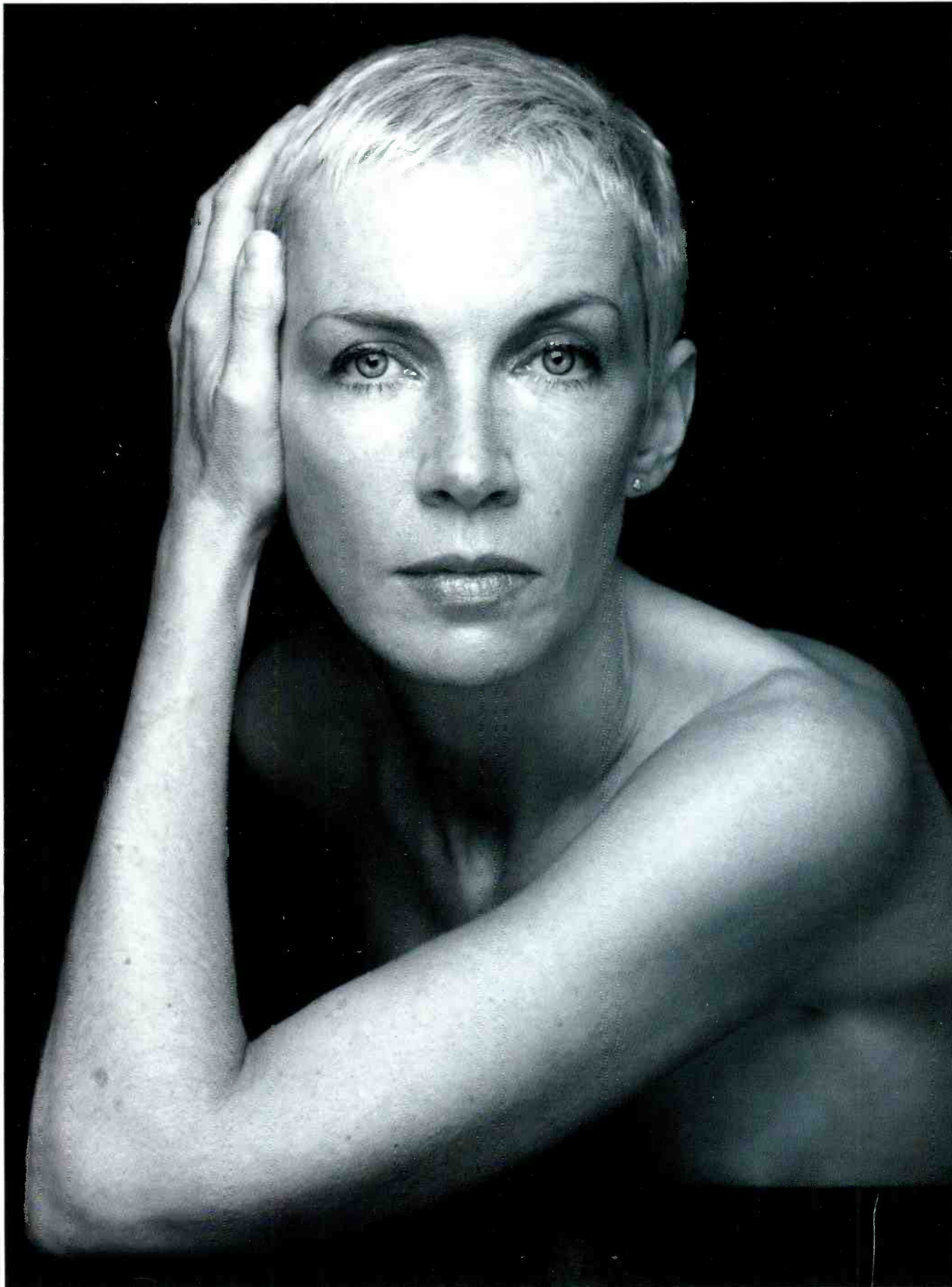


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DECEMBER 7, 2002

Labels Turn To Bonus DVDs To Drive CD Sales

BY JILL KIPNIS and MARGO WHITMIRE

LOS ANGELES—As record companies struggle to rebuild consumer interest in purchasing CDs, they are looking at combined CD/DVD packages as a way to add value for consumers and combat piracy. In some cases, the combo packages are simultaneously offered as limited-edition collectibles with a CD's release; in others, the CD/DVD is introduced later to boost sales.

As Atlantic senior VP of marketing Vicky Germaise puts it: "At this point, we're willing to stand on our head for people to buy our product rather than steal it."

Retailers are sometimes at odds with labels regarding how to best serve the market with such projects, especially if the CD/DVD is issued after the CD-only version has



VICKY GERMAISE
ATLANTIC RECORDS

been released. While labels say this strategy is a response to consumer demand, some retailers contend the titles rip off core fans who already purchased the CD-only version.

(Continued on page 100)

Top Indie Stores Hang Tough

Many Local Shops Closing, But Savvy Merchants Remain Healthy

BY ED CHRISTMAN

NEW YORK—Although the ranks of independent stores are thinning amid a 10.5% drop in the U.S. music market, many in the industry say there is a strong core of resilient indie merchants that can weather any storm—whether it be from the economy, technology, or loss-leader competitors.

Certainly, more indie stores will close, with some businesses expected to shutter after the holiday selling season. And even the healthy independent merchants are not without fear of what the future holds for the business as a whole.

The major factors hurting all of retail are CD burning and loss-leader pricing by mass merchants and consumer-electronics chains. Nielsen SoundScan data indi-



KELVIN ANDERSON
VIP RECORDS

cates that the independent-store sector is being hit the hardest—with sales down 19.7%—but no one has numbers on how many stores have closed.

Tony Brummel, leader of Chicago-based independent label Victory Records, says, "Unfortunately, it's a consolidating landscape. Our database is getting smaller every day. Several years ago, it had thousands of stores; now, it's only 600 or 700 that matter." In Philadelphia, Universal One-Stop sales manager Chuck Burns estimates that about 20 of Universal's indie accounts have closed their

doors this year, while Bruce Ogilvie, a principal in Irvine, Calif.-based Super Discount CDs & DVDs, says, "We have the highest percentage of independent retailers we have

(Continued on page 99)

BMG's New Task: Maintaining Zomba's Culture, Creativity

BY MATTHEW BENZ and CAROLYN HORWITZ

NEW YORK—With the acquisition of Zomba Music Group now complete, BMG Entertainment faces the task of effecting a smooth transition of ownership, while balancing the demands of a declining music market and parent Bertelsmann's desire for a

streamlined financial profile.

Concluding a process that began in June, when Zomba exercised a "put" option, BMG parent Bertelsmann has bought the rest of Zomba for \$2.74 billion. BMG had owned 20% of Zomba's recording business and 25% of its publishing business.

Clive Calder has resigned as

(Continued on page 4)



Carey Eager To Start A Fresh Chapter

BY LARRY FLICK

NEW YORK—The media might want to tag Mariah Carey's imminent *Charmbracelet* as her bid for a pop comeback, but the artist begs to differ.

"To compare a studio recording with a soundtrack recording isn't fair," she says, referring to 2001's *Glitter*, the Virgin album that accompanied the motion-picture box-office disappointment of the same name. With Nielsen SoundScan registering stateside sales of 557,000, it is the first Carey-related set to miss the million-selling mark. Carey's previous studio collection, the 2000 Columbia release *Rainbow*, sold 2.9 million copies in the U.S.

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Billboard Music Group

Nelly Leads Field For Billboard Awards

BY WES ORSHOSKI

NEW YORK—Temperature-raising rapper Nelly leads the field for the 2002 Billboard Music Awards as a finalist in six categories, including album of the year, male pop artist of the year, and rap artist of the year.

The St. Louis rapper, whose sophomore set, *Nellyville* (Fo' Reel/Universal), was fueled by the ubiquitous "Hot in Herre," finds that song and "Dilemma"—his collaboration with Destiny's Child's Kelly Rowland—as finalists for top Hot 100 single. He's also vying for the top male R&B/hip-hop artist and top R&B/hip-hop album honors.

The rapper's nearest competition comes from Eminem and Ashanti, both of whom are finalists in four categories. *The Eminem Show* (Web/Aftermath/Interscope) is up for album of the year and R&B/hip-hop album, while the Motor City rapper is vying for the male pop artist and top male R&B/hip-hop artist honors. Meanwhile, Ashanti is up for top female pop artist and top female R&B/hip-hop artist. Her massive hit "Foolish" is up for the Hot 100 honor, while her eponymous *Murder Inc./Def Jam* debut is vying for top R&B/hip-hop album.

The awards show, now in its 13th year (see awards preview, starting on page 20), will air live at 8 p.m. ET Dec. 9 and on a tape delay in other parts of the country. Fox will broadcast the ceremony from the MGM Grand Hotel/Casino in Las Vegas.

Omnipresent rock acts Creed and Nickelback and rapper Ludacris are each up for three trophies, while Pink, Usher, Ja Rule, and Puddle of Mudd are each in line for two awards.

After learning Nickelback was a finalist for both top pop duo/group and top mainstream rock artist—and that the band's "How You Remind Me" was vying for the Hot 100 trophy—frontman Chad Kroeger says with a hearty laugh, "Well, it sounds like we've got some pretty good competition. Sounds like we're not gonna win."

Kroeger, talking to *Billboard* after wrapping up a show in Newcastle, England, added, "Any time you get [recognized] for anything it's just really cool, because first off you get to show up and there's usually a good after-show party. So even if you

win or lose, everybody's a winner until you get to the after-show party, and then everybody's a loser!"

The show, to be hosted by comedian Cedric "the Entertainer," includes a number of special presentations. Cher will be on hand to receive the artist achievement award, which recognizes an artist who has helped redefine popular music. Michael Jackson, who is also slated to attend, will be presented with an award celebrating the 20th anniversary of *Thriller*.

Additionally, Annie Lennox will be given the 2002 Billboard Century Award (see story, page 23), the magazine's highest honor for creative achievement.

Finalists and winners are culled from charts in *Billboard's* "Year in Music" spotlight, with ranks reflecting overall performance on *Billboard's* weekly charts from December 2001 through November 2002. The weekly charts are determined by sales data from Nielsen SoundScan and radio information compiled by Nielsen Broadcast Data Systems.

The following is a list of finalists for awards scheduled to be presented on the show:

Album of the year: *Missundaztood*, Pink; *Nellyville*, Nelly; *The Eminem Show*, Eminem; *Weathered*, Creed.

Pop Artist (Female): Ashanti, Avril Lavigne, Jennifer Lopez, Pink.

Pop Artist (Male): Eminem, Ja Rule, Nelly, Usher.

Pop Artist (Duo/Group): Creed, Linkin Park, Nickelback, Puddle of Mudd.

Hot 100 Single: "Dilemma," Nelly Featuring Kelly Rowland; "Foolish," Ashanti; "Hot in Herre," Nelly; "How You Remind Me," Nickelback.

R&B/Hip-Hop Artist (Male): Eminem, Ludacris, Nelly, Usher.

R&B/Hip-Hop Artist (Female): Aaliyah, Ashanti, Mary J. Blige, Faith Evans.

Rap Artist: Fat Joe, Ja Rule, Ludacris, Nelly.

Mainstream Rock Artist: Creed, Nickelback, Puddle of Mudd, Staind.

Country Singles Artist: Garth Brooks, Alan Jackson, Toby Keith, Tim McGraw.

R&B/Hip-Hop Album: *Ashanti*, Ashanti; *The Eminem Show*, Eminem; *Word of Mouf*, Ludacris; *Nellyville*, Nelly.



KROEGER



Maintaining Zomba's Culture

Continued from page 3

Zomba chairman/CEO but will maintain an advisory role for six to 12 months, working out of Zomba's offices in New York and London.

A BMG spokesman says that there are no initial plans to integrate Zomba into BMG, noting, "We intend to maintain Jive and its sister labels." The Zomba staff—including Jive president Barry Weiss—will stay on for now, working out of Zomba's offices. According to a source, Calder has made arrangements for about 200 employees worldwide who have been with the company for at least five years to receive "extraordinary bonuses" in thanks for their support.

News of the completed Zomba purchase comes one week after BMG announced it was buying out Clive Davis' 50% stake in J Records and making him head of a newly reconfigured RCA Music Group (RMG) (*Billboard*, Nov. 30). At the time, BMG chairman/CEO Rolf Schmidt-Holtz told *Billboard*



CALDER

that "BMG stands on three creative pillars": Jive/Zomba, RMG under Davis, and Arista under president/CEO Antonio "L.A." Reid.

Essential to maintaining the Jive/Zomba pillar are the related tasks of retaining Zomba's key executives and preserving its independent cultural and creative identity, says Nick Henry-Stolz, a music consultant for JP Morgan Chase in London. Along with Weiss, key Zomba personnel include European A&R head Martin Dodd, Zomba International Record Group managing director Stuart Watson, and Zomba Music Publishing senior VP of business

affairs and creative operations Richard Blackstone.

BMG says the acquisition makes it the world's third-largest music publisher, behind EMI Music Publishing and Warner/Chappell Music.

On the recorded music side, BMG will not gain market share in the U.S. because it already distributed Jive's hit acts. However, the addition of Zomba's Provident Music Group raises BMG's profile in the Christian and gospel field.

The final \$2.74 billion price tag is lower than the original reported price of about \$3 billion. Still, it is a substantial sum for Bertelsmann, reflective of a time when Zomba's market share was soaring on the success of such acts as Britney Spears, 'N Sync, and Backstreet Boys. (Backstreet Boys filed a lawsuit against Zomba Nov. 25 [see story, page 8].) By contrast, EMI Group's market capitalization as of Nov. 26 was \$1.9 billion.

Bertelsmann posted a profit through the first nine months of 2002 of 1.23 billion euros (\$1.22 billion), helped by a gain on the sale of its stake in AOL Europe back to AOL Time Warner but reduced by a provision for the Zomba purchase. On Nov. 20, it secured a 1.5 billion euro (\$1.48 billion) credit facility, the partial proceeds of which reportedly will go toward paying for Zomba.

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Lizzie McGUIRE

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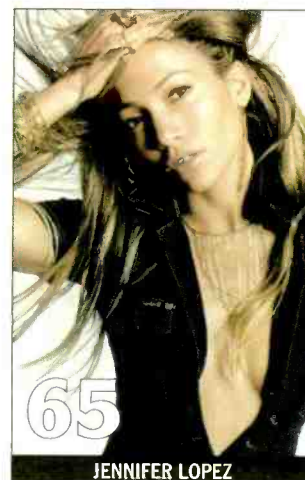
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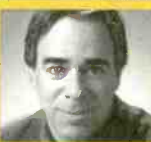


Chart Beat

by Fred Bronson

'UP' FRONT: This is going to be one of those statements that makes you run to your chart books to make sure I'm right. But like Patsy says on *Absolutely Fabulous*, "Don't question me!"

For the first time in the chart's history, **Shania Twain** has the No. 1 album on The Billboard 200.

It's true. *UP!* goes where no Twain set has gone before, debuting in pole position. In its very first week, the Mercury release ranks higher than *The Woman in Me* did in its 107-week chart run and *Come on Over* did in its 151-week chart run. The former is platinum 12 times over, according to the Recording Industry Assn. of America, and the latter is platinum 19 times over, but that metal was collected from cumulative sales. There was never a week when either of them came out on top when Nielsen SoundScan added up the numbers.

UP! is Twain's third consecutive top 10 album. *The Woman in Me* peaked at No. 5 in 1996 and *Come on Over* went to No. 2 in 1997. The debut of *UP!* comes five years and two weeks after *Come on Over* made its first appearance.

On Top Country Albums, *UP!* is Twain's third set to reach the top spot. An earlier eponymous release stopped at No. 67 in 1993. *The Woman in Me* spent 29 weeks at No. 1, and *Come on Over* was on top for 50 weeks.

IN THE MATERIAL WORLD: A posthumous collection from **George**

Harrison enters The Billboard 200 at No. 18. *Brainwashed* (Dark Horse/Capitol) is the first set by the former **Beatle** to enter the chart in more than 10 years. *Live in Japan* debuted the week ending Aug. 1, 1992, and peaked at No. 126 in a chart run of only two weeks.

Brainwashed is the highest-ranking Harrison album since *Cloud Nine* reached No. 8 in 1988.

Harrison's first solo effort to chart was *Wonderwall Music*, which debuted the week of Jan. 11, 1969, giving Harrison a solo chart span of 33 years and 11 months. Including his work with the Beatles, it produces a total chart span of 38 years, 10 months, and one week, tracking back to the debut of *Meet the Beatles* the week of Feb. 1, 1964.

MUSIC LIVES ON: The late **2Pac** continues to have more posthumous chart entries on The Billboard Hot 100 than the number of hits he had during his short life. The rapper charted seven times before his death in September 1996, including the double-sided No. 1 hit, "How Do U Want It"/"California Love."

This issue, "Thugz Mansion" (Amaru/Death Row/Interscope) is the highest new entry on the Hot 100 at No. 50. It is 2Pac's ninth posthumous song to chart, his highest-ranked title since "Changes" peaked at No. 32 in January 1999, and his highest debut since "Do for Love" opened at No. 27 in March 1998.

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

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More Litigation Hits Aimster, Kazaa

BY BRIAN GARRITY

NEW YORK—In their ongoing litigation against unauthorized file-sharing networks, the Record Industry Assn. of America (RIAA) and National Music Publishers' Assn. are turning up the pressure in copyright infringement disputes with Aimster and Kazaa.

The trade groups are accusing peer-to-peer (P2P) service Aimster of violating a Nov. 4 court order to block the trading of copyrighted works on its network. The two,

which are suing Aimster (aka Madster) for copyright infringement, filed a motion Nov. 20 in U.S. District Court of the Northern District of Illinois for a hearing to find the Web company and its founder, John Deep, in contempt.

The RIAA is asking the court to appoint a compliance officer and to fine Deep \$1,500 per day, with the money going to the court.

In a statement, RIAA senior VP of business and legal affairs Matt Oppenheim said that Deep "has apparently decided to flout the court's authority." Aimster could not be reached for comment.



Meanwhile, in a separate action, the trade groups—in conjunction with the Motion Picture Assn. of America—are arguing in Los Angeles federal court that they should be able to sue the parent company of the Kazaa P2P network, Australia-based Sharman Networks. There had not been a ruling at press time. A decision is expected in the coming weeks.

While the company conducts limited business in the U.S., it has been striking deals in Europe with such companies as leading European Internet service provider Tiscali. Under reported terms of the deal, Sharman will promote the Tiscali broadband service in exchange for a

finder's fee for each Kazaa user that signs up for high-speed Internet access.

It also has an alliance with U.S.-based Brilliant Digital Entertainment, operator of Altnet—a secure file-swapping service that runs simultaneously with the Kazaa P2P network. While some labels have been testing promotional download distribution through a pilot version of the system, Altnet has yet to enter into wide distribution with Kazaa users.

If the court rules in favor of the labels, Sharman would be added to an ongoing lawsuit under way in Los Angeles federal court against StreamCast Networks, operator of the Morpheus network, and Grokster. Those companies also use the same base Fast Track technology that Sharman uses to operate Kazaa.

A hearing is set for Monday (2) in which the labels will call for a summary judgement that will require the shuttering of the file-sharing networks without a full trial.

The trade groups maintain that the companies are aware that the services are being used to facilitate copyright infringement on a massive scale for movies and music, that they built and controlled the networks in a way that could easily prevent the copyright infringements from occurring, and that they are making millions in the bargain.

The Electronic Frontier Foundation, seeking dismissal of the case, filed a motion on behalf of StreamCast arguing that the services differ from Napster namely because of their inability to monitor user activity.

No Jive For Backstreet Boys BBI/BPI File Suit Against Zomba

BY MELINDA NEWMAN

Backstreet Boys are seeking to have their recording agreement with Zomba-owned Jive Records terminated in a multi-million-dollar suit filed in New York's U.S. District Court Nov. 25.

Backstreet Boys' holding companies, Backstreet Boys Inc. (BBI) and Backstreet Productions Inc. (BPI) filed suit against Zomba Recording Corp., alleging breach of contract and trademark infringement.

According to the suit, in a 1999 agreement, Backstreet Boys promised to deliver their fourth album by April 30, 2002. In return, they would receive a \$5 million advance, which would serve as the final payment in a series of advances.

BBI alleges that Zomba refused to participate in song selection—as is its contractual obligation—for the fourth album, and instead, decided to go forward with a solo release from Backstreet Boy Nick

Carter, the album *Now or Never*. The group contends that because its contract with Zomba states that all five members must participate in the recording process, and Carter was busy recording his solo record, Zomba made it impossible for the group to meet the April 30 deadline, and Backstreet Boys, therefore, did not receive their \$5 million advance. Furthermore, by tying up Carter with recording and promotional activities for *Now or Never*, Zomba also precluded the group from touring, which resulted in lost revenue.

BPI also alleges that by using Backstreet Boys' logo to promote Carter's solo album, it has infringed upon BPI's trademark for Backstreet Boys, which does not allow the name to be used to promote the recording efforts of a solo member.

A Zomba spokeswoman says the company does not comment on litigation.

Hadda Brooks Dies At 86

BY CHRIS MORRIS

LOS ANGELES—In 1945, singer/pianist Hadda Brooks established both her own storied career as "Queen of the Boogie" and the fortunes of indie R&B label Modern Records with her debut single, the instrumental "Swingin' the Boogie."

Brooks, 86, died Nov. 21 in a Los Angeles hospital. She had recently undergone open-heart surgery.

Raised in L.A.'s Boyle Heights neighborhood, Brooks studied classical music as a youth and worked as a rehearsal pianist in a tap-dance parlor. In 1945, she was approached by Jules Bihari, one of the co-owners of Modern, and offered \$800 to record a side for his new company. She worked up a tune along the

lines established by boogie-woogie pianists Pete Johnson and Albert Ammons, and her career took off.

Brooks began singing in 1947 at the suggestion of bandleader Charlie Barnet. Her smookey vocals enlivened the hits "That's My Desire," "Out of the Blue," and "What Have I Done?" She appeared in the films *In a Lonely Place* and *The Bad and the Beautiful* and in 1951 hosted her own local TV show in L.A.

Brooks retired in 1971, but she returned to music after celebrated 1987 club gigs in Los Angeles and New York. In 1994, she signed to Virgin's Pointblank imprint, which reissued her Modern sides and released a new album, *Time Was When*. She made her last appearance in L.A. in September.



BROOKS

In The News

- SoundExchange, the digital-performance-royalty collection organization, announced Nov. 22, a temporary suspension of small-Webcaster performance-royalty obligations due to labels and artists if the Webcasters have already paid their minimum fees of \$500 per year. When fees kick in, a small Webcaster in business since 1998 would owe \$2,500. The suspension is authorized by the Small Webcaster Act of 2002, which Congress has passed. Royalties will not be due until Dec. 15 or when the rates and terms on Webcaster agreements in the new law are published in the Federal Register, whichever date comes first.

- The U.S. Naval Academy in Annapolis, Md., seized on Nov. 26 nearly 100 midshipmen's computers suspected of containing illegally downloaded music and movies. Naval Academy officials say punishment could range from loss of military leave time to court-martial and expulsion. Insiders close to the institution say the punishments could be severe because the computers are government property. The seizure underscores a problem facing college administrators across the country, as file-sharing students pulling free music and movies off the Web slow down the ability of outsiders to logon to the high-speed Internet networks.

- Alison Wenham, chief executive of the U.K.'s Assn. of Independent Music (AIM), has written to the BBC and the British culture secretary to appeal with the public broadcaster to preserve its music programming. The BBC recently dropped five music specialty programs from radio station BBC London 94.9, replacing them mainly with talk shows. AIM says the BBC's action has prompted 600 e-mails from disgruntled listeners.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES		
	2001	2002
Total	657,286,000	568,664,000 (◁13.5%)
Albums	628,195,000	557,563,000 (◁11.2%)
Singles	29,091,000	11,101,000 (◁61.8%)

YEAR-TO-DATE SALES BY ALBUM FORMAT		
	2001	2002
CD	583,771,000	529,623,000 (◁9.3%)
Cassette	43,221,000	26,518,000 (◁38.6%)
Other	1,203,000	1,422,000 (▷18.2%)

OVERALL UNIT SALES		
	This Week	This Week 2001
	15,263,000	22,557,000
	14,035,000	Change ▷32.3%
	Change ▷8.7%	

ALBUM SALES		
	This Week	This Week 2001
	15,088,000	22,200,000
	13,861,000	Change ▷32.0%
	Change ▷8.9%	

SINGLES SALES		
	This Week	This Week 2001
	175,000	357,000
	174,000	Change ▷51.0%
	Change ▷0.6%	

YEAR-TO-DATE ALBUM SALES BY STORE TYPE		
	2001	2002
Chain	335,515,000	284,780,000 (◁15.1%)
Independent	89,057,000	71,288,000 (◁20.0%)
Mass Merchant	184,457,000	182,503,000 (◁1.1%)
Nontraditional	19,164,000	18,993,000 (◁0.9%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE		
	2001	2002
City	144,759,000	127,931,000 (◁11.6%)
Suburb	262,603,000	231,782,000 (◁11.7%)
Rural	220,833,000	197,850,000 (◁10.4%)

ROUNDED FIGURES

FOR WEEK ENDING 11/24/02

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Clear Channel Radio Launches Campaign Against Piracy

BY MARC SCHIFFMAN

NEW YORK—The Recording Industry Assn. of America (RIAA) and its member labels are applauding Clear Channel Radio (CCR) for its new ad campaign against Internet music piracy. Clear Channel (CC), the biggest radio owner in the U.S.—with more than 1,200 radio stations—launched the campaign Nov. 21. It will air 30-second spots on its radio stations, its syndicated Premiere Radio Network programs, and its XM Satellite stations. (CC is an investor in XM Satellite Radio).

CCR CEO John Hogan tells *Billboard* the idea of the campaign is to minimize online music piracy. "Our hope is that, at a minimum, we can create an awareness and better understanding of the impact of [online piracy] on artists and the industry."

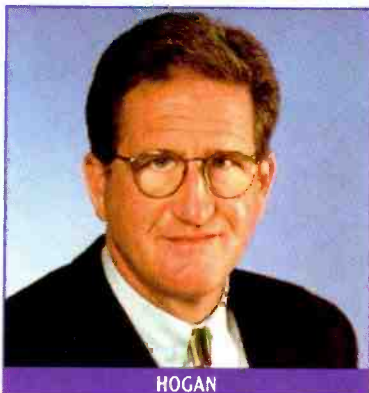
In the press release announcing the new campaign, RIAA chairman/CEO Hilary Rosen thanked the conglomerate for its efforts. She stated, "We need more media companies to help educate the consumer on the pressing issue of Internet theft and its consequences."

