Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y.	14,000	\$22,421,532	508,586	691,106	51	3
3. PNC Bank Arts Center, Holmdel, N.J.	17,000	\$17,660,377	454,685	876,897	52	3
4. Tweeter Center at the Waterfront, Camden, N.J.	25,000	\$17,560,087	498,529	824,061	55	7
5. DTE Energy Music Center, Clarkston, Mich.	15,274	\$17,079,267	856,942	1,175,862	79	12
6. Shoreline Amphitheatre, Mountain View, Calif.	22,000	\$15,326,076	472,391	705,215	33	3
7. Tweeter Center, Tinley Park, Ill.	28,000	\$14,256,427	421,899	638,823	27	1
8. The Gorge, George, Wash.	20,000	\$13,799,533	254,044	309,988	20	6
9. Wolf Trap National Park, Filene Center, Vienna, Va.	6,986	\$13,264,026	451,197	632,126	95	13
10. Cynthia Woods Mitchell Pavilion, The Woodlands, Texas	15,802	\$12,809,116	471,938	691,592	45	9

Top 10 Stadiums

Ranked by Gross. Compiled From Boxscores Nov. 28, 2001–Nov. 25, 2002.

No. Facility, City, State	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1. Giants Stadium, East Rutherford, N.J.	79,646	\$18,848,341	376,344	519,302	8	1
2. Tokyo Dome, Tokyo, Japan	55,700	\$14,406,218	120,429	121,419	3	0
3. Foro Sol, Mexico City, Mex.	55,000	\$9,069,919	246,244	255,443	6	3
4. Hersheypark Stadium, Hershey, Pa.	25,000	\$8,463,480	229,506	308,550	23	2
5. Osaka Dome, Osaka, Japan	50,000	\$8,208,891	80,284	80,944	2	0
6. Sam Boyd Stadium, Las Vegas, Nev.	45,000	\$5,046,919	146,375	257,216	11	1
7. SkyDome, Toronto, Ont.	67,000	\$4,252,156	80,703	85,450	2	1
8. Landsdowne Road, Dublin, Ireland	45,000	\$3,910,828	64,000	64,000	2	2
9. Robert F. Kennedy Memorial Stadium, Washington, D.C.	57,497	\$3,188,718	95,983	122,144	2	0
10. Rose Bowl, Pasadena, Calif.	104,695	\$2,270,406	53,112	53,112	1	1

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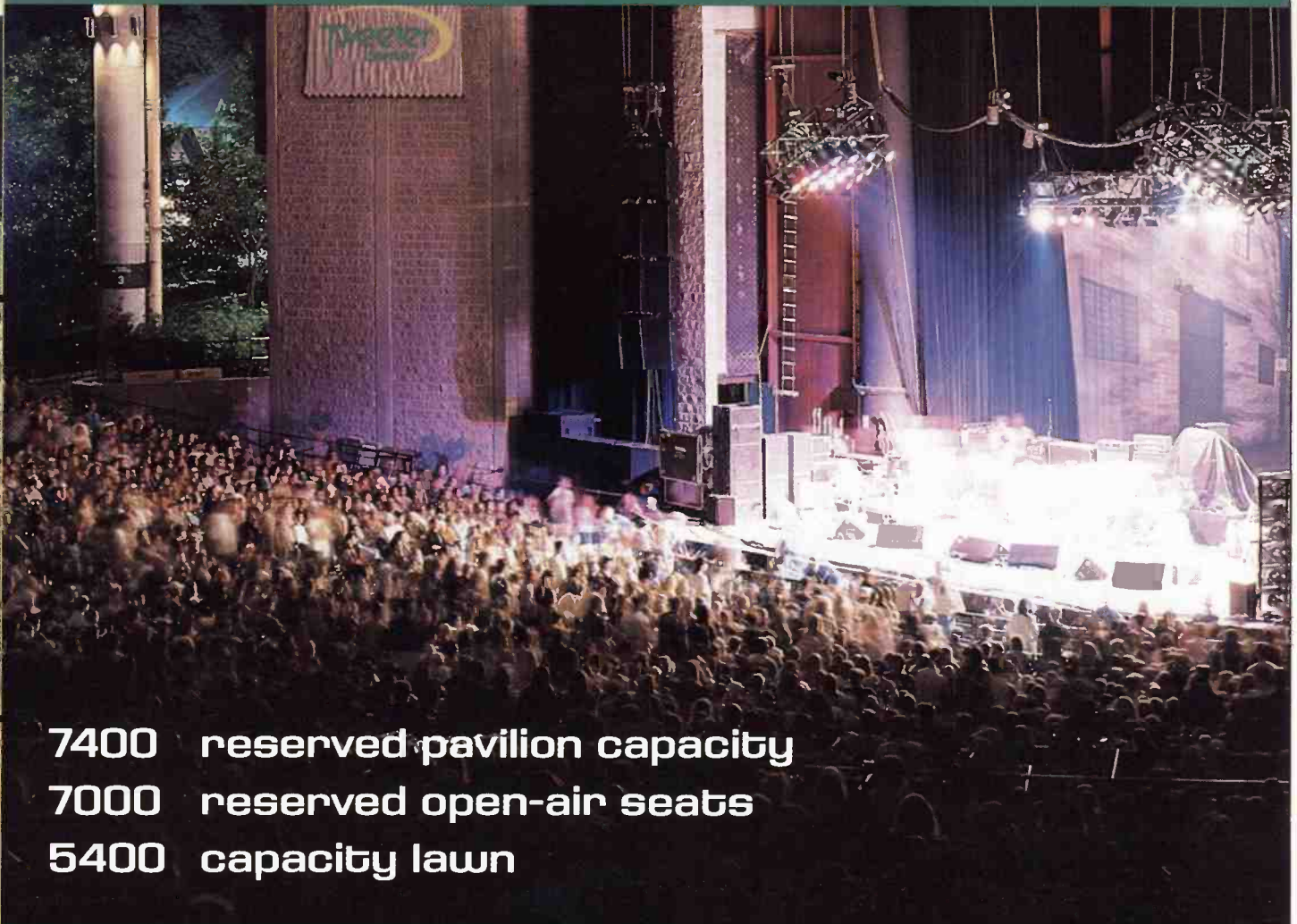
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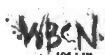
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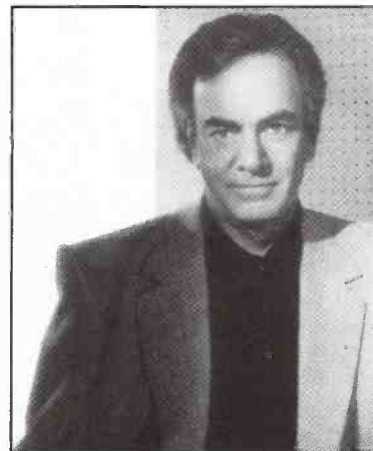
TOP TOURING BOXSCORES

Continued from page YE-54

Uniondale. It is reasonable to assume that Joel was driving that train. "It's nice being Billy Joel's hometown," admits Scott Mullen, GM of Nassau Vets for SMG. "Dennis Arfa brought us those four shows, along with a couple of others."

MACCA DOMINATION

Paul McCartney placed 11 grosses among the top 25, topped in the U.S. by \$5.6 million from two nights at the MGM Grand Garden Arena in Las Vegas, April 5-6. McCartney came back to the Grand Garden in October and grossed another \$2.5 million.



Neil Diamond

The numbers that McCartney generated in Japan were staggering. Three tour-ending shows at the Tokyo Dome and two at the Osaka Dome totaled \$22.6 million and drew 200,713.

McCartney tallied \$4 million-plus marks from multiple shows at the Palacio de los Deportes in Mexico City, Reunion Arena in Dallas, United Center in Chicago, Madison Square Garden in New York City and from two sellouts at FleetCenter on his fall run, after first playing the latter building in the spring. "It was terrific having Paul McCartney for three shows," says Krezwick.

Another significant date was Neil Diamond's \$3.9-million July 5-6 stop at Landsdowne Road in Dublin, which drew 64,000 from two sellouts. "Those audiences are great," says Diamond. "They're fun-loving people, and they love to sing. I hardly have to do any work at all."

The Who and Robert Plant camped out for four big shows at Madison Square Garden in New York City, grossing \$6.3 million and moving 61,510 tickets. The date, promoted by Clear Channel Entertainment (CCE), boasted tickets priced at \$54 and \$250.

One multi-act festival graced the top 25 this year. Atlanta's Music Midtown Festival, booked and produced by CCE, grossed more than \$4 million, with a strong bill that included Kid

Perhaps the most remarkable stand of all was Billy Joel and Elton John's \$13-million run at the First Union Center, a two-week sit-down that drew 112,248 patrons to six sellouts.

Rock, Stone Temple Pilots, Counting Crows, Incubus, Bonnie Raitt, Jethro Tull, David Lee Roth, Ja Rule, No Doubt and others. Attendance was about 100,000 for the May 3-5 downtown festival.

Another notable date was the Deadhead reunion Terrapin Station at Alpine Valley Music Theatre in East Troy, Wis. The Other Ones, featuring surviving members of the Grateful Dead, headlined two sellouts, supported by members' individual bands in Mickey Hart & Bembe Orisha, Robert Hunter, Phil Lesh & Friends, Ratdog and TriChromes, with Disco Biscuits, Robert Randolph and others. Terrapin Station grossed \$3.3 million and instigated a successful fall tour by the Other Ones.

CCE promoted 19 of the top 25 grosses for the year; last year it had 20. ■

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Billboard's Touring Quarterlies For 2003

No. **1** Feb. 22 issue
Ad close: **Jan. 28**

No. **2** April 12 issue
Ad close: **March 18**

No. **3** July 26 issue
Ad close: **June 30**

No. **4** Nov. 8 issue
Ad close: **Oct. 14**

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THE YEAR IN MUSIC 2002

Latin

Top Latin Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- MARC ANTHONY** (1) Columbia/Sony Discos
- LOS TEMERARIOS** (2) Disa/UG
(1) AFG Sigma/Fonovisa
(1) Fonovisa
- LUIS MIGUEL** (2) Warner Latina
- LUPILLO RIVERA** (6) Sony Discos
- VICENTE FERNANDEZ** (3) Sony Discos
- MANA** (1) Warner Latina
- JOAN SEBASTIAN** (5) Musart/Balboa
- GRUPO BRYNDIS** (4) Disa/UG
- ALEJANDRO SANZ** (2) Warner Latina
- JUANES** (2) Surco/Universal Latino
- CHAYANNE** (1) Sony Discos
- ENRIQUE IGLESIAS** (1) Universal Latino
- THALIA** (2) EMI Latin
- CARLOS VIVES** (1) EMI Latin
- A.B. QUINTANILLA Y LOS KUMBIA KINGS** (1) EMI Latin
- LOS ANGELES AZULES** (2) Disa/UG
- INTOCABLE** (3) EMI Latin
- ALEXANDRE PIRES** (1) RCA/BMG Latin
- LOS TUCANES DE TIJUANA** (2) Universal Latino
(1) Sony Discos
- LAS KETCHUP** (1) Shaketown/Columbia/Sony Discos
- EL PODER DEL NORTE** (2) Disa/UG
- LOS RAZOS** (3) RCA/BMG Latin
(1) Ariola/BMG Latin
(1) EMI Latin
(1) Lideres
- JOSE ALFREDO JIMENEZ** (2) Ariola/BMG Latin
- PILAR MONTENEGRO** (1) Univision/UG
- LOS TIGRES DEL NORTE** (2) Fonovisa

Top Latin Albums

Pos. TITLE — Artist — Imprint/Label

- LIBRE** — Marc Anthony — Columbia/Sony Discos
- MIS ROMANCES** — Luis Miguel — Warner Latina
- REVOLUCION DE AMOR** — Mana — Warner Latina
- GRANDES EXITOS** — Chayanne — Sony Discos
- MTV UNPLUGGED** — Alejandro Sanz — Warner Latina
- UN DIA NORMAL** — Juanes — Surco/Universal Latino
- QUIZAS** — Enrique Iglesias — Universal Latino
- UNA LAGRIMA NO BASTA** — Los Temerarios — AFG Sigma/Fonovisa
- DEJAME ENTRAR** — Carlos Vives — EMI Latin
- SHHH!** — A.B. Quintanilla y Los Kumbia Kings — EMI Latin
- LAS 30 CUMBIAS MAS PEGADAS** — Various Artists — Disa/UG
- ALEXANDRE PIRES** — Alexandre Pires — RCA/BMG Latin
- EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA** — Joan Sebastian — Musart/Balboa
- THALIA** — Thalia — EMI Latin
- LAS KETCHUP** — Las Ketchup — Shaketown/Columbia/Sony Discos
- HISTORIA DE UN IDOLO VOL. 1** — Vicente Fernandez — Sony Discos
- SUFRIENDO A SOLAS** — Lupillo Rivera — Sony Discos
- DESAHOGO** — Pilar Montenegro — Univision/UG
- HISTORIA MUSICAL** — Los Angeles Azules — Disa/UG
- LIBRE** — Jennifer Pena — Univision/UG
- HISTORIA DE UN IDOLO VOL. 2** — Vicente Fernandez — Sony Discos
- SOY LO PROHIBIDO** — Alicia Villarreal — Universal Latino
- DE UN SOLO SENTIMIENTO** — Charlie Zoa — Sonolux/Sony Discos
- EL AUTENTIKO Y UNICO EN VIVO** — El Poder del Norte — Disa/UG
- SUENOS** — Intocable — EMI Latin
- HISTORIA MUSICAL ROMANTICA** — Grupo Bryndis — Disa/UG



Marc Anthony

- LO MEJOR DE LAURA PAUSINI—VOLVERE JUNTO A TI** — Laura Pausini — Warner Latina
- PERDONAME MI AMOR** — Conjunto Primavera — Fonovisa
- CONFESIONES...** — Monchy & Alexandra — J&N/Sony Discos
- HISTORIA MUSICAL** — Los Temerarios — Disa/UG
- ARCOIRIS MUSICAL MEXICANO** — Various Artists — Univision/UG
- BALADAS RANCHERAS** — Los Temerarios — Fonovisa
- MTV UNPLUGGED** — La Ley — WEA Rock/Warner Latina
- LAS ROMANTICAS DE LOS TUCANES DE TIJUANA** — Los Tucanes de Tijuana — Universal Latino
- SIN BANDERA** — Sin Bandera — Sony Discos
- ORIGENES** — Alejandro Fernandez — Sony Discos
- PAULINA** — Paulina Rubio — Universal Latino
- FUERZA MUSICAL** — Palomo — Disa/UG
- SOMOS GITANOS** — Gipsy Kings — Nonesuch/AG
- MAS DE MI ALMA** — Marco Antonio Solis — Fonovisa
- LAS 100 CLASICAS VOL. 1** — Jose Alfredo Jimenez — Ariola/BMG Latin
- LA REINA DEL SUR** — Los Tigres del Norte — Fonovisa
- NO ME SE RAJAR** — Banda el Recodo — Fonovisa
- GREATEST HITS** — Los Bukis — Fonovisa
- EL NUMERO 100** — Ramon Ayala y Sus Bravos del Norte — Freddie
- LA HORA SONIDERA** — Various Artists — Disa/UG
- 15 POSTALES DE AMOR** — Various Artists — Lideres
- AMOR SECRETO** — Luis Fonsi — Universal Latino
- AHORA Y SIEMPRE** — Liberacion — Disa/UG
- DESPRECIADO** — Lupillo Rivera — Sony Discos

Top Latin Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- SONY DISCOS** (43)
- DISA** (32)
- EMI LATIN** (23)
- WARNER LATINA** (11)
- FONOVISA** (31)

- UNIVERSAL LATINO** (14)
- COLUMBIA** (4)
- UNIVISION** (21)
- ARIOLA** (19)
- RCA** (11)

Top Latin Album Labels

Pos. LABEL (No. of Charted Titles)

- SONY DISCOS** (61)
- UNIVISION GROUP** (54)
- WARNER LATINA** (23)
- FONOVISA** (35)
- EMI LATIN** (23)

Top Latin Album Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- UNIVERSAL** (83)
- SONY** (61)
- INDEPENDENTS** (69)
- WEA** (26)
- EMD** (28)
- BMG** (30)



Hot Latin Tracks Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- ALEXANDRE PIRES** (3) RCA/BMG Latin
- CRISTIAN** (4) Ariola/BMG Latin
- ENRIQUE IGLESIAS** (2) Interscope/Universal Latino
(2) Universal Latino
- CHAYANNE** (1) Sony Discos
- PILAR MONTENEGRO** (2) Univision
- SHAKIRA** (4) Epic/Sony Discos
- INTOCABLE** (4) EMI Latin
- CARLOS VIVES** (3) EMI Latin
- SIN BANDERA** (3) Sony Discos
- BANDA EL RECODO** (4) Fonovisa

Hot Latin Tracks

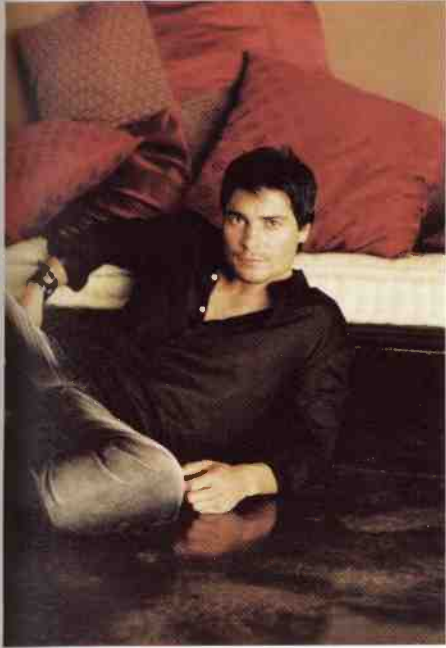
Pos. TITLE — Artist — Imprint/Label

- Y TU TE VAS** — Chayanne — Sony Discos
- QUITAME ESE HOMBRE** — Pilar Montenegro — Univision
- SUERTE** — Shakira — Epic/Sony Discos
- ENTRA EN MI VIDA** — Sin Bandera — Sony Discos
- A DIOS LE PIDO** — Juanes — Surco/Universal Latino
- EL DOLOR DE TU PRESENCIA** — Jennifer Pena — Univision
- USTED SE ME LLEVO LA VIDA** — Alexandre Pires — RCA/BMG Latin
- TANTITA PENA** — Alejandro Fernandez — Sony Discos
- YO PUEDO HACER** — Ricardo Montaner — Warner Latina
- YO QUERIA** — Cristian — Ariola/BMG Latin
- MENTIROSO** — Enrique Iglesias — Universal Latino
- VUELA MUY ALTO** — Jerry Rivera — Ariola/BMG Latin
- NECESIDAD** — Alexandre Pires — RCA/BMG Latin
- NO ME CONOCES AUN** — Palomo — Disa
- FLOR SIN RETONO** — Charlie Zoa — Sonolux/Sony Discos
- TU Y YO** — Thalia — EMI Latin
- EL PODER DE TUS MANOS** — Intocable — EMI Latin
- SI TU TE VAS** — Paulina Rubio — Universal Latino
- MANANTIAL DE LLANTO** — Joan Sebastian — Musart/Balboa
- HAY OTRA EN TU LUGAR** — Pablo Montero — RCA/BMG Latin
- COMO DUELE** — Luis Miguel — Warner Latina
- PERDONAME MI AMOR** — Conjunto Primavera — Fonovisa
- ES POR AMOR** — Alexandre Pires — RCA/BMG Latin
- ESCAPAR** — Enrique Iglesias — Interscope/Universal Latino
- DEL OTRO LADO DEL PORTON** — Ramon Ayala y Sus Bravos del Norte — Freddie

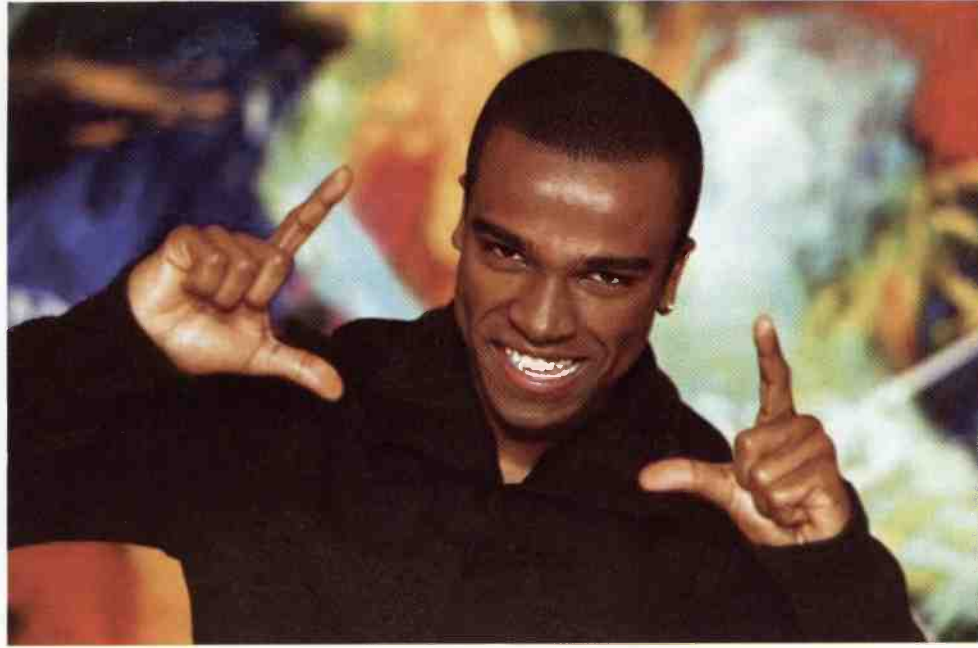
Hot Latin Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- SONY DISCOS** (32)
- EMI LATIN** (29)
- FONOVISA** (33)
- UNIVERSAL LATINO** (20)
- WARNER LATINA** (18)
- ARIOLA** (11)
- RCA** (8)
- DISA** (11)
- UNIVISION** (7)
- MUSART** (12)



Chayanne



Alexandre Pires

Hot Latin Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (53)
- 2 UNIVERSAL LATINO (27)
- 3 BMG LATIN (18)
- 4 EMI LATIN (29)
- 5 FONOVISIA (35)

Hot Latin Tracks Producers

Pos. PRODUCER (No. of Charted Titles)

- 1 RUDY PEREZ (8)
- 2 BEBU SILVETTI (8)
- 3 REY NERIO (3)
- 4 RENE LUIS TOLEDO (1)
- 5 AUREO BAQUEIRO (3)
- 6 KIKE SANTANDER (8)
- 7 ALEJANDRO JAEN (7)
- 8 KIKO CAMPOS (2)
- 9 RICARDO MUNOZ (4)
- 10 JESUS GUILLEN (4)



Rudy Perez

Top Latin Pop Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 LUIS MIGUEL (2) Warner Latina
- 2 MANA (1) Warner Latina
- 3 CHAYANNE (1) Sony Discos
- 4 JUANES (1) Surco/Universal Latino
- 5 ALEJANDRO SANZ (2) Warner Latina
- 6 ENRIQUE IGLESIAS (1) Universal Latino
- 7 A.B. QUINTANILLA Y LOS KUMBIA KINGS (1) EMI Latin
- 8 ALEXANDRE PIRES (1) RCA/BMG Latin
- 9 THALIA (1) EMI Latin
- 10 LAS KETCHUP (1) Shaketown/Columbia/Sony Discos

Top Latin Pop Albums

Pos. TITLE — Artist — Imprint/Label

- 1 MIS ROMANCES — Luis Miguel — Warner Latina
- 2 REVOLUCION DE AMOR — Mana — Warner Latina
- 3 GRANDES EXITOS — Chayanne — Sony Discos
- 4 UN DIA NORMAL — Juanes — Surco/Universal Latino
- 5 MTV UNPLUGGED — Alejandro Sanz — Warner Latina
- 6 QUIZAS — Enrique Iglesias — Universal Latino
- 7 SHHH! — A.B. Quintanilla y Los Kumbia Kings — EMI Latin
- 8 ALEXANDRE PIRES — Alexandre Pires — RCA/BMG Latin
- 9 THALIA — Thalia — EMI Latin
- 10 LAS KETCHUP — Las Ketchup — Shaketown/Columbia/Sony Discos

Top Latin Pop Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 WARNER LATINA (9)
- 2 SONY DISCOS (17)
- 3 EMI LATIN (8)
- 4 UNIVERSAL LATINO (6)
- 5 RCA (4)



WARNER MUSIC
LATINA

Top Latin Pop Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 WARNER LATINA (14)
- 2 SONY DISCOS (21)
- 3 UNIVERSAL LATINO (7)
- 4 EMI LATIN (8)
- 5 BMG LATIN (12)

Hot Latin Pop Airplay Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 ALEXANDRE PIRES (4) RCA/BMG Latin
- 2 CRISTIAN (4) Ariola/BMG Latin
- 3 SHAKIRA (4) Epic/Sony Discos (1) Epic
- 4 ENRIQUE IGLESIAS (2) Interscope/Universal Latino (2) Universal Latino
- 5 CHAYANNE (2) Sony Discos
- 6 RICARDO MONTANER (5) Warner Latina
- 7 SIN BANDERA (3) Sony Discos
- 8 JUANES (3) Surco/Universal Latino
- 9 PAULINA RUBIO (4) Universal Latino
- 10 CARLOS VIVES (3) EMI Latin



Luis Miguel

Hot Latin Pop Airplay

Pos. TITLE — Artist — Imprint/Label

- 1 Y TU TE VAS — Chayanne — Sony Discos
- 2 SUERTE — Shakira — Epic/Sony Discos
- 3 USTED SE ME LLEVO LA VIDA — Alexandre Pires — RCA/BMG Latin
- 4 ENTRA EN MI VIDA — Sin Bandera — Sony Discos
- 5 QUITAME ESE HOMBRE — Pilar Montenegro — Univision
- 6 YO QUERIA — Cristian — Ariola/BMG Latin
- 7 A DIOS LE PIDO — Juanes — Surco/Universal Latino
- 8 YO PUEDO HACER — Ricardo Montaner — Warner Latina
- 9 NECESIDAD — Alexandre Pires — RCA/BMG Latin
- 10 COMO DUELE — Luis Miguel — Warner Latina
- 11 ES POR AMOR — Alexandre Pires — RCA/BMG Latin
- 12 TANTITA PENA — Alejandro Fernandez — Sony Discos
- 13 MENTIROSO — Enrique Iglesias — Universal Latino
- 14 HEROE — Enrique Iglesias — Interscope/Universal Latino
- 15 SI TU TE VAS — Paulina Rubio — Universal Latino
- 16 QUISIERA PODER OLVIDARME DE TI — Luis Fonsi — Universal Latino
- 17 HAY OTRA EN TU LUGAR — Pablo Montero — RCA/BMG Latin
- 18 FLOR SIN RETONO — Charlie Zaa — Sonolux/Sony Discos
- 19 CON ELLA — Cristian — Ariola/BMG Latin
- 20 ESCAPAR — Enrique Iglesias — Interscope/Universal Latino

Hot Latin Pop Airplay Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (36)
- 2 WARNER LATINA (21)
- 3 RCA (9)
- 4 UNIVERSAL LATINO (18)
- 5 ARIOLA (16)

Hot Latin Pop Airplay Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (51)
- 2 BMG LATIN (24)
- 3 UNIVERSAL LATINO (25)
- 4 WARNER LATINA (24)
- 5 EMI LATIN (20)

tropical/salsa

YEAR IN CHARTS

Continued from page YE-69

top 10 doesn't include any of the artists who were in last year's top 10, when the chart was sales-based. During this chart year, the rap chart became an airplay-based chart and was rechristened Hot Rap Tracks.

Nelly is the No. 1 rap artist. The other leading solo male rappers are Ludacris and Ja Rule. The top solo females are Ashanti, Eve and Missy "Misdemeanor" Elliott. Def Jam is the top imprint, with 23 hits, and the Island Def Jam Music Group is the leading label.

DANCE MUSIC

The nation of Spain proved to be a great source of dance music in 2002. Madrid-born Enrique Iglesias heads the Club Play recap with the remixes of "Escape" (Interscope), while DJ Sammy & Yanou featuring Do are in second place on the Maxi-Singles Sales summary with their remake of Bryan Adams' "Heaven" (Robbins).



Madonna

Cher, who had the top Maxi-Singles Sales title of 1999 with "Believe," ranks third this year with "Song for the Lonely" (Warner Bros.), a hit that comes in at No. 17 on the Club Play chart, though it never did cross over to top-40 radio and the pop chart.

Madonna, who had the No. 1 Maxi-Singles Sales hit of 2000 with "Music," is No. 1 again with the remixes of her James Bond theme, "Die Another Day." Madonna and Cher are joined in the top 10 by other women who go by one name: Sade, Dido and Amber. Madonna is the No. 1 sales artist, followed by Cher. Pink rounds out the top three females. The top male is Maxwell, followed by Usher and a tie between "Heaven" collaborators DJ Sammy and Yanou. Warner Bros. is the top imprint and label.

On the Club Play recap, Angie Stone is

Continued on page YE-78

Top Tropical/Salsa Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **MARC ANTHONY** (1) Columbia/Sony Discos
- 2 **CARLOS VIVES** (1) EMI Latin
- 3 **MONCHY & ALEXANDRA** (1) J&N/Sony Discos
- 4 **GILBERTO SANTA ROSA** (2) Sony Discos
- 5 **CELIA CRUZ** (2) Sony Discos
(2) RMM/Universal Latino
- 6 **ELVIS CRESPO** (1) Sony Discos
- 7 **JERRY RIVERA** (1) Ariola/BMG Latin
- 8 **OLGA TANON** (1) Warner Latina
- 9 **BRENDA K. STARR** (1) Sony Discos
- 10 **TITO ROJAS** (1) M.P.
(1) M.P./Sony Discos

Top Tropical/Salsa Albums

Pos. TITLE — Artist — Imprint/Label

- 1 **LIBRE** — Marc Anthony — Columbia/Sony Discos
- 2 **DEJAME ENTRAR** — Carlos Vives — EMI Latin
- 3 **CONFESIONES...** — Monchy & Alexandra — J&N/Sony Discos
- 4 **BACHATAHITS 2002** — Various Artists — J&N/Sony Discos
- 5 **URBANO** — Elvis Crespo — Sony Discos
- 6 **LA NEGRA TIENE TUMBAO** — Celia Cruz — Sony Discos
- 7 **VICEVERSA** — Gilberto Santa Rosa — Sony Discos
- 8 **VUELA MUY ALTO** — Jerry Rivera — Ariola/BMG Latin
- 9 **INTENSO** — Gilberto Santa Rosa — Sony Discos
- 10 **MERENGUE HITS** — Various Artists — J&N/Sony Discos

Top Tropical/Salsa Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **COLUMBIA** (2)
- 2 **J&N** (10)
- 3 **SONY DISCOS** (15)
- 4 **EMI LATIN** (3)
- 5 **ARIOLA** (4)

COLUMBIA

Top Tropical/Salsa Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 **SONY DISCOS** (31)
- 2 **EMI LATIN** (3)
- 3 **UNIVERSAL LATINO** (13)
- 4 **BMG LATIN** (5)
- 5 **WARNER LATINA** (7)

Hot Tropical/Salsa Airplay Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **MARC ANTHONY** (5) Columbia/Sony Discos
- 2 **GILBERTO SANTA ROSA** (5) Sony Discos
(1) WEAcaribe/Warner Latina
- 3 **CARLOS VIVES** (3) EMI Latin
- 4 **PUERTO RICAN POWER** (3) J&N/Sony Discos
- 5 **MONCHY & ALEXANDRA** (2) J&N/Sony Discos
- 6 **CHAYANNE** (1) Sony Discos
- 7 **JUANES** (2) Surco/Universal Latino



Marc Anthony

- 8 **ENRIQUE IGLESIAS** (2) Interscope/Universal Latino
(2) Universal Latino
- 9 **JERRY RIVERA** (1) Ariola/BMG Latin
- 10 **CELIA CRUZ** (3) Sony Discos
(1) WEAcaribe/Warner Latina

Hot Tropical/Salsa Airplay

Pos. TITLE — Artist — Imprint/Label

- 1 **LA AGARRO BAJANDO** — Gilberto Santa Rosa — Sony Discos
- 2 **CELOS** — Marc Anthony — Columbia/Sony Discos
- 3 **Y TU TE VAS** — Chayanne — Sony Discos
- 4 **VIVIENDO** — Marc Anthony — Columbia/Sony Discos
- 5 **POR ESE HOMBRE** — Brenda K. Starr con Tito Nieves & Victor Manuelle — Sony Discos
- 6 **VUELA MUY ALTO** — Jerry Rivera — Ariola/BMG Latin
- 7 **A DIOS LE PIDO** — Juanes — Surco/Universal Latino
- 8 **TE QUIERO IGUAL QUE AYER** — Monchy & Alexandra — J&N/Sony Discos



Gilberto Santa Rosa

- 9 **POR MAS QUE INTENTO** — Gilberto Santa Rosa — Sony Discos
- 10 **LA NEGRA TIENE TUMBAO** — Celia Cruz — Sony Discos
- 11 **HASTA QUE VUELVAS CONMIGO** — Marc Anthony — Columbia/Sony Discos
- 12 **PENA DE AMOR** — Puerto Rican Power — J&N/Sony Discos
- 13 **POR TU PLACER** — Frankie Negron — WEAcaribe/Warner Latina
- 14 **BANDIDA** — Elvis Crespo Featuring Tempo — Sony Discos
- 15 **SUERTE** — Shakira — Epic/Sony Discos
- 16 **DEJAME ENTRAR** — Carlos Vives — EMI Latin
- 17 **SE ME SUBE** — Manny Manuel — Universal Latino
- 18 **AY! BUENO** — Fernando Villalona Featuring Jon Secada — Latino/Sony Discos
- 19 **LUNA NUEVA** — Carlos Vives — EMI Latin
- 20 **CARITO** — Carlos Vives — EMI Latin

Hot Tropical/Salsa Airplay Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **SONY DISCOS** (44)
- 2 **EMI LATIN** (19)
- 3 **UNIVERSAL LATINO** (21)
- 4 **COLUMBIA** (5)
- 5 **J&N** (12)

Hot Tropical/Salsa Airplay Labels

Pos. LABEL (No. of Charted Titles)

- 1 **SONY DISCOS** (76)
- 2 **UNIVERSAL LATINO** (29)
- 3 **WARNER LATINA** (29)
- 4 **EMI LATIN** (19)
- 5 **BMG LATIN** (20)

**Sony
DISCOS**

Top Regional Mexican Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- LOS TEMERARIOS** (2) *Disa/UG*
(1) *AFG Sigma/Fonovisa*
(1) *Fonovisa*
- LUPILLO RIVERA** (6) *Sony Discos*
- VICENTE FERNANDEZ** (2) *Sony Discos*
- JOAN SEBASTIAN** (3) *Musart/Balboa*
- GRUPO BRYNDIS** (3) *Disa/UG*
- LOS ANGELES AZULES** (2) *Disa/UG*
- LOS TUCANES DE TIJUANA** (2) *Universal Latino*
- JENNIFER PENA** (1) *Univision/UG*
- EL PODER DEL NORTE** (2) *Disa/UG*
- LOS TIGRES DEL NORTE** (2) *Fonovisa*

Hot Regional Mexican Airplay Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- INTOCABLE** (4) *EMI Latin*
- BANDA EL RECODO** (5) *Fonovisa*
- CONJUNTO PRIMAVERA** (6) *Fonovisa*
- PALOMO** (5) *Disa*
- LUPILLO RIVERA** (5) *Sony Discos*
- LOS TUCANES DE TIJUANA** (4) *Universal Latino*
- RAMON AYALA Y SUS BRAVOS DEL NORTE**
(3) *Freddie*
- EL PODER DEL NORTE** (3) *Disa*
- EL COYOTE Y SU BANDA TIERRA SANTA**
(4) *EMI Latin*
- PILAR MONTENEGRO** (2) *Univision*

Top Regional Mexican Albums

Pos. TITLE — Artist — Imprint/Label

- UNA LAGRIMA NO BASTA** — *Los Temerarios* — *AFG Sigma/Fonovisa*
- LAS 30 CUMBIAS MAS PEGADAS** — *Various Artists* — *Disa/UG*
- HISTORIA DE UN IDOLO VOL. 1** — *Vicente Fernandez* — *Sony Discos*
- SUFRIENDO A SOLAS** — *Lupillo Rivera* — *Sony Discos*
- LIBRE** — *Jennifer Pena* — *Univision/UG*
- EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA** — *Joan Sebastian* — *Musart/Balboa*
- HISTORIA DE UN IDOLO VOL. 2** — *Vicente Fernandez* — *Sony Discos*
- PERDONAME MI AMOR** — *Conjunto Primavera* — *Fonovisa*
- HISTORIA MUSICAL** — *Los Angeles Azules* — *Disa/UG*
- SOY LO PROHIBIDO** — *Alicia Villarreal* — *Universal Latino*

Hot Regional Mexican Airplay

Pos. TITLE — Artist — Imprint/Label

- NO ME CONOCES AUN** — *Palomo* — *Disa*
- QUITAME ESE HOMBRE** — *Pilar Montenegro* — *Univision*
- DEL OTRO LADO DEL PORTON** — *Ramon Ayala y Sus Bravos del Norte* — *Freddie*
- EL PODER DE TUS MANOS** — *Intocable* — *EMI Latin*
- ESTAS QUE TE PELAS** — *Intocable* — *EMI Latin*
- PERDONAME MI AMOR** — *Conjunto Primavera* — *Fonovisa*
- SUFRIENDO A SOLAS** — *Lupillo Rivera* — *Sony Discos*
- COMO PUDISTE** — *Banda el Recodo* — *Fonovisa*
- EN LA MISMA CAMA** — *Liberacion* — *Disa*
- NO ME SE RAJAR** — *Banda el Recodo* — *Fonovisa*
- JURO POR DIOS** — *Banda Tierra Blanca* — *La Sierra*
- EL DOLOR DE TU PRESENCIA** — *Jennifer Pena* — *Univision*
- UNA LAGRIMA NO BASTA** — *Los Temerarios* — *Fonovisa*
- ESTOY SUFRIENDO** — *German Lizarraga* — *Disa*



Los Temerarios

- ARBOLES DE LA BARRANCA** — *El Coyote y Su Banda Tierra Santa* — *EMI Latin*
- VESTIDO BLANCO** — *El Poder del Norte* — *Disa*
- NO SE VIVIR** — *Jose Manuel Figueroa* — *Universal Latino*

- JUGO A LA VIDA** — *Los Tucanes de Tijuana* — *Universal Latino*
- NO SE VIVIR SIN TI** — *Conjunto Primavera* — *Fonovisa*
- TE SOLTE LA RIENDA** — *Lupillo Rivera* — *Sony Discos*

Top Regional Mexican Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- DISA** (20)
- SONY DISCOS** (12)
- FONOVISA** (19)
- UNIVISION** (11)
- UNIVERSAL LATINO** (4)



Top Regional Mexican Album Labels

Pos. LABEL (No. of Charted Titles)

- UNIVISION GROUP** (31)
- FONOVISA** (20)
- SONY DISCOS** (12)
- UNIVERSAL LATINO** (4)
- EMI LATIN** (9)



Palomo



Intocable

Hot Regional Mexican Airplay Imprints

Pos. IMPRINT (No. of Charted Titles)

- FONOVISA** (43)
- DISA** (23)
- EMI LATIN** (21)
- SONY DISCOS** (19)
- UNIVERSAL LATINO** (10)

Hot Regional Mexican Airplay Labels

Pos. LABEL (No. of Charted Titles)

- FONOVISA** (46)
- DISA** (24)
- EMI LATIN** (21)
- SONY DISCOS** (26)
- UNIVERSAL LATINO** (12)

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YEAR IN CHARTS

Continued from page YE-76

No. 2 with the remix of "Wish I Didn't Miss You." The No. 1 Club Play artist is Cher, with an all-female top three completed by Kylie Minogue and Mary J. Blige. The top males are Enrique Iglesias and Timo Maas. The top group is the Chemical Brothers. Groovilicious repeats from last year as the No. 1 Club Play imprint, and Strictly Rhythm is the No. 1 label for the third year in a row.

JAZZ

She is so established as the No. 1 star in the genre that it would be a shock if Diana Krall did not have the top album of the year. There's no surprise then that *The Look of Love* (Verve/VG) is the No. 1 album of 2002. It was also the top album of 2001. Krall's follow-up, *Live in Paris*, is the No. 3 title of the year. Krall had an incred-



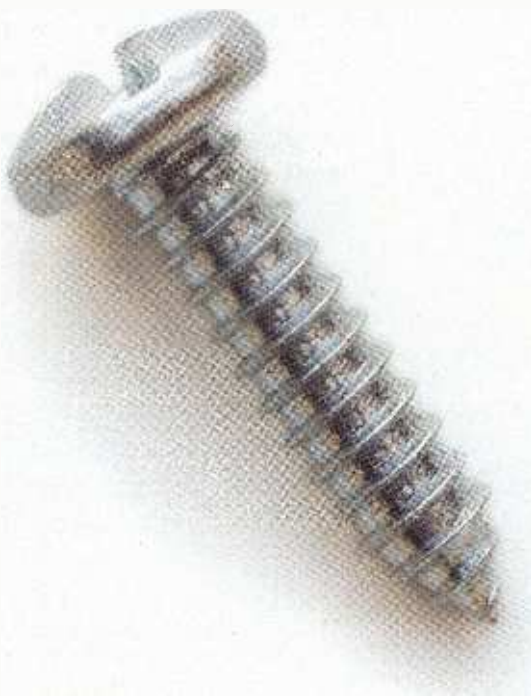
Diana Krall

ible lock on pole position for the chart year just past. She was No. 1 every week except for a two-week period in October, when Natalie Cole usurped her with *Ask a Woman Who Knows* (Verve/VG). *The Look of Love* continued its reign into 2002 and remained on top until the week of Sept. 28. *Live in Paris* ascended to the summit the week of Oct. 19 and was still there when the chart year ended.

Tony Bennett has the No. 2 album of the year with *Playin' With My Friends: Bennett Sings the Blues* (RPM/Columbia). Harry Connick, Jr. occupies Nos. 4 and 6 with two Columbia releases, *Songs I Heard* and *30*. Natalie Cole's *Ask a Woman Who Knows*

Continued on page YE-80

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YEAR IN CHARTS

Continued from page YE-78

comes in fifth.

Diana Krall is the No. 1 jazz album artist for the fourth consecutive year. Tony Bennett Jr. is second, and Harry Connick, Jr. is third. Completing the list of the top three females are Natalie Cole and Cassandra Wilson. The male artist in third place is Steve Tyrell. Verve, the imprint that was No. 1 every week of the chart year, is the top imprint for the third year in a row, and the Verve Group is the dominant label for the fourth consecutive



Norah Jones

year.

For the first time since 1988 (when Diane Schuur came in first), the No. 1 Top Contemporary Jazz Album is by a female artist. Newcomer Norah Jones, sure to be considered in the Best New Artist category at the Grammys, leads the list with *Come Away With Me* (Blue Note/Capitol). Last year's No. 1 album, St. Germain's *Tourist*, was also on the Blue Note imprint and ranks No. 20 this year. Before Jones and St. Germain, Kenny G had the top Contemporary Jazz album for 10 years running. For 2002, he is No. 2, with *Paradise* (Arista).

Based on the strength of one album, Norah Jones is the No. 1 artist of the year, followed by Kenny G, Boney James and Will Downing. Blue Note is the No. 1 imprint and Capitol the front-runner label. Combining both jazz categories, Blue Note is the No. 1 imprint, Capitol the leading label and EMD the top distributing corporation.

CLASSICAL

The owner of the No. 1 Classical album of the year for the fifth year running is Andrea Bocelli, as *Sentimento* (Philips/Universal Classics Group) takes first place. Bocelli is also in third place with last year's champ,

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THE YEAR IN MUSIC 2002

Verdi. Coming in second is the album that ranked fifth in 2001, Richard Joo's *Billy Joel: Fantasies & Delusions* (Columbia/Sony Classical). Yo-Yo Ma has the No. 3 album of the year with *Classic Yo-Yo* (Sony Classical).

Also for the fifth year in a row, Andrea Bocelli is the No. 1 artist of the year, followed by Richard Joo and Yo-Yo Ma. Luciano Pavarotti is fourth. Sony Classical is the dominant imprint, and



Charlotte Church

Universal Classics Group wins in the label category.

In 2000 and 2001, the No. 1 Classical Crossover album belonged to Charlotte Church. The young Brit is No. 2 this year with *Enchantment* (Columbia). In first place is Andrea Bocelli with *Cieli di Toscana* (Philips/ Universal Classics Group). The top artists are Andrea Bocelli, Charlotte Church and Sarah Brightman. Philips breaks Sony Classical's hold on first place among classical crossover imprints, and the Universal Classics Group does the same thing on the label tally.

LATIN MUSIC

After conquering the English-language market, two Latin artists returned to recording Spanish-language records and ended up among the top 10 titles on the Top Latin Albums recap. Marc Anthony has the No. 1 album with *Libre* (Columbia/ Sony Discos), and Enrique Iglesias has the No. 7 album with *Quizas* (Universal Latino).

Based solely on the stamina of *Libre*, Marc Anthony is the No. 1 artist on the Top Latin Albums summary. Los Temerarios are second, Luis Miguel is third, and Lupillo Rivera is fourth, resulting in a completely different top four from 2001. Vicente Fernández, last year's No. 1 artist, ranks fifth. Sony Discos is the top imprint and label, as it was in 1999, 2000 and 2001, but Universal pre-

Continued on page YE-82

4,800 21,000

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AT SAVVIS CENTER



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The St. Louis Post-Dispatch had this to say: "... fans gave Savvis Center's new Concert Club rave reviews, praising the venue's atmosphere, sightlines and sound." And from the fans: "It's a lot more intimate. It feels a lot different than the regular Savvis Center" and "I felt like this was more informal and I was closer to the stage ... this is more like a club."

The Concert Club at Savvis Center. This is what a theatre in an arena was meant to be.

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2002

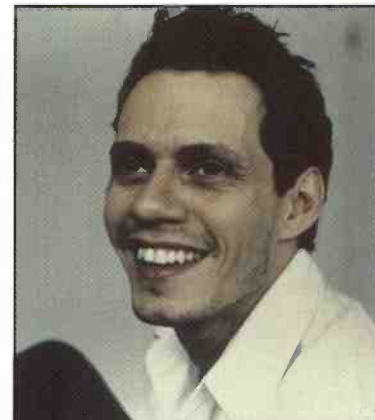
A Year of Spectacular Entertainment in South Florida

YEAR IN CHARTS

Continued from page YE-81

empts Sony as the No. 1 distributing corporation.

The top song on the Hot Latin Tracks recap is "Y Tu Te Vas" (Sony Discos) by Chayanne, followed by "Quitame Ese Hombre" (Univision) by Pilar Montenegro and Shakira with "Suerte" (Epic/Sony Discos), the Spanish-language version of her Hot 100



Marc Anthony



Pilar Montenegro

hit, "Whenever, Wherever." Alexandre Pires is the No. 1 artist, followed by Cristian, Enrique Iglesias, Chayanne and Pilar Montenegro. The No. 1 songwriter is Estefano. The top producer is Rudy Perez. The top publisher is WB (ASCAP), and the leading publishing corporation is EMI Music. Like last year, Sony Discos is the hottest imprint and label.

The Top Pop Latin Albums category is led by Luis Miguel's *Mis Romances* (Warner Latina). Warner Latina takes the top two, as Maná's *Revolucion de Amor* is runner-up. Miguel and Maná finish in the same order on the top artists recap, and it's no surprise that Warner Latina is thus the top imprint and label.

The No. 1 Latin Pop Airplay song is Chayanne's "Y Tu Te Vas," followed by Shakira's "Suerte" and Alexandre Pires' "Usted Se Me Llevo La Vida" (RCA/BMG Latin). Pires is the top artist, with Cristian second and Shakira third. Sony Discos is the No. 1 imprint and label, just as in 1999, 2000 and 2001. ■

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Top Jazz Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 DIANA KRALL (2) Verve/VG
(1) Justin Time
- 2 TONY BENNETT (2) RPM/Columbia/CRG
(7) Legacy/Columbia/CRG
- 3 HARRY CONNICK JR. (2) Columbia/CRG
- 4 NATALIE COLE (1) Verve/VG
- 5 CASSANDRA WILSON (1) Blue Note/Capitol
(1) Verve/VG
- 6 JANE MONHEIT (3) N-Coded/Warlock
- 7 STEVE TYRELL (2) Columbia/CRG
- 8 JOHN COLTRANE (3) Impulse!/Verve/VG
(1) Verve/VG
(1) Rhino
(1) Impulse!/Verve/VG
- 9 ETTA JAMES (1) Private Music/Windham Hill/RCA Victor
- 10 NANCY WILSON (1) MCG Jazz/Telarc
(1) Narada Jazz/Virgin



Diana Krall

Top Jazz Albums

Pos. TITLE — Artist — Imprint/Label

- 1 THE LOOK OF LOVE — Diana Krall — Verve/VG
- 2 PLAYIN' WITH MY FRIENDS: BENNETT SINGS THE BLUES — Tony Bennett — RPM/Columbia/CRG
- 3 LIVE IN PARIS — Diana Krall — Verve/VG
- 4 SONGS I HEARD — Harry Connick Jr. — Columbia/CRG
- 5 ASK A WOMAN WHO KNOWS — Natalie Cole — Verve/VG
- 6 30 — Harry Connick Jr. — Columbia/CRG
- 7 BELLY OF THE SUN — Cassandra Wilson — Blue Note/Capitol
- 8 STANDARD TIME — Steve Tyrell — Columbia/CRG
- 9 A WONDERFUL WORLD — Tony Bennett & k.d. lang — RPM/Columbia/CRG
- 10 COME DREAM WITH ME — Jane Monheit — N-Coded/Warlock
- 11 BLUE GARDENIA — Etta James — Private Music/Windham Hill/RCA Victor
- 12 FINDING FORRESTER — Soundtrack — Legacy/Columbia/CRG
- 13 KEN BURNS JAZZ—THE DEFINITIVE LOUIS ARMSTRONG — Louis Armstrong — Legacy/Columbia/CRG
- 14 VERVE//UNMIXED — Various Artists — Verve/VG
- 15 COLTRANE FOR LOVERS — John Coltrane — Impulse!/Verve
- 16 PURE JAZZ — Various Artists — UTV/Verve/VG
- 17 MEANT TO BE — Ramsey Lewis & Nancy Wilson — Narada Jazz/Virgin
- 18 THE BEST OF KEN BURNS JAZZ — Various Artists — Legacy/Columbia/Verve/CRG
- 19 A NANCY WILSON CHRISTMAS — Nancy Wilson — MCG Jazz/Telarc
- 20 PURE JAZZ ENCORE! — Various Artists — UTV/Verve/VG
- 21 IN THE SUN — Jane Monheit — N-Coded/Warlock
- 22 KEN BURNS JAZZ—THE DEFINITIVE BILLIE HOLIDAY — Billie Holiday — Verve/VG
- 23 SOUNDS FROM THE VERVE HI-FI — Thievery Corporation — Verve/VG
- 24 DIRECTIONS IN MUSIC (CELEBRATING MILES DAVIS & JOHN COLTRANE) — Herbie Hancock/Michael Brecker/Roy Hargrove — Verve/VG
- 25 GETZ FOR LOVERS — Stan Getz — Verve/VG

Top Jazz Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 VERVE (32)
- 2 COLUMBIA (26)
- 3 RPM (2)

Top Jazz Labels

Pos. LABEL (No. of Charted Titles)

- 1 VERVE GROUP (34)
- 2 COLUMBIA RECORDS GROUP (26)
- 3 CAPITOL (10)
- 4 WARLOCK (4)
- 5 CONCORD (12)



Top Contemporary Jazz Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 NORAH JONES (1) Blue Note/Capitol
- 2 KENNY G (2) Arista
- 3 BONEY JAMES (2) Warner Bros.
- 4 WILL DOWNING (1) GRP/VG
- 5 CHRIS BOTTI (2) Columbia/CRG
- 6 DAVE KOZ (1) Capitol



Norah Jones

Top Contemporary Jazz Albums

Pos. TITLE — Artist — Imprint/Label

- 1 COME AWAY WITH ME — Norah Jones — Blue Note/Capitol
- 2 PARADISE — Kenny G — Arista
- 3 RIDE — Boney James — Warner Bros.
- 4 [SENSUAL JOURNEY] — Will Downing — GRP/VG
- 5 NIGHT SESSIONS — Chris Botti — Columbia/CRG
- 6 A SMOOTH JAZZ CHRISTMAS — Dave Koz & Friends — Capitol
- 7 HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 1 — Various Artists — Hidden Beach/Epic
- 8 WISHES — Kenny G — Arista
- 9 SPEAKING OF NOW — Pat Metheny Group — Warner Bros.
- 10 GLOW — Peter White — Columbia/CRG
- 11 HEARTFELT — Fourplay — Bluebird/RCA Victor
- 12 VERVE//REMIXED — Various Artists — Verve/VG
- 13 FEELIN' YOU — Andre Ward — Orpheus
- 14 JUST CHILLIN' — Norman Brown — Warner Bros.
- 15 THE PECAN TREE — Joe Sample — PRA/Verve/VG
- 16 DEFINITIVE HITS — Herb Alpert — A&M/Interscope
- 17 ALL I GOT — Al Jarreau — GRP/VG
- 18 UNINVISIBLE — Medeski Martin and Wood — Blue Note/Capitol

- 7 PAT METHENY GROUP (1) Warner Bros.
- 8 PETER WHITE (1) Columbia/CRG
- 9 FOURPLAY (1) Bluebird/RCA Victor
- 10 ANDRE WARD (1) Orpheus

- 19 STREETWIZE: SMOOTH URBAN JAZZ — Various Artists — Shanachie
- 20 TOURIST — St. Germain — Blue Note/Capitol
- 21 GROOVOLGY — Gerald Albright — GRP/VG
- 22 RENDEZVOUS — Walter Beasley — Shanachie
- 23 AART — Acoustic Alchemy — Higher Octave/Virgin
- 24 FUZZY LOGIC — David Benoit — GRP/VG
- 25 DEEP INTO IT — Larry Carlton — Warner Bros.