In October, the RIAA and a coalition of record companies, artists, and music organizations launched their own multimedia campaign to stop online music piracy. (*Billboard*, Oct. 5).

The spots will run as inventory becomes available. After an initial five- to six-week run, CC will deter-

mine whether to continue the campaign. Its Web sites will participate, and Hogan says he is in talks with the sister outdoor and TV divisions for participation on those fronts. No price for the campaign was available.

CC has long been the target of criticism from Congress and some



HOGAN

quarters of the music business for its sheer size and power, Hogan says he hopes that the campaign will not only convince CC's audience to stem the flow of pirated online music but show the industry-at-large how the company's size can help. "I'd be kidding you if I said we didn't see the peripheral benefit to Clear Channel," Hogan says. "The fact that we've gotten unfairly portrayed in the last 12 to 15 months is something we think about and that I'm very interested in trying to reverse. This does show how influential Clear Channel can

be when we put our collective resources behind an idea.

"One of the things I set out to do in this job is to have a better relationship [with] and understanding" of artists and labels, Hogan says. He says the piracy issue "consistently came up as something that was problematic for them. In thinking of what we could do to be better partners with artists and recording companies, we came upon this idea."

The company is also making the spots available to other broadcasters through downloads at clearchannel.com. At press time, the site had six generic spots as well as artist-voiced contributions from Sean Paul, Busta Rhymes, and Steve Wariner.

Executives at Arista, Atlantic, Columbia, Elektra, and RCA all voiced their support of the plan in the CC release.

The Recording Artists' Coalition (RAC), along with California state Sen. Kevin Murray, D-Culver City, a recording artists' advocate, offered reserved support for the new campaign, saying in a joint statement: "While the campaign is a 'complementary effort' to the artists' rights movement, RAC is still concerned about serious outstanding issues with Clear Channel, including the harmful effects of consolidation in radio and concert businesses and independent promotion payments [to radio stations] that are recouped against the artists."

Hogan says it is the first time that CCR has amassed its holdings in this way. "We have done things collectively in the past, but this is the first time we have done something of this nature."

And while Hogan has no specific projects waiting in the wings, he says the company may undertake similar campaigns in the future: "We have an opportunity and a responsibility because of the

breadth of our company to do a lot of good and to help raise the tide of radio in general."

Hogan is quick to point out, however, that despite their size, CC's U.S. holdings represent only 12%-13% of stations in the nation. "This can't be done without real collaborative effort" with other broadcasters.

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

UMG Operating Income Drops Company Sets New Policy On Royalty Payments

BY MATTHEW BENZ

NEW YORK—Universal Music Group's (UMG) third-quarter operating income was 16 million euros (\$15.9 million), down 89% from the same period last year, due to higher provisions for returns and A&R costs. UMG previously reported a 9% decrease in sales for the quarter to 1.33 billion euros (\$1.32 billion) (*Billboard*, Nov. 23).

Published reports have the company revamping its royalty payment infrastructure to include a larger auditing staff and more artist-friendly access to audits.

For the first nine months of 2002, UMG had operating income of 185 million euros (\$183.7 million), down 51% from last year. Revenue was down

6% to 4.2 billion euros (\$4.17 billion).

Jacques Espinasse, CFO of parent Vivendi Universal (VU), says the company remains hopeful about the fourth quarter, in which UMG has a number of big-name new releases.

Overall, VU reports a third-quarter net loss of 1.23 billion euros (\$1.22 billion), or 1.13 (\$1.12) euros per share. It had a net loss a year ago of 960 million euros (\$953 million), or .92 (91 cents) euros per share.

Citing progress in its financial restructuring, Espinasse said VU's "cash crisis is now over."

Last week, VU rebuffed an offer by investor Marvin Davis to buy its entertainment assets (*Billboard*, Nov. 30). Espinasse said, "We have an obligation to look at all offers."

Executive Turntable



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PUBLISHING: BMI promotes **John Cody** to COO/CFO and **Del Bryant** to executive VP in New York. They were, respectively, senior VP/CFO and senior VP of writer/publisher relations and performing rights.

ARTIST SERVICES: The Mitch Schneider Organization (MSO) promotes **Libby Henry** to national/tour publicist in Sherman Oaks, Calif. She was tour publicist. MSO also names **Jennifer Sheller** as tour publicist in Sherman Oaks. She was publicity coordinator for Maverick Records.

VENUES: **Nan Keeton** is named VP of marketing and visitor services for the Lincoln Center for the Performing Arts in New York. She was

director of creative services. The Lincoln Center for the Performing Arts also names **Liza Parker** as VP of human resources and administrative services and **Betsy Vorce** as VP of public relations in New York. They were, respectively, partner of the Phillips Oppenheim Group and executive VP of corporate affairs for Courtroom Television Network.

BROADCASTING: **Pierluigi Gazzolo** is promoted to senior VP of distribution for MTV Networks Latin America in Miami. He was VP of distribution.

John Ivey is promoted to regional VP of programming for Clear Channel Los Angeles. He was PD for Los Angeles' KIIS-FM and KYSR-FM.

Liquid Audio Brass Resign, New Chiefs Named

BY MATTHEW BENZ

NEW YORK—Liquid Audio president/CEO and co-founder Gerry Kearby has resigned, as has senior VP of business development and co-founder Robert Flynn.

The Redwood City, Calif.-based digital-music company has appointed as its chairman James Somes, a member of Liquid's board and a founder and managing director of boutique investment bank Alexander Dunham Capital. Board member Stephen Imbler, a former president/COO of software firm Hyperion Solutions, will serve as president. Former board member Raymond Doig, who once was an executive at 20th Century Fox, will be CEO.

Liquid said Kearby and Flynn will remain on retainer as consultants to the company. Flynn will continue as a member of the company's board. Kearby and Doig left the board earlier this year, when dissident shareholders Seymour Holtzman and James Mitartonda, chairman and president/CEO, respectively, of MM Cos., were elected at the annual stockholder meeting.

Kearby could not be reached for comment.

In the face of vocal opposition by stockholders, many of whom would like to see the firm liquidated, Liquid recently terminated a proposed merg-

er with distributor Alliance Entertainment Corp. (*Billboard*, Nov. 23). In a statement announcing the resignations, Liquid said it "will continue to explore strategic alternatives that will deliver the most value to all stockholders." The company has said it is considering going private, merging with another firm, or recapitalizing or liquidating itself (*Billboard*, Nov. 30).

Formed in 1996, Liquid went public in 1999 but has yet to generate substantial revenue. Through the first three quarters of 2002, it had \$387,000

in sales and a net loss of \$11.2 million, or 49 cents per share. It did, however, recently announce a large digital-download program with Universal Music Group (*Billboard*, Nov. 30).

Liquid said Michael Bolcerek remains CFO and that, as of now, "no other staff changes have been made or contemplated." In a round of cost-cutting one month ago, senior VP of content development and label relations Dick Wingate and senior director of content development Mike Abbattista were let go, leaving about 30 employees.

JCOR Founder Files Suit Against Interscope

BY ERIK GRUENWEDEL

LOS ANGELES—Jay Faires, founder of defunct hip-hop label JCOR, has filed a \$30 million breach-of-contract suit against Interscope and its co-founder Jimmy Iovine, claiming they conspired to "demolish" JCOR's business and steal its clients. JCOR, which inked a distribution deal with Interscope in 2000, folded earlier this year.

The suit—filed this week in Los Angeles Superior Court—claims Inter-

scope "concocted flimsy, bad-faith excuses and false accountings" to withhold payments and periodic advances, including one for \$2 million owed to JCOR as part of the distribution deal. It says Interscope's systematic "financial starvation" of JCOR involved "carefully planned inducements" to artists and labels associated with JCOR—including Vagrant Records—with the goal of severing those relationships.

An Interscope spokesperson declined to comment.

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MIDEM I

Billboard's MIDEM I spotlight provides a preview of the 2003 MIDEM conference with a look at U.S. indie record companies attending the conference, the strength of indie partnerships in this declining music sales era and an at-a-glance guide to key label executives from around the world attending MIDEM.
Bonus distribution at MIDEM!

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Join Billboard as we celebrate the 70th anniversary of independent Italian publisher Sugar. We take a look at Sugar's history, current success and feature capsules of Sugar's writers and artists including Andrea Bocelli's remarkable career.
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UPCOMING SPECIALS

SHOCK RECORDS 15TH ANNIVERSARY - Issue Date: Jan 25 • Ad Close: Jan 2
ASIA PACIFIC QUARTERLY #1 - Issue Date: Feb 8 • Ad Close: Jan 14
2003 RECORD RETAILING DIRECTORY - Issue Date: March 5 • Ad Close: Jan 15
HALL & OATES 30TH ANNIV. - Issue Date: Feb 15 • Ad Close: Jan 21
LATIN MUSIC 6-PACK #1 - Issue Date: Feb 22 • Ad Close: Jan 28
TOURING QUARTERLY #1 - Issue Date: Feb 22 • Ad Close: Jan 28

MIDEM II

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

issue date: jan 25
ad close: jan 2

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ARTISTS & MUSIC



by Melinda Newman

The Beat™

A NEW BEGINNING: Neil Portnow will officially start as president of the National Academy of Recording Arts and Sciences (NARAS) Monday (2) in Santa Monica, Calif. Portnow was named to the position Sept. 30 but continued in his post as senior VP of West Coast operations for the Zomba Group, where he was under contract (*Billboard*, Oct. 12). At NARAS, Portnow replaces president/CEO Michael Greene, who resigned in April. A Zomba representative did not know if Portnow's position would be filled.

MAVERICK MOVES: Daniel Savage is departing his position as Hollywood Records' senior VP of marketing, sales, and synergy to become GM at Maverick Records, effective Jan. 2, 2003. He replaces Fred Croshal, who announced his departure earlier this year (*Billboard*, Aug. 3).

FLYING HIGH: Jackson Browne, Jack Tempchin, and J.D. Souther have settled a lawsuit they filed against Warner/Chappell Music in February over unpaid royalties for an undisclosed amount (*Billboard Bulletin*, Nov. 26). The songwriters allege they were underpaid royalties for songs on Elektra's *Eagles—Their Greatest Hits, 1971-1974*, including "Best of My Love" and "Take It Easy." The writers said their royalties should have been based on a floating rate rather than the 1975 mechanical license statutory rate and that the agreement had lost them \$10 million.

DEAR DIARY: Pierre Cossette, best known as producer of the Grammy Awards telecast for more than 30 years, has written his autobiography, *Another Day in Show Business* (ECW Press). The tome comes out in late February 2003—just in time to coincide with the Feb. 23 Grammys. Coincidence?

HAPPY NEW YEAR: There was a time when overseeing the dropping of the ball at midnight was enough for Dick Clark on New Year's Eve. Not anymore. This year, Clark will have three ABC specials as we watch 2002 slip into 2003. The trio will start at 10 p.m. and go into the wee hours of 2003. Among the participating acts are Coldplay, John Mayer, Alabama, B2K, Kelly Clarkson, Missy Elliott, Las Ketchup, Nelly, Rod Stewart, Third Eye Blind, Justin Timberlake, and Uncle Kracker.

ELVIS FANS UNITE: When we read a Nov. 25 Associated Press report about Elvis Presley Enterprises' (EPE) reversal of its October decision to no

longer sanction festivals that feature Elvis impersonators, we had to investigate further. So we called Todd Morgan, EPE's director of media and creative development, who, quite frankly, sounded a little tired of discussing the whole matter already.

"We have nothing against Elvis impersonators who do a good job and have good intentions," he says with a sigh. It just seems that more and more of the festivals were focusing on impersonators, some of whom, as the AP quoted EPE CEO Jack Soden as saying, "just should not have gone outdoors in outfits like that." Morgan adds, "The impersonator component was getting more important, and our



licensing department contacted all of the festivals we normally have licensing agreements with and said that we weren't going to be cooperating with festivals with impersonators anymore."

A coda here is that EPE itself does not utilize Presley impersonators at any of its properties, most notably Graceland. "We have nothing against them," Morgan says, "we just don't go there."

For a festival, being sanctioned by EPE is tantamount to getting the *Good Housekeeping* seal of approval.

Morgan says of all the Presley festivals held annually worldwide, only about 12 are sanctioned. Turns out that when the EPE letter arrived, it caused quite a few of the sanctioned festivals to get their white, sequined jumpsuits in a twist. They rattled off what Morgan calls "several intelligent letters" explaining why impersonators and EPE's blessing at festivals were not mutually exclusive. And, in what has become all too rare in the corporate marketplace today, EPE listened and decided the festival organizers were right and reversed its decision. On behalf of the festivals, we say, "Thank you. Thank you very much."

Busta Rhymes' Success Is 'Safe'

Rapper's J Release 'Supercedes Everything' Previously Accomplished

BY RASHAUN HALL

Busta Rhymes is an unstoppable creative force.

Coming off the platinum-plus success of *Genesis*, his J Records debut, Rhymes returned Nov. 26 with his sophomore J release—and sixth career offering—*It Ain't Safe No More* . . .

Having released *Genesis* less than a year ago, some might view the turnaround time between albums hasty. But for Rhymes it was the opposite.

"When I'm finished with one album, I don't have shit to do until the next," says Rhymes, whose songs are published through T'Ziah's Music/Warner/Chappell (BMI). "I'll be doing shows and partying at the concerts, but after the show is over I'm mad bored. So instead of kidding around, I might as well write some rhymes and make some hot, new shit. I have to do something to occupy my time."

Rhymes began production on *It Ain't Safe No More* . . . following his stint on the Area² tour with Moby and David Bowie.

"It didn't influence the direction of the music, but it did influence my outlook on how many motherfuckers I'm not getting a chance to reach because I'm not their kind of an artist," Rhymes says of the tour. "I don't [usually] get those platforms to perform and promote what I'm doing. So when I went out there, I felt like I had never had an album out before."

"For the most part, I treat it all the same," he adds. "People embrace a feel-good energy even if they don't understand the culture or the music. If the energy feels right, they'll still throw their hands up for you and embrace your vibe. Vibe is priceless—you just have to be able to communicate in a way that can help them relate to what you specifically want them to relate to. If people see you smiling, they're going to smile with you."

SURPASSED EXPECTATIONS

The success of *Genesis*, which peaked at No. 2 on the Top R&B/Hip-Hop Albums chart and at No. 7 on The Billboard 200, marked Rhymes' second-most-successful effort, after 1997's *When Disaster Strikes*.

"It wasn't everything that I expected it to be, but it definitely met

a level of expectation that kind of superceded what I did expect, because [*Genesis*] was one of the first hip-hop albums J had put out," Rhymes says. "I didn't know what to expect, and in a situation where there really wasn't a track record to say that they know what they're doing in this area, you're going to expect the worst first."

That said, Rhymes has even higher hopes and expectations for *It Ain't*

Gillyard agrees: "We hope to raise the bar even higher with this album. Creatively, this is one of his best. If not his best album."

"I have to give all credit to Busta," Gillyard adds of the setup for the album. "My conversation with him before doing this album was that he's raised the bar to a certain level, and now he has to exceed that. He did that himself. He checked into a space creatively, and thus we have *It Ain't Safe No More* . . ."

BREAKING FROM THE PACK

According to Gillyard, Rhymes has always been able to separate himself from the competition. "What always sets Busta up, no matter what quarter he comes in, is that he's going to give you a visual that separates him from the pack. Though we don't do the million-dollar videos, he taps into another creative space and comes up with something that makes him stand out."

Booked by Cara Lewis for New York's William Morris Agency, Rhymes hopes to launch a U.S. tour in January.

If the early response to lead single "Make It Clap" is any indication of how well his new album will do, the rapper is on his way. As of the Nov. 30 issue of *Billboard*, the single was No. 29 on the Hot R&B/Hip-Hop Singles & Tracks chart and at No. 19 on the Hot Rap Tracks chart.

"Radio always takes their time with me for some reason," Rhymes says of the single. "Then after a while, once they figure it out and they get the new direction—because I don't like to give people the clichéd approach to music—that's when things start getting really crazy. I'm looking forward to it going in that same direction, and so far, it seems like we're getting those implications."

Managed by Mona Scott and Chris Lighty for New York-based Violator Management, Rhymes takes a hands-on approach to every aspect of his career and serves as executive producer on *It Ain't Safe No More* . . . "If at any given point—being that tomorrows are never promised—my career comes to a screaming halt, I don't want to live with the regret that I wasn't able to die in my own iniquity," Rhymes says. "I'd rather know that if something didn't go right, it's because of me, as opposed to leaving it in somebody else's hands."



'I love this album in a way that I haven't loved an album in a long time. [I have] the comfort of knowing that I'm back in a good place in the market.'

—BUSTA RHYMES

Safe No More . . .

"I love this album in a way that I haven't loved an album in a long time. With the comfort of knowing that I'm back in a good place in the market, I feel like this time we can really put the nail in the coffin and kill this shit and in an overwhelming way supercede everything that I've accomplished in my career."

J Records VP of urban music Ron

Soundtrack Work Sways Saliva Set

Sophomore Effort Gets Boost From Singer's Collaboration on 'Spider-Man' Cut

BY MARGO WHITMIRE

Saliva fans may want to pop some popcorn and settle into a dark room for their first listen to *Back Into Your System* (Island), the second set from the Memphis rockers.

"Our music listens like a movie," frontman Josey Scott says. "It has peaks and valleys, tension and resolution, and I think that's what attracts people to it."

With the success of "Hero," Scott's collaboration with Chad Kroeger for the *Spider-Man* soundtrack, and featured Saliva tracks on *Training Day*, *A Knight's Tale*, *Resident Evil*, and *Blade 2*, the group kept in mind its marketability in the soundtrack community in mind when making the new album.

As the principal writer, Scott says, "I wanted to take my time and sort of lay it all out on the line creatively to make an album that wasn't conceptual, necessarily, but had a beginning, middle, and end."

A WISER, SMARTER WINDOW

If the plot to its 2001 Grammy Award-nominated debut, *Every Six Seconds*, was that of five ambitious, wide-eyed musicians yearning for the big time, *Back Into Your System*, Scott says, "tells the story from then until here. It's a wiser and smarter window inside our lives."

With songs like the Southern, metaltinged "Holding On" and the title track,

Saliva's second set (issued Nov. 12) deals mainly with the experience of navigating through the music industry after being thrown "into the vortex of the 'gray train,'" as Scott puts it.

Recording for three months on the same board as the Who at New York's

Produced by Bob Marlette, who produced the group's first album and has also worked with Ozzy Osbourne and Marilyn Manson, *Back Into Your System* features the notable "Rest in Pieces," a track backed by a mournful guitar riff written for the band by Nikki Sixx of Mötley Crüe.

"I was really blown away by it, not just by it being Nikki Sixx but by [him as a] songwriter," Scott says. "We went into the studio with it and the rest of the guys fell in love with it, too."

A WIDER AUDIENCE

With the album's first single, "Always," already gaining airplay at modern-rock radio, Stu Bergen, executive VP of Island Records, is hopeful that *Back Into Your System* has the potential to appeal to a

wider audience than *Every Six Seconds*, banking also on the good will that retailers gave to that set. "Retail really stepped up and took a shot on the last album when they were a baby band coming out of Memphis," Bergen says. "We're going to go out and be very aggressive in the fourth quarter."

Grant Cruger, manager of the Franklin, Tenn.-based CD Warehouse, says, "We'll display it on our front-end new-release wall and in the bins that feature [artists on] the Billboard Top 100. Their last album sold really well, so I think this one will do OK."

Island is also heading a grassroots campaign targeting the fans of the first album and also those of a similar audience. "We have various street teams across America right now handing out stickers and fliers," Bergen says. "Coming out of Josey's involvement with 'Hero' this summer and his raised profile as a result, we specifically started a long time out to create awareness of the new Saliva record."

Saliva's appeal stretches also to videogames and the World Wrestling Entertainment (WWE) community; the act has recorded songs for Midway's *Spyhunter*, *Johnny Moseley Mad Trix*, *Gotham*, and *ESPN Summer X* and has appeared at a WWE pay-per-view event. Booked by Pinnacle Entertainment, the group is currently trying out the new material with audiences as headliners of the Nokia Buzz Band tour with Audiovent and Theory of a Deadman until the end of December.

"There's something for everybody on here," Scott says of *Back Into Your System*, whose songs are published through Rondor/ASCAP. "There are Slayer fans that have mad respect for Peter Gabriel, because no matter what style you might be into, you know when someone is telling the truth, and we're telling the truth when we speak on this record."



legendary Bearsville Studios, guitarists Chris D'abaldo and Wayne Swinny, drummer Paul Crosby, bassist Dave Novotny, and Scott were conscious that the album avoid any genre labels while reflecting the different musical influences of each member.

"I've never really been about titles," Scott says. "Coming from Memphis—which is the Liverpool of America, in my opinion—we come from all these melting pots of styles, and in the industry, if you have a little bit of hip-hop influence and use it as spice as we do, you're automatically pigeonholed as rap/rock."



HOUSE OF GLASS: During the past two decades, popular and prolific composer Philip Glass has had little need to worry about his representation in the retail marketplace. Relationships with such major labels as Columbia Masterworks (later Sony Classical) and Nonesuch have assured that most of his major works have been documented. Those relationships continue to bear fruit: In October, Sony released the soundtrack to *Naqoyqatsi*, the final film of the much-lauded trilogy Glass scored for visionary director Godfrey Reggio, and on Dec. 10, Nonesuch will issue Glass' score for Stephen Daldry's new film adaptation of Michael Cunningham's Pulitzer Prize-winning novel, *The Hours*.

Even so, those labels and others have barely scratched the surface of the voluminous Glass oeuvre—much of which has, however, slipped into circulation via radio broadcasts, live recordings, and other unauthorized sources. The rest of the scenario, though far more common in the pop music world than in contemporary classical music, is hardly surprising: Insatiable fans go online, trading illicit sound files and even selling bootleg CDs.

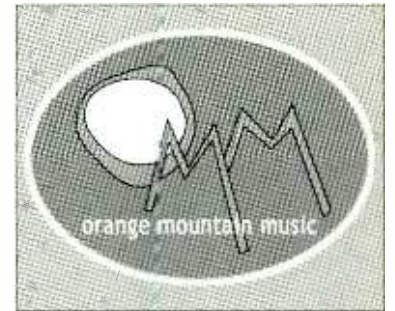
According to Don Christensen, a longtime Glass associate who is currently in charge of cataloging the many hours of private recordings the composer has amassed over the years, he and producer Kurt Munkacsi had already been considering starting a new label to issue the gems they were discovering in the archives when he found a bootleg CD of Glass' 1990 film score for *Candyman* available on the Internet. The discovery jump-started Orange Mountain Music, established by Christensen and Munkacsi in September 2001.

The label, whose name is a play on the well-known Iron Mountain storage facility, issued an authorized version of the much-demanded score. "It's a much more interesting record [than the bootlegs]," Christensen explains, "because not only does it have *Candyman*, but it also includes the music from the sequel and has documentation." Christensen spread the word via a promotional Web site, orangemountainmusic.com, as well as through philipglass.com and numerous fan-created sites. The grassroots approach has resulted in sales of 4,000 copies—minimal by major-label standards but a respectable showing for a self-run enterprise.

"The major record companies' approach to selling music doesn't really fit into these little niches," Christensen says, "so they do a bad job of it, or don't do it at all. It real-

ly appears that they're not interested if it's not going to sell huge numbers of records. And those labels and distributors seem to have a lock on retail."

Instead, Orange Mountain has doggedly pursued an anti-establishment course. The label deals directly with amazon.com, a handful of American-based retailers, and distributors in England and Japan. Bucking most recent trends, the label sells its releases with a mandatory minimum order of 10 pieces, 30 days billing, and no returns. As a result, at present the label is almost entirely missing from traditional brick-and-mortar accounts in the U.S.



That absence hasn't prevented Orange Mountain from maintaining a busy release schedule, offering three further discs this year. *Early Voice*, issued in January, features the long sought-after *Another Look at Harmony Part IV*, a watershed composition that led directly to the composer's breakthrough opera, *Einstein on the Beach*. July saw the release of *A Descent Into the Maelström*, a 1986 dance score performed by an especially potent version of Glass' ensemble (and widely available via illicit downloads). On Nov. 14, the label issued *Saxophone*, an infectious disc that includes a lithe rendition of Glass' Concerto for Saxophone Quartet in its original, quartet-only version, as well as a new piece for saxophone sextet, *The Windcatcher*.

Christensen says the label is investigating the possibility of making its releases available via download. In the meantime, the Glass archives will continue to yield tantalizing treasures on CD. Releases currently under discussion include obscure film scores (such as *Bent*, which features a vocal cameo by Mick Jagger), concert performances, and even complete operas. More new recordings are in the offing, as well: The coming year will bring a disc of pianist Paul Barnes' solo transcriptions of music from Glass' operas, and Glass himself will be at the keyboard for a recording of his Piano Etudes, the long-awaited follow-up to his bestselling 1999 Sony release, *Solo Piano*.

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Cordero: A Fusion Of Latin Heritage, Southern Upbringing

BY CHARLES DAUGHERTY

With *Lamb Lost in the City*, bilingual rock act Cordero makes its bid to prove that even hardcore garage/punk rock can be infused with pure Latin music, yielding an incomparable sound still faithful to both musical roots.

Combining salsa percussion and horns with Southern indie-rock guitars comes natural to lead singer/songwriter Ani Cordero. It's the musical personification of her life. Growing up Puerto Rican in Atlanta, Cordero was equally exposed to the Latin music of her relatives and the local rock into which she immersed herself.

"I come from an indie-rock background," she says. "Drums were my first instrument. But I also grew up listening to Latin music. For me, combining the two was natural."

After playing with bands that include Number One Family Mover and Man or Astroman, Cordero moved to Tucson, Ariz., in 1999 to write and record her own music.

"I'm still new to all of this," she says of her songwriting. "I always knew that I wanted to work on my own music, combining everything I grew up listening to."

Later that year, the singer moved to New York, where she formed Cordero with members of such indie-rock bands as Rock*A*Teens, James Hall, Bee & Flower, and Blasco Ballroom.