Top Contemporary Jazz Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 BLUE NOTE (8)
- 2 WARNER BROS. (11)
- 3 GRP (11)
- 4 ARISTA (2)
- 5 COLUMBIA (6)
- 6 VERVE (3)
- 7 HIDDEN BEACH (2)
- 8 SHANACHIE (6)
- 9 CAPITOL (1)
- 10 PEAK (7)

Top Contemporary Jazz Labels

Pos. LABEL (No. of Charted Titles)

- 1 CAPITOL (9)
- 2 VERVE GROUP (14)
- 3 WARNER BROS. (14)
- 4 ARISTA (2)
- 5 COLUMBIA RECORDS GROUP (6)



Top Combined Jazz Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 BLUE NOTE (17)
- 2 VERVE (35)
- 3 COLUMBIA (32)
- 4 WARNER BROS. (14)
- 5 GRP (11)
- 6 ARISTA (2)
- 7 RPM (2)
- 8 HIDDEN BEACH (2)
- 9 N-CODED (5)
- 10 NARADA JAZZ (7)



Top Combined Jazz Labels

Pos. LABEL (No. of Charted Titles)

- 1 CAPITOL (19)
- 2 VERVE GROUP (48)
- 3 COLUMBIA RECORDS GROUP (32)
- 4 WARNER BROS. (17)
- 5 ARISTA (2)

Top Combined Jazz Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 EMD (31)
- 2 UNIVERSAL (57)
- 3 SONY (34)
- 4 INDEPENDENTS (70)
- 5 WEA (30)
- 6 BMG (10)



THE YEAR IN MUSIC 2002

classical

Top Classical Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **ANDREA BOCELLI** (2) Philips/Universal Classics Group
(1) Decca/Universal Classics Group
- 2 **RICHARD JOO** (1) Columbia/Sony Classical
- 3 **YO-YO MA** (5) Sony Classical
- 4 **LUCIANO PAVAROTTI** (1) Decca/UTV/Universal Classics Group
(1) Decca/Universal Classics Group
- 5 **RENEE FLEMING** (3) Decca/Universal Classics Group
- 6 **CECILIA BARTOLI** (2) Decca/Universal Classics Group
- 7 **PLACIDO DOMINGO** (2) DG/Universal Classics Group
(1) Decca/Universal Classics Group
(1) EMI Classics/Angel
- 8 **GLENN GOULD** (2) Sony Classical
- 9 **VANGELIS** (1) Sony Classical
- 10 **CHANTICLEER** (2) Teldec/AG

Top Classical Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **SENTIMENTO**—Andrea Bocelli—Philips/Universal Classics Group
- 2 **BILLY JOEL: FANTASIES & DELUSIONS**—Richard Joo—Columbia/Sony Classical
- 3 **CLASSIC YO-YO**—Yo-Yo Ma—Sony Classical
- 4 **VERDI**—Andrea Bocelli—Philips/Universal Classics Group
- 5 **THE BEST OF THE 3 TENORS**—Carreras-Domingo-Pavarotti—Decca/Universal Classics Group
- 6 **ROMANTICA**—Luciano Pavarotti—Decca/UTV/Universal Classics Group
- 7 **BACH: MORIMUR**—The Hilliard Ensemble/Christoph Poppen—ECM/Universal Classics Group
- 8 **YO-YO MA PLAYS THE MUSIC OF JOHN WILLIAMS**—Yo-Yo Ma (Williams)—Sony Classical
- 9 **CHRISTMAS WITH CHANTICLEER**—Chanticleer
Featuring Dawn Upshaw—Teldec/AG
- 10 **BEL CANTO**—Renee Fleming—Decca/Universal Classics Group
- 11 **STATE OF WONDER**—Glenn Gould—Sony Classical
- 12 **MYTHODEA**—Vangelis—Sony Classical
- 13 **APPALACHIAN JOURNEY**—Yo-Yo Ma/Edgar Meyer/Mark O'Connor—Sony Classical
- 14 **THE DEBUT**—Salvitore Licita—Sony Classical
- 15 **DREAMS & FABLES**—Cecilia Bartoli—Decca/Universal Classics Group

Top Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **SONY CLASSICAL** (21)
- 2 **PHILIPS** (2)
- 3 **DECCA** (17)
- 4 **COLUMBIA** (1)
- 5 **TELDEC** (3)



Top Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 **UNIVERSAL CLASSICS GROUP** (35)
- 2 **SONY CLASSICAL** (22)
- 3 **ATLANTIC GROUP** (8)
- 4 **ANGEL** (14)
- 5 **RCA VICTOR** (4)



Andrea Bocelli

Top Classical Crossover Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **ANDREA BOCELLI** (2) Philips/Universal Classics Group
- 2 **CHARLOTTE CHURCH** (1) Columbia/CRG
(1) Sony Classical
- 3 **SARAH BRIGHTMAN** (2) Nemo Studio/Angel
(1) Really Useful/Decca Broadway/Universal Classics Group
- 4 **LONDON SYMPHONY ORCHESTRA** (2) Sony Classical
- 5 **JOHN WILLIAMS** (3) Sony Classical
- 6 **RUSSELL WATSON** (2) Decca/Universal Classics Group
- 7 **BOND** (2) MBO/Decca/Universal Classics Group
- 8 **DANIEL RODRIGUEZ** (1) Manhattan
- 9 **YO-YO MA** (1) Sony Classical
- 10 **BELA FLECK** (1) Sony Classical

Top Classical Crossover Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **CIELI DI TOSCANA**—Andrea Bocelli—Philips/Universal Classics Group
- 2 **ENCHANTMENT**—Charlotte Church—Columbia/CRG
- 3 **CLASSICS**—Sarah Brightman—Nemo Studio/Angel

- 4 **STAR WARS EPISODE II: ATTACK OF THE CLONES**—London Symphony Orchestra (Williams)—Sony Classical
- 5 **OUR FAVORITE THINGS**—Tony Bennett/Charlotte Church/Placido Domingo/Vanessa Williams—Sony Classical
- 6 **THE SPIRIT OF AMERICA**—Daniel Rodriguez—Manhattan
- 7 **THE VOICE**—Russell Watson—Decca/Universal Classics Group
- 8 **SILK ROAD JOURNEYS: WHEN STRANGERS MEET**—Yo-Yo Ma & The Silk Road Ensemble—Sony Classical
- 9 **CLASSICAL HITS**—Various Artists—Universal Classics Group/Sony Classical
- 10 **BORN**—Bond—MBO/Decca/Universal Classics Group
- 11 **AMERICAN JOURNEY**—John Williams—Sony Classical
- 12 **ENCORE**—Sarah Brightman—Really Useful/Decca Broadway/Universal Classics Group
- 13 **LA LUNA**—Sarah Brightman—Nemo Studio/Angel
- 14 **CIELI DI TOSCANA (WITH SPANISH TRACKS)**—Andrea Bocelli—Philips/Universal Classics Group
- 15 **SHINE**—Bond—MBO/Decca/Universal Classics Group

Top Classical Crossover Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **PHILIPS** (2)
- 2 **SONY CLASSICAL** (13)
- 3 **COLUMBIA** (1)
- 4 **NEMO STUDIO** (2)
- 5 **DECCA** (9)

PHILIPS

Top Classical Crossover Labels

Pos. LABEL (No. of Charted Titles)

- 1 **UNIVERSAL CLASSICS GROUP** (12)
- 2 **SONY CLASSICAL** (14)
- 3 **COLUMBIA RECORDS GROUP** (1)
- 4 **ANGEL** (3)
- 5 **MANHATTAN** (1)

UNIVERSAL CLASSICS

Top Combined Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **PHILIPS** (4)
- 2 **SONY CLASSICAL** (37)
- 3 **COLUMBIA** (2)
- 4 **DECCA** (57)
- 5 **NEMO STUDIO** (2)
- 6 **MANHATTAN** (1)
- 7 **RCA VICTOR** (11)
- 8 **UNIVERSAL CLASSICS GROUP** (1)
- 9 **ST. CLAIR** (20)
- 10 **MADACY** (8)

Top Combined Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 **UNIVERSAL CLASSICS GROUP** (78)
- 2 **SONY CLASSICAL** (39)
- 3 **COLUMBIA RECORDS GROUP** (1)
- 4 **ANGEL** (17)
- 5 **MANHATTAN** (1)

Top Combined Classical Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **UNIVERSAL** (84)
- 2 **SONY** (40)
- 3 **EMD** (23)
- 4 **INDEPENDENTS** (63)
- 5 **BMG** (11)
- 6 **WEA** (9)



Top Midline Classical Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 MICHAEL AMANTE (1) Medalist
- 2 LONDON PHILHARMONIC ORCHESTRA (1) Sparrow/Chordant
- 3 THE BOSTON POPS ORCHESTRA (2) RCA Victor
- 14 LUCIANO PAVAROTTI (3) Sony Classical (1) Decca/Universal Classics Group
- 14 PLACIDO DOMINGO (3) Sony Classical (1) Decca/Universal Classics Group
- 14 JOSE CARRERAS (3) Sony Classical (1) Decca/Universal Classics Group

Top Midline Classical Albums

Pos. TITLE—Artist—Imprint/Label

- 1 BABY MOZART—Various Artists—Walt Disney
- 2 CLASSICAL DREAMS—MUSIC TO INSPIRE—Various Artists—Virgin Classics/Universal Classics Group
- 3 THE #1 OPERA ALBUM—Various Artists—Decca/Universal Classics Group
- 4 A TENOR'S CHRISTMAS—Carreras-Domingo-Pavarotti—Sony Classical
- 5 MICHAEL AMANTE—Michael Amante—Medalist
- 6 CHRISTMAS ADAGIOS—Various Artists—Decca/Universal Classics Group
- 7 HYMNS TRIUMPHANT: VOLS. 1&2—London Philharmonic Orchestra—Sparrow/Chordant
- 8 MOVIE ADAGIOS—Various Artists—Decca/Universal Classics Group
- 9 NO. 1 CHRISTMAS ALBUM—Various Artists—Decca/Universal Classics Group
- 10 MOZART FOR YOUR MIND—Various Artists—Philips/Universal Classics Group

Top Midline Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

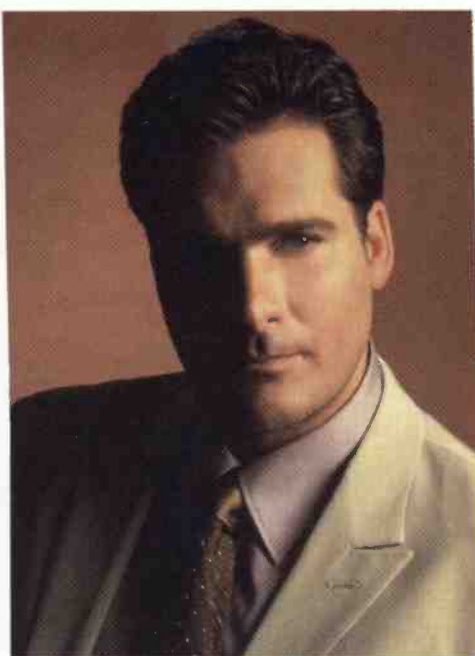
- 1 DECCA (19)
- 2 SONY CLASSICAL (17)
- 3 WALT DISNEY (4)
- 4 RCA VICTOR (10)
- 5 EMI CLASSICS (3)

DECCA

Top Midline Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 UNIVERSAL CLASSICS GROUP (30)
- 2 SONY CLASSICAL (17)
- 3 WALT DISNEY (4)
- 4 RCA VICTOR (11)
- 5 ANGEL (5)



Michael Amante

Top Budget Classical Artists

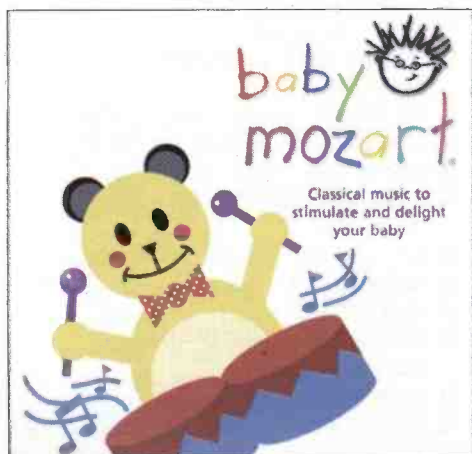
Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 LUCIANO PAVAROTTI (1) Laserlight (1) Direct Source Special Products
- 2 BERLIN SYMPHONY ORCHESTRA (1) Laserlight
- 3 THE BOSTON POPS ORCHESTRA (1) RCA Special Products (1) Universal Special Products
- 4 PETER WOHLERT (1) Laserlight
- 5 JOHN WILLIAMS (1) Sony Classical (1) Universal Special Products

Top Budget Classical Albums

Pos. TITLE—Artist—Imprint/Label

- 1 GOD BLESS AMERICA: UNITED WE STAND!—Various Artists—St. Clair
- 2 20 CLASSICAL FAVORITES—Various Artists—Madacy
- 3 CLASSICAL MASTERPIECES: SPANISH GUITAR—Various Artists—Madacy
- 4 CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION—Various Artists—Madacy
- 5 CLASSICAL MASTERPIECES: ROMANTIC PIANO—Various Artists—Madacy
- 6 GERSHWIN: AN AMERICAN IN PARIS—Various Artists—Madacy
- 7 CHRISTMAS WITH PAVAROTTI—Luciano Pavarotti—Laserlight
- 8 BEST OF 25 CLASSICAL FAVORITES—Various Artists—Madacy



Luciano Pavarotti

- 9 NUTCRACKER HIGHLIGHTS—Peter Wählert/Berlin Symphony Orchestra—Laserlight
- 10 FOR A SUNDAY MORNING—Various Artists—Decca/Universal Classics Group

Top Budget Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

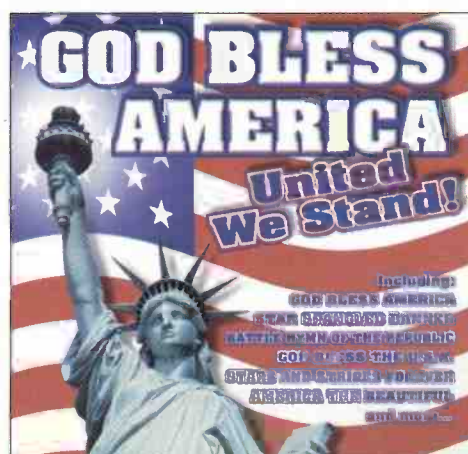
- 1 MADACY (22)
- 2 ST. CLAIR (11)
- 3 DECCA (12)
- 4 LASERLIGHT (3)
- 5 VOX (7)



Top Budget Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 MADACY (22)
- 2 ST. CLAIR (11)
- 3 UNIVERSAL CLASSICS GROUP (12)
- 4 LASERLIGHT (3)
- 5 SPJ MUSIC (7)



YEAR IN BUSINESS

Continued from page YE-14

rising amount of the business shifting to mass merchants.

Others found themselves shifting strategy on e-commerce. Virgin Entertainment Group and CDnow joined a growing number of merchants that are farming out their e-commerce service and fulfillment to Web giant Amazon.com; Borders and Circuit City also have arrangements with the company.

In other developments, Tower Records successfully completed a financial restructuring that gives the chain more time to improve operations that had been under severe strain for the better part of a year. However, it also claimed a number of top veteran executives, including executive VP/COO Stan Goman, who retired.

Meanwhile, Best Buy announced plans to combine its home-entertainment software operation with the Musicland Group's team, in a move that creates an industry powerhouse that will oversee \$6 billion in sales. Musicland president Kevin Freeland was chosen to helm the merged operation.

Trans World Entertainment had much of its focus on rebranding and store improvements over the last year, rolling out more than 10,000 Web-enabled content preview kiosks in its mall-based FYE stores.

At Wherehouse, Jerry Comstock joined in June as the new CEO. Tony Alvarez, who had been serving as non-executive chairman of the board at Wherehouse Entertainment, stepped down from that position to become a director.

As for the club business, private equity firm Blackstone acquired Columbia House, while, at Bertelsmann, Klaus Eierhoff exited as CEO of DirectGroup Bertelsmann, which comprises the German media giant's worldwide book-and-music clubs and e-commerce businesses, as part of the fallout of Middelhoff's departure. Eierhoff was replaced by Ewald Walgenbach.

On the digital-commerce front, Alliance Entertainment attempted to buy leading download supplier Liquid Audio. However, the deal was derailed by shareholders who opposed the combination. Top Liquid executives Gerald Kearby and Dick Wingate bolted the company in the process. Ecast Inc., a specialist in pay-for-play jukebox machines connected to the Internet, acquired RioPort, a commerce-services company providing digital singles and albums to the Web stores of MTV, Musicland and Best Buy.

LOOKING TO NEW PRODUCTS

Retailers also stepped up their efforts in DVD, video games and other consumer electronics, in an effort to offset declining music sales.

While DVD has been a rising star at music retail in recent years, video games have been grabbing an increasing portion of retail.

Def Jam has pacted with game-maker Electronic Arts (EA) to jointly produce a series of hip-hop-infused video-game titles and use them as the forerunner to launch-

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THE YEAR IN MUSIC 2002

catalog

PASSINGS

Continued from page YE-29

Musician **Arthur Lyman**, in Ewa, Hawaii. Lyman created "exotica music," a combination of guitar, percussion and vibraphone. His "Yellow Bird" reached No. 4 on Billboard's Hot 100 singles chart in 1961.

Arranger/composer **Peter Matz**, in Los Angeles. Known for his arrangements on Barbra Streisand's first five Columbia albums, he won a Grammy in 1965 for his arrangement of her signature hit "People." He also orchestrated for Liza Minnelli and Tony Bennett.



Layne Staley

Singer **Billy Mitchell**, in Washington, D.C. Mitchell was a member of '50s R&B group the Clovers and was featured on the hit "Love Potion No. 9."

Songwriter/musician **Mickey Newbury**, in Vida, Ore. Newbury recorded a series of acclaimed solo albums and had many of his songs turned into hits by other artists, including Don Gibson and Andy Williams.

Punk pioneer **Dee Dee Ramone**, in Hollywood, Calif. This bassist/songwriter (real name: Douglas Colvin) was a founding member of seminal punk-rock outfit the Ramones. He also recorded several solo projects, including a rap effort.

Radio personality **Art Roberts**, in Reno, Ill. Best-remembered as Chicago's "hip uncle," Roberts gained national fame in the 1960s as one of the first DJs to introduce rock to Illinois on radio station WLS-AM Chicago.

Songwriter **Norbert Schultze**, in Bad Tolz, Germany. Schultze wrote "Lili Marleen," the song that became an anthem for World War II soldiers and was performed by Marlene Dietrich, Edith Piaf and Greta Garbo.

Songwriter **Sharon Sheeley**, in Sherman Oaks, Calif. She penned the Ricky Nelson 1958 chart-topper "Poor Little Fool," as well as hits for such artists as Eddie Cochran and Brenda Lee.

Musician **Layne Staley**, in Seattle. Staley was the lead singer for Seattle band Alice in Chains, which, alongside Pearl Jam, Nirvana and Soundgarden, rose to prominence in the early '90s Seattle heyday of grunge rock.

Drummer **Mick Tucker**, in Welwyn Garden City, England. Tucker was the drummer in the 1970s band Sweet, known for such hits as "Ballroom Blitz" and "Love Is Like Oxygen."

Blues/folk artist **Dave Van Ronk**, in Manhattan. During a 40-year-plus career, this singer-songwriter and Greenwich

Village mainstay recorded for such labels as Folkways, Prestige, Verve Forecast, Mercury and Philo.

Writer/editor **Timothy White**, in New York City. Billboard's editor in chief since 1991, White championed artists' music and rights during a prolific career that included stints with the Associated Press and seminal magazines *Crawdaddy* and *Rolling Stone*. He also penned several tomes, including the critically acclaimed Bob Marley biography *Catch A Fire*.

Musician **Zal Yanovsky**, near Kingston, Ontario. As lead guitarist of '60s stalwarts the Lovin' Spoonful, the Toronto-born Yanovsky charted seven top-10 classics on the Billboard Hot 100, including "Do You Believe in Magic?"

BUSINESS

Lawyer **Donald E. Biederman**, in Santa Monica, Calif. Biederman was executive



Jam Master Jay

VP/general counsel for Warner/Chappell Music for 17 years before becoming the director of the National Entertainment and Media Law Institute of the Southwestern University School of Law.

Music publishing veteran **Nacio Herb Brown Jr.**, in Los Angeles. Son of songwriter Nacio Herb Brown, he worked with the catalogs of Hoagy Carmichael, Richard Whiting, Sammy Fain and Freddy Martin.

Lawyer **Martin "Mutt" Cohen**, in Los Angeles. Focusing on music and copyright matters, Cohen worked with such clients as Linda Ronstadt, Barry White and the Kingston Trio. He co-founded publishing firm Third Story Music.

Label executive **Lawrence K. Harris**, in Los Angeles. Harris served as president of Ampex Records and also held several high-ranking posts with CBS Records.

Executive **Phil Jones**, in Walnut Creek, Calif. A 50-year industry veteran, Jones worked for Motown Records, Fantasy Records and his own label, Raintree Records.

Musicologist/folklorist **Alan Lomax**, in Florida. From 1933 to 1942, Lomax—working alone and with his father, John A. Lomax—travelled the U.S. and Caribbean, recording traditional music for the Library of Congress. He made the first recordings of Leadbelly, Woody Guthrie and Muddy Waters.

Executive **Albert Melnick**, in Pompano Beach, Fla. Founder of A&L Distributing in Philadelphia, he was a prominent figure in the early years of the record business, working with such labels as Bell, Fantasy and Riverside. ■



Creed

Top Pop Catalog Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 CREED (2) Wind-up
- 2 DIXIE CHICKS (2) Monument/Sony (Nashville)
- 3 ENYA (2) Reprise/Warner Bros.
- 4 CELINE DION (3) 550 Music/Epic
- 5 PINK FLOYD (3) Capitol
- 6 BOB SEGER & THE SILVER BULLET BAND (1) Capitol
- 7 JAMES TAYLOR (1) Warner Bros.
- 8 EMINEM (2) Web/Aftermath/Interscope
- 9 KENNY G (2) Arista
- 10 KID ROCK (1) Top Dog/Lava/Atlantic/AG

Top Pop Catalog Albums

Pos. TITLE — Artist — Imprint/Label

- 1 HUMAN CLAY — Creed — Wind-up
- 2 PAINT THE SKY WITH STARS — THE BEST OF ENYA — Enya — Reprise/Warner Bros.
- 3 GREATEST HITS — Bob Seger & The Silver Bullet Band — Capitol
- 4 DARK SIDE OF THE MOON — Pink Floyd — Capitol
- 5 MY OWN PRISON — Creed — Wind-up
- 6 WIDE OPEN SPACES — Dixie Chicks — Monument/Sony (Nashville)
- 7 GREATEST HITS — James Taylor — Warner Bros.
- 8 DEVIL WITHOUT A CAUSE — Kid Rock — Top Dog/Lava/Atlantic/AG
- 9 METALLICA — Metallica — Elektra/EEG
- 10 ALL THE WAY...A DECADE OF SONG — Celine Dion — 550 Music/Epic
- 11 VAULT — GREATEST HITS 1980-1995 — Def Leppard — Mercury/IDJMG
- 12 LEGEND — Bob Marley and The Wailers — Tuff Gong/Island/IDJMG
- 13 THE SICKNESS — Disturbed — Giant/Warner Bros.
- 14 COME ON OVER — Shania Twain — Mercury (Nashville)
- 15 BACK IN BLACK — AC/DC — EastWest/EEG
- 16 GOLD — GREATEST HITS — Abba — Polydor/Universal/UMRG
- 17 FLY — Dixie Chicks — Monument/Sony (Nashville)
- 18 DREAM A DREAM — Charlotte Church — Sony Classical
- 19 MAKE YOURSELF — Incubus — Immortal/Epic
- 20 THE MARSHALL MATHERS LP — Eminem — Web/Aftermath/Interscope
- 21 FAITH: A HOLIDAY ALBUM — Kenny G — Arista
- 22 GREATEST HITS — Tom Petty and The Heartbreakers — MCA
- 23 THE IMMACULATE COLLECTION — Madonna — Sire/Warner Bros.

- 24 SYSTEM OF A DOWN — System of a Down — American/Columbia/CRG
- 25 SUBLIME — Sublime — Gasoline Alley/MCA

Top Pop Catalog Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 CAPITOL (11)
- 2 WIND-UP (2)
- 3 COLUMBIA (12)
- 4 WARNER BROS. (11)
- 5 MONUMENT (2)
- 6 REPRISE (4)
- 7 ARISTA (6)
- 8 MERCURY (6)
- 9 MCA (7)
- 10 550 MUSIC (3)



Top Pop Catalog Labels

Pos. LABEL (No. of Charted Titles)

- 1 WARNER BROS. (17)
- 2 CAPITOL (18)
- 3 EPIC (15)
- 4 ISLAND DEF JAM MUSIC GROUP (12)
- 5 WIND-UP (2)

Top Pop Catalog Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (64)
- 2 WEA (40)
- 3 SONY (37)
- 4 BMG (28)
- 5 EMD (24)
- 6 INDEPENDENTS (23)



Hot Mainstream Rock Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **PUDDLE OF MUDD** (4) *Flawless/Geffen/Interscope*
- 2 **NICKELBACK** (2) *Roadrunner/IDJMG*
(1) *Roadrunner*
- 3 **CREED** (4) *Wind-up*
- 4 **STAINED** (4) *Flip/Elektra/EEG*
- 5 **DEFAULT** (3) *TVT*
- 6 **SYSTEM OF A DOWN** (4) *American/Columbia*
- 7 **P.O.D.** (4) *Atlantic*
- 8 **GODSMACK** (2) *Republic/Universal/UMRG*
- 9 **KORN** (3) *Immortal/Epic*
- 10 **DISTURBED** (2) *Giant/Reprise*
(1) *Reprise*

Hot Mainstream Rock Tracks

Pos. TITLE — Artist — Imprint/Label

- 1 **BLURRY** — Puddle of Mudd — *Flawless/Geffen/Interscope*
- 2 **I STAND ALONE** — Godsmack — *Republic/Universal/UMRG*
- 3 **FOR YOU** — Staind — *Flip/Elektra/EEG*
- 4 **WASTING MY TIME** — Default — *TVT*
- 5 **TOO BAD** — Nickelback — *Roadrunner/IDJMG*
- 6 **HOW YOU REMIND ME** — Nickelback — *Roadrunner*
- 7 **DRIFT & DIE** — Puddle of Mudd — *Flawless/Geffen/Interscope*
- 8 **IN THE END** — Linkin Park — *Warner Bros.*
- 9 **MY SACRIFICE** — Creed — *Wind-up*
- 10 **BY THE WAY** — Red Hot Chili Peppers — *Warner Bros.*
- 11 **AERIALS** — System of a Down — *American/Columbia*
- 12 **HERO** — Chad Kroeger Featuring Josey Scott — *Columbia/Roadrunner/IDJMG*
- 13 **NEVER AGAIN** — Nickelback — *Roadrunner/IDJMG*
- 14 **SHE LOVES ME NOT** — Papa Roach — *DreamWorks*
- 15 **ONE LAST BREATH** — Creed — *Wind-up*
- 16 **HERE TO STAY** — Korn — *Immortal/Epic*
- 17 **GET AWAY** — Earshot — *Warner Bros.*
- 18 **HOLD ME DOWN** — Tommy Lee — *MCA*
- 19 **PRAYER** — Disturbed — *Reprise*
- 20 **YOUTH OF THE NATION** — P.O.D. — *Atlantic*

Hot Mainstream Rock Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **ROADRUNNER** (9)
- 2 **GEFFEN** (12)
- 3 **WARNER BROS.** (12)
- 4 **WIND-UP** (9)
- 5 **IMMORTAL** (9)
- 6 **TVT** (5)
- 7 **ATLANTIC** (9)
- 8 **ISLAND** (10)
- 9 **FLAWLESS** (4)
- 10 **AMERICAN** (4)

ROADRUNNER RECORDS

Hot Mainstream Rock Labels

Pos. LABEL (No. of Charted Titles)

- 1 **INTERSCOPE** (14)
- 2 **EPIC** (16)
- 3 **ISLAND DEF JAM MUSIC GROUP** (18)
- 4 **WARNER BROS.** (13)
- 5 **ATLANTIC** (17)



Puddle of Mudd

Hot Modern Rock Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **PUDDLE OF MUDD** (4) *Flawless/Geffen/Interscope*
- 2 **SYSTEM OF A DOWN** (4) *American/Columbia*
- 3 **INCUBUS** (3) *Immortal/Epic*
- 4 **HOOBASTANK** (3) *Island/IDJMG*
- 5 **JIMMY EAT WORLD** (3) *DreamWorks*
- 6 **P.O.D.** (4) *Atlantic*
- 7 **NICKELBACK** (2) *Roadrunner/IDJMG*
(1) *Roadrunner*
- 8 **STAINED** (3) *Flip/Elektra/EEG*
- 9 **RED HOT CHILI PEPPERS** (2) *Warner Bros.*
- 10 **LINKIN PARK** (4) *Warner Bros.*

Hot Modern Rock Tracks

Pos. TITLE — Artist — Imprint/Label

- 1 **BLURRY** — Puddle of Mudd — *Flawless/Geffen/Interscope*
- 2 **IN THE END** — Linkin Park — *Warner Bros.*
- 3 **THE MIDDLE** — Jimmy Eat World — *DreamWorks*
- 4 **BY THE WAY** — Red Hot Chili Peppers — *Warner Bros.*
- 5 **CRAWLING IN THE DARK** — Hoobastank — *Island/IDJMG*
- 6 **FOR YOU** — Staind — *Flip/Elektra/EEG*
- 7 **RUNNING AWAY** — Hoobastank — *Island/IDJMG*
- 8 **WASTING MY TIME** — Default — *TVT*
- 9 **AERIALS** — System of a Down — *American/Columbia*
- 10 **YOUTH OF THE NATION** — P.O.D. — *Atlantic*
- 11 **SWEETNESS** — Jimmy Eat World — *DreamWorks*
- 12 **WARNING** — Incubus — *Immortal/Epic*
- 13 **SEEN' RED** — Unwritten Law — *Interscope*
- 14 **TOO BAD** — Nickelback — *Roadrunner/IDJMG*
- 15 **WISH YOU WERE HERE** — Incubus — *Immortal/Epic*
- 16 **HOW YOU REMIND ME** — Nickelback — *Roadrunner*

- 17 **DRIFT & DIE** — Puddle of Mudd — *Flawless/Geffen/Interscope*
- 18 **TOXICITY** — System of a Down — *American/Columbia*
- 19 **DOWNFALL** — TRUSTcompany — *Geffen/Interscope*
- 20 **MY SACRIFICE** — Creed — *Wind-up*

Hot Modern Rock Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **WARNER BROS.** (8)
- 2 **GEFFEN** (13)
- 3 **IMMORTAL** (6)
- 4 **ISLAND** (10)
- 5 **DREAMWORKS** (6)
- 6 **ROADRUNNER** (5)
- 7 **ATLANTIC** (7)
- 8 **AMERICAN** (4)
- 9 **COLUMBIA** (10)
- 10 **RCA** (9)



Hot Modern Rock Labels

Pos. LABEL (No. of Charted Titles)

- 1 **INTERSCOPE** (20)
- 2 **EPIC** (13)
- 3 **COLUMBIA** (16)
- 4 **ISLAND DEF JAM MUSIC GROUP** (14)
- 5 **WARNER BROS.** (9)



YEAR IN BUSINESS

Continued from page YE-85

ing its own interactive division.

The software maker also has begun regularly hitting up labels for new songs through its recently launched EA Trax, which coordinates the music for EA's three game divisions.

In other gaming developments, Epic Records Group issued seven soundtrack albums to accompany the release of *Grand Theft Auto: Vice City*, the fourth edition in the video-game series.

EVALUATING THE CD

Beyond infrastructure moves and new products, labels, distributors and retailers alike worked to offset slumping sales by addressing the inherent value of the CD.

In a period of massive piracy and burning, the CD came under fire as being too expensive. Labels responded with a series of efforts to boost the perceived benefit of what the consumer was getting for his/her purchase by bundling new releases with bonuses. Those included DVDs and Web enhancements, the latter allowing consumers the opportunity to link to a Web site and purchase concert tickets.

Meanwhile, labels and retailers have also been involved in ongoing efforts toward lower CD-pricing over the last year.

A number of different strategies were deployed with the goal of getting the album's cost under \$10—the magical price point that many cite as the deciding factor in whether a purchase is made or a CD is burned.

In April, Island Def Jam offered a \$2 rebate for every unit sold of Ashanti's eponymous debut in its first two weeks of availability. That rebate, along with a buy-in discount, brought the box-lot wholesale cost for that title down to \$9.08, allowing accounts to sell the album for as low as \$8.99. During the first two weeks, about 750,000 units of Ashanti's album moved off the shelves—a success that ignited a debate at every label about if, when and where to employ rebates. Similar initiatives were subsequently instituted for Vanessa Carlton, Musiq, Naughty by Nature, Paulina Rubio, New Found Glory, the X-ecutioners, the A*Teens and the *Orange County* soundtrack, among others.

Beyond rebates, traditional developing-artist pricing was offered at lower list prices, between \$9.99 and \$14.99.

By mid-year, Best Buy was offering as many as 11 titles at either \$6.99 or \$7.99. Those titles came from nine different labels, representing all five major distributors.

ATTACKING PIRACY

At the same time as the majors were attempting to draw a greater number of consumers into the store, they were also moving to stanch the amount of unauthorized material available for free on the Internet.

Not only did record companies step up litigation fights against peer-to-peer services like Audiogalaxy, Aimster and Kazaa (the Aimster and Kazaa cases remain outstanding), but they also began going after Internet service providers for facilitating online downloading. The Recording

Continued on page YE-91

THE YEAR IN WORLD MUSIC:

VISAS, SELL-OUTS, GROWTH AND CONFUSION DEFINE THE MARKET

BY JIM BESSMAN

Like everything else last year, world music took a major hit following the events of Sept. 11. New York's World Music Institute, in fact, "almost gave up," says its executive and artistic director, Robert H. Browning, whose organization presents traditional and contemporary music and dance from around the world to American audiences.

"A couple of big emergency grants got us through the problem of canceled concerts," notes Browning, who relies primarily on concert and tour-production income to keep the Institute going. "So it was actually a pretty good year: Ticket sales did very well, compensating for an overall decline in grants due to market conditions. The big problem now, though, is visas."

Indeed, the visa problem was "the No. 1 issue that affected all of us, in terms of tours being canceled," echoes Harmonia Mundi USA president René Goiffon. "I know we had a group called Al Kindi from Syria that was refused visas, and, more recently, the Masters of Persian Music, where three out of the four [Persian musicians] got their visas at the beginning of the tour, but the fourth could only get his halfway through."

Visa problems, Goiffon agrees, aren't really new, but they're getting worse. This, of course, threatens the health of his company's world-music label World Village, which launched only last year. "Without tours, it's impossible to sell anything," he continues. "That's always been the case to a certain extent, but now I'm not even looking at projects any more if there's not a tour attached—or one that's likely to happen in the foreseeable future."

Still, the 18-city North American tour by the Masters of Persian Music, which World Music Institute produced to coincide with the Oct. 8 World Village release of the group's debut U.S. album *Without You*, was a universal sell-out, filling everything from 1,000- to 2,500-seat halls. As Browning notes, the tour's success was somewhat surprising in that the Persian classical music presented "is not music one associates with American tastes."

According to Browning, Americans have also acquired a taste for international brass bands, as evidenced by the success of recent Institute-produced tours and festivals featuring the likes of Romanian gypsy band Fanfare Ciocarlia and Serbian group Boban Markovic Orkestar. "Now there are countless brass bands trying to get over and tour here," says Browning. "It's very

popular because it's such great dance music."

Flamenco music is also making strides, as evidenced by the World Music Institute's four-night flamenco festival in New York that sold a "pretty surprising" 8,500 tickets, notes Browning. He also mentions Malian guitar hero Djelimady Tounkara's successful concert appearance in New York, as well as sales of Tounkara's CD on Harmonia Mundi's Indigo label.

Browning, who sells a full catalog of world-music product at Institute concerts and through its Web site, singles out the Masters of Persian Music's *Without You* as a disc that is particularly "flying out." In terms of 2002 album releases, though, the big news would have to be the Nonesuch Records launch of the full reissue of the 92 albums in its pioneering *Explorer* series, which commenced in August with 13 volumes of African music. The remaining titles will now be reissued periodically in groups according to global region, with 10 titles from Indonesia and the South Pacific slated for January 2003, to be followed by Tibet/Kashmir, Latin America/Caribbean, East Asia, Central Asia, Europe and India album groupings forthcoming through February 2005.

The *Explorer* titles were originally released on vinyl and cassette between 1967 and 1984—few ever made it to CD. But they were instrumental in introducing world-music genres to a more mainstream marketplace, long before "world music" was a recognized marketing category.

But, long before Nonesuch *Explorer*, there was Alan Lomax, the legendary musicologist and folklorist whose field recordings alone, and with his father John A. Lomax, gave the world the first recordings of Leadbelly, Woody Guthrie and Muddy Waters. But Lomax, who died in July, also documented virtually the entire global music culture. His massive world-music set, *The Alan Lomax Collection of World Music*, a treasure trove that inspired generations of musicians and music fans, continues to reappear in worthy CD reissues via Rounder.

World music as a genre, then, seems to be growing—but this may pose a problem for the future, at least at retail. As Goiffon notes, operatic singer Andrea Bocelli is finding his way into world-music bins, and, while this expands the category, it may also confuse it when it comes to differentiating between traditional and contemporary world-music styles. ■



Robert H. Browning



Baha Men

Top World Music Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 BAHAMEN (3) S-Curve/Capitol
(1) S-Curve/Artemis
- 2 THE CHIEFTAINS (2) RCA Victor
(1) Legacy/Columbia/CRG
- 3 ISRAEL KAMAKAWIWO'OLE (1) Big Boy/
Mountain Apple Company
- 4 PILAR MONTENEGRO (1) Univision/UG
- 5 ANGELIQUE KIDJO (1) Columbia/CRG
- 6 GIPSY KINGS (2) Nonesuch/AG
- 7 BEBEL GILBERTO (2) Ziriguiboom/Six Degrees
- 8 DAVID VISAN (1) George V
- 9 AFRO CELT SOUND SYSTEM (1) Real World/
Narada/Virgin
- T10 ANTHONY KEARNS (2) Music Matters
(1) MasterTone/Point
- T10 RONAN TYNAN (2) Music Matters
(1) MasterTone/Point

Top World Music Albums

Pos. TITLE — Artist — Imprint/Label

- 1 MOVE IT LIKE THIS — Baha Men — S-Curve/Capitol
- 2 ALONE IN IZ WORLD — Israel Kamakawiwo'ole —
Big Boy/Mountain Apple Company
- 3 THE WIDE WORLD OVER: A 40 YEAR
CELEBRATION — The Chieftains — RCA Victor
- 4 DESAHOGO — Pilar Montenegro — Univision/UG
- 5 THE IRISH TENORS: ELLIS ISLAND — Anthony
Kearns/Ronan Tynan/Finbar Wright — Music Matters
- 6 AMELIE — Soundtrack — Virgin
- 7 BLACK IVORY SOUL — Angélique Kidjo — Columbia/CRG
- 8 DOWN THE OLD PLANK ROAD/THE NASHVILLE
SESSIONS — The Chieftains — RCA Victor
- 9 MONSOON WEDDING — Soundtrack — Milan
- 10 BLACK HAWK DOWN — Soundtrack — Decca
- 11 SOMOS GITANOS — Gipsy Kings — Nonesuch/AG
- 12 WHO LET THE DOGS OUT — Baha Men —
S-Curve/Artemis

- 13 CELTIC CHRISTMAS—SILVER ANNIVERSARY
EDITION — Various Artists — Windham Hill/RCA Victor
- 14 BUDDHA-BAR IV — David Visan — George V
- 15 VOLUME 3: FURTHER IN TIME — Afro Celt Sound
System — Real World/Narada/Virgin

Top World Music Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 S-CURVE (4)
- 2 RCA VICTOR (2)
- 3 BIG BOY (1)
- 4 MUSIC MATTERS (2)
- 5 VIRGIN (2)



Top World Music Labels

Pos. LABEL (No. of Charted Titles)

- 1 RCA VICTOR (6)
- 2 CAPITOL (3)
- 3 VIRGIN (7)
- 4 MOUNTAIN APPLE COMPANY (3)
- 5 MUSIC MATTERS (2)



Top World Music Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 INDEPENDENTS (35)
- 2 EMD (12)
- 3 BMG (7)
- 4 UNIVERSAL (10)
- 5 SONY (4)
- 6 WEA (7)

SOMEWHERE OVER THE RAINBOW THE WORLD FOUND

I S R A E L K A M A K A W I W O ' O L E

IZ

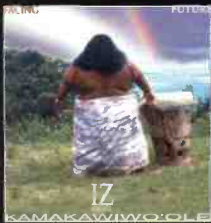
An IZ size Mahalo
to John Wells, Producer of *ER*,
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everyone who helped make
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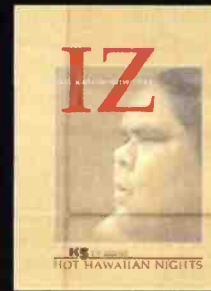
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#2 World Music
Artist 2002
13 Weeks on World
Chart

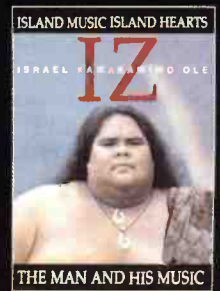


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THE YEAR IN NEW AGE:

DOING YOGA, TARGETING TOURISTS IN A SEARCH FOR THE LIGHT

BY JOHN DILIBERTO

All the crystals, astrological signs and tarot cards of the new age never revealed the difficulties the genre would have more than two decades after its birth. While new-age music still enjoys a handful of high-selling artists, the majority find themselves marginalized and forced into ever diminishing niches. Labels continue to shrink rosters while retail space follows suit. Meanwhile, dedicated and innovative artists are finding new ways to expose their music and get new audiences to listen.

In a year in which healing music was needed more than ever, a few artists and labels responded to the events of 9/11. Among them, George Winston released the benefit EP, *Remembrance*, and Spring Hill Music put out *The Heart Age Product*, piano music with Ira Stein, Ray Lynch and Robin Spielberg among the 17 artists contributing.

You'd be hard-pressed to find a genre in which a handful of artists hold a more tenacious grip on the top slots. For the last six years, Enya, Mannheim Steamroller, Jim Brickman, Yanni, John Tesh and George Winston have ruled the top-selling roost like unassailable potentates. Enya held the top slot for album and artist with a CD released two years ago, *A Day Without Rain*.

Pianist George Winston remains the last commercially viable artist from the original new-age wave. That fact was driven home by the sales of the 20th-anniversary edition of his *Winter Into Spring* album and his new *Night Divides the Day: The Music of the Doors*.

He was the only artist highlight for Windham Hill Records, which, outside of Winston, only enjoyed chart success with compilations like *Flamenco: A Windham Hill Guitar Collection*, *A Winter's Solstice: Silver Anniversary Edition* and *A Windham Hill Christmas*, proving the label's power as a brand.

Few other labels enjoy Windham Hill's longevity. But among them is New World Music, out of England, which celebrated its 20th year. The label's 20th-anniversary CD drew from the more than 300 albums it has released since 1982, from hardcore meditative music to adventurous world fusions. NWM's artist roster includes Medwyn Goodall, Phil Thornton and Sally and Terry Oldfield, the sister and brother of Mike "Tubular Bells" Oldfield.

Though the genre was not without new labels making inroads. Metal guitarist Steve Vai made forays with an acoustic wing to his Favored Nations label. Distributed by Red Ink/Sony, initial releases included a guitar duo of ex-Police guitarist Andy Summers and John Etheridge, a pair of solo guitar albums from Peppino D'Agostino and Tommy Emmanuel and a Christmas CD by former Windham Hill star pianist Philip Aaberg. But, as it was in the beginning,

independent, artist-owned labels have again become the norm in new-age music. While none of these artists has attained the sales heights they enjoyed with more conventional record labels, some, like Steve Roach and his Timeroom Editions imprint, are superserving their audience with several releases a year.

The biggest artist to strike out on his own is guitarist Ottmar Liebert, who left Epic/Sony Records in 2001 and formed his own Spiral Subwave Records. Ironically, his first release, *In the Arms of Love: Lullabies 4 Children + Adults*, is being distributed by the label that launched his career, Higher Octave.

These artists found fewer outlets for their CDs as new-age music has virtually disappeared from mainstream stores. Tower Records announced earlier this year that it was dropping the new-age section from its stores, leaving it up to individual outlets whether to retain them or not. In response, several artists have gone back to the guerrilla marketing methods pioneered by Steven Halpern in the 1970s, getting music into health-food stores, gift shops and other non-traditional outlets.

Guitarist Esteban found an alternate route to the top 10 with his seemingly daily appearances on the Home Shopping Network. Nicholas Gunn, formerly a top seller for Real Music, has aimed his Gemini Sun label at tourist areas and national parks. Go to the Smoky Mountains, and you're likely to find his 2002 release, *Through the Great Smoky Mountains*, in gift shops there.

The yoga market, in particular, has seen an influx of titles, among them, the launch of the new Dharma Moon label. Run by "Midnight at the Oasis" composer and guitarist David Nichtern, Dharma Moon has released several compelling CDs targeted at the yoga audience. Besides Nichtern's own East-West fusion group, Drala, the label put out *Being in Dreaming* from guitarist/yoga instructor Michael Hewett, and *Colors of the Mind* from bansuri flute player Steve Gorn. Other labels, including New Earth and Triloka, are also saturating this market.

David Arkenstone, former top new-age seller for both Narada and Windham Hill Records, has charted the most ingenious sales strategy with his Neo Pacifica label. In 2002 alone, Arkenstone issued 10 albums, all under different names, including Ah-Nee-Mah for the Native American/Southwest market, Earthtrybe for the electronica audience and a CD by his wife, Diane Arkenstone.

Among the half dozen or so titles released under his own name this year, Arkenstone put out *Music Inspired by The Lord of the Rings*. Right now, new-age music is looking for a Frodo, Gandalf or Galadriel, to show it a way out of the darkness. ■



Enya

Top New Age Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 ENYA (2) Reprise/Warner Bros.
- 2 MANNHEIM STEAMROLLER (3) American Gramophone
- 3 JIM BRICKMAN (3) Windham Hill/RCA Victor
- 4 YANNI (1) RCA Special Products
(1) Virgin
- 5 GEORGE WINSTON (2) Windham Hill/RCA Victor
- 6 JOHN TESH (1) Garden City
(1) Faith MD/Garden City
- 7 ESTEBAN (8) Daystar
- 8 SECRET GARDEN (1) Decca
(1) Philips
- 9 TIM JANIS (2) Tim Janis Ensemble
- 10 2002 (2) Real Music

Top New Age Albums

Pos. TITLE — Artist — Imprint/Label

- 1 A DAY WITHOUT RAIN — Enya — Reprise/Warner Bros.
- 2 CHRISTMAS EXTRAORDINAIRE — Mannheim Steamroller — American Gramophone
- 3 SIMPLE THINGS — Jim Brickman — Windham Hill/RCA Victor
- 4 LOVE SONGS & LULLABIES — Jim Brickman — Windham Hill/RCA Victor
- 5 A WINTER'S SOLSTICE: SILVER ANNIVERSARY EDITION — Various Artists — Windham Hill/RCA Victor
- 6 SNOWFALL — Yanni — RCA Special Products
- 7 CHRISTMAS COLLECTION — Mannheim Steamroller — American Gramophone
- 8 IF I COULD TELL YOU — Yanni — Virgin
- 9 ONCE IN A RED MOON — Secret Garden — Decca
- 10 PURE MOODS IV — Various Artists — Virgin
- 11 VERY BEST OF YANNI — Yanni — Windham Hill/RCA Victor
- 12 PURE MOODS III — Various Artists — Virgin
- 13 NIGHT DIVIDES THE DAY: THE MUSIC OF THE DOORS — George Winston — Windham Hill/RCA Victor
- 14 THE POWER OF LOVE — John Tesh — Garden City
- 15 A THOUSAND SUMMERS — Tim Janis — Tim Janis Ensemble

Top New Age Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 REPRIS (2)
- 2 AMERICAN GRAMAPHONE (3)
- 3 WINDHAM HILL (12)
- 4 VIRGIN (3)
- 5 HIGHER OCTAVE (6)



Top New Age Labels

Pos. LABEL (No. of Charted Titles)

- 1 WARNER BROS. (3)
- 2 AMERICAN GRAMAPHONE (3)
- 3 RCA VICTOR (12)
- 4 VIRGIN (9)
- 5 GARDEN CITY (2)

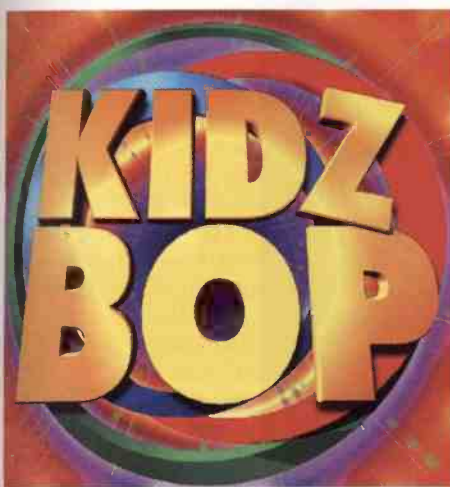


Top New Age Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 WEA (4)
- 2 INDEPENDENTS (41)
- 3 BMG (13)
- 4 EMD (19)
- 5 UNIVERSAL (3)
- 6 SONY (2)





Top Kid Audio Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 KIDZ BOP KIDS (3) Razor & Tie
- 2 FRED MOLLIN (3) Walt Disney
- 3 JIM BRICKMAN (1) Windham Hill/RCA Victor
- 4 THE WIGGLES (1) Lyrick Studios
- 5 ST. JOHN'S CHILDRENS CHOIR (1) Madacy Kids!/Madacy
- 6 THE CHIPMUNKS (1) Capitol
- 7 THEY MIGHT BE GIANTS (1) Rounder/UME
- 8 THE COUNTDOWN KIDS (1) Heartland/Time Life (1) Madacy
- 9 BEAR (1) Walt Disney
- 10 RAFFI (2) Rounder/UME

Top Kid Audio Series

Pos. SERIES (No. of Charted Titles) Imprint/Label

- 1 WALT DISNEY READ-ALONG (9) Walt Disney
- 2 VEGGIE TUNES (6) Big Idea/Word/Lyrick Studios (2) Big Idea
- 3 TODDLER TUNES (1) Benson
- 4 CEDARMONT KIDS CLASSICS (4) Benson
- 5 WONDER KIDS (1) Madacy (1) Wonder Workshop/Madacy

Top Kid Audio

Pos. TITLE — Artist — Imprint/Label

- 1 KIDZ BOP — Kidz Bop Kids — Razor & Tie
- 2 TODDLER FAVORITES — Various Artists — Music for Little People/Kid Rhino/Rhino
- 3 KIDZ BOP 2 — Kidz Bop Kids — Razor & Tie
- 4 ORIGINAL THEME HIGHLIGHTS — Soundtrack — Nick/Jive/Zomba
- 5 MONSTERS, INC. — Read-Along — Walt Disney
- 6 RADIO DISNEY JAMS: VOL. 4 — Various Artists — Walt Disney
- 7 26 CLASSIC SONGS FOR TODDLERS — Toddler Tunes — Benson
- 8 DISNEY CHILDREN'S FAVORITES VOL. 1 — Various Artists — Walt Disney
- 9 PLAYHOUSE DISNEY — Various Artists — Walt Disney
- 10 DISNEY'S GREATEST: VOL. 1 — Various Artists — Walt Disney
- 11 DISNEY'S PRINCESS COLLECTION — Fred Mollin — Walt Disney
- 12 KID'S DANCE PARTY — Various Artists — BMG Special Products
- 13 DISNEY'S GREATEST: VOL. 2 — Various Artists — Walt Disney
- 14 PRINCESS FAVORITES — Fred Mollin — Walt Disney

- 15 LOVE SONGS & LULLABIES — Jim Brickman — Windham Hill/RCA Victor
- 16 YUMMY YUMMY — The Wiggles — Lyrick Studios
- 17 DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY ...THEIR WAY! — Various Artists — Walt Disney
- 18 DISNEY'S SUPERSTAR HITS — Various Artists — Walt Disney
- 19 VEGGIE TALES: SILLY SONGS WITH LARRY — Veggie Tunes — Big Idea/Word/Lyrick Studios
- 20 DISNEY'S CHRISTMAS COLLECTION — Various Artists — Walt Disney
- 21 BOB AND LARRY'S SUNDAY SCHOOL — Veggie Tunes — Big Idea/Word/Lyrick Studios
- 22 DISNEY'S LILO & STITCH — Read-Along — Walt Disney
- 23 RADIO DISNEY JAMS: VOL. 5 — Various Artists — Walt Disney
- 24 GOD BLESS THE U.S.A. — KIDS SING SONGS FOR AMERICA — St. John's Childrens Choir — Madacy Kids!/Madacy
- 25 RADIO DISNEY CHRISTMAS JAMS — Various Artists — Walt Disney

Top Kid Audio Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 WALT DISNEY (38)
- 2 RAZOR & TIE (3)
- 3 BENSON (6)
- 4 KID RHINO (4)
- 5 BIG IDEA (8)



Top Kid Audio Labels

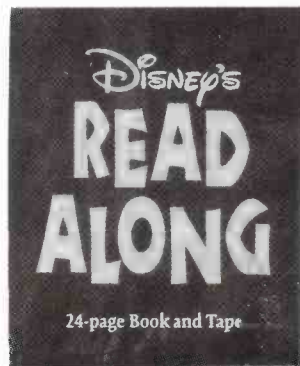
Pos. LABEL (No. of Charted Titles)

- 1 WALT DISNEY (39)
- 2 RAZOR & TIE (3)
- 3 LYRICK STUDIOS (7)
- 4 RHINO (6)
- 5 BENSON (6)

Top Kid Audio Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

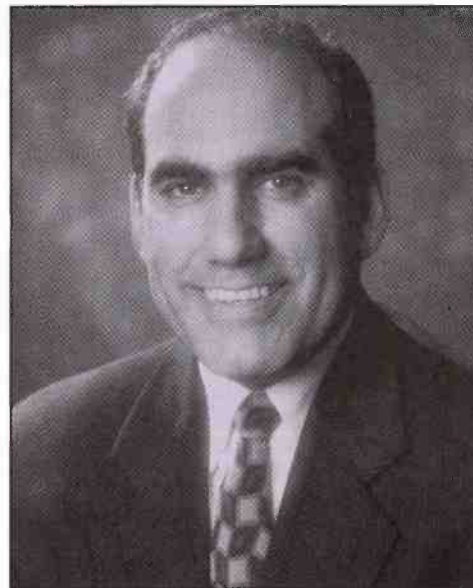
- 1 UNIVERSAL (42)
- 2 INDEPENDENTS (23)
- 3 BMG (11)
- 4 WEA (10)
- 5 EMD (5)
- 6 SONY (2)



YEAR IN BUSINESS

Continued from page YE-87

Industry Assn. of America (RIAA) attempted to have a federal court force four U.S. Internet service providers (ISPs)—AT&T Broadband, Cable & Wireless USA, Sprint and UUNET Technologies—to block consumer access to a foreign-operated music download Web site, China-based listen4ever.com. However, the motion was dropped after the site went dark due to unrelated reasons.



Phil Quartararo

The industry also asked a federal court in Washington, D.C., to force Verizon Communications to reveal the name of a consumer involved in the illegal trading of a "significant" number of music files.

The industry further went on the offensive by initiating an aggressive multimedia campaign designed to inform the public that unauthorized downloading of digital music is illegal. The ads ask, "Who Really Cares About Illegal Downloading?"—then lists nearly 90 major recording acts and songwriters who offer personalized messages, including Madonna, Dixie Chicks, Sheryl Crow, Missy "Misdemeanor" Elliott, Eminem, Elton John, Sting, Phil Collins, Luciano Pavarotti, Brian Wilson, Diana Krall, Natalie Cole and Trisha Yearwood.

Elsewhere on the anti-piracy front, the majors increased their experiments with CD-copy-protection, with widespread deployment in Europe and Asia.

And with Macrovision Corp. entering into separate agreements earlier this year to acquire the assets and operations of Midbar Technology Ltd. and the copy protection and DRM assets of TTR Technologies Inc., those efforts figure to step up in the U.S. in 2003.

DIGITAL SERVICES DEVELOP

On a separate front, the majors have moved to improve the quality of the commercial alternatives to the likes of Kazaa and Aimster.

UMG, WMG, EMI and BMG all launched expanded commercial-download initiatives in the fall, bringing the number of tracks available for full ownership purchase in the digital form from each label into the tens of thousands. Tracks are available through the likes of BestBuy.com and

MTV.com and typically cost 99 cents.

An increasing amount of content was also cleared for distribution through subscription services over the last year.

What's more, rival subscription services Rhapsody, Pressplay and MusicNet all completed their cross-licensing initiatives during 2002. Each service now boasts content from all five majors, as well as a host of independent labels.

Other services are still trying to get their feet off the ground. Roxio, the CD-burning software specialist, entered into a deal to acquire the assets of Napster Inc. for an undisclosed sum. The deal was forged after an earlier deal between the bankrupt swapper and primary financial backer Bertelsmann fell apart. However, the timing of any commercial version of the service launching under Roxio remains to be seen.

Overall, the development of the subscription market remains slow. All three services have negligible customer bases at this point, and any real subscriber growth of note isn't expected to kick in until sometime next year at the earliest.

In a period of massive piracy and burning, the CD came under fire as being too expensive. Labels responded with a series of efforts to boost the perceived benefit of what the consumer was getting by bundling new releases with bonuses.

RADIO FIGHT

The developing digital-radio space was the source of much debate over the last year—especially in Washington.

In June, the Librarian of Congress—acting on the recommendation of the Register of Copyrights—determined the final royalty rates for Webcast performances, Internet-only transmissions and simulcast retransmissions. Both will now carry a rate of 0.07 cents. The fee Webcasters and broadcasters must pay for making ephemeral recordings is 8.8% of the performance fee. The rate for archived programming was cut from 0.05 cents to 0.02 cents. RIAA president Cary Sherman has called the rates too low for the likes of AOL and Yahoo!, while small Webcasters described them as too high.

At the end of the year, Congress passed a bill that gives Webcasters earning less than \$1 million per year a break on digital-performance royalties owed to record companies and artists. ■

reggae

THE YEAR IN REGGAE:

CONTEMPORARY COLLECTIONS AND GOLDEN-ERA CATALOG MAKE NOISE

BY RICHARD HENDERSON

It has been called the World's Loudest Island, a title well-deserved by the Caribbean nation whose musical contributions have rippled outward into the world out of all proportion to its physical size. Whatever name one ascribes to the irresistible rhythm of Jamaica's scorching sounds—ragga, dancehall, ska, rockers or reggae, the lasting and most inclusive genre—there can be no denying its influence on all forms of pop and avant-garde music worldwide. In the new millennium, Jamaica's contemporary chart favorites, representative of the newer sounds of Kingston's dancehall diaspora, have made significant inroads in American radio and retail.



Sean Paul

Exemplary of this recent trend is Atlantic's release of Sean Paul's *Dutty Rock*, the long-awaited follow-up to his *Stage One* debut, the former a massive year-end release from the strongest talent to emerge from Jamaica in many years. "Gimme the Light," the album's single, scored big in the U.S., helped in no small measure by its Little X-directed video.

New York's VP Records, long a barometer of current trends in the ever-evolving Jamaican music scene, saw chart action with two releases from Beenie Man; the artist, who began his career as a protégé of dub inventor King Tubby, enjoyed twin success for his releases *Art and Life* and *Tropical Storm* (both from Shocking Vibes/VP/Virgin). From Shocking Vibes/VP in 2002 came Tanto Metro & Devonte's *The Beat Goes On*. Additionally, VP put out the two latest installments (Volumes 27 and 28) in its lucrative *Strictly the Best* compilation franchise. With his *Ghetto Dictionary: The Art of War* and *Ghetto Dictionary: The Mystery*, VP artist Bounty Hunter exemplified the ongoing symbiosis between Jamaican vocal stylings and rap, the American genre

spawned by Jamaican "toasters" transplanted to New York's South Bronx.

Damian "Jr. Gong" Marley, offspring of reggae's deathless superstar Bob Marley, released his solo effort *Halfway Tree* (Motown/UMRG) to much acclaim. The latest riddim to find favor with dancehall fans is showcased on *DIWALI: Greensleeves Rhythm Album #27*, from the U.K.'s Greensleeves imprint, which is also home to Sizzla's *Ghetto Revolution* and Elephant Man's *Log On*. The label has also issued defining collections focused on various substrata of contemporary Jamaican music (*Ragga, Ragga, Ragga* and *The Biggest Ragga Dancehall Anthems 2001* both charting this year, as well as the anthology *Biggest Dancehall: Vol. 1*).