Lamb Lost in the City (issued Oct. 29 on Daemon Records) is the cul-

mination of the frontwoman's experiences in the Big Apple. "The strongest factor in the album's six Spanish and five English tracks is that they offer a variety that defies categorization," Daemon label manager Andrea White says. "Here we have an alternative-rock band playing Spanish music. The album's mix of high-energy Spanish songs

and slower, deeper English songs gives it a unique identity that we think will have a great appeal to listeners. It's like listening to alternative music in Latin America." She continues, "Cordero is introducing something new. When one thinks of Latin music in America, Gloria Estefan or Enrique Iglesias comes to mind. Cordero is introducing a new kind of Latin music to the independent and college-rock crowd. Our goals with Cordero are to spend time with artist development. The best way to market them is to tour them extensively. We are basing a grassroots campaign around their live shows."

The band recently completed an 18-city tour of the East Coast and the Midwest, with plans to hit the West Coast before year's end. The album tracks "Vamos Nenas" and "Hellfire" have been serviced to college radio. White notes, "We have high expectations for the radio success of Cordero."

Cordero is self-managed and is booked by Laurel Deppen at Silver Leaf Booking in New York. The group's songs are published by Cordero Music, BMI.



CORDERO

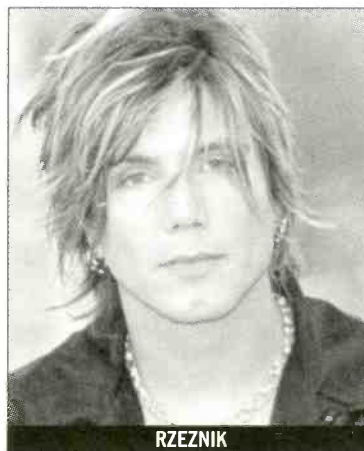


by Larry Flick

Sound Tracks™

ON THE DISNEY TRAIL: Walt Disney Records has not one but two potent soundtracks currently in the marketplace.

The first is *Treasure Planet*, which features the ballad "I'm Still Here (Jim's Theme)" by four-time Grammy Award-nominated songwriter **John Rzeznik** of **Goo Goo Dolls**. Rzeznik also wrote the end-title song, "Always Know Where You Are," which is performed by **BBMak**. Additionally, the album



RZEZNIK

secutive weeks. "Santa Claus Lane" will also be featured on Duff's own holiday-themed album of the same name from the Disney label, which went to retail Nov. 5.

The Santa Clause 2 soundtrack also features a mix of new and classic holiday songs by a wide range of popular acts. **Shedaisy** gives a country twist to "Santa's Got a Brand New Bag," while **Brian Setzer** offers a swing-flavored rendition of holiday favorite "Jingle Bells." **Chuck Berry** performs the playful "Run Rudolph Run," and **Unwritten Law** and **Sum 41** contribute the hip-hop-flavored "Unwritten Christmas."

The collection also features such classic acts as **the Shirelles** ("Blue Holiday"), **Louis Armstrong & the Commanders** ("Zat You Santa Claus"), and **Brenda Lee** ("I'm Gonna Lasso Santa Claus").

THORNBERRYS HIT IT BIG: Nickelodeon's hugely popular TV series *The Wild Thornberrys* joins the ranks of kiddie shows making the transition onto the big screen. It does so with a sterling Nick/Jive soundtrack that benefits from the contributions of such superstars as **Paul Simon**, **P. Diddy**, **Brandy**, and **Peter Gabriel**.

Although the film is undeniably aimed at kids, the soundtrack is intended to be a multi-generational project.

"This is more than a children's record," Jive president **Barry Weiss** says. "This is an album for the whole family to enjoy. We're honored that some of the most-respected artists in the music world have been able to contribute to the album."

Albie Hecht, president of film and TV entertainment for Nickelodeon, agrees. "By combining Grammy Award-winning artists, today's biggest pop stars, and African world musicians, this soundtrack will be enjoyed by a very broad audience."

Among the set's highlights is Simon's lovely "Father & Daughter," as well as Gabriel's revision of his classic "Shaking the Tree," on which he duets with **Shaggy**. Gabriel also offers the entertaining new recording "Animal Nation."

Making fine appearances on the album as well are **Nick Carter** ("End of Forever"), **the Pretenders** ("Get Out of London"), **Hugh Masekela** ("Motla La Pula"), and **Angélique Kidjo With Dave Matthews** ("Twoya").

The Wild Thornberrys Movie soundtrack streeted Nov. 26. The film opens nationwide Dec. 20.

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Primal Scream Presses On With Controversial 'Evil Heat'

BY CHRISTOPHER BARRETT

LONDON—Few acts can still genuinely claim to be relevant 18 years into a recording career, but with seven genre-straddling albums under its belt—and following raging controversy post-Sept. 11, 2001—indie-rocker-cum-psychedelic-electronica exponent Primal Scream is proving to be as uncompromising as ever.

"It's a masterpiece," says Columbia's London-based international marketing manager Charlotta Wagert, describing the band's latest set, *Evil Heat*.

Boasting a stellar cast of collaborators, including Robert Plant and Kate Moss, *Evil Heat* was released Aug. 5 internationally, debuting at No. 9 in the U.K. a week later. The set streeted Nov. 26 in the U.S. via Epic.

"Despite *Evil Heat's* many influences and musical diversity," Wagert continues, "the overall feel of the album is extremely cohesive."

Controversy has surrounded the

album from the outset, following the live premiere of the track "Bomb the Pentagon" shortly before Sept. 11, 2001. Completely rerecorded and re-written, it now appears on *Evil Heat* as "Rise."

There was a period of time before confirming a deal with Epic when it appeared that the album might not see the light of day in the U.S. "There was never a doubt that we'd put this record out in the States," says Rab Andrew, who handles the band for Glasgow, Scotland-based GR Management.

A decade since its breakthrough album, *Screamadelica* (1991), won the coveted Mercury Music Prize, and with such U.S. talent as the Strokes and the White Stripes in vogue, the question remains whether Primal Scream can reach the sales peak it

experienced 11 years ago. Martin Duffy, keyboard player and long-time member, is unfazed. "There



has never been any pressure to better *Screamadelica*, just to better ourselves."

NEW, OLD, ANCIENT KIDS

Considering the new wave of U.S. competition, Duffy jokes that

it's like "a new bunch of kids influenced by an old bunch of kids, instead of an ancient bunch of kids influenced by a dead bunch of kids."

Evil Heat sees core band members Duffy, Bobbie Gillespie, Andrew Innes, Robert Young, and Gary "Mani" Mounfield augmented by My Bloody Valentine's Kevin Shields and joined by an array of collaborators.

Alongside former Led Zeppelin frontman Plant, who plays harmonica on "The Lord Is My Shotgun," and supermodel Moss' duet with Gillespie on the Lee Hazlewood cover "Some Velvet Morning," stands the considerable production skills of David Holmes, Jagz Kooner, and Andy Weatherall, the last of whom reinvented the band's sound in 1990 with his dance mix of the band's "Loaded" single.

"Robert Plant lives nearby our studio," Duffy says. "We're always bumping into each other, and we all know he's an amazing blues harpist, so we couldn't resist asking him. And we've known Kate Moss for years. The Scream had never done a duet before, and in keeping with the Hazelwood original, she fills those boots of Nancy Sinatra beautifully."

The first single, "Miss Lucifer," entered the U.K. sales chart at No. 25 following its July 22 release. Sales were perhaps hindered by the single's uncompromising sound and the lack of reaction at commercial radio. James Curran, head of music at U.K. rock station Virgin Radio is one of the programmers not to playlist the track: "It is quite a demanding listen; however, it shows that Primal Scream are not happy to rest on their laurels."

BETTER LUCK AT MTV

Bolstered by a superb video, "Miss Lucifer" found music TV more hospitable. MTV Networks Europe's London-based VP of talent and music Fleur Sarfaty was supportive of the single from the outset: "As soon as Sony brought the video in, we knew we had to make it a network priority. We also agreed [to] an exclusive period with the label and committed to 180 plays across the network in a week. The band has consistently made excellent videos, which we've supported, and this one is no exception." That support extended to MTV2 dedicating large blocks of programming to the band since.

Epic has shipped the track to modern-rock and college radio in the U.S., where it is gradually building a solid audience. The videoclip has been serviced to stateside outlets.

Rob Campkin, head of rock and pop at HMV, foresees a bright future for the set. "Touring will help maintain sales in the U.K., and then I'm sure the end-of-year polls in the monthly and weekly magazines will rank it very highly," he says. "There will be sales to be had right through to January 2003 all over the world."

Primal Scream has been busy promoting *Evil Heat*. Upon its international release, the band played the summer festival circuit, most notably Denmark's Roskilde Festival, as well as V2002 Festival in Chelmsford, England. Since, the band (booked by Martin Horne at London-based International Talent Bookers) has been on a concert trek through Europe. A series of stateside dates is being eyed for late 2002/early 2003.

"We love playing in the U.S. Compared to Europe, it's not a tour—it's a road movie!" Duffy says with a laugh.

Black Crowes' Uncertainty Births Chris Robinson Solo Career

BY JONATHAN COHEN

After the Black Crowes wrapped a North American tour in late October 2001, the group's frontman Chris Robinson drove back to his Malibu, Calif., home facing myriad uncertainties.

Although it wouldn't be publicly announced until several months later, he knew the Crowes would be going on a long hiatus, perhaps never to reform. He also knew he needed an outlet for the new music bubbling inside of him. Within weeks, and without the assistance of his bandmates (including his brother, Rich), he was demoing the material that would eventually comprise *New Earth Mud*—which serves as Robinson's solo debut for Redline Entertainment.

"I was on the beach, and I realized I had no band, no manager, no record deal; nothing except these ideas and these songs that were laid out in front of me," Robinson says. "That was the most exciting thing in the world. It was solely put in my lap. I really had an opportunity to say, 'This is how I feel.'"

By the end of 2001, Robinson had aligned with manager Kelly Curtis (Pearl Jam) and written more than a dozen songs, including collaborations with Crowes keyboardist Eddie Harsch and the band's former guitarist, Marc Ford. "We hadn't spoken in a long time, but we still had so many mutual friends," Robinson says of Ford, who co-wrote "Sunday Sound." "It was nice to

be able to strike up another musical dialogue with him away from the Crowes."

Robinson, whose music is published by Psychedelic Hippopotamus/BMI, teamed with U.K. producer/multi-instrumentalist Paul Stacey in the spring to record the 12-track set in Paris. As opposed to the Crowes' often rough-and-tumble sessions, Robinson embraced spontaneity, citing such songs as "Could You Really Love Me" and "Safe in the Arms of Love," which were still being tweaked in the studio right before they were put to tape.

"Although Rich and I could be very spontaneous and work, it was always filled with a lot of drama," Robinson says with a laugh. "I don't think it benefits anyone to start to get precious over little things. It is about those moments when it's happening and when you're focused and everyone is trying to do the best for that piece of music."

Robinson's trademark soul-dipped vocals power *New Earth Mud* (issued Oct. 29), which largely eschews the Crowes' more hard-rock leanings in favor of slow-building ballads ("Untangle My Mind," "She's on Her Way"),

unabashed love songs ("Katie Dear," written for his wife, actress Kate Hudson), and happy-go-lucky funk ("Ride"). Stacey chipped in on guitar, bass, and organ, while his brother, Jeremy, played drums. Minuteman principal Matt Jones played the bulk of the keyboards.

Both Stacey brothers are backing Robinson on his maiden electric tour, which wraps Dec. 18 in Burlington, Vt., and is booked by Don Muller at Creative Artists Agency. Earlier this year, the artist opted to play his first solo shows acoustically, supported only by Paul Stacey. That pairing is chronicled in a limited-edition, vinyl-only live album *Redline* will issue Dec. 17.

"This is for people who really love Chris Robinson and what he's about," *Redline* product manager Ryan Dolan says. Initial pressings of *New Earth Mud*—which debuted at No. 2 on the Heatseekers chart—included a DVD featuring studio footage shot by Darren Ankenman in Paris and four songs from the live vinyl release. Dolan says a stand-alone DVD will be released in the first quarter of next year.

In keeping with Crowes tradition, fans are permitted to record and trade Robinson's live shows.

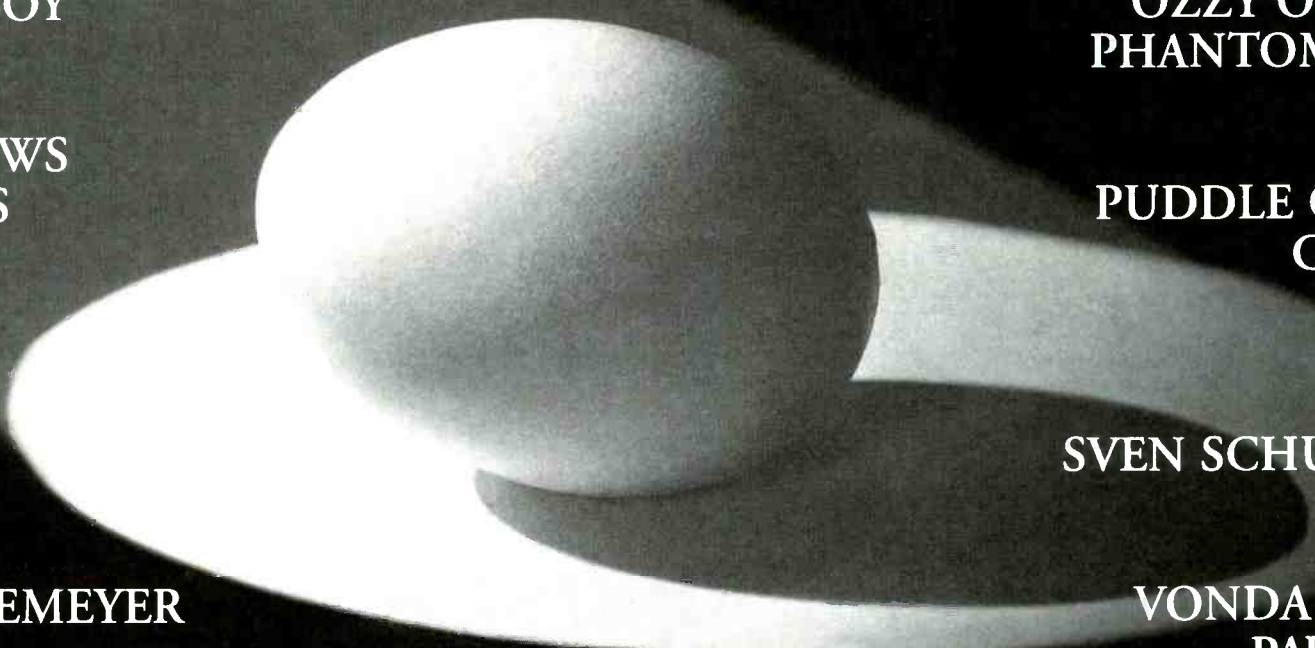


PHOTO: JONATHAN COHEN

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Billboard Music Awards Preview

December 9, 8 p.m., MGM Grand, Las Vegas

MGM, BMAs Proving A Perfect Match

With MGM As Homebase, Event Takes Advantage Of Multiple Vegas Venues

BY CHRIS MORRIS

LOS ANGELES—The Billboard Music Awards show sets up shop at the MGM Grand Hotel/Casino for the sixth consecutive year Dec. 9, as the awards show, now in its 13th year, returns to Las Vegas for the seventh time.



LEVITT

Avril Lavigne, Creed, Faith Hill, Justin Timberlake, Nelly, and Puddle of Mudd will perform live at the MGM Grand Garden Arena. Comedian Cedric "The Entertainer," who has his own weekly show on Fox, will serve as the program's host.

"We've been fans of Cedric's ever since seeing him in *The Original Kings of Comedy* movie," executive producer Bob Bain says. "Cedric's new TV series is hilarious, his funny and controversial movie *Barbershop* is a hit, and he's known across the board through his unforgettable Budweiser commercials. His sense of humor seems tailor-made for our audience."

The Vegas location also seems tailor-made for the show, says Michael Levitt, who produces the show with Paul Flattery. "Audiences at awards shows in New York and L.A. tend to be real jaded—'What awards show is it we're going to today?' By moving the show to Vegas, not only did it give the show its own personality, but it was also a homerun, as far as connecting with the fan base of people from all over the country who are flowing through Vegas and come to our show. That creates so much energy on our show that you don't see anywhere else."

Also on hand for the annual celebration of the year's musical best-sellers will be B2K, JC Chasez of 'N Sync, Joe, Justin Guarini, Keith Urban, LL Cool J, Master P, Lil' Romeo, Nick Carter of Backstreet Boys, Nivea, and Snoop Dogg.

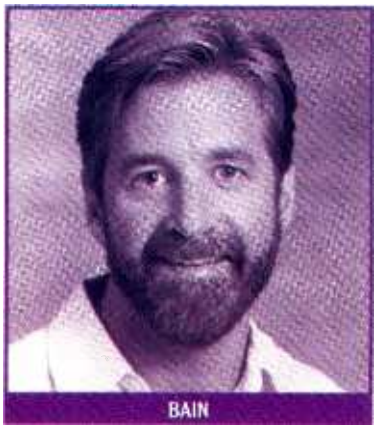
Several special awards will be presented during the two-hour event, which will be telecast live (8 p.m.-10 p.m. EST) by Fox except on the West Coast, where it will be tape-delayed.

Annie Lennox will accept the Billboard Century Award, the magazine's highest honor for creative achievement (see page 20). Additionally, Cher will be on hand to collect the artist achievement award, which will be presented to her by Aerosmith's Steven Tyler.

Flattery says, "Cher has been at the top of pop music through five decades. She's contemporary, as well as a legend."

And, on the 20th anniversary of the release of his landmark recording *Thriller*, Michael Jackson will be feted with an award honoring that creative and commercial high point.

"Michael Jackson's *Thriller* is the biggest-selling album in the world, the biggest-selling album in the U.S. behind the Eagles' greatest-hits album, and the biggest album by a solo artist," Flattery says. "This is a chance to give Michael Jackson a meaningful award for what was and is a watershed achievement in popular music."



BAIN

Thriller logged a record 37 weeks at No. 1 on The Billboard 200, and seven of its nine tracks reached the top 10 of The Billboard Hot 100. It stayed on The Billboard 200 for nearly two years.

On the evening before the awards show, the Billboard Bash at Studio 54 at the MGM Grand will feature the presentation of several non-televised awards and exclusive live performances.

For the show's look this year, the producers turned to British designer Mark Fisher, who has crafted stage settings for the Rolling Stones, Pink Floyd, U2, the MTV Movie

Awards, and the Super Bowl.

"What he's come up with is on a huge scale," Flattery says. "It's meant to be big. It's almost like if you open a clamshell—it's got that feel to it. He basically creates this canvas that can be ever-changing with lights. It's got a bridge in it.



FLATTERY

We're using three screens which are not together, so the imagery will go across three screens, but it won't be one continuous image."

For those equipped with the latest technology, the setting should look as spectacular at home as it will in the house, because the show will be telecast for the first time in the widescreen 16-by-9 format.

As it has in years past, the broadcast will feature an off-site performance. Last year, Britney Spears followed in the footsteps of Aerosmith and Bette Midler with a remote turn at the Bellagio. This year, Creed—who turned in a dazzling number at the Rio two years ago—will appear from the Stratosphere Hotel.

Levitt says, "We always look for those water-cooler moments—those things people will talk about the next day. We expect to have another outdoor performance this year that captures the flavor of Las Vegas, because that's always exciting."

The Billboard Music Awards are presented annually to the No. 1 artists of the year, as well as the artists with the year's top albums and singles, based on sales and radio airplay (see story, page 4). Winners are determined by the 2002 year-end charts compiled from the *Billboard* weekly charts published from December 2001 through November 2002; sales data for these charts is supplied by Nielsen SoundScan, while airplay information is supplied by Nielsen Broadcast Data Systems.

Award Is 'Living Proof' Of Success

BY RAY WADDELL

Grammy Award-winning diva, Oscar-winning actress, enduring chart-topper, fashion innovator, cultural icon, and touring superstar, Cher will add another accolade to her illustrious career Dec. 9 when she receives the artist achievement

award at the 2002 Billboard Music Awards.

The accolade, which recognizes an artist who has helped redefine popular music with massive success on the *Billboard* charts, has previously been presented to Janet Jackson, Aerosmith, Garth Brooks, Madonna, and Eric Clapton.

Cher, whose career has seen her sustain chart success through any number of popular trends, enjoyed a remarkable career resurgence that began as she headed into the new millennium. Her 1999 single "Believe" hit No. 1 on The Billboard Hot 100 33 years and seven months after her first No. 1, the 1965 Sonny & Cher hit "I Got You Babe."

Cher earned her first Record Industry Assn. of America platinum album as a solo artist with her 1987 eponymous Geffen release, followed by the triple-platinum *Heart of Stone*, which Geffen released in 1989. Almost a decade later, Cher attained her highest solo success with the 1998 Warner Bros. album, *Believe*, which has been certified quadruple-platinum.

Between those two hits, Cher reached No. 1 on The Billboard Hot 100 with "Gypsies, Tramps & Thieves" in 1971, "Half-Breed" in 1973, and "Dark Lady" in 1974, and

she picked up an Oscar in 1987 for her role in *Moonstruck*. Since, Cher has charted with, among others, "Heart of Stone" in 1990 and most recently, "A Different Kind of Love Song," the latter from her latest Warner Bros. release, *Living Proof*.

Cher has also proved to have im-

pressive legs as a live performer. This year and heading into 2003, Cher continues to parlay her ongoing chart and pop-culture impact into box-office magic, as her incredibly successful Farewell tour continues to spin the turnstiles and add dates. "So many cities sold out right away that it seemed we should have done more shows," Cher told *Billboard* in an interview earlier this year. "We originally did just two dates at Madison Square Garden, 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."

Destined to be one of the top-earning tours of the year, Cher's trek will gross some \$85 million and play to more than 1 million people before taking a break for the holidays. She'll extend the tour indefinitely into next year. "This [is] the best Cher has ever been," says tour producer Brad Wavra of Clear Channel Entertainment. "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."



CHER

With 'Cry,' Hill Continues To Satisfy Country, Mainstream Audiences

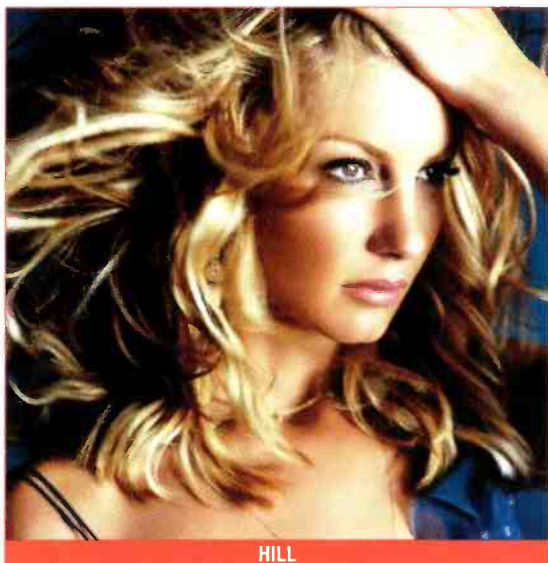
BY RAY WADDELL

Eight years into an ever-exploding career, Faith Hill has managed to cross over successfully while arguably staying true to her core country fan base.

Hill's 1999 opus, *Breathe*, debuted at the top of the *Billboard* album charts, and the pride of Star, Miss., repeated that feat in October with her most recent album, the 14-track *Cry*. Her fifth Warner Bros. release, *Cry* debuted at No. 1 on The *Billboard* 200 and on the Top Country Albums chart with first-week sales of 472,000 copies, according to Nielsen SoundScan. Debut single "Cry" also camped out at the top of the *Billboard* Adult Contemporary singles chart.

Hill realized stunning success out of the box; her debut album, *Take Me As I Am*, came in 1994, with her debut single, "Wild One," spending multi-

ple weeks atop the country chart. She scored her biggest hit so far with "Breathe," a song she performed at the 1999 *Billboard* Music Awards.



HILL

Throughout the course of this relatively young career, Hill has delivered five top 10 *Billboard* Hot 100 hits, eight No. 1 country singles, two No. 1 country albums, and two No. 1 *Billboard* 200 albums. She has sold some 25 million records worldwide and received numerous industry awards. Her 2000 Soul 2 Soul tour

(with husband Tim McGraw) took in slightly less than \$50 million and was the top-grossing country tour of that year.

After a self-imposed hiatus following that tour, Hill resurfaced again this year with *Cry*. The artist tells *Billboard* that what she'll most remember about 2002 is "the process of making *Cry* and the opportunity to take my music around the world. My producers and I, along with some of the most amazing musicians, worked to create an album full of music of which I am very proud. Having the opportunity to do a promotional tour of Europe and Japan was not only exciting to share my music, but it was also an amazing experience for my family."

Another highlight of this year was an appearance on the venerable TV show *Saturday Night Live*. "I've watched the show since I was old enough to watch it, and doing the show was a blast."

Hill is slated to perform "When the Lights Go Down" during this year's telecast. She calls the tune "one of the most powerful songs I've ever recorded."

Nelly's World Heated Up In 2002

BY RASHAUN HALL

If there's a formula for crafting a crossover hit, rapper Nelly has it. Two years after his stunning Fo' Reel/Universal debut *Country Grammar* topped both the *Billboard* 200 and the Top R&B/Hip-Hop Albums chart and sold more than 7.9 million units (according to Nielsen SoundScan), the St. Louis native mined multi-platinum again with his follow-up, *Nellyville*.

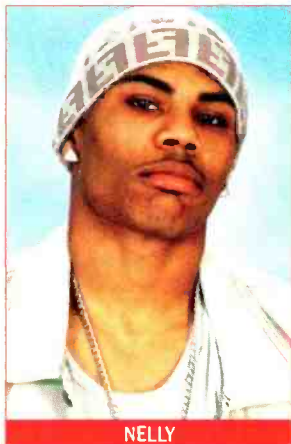
Released June 25, *Nellyville* debuted at No. 1 on The *Billboard* 200 and has sold 4 million units so far, according to Nielsen SoundScan.

He'll perform that album's No. 1 smash "Hot in Herre" Nov. 9 at the *Billboard* Music Awards.

"As soon as I heard it, I knew that it was it," Nelly told *Billboard* earlier this year of the Neptunes-produced "Hot in Herre." "Then, I had to make one of those [unforgettable] hooks. I started playing with it, and it just

came to me. I think everyone's been to that party where it was real hot, but it was so off the chain you didn't want to leave. You'd rather start taking off clothes than leave."

"Hot in Herre" earned the rapper his first No. 1 single on both The *Billboard* Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks charts. His most recent success came via his collaboration with Destiny's Child's Kelly Rowland on the record's second single, "Dilemma," which topped both The *Billboard* Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks chart. In fact, "Dilemma" spent 10 weeks on The *Billboard* Hot 100,



NELLY

tying with Ashanti's "Foolish" as the longest-running No. 1 on that chart in 2002.

Nelly's performance at this year's *Billboard* Music Awards will come at the tail end of his national *Nellyville* tour, which also features Amerie, Fabolous, Big Tymers, and Lil' Wayne.

Creed Soars Higher In '02

'Weathered' Has Act Nearing U.S. Sales Of 23 Million



CREED

BY CHRISTA TITUS

The year 2002 arrived with Creed indisputably on top. The Orlando, Fla., band's third set, *Weathered*, debuted in the Dec. 8, 2001, issue at No. 1 on The *Billboard* 200. It remained in pole position for eight consecutive weeks and was certified five-times platinum by February. Lead single "My Sacrifice" went to No. 4 on The *Billboard* Hot 100, followed by "One Last Breath" at No. 6; third single "Bullets" reached No. 11 on the Mainstream Rock chart.

Creed—comprising vocalist Scott Stapp, guitarist Mark Tremonti, and drummer Scott Phillips—kept *Weathered's* momentum going by launching a world tour Jan. 14. at the Lakeland (Fla.) Civic Center. Despite being sidelined twice (Stapp sustained injuries in a car accident, then was struck with laryngitis), the band has remained committed to the road, grossing more than \$27 million from 59 reported dates.

Many fans find Creed's appeal in its lyrics, which often explore feelings of inner turmoil and pain, as well as love and joy. "The words I write, I write for myself. The idea of those words connecting with

people who are also searching for light at the end of the tunnel is gratifying," Stapp said in a previous interview with *Billboard*. "This band has seen a whole lot of the country over the past few years,

'I write for myself. The idea of those words connecting with people who are also searching for light at the end of the tunnel is gratifying.'

—SCOTT STAPP

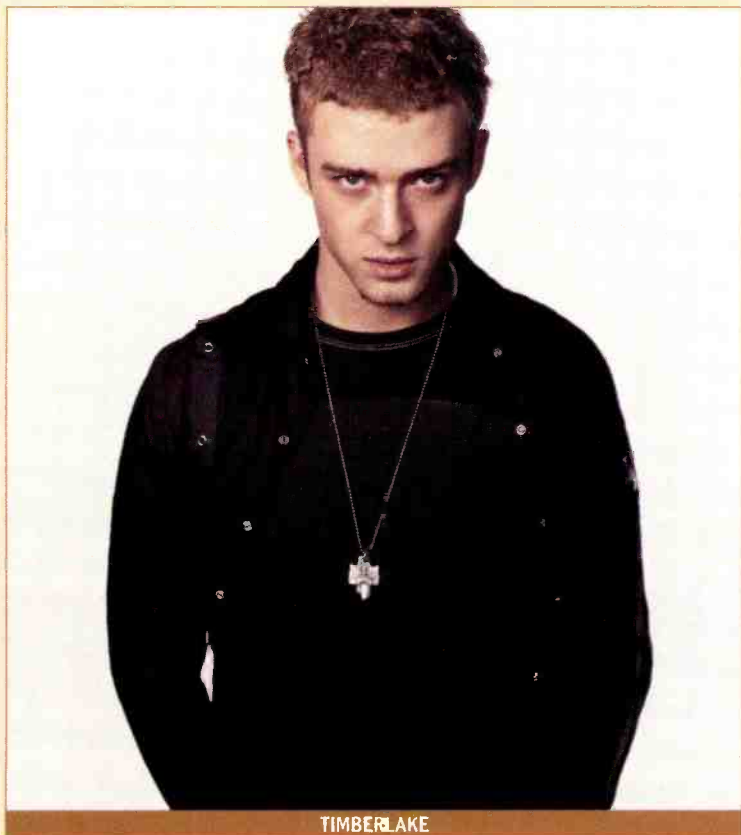
and it's been sad to feel tension and anger among kids. If one of our songs can help break or relieve some of that tension, that's a staggering, truly humbling gift."

The band's catalog sales attest to its continued strength: On the Nov. 30 Top Pop Catalog albums chart,

Creed's 1997 debut, *My Own Prison*, was No. 49, and *Human Clay* from 1999 was No. 15. The albums have sold 11 million copies and 6 million units, respectively, according to Nielsen SoundScan. *Weathered* held at The *Billboard* 200 at No. 73 and, according to Nielsen SoundScan, has moved 5.7 million units.

For the 2000 *Billboard* Music Awards show, Creed gave its top 10 single "Higher" new meaning by performing the song atop the Rio Hotel in Las Vegas. A multiple *Billboard* Music Awards winner from years past, it will soar to new heights at this year's awards show, when it performs *Weathered's* title track from the top of Las Vegas' Stratosphere Hotel.

Timberlake's Appeal 'Justified' By Solo Success



TIMBERLAKE

BY MARGO WHITMIRE

Bursting with inspiration from Motown great Marvin Gaye and '70s soul crooner Donny Hathaway, *Justified*—the solo debut from 'N Sync's Justin Timberlake—showcases the performer's strong vocal range.

"The highlight of the year for me was creating my album," Timberlake tells *Billboard* of his Jive solo effort. "I love to be in the studio writing music, and this album is all me. I am happy with it. The memories and friendships I made during [the making of] *Justified* will last a lifetime."

In sharp contrast to the glossily produced tracks of 'N Sync, Timberlake's spontaneous, beat-boxing approach to this project proved a justifiable success, as it bowed at No. 2 on The Billboard 200 in the Nov. 16 issue. The album sold 440,000 copies in its first week, according to Nielsen SoundScan.

With the help of producers Timbaland and Chad Hugo and Pharrell Williams of the Neptunes, Timberlake co-wrote and recorded all of the songs on *Justified* during a freestyling six-week period.

After it premiered at the 2002 MTV Music Awards, Timberlake's first single, "Like I Love You," became an instant radio hit; it

peaked at No. 11 on The Billboard Hot 100.

Even before his high-flying debut, Timberlake had already logged his time in the record books with his 'N Sync groupmates Lance Bass, JC Chasez, Joey Fatone, and Chris Kirkpatrick. The quintet owns the top two highest sales weeks in Nielsen SoundScan history: 2000's *No Strings Attached* moved 2.4 million units in its first week, while 2001's *Celebrity* pushed through 1.9 million copies in its first week of release.

Timberlake will perform his second single, the hip-hop ballad "Cry Me a River," at the Billboard Music Awards.

"I'm so excited about performing at this year's awards," says Timberlake, promising that "this performance will be very different from anything I've ever done before."

Whatever Timberlake's solo fortunes, the singer stresses that 'N Sync will continue. "We're not just a recording group. We're friends," Timberlake told *Billboard* in a separate interview earlier this year. "That's not going to change just because I've made a record on my own. If anything, I'm going to be more fresh when I go back to 'N Sync after having done this project."

With Rapid Chart Ascent Comes 'Anti-Britney' Tag For Canada's Lavigne

BY SUSANNE AULT

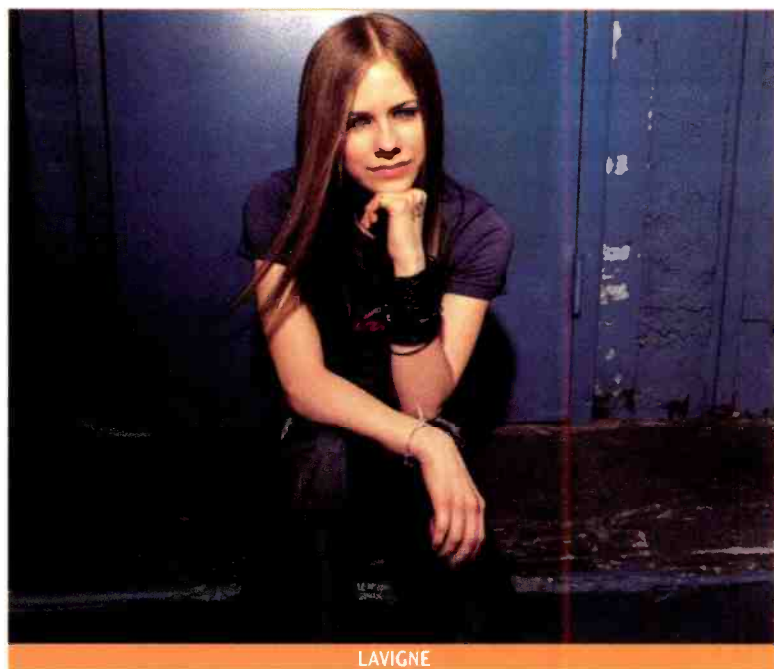
Avril Lavigne may be roughly the same age as contemporaries Britney Spears and Christina Aguilera, but that's pretty much where the similarities end.

Musically, the 18-year-old—who is one of this year's biggest success stories—has more in common with her rock peers than the pop princesses.

The winner of a multi-platinum Recording Industry Assn. of America certification in 2002 for her June debut *Let Go*—released on Arista Records—Canadian-born Lavigne will perform the album's hit singles "Complicated" and "Sk8er Boi" at the Billboard Music Awards. The tunes peaked at No. 2 and No. 10, respectively, on The Billboard Hot 100.

Let Go—which has moved 2.5 million copies so far, according to Nielsen SoundScan—is the first debut non-compilation album in recent years to post six straight weeks of increased sales since its June 4 in-store date. Of her quick rise, Lavigne says, "All the success is amazing. It really is great that people are getting my music."

In addition to the catchy melodies, her fans are responding to her attitude, which leans more punk than pop.



LAVIGNE

In the liner notes for the *Let Go* track "My World," for instance, Lavigne spunkily spouts off about her small-town upbringing in Napanee, Ottawa: "Made my money by cutting grass/Got fired by a fried chicken ASS!"

Then, when asked if she is the anti-Spears—a popular label for her currently—Lavigne answers, "No! The term 'anti-Britney' is stu-

pid, and I am not putting myself in any category."

She also displays a defiant side in explaining that she's not worried about losing her luster with fans in the future—a phenomenon that has tripped up many of her pop star predecessors.

"I am different. I am my own person," Lavigne says. "I am determined to just create and keep creating."

This Year, Puddle Of Mudd 'Cleaned' Up

On Fred Durst's Flawless Label, Multi-Platinum Debut Is Chockful Of Hits

BY JILL KIPNIS

Call it fate or just pure luck. After Puddle of Mudd became the first signing to Fred Durst's Flawless label through an unusual chain of events, it went on to earn three No. 1 singles and a multi-platinum debut album in little more than one year. The band, which has become a modern-rock radio staple, has also toured with Linkin Park and Korn and headlined its own sold-out concerts.

Puddle of Mudd's ascent began when frontman Wesley Scantlin finagled a backstage pass to a 1999 stop on the Family Values tour in his native Kansas City, Mo., and handed a demo tape to Durst's security guard. A call from Durst himself later brought Scantlin to Los Angeles after he had given up on a music career and had disbanded an early version of Puddle of Mudd.

Scantlin soon secured a deal with Interscope-affiliated Flawless, which brought in guitarist Paul Phillips,

bassist Douglas Ardito, and drummer Greg Upchurch to complete the band. The quartet wrote a collection



PUDDLE OF MUDD

of hard-edged rock tracks for its August 2001 debut, *Come Clean*, which has since sold 2.7 million units, according to Nielsen SoundScan.

"It's harder to get struck by lightning, or something like that, than to become successful in this business," Scantlin says. "We are very fortunate and grateful."

The first single from *Come*

Clean—the intense "Control," which highlights Scantlin's emotional singing style—earned a No. 3

peak position on the Modern Rock Tracks and Mainstream Rock Tracks charts. Then "Blurry" became the group's breakthrough hit this year, doing a nine-week stint atop the Modern Rock chart, a 10-week stay at No. 1 on the Mainstream Rock chart, and hitting a No. 5 peak on The Billboard Hot 100.

The guitar-driven "Drift & Die" and the quirky "She Hates Me" both topped the Mainstream Rock chart and reached top three positions on the Modern Rock chart in 2002.

Next up for the group is a performance of "She Hates Me" on the Billboard Music Awards telecast, a new album in 2003, and a larger headlining tour. Scantlin says, "Hopefully we can do this for a lot longer. It's like living in some kind of weird dream sometimes."

THE 2002 CENTURY AWARD

BILLBOARD'S HIGHEST HONOR FOR DISTINGUISHED CREATIVE ACHIEVEMENT

LONDON—Though by her own admission reclusive and private, in person, Annie Lennox radiates warmth and intelligence and is all too modest about her musical contributions.

But that may be in part because she simply cannot remember a lot of them.

Reclining on a green sofa in the snug, cozy library at the Covent Garden Hotel here, shielded from a gray, rainy London fall day, she eyes the CD album covers strewn before her. Even with the visual prompters, she fears she will not be able to conjure the specifics of each project she created with Dave Stewart, first as members of the Tourists and then Eurythmics, and later as a solo artist.

"Dave and I used to make an album every year, so it was a very, very intense couple of decades. Looking back on it, I barely remember these records," Lennox says, turning the CD covers over in her hands.

"I don't live with this every day," she says. "I have a life, and I worked on that, you know." Because when the Eurythmics machine was running full-tilt, she's the first to admit, "I couldn't get a life."

She may not be able to remember, but the rest of us cannot forget the images of Lennox burnished in our collective musical memories.

Like David Bowie before her and Madonna after, Lennox has melded sound and vision and created frequently arresting new personas throughout a career in which she never compromised her musical ideals.

Consider the spiky, close-cropped red hair and black mask from the *Touch* era, the preening Elvis wanna-be in the "Who's That Girl?" video, or the Regency diva in distress in "Walking on Broken Glass." All of these personas intersect with an unbreakably beautiful voice that can be angelic and menacing at the same time but is always melodic.

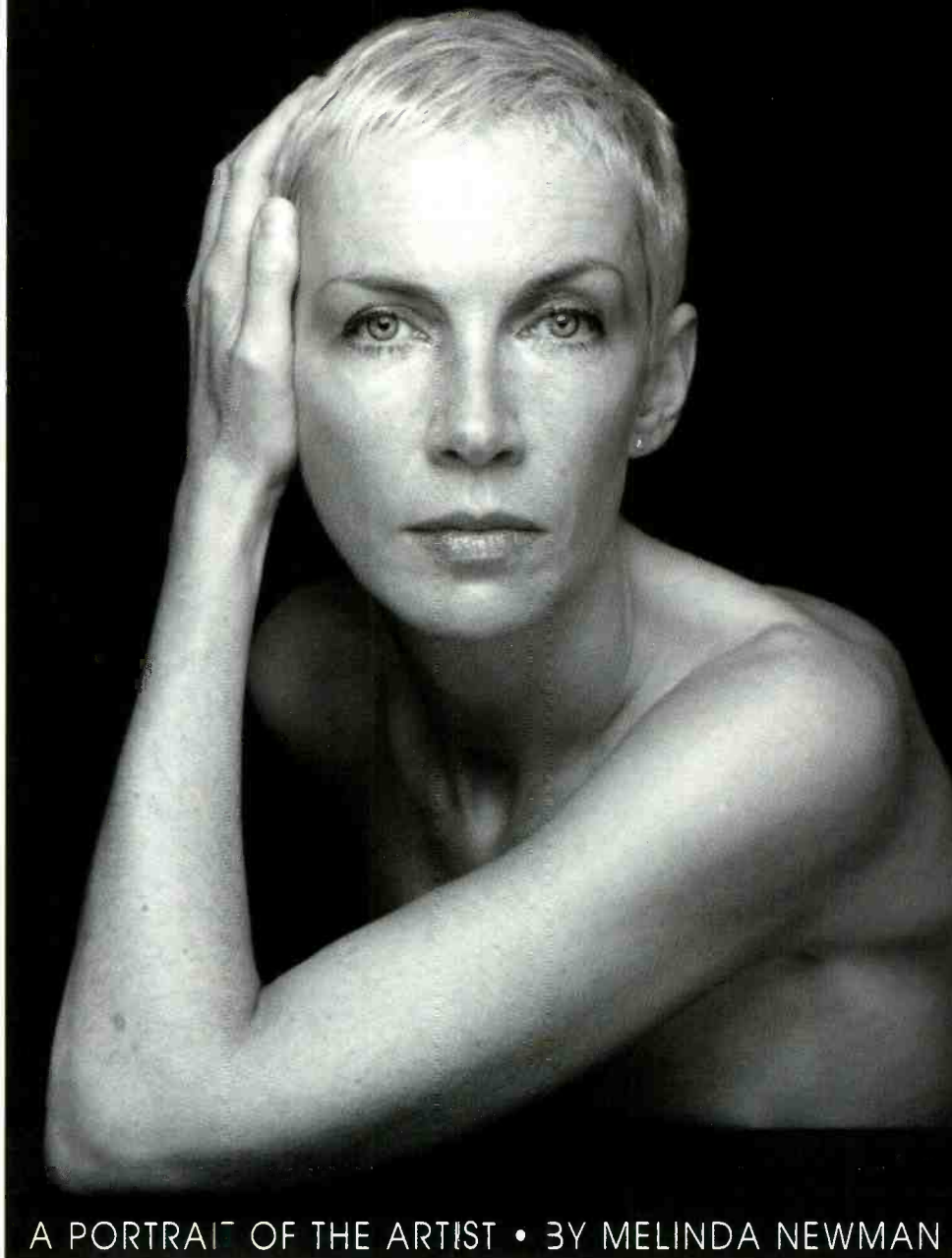
It is not just the stripped-bare voice that is extraordinary; it is her command of the written word and her ability to turn a phrase that can literally send chills down the spine or readily warm the heart that makes her such a remedy in a world of prepackaged pop.

Lennox is this year's recipient of the Billboard Century Award. The honor acknowledges the creative achievement of one artist's still-developing body of work.

Now in its 11th year, the inaugural award was bestowed in 1992 and was named for the imminent 100th anniversary of *Billboard* in 1994.

Lennox was the last Century Award honoree named by *Billboard* editor in chief Timothy White, in conjunction with publisher Howard Lander. White died June 27.

ANNIE LENNOX



A PORTRAIT OF THE ARTIST • BY MELINDA NEWMAN

Photo by Lennox/Martin ©2002 La Lennox Limited

Like previous Century Award honorees, Lennox will receive a trophy designed by jeweler/sculptor Tina Marie Zippo-Evans, who custom-crafts the award for each recipient.

The only daughter of Tom and Dorothy Lennox, Annie Lennox was born on Christmas Day, 1954, in Aberdeen, Scotland.

She first showed her musical inclinations when she tinkered on a toy piano at the age of 3. Several years later, she switched to the flute and was accepted at London's prestigious Royal Academy of Music.

Disenchanted with her classical training, Lennox dropped out of school, began writing songs, and, while living in a series of tiny

apartments—or bedsits—supported herself by working in book shops and waitressing.

It was in 1976, during her shift at Pippins—a health-food restaurant in Hampstead, North London—that she first met Dave Stewart. The two quickly became a romantic and musical duo. Along with Stewart's friend, Peet Coombes, the pair formed the Tourists (after shedding the initial name, the Catch). After some short-lived success, both the Tourists and the Lennox/Stewart love affair came to an end.

In 1980, Eurythmics—named after the art of performing bodily movements in rhythm accompanied by music—were born. Three years later, Lennox and Stewart were catapulted to stardom when the title track to their second album, *Sweet Dreams (Are Made of This)*, became an international hit. (To this day, it remains the duo's only No. 1 in the U.S.)

Hit after hit followed, as did Grammy and Brit Awards. But by the late '80s, burned out by a seemingly endless cycle of recording and touring, Lennox stepped back. She re-emerged three years later with her stunning solo debut, *Diva*, which showed in no uncertain terms that this sister could definitely do it for herself.

That was followed in 1995 by *Medusa*, a beautifully nuanced album of well-selected cover songs. Her primary focus since then has been on raising her two daughters, Lola and Tali.

But Lennox stepped out publicly again in 1999, when she and Stewart—with whom she has remained close—reunited professionally for an album, *Peace*, and a short tour.

Lennox is now putting the finishing touches on her first solo album since *Medusa*. At the hotel, she previewed for *Billboard* material from the untitled new album.

The songs are gorgeously lush, elegant, and eloquent, and for someone who readily admits to having taken herself out of the current music scene to be a mom, it is startlingly contemporary.

There may still be a few rough edges on the recording—which she declares "a work in progress"—but what is immediately apparent is that Lennox's writing craft remains sharp and poignant and her voice as emotive and crystalline as ever.

Though physically she is still lean and angular, internally, it seems that some of her sharp edges have been softened. Instead of the anger that haunted much of Eurythmics' best work, there is a vulnerability that is informed by experience and wisdom.

The album is slated for worldwide release in the first half of 2003 on BMG (and RCA in the U.S.).

PREVIOUS CENTURY AWARD HONOREES

George Harrison - 1992

Buddy Guy - 1993

Billy Joel - 1994

Joni Mitchell - 1995

Carlos Santana - 1996

Chet Atkins - 1997

James Taylor - 1998

Emmylou Harris - 1999

Randy Newman - 2000

John Mellencamp - 2001

ANNIE LENNOX Q&A



Was there a conscious moment when you realized you were an artist?

Yes, there was one really significant moment when I realized it. I was at the Royal Academy of Music studying flute, and I was a dreadful player. I didn't want to wake shortly to realize that I was going to end up in some provincial school for 12 years.

I come from working-class stock, and I was brought up with a strong work ethos. I thought I'd already blown my one opportunity, as it were, which was to get into the academy. I thought I was going back to the factory—the one I was told about as soon as I came out of the womb.

I never would have expected my parents to give me a penny, and they couldn't anyway. So I supported myself: I worked in a book shop, I waited tables, and I tried to figure out who I was. The real turning point for me was about the time I was at the academy.

In fact, you quit three days before your final exams.

That's right; I just stopped. I didn't even show up for any history or music lectures. It was so mad. They didn't even know I was there. I didn't want to be there. I lived in London, in a series of bedsits. Notting Hill Gate was exceedingly funky, and I met this guy called Steve in a book shop I worked in. He had this fantastic record collection, and basically, I just got exposed to the albums that he had. There were two very significant albums in this record collection. One was *Talking Book* by Stevie Wonder. I just kind of identified



with that and that extraordinary voice, and then I listened to Joni Mitchell and it was, like, "Whoa." So I was really a hybrid between Stevie Wonder and Joni Mitchell, walking the streets as a singer/songwriter, but nobody knew it but me. That's mad, isn't it?

But you developed that inner belief that you have to have in yourself.

It's very odd, but you *do* have to have that. At the time you think you're a loser. Everybody thinks they're a loser; they think there's no chance. There are so many people out there who want to do this, whatever your ambition is. I didn't have an ambition for fame or money—it had nothing to do with that. It was on a spiritual and soul level; I was on a mission.

Your life changed again in 1976, when you met a very disheveled Dave Stewart after your friend brought him into the restaurant where you were

waitressing. Was the connection instant?

He was a bit shambolic [*Laughs*]. He was going through a rough time in his life. I could see he was a very special person. Everybody surely in life has had the occasion where we've met one individual—maybe if we're fortunate we meet a few—and we just feel connected. I think artists, particularly, understand what that is all about. The artist is the one who's out there, immersed in the world of imagination and perception and questioning. So very often, you can feel like you're the only one on the planet. So if you meet a like mind, you feel immensely gratified: "My God, there are two of us on the planet." So that was the feeling.

How soon after you met at the restaurant did you start writing?

I met him one night, and he came and visited the restaurant. I lived in this little bedsit in Camden Town and I had a harmonium, and wherever I moved, the harmonium went with me. I loved it and I wrote on it, and, God, talk about giving yourself a bit of baggage [*Laughs*]. The reason why I got to meet up with David in the first place was I told a friend of mine that I was writing songs and I'd been offered a publishing deal of some sort, a really slippery deal. And a part of my brain was saying, "Don't sign the paper," and [my friend] said, "You must meet my friend, because I think he knows a bit about this." And it was Dave.

And you didn't sign the paper.

Noooo. Tore it up and threw it away. And said, "Whoa, we were meant to meet each other, that's right." "Yeah, you write songs. Well, I write songs." We were writing within days, but we were scalawags. Everything Dave had, he had in two plastic bags. I think he still had a guitar, but all the other things he had were in those two bags.

Along with Peet Coombes, you and Dave formed the Tourists and got signed to Logo Records.

At the time we got that first record deal, I was sitting next to Dave [in the Logo Records office]. They said, "We're quite happy to give you an advance." I think it was around £3,000. Whatever it was, we thought, "We can't be doing too badly." At the time, to be honest, it was jaw-dropping stuff for me. So I just said, foolishly, "I'm not in it for the money." And Dave crushed my foot under the table. So naïve. I'm still naïve, and I celebrate my naïveté, actually.

But you're still not in it for the money.

But I'll take it, though. I'll earn it and put it in the bank account.

Were you writing much for the Tourists?

Peet Coombes, who's dead now, was a very, very prolific songwriter and took copious amounts of speed. One of the things it does to people is make them think [they] are incredibly intelligent and make [them] write songs that are incredibly fast. And that's what he did.

Peet became the main songwriter. I didn't co-write with Peet. He and Dave had more of a collaborative thing. I was like the singer.

I remember the punk era was just starting to happen. It was almost an overnight event. We got rid of all our flared jeans, which I am wearing now, but I wouldn't be seen dead in them then. We made them all drainpiped, we all went to second-hand clothes shops, dyed our hair luminous colors, and you know, had a bit of a tougher attitude, to be honest with you.

But the Tourists' music wasn't punk.

That was the thing, because the music was kind of . . . we were very confused, let's face it. The thing is, I think, basically, it was all a mistake. We should have never formed that band. And unfortunately, we had a hit record. It's fortunate and unfortunate. We got a hit with a cover version that was supposed to be deeply ironic, but no one really understood that but us. It was a song by Dusty Springfield called "I Only Want to Be With You," and it marched itself up to No. 4 on the [U.K.] charts. And on the back of that, I think we confused people even more. In those days it looked like we were selling out, and those issues were very important at the time. And so off we went, feeling a little strange about ourselves.

I really see my coming out of the egg when the Tourists broke up. I think I had all my learning experience there, and then we knew what we didn't want to be.

You and Dave wrote a manifesto when you formed Eurythmics. What was in it?

I don't remember now, but I think it was what we were and what we weren't. Because we'd been through such a lot. At the end of the Tourists, we were on our way to make a tour of Australia, and Peet came to us and said, "I don't want to do this anymore." We were just sort of limping off to Australia minus him.