In the minds of many, notably the dreadlocked hordes traveling the summer festival circuit, Jamaica's prodigious output during the '60s and '70s defines reggae. This notion is supported unquestionably



Bob Marley

by annual sales figures. Few, if any, other genres have sales of back catalog (and often deceased) artists to rival those in the "cultural reggae" genre. Two departed members of the original Wailers trio continue to hold significant chart positions. Bob Marley, whose legend has grown with each passing year in the two decades following his death, has proven posthumously that, however his catalog of evergreen songs is repackaged, it will continue to sell; *One Love: The Very Best of Bob Marley & The Wailers* (Tuff Gong/Island/UTV/UMRG), *Satisfy My Soul* (Laserlight), *Star Power* (Direct Source Special Products) and Sanctuary's *Trenchtown Rock: The Anthology 1968-78* are the latest evidence of this enduring retail truth. Island/Def Jam's deluxe repackaging of *Catch a Fire*, containing both U.S. and Jamaican versions of the first album released by Bob Marley &



Beenie Man

Top Reggae Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **BEENIE MAN** (2) Shocking Vibes/VP/Virgin (1) Artists Only
- 2 **SHAGGY** (2) Virgin (1) Big Yard/MCA
- 3 **BOB MARLEY** (2) Tuff Gong/Island/IDJMG (2) St. Clair (1) Tuff Gong/Island/UTV/UMRG (1) Direct Source Special Products (1) Laserlight (1) Island/IDJMG (1) Sanctuary
- 4 **UB40** (1) Virgin
- 5 **SEAN PAUL** (1) 2 Hard/VP/Atlantic/AG
- 6 **THE WAILERS** (2) Tuff Gong/Island/IDJMG (1) Tuff Gong/Island/UTV/UMRG (1) Direct Source Special Products (1) Laserlight (1) Island/IDJMG (1) Sanctuary
- 7 **DAMIAN "JR. GONG" MARLEY** (1) Motown/UMRG
- 8 **RAYVON** (1) Big Yard/MCA
- 9 **ELEPHANT MAN** (1) Greensleeves
- 10 **CAPLETON** (1) David House/VP

Top Reggae Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **TROPICAL STORM**—Beenie Man—Shocking Vibes/VP/Virgin
- 2 **REGGAE GOLD 2002**—Various Artists—VP
- 3 **ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS**—Bob Marley and The Wailers—Tuff Gong/Island/UTV/UMRG
- 4 **LUCKY DAY**—Shaggy—Big Yard/MCA
- 5 **THE VERY BEST OF UB40—UB40**—Virgin
- 6 **DUTTY ROCK**—Sean Paul—2 Hard/VP/Atlantic/AG
- 7 **LEGEND (DELUXE EDITION)**—Bob Marley and The Wailers—Tuff Gong/Island/IDJMG
- 8 **MR. LOVER LOVER (THE BEST OF SHAGGY... PART 1)**—Shaggy—Virgin
- 9 **HALFWAY TREE**—Damian "Jr. Gong" Marley—Motown/UMRG
- 10 **MY BAD**—Rayvon—Big Yard/MCA

- 11 **LOG ON**—Elephant Man—Greensleeves
- 12 **STILL BLAZIN**—Capleton—David House/VP
- 13 **REGGAE GOLD 2001**—Various Artists—VP
- 14 **THE BEAT GOES ON**—Tanto Metro & Devonte—Shocking Vibes/VP
- 15 **EXODUS (DELUXE EDITION)**—Bob Marley and The Wailers—Tuff Gong/Island/IDJMG

Top Reggae Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **VP** (16)
- 2 **BIG YARD** (3)
- 3 **SHOCKING VIBES** (3)
- 4 **VIRGIN** (3)
- 5 **ISLAND** (5)



MILES AHEAD IN REGGAE MUSIC

Top Reggae Labels

Pos. LABEL (No. of Charted Titles)

- 1 **VIRGIN** (5)
- 2 **VP** (17)
- 3 **UNIVERSAL MOTOWN RECORDS GROUP** (3)
- 4 **MCA** (3)
- 5 **ISLAND DEF JAM MUSIC GROUP** (4)



Top Reggae Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **INDEPENDENTS** (45)
- 2 **UNIVERSAL** (12)
- 3 **EMD** (5)
- 4 **WEA** (1)
- 5 **BMG** (2)
- 6 **SONY** (2)

Stacking Up Hits Since 1979... VP RECORDS THE DRIVING FORCE IN REGGAE MUSIC

The Wailers, also enjoyed healthy sales in the past year, as did the deluxe reissues of the band's subsequent *Exodus* and *Legend* titles. As much could be said of Marley's onetime bandmate, the political firebrand Peter Tosh, whose *Super Hits* (Legacy/Columbia/CRG) also charted in 2002. High standards for packaging and scholarship continue to be set by reggae's reissue labels, all of whom have released impressive titles during 2002.

Blood & Fire, the Manchester-based imprint A&R'ed by historian Steve Barrow, switched to Ryko as its U.S. distributor this year; appearing in 2002 were the label's Dennis Brown collection and a stellar find from the back catalog of Vivian Jackson, (a.k.a. Yabby You), "Dub It to the Top." Reggae buyers at U.S. retail report strong numbers for the import two-disc collections covering Kingston's venerable Channel One label, as assembled and issued by the London-based Soul Jazz label. Studio One Scorchers is the latest of these, collecting instrumental tracks spanning the years from the late-'60s rocksteady vogue through the onset of dancehall and "digital" rhythms in the early '80s, featuring the Skatalites, trombonist Don Drummond, Pablove Black and others.

The late Augustus Pablo was commemorated with a deluxe 25th-anniversary reprinting of his *East of the River Nile* album; the *Shanachie* set spotlights the inimitable "Far East" sound of the Rastafarian musician who turned a child's toy (the Hohner melodica) into a musical signature. The Rounder label group's Heartbeat imprint continued its string of quality releases with new titles such as *I Found Love*, wherein reggae's Cool Ruler (veteran crooner Gregory Isaacs) reunites with producer Alvin Ranglin for a selection of new songs and re-records various chestnuts from Isaacs' extensive catalog.

Continuing its oft-praised archival work, Heartbeat has released anthologies on the order of *Head Shot* (compiling the work of producer Niney the Observer, whose clients included Bongo Herman, Dillinger, Bobby Ellis and Tommy McCook) and mid-'60s favorites on *Ska All Mighty: Top Ska Classics* from the Treasure Isle label. That yet another compilation could be assembled around the work of iconoclast producer Lee "Scratch" Perry is amazing in itself; still more incredible is the brace of unheard gems Heartbeat issued as *Bafflin' Smoke Signal*, culled from the mid-'70s golden era of Perry's Black Ark studio in Kingston. Praise Jah, indeed. ■



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THE YEAR IN BLUES:

PAST HEAVIES CONTINUE TO DOMINATE CHARTS

BY CHRIS MORRIS

The old pros rule the roost on Billboard's Top Blues Albums chart in 2002. While the second half of the '90s saw a burgeoning blues-youth movement and the ascent of a horde of adolescent and post-adolescent guitar slingers, the heavies of decades past dominated blues album sales throughout the year, with most of the younger stars-in-waiting between albums.

Unsurprisingly, perennial champions Stevie Ray Vaughan and B.B. King again showed the most muscle. A dozen years after his demise in a Wisconsin helicopter crash, Vaughan continued to enlist the loyalty of his posthumous cult. The newly issued Legacy/Epic collection *Live at Montreux 1982 & 1985*, which brought together previously unreleased, career-defining concert shots from the Swiss jazz festival, was the legendary guitarist's top

new entry, while *The Essential Stevie Ray Vaughan & Double Trouble*, the boxed set SRV and the compilation of down-tempo performances *Blues at Sunrise* also logged significant chart time. (Vaughan's older sibling, former Fabulous Thunderbirds guitarist Jimmy, also struck chart gold with *Do You Get the Blues?*, his label bow for Artemis.) Grand master King was represented with two top-five titles: the *Yuletide Collection: A Christmas Celebration of Hope* (MCA) and *Riding With the King* (Duck/Reprise/Warner Bros.), his collaboration with disciple and fellow superstar Eric Clapton, which showed few signs of flagging after more than two years in release.

Delbert McClinton held his place in this rarefied company. In 2001, Texas blues belter McClinton—who hadn't witnessed a major chart entry for a decade—blasted

back with the fresh and soulful collection *Nothing Personal*. That album's receipt of a Grammy Award early this year set up the release of McClinton's sophomore New West set, *Room to Breathe*, which became a second solid sales sender for the L.A.-based indie roots label. Another old pro, Billboard Century Award honoree Buddy Guy, showed long chart legs: *Sweet Tea* (Silvertone/Zomba), the singer-guitarist's superb 2001 adventure in North Mississippi-style "trance blues," remained a chart fixture in '02.

The ladies of the blues hit big during the year as well. Vocalist Peggy Scott-Adams (who, as Peggy Scott, raked in some potent R&B hits with then-partner Jo Jo Benson in the late '60s), stayed strong on the career track with her offbeat '90s smash "Bill," as her latest Miss Butch/Mardi Gras collection *Hot & Sassy* tallied big sales numbers. Singer Etta James, now in her sixth decade as a recording artist, arrived on the Top Blues Albums chart with entries representing both new material and classic sides, with her recent Private Music/RCA live release *Burnin' Down the House* and the UTV compilation of top-shelf Chess Records material, *Love Songs*.

Do-anything guitarist Robben Ford, whose roots lie in the blues (he was a linchpin member of the Charles Ford Band when barely out of his 20s), returned to the bedrock of his style on the Concord release



B.B. King

Blue Moon and reestablished his genre credentials with a chart hit.

Though his most recent album, the live *Burnside on Burnside*, was issued in 2001, septuagenarian North Mississippi bluesman R.L. Burnside managed to maintain a secure position among the veteran chart contenders.

Beyond these well-traveled performers,

Billboard
2003

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INTERNATIONAL BUYER'S GUIDE

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PUBLICATION DATE: DEC 3 • AD CLOSE: OCT 15



Contact: Jeff Serrette 800-223-7524 • 646-654-4697 • Fax: 646-654-4798 • jserrette@billboard.com

the 2002 Top Blues Album chart reflects consumers' enthusiasm for low-priced and cross-marketed compilations. The National Assn. of Recording Merchandisers' *Get the Blues!* proved to be one of the year's biggest sellers, as its combination of major star power and a low ticket was irresistible to browsers shopping for an up-to-the-minute budget selection. UTV's *Pure Blues* followed the TV-marketed trail blazed by the widely popular *Pure Jazz*, with similar commercial results. And anniversary packages continued to be a cost-effective and successful way for independent blues labels to plumb their catalog vaults, as both *Alligator Records' 30th Anniversary Collection* and *Blind Pig Records' 25th Anniversary Collection* remained cemented into the chart.

A variety of other performers—the vast majority of them guitarists—rounded out the talent bubbling under the top slots of the year-end chart. They included axemen Coco Montoya, Joe Bonamassa, Corey Harris, Robert Cray, Tab Benoit, Bernard Allison, Jimmy Thackery, Little Milton, Roy Rogers and Chris Thomas King; vocalists Marcia Ball, Shemekia Copeland, Mel Waiters, Willie Clayton and Tyrone Davis; gospel-blues jam band the Word; and harmonica ace Charlie Musselwhite. At year's end, singer-guitarist Susan Tedeschi was primed to re-enter the chart in a big way with her first album in five years, *Wait for Me*. ■

Top Blues Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (4) Legacy/Epic
- 2 B.B. KING (1) MCA (1) Duck/Reprise/Warner Bros.
- 3 DELBERT MCCLINTON (2) New West
- 4 ETTA JAMES (1) Private Music/RCA Victor (1) Chess/MCA
- 5 PEGGY SCOTT-ADAMS (1) Miss Butch/Mardi Gras
- 6 BUDDY GUY (1) Silvertone/Zomba
- 7 ERIC CLAPTON (1) Duck/Reprise/Warner Bros.
- 8 JIMMIE VAUGHAN (1) Artemis
- 9 ROBBERN FORD (1) Concord
- 10 R.L. BURNSIDE (1) Fat Possum/Epitaph

Top Blues Albums

Pos. TITLE — Artist — Imprint/Label

- 1 LIVE AT MONTREUX 1982 & 1985 — Stevie Ray Vaughan and Double Trouble — Legacy/Epic
- 2 A CHRISTMAS CELEBRATION OF HOPE — B.B. King — MCA
- 3 RIDING WITH THE KING — B.B. King & Eric Clapton — Duck/Reprise/Warner Bros.
- 4 GET THE BLUES! — Various Artists — NARM
- 5 ROOM TO BREATHE — Delbert McClinton — New West
- 6 HOT & SASSY — Peggy Scott-Adams — Miss Butch/Mardi Gras



Stevie Ray Vaughan

- 7 NOTHING PERSONAL — Delbert McClinton — New West
- 8 BURNIN' DOWN THE HOUSE — Etta James & The Roots Band — Private Music/RCA Victor
- 9 SWEET TEA — Buddy Guy — Silvertone/Zomba
- 10 LOVE SONGS — Etta James — Chess/MCA
- 11 THE ESSENTIAL STEVIE RAY VAUGHAN AND DOUBLE TROUBLE — Stevie Ray Vaughan and Double Trouble — Legacy/Epic
- 12 PURE BLUES — Various Artists — UTV/UMRG
- 13 DO YOU GET THE BLUES? — Jimmie Vaughan — Artemis
- 14 BLUE MOON — Robben Ford — Concord
- 15 ALLIGATOR RECORDS 30TH ANNIVERSARY COLLECTION — Various Artists — Alligator

Top Blues Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 LEGACY (5)
- 2 NEW WEST (2)
- 3 MCA (1)
- 4 NARM (1)
- 5 MISS BUTCH (1)



Top Blues Labels

Pos. LABEL (No. of Charted Titles)

- 1 EPIC (5)
- 2 MCA (2)
- 3 NEW WEST (2)
- 4 WARNER BROS. (1)
- 5 NARM (1)



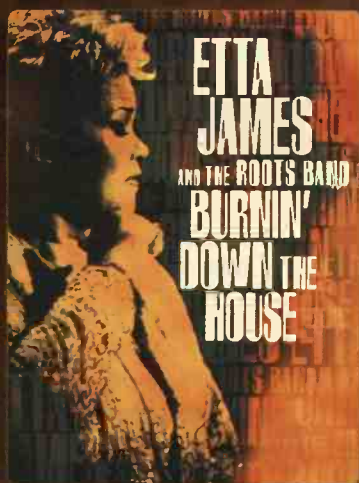
Top Blues Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

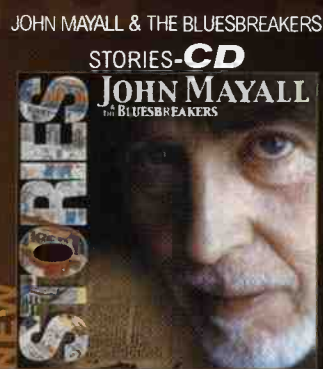
- 1 INDEPENDENTS (47)
- 2 UNIVERSAL (6)
- 3 SONY (6)
- 4 BMG (8)
- 5 WEA (3)
- 6 EMD (3)



blues and beyond



ETTA JAMES AND THE ROOTS BAND
BURNIN' DOWN THE HOUSE
DVD and VHS

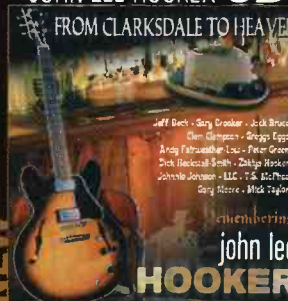


JOHN MAYALL & THE BLUESBREAKERS

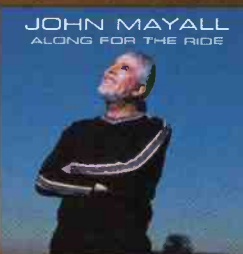
STORIES-CD

FROM CLARKSDALE TO HEAVEN
REMEMBERING

JOHN LEE HOOKER-CD



JOHN MAYALL
ALONG FOR THE RIDE-CD



PAUL ROGERS
MUDDY WATERS BLUES
A TRIBUTE-CD



PETER GREEN
WITH NIGEL WATSON
PETER PLAYS THE BLUES-CD



FLEETWOOD MAC
THE VINTAGE YEARS LIVE-CD



JONNY LANG & THE BIG BANG
SMOKIN'-CD



- ALSO AVAILABLE
- PETER GREEN SPLINTER GROUP - TIME TRADERS CD
 - RAB McCULLOUGH - BELFAST BLUES CD
 - DICK HECKSTALL-SMITH - BLUES AND BEYOND CD
 - SCOTT HOLT - ANGELS IN EXILE CD
 - JOHN MAYALL - LIVE AT THE MARQUEE CD
 - JOHN MAYALL - THE MASTERS CD

EAGLE RECORDS BLUES REISSUES



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EAGLE ROCK ENTERTAINMENT

THE YEAR IN MUSIC 2002

soundtracks/adult contemporary



Top Soundtrack Albums

Pos. TITLE — Imprint/Label

- 1 **O BROTHER, WHERE ART THOU?** — *Lost Highway/Mercury/IDJMG*
- 2 **8 MILE** — *Shady/Interscope*
- 3 **SHREK** — *DreamWorks/Interscope*
- 4 **SPIDER-MAN** — *Roadrunner/Columbia/IDJMG/CRG*
- 5 **I AM SAM** — *V2*
- 6 **MOULIN ROUGE** — *Interscope*
- 7 **COYOTE UGLY** — *Curb*
- 8 **THE SCORPION KING** — *Universal/UMRG*
- 9 **THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING** — *Reprise/Warner Bros.*
- 10 **DISNEY'S LILO & STITCH** — *Walt Disney*
- 11 **A WALK TO REMEMBER** — *Epic*
- 12 **XXX** — *Universal/UMRG*
- 13 **HOW HIGH** — *Def Jam/IDJMG*
- 14 **AMERICAN IDOL: GREATEST MOMENTS** — *RCA*
- 15 **HARRY POTTER AND THE SORCERER'S STONE** — *Warner Sunset/Nonesuch/Atlantic/AG*
- 16 **QUEEN OF THE DAMNED** — *Warner Sunset/Reprise/Warner Bros.*
- 17 **ALLI** — *Interscope*
- 18 **STAR WARS EPISODE II: ATTACK OF THE CLONES** — *Sony Classical*
- 19 **THE PRINCESS DIARIES** — *Walt Disney*
- 20 **BROWN SUGAR** — *Fox/MCA*
- 21 **THE FAST AND THE FURIOUS** — *Murder Inc./Def Jam/IDJMG*
- 22 **SCOOBY-DOO** — *Lava/Atlantic/AG*
- 23 **STATE PROPERTY** — *Roc-A-Fella/Def Jam/IDJMG*
- 24 **JIMMY NEUTRON BOY GENIUS** — *Nick/Jive/Zomba*
- 25 **THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS** — *Island/IDJMG*

Hot Soundtrack Singles

Pos. TITLE — Artist — Imprint/Label

- 1 **A THOUSAND MILES (FROM "LEGALLY BLONDE")** — *Vanessa Carlton — A&M/Interscope*
- 2 **WHAT'S LUV? (FROM "JUWANNA MANN")** — *Fat Joe Featuring Ashanti — Terror Squad/Atlantic*
- 3 **HERO (FROM "SPIDER-MAN")** — *Chad Kroeger Featuring Josey Scott — Columbia/Roadrunner/IDJMG*
- 4 **A MOMENT LIKE THIS (FROM "FOX'S AMERICAN IDOL: A SEARCH FOR A SUPERSTAR")** — *Kelly Clarkson — RCA*
- 5 **SUPERMAN (IT'S NOT EASY) (FROM "DAWSON'S CREEK")** — *Five for Fighting — Aware/Columbia*
- 6 **STILL FLY (FROM "XXX")** — *Big Tymers — Cash Money/Universal/UMRG*
- 7 **CAN'T FIGHT THE MOONLIGHT (FROM "COYOTE UGLY")** — *LeAnn Rimes — Curb*
- 8 **LOSE YOURSELF (FROM "8 MILE")** — *Eminem — Shady/Interscope*

- 9 **IF I COULD GO! (FROM "TRANSPORTER")** — *Angie Martinez Featuring Lil' Mo & Sacario — Elektra/EEG*
- 10 **GOOD MORNING BEAUTIFUL (FROM "ANGEL EYES")** — *Steve Holy — Curb*

Top Soundtrack Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **LOST HIGHWAY** (2)
- 1 **MERCURY** (2)
- 3 **SHADY** (1)
- 4 **DREAMWORKS** (3)
- 5 **INTERSCOPE** (4)
- 6 **UNIVERSAL** (7)
- 7 **COLUMBIA** (9)
- 8 **REPRISE** (3)
- 9 **WALT DISNEY** (6)
- 10 **EPIC** (4)

LOST HIGHWAY



A UNIVERSAL MUSIC COMPANY

Top Soundtrack Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ISLAND DEF JAM MUSIC GROUP** (11)
- 2 **INTERSCOPE** (11)
- 3 **COLUMBIA RECORDS GROUP** (10)
- 4 **WARNER BROS.** (7)
- 5 **UNIVERSAL MOTOWN RECORDS GROUP** (7)



Top Soundtrack Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **UNIVERSAL** (49)
- 2 **WEA** (12)
- 3 **SONY** (17)
- 4 **BMG** (9)
- 5 **EMD** (9)
- 6 **INDEPENDENTS** (5)



Vanessa Carlton



Celine Dion

Hot Adult Contemporary Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **CELINE DION** (3) *Epic* (1) *Columbia/Epic*
- 2 **ENRIQUE IGLESIAS** (2) *Interscope*
- 3 **FIVE FOR FIGHTING** (1) *Aware/Columbia*
- 4 **ENYA** (2) *Reprise*
- 5 **MATCHBOX TWENTY** (1) *Lava/Atlantic*
- 6 **LONESTAR** (1) *BNA*
- 7 **DIDO** (1) *Arista*
- 8 **LEE ANN WOMACK** (1) *MCA Nashville/Universal/UMRG*
- 9 **MARC ANTHONY** (2) *Columbia*
- 10 **JOSH GROBAN** (1) *143/Reprise*

Hot Adult Contemporary Tracks

Pos. TITLE — Artist — Imprint/Label

- 1 **HERO** — *Enrique Iglesias — Interscope*
- 2 **SUPERMAN (IT'S NOT EASY)** — *Five for Fighting — Aware/Columbia*



Enrique Iglesias

- 3 **A NEW DAY HAS COME** — *Celine Dion — Epic*
- 4 **IF YOU'RE GONE** — *matchbox twenty — Lava/Atlantic*
- 5 **I'M ALREADY THERE** — *Lonestar — BNA*
- 6 **THANK YOU** — *Dido — Arista*
- 7 **I HOPE YOU DANCE** — *Lee Ann Womack — MCA Nashville/Universal/UMRG*
- 8 **TO WHERE YOU ARE** — *Josh Groban — 143/Reprise*
- 9 **ONLY TIME** — *Enya — Reprise*
- 10 **A THOUSAND MILES** — *Vanessa Carlton — A&M/Interscope*
- 11 **I NEED YOU** — *Marc Anthony — Columbia*
- 12 **DO IT FOR LOVE** — *Daryl Hall John Oates — Arista/RCA/BMG Heritage*
- 13 **DROPS OF JUPITER (TELL ME)** — *Train — Columbia*
- 14 **BRING ON THE RAIN** — *Jo Dee Messina — Curb*
- 15 **HERE I AM** — *Bryan Adams — A&M/Interscope*
- 16 **SOAK UP THE SUN** — *Sheryl Crow — A&M/Interscope*
- 17 **ONLY A WOMAN LIKE YOU** — *Michael Bolton — Jive*
- 18 **DROWNING** — *Backstreet Boys — Jive*
- 19 **THERE YOU'LL BE** — *Faith Hill — Hollywood/Warner Bros.*
- 20 **I'M ALIVE** — *Celine Dion — Epic*

Hot Adult Contemporary Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **COLUMBIA** (13)
- 2 **A&M** (4)
- 3 **EPIC** (5)
- 4 **AWARE** (2)
- 5 **INTERSCOPE** (2)
- 6 **ARISTA** (7)
- 7 **CURB** (6)
- 8 **REPRISE** (4)
- 9 **LAVA** (4)
- 10 **BNA** (2)

Hot Adult Contemporary Labels

Pos. LABEL (No. of Charted Titles)

- 1 **COLUMBIA** (16)
- 2 **INTERSCOPE** (6)
- 3 **REPRISE** (5)
- 4 **EPIC** (6)
- 5 **ATLANTIC** (6)

COLUMBIA

Hot Adult Top 40 Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 THE CALLING (3) RCA
- 2 NICKELBACK (2) Roadrunner/IDJMG
- 3 CREED (2) Wind-up
- 4 SHERYL CROW (2) A&M/Interscope
(1) Lava/Atlantic
- 5 DAVE MATTHEWS BAND (4) RCA
- 6 JOHN MAYER (2) Aware/Columbia
- 7 AVRIL LAVIGNE (2) Arista
- 8 MICHELLE BRANCH (2) Maverick/Warner Bros.
(1) Arista
(1) Maverick
- 9 VANESSA CARLTON (2) A&M/Interscope
- 10 TRAIN (3) Columbia

Hot Adult Top 40 Tracks

Pos. TITLE — Artist — Imprint/Label

- 1 WHEREVER YOU WILL GO — The Calling — RCA
- 2 HOW YOU REMIND ME — Nickelback — Roadrunner/IDJMG
- 3 SOAK UP THE SUN — Sheryl Crow — A&M/Interscope
- 4 A THOUSAND MILES — Vanessa Carlton — A&M/Interscope
- 5 COMPLICATED — Avril Lavigne — Arista
- 6 THE MIDDLE — Jimmy Eat World — DreamWorks
- 7 NO SUCH THING — John Mayer — Aware/Columbia
- 8 STANDING STILL — Jewel — Atlantic
- 9 DROPS OF JUPITER (TELL ME) — Train — Columbia
- 10 SUPERMAN (IT'S NOT EASY) — Five for Fighting — Aware/Columbia
- 11 MY SACRIFICE — Creed — Wind-up
- 12 HANGING BY A MOMENT — Lifehouse — DreamWorks
- 13 ALL YOU WANTED — Michelle Branch — Maverick/Warner Bros.
- 14 BLURRY — Puddle of Mudd — Flawless/Geffen/Interscope
- 15 WHERE ARE YOU GOING — Dave Matthews Band — RCA
- 16 ONE LAST BREATH — Creed — Wind-up
- 17 HANDS CLEAN — Alanis Morissette — Maverick/Reprise
- 18 HERE IS GONE — Goo Goo Dolls — Warner Bros.
- 19 HERO — Chad Kroeger Featuring Josey Scott — Columbia/Roadrunner/IDJMG
- 20 HELLA GOOD — No Doubt — Interscope

Hot Adult Top 40 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 RCA (11)
- 2 A&M (4)
- 3 DREAMWORKS (10)
- 4 COLUMBIA (10)
- 5 AWARE (4)
- 6 ARISTA (6)
- 7 INTERSCOPE (10)
- 8 MAVERICK (5)
- 9 ROADRUNNER (3)
- 10 WIND-UP (4)



The Calling

Hot Adult Top 40 Labels

Pos. LABEL (No. of Charted Titles)

- 1 INTERSCOPE (16)
- 2 COLUMBIA (15)
- 3 RCA (11)
- 4 DREAMWORKS (10)
- 5 WARNER BROS. (9)



Hot Top 40 Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 PINK (4) Arista
- 2 NELLY (3) Fo' Reel/Universal/UMRG
(1) Priority/Capitol
(1) Jive
(1) So So Def/Columbia
- 3 ASHANTI (3) Murder Inc./AJM/IDJMG
(2) Murder Inc./Def Jam/IDJMG
(1) Terror Squad/Atlantic



Nickelback



Pink

- 4 AVRIL LAVIGNE (2) Arista
- 5 NO DOUBT (3) Interscope
- 6 EMINEM (2) Web/Aftermath/Interscope
(1) Shady/Interscope
- 7 JENNIFER LOPEZ (4) Epic
- 8 MICHELLE BRANCH (2) Maverick/Warner Bros.
(1) Maverick
(1) Arista
- 9 SHAKIRA (3) Epic
- 10 CREED (2) Wind-up

Hot Top 40 Tracks

Pos. TITLE — Artist — Imprint/Label

- 1 HOW YOU REMIND ME — Nickelback — Roadrunner/IDJMG
- 2 COMPLICATED — Avril Lavigne — Arista
- 3 WHEREVER YOU WILL GO — The Calling — RCA
- 4 A THOUSAND MILES — Vanessa Carlton — A&M/Interscope
- 5 HOT IN HERRE — Nelly — Fo' Reel/Universal/UMRG
- 6 DILEMMA — Nelly Featuring Kelly Rowland — Fo' Reel/Universal/UMRG
- 7 GET THE PARTY STARTED — Pink — Arista
- 8 AIN'T IT FUNNY — Jennifer Lopez Featuring Ja Rule — Epic

- 9 U GOT IT BAD — Usher — Arista
- 10 IN THE END — Linkin Park — Warner Bros.
- 11 WHAT'S LUV? — Fat Joe Featuring Ashanti — Terror Squad/Atlantic
- 12 FOOLISH — Ashanti — Murder Inc./AJM/IDJMG
- 13 ALL YOU WANTED — Michelle Branch — Maverick/Warner Bros.
- 14 HEY BABY — No Doubt Featuring Bounty Killer — Interscope
- 15 THE MIDDLE — Jimmy Eat World — DreamWorks
- 16 DON'T LET ME GET ME — Pink — Arista
- 17 ALWAYS ON TIME — Ja Rule Featuring Ashanti — Murder Inc./Def Jam/IDJMG
- 18 BLURRY — Puddle of Mudd — Flawless/Geffen/Interscope
- 19 MY SACRIFICE — Creed — Wind-up
- 20 WHENEVER, WHEREVER — Shakira — Epic
- 21 HERO — Chad Kroeger Featuring Josey Scott — Columbia/Roadrunner/IDJMG
- 22 WITHOUT ME — Eminem — Web/Aftermath/Interscope
- 23 HEAVEN — DJ Sammy & Yanou Featuring Do — Robbins
- 24 JUST LIKE A PILL — Pink — Arista
- 25 CAN'T GET YOU OUT OF MY HEAD — Kylie Minogue — Capitol
- 26 I'M GONNA BE ALRIGHT — Jennifer Lopez Featuring Nas — Epic
- 27 FAMILY AFFAIR — Mary J. Blige — MCA
- 28 I NEED A GIRL (PART ONE) — P. Diddy Featuring Usher & Loon — Bad Boy/Arista
- 29 GANGSTA LOVIN' — Eve Featuring Alicia Keys — Ruff Ryders/Interscope
- 30 ONE LAST BREATH — Creed — Wind-up
- 31 HELLA GOOD — No Doubt — Interscope
- 32 7 DAYS — Craig David — Wildstar/Atlantic
- 33 GIRLFRIEND — 'N Sync Featuring Nelly — Jive
- 34 NO SUCH THING — John Mayer — Aware/Columbia
- 35 GOTTA GET THRU THIS — Daniel Bedingfield — Island/IDJMG
- 36 UNDERNEATH YOUR CLOTHES — Shakira — Epic
- 37 I NEED A GIRL (PART TWO) — P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggieri — Bad Boy/Arista
- 38 HERO — Enrique Iglesias — Interscope
- 39 SOAK UP THE SUN — Sheryl Crow — A&M/Interscope
- 40 UNDERNEATH IT ALL — No Doubt Featuring Lady Saw — Interscope

Hot Top 40 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ARISTA (13)
- 2 EPIC (12)
- 3 INTERSCOPE (8)
- 4 RCA (9)
- 5 MAVERICK (5)
- 6 A&M (3)
- 7 ROADRUNNER (3)
- 8 JIVE (9)
- 9 WARNER BROS. (4)
- 10 UNIVERSAL (7)



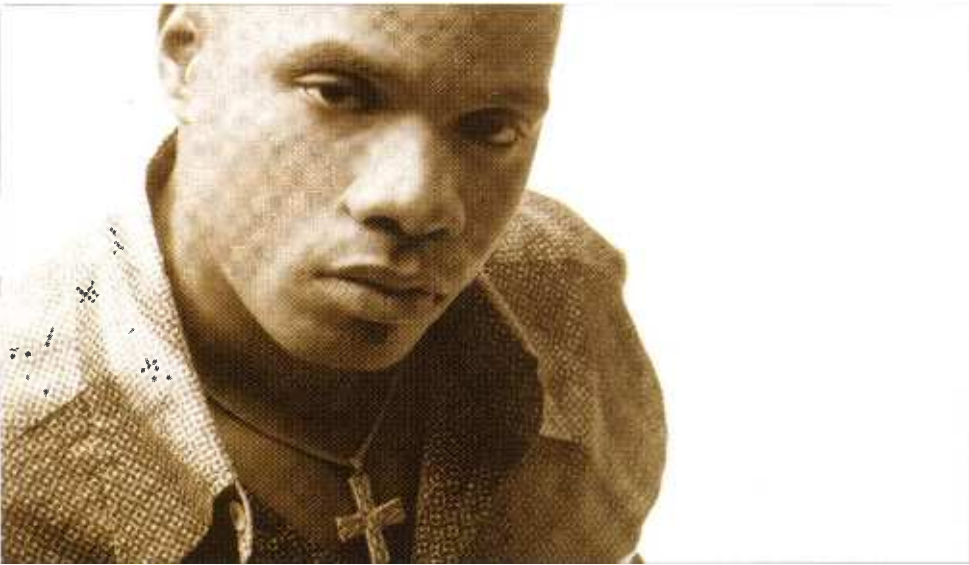
Hot Top 40 Labels

Pos. LABEL (No. of Charted Titles)

- 1 INTERSCOPE (19)
- 2 ARISTA (17)
- 3 ISLAND DEF JAM MUSIC GROUP (20)
- 4 EPIC (14)
- 5 ATLANTIC (14)

THE YEAR IN MUSIC 2002

gospel / contemporary christian



Kirk Franklin

Top Gospel Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **KIRK FRANKLIN** (1) *Gospo Centric/Zomba*
- 2 **YOLANDA ADAMS** (2) *Elektra/EEG*
- 3 **MARY MARY** (1) *Columbia/CRG*
(1) *C2/Columbia/CRG*
- 4 **DONNIE MCCLURKIN** (1) *Verity/Zomba*
- 5 **MICHELLE WILLIAMS** (1) *Music World/Columbia/CRG*
- 6 **FRED HAMMOND** (3) *Verity/Zomba*
- 7 **CECE WINANS** (1) *Wellspring Gospel/Sparrow*
- 8 **KURT CARR & THE KURT CARR SINGERS** (1) *Gospo Centric/Zomba*
- 9 **BISHOP T.D. JAKES** (1) *Dexterity Sounds/EMI Gospel*
- 10 **TRIN-I-TEE 5:7** (1) *B-Rite/Gospo Centric/Zomba*

Top Gospel Albums

Pos. TITLE — Artist — Imprint/Label

- 1 **THE REBIRTH OF KIRK FRANKLIN** — Kirk Franklin — *Gospo Centric/Zomba*
- 2 **BELIEVE** — Yolanda Adams — *Elektra/EEG*
- 3 **INCREDIBLE** — Mary Mary — *Columbia/CRG*
- 4 **LIVE IN LONDON AND MORE...** — Donnie McClurkin — *Verity/Zomba*
- 5 **WOW GOSPEL 2002** — Various Artists — *EMI Christian/Word/Verity/Zomba*
- 6 **HEART TO YOURS** — Michelle Williams — *Music World/Columbia/CRG*
- 7 **CECE WINANS** — CeCe Winans — *Wellspring Gospel/Sparrow*
- 8 **AWESOME WONDER** — Kurt Carr & The Kurt Carr Singers — *Gospo Centric/Zomba*
- 9 **WOMAN THOU ART LOOSED: WORSHIP 2002 — RUN TO THE WATER... THE RIVER WITHIN** — Bishop T.D. Jakes — *Dexterity Sounds/EMI Gospel*
- 10 **THANKFUL** — Mary Mary — *C2/Columbia/CRG*
- 11 **THE KISS** — Trin-i-tee 5:7 — *B-Rite/Gospo Centric/Zomba*
- 12 **GO GET YOUR LIFE BACK** — Donald Lawrence & The Tri-City Singers — *Crystal Rose/EMI Gospel*
- 13 **SPEAK THOSE THINGS: POL CHAPTER 3** — Fred Hammond — *Verity/Zomba*
- 14 **DUETS** — Doug & Melvin Williams — *Blackberry/Malaco*
- 15 **2ND CHANCE** — Karen Clark-Sheard — *Elektra/EEG*
- 16 **PRAISE IS WHAT I DO** — Shekinah Glory Ministry — *Kingdom*
- 17 **HYMNS** — Shirley Caesar — *Word/Epic*
- 18 **TURN IT AROUND** — Elder Jimmy Hicks and The Voices of Integrity — *Amen*
- 19 **CONSTANTLY** — Rev. Clay Evans and The AARC Mass Choir — *Meek*
- 20 **WOW GOSPEL 2001** — Various Artists — *EMI/Word/Verity/Zomba*

Top Gospel Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **GOSPO CENTRIC** (8)
- 2 **VERITY** (26)
- 3 **ELEKTRA** (3)
- 4 **COLUMBIA** (3)
- 5 **WORD** (12)
- 6 **DEXTERITY SOUNDS** (4)
- 7 **WELLSPRING GOSPEL** (1)
- 8 **DOROHN** (3)
- 9 **CRYSTAL ROSE** (4)
- 10 **AMEN** (3)



Top Gospel Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ZOMBA** (34)
- 2 **ELEKTRA ENTERTAINMENT GROUP** (3)
- 3 **COLUMBIA RECORDS GROUP** (3)
- 4 **EMI GOSPEL** (10)
- 5 **EPIC** (9)



Top Gospel Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **BMG** (35)
- 2 **INDEPENDENTS** (41)
- 3 **WEA** (10)
- 4 **SONY** (13)
- 5 **EMD** (17)
- 6 **UNIVERSAL** (3)



Top Contemporary Christian Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **P.O.D.** (1) *Atlantic/Word*
- 2 **MANNHEIM STEAMROLLER** (1) *American Gramophone/Chordant*
- 3 **MICHAEL W. SMITH** (2) *Reunion/Provident*
- 4 **KIRK FRANKLIN** (1) *Gospo Centric/Provident*
- 5 **MERCYME** (1) *INO/Word*
(1) *INO/M2.0 Communications/Word*
- 6 **YOLANDA ADAMS** (1) *Elektra/Word*
(1) *Elektra/Chordant*
- 7 **THIRD DAY** (2) *Essential/Provident*
- 8 **BILL & GLORIA GAITHER** (8) *Spring House/Chordant*
- 9 **MARY MARY** (1) *Columbia/Integrity/Word*
(1) *C2/Columbia/Word*
- 10 **STEVEN CURTIS CHAPMAN** (1) *Sparrow/Chordant*

Top Contemporary Christian Albums

Pos. TITLE — Artist — Imprint/Label

- 1 **SATELLITE** — P.O.D. — *Atlantic/Word*
- 2 **CHRISTMAS EXTRAORDINAIRE** — Mannheim Steamroller — *American Gramophone/Chordant*
- 3 **WORSHIP** — Michael W. Smith — *Reunion/Provident*
- 4 **THE REBIRTH OF KIRK FRANKLIN** — Kirk Franklin — *Gospo Centric/Provident*
- 5 **BELIEVE** — Yolanda Adams — *Elektra/Word*
- 6 **ALMOST THERE** — MercyMe — *INO/Word*
- 7 **SONGS 4 WORSHIP — SHOUT TO THE LORD** — Various Artists — *Integrity/Time Life*
- 8 **WOW HITS 2002** — Various Artists — *EMI Christian/Provident/Word/Sparrow/Chordant*
- 9 **COME TOGETHER** — Third Day — *Essential/Provident*
- 10 **DECLARATION** — Steven Curtis Chapman — *Sparrow/Chordant*
- 11 **LIFE** — Zoegirl — *Sparrow/Chordant*
- 12 **LEGACY...HYMNS & FAITH** — Amy Grant — *Warner Bros./Word-Curb*
- 13 **INCREDIBLE** — Mary Mary — *Columbia/Integrity/Word*
- 14 **LIVE IN LONDON AND MORE...** — Donnie McClurkin — *Verity/Provident*
- 15 **A DEEPER FAITH** — John Tesh — *Faith MD/Garden City/Word*

- 16 **OBVIOUS** — Plus One — *143/Atlantic/Word*
- 17 **THEELEVETHOUR** — Jars of Clay — *Essential/Silvertone/Provident*
- 18 **TALK ABOUT IT** — Nicole C. Mullen — *Word*
- 19 **WORSHIP GOD** — Rebecca St. James — *Forefront/Chordant*
- 20 **STANLEY CLIMBFALL** — Lifehouse — *DreamWorks/Chordant*

Top Contemporary Christian Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **ATLANTIC** (6)
- 2 **SPARROW** (25)
- 3 **AMERICAN GRAMAPHONE** (1)
- 4 **INTEGRITY** (18)
- 5 **REUNION** (7)
- 6 **ESSENTIAL** (10)
- 7 **GOSPO CENTRIC** (6)
- 8 **WORD** (11)
- 9 **INO** (4)
- 10 **ELEKTRA** (3)



Top Contemporary Christian Labels

Pos. LABEL (No. of Charted Titles)

- 1 **CHORDANT** (76)
- 2 **WORD** (47)
- 3 **PROVIDENT** (44)
- 4 **TIME LIFE** (6)
- 5 **WORD-CURB** (5)



Top Contemporary Christian Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **WEA** (40)
- 2 **EMD** (70)
- 3 **BMG** (41)
- 4 **INDEPENDENTS** (17)
- 5 **SONY** (22)
- 6 **UNIVERSAL** (3)



P.O.D.



What a year in music...

B M G

U. S. L A T I N

We stood together to make a difference in 2002

1 Alexandre Pires
Hot Latin Track Artist

#1 Alexandre Pires
Hot Latin Pop Airplay Artist

2 Cristian
Hot Latin Pop Airplay Artist

2 BMG
Hot Latin Pop Airplay Label

3 Alexandre Pires
Hot Latin Pop Airplay
"Usted Se Me Llevo La Vida"

3 RCA
Hot Latin Pop Airplay Imprints

Jerry Rivera with 4 mentions in the TOP 10:

Hot Tropical / Salsa Airplay "Vuela Muy Alto"

Hot Tropical / Salsa Airplay Artist

Top Tropical/Salsa Album Artist

Top Tropical / Salsa Album (Vuela Muy Alto)

*A special thanks to our incredible roster of artist
for an unforgettable year.*



DECEMBER 28 2002 Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	9	EL PROBLEMA R.ARJONA (R.ARJONA)	Ricardo Arjona SONY DISCOS	1
NUMBER 1 4 Weeks At Number 1						
2	2	3	11	SUENA R.MUNOZ,R.MARTINEZ (L.PADILLA)	Intocable EMI LATIN	2
GREATEST GAINER						
3	5	10	8	SI NO FUERA POR TI E.ESTEFAN JR.,J.SECADA,A.PENA (G.MARCO)	Jon Secada CRESCENT MOON /SONY DISCOS	3
4	6	4	12	ES POR TI G.SANTADLALLA,JUANES (JUANES)	Juanes SURCO /UNIVERSAL LATINO	4
5	4	2	12	CUANDO ME MIRAS ASI R.ROMAN (A.POSSE,R.ROMAN)	Cristian ARIOLA /BMG LATIN	2
6	13	11	5	QUIZAS E.IGLESIAS,L.MENDEZ (E.IGLESIAS,L.MENDEZ)	Enrique Iglesias UNIVERSAL LATINO	6
7	3	7	9	SI NO ESTAS R.PEREZ (R.PEREZ,R.LIVI)	Area 305 RPE /UNIVISION	3
8	7	5	17	ASEREJE M.RUIZ (M.RUIZ,M.BENITO)	Las Ketchup SONY DISCOS	1
9	9	23	5	QUE ME QUEDES TU S.MEBARAK,R.L.F.OCHOA (S.MEBARAK,R.L.F.OCHOA)	Shakira EPIC /SONY DISCOS	9
10	15	12	11	LA REINA DEL SUR LOS TIGRES DEL NORTE (T.BELLO)	Los Tigres Del Norte FONOVISA	9
11	8	9	25	EL DOLOR DE TU PRESENCIA R.PEREZ (R.PEREZ)	Jennifer Pena UNIVISION	1
12	12	14	39	ENTRA EN MI VIDA A.BAQUEIRO (L.GARCIA,N.SCHAJRI)	Sin Bandera SONY DISCOS	3
13	16	19	33	A DIOS LE PIDO G.SANTADLALLA,JUANES (JUANES)	Juanes SURCO /UNIVERSAL LATINO	2
14	11	8	21	PERDONAME MI AMOR J.GUILLEN (R.GONZALEZ,MORA)	Conjunto Primavera FONOVISA	3
15	10	6	17	TODO MI AMOR SHEPPARD,K.GIOIA (T.VERGES,B.JAMES)	Paulina Rubio UNIVERSAL LATINO	5
16	14	17	19	NO ME ENSEÑASTE ESTEFANO (ESTEFANO,J.REYES)	Thalia EMI LATIN	1
17	19	24	7	HASTA QUE VUELVAS L.MIGUEL,B.SILVETTI (F.GARZA,B.OJALLA,M.A.RAMOS MUNOZ)	Luis Miguel WARNER LATINA	17
18	26	30	7	ERES MI RELIGION FHER,A.GONZALEZ (FHER)	Mana WARNER LATINA	18
19	25	22	12	LA CHICA SEXY M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	12
20	20	28	6	AY! PAPACITO (UY! DADDY) A.B.QUINTANILLA ILL.C."CK" MARTINEZ,G.PADILLA (A.B.QUINTANILLA II,A.VILLAREAL)	Limite UNIVERSAL LATINO	20
21	29	29	4	ASI ES LA VIDA H.GATICA,K.D'BRIEN (M.BENITO,A.CAMPOS,J.DAVID)	Olga Tanon WARNER LATINA	21
22	23	20	5	MARCHATE R.NERIO (ESTEFANO)	Gisselle ARIOLA /BMG LATIN	20
23	31	31	3	DE UNO Y DE TODOS LOS MODOS PALOMO (T.VINIEGRA)	Palomo DISA	23
24	22	25	9	EN NOMBRE DE LOS DOS J.M.LUGO (O.ALFANNO)	Victor Manuelle SONY DISCOS	14
25	18	13	13	SI TUVIERA QUE ELEGIR R.SILVETTI (R.MONTANER,Y.MARRUFO)	Ricardo Montaner WARNER LATINA	8
26	21	15	23	VUELA MUY ALTO J.REYES (ESTEFANO)	Jerry Rivera ARIOLA /BMG LATIN	3
HOT SHOT DEBUT						
27	NEW	1		AFORTUNADO J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian MUSART /BALBOA	27
28	24	18	13	CARALUNA L.F.OCHOA,BACILLOS,G.VASQUEZ (J.VILLAMIZAR)	Bacilos WARNER LATINA	16
29	36	35	6	COMER A BESOS A.A.ALBA (A.A.ALBA)	Los Temerarios FONOVISA	29
30	30	26	4	DONDE VAYAS A.VALENZUELA,O.VALENZUELA (FROSARIO)	German Lizarraga DISA	26
31	35	21	10	ASEREJE S.DEGOLLADO,J.G.DEGOLLADO (M.RUIZ)	La Onda EMI LATIN	17
32	34	36	5	QUE DIOS SE APIADE DE MI J.L.PILOTO,M.LOPEZ (J.L.PILOTO)	Lourdes Robles LATIN WORLD	32
33	39	49	4	SEDUCEME INDIA,J.INFANTE,K.C.PORTER (INDIA,R.CONTRERAS,J.GRECO,S.MARTE)	India SONY DISCOS	33
34	38	40	8	TE AMO TANTO M.BLASCOS,L.RUSTICI (YAIRE)	Yaire LIBERES	34
35	27	39	24	TU FORMA DE SER A.GARZA,R.GARZA,P.GARZA,P.NIGUEZ (M.FULLVIAN,P.MASSADAS,H.AYALA)	Alberto Y Roberto DISA	26
36	33	46	15	CAPRICHIO MALDITO M.MORALES (P.GARZA)	Los Rieleros Del Norte FONOVISA	23
37	40	45	13	TE VAS R.PEREZ (R.PEREZ,R.LIVI)	Luis Fonsi UNIVERSAL LATINO	25
38	37	37	9	DONDE ESTARA MI PRIMAVERA M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	25
39	28	27	7	LAS VIAS DEL AMOR A.LIZARRAGA,J.LIZARRAGA (A.LIZARRAGA,J.LIZARRAGA,N.HERNANDEZ)	Banda El Recodo FONOVISA	23
40	RE-ENTRY	10		QUIERO QUE ME HAGAS EL AMOR K.C.PORTER,E.NAZARIO (L.A.MARQUEZ)	Ednita Nazario SONY DISCOS	9
41	47	—		LA SUEGRA BANDA MACHOS (E.MOGUEL DIAZ)	Banda Machos WEA/EMM /WARNER LATINA	41
42	32	32	11	TU NO SOSPECHAS A.JAEN (A.JAEN,W.PAZ,R.VERGARA)	Jordi SONY DISCOS	27
43	42	47		CORAZON CHIQUITO A.URIAS (J.URIAS)	Adolfo Urias Y Su Lobo Norteno PLATINO /FONOVISA	41
44	NEW	1		DIMELO A.JAEN (I.CHESTER)	Alejandro Montaner SONY DISCOS	44
45	44	38	11	POR MAS QUE INTENTO K.SANTANDER,J.M.LUGO (K.SANTANDER)	Gilberto Santa Rosa SONY DISCOS	5
46	NEW	1		ARRANCA EN FA! E.F.TORRES SERRANT (J.BERMUDEZ)	Limi-t 21 EMI LATIN	46
47	45	42	3	QUERIDO LADRON I.RODRIGUEZ (A.VEZZANI)	Aroma FONOVISA	42
48	41	33	19	TE SOLTE LA RIENDA PRIVERA (J.A.JIMENEZ)	Lupillo Rivera SONY DISCOS	12
49	46	—	21	ANGEL DE AMOR FHER,A.GONZALEZ (FHER,A.GONZALEZ)	Mana WARNER LATINA	6
50	RE-ENTRY	10		LA SALSA VIVE S.GEORGE (J.L.PILOTO,S.GEORGE)	Tito Nieves Featuring Celia Cruz, Gilberto Santa Rosa, Cheo Feliciano & Ismael Miranda WEACARIBE /WARNER LATINA	22

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	21	22	TE AMO TANTO LIBERES	YAIRE
2	3	ES POR TI SURCO /UNIVERSAL LATINO	JUANES	22	23	TE VAS UNIVERSAL LATINO	LUIS FONSI
3	2	CUANDO ME MIRAS ASI ARIOLA /BMG LATIN	CRISTIAN	23	—	QUIERO QUE ME HAGAS EL AMOR SONY DISCOS	EDNITA NAZARIO
4	6	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS	24	18	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA
5	4	QUE ME QUEDES TU EPIC /SONY DISCOS	SHAKIRA	25	26	DONDE ESTARA MI PRIMAVERA FONOVISA	MARCO ANTONIO SOLIS
6	7	SI NO FUERA POR TI CRESCENT MOON /SONY DISCOS	JON SECADA	26	20	TU NO SOSPECHAS SONY DISCOS	JORDI
7	5	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	27	29	DIMELO SONY DISCOS	ALEJANDRO MONTANER
8	8	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	28	25	VUELA MUY ALTO ARIOLA /BMG LATIN	JERRY RIVERA
9	12	HASTA QUE VUELVAS WARNER LATINA	LUIS MIGUEL	29	27	ANGEL DE AMOR WARNER LATINA	MANA
10	13	A DIOS LE PIDO SURCO /UNIVERSAL LATINO	JUANES	30	30	AVE MARIA VALE /UNIVERSAL LATINO	DAVID BISBAL
11	9	ASEREJE SONY DISCOS	LAS KETCHUP	31	28	SIRENA SONY DISCOS	SIN BANDERA
12	11	NO ME ENSEÑASTE EMI LATIN	THALIA	32	33	TU FORMA DE SER DISA	ALBERTO Y ROBERTO
13	19	ERES MI RELIGION WARNER LATINA	MANA	33	32	ELEGISTE PERDER SONY DISCOS	ANGEL LOPEZ
14	15	SI NO ESTAS RPE /UNIVISION	AREA 305	34	34	TE LO PIDO POR FAVOR RCA /BMG LATIN	JAGUALES
15	16	MARCHATE ARIOLA /BMG LATIN	GISSELLE	35	31	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
16	14	Y TU TE VAS SONY DISCOS	CHAYANNE	36	35	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA
17	10	SI TUVIERA QUE ELEGIR WARNER LATINA	RICARDO MONTANER	37	—	ARRANCA EN FA! EMI LATIN	LI-MI-T 21
18	24	ASI ES LA VIDA WARNER LATINA	OLGA TANON	38	37	SHHH EMI LATIN	A.B.QUINTANILLA Y LOS KUMBIA KINGS
19	17	CARALUNA WARNER LATINA	BACILLOS	39	36	QUE BONITA PAREJA MUSART /BALBOA	JOAN SEBASTIAN
20	21	QUE DIOS SE APIADE DE MI LATIN WORLD	LOURDES ROBLES	40	—	LA VIDA QUE VA WARNER LATINA	KABAH

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	EN NOMBRE DE LOS DOS SONY DISCOS	VICTOR MANUELLE	21	—	HASTA QUE VUELVAS WARNER LATINA	LUIS MIGUEL
2	1	SI NO ESTAS RPE /UNIVISION	AREA 305	22	30	QUE DIOS SE APIADE DE MI LATIN WORLD	LOURDES ROBLES
3	3	SEDUCEME SONY DISCOS	INDIA	23	—	TAN BUENA UNIVISION	SON DE CALI
4	4	SI NO FUERA POR TI CRESCENT MOON /SONY DISCOS	JON SECADA	24	25	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS
5	5	LA SALSA VIVE WEACARIBE /WARNER LATINA	TITO NIEVES FEATURING CELIA CRUZ, GILBERTO SANTA ROSA, CHEO FELICIANO & ISMAEL MIRANDA	25	14	DOS LOCOS J&B /SONY DISCOS	MONCHY & ALEXANDRA
6	7	ARRANCA EN FA! EMI LATIN	LI-MI-T 21	26	15	COMPLICES AL RESCATE ARIOLA /BMG LATIN	BELINDA
7	10	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA	27	—	TE VAS UNIVERSAL LATINO	LUIS FONSI
8	11	ASI ES LA VIDA WARNER LATINA	OLGA TANON	28	31	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY
9	—	LA CERVEZA SONY DISCOS	ELVIS CRESPO	29	21	THE GAME OF LOVE ARISTA	SANTANA FEATURING MICHELLE BRANCH
10	6	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	30	19	ELEGISTE PERDER SONY DISCOS	ANGEL LOPEZ
11	13	AMOR ETERNO MUP	NUOVA ERA	31	—	HAY DE MI, HAY DE TI PLATINO /UNIVERSAL LATINO	ANTONY SANTOS
12	17	MI NOVIA EMI LATIN	ILEGALES	32	—	VUELA MUJER AE LATIN	RAULIN ROSENDO
13	9	QUE ME QUEDES TU EPIC /SONY DISCOS	SHAKIRA	33	26	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA
14	37	SE NOS PERDIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO	34	34	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
15	12	VUELA MUY ALTO ARIOLA /BMG LATIN	JERRY RIVERA	35	18	TE AMO TANTO LIBERES	YAIRE
16	33	QUIERO QUE ME HAGAS EL AMOR SONY DISCOS	EDNITA NAZARIO	36	—	PANA PANA EL ULTIMO GUERRERO /CUBAN CONNECTION	DDON DINERO
17	23	A QUE NO TE ATREVES UNIVERSAL LATINO	DOMINGO QUINONES	37	16	TODO LO QUE TENGO KAREN /UNIVERSAL LATINO	LOS HERMANOS ROSARIO
18	8	VIVIR EN COLUMBIA SONY DISCOS	MARC ANTHONY	38	24	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO
19	22	JENNY FROM THE BLOCK EPIC	JENNIFER LOPEZ FEATURING JADAKISS & STYLES	39	32	MARCHATE ARIOLA /BMG LATIN	GISSELLE
20	20	NO ME ENSEÑASTE EMI LATIN	THALIA	40	36	SIRENA SONY DISCOS	SIN BANDERA

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	SUENA EMI LATIN	INTOCABLE	21	19	PALABRAS HERMOSAS UNIVISION	CHUY VEGA
2	3	LA REINA DEL SUR FONOVISA	LOS TIGRES DEL NORTE	22	17	MI DERROTA DISA	BETO Y SUS CANARIOS
3	2	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	23	25	UN MONTON DE ESTRELLAS FONOVISA	GRUPO MOJADO
4	5	LA CHICA SEXY UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	24	21	AMOR DE INTERNET IM	SOCIOS DEL RITMO
5	4	AY! PAPACITO (UY! DADDY) UNIVISION	LI-MI-T 21	25	22	NDCHES ETERNAS RCA /BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATELANO
6	8	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	26	26	POR UN MINUTO DE TU AMOR FONOVISA	LOS ANGELES DE CHARLY
7	34	AFORTUNADO MUSART /BALBOA	JOAN SEBASTIAN	27	28	ENAMORATE DE ALGUIEN DISA	EL PODER DEL NORTE
8	7	DONDE VAYAS DISA	GERMAN LIZARRAGA	28	30	CREO ESTAR SONANDO UNIVISION	JESSIE MORALES: EL ORIGINAL DE LA SIERRA
9	14	COMER A BESOS FONOVISA	LOS TEMERARIOS	29	24	QUEDO TRISTE EL JACAL FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
10	9	CAPRICHIO MALDITO FONOVISA	LOS RIELEROS DEL NORTE	30	40	UNA ORACION MUSART /BALBOA	PANCHO BARRAZA
11	13	ASEREJE EMI LATIN	LA ONDA	31	—	COMO QUIERES QUE TE QUIERA EMI LATIN	FABIAN GOMEZ
12	6	LAS VIAS DEL AMOR FONOVISA	BANDA EL RECODO	32	37	PARA OLVIDARME DE TI DISA	LOS REYES DEL CAMINO
13	20	LA SUEGRA WEA/EMM /WARNER LATINA	BANDA MACHOS	33	29	DESAIRES LA SIERRA	BANDA TIERRA BLANCA
14	12	CORAZON CHIQUITO PLATINO /FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO	34	—	NECESITO UN AMOR COSTAROLA /SONY DISCOS	ADAN CHALINO SANCHEZ
15	10	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	35	27	EL CELULAR UNIVISION	LDS HURACANES DEL NORTE
16	16	QUERIDO LADRON FONOVISA	AROMA	36	31	EL AMOR NO ACABA UNIVISION	OUEL D
17	18	ERES IMPOSIBLE DE OLVIDAR MUSART /BALBOA	CUSILOS DE ARTURO MACIAS	37	35	FUI TAN FELIZ COSTAROLA /SONY DISCOS	ADAN CHALINO SANCHEZ
18	11	TE SOLTE LA RIENDA SONY DISCOS	LUPILLO RIVERA	38	38	LA CUCARACHA EMI LATIN	KUMBIA KINGS
19	15	EL AMOR NO TIENE EDAD EMI LATIN	EL COYTE Y SU BANDA TIERRA SANTA	39	39	QUE BUENA SUERTE MUSIMEX /SONY DISCOS	BANDA EL LIMON
20	23	NO QUE NO EMI LATIN	CONTROL	40	—	EL AMOR DE MI VIDA MUSIMEX /SONY DISCOS	TRINY Y LA LEYENDA

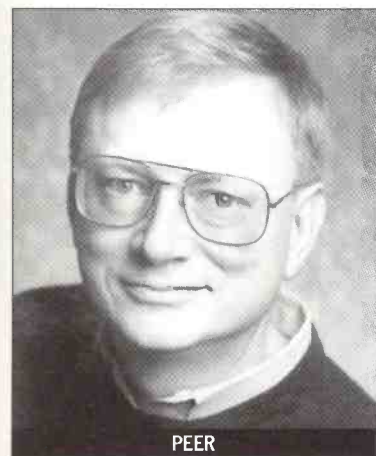
Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (39 Latin Pop, 17 Tropical/Salsa, 55 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video availability. ©2002, VNU Business Media, Inc. All rights reserved.