So there we were in Australia, and it was a very cathartic moment, because it was basically down to the two of us. But we, the band, were left with the debt. That was the other thing: Everyone else had made a fortune but the band. The management company got 20% of the gross, the agents—everybody—and we were still in debt, you know.

Let's talk about *In the Garden*, the first album from Eurythmics.

We worked with [producer] Conny Plank. He was in Cologne in Germany, and he was obsessed with electronic [equipment]. We weren't there yet with that record. We thought we'd cracked it, but we didn't. *In the Garden* was our little experimental moment.

By then you were on RCA, and the label wanted to drop you after this album, right?

Oh, I'm sure they would have wanted to. With a name like Eurythmics, I mean, any label worth their grain of salt would. They didn't know what to do with us, because we came back and said—we were

very clear—"This is what we're called. This is what we want to do."

We were down at the bottom of the pile, let's put it like that, and understandably so—because until a thing has been proven, no one really knows, and who's going to give you that time? Record companies always look for the formula that works, and artists are looking forward. They're weird bedfellows quite often.

Your breakthrough came with the next album, *Sweet Dreams (Are Made of This)*. In some ways, the title track seems like it was written about your industry experiences, with lines like: "Some of them want to use you/Some of them want to get used by you."

Well, we'd been through the mill. We went to write; it was a very tense and weird dynamic between us—the tension coming from me. We'd had a bit of a fight and I was, like, sulking in the corner somewhere, terri-



bly angst-ridden and all that. And Dave came out with that rhythm, and I came in with the "du du du du du" [*Hums main riff*]. And it's very edifying when I think about this: Before a song comes, you think it's [terrible], everything's crap: "I can't do it Who am I fooling?" And then all of sudden, it's there [*Snaps her fingers*].

Have you heard Marilyn Manson's version?

No, I never did. I wasn't that curious, really. I think people like Marilyn Manson have to exist. The only problem with Marilyn Manson—Marilyn, if you're listening to this [*Laughs*—is, how do you outdo Marilyn? How do you out-Marilyn Marilyn? Where do you end up? Because at the end you're a parody, unfortunately. The sting does leave your tail after a while. So the only perverse thing that Marilyn probably could do is straighten up. If I were him that's what I would do, and that's a good career move [*Laughs*].

This is where your video success started.

Yeah, [video] was a whole new phenomenon. I didn't know about video. Then we heard about it and said, "That's a good idea." I loved it. I thought, "This is a way for me to be the many mes that I think I am."

By and large, I am quite—well, there are many sides to me, somehow it seems. One seems to be that I'm very, very shy and fairly reclusive—and I do admit to that—and the other side is that I'm an exhibitionist if there's a platform to do it, which has been music and performance—because I'm not an exhibitionist if it were just, "Come to look at me."

Did you ever write a song thinking it was going to make a great video?

Afterwards, maybe, but when it's all done and dusted, you're just so grateful that you were able to write one, to be honest. It's a very odd thing to want to do. It's coming from nowhere: You can't see it, you can't smell it, you can't touch it. You're looking at a blank



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page, and you're thinking, "What is it I'm trying to do?" You're trying to realize who you are through the songs. Also, you're trying to explain yourself, see yourself, and redefine whatever it is that you take on.

Music has always been about making a connection and trying to find a way to feel less alone.

Absolutely. Connectedness. Let's face it, the urban society that we are presently living in, it doesn't matter how much money you have. I've felt that I was on the outside most of my life. I did as a child, I did as an adolescent, I did as a grown-up. And then when I discovered, boom, "Oh, yeah, artist," it was like, "Oh, I found myself here." I can be an alien, but I must belong to the tribe of artists, whoever they are. They don't really belong to anywhere, but they're passing through and I can join with the other aliens.

After years of struggling, *Sweet Dreams* really took you to another level.

I'll say, but there'd been a buildup. Three albums with [the Tourists]. Another album [as Eurythmics]. So four albums, this is the fifth. But that's cool. It doesn't just happen overnight. And if it does happen overnight, big problem. I don't think it's a gift to be shot up to Mars [suddenly]. I don't think it does a human being a great deal of good.

Were you prepared for success when it came?

Look, it's like this: It was like a big, big, big door we'd been hammering on, and it finally opened. My reaction when those doors opened, I suppose, was terrifying, because you are there. It's a hell of a thing to cope with. It's not normal.

It seems like the fame was a byproduct of creating the music and that if you could have avoided it, you would have been happier.

[Nodding] You don't need that. You don't need that, but some people do. I'm not saying I'm right, but it has to be seen for what it is. You know, a whole bunch of inflated egos get away with some pretty horrific stuff. Misogyny is endorsed, violence, disgusting behavior toward our fellow man . . . it is worrying when you've got kids, because they [are exposed] to it.



Years ago on PBS, there was a series about fame hosted by Clive James, and the whole premise was that to achieve lasting fame, you have to die so the legacy can begin.

Iconic figures that can be on cheap posters on people's walls. And I don't buy into that. I have to say I have an image in my mind, and it's a very strong one. I was at something like a VH1 awards ceremony, and Nirvana came on and they were playing. This was an industry thing. And at the end of the song, the drummer got off the riser and trashed the drums, and the guitarist trashed the guitar, and when I looked at it, I

saw the image of bluebottles, or little flies, inside a bell jar that were hitting themselves up against the bell jar, not being able to escape. In the midst of the corporate culture and you smash your guitar, I'm sorry, you've been taken; you've been had already.



That's a fairly cynical look at it.

No, it's the pragmatic side of me. It's not even cynical; I'm not even going there. It's just what I see.

At this point, your career becomes focused on creating this image of you that is ever-changing. There was also the dichotomy of exposing yourself through your lyrics, while remaining somewhat a mystery. For example, on the cover of the Eurythmics' third album—*Touch*, released in 1984—you're wearing a mask. You also look androgynous and are flexing your muscles. You're fooling around with our traditional images of beauty.

That was me. Let me go into the realm of being a woman artist in a man's world. I thought, "If you can't beat them, join them" or "I will be as powerful as a man." I wasn't, and I still don't think I am. I'm a great deal older than I was then, and I've been through a great deal more and a lot more sort of inner questioning. But there is the short haircut, the muscle stance, the mask. That part has always interested me. You're very exposed. You bare your soul when you write songs; you expose yourself as an artist to the world. You are very vulnerable, so you have to come back stronger. I'm not the normal conventional, cute girl singer. I'm not. I'm not. I'm not conventionally beautiful. Maybe it's just a picture of me, of where I was at the time. For me it says a lot—it's kind of obvious, really, and it did kind of make an impression.

Most writers thrive on being able to observe anonymously. Was it harder for you to write the less you were able to be the fly on the wall?

It's always been hard to write, no matter what. That's why Dave and I were good. I felt the partnership was a strong one. What I had to offer had a limit, and then he would come in and put in his bit and we'd come up with something strong. I like working in partnership with people. It is hard working on one's own.

The first hit from this album was "Here Comes the Rain Again," which you and Dave wrote after another fight.

We were in the Mayflower Hotel, near Columbus Circle, overlooking Central Park. We were in our 30s

or approaching them. Our relationship creatively, it wasn't tempestuous—not at all—but when you get two strong-minded types together, you're going to have strong ideas and maybe the odd clash here and there, and there was a lot of tension. It was more about tension. I think any married couple, unless they're very unusual, has tension. And when you're in a group together, everyone knows it's 50 times worse than being in a relationship. There's just pressure, pressure, pressure all the time. I was very angst-ridden that Dave always wanted to do a million things at once.

There are songs on that album—throughout your career, actually—that are autobiographical. Like the jealousy you felt in "Who's That Girl?" Did you ever think that you can put too much of yourself into a lyric?

Oh, I censor myself a lot. Sometimes people will say, "Who's that song about?" It can be about that person and that experience, but another time it's another person or another time or it's directly about this. But also, when you're dealing with writing songs, you're dealing with rhyme and phrasing.

"Right by Your Side" is one of your few songs that is just an unabashedly nice song.

Well, there's always got to be one [Laughs].

***Be Yourself Tonight*, released in 1985, marked a move away from the synthesizers.**

We were really on a roll with live performances then. We knew this music was going to be performed around the world.

You are a fascinatingly compelling person onstage. It's impossible to take one's eyes off you. Yet, you don't like the experience. What happens between the time you leave the dressing room and get onstage?

It absolutely feels like I'm going to die before I go onstage. Every single time, every single time. And I'm trying to do whatever it takes to overcome it, to stay with it, to stay on it.

Obviously you have to have a ritual, and the ritual starts from the minute you get up. You think: "OK, you've got a concert to do that night. Sit down, say hi to everybody. Check it out, look at the stage, look at the venue. Go in the dressing room, read a book, do some yoga, do whatever you have to do to be physically calm, fit, tuned in. Watch the time go on, eat, check out other people's dressing rooms." The walk from the dressing room to the back of the stage is scary. You can hear this silence. I'm terrified through the entire concert. You've got to get through those next two hours and be super-special for the audience. It's like a race: It's not until you get right through to the very, very final encore that you can relax.

A highlight on *Be Yourself Tonight* is "Would I Lie to You?," which features one of your best vocal performances.

I love to sing in the studio, because you get that sound that's a lot better than the ones you could normally make, because they're just gloriously enhanced.

I don't rate myself as a singer. I think that when I hear wonderful singers like Mary J. Blige or Alicia Keys, there's great singers on every street corner and they really are great singers, and they can wail and they can go and they can do. I have my own sort of

thing that I made. If people like me, if they connect with it, it's just that it's particular to me. You know what I'm saying. I'm not being modest.

You've got two of your heroes on this album. Stevie Wonder plays harmonica on "There Must Be an Angel (Playing With My Heart)."

Oh, that was astonishing. To be in Los Angeles and have the idea that Stevie Wonder would be on your record, you must be off your head: "He's not going to come play for us." But he did! Very late at night, about 11 o'clock, he came in. People like that are just on another level. Just to be in his presence. Everybody I know—I'm not being facetious—they go bananas over him. And he just radiates this incredible warmth. Not only with his extraordinary musicianship, but the fact that he's a human being.



Then there's Aretha Franklin on "Sisters Are Doin' It for Themselves."

Well, I'll tell you the honest truth about that. In my mind, that song was written for Tina Turner. Aretha didn't know who we were; she didn't have a clue. I was quite intimidated, because how can you sing with Aretha? It's just, "Try to stay on the bicycle." I just wanted her to feel comfortable.

Did you expect it to turn into the female manifesto that it did?

I still feel that women are the unsung heroines: mother, housekeeper, housewife—it's the most important thing in the world, and it's not given the reverence that it ought to. [It is] by women. We know.

It's funny, because I woke up that morning and I had the whole song in my head, and that doesn't happen very often. "Now there was a time," [Sings] and I could see it. It used to be like that and now it's like this, and what's happening is we have to do it for ourselves, nobody else is going to do it for us. It's not about masturbation, [but] it could be.

Did anyone think it was?

I thought everybody thought it was: "Doing it for yourself . . ." Listen to it again. "Ringing their own bells." But it was never intended that way.

Let's talk about "Missionary Man," from your 1986 album, *Revenge*. I read that



you, Dave Stewart, and Bob Dylan were sitting in Dave's kitchen, and you were so inspired by what Dylan was talking about that you went home and wrote the song.

That might well be. It might be true. The trouble is I have a terrible memory for these things. I have met him on a couple of occasions and was in Dave's house, and we were sitting in the kitchen. So it was plausible that it did happen.

See, [if] the thing is about famous people and meeting other famous people, Dave is your man. You've come to the wrong person. One time, Bruce Springsteen apparently came backstage and I was so enamored and so kind of nervous and shy about meeting him, I wouldn't come out of my dressing room. And I regret it to this very day. It could be misinterpreted as rudeness, but I was just terribly shy. I would meet people now, but I was very shy and very, very intimidated.

I'm going to switch to "Thorn in My Side," which musically has a very fun, girl-group vibe going on. You even have a girl backup singer on it.

I did most of my backups myself. I just enjoy it. Harmonies come to me, and I liked taking on different personas. It's not because I don't want to sing with other people.

I remember making the video for it, and I remember having the Hell's Angels come in to be on it and being honored to have them come in.

That was during your leather period.

And to be honest, that was a fashion problem: when you were in a place like Texas and you were wearing that outfit. Can you imagine? It's over a hundred-and-something degrees. You've got the lights, you've got the leather, you've got the heat. I just remember having a gallon of Gatorade by the side of the stage and just pouring water over the top of my head, because it was all you could do. Ridiculous. How ridiculous.

Next up is *Savage*, which is your darkest album, and you say it's your favorite. Why is that?

Because I like the dark stuff. It's very, very bruised. [Quotes lyrics] "Everything is fiction. All cynic to the bone."

That's a tough, tough lyric.

Well, I lived it. When you come out with a line like that, whether it's a good line or not, there was no real genuine reality that I could face, [somewhere where] I could lay my head down where it was safe and it was comfortable. Everything was jack.

"I Need a Man" was the first video you worked on with director Sophie Muller. She has said that you're more fearless in video than you are in real life.

She's right. There's a persona that comes from me and is written from me. It's expressing yourself, and it's brilliant. It's very freeing. It's like people go to Rio de Janeiro or Venice and they get dressed up and at that day or that moment, they are [the] king of salsa or whatever it is. And we should all have an opportunity to free ourselves in that way. When you're a child, you get to play-act and you get to be other things—a lion or an Indian or whatever it was—and we don't do that as adults.

***We Too Are One*, which came out in 1989, was the beginning of the end for Eurythmics.**

Me and Dave never ended. Me and Dave never said we'd split, and we never did split. We are very good friends, and that's a testament to something. And it's an ironic title, *We Too Are One*, because we hadn't slept together in years. We were a couple, we did split up, and then we formed a duo, so it was very odd.

Do you look at that album fondly or as a troubled project?

I don't look at it at all. I don't look at any of them, to be honest.

How long after *We Too Are One* did you think,

"I can make a record by myself," with the result being 1992's *Diva*?

I guess it wasn't until *Diva* was finally mixed. [Until then], it was a question mark. I thought I had it in me, and I thought it was absolutely essential that I stick my neck out and try to do it. Otherwise I wouldn't know who I was as a recording artist and a writer on my own without Dave. Because I'd always thought of Dave as my mentor, as my partner, Dave as my this or that. I



Dave Stewart and Annie Lennox in 1999

needed to get to find my own persona without Dave. All of us have doubts. I'm a very doubting person.

***Diva* features "Legend in My Living Room," which is a narrative about when you were 17. You don't write many songs that are narratives.**

Probably not. I wish I could. Like Sting is this consummate songwriter. I can make commentary on every subject if you ask me, but I don't try to do that commentary about the world in my songs. I write more about my inner world... I know it's all me, me, me, me. I know that. In some ways, it seems you are so self-obsessed, but actually, it is the only head I have. It is the only brain I have, so what else can I do with it? As long as I'm generous and loving and giving with other people, does it matter? As long as they get something from it. Do you know what I'm saying?

***Diva* started a long and fruitful working relationship with producer Stephen Lipson.**

He came around to hear some of [my demos], and he said: "All right, then. I'll see you around." He left, and I thought, "Aw, he doesn't like them," and I almost slid down the back of the door and slumped down. When he left I was shattered. And then he rang me up and said, "When are we going to work together?" And I said, "I thought I was crap, wasn't I?" and he said, "No, they were great. They were fantastic." I needed to do this album. I needed to prove it.

The video for "Walking on Broken Glass" features John Malkovich and Hugh Laurie. You normally didn't have celebrities in your videos.

Somebody said, "John Malkovich is in town—let's call him up." He said yes. I said, "That can't be!" But he showed up. I was too scared to speak to him. I kind of avoided him slightly. I just didn't know what to say: "How's the play going?" "What was the flight like over here?" I don't remember talking to him much, but we got along really well. He had to carry me down the stairs [in the video]. It was, like, so

embarrassing to carry me. Poor man. He had to carry me—how awful.

You waited three years to release a new album and then came back with *Medusa*, an album of covers, in 1995. You caught considerable criticism for that.

Well, yes, I had to, of course, and they were absolutely right. I couldn't [write], and I didn't want to.

Because, you know, I'd had the [one] baby and then I had another baby and I just thought, "Well, I'm going to do this. I think I've done enough records now, and if I did a decent cover version, it's all right."

Of course I knew I was going to get flak for that, but there's another perverse thing about me in that I know people will give me flak. It's par for the course, and I come prepared for that. I'm the most severe critic and so is Steve, so let's have a bit of understanding: and that is, you don't do it for people to love you. You don't do it for people to hate you. You do it for yourself.

Was there rhyme or reason to the songs you picked? For example, you'd been a fan of "Whiter Shade of Pale" since your teens.

Every time I hear that song—I heard it two days ago—I love it. That song's great. So many of the songs on this album are amazing. At least I have good taste! They're all good songs, man. Steve did come with some suggestions: "No More 'I Love You's'" is an amazing song. Kind of genius touch. It was a brilliant, brilliant song. And there's a Paul Simon song, "Something So Right": [Quotes lyrics] "When something goes wrong, I'm the first to admit it/I'm the first to

admit it, but the last one to know." There you go; what a songwriter. Follow that. There's nothing like that nowadays. Who can stand shoulder to shoulder with Paul Simon?

Why didn't you tour behind either of the solo albums?

That was all because of my babies. But I did come out; I did brave the Atlantic. We did a few appearances. At one point, I'd been away from my daughter for about a week, and it was disastrous. I felt like part of my body had been cut off and was on the other side of the world—I couldn't bear it. I think I was even still breast-feeding. Sophie [Muller] was with me on the plane going from New York to Los Angeles, and I was just like, "Give me the Valium." I

don't normally touch anything like that. She was normally the one who had the panic attacks on the planes. I drank vodka, cried, had my head in her lap all the way to Los Angeles, and after that I just had a significant fear of flying because I wasn't with my kids. I just never want to be away from my kids like that. It's not healthy.

In the late '90s, you and Dave reunited to play a retirement party for John Preston, an RCA executive you'd worked with. How did that come about?

We had a phone call from his wife, whom we'd known for a long time, asking if we could come and play. They had red velvet curtains, we came out, and it was a very nice moment. It was like the fairy godmother came and waved the magic wand and tamed the pumpkin into the carriage. There are a few times in life when it really is Disney.

Did it feel like you hadn't been apart?

It was like anything that happened had to happen. We either had to go to therapy for 10 years and sort it out: "I don't understand you. Why are you like this?" "No, no, no; you don't get me." Or just get back together and play.

We started writing songs again, and we didn't know we were making an album. And then halfway through, Dave [asked], "Are we making an album?"

After *Peace* was released in 1999, you both decided to tour and split the proceeds between Amnesty International and Greenpeace. Why?

I said to Dave, "If we're going to do this, let's at least open people's minds to the possibility of some things." We have [so much freedom], and we take it for granted. We don't vote. By and large, democratic countries have that privilege, whereas non-democratic [countries] do not have that and individuals will be tortured and will suffer for having said whatever. And when I understood that and when the penny finally dropped with me, I thought, "Well, yes, we have to do this." We wanted to tell people that they could join these organizations to empower [themselves], to be proactive and be an activist.

It's part of the responsibility of fame. And having said that, you also have a responsibility to the cause that you're trying to further. For example, dear Sinéad O'Connor had all the best intentions in the world [when she tore up the Pope's picture on *Saturday Night Live*], and for her, it was a powerful statement—something that was very liberating for her. Unfortunately, it backfired on her. I think she's an immensely powerful individual.

You've been working on a new solo record, your first since 1995. It's been such a long time. Did you think that maybe you wouldn't make another album?

Yeah. I became very disillusioned. I loved doing *Peace*. I loved doing it. But *Peace*, I stumbled into that. But I'm so removed from pop culture youth culture.

But you can't turn off the muse, can you?

Sometimes the muse abandons you and it's what you call the fallow period, and it could be a long time.

Clearly the muse returned. On first listen, what I grasped from this new album was a sense of peaceful acceptance in the lyrics, whereas there was a lot of anger in much of Eurythmics' material.

Yeah, there was a lot of anger. I've developed a new skill. I didn't know I had it. Kick boxing. I've been doing it the last few months. I just have to share it with all of you [Laughs]. I don't know whether there's [aggressiveness] in me. I love to explore that dynamism. And it doesn't hurt anybody.

Maybe you've kick-boxed the anger out of you.

Well, for the time being [Laughs]. Yeah, it's an ongoing process.



Beyond The **NEON** Lights Of The *Vegas Strip* Lies A **Thriving Market** For National Acts And **Fertile Ground** For **Local Artists**

BY JAIME BUERGER

In many ways, Las Vegas is a tale of two cities. There is—and always will be—the notion that this is Wayne Newton's town. Memorials to larger-than-life entertainers of the past stand tall and proud: There's the Elvis-A-Rama museum, the Liberace Museum and the Casino Legends Hall of Fame. Reminders of the days when the Rat Pack ruled the neon nightlife remain in the form of production shows and celebrity impersonators. Recently, Frank Sinatra Jr. enjoyed a stint on the Strip, ensuring that his father's legacy and connection to Las Vegas lives on. Newer and bigger hotel-casinos continue to spring up at a furious pace, drawing unprecedented numbers of tourists that come to participate in the mythology that surrounds this desert town.

But beyond the neon of the Vegas Strip lies the sprawling landscape of stucco houses and two-story apartment buildings, stretching farther and farther into the desert as the Vegas Valley's population continues to swell at a rate of approximately 6,500 new residents a month. This is the other Las Vegas, the one that draws

people from all over the country, not just to visit, but to stake their claim in a city that offers endless sunshine, a relatively low cost of living and a nightlife full of options ranging from the mega-dance clubs and big-name concerts on the Strip to the smaller clubs and bars bereft of camera-toting tourists.

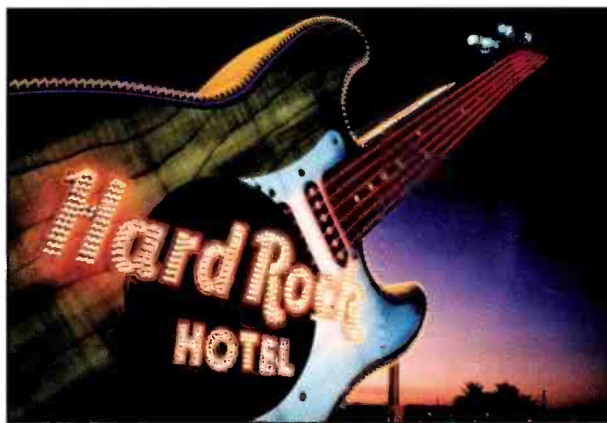
NEW ERA

Nowhere is this contrast in entertainment options felt more sharply than in the music offered to locals. On any given night, Las Vegas residents might have the choice between seeing the likes of Bruce Springsteen or the Rolling Stones pack a 15,000-seat arena or catching local rockers do their thing in a smoky dive.

It wasn't always this way. Just a decade ago, neither Bruce nor the Stones—and especially not the younger artists of the MTV generation—would grace Vegas stages. Those were left to second-rate, aging headliners. An evening with Huey Lewis & the News

was considered a good night out on the town.

Thankfully, things did change, and the city transformed itself into a major concert market attracting high-profile acts. When the Hard Rock Hotel opened its



doors in 1995, it brought in not only Sheryl Crow and the Eagles its first night, but it also ushered in a new era of entertainment as other mega-resorts built their own concert venues and followed suit. Don Marrandino, president and COO of the Hard Rock, reasons that before the inauguration of his

hotel, younger and edgier artists simply weren't sought. "I don't think Las Vegas embraced current rock music," he says. "No one really focused on that demographic; 22-year-old people never thought, 'Wow, I really want to go to Vegas.'"

As the area's concert market grew into a giant, so did the city's population, expanding at a rate faster than it ever had. From the outside, it might seem that home-grown acts performing their own original music blossomed out of this population explosion, but an independent rock scene has always existed in Las Vegas, hidden from the rest of the world in the shadow cast by the Strip's neon towers.

Fifteen years ago, when the population was half of what it is now, the local music scene was flourishing. "You had a radio station, KUNV 91.5, that dedicated itself to helping out the bands that didn't get the radio play from the big fish," recalls Jeff Higginbotham,

founder of [lvlocalmusicscene.com](http://localmusicscene.com), a comprehensive Web site devoted to promoting local music. "There was actually support among the local bands and the local media."

THE LOCAL SCENE

These days, the local music scene is often criticized as being fragmented. The intricate relationship among the bands, the venues and the audiences is seen by some as just plain weak. Ryan Kinder, owner of Big Lizard Records, a local label focusing on punk and hard alternative music, faults the transient nature of the city. "Bands come and go, venues come and go, and supporters come and go," he says. "It's tough for a band to build any sort of fan base when people and clubs come and go so regularly."

That Las Vegas is able to attract the hottest acts to play on the Strip at three area arenas (MGM Grand Garden Arena, Mandalay Bay Events Center and the Thomas & Mack) is another factor to consider. What makes the tourist market so strong nationally is seen by some as enervating the local music

Continued on page 30

VITAL STATISTICS

A Selective Guide To The Clubs, Stores, Studios, Stations And Labels Of Sin City

Compiled by Jaime Buerger



Balcony Lights

(4800 S. Maryland Parkway)

A small, independent store featuring obscure punk, hardcore and indie rock. There's a good selection of local music, as well as vintage clothing and plenty of 'zines for sale.

Big B's CDs & Records

(4761 S. Maryland Parkway)

Heralded by the college crowd, Big B's has an extensive selection of indie rock and carries new and used CDs and records.

Hiposite.com Records & CDs

(4700 S. Maryland Parkway #2)

A one-stop destination for urban sounds, with new and used hip-hop, R&B and jazz records.

Liquid 303

(320 E. Charleston Blvd. #105)

A haven for DJs, Liquid 303 boasts a rare collection of electronica on record and CD.

Odyssey Records

(1600 Las Vegas Blvd. S.)

A mammoth new and used record store, with an extensive hip-hop and R&B collection and a vast Latin-music selection.

Record City

(Various locations)

A vinyl collector's paradise, this independent store boasts five locations throughout the Vegas Valley.

Tower/WOW!

(4580 W. Sahara Ave.)

This mainstream superstore has an impressive selection of local music.

Virgin Megastore

(Forum Shops, Caesars Palace)

This chain is the place to go for more than just music, as it also car-

ries books, DVDs and memorabilia.

Wax Trax Records Inc.

(2909 S. Decatur Blvd.)

With more than 1 million records in stock, Wax Trax specializes in '50s and '60s music on vinyl, CD and cassette.



Adult Contemporary

KMXB (94.1), KMZQ

(100.5), KSNE (106.5)

KMXB plays a good mix of modern adult tracks, as well as some top 40. KSNE and KMZQ stick to the standard light 'n' easy format.

Community

KNPR (89.5), KUNV (91.5)

KNPR is one part news and one part classical music. KUNV plays all jazz throughout the week and adopts a mixed format on the weekends.

Hip-Hop/R&B

KCEP (88.1), KVEG (97.5),

KVGS (107.9)

KCEP is a community radio station playing a mix of contemporary R&B, hip-hop, classics and gospel. An adult-urban station, KVGS spins mostly old-school, while KVEG focuses on mainstream R&B/hip-hop.

Oldies

KQOL (93.1), KSTJ (102.7), KJUL (104.3)

KQOL is a prototypical '50s/'60s oldies station, while KJUL plays big-band and standard tunes and KSTJ sticks to an all-'80s format.

Rock

KOMP (92.3), KKLZ (96.3), KXPT (97.1), KXTE (107.5)

Continuing its domination over the airwaves, KXTE plays a hard-alternative format and the popular *It Hurts When I Pee* show, featur-

ing obscure indie tunes and local rock. KOMP's playlist is a combination of modern and classic rock and its *The Homegrown Show* plays all local rock. KKLZ is strictly classic rock, except on Sunday nights when it features more obscure garage rock from the '60s. KXPT also adheres to the classic-rock format.

Top 40

KLUC (98.5), KFMS (101.9)

Vying for the mainstream listening audience.



Big Lizard

Independent label specializing in alternative and punk-rock music. Its roster includes local, national and international acts.

Cin City

Cin City specializes in rap and hip-hop releases.



Digital Insight

The largest commercial studio in Nevada recorded seven platinum albums last year. Artists who have worked here include Ricky Martin, Missy Elliott and Faith Hill.

Pro-Camp Studios

This is a great place to record, mix, master or just do video editing. Includes in-house staff of studio musicians and background vocalist to cover all styles of music.

RMS

Firmly ensconced in the middle of the desert on the Valley's outer edge, RMS has been in business for 22 years and has seen the likes of Dionne Warwick, Paul Anka and Natalie Cole grace its studio.

Rock and Roll Ranch

The Ranch covers everything from singer-songwriters and commercials to band demos, voice-overs and full-blown albums.

Up Front

Computer-based editing and mastering, as well as CD duplication, are available here. Engineering is provided by Matt Breunig, a Berklee School of Music-educated multi-instrumentalist, technician and producer.



Aladdin Theatre for the Performing Arts

(3667 Las Vegas Blvd. S.)

This medium-sized venue is revered for providing the city with hip acts and legendary rockers throughout the years.

The Cooler Lounge

(1905 N. Decatur Blvd.)

Live music every night of the week, featuring local and national indie-rock/punk bands.

Crown & Anchor

(1350 E. Tropicana)

An English pub/college hangout where local bands play on weekends.

The Double Down Saloon

(4640 Paradise Rd.)

Boasting the best jukebox in town, punk rockers and bikers gather to listen to punk, rockabilly and ska.

House of Blues

(3950 Las Vegas Blvd. S.)

Located inside the Mandalay Bay Hotel-Casino, HOB brings in acts ranging from Guns N' Roses to Newfound Glory and the occasional local-band showcase.

Huntridge Theater

(1208 E. Charleston Blvd.)

This 1940s movie theater now hosts local and national punk bands.

The Joint

(4455 Paradise Rd.)

Located inside the Hard Rock Hotel-Casino, the Joint pulls in big acts (the Rolling Stones, Beck, Bob Dylan) to play an intimate venue.

Junkyard Live

(2327 S. Eastern Ave.)

A hip hangout and live music venue. Junkyard also hosts hip-hop and Latin-music nights.

MGM Grand Garden Arena

(3799 Las Vegas Blvd. S.)

Paul McCartney the Rolling Stones and Aerosmith all recently played this 12,000-seat arena.

Orleans Arena

(4500 W. Tropicana)

Opening in May 2003, this 8,000-seat venue will present a wide array of events catering to the local audience.

Rain in the Desert

(4321 W. Flamingo)

Located in the new Palms Resort—currently featured on this season's *Real World* on MTV—Rain functions primarily as a mega-club frequented by tourists and locals alike, but hosts the occasional live gig, attracting acts such as Jane's Addiction and No Doubt.

The Rock

(4550 S. Maryland Parkway)

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Thomas & Mack

(4504 S. Maryland Parkway)

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LOCAL FOCUS

Dirty Rock 'N' Rollers The Killers Are Carving Their Niche On The Local Scene

"I think our music is terribly sexy," says a deadpan Ronnie Vannucci Jr., the 26-year-old drummer of the Killers. "We're not really trying to sound that way. It just comes out like that."



varieties of nudie bars are as prevalent as the coffee incarnations offered by the ubiquitous Starbucks. Yet the Killers' brand of entertainment is an anomaly in Sin City. It isn't forced or packaged in the way that much of Las Vegas' other extra-curricular activities are. In a city where punk has always drawn the biggest crowds and Limp Bizkit-flavored rock is something aspired to by many local bands, the Killers are determined to carve their own niche into the music scene. And people are taking notice.

The four-piece new wave-inspired band—besides Vannucci, the Killers are comprised of singer Brandon Flowers, guitarist Dave Keuning and Mark Stoermer on

bass—has been playing together less than a year and have yet to sign a record deal. Still, its three-song demo has been promisingly reviewed by local press, and, though the band's first gig was just this past spring, the Killers are quickly gaining a solid reputation for their live shows. Sporting glitter and eye shadow that's as much David Bowie as Robert Smith, Vannucci says of his bandmates, "We're all hams. It's ridiculous."

For those eager to smack a label on the Killers, it's easy to throw them in the same camp with similarly monikered bands playing dirty rock 'n' roll for the masses (the Strokes, the Vines, the White Stripes, the Hives). And while the Killers do share the fuzzy guitar riffs and raw vocal characteristics of the new school of garage rockers, the band is just as likely to give a nod to glam-rock stalwart

T. Rex as it is to influential garage-revivalist Mick Collins. "We've been pigeonholed as sounding like '80s rock, and I'm just going to give you the standard answer: That's when we were kids. That's what we grew up on," says the 21-year-old Flowers. "We grew up on New Order, the Smiths, the Cure and Depeche Mode."

Despite the respect and interest received in Vegas, the Killers' music remains largely unheard by those outside of the local scene. "We're not afraid to say we're ready to do whatever it takes—well, within reason—to make people love us," Vannucci says. But the band is patient, preferring to focus on producing a higher quality demo than promoting itself as the musical flavor of the moment in an attempt to attract major-label attention. "We know that rock 'n' roll fashions come and go. The way I look at it, if it's fucking good, it's gonna stick around," Vannucci reasons. "What we're about is playing good rock 'n' roll music, and I think it's a matter of time before people wake up and realize there's something here [in Las Vegas] and that that something needs to be heard."

—Jaime Buerger

BEYOND THE NEON

Continued from page 27

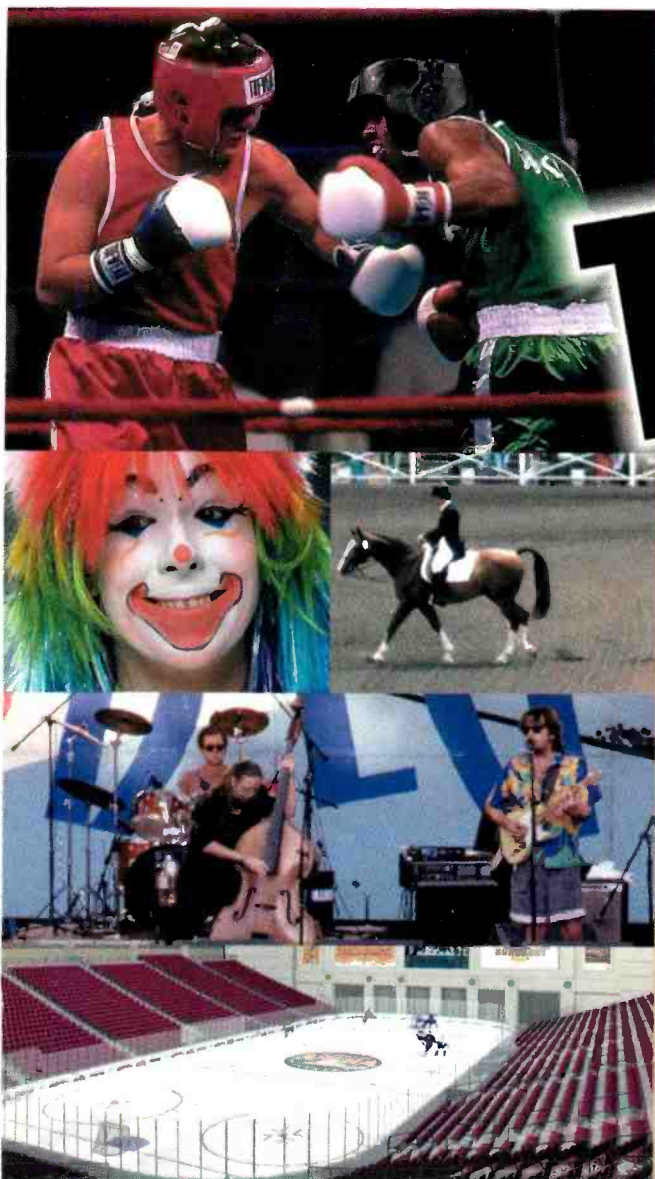
scene. "People who live in Las Vegas are overstimulated. It takes a lot to impress the residents," says Nicole Sligar of Shoestring Promotions, a grassroots marketing machine that has promoted local music for more than a decade. "People in Vegas are really spoiled

JUST a decade ago, neither Bruce nor the Stones—and especially not the younger artists of the MTV generation—would grace Vegas stages. Those were left to second-rate, aging headliners. An evening with Huey Lewis & the News was considered a good night out on the town.

to the point that they don't appreciate the fact that there [are many] young, thriving bands screaming their hearts out for someone to hear."

Still, others are hopeful, especially for the newer and younger bands that are popping up, many of whom are building a solid following in the indie-rock and emo

Continued on page 32



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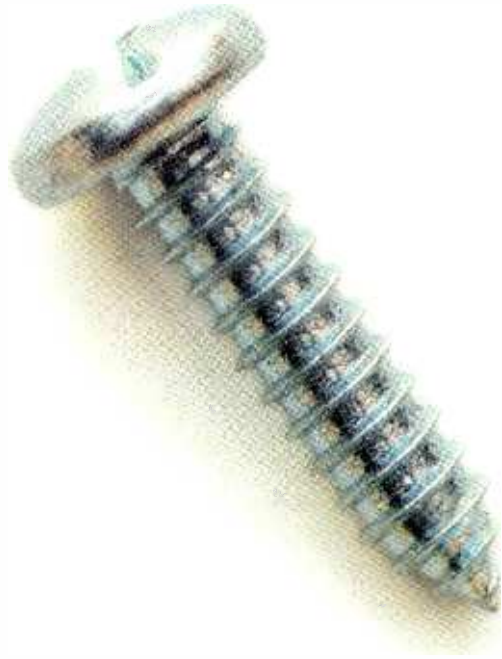
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LOCAL FOCUS

One More Weekend Is Building A Following While Honing Its Craft

Don't call One More Weekend an emo band. "We're rock," says drummer Pete Kraynak tersely when asked to describe the band's sound. It's not emo? "No,"



little over a year, OMW (featuring Faiella, Kraynak, bassist Pat Laundry and guitarist Justin Dionisio) has established itself as one of Vegas' most promising acts and has built one of the town's biggest followings, thanks to some savvy marketing techniques and a dedication to fans.

"We're really lucky; we have a great fanbase," Kraynak says with a smile. That great fanbase has helped OMW build a street team with more than 85 members—fans who hand out flyers for shows and know every word to OMW's poignant songs of loss and heartache.

The respect between OMW and its fans, most of whom are high-

school age, is mutual. In a town where most local-music venues are bars with video-poker machines, OMW is dedicated to playing only all-ages shows, not an easy task. Kraynak puts it simply: "The venue situation is atrocious." In the time that OMW has been together, two all-ages venues have closed down. More and more, the band seeks salvation out of town, recently performing in Idaho, Utah and Southern California, and hopes to expand its reach as much as possible.

"I don't want to do anything else but play music. I don't want to have to work," says Faiella, who was recently laid off from a Web site job. He's just articulated every musician's dream but says it with such sincerity that you really believe he'll get there. When asked if OMW is looking for a major-label deal, Faiella says, "I

think we're looking for more tightness as a band first."

Would the group be ready for a major if approached? Faiella thinks about this. "I don't know," he says. "I don't ever like selling myself short, but, honestly, I'd probably say no." The crowds at OMW shows would most likely disagree, though. Still, it's exactly this kind of honesty and thoughtfulness that got them hooked in the first place. Most bands would take any opportunity to proclaim themselves the next big thing, but OMW is too busy working on songcraft and honing its stage show to engage in such bravado.

Describing the band's sound, Faiella laughs, "I suppose we should figure that out once and for all." Adds Kraynak, "I think of it as a mix between the Foo Fighters, Thursday and the Juliana Theory. It's kind of somewhere in there." They don't seem too comfortable backed into this corner, but it doesn't really matter anyway, as there are hordes of local kids who aren't worried about labels and just want to hear great music and see a band that respects them. "I like playing to kids that like the music," says Kraynak. It's that simple. —Josh Bell

BEYOND THE NEON

Continued from page 30

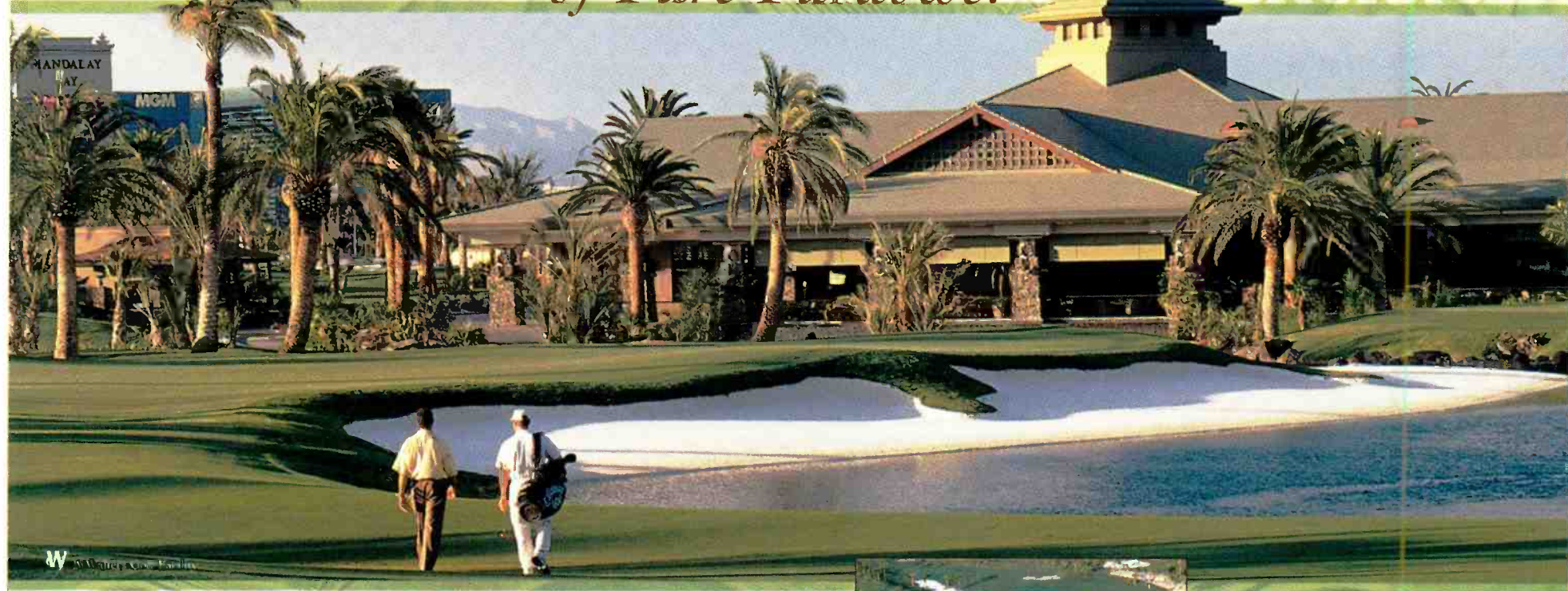
scenes. "Local bands like September Star, Farewell to Friends and One More Weekend are coming out with some overpowering music and great emotional vocals, along with the greenness of being really young



and raw," Higginbotham notes. "I like watching the younger bands because they have so much drive and so much support for one another. The scene hasn't jaded them."

As Las Vegas heads into 2003, the city's growing pains seem to

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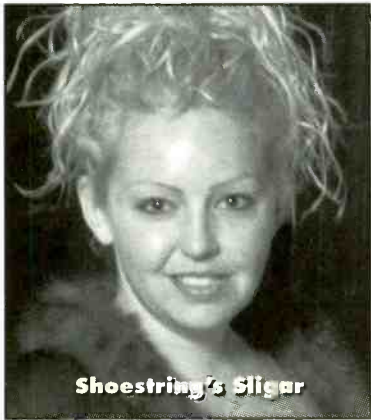


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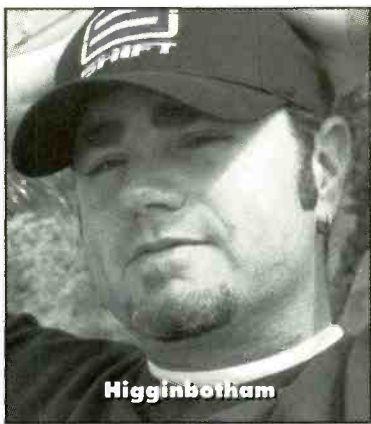
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be tapering off—even the casinos have been embracing local music as of late. Last month, the House of Blues hosted a CD-release party for local hard rockers Clockwise, the only band in recent memory to sign a major-label deal. (RCA released Clockwise's *Healthy Manipulation* on Nov. 5.) This past Labor Day weekend, the locals-focused Station Casinos Inc. played host to "Acoustic Palooza," an all-day unplugged festival organized by local singer-songwriters Michael Soli and Shawn Eiferman, along with



Shoestring's Sligar



Higginbotham

Thomas Mares. The event was a showcase for local, regional and national acts—Shawn Mullins, Tracy Bonham and Corey Glover headlined.

Held each May, the annual EAT™M (Emerging Artists & Technology in Music) conference hasn't produced any local-band success stories yet, but it still provides a place for locals to shop their musical talent to labels. Last year, the Strip was the playground for EAT™M, with music showcases held at the Hard Rock, the Aladdin Hotel-Casino, the House of Blues and the MGM Grand.

For all its ups and downs—and competition with the Strip for locals' attention—the Las Vegas local music scene continues to thrive, diversifying itself with a growing number of musicians doing everything from hip-hop and electronica to hardcore punk and emo. The scene will always stand as a dichotomy between the draw of national acts on the Strip and unknown bands playing for 150 people in small, suburban clubs, but perhaps therein lies the appeal of this frenetic city. As Hard Rock's Marrandino puts it, "If you look in the paper every day, there's always something going on—always." ■

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Lenny Kravitz
David Spade
Rich Little
Queen Latifah
Pinbad
Chris D'Amico
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Tribunal To Settle Royalty Dispute

BY LARS BRANDLE

LONDON—A battle is under way in Britain, the result of which could determine the royalties charged to concert promoters. In one corner, a consortium led by British classical-music concert promoters; in the other, royalty collecting body the Performing Right Society (PRS), with the Copyright Tribunal performing the role of judge and adjudicator.

The Assn. of British Concert Promoters (ABCP) has taken exception to a plan instigated by the collecting society to raise the royalty rate applied to live classical concerts and recitals in the U.K. As a consequence, the consortium has taken up the matter with the tribunal—a vehicle set up under law for resolving disputes—some 30 months since the initial hit was felt.

ALREADY ON THE RISE

Tariff LC (Live Classical) is the PRS tariff that is applied to live classical concerts and recitals. As of July 6, the tariff is 4.8% of box-office receipts for ticketed events. For events with no admission charge or an average admission charge of £5 (\$7.88) or less, the fee is £7.96 (\$12.55) for the first 50 persons admitted, plus £3.98 (\$6.27) per 25 persons thereafter.

The ABCP's challenge is based on an initiative the collecting society launched to increase the fee it receives from promoters, event organizers, and in some cases venue owners, for large concert events that contain copyrighted material the PRS controls. That fee has been rising in annual increments since July 2000. Under the PRS' plans, that tariff will increase from the 2000 level of 3.3% of box-office receipts to about 7.3% by 2007.



SANDERSON

"It is going to make promoting classical concerts even more uneconomical; they're already a loss-making activity 90% of the time," says Robert Sanderson—most recently GM of the Brighton Dome—on behalf of the consortium. "Local authorities are cutting subsidies, sponsors are cutting sponsorship, finding an audience is becoming

quite a challenge as the older, mature audience leaves us. It's basically another burden, on top of everything else, which is going to those people putting on concerts."

The PRS maintains that its classical members have long held that they are not properly compensated for U.K. performances of their works. "In Europe, concert promoters pay a good deal more than in the U.K. . . . and the planned PRS tariff increases will bring the U.K. nearer to parity with European states," the London-based collecting society says. According to the PRS, respective classical promoters in France pay 8.8% of their box office, while in Spain and Italy, the tariff is 10%.

"A key role of PRS is to ensure that an appropriate value is applied to the use of our members' music," PRS executive director John Axon says. "Be it in response to market changes or where our members perceive that the correct value is not being applied, PRS will act to improve the situation on their behalf."

ONLY THE BEGINNING

The ABCP's argument, however, does not end with classical music. Its warnings that the increase could lead to an increase in the payment for rock and pop performances has gathered momentum. That fee was set at 3% in the early '90s, a figure the consortium believes should be used as the benchmark for the Tariff LC. "If they win the day on this classical tariff, we know that they will immediately go back to the tribunal to get tariff LP up," Sanderson says. "That explains why one of our partners is the Concert Promoters Assn.—all of the big rock promoters—who don't do anything with classical music but are well aware that, if we lose this one, they'll go for rock and pop next."

To date, the referral has received backing and financial support from the ABCP, the Theatrical Management Assn., the Assn. of British Orchestras, the Institute of Leisure and Amenity Management, the British Arts Festivals Associations, the Concert Promoters Assn., and Raymond Gubbay Ltd., among others. "We've just been joined by the National Federation of Music Societies, who are small-scale promoters, which means we are now covering the whole spectrum from 100 people in a church to doing 10,000 at Wembley [Stadium in London]," Sanderson says. "It takes a lot [of money] to go to the tribunal; therefore, you've got to have a good, unified body."

The tribunal is expected to set a hearing early in the new year. Sanderson says, "We have received PRS' response to our referral and proposals, and the Steering Group and lawyers meet next week to consider our next step."

GN'R, Mix Master Mike Tour Set To Broaden Both Fan Bases

BY SUSANNE AULT

LOS ANGELES—In a prime example of rock's current fascination with hip-hop, veteran act Guns N' Roses (GN'R) has granted classic Beastie Boys DJ Mix Master Mike support status while on tour this winter.

As this is the first time GN'R has toured since 1993, the bill was suitably attractive as an "evening with." Yet GN'R frontman Axl Rose apparently realized that in the stretch of time that GN'R's brand of metal has largely been on the touring sidelines, urban sounds have increasingly moved into the spotlight.

While on hiatus, Rose watched the 2001 film *Scratch*, a documentary starring Mike that chronicled the history of the DJ scene, and "he liked it," says Mike (whose real name is Mike Schwartz). "He got inspired by what I did."

Thanks to *Scratch*, which was nominated for the top Grand Jury Prize at 2001's Sundance Film Festival, Mike says, "I'm getting a great opportunity to spread the DJ culture. Big props to Axl for recognizing me as an artist."

Peter Schwartz, Mike's booking agent at the Agency Group, adds, "DJs are becoming more mainstream. So many of the rock bands have them—Limp Bizkit, Sugar Ray—it's becoming common."

FATTENING THE FAN BASE

Playing in an arena setting for 32 shows through Jan. 3, 2003, at Los Angeles' Great Western Forum, Mike is getting to perform to his biggest crowds to date in his career as a solo artist. Most recently, Mike has been playing one-off shows in smaller university and club-sized venues, like a gig in September at the University of Utah.

Looking to support his latest album, *Return of the Cyklops*, Mike is listed in GN'R tour print ads as a special guest, in front of opening punk act CKY. Seeing that as a great way to fatten his fan base, Mike is consciously adding rock to his set, so as not to alienate the core GN'R crowd.

"I am always up to the challenge of broadening my audience. I went back to my old bag of tricks and brought out rock stuff to do in between the scratch routines. It's madness on the turntable," explains Mike, who is also spiffing up his show with roving robots and by taping cameras to his hands for display on giant video screens.

Granted, Peter Schwartz says, "Guns fans are true Guns fans, so I feel like those people are definitely seeing Guns . . . Hip-hop kids aren't going to see Guns N' Roses. But Mike is not just playing someone else's records. People are going to be exposed to some amazing things."

Still, the GN'R audience *can* be a

rough bunch to please—proof being the riots breaking out among attendees Nov. 7 over a canceled concert that night at Vancouver's GM Place. In that case, the plug was pulled because Rose's plane was delayed.

GN'R is no stranger to tardiness; during its first handful of dates, the headliner has averaged being 60 to 90 minutes late, says Steve Hyman, executive director for Moline, Ill.'s Mark of the Quad Cities, which hosted GN'R Nov. 17. So Mike could very well have his work cut out for him in his first major solo effort.

CLEARING UP THE HICCUPS

"We did have a bit of nerves right then, of course," Schwartz admits with regard to the incident in Vancouver, where the tour was supposed to kick off. "You do think the rest will be bad. But sometimes you get hiccups in the beginning. It's one of those things where a band has a certain reputation out there—there's a feeling that this could happen, some level of rolling the dice. But I feel confident that it will really work out the way it should."

Hyman suggests that the varied bill "where you're trying to appeal to as many fronts as possible" may help spike tour attendance, which he thinks is running lower than expected so far. That is possibly because this GN'R incarnation, with Rose the only founding member, "is not the same band," Hyman says. "They are talented musicians, but people aren't sure. It's their first time out together."