Copyright Battles Absorb Music Publishers In 2002

Music publishing's battle against Napster may have been won in 2002, but its war against peer-to-peer Internet music file-swapping services raged on.

At year's end, publishers, songwriters, and the music business as a whole were awaiting a judge's decision pertaining to the new battlefield pitting music and motion-picture groups against the combined file-swapping forces of Kazaa, Grokster, and MusicCity.

In September, the National Music Publishers Assn. (NMPA), the Recording Industry Assn. of America (RIAA), and the Motion Picture Assn. of America (MPAA) joined in a motion filed in a Los Angeles federal court seeking an expedited ruling in their ongoing copyright-infringement lawsuit against the three online services, initially filed in October 2001. The plaintiffs sought a summary judgment, charging that the services intentionally emulated Napster in acting as virtual "candy stores of infringement."



PEER

In a strong songwriter show of support, the legendary team of Jerry Leiber and Mike Stoller—who were among the plaintiffs—appeared at a court hearing Dec. 2, along with Motown songwriting great Lamont Dozier. A decision by Federal District Court Judge Stephen Wilson on both sides' motions for summary judgment was expected in the next few weeks.

Wilson was also involved in a bid by music and motion-picture com-

panies to sue Kazaa's Australian parent company, Sharman Networks, and will eventually decide whether the company, whose product is exploited by some 21 million users in the U.S., is subject to U.S. copyright laws. Litigation continues, too, against fellow file-sharer Aimster (now known as Madster), with the NMPA and RIAA having accused it of violating a Nov. 4 court order to block the swapping of copyrighted works on its network. A U.S. district court judge has since issued a temporary restraining order enforcing his preliminary injunction against the service, after publishers complained that it willfully disregarded it.

The NMPA, the Harry Fox Agency (HFA), and the RIAA scored a clear-cut victory in June, when Audiogalaxy agreed to halt the swapping of copyrighted works and went legit. And as for the model of illegal peer-to-peer online file-swapping of copyrighted music content, Napster essentially bit the dust. After a federal bankruptcy court blocked Bertelsmann's proposed purchase of Napster's assets, the embattled file swapper agreed to sell them to CD-burning software maker Roxio in November.

In other NMPA/Harry Fox activities, an agreement with the RIAA to provide licenses for use of copyrighted musical works for Internet music-subscription services garnered enormous support from the 27,000 HFA-represented music publishers, paving the way for Internet delivery of hundreds of thousands of licensed musical works. In October, the heads of the NMPA and the RIAA joined those of the MPAA and the Songwriters Guild of America (SGA) in an anti-Internet-piracy awareness campaign aimed at colleges; in September, the RIAA teamed with groups including ASCAP, BMI, and the American Federation of Television and Radio Artists in a star-studded broadcast and print-ad campaign directing consumers not to download songs from illegal file-sharing sites.

Internet-related copyright issues surfaced in Congress, too, which passed legislation in November allowing smaller Webcasters to pay lower copyright royalty fees, following an agreement between Webcasters and the recording industry calculating rates based on Webcaster revenue. Meanwhile, the Supreme Court heard arguments in October concerning the constitutionality of Congress' 20-year extension of the term of copyright included in the Sonny Bono Copyright Extension Act

of 1998, and as 2003 neared arrival, publishers were nervously awaiting the court's eventual decision.

Regarding publishing companies, the year's biggest story came with the completion in November of BMG's

down its Net4Music.com digital sheet-music operation and directed its customers to former competitor Sheet Music Direct—the digital sheet-music e-commerce Web site jointly owned by Milwaukee print music

Group of Companies senior VP of West Coast operations Neil Portnow, whose charge had included overseeing the West Coast offices of Zomba Music Publishing, was named NARAS president.

Portnow took part in the Dec. 11 annual New York chapter of NARAS' Heroes Awards, which honored, among others, pop music's ultimate collaboration among composer, lyricist, and vocalist: Burt Bacharach, Hal David, and Dionne Warwick.

After presenter Ann Reinking—who is choreographing the upcoming Bacharach-David Broadway musical—credited the duo's songs with veritably saving her life on more than one occasion, Bacharach made a marvelous comment about how, when he wrote the extraordinary string of Warwick hits with David, he really didn't care a whit about the words, other than that their vowel sounds and consonants euphoniously matched his music. He finally appreciated David's genius, he said, after being overwhelmed by the depth of his lyric for "Alfie."



by Jim Bessman

house Hal Leonard Corp. and its European counterpart, Madison, Wis.-based Musicnotes.com became the exclusive provider of digital sheet music and lyrics for AOL Music, the online music division of AOL.

EXECS IN THE NEWS

Key executives in the news in 2002 included Bob Flax, who was upped from executive VP to first ever president of EMI Music Publishing's U.S. company by EMI Music Publishing CEO Martin Bandier. At Chrysalis Music Group North America, Leeds

purchase of the huge indie Zomba Music Group—whose holdings include Zomba Music Publishing—for \$2.74 billion. In another major publishing-company consolidation, Sony/ATV Tree acquired Nashville's historic Acuff-Rose Music Publishing from Gaylord Entertainment for \$157 million. And indie firm Peermusic Publishing, whose CEO Ralph Peer earned the independent publisher of the year honor from the Assn. of Independent Music Publishers, acquired the publishing catalog of Toronto-based the Song Corp., one of Canada's biggest and most important music-publishing caches.

TECHNOLOGY TAKES HONORS

At the performing-rights societies, technology took the honors. ASCAP partnered with interactive radio pioneer YES Networks to create *Media-guide*, a jointly owned company that will provide optimal monitoring of music performances on radio, TV, and the Internet using YES proprietary technology. BMI launched Online Works Registration, a new online registration system for musical works developed in conjunction with Fast-Track alliance partners.

Bacharach made a marvelous comment about how, when he wrote the extraordinary string of Warwick hits with David, he didn't care a whit about the words.

On the sheet-music front, Make-Music!, the Minneapolis-based manufacturer of Finale music-notation software and the SmartMusic interactive music-practice system, shut



FROM LEFT, BURT BACHARACH, DIONNE WARWICK, AND HAL DAVID AT THE NEW YORK CHAPTER OF THE RECORDING ACADEMY HEROES AWARDS

Levy departed his post as president and was replaced by Warner/Chappell senior VP of A&R Kenny MacPherson.

Peermusic Nashville songwriter Rick Carnes was elected president of the SGA, marking the first time the position has been filled by a writer from outside New York. The guild also made news when a New York Supreme Court judge ruled in favor of songwriters and deceased songwriters' estates, who had filed a class-action suit in 2001 against Famous Music alleging failure by Famous to share half of all net sums received in the exploitation of contracted songs' mechanical rights.

At the New York chapter of the National Academy of Recording Arts and Sciences (NARAS), Grammy Award-nominated Sony-ATV Music Publishing-administered Kazzoom Music (ASCAP) songwriter Phil Galdston was elected chapter president, and in September, Zomba

David, of course, is CEO of the National Academy of Popular Music/Songwriters Hall of Fame, which in June inducted Nickolas Ashford & Valerie Simpson, Randy Newman, Sting, Michael Jackson, and Barry Manilow while also recognizing Garth Brooks, Stevie Wonder, and Carole King. But another song's lyric still rings in my ears, 2^{1/2} months after the Oct. 8 superstar-studded Madison Square Garden Music to My Ears concert tribute to Timothy White. The grand finale, with everyone onstage singing Sly & the Family Stone's "Everyday People," really was incredible, what with John Mellencamp straining to not let Sting pass him up in the soul vocals department.

But it was also the song's words—particularly the refrain "We gotta live together"—that resonate so powerfully this particular holiday season.

Tim would have been proud.

THE TOP STORIES

- Music publishers continue to fight copyright infringement.
- Zomba Music Group is sold to Bertelsmann.
- Sony/ATV Tree purchases Acuff-Rose.
- Peermusic acquires the Song Corp.
- Zomba's Neil Portnow is named president of the National Academy of Recording Arts and Sciences.

MERCHANTS & MARKETING

Tower Records' Struggles Reflected Industry's Turmoil

Losses, Consolidations, Closings, And Restructurings Affected All Sectors Of Sales, Distribution, And Retail

BY ED CHRISTMAN

NEW YORK—The precipitous 11% drop in album sales in 2002 left music retailers and wholesalers holding on for dear life and kept the music-label sales and distribution arms in a defensive posture all year.

But thanks to the cost-cutting measures and store closings that music merchandisers implemented in 2001, 2002 turned out to be the slowest of the past three years with regard to consolidation—although all sectors still hear its drumbeat and fear even more fallout in 2003. As it is, there were two mergers during the year, with four chains

shape early in the year and was agreed upon in April, it was delayed time and time again, leaving music suppliers with their hearts in their mouths.

When the deal closed Oct. 11, it triggered a refinancing that saw the chain receiving a new \$110 million revolver from CIT Group Business Credit, of which only \$75 million was subscribed and available Oct. 31.

Along the way, Tower laid off hundreds of employees, closed stores, pulled back from the international arena, and changed the face of senior management. To make room for interim CEO Betsy Burton, Russ Solomon gave up the chairman chair to become chairman emeritus, and Mike Solomon became chairman. But longtime Tower executives Stan Goman (executive VP/COO) and Dee Searson (senior VP/CFO) exited, as did Ron Nugent (chief marketing officer) and Terri Williams (VP of advertising).

In other changes at retail, longtime Tower rival HMV had a management shake-up in North America, with Pete Luckhurst leaving the chain. He was replaced by Chris Walker, who retained his responsibilities for the Asia-Pacific region as well.

During the year, the Wiz also implemented a turnaround, bringing in a new management team of former Hollywood Video head Jeff Yapp as president and former Trans World Entertainment senior executive Laurie Clark as executive VP in December 2001 and January 2002, respectively. But the two clashed and Clark left, leaving Yapp to author a restructuring that saw the chain close 26 of its 43 stores, leaving it with 17.

Early in the year, National Record Mart completed its liquidation as mandated in 2001 by a bankruptcy court, with only six stores being sold

THE TOP STORIES

- Tower Records finally sells off its Japanese chain to gain a refinancing deal.
- EMI Music Distribution and WEA both restructure and get new leaders in Phil Quartararo and Jim Caparro.
- Central South and Value Music merge, creating a 125-store chain and \$140 million in annual revenue.
- Sony Music Entertainment and Warner Music Group sell an 85% interest in Columbia House to the Blackstone Group.
- The Alliance Entertainment Corp./Liquid Audio merger is defeated by shareholders.

to Trans World and the remainder being shuttered. Speaking of liquidations, Harmony House, one of the

Kmart also filed Chapter 11, but the major music suppliers dodged a bullet when the Handlemen Co. was named as a critical supplier by the bankruptcy court and received full payment. As it was, the Troy, Mich.-based discounter said it would close 284 stores, and music suppliers remain on the hook at year-end as they wait to see if the chain can pull off a restructuring or if it will be liquidated.

In 2002, Best Buy continued to put its stamp on Musicland, changing the On Cue chain to the Sam Goody logo and announcing in September that it would combine the operations of Musicland and the Best Buy music and video team under Musicland chain president Kevin Freeland. In December, Best Buy said Musicland was still experiencing trouble and hinted that it planned a large spate of store closures. But Trans World

November, Southwest Wholesale appeared to be on the ropes, implementing a layoff and asking for time to make product payments. In response to the weakness in the one-stop sector, Universal Music & Video Distribution continued to whittle down the number of one-stops it would do business with, cutting off about 20. It sent out an enforceable agreement in December, calling on remaining one-stops to abide by its policies or face termination from doing business with the major.

The biggest one-stop, Alliance Entertainment Corp., appeared to have a banner year, growing by leaps

Entertainment continued to position itself as a survivor by rolling out a kiosk sam-

pling system that enabled customers to sample any title in the store.

At year-end, the main worry for music suppliers was the Warehouse chain. In 2002, its performance continued to deteriorate as its losses piled up. A new management team was brought on board: Jerry Comstock came on in June as CEO, resulting in president Larry Gaines stepping down and leaving the chain. At year-end, the chain was said to be involved in negotiations for a new revolving credit facility.

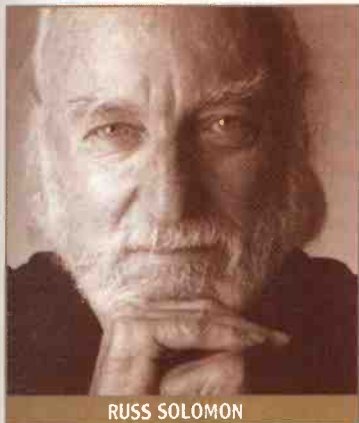
Music Network was another chain that experienced difficulties, but after missing payments to the majors in May, it put together a plan to pay down balances by closing its one-stop operation and returning product.

Elsewhere in the one-stop sector, MCM shuttered its doors in July. In

oldest chains in the U.S., was liquidated by Bill Thom, who closed 19 of its 21 stores. Similarly, the Record Express was also liquidated during the year; by press time, owner Bob Hoyt had shuttered 14 of its 16 outlets.

Meanwhile, Sound Shop and Value Music combined operations to achieve operating efficiencies that will enable the merged chain to remain profitable in the tough economic environment. The year-long negotiations created a 125-store chain that is expected to achieve annual revenue of about \$140 million. With the same motives, Compact Disc World and Streetside merged to become a 19-unit chain. But the merger of the financially troubled Djangos and CD Warehouse fell through, and Djangos followed CD Warehouse into Chapter 11.

★ 2002 IN REVIEW ★



RUSS SOLOMON



COMSTOCK

becoming two; Harmony House becoming all but liquidated, going from 21 stores to two; and two more large one-stops shuttering.

The biggest story of 2002 was Tower Records' struggle to turn itself around. The West Sacramento, Calif.-based company began implementing a restructuring in 2001 and spent most of the year struggling to stave off bankruptcy and restructure its balance sheet, giving music suppliers large and small many a sleepless night along the way. The linchpin of the restructuring was the sale of its Japanese chain to Nikko Principal Investment. Although the deal took

and bounds in the wake of Valley Media's demise, despite the fact that its attempted acquisition of Liquid Audio fell through because of resistance from shareholders of the digital distributor. Elsewhere online, amazon.com continued its dominance through its turn-key solution that saw it take over the operation of the online stores of Target and CDnow.

In direct marketing, the record-club business experienced a big change when the Blackstone Group acquired 85% of Columbia House from Sony Music Entertainment and the Warner Music Group, which jointly retained a 15% stake.

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by Chris Morris

**Declarations
Of Independents™**

★ **2002 IN REVIEW** ★

WRAPPING IT UP: In the final analysis, almost incredibly, the independent side of the music business may have represented a sole slim shaft of light in a predominantly dark year.

As we noted in a page 1 story in October, even as the industry reeled through the most cataclysmic year in decades, certain indie distributors reported that their sales were up, in some cases by as much as 25%. The rise was attributed to a variety of factors: The spread of some strong labels to new companies as consolidation continued on the indie side, the arrival at indie labels of commercially proven major-label acts shaken out of their former homes, and the indies' relative imperviousness to the erosion wrought by file-sharing and CD burning.

However, like everyone else in the game, the indies felt the ground shifting beneath their feet in 2002.

While there wasn't a major catastrophe comparable to the 2001 collapse of wholesaler Valley Media and its distribution arm DNA with which to contend, most observers confronted an uncertain landscape.

As the year dawned, the indies appeared unsettled, with the major-owned independents in particular the subject of widespread rumors. Some of the chatter was dispelled in the ensuing months, as

Sony—which took back 100% ownership of indie RED Distribution in '01, after Edal Music proved unable to pay up the full purchase price for the distributor—laid to rest widespread speculation that RED was again on the block.

Virtually every other indie distributor was the subject of street talk about closures, mergers, or acquisitions throughout the course of the year. However, as 2002 drew to a close, the much-augured shakeout had not occurred.

Still, some of the news reflected the downturn of the music economy. One of the most startling changes took place at Bayside Distribution, the sister company of fiscally troubled retailer Tower Records. Late in the year, several longtime Tower executives were shown the door, including Bayside COO **Mark Viducich**, a company veteran who had headed the distributor since its purchase by Tower in the early '90s. Viducich was replaced by former

Tower senior VP of technology **Bill Baumann**, with Bayside CFO **Erik Grotte** elevated to GM.

Other, smaller stories reflected hard times. In June, New York-based Proper Distribution closed. Minneapolis-based East Side Digital—the once-prolific label that was a linchpin of the REP Co., now Ryko Distribution, in its early days—cut its staff and release schedule to the bone.

As some companies fell by the wayside, others moved to expand their share of the business. RED opened a Canadian arm. Burnside Distribution in Portland, Ore., brought in additional staff to lengthen its national reach. Redeye Distribution in Graham, N.C., already the home of Yep Roc Records, established a second imprint, the Red-



eye Label, dedicated to regional product. The Beggars Group bought a 50% interest in indie-rock label Matador Records. And Rykodisc purchased Restless Records, reactivating the long-running Los Angeles indie label after a protracted hiatus and installing former Restless head **Joe Regis** as president of the Ryko Label Group.

The generalized torpor within the business was palpable in March at the National Assn. of Recording Merchandisers convention, which was held for the first time in conjunction with the Assn. for Independent Music (AFIM) trade confab.

Figures for both AFIM's conference and trade show were down, unemployed industryites roamed the lobby of the San Francisco Marriott in search of new situations, and predictions of gloom and doom hung in the air. (Two months after the AFIM show, the trade group's executive director **Jeanne Oberstar** stepped down for personal reasons after less than a year a service and was replaced by **Courtney Proffitt**.)

If the indies could draw any solace from these bleak 12 months, it was in the fact that the music they bring to the table maintains an appeal not reliant on the vicissitudes of mass-market tastes. To be sure, the forces rattling the business this year affect the indies as much as they do the majors. But, as the upswing in sales in this sector suggests, the indies will prevail if they do business wisely and, more importantly, they continue to release *music that people really want*.

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Retail Track™



by Ed Christman

★ 2002 IN REVIEW ★

WHILE THE BEAT of consolidation among retailers and wholesalers may have slowed in 2002, major changes took place at some of the major distributors, as well as in the business trenches that shape issues and debate between the suppliers and music merchandisers.

First off, 2002 saw two new heads of distribution at the majors, with Phil Quartararo coming on board to head EMI Music Distribution (EMD). In replacing EMD president Richard Cottrell—who moved over to lead EMI's fight against global piracy—Quartararo was named executive VP of EMI Recorded Music North America. Prior to that, EMD experienced a downsizing that saw three sales offices close, the departure of longtime EMD executives Gene Rumsey (executive VP) and Jerry Brackenridge (senior VP), and between 45 to 80 staffers being let go, all as part of a corporate restructuring that saw 1,800 people laid off worldwide at EMI.

In July, WEA underwent a management change, with Dave Mount retiring as chairman of WEA Inc. to be replaced by Jim Caparro, who was named CEO; he brought on board John Esposito as president. Earlier in the year, both were involved in an effort to launch Entertainment Distribution Inc., which was attempting to consolidate manufacturing and distribution fulfillment for the majors, but that effort failed.

In December, Caparro announced a restructuring of WEA, which will see its headquarters shift from Burbank, Calif., to New York and result in the closure of six of its sales offices and a downsizing of its staff that could result in as much as 20% of its 300 staffers leaving the company.

Sony Music Distribution (SMD) did some cost savings in August when it let go about 25 staffers from the field and closed two of its sales offices, converting them to store-front operations that housed only the sales and marketing manager, leaving the rest of the staff to work out of their homes in the San Francisco and Washington, D.C., regions.

Moving over to retail and label sales issues, the major issue of the year turned out to be pricing. Retailers and the labels both lowered theirs in order to compete with free, which is the price the consumer is paying—or rather, not paying—for music nowadays as CD burning and file sharing continue to erode album sales. In September a price war broke out at retail, with major hit titles now retail-

ing for \$9.99 (a good \$2 less than cost) at most discounters, which led many to lament that the industry ever gave in to the Federal Trade Commission for agreeing to eliminate minimum-advertised-price policies in 2000, let alone the \$143 million the five majors agreed to pay to settle class-action lawsuits in 2002.

But CD burning and slowing sales led labels to a sea change in their thinking on pricing as labels reversed the trend toward the \$19.98 price level and instead used rebates and introduced special lower pricing for developing artists and catalog. After watching Universal Music & Video Distribution using rebates to stimulate catalog sales through its Flexx pricing program, SMD and its labels used rebates to promote new releases like the *Orange Country* soundtrack and the X-ecutioners' *Built From Scratch* album. In May, all hell broke loose when albums from such acts as Ashanti, Vanessa Carlton, Naughty by Nature, and New Found Glory carried rebates, while the P. Diddy remix album carried a 24% buy-in discount.

At year's end, Sony and Columbia kept sales of Bruce Springsteen's *The Rising* strong by offering back-to-back rebates on the album—the first one for \$3 and then one for about \$5.50—so that the set carried an effective wholesale cost of about \$6.50 for most of December into January 2003.

During the year, the super midline price of \$13.98 was introduced by SMD and BMG Distribution with WEA and EMD following suit. Similarly, at the National Assn. of Recording Merchandisers (NARM) confab, there was much talk of shorter albums, which would carry a lower list price, something that Sony followed up on. Meanwhile, the labels, led by Interscope with *The Eminem Show*, also started including DVDs and other special bonuses to justify higher list prices and even premium prices for special editions of big hit albums like *The Rising* and the Rolling Stones' *Forty Licks*, which came out with a list price of \$24.98 and \$29.98, respectively.

The other hot issue during the year was exclusives. At the NARM convention in March the independents led the charge in fighting the label practice of favoring large discounters with superior versions of albums, with most labels privately agreeing to discontinue the practice. But in the closing months of 2002, the practice made a comeback, leaving traditional merchants gnashing their teeth.

AC, Elder Rock Acts Lead Online Sales

BY BRIAN GARRITY

NEW YORK—Titles from adult contemporary artists and older rock acts—a slate that includes Norah Jones, Josh Groban, and Paul McCartney—are setting the pace for online music sales during the holiday season, leading e-commerce merchants report.

Steve Stolder, managing editor of the amazon.com music site, says that its best-selling titles reflect the slightly older demographic of consumers shopping in its store. Best-of collections from such acts as Elvis Presley, Elton John, U2, and the Rolling Stones are proving more popular at amazon.com than more teen-oriented rock and hip-hop.

“Rod Stewart is in our top 10; Paul McCartney is in our top 10. We tend to do better with that than with Eminem,” Stolder says. “We always skew a little more mature.”

Stolder adds that he expects younger shoppers to be more active on the site in the after-Christmas period, using store credit via gift certificates.

Forecasts have predicted that a shorter selling season this year could benefit online sales overall; however, that is not necessarily translating into more music sales. According to Internet research firm ComScore Networks, a recent study

found that music—unlike games and movies—did not rank among the fastest-growing e-commerce categories between Nov. 1 and Dec. 13.

Meanwhile, ComScore notes that with Christmas shipping deadlines looming, online spending throughout the rest of the season

will hinge on consumer confidence in the reliability of online retailers and their shipping carriers. ComScore VP Michelle David Adams says “it’s certainly possible” that the shortened shopping season will increase heavier spending levels online closer to Christmas.

Executive Turntable

RETAIL: Keith Lombardi is named president/COO of C.F. Martin & Co. in Nazareth, Pa. He was managing partner of Crescent Asset Partners.

LICENSING: Douglas Schwalbe is named head of international sales and co-production for Classic Media. He also retains the title of CEO of Splendid Television. He is based in New York.

NEW MEDIA: Mark Belinsky is promoted to senior VP/GM of Macrovision in Santa Clara, Calif. He was senior VP of corporate strategy.

HOME VIDEO: Frank A. Wolbert is named senior VP of sales and marketing for ADV Films in Houston.

He was VP of marketing and business development for Advanced Marketing Services.

DISTRIBUTION: The Handleman Co. promotes Susan Singson, previously manager of budgeting and forecasting, to director of subsidiary finance; Anita Piccinini, previously senior financial analyst, to manager of budgeting and forecasting; and Thomas Trestyn, previously research statistician, to manager of statistical services.

The Handleman Co. also names Elizabeth Scavnicky as merchandise manager. She was business manager for GM Enterprise Customer Management. All employees are based in Troy, Mich.

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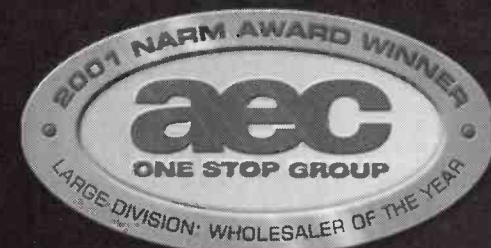
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Majors Utilize The Net To Offer More Music, Promote New Albums

BY BRIAN GARRITY

NEW YORK—In the wake of the new-media shakeout of 2001—in which most of the companies operating in the digital-music sector either went belly up or were gobbled by larger rivals—the industry spent the bulk of 2002 laying the groundwork for the commercial online music business.

Much of that effort was centered on the brokering of licensing deals that allow digital-music services to

sell access to music both on a permanent basis via the sales of digital singles and on a conditional basis in the form of subscription packages in which consumers access content via on-demand streams and/or rental downloads that expire when a subscription is terminated.

Since their advent, the commercial digital-music services have come under criticism for their limited content and functionality. With

the new licensing deals, they are beginning to make headway in their attempts to build catalogs that can compete with unauthorized peer-to-peer (P2P) networks.

Toward that end, Universal Music Group (UMG), Warner Music Group (WMG), EMI Recorded Music, and BMG Entertainment launched expanded commercial download initiatives in the fall, bringing the number of tracks available for full ownership purchase in the digital form from each label into the tens of thousands. Tracks are available through such sites as bestbuy.com and mtv.com and typically cost 99 cents.



Such initiatives also underpin expanded content and functionality in subscription services, which now allow for portability through the sale of tracks as à la carte downloads. Those files then can then be transferred to portable devices or burned to a blank CD. (Lack of portability has been a running complaint about commercial digital-music offerings since their debut.)

Meanwhile, after a year of negotiations to expand their major-label repertoire offerings, competing digital-music services Pressplay and MusicNet revealed in November that each is now fully cross-licensed to feature songs from all five majors. Pressplay—the subscription service from UMG and Sony Music Entertainment (SME)—announced a deal Nov. 13 with WMG to round out its major-label content offering. The following day, MusicNet—the service from WMG, BMG Entertainment, EMI Recorded Music, and Real Networks—revealed deals with remaining holdouts UMG and Sony.

THE FIRST IN LINE

Earlier in the year, Rhapsody—the subscription business from listen.com—became the first of the



digital services to offer a fully cross-licensed product. Other companies—ranging from FullAudio to Steamwaves—are still working toward offering services with content from all five majors.

EMI senior VP of new media Jay Samit told *Billboard* earlier this year that the addition of more content from the majors into the market is key to that development. He said, “If you ask consumers why they’ve so far tuned out [commercial services],

the major complaint is [that there is] not enough content.”

BRINGING IN THE BIG NAMES

Record companies and service providers are betting that increased content and easier portability rules will boost both à la carte sales and the subscription business.

That said, the size of catalog available for commercial distribution still pales in comparison with what file-swapping services offer for free. What’s more, repertoire from some of the biggest acts—including WMG’s Madonna and EMI’s Radiohead and the Beatles—is not available for sale digitally.

But label representatives say the majors are making steady progress in getting top artists to participate in digital-distribution efforts. UMG late in the year announced an improved economic model for download royalties—including the elimination of certain standard deductions—to drive increased participation from its acts.

MusicNet CEO Alan McGlade told *Billboard* in an earlier interview that how consumers will respond to such offerings will largely play out next year, noting, “The business hasn’t really started yet. Next year will be the first year.”

Indeed, development of the commercial digital-music market remains slow. All services have negligible customer bases at this point, and any real growth of note isn’t expected to kick in until sometime in 2003. It also remains to be seen whether such services are com-

new technology from Macrovision.

The major labels and their parent companies also began laying the groundwork for exploiting future opportunities in wireless entertainment and related services in the U.S. SME acquired New York-based



McGLADE

wireless entertainment company Run Tones and used the purchase to launch a division specifically focused on content and services for mobile phones and other devices.

“What we see going forward is really an explosion—in the U.S. and elsewhere—of new handsets and new technologies and new capabilities, which offer much richer promise in terms of the kinds of audio and imaging and other types of content that can be delivered to the phone,” Thomas Gewecke, senior VP of Sony Music Digital Services, told *Billboard* earlier this year.

WMG, chasing a similar market, launched a new promotion and commerce service on AT&T’s wireless services platform. And Moviso, a mobile-phone services business owned by Vivendi Universal Net USA, launched a new prepaid debit card allowing consumers to buy ring tones, available at 7-Eleven convenience stores and Wherehouse Music.

But with the for-pay music digital market still in the nascent phase, some of the biggest online success stories came through promotional programs.

FREQUENT LEAKS

Indeed, faced with frequent leaks of new music on P2P networks, the major labels stepped up their own use of the Internet to preview new releases in carefully orchestrated campaigns that built a buzz ahead of street date. No longer just the place to generate consumer interest in developing acts, the Internet in 2002 emerged as an outlet to unveil blockbuster fare that typically bowed at radio or MTV at the same time, or even before, traditional promotional channels. AOL Music, with its programs for audio singles (First Listen) and videos (First View), generated traffic that sometimes climbed into the millions daily. Yahoo’s Launch, Microsoft’s MSN, and MTV/VH1 have been pursuing similar initiatives.

Sites + Sounds

★ 2002 IN REVIEW ★

elling enough to draw consumers away from P2P networks.

THE PIRACY PROBLEM

Anti-piracy efforts by the recording industry during the past year have focused on shuttering the most popular services through copyright-infringement lawsuits. Industry targets in 2002 ranged from file-swapping services like Audiogalaxy, Aimster, and Kazaa to Internet service providers.

2002 also proved to be another period of turmoil for long-term industry anti-piracy target Napster. The industry’s lawsuit against the swapper came to a close earlier in the year after Napster filed for bankruptcy. CD-burning software maker Roxio then entered into a deal to acquire the assets of the company after an earlier agreement between Napster and primary financial backer Bertelsmann fell apart.

Elsewhere on the anti-piracy front, the majors moved to further their experiments with CD copy-protection, with widespread deployment in Europe and Asia. Those efforts figure to step up in the U.S. in 2003, led by

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North America Gets Its First SACD Plant

BY CHRISTOPHER WALSH

Crest National, a media company providing film, video, audio, and replicating services, became the first North American manufacturer of the

only took place at Sonopress in Germany. "That's been a major driving force behind really moving this format," Crest National president Ron Stein says, "which I think everyone acknowledges is spectacular and in all likelihood the next major audio format, but it really took a catalyst like that to get everything rolling. The backwards compatibility is really what

made it enticing to us and made us believe that this is going to be embraced by the consumer marketplace."

Crest's hybrid SACD capacity is currently 3 million units per year, Stein says, though that number will be significantly greater once the replicator's production infrastructure is fully in place.



SUPER AUDIO CD

hybrid Super Audio CD (SACD) this month, commencing production at its Hollywood facility.

The Sony/Philips-developed SACD is based on the Direct Stream Digital system, a one-bit recording process using a sampling rate of 2.8224 megahertz, which results in far greater resolution than the standard CD. While almost 1,000 titles are available on the format worldwide, only the dual-layer hybrid SACD is both forward- and backward-compatible, allowing playback on standard CD players as well as SACD players.

The Aug. 27 release of the Rolling Stones Remastered series of 22 titles on hybrid SACD was primarily responsible for increased production requirements, which until this month

AOL Begins MusicNet Tests

Full Deployment Expected In First-Quarter 2003

BY BRIAN GARRITY

NEW YORK—America Online has quietly begun testing its version of the MusicNet subscription service among a limited group of users. Full commercial deployment of the offering is expected during first-quarter 2003, the company says.

By launching a MusicNet beta trial, AOL is technically fulfilling its previously announced plan to bow the service by the end of 2002. Testing began Nov. 25.

AOL has run trials of other prototypes of MusicNet in the past,

but to date the company has held off from launching the service on a wide-scale basis, citing concerns about its commercial readiness. Those reservations may have been allayed in the wake of MusicNet's announcement last month that it now has material from all five major labels. The service—controlled by Warner Music Group, BMG Entertainment, EMI Recorded Music, and RealNetworks—signed content-licensing deals with Universal Music Group and Sony Music Entertainment Nov. 14.

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			Sales data compiled by Nielsen VideoScan		
			NUMBER 1 2 Weeks At Number 1		
1	1	2	MARY-KATE & ASHLEY: WHEN IN ROME DUALSTAR VIDEO/WARNER HOME VIDEO 37606	2002	19.95
2	3	10	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	2002	19.95
3	2	4	A VERY MERRY POOH YEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25664	2002	22.99
4	4	4	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25279	2002	22.99
5	5	15	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	1964	9.98
6	7	7	CHRISTMAS! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878683	2002	12.95
7	6	13	FROSTY THE SNOWMAN SONY WONDER/SONY MUSIC ENTERTAINMENT 51574	1969	9.98
8	9	6	VEGGIE TALES: STAR OF CHRISTMAS WARNER HOME VIDEO 717029	2002	14.95
9	8	5	SEA STORIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	2002	12.95
10	10	7	BARNEY'S CHRISTMAS STAR HIT ENTERTAINMENT 2076	2002	14.95
11	11	9	SCOOBY-DOO: WINTER WONDERDOG WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 42862	2002	14.95
12	19	12	A CHARLIE BROWN CHRISTMAS PARAMOUNT HOME ENTERTAINMENT 837163	1990	16.95
13	17	20	HOW THE GRINCH STOLE CHRISTMAS! WARNER HOME VIDEO 65409	1966	14.95
14	15	4	ELMO'S WORLD: HAPPY HOLIDAYS SONY WONDER/SONY MUSIC ENTERTAINMENT 54297	2002	12.95
15	21	5	MOVE TO THE MUSIC NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875633	2002	12.95
16	13	6	THE WIGGLES: YULE BE WIGGLING HIT ENTERTAINMENT 2508	2001	14.95
17	14	16	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	2002	14.95
18	20	16	BOB THE BUILDER: BOB'S WHITE CHRISTMAS HIT ENTERTAINMENT 24104	2001	14.99
19	24	3	RUGRATS: CHRISTMAS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878673	2002	12.95
20	16	5	SANTA CLAUS IS COMIN' TO TOWN SONY WONDER/SONY MUSIC ENTERTAINMENT 54047	2001	9.98
21	12	6	SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN BUENA VISTA HOME ENTERTAINMENT 28126	2002	14.99
22	25	28	BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	2000	14.99
23	RE-ENTRY		BLUE'S CLUES: BLUE'S BIG HOLIDAY NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874423	2001	9.95
24	23	9	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060	2001	19.98
25	18	5	DISNEY'S VERY MERRY CHRISTMAS SONGS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28138	2002	14.99

DECEMBER 28 2002 Billboard RECREATIONAL SPORTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
			Sales data compiled by Nielsen VideoScan	
			NUMBER 1 5 Weeks At Number 1	
1	3	7	WWE: DIVAS UNDRRESSED SONY MUSIC ENTERTAINMENT 59345	14.95
2	1	6	AND 1 MIXTAPE TOUR 2002 VENTURA DISTRIBUTION 3413	14.98
3	2	7	WWE: SUMMERSLAM 2002 SONY MUSIC ENTERTAINMENT 59321	19.98
4	7	16	WWE: HOLLYWOOD HULK HOGAN SONY MUSIC ENTERTAINMENT 59339	14.95
5	5	7	2002 WORLD SERIES MAJOR LEAGUE BASEBALL HOME VIDEO 20027	19.95
6	10	7	TONY HAWK TRICK TIPS VOL. III: SECRETS OF SKATEBOARDING REDLINE ENTERTAINMENT 77038	14.98
7	6	22	AND 1 MIXTAPE VOLUME 5 VENTURA DISTRIBUTION 311250	14.98
8	4	8	WWE: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 5932	19.98
9	13	8	TONY HAWK: SKATEBOARDING TRICK TIPS VOL. 1 REDLINE ENTERTAINMENT 77002	15.95
10	11	12	TONY HAWK: GSTP 2001 REDLINE ENTERTAINMENT 77035	14.98
11	12	3	WWE: WRESTLEMANIA X-EIGHT SONY MUSIC ENTERTAINMENT 54125	19.98
12	8	5	WWE: GLOBAL WARNING TOUR SONY MUSIC ENTERTAINMENT 59375	19.95
13	15	3	TONY HAWK'S TRICK TIPS VOL. II REDLINE ENTERTAINMENT 77020	14.98
14	9	15	WWE: KING OF THE RING SONY MUSIC ENTERTAINMENT 59617	14.95
15	14	19	NHL: 2002 STANLEY CUP OFFICIAL CHAMPIONSHIP USA HOME ENTERTAINMENT 360409	14.98
16	RE-ENTRY		NFL: SUPER BOWL XXXVI USA HOME ENTERTAINMENT 60334	14.95
17	16	37	WWE: FUNNIEST MOMENTS SONY MUSIC ENTERTAINMENT 59327	19.98
18	20	1	TONY HAWK: GSTP 2000 REDLINE ENTERTAINMENT 77034	14.98
19	RE-ENTRY		STUPID LITTLE GOLF VIDEO FOX LOBBER VIDEO 71027	9.98
20	RE-ENTRY		WWE: TRIPLE H-THE GAME SONY MUSIC ENTERTAINMENT 54119	14.95

DECEMBER 28 2002 Billboard HEALTH & FITNESS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
			Sales data compiled by Nielsen VideoScan	
			NUMBER 1 27 Weeks At Number 1	
1	1	28	DARRIN'S DANCE GROOVES VENTURA DISTRIBUTION 10499	14.98
2	4	68	METHOD-ALL IN ONE CURRENT WELLNESS 906	12.98
3	2	91	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	12.98
4	3	36	LESLIE SANSONE: HIGH CALORIE BURN GODDTIMES HOME VIDEO 430210	9.95
5	6	27	LESLIE SANSONE: SUPER FAT BURNING GODDTIMES HOME VIDEO 530210	9.95
6	5	36	LESLIE SANSONE: GET UP & GET STARTED GODDTIMES HOME VIDEO 330210	9.95
7	9	106	THE METHOD PILATES: PRECISION TONING CURRENT WELLNESS 572	12.98
8	7	117	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152	14.98
9	8	37	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.99
10	10	11	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294	19.98
11	11	27	PILATES: BEGINNING MAT WORKOUT GAIAM VIDEO 1231	14.98
12	12	27	YOGA FOR BEGINNERS COLLECTION GAIAM VIDEO 1070	17.99
13	15	117	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	14.98
14	13	37	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.99
15	14	104	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS GAIAM VIDEO 1088	14.98
16	16	104	PAULA ABDUL'S GET UP AND DANCE! ARTISAN HOME ENTERTAINMENT 60214	9.98
17	17	104	BALANCE BALL: ABS WORKOUT GAIAM VIDEO 360081	14.98
18	18	104	SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS GOLDHILL HOME VIDEO 379	14.98
19	16	47	CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947	9.99
20	RE-ENTRY		TOTAL YOGA GAIAM VIDEO 1080	9.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

HOME VIDEO

'Krush Groove' Makes DVD Debut

BY RASHAUN HALL

With films like *8 Mile* (Universal) and *Barbershop* (MGM) recently topping the box office, hip-hop-inspired movies are proving hotter than ever (see Music & Showbiz, page 62). Many of these projects owe a debt of gratitude to the seminal *Krush Groove*, which Warner Home Video (WHV) is releasing Jan. 14, 2003, on DVD (\$19.98).

Originally released in 1985, *Krush Groove* tells the story of hip-hop manager/producer Russell Walker (Blair Underwood) and the ups and downs of his Krush Groove record label. Loosely



SHEILA E.

based on Russell Simmons and the early years of Def Jam Records, the film, directed by Michael Schultz (*The Practice*, *Boston Public*, *JAG*), also starred a host of rap and R&B superstars, including Run-D.M.C., LL Cool J, Beastie Boys, New Edition, the Fat Boys, and Sheila E.

The DVD includes commentaries from Schultz, Underwood, and *Source* magazine senior editor Brett Johnson; a theatrical trailer; a "Krush Groove" music video; and an unplugged, live version of Jimmy Jam & Terry Lewis' "Tender Love," which appeared on the soundtrack.

Krush Groove proved particularly memorable for Sheila E., who recalls the challenge of one of the film's scenes, in which she had to slap Joseph "Run" Simmons of Run-D.M.C.: "The director pulled me over and said, 'I just want to let you know that when you do this it's going to be real. I'm not going to let him know that you're doing this. So, go for it.' When I slapped him, I really slapped him. He jumped at me and clinched his fists like he was going to hit me, but we kept on shooting and when we cut, he apologized. He said, 'I'm sorry, Ms. E. I never really had a woman hit me like that.' He even broke into a sweat."

The legacy of the film also continues to surprise her. "We have this new generation of kids that are 20 years younger than me that are watching this film and are amazed by it," she says. "People come up to me now, and they quote my lines. Some of them are really young—9- and 12-year-olds."

According to WHV director of marketing Scott Heffron, the company understands that this is a niche release and plans to market the DVD accordingly.

Tower Records VP of video John Thrasher says, "It's an older title and it's one that fits our demographic, so we think it'll do OK. [The key for Warner] is to put it together in a marketing package around like titles to bring up that type of title awareness as a catalog item to the public's eye."

DECEMBER 28 2002 Billboard TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
			Sales data compiled by Nielsen SoundScan		
			NUMBER 1 2 Weeks At Number 1		
1	1	2	JOSH GROBAN IN CONCERT	Josh Groban	27.98 CD/DVD
2	2	3	BACK IN THE U.S.-LIVE 2002 CAPITOL VIDEO 77989	Paul McCartney	19.98/24.98
3	NEW		THE BEST OF 1990-2000 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63511	U2	12.95/19.95
4	NEW		FEAST ON SCRAPS WARNER MUSIC VIDEO 48409	Alanis Morissette	22.98 CD/DVD
5	5	6	LIVE AT FOLSOM FIELD, BOULDER, COLORADO BMG VIDEO 65042	Dave Matthews Band	19.98/24.98
6	4	3	DISASTERPIECES ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 610967	Slipknot	14.98/24.98
7	6	4	PULL OVER COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400	James Taylor	14.98/19.98
8	9	152	HELL FREEZES OVER ▲ GEPHEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
9	7	14	LET FREEDOM RING SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4462	Bill & Gloria Galtner And Their Homecoming Friends	29.95/21.97
10	8	4	LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54341	Korn	19.95/24.95
11	12	6	ONE MORE CAR, ONE MORE RIDER WARNER MUSIC VIDEO 35878	Eric Clapton	19.95 DVD
12	11	5	LIVE IN LAS VEGAS ELEKTRA ENTERTAINMENT 40237	Phish	24.99 DVD
13	10	14	GOD BLESS AMERICA SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4464	Bill & Gloria Galtner And Their Homecoming Friends	29.95/21.97
14	23	246	THE DANCE ▲ WARNER REPRISE VIDEO 38486	Fleetwood Mac	19.95/24.97
15	13	5	BLUE WILD ANGEL: LIVE AT THE ISLE OF WIGHT MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17041	Jimmi Hendrix	19.95 DVD
16	15	6	LIVE...AND ALONE ▲ ISLAND VIDEO 63342	Melissa Etheridge	19.98 DVD
17	16	17	WORSHIP ▲ JIVE/ZOMBA VIDEO 10051	Michael W. Smith	14.98/19.98
18	14	18	LIVE IN HAWAII ▲ EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 37658	Janet Jackson	19.98/24.98
19	21	2	A MOMENT LIKE THIS BMG VIDEO 60622	Kelly Clarkson	7.98 DVD
20	20	268	LIVE SHIT: BINGE & PURGE ▲ ELEKTRA ENTERTAINMENT 5194	Metallica	59.98 DVD
21	28	6	BEST OF THE CATHEDRALS SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44449	The Cathedrals	29.98/24.98
22	29	177	SUPERNATURAL LIVE ▲ ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
23	18	7	GUNS, GOD AND GOVERNMENT WORLD TOUR EAGLE VISION 30014	Marilyn Manson	19.98/24.98
24	31	14	ELVIS: THE GREAT PERFORMANCES BOX SET RHINO HOME VIDEO 975096	Elvis Presley	39.98/49.95
25	35	28	MORNING VIEW SESSIONS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54199	Incubus	14.98/19.98
26	19	5	MTV UNPLUGGED: STAIN'D ELEKTRA ENTERTAINMENT 40231	Stain'd	24.99 DVD
27	17	3	JIMMY EAT WORLD EP DREAMWORKS HOME ENTERTAINMENT 450413	Jimmy Eat World	7.95 DVD
28	32	9	GREATEST VIDEO HITS-VOL.1 HOLLYWOOD RECORDS MUSIC VIDEO 169011	Queen	24.95 DVD
29	27	44	LIVE FROM LAS VEGAS ▲ JIVE/ZOMBA VIDEO 41784	Britney Spears	19.98/24.98
30	26	51	ELEVATION TOUR 2001 ▲ INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543	U2	19.98/32.98
31	25	4	LIVE EAGLE VISION 30026	Usher	19.98/24.98
32	40	155	LISTENER SUPPORTED ▲ BMG VIDEO 65005	Dave Matthews Band	19.95/24.97
33	22	4	BEST OF BOWIE VIRGIN MUSIC VIDEO 90106	David Bowie	34.98 DVD
34	RE-ENTRY		LIVE FROM AUSTIN, TEXAS ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50100	Stevie Ray Vaughan And Double Trouble	14.95/19.97
35	RE-ENTRY		LIVE IN NEW YORK CITY ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54071	Bruce Springsteen & The E Street Band	19.98/29.98
36	33	53	ONE NIGHT ONLY ▲ MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John	16.98/24.98
37	30	21	PLATINUM COLLECTION MERCURY RECORDS/UNIVERSAL MUSIC & VIDEO DIST. 170258	Shania Twain	24.98 DVD
38	39	25	ALL ACCESS EUROPE ▲ INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 493313	Eminem	19.98/24.98
39	36	7	LIVE FROM BONNAROO: JUNE 21, 22, 23 2002 MUSIC FESTIVAL SANCTUARY/BMG VIDEO 88304	Various Artists	19.98/29.98
40	RE-ENTRY		LIVE AT THE HOUSE OF BLUES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54305	B2K	14.98/19.98

◆ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◊ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2002, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

DECEMBER 28 2002 **Billboard** **TOP DVD SALES**™

THIS WEEK		LAST WEEK		W.S. ON		Sales data compiled by Nielsen VideoScan		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
								NUMBER 1	1 Week At Number 1		
1	NEW						LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23989	Animated	PG	29.95	
2	NEW						AUSTIN POWERS IN GOLDMEMBER (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6078	Michael Meyers	PG-13	26.95	
3		1	2				ICE AGE FOXVIDEO 2004664	Animated	PG	29.95	
4	NEW						AUSTIN POWERS IN GOLDMEMBER (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6028	Michael Meyers	PG-13	26.95	
5		2	2				MEN IN BLACK II (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 6007821	Tommy Lee Jones Will Smith	PG-13	28.95	
6		3	2				MEN IN BLACK II (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 6009432	Tommy Lee Jones Will Smith	PG-13	28.95	
7		8	6				SPIDER-MAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 09661	Tobey Maguire Kirsten Dunst	PG-13	28.95	
8		6	5				STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN) FOXVIDEO 2005539	Ewan McGregor Natalie Portman	PG	29.98	
9		11	4				THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.95	
10		9	6				SPIDER-MAN (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 06190	Tobey Maguire Kirsten Dunst	PG-13	28.95	
11		4	12				MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23968	Billy Crystal John Goodman	G	29.99	
12		10	4				STAR WARS: EPISODE II-ATTACK OF THE CLONES (PAN & SCAN) FOXVIDEO 2005615	Ewan McGregor Natalie Portman	PG	29.98	
13		7	3				SPIRIT: STALLION OF THE CIMARRON (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90154	Animated	G	26.95	
14		12	3				REIGN OF FIRE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27206	Matthew McConaughey Christian Bale	PG-13	29.99	
15		13	3				SPIRIT: STALLION OF THE CIMARRON (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89946	Animated	G	26.95	
16		23	5				BAND OF BROTHERS HBO HOME VIDEO/WARNER HOME VIDEO 99205	Ron Livingston	NR	119.98	
17		28	4				THE LORD OF THE RINGS (COLLECTOR'S GIFT SET) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5511	Elijah Wood Ian McKellen	PG-13	79.92	
18		14	6				SUM OF ALL FEARS PARAMOUNT HOME ENTERTAINMENT 337224	Ben Affleck Morgan Freeman	R	29.99	
19		27	17				NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11889	Chevy Chase Beverly D'Angelo	PG-13	19.98	
20		5	9				BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24962	Animated	G	29.95	
21		20	7				MR. DEEDS (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 07822	Adam Sandler Winona Ryder	PG-13	27.95	
22							AUSTIN POWERS 3-PACK NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6166	Michael Meyers	PG-13	66.95	
23	RE-ENTRY						A CHRISTMAS STORY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 95044	Darren McGavin Peter Billingsley	PG	19.98	
24		39	5				IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 10013	James Stewart Donna Reed	NR	24.98	
25							THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5542	Elijah Wood Ian McKellen	PG-13	29.95	
26	RE-ENTRY						E.T. THE EXTRA-TERRESTRIAL (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22257	Henry Thomas Dee Wallace	PG	29.95	
27		21	2				WHEN IN ROME DUALSTAR VIDEO/WARNER HOME VIDEO 37605	Mary-Kate & Ashley Olsen	G	19.95	
28							WINDTALKERS MGM HOME ENTERTAINMENT 1004026	Nicolas Cage Adam Beach	R	26.98	
29							WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	29.99	
30							DIVINE SECRETS OF THE YA-YA SISTERHOOD (WIDESCREEN) WARNER HOME VIDEO 23308	Sandra Bullock Ellen Burstyn	PG-13	26.98	
31		16	2				UNDISPUTED MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29117	Wesley Snipes Ving Rhames	R	29.95	
32							THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5413	Elijah Wood Ian McKellen	PG-13	29.95	
33							AUSTIN POWERS: THE SPY WHO SHAGGED ME NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO N4891	Michael Meyers Heather Graham	PG-13	24.98	
34	RE-ENTRY						DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98	
35		34	7				MR. DEEDS (FULL SCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 00006	Adam Sandler	PG-13	27.95	
36		29	19				HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99	
37	NEW						THE PRODUCERS MGM HOME ENTERTAINMENT 61002632	Zero Mostel Gene Wilder	NR	24.95	
38		32	17				HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99	
39		22	9				SCOOBY-DOO (PAN & SCAN) WARNER HOME VIDEO 21498	Freddie Prinze Jr. Sara Michelle Geller	PG	26.95	
40	RE-ENTRY						THE SIMPSONS SEASON 2 BOX SET FOXVIDEO 2003715	The Simpsons	NR	49.98	

DECEMBER 28 2002 **Billboard** **TOP VHS SALES**™

THIS WEEK		LAST WEEK		W.S. ON		Sales data compiled by Nielsen VideoScan		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
								NUMBER 1	1 Week At Number 1			
1	NEW						LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95	
2		1	2				ICE AGE FOXVIDEO 2004660	Animated	2002	PG	24.95	
3	NEW						AUSTIN POWERS IN GOLDMEMBER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5723	Michael Meyers	2002	PG-13	22.95	
4		2	3				SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99	
5		3	2				MEN IN BLACK II COLUMBIA TRISTAR HOME ENTERTAINMENT 08435	Tommy Lee Jones Will Smith	2002	PG-13	24.95	
6		5	6				SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95	
7		4	12				MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99	
8		6	4				STAR WARS: EPISODE II-ATTACK OF THE CLONES FOXVIDEO 2005539	Ewan McGregor Natalie Portman	2002	PG	24.95	
9		7	2				MARY-KATE & ASHLEY: WHEN IN ROME DUALSTAR VIDEO/WARNER HOME VIDEO 37606	Mary-Kate & Ashley Olsen	2002	G	19.95	
10		9	10				RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	Barbie	2002	NR	19.95	
11		8	4				A VERY MERRY POOH YEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25664	Winnie The Pooh	2002	NR	22.99	
12		13	9				SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	2002	PG	24.95	
13		11	4				BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25279	Animated	2002	NR	22.99	
14		15	45				IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 20623	James Stewart Donna Reed	1946	NR	19.98	
15		14	12				RUDOLPH THE RED-NOSED REINDEER ◊ SONY WUNDER/SONY MUSIC ENTERTAINMENT 54048	Animated	1964	NR	9.98	
16		10	9				BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25125	Animated	1991	G	24.95	
17		25	29				HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99	
18	RE-ENTRY						CHRISTMAS! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878883	Dora The Explorer	2002	NR	12.95	
19		23	27				DARRIN'S DANCE GROOVES RAZOR & TIEVENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98	
20		24	15				HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 89825	Jim Carrey	2000	PG	24.98	
21		19	98				E.T. THE EXTRA-TERRESTRIAL UNIVERSAL STUDIOS HOME VIDEO 50729	Henry Thomas Dee Wallace	1982	PG	22.98	
22	RE-ENTRY						FROSTY THE SNOWMAN ◊ SONY WUNDER/SONY MUSIC ENTERTAINMENT 51574	Animated	1969	NR	9.98	
23		20	7				MR. DEEDS COLUMBIA TRISTAR HOME ENTERTAINMENT 6000807	Adam Sandler Winona Ryder	2002	PG-13	22.95	
24		22	5				DIVINE SECRETS OF THE YA-YA SISTERHOOD WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	2002	PG-13	22.98	
25		12	21				THE SANTA CLAUSE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27603	Tim Allen	1994	PG	14.95	

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

DECEMBER 28 2002 **Billboard** **TOP VIDEO RENTALS**™

THIS WEEK		LAST WEEK		W.S. ON		Top Video-Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
								NUMBER 1	1 Week At Number 1	
1	NEW						AUSTIN POWERS IN GOLDMEMBER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6078	Michael Meyers	PG-13	
2		1	2				MEN IN BLACK II COLUMBIA TRISTAR HOME ENTERTAINMENT 08435	Tommy Lee Jones Will Smith	PG-13	
3	NEW						LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 239883	Animated	PG	
4		2	2				ICE AGE FOXVIDEO 2004660	Animated	PG	
5		6	3				REIGN OF FIRE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27206	Matthew McConaughey Christian Bale	PG-13	
6		3	5				DIVINE SECRETS OF THE YA-YA SISTERHOOD WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	PG-13	
7		4	7				MR. DEEDS COLUMBIA TRISTAR HOME ENTERTAINMENT 6000807	Adam Sandler Winona Ryder	PG-13	
8		5	4				THE SUM OF ALL FEARS PARAMOUNT HOME ENTERTAINMENT 337223	Ben Affleck Morgan Freeman	PG-13	
9		8	4				BAD COMPANY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 2435503	Anthony Hopkins Chris Rock	PG-13	
10		13	2				UNDISPUTED MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2911703	Wesley Snipes Ving Rhames	R	

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. All rights reserved.