Speaking for himself about GN'R's current tour track record, Mike says, "Shit happens. But shoot. CKY opens up, and I'm second, in a power slot." He repeats, "I give props to Axl for getting me on this tour. It's pretty groundbreaking."

Plus, Mike appears ready to handle any crowd impatience that might arise in its wait for Rose, whom audiences have not seen in years. "I'm doing everything. Smashing everything together—self-produced instrumentals, rare Beastie music, Led Zeppelin. I'm throwing everything at them in the 45 minutes to an hour that I'm up there," Mike says. "If I see a yawn in the audience, I'll just up my arsenal, move my hands a little more."

And at one-person strong, a DJ can more nimbly break down a set than a full-fledged band, Schwartz says. That speeds up the process of ushering GN'R onstage after Mike finishes.

Even the chance to stop by secondary cities sounds appealing to Mike. Visiting such venues as Fargo, N.D.'s Fargodome will boost the awareness of Mike's music by "tying in the most people that we can. Even

if they just sit there and stare, they are getting a new experience."

John Page, senior VP/GM at Comcast-Spectacor, which operates Philadelphia's First Union Center and First Union Spectrum (presenting GN'R and Mike



'I'm always up to the challenge of broadening my audience. I went back to my old bag of tricks and brought out rock stuff to do in between the scratch routines.'

—MIX MASTER MIKE

Dec. 6 and Dec. 8, respectively) agrees with the tour's intent to blend fans of different music genres. "I think diversity is good. You're seeing it in some of the other tours," Page says, adding that during GN'R's heyday, "it was all heavy metal. But a lot of that has changed."

Bottom line though, Mike knows GN'R is running the show. "They are giving me love for what I do," he says. "So I'm going to give it back tenfold. I'm going to get [the audience] hyped, set the ball on the tee for Axl to kick it off."

Concert Reviews Return

With the increased importance of touring to today's artists, *Billboard* will once again be running reviews of live concerts on the Reviews & Previews pages (see page 67 this issue). Up to three concerts and/or musical shows will be reviewed each issue. *Billboard.com* will have longer versions of these reviews and additional reviews.

DECEMBER 7
2002

Billboard

BOXSCORE
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
PAUL McCARTNEY	Tokyo Dome, Tokyo Nov. 11, 13-14	\$14,406,218 (1,727,701,487 yen) \$116.82/\$100.13	120,429 121,419 three shows	Kyodo Tokyo
PAUL McCARTNEY	Osaka Dome, Osaka, Japan Nov. 17-18	\$8,208,891 (988,967,623 yen) \$116.20/\$99.60	80,284 80,944 two shows	Kyodo Tokyo
PAUL McCARTNEY	Palacio de los Deportes, Mexico City Nov. 2-3, 5	\$4,787,211 (47,201,900 pesos) \$182.55/\$25.35	52,451 three sellouts	OCESA Presents, CIE Events
PETER GABRIEL, BLIND BOYS OF ALABAMA	United Center, Chicago Nov. 13-14	\$1,862,459 \$130/\$45	19,059 38,922 two shows	Clear Channel Entertainment
PETER GABRIEL	Auditorio Nacional, Mexico City Nov. 3-5	\$1,568,229 (15,839,110 pesos) \$148.51/\$18.81	28,540 three sellouts	OCESA Presents, CIE Events
THE OTHER ONES	First Union Spectrum, Philadelphia Nov. 23-24	\$1,566,450 \$45	34,918 two sellouts	Clear Channel Entertainment
BOB DYLAN	Madison Square Garden, New York Nov. 11, 13	\$1,140,536 \$120.50/\$38	17,972 28,702 two shows	Clear Channel Entertainment
SHAKIRA	Staples Center, Los Angeles Nov. 13	\$1,066,743 \$88.10/\$46.65	15,102 sellout	Clear Channel Entertainment
BRUCE SPRINGSTEEN	TD Waterhouse Centre, Orlando, Fla. Nov. 21	\$946,281 \$75	13,375 sellout	Fantasma Prods.
THE OTHER ONES	MCI Center, Washington, D.C. Nov. 15	\$795,837 \$48.50	16,409 18,622	Clear Channel Entertainment, in-house, I.M.P.
CHER, CYNDI LAUPER	TD Waterhouse Centre, Orlando, Fla. Nov. 11	\$761,600 \$79.50/\$39.50	11,029 11,047	Clear Channel Entertainment
CHER, CYNDI LAUPER	Gaylord Entertainment Center, Nashville Nov. 13	\$757,853 \$77.75/\$25.75	13,505 14,179	Clear Channel Entertainment
SHAKIRA, PAY THE GIRL	HP Pavilion, San Jose, Calif. Nov. 10	\$754,274 \$69.75/\$35.25	14,116 sellout	Clear Channel Entertainment
SHAKIRA, PAY THE GIRL	Arrowhead Pond, Anaheim, Calif. Nov. 12	\$710,255 \$85/\$45	10,113 12,862	Clear Channel Entertainment, Nederlander Organization
MANÁ	Allstate Arena, Rosemont, Ill. Oct. 31	\$707,366 \$62.50/\$35	14,466 sellout	OCESA Presents, Hauser CIE, CIE Events
AEROSMITH, KID ROCK	Shoreline Amphitheatre, Mountain View, Calif. Nov. 14	\$674,970 \$72/\$31.50	16,087 22,000	Clear Channel Entertainment
BRUCE SPRINGSTEEN	Birmingham Jefferson Convention Complex, Birmingham, Ala. Nov. 19	\$670,000 \$75	9,648 sellout	Fantasma Prods.
TONY HAWK'S BOOM BOOM HUCK JAM, SOCIAL DISTORTION	FleetCenter, Boston Nov. 8	\$508,425 \$75/\$25	12,641 sellout	Metropolitan Entertainment
TONY HAWK'S BOOM BOOM HUCK JAM, SOCIAL DISTORTION	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Nov. 9	\$505,463 \$75/\$25	12,168 sellout	Metropolitan Entertainment
WIDESPREAD PANIC, THE WAILERS, TOPAZ	Kiefer UNO Lakefront Arena, New Orleans Oct. 31-Nov. 1	\$475,650 \$32	16,158 two sellouts	Clear Channel Entertainment
ENRIQUE BUNBURY	Auditorio Nacional, Mexico City Nov. 12, 17	\$461,451 (4,752,940 pesos) \$58.25/\$14.56	16,268 17,956 two shows	OCESA Presents, CIE Events
NO DOUBT, GARBAGE, THE DISTILLERS	HP Pavilion, San Jose, Calif. Nov. 14	\$460,682 \$35.25	13,618 14,502	Clear Channel Entertainment
PETER GABRIEL, BLIND BOYS OF ALABAMA	Target Center, Minneapolis Nov. 15	\$446,524 \$132.75/\$25.25	7,394 10,492	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Spokane Arena, Spokane, Wash. Nov. 7	\$445,639 \$55/\$29.50	9,535 10,496	Concerts West
GUNS N' ROSES, CKY, MIXMASTER MIKE	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 21	\$437,530 \$62.50/\$47.50/\$37.50	8,857 15,064	Clear Channel Entertainment, Palace Sports & Entertainment
TOP TEN AMERICAN IDOLS	MCI Center, Washington, D.C. Nov. 3	\$426,040 \$48/\$38/\$28	13,046 sellout	Metropolitan Entertainment
TOBY KEITH, RASCAL FLATTS	Bi-Lo Center, Greenville, S.C. Nov. 22	\$425,552 \$37/\$31	11,564 sellout	Varnell Enterprises
KORN, DISTURBED, TRUSTCOMPANY	Continental Airlines Arena, East Rutherford, N.J. Oct. 9	\$422,640 \$37.50/\$27.50	11,560 12,000	Metropolitan Entertainment
COME TOGETHER & WORSHIP: MICHAEL W. SMITH, THIRD DAY, MAX LUCADO	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 23	\$392,232 \$29.50/\$27.50	17,177 sellout	Premier Prods., Palace Sports & Entertainment
TONY HAWK'S BOOM BOOM HUCK JAM, DEVO	Arrowhead Pond, Anaheim, Calif. Oct. 26	\$368,099 \$75/\$25	9,680 10,216	Nederlander Organization, Goldenvoice, in-house
TOP TEN AMERICAN IDOLS	ARCO Arena, Sacramento, Calif. Nov. 16	\$363,618 \$46.75/\$36.75/\$26.75	11,772 sellout	Metropolitan Entertainment
TOOL, MESHUGGAH	Long Beach Arena, Long Beach, Calif. Nov. 24	\$361,650 \$37.50	9,644 10,670	Goldenvoice, Nederlander Organization
TONY HAWK'S BOOM BOOM HUCK JAM, SOCIAL DISTORTION	Continental Airlines Arena, East Rutherford, N.J. Nov. 7	\$351,101 \$75/\$25	8,141 10,000	Metropolitan Entertainment
BOB DYLAN	FleetCenter, Boston Nov. 16	\$344,436 \$49.50/\$29.50	8,078 13,000	Clear Channel Entertainment
MANÁ	The Theatre at Madison Square Garden, New York Oct. 28	\$337,973 \$71/\$61	5,253 sellout	Metropolitan Entertainment

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TOURING

Venue Views

by Ray Waddell



NICE PACKAGE: In one of the more creative touring packages of the year, acoustic guitar virtuoso **Leo Kottke** paired with **Mike Gordon**—bassist for jam-band king **Phish**—for a run of club dates that began Oct. 2 at the Jammy Awards at New York's **Roseland Ballroom** and wrapped Nov. 19 at the **Boulder Theatre** in Boulder, Colo. Touring in support of their Private Music/RCA Victor release, *Clone*, Kottke and Gordon played such well-known, intimate venues as New York's **Bowery Ballroom**; the **9:30 Club** in Washington, D.C.; **Park West** in Chicago; and the **Fillmore** in San Francisco.

"I don't know if I've ever had this much fun on the road," says Kottke, who spends about 80% of each year touring. "I've never really taken a break. It still amazes me when someone calls and wants to pay me to come and play. And after all this time, to find something brand-new like this is a real surprise."

Gordon is equally enthused about the tour. "This has been great fun, a whole new experience for me," says Gordon, who is more accustomed to playing with a full band at amphitheatres, arenas, and mega Phish-fests than the intimate rooms on this tour. He says that in this setting, without a drummer, "there is a greater responsibility for groove."

Kottke says the two of them have discovered a real compatibility, both in the studio and onstage. "This is still something Mike and I kind of marvel at," admits Kottke, who seldom works with other artists and has always toured solo in the past. Initial efforts to play together stalled, he says, until things came together at a sit-down in Phish guitarist **Trey Anastasio's** recording studio/barn in Vermont. "We were about to give up when we found this little phrase. We found the way in and found how to be there as ourselves without feeling like a square peg in a round hole."

Compared with the "commotion" of a Phish trek, Gordon says the nature of his tour with Kottke is a major change. "Traveling on the road with just two people, no road manager or sound man, is relaxing, actually. After years of paying our dues, things have gotten pretty comfort-

able with Phish, with tour buses and people to handle everything. When Leo and I get going with one of our jams, it's sort of a soft storm."

Kottke admits that even he is a little surprised at how well the often-experimental vibe of the record translates to live performance. "The trick for me is finding out how to listen," he says. "It turns out [that] you wind up playing the other guy's instrument, and he plays yours, at least mentally. It takes on kind of its own momentum."

And each performance took on a distinct, never-duplicated personality. "As far as I'm concerned, if you know exactly what you're going to do, it



KOTTKE (LEFT) AND GORDON

eliminates one of the elements of risk, and risk is essential to live performance," Kottke says. "If disaster isn't possible, it's not going to be any fun. And disaster doesn't ruin everything; it's just emotionally devastating."

The tour was booked by **Chip Hooper** at Monterey Peninsula Artists, booking agency for both Phish and Kottke. "I thought this was a really great combination," Hooper says. "It was really interesting for Leo to do and for Mike to do. It was a real departure for both of them, and I think fans of both artists appreciated it."

Hooper says the tour was routed and booked very conservatively. "We were very modest in our choice of venues," he says, adding that the strategy paid off and attracted fans of both Phish and Kottke in relatively equal numbers.

STRAIT AHEAD: After a successful fall run, **George Strait** has added 21 more dates to his Road Less Traveled arena tour, beginning Jan. 16, 2003, at the **Bi-Lo Center** in Greenville, S.C., and wrapping Feb. 28 at **Freedom Hall** in Louisville, Ky. This year, Strait played to 377,341 people and grossed \$19.6 million from 24 dates, according to *Billboard* Boxscore. **Tammy Cochran** will open all dates, most of which will be performed in the round. Strait is managed and booked by the Erv Woolsey Co. Like the fall run, next year's shows will primarily be promoted by Varnell Enterprises and the Messina Group.

HARD MUSIC

AN ARTISTS & MUSIC EXPANDED SECTION

What's Next For Hard Music?

A roundtable of experts sound off on the current state of the genre and where it might be headed.

BY BRYAN REESMAN

The hard-music/heavy-metal world is poised at the precipice of change. While some new-generation bands such as System Of A Down, P.O.D. and Puddle Of Mudd are thriving, others such as Papa Roach have lost some commercial steam. With nu-metal past its mainstream peak, old-school nostalgia on the rise (thanks to potential reunions by such stalwarts as Judas Priest and Van Halen) and the music economy in a state of disarray, where will metal go from here?

To discuss hard music's survival and evolution, Billboard assembled a panel of insiders: David Draiman, lead singer for Reprise act Disturbed; Steve Lerner, president of Wind-Up Entertainment, home of Creed; Bob Chiappardi, president/owner of Concrete Marketing, a longtime force in hard rock; Scott Greer, VP of worldwide marketing for Epic Records, which boasts Korn and Mudvayne

among its hard-music acts; and Eddie Trunk, a syndicated DJ who hosts a metal show on radio station WNEW NYC.

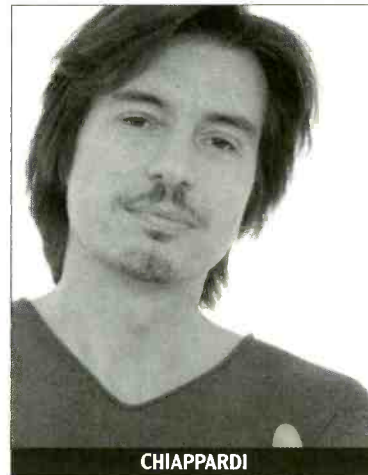
In recent years, there's been a lack of real artist development at the major labels. Do you think majors will begin to better cultivate their metal/hard-rock bands?

GREER: I do think that artist development is alive and well at the labels; it's just in the label's approach. Look at Mudvayne. We didn't force ourselves to go to radio until six months after the record came out. We knew that, for this band, there was a current of excitement and enthusiasm, and we wanted to cultivate that, because we knew they would have a die-hard fan base.

DRAIMAN: Mudvayne is a unique example, and I don't think you can utilize it in the way that you would like. They're a band that has some songs that potentially could get radio



DRAIMAN



CHIAPPARDI

play. They also have that Slipknot link, and they immediately have validation because of that—not to take anything away from them, because they are an incredibly brilliant band. But I think that the cultivation you're speaking of was not as integral because of the allegiances that they had.

what. My point is: Had we gone to radio right out of the box, we might not have had the band's single ["Dig"] evolve the way that it did. By waiting and having those 100,000 fans in the bank to help the groundswell of excitement when the track hit the radio, to me was

key. Artist development is part of every aspect of a label, not just one person who has it in their title.

LERNER: Artist development is being compromised everywhere, based upon the state of the business. But it needs to happen to break [a band]. Unless you see something, majors are not doing the level of artist development that they've done in the past. It's just how it is.

There are new avenues of exposure for metal bands—video games, movie soundtracks and commercials. Is that a good thing?

GREER: Good Charlotte are on EA's *Madden NFL 2003* football video game, and the amount of kids who listen to that track when they're playing the game is huge. You can look at that in terms of video rotation. That's an area that we're exploring and utilizing. We're competing with different forms of entertainment, whether it's kids paying their cell-phone bill or paying for video games. Those are your competitors, so you have to use those mediums for exposure.

DRAIMAN: It's funny that you use that example, because that exact opportunity was presented to us prior to Good Charlotte, and we turned it down. You have to make
(Continued on page 38)

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HARD MUSIC

AN ARTISTS & MUSIC EXPANDED SECTION

What's Next

Continued from page 37

very careful choices, depending on where you come from and what you stand for. You have to decide whether or not it is in the spirit of your band and what you represent and the image that you portray, to go ahead and lend one of your songs to a video game like Madden's football. I think that you need to be very, very careful. Obviously, the opportunity to reach millions of people, given the success of the game, is certainly an inviting thing, but what will that ultimately do to you? What does that mean to your core fan base? And what does it do to your integrity as a band and the longevity of your career?

CHIAPPARDI: I think it can be a great vehicle for certain bands. It really comes down to what the M.O. is.

LERNER: I think we need to be aware that times are changing and kids are spending more time in front of their PlayStation 2 than they are tuned into their radio station. And more exposure gives you the chance of breaking through the clutter and

competition in the marketplace. If it works for the band, you need to look at every avenue out there to get them across.

Is there a trend against overhyping albums? The new Disturbed

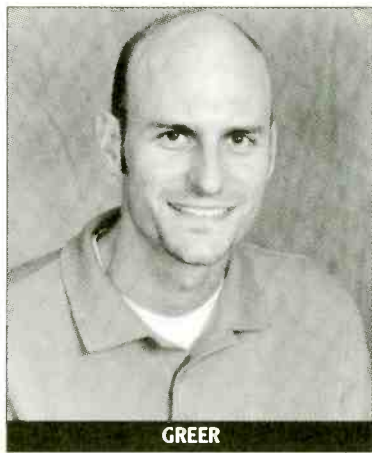


LERNER

album. *Believe*, hit No. 1 without a huge pre-release buzz.

DRAIMAN: It's a huge issue in terms of the ability to overhype being stifled by the fact that you need to maintain security of your music. I think that the Internet-leak issue is a huge one, and it stifles your ability to get product out to press and to your colleagues, who would be able to begin the buzz organically.

LERNER: For an established artist, you need to protect the music before it gets out there. For a new artist, you're fine. A year ago, big acts would go to radio four weeks before their album was in stores. Now



GREER

bands are going out two months [before], so at least the single is getting out there. They're making up for the lack of awareness tied to a full album by trying to get the single out there two months ahead. They've doubled the amount of exposure that they're trying to get through radio.

TRUNK: But there are instances where somebody will hear a record that I'm playing and like it a whole

lot, and four or five weeks later, they still can't go and buy it. By the time it does finally hit the stores, they may be on to something else.

DRAIMAN: Case in point: the last Korn record. They went ahead and



TRUNK

put the single out two months prior, video out two months prior. By the time the record was ready to street, the single had burned and was dropping off the charts and the video was dropping in rotation. It was at the end of its lifespan.

GREER: The single ["Here to Stay"] was leaked in advance of our going to radio, as well as the album being leaked. When you have a

record out there 12 weeks in advance of the release, it forces you to analyze and really think about your plan.

CHIAPPARDI: One of the problems that the music industry has created for itself is the importance of the first-week numbers, and that's why you have this stuff so early. Everyone is so concerned with making sure that they enter at No. 1, No. 2 or whatever, they'll sacrifice the natural development of an album, and I think that's one of the big problems.

Do you see a return to the more melodic hard-rock sound of the '70s and '80s?

DRAIMAN: I think that the entire genre seems to be leaning more towards this more melodic end of things, be it in bands like Black Sabbath and Iron Maiden. It's the melodies that will hopefully capture, not just an audience that consists of males ages 15 to 25, but it will also capture the older audience, and it will certainly capture that most coveted trophy, which is the female audience.

TRUNK: Something that we get caught up in all the time are the terms "hard rock" and "heavy metal." Those terms encompass the heaviest of the heavy bands, to people who still think that Bon Jovi and Def Leppard are hard rock and heavy
(Continued on page 42)

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HARD MUSIC

AN ARTISTS & MUSIC EXPANDED SECTION

BY BRYAN REESMAN

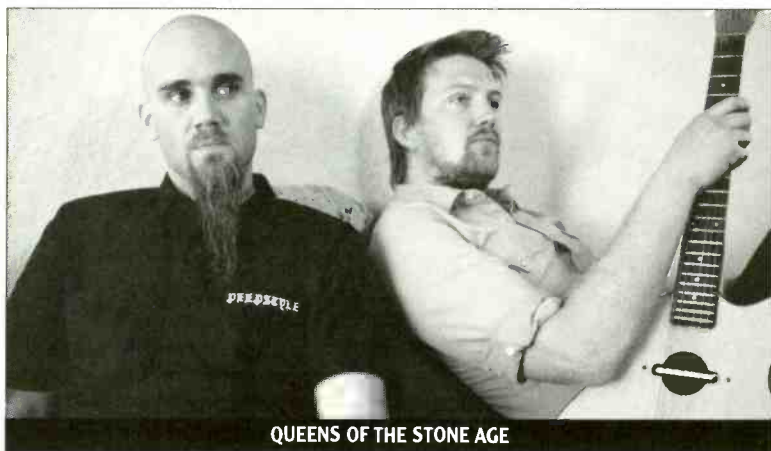
In an attempt to stem the tide of bootlegging and lagging sales, major labels are turning more and more to value-added content. Such extras take many forms, whether it's limited-edition releases of the newest albums by Queens Of The Stone Age (with a bonus DVD) and Disturbed (packaged with a DVD in a small book) or the rare tracks and special booklets included with reissued catalog albums by Judas Priest and Ozzy Osbourne.

While the majors are finally tapping into bonus materials, the concept of special packaging has been cultivated by independent metal labels seeking to give fans the most bang for their buck. "Retailers are more open to taking them in," states Marco Barbieri, president of Century Media and Nuclear Blast, home to Shadows Fall, Iced Earth, Dimmu Borgir and Hammerfall, "especially if you do something that's a limited edition—which sometimes can be a Catch-22. If it's too limited, [retailers] can get pissed off that they can't fulfill their need or can't reorder the title; at the same time, you can't make too many of them, because then what's so special about it?"

"If fans really like an artist, they would like to—and deserve to—

Extra Content, Extra Sales

Companies look to value-added content and special packaging to help drive sales and give consumers more bang for their buck.



see some special things that they wouldn't otherwise see," asserts Mike Carden, president of Eagle Records, which owns hard-rock label Spitfire Records, home to Zakk Wylde, Dio and Alice Cooper. "We do Digipaks, special pop-up artwork, tour editions, enhanced CDs and special folders and booklets." He

says Spitfire received so many reorders for the limited edition of ohGr's *Welt* CD, they re-pressed it. "It's really cool artwork," he says. "It cost us a fortune to do, but it was really worth it. The fans really dug it."

Metal bands have traditionally tried to give fans extra goodies. "When I

first started getting into metal in the late '70s and early '80s, a lot of it was collecting every single by Iron Maiden because they would have unreleased tracks and new artwork," recalls Tracy Vera, senior VP/GM of Metal Blade Records. "You would collect every 12-inch by Iron Maiden or every version of W.A.S.P.'s *F***k Like a Beast* on different colored vinyl. It's the same philosophy, the consumer getting these extra materials."

Iron Maiden just issued two titles through Sanctuary/Columbia/Legacy: *Edward the Great: The Greatest Hits*, a remastered compilation featuring a 24-page color booklet, and *Eddie's Archive*, a limited-edition tin casket containing three double-CDs of vintage live material and B-sides, an Eddie shot glass and an Iron Maiden family tree on parchment paper.

Roadrunner Records often releases limited-edition, fold-out Digipaks of high-profile releases—like Fear Factory and Soulfly—with bonus

tracks and occasional bonus videos. Some are simultaneously released with the regular edition, while others come out later. "We often do those with records that we see coming in as imports," explains Bob Johnsen, senior director of marketing for Roadrunner Records. "The thinking behind it is, a record's coming in as an import and is costing a kid 30 bucks. The Slipknot Digipak was a great example. That thing was selling 300 a week as an import. You can't stop it from happening. The only way is putting one out that has more material and costs kids less. They've been doing great packages overseas for years, and we're just coming around to the concept."

"In Europe, it was a wonderful tool to add a substantial amount of sales to your release," says Stefan Koster, consultant for SPV, which recently put out limited-edition releases by Doro, Kreator and Motörhead. To avoid having fans complain about a limited edition being released after they've already purchased the regular version, he says, "The big issue was that you always had to release them simultaneously so as not to piss off fans. We always thought that it didn't take away from regular sales

(Continued on page 40)

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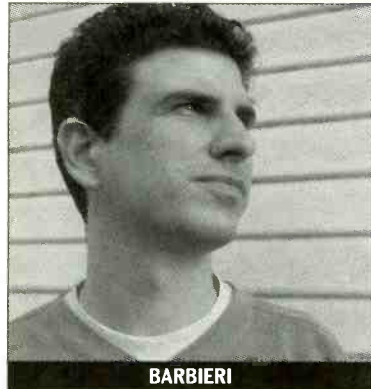
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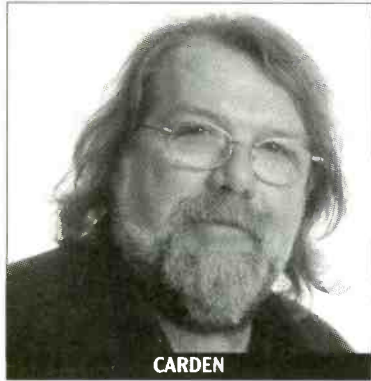
Continued from page 39

at all, it just enhanced the whole package, and thus delivered more sales at a higher price."