2002: A Year Spent Coping With Economic Woes, New Technology

Myriad causes and conditions conspired to make 2002 a challenging year for commercial recording facilities.

The declining fortunes of major labels obviously had a direct impact. The overwhelming and accelerating pace of technology has allowed many audio professionals to work in owner-operated personal studios, a trend which itself is accelerating, according to the architects who specialize in studio design. That trend has made urgent the need for commercial facilities to integrate such "project studio" equipment—does that designation have meaning anymore?—in ways that enable clients to seamlessly work in both environments, through dedicated digital audio workstation (DAW)-based

rooms and format transfer services. And the proliferation of the DAW as tape recorder, editor, and even console has forced large-format console manufacturers—traditionally the supplier of a studio's centerpiece—to likewise adapt their products in order to justify the investment such equipment represents, especially in an age of recession and tight production budgets.

The uncertainty that so defines our world is manifested in studios everywhere. "The studio business this year has been just like the stock market," says Chris Stone, World Studio Group founder and co-founder, in 1968, of Record Plant Studios. "It's been up and down like a yo-yo. People talk about how they don't know from one week to the next whether they're going to be empty or full. I hear the same thing all over the world, literally. It really has become almost like a week-to-week business, with the very few exceptions of the people who have the long-term projects, which are so rare."

The unfortunate consequence of the frequent scarcity of recording projects was observed throughout the country, says Ellis Sorkin, owner/president of Los

Angeles-based Studio Referral Service, though more so in New York and Nashville than Los Angeles and Miami. "The volume of what's going on, especially in the lower upper-end—SSL-type rooms but not necessarily rooms that have J or K Series consoles—has dropped enough," Sorkin says, "so that there is rather

times a year. That hasn't happened more than once or twice this year."

IT'S NOT ALL BAD

Many studio owners offer a more upbeat assessment of 2002. A sampling: "We've definitely had an increase over last year," says Andrew Kautz of Emerald Sound Studios in Nashville, which has emerged from Chapter 11 reorganization, initiated in 2001 following a severe downturn. "It's been an exciting process for us to analyze what we do and where we want to go. I got a lot more out of it because we had to, but it's also allowed us to be creative and think up new ideas."

New ways of doing business,

Kautz adds, often means extending the facility's services outside of the studio and into producer-owned, DAW-equipped studios. "What we see in the future is expanding our IT, computer, Internet, and other technology areas. It's about looking at the opportunities coming out of new technology. It's hard from a business standpoint because you have such an investment in bricks and mortar and gear, but business is changing and is going to continue to change."

"We had a very good year," says Jeff Greenberg of the Village in West Los Angeles, where a secretive, two-year client—Guns N' Roses—supplemented an already busy schedule that included Red Hot Chili Peppers, Foo Fighters, Korn, Live, and Bush. "All I can say about the Village is it's been phenomenal."

"I feel optimistic about the next year," says Jennifer Rose of the Sound Kitchen in Franklin, Tenn., "but I also feel there are some changes coming. Budgets are getting tighter and more accounted for, and the signings of artists are getting less. We need to make sure we maintain our share of the market and stay competitive with producers who receive funds and want to make records in their basement."

Water Music in Hoboken, N.J., has long been an indie-rock mainstay. Owner Rob Grenoble, a keenly perceptive observer of the music scene, shares his thoughts on the state of the business: "Now, especially, when artists have access to high-quality recording in their home, you have more mediocre talent making mediocre albums. I love that, because it sets the stage for someone who is really incredible to explode through. The more mediocre music there is, the better it is for people like us. That said, I would say that Water Music has had, creatively, one of the

most exhilarating years it's ever had. "As the big companies take fewer chances because their numbers are down," Grenoble continues, "the indie community really steps up to the plate. When majors are down, they look at the numbers and adjust accordingly and wait for markets to bounce back before they open their purses and get aggressive. People—artists—don't look in their purses; they work on an emotional level. I think you're seeing a lot of independent artists saying, 'Screw uncertainty, we've got to make a record.' To put that in terms of sheer numbers, I don't think we've had an open day in December."

"I think record companies are going back to more rootsy music," adds Paula Salvatore of the Hollywood, Calif.-based Capitol Studios, which she notes has recorded more album projects than usual in 2002. "We survive on dailies, too, because we do a lot of ads, and we've been doing a lot of 5.1 mixing—a lot of catalog can be mined for DVD projects. We've been consistent throughout the year."

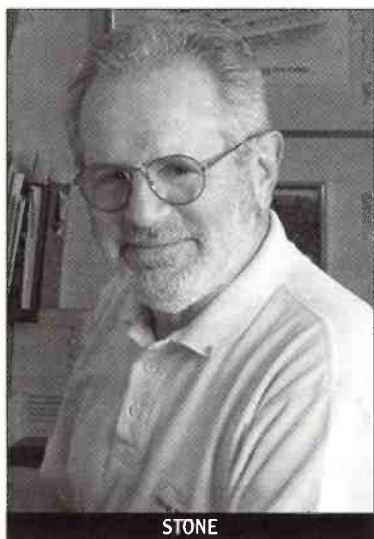
GONE, BUT NOT FORGOTTEN

Lastly, a thought for some departed friends. The year began, sadly, with the death of Mike Klein, an engineer, studio owner, and friend. Denny Purcell, long one of the industry's premier mastering engineers, passed away Aug. 22 in his Georgetown Masters facility in Nashville. On Oct. 27, Tom Dowd, Atlantic Records engineer/producer and later an independent producer, died at 77. The influence of his recordings will long be felt.

And throughout these last six months—but particularly as 2002 draws to a close—I think of *Billboard* editor-in-chief Timothy White, who passed away June 27. His enthusiasm and kindness were—and are still—an inspiration to all of my creative endeavors, musical and otherwise. I really miss him.

THE TOP STORIES

- Digidesign introduces Pro Tools HD, Mbox, and 002.
- Solid State Logic introduces the XL K Series console.
- Gavin Lurssen becomes the first mastering engineer to be recognized with a Grammy Award, for *O Brother, Where Art Thou?*
- The Rolling Stones Remastered series is released on hybrid Super Audio CD.
- Premier mastering engineer Denny Purcell dies.
- *Elvis 30 #1 Hits*, featuring restored and remixed versions of the King's biggest songs, is released on CD and DVD-Audio.
- Engineer/producer Tom Dowd dies.



STONE

Studio Monitor

by Christopher Walsh

★ 2002 IN REVIEW ★

intense competition going on.

The trickle-down is hitting the mid-level places because some of the higher-end places are cutting deals they'd never planned on doing. When things got really bad, which happened a couple of times throughout the summer and into the fall, some of these real upper-end places were slicing rates almost in half. When my company is really busy, there will be times when you can't even find an SSL room," Sorkin illustrates. "When things are crazy, it'll happen 10 or 15

DECEMBER 28
2002

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 21, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	DANCE/MAXI-SINGLES
TITLE Artist/ Producer (Label)	LOSE YOURSELF Eminem/ Eminem (Shady/Interscope)	WORK IT Missy "Misdemeanor" Elliott/ Timbaland (The Gold Mind/Elektra/EEG)	WHO'S YOUR DADDY? Toby Keith/ J. Stroud, T. Keith (DreamWorks)	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	HIT FACTORY CRITERIA (Miami, FL) Julian King	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 J	Neve 8048	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348 HR	Pro Tools	Sony 3348/Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467	Pro Tools	Quantegy 467
MIX DOWN STUDIO(S) (Location) Engineer(s)	54 SOUND (Ferndale, MI) Eminem, Steve King	MANHATTAN CENTER (New York) Timbaland, Jimmy Oouglass	LOUD (Nashville, TN) Julian King	ARMOURY (Vancouver, British Columbia, Canada) Randy Staub	THE MIX SUITE @ OLYMPIC (London) Mark "Spike" Stent
CONSOLE(S)/DAW(S)	SSL 4000 G	Neve VR72	Sony Oxford OXF-R3	SSL 4000 G+	SSL 4064 G
RECORDER(S)	Pro Tools	Studer A827/Pro Tools	Pro Tools	Pro Tools	Studer 3348/Pro Tools
MIX DOWN MEDIUM	Pro Tools	Quantegy 499	Pro Tools	Pro Tools	Quantegy GP9
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian Gardner	STERLING SOUND (New York) Chris Gehringer	MASTERMIX (Nashville, TN) Hank Williams	STERLING SOUND (New York) George Marino	METROPOLIS (London) Tim Young
CD/CASSETTE MANUFACTURER	UMVD	WEA	UMVD	UMVD	WEA

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INTERNATIONAL

Japan's Music Business Ready To Fight Back In 2003

BY STEVE McCLURE

TOKYO—Nine Inch Nails' "The Downward Spiral" could have been an apt choice as the theme song for the Japanese music business in 2002, as the world's second-largest music market saw shipments decline for the fifth consecutive year.

Shipments by the 24 member companies of the Recording Indus-

Sony Music Entertainment (Japan) also began releasing copy-protected CDs. Those moves came as the RIAJ released data showing an alarming increase in unauthorized online file-sharing and CD-R copying in Japan.

As the market continued to shrink during the year, Japanese labels released a slew of thematic compilations and greatest-hits albums in an effort to tap the 25-plus market, which has been increasingly important as the under-25 demographic shrinks relative to the rest of the population.

While most major labels saw their sales head south with a vengeance, Japan's independent labels claimed their best year ever. SoundScan Japan says that indie labels now account for 5.7% of the Japanese market. The year also got off to an upbeat start when classical conductor Seiji Ozawa's *New Year's Concert 2002* album (Universal Classics), recorded Jan. 1 with the Vienna Philharmonic, became the first classical album to make it into the top 10 of the



SHIBUYA

try Assn. of Japan (RIAJ) in the first 10 months of the year totaled 278.3 million units, down 11% from the corresponding period of 2001, for a value of 359.8 billion yen (\$2.93 billion), down 12%.

Underlining just how bad things are in Japan, only one single—female vocalist Ayumi Hamasaki's "H" (Avex)—topped the 1-million-shipment mark this year, compared with five in 2001. And while 2001 saw 21 1-million-shipment albums, in 2002 only 11 albums—all by domestic artists—moved more than 1 million copies here.

While acknowledging the need to more effectively target Japan's increasingly important middle-aged demographic as well as stepping up their A&R efforts, Japanese labels showed signs of adopting a siege mentality amid the current market downturn.

On Jan. 29, the RIAJ and Japanese authors' body JASRAC asked the courts to shut down MMO Japan, which had been providing free downloads of the Japanese-language version of the File Rogue file-sharing software. It was the first-ever legal action against an online file-sharing music service in Japan. The Tokyo District Court issued a provisional disposition against MMO Japan April 9.

In March, Avex became the first Japanese label to release copy-protected CDs. In the following months, Warner Music Japan, Toshiba-EMI, Universal Music K.K., Pony Canyon, Zomba Records, Victor Entertainment, and

JAPAN: THE TOP STORIES

- Courts shut down Tokyo-based file-sharing service MMO Japan; it is the first such legal action in Japan.
- Avex is the first Japanese label to release copy-protected CDs.
- Tower Records Japan is sold.
- Female singer Utada Hikaru signs a worldwide deal in March with Island Def Jam as an English-language artist under the name "Hikaru Utada."
- Only one single tops the 1-million-shipment mark, compared with five in 2001.

★ 2002 IN REVIEW ★

Japanese album chart.

On the retail front, the biggest story in Japan in 2002 was MTS' sale in October of its Tower Records Japan subsidiary to Nikko Principal Investments Japan and the Tower

Records Japan management group. MTS sold its profitable Japanese operation to get the cash it needed to pay its U.S. creditors.

In an effort to increase its public profile, MTV Japan presented the inaugural MTV Video Music Awards Japan in May in Tokyo. The event featured performances by several big-name domestic and foreign acts, such as Ayumi Hamasaki, Ken Hirai, Oasis, and Sheryl Crow.

Superstar female vocalist Utada Hikaru was very much in the news in 2002. In March, she signed a worldwide deal with Island Def Jam as an English-language artist under the name "Hikaru Utada." (She remains signed to Toshiba-EMI as a Japanese-language artist.)

Utada told *Billboard* that she hopes the time is ripe for an Asian artist to break through in the West. She said, "Maybe the fruit has always been ripe, but so far, Asian artists who reached for it were a few inches short."

On a sadder note, Nippon Columbia—Japan's oldest record company—was dealt an unexpected blow

when its president, Katsumi "Jack" Matsumura, died of a heart attack Aug. 20. Matsumura had been overseeing Columbia's extensive restructuring efforts since becoming president in October 2001. He was replaced by Masao Nakajima, previously executive VP in charge of sales and marketing, strategic planning, and human resources.

2003 is hardly shaping up to be a great year for the Japanese music industry, given Japan's continuing recession, the popularity of video and computer games and cell phones among Japanese youth, and CD-R copying. But the industry is in a fighting mood, and as the vibrant indie sector shows, lots of great music is being made in Japan. No one expects a repeat of the early-'90s era of double-digit growth, but it is clear that something has to be done to arrest the steady decline of music sales in Japan.

"It's impossible to predict the future," Victor Entertainment president Toshiaki Shibuya says. "It all depends on how we keep our eyes on consumers and the market."

Uncertain Future Faces Many Asian Markets

BY STEVE McCLURE

TOKYO—"Challenging" is perhaps the most upbeat way in which one could describe conditions in the Asian music industry in 2002.

The state of the Japanese market is dealt with elsewhere on this page, but other such key regional territories as Taiwan and Malaysia continued to be devastated by piracy, which was also a major problem in the potentially vast but so far relatively undeveloped markets of India and China.

In a year during which Sony Music became the first foreign record label to launch a joint venture in China with mainland partners, everyone agrees that music culture is alive and well in the Asian region, but the music industry is still very much on the defensive here. Sony Music Asia president Richard Denekamp even suggests that in the not-too-distant future "some markets [in Asia] could become so small that it will no longer be sustainable to have a whole record-company organization there."

Reflecting the seriousness of the piracy problem in Malaysia and Taiwan, 2002 saw a number of music-industry representatives meeting top government officials in those territories to urge them to take a harder line against intellectual-property theft. The artistic community in Taiwan even held a protest march in April to pressure the country's government into action. The territory's recorded-music sales fell 13% in the first half of this year, according to the International Federation of the Phonographic Industry (IFPI), which says the piracy rate in Taiwan actually increased after the artists' protest. BMG

ASIA: THE TOP STORIES

- Industry veteran Norman Cheng resigns from Universal Asia Pacific and takes over as head of EMI Southeast Asia.
- The International Federation of the Phonographic Industry pressures the Taiwanese government to take a stronger stance against piracy.
- A South Korean court shuts down file-sharing service Soribada.
- Labels increase emphasis on cross-regional A&R.
- Sony Music launches music's first-ever joint venture in China with mainland partners.

★ 2002 IN REVIEW ★

Asia Pacific senior VP Tim Prescott says, "Clearly the pirates have moved in a lot more on domestic and regional music in the last few years."

In South Korea—Asia's biggest music market outside of Japan—the industry found itself fighting a foe its counterparts in North America and Europe are all too familiar with: an unauthorized file-sharing service. A court order in July shut down the Soribada file-swapping service, only for it to then relaunch itself as Soribada 2 at the end of August.

In July, the IFPI served three Chinese-language Web portals with warning notices requesting they cease activities that the IFPI believes infringe upon its members' copyrights. The three portals—Beijing-based sina.com and sohu.com

and Hong Kong-based tom.com—offered services that enabled people to choose songs through the portals and send them to friends, who would then receive a call on their cell phone playing the song.

The same month, South Korea's music industry became the target of a sweeping government investigation into alleged bribery and corruption, focusing on allegations of chart fixing, payola, and "inappropriate lobbying" for talent.

On the personnel front, industry veteran Norman Cheng's decision to resign as chairman of Universal Music Asia Pacific

at the end of June had long been expected, but Cheng's subsequent move to EMI Recorded Music Southeast Asia, where he took over as head man from Matthew Allison, came as a surprise.

To many observers, the most interesting thing about Cheng's new job at EMI was EMI Recorded Music chairman/CEO Alain Levy's use of the word "partner" in describing Cheng's role in helping EMI move into the mainland China market. Just what form that "partnership" will take remains to be seen.

Universal's top man in Asia is now Harry Hui, who in December was named by the Geneva-based World Economic Forum as one of its "global leaders for tomorrow." Hui believes the Asian music industry is in a transition period. "We have to adapt," he says. "We have to bring music to where it is being consumed. Secondly, I would say that the kinds of ups and downs that we're seeing right now are fairly normal for our industry."



PRESCOTT



HUI



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 12/18/02		(OFFICIAL UK CHARTS CO.) 12/16/02		(MEDIA CONTROL) 12/18/02		(SNEP/FOP/TITE-LIVE) 12/17/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	3
HERO MR. CHILDREN TOY'S FACTORY		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN		DER STEUERSONG (LAS KANZLERN) DIE GERD SHOW WARNER STRATEGIC MARKETING		MARIE JOHNNY HALLYDAY MERCURY	
2	NEW	2	2	2	2	2	1
SOUGEN NO HITO AYA MATSUURA ZETIMA		THE CHEEKY SONG (TOUCH MY BUM) THE CHEEKY GIRLS MULTIPLY		LOSE YOURSELF EMINEM INTERSCOPE		ASEREJÉ/THE KETCHUP SONG LAS KETCHUP COLUMBIA	
3	5	3	1	3	4	3	2
MORAINAKI YO HITOTO COLUMBIA		LOSE YOURSELF EMINEM INTERSCOPE		FEEL ROBBIE WILLIAMS CHRYSALIS		PLUS HAUT WHAT 4 UNIVERSAL	
4	1	4	3	4	9	4	NEW
DING-DONG/GLIDER TOKIO UNIVERSAL		IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDOR		MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC DEF JAM		PARIS LATINO STAR ACADEMY 2 MERCURY	
5	NEW	5	NEW	5	3	5	5
JEWEL SONG/BESIDE YOU BOA AVEX TRAX		WHAT MY HEART WANTS TO SAY GARETH GATES RCA		DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL		JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC	
6	2	6	NEW	6	6	6	5
IT TAKES TWO CHEMISTRY OEFSTAR		PUPPY LOVE/SLEIGH RIDE S CLUB JUNIORS POLYDOR		ASEREJÉ/THE KETCHUP SONG LAS KETCHUP COLUMBIA		ADDICTIVE TRUTH HURTS FEATURING RAKIM INTERSCOPE	
7	3	7	4	7	5	7	4
RING KEN HIRAI DEFSTAR		FEEL ROBBIE WILLIAMS CHRYSALIS		SKIN ON SKIN SARAH CONNOR EPIC		DES MOTS QUI RESONNENT JENIFER MERCURY	
8	7	8	9	8	NEW	8	9
TAISETUNAMONO ROAD OF MAJOR AVEX TRAX		ASEREJÉ/THE KETCHUP SONG LAS KETCHUP COLUMBIA		ABSCHIED NEHMEN XAVIER NAÏDOO SPV		PLANTATION KANA PAMA	
9	4	9	8	9	8	9	14
MAKE MY DAY MAI KURAKI GIZA STUDIO		WE'VE GOT TONIGHT ROMAN KEATING & LULU POLYDOR		JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC		TU ES MON AUTRE LARA FABIAN & MAURANE POLYDOR	
10	6	10	6	10	11	10	10
BLUE BE-BOP RIP SLYME WARNER MUSIC JAPAN		DIRTY CHRISTINA AGUILERA FEATURING REDMAN RCA		WE'VE GOT TONIGHT ROMAN KEATING FEATURING JEANETTE POLYDOR		PREMIER GAOU MAGIC SYSTEM NEXT	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	NEW	11	NEW	16	NEW	14	17
CRYSTAL GAUGE GARNET CROW GIZA STUDIO		FAMILY PORTRAIT PINK ARISTA		THE GIFT BROSIS POLYDOR		LE CHEMIN KYD FEATURING SITA JIVE	
13	NEW	15	NEW	20	NEW	15	NEW
WAKAMONOTACHI GOING STEADY UK PROJECT		THUG LOVIN' JA RULE FEATURING BOBBY BROWN DEF JAM		SK8ER BOI AVRIL LAVIGNE ARISTA		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE	
17	NEW	16	NEW	21	29	25	31
TORIICO! KICK THE CAN CREW FEATURING CASSETTE VISION WARNER MUSIC JAPAN		NAUGHTY GIRL HOLLY VALANCE LONDON		CAN'T STOP LOVING YOU PHIL COLLINS WEA		OBJECTION (TANGO) SHAKIRA EPIC	
19	29	17	NEW	24	27	35	39
AOI KEIKEN THE NAB'S UNIVERSAL		NOTHING SACRED—A SONG FOR KIRSTY RUSSELL WATSON DECCA		OBJECTION (TANGO) SHAKIRA EPIC		ELLE S'ENNUIE DE PALMAS POLYDOR	
24	NEW	21	NEW	27	NEW	37	47
WHITE WINTER SONG CHARCOAL FILTER COLUMBIA		MISUNDERSTOOD BON JOVI ISLAND		DEINE WELT ENOMIE POLYDOR		FEEL ROBBIE WILLIAMS CHRYSALIS	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	2	1	2
B'Z THE BALLADS—LOVE & B'Z VERMILLION RECORDS		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		JOHNNY HALLYDAY A LA VIE A LA MORT! MERCURY	
2	NEW	2	2	2	1	2	1
CHIHIRO ONITSUKA SUGAR HIGH TOSHIBA/EMI		BLUE ONE LOVE INNOCENT/VIRGIN		HERBERT GRONEMEYER MENSCH EMI		STAR ACADEMY STAR ACADEMY CHANTE LES TUBES ANNEES 80 MERCURY	
3	1	3	3	3	3	3	NEW
KEISUKE KUWATA TOP OF THE POPS VICTOR		WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL. 1 RCA		PHIL COLLINS TESTIFY WEA		WHAT 4 L'ALBUM UNIVERSAL	
4	2	4	4	4	14	4	3
THE GOSPELERS ACAPELLA K/VOON		ELTON JOHN THE GREATEST HITS 1970-2002 ROCKET		HELMUT LOTTI MY TRIBUTE TO THE KING EMI		STAR ACADEMY LES ANNEES BERGER MERCURY	
5	3	5	8	5	5	5	6
TOSHINOBU KUBOTA THE BADDEST III SONY		DAVID GRAY A NEW DAY AT MIDNIGHT EAST WEST		DIE ARZTE ROCK'N'ROLL REALSCHULE—UNPLUGGED HOT ACTION/MOTOR		PATRICK BRUEL ENTRE-DEUX RCA	
6	NEW	6	5	6	4	6	4
COMING CENTURY BEST OF COMING CENTURY—TOGETHER AVEX TRAX		PINK MISSUNDAZTDDD ARISTA		DIE GERD SHOW DER KANZLER SINGKIT WARNER STRATEGIC MARKETING		LORIE TENDREMENT EGP	
7	NEW	7	7	7	7	7	5
VARIOUS ARTISTS QUEEN'S FELLOWS: YUMING 30TH ANNIVERSARY TOSHIBA/EMI		AVRIL LAVIGNE LET GO ARISTA		JENNIFER LOPEZ THIS IS ME... THEN EPIC		PHIL COLLINS TESTIFY WEA	
8	NEW	8	11	8	15	8	10
MY LITTLE LOVER ORGANIC TOY'S FACTORY		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		ANDRE RIEU CROISIÈRE ROMANTIQUE POLYDOR		CARLA BRUNI QUELQU'UN M'A DIT NAÏVE	
9	4	9	9	9	8	9	7
MARIAH CAREY CHARMBRACELET ISLAND		ATOMIC KITTEN FEELS SO GOOD INNOCENT/VIRGIN		DIE TOTEN HOSEN REICH & SEXY II—DIE FETTE JAHRE JKP/EAST WEST		GERALD DE PALMAS LIVE 2002 POLYDOR	
10	6	10	12	10	6	10	8
AKINA NAKAMORI AKINA NAKAMORI—UTAHIME D.D. UNIVERSAL		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE		NENA 20 JAHRE—NENA FEAT. NENA WARNER STRATEGIC MARKETING		URBAN PEACE LIVE BARCLAY	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 12/28/02		(AFYVE) 12/18/02		(ARIA) 12/16/02		(FIMI) 12/16/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	23
DIE ANOTHER DAY MADONNA WARNER		NO QUIERO SUFRIR CRISTIE VALE MUSIC		LOSE YOURSELF EMINEM INTERSCOPE		LOSE YOURSELF EMINEM INTERSCOPE	
2	4	2	2	2	2	2	1
I'M GONNA GETCHA GOOD! SHANIA TWAIN MERCURY/UNIVERSAL		MI ALMA MIGUEL ANGEL SILVA VALE MUSIC		BORN TO TRY DELTA GOODREM EPIC		PER ME E' IMPORTANTE TROMANCINO VIRGIN	
3	3	3	3	3	3	3	3
JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC/SONY		MARIA JOSE ENRIQUE ANAUT VALE MUSIC		ASEREJÉ/THE KETCHUP SONG LAS KETCHUP COLUMBIA		FEEL ROBBIE WILLIAMS CHRYSALIS	
4	8	4	NEW	4	8	4	2
HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD BIG YARD/MCA/UNIVERSAL		TU NO ME VERAS LLORAR MAREY VALE MUSIC		DO IT WITH MADONNA THE ANDROIDS FESTIVAL		DIE ANOTHER DAY MADONNA WARNER BROS.	
5	5	5	4	5	5	5	4
DILEMMA NELLY FEATURING KELLY ROWLAND FO' REEL/UNIVERSAL		VUELVE MAI MENESES VALE MUSIC		DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL		VIENI A VEDERE PERCHE CESARE CREMONINI & BALLO WEA	
6	9	6	5	6	7	6	9
DIRTY CHRISTINA AGUILERA FEATURING REDMAN RCA/BMG		DIE ANOTHER DAY MADONNA WARNER		THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN VIRGIN		ASEREJÉ/THE KETCHUP SONG LAS KETCHUP COLUMBIA	
7	2	7	NEW	7	9	7	8
ASEREJÉ/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN		JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC		DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL	
8	7	8	7	8	6	8	5
ELECTRICAL STORM (IMPORT) U2 ISLAND/UNIVERSAL		MON COEUR RESISTE ENCORE KATE RYAN VALE MUSIC		SK8ER BOI AVRIL LAVIGNE ARISTA		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE	
9	10	9	6	9	4	9	7
CRY FAITH HILL WARNER		LONESOME DAY BRUCE SPRINGSTEEN COLUMBIA		DIRTY CHRISTINA AGUILERA FEATURING REDMAN RCA		JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC	
10	6	10	NEW	10	10	10	14
A MOMENT LIKE THIS KELLY CLARKSON S/RCA/BMG		LOSE YOURSELF EMINEM POLYDOR/UNIVERSAL		LIFE GOES ON LEANN RIMES CURE		CI SONO ANCH'IO 883 CGD	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
14	NEW	13	16	13	17	11	NEW
GIMME THE LIGHT SEAN PAUL BLACK SHADOWZ HARD/VP/ATLANTIC		EL ESPIRITU DE LA NAVIDAD LOS PLANETAS RCA/BMG		STOLE KELLY ROWLAND COLUMBIA		CERTO COSE SI FANNO MINA PDU	
15	NEW	19	NEW	15	20	13	21
DON'T MESS WITH MY MAN NIVEA FEATURING BRIAN & BRANDON CASEY JIVE/BMG		ETERNITY (IT'S OVER ME) 2B FUNK FEATURING CARIGA BLANCO Y NEGRO		ROUND ROUND SUGABABES ISLAND		GEORDIE GABRY PONTE UNIVERSAL STRATE	
16	23	20	RE	19	24	20	24
LEGAL SNOW VIRGIN/EMI		ELECTRICAL STORM U2 MERCURY/UNIVERSAL		FAMILY PORTRAIT PINK ARISTA		UNDERNEATH YOUR CLOTHES SHAKIRA EPIC	
17	NEW			27	32	21	30
GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA/BMG				LIFESTYLES OF THE RICH AND FAMOUS GOOD CHARLOTTE EPIC		C'E' SOLO L'INTER - INNO DI FCI MILANO GRAZIANO ROMANI HUKAPAN	
21	25			30	34	26	NEW
COME AWAY WITH ME NORAH JONES BLUE NOTE/EMI				WE'VE GOT TONIGHT ROMAN KEATING & LULU POLYDOR		DOWN BOY HOLLY VALANCE LONDON	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	1	1	1
SHANIA TWAIN UP! MERCURY/UNIVERSAL		VARIOUS OPERACION TRIUNFO II: LA FUERZA DE LA VIDA VALE MUSIC		AVRIL LAVIGNE LET GO ARISTA		VASCO ROSSI VASCO ROSSI TRACKS EMI	
2	2	2	1	2	2	2	2
VARIOUS ARTISTS MUCH DANCE 2003/DANSE PLUS 2003 SONY		UPA UN PASO ADELANTE UNIVERSAL/GLOBOMEDIA		JOHN FARNHAM THE LAST TIME GOTHAM		ADRIANO CELENTANO PER SEMPRE CLAN CELENTANO/SONY	
3	4	3	3	3	4	3	3
VARIOUS ARTISTS BIG SHINY TUNES 7 UNIVERSAL		MOJINOS ESCOZIOS MAS DE OCHO MILLONES DE DISCOS VENDIDOS DRO/WARNER		EMINEM 8 MILE SOUNDTRACK INTERSCOPE		QUEEN GREATEST HITS I, II & III - THE PT COLL PARLOPHONE	
4	5	4	NEW	4	3	4	5
AVRIL LAVIGNE LET GO NETWORK/ARISTA/BMG		VARIOUS OPERACION TRIUNFO II: GALA 8 VALE MUSIC		U2 THE BEST OF 1990-2000 ISLAND		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS	
5	6	5	5	5	9	5	4
ELVIS PRESLEY ELVIS 30 #1 HITS RCA/BMG		ALEX UBAGO QUE PIDES TU? DRD/WARNER		ELVIS PRESLEY ELVIS 30 #1 HITS RCA		U2 THE BEST OF 1990-2000 ISLAND	
6	3	6	4	6	8	6	6
EMINEM 8 MILE SOUNDTRACK SHADY/INTERSCOPE/UNIVERSAL		JOAQUIN SABINA DIMELO EN LA CALLE ARIOLA/BMG		EMINEM THE EMINEM SHOW INTERSCOPE		DANIELE/DE GREGORI/MANNOIA/RON IN TOUR - DANIELE/DE GREGORI/MANNOIA/RON BLUE DRAG/SONY	
7	NEW	7	6	7	5	7	11
VARIOUS ARTISTS WOMEN AND SONG 6 WARNER		SHAKIRA GRANDES EXITOS COLUMBIA/SONY		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		ALEX BARONI SEMPLICEMENTE RICORDI	
8	8	8	7	8	6	8	9
JENNIFER LOPEZ THIS IS ME... THEN EPIC/SONY		DAVID BISBAL CORAZON LATINO VALE MUSIC		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		FRANCESCO DE GREGORI & GIOVANNA MARINI IL FISCHIO DEL VAPORE COLUMBIA	
9	10	9	9	9	7	9	14
JOSH GROBAN JOSH GROBAN 143/REPRISE/WARNER		BUSTAMANTE BUSTAMANTE VALE MUSIC		SHANIA TWAIN UP! MERCURY		CESARE CREMONINI BAGUS WEA	
10	RE	10	8	10	11	10	7
VARIOUS ARTISTS MIXMANIA GAME		AMARAL ESTRELLA DE MAR VIRGIN/EMI		SILVERCHAIR DIORAMA VIRGIN		GIORGIA GREATEST HITS (LE COSE NON VANNO MAL.) DISCHI DI CIOCCOLATA/BMG	

EUROCHART

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

(MUSIC & MEDIA) 12/18/02

THIS WEEK	LAST WEEK	
1	1	ASEREJÉ/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	3	LOSE YOURSELF EMINEM INTERSCOPE
3	4	FEEL ROBBIE WILLIAMS CHRYSALIS
4	2	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
5	5	JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC
6	10	MARIE JOHNNY HALLYDAY MERCURY
7	NEW	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN
8	6	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
9	8	DER STEUERSONG (LAS KANZLERN) DIE GERD SHOW WARNER STRATEGIC MARKETING
10	12	THE CHEEKY SONG (TOUCH MY BUM) THE CHEEKY GIRLS MULTIPLY
HOT MOVER SINGLES		
13	19	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
14	17	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDOR
15	NEW	PARIS LATINO STAR ACADEMY 2 MERCURY
18	NEW	MUNDIANO TO BACH KE (BEWARE OF THE BOY) PANJABI MC DEF JAM
20	NEW	WHAT MY HEART WANTS TO SAY GARETH GATES S/RCA
ALBUMS		
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	2	PHIL COLLINS TESTIFY WEA
3	5	WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL. 1 S/RCA
4	3	U2 THE BEST OF 1990-2000 ISLAND
5	4	JENNIFER LOPEZ THIS IS ME... THEN EPIC
6	8	ELTON JOHN THE GREATEST HITS 1970-2002 ROCKET/MERCURY
7	11	AVRIL LAVIGNE LET GO ARISTA
8	9	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
9	7	HERBERT GRONEMEYER MENSCH EMI
10	6	SHANIA TWAIN UP! MERCURY

COMMON CURRENCY

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

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

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
PHIL COLLINS Testify (W)				3	7					2
AVRIL LAVIGNE Let Go (B)	6		7			4		1		
JENNIFER LOPEZ This Is Me...Then (S)	8			7		8				8
SOUNDTRACK 8 Mile (U)	5					6		3		
SHANIA TWAIN Up! (U)	1					1		9		
U2 The Best of 1990-2000 (U)								4	5	6
ROBBIE WILLIAMS Escapology (E)			1	1				7	4	1

THE NETHERLANDS

THIS WEEK	LAST WEEK	
		(STICHTING MEGA TOP 100) 12/16/02
1	6	FEEL ROBBIE WILLIAMS CHRYSALIS
2	1	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
3	2	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
4	4	JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC
5	5	HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA
ALBUMS		
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	3	PHIL COLLINS TESTIFY WEA
3	2	ACDA EN DE MUNNIK GROETEN UIT HET MAAVELD SML
4	5	NORAH JONES COME AWAY WITH ME BLUE NOTE/SDNY
5	8	GORDON & RE-PLAY G&R DINO/EMI

SWEDEN

THIS WEEK	LAST WEEK	
		(GLF) 12/13/02
1	1	ASEREJÉ/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
3	3	FF/INTERNOLL2 KENT RCA
4	NEW	FEEL ROBBIE WILLIAMS CHRYSALIS
5	24	SOUL POPSTARS COLUMBIA
ALBUMS		
1	1	PETER JOBACK JAG KOMMER HEM IGEN TILL JUL COLUMBIA
2	3	WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL. 1 RCA
3	11	KENT VAPEN & AMMUNITION RCA
4	2	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
5	20	VARIOUS ARTISTS FAME FACTORY VOLYM 2 MARIANN

DENMARK

THIS WEEK	LAST WEEK	
		(IFP/NIELSEN MARKETING RESEARCH) 12/17/02
1	1	EVERY LITTLE PART OF ME JULIE CAPITOL
2	2	RIGHT HERE NEXT TO YOU JON CAPITOL
3	3	ASEREJÉ/THE KETCHUP SONG LAS KETCHUP COLUMBIA
4	NEW	LOSE YOURSELF EMINEM INTERSCOPE
5	4	FEEL ROBBIE WILLIAMS CHRYSALIS
ALBUMS		
1	1	JON THIS SIDE UP CAPITOL
2	2	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	3	KIM LARSEN & KJUKKEN OET VAR EN TORS DAG AFTEN CAPITOL
4	8	ELTON JOHN THE GREATEST HITS 1970-2002 UNIVERSAL
5	6	PA SLAGET 12 LET'S DANCE 2 RECARAT

NORWAY

THIS WEEK	LAST WEEK	
		(VERDENS GANG NORWAY) 12/18/02
1	1	ASEREJÉ/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	17	LOSE YOURSELF EMINEM INTERSCOPE
3	4	FEEL ROBBIE WILLIAMS CHRYSALIS
4	2	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
5	3	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
ALBUMS		
1	1	BJORN EIDSVAG TALT COLUMBIA
2	2	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	3	OSLO GOSPEL CHOIR DET SKJEDDE I DE DAGER KIRKELIG KULTURVERKSTED
4	4	SHANIA TWAIN UP! MERCURY
5	5	EMINEM 8 MILE SOUNDTRACK INTERSCOPE

NEW ZEALAND

THIS WEEK	LAST WEEK	
		(RECORD PUBLICATIONS LTD.) 12/12/02
1	1	ASEREJÉ/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	3	THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN VIRGIN
3	2	SK8ER BOI AVRIL LAVIGNE ARISTA
4	5	I'M GONNA GETCHA GOOD! SHANIA TWAIN MERCURY
5	10	ONE LOVE BLUE VIRGIN
ALBUMS		
1	2	SHANIA TWAIN UP! MERCURY
2	4	EMINEM 8 MILE SOUNDTRACK INTERSCOPE
3	3	U2 THE BEST OF 1990-2000 ISLAND
4	6	AVRIL LAVIGNE LET GO ARISTA
5	5	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS

PORTUGAL

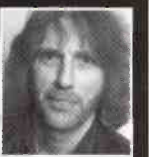
THIS WEEK	LAST WEEK	
		(PORTUGAL/AFPI) 12/13/02
1	20	FEEL ROBBIE WILLIAMS CHRYSALIS
2	5	MAMBRÚ MAMBRÚ BMG
3	4	UNDERNEATH YOUR CLOTHES SHAKIRA COLUMBIA
4	3	ELECTRICAL STORM U2 ISLAND
5	1	HERE I AM BRYAN ADAMS & M
ALBUMS		
1	1	PEDRO ABRUNHOSA MOMENTO POLYDOR
2	3	LAS KETCHUP HIJAS DEL TOMATE COLUMBIA
3	4	CABECAS NO AR CABECAS NO AR CAPITOL
4	2	U2 THE BEST OF 1990-2000 ISLAND
5	5	SHAKIRA LAUNDRY SERVICE COLUMBIA

ARGENTINA

THIS WEEK	LAST WEEK	
		(CAPIF) 11/19/02
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 DIFERENTE RCA
6	6	RITA LEE BOSSA 'N BEATLES LIDERES
7	1	LOS NOCHEROS LOS NOCHEROS EN VIVO EN EL TEATRO COLON EMI
8	15	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
9	NEW	SHAKIRA GRANDES EXITOS EPIC
10	NEW	SKAY BEILINSON A TRAVES DEL MAR DE LOS SARGADOS DBN

Global Music Pulse

Edited by Nigel Williamson



★ 2002 IN REVIEW ★

JANUARY: Tips from Global Music Pulse correspondents for 2002 include **Electric Soft Parade** (U.K.) and **Gemma Hayes** (Ireland). Seven months later, both make the Mercury Music Prize short-list. We also tip rock band **Saybia**, which enters the Danish charts at No. 1 with *The Second You Sleep* (EMI). **The Chemical Brothers** prepare for a worldwide return with their fourth Virgin album, *Come With Us*.

FEBRUARY: New Zealand hard-rock band **Shihad** is in Los Angeles making its fifth album and, in the wake of Sept. 11, 2001, looking for a new name to avoid confusion with the Arabic word "jihad" (holy war). Reggae legend **Lee "Scratch" Perry** returns with the album *Jamaican E.T.* on Trojan. Algerian singer **Souad Massi** makes waves in world-music circles with her debut album, *Raoui*, on Island/Universal France. **Damon Albarn** (**Blur**, **Gorillaz**) starts his own label, **Honest Jon's**, and sets off to Mali to work with African musicians.

MARCH: Australia's **Puretone** has a European hit with the single "Addicted to Bass" (FMR) two years after it was released Down Under. Northern Irish DJ **David Holmes** scores the movie *Ocean's 11*. **Nelson Mandela** releases his debut album on EMI South Africa: a collection of his speeches. Greek singer **Savina Yannatou** sings in 11 different languages on her album *Terra Nostra* (Lyra).

APRIL: Virgin/France puts together top reggae names with leading stars of the Algerian *rai* movement on the collaboration *Big Men: Rai Meets Reggae*; those participating include **Khaled** and **Gregory Isaacs**. Sony sets up shop in Lebanon. The life of **Big Country's Stuart Adamson** is celebrated with a tribute concert in his native Scotland, following his suicide.

MAY: Veteran French rocker **Johnny Hallyday** has a domestic hit with his country's official World Cup anthem "Tous Ensemble" (Universal) as soccer fever sweeps the world. In Sweden, rock band **Kent** enters the chart at No. 1 with its fifth album, *Vapen & Ammunition* (Guns and Ammunition). Tanzania's **Hukwe Zawose** turns to Canadian producer **Michael Brook** for Real World set *Assembly*.

JUNE: Great things are predicted for Australia's **the Vines** in advance of the release of their debut EMI set, *Highly Evolved*. The world mourns **Nellie Shabalala**, wife of **Ladysmith Black Mambazo** leader **Joseph Shabalala**, murdered by an unknown gunman in South Africa. But the band keeps a date three weeks later to play in Lon-

don at the Golden Jubilee concert for **Queen Elizabeth II**.

JULY: **Morcheeba** is in Moscow launching its fourth album, *Charango* (East-West)—but the record is already selling in a pirated version at 40 rubles (\$1.27). BMG Denmark hip-hop act **Outlandish** supports **Busta Rhymes** on his European tour. Top West African band of the 1970s **Orchestra Baobab** is back together for its first album in 20 years, the World Circuit release *Specialist in All Styles*.

AUGUST: Sisters **Paola & Chiara** release their fourth album, *Festival*, on Sony Columbia Italy. **Sakis Rouvas**, described as "a Greek **Ricky Martin**," launches his new Universal France album, *Ola Kala*, in Paris. Swedish fiddler **Ellika Frisell** and Senegalese *kora* player **Solo Cissokho** team for *Tretakt/Takisasaba* (Xource/MNW). The record gets nominated in the BBC Radio 3 Awards for World Music.

SEPTEMBER: **Olsen Brothers** bump **Bruce Springsteen** from the top of the Danish charts with their covers album, *Songs* (CMC). Senegal's **Yousou N'Dour** gears up for the release of his first Nonesuch album, *Nothing's in Vain*, hailed by many as the finest of his career.

OCTOBER: **Embryon**, a group of three schoolgirls from Tbilisi in the former Soviet republic of Georgia, is voted "best unsigned act in the world" at the U.K. record industry's annual In the City event. Japan's **United Future Organization** releases its fifth set, *V*, on Exceptional Records in Europe. South Africa sees the emergence of predominantly female punk group **the Phobes**, signed to Matchbox Recordings.

NOVEMBER: Sweden's **Ace of Base** is back with *Da Capo* (Edel-Mega Records), although the set won't be released in the U.S. until 2003. Norwegian rock band **Madrugada** releases its third album, *Grit* (Virgin), with a huge international junket in Berlin. Russian teenage-girl duo **T.a.t.u.** charts throughout Europe with the single "All the Things She Said" on Interscope. **Miriam Makeba** re-signs with Gallo, the South African label for which she last recorded in 1959.

DECEMBER: New Zealand power-rock band **the D4** looks back on a year that saw it play more than 200 dates in Europe, as its Infectious Records set, *6twenty*, begins to make an impact. French *chanson* artist **Renaud's** Virgin France album *Boucan d'Enfer* (Infernal Noise) sold more than 1.3 million units in 2002.

Europe's Music Biz Pressures Pirates And Politicians In 2002

BY TOM FERGUSON

LONDON—Besieged by piracy in all its shapes and forms and facing ever-increasing competition for the attention of its core demographics, Europe's music business did a lot of growing up in public during 2002.

Outside of France and the U.K., most of Europe's music markets—particularly Germany—declined during the year. The chilly market conditions had formed a forbidding backdrop to the MIDEM trade show Jan. 19-24 in Cannes. The international music in-



TAYLOR

dustry's annual curtain-raiser pulled in 9,000 attendees in 2002 (down from 10,500 in 2001) and, post-Sept. 11, 2001, lacked many American faces.

But the same month, U.K.-based Sanctuary Group proved that not all European record companies were struggling, reporting record results for the year ended Sept. 30, 2001. Its growth was attributed by executive chairman Andy Taylor to continually signing established niche acts, adopting a low-risk new-act-development strategy, and

making more varied acquisitions. Taylor said, "We can now be a manager, an agent, and a merchandiser, and that's all the services that an act wants, other than a music publisher, a record company, and an audiovisual company—and we can do all of those as well." (*Billboard*, Jan. 26.)

Thanks to those varied business strands, Sanctuary maintained a high profile among European independents throughout the rest of the year, as did the Zomba Group, although the latter gained more ink in the press for its protracted acquisition by BMG than for its own impressive performance.

LABELS REVAMPED

The eve of MIDEM saw the departure of Virgin Records U.K.'s 10-year chief, president Paul Conroy. The exit of Conroy—who later launched his own independent Adventure group of companies with wife Katie (also an ex-EMI staffer)—led a year of changes at the group; it was late November before EMI Recorded Music Continental Europe chairman Emmanuel de Buretel could announce the end of "drastic restructuring in 22 [European] countries."

The other majors, of course, weren't sitting still. Sony, Warner, Universal, and BMG all rebuilt ele-

EUROPE: THE TOP STORIES

- The International Federation of the Phonographic Industry takes the piracy fight to Brussels.
- EMI restructures operations in 22 countries.
- TV's *Operación Triunfo* dominates in Spain and spawns European imitations.
- HMV floats on the London Stock Exchange.
- Sanctuary Group reports an 88% profit rise.

★ 2002 IN REVIEW ★

ments of their European companies, whether it was Sony revamping its Nordic affiliates in January or BMG folding its stand-alone Greek company in June. And there was the usual round of acquisitions, including Universal buying the European record and publishing operations of Germany's Koch Group in March and EMI purchasing U.K. indie Mute in May.

Hand in hand with such activity came increasing awareness of the importance of domestic repertoire. The decline in European shipments during 2002 was less steep than in the U.S., so it is hardly surprising that labels here were looking closer to home—rather than across the Atlantic—for potential superstar acts.

There is growing confidence within the European business that it can develop domestic acts beyond national borders. "It's a reality," de Buretel claims. "Frontiers are getting more and more open. I can even see things coming from Eastern Europe and beyond—from Africa, wherever." But there is still work to be done; as the *Music & Media* year-end charts on this page show, European album buyers continued to favor trans-Atlantic acts in 2002.

One of the more controversial

domestic A&R channels to open up across Europe came with the latest batch of reality-TV music-oriented shows and the stream of pop releases emanating from them. In Spain, the huge success of the *Operación Triunfo* show led to its format being aped in other European countries—Italian namesake *Operazione Trionfo*, for example, or the U.K.'s *Fame Academy*. *Triunfo* gave a huge boost to Spanish independent label Vale Music; local estimates credited it with a massive 24% market share in the first six months of the year.



BURGER

industry bodies stood up to be counted. The Spanish industry, one of the worst-affected territories during 2002, was particularly active in its dealings with government at home and abroad, even raising its domestic problems in March with the European Commission in Brussels.

The European industry took advantage of the July 10 International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards ceremony in Brussels to lobby EU politicians for tougher

anti-piracy legislation and a reduction of the high rate of value-added tax (VAT) sales tax applied to recorded music. In December a new music-industry coalition was formed to lobby the EU for a VAT reduction on sound recordings.

Alongside such high-level European initiatives, the IFPI has urged local industry organizations to raise their game with their own rulers, an approach set to continue in 2003. Sony Music Europe president Paul Burger tells *Billboard* that although some European perspective is vital, "it's very important that the bulk of discussions take place at a local level."

"The issues vary from country to country, as legislation does, and as local practice does," Burger notes. "We're in the phase now of local ratification of the EU Copyright directive; discussion at a national level is a very important element in this."

THE RETAIL PICTURE

At retail, though, the primary imperative driving consumers through the doors was not a musical one. In January, both Virgin Entertainment Group (VEG) and HMV cited DVD sales as key to their positive holiday performances. As the year progressed, more and more music merchants confirmed the increasing importance of the format.

HMV had somewhat mixed fortunes in 2002. The immediate reaction to its flotation on the London Stock Exchange in May was disappointing, with its stock price steadily dropping during the following months, but the music merchant traded strongly in the U.K. through to year-end, opening its 150th British store along the way.

VEG offloaded the final 41 stores from its under-performing Our Price U.K. chain in October to Australian market leader Sanity Music. Elsewhere, leading French music retailer FNAC announced plans to expand south, in Spain and Portugal, while Dutch-based Free Record Shop headed north, acquiring the 24-store Hysj! Hysj! music chain—Norway's largest—in September.

Later that month, German music retailers added their support to a campaign aimed at pressuring the newly re-elected government there to liberalize store-opening times in order to stimulate consumer spending.

POLITICAL POSTURES

The growing ability of the music industry to make its voice heard by Europe's legislators was a key feature this year.

In February, representatives of the U.K. government and the music industry discussed the feasibility of a jointly funded music office in New York, as a step toward boosting British music in the U.S. That remains at the discussion stage, but it illustrated a new government-level awareness of music as an overseas dollar-earner.

In piracy-afflicted markets across the Continent, from Russia in the east to Greece in the south, local music

Europe's Top Singles Of 2002

1. "Aserejé/The Ketchup Song," Las Ketchup, Columbia.
2. "Whenever, Wherever/Suerte," Shakira, Epic/Columbia.
3. "Without Me," Eminem, Interscope.
4. "How You Remind Me," Nickelback, Roadrunner.
5. "Underneath Your Clothes," Shakira, Epic/Columbia.
6. "Get the Party Started," Pink, Arista.
7. "Like a Prayer," Mad'House, Bio/Various.
8. "Somethin' Stupid," Robbie Williams & Nicole Kidman, Chrysalis.
9. "Complicated," Avril Lavigne, Arista.
10. "Dilemma," Nelly Featuring Kelly Rowland, Universal.

Data from *Music & Media*. Listings are based on the *Music & Media* Eurochart Hot 100 Singles weeks 1-51 and compiled from national sales charts in 16 European countries.

Europe's Top Albums Of 2002

1. *Servicio de Lavandería Laundry Service*, Shakira, Epic/Columbia.
2. *Freak of Nature*, Anastacia, Epic.
3. *A New Day Has Come*, Celine Dion, Columbia/Epic.
4. *The Eminem Show*, Eminem, Interscope.
5. *Swing When You're Winning*, Robbie Williams, Chrysalis.
6. *Silver Side Up*, Nickelback, Roadrunner.
7. *Missundaztood*, Pink, Arista.
8. *By the Way*, Red Hot Chili Peppers, Warner Bros.
9. *Escape*, Enrique Iglesias, Interscope.
10. *Songs in A Minor*, Alicia Keys, J.

Data from *Music & Media*. Listings are based on the *Music & Media* European Top 100 Albums weeks 1-51 and compiled from national sales charts in 18 European countries.



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Canadian Talent Makes A Global Mark In Tough Year

BY LARRY LeBLANC

TORONTO—Led by Arista's skate-punk princess Avril Lavigne, EMI Canada rock act Nickelback, and Verve jazz diva Diana Krall, Canadian talent scored heavily internationally in 2002.

"I'm starting to make a big name for myself," Lavigne said with wonder as her career accelerated (*Billboard*, June 22)—and that was clearly the case for all three of the above acts. They joined a variety of top-selling Canadian veterans—Shania Twain, Celine Dion, Alanis Morissette, Deborah Cox, k.d. lang, Terri Clark, Emerson Drive, and Quebec's French-language megastars Lynda LaMay and Isabelle Boulay, who also fared well internationally and domestically in the year.

International and domestic breakouts also occurred for such Canadian power-hitters as rock acts Sum 41, Default, and Theory of a Deadman and R&B singers Glenn Lewis and Remy Shand. The breakouts of Shand and Lewis were significant indicators of the development of Canada's R&B/hip-hop community. Shand's Motown/Universal album, *The Way I Feel*—released worldwide March 12—entered at No. 1 on Nielsen SoundScan's albums chart in Canada. But the year kicked off with three upheavals that caught Canada's music industry off-guard.

In January, Robert and Jason Sniderman, the sons of music merchant Sam the Record Man co-founder Sam Sniderman, purchased the inventory assets and name of the former Canadian retail giant (which had filed for bankruptcy in October 2001) for \$1.9 million Canadian (\$1.19 million).

The same month, following an eight-month sequence of upheavals at Warner Music Canada, senior VP Dave Tollington—a 24-year company veteran—accepted early retirement.

Then, at HMV North America, president Peter Luckhurst stepped down. Sources indicated the resignation was primarily because of parent HMV Media Group's dissatisfaction with its North American market results. Luckhurst, however, said he resigned because he planned to move to the U.S.

Chairman of HMV Australia Chris Walker was brought in to run HMV North America on an interim basis and assemble a new executive team. With 97 stores nationally, HMV's 21% share makes it Canada's retail-music market leader; it also has 11 U.S. stores, overseen from Canada.

BREAKDOWN AND BOYCOTT

Under Walker, HMV belatedly began negotiating its annual trading agreements with all five majors here.

While soon reaching new deals with both BMG and EMI, the retailer failed initially to agree to terms with Sony, Universal, and Warner. Following a breakdown in talks, HMV then flooded

CANADA: THE TOP STORIES

- HMV North America president Peter Luckhurst is out; HMV Australia chairman Chris Walker is in.
- A court says Canadian Internet service providers are responsible for royalties.
- HMV boycotts Warner Music releases.
- Warner Music senior VP Dave Tollington is out after 24 years.
- Assets of the bankrupt Song Corp. are sold off.

★2002 IN REVIEW★

the industry here by terminating buys of all new titles from Warner, effective June 1, followed by catalog purchases weeks later.

With the boycott ongoing for four months, competing retailers moved to aggressively front-rack Warner titles and secured increased marketing and merchandising support from Warner. Industry sources estimate that Warner lost 9%-10% of its overall sales during the boycott period, although that figure has not been confirmed. By mid-October, when HMV and Warner resolved their differences, the retailer had also been able to negotiate new deals with Universal and Sony.

At the end of the dispute, Walker sent a message out via the pages of this publication (*Billboard*, Nov. 2). "Can I give a message," he asked, "to our competitors who have had a few things to say [about HMV] in *Billboard* and various other newspapers? My message for them is this: 'We're back. I hope you enjoyed the four months, because you are not going to enjoy the next four.'"

COURT IN THE ACT

To widespread industry relief, the recorded and publishing assets of bankrupt independent music group Song Corp. were sold off during 2002.

Song Corp. went bankrupt in 2001, owing \$8.2 million Canadian (\$5.2 million) to creditors. Montreal-based Unidisc Music purchased Song's recorded assets in May, including album masters by Canadian acts like the Tragically Hip, Lee Aaron, and Teenage Head. Following a November ruling by Justice Spence of the Ontario Superior Court of Justice in Toronto, Peermusic Canada acquired the publishing rights to more than 4,700 songs from Song Corp.'s catalogs.

In a landmark decision, Canada's Federal Court of Appeal in Ottawa ruled May 5 that Internet service providers generally act as "common carriers," but if they act as more than "passive providers"—for example, by storing or "caching" music on their servers—they

are responsible for paying music-copyright royalties. The decision overturned a 1999 ruling by the federal government's Canadian Copyright Board in which the Internet was deemed a means of communication for purposes of Canadian copyright law only if the server is located in Canada.

DIANA & JUNO

With three wins apiece, Krall and Nickelback dominated this year's Juno Awards, held in April in St. John's, Newfoundland. Nickelback collected awards for top rock group, top rock album (for *Silver Side Up*), and top single (for "How You Remind Me"), while Vancouver-based Randy Staub won the top engineering award for his work with the band. Krall won for top artist, while *The Look of Love* took top album and top jazz vocal album honors.

Arista Nashville's Carolyn Dawn Johnson also pulled off a hat-trick at this year's Canadian Country Music Awards held in September in Calgary, Alberta. Johnson won the top female category, as well as the top single and top video categories—both for her hit single "I Don't Want You to Go." The show's host, Paul Brandt, picked up two awards—for top male and top album—for his ViK Records album *Small Towns and Big Dreams*. Newcomer Emerson Drive also won with its

DreamWorks hit single "I Should Be Sleeping," winning both the top group and rising star categories. Arista Nashville's Terri Clark won the fans' choice award for the second year in a row.

DYNAMIC DEBUTS

Also impressive in 2002 was the significant number of fledgling Canadian acts that came up with strong album releases. Those acts included R&B/hip-hop acts Swollen Members and Jarvis Church; alternative-styled Sam Roberts and Danko Jones; singer/songwriters Sarah Slean, Martina Sorbara, and Nathan Wile; alt-country's Corb Lund Band; the jazz-styled Bet.e & Stef and the Susie Arioli Swing Band; and 11-year-old Nova Scotia pop singer Aselin Debison.

In the last quarter, Canada's music industry re-established the singles configuration, with all major labels and major music retailers supporting the launch.

Finally, the industry was shocked in September, when folk-music patriarch Gordon Lightfoot was rushed to the hospital with an undisclosed abdominal illness only hours before he was to perform in his hometown of Orillia, Ontario. The illness forced the singer-songwriter to cancel a string of performances in Canada and the U.S., but Lightfoot left the hospital Dec. 12 to begin the next phase of his recovery.

Hit Facts: Information about Swedish rock and pop music, artists, biographies, sound files, interviews, pictures, news and links to the Swedish music industry. If you are a radio producer you can order records by Swedish artists, but of course, this site is very handy for anyone interested in Swedish pop and rock music.

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The Art Pepper Quartet
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Earache*
Everything But The Girl
Dead Kennedys
Naked City
Pain Killer
John Zorn
- 92 Cathedral
- 93 **Restless***
Soul Asylum
G.B.H.
- 94 The Mighty Mighty Bosstones
- 95 **Amphetamine Reptile***
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Dark Tranquillity
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- 96 Arch Enemy
Blink 182
Baha Men
Gastr del Sol
- 97 **Mo' Wax***
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Ninja Tune*
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Roots Manuva
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Noreaga
Everlast
- 99 The Brian Setzer Orchestra
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Australasian Acts Find Acceptance Abroad Despite Hard Times At Home

BY CHRISTIE ELIEZER

MELBOURNE, Australia—In 2002, the Australian and New Zealand music industries took their relationships with their respective governments to a new, higher level and began working more closely with legislators to tackle key issues affecting their businesses.

In-person international perspective on those issues was available in April, when U.K.-based representatives of the International Federation of the Phonographic Industry (IFPI) met with Australian politicians and bureaucrats during an IFPI visit to discuss new anti-piracy initiatives with Australian Record Industry Assn. (ARIA) members.

Stephen Peach, who took over as ARIA CEO in January, says the politicians "appreciated that with piracy taking up 9% of the music market here, we had cause for concern." ARIA's own anti-piracy activity saw it involved in a stream of raids and court cases throughout the year.

The New Zealand music industry was no less proactive. Its lobbying led to the introduction of local music quotas ranging from 10% to 15% (depending on station format) on commercial radio in March. In November, the New Zealand government spent \$400,000 New Zealand (\$205,000) to fly international music executives to Auckland for a string of multi-act showcases under the World Series banner.

INTERNATIONAL ACCEPTANCE

Acts from both countries continued to make their mark globally during 2002. The highest profile probably belonged to Festival Mushroom Records' (FMR) Kylie Minogue, a longtime superstar both here and in the U.K. who finally broke into the U.S. market, where her *Fever* album shipped 1 million units. Country singer Keith Urban also enjoyed U.S. success with his *Golden Road* album (EMI).

The top 10 success in the U.S. and across Europe of garage-rockers the Vines with their *Highly Evolved* album (Engine Room/EMI) brought greater international A&R attention to similar acts from the region. From New Zealand, the Datsuns duly inked with V2, and Flying Nun's punky D4 went with Infectious. From Australia, the Rubber label's Jet signed to Elektra, while FMR set up Doublethink Records in the U.K. with Dave Robinson, founder of now-defunct ground-breaking British indie Stiff Records. FMR chairman Roger Grierson says that the label's aim is to break Aussie acts in the U.K. "without having to necessarily go through the traditional taste-makers."

Australasian acts that broke new ground in various parts of the world during 2002 included Kasey Chambers (EMI), Taxiride (Warner), Silver-

AUSTRALIA: THE TOP STORIES

- Piracy rises to take 9% of Australian and 10% of New Zealand markets.
- Airplay for local acts is expanded, and in New Zealand, radio quotas are introduced.
- The Australian Labelling Code of Practice will see some releases banned from sale to under-18s.
- The New Zealand government flies in international execs for the World Series event.
- The indie music sector raises its profile—and its sales.

★ 2002 IN REVIEW ★



ST. JOHN



PEACH

chair (Eleven/EMI), Holly Valance (Engine Room/Universal), Darren Hayes (Sony), and Bic Runga (Sony). Warner Music Australia chairman Shaun James says, "There's a tremendous amount of talent here which is hungry and willing to work."

BMG Australia managing director Ed St. John adds, "Australia was long known as a rock market, but in recent years, it's also been a strong dance, urban, and pop A&R source."

TOUGH TRADING

The overseas success of Australian music was a boon to publishers as well. The Australian Performing Right Assn. (APRA) reported a record gross revenue of \$100 million Australian (\$56 million), with overseas earnings hitting a new high of \$16.27 million Australian (\$9.1 million).

Trading conditions, however, remained tough in Australia and New Zealand. IFPI figures for the first half of 2002 showed the Australian market down 6% in value and 3.8% in units, while the Recording Industry Assn. of New Zealand estimates that the New Zealand market shrank by 1.73% in value during the year. As in other markets, DVD had a major impact with music retailers. The DVD sales explosion was credited with helping fund the expansion of major retailers Sanity Music, HMV, and JB Hi-Fi during the year. Elsewhere at retail, April saw the Virgin Megastores brand re-enter the Australian market.

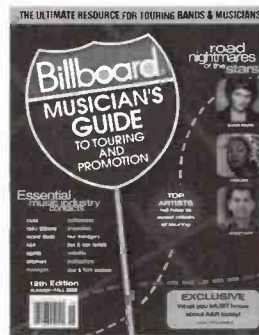
As the year drew to a close, it was confirmed that retailers would have to deal with new regulation in 2003, in the shape of an updated voluntary Labelling Code of Practice due to take effect April 1. Devised by ARIA and the Australian Music Retailers Assn. in consultation with regulator the Office of Film & Literature Classification, it will see some releases that specifically refer to sex, drugs, and violence banned from sale to under-18s.



Red Hot and Platinum. Warner Bros. act Red Hot Chili Peppers is one of the year's success stories in Australia, shipping more than 200,000 copies of their *By the Way* album and earning a triple-platinum award. Pictured after the band's recent Sydney performance—when the multi-platinum honor was presented to them—from left, are band member Flea, Warner Music Australia chairman/CEO Shaun James, and band members John Frusciante, Chad Smith, and Anthony Kiedis.

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125 East 12th Street
Web ID # 542353 or 542353
Price: \$1,765,000

Maintenance/CC: \$1,031/month Real Estate Taxes \$547/month Monthly Cost Calculator
Specifics: Neighborhood: Greenwich Village
Type: Condo Rooms: 7.0, Bedrooms: 3
Baths: 3.0, Square Feet: 2,148

Full-time doorman
Leonard Steinberg
Downtown Office
26 West 17th Street, 7th floor
New York, NY 10011 (212) 727-6164

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Superb prewar details abound in this imposing 1880's brownstone, steps off Riverside Park. Recently restored, this 20' wide four story home with finished basement features several bow windows & outstanding millwork throughout. The grand living room with W8 fireplace, charming library & elegant dining room are an entertainer's dream. Huge gourmet's kitchen with attached solisium leads to an 800 sq.ft. landscaped garden. A decadent full-floor master suite completes the picture.

VIEWINGS BEGIN JANUARY 2003.
Web ID # 544617 or 544617
Price: \$3,495,000
Monthly Cost Calculator
Specifics: Type: Townhouse Square Feet: 5,000
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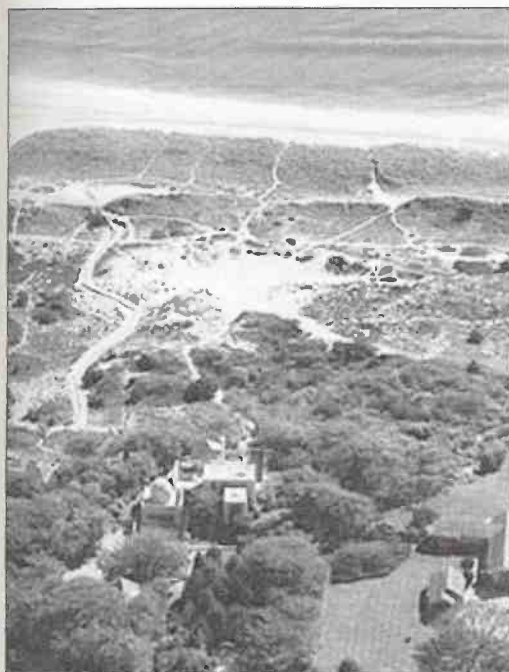
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Sotheby's International Realty
Property #0051720 Harald Grant (631) 283-0600



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76 Crosby Street
Web ID # 543908 or 543908
Price: \$5,850,000
Maintenance/CC: \$1,470/month
Real Estate Taxes: \$1,100/month
Monthly Cost Calculator
Specifics: Neighborhood: SoHo, Type: Condo
Rooms: 8.0, Bedrooms: 3, Baths: 4.0
Square Feet: 5,000
Full-time doorman
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43 Fifth Avenue
Web ID # 522283 or DCP347488
Price: \$3,250,000
Maintenance/CC: \$2,340/month
Monthly Cost Calculator
Specifics: Neighborhood: Greenwich Village
Type: Co-op
Rooms: 6.0, Bedrooms: 3, Baths: 2.0
Building Features:
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Sotheby's International Realty / Property #0051687 Deborah Srb (631) 283-0600 X26, Cell 516-445-6828



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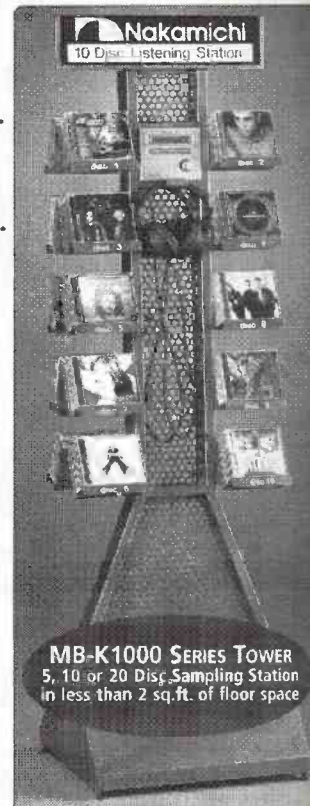


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PROGRAMMING

DECEMBER 28
2002

Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending
DECEMBER 15, 2002

BET	CMT	MTV	VH1
<p>Continuous programming 1234 W. Street, NE, Washington, D.C. 20018</p> <p>1 EMINEM, LOSE YOURSELF 2 BUSTA RHYMES, MAKE IT CLAP 3 B2K & P. DIDDY, BUMP, BUMP, BUMP 4 TLC, GIRL TALK 5 BABY FEAT. P. DIDDY, DD THAT 6 SMILEZ & SOUTHSTAR, TELL ME 7 COMMON, COME CLOSE TO ME 8 JAHEIM, FABULOUS 9 JENNIFER LOPEZ, JENNY FROM THE BLOCK 10 NAS, MADE YOU LOOK 11 MUSIQ, DON'T CHANGE 12 DRU HILL, I SHOULD BE 13 50 CENT, WANKSTA 14 UL' ROMEO, TRUE LOVE 15 JAY-Z, '03 BONNIE & CLYDE 16 LL COOL J FEAT. AMERI, PARADISE 17 EVE, SATISFACTION 18 NELLY, AIR FORCE ONES 19 TRICK DADDY, THUG HOLIDAY 20 SNOOP DOGG, FROM THA CHUUUCH TO DA PALACE 21 WHITNEY HOUSTON, ONE OF THOSE DAYS 22 MISSY ELLIOTT, WORK IT 23 ERIC SERMON, REACT 24 FIELD MOB, SICK OF BEING LONELY 25 AALIYAH, MISS YOU 26 CUPSE, WHEN THE LAST TIME 27 SEAN PAUL, GIMME THE LIGHT 28 JA RULE, THUG LOVIN' 29 BENZINO, ROCK THE PARTY 30 LL COOL J, LUV U BETTER 31 ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP) 32 MARIAH CAREY, THROUGH THE RAIN 33 UL JON & THE EAST SIDE BOYZ, I DON'T GIVE A **** 34 AMERIE, TALKIN' TO ME 35 ROOTS, BREAK YOU OFF 36 SLOWLAGE, FEELIN' YOU 37 WILL SMITH, 1,000 KISSES 38 ASHANTI, BABY 39 504 BOYZ, TIGHT WHIPS 40 TONI BRAXTON, HIT THE FREEWAY NEW ONS NO NEW ONS THIS WEEK</p>	<p>Continuous programming 2806 Opryland Drive, Nashville, TN 37214</p> <p>1 TIM MCGRAW, SHE'S MY KIND OF RAIN 2 SHANIA TWAIN, I'M GONNA GETCHA GOOD! 3 FAITH HILL, CRY 4 TOBY KEITH, WHO'S YOUR DADDY 5 RASCAL FLATTS, THESE DAYS 6 MARTINA MCBRIDE, CONCRETE ANGEL 7 GEDRGEE STRAIT, SHE'LL LEAVE YOU WITH A SMILE 8 MARK WILLIS, 19 SOMETHIN' 9 DIXIE CHICKS, LANDSLIDE 10 KEITH URBAN, SOMEBODY LIKE YOU 11 BRUCE SPRINGSTEEN, LONESOME DAY 12 CLEDUS T JUDD, IT'S A GREAT DAY TO BE A GUY 13 EMERSON DRIVE, FALL INTO ME 14 TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN 15 NICKEL CREEK, THIS SIDE 16 CROSS CANADIAN RAGWEE, 17 17 ALAN JACKSON, LET IT BE CHRISTMAS 18 BROOKS & DUNN, IT WON'T BE CHRISTMAS WITHOUT YOU 19 TRACE ADKINS, CHROME 20 BRAD PAISLEY, I WISH YOU'D STAY 21 TOBY KEITH, MY LIST 22 RASCAL FLATTS, I'M MOVIN' ON 23 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE 24 DIXIE CHICKS, LONG TIME GONE 25 GARY ALLAN, THE ONE 26 KENNY CHESNEY, THE GOOD STUFF 27 DARRYL WORLEY, FAMILY TREE 28 STEVE AZAR, WAITIN' ON JOE 29 JENNIFER HANSON, BEAUTIFUL GOODBYE 30 AARON LINES, YOU CAN'T HIDE BEAUTIFUL 31 JOE NICHOLS, BROKENHEARTSVILLE 32 TERRI CLARK, I JUST WANNA BE MAD 33 TIM MCGRAW, THE COWBOY IN ME 34 ALAN JACKSON, DRIVE (FOR DADDY GENE) 35 DIAMOND RIO, BEAUTIFUL MESS 36 KENNY CHESNEY, YOUNG 37 LEANN RIMES, LIFE GOES ON 38 CLEDUS T JUDD, CHRIST-MAS 39 BLAKE SHELTON, O' REO 40 MONTGOMERY GENTRY, MY TOWN NEW ONS NO NEW ONS THIS WEEK</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>1 JUSTIN TIMBERLAKE, CRY ME A RIVER 2 EMINEM, LOSE YOURSELF 3 JAY-Z, '03 BONNIE & CLYDE 4 JENNIFER LOPEZ, JENNY FROM THE BLOCK 5 CHRISTINA AGUILERA, BEAUTIFUL 6 SNOOP DOGG, FROM THA CHUUUCH TO DA PALACE 7 MISSY ELLIOTT, WORK IT 8 BUSTA RHYMES, MAKE IT CLAP 9 GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS 10 JOHN MAYER, YOUR BODY IS A WONDERLAND 11 AVRI LAVIGNE, I'M WITH YOU 12 JA RULE, THUG LOVIN' 13 COMMON, COME CLOSE TO ME 14 NAS, MADE YOU LOOK 15 SUM 41, STILL WAITING 16 DONNAS, TAKE IT OFF 17 SIMPLE PLAN, I'D DO ANYTHING 18 B2K & P. DIDDY, BUMP, BUMP, BUMP 19 NIVEA, DON'T MESS WITH MY MAN 20 FOO FIGHTERS, ALL MY LIFE 21 VINES, DUTTATHAWAY 22 MARIAH CAREY, THROUGH THE RAIN 23 TLC, GIRL TALK 24 BABY, DO THAT 25 CHEVELLE, THE RED 26 EVE, SATISFACTION 27 KELLY ROWLAND, STOLE 28 PINK, FAMILY PORTRAIT 29 QUEENS OF THE STONE AGE, NO ONE KNOWS 30 AUDIOSLAVE, COCHISE 31 TAPROOT, POEM 32 PUDDLE OF MUDD, SHE HATES ME 33 SALIVA, ALWAYS 34 NDRAH JONES, DON'T KNOW WHY 35 MATCHBOX TWENTY, DISEASE 36 O-TOWN, THESE ARE THE DAYS 37 KORN, ALONE I BREAK 38 KELLY OSBOURNE, SHUT UP 39 BRUCE SPRINGSTEEN, LONESOME DAY 40 3 DOORS DOWN, WHEN I'M GONE NEW ONS NO NEW ONS THIS WEEK</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>1 SANTANA, THE GAME OF LOVE 2 MADONNA, DIE ANOTHER DAY 3 SHANIA TWAIN, I'M GONNA GETCHA GOOD! 4 NO DOUBT, UNDERNEATH IT ALL 5 JENNIFER LOPEZ, JENNY FROM THE BLOCK 6 RED HOT CHILI PEPPERS, ZEPHYR SONG 7 PINK, FAMILY PORTRAIT 8 KELLY ROWLAND, STOLE 9 JOHN MAYER, YOUR BODY IS A WONDERLAND 10 CHRISTINA AGUILERA, BEAUTIFUL 11 TORI AMOS, A SORTA FAIRYTALE 12 DIXIE CHICKS, LANDSLIDE 13 BON JOVI, MISUNDERSTOOD 14 TLC, GIRL TALK 15 DAVE MATTHEWS BAND, GREY STREET 16 CREED, DON'T STOP DANCING 17 MARIAH CAREY, THROUGH THE RAIN 18 MATCHBOX TWENTY, DISEASE 19 AVRI LAVIGNE, I'M WITH YOU 20 SHERYL CROW, SOAK UP THE SUN 21 FAITH HILL, CRY 22 PAUL SIMON, FATHER AND DAUGHTER 23 RED HOT CHILI PEPPERS, BY THE WAY 24 NDRAH JONES, DON'T KNOW WHY 25 JOHN RZEZNIK, I'M STILL HERE (JIM'S THEME) 26 JIMMY EAT WORLD, THE MIDDLE 27 CREED, ONE LAST BREATH 28 WHITNEY HOUSTON, ONE OF THOSE DAYS 29 ROLLING STONES, DON'T STOP 30 PUDDLE OF MUDD, SHE HATES ME 31 UNCLE KRACKER, IN A LITTLE WHILE 32 LIFEHOUSE, SPIN 33 NICKELBACK, HOW YOU REMIND ME 34 BRUCE SPRINGSTEEN, LONESOME DAY 35 NO DOUBT, HEY BABY 36 SHAKIRA, OBJECTION (TANGD) 37 PINK, JUST LIKE A PILL 38 DAVE MATTHEWS BAND, WHERE ARE YOU GOING 39 MISSY ELLIOTT, WORK IT 40 AUDIOSLAVE, COCHISE NEW ONS KYLIE MINOGUE, COME INTO MY WORLD MOBY, IN THIS WORLD</p>

Music & Showbiz



by Carla Hay

CROSSOVER STARS: If there's still any doubt that rappers are the hottest musical artists to cross over into films, that question was silenced this year.

Eminem made his major-film debut with the semiautobiographical *8 Mile*, which reigned atop the box-office heap for multiple weeks. He also became the first artist to have a No. 1 movie, single ("Lose Yourself"), and album (the *8 Mile* soundtrack) in the same week.

Will Smith remained a box-office champ with *Men in Black II*. Ice Cube also had success with *All About the Benjamins*, *Barbershop* (which opened at No. 1 at the box office), and *Friday After Next*. Busta Rhymes, Eve, Ja Rule, Nelly, Treach, Bow Wow, Queen Latifah, Cam'ron, Lil' Kim, Mos Def, LL Cool J, Fat Joe, and Master P also appeared in films this year, with varying degrees of success. And the late Tupac Shakur was the subject of at least three movies this year.

Teen-pop stars decided that going for career longevity meant branching out into other forms of entertainment. Those who starred in major feature-films this year were Britney Spears (*Crossroads*), Mandy Moore (*A Walk to Remember*), and Samantha Mumba (*The Time Machine*). Joey Fatone from 'N Sync made his Broadway debut in *Rent* and was a supporting actor in the sleeper hit movie *My Big Fat Greek Wedding*, which has set the record for the highest-grossing independent film of all time.

children Kelly and Jack—started filming the first season of the show, they had no idea it would become such a phenomenon.

When the show debuted in March, it became an immediate hit, resulting in overwhelming media exposure, an avalanche of Osbournes merchandising, a recording career for Kelly, and a talk-show deal for Sharon. As Ozzy told *Billboard* earlier this year, "My wife said, 'We're going to do this show,' and I just went along with it. What's surprised me the most are the hardcore TV critics who all like the show."

RATINGS HITS & MISSES: In stark contrast to MTV's success with *The Osbournes*, VH1 struggled with its declining ratings and canceled its *Liza & David* reality show (starring Liza Minnelli and her husband, David Gest) before the show even went on the air. VH1 cited a lack of cooperation from the couple, while Minnelli and Gest retaliated by filing a \$23 million lawsuit against VH1 for breach of contract and defamation.

MTV's annual Video Music Awards (VMAs) were another ratings winner for the network: It was the highest-rated VMA show so far this decade. Eminem's "Without Me" was the most honored video, picking up four VMAs, including best video of the year.

For network-TV concert specials, country acts were consistent audience favorites. Tim McGraw, Faith Hill, and Dixie Chicks all had specials on NBC that scored well in their time slots and among the crucial demographic of 18- to 49-year-olds. On the opposite end of the spectrum, U2 flopped with the CBS special *U2's Beautiful Day*.

Music-talent contests on TV had mixed results. Fox's *American Idol* was the breakout hit in this genre, with Kelly Clarkson emerging as the first-season winner; her first single quickly became the year's top-selling U.S. single. The WB canceled the lackluster *Popstars*. O-Town's *Making the Band* on MTV ended its run, and the group subsequently experienced a nosedive in record sales. Successor *Making the Band II* had Sean "P. Diddy" Combs heading the talent search, but the series got a lukewarm reaction from the audience. By year's end, it was unknown if the *Making the Band II* group would get a record deal or release any music in 2003. The question is, will anyone care by then?

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 28, 2002

mm USA	MTV 2	MTV	G-A-C
<p>Continuous programming 200 Jericho Quadrangle, Jericho, NY 11753</p> <p>1 PEARL JAM, SAVE YOU 2 JAY-Z, '03 BONNIE & CLYDE 3 AVRI LAVIGNE, I'M WITH YOU 4 DAVE MATTHEWS BAND, GREY STREET 5 ROYCE DA 5'9", ROCK CITY 6 CHRISTINA AGUILERA, BEAUTIFUL</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>1 ZPAC, THUG MANSION 2 THE EXIES, MY GODDESS 3 CRAZY TOWN, DROWNING 4 BREAKING BENJAMIN, POLYAMOROUS 5 TRUSTCOMPANY, RUNNING FROM ME 6 THE WHITE STRIPES, WE'RE GOING TO BE FRIENDS</p>	<p>Continuous programming 1111 Lincoln Rd., Miami Beach, FL 33139</p> <p>1 CHRISTINA AGUILERA, DIRTY 2 NIRVANA, YOU KNOW YOU'RE RIGHT 3 NICK CARTER, HELP ME 4 T.A.T.U., ALL THE THINGS SHE SAID 5 JUANES, ES POR TI 6 GENITALLICA, BORRACHO 7 PINK, JUST LIKE A PILL 8 NATALIA LAFOURCADE, EN EL 2000 9 MADONNA, DIE ANOTHER DAY 10 AVRI LAVIGNE, COMPLICATED 11 MANA, ERES MI RELIGION 12 EMINEM, CLEANIN' OUT MY CLOSET 13 RED HOT CHILI PEPPERS, THE ZEPHYR SONG 14 U2, ELECTRICAL STORM 15 SANTANA, THE GAME OF LOVE 16 PAULINA RUBIO, TODO MI AMOR 17 FOO FIGHTERS, ALL MY LIFE 18 CAFE TACVBA, DEJATE CAER 19 A*TEENS, FLOORFILLER 20 JAGUARES, NO DEJES QUE</p>	<p>Continuous programming 9697 E. Mineral Ave., Englewood, CO 80112</p> <p>1 TIM MCGRAW, SHE'S MY KIND OF RAIN 2 BROOKS & DUNN, IT WON'T BE CHRISTMAS WITHOUT YOU 3 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE 4 TOBY KEITH, WHO'S YOUR DADDY? 5 MARK WILLIS, 19 SOMETHIN' 6 SHANIA TWAIN, I'M GONNA GETCHA GOOD! 7 DIXIE CHICKS, LANDSLIDE 8 EMERSON DRIVE, FALL INTO ME 9 TERRY CLARK, I JUST WANNA BE MAD 10 STEVE AZAR, WAITIN' ON JOE 11 JAMIE LEE THURSTON, IT CAN ALL BE GONE 12 BRAD PAISLEY, I WISH YOU'D STAY 13 TRICK PONY, ON A MISSION 14 DARRYL WORLEY, FAMILY TREE 15 KEITH URBAN, SOMEBODY LIKE YOU 16 FAITH HILL, CRY 17 AARON LINES, YOU CAN'T HIDE BEAUTIFUL 18 THE CHARLIE DANIELS BAND, SOUTHERN BOY 19 JOE NICHOLS, BROKENHEARTSVILLE 20 JENNIFER HANSON, BEAUTIFUL GOODBYE</p>
<p>VIVA, Continuous programming Im Media Park 2, 50670 Koin, Germany</p> <p>1 DIE GERD SHOW, DE STEUERSONG (LAS KANZLEKERN) 2 PANJABI MC, MUNDIAN TO BACH KE 3 KELLY DILEMMA 4 LAS KETCHUP, THE KETCHUP SONG (HEY HAH) 5 OZZY OSBOURNE, OREAMER 6 STEFAN RAAB, GEBT OAS HANF FREI 7 JEANNETTE, ROCK MY LIFE 8 JA RULE, THUG LOVIN' 9 NOVASPACE, GUARDIAN ANGEL 10 STRUMP DUMP, OLD SKOOL BEAT</p>	<p>Continuous programming 299 Queen St. West, Toronto, Ontario M5V2Z5</p> <p>1 THEORY OF A DEAMAN, MAKE UP YOUR MIND (NEW) 2 SHADGZ, STRENGTH OF A WOMAN (NEW) 3 JC CHASEZ, BLOWIN' ME UP (WITH HER LOVE) (NEW) 4 CAM'RON, OAYDREAMING (NEW) 5 CRAIG DAVID, HIDDEN AGENDA (NEW) 6 OUR LADY PEACE, INNOCENT 7 MISSY "MISDEMEANOR" ELLIOTT, WORK IT 8 KELLY ROWLAND, STOLE 9 EMINEM, LOSE YOURSELF 10 PINK, FAMILY PORTRAIT 11 SUM 41, STILL WAITING 12 JENNIFER LOPEZ, JENNY FROM THE BLOCK 13 PUDDLE OF MUDD, SHE HATES ME 14 QUEENS OF THE STONE AGE, NO ONE KNOWS 15 RASCALZ, MOVIE STAR 16 FOO FIGHTERS, ALL MY LIFE 17 AUDIOSLAVE, COCHISE 18 TREBLECHARGER, DON'T BELIEVE IT ALL 19 MATTHEW GOOD BAND, WEAPON 20 SWOLLEN MEMBERS, STEPPIN' THRU</p>	<p>2 hours weekly 3900 Main St., Philadelphia, PA 19127</p> <p>1 ERICK SERMON, REACT 2 BRIAN MCKNIGHT, LET ME LOVE YOU 3 NAS, MADE YOU LOOK 4 MISSY "MISDEMEANOR" ELLIOTT, WORK IT 5 DEBORAH COX, UP & DOWN (IN & OUT) 6 EVE, SATISFACTION 7 CRAIG DAVID, WHAT'S YOUR FLAVA? 8 COMMON, COME CLOSE TO ME 9 THE ROOTS, BREAK YOU OFF 10 MC LYTE, RIDE WITH ME 11 SNOOP DOGG, FROM THA CHUUUCH TO DA PALACE 12 BUSTA RHYMES, MAKE IT CLAP 13 JENNIFER LOPEZ, JENNY FROM THE BLOCK 14 PEEDI CRACK, ONE FOR PEEDI CRACK 15 GZA/GENIUS, KNOCK KNOCK</p>	<p>15 hours weekly 10227 E 14th St., Oakland, CA 94603</p> <p>1 B2K & P. DIDDY, BUMP, BUMP, BUMP 2 TLC, GIRL TALK 3 JENNIFER LOPEZ, JENNY FROM THE BLOCK 4 JAY-Z, '03 BONNIE & CLYDE 5 EMINEM, LOSE YOURSELF 6 JA RULE, THUG LOVIN' 7 ASHANTI, BABY 8 NELLY, AIR FORCE ONES 9 MARIAH CAREY, THROUGH THE RAIN 10 SANTANA, THE GAME OF LOVE 11 DAKENFOLD, STARRY EYED SURPRISE 12 KELLY ROWLAND, STOLE 13 NIVEA, DON'T MESS WITH MY MAN 14 DRU HILL, I SHOULD BE...</p>



THE OSBOURNES

MUSIC-TV STORY OF THE YEAR: *The Osbournes* reached a pop-culture milestone by not only becoming the highest-rated show in MTV history but also by opening the reality-series market to feature people who are already celebrities. Last year, when Ozzy Osbourne and his family—wife/manager Sharon and teenage

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Concerning Britney Spears' press conference at Midem 2002:
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“Midem is most likely one of the only conventions which actually has a reputation for business. My staff and **I have signed many deals in Cannes ...**”

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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

QUEEN OF CHRISTMAS: In a year when country is the only popular genre to see growth over 2001 album volume, it seems appropriate that the country/pop combo served by **Shania Twain** emerges as the leader of the fourth-quarter parade. Her *Up!* is No. 1 for a fourth straight week on both The Billboard 200 and Top Country Albums, showing its first gain over prior-week sales (373,000 units, up 18%). The title has already sold 2.2 million in its short shelf life and threatens to run the table for the rest of 2002, as **Creed's** *Weathered* did a year ago when it led the big chart for the last six sales weeks of 2001.

She was featured in some special VH1 programming, but Mercury pins most of Twain's gain to increased store traffic, which sees album sales surge 32% ahead of the previous week (see Market Watch, page 10).

A country act also ropes The Billboard 200's runner-up slot, as an NBC special spurs the **Dixie Chicks'** latest to more than double its sales—good for Greatest Gainer flags on both that chart and the country list (295,000, up 105%).

R&B INVASION: Chalk up best-ever Nielsen SoundScan starts for **Aaliyah** (No. 3, 279,500 units), **Whitney Houston** (No. 9, 205,000), and **B2K** (No. 10, 195,000).

The posthumous Aaliyah set beats the 187,000 that her third album did in its first week last year, while Houston's number not only beats the 177,000-unit start of the 1995 *Waiting to Exhale* soundtrack but also tops the best weeks for either of her Sound-

Scan-era solo albums. B2K almost doubles the 109,000 that its first album sold when it entered The Billboard 200 at No. 2 in March.

Rapper **Nas** has the fourth-highest bow, but with an odd Friday street date—prompted by rampant piracy—the title only had three days in the tracking week to ring 156,000 units. That's less than half the 343,000 that *Stillmatic*, his last official full-length, did when it began at No. 8 during Christmas week 2001.

Next week is a big test for each of the four new titles that crack this issue's top 20, as the only albums in this issue's top 50 that sell less than they did the week before are recent R&B/hip-hop arrivals: **Mariah Carey** (No. 14, down 28%), **2Pac** (No. 21, down 13%), and **Snoop Dogg** (No. 44, down 9.5%).

Meanwhile, each of the 14 acts that either played or won at Fox's Dec. 9 *Billboard Music Awards* have gains of at least 27%, with all but two of those gains beating the week's 32% volume lift; the biggest unit gains go to **Avril Lavigne** (No. 6, up 96,000) and **Justin Timberlake** (13-11, up 56,000).

CHARTS NEVER SLEEP: There will be no Jan. 4 issue, but we'll still crank out charts during Christmas week.

Diehard chart watchers can buy charts from the unpublished week

from Billboard Research; contact 646-654-4633 or research@billboard.com.

WE NEED A LITTLE CHRISTMAS: Market Watch shows year-to-date album sales are down 10.8% from 2001, and you probably know that the only weeks in 2002 when album sales beat the same frame of the prior year came when Easter and Thanksgiving fell in different weeks than they did in 2001.

To date, only 59 album titles have sold 1 million or more this calendar year, according to Nielsen SoundScan, which means the industry could round its smallest class of platinum-level sellers since 1996, when SoundScan only tallied 56. There were 100 album titles in that range last year; 88 each in both 1999 and that powerful 2000 surge.

While file sharing and CD burning are undeniable culprits behind 2002's bleak numbers, I think National Assn. of Recording Merchandisers president **Pamela Horowitz** hit the nail on the head at the trade group's convention in March when she likened the climate to that of the early '80s, when home taping was thought to be the industry's biggest demon but wasn't the sole problem.

The decline of today's cassette mirrors the disappearance of the 8-track tape two decades ago, while a shaky economy is another echo of the early '80s. Another reminder of the post-disco crash: Although this column reported more than 30 acts that enjoyed best-ever SoundScan weeks during 2002, one could argue that music is not grabbing the consumer as much as it did during the teen-pop boom of a couple of years ago or during rock's mid-'90s rise.

The woes of the early '80s spurred changes that led to a healthier music industry. The dawn of another reinvention, this time with even more dramatic changes, is upon us. May the New Year be kind to you as those events begin to unfold.

Billboard
Research

★ 2002 IN REVIEW ★

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

THIS WEEK: **George Strait** scores the final chart-topper of the year on Hot Country Singles & Tracks, a feat that places him in a second-place tie for the most No. 1 songs in this chart's 58-year history.

"She'll Leave You With a Smile" becomes Strait's 38th No. 1, matching a tally set by **Merle Haggard** when his "Twinkle, Twinkle Lucky Star" topped the chart in February 1988. Strait is three No. 1 titles shy of toppling the all-time record of 40 No. 1 singles, established by **Conway Twitty** in 1986. Among the 16 artists that placed singles atop the country chart this year, Strait claims the longest No. 1 span: He landed his first No. 1 some 20 years ago, when "Fool Hearted Mem-



STRAIT

ory" reigned in August 1982. By contrast, it's at least twice as difficult to reach No. 1 on the chart today as it was when Strait celebrated his first No. 1 "Fool" was one of 47 No. 1 singles in 1982, compared with the 21 titles that saw top ink this year. There were 22 different No. 1 country singles in 2001.

Erykah Badu's "Love of My Life (An Ode to Hip-Hop)" featuring **Common** rises to No. 1 on Hot R&B/Hip-Hop Singles & Tracks, despite slipping slightly in both airplay and sales. The track earns the top slot by default as it bypasses "Work It" by **Missy "Misdemeanor" Elliott**, which sees a larger decline in points.

With an audience of 42 million, "All I Have" by **Jennifer Lopez Featuring LL Cool J** debuts at No. 25 on The Billboard Hot 100, becoming the second-highest airplay-only track to enter the chart. **Janet Jackson's** "All for You" debuted at No. 14 in April 2001 with points coming solely from radio play.

THIS YEAR: The one-week audience record on The Billboard Hot 100 and Hot 100 Airplay was broken four times in 2002. **Usher's** "U Got It Bad" peaked at 149.9 million listener impressions in January and stood as the standard-bearer for four months before **Ashanti's** "Foolish" passed it by (155.3 million). Ashanti was then topped by two **Nelly** tracks, "Hot in Herre" (163.1 million in July) and "Dilemma" featuring **Kelly Rowland**, which set the current audience record of 167.7 million in August.

R&B/hip-hop continued to dominate the

Hot 100 in 2002, as seven of nine No. 1s (and all seven on Hot 100 Airplay) came from that genre. Top 40 radio's increased acceptance of R&B/hip-hop, as well as the ratings success of R&B and rhythmic top 40 stations, helped fuel those titles to the top.

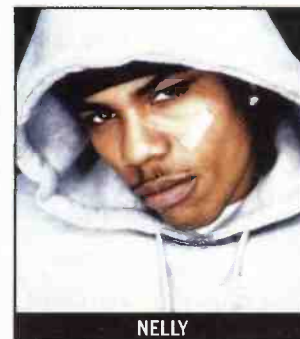
The records set on Hot 100 Singles Sales were of the dubious sort. A new one-week low was established at No. 1 on that chart, as "Girlfriend" by **'N Sync Featuring Nelly** moved a scant 3,500 units in the July 6 issue. The one-week high belonged to the *American Idol*-fueled "Before Your Love/A Moment Like This" by **Kelly Clarkson**, which scanned 236,000 units in October. No other single sold more than 40,000 units in a week. The next-highest one-week total belonged to **Nickelback's** "How You Remind Me," with 37,000 units in January. The weekly No. 1 singles sold a cumulative 1.3 million units, averaging 25,000 units per week in 2002—58% less than last year, when the No. 1s scanned 3.1 million for an average of 59,600 per week.

On Hot R&B/Hip-Hop Singles & Tracks, rap became the dominant "flava," constituting seven of the chart's 10 No. 1s in 2002. **Erykah Badu**

Featuring Common's "Love of My Life (An Ode to Hip-Hop)" is only the third R&B record to make the pole position, with the other two coming from newcomers: **Ashanti** with "Foolish" and **Tweet** with "Oops (Oh My)."

Country Singles & Tracks highlights in 2002 include **Tim McGraw's** unusual accomplishment of replacing himself at No. 1, something this chart hadn't seen in 20 years. McGraw's "The Cowboy in Me" led the chart in the March 16 issue, one week after his duet pairing with **Jo Dee Messina**, "Bring on the Rain," ruled. McGraw's double win was the first since **Willie Nelson** utilized a duet situation with **Waylon Jennings** to log two straight No. 1s in 1982.

Four country artists claimed their first No. 1 singles this year, compared with five last year. None of this year's crop of first-timers took top ink with a debut single, however. Last year, three of the five rose to No. 1 with their first singles. **Kenny Chesney's** "The Good Stuff" spent the most weeks atop the chart of any title in three years when it held court for seven weeks this summer—the longest No. 1 stretch since **Lonestar's** "Amazed" logged eight weeks in 1999.



NELLY

Billboard® THE BILLBOARD. 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1		4 Weeks At Number 1	49	NEW	1		504 BOYZ NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98)	Ballers	49
1	1	1	4	SHANIA TWAIN MERCURY (NASHVILLE) 170314 (19.98 CD)	Up!	1	50	NEW	1		VARIOUS ARTISTS DREAMWORKS 450326*/INTERSCOPE (12.98/18.98)	Swizz Beatz Presents G.H.E.T.T.O. Stories	50
				GREATEST GAINER			51	41	33	4	AUDIOSLAVE ● INTERSCOPE/EPIC 86956* (18.98 CD)	Audioslave	7
2	9	17	16	DIXIE CHICKS ▲ ³ MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1	52	47	38	3	BARBRA STREISAND COLUMBIA 86126/CRG (12.98 EQ/18.98)	Duets	38
				HOT SHOT DEBUT			53	48	39	5	TLC ▲ ARISTA 14780 (12.98/18.98)	3D	6
3	NEW		1	AALIYAH BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	3	54	54	83	70	MICHELLE BRANCH ▲ MAVERICK 47985*/WARNER BROS. (17.98 CD)	The Spirit Room	28
4	2	2	3	TIM MCGRAW CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	55	52	55	6	TONY BENNETT & K.D. LANG RPM/COLUMBIA 86734/CRG (12.98 EQ/18.98)	A Wonderful World	41
5	5	3	7	SOUNDTRACK ▲ ³ SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1	56	58	49	5	U2 ISLAND 063361/IOJMG/INTERSCOPE (12.98/18.98)	The Best Of 1990-2000	34
6	6	9	28	AVRIL LAVIGNE ▲ ⁴ ARISTA 14740 (17.98 CD)	Let Go	2	57	53	58	11	VARIOUS ARTISTS EMI CMG/PROVIDENT/WORD 39778*/SPARROW (21.98 CD)	WOW Hits 2003	34
7	4	4	4	VARIOUS ARTISTS UNIVERSAL/EMI/ZOMBA/SONY 069720/UME (12.98/18.98)	Now 11	2	58	37	21	3	DRU HILL DEF SOUL 063377*/DJMG (12.98/18.98)	Dru World Order	21
8	7	6	3	JENNIFER LOPEZ EPIC 86231 (18.98 EQ CD)	This Is Me...Then	6	59	51	32	3	SUM 41 ISLAND 063491/IOJMG (18.98 CD)	Does This Look Infected?	32
9	NEW		1	WHITNEY HOUSTON ARISTA 14747 (18.98)	Just Whitney...	9	60	64	79	56	KID ROCK ▲ ² LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7
10	NEW		1	B2K EPIC 86995* (12.98 EQ/18.98)	Pandemonium!	10	61	39	24	3	BABY CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	24
11	13	19	6	JUSTIN TIMBERLAKE ▲ ² JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	62	NEW	1		SOUNDTRACK WMG SOUNDTRACKS/REPRISE 45379*/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Two Towers	62
12	11	11	12	ELVIS PRESLEY ▲ ² RCA 88079* (12.98/19.98)	Elvis: 30 #1 Hits	1	63	45	52	11	VARIOUS ARTISTS WORD-CURB/EMI CMG/PROVIDENT 85078*/WARNER BROS. (21.98 CD)	WOW Christmas	45
13	10	7	9	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 48001*/WRN (12.98/18.98)	Cry	1	64	71	72	56	CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1
14	3	—	2	MARIAH CAREY MONARC/ISLAND 063467*/DJMG (12.98/18.98)	Charmbracelet	3	65	57	94	9	FLEETWOOD MAC ● REPRISE 73775*/WARNER BROS. (24.98 CD)	The Very Best Of Fleetwood Mac	12
15	17	26	42	NORAH JONES ▲ ² BLUE NOTE 32088/CAPITOL (17.98 CD) [M]	Come Away With Me	6	66	65	85	18	SOUNDTRACK ● BUENA VISTA 880791*/WALT DISNEY (12.98 CD)	Lizzie McGuire	65
16	14	10	7	CHRISTINA AGUILERA RCA 68037* (12.98/18.98)	Stripped	2	67	75	92	20	BRUCE SPRINGSTEEN ▲ ² COLUMBIA 86600*/CRG (12.98 EQ/18.98)	The Rising	1
17	12	27	53	JOSH GROBAN ▲ ² 143/REPRISE 48154*/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	68	77	90	33	VANESSA CARLTON ▲ A&M 493307*/INTERSCOPE (18.98 CD)	Be Not Nobody	5
18	NEW		1	NAS ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	18	69	68	60	8	MICHAEL W. SMITH REUNION 10074/ZOMBA (11.98/17.98)	Worship Again	14
19	22	31	8	ROD STEWART ▲ J 20039 (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	70	78	95	23	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2
20	15	14	30	EMINEM ▲ ⁶ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	71	70	68	53	NO DOUBT ▲ ² INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9
21	8	5	3	2PAC AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	5	72	67	63	21	VARIOUS ARTISTS ▲ SONY/UNIVERSAL/EMI/ZOMBA 86788*/EPC (12.98 EQ/19.98)	Now 10	2
22	16	8	3	PAUL MCCARTNEY MPL 42318/CAPITOL (15.98/19.98)	Back In The U.S. Live 2002	8	73	55	78	5	BARRY MANILOW ● CONCORD/COLUMBIA 86976/CRG (12.98 EQ/18.98)	A Christmas Gift Of Love	55
23	20	22	25	NELLY ▲ ⁵ FD/REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	74	61	59	7	VARIOUS ARTISTS ● EPIC (NASHVILLE)/WEA/UNIVERSAL/RLG 86920*/SONY (NASHVILLE) (12.98 EQ/17.98)	Totally Country Vol. 2	23
24	18	18	8	SANTANA ▲ ² ARISTA 14737 (12.98/18.98)	Shaman	1	75	NEW	1		GZA/GENIUS MCA 113083* (15.98 CD)	Legend Of The Liquid Sword	75
25	23	30	11	THE ROLLING STONES ▲ ³ ABKCO 13378*/VIRGIN (12.98 CD)	Forty Licks	2	76	72	64	37	ASHANTI ▲ ³ MURDER INC./A&M 586830*/DJMG (12.98/18.98)	Ashanti	1
26	30	29	21	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 450254*/INTERSCOPE (11.98/18.98)	Unleashed	1	77	69	50	8	KELLY ROWLAND ● MUSIC WORLD/COLUMBIA 86516/CRG (12.98 EQ/18.98)	Simply Deep	12
27	21	16	5	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 063380*/DJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1	78	73	84	17	KIDZ BOP KIDS ● RAZOR & TIE 89055 (11.98/17.98)	Kidz Bop 2	37
28	19	20	5	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	3	79	46	65	6	VARIOUS ARTISTS TIME LIFE 18857 (19.98 CD)	The Time-Life Treasury Of Christmas: Holiday Memories	46
29	26	23	4	MATCHBOX TWENTY ▲ MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6	80	63	57	4	GEORGE HARRISON ● DARK HORSE 41969*/CAPITOL (12.98/18.98)	Brainwashed	18
30	31	41	6	ANDREA BOCELLI PHILIPS 470400/UNIVERSAL CLASSICS GROUP (18.98 CD)	Sentimento	12	81	49	28	3	THE ROOTS MCA 112996* (18.98 CD)	Phrenology	28
31	24	13	4	JA RULE MURDER INC./DEF JAM 063487*/DJMG (12.98/18.98)	The Last Temptation	4	82	74	71	13	DISTURBED ▲ REPRISE 48320*/WARNER BROS. (18.98 CD)	Believe	1
32	25	15	3	SYSTEM OF A DOWN AMERICAN/COLUMBIA 87062*/CRG (18.98 EQ CD)	Steal This Album!	15	83	85	73	12	INDIA.ARIE ● MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	6
33	34	40	56	PINK ▲ ⁴ ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	84	62	47	6	JAHEIM ● DIVINE MILL 48214*/WARNER BROS. (18.98 CD)	Still Ghetto	8
34	27	36	6	ALAN JACKSON ARISTA NASHVILLE 67062/RLG (11.98/17.98)	Let It Be Christmas	27	85	84	96	11	DIANA KRALL VERVE 065109/VG (12.98/18.98)	Live In Paris	18
35	29	34	8	KENNY G ● ARISTA 14753 (12.98/18.98)	Wishes	29	86	83	88	38	CELINE DION ▲ ² EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1
36	32	35	7	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5	87	76	93	3	CHARLOTTE CHURCH COLUMBIA 86990/CRG (18.98 EQ CD)	Prelude: The Best Of Charlotte Church	76
37	35	—	2	JOSH GROBAN 143/REPRISE 48413*/WARNER BROS. (27.98 CD)	Josh Groban In Concert	35	88	91	80	16	COLDPLAY ● CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5
38	33	42	5	ELTON JOHN ▲ ROCKET/UTV 063478/UME (24.98 CD)	Greatest Hits 1970-2002	12	89	56	161	22	SOUNDTRACK ● WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11
39	43	48	34	KENNY CHESNEY ▲ ² BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	90	79	74	8	FOO FIGHTERS ROSWELL 58008/RCA (18.98 CD)	One By One	3
40	40	45	11	GOOD CHARLOTTE ▲ DAYLIGHT 86486/EPIC (12.98 EQ CD)	The Young And The Hopeless	7	91	80	62	6	U2 ISLAND 634380/IOJMG/INTERSCOPE (24.98 CD)	The Best Of 1990-2000 & B-Sides	3
41	42	51	48	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	92	59	46	4	TONI BRAXTON ● ARISTA 14749 (12.98/18.98)	More Than A Woman	13
42	36	25	7	NIRVANA ▲ DGC/GEFFEN 493507*/INTERSCOPE (18.98 CD)	Nirvana	3	93	81	115	6	BROOKS & DUNN ARISTA NASHVILLE 67052/RLG (11.98/17.98)	It Won't Be Christmas Without You	81
43	44	44	51	JOHN MAYER ▲ ² AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]	Room For Squares	15	94	60	43	3	BUSTA RHYMES J 20043* (12.98/18.98)	It Ain't Safe No More...	43
44	28	12	3	SNOOP DOGG DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	12	95	97	102	10	CHEVELLE ● EPIC 86157 (11.98 EQ CD)	Wonder What's Next	14
45	50	54	68	PUDDLE OF MUDD ▲ ² FLAWLESS/GEFFEN 493074*/INTERSCOPE (12.98/18.98)	Come Clean	9	96	103	114	18	JAMES TAYLOR ▲ COLUMBIA 83584/CRG (12.98 EQ/18.98)	October Road	4
46	NEW		1	PHISH ELEKTRA 62850/EEG (18.98 CD)	Round Room	46	97	93	99	6	DAVE MATTHEWS BAND BAMA RAGS 66124/RCA (21.98 CD)	Live At Folsom Field Boulder Colorado	9
47	NEW		1	COMMON MCA 113114* (18.98 CD)	Electric Circus	47	98	107	111	35	SHERYL CROW ▲ A&M 493260*/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2
48	38	37	5	3 DOORS DOWN REPUBLIC/UNIVERSAL 064396*/UMRG (12.98/19.98)	Away From The Sun	8	99	82	81	5	SALIVA ISLAND 063753/IOJMG (18.98 CD)	Back Into Your System	19

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
100	90	67	5	PEARL JAM ●	Riot Act	5	150	140	122	9	TAPROOT	Welcome	17
101	86	86	11	SOUNDTRACK ●	American Idol: Greatest Moments	4	151	144	155	11	MERCYME	Spoken For	41
102	99	103	5	O-TOWN	O2	28	152	149	174	10	TOM PETTY AND THE HEARTBREAKERS	The Last DJ	9
103	109	109	65	MARTINA MCBRIDE ▲	Greatest Hits	5	153	157	186	56	BRITNEY SPEARS ▲ ⁴	Britney	1
104	100	108	6	ALISON KRAUSS + UNION STATION ●	Live	36	154	RE-ENTRY	6	RUSSELL WATSON	Encore	114	
105	88	76	7	VARIOUS ARTISTS	Totally Hits 2002: More Platinum Hits	21	155	110	70	4	TALIB KWELI	Quality	21
106	115	120	16	QUEENS OF THE STONE AGE	Songs For The Deaf	17	156	118	168	7	VARIOUS ARTISTS	A Windham Hill Christmas	118
107	94	91	10	KEITH URBAN ●	Golden Road	11	157	134	119	5	SOUNDTRACK	Harry Potter And The Chamber Of Secrets	81
108	102	98	6	DAVID GRAY	A New Day At Midnight	17	158	142	121	7	NICK CARTER ●	Now Or Never	17
109	NEW	1	1	NIVEA	Nivea	109	159	148	149	13	LIFEHOUSE	Stanley Climbfall	7
110	101	100	7	TORI AMOS ●	Scarlet's Walk	7	160	162	165	66	P.O.D. ▲ ³	Satellite	6
111	106	104	10	BON JOVI	Bounce	2	161	116	61	3	K-CI & JOJO	Emotional	61
112	92	87	5	JIM JOHNSTON ▲	World Wrestling Entertainment Presents: WWE Anthology (Soundtrack)	13	162	183	—	2	SIMPLE PLAN	No Pads, No Helmets...Just Balls	162
113	112	106	20	LINKIN PARK ▲	[Reanimation]	2	163	120	176	4	VARIOUS ARTISTS	A Peaceful Christmas	120
114	96	77	9	LL COOL J	10	2	164	159	188	10	VARIOUS ARTISTS	Radio Disney Jams: Vol. 5	122
115	66	89	6	KIDZ BOP KIDS	Kidz Bop Christmas	66	165	155	163	12	BECK	Sea Change	8
116	114	116	45	JACK JOHNSON ▲	Brushfire Fairytales	34	166	161	172	57	SHAKIRA ▲ ³	Laundry Service	3
117	117	124	33	GEORGE STRAIT ●	The Road Less Traveled	9	167	—	—	—	BARRY MANILOW ▲	Ultimate Manilow	3
118	87	82	5	PHIL COLLINS	Testify	30	168	182	200	4	LED ZEPPELIN	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
119	95	66	4	MUDVAYNE	The End Of All Things To Come	17	169	179	185	63	JIMMY EAT WORLD ▲	Jimmy Eat World	31
120	129	150	13	VARIOUS ARTISTS	Disneymania: Superstar Artists Sing Disney...Their Way!	61	170	160	170	15	SOUNDTRACK	Spirit: Stallion Of The Cimarron	40
121	104	56	3	BOB DYLAN	The Bootleg Series Volume 5: Bob Dylan Live 1975 The Rolling Thunder Revue	56	171	153	139	16	EVE ●	Eve-olution	6
122	89	75	5	SEAN PAUL	Dutty Rock	26	172	150	166	41	THE WHITE STRIPES	White Blood Cells	61
123	111	107	25	PLAY	Play (EP)	74	173	146	129	17	CLIPSE ●	Lord Willin'	4
124	119	118	15	AARON CARTER	Another Earthquake	18	174	197	197	64	TOBY KEITH ▲ ²	Pull My Chain	9
125	124	141	22	DAVE MATTHEWS BAND ▲ ²	Busted Stuff	1	175	165	140	5	SHAKIRA	Laundry Service : Washed And Dried	112
126	127	148	13	KENNY G ●	Paradise	9	176	177	—	37	VARIOUS ARTISTS ▲ ²	Now 9	1
127	122	154	4	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	Christmas With The Rat Pack	122	177	176	128	7	STEVIE WONDER	The Definitive Collection	35
128	121	113	67	SYSTEM OF A DOWN ▲ ³	Toxicity	1	178	200	—	—	SOUNDTRACK ●	A Walk To Remember	34
129	105	69	4	CRAIG DAVID ●	Slicker Than Your Average	32	179	168	164	12	LAS KETCHUP ▲ ²	Las Ketchup	65
130	186	127	53	MERCYME ●	Almost There	67	180	199	—	17	NICKEL CREEK	This Side	18
131	125	123	11	VARIOUS ARTISTS	iWorship: A Total Worship Experience	60	182	173	171	59	ENRIQUE IGLESIAS ▲ ³	Escape	2
132	133	178	3	B2K	Santa Hooked Me Up (EP)	132	183	195	192	16	MONTGOMERY GENTRY	My Town	26
133	113	105	7	SHAGGY ●	Lucky Day	24	184	190	—	3	SUSAN TEDESCHI	Wait For Me	91
134	128	143	66	MICHAEL W. SMITH ▲	Worship	20	185	170	169	10	HEATHER HEADLEY	This Is Who I Am	38
135	145	146	66	NICKELBACK ▲ ⁴	Silver Side Up	2	186	191	—	75	SOUNDTRACK ▲ ²	Moulin Rouge	3
136	108	97	7	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	15	187	RE-ENTRY	4	MARK WILLS	Greatest Hits	140	
137	123	162	24	AEROSMITH ▲	O, Yeah! Ultimate Aerosmith Hits	4	188	156	142	16	LIL' FLIP ▲	Undaground Legend	12
138	132	117	27	NEW FOUND GLORY ●	Sticks and Stones	4	189	178	145	42	NAPPY ROOTS ▲	Watermelon, Chicken & Gritz	24
139	131	193	6	ERIC CLAPTON	One More Car, One More Rider: Live On Tour 2001	43	190	188	177	6	JOHNNY CASH	American IV: The Man Comes Around	70
140	130	131	16	STONE SOUR	Stone Sour	46	191	189	—	—	KIDZ BOP KIDS ●	Kidz Bop	76
141	158	—	2	THE BRIAN SETZER ORCHESTRA	Boogie Woogie Christmas	141	192	163	—	—	HILARY DUFF	Santa Clause Lane	154
142	137	144	18	JUMPS	All The Time In The World	86	193	—	—	7	THE USED	The Used	166
143	126	101	3	KELLY OSBOURNE	Shut Up	101	194	NEW	1	ALANIS MORISSETTE	Feast On Scraps	194	
144	139	132	27	KORN ▲	Untouchables	2	195	RE-ENTRY	11	OUR LADY PEACE ●	Gravity	9	
145	141	160	83	SOUNDTRACK ▲	Shrek	28	196	185	157	7	AMERIE	All I Have	9
146	135	112	11	LEANN RIMES ●	Twisted Angel	12	197	RE-ENTRY	—	—	BRAD PAISLEY ▲	Part II	31
147	138	135	32	SOUNDTRACK ▲	Spider-Man	4	198	147	—	3	JO DEE MESSINA	A Joyful Noise	147
148	98	53	3	SOUNDTRACK	Paid In Full	53	199	193	—	11	UNCLE KRACKER	No Stranger To Shame	43
149	136	182	5	JOHN TESH	Christmas Worship	136	200	RE-ENTRY	11	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection	76	

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 28 2002 **Billboard** TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	SUSAN TEDESCHI	EMI 86133/WORD-CURB [M]	4 Weeks At Number 1 Wait For Me
2	3	11	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 86423/EPIC	The Essential Stevie Ray Vaughan And Double Trouble
3	2	11	DELBERT MCCLINTON	NEW WEST 6042	Room To Breathe
4	4	13	SHEMOKIA COPELAND	ALLIGATOR 4887	Talking To Strangers
5	6	92	ETTA JAMES	CHESS 11249/MCA	Love Songs
6	5	11	ROY ROGERS	EVIDENCE 28121	Slideways
7	RE-ENTRY		VARIOUS ARTISTS	BLIND PIG 2002	Blind Pig Records 25th Anniversary Collection
8	7	92	DELBERT MCCLINTON	NEW WEST 6024	Nothing Personal
9	11	11	ETTA JAMES & THE ROOTS BAND	PRIVATE MUSIC 11633/RCA VICTOR	Burnin' Down The House
10	10	2	VARIOUS ARTISTS	VARESE SARABANDE 61236	Merry Blue Christmas
11	12	12	TAB BENOIT & JIMMY THACKERY	TELARC BLUES 83559/TELARC	Whiskey Store
12	14	23	JOHN LEE HOOKER & MUDDY WATERS	UNIVERSAL SPECIAL PRODUCTS 112646/UMRG	Winning Combinations
13	RE-ENTRY		VARIOUS ARTISTS	BLUEBIRD 64006/RCA VICTOR	When The Sun Goes Down - The Secret History of Rock & Roll
14	RE-ENTRY		JOE BONAMASSA	MEDALIST 60101	So It's Like That
15	8	5	JEFF PITCHELL	PYRAMID 90211/ORPHEUS	Heavy Hitter

DECEMBER 28 2002 **Billboard** TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	SEAN PAUL	Z HARVEST/ATLANTIC 83620*/AG	5 Weeks At Number 1 Dutty Rock
2	2	7	SHAGGY	BIG YARD 113070*/MCA	Lucky Day
3	3	31	VARIOUS ARTISTS	VP 1679*	Reggae Gold 2002
4	4	17	BEENIE MAN	SHOCKING VIBES/VP 13134*/VIRGIN	Tropical Storm
5	6	44	BOB MARLEY AND THE WAILERS	TUFF GON/ISLAND 586714/IDJMG	Legend (Deluxe Edition)
6	5	15	KYA-PI	CARIBBEAN GOLD 0821	Me U Want
7	11	17	VARIOUS ARTISTS	SANCTUARY 80293	Reggae Pulse: The Heartbeat Of Jamaica
8	7	4	VARIOUS ARTISTS	VP 1659*	Strictly The Best: Vol. 29
9	8	4	VARIOUS ARTISTS	VP 1660*	Strictly The Best: Vol. 30
10	10	4	SIZZLA	VP 1649*	Da Real Thing
11	9	5	VARIOUS ARTISTS	GREENSLEEVES 4084*	Ragga Dancehall Anthems 2002
12	13	44	SHAGGY	VIRGIN 11823	Mr. Lover Lover (The Best Of Shaggy...Part 1)
13	14	21	VARIOUS ARTISTS	GREENSLEEVES 727*	Diwali: Greensleeves Rhythm Album #27
14	12	4	ELEPHANT MAN	GREENSLEEVES 270*	Higher Level
15	RE-ENTRY		DAMIAN "JR. GONG" MARLEY	MOTOWN 014742/UMRG	Halfway Tree

DECEMBER 28 2002 **Billboard** TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	BAHA MEN	S-CURVE 42945/CAPITOL	2 Weeks At Number 1 Greatest Movie Hits
2	2	7	SOUNDTRACK	DECCA 474150/UNIVERSAL CLASSICS GROUP	Frida
3	3	13	THE CHIEFTAINS	RCA VICTOR 63971	Down The Old Plank Road/The Nashville Sessions
4	6	39	BAHA MEN	S-CURVE 37980/CAPITOL	Move It Like This
5	5	64	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/MOUNTAIN APPLE COMPANY	Alone In Iz World
6	4	10	SINEAD O'CONNOR	HUMMINGBIRD 79724/VANGUARD	Sean-Nos Nua
7	7	10	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN	MUSIC MATTERS 9021	The Very Best Of The Irish Tenors
8	9	3	VARIOUS ARTISTS	DART RECORDS 45012	Celtic Christmas
9	8	4	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 93928	Varekai
10	13	7	RONAN TYNAN	BATTERY 46002/ZOMBA	The Impossible Dream: Live From Dublin
11	12	11	CESARIA EVORA	BLUEBIRD 63984/RCA VICTOR/BMG HERITAGE	The Very Best Of Cesaria Evora
12	11	9	VARIOUS ARTISTS	MCA 113075*	Red Hot + Riot-Music & Spirit
13	10	3	SOUNDTRACK	MILAN 35981	Monsoon Wedding
14	14	57	SOUNDTRACK	VIRGIN 10790	Amelie
15	RE-ENTRY		ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT	MUSIC MATTERS 9020 [M]	The Irish Tenors: Ellis Island

DECEMBER 28 2002 **Billboard** TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	2	11	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORD/SPARROW 97/6/CHORDANT	4 Weeks At Number 1 WOW Hits 2003
2	1	1	11	VARIOUS ARTISTS	EMI CMG/PROVIDENT 86078/WORD-CURB	WOW Christmas
3	3	3	8	MICHAEL W. SMITH	REUNION 10074/PROVIDENT	Worship Again
4	12	5	70	MERCYME	INO 86133/WORD-CURB [M]	Almost There
5	4	4	11	VARIOUS ARTISTS	INTEGRITY 82336/WORD-CURB	iWorship: A Total Worship Experience
6	5	6	66	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship
7	7	7	18	JUMPS	SPARROW 1992/CHORDANT	All The Time In The World
8	6	11	7	JOHN TESH	GARDEN CITY 34595/WORD-CURB	Christmas Worship
9	8	9	11	MERCYME	INO/M2.0 COMMUNICATIONS 86218/WORD-CURB	Spoken For
10	9	8	13	LIFEHOUSE	DREAMWORKS 450377/CHORDANT	Stanley Climbfall
11	10	10	66	P.O.D.	ATLANTIC 83496*/WORD-CURB	Satellite
12	13	22	5	VARIOUS ARTISTS	ESSENTIAL 10693/PROVIDENT	City On A Hill: It's Christmas Time
13	18	32	9	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86236/WORD-CURB	Rise And Shine
14	15	20	23	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE	Songs 4 Worship — Shout To The Lord
15	21	15	12	NICOLE NORDEMAN	SPARROW 1934/CHORDANT [M]	Woven & Spun
16	11	28	30	AMY GRANT	WORD-CURB/WARNER BROS. 86211/WORD-CURB	Legacy...Hymns & Faith
17	17	27	56	THIRD DAY	ESSENTIAL 10668/PROVIDENT	Come Together
18	23	25	19	POINT OF GRACE	WORD-CURB/WARNER BROS. 86204/WORD-CURB	Girls Of Grace
19	20	16	4	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
20	14	17	4	NICOLE C. MULLEN	WORD-CURB 86213 [M]	Christmas In Black And White
21	19	14	2	MARY MARY	COLUMBIA/INTEGRITY 82273/WORD-CURB	Incredible
22	26	12	62	STEVEN CURTIS CHAPMAN	SPARROW 1770/CHORDANT	Declaration
23	27	31	12	ZOEGIRL	SPARROW 0546/CHORDANT [M]	Mix Of Life
24	16	18	8	JUMPS	SPARROW 0440/CHORDANT	All The Joy In The World
25	24	21	7	SELAH	CURB 78720/WORD-CURB [M]	Rose Of Bethlehem
26	25	26	8	PLUS ONE	ATLANTIC 83510/WORD-CURB	Christmas
27	22	—	13	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2413/CHORDANT	Let Freedom Ring: Live From Carnegie Hall
28	29	34	42	REBECCA ST. JAMES	FOREFRONT 2587/CHORDANT	Worship God
29	30	13	36	NEWSBOYS	SPARROW 1846/CHORDANT	Thrive
30	35	29	47	ZOEGIRL	SPARROW 1828/CHORDANT [M]	Life
31	36	35	34	RELIENT K	GDTEE 2842/CHORDANT [M]	The Anatomy Of The Tongue In Cheek
32	37	38	13	NEWSBOYS	SPARROW 0547/CHORDANT	Newsboys Remixed
33	38	24	52	TOBYMAC	FOREFRONT 5294/CHORDANT [M]	Momentum
34	32	37	7	SIXPENCE NONE THE RICHER	SQUINT/REPRISE 86010/WORD-CURB	Divine Discontent
35	34	19	14	FRED HAMMOND	VERITY 43197/PROVIDENT	Speak Those Things: POL Chapter 3
36	31	30	4	VARIOUS ARTISTS	DEXTERITY SOUNDS/EMI GOSPEL 0385/CHORDANT	Bishop T.D. Jakes Presents: God's Leading Ladies
37	28	—	10	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2414/CHORDANT	God Bless America: Live From Carnegie Hall
38	RE-ENTRY	53	5	YOLANDA ADAMS	ELEKTRA 62690/EEG	Believe
39	33	23	5	JOHN P. KEE & NEW LIFE	VERITY 43200/PROVIDENT [M]	Blessed By Association
40	39	40	9	JOY WILLIAMS	REUNION 10059/PROVIDENT [M]	by surprise

DECEMBER 28 2002 **Billboard** TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	2	44	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA	24 Weeks At Number 1 The Rebirth Of Kirk Franklin
2	1	1	22	MARY MARY	COLUMBIA 82273/CRG	Incredible
3	5	3	14	FRED HAMMOND	VERITY 43197/ZOMBA	Speak Those Things: POL Chapter 3
4	3	5	4	VARIOUS ARTISTS	DEXTERITY SOUNDS 20385/EMI GOSPEL	Bishop T.D. Jakes Presents: God's Leading Ladies
5	6	6	54	YOLANDA ADAMS	ELEKTRA 62690/EEG	Believe
6	4	4	6	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA [M]	Blessed By Association
7	7	7	17	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
8	8	8	19	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70038/ZOMBA	The Kiss
9	9	13	16	THE BLIND BOYS OF ALABAMA	REAL WORLD 12793/VIRGIN [M]	Higher Ground
10	11	10	65	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002
11	10	9	5	GEORGIA MASS CHOIR	SAVOY 7129/MALACD	I Owe You The Praise
12	13	11	20	KAREN CLARK-SHEARD	ELEKTRA 62767/EEG	2nd Chance
13	12	15	36	SHEKINAH GLORY MINISTRY	KINGDOM 001 [M]	Praise Is What I Do
14	17	19	7	JEFF MAJORS	NAS 87022/MUSIC ONE	Sacred 4 You
15	16	12	25	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/ZOMBA [M]	Dorinda Clark-Cole
16	18	20	16	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1862	Behind The Veil: Morning Glory 2
17	15	14	26	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now
18	19	16	29	DOTTIE PEOPLES	ATLANTA INT'L 10278	Churchin' With Dottie
19	14	18	27	NORMAN HUTCHINS	JDI 1263 [M]	Nobody But You
20	27	33	57	THE BLIND BOYS OF ALABAMA	REAL WORLD 50918/VIRGIN [M]	Spirit Of The Century
21	21	27	11	MAURETTE BROWN CLARK	AIR GOSPEL 10277/ATLANTA INT'L	By His Grace
22	22	22	15	LUTHER BARNES	ATLANTA INT'L 10278	Come Fly With Me
23	20	17	39	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL [M]	Go Get Your Life Back
24	24	26	75	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACD	Duets
25	23	21	35	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 86432/CRG	Heart To Yours
26	25	24	19	JOE PACE	INTEGRITY/WORD 86644/EPIC	Shake The Foundation
27	31	25	19	DETRICK HADDON	TYSLOT/VERITY 43195/ZOMBA	Lost And Found
28	26	28	78	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
29	28	34	19	PASTOR KEITH SMITH	MEEK 4019	Old Time Churchin': Let's Have Church
30	33	35	19	DR. CHARLES G. HAYES & THE COSMOPOLITAN WARRIORS	MEEK 4020	Rise & Sing Forever
31	29	32	7	KIRK WHALUM	SQUINT-CURB/WORD 86233/WARNER BROS.	The Gospel According to Jazz - Chapter II
32	34	36	9	THE SHEPHERDS	AMEN 1504	Trilogy: Live In Augusta, GA
33	36	23	27	MARVIN SAPP	VERITY 43192/ZOMBA [M]	I Believe
34	30	30	7	ISRAEL AND NEW BREED	INTEGRITY GOSPEL 86755/EPIC	Real
35	35	38	25	THE CANTON SPIRITUALS	VERITY 43169/ZOMBA [M]	Walking By Faith
36	37	31	45	BISHOP T.D. JAKES	DEXTERITY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
37	RE-ENTRY	22	22	MISSISSIPPI MASS CHOIR	MALACO 6033	Amazing Love
38	RE-ENTRY	7	7	VARIOUS ARTISTS	VERITY 43198/ZOMBA	Verity Presents The Gospel Greats Vol. 9: My Prayer
39	39	—	79	VARIOUS ARTISTS	EMI/WORD/VERITY 43163/ZOMBA	WOW Gospel 2001
40	RE-ENTRY	25	25	THE BROOKLYN TABERNACLE CHOIR	M2.0 COMMUNICATIONS/WORD 86186/WARNER BROS.	Be Glad

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: C Certification for net shipment of 100,000 units (Oro). Δ Certification for 200,000 units (Platino). Δ* Certification for 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 28 2002 **TOP HOLIDAY ALBUMS**
Billboard®

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		Title
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
		Sales data compiled by Nielsen SoundScan		
		Title		
		IMPRINT & NUMBER/DISTRIBUTING LABEL		
		NUMBER 1 13 Weeks At Number 1		
1		VARIOUS ARTISTS ▲ ⁴	Now That's What I Call Christmas! EMI/ZOMBA/SONYUNIVERSAL 355620/UMRG (19.98 CD)	
2		MANNHEIM STEAMROLLER ▲ ²	Christmas Extraordinaire AMERICAN GRAMAPHONE 1225 (17.98 CD)	
3		ALAN JACKSON	Let It Be Christmas ARISTA NASHVILLE 67062/RLG (11.99/17.98)	
4		KENNY G ●	Wishes ARISTA 14753 (12.98/18.98)	
		GREATEST GAINER \$		
6		TRANS-SIBERIAN ORCHESTRA ▲	Christmas Eve And Other Stories LAVA/ATLANTIC 92735/AG (11.99/17.98)	
5		VARIOUS ARTISTS	WOW Christmas WORD-CURB/EMI CMG/PROVIDENT 86078/WARNER BROS. (21.98 CD)	
7		BARRY MANILOW ●	A Christmas Gift Of Love CONCORD/COLUMBIA 86976/CRG (12.98 EQ/18.98)	
8		VARIOUS ARTISTS	The Time-Life Treasury Of Christmas: Holiday Memories TIME LIFE 18857 (19.98 CD)	
9		BARBRA STREISAND ▲	Christmas Memories COLUMBIA 85920/CRG (12.98 EQ/18.98)	
10		CELINE DION ▲ ⁴	These Are Special Times 550 MUSIC 89523/EPIC (11.98 EQ/17.98)	
11		TRANS-SIBERIAN ORCHESTRA ●	The Christmas Attic LAVA/ATLANTIC 83145/AG (11.99/17.98)	
12		BROOKS & DUNN	It Won't Be Christmas Without You ARISTA NASHVILLE 67053/RLG (11.99/17.98)	
13		VINCE GUARALDI ▲	A Charlie Brown Christmas FANTASY 8431 (10.98/15.98)	
14		HARRY CONNICK, JR. ▲ ²	When My Heart Finds Christmas COLUMBIA 87550/CRG (11.98 EQ/17.98)	
15		KENNY G ▲ ³	Faith: A Holiday Album ARISTA 19090 (12.98/18.98)	
16		CHARLOTTE CHURCH ▲	Dream A Dream SONY CLASSICAL 89463 (12.98 EQ/18.98)	
17		KIDZ BOP KIDS	Kidz Bop Christmas RAZOR & TIE 89056 (9.98/13.98)	
18		BING CROSBY	White Christmas MCA SPECIAL PRODUCTS 731143/MCA (9.98/6.98)	
19		MARIAH CAREY ▲ ⁴	Merry Christmas COLUMBIA 84222/CRG (11.98 EQ/17.98)	
20		FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	Christmas With The Rat Pack CAPITOL 42212 (12.98/17.98)	
21		B2K	Santa Hooked Me Up (EP) EPIC 85856 (8.98 EQ CD)	
22		VARIOUS ARTISTS	Happy Holidays UNITED AUDIO 10801 (1.98 CD)	
23		ELVIS PRESLEY	White Christmas RCA 67559 (11.98/17.98)	
24		MANNHEIM STEAMROLLER ▲ ⁵	A Fresh Aire Christmas AMERICAN GRAMAPHONE 1988 (15.98 CD)	
25		DESTINY'S CHILD ●	8 Days Of Christmas MUSIC WORLD/COLUMBIA 86098/CRG (12.98 EQ/18.98)	
26		MANNHEIM STEAMROLLER ▲ ⁵	Christmas AMERICAN GRAMAPHONE 1984 (15.98 CD)	
27		THE BRIAN SETZER ORCHESTRA	Boogie Woogie Christmas SURFODG 44011/WARNER BROS. (18.98 CD)	
28		JOHN TESH	Christmas Worship SARGEN CITY/WORD 34595/WARNER BROS. (17.98 CD)	
29		NAT KING COLE ●	Christmas Favorites EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	
30		VARIOUS ARTISTS	A Windham Hill Christmas WINDHAM HILL 11851/RCA VICTOR (18.98 CD)	
31		KENNY G ▲ ⁸	Miracles - The Holiday Album ARISTA 18767 (12.98/18.98)	
32		NEWSONG	The Christmas Shoes REUNION 10333/ZOMBA (11.99/17.98)	
33		MARTINA MCBRIDE ●	White Christmas RCA (NASHVILLE) 67654/RLG (10.98/16.98)	
34		THE CARPENTERS ▲	Christmas Portrait A&M 215173/UNIVERSAL (10.98/14.98)	
35		VARIOUS ARTISTS	A Peaceful Christmas TIME LIFE 18858 (17.98 CD)	
36		BURL IVES	Rudolph The Red-Nosed Reindeer MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	
37		VARIOUS ARTISTS	The Time-Life Treasury Of Christmas TIME LIFE 18800 (19.98 CD)	
38		ANNE MURRAY	What A Wonderful Christmas STRAIGHTWAY 20335 (11.98 CD)	
39		NAT KING COLE ●	The Christmas Song CAPITOL 21251 (10.98/17.98)	
40		CARRERAS-DOMINGO-PAVAROTTI (MERCURIO) ●	The Three Tenors Christmas SONY CLASSICAL 89131 (12.98 EQ/18.98)	
41		PATTY LOVELESS	Bluegrass & White Snow: A Mountain Christmas EPIC 85967/SONY (17.98 EQ CD)	
42		VARIOUS ARTISTS ▲ ⁴	A Very Special Christmas A&M/UNIVERSAL 213911/UMRG (12.98/18.98)	
43		MANNHEIM STEAMROLLER ▲	The Christmas Angel AMERICAN GRAMAPHONE 1998 (10.98/15.98)	
44		VARIOUS ARTISTS ●	Ultimate Christmas ARISTA 19019 (11.98/17.98)	
45		HILARY DUFF	Santa Clause Lane BUENA VISTA 88066/WALT DISNEY (12.98 CD)	
46		LUTHER VANDROSS ▲	This Is Christmas LV 57795/EPIC (5.98 EQ/9.98)	
47		JO DEE MESSINA	A Joyful Noise CURB 78755 (18.98 CD)	
48		MANNHEIM STEAMROLLER ▲ ⁴	Christmas In The Aire AMERICAN GRAMAPHONE 1995 (15.98 CD)	
49		JIMMY BUFFETT ▲	Christmas Island MARGARITAVILLE 111489/MCA (9.98/7.98)	
		HOT SHOT DEBUT		
50		CARLY SIMON	Christmas Is Almost Here RHINO 78166 (18.98 CD)	

DECEMBER 28 2002 **HEATSEEKERS**
Billboard®

THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			Sales data compiled by Nielsen SoundScan		
			Title		
			IMPRINT & NUMBER/DISTRIBUTING LABEL		
			NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1		
1	NEW	1	NIVEA	JIVE 41746/ZOMBA (11.98/17.98)	Nivea
2	1	1	KELLY OSBOURNE	EPIC 86870 (18.98 EQ CD)	Shut Up
			GREATEST GAINER \$		
3	3	7	SIMPLE PLAN	LAVA 83534/AG (7.98/11.98)	No Pads, No Helmets...Just Balls
4	2	4	HILARY DUFF	BUENA VISTA 88066/WALT DISNEY (12.98 CD)	Santa Clause Lane
5	5	3	THE USED	REPRISE 48287/WARNER BROS. (11.98 CD)	The Used
6	4	2	SYLEENA JOHNSON	JIVE 39635/ZOMBA (11.98/17.98)	Chapter 2: The Voice
7	9	9	JOE NICHOLS	UNIVERSAL SOUTH 170285 (11.98/17.98)	Man With A Memory
8	12	6	NICHOLE NORDEMAN	SPARROW 51934 (16.98 CD)	Woven & Spun
9	10	16	THE DONNAS	ATLANTIC 83567/AG (11.98 CD)	Spend The Night
10	8	8	NICOLE C. MULLEN	WORD-CURB 86213/WARNER BROS. (17.98 CD)	Christmas In Black And White
11	16	19	50 CENT	FULL CUP 2003* (16.98 CD)	Guess Who's Back?
12	NEW	1	T.A.T.U.	INTERSCOPE 064107 (12.98 CD)	200 KM/H In The Wrong Lane
13	13	—	MARIO FRANGOULIS	SONY CLASSICAL 89805 (13.98 EQ CD)	Sometimes I Dream
14	14	15	SUGARCULT	ULTIMATUM 076673/ARTEMIS (13.98 CD)	Start Static
15	19	18	ZOEGIRL	SPARROW 40546 (9.98 CD)	Mix Of Life
16	15	11	SELAH	CURB 78720 (11.98 CD)	Rose Of Bethlehem
17	7	5	RICARDO ARJONA	SONY DISCOS 84564 (17.98 EQ CD)	Santo Pecado
18	22	33	SMILEZ & SOUTHSTAR	ARTISTDIRECT 01030 (11.98/17.98)	Crash The Party
19	6	10	ROYCE DA 5'9"	GAME/IN THE PAINT/KOCH (18.98 CD)	Rock City
20	11	24	CLEDUS T. JUDD	MONUMENT 86744/SONY (NASHVILLE) (17.98 EQ CD)	Cledus Navidad
21	26	17	ZOEGIRL	SPARROW 51828 (16.98 CD)	Life
22	18	27	STEVE TYRELL	COLUMBIA 89638/CRG (18.98 EQ CD)	This Time Of The Year
23	17	13	OK GO	CAPITOL 33724 (9.98 CD)	OK Go
24	21	21	JUANES ▲	SURCO 017532/UNIVERSAL LATIN (16.98 CD)	Un Dia Normal
25	27	22	RELIENT K	GOTTEE 72842 (12.98 CD)	The Anatomy Of The Tongue In Cheek
26	33	—	ALEJANDRO FERNANDEZ	Bellas Artes En Vivo: 100 Anos De Musica Mexicana SONY DISCOS 84953 (15.98 EQ CD)	
27	23	29	BREAKING BENJAMIN	HOLLYWOOD 162356 (12.98 CD)	Saturate
28	28	14	TOBYMAC	FOREFRONT 25294 (17.98 CD)	Momentum
29	20	—	LOS BUKIS	FONDVISA 0691 (14.98 CD)	30 Invidables
30	30	31	DASHBOARD CONFSSIONAL	VAGRANT 354 (14.98 CD)	The Places You Have Come To Fear The Most
31	34	34	EMERSON DRIVE	DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98)	Emerson Drive
32	24	12	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA (11.98/17.98)	Blessed By Association
33	31	30	JOY WILLIAMS	REUNION 10059/ZOMBA (17.98 CD)	by surprise
34	50	—	LORIE LINE	TIME LINE 70021 (12.98 CD)	Sharing The Season 4
35	29	28	NO SECRETS	JIVE 41781/ZOMBA (17.98 CD)	No Secrets
36	37	26	SUPERCHICK	INPOP 71257 (16.98 CD)	Last One Picked
37	36	43	DELIRIOUS?	FURIOSUS 50203 (18.98 CD)	Touch
38	40	47	BEBO NORMAN	ESSENTIAL 10691/ZOMBA (17.98 CD)	Myself When I Am Real
39	38	50	NICOLE C. MULLEN	WORD 86127/WARNER BROS. (11.98/17.98)	Talk About It
40	32	25	LIMITE	UNIVERSAL LATIN 086373 (8.98/13.98)	Soy Asi
41	42	49	TAKING BACK SUNDAY	VICTORY 176 (12.98 CD)	Tell All Your Friends
42	39	—	SARA GROVES	SPONGE/IND/WORD 86219/WARNER BROS. (17.98 CD)	All Right Here
43	RE-ENTRY	11	CLEDUS T. JUDD	MONUMENT 85897/SONY (NASHVILLE) (11.98 EQ/17.98)	Cledus Envy
44	44	38	12 STONES	WIND-UP 13069 (17.98 CD)	12 Stones
45	25	20	VICENTE FERNANDEZ	SONY DISCOS 87588 (17.98 EQ CD)	35 Aniversario...Lo Mejor De Lara
46	47	—	INTERPOL	MATADOR 545* (9.98 CD)	Turn On The Bright Lights
47	NEW	1	BOB & TOM	FRIGGEMALL 6061 (27.98 CD) [M]	Bob & Tom Gone Wild
48	NEW	1	KUTLESS	BEC 39153/CHORDANT (16.98 CD)	Kutless
49	41	32	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall
50	RE-ENTRY	23	PILLAR	FLICKER 82606 (16.98 CD)	Fireproof

DECEMBER 28 2002 **TOP INDEPENDENT ALBUMS**
Billboard®

THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			Sales data compiled by Nielsen SoundScan		
			Title		
			IMPRINT & NUMBER/DISTRIBUTING LABEL		
			NUMBER 1 5 Weeks At Number 1		
1	1	1	JIM JOHNSTON ▲	World Wrestling Entertainment Presents: WWE Anthology (Soundtrack) SMACK DOWN! 8832/KOCH (24.98 CD)	
2	2	2	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk BME 2370/TVT (13.98/17.98)	
			GREATEST GAINER \$		
3	6	6	NICKEL CREEK	SUGAR HILL 3341 (18.98 CD)	This Side
4	4	5	SUSAN TEDESCHI	TONE-COOL 75114/ARTEMIS (17.98 CD) [M]	Wait For Me
5	5	4	LOUIE DEVITO	DEE VEE 004/MUSICRAMA (19.98 CD)	N.Y.C. Underground Party 5
6	3	3	INSANE CLOWN POSSE	PSYCHOPATHIC/03 9912/RIVIERA (19.98 CD)	The Wraith: Shangri-La
7	10	12	EVA CASSIDY	BLIX STREET 10075 (16.98 CD)	Imagine
8	13	14	50 CENT	FULL CUP 2003* (16.98 CD) [M]	Guess Who's Back?
9	11	10	BOSTON	ARTEMIS 751142 (17.98 CD)	Corporate America
10	12	11	SUGARCULT	ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]	Start Static
11	7	9	ROYCE DA 5'9"	GAME/IN THE PAINT 8475*/KOCH (18.98 CD) [M]	Rock City
12	8	7	LOS TIGRES DEL NORTE	FONDVISA 50666 (14.98 CD)	La Reina Del Sur
13	15	13	DEFAULT ●	TVT 2310 (11.98 CD) [M]	The Fallout
14	14	—	LOS BUKIS	FONDVISA 0691 (14.98 CD) [M]	30 Invidables
15	9	8	VARIOUS ARTISTS	Children Sing For Children: 25 Christmas Songs UNITED AUDIO 10991/UNITED MULTIMEDIA (4.98 CD)	
16	17	22	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns
17	20	18	DASHBOARD CONFSSIONAL	VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most
18	16	15	DELBERT MCCLINTON	NEW WEST 6042 (17.98 CD)	Room To Breathe
19	18	23	AIMEE MANN	SUPEREGO 002/UNITED MUSICIANS (17.98 CD)	Lost In Space
20	30	—	LORIE LINE	TIME LINE 70021 (12.98 CD) [M]	Sharing The Season 4
21	23	19	TRANSPLANTS	HELLCAT 80448*/EPITAPH (16.98 CD)	Transplants
22	21	20	PRETENDERS	ARTEMIS 751153 (17.98 CD)	Loose Screw
23	27	27	TAKING BACK SUNDAY	VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
24	28	30	INTERPOL	MATADOR 545* (9.98 CD) [M]	Turn On The Bright Lights
			HOT SHOT DEBUT		
25	NEW	1	BOB & TOM	FRIGGEMALL 6061 (27.98 CD) [M]	Bob & Tom Gone Wild
26	24	21	KHIA FEATURING DSD ●	DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses
27	32	50	THE OAK RIDGE BOYS	SPRING HILL/WORD 21034/WARNER BROS. (16.98 CD)	An Inconvenient Christmas
28	19	17	DA HEADBUSSAZ	DE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm
29	43	41	ANI DIFRANCO	RIGHTeous 8486 029 (26.98 CD)	So Much Shouting/So Much Laughter
30	RE-ENTRY	3	THE STREETS	VICE 93181*/ATLANTIC (12.98 CD)	Original Pirate Material
31	37	—	ISRAEL KAMAKAWI'OLE	BIG BOY 5907/MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World
32	33	35	SINEAD O'CONNOR	HUMMINGBIRD 79724/ANGUARD (18.98 CD)	Sean-Nos Nua
33	26	37	VARIOUS ARTISTS	DIRECT SOURCE SPECIAL PRODUCTS 91222 (6.98 CD)	Christmas Memories
34	22	34	VARIOUS ARTISTS	IMG 40308 (1.98/4.98)	20 Holiday Favorites
35	36	—	ELVIS PRESLEY	BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love
36	45	36	STEVE EARLE	E-SQUARED 751147/ARTEMIS (17.98 CD)	Jerusalem
37	RE-ENTRY	4	JOHN MCDERMOTT/ANTHONY KEARNS/ROMAN TYNAN	MUSIC MATTERS 9021 (12.98/19.98)	The Very Best Of The Irish Tenors
38	29	—	BUCK HOWDY	PRAIRIE DOG 407 (13.98 CD) [M]	Skidaddle!
39	NEW	1	ESHAM	PSYCHOPATHIC 3030 (18.98 CD)	Acid Rain - Greatest Hits
40	RE-ENTRY	30	FLOGGING MOLLY	SIDE ONE DUMMY 71230* (13.98 CD) [M]	Drunken Lullabies
41	38	25	THEIEVRY CORPORATION	EIGHTEENTH STREET LOUNGE 060*/CAROLINE (16.98 CD) [M]	The Richest Man In Babylon
42	RE-ENTRY	47	THURSDAY	VICTORY 145* (15.98 CD) [M]	Full Collapse
43	RE-ENTRY	11	JOAN OSBORNE	WOMANLY HIPS 9365/COMPENIA (17.98 CD)	How Sweet It Is
44	35	24	LOS TEMERARIOS	AFG SIGMA 0529/FONDVISA (10.98/16.98)	Una Lagrima No Basta
45	RE-ENTRY	5	DAVID CROSS	SUB POP 590 (16.98 CD) [M]	Shut Up, You Fucking Baby!
46	42	38	DISTILLERS	HELLCAT 80441*/EPITAPH (17.98 CD) [M]	Sing Sing Death House
47	NEW	1	THE ALL-AMERICAN REJECTS	DOGHOUSE 092 (12.98 CD)	The All-American Rejects
48	39	26	VARIOUS ARTISTS		

DECEMBER 28 2002 Billboard TOP INTERNET ALBUM SALES

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 2000 RANK
1	1	7	PHISH	ELEKTRA 62850/EEG	Round Room	46
2	2	42	NORAH JONES	BLUE NOTE 32088/CAPITOL [M]	Come Away With Me	15
3	1	3	PAUL MCCARTNEY	MPL 42318/CAPITOL	Back In The U.S. Live 2002	22
4	5	14	JOSH GROBAN	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	17
5	4	8	SHANIA TWAIN	MERCURY (NASHVILLE) 170314	Up!	1
6	3	2	JOSH GROBAN	143/REPRISE 48154/WARNER BROS.	Josh Groban In Concert	37
7	10	16	DIXIE CHICKS	MONUMENT/COLUMBIA 86840/CRG	Home	2
8	8	9	ROD STEWART	J 20039	It Had To Be You... The Great American Songbook	19
9	7	11	THE ROLLING STONES	ABKCO 13378/VIRGIN	Forty Licks	25
10	6	12	ELVIS PRESLEY	RCA 68079*	Elvis: 30 #1 Hits	12
11	17	21	AVRIL LAVIGNE	ARISTA 14740	Let Go	6
12	21	3	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	CAPITOL 42210	Christmas With The Rat Pack	127
13	19	0	ANDREA BOCELLI	PHILIPS 47040/UNIVERSAL CLASSICS GROUP	Sentimento	30
14	13	7	SOUNDTRACK	SHADY 493508*/INTERSCOPE	8 Mile	5
15	14	6	FAITH HILL	WARNER BROS. (NASHVILLE) 48001/WRN	Cry	13
16	15	5	ELTON JOHN	ROCKET/UTV 063478/UMG	Greatest Hits 1970-2002	38
17	11	4	GEORGE HARRISON	OARL HORSE 41989*/CAPITOL	Brainwashed	80
18	16	4	SANTANA	ARISTA 14737	Shaman	24
19	9	5	TONY BENNETT & K.D. LANG	RPM/COLUMBIA 86734/CRG	A Wonderful World	55
20	12	0	BUCK HOWDY	PRAIRIE DOG 407 [M]	Skidaddle!	-
21	NEW	NEW	SOUNDTRACK	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.	The Lord Of The Rings: The Two Towers	62
22	NEW	NEW	ALANIS MORISSETTE	REPRISE 48409/WARNER BROS.	Feast On Scraps	194
23	20	3	BARBRA STREISAND	COLUMBIA 86126/CRG	Duets	52
24	NEW	NEW	JAMES TAYLOR	COLUMBIA 63584/CRG	October Road	96
25	23	3	JENNIFER LOPEZ	EPIC 86231	This Is Me...Then	8

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 28 2002 Billboard TOP SOUNDTRACKS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	7	8 MILE	SHADY 493508*/INTERSCOPE
2	NEW	NEW	THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
3	3	18	LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY
4	2	77	DISNEY'S LILO & STITCH	WALT DISNEY 860734
5	6	79	O BROTHER, WHERE ART THOU?	LOST HIGHWAY/MERCURY 170069/UMG
6	4	11	AMERICAN IDOL: GREATEST MOMENTS	RCA 68141
7	5	5	WORLD WRESTLING ENTERTAINMENT PRESENTS: WWE ANTHOLOGY (JIM JOHNSTON)	SMACK DOWN! 8832/KOCH
8	10	79	SHREK	DREAMWORKS 450305/INTERSCOPE
9	9	32	SPIDER-MAN	ROADRUNNER/COLUMBIA 86402/UMG/CRG
10	7	5	PAID IN FULL	ROC-A-FELLA/DEF JAM 063201*/UMG
11	8	5	HARRY POTTER AND THE CHAMBER OF SECRETS	WARNER SUNSET/INDONESIA/ATLANTIC 83574/AG
12	12	23	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
13	22	79	COYOTE UGLY	CURB 78703
14	15	40	A WALK TO REMEMBER	EPIC 86311
15	14	79	MOULIN ROUGE	INTERSCOPE 493035
16	17	12	SWEET HOME ALABAMA	HOLLYWOOD 162364
17	NEW	NEW	DRUMLINE	FOX/JIVE 41810/ZOVIMA
18	11	7	8 MILE: MORE MUSIC FROM 8 MILE	SHADY 450979*/INTERSCOPE
19	21	17	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	REPRISE 48110/WARNER BROS.
20	20	27	GREASE	POLYDOR/UNIVERSAL 825095/UMG
21	13	12	BROWN SUGAR	FOX 113028*/MCA
22	16	9	DIE ANOTHER DAY	WARNER BROS. 48348
23	24	24	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
24	23	7	YU-GI-OH!: MUSIC TO DUEL BY	DREAMWORKS 450406/INTERSCOPE
25	NEW	NEW	LIKE MIKE	SO SO DEF/COLUMBIA 86678/CRG

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 Electronic (EA)
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 Latin: Tropical/Salsa (TSA)
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 R&B/Hip-Hop Catalog (RBC)
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 Country Singles Sales (CSS)
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 R&B Hip-Hop Airplay (RA)
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 3LW: RBA 82
 504 Boyz: B200 49; RBA 13; RBH 83
 50 Cent: HS 11; IND 8; RBA 59; H100 49; HA 43; HSS 70; RA 19, 48, 58; RBH 19, 49, 59; RP 11; RS 40
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—A—
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 Ali: H100 5; HA 5; RA 4; RBH 4; RP 4; T40 10
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 Herb Alpert: CJ 12
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 Tab Benoit: BL 11
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 Norman Brown: CJ 14
 Jimmy Buffett: HOL 49
 Los Bukis: HS 29; IND 14; LA 7; RMA 3

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—C—
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 Nick Carter: B200 158
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 Brian Casey: H100 8; HA 8; HSS 6; RA 31; RBH 27; RS 2; T40 7
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 Karen Clark-Sheard: GA 12
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 Tammy Cochran: CA 73; CS 55
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 Creed: B200 64; PCA 24; A40 5, 25; H100 24; HA 28; HSS 14; MO 31; RO 12; T40 13
 Elvis Crespo: LA 50; TSA 7; TSS 9
 Cristian: LA 36; LPA 18; LPS 3; LT 5
 Bing Crosby: HOL 18; PCA 17; HSS 52
 David Cross: IND 45
 Sheryl Crow: B200 98; A40 17; AC 8; CS 51; H100 34; HA 8; HSS 3; T40 29
 Celia Cruz: LA 74; TSA 14, 16; LT 50; TSS 5
 Cuisillos De Arturo Macias: LA 70; RMS 17

—D—
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 Miles Davis: RBC 21
 Sammy Davis Jr: B200 127; HOL 20; INT 12
 Dead Prez: RBA 96
 Aselin Debison: CX 8; AC 17
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 Dirty Vegas: AS 10; DC 41
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 DJ Quik: RBA 97
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 The Donnas: HS 9; MO 36
 Will Downing: CJ 17
 Dru Hill: B200 58; RBA 17; H100 36; HA 32; RA 10; RBH 11
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 e-n: DC 12
 Bill Engvall: CA 58
 Enya: NA 5; PCA 45, 50; HSS 11, 61
 Esham: IND 39
 Esteban: NA 8, 9, 12
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—F—
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 DJ Mark Farina: EA 20
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 Kirk Franklin And The Family: RBC 16
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David Gray: B200 108
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Andy Grigg: CS 34
Josh Groban: B200 17; CX 1; INT 4; 6; AC 1
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Daryl Hall John Oates: AC 14
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Keiko Matsui: CJ 9
Dave Matthews Band: B200 97, 125; A40 9, 20; MO 33; T40 37
John Mayer: B200 43; A40 3; AC 28; H100 22; HA 22; T40 12
Martina McBride: B200 103; CA 13; CCA 7; HOL 33; PCA 32; CS 34, 35
Paul McCartney: B200 22; INT 3
Delbert McClinton: BL 3, 8; CA 51; IND 18
Neal McCoy: CSS 8
John McDermott: IND 37; WM 7
Reba McEntire: CA 71
Tim McGraw: B200 4; CA 3, 32; CCA 4, 21; PCA 15; CS 6, 60; H100 52; HA 48
Brian McKnight: RBA 78
Steven Mercurio: HOL 40; PCA 42
MeryMe: B200 130, 151; CS 3, 100
Jo Dee Messina: B200 198; CA 25; HOL 47; AC 21
John Miguel: LA 8; LPA 5; LPS 9; LT 17; TSS 21
Kylie Minogue: DC 20; H100 92
Ismael Miranda: LT 50; TSS 5
Mississippi Mass Choir: GA 37
Moby: EA 8; DC 36
Monchy & Alexandra: LA 73; TSA 13; TSS 25
Jane Monheit: JZ 9, 24
Alejandro Montaner: LPS 27; LT 44
Ricardo Montaner: LPS 17; LT 25
Montgomery Gentry: B200 183; CA 21; CS 20, 57; H100 96
John Michael Montgomery: CA 70; CS 19
Allison Moore: A40 17; CS 51; CSS 1; H100 34; HA 58; HSS 3; T40 29
Jessie Morales: El Original De La Sierra: RMS 28
Craig Morgan: CS 47
Alanis Morissette: B200 194; INT 22
Mos Def: DS 17
Brandy Moss-Scott: RS 49
Mr. Ball: RA 57; RBH 57
Mr. Cheeks: HSS 60; RS 42
Ms. Jade: RBH 77; RS 72
Mudvayne: B200 119; MO 39; RO 17
Nicole C. Mullen: CC 20; HS 10, 39
The Muppets: CCA 14
Murk: DC 4
Anne Murray: CA 34; CCA 11; HOL 38; PCA 39
Musiq: RBA 57; H100 18; HA 17; RA 5, 64; RBH 6, 62; RS 66
Mystikal: RA 56; RBH 58

-N-

Nappy Roots: B200 189; RBA 73; RA 50; RBH 50, 93
Narae: HSS 41; RS 9
Nas: B200 18; RBA 2, 95; DS 4; H100 39; HA 36; HSS 31; RA 15; RBH 15; RP 10
Nashom: DC 23
Nate Dogg: RA 55; RBH 55, 86
Edита Nazario: LA 23; LPA 13; LPS 23; LT 40; TSS 16
Nelly: B200 23; RBA 20; H100 5, 26; HA 5, 31; HSS 34, 55; RA 4, 36, 61; RBH 4, 35, 63; RP 4, 17; RS 18, 53; T40 10, 26
Willie Nelson: CA 38, 66; CCA 23
New Found Glory: B200 138; MO 29

Newsboys: CC 29, 32
NewSong: HOL 32; PCA 31
Next: RA 65; RBH 67
Joe Nichols: CA 35; HS 7; CS 27; CSS 7
Nickelback: B200 135; RO 16
Nickel Creek: B200 180; BG 2; CA 19; CCA 22; IND 3
Tito Nieves: LT 50; TSS 5
Nirvana: B200 42; H100 58; HA 54; MO 3; RO 6
The Nitty Gritty Dirt Band: BG 5; CA 48
Nivea: B200 109; HS 1; RBA 43; H100 8; HA 8; HSS 6, 64; RA 31, 70; RBH 27, 70; RS 2, 75; T40 7
No Doubt: B200 71; A40 2; H100 9; HA 9; T40 5
Noise Therapy: RO 37
Nichole Nordeman: CC 15; HS 8
N.O.R.E.: RS 57
Smokie Norful: GA 17
Bebo Norman: HS 38
No Secrets: HS 35; HSS 72
The Notorious B.I.G.: RA 48; RBH 49; RS 69
'N Sync: HSS 55
Nueva Era: TSS 11

-O-

Paul Oakenfold: EA 6; DC 49
The Oak Ridge Boys: CA 60; IND 27
Sinead O'Connor: IND 32; WM 6, 21
OK Go: HS 23; MO 37
La Onda: LA 37; RMA 16; LT 31; RMS 11
Ono: DC 22
Oobie: RA 63; RBH 61; RS 41
Los Originales De San Juan: LA 66
Jon Osborne: IND 43
Kelly Osbourne: B200 143; HS 2; HSS 26
Oscar G: DC 1
O-Town: B200 102; H100 70; T40 33
Our Lady Peace: B200 195; A40 24; H100 88; T40 40

-P-

Petey Pablo: RBH 100
Joe Pace: GA 26
Pacifier: RO 30
Brad Paisley: B200 197; CA 24; CS 12
Palomo: LA 27; RMA 11; LT 23; RMS 6
Laszlo Panaflex: DC 35
Dolly Parton: BG 6; CA 50; IND 16
Pastor Troy: RBA 85
Sean Paul: B200 122; RBA 35; RE 1; H100 12; HA 13; HSS 24, 40; RA 14; RBH 13; RP 5; RS 32, 35; T40 25
Laura Pausini: DC 7; DS 9
Luciano Pavarotti: CL 3, 15; HOL 40; PCA 42
P. Diddy: H100 7, 43; HA 7, 40; HSS 35, 51; RA 3, 24, 72; RBH 3, 25, 72; RP 13; RS 19, 26; T40 19
Pearl Jam: B200 100; HSS 39; RO 27, 29
Jennifer Pena: LA 34; RMA 15; LPS 24; LT 11; RMS 15
Dottie Peoples: GA 18
Amanda Perez: RA 69; RBH 69
Pesado: LA 58
Tom Petty And The Heartbreakers: B200 152
Phish: B200 46; INT 1
Pillar: HS 50
Pink: B200 33; A40 28; DS 5; H100 21; HA 25; HSS 66; T40 11
Pinmonkey: CS 50
Jeff Pichell: BL 15
Play: B200 123
Plus One: CC 26
P.O.D.: B200 160; CC 11
El Poder Del Norte: RMS 27
Point Of Grace: CC 18
Poww Bros.: RS 33
Elvis Presley: B200 12; CA 4; HOL 23; IND 35; INT 10; PCA 14, 20
Pretenders: IND 22
Prince EP: HSS 36; RS 24
Puddle Of Mudd: B200 45; A40 39; H100 13; HA 15; MO 8; RO 9; T40 15

-Q-

Queen: PCA 49
Queens Of The Stone Age: B200 106; H100 78; HA 72; MO 4; RO 15
Domingo Quinones: TSS 17
A.B. Quintanilla Y Los Kumbia Kings: LA 63; LPS 38

-R-

RA: RO 19
Racket City: RS 29
Rascal Flatts: B200 36; CA 8; CCA 5; PCA 25; CS 3; H100 30; HA 27
Los Razos: LA 47, 66; RMA 19
Red Hot Chili Peppers: B200 70; A40 16; H100 80; MO 21, 30; RO 31
Redman: H100 48, 66; HA 44; HSS 4, 38; RA 17; RBH 16; RP 9; RS 25; T40 39
Joshua Redman: JZ 21
Relient K: CC 31; HS 25
Los Reyes Del Camino: RMS 32
Los Rieleros Del Norte: LT 36; RMS 10
Andre Rieu: CX 14
LeAnn Rimes: B200 146; CA 17; AC 16; CSS 5, 6
Lee Ritenour: CJ 15
Jerry Rivera: TSA 18; LPS 28; LT 26; TSS 15
Lupillo Rivera: LA 40; RMA 17; LT 48; RMS 18
Lourdes Robles: LPS 20; LT 32; TSS 22
Daniel Rodriguez: CX 15
Roy Rogers: BL 6
The Rolling Stones: B200 25; INT 9
Raulin Rosendo: TSS 32
Linda Ronstadt: CA 57
The Roots: B200 81; RBA 26; RA 64; RBH 62; RS 66
Kelly Rowland: B200 77; RBA 44; H100 26, 40; HA 31, 45; HSS 34; RA 36; RBH 35, 94; RP 17; RS 18; T40 18, 26
Royce Da 5'9": HS 19; IND 11; RBA 56
Royksopp: EA 24; DC 19
Paulina Rubio: LPS 7; LT 15; TSS 38
Katrina Ruiz: DS 15
John Rutter: CL 9
John Rzeznik: A40 10

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Sacario: T40 31
Sade: DS 23
Saliva: B200 99; H100 63; HA 61; MO 2; RO 7
Joe Sample: CJ 20
Adan Chalino Sanchez: RMS 34; 37
Sandman: HSS 27; RS 7
Santana: B200 24; INT 18; A40 1; AC 2; H100 10; HA 10; HSS 58; T40 6; TSS 29
Juelz Santana: H100 20; HA 21; RA 49; RBH 48; RP 19; T40 16
Gilberto Santa Rosa: LA 41; TSA 4; LPS 36; LT 45, 50; TSS

5, 7, 33
Antony Santos: TSS 31
Alejandro Sanz: LA 75
Marvin Sapp: GA 33
Scarface: RBA 77
LaTocha Scott: H100 94; RA 44; RBH 44
Joan Sebastian: LA 56; LPS 39; LT 27; RMS 7
Jon Secada: LPS 6; LT 3; TSS 4
Seether: H100 72; HA 68; MO 7; RO 11
Bob Seger & The Silver Bullet Band: PCA 44
Selah: CC 25; HS 16
Selena: LA 11; LPA 8
Erick Sermon: RBA 36; H100 48; HA 44; HSS 38; RA 17; RBH 16; RP 9; RS 25
The Brian Setzer Orchestra: B200 141; HOL 27
Sev: HSS 44
Sevendust: RO 38
Shade Sheist: RA 55; RBH 55
Shaggy: B200 133; RBA 63; RE 2, 12; RS 63
Shakira: B200 166, 175; LA 2; LPA 2; LPS 5; LT 9; TSS 13
SHEdAISY: CA 75
Shekinah Glory Ministry: GA 13
Blake Shelton: CA 43; CS 10; H100 57; HA 53
The Shepherds: GA 32
Shifty Shellshock: DC 49
The Sicilians: DS 2; HSS 15
The Silk Road Ensemble: CX 13
Carly Simon: HOL 50
Simple Plan: B200 162; HS 3
Frank Sinatra: B200 127; HOL 20; INT 12
Sin Bandera: LA 39; LPA 20; LPS 8, 31; LT 12; TSS 40
Dixyle Singletary: CS 49
Sarpence None The Richer: CC 34; A40 30
Sizzla: RE 10
Smilez & Southstar: HS 18; RBA 58; RA 47; RBH 45; RP 24
Anthony Smith: CS 48
Keely Smith: JZ 19
Michael W. Smith: B200 69, 134; CC 3, 6
Pastor Keith Smith: GA 29
Snoop Dogg: B200 44; RBA 16; H100 86; HSS 59; RA 39, 72; RBH 41, 72; RP 22; RS 28
Socialburn: MO 28; RO 18
Socios Del Ritmo: RMS 24
Marco Antonio Solis: LA 29; LPA 15; LPS 25; LT 38
Shauna Solomon: DC 11
Son De Cali: TSS 23
Spafunk: DC 30
Spanish Harlem Orchestra: TSA 15
Britney Spears: B200 153
Spliff Star: H100 62; HA 60; HSS 30; RA 22; RBH 22; RP 16; RS 12
Bruce Springsteen: B200 67; HSS 69
SR-71: MO 22
Terry Steele: HSS 45; RS 16
Sterbinszky & Tranzident: DC 46
Stereo Fuse: A40 26
Rod Stewart: B200 19; INT 8; AC 23
Rebecca St. James: CC 28
Angie Stone: RA 74; RBH 76
Stone Sour: B200 140; A40 33; H100 73; HA 75; MO 13; RO 4
George Strait: B200 117, 200; CA 16, 26; CCA 18; CS 1; H100 23; HA 20
The Streets: EA 9; IND 30
Barbra Streisand: B200 62; HOL 9; INT 23; PCA 4
Styles: H100 3; HA 3; HSS 42; RA 40; RBH 38; RS 20; T40 2; TSS 19
Sugarcult: HS 14; IND 10
Sum 41: B200 59; MO 10
Tony Sunshine: RA 67; RBH 66
Superchick: HS 36
Superchumbo: DC 37
Sweet Inspirations: DC 14
Swizz Beatz: RA 72; RBH 72
System Of A Down: B200 32, 128; H100 90; MO 15; RO 13, 14

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Taking Back Sunday: HS 41; IND 23
Talib Kweli: B200 155; RBA 32
Tank: RBA 42; RBH 82
Olga Tanon: LA 22; LPA 12; LPS 18; LT 21; TSS 8
Taproot: B200 100; MO 14; RO 10
Tateeze: H100 100; RA 68; RBH 65
T.A.T.U.: H12; HSS 9
James Taylor: B200 96; INT 24; PCA 37; AC 26
Susan Tedeschi: B200 184; BL 1; IND 4
Telepopmusik: EA 13; DC 33; DS 21; H100 98
Los Temerarios: IND 44; LA 21, 65; RMA 9; LT 29; RMS 9
The Temptations: RBC 1, 4, 8
John Tesh: B200 149; CC 8; HOL 28; NA 14; AC 12, 19
TQ: HSS 13; RS 15
Jimmy Thackery: BL 11
Thalia: LA 31; LPA 16; DC 32; LPS 12; LT 16; TSS 20
Tha Rayne: H100 37; HA 33; RA 9; RBH 10
Theory Of A Deadman: RO 32
Jean-Yves Thibaudet: CL 10
Thicke: HSS 12
Thievery Corporation: EA 12; IND 41
Thir Day: CC 17
Thunderpuss: DC 16
Thursday: IND 42
Los Tigres Del Norte: IND 12; LA 4; RMA 1; LT 10; RMS 2
Timbaland: RBH 77; RS 72
Justin Timberlake: B200 11; RBA 15; DC 5; DS 7; H100 29, 42; HA 30, 50; HSS 75; RA 73; RBH 75, 92; RS 48; T40 14, 22
Aaron Tippin: CSS 9
T.I.C.: B200 53; RBA 24; H100 82; RA 52; RBH 51; RS 38
tooyShort: CC 33; HS 28
Toby Mac: RBA 89
Tova: H100 20; HA 21; RA 49; RBH 48; RP 19; T40 16
TQ: RA 72; RBH 72
Transplants: IND 21; MO 27
Trans-Siberian Orchestra: HOL 5, 11; PCA 3, 6
Trapt: MO 38; RO 22
Travis Travis: CA 33; CC 13; CS 53
Faith Trent: DC 28
Trick Daddy: RBA 50; H100 94; RA 44; RBH 44
Trick Pony: CA 28, 55; CS 22
Trina: RBA 62; RA 54; RBH 53
Trim-i-tee 57: GA 8
Triny Y La Leyenda: RMS 40
Travis Tritt: CA 29; CS 13
TRUSTcompany: MO 24; RO 24
Los Tucanes De Tijuana: LA 69; LT 19; RMS 4
Tanya Tucker: CS 39
Shania Twain: B200 1; CA 1, 53; CCA 6; INT 5; PCA 30; A40 40; AC 10; CS 24, 33; H100 76; HA 73
Ronan Tynan: IND 37; WM 7, 10, 15
Steve Tyrell: HS 22; JZ 5, 8; AC 15
Tyrese: RA 33; RBH 33

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U2: B200 56, 91
Uncle Kracker: B200 199; A40 6; H100 81; T40 35
Union Station: BG 4; CA 41
Keith Urban: B200 107; CA 15; CS 8, 37; H100 46; HA 41
Adolfo Urias Y Su Lobo Norteno: LT 43; RMS 14
The Used: B200 193; HS 5; MO 20
Usher: DS 8

-U-

Luther Vandross: HOL 46; RBC 3
Vanessa-Mae: CL 12
Phil Vassar: CA 72
Stevie Ray Vaughan And Double Trouble: BL 2
Chuy Vega: LA 54; RMS 21
Angelo Venuto: DS 2; HSS 15
The Vines: MO 19
Carlos Vives: LA 61; TSA 11

-V-

Kristine W: DC 4
The Wallers: RBC 20; RE 5
Cezayirli: CA 68
Hazekiah Walker & The Love Fellowship Crusade Choir: GA 7; HS 49
Kim Waters: CJ 16
Muddy Waters: BL 12
Russell Watson: B200 154; CX 4, 11
WC: RBA 40; RBH 81; RS 67
Weebie: RBH 98
Kirk Whalum: CJ 24; GA 31
Karyn White: DC 50
Peter White: CJ 25
The White Stripes: B200 172
Doug Williams: GA 24
John Williams: CX 12
Joy Williams: CC 40; HS 33
Melvin Williams: GA 24
Michelle Williams: GA 25
Mark Wills: B200 187; CA 22; CS 4; H100 31; HA 29
Cassandra Wilson: JZ 15
CeCe Winans: GA 28
George Winston: MA 4
Lee Ann Womack: CA 30, 47; CS 40
Stevie Wonder: B200 177; RBA 69
Wayne Wonder: RA 34; RBH 34; RP 21
Darryl Worley: CA 49; CS 11
Finbar Wright: WM 15

-W-

Kristine W: DC 4
The Wallers: RBC 20; RE 5
Cezayirli: CA 68
Hazekiah Walker & The Love Fellowship Crusade Choir: GA 7; HS 49
Kim Waters: CJ 16
Muddy Waters: BL 12
Russell Watson: B200 154; CX 4, 11
WC: RBA 40; RBH 81; RS 67
Weebie: RBH 98
Kirk Whalum: CJ 24; GA 31
Karyn White: DC 50
Peter White: CJ 25
The White Stripes: B200 172
Doug Williams: GA 24
John Williams: CX 12
Joy Williams: CC 40; HS 33
Melvin Williams: GA 24
Michelle Williams: GA 25
Mark Wills: B200 187; CA 22; CS 4; H100 31; HA 29
Cassandra Wilson: JZ 15
CeCe Winans: GA 28
George Winston: MA

DECEMBER 28 2002 **Billboard** MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	16	ALL MY LIFE	ROSWELL/RCA	6 Weeks At Number 1 Foo Fighters
2	3	13	ALWAYS	ISLAND/IDJMG	Saliva
3	2	12	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	Nirvana
4	6	12	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
5	4	23	THE RED	EPIC	Chevelle
6	8	12	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
7	10	21	FINE AGAIN	WIND-UP	Seether
8	5	20	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
9	11	12	COCHISE	INTERSCOPE/EPIC	Audioslave
10	12	9	STILL WAITING	ISLAND/IDJMG	Sum 41
11	9	20	PRAYER	REPRISE	Disturbed
12	14	3	HONESTLY	REPRISE	Zwan
13	7	17	BOTHER	ROADRUNNER/IDJMG	Stone Sour
14	13	12	POEM	VELVET HAMMER/ATLANTIC	Taproot
15	17	6	INNERVISION	AMERICAN/COLUMBIA	System Of A Down
16	15	11	LOSE YOURSELF	SHADY/INTERSCOPE	Eminem
17	18	10	A PRAISE CHORUS	DREAMWORKS	Jimmy Eat World
18	23	5	CLOCKS	CAPITOL	Coldplay
19	22	9	OUTTATHAWAY	ENGINEERD/CAPITOL	The Vines
20	19	14	THE TASTE OF INK	REPRISE	The Used
21	16	19	THE ZEPHYR SONG	WARNER BROS.	Red Hot Chili Peppers
22	20	12	TOMORROW	RCA	SR-71
23	21	16	LIFESTYLES OF THE RICH AND FAMOUS	DAYLIGHT/EPIC	Good Charlotte
24	26	6	RUNNING FROM ME	GEFFEN/INTERSCOPE	TRUSTcompany
25	24	7	DROWNING	COLUMBIA	Crazy Town
26	32	2	SWING SWING	DREAMWORKS	The All-American Rejects
27	27	4	DIAMONDS AND GUNS	HELLCAT/EPITAPH	Transplants
28	33	3	DOWN	ELEKTRA/EEG	Socialburn
29	28	7	HEAD ON COLLISION	DRIVE-THRU/MCA	New Found Glory
30	NEW	NEW	CAN'T STOP	WARNER BROS.	Red Hot Chili Peppers
31	30	4	WEATHERED	WIND-UP	Creed
32	31	5	POLYAMOROUS	HOLLYWOOD	Breaking Benjamin
33	35	3	GREY STREET	RCA	Dave Matthews Band
34	25	12	REMEMBER ME	ISLAND/IDJMG	Hoobastank
35	37	3	MY GODDESS	MELISMA/VIRGIN	The Exies
36	39	2	TAKE IT OFF	ATLANTIC	The Donnas
37	29	17	GET OVER IT	CAPITOL	OK Go
38	40	2	HEADSTRONG	WARNER BROS.	Trapt
39	NEW	NEW	NOT FALLING	EPIC	Mudvayne
40	34	8	ONE MORE MINUTE	LAVA	Authority Zero

DECEMBER 28 2002 **Billboard** MAINSTREAM ROCK TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	13	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	5 Weeks At Number 1 3 Doors Down
2	2	11	COCHISE	INTERSCOPE/EPIC	Audioslave
3	5	11	ALL MY LIFE	ROSWELL/RCA	Foo Fighters
4	3	19	BOTHER	ROADRUNNER/IDJMG	Stone Sour
5	8	24	THE RED	EPIC	Chevelle
6	4	12	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	Nirvana
7	9	13	ALWAYS	ISLAND/IDJMG	Saliva
8	7	20	PRAYER	REPRISE	Disturbed
9	6	21	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
10	10	15	POEM	VELVET HAMMER/ATLANTIC	Taproot
11	12	22	FINE AGAIN	WIND-UP	Seether
12	13	6	WEATHERED	WIND-UP	Creed
13	11	29	AERIALS	AMERICAN/COLUMBIA	System Of A Down
14	15	6	INNERVISION	AMERICAN/COLUMBIA	System Of A Down
15	16	11	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
16	14	24	NEVER AGAIN	ROADRUNNER/IDJMG	Nickelback
17	17	10	NOT FALLING	EPIC	Mudvayne
18	21	4	DOWN	ELEKTRA/EEG	Socialburn
19	18	10	DO YOU CALL MY NAME	REPUBLIC/UNIVERSAL/UMRG	RA
20	22	9	MY GODDESS	MELISMA/VIRGIN	The Exies
21	19	8	ALONE I BREAK	IMMORTAL/EPIC	Korn
22	23	10	HEADSTRONG	WARNER BROS.	Trapt
23	27	3	HONESTLY	REPRISE	Zwan
24	26	6	RUNNING FROM ME	GEFFEN/INTERSCOPE	TRUSTcompany
25	24	8	DROWNING	COLUMBIA	Crazy Town
26	29	6	SOUL CREATION	GEFFEN/INTERSCOPE	Cinder
27	20	13	I AM MINE	EPIC	Pearl Jam
28	NEW	NEW	REMEMBER	REPRISE	Disturbed
29	NEW	NEW	SAVE YOU	EPIC	Pearl Jam
30	33	4	BULLITPROOF	HIFI/ARISTA	Pacific
31	28	12	THE ZEPHYR SONG	WARNER BROS.	Red Hot Chili Peppers
32	31	20	NOTHING COULD COME BETWEEN US	604/ROADRUNNER/IDJMG	Theory Of A Deadman
33	37	2	FOUR LETTER WORD	ISLAND/IDJMG	Def Leppard
34	32	8	LIVE A LIE	TVT	Default
35	35	10	THINGS'VE CHANGED	33RD STREET	Sammy Hagar And The Waboritas
36	38	4	DRIVIN' RAIN	ATO	Gov't Mule
37	NEW	NEW	GET UP	REDLINE	Noise Therapy
38	NEW	NEW	XMAS DAY	TVT	Sevendust
39	30	9	LOOKING DOWN	ATLANTIC	Audiovent
40	39	2	FLESH INTO GEAR	ISLAND/IDJMG	CKY

DECEMBER 28 2002 **Billboard** TOP 40 TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	13	LOSE YOURSELF	EMINEM	9 Wks At No. 1 Eminem
2	2	11	JENNY FROM THE BLOCK	JENNIFER LOPEZ FEATURING JADAKISS & STYLES	Jennifer Lopez
3	5	6	BEAUTIFUL	CHRISTINA AGUILERA	Christina Aguilera
4	3	13	WORK IT	MISSY "MISDEMEANOR" ELLIOTT	Missy Elliott
5	4	19	UNDERNEATH IT ALL	NO DOUBT FEATURING LADY SAW	No Doubt
6	6	13	THE GAME OF LOVE	SANTANA FEATURING MICHELLE BRANCH	Santana
7	7	9	DON'T MESS WITH MY MAN	NIVEA FEATURING BRIAN & BRANDON CASEY	Nivea
8	9	4	I'M WITH YOU	AVRIL LAVIGNE	Avril Lavigne
9	8	6	'03 BONNIE & CLYDE	JAY-Z FEATURING BEYONCE KNOWLES	Jay-Z
10	14	5	AIR FORCE ONES	NELLY FEATURING KYJUAN, ALI & MURPHY LEE	Nelly
11	10	10	FAMILY PORTRAIT	PINK	Pink
12	13	11	YOUR BODY IS A WONDERLAND	JOHN MAYER	John Mayer
13	11	26	ONE LAST BREATH	CREED	Creed
14	23	3	CRY ME A RIVER	JUSTIN TIMBERLAKE	Justin Timberlake
15	20	5	SHE HATES ME	PUDDLE OF MUDD	Puddle Of Mudd
16	12	16	HEY MA	CAMRON FEAT. JUELZ SANTANA, FREEKY ZEEKEY & TOJA	Camron
17	15	12	DISEASE	MATCHBOX TWENTY	Matchbox Twenty
18	17	12	STOLE	KELLY ROWLAND	Kelly Rowland
19	30	2	BUMP, BUMP, BUMP	B2K & P. DIDDY	B2K & P. Diddy
20	24	3	LANDSLIDE	DIXIE CHICKS	Dixie Chicks
21	NEW	NEW	ALL I HAVE	JENNIFER LOPEZ FEATURING LL COOL J	Jennifer Lopez
22	18	17	LIKE I LOVE YOU	JUSTIN TIMBERLAKE	Justin Timberlake
23	25	6	SOMETHING	LASGO	Lasgo
24	21	14	SK8ER BOI	AVRIL LAVIGNE	Avril Lavigne
25	22	8	GIMME THE LIGHT	SEAN PAUL	Sean Paul
26	19	25	DILEMMA	NELLY FEATURING KELLY ROWLAND	Nelly
27	16	11	DIE ANOTHER DAY	MADONNA	Madonna
28	32	2	LIFESTYLES OF THE RICH AND FAMOUS	GOOD CHARLOTTE	Good Charlotte
29	33	2	PICTURE	KID ROCK FEATURING SHERYL CROW	Kid Rock
30	28	10	DON'T KNOW WHY	NORAH JONES	Norah Jones
31	27	20	IF I COULD GO!	ANGIE MARTINEZ FEATURING LL'LO & SACARIO	Angie Martinez
32	26	24	GOTTA GET THRU THIS	DANIEL BEDINGFIELD	Daniel Bedingfield
33	29	5	THESE ARE THE DAYS	O-TOWN	O-Town
34	39	2	SPIN	LIFHOUSE	Lifehouse
35	34	14	IN A LITTLE WHILE	UNCLE KRACKER	Uncle Kracker
36	36	3	WHEN THE LAST TIME	CLIPSE	Clipe
37	40	24	WHERE ARE YOU GOING	DAVE MATTHEWS BAND	Dave Matthews Band
38	NEW	NEW	THROUGH THE RAIN	MARIAH CAREY	Mariah Carey
39	38	14	DIRTY	CHRISTINA AGUILERA FEATURING REDMAN	Christina Aguilera
40	31	19	SOMEWHERE OUT THERE	OUR LADY PEACE	Our Lady Peace

DECEMBER 28 2002 **Billboard** ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	5	3	O HOLY NIGHT	143/REPRISE	Josh Groban
2	2	12	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
3	1	16	CRY	WARNER BROS.	Faith Hill
4	3	13	CAN'T STOP LOVING YOU	ATLANTIC	Phil Collins
5	4	35	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
6	6	13	A MOMENT LIKE THIS	RCA	Kelly Clarkson
7	7	19	YOU	WINDHAM HILL/RCA VICTOR	Jim Brickman Featuring Jane Krakowski
8	8	33	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
9	9	8	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks
10	10	7	I'M GONNA GETCHA GOOD!	MERCURY/IDJMG	Shania Twain
11	11	58	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
12	16	3	IT WOULDN'T BE CHRISTMAS (WITHOUT YOU)	GARDEN CITY	John Tesh
13	12	64	HERO	INTERSCOPE	Enrique Iglesias
14	14	8	FOREVER FOR YOU	U-WATCH	Daryl Hall John Dates
15	21	2	SANTA CLAUS IS COMING TO TOWN	COLUMBIA	Steve Tyrell
16	13	17	LIFE GOES ON	CURB	LeAnn Rimes
17	30	2	THE GIFT	SONY CLASSICAL	Aselin Debison
18	17	18	COMPLICATED	ARISTA	Avril Lavigne
19	20	3	THIS IS YOUR GIFT	GARDEN CITY	John Tesh
20	25	3	RIVER	CONCORD JAZZ/COLUMBIA	Barry Manilow
21	NEW	NEW	A JOYFUL NOISE	CURB	Jo Dee Messina
22	18	11	WHEN YOU LIE NEXT TO ME	BNA	Kellie Coffey
23	27	5	THESE FOOLISH THINGS	J	Rod Stewart
24	NEW	NEW	BEAUTIFUL	RCA	Christina Aguilera
25	22	21	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
26	24	11	WHENEVER YOU'RE READY	COLUMBIA	James Taylor
27	23	11	THROUGH THE RAIN	MONARCH/ISLAND/IDJMG	Mariah Carey
28	28	4	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
29	NEW	NEW	LITTLE DRUMMER BOY	LOGIC	Gloria Gaynor
30	NEW	NEW	AT LAST	EPIC	Celine Dion

DECEMBER 28 2002 **Billboard** ADULT TOP 40 TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	13	THE GAME OF LOVE	ARISTA	6 Weeks At Number 1 Santana Featuring Michelle Branch
2	2	10	UNDERNEATH IT ALL	INTERSCOPE	No Doubt Featuring Lady Saw
3	3	20	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
4	4	12	DISEASE	ATLANTIC	Matchbox Twenty
5	6	31	ONE LAST BREATH	WIND-UP	Creed
6	5	18	IN A LITTLE WHILE	LAVA	Uncle Kracker
7	9	8	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks
8	7	34	COMPLICATED	ARISTA	Avril Lavigne
9	8	31	WHERE ARE YOU GOING	RCA	Dave Matthews Band
10	10	10	I'M STILL HERE (JIM'S THEME)	WALT DISNEY/HOLLYWOOD	John Rzeznik
11	11	26	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
12	12	42	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
13	18	15	SPIN	DREAMWORKS	Lifehouse
14	16	11	A SORTA FAIRYTALE	EPIC	Tori Amos
15	15	68	WHEREVER YOU WILL GO	RCA	The Calling
16	17	9	THE ZEPHYR SONG	WARNER BROS.	Red Hot Chili Peppers
17	19	5	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
18	20	4	I'M WITH YOU	ARISTA	Avril Lavigne
19	21	22	GOODBYE TO YOU	MAVERICK/WARNER BROS.	Michelle Branch
20	22	5	GREY STREET	RCA	Dave Matthews Band
21	23	13	CRY	WARNER BROS.	Faith Hill
22	27	4	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
23	26	14	THINKING OVER	DREAMWORKS	Dana Glover
24	25	24	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace
25	28	4	DON'T STOP DANCING	WIND-UP	Creed
26	31	9	EVERYTHING	WIND-UP	Stereo Fuse
27	29	6	BUBBLETOPS	ENJOY/UNIVERSAL/UMRG	Jack Johnson
28	30	14	JUST LIKE A PILL	ARISTA	Pink
29	34	3	BIG YELLOW TAXI	GEFFEN/INTERSCOPE	Counting Crows
30	24	13	BREATHE YOUR NAME	SQUINT/CURB/REPRISE	Sixpence None The Richer
31	32	12	SK8ER BOI	ARISTA	Avril Lavigne
32	40	2	BEAUTIFUL	RCA	Christina Aguilera
33	NEW	NEW	BOTHER	ROADRUNNER/IDJMG	Stone Sour
34	NEW	NEW	MISUNDERSTOOD	ISLAND/IDJMG	Bon Jovi
35	35	11	ORDINARY DAY	A&M/INTERSCOPE	Vanessa Carlton
36	33	11	DIE ANOTHER DAY	WARNER BROS.	Madonna
37	NEW	NEW	BREATH IN	MCA	Frou Frou
38	36	4	LIVE A LIE	TVT	Default
39	37	2	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
40	NEW	NEW	I'M GONNA GETCHA GOOD!	MERCURY/IDJMG	Shania Twain

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TOP 10

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SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
ROCK						
PICTURE (FEAT. SHERYL CROW)	ATLANTIC	KID ROCK	1	1	3	7
COWBOY	ATLANTIC	KID ROCK	2	2	1	153
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	3	3	2	42
IN THE END	WARNER BROS	LINKIN PARK	4	4	4	31
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	5	5	5	125
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	6	6	7	58
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	7	9	9	154
WITH ARMS WIDE OPEN	WIND-UP	CREED	8	7	6	148
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	9	8	8	69
SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD	10	10	10	38

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
POP						
GET THE PARTY STARTED	ARISTA	PINK	1	1	1	37
JUST LIKE A PILL	ARISTA	PINK	2	2	2	7
LANDSLIDE	REPRISE	FLEETWOOD MAC	3	4	6	145
MUSIC MAVERICK		MADONNA	4	3	4	96
BELIEVE	WARNER BROS	CHER	5	5	3	205
DON'T SPEAK	TRAUMA	NO DOUBT	6	6	5	125
DANCING QUEEN	POLYDOR	ABBA	7	7	7	199
DON'T LET ME GET ME	ARISTA	PINK	8	10	10	19
HELLA GOOD	INTERSCOPE	NO DOUBT	9	8	9	10
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	10	9	8	57

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
R&B/RAP						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	67
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	229
CLEANIN OUT MY CLOSET	AFTERMATH RECORDS	EMINEM	3	3	5	5
ANGEL (FEAT. RAYVON)	MCA	SHAGGY	4	4	3	49
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	5	5	4	140
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	6	6	6	217
BECAUSE I GOT HIGH	UNIVERSAL RECORDS	AFROMAN	7	7	7	5
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	8	8	8	70
NICE & SLOW	LA FACE	USHER	9	9	10	21
(HOT SH*T)	COUNTRY GRAMMAR	UNIVERSAL RECORDS	10	10	9	27

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
COUNTRY						
MARGARITAVILLE	MCA	JIMMY BUFFETT	1	1	1	46
COPPERHEAD ROAD	MCA	STEVE EARLE	2	2	2	229
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	3	3	3	52
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	4	4	5	103
NEON MOON	ARISTA	BROOKS & DUNN	5	5	4	191
POP A TOP	ARISTA	ALAN JACKSON	6	8	6	125
CRAZY	MCA	PATSY CLINE	7	6	7	237
MY MARIA	ARISTA	BROOKS & DUNN	8	7	8	229
AMARILLO BY MORNING	MCA	GEORGE STRAIT	9	9	9	37
THIS KISS	WARNER BROS	FAITH HILL	10	10	*	148

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
LATIN						
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	1	1	1	122
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	2	2	2	183
COMO LA FLOR	EMI LATIN	SELENA	3	3	3	141
LA BAMBA	WARNER BROS	LOS LOBOS	4	4	5	201
BIDI BIDI BOM BOM	EMI LATIN	SELENA	5	5	4	169
CLAVADO EN UN BAR	WEA LATINA	MANA	6	6	6	123
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	7	9	8	73
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	8	7	7	105
TU SOLO TU	EMI LATIN	SELENA	9	NEW	*	1
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	10	10	10	101

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
INDIE						
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	42
NEVER AGAIN	ROADRUNNER	NICKELBACK	2	2	3	40
TOO BAD	ROADRUNNER	NICKELBACK	3	3	2	40
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	4	5	5	135
LEADER OF MEN	ROADRUNNER	NICKELBACK	5	4	4	52
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	6	7	7	52
BAD MOON RISING	FANTASY	CREDENCE CLEARWATER REVIVAL	7	6	8	73
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREDENCE CLEARWATER REVIVAL	8	9	9	78
DOWN ON THE CORNER	FANTASY	CREDENCE CLEARWATER REVIVAL	9	10	10	80
BREATHE	ROADRUNNER	NICKELBACK	10	8	6	52

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DECEMBER 28 2002

Billboard

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	Lose Yourself	EMINEM (SHADY/INTERSCOPE) 8 Wks At No. 1	26	19	14	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	51	65	2	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/DJMG)
2	2	16	Work It	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	27	24	13	These Days	RASCAL FLATTS (LYRIC STREET)	52	56	3	Lifestyles Of The Rich And Famous	GOOD CHARLOTTE (DAYLIGHT/EPIC)
3	3	12	Jenny From The Block	JENNIFER LOPEZ (EPIC)	28	21	30	One Last Breath	CREED (WIND-UP)	53	59	4	The Baby	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
4	5	10	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/DJMG)	29	30	6	19 Somethin'	MARK WILLS (MERCURY (NASHVILLE))	54	50	11	You Know You're Right	NIIRVANA (DGC/GEFFEN/INTERSCOPE)
5	4	8	Air Force Ones	NELLY (FD REEL/UNIVERSAL/UMRG)	30	45	2	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	55	58	5	I Just Wanna Be Mad	TERRI CLARK (MERCURY (NASHVILLE))
6	9	6	Beautiful	CHRISTINA AGUILERA (RCA)	31	18	25	Dilemma	NELLY FEAT. KELLY ROWLAND (FD REEL/UNIVERSAL/UMRG)	56	42	6	Thug Lovin'	JAY RULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/DJMG)
7	14	5	Bump, Bump, Bump	B2K & P. DIDDY (EPIC)	32	35	4	I Should Be...	DRU HILL (DEF SOUL/DJMG)	57	52	5	A Lot Of Things Different	KENNY CHESNEY (BNAI)
8	10	10	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	33	29	7	Fabulous	JAHMEIM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)	58	70	2	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH)
9	6	18	Underneath It All	NO DOUBT FEAT. LADY SAW. (INTERSCOPE)	34	31	11	Disease	MATCHBOX TWENTY (ATLANTIC)	59	67	3	Something	JASCO (ROBBINS)
10	7	13	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	35	40	4	Ignition	R. KELLY (JIVE)	60	64	3	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)
11	11	11	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	36	57	2	Made You Look	NAS (LL WILD/COLUMBIA)	61	61	3	Always	SALVA (ISLAND/DJMG)
12	22	5	Miss You	AALIYAH (UNIVERSAL/BLACKGROUND/UMRG)	37	51	6	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	62	44	16	Sk8er Boi	AVRIL LAVIGNE (ARISTA)
13	8	16	Gimme The Light	SEAN PAUL (BLACK SHADOWZ/HARO/WP/ATLANTIC)	38	43	7	Fall Into Me	EMERSON DRIVE (DREAMWORKS (NASHVILLE))	63	72	4	The Red	CHEVELLE (EPIC)
14	12	15	Landslide	DIXIE CHICKS (MONUMENT/EMN)	39	55	5	Satisfaction	EVE (RUFF RYDERS/INTERSCOPE)	64	37	11	Die Another Day	MADONNA (WARNER BROS.)
15	15	2	She Hates Me	PUDDLE OF MUDD (IFLAWLESS/GEFFEN/INTERSCOPE)	40	54	3	Do That...	BBY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	65	63	13	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)
16	26	4	I'm With You	AVRIL LAVIGNE (ARISTA)	41	33	20	Somebody Like You	KEITH URBAN (CAPITOL/NASHVILLE)	66	—	1	Mesmerize	JAY RULE FEAT. ASHANTI (MURDER INC./DEF JAM/DJMG)
17	16	17	dontchange	MUSIQ (DEF SOUL/DJMG)	42	36	31	Complicated	AVRIL LAVIGNE (ARISTA)	67	—	1	You Can't Hide Beautiful	AARON LINES (RCA (NASHVILLE))
18	25	4	Thugz Mansion	2PAC (AMARILLO/DEATH ROW/INTERSCOPE)	43	47	5	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	68	68	6	Cochise	AUDIOSLAVE (INTERSCOPE/EPIC)
19	13	17	Luv U Better	LL COOL J (DEF JAM/DJMG)	44	39	10	React	ERICK SERMON FEAT. REOMAN (J)	69	—	1	Fine Again	SEETHER (WIND-UP)
20	23	13	She'll Leave You With A Smile	GEORGE STRAIT (MCA NASHVILLE)	45	32	14	Stole	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)	70	69	14	Prayer	DISTURBED (REPRISE)
21	17	18	Hey Ma	CAM'RON (ROC-A-FELLA/DEF JAM/DJMG)	46	41	9	All My Life	FO FIGHTERS (ROSWEL/ARCA)	71	—	1	Gossip Folks	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
22	27	9	Your Body Is A Wonderland	JOHN MAYER (JAWARE/COLUMBIA)	47	53	4	Talkin' To Me	AMERIE (RISE/COLUMBIA)	72	—	1	No One Knows	QUEENS OF THE STONE AGE (INTERSCOPE)
23	—	1	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	48	38	12	Red Rag Top	TIM MCGRAW (CURB)	73	62	11	I'm Gonna Getcha Good!	SHANIA TWAIN (MERCURY (NASHVILLE)/DJMG)
24	20	13	Who's Your Daddy?	TOBY KEITH (DREAMWORKS (NASHVILLE))	49	46	19	I Care 4 U	AALIYAH (BLACKGROUND)	74	—	1	Sick Of Being Lonely	FIELD MOB (MCA)
25	28	7	Family Portrait	PINK (ARISTA)	50	34	17	Like I Love You	JUSTIN TIMBERLAKE (JIVE)	75	71	9	Other	STONE ISLAND (ROADRUNNER/DJMG)

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DECEMBER 28 2002

Billboard

HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	9	Die Another Day	MADONNA (WARNER BROS.) 8 Wks At No. 1	26	31	18	Papa Don't Preach	KELLY OSBURN (EPIC)	51	35	7	Do That...	BBY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)
2	2	14	A Moment Like This	KELLY CLARKSON (RCA)	27	32	6	Ahh Dee Ahh	SANDMAN (LO END)	52	73	6	Peace On Earth/Little Drummer Boy	DAVID BOWIE & BING CROSBY (JOLIU)
3	3	5	Picture	KID ROCK (UNIVERSAL SOUTH)	28	—	1	Anyway (Men Are From Mars)	AMBER (TOMMY BOY)	53	36	5	Thug Lovin'	JAY RULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/DJMG)
4	—	4	Dirrry	CHRISTINA AGUILERA FEAT. REDMAN (RCA)	29	34	75	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	54	33	2	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/DJMG)
5	5	6	Auld Lang Syne (Freedom Mix)	KENNY G (ARISTA)	30	41	8	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)	55	56	39	Girlfriend	N SYNC FEAT. NELLY (JIVE)
6	4	23	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	31	39	20	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	56	53	8	Beautiful Goodbye	JENNIFER HANSON (CAPITOL (NASHVILLE))
7	6	9	Ignition	R. KELLY (JIVE)	32	51	19	Long Time Gone	DIXIE CHICKS (MONUMENT/EMN)	57	42	20	When The Last Time	CLIPSE (STAR TRAK/ARISTA)
8	—	7	This Is My Party	'FABOLOUS' IDESSERT STORM/ELEKTRA/EEG)	33	29	13	Heatseeker	YOUNG M.C. (STIMULUS)	58	50	9	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)
9	8	15	All The Things She Said	T.A.T.U. (INTERSCOPE)	34	28	5	Dilemma/Air Force Ones	NELLY (FD REEL/UNIVERSAL/UMRG)	59	—	7	From Tha Chuuch To Da Palace	SNOPP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
10	7	5	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	35	24	3	Bump, Bump, Bump	B2K & P. DIDDY (EPIC)	60	54	51	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)
11	11	12	Oiche Chium (Silent Night)	ENYA (REPRISE)	36	—	1	Can I	PRINCE EP (AVS/LIGHTYEAR)	61	—	40	Only Time	ENYA (REPRISE)
12	10	9	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)	37									

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- HOT R&B/HIP-HOP SINGLES
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Touring Strong, But Some Numbers Cause Concern

Continued from page 3

"I think our music division performed very well, particularly in light of a very difficult environment," says Brian Becker, chairman/CEO of Clear Channel Entertainment (CCE), the world's largest promoter/producer of live entertainment. "We did well in terms of market share, maintaining acceptable margins and growth in profit over the last year."

Simply put, concerts remain a unique and hugely popular attraction. "You can't download the live experience," says Randy Phillips, president/CEO of AEG Live, a division of the multi-faceted sports and entertainment company Anschutz Entertainment Group (AEG). "People still want to go to shows, and I think that's reflected in these numbers."

But on closer examination, the numbers in 2002 can be somewhat deceptive. The increases, which can be overwhelmingly attributed to hefty ticket prices and increased traffic, are also the result of more conscientious reporting. More importantly, they hide a disturbing decline in per-show attendance and grosses. Total shows reported this year for the U.S. were 9,708, up a whopping 19% from last year. In that light, any increase in dollars or people appears modest at best. And while the rapid escalation of ticket prices has slowed in the new millennium, there were still more \$100-plus tickets for sale in 2002 than ever before.

These numbers are ominous to some. "It wasn't a good year," says Jerry Mickelson, co-president of Chicago-based independent promoter Jam Productions. "The risk/reward ratio is so out of whack and skewed the wrong way for promoters that if numbers remain constant, that's not good for us."

NUMBERS THAT COUNT

A big red flag is the average gross and attendance per show, figures that provide an important barometer of the industry's health. The average gross per show in 2002 was \$173,748 in the U.S. and \$176,944 worldwide—down 8.5% and 9%, respectively, from 2001. Worse yet, average attendance of 4,318 (4,387 worldwide) is down 10.6% (11.6%), a distressing trend that has seen per-show attendance decrease at a greater rate than per-show dollars. In 1999, average attendance in the U.S. was 5,775; that means average attendance is down more than 25% in just three years.

"Those are the numbers you have to look at," Mickelson says. "The alarming number is [that] on a show-by-show basis, attendance has gone down. This is what we need to focus on. The solution has to include lower ticket prices, and that neces-

sitates lower [artist] guarantees."

Don Law, co-CEO of CCE's music division, agrees that ticket prices are an issue. "Artists have been less shy about pushing prices, and artists do set the prices. And in recent years in both music and sports, maybe they've been pushing a little too hard."

Others think more factors are at work. "I think [these figures] are a combination of shows cannibalizing each other and the softening of the economy," Phillips says. "Our on-sales got softer as we went deeper into the year. I think there is a definite correlation between ticket prices and sales and the consumer confidence index."

Law says some acts are more cognizant of price sensitivity than others. "The smarter acts are the ones considerate of ticket prices and trying to sell out," he says. "Our business is one built on selling out and turning people away, making [the concert] a special event. Acts like

company to CCE earlier this month (*Billboard*, Dec. 21). "For a promoter, what matters is the kind of deals you cut. You can have a great gross and still get walloped. There is no question [that] this is still a volume business."

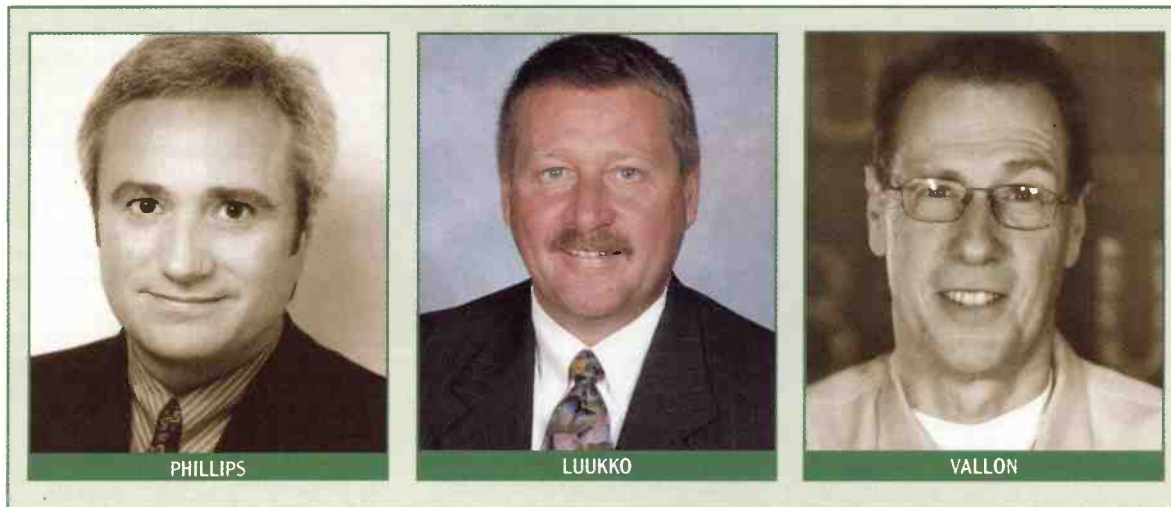
In terms of volume, the bottom line is this: More people paid more money to see more concerts in 2002 than ever before. Given uneasy world events and a shaky economy, many believe this is an extremely positive accomplishment. Considering that global touring first topped \$1 billion five years ago, it is difficult not to be upbeat about an industry that is now nearing \$2 billion.

"I'll say this: Of the shows we've had, there haven't been many losers, where the buildings and promoters lost money," Luukko notes. "We've had a lot of traffic, and if you're doing shows with smaller attendance by acts that are breaking, that could be good news."

bench. I could not be more pleased with Don and Dave's results so far. They came in and made some changes that immediately allowed us to be as productive as we could be, but more importantly, the focus I want to have going forward is one they embrace and in some cases have authored."

Specifically, Becker says that focus includes empowering CCE executives in the field while at the same time enabling CCE president of touring Arthur Fogel to pursue national and international touring opportunities. As to whether there is any truth to published reports that parent company Clear Channel Worldwide—owned by the Mays family—is looking to unload CCE, Becker contends he is confident there is nothing to it.

"There are a lot of rumors and activity in the investment community right now as deals are tight," he says. "But the Mays family has told us they are in this for the long haul."



PHILLIPS

LUUKKO

VALLON

Dave Matthews, Phish, and now John Mayer are very clever about pricing, and that's a good reason why they're sustaining careers."

As if per-show figures were not bad enough, further analysis demonstrates that the industry remains extremely top-heavy. The top 25 tours of the year grossed a combined \$907.4 million from 1,331 shows. That represents well more than half the total gross but less than one-sixth of the shows reported, meaning a relative few acts are responsible for touring's heavy lifting. Some say this disparity could be true for any business.

"I subscribe to the 80-20 rule," says Peter Luukko, president of Comcast-Spectacor Ventures and chairman of arena management firm Global Spectrum. "You always do 80% of your business with 20% of your assets."

Law adds, "Some of the top-line tours—Paul McCartney, the Stones, Cher, etc.—account for some pretty high grosses and some pretty high ticket prices. That's something we don't see every year, and it skews the numbers." (For a look at the year's top tours and venues, see story, page YE-16.)

Grosses can also be misleading. "The business is top-heavy, but remember, grosses don't necessarily mean profits," notes former Metropolitan Entertainment Group chairman Mitch Slater, who sold his

"It all depends on the deal," House of Blues (HOB) Concerts executive VP Larry Vallon says. "You can be doing a ton of shows at a 3,000-seat theater making nothing but money, if you buy them right."

CLEAR CHANNEL'S DOMINANCE

CCE remains by far the industry's dominant player, if by a fractionally smaller degree than in 2001. The company was involved in shows grossing \$1.1 billion, down slightly from last year—despite reporting some 2,000 more shows—but still responsible for 65.6% of all dollars reported.

The increase in shows for CCE likely reflects more reporting instead of a huge leap in activity. Still, "we feel like we had a reasonably good year, up from last year," CCE's Law says. "Probably 70% of our activity is still at the club and theater level, about 6,000 events annually. That's where we continue to work the hardest, because we can't sustain ourselves waiting for Paul McCartney to come out every few years."

Still, it was a tumultuous year for CCE, with former music division co-CEOs Irv Zuckerman and Rodney Eckerman abruptly axed last spring (*Billboard*, April 27) and immediately replaced by Law and Dave Lucas. Becker says the dust has settled since then. "The transition was swift," he notes. "We had a very deep

Asked whether one company controlling 65.6% of gross revenue raises monopolistic issues, Law says, "The interesting thing for us is competition is higher than ever. We lost Fleetwood Mac and continue bidding on every single act. There is some serious competition now, and we have no assurance of getting any [tour]. When you look at the overwhelming dollars the artist captures in this equation, they [decide] who they go with and, frankly, how much they get paid."

From an arena standpoint, for some, CCE's domination does not appear to be a problem. "If somebody out there wants to bring me more acts, more power to them," Luukko says. "If [CCE] is investing in putting product out on the road, we certainly won't take issue with that."

Indeed, while CCE is often categorized as primarily a shed-oriented promoter, the company is also more active than anyone in promoting arena concerts, including exclusives with such tours as Cher and Billy Joel/Elton John. "If people are not aware of the fact that we're the No. 1 or No. 2 key producer of events for arenas outside of sports clubs, then I'd like them to know," Becker says. "Most people don't realize that more than two-thirds of all events we produce are in buildings we do not own or operate. In regard to amphitheaters specifically, only about 15% of

events we present in music are in amphitheaters. [Most] are in arenas, theaters, and clubs."

Do consumers care who the promoter is? "At the end of the day, it's the artist that's touring, not the promoter," Luukko says. "The fact of the matter is, arenas want product. If Clear Channel brings in 66% of that, great; if AEG brings in 66%, that's fine, too."

HOUSE OF BLUES IN '02

A distant but highly active second to CCE, HOB Concerts also saw a slight decrease in dollars this year at \$164.6 million, down from \$173.8 million in 2001. The number of shows reported was down by more than 200, so HOB's per-show grosses—and likely profits—actually increased in 2002.

"If shows are down as much as you say, then we're getting higher grosses per show," HOB executive VP Alex Hodges observes. The numbers bear him out: HOB averaged \$162,535 per show this year, compared with \$142,552 last year. "The shows we did grossed more than last year because of ticket scaling and ticket prices. So if we saw the number of shows drop off, along with the corresponding grosses with those shows, ticket prices narrowed the gap."

HOB's Vallon says the decrease in show volume for HOB was based on two factors: "More careful buying and fewer artists available on the menu. Everybody was cognizant of the real big-ticket shows—McCartney, the Stones, Cher—taking money out of the market early. And there was still a hangover from Sept. 11, which caused delays in record releases and tours. It takes a while to catch up, and next year we believe we'll have a lot more artists and tours on the menu to choose from."

MOVING ON UP

One of the big stories for 2002 is Concerts West, a subsidiary of AEG Live, which made a major move up the food chain. The Los Angeles-based promoter went from \$30.5 million from 72 shows in 2001 to \$145.9 million from 181 shows this year, largely due to exclusive deals for tours by Eagles, Britney Spears, and Barry Manilow and significant involvement in the McCartney and Neil Diamond outings.

"Remember: We made this jump through ticket sales, without owning venues," AEG Live's Phillips says of his company, which oversees Concerts West and \$10-million grossing L.A. promoter Goldenvoice. "All we did was go back to becoming promoters and putting asses in seats, not just running traffic through venues we own."

For Jam Productions, which boosted grosses from \$43 million to \$48 million in 2002, the nut remains tough. "You can't make money if the amount of people you need to break even is too high," Jam's Mickelson says, adding that ticket prices have changed the business from when concerts were part social event, part entertainment. "We want people to go to more than one or two shows a year. It's tough to experiment anymore when the price is too high."

Industry Pushes Lawmakers For Help In Piracy Battle

Continued from page 3

music companies. But nothing came close to the piracy crisis.

Throughout the year, the music industry had to bide its time for legislative help from a Congress faced with anti-terrorism and homeland security matters in addition to its usual duties. Further, all House members and one-third of the Senate members were up for re-election.

Piracy statistics tell a stark story. Domestically, more than 2.6 billion illegal music files are downloaded each month, according to the Recording Industry Assn. of America (RIAA). Internationally, at its annual meeting here in June, the International Federation of the Phonographic Industry reported that two of every five recordings produced around the world are pirate copies and that global sales of pirated product rose 50% in 2001 to a staggering 950 million units, estimated to be worth \$4.3 billion. Sales of pirated CD-Rs alone tripled to 450 million units.

As RIAA chairman/CEO Hilary Rosen told attendees at the annual Congressional Black Caucus here in September: "The explosion in illegal copying is affecting the entire music community. And contrary to what some people would tell you, it's having a very real and harmful impact on countless musicians, songwriters, and performers—virtually everyone, from recording engineers to record-store clerks."

Throughout the year and around the globe, there were reports of businesses folding and of deep cuts in staffing at music companies of all sizes. Pressure was placed on marketing budgets, even as sales were declining in most major territories.

TRYING TO TEMPER PIRACY

Chipping away at the piracy problem was the intent of two limited bills introduced in Congress this year. In the Senate, Ernest Hollings, D-S.C., put forward in March a controversial bill that would have called for new technical anti-copying standards and devices. In the House, Howard Berman, D-Calif., introduced a measure in July that would have permitted copyright industries to employ so-called "self-help" technical measures short of spamming to slow down and defeat computer networks that allow unauthorized file sharing. Neither made its way out of committee.

Still, piracy—especially online piracy—remains on the Congressional radar. House Judiciary Committee chairman F. James Sensenbrenner Jr., R-Wisc., called for

comments from the industry and others this spring on approaches to dealing with online piracy, and it is expected that his committee will hold hearings in 2003 on how to best attack the problem.

Rosen tells *Billboard*: "Next year, we're going to focus our Congressional efforts on enforcement, seeking additional help from the U.S. government on international and domestic enforcement. We also need continued trade [policy] pressure on copyright enforcement and technical assistance and law-enforcement training. There's a lot of people in our business who rightly think if we're giving millions and millions of foreign aid to developing countries, that some of that money ought to be going to making sure that their governments are supporting our intellectual-property interests."

In the meantime, the RIAA expanded its litigation efforts against such peer-to-peer networks as Aimster and Kazaa and in October sent letters to 2,300 colleges and universities asking for their help in putting out the fire of illegal downloading of copyrighted music on campuses.

The trade group's efforts to cut down professional piracy have also been expanded, as have diplomatic efforts. In Mexico, the House overwhelmingly passed a measure this month to snare large-scale, organized piracy rings with racketeering charges. The Senate is expected to follow. On the enforcement side, raids on suspected pirate facilities continue to pay off. In the latest instance, U.S. Secret Service agents—with the help of RIAA officials—staged a huge raid this month in New York, uncovering 35,000 finished CD-Rs, 10,000 DVDs, 421 CD-R burners, a high-end color copier, and other equipment.

Rosen says that "in a wrap-up for this year, the best thing we have going for us is that there's been a lot of pressure from politicians, consumers, and from ourselves on [establishing] the online music services and that now we have a really significant number of services that have content from all of the major record companies that offer consumers downloading and portability. So I think what we've long promised the politicians, we've delivered in the last couple of months. I think that makes the job a little easier next year to press for more enforcement. I think we're going to get the support that we need."

OTHER ISSUES TO ADDRESS

Jay Rosenthal, co-counsel of the Recording Artists' Coalition, agrees with Rosen that Congress will not deal with issues other than enforcement. That means it is unlikely there will be support for



FEINGOLD

legislation addressing extended "fair use" for legitimate copying or federalization of California's seven-year statute, which excludes recording artists from a law that forbids personal contracts of more than seven years.

"Piracy is No. 1, absolutely," Rosenthal says. But he thinks Con-

cline in record sales due to peer-to-peer 'sharing.' Artist projects were put on hold, promotion money dried up, and fewer artists were signed. The second was Clear Channel, which was buying everything in sight—artist-management companies, promotion companies, radio stations, and venues. The third is the unprecedented Congressional interest in fixing artist/label problems."

Rosen does not think Congress will step in to try and reform artist contracts. This is despite the interest shown by Senate Judiciary Committee chairman Orrin G. Hatch, R-Utah, in developing a bill that would allow artists to exploit their out-of-print recordings if companies do not; Hatch is also interested in studying ways to simplify record contracts. For one thing, Rosen says, the labels themselves are beginning to simplify contracts. In May, Koch Entertainment announced it would offer simpler, more transparent contracts; more recently, BMG Entertainment and Universal Music Group revealed plans to revise their royalty accounting procedures.

"For those lawmakers who have been impatient with record companies," she says, "what they have seen is the marketplace responding. More importantly, it's about how record companies see their future."

As for CCC, it is the main focus of a pending bill by Sen. Russ Feingold, D-Wisc., to investigate its policies and the subject of a possible Department of Justice (DOJ) inquiry sought by Berman. Rosenthal predicts the DOJ will go ahead with the probe and quips, "Move over, Bill Gates."

BILLS, BILLS, BILLS

Congress only passed one bill this year that involved the music community. That legislation lowered the rate of the new digital-performance royalty for small-company Webcasters with revenue of less than \$1 million a year. After being unanimously passed in the House, the bill was almost scuttled in the Senate after retiring Sen. Jesse Helms, R-N.C., placed a hold on it because of objections from religious broadcasters. The legislation was hurriedly redrafted to exclude mandated rates, which broadcasters feared would hurt their current court challenge of the rule that subjects online simulcasts of terrestrial broadcasts to digital-performance royalties. The bill finally passed Nov. 15.

Other industry-related bills never got out of committee. The most controversial was the Music Online Competition Act (MOCA), re-introduced this year by Rep. Rick Boucher, D-Va. The bill, opposed by enough of Boucher's

colleagues—and the RIAA—to ensure it would not reach the House floor, would have amended sections of the Digital Millennium Copyright Act (DMCA), which Boucher views as restrictive.

MOCA contained provisions to ensure non-discriminatory music licensing for services not controlled by the major labels, to allow consumers to make archival "backup" copies of downloads, to allow Webcasters to make royalty-free, ephemeral "cached" copies, and to provide for direct payment of digital royalties to artists. It also contained a performance-royalty exemption for retailers offering 30- and 60-second online sound samples. The National Assn. of Recording Merchandisers supported the measure.

Boucher also introduced the Digital Media Consumers' Rights Act, which would modify the DMCA to enable hardware manufacturers to introduce multipurpose technology as long as it is capable of substantial non-infringing use. Introduced late in the session, it stalled in subcommittee.

NEWS FROM THE COURTROOM

In October, the Supreme Court heard the first-ever challenge to the constitutionality of the Copyright Act in the *Eldred vs. U.S.* case, which questions Congressional authority to extend the term of copyright to life of the author plus 70 years. The challenge comes from publishers of public-domain material who say that the Constitution calls only for a "limited" copyright term and that a longer term restricts free use of creative material at the expense of the public good. No judgment has yet been rendered, but insiders are betting that the court will rule that Congress can extend the term, even if, to quote Justice Sandra Day O'Connor, it may result in "bad public policy."

In another significant court case, attorneys general in 41 states and three U.S. commonwealths announced Sept. 30 a \$143 million settlement of price-fixing charges against the five major U.S. distributors, as well as Trans World Entertainment, Tower Records, and Musicland Stores. The settlement ended an antitrust lawsuit filed in August 2000 in federal court in which the states, led by New York and Florida, charged that the companies conspired from 1995 to 2000 to inflate CD prices in violation of state and federal laws, costing consumers millions of dollars. The suit claimed that the defendants illegally used minimum-advertised pricing (MAP) policies to raise CD prices and that this resulted in a reduction of discounting and competition among music retailers.

In the settlement agreement, the distributors and retailers did not admit to any wrongdoing. Universal Music & Video Distribution, BMG Distribution, WEA, and EMI Distribution issued statements saying they believe MAP policies are legal but that protracted litigation would have been prohibitively expensive.



BERMAN

SENSENBRENNER

HATCH

'Next year, we're going to focus our Congressional efforts on enforcement, seeking help from the U.S. government on international and domestic enforcement.'

—HILARY ROSEN,
RECORDING INDUSTRY ASSN. OF AMERICA

gress will further investigate huge radio and concert companies, specifically Clear Channel Communications (CCC), which dominates both fields. "There are three important developments of 2002," he says. "The first is the continued de-



BOUCHER

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. 24, **MTV Asia Awards**, Singapore Indoor Stadium, Singapore. 212-258-8000.

Jan. 28-Feb. 2, **Country in the Rock-**

ies, 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. 21, **13th Annual MusiCares Gala Honoring U2's Bono**, sponsored by NARAS, Marriott Marquis Hotel, New York. 310-392-3777.

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 8, **34th Annual NAACP Image Awards**, Universal Amphitheatre, Los Angeles. 323-938-5268.

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.

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 80)

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tions from brain cancer, Dec. 1 in Sarasota, Fla. A radio/TV veteran, Arries was chairman of the All Industry Music Licensing Committee for 15 years. He also held various senior management positions with Buffalo, N.Y.-based radio stations, becoming president/CEO of Westinghouse Production Co. and a board member of the National Assn. of Broadcasting. Arries is survived by his wife and four children.

Sidney Glazier, 86, of natural causes, Dec. 14 in Bennington, Vt. Glazier is best-known as the producer of the 1968 Mel Brooks film *The Producers*, a cult comedy that became a hit Broadway musical. The former director of the Eleanor Roosevelt Cancer Foundation, Glazier received an Academy Award as producer of the 1965 documentary feature *The Eleanor Roosevelt Story*. He is survived by a daughter, brother, and three grandchildren.

Life Lines

BIRTHS

Girl, Avery Layne, to **Laurie and Phil Ehart**, Dec. 7 in Atlanta. Father is the drummer for rock band Kansas.

DEATHS

Armando Bonilla Jr., 56, of multiple myeloma, Nov. 16 in Seattle. As a studio musician, Bonilla played with such artists as James Brown. He was the writer/arranger/producer/performer/co-creator behind the Dr. Buzzard's Original Savannah Band, which was nominated for a Grammy Award in 1976 for best new artist. Bonilla is survived by his wife and two daughters.

Leslie G. Arries Jr., 77, of complica-

homefront

Billboard Music Group events & happenings

Billboard.com Marks 2002 With Year-End Exclusives

As a companion to *Billboard* magazine's definitive year-end wrap-up, Billboard.com is presenting its own Year In Music spotlight with several additional features not found in the print publication.

Online exclusives include the *Billboard* top-10 lists, with staff picks of the best titles of 2002. Additionally, there are celebrity picks, with top-10 lists from a diverse group of artists, including members of Pearl Jam, the Grateful Dead/Other Ones, and the Indigo Girls. Fans can also make their picks, with billboard.com's year-end polls in various genres.



Paid members of billboard.com also will find access to a host of chart information not included in the print publication. In addition to the 240 chart recaps included in the year-end issue, there will be 15 Year In Music charts and seven concert-related charts that will be exclusive to paid members of billboard.com.

Charts exclusive to the Web site include catalog charts from each of the genres that *Billboard* covers and artist and label lists related to the magazine's Top Country Singles Sales chart. The exclusive concert and venue lists include the top pop/rock, R&B/hip-hop, country, and Latin tours of the year, the top non-concert events that occurred in music venues, and top venue grosses from six different categories of concert sites.

Beyond that, 48 of the Year In Music charts that appear in the published spotlight will run deeper in billboard.com. These Charts are indicated by a diamond-shaped icon in this issue's spotlight.

personnel DIRECTIONS



APPELBAUM

Howard Appelbaum, currently VP of licensing, marketing, and conferences for Billboard Music Group, has been promoted to VP of licensing and events for VNU Business Media. The position entails pursuing new revenue opportunities via licensing across all media platforms and leveraging buying clout with outside conference vendors and sponsors.

"Under his leadership, *Billboard* has seen its ancillary revenue and profits grow dramatically," says Howard Lander, president/publisher of Billboard Music Group. "We have already greatly benefited from his expertise and contacts through his recent licensing deals this year for *The Hollywood Reporter* and *Adweek*."

In his new role, Appelbaum and his staff will work with VNU Business Media's publications, expositions, and emedia & information marketing divisions to create licensed products based on content and customized sponsorship packages for events. He will also be responsible for VNU Business Media's reprint business. He will continue to work out of the New York office and will report directly to Lander, who also serves as chief operating officer for VNU Business Media.

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 • bbevents@billboard.com

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The Billboard BackBeat

EDITED BY CHUCK TAYLOR



Hometown Heroes

The New York chapter of the National Academy of Recording Arts and Sciences (NARAS) honored six hometown heroes Dec. 11 at a dinner and awards ceremony at the Roosevelt Hotel (see story, page 44). Hosted with panache by **Dominic Chinese** from *The Sopranos*, NARAS Heroes Awards went to **Burt Bacharach**, **Hal David**, **Dionne Warwick** (the three were reunited for the first time in 20 years), **Marc Anthony**, **Beverly Sills**, and **Clive Davis**. Pictured above, from left, are NARAS New York chapter president **Phil Galdston**, Bacharach, Warwick, NARAS New York chapter executive VP **Jon Marcus**, David, and NARAS president **Neil Portnow**. Shown at right are Davis and his presenter, Atlantic Records founder **Ahmet Ertegun**.



Season Of Giving

The Neil Bogart Memorial Fund (NBMF) had a busy season, with the recent commitment of \$12 million for ongoing research at Childrens Hospital in Los Angeles, the largest single foundation gift the hospital has ever received. The money will go toward a new research tower, which will house the Neil Bogart Pediatric Cancer Research Program. In addition, the NBMF honored the Universal Amphitheatre and **Britney Spears** at its annual Bogart Tour for a Cure last month. Both were given the Children's Choice Award. Pictured are Spears and **Jay Marciano**, president of HOB Concerts, on behalf of Universal Amphitheatre.



Lenedra Carroll: Shh!

Stop. And breathe. That's the advice Lenedra Carroll offers to her comrades in the music industry, as we tie a ribbon around what has been a dramatic and challenging year for all.

"I don't think there's another industry where reflection could be more important at this time," says the busy manager and mother of singer/songwriter Jewel. She is also co-founder of the Clearwater Project and Higher Ground for Humanity charities, CEO and founder of umbrella company the Mani Organization, a singer, poet, artist, and, most recently, author of the book *The Architect of All Abundance* (New World Library), a guide to "creating a successful life in the material world."

"Right now, the old methods and systems aren't working—and we don't yet know what the new ones are going to be," she says. "Rather than continuing to try and make what isn't working work or being in a bloody panic, we should work to be reflective and to create new solutions. You have to be clear about what direction you want before you can take practical action."

Carroll, who possesses a notable aura of serenity, practices what she preaches. Each day, the 20 employees of her San Diego-based artist-management company cease all business at 3 p.m.: "Just that pause, whether silence or meditation or reflection or contemplation—it's a break so you can start fresh. Otherwise, it's a constant stir and spin in this industry. When you take stock, you find balance through organiza-

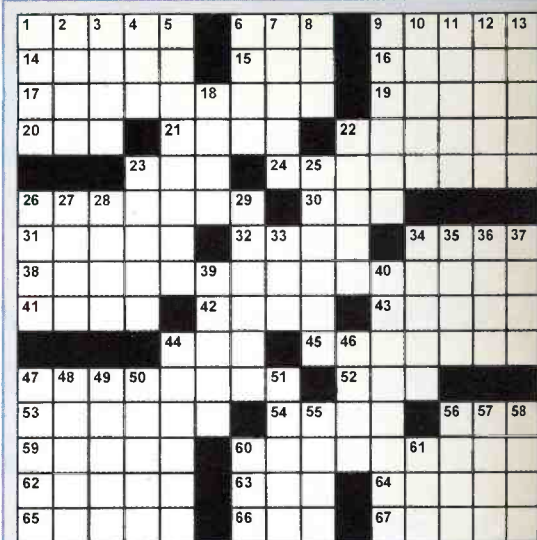
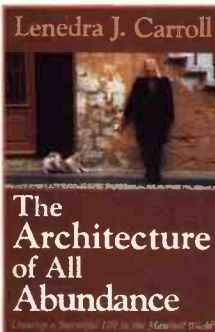
tion and structure."

She wrote *Abundance* after Jewel was bombarded with questions about her unusually grounded and methodical approach to success in the music business. "It was the organization of really understanding who Jewel was and what she could do and knowing that her image had to be based on that," Carroll says. "That really allowed her future to be continually plotted. That level of clarity is important for success."

The book guides readers through potential solutions for success in business, relationships, health, and personal growth, using Carroll's own failures, struggles, and eventual triumphs as guideposts. "This passion is the essence of my purpose and my joy—my humanity," Carroll says. "It is the principle impetus behind the development and management of Jewel as singer/songwriter, actress, author, and humanitarian, and of the international companies for which I am responsible."

Carroll definitely stands for the antithesis of what most practice in the music industry, preaching generosity, gratitude, and grace. "It comes back to a simple philosophy that can be applied to so many areas of our lives," she says. "One needs to understand who they are, what they do and don't do well, what they want to do and how it can be done in a unique way. Combine that with a plan. And silence. Remember to spend some time in silence every day."

CHUCK TAYLOR



'HOLIDAY 'THYME' by Matt Gaffney

- Across**
- Huey Lewis hit "___'s Ladder"
 - Absorbed, as financial losses
 - Former U.S. vice president John ___ Garner
 - Saudi Arabian's neighbor
 - Wood on guitar
 - He hit No. 1 with "There'll Be Sad Songs (to Make You Cry)"
 - Singer/songwriter who's No. 1 at singing Christmas songs?
 - John Coltrane's "___ Steps"
 - Army mess hall workers, for short
 - No. 1 Kenny Rogers song penned by Lionel Richie
 - ___ show (was in charge)
 - OB-___
 - Heavy metal band, while riding around with Santa?
 - Vegas play
 - "1-2-3" singer Barry
 - Bill O'Reilly book "___ Spin Zone"
 - "One Night in Bangkok" singer Murray
 - Jazzman Mingus, for short
 - Phil Collins tune about how much he loves Christmas?
 - Theme of this puzzle
 - On the water, fancily
 - Steve whose debut album was 1986's "Guitar Town"
 - ___ Lanka
 - Indicate a desire to halt proceedings
 - With 60-across, Clapton classic about Christmas gifts from above?
 - Way to drive: abbr.
 - Johnny of "Secret Agent Man"
 - Cry from the hurt
 - Person busy in Apr.
 - Half of a 45
 - See 47-across
 - "Give ___!" (drill sergeant's command)
 - Govt. branch that oversees airlines
 - Queen's "___ Gaga"
 - Drum variety
 - Remnant of burning down the house
 - They may be final
 - Party album series ___ Jams
 - "Do I have to draw you ___?"
 - Ocasek's crew, with "The"
 - Sean Lennon's middle name
 - Angelina's former love
 - Like New Mexico
 - Bennett and Orlando
 - Official lang. of Nigeria
 - Result of a run that just gets back to the line of scrimmage
 - Getting an 100
 - Not o'er
 - "Where ___ be?" (Blondie line from "Island of Lost Souls")
 - Metallica's "___ Sandman"
 - Rapper Blg Daddy ___
 - Thin and fragile
 - Krupa and Simmons
 - U.K. rockers The High ___
 - They topped the charts with "Babe"
 - ___ from the other side" (Tori Amos lyric)
 - "3 Feet High and Rising" group ___ Soul
 - "Is ___?"
 - U-turn from WSW
 - Cut it out
 - Rodgers's partner
 - "Alice's Restaurant" name
 - Bobby Brown's "Every Little ___"
 - Brings home
 - No. 1 hit for Rosemary Clooney in 1954
 - How Yanni's music may make you feel
 - It contains a keystone
 - Baby carriages, in Britain
 - Come up
 - Role for Madonna
 - Passover feast
 - Living room features
 - Home to the Mormon Tabernacle Choir
 - Finishing flourish, in classical music
 - Neat and proper
 - Big fusses
 - "Son ___ Preacher Man"

The solution to this week's puzzle can be found on page 79.

RIM SHOTS by Mark Parisi



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