Jim Pitulski, MD for InsideOut Music America, says that his label began releasing simultaneous lim-



BARBIERI



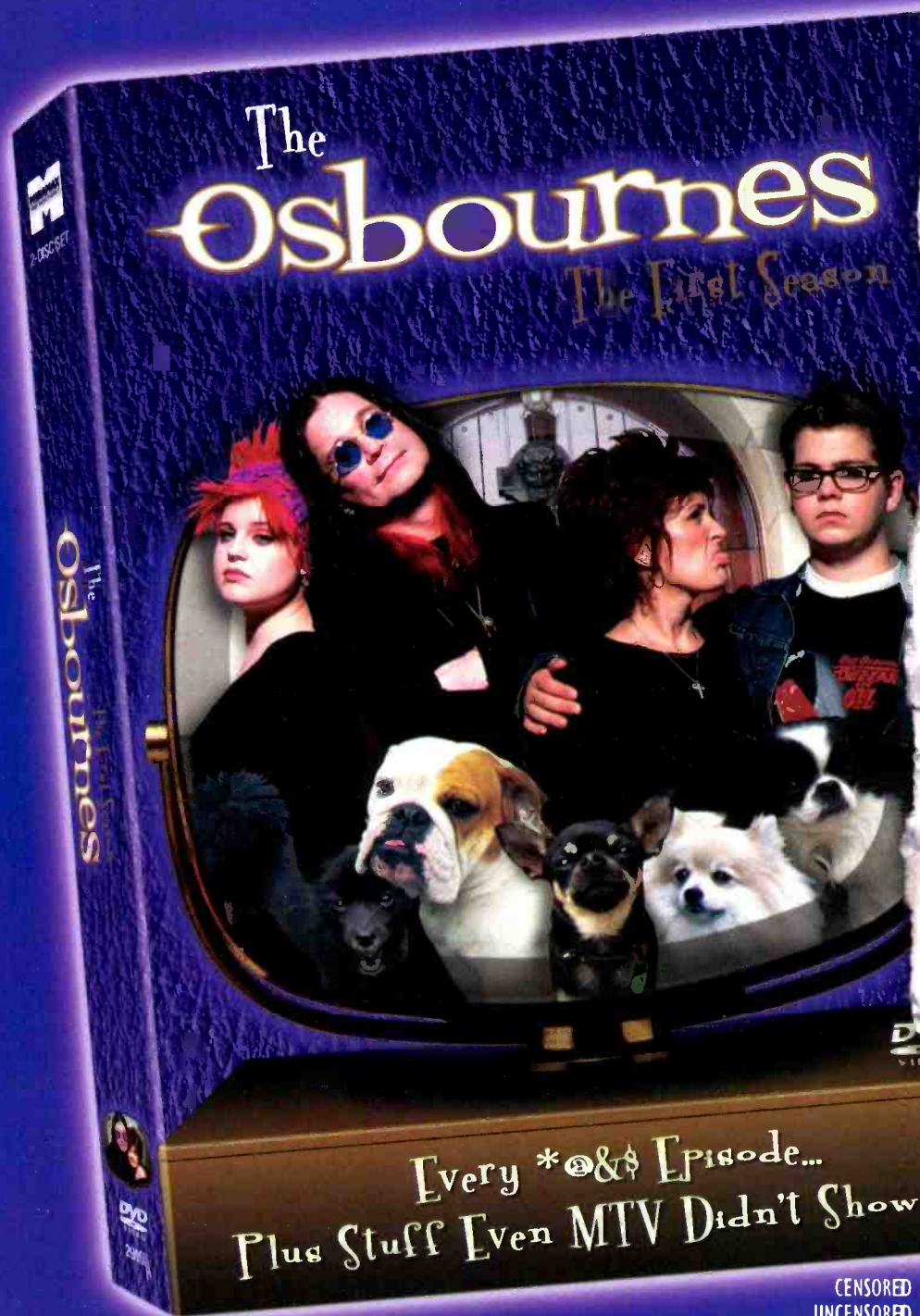
CARDEN

ited editions of major releases to give something back to their hardcore fans, like the new Star One album *Space Metal*, packaged as a small book with a bonus disc of rare tracks. "Lately, it's becoming an effective weapon in combating piracy and downloading," observes Pitulski. "One way to entice people to own it anyway is to give them something special. You can't download packaging. We didn't anticipate it becoming this practical, but now it's going to become a necessity."

Limited editions are a growing market. Roadrunner just released a double-CD version of Jerry Cantrell's *Degradation Trip*, which was how the former Alice In Chains guitarist originally intended it to be issued. Metal Blade will release the forthcoming Amon Amarth album with its first EP and a new song, the upcoming Six Feet Under live album with a bonus DVD and the new Spock's Beard DVD with a bonus CD. Spitfire is working on an Overkill live DVD that features a two-hour concert, plus vintage films from earlier in the band's career.

Notable limited-edition CDs this year include Sanctuary's two-disc version of *The Best of Bruce Dickinson*, featuring rare material; SPV's classy fold-out color Digipak

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of Doro's *Fight*, with an extra track, bonus video and photo gallery; Nuclear Blast's limited Dimmu Borgir double-DVD version of *World Misanthropy*, packaged in a fold-out box with two DVDs and a CD with music and PC features; Spitfire's tour edition of Alice Cooper's *Dragontown*, with two bonus videos and four bonus tracks; and Century Media's issue of the Shadows Fall album *The Art of Balance*, with a bonus CD-ROM containing a band biography, photo gallery, PC art, interviews and three videos.

But there is a downside to this bonus-feature bonanza. Koster says that many retailers balk at albums released in multiple formats, whereas Barbieri says that some retailers



VERA

want more limited editions to satisfy customer demand, making the concept less special. Pitulski believes, however, that the special edition may eventually become the standard edition, which has frequently become the case in the booming DVD market.

"I believe the DVD format has a very good chance of becoming the next generation of special product, that will then turn into normal product," predicts Koster. "The DVD is an all-around wonderful way of portraying an artist. In Europe, the Motörhead DVD was released with a CD compilation. It gave you both worlds in one package."

Indeed, the DVD, not to mention the slowly developing DVD-Audio format, offers more space and greater potential to maximize bonus material. For example, T.V.T.'s Seventh DVD, *Retrospect*, includes a wealth of such features: live performances, interviews, music videos, TV appearances and an EPK. Pitulski states that DVD documentary footage of bands making albums is also popular with fans. "It's very endearing," remarks Pitulski. "It's a growing market right now, and I think the most exciting thing is DVD-Audio and the capacity for audio-visual content. That's where the future is going to be. You're going to see some pretty spectacular things happening."

When it comes down to brainstorming ideas, Barbieri notes that his staff is comprised of genre fans who collect music themselves. "We just want to give kids something that will make them happy," he says.

And happy customers are repeat customers.

HARD MUSIC

AN ARTISTS & MUSIC EXPANDED SECTION

What's Next

Continued from page 38

metal. I think you have to draw a little bit finer line [as to] really what qualifies and what doesn't.

DRAIMAN: The definition of metal—specifically this categorization of nu-metal—is exceptionally confusing. It incorporates the rap-rock category, and it incorporates anybody who utilizes a DJ. If you can have bands like Limp Bizkit, P.O.D. and us in the same genre, it really does blur the lines a bit.

TRUNK: I think a lot of bands maybe don't want to carry the heavy-metal banner past a certain point. It might be cool in their early stages to be considered a metal band, but when they start selling boatloads of records, they don't necessarily want the name attached to it because they're afraid some sort of stigma may come with it.

Could extreme metal, as embodied by bands like Cradle Of Filth, become an important part of the metal/hard-rock scene?

GREER: I hate to speak in terms of

sub-genres and genres, because I think it's so trendy. But I think that, overall, heavy-metal music is in the process of redefining and realigning itself. Two years ago, you had bands on Ozzfest that were on their way to a potentially long career. But this past year, a lot of those bands may be looking for day jobs. I think that was because the mar-

people can sing, and there are songs that remain stuck in your mind—and you're not simply bludgeoned by the power and not simply leveled by the aggression—I think that that is what is going to be able to translate to a greater range of people.

LERNER: For me, I'm actually looking at that being more of a niche

like Cradle Of Filth, unless they delivered a song that's got a good hook, they're going to maintain their fan base in that specific niche.

TRUNK: Morbid Angel is a great example of a band that started like that and then got signed to a major-label deal and tried to take a more mainstream road. They never progressed beyond their core audience.

CHIAPPARDI: There's an importer out on Long Island [who is] one of the bigger importers of European black metal. Four years ago, he said it was going to be all the rage. Four years later, the biggest albums are still only selling 30,000 or 35,000 units.

DRAIMAN: It's a very limited fan base, and it's no more clearly exemplified than overseas, where bands like Cradle Of Filth are seeing their greatest amounts of success. But, then again, overseas, you still have a band like Manowar who haven't really done anything in quite some time and can debut at No. 1 in Germany.

What's on tap for next year?

DRAIMAN: I'm very curious. If we don't continue to come up with really great pieces of art, and, if we don't continue to develop our sound and motivate our fan base, then this resurgence will die.

LERNER: It will be interesting to see what [direction] radio takes. All

this talk about the '70s and '80s references—the Vines, the Hives and all those bands—the press likes it, but they're not selling a lot of records.

DRAIMAN: That's the irony of it. I'll never understand the propensity of the press to simply latch onto something that doesn't seem to actually be a commercially viable entity, even if it's something like, with all due respect, [Island recording artist] Andrew W.K., who was the benefactor of a huge media frenzy.

The mainstream press has never really supported metal/hard rock.

DRAIMAN: Right. I think a lot of that has to do with the fact that metal is perceived as a joke and has been for quite some time. Certainly someone like Andrew W.K. doesn't do much to help that situation. He continues to perpetuate the myth that we're a bunch of idiotic, nonsensical thugs. I think that is exactly the kind of thing that the press wants people to believe. That is the reasoning and the rationale as to why they go ahead and embrace an individual like that, as opposed to a band who is actually trying to stand for something and bring meaning and light into the world.

LERNER: You can sum it up: There's a huge disconnect between what kids want to hear and what journalists want to write about.

"Two years ago, you had bands on Ozzfest that were on their way to a potentially long career. But this past year, a lot of those bands may be looking for day jobs."

—SCOTT GREER, EPIC RECORDS

ket became so saturated with very generic, cookie-monster-type bands.

DRAIMAN: I would agree with you. I think that there are always going to be trends. For instance, the current resurgence of seven or eight bands that sound just like the Knack. I think in terms of metal, what will make it perpetuate and make it be a lasting thing is the quality of the songwriting and the effectiveness of the hooks. If there are songs that

than anything that is going to become a mainstream phenomenon. Look at all the formats that exist now. When you look at the kids who are really into metal and rock, a lot of those kids are into hard-core rap, and it's just led to the nu-metal bands. I just think everybody has a bigger appetite than they ever had before. Their tastes are much wider, and what is going to strike a chord is the song and a hook. I think something

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R&B/HIP-HOP



Words & Deeds™

CULTURAL SNOBBERY? "The language barrier effectively limits the amount of sales you can expect to achieve in the U.K. We're not renowned for our skill at or interest in other languages in this country." So notes Big Dada label boss **Will Ashon** as he underscores one of the reasons why European rap acts, particularly those that rap in their native tongues, rarely infiltrate the U.K. market.

Big Dada is breaking that mold by signing a non-English rapping act, French trio **TTC**. Ashon signed the outfit because, apart from its skills, he liked its humor. That comic quotient is patently demonstrated on TTC's debut album, *C'est N'est Pas un Disque* (This Is Not a Record). Released earlier this year, the set is receiving favorable response in the U.K.

Rapping in English, however, doesn't necessarily make things easier. Although the English-rapping Finnish duo **Bomfunk MC's** charted two U.K. hit singles in 2000 (including "Freestyler," which reached No. 2) and its 2002 sophomore set, *Burnin' Sneakers*, delivered two Finnish chart-toppers ("Super Electric" and "Live Your Life"), Epic/Sony did not release the Bomfunk MC's album in the U.K.

"The label pulled the commercial release due to 'lack of media support,'" says the act's manager, **Richard Ogen**, adding that "musical and cultural snobbery at the labels and at some of the media" is the main barrier European acts face.

On a positive note, Source/Virgin France act **Saïan Supa Crew** has watched two of its albums earn U.K. release via Source/Wordplay. An international-oriented version of its last set, *X Raisons* (X Reasons), with British and American collaborations will be released early next year as *Raisons: Da Stand Out Version*.



LYN

Other non-U.K. artists will also be testing the U.K. waters. English-rapping Danish act **Outlandish's** sophomore album, *Bread & Barrels of Water*, will receive a U.K. release early next year through BMG Denmark. Championing the forthcoming release is BMG U.K. head of international R&B marketing/Europe **Mervyn Lyn**. "The album is outstanding and deserves a U.K. release," he says. The act's very topical Danish radio hit, "Guantanamo," will be used for promotion in the U.K.

NORWEGIAN REFILL: Norwegian hip-hop duo **Tungtvann** has just released a six-track EP in the U.K., *Påfyll* (Refill), on D20/Capitol. It's the follow-up to its sophomore album, *Mørketid* (Dark Times), released earlier this year by EMI Norway. It features Norwegian rap veteran/Tee Productions artist **Son of Light**, as well as "hot, unsigned newcomers **Dirty Oppland**," according to Tungtvann producer/DJ **Poppa Lars** (aka **Lars A. Sandness**).

COMING SOON: Upcoming releases on the U.K. front include fiery rapper **MCD's** "Love Thing" (Ronin), featuring veteran U.K. soul singer **Noel McKoy**. The single precedes the Entrapment album due in March 2003. . . . Socio-politically conscious hip-hop band **Asian Dub Foundation** releases its debut Virgin album, *Enemy of the Enemy*, in February 2003. It will be preceded by the band's EP (*Fortress Europe*, also on Virgin) Jan. 20. . . . R&B/hip-hop act **Big Brovaz** burst into the top five in November with "Nu Flow," the title track from its album. Having originally given the album a low-profile release, Epic plans to repromote it in the new year. . . . Virgin is keeping the underground buzz going for rapper **Fallacy** with two promotion-only vinyl records. The first, "Jackin' for Beats," uses the Bollywood sample from **Truth Hurt's** "Addicted" and snatches of **Neptunes**-produced beats. It was released in early November. Dropping in early March will be Fallacy's first solo single, "Big 'n' Bashi," featuring Virgin labelmate **Tubby T**.

Producer/rapper **Tha Force**, formerly the DJ/producer in the hip-hop/R&B band **Nash**, returns with solo EP *Mind the Gap* via BBE. He is ably supported by fellow rappers **Phoebe One** and **Blak Twang**. . . . **So Solid Crew MC Romeo** follows up his recent top five hit, "Romeo Dunn," with the *Solid Love* album on Relentless. It's indeed a solid effort, focusing on the U.K. lifestyle and underpinned by R&B, hip-hop, and U.K. garage influences.

DECEMBER 7 2002 Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	Work It	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	26	23	5	Satisfaction	EVE (RUFF RYDERS/INTERSCOPE)	51	59	4	Guess What	SYLEENA JOHNSON (JIVE)
2	3	—	Love Of My Life (An Ode To Hip Hop)	ERIKAH BADU FEAT. COMMON (FOX/MCA)	27	30	5	Made You Look	NAS (ILL WILL/COLUMBIA)	52	54	20	Don't Say No, Just Say Yes	AVANT (MAGIC JOHNSON/MCA)
3	2	—	Luv U Better	LL COOL J (DEF JAM/DJMG)	28	39	7	From Tha Chuuch To Da Palace	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	53	55	4	How You Gonna Act Like That	TYRESE (J)
4	4	—	Dontchange	MUSIQ (DEF SOUL/DJMG)	29	33	6	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	54	52	16	Oh Yeah!	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
5	6	—	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	30	31	11	Rock The Party	BENZINO (SURRENDER/ELEKTRA/EEG)	55	48	11	Crush Tonight	FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)
6	7	—	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/DJMG)	31	21	19	Hey Ma	CAM'RON (ROC-A-FELLA/DEF JAM/DJMG)	56	56	19	Cleanin' Out My Closet	EMINEM (WEB/AFTERMATH/INTERSCOPE)
7	5	—	Gimme The Light	SEAN PAUL (BLACK SHADOW/WZ HARD/VP/ATLANTIC)	32	28	9	Jenny From The Block	JENNIFER LOPEZ (EPIC)	57	47	12	Multiply	XZIBIT (L.O.U.D./COLUMBIA)
8	8	—	Air Force Ones	NELLY (F0/REEL/UNIVERSAL/UMRG)	33	25	9	Girl Talk	TLC (ARISTA)	58	65	2	Come Close To Me	COMMON FEAT. MARY J. BLIGE (MCA)
9	10	—	I Care 4 U	AALIYAH (BLACKGROUND)	34	43	5	One Of Those Days	WHITNEY HOUSTON (ARISTA)	59	57	15	By Myself	YING YANG TWINS (COLLIPARK/IN THE PAINT/KOCH)
10	9	—	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	35	29	29	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	60	62	3	Thug Holiday	TRICK DADDY FEAT. LATOCHA SCOTT (ISLIP-N-SLIDE/ATLANTIC)
11	15	—	Fabulous	JAY-Z FEAT. THA RAYNE (D/WINE MILL/WARNER BROS.)	36	34	14	Little Things	LAURIE R. (MOTOWN/UMRG)	61	64	5	Wake Up	SHADE SHEIST (BABY REE/MCA)
12	14	—	React	ERICK SERMON FEAT. REOMAN (J)	37	35	21	Don't Mess With My Man	INDIA FEAT. BRIAN & BRANDON CASEY (JIVE)	62	69	3	B R Right	TRINA FEAT. LUDACRIS (ISLIP-N-SLIDE/ATLANTIC)
13	12	—	Stingy	GINUWINE (EPIC)	38	38	9	Hit The Freeway	TONI BRAXTON FEAT. LOON (ARISTA)	63	53	14	Why I Love You	B2K (EPIC)
14	11	—	Baby	ASHANTI (MURDER INC./AJM/DJMG)	39	40	18	Funny	GERALD LEVERT (ELEKTRA/EEG)	64	63	16	Ching, Ching	MS. JADE (BEAT CLUB/INTERSCOPE)
15	13	—	Dilemma	NELLY FEAT. KELLY ROWLAND (F0/REEL/UNIVERSAL/UMRG)	40	42	2	No Letting Go	WAYNE WUNDER (GREENSLEEVES/VP)	65	68	11	More Than A Woman	ANGIE STONE & JOE (J)
16	20	—	Bump, Bump, Bump	B2K FEAT. P. DIDDY (EPIC)	41	46	16	The Streets	WC FEAT. NATE DOGG (DEF JAM/DJMG)	66	—	1	Deep	BLACKSTREET (DREAMWORKS/INTERSCOPE)
17	16	—	Thug Lovin'	JAY-Z FEAT. BOBBY BROWN (MURDER INC./DEF JAM/DJMG)	42	45	13	He Is	HEATHER HEADLEY (IRCA)	67	61	1	Stole	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
18	18	—	Miss You	AALIYAH (BLACKGROUND)	43	50	8	Sick Of Being Lonely	FIELD MOB (MCA)	68	70	2	8 Mile	EMINEM (SHADY/INTERSCOPE)
19	19	—	Ignition	R. KELLY (JIVE)	44	36	30	Nothin'	N.O.R.E. (DEF JAM/DJMG)	69	75	4	Nothins Free	DOBIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)
20	32	—	Thugz Mansion	2PAC (AMARU/DEATH ROW/INTERSCOPE)	45	58	3	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/DJMG)	70	66	11	Are We Cuttin'	PASTOR TROY (MADD SOCIETY/UNIVERSAL/UMRG)
21	24	—	I Should Be...	DRU HILL (DEF SOUL/DJMG)	46	51	6	Emotional Rollercoaster	VINAM GREEN (COLUMBIA)	71	73	1	The Way We Ball	LL FLIP (SUCKA FREE/L.O.U.D./COLUMBIA)
22	17	—	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	47	44	43	halfcrazy	MUSIQ (DEF SOUL/DJMG)	72	—	1	Tell Me (What's Goin' On)	SMILEZ & SOUTHSTAR (ARTIST DIRECT)
23	26	—	Talkin' To Me	AMERIE (RISE/COLUMBIA)	48	37	16	Braid My Hair	MARIO (3RD STREET/J)	73	—	1	Imagine That	NEXT (J)
24	27	—	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)	49	41	23	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	74	—	1	In The Name Of Love	R. KELLY (JIVE)
25	22	—	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	50	60	8	What We Do	FREEWAY (ROC-A-FELLA/DEF JAM/DJMG)	75	67	8	Single For The Rest Of My Life	ISYSS (ARISTA)

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DECEMBER 7 2002 Billboard® HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	Ignition	R. KELLY (JIVE)	26	12	6	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)	51	34	21	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)
2	2	—	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	27	22	5	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	52	35	8	This Is My Party	FABLOUS (DESERT STORM/ELEKTRA/EEG)
3	4	—	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	28	28	17	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	53	46	8	Feel It Boy	BENIEE MAN FEAT. JANET (VP/VIRGIN)
4	8	—	Shady	BIG "C" (SOUTHPAW/WKS)	29	42	8	Throw Up	RACKET CITY (447/LANDSPEED)	54	39	3	Full Mode	N.O.R.E. (DEF JAM/DJMG)
5	3	—	Virginity	TG4 (TUG/J&M/INTERSCOPE)	30	23	15	Love Of My Life (An Ode To Hip Hop)	ERIKAH BADU FEAT. COMMON (FOX/MCA)	55	45	35	Grindin'	CLIPSE (STAR TRAK/ARISTA)
6	9	—	Heatseeker	YOUNG M.C. (STIMULUS)	31	21	6	From Tha Chuuch To Da Palace	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	56	58	7	Up & Down (In & Out)	DEBORAH COX (J)
7	14	—	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	32	55	2	I Want A Girl Like You	JOE FEAT. JADAKISS (FOX/JIVE)	57	43	44	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)
8	27	—	Ahh Dee Ahh	SANDMAN (L.O. END)	33	7	2	Thug Lovin'	JAY-Z FEAT. BOBBY BROWN (MURDER INC./DEF JAM/DJMG)	58	40	4	Break You Off	THE ROOTS FEAT. MUSIQ (MCA)
9	6	—	Dilemma/Air Force Ones	NELLY (F0/REEL/UNIVERSAL/UMRG)	34	53	1	Like I Love You	JUSTIN TIMBERLAKE (JIVE)	59	33	2	Take You Home	ANGIE MARTINEZ FEAT. KELIS (ELEKTRA/EEG)
10	16	—	Here And Now (Full Circle)	TERRY STEELE (JTS)	35	49	2	Ching, Ching	MS. JADE (BEAT CLUB/INTERSCOPE)	60	32	3	Skills	GANG STARR (VIRGIN)
11	5	—	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/DJMG)	36	—	1	Jenny From The Block	JENNIFER LOPEZ (EPIC)	61	67	5	Hey Sexy Lady	SHAGGY FEAT. BRIAN & TONY GOLD (BIG YARO/MCA)
12	10	—	Truly Yours	NARAE (KIRVI)	37	25	3	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	62	—	1	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/DJMG)
13	—	—	Dance With Me	JAIMIE LEE (RIPE)	38	37	12	Rock The Party	BENZINO (SURRENDER/ELEKTRA/EEG)	63	—	10	Nothins Free	DOBIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)
14	36	—	Run 4 Us	MARK LANE (INTELLIGENT/EAST CLEVELAND)	39	31	7	Hit The Freeway	TONI BRAXTON FEAT. LOON (ARISTA)	64	54	12	Me U Want	KAY-P FEAT. LIL GENIUS (CARIBBEAN GOLD)
15	20	—	Play Wit It	THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	40	29	8	Girl Talk	TLC (ARISTA)	65	—	1	Bump, Bump, Bump	B2K & P. DIDDY (EPIC)
16	—	—	Hovi Baby	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	41	24	27	Day + Night	ISYSS FEAT. JADAKISS (ARISTA)	66	65	25	Don't Mess With The Radio	NIVEA (JIVE)
17	13	—	Work It	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	42	—	2	One Of Those Days	WHITNEY HOUSTON (ARISTA)	67	56	13	Over The Years	GOOD BAD UGLY (PAPER DOWN)
18	11	—	Gimme The Light	SEAN PAUL (BLACK SHADOW/WZ HARD/VP/ATLANTIC)	43	18	9	Crush Tonight	FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)	68	59	28	Move B***h (Vinyl)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)
19	15	—	Product Of Our Environment	BORN PREDATORS (THREE GEMS/STREET PRIDE)	44	—	1	Gimme The Light (Remix)	SEAN PAUL FEAT. BUSTA RHYMES (VP/ATLANTIC)	69	—	1	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
20	26	—	Precious	B.I. (YOUNG LIFE)	45	61	1	Waitin' For The DJ	TALIB KVELLI FEAT. BILAL (RAWKUS/MCA)	70	71	104	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
21	—	—	Thug Lady	DYSHON & SQUABBLE (ROMEI)	46	47	1	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	71	41	3	Oxygen	KRUMB SNATCHA (OVERNIGHT SENSATION/O&G)
22	51	—	It Just Happened	NIKIE BATEY (AVS)	47	30	1	Baby	ASHANTI (MURDER INC./AJM/DJMG)	72	—	13	Kick'n Ass	SUPA NAT (IN DA HOLE/PYRAMID/ORPHEUS)
23	48	—	What We Do	FREEWAY (ROC-A-FELLA/DEF JAM/DJMG)	48	52	1	Tonight I'm Gonna Let Go	SYLEENA JOHNSON (JIVE)	73	66	17	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)
24	17	—	React	ERICK SERMON FEAT. REOMAN (J)	49	—	1	Faithful Too	POW'N BROS. (POW'NER MOVES/ORPHEUS)	74	63	22	Who U Rollin Wit?	LL TYKES FEAT. DON WOVN (MAMA'S BOY)
25	38	—	Luv U Better	LL COOL J (DEF JAM/DJMG)	50	19	8	Come Close To Me	COMMON FEAT. MARY J. BLIGE (MCA)	75	74	17	Sex, Money, & Music	ABOVE THE LAW (WESTWORLD)

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DECEMBER 7
2002

Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				LAST WEEK	2 WKS. AGO	WEEKS ON CHART								LAST WEEK	2 WKS. AGO	WEEKS ON CHART			
1	1	63	3	NUMBER 1			JAY-Z ROC-A-FELLA/DEF JAM 063387/10JMG (12.98/19.98)	The Blueprint 2: The Gift And The Curse	1	51	46	39	4	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD)			The Definitive Collection	28	
2	NEW	1	1	HOT SHOT DEBUT			JA RULE MURDER INC./DEF JAM 063487/10JMG (12.98/18.98)	The Last Temptation	2	52	49	57	4	B2K EPIC 85856 (18.98 EQ CD)			Santa Howked Me Up (EP)	46	
3	3	1	4	SOUNDTRACK			SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1	53	43	33	6	DA HEADBUSSAZ FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)			Dat's How It Happen To'm	15	
4	2	—	2	MISSY ELLIOTT			THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	2	54	47	42	3	NAPPY ROOTS ▲ ATLANTIC 83524*/AG (11.98/17.98)			Watermelon, Chicken & Gritz	3	
5	NEW	1	1	TONI BRAXTON			ARISTA 14749 (12.98/18.98)	More Than A Woman	5	55	55	41	5	3LW NINE LIVES 86200*/EPIC (18.98 EQ CD)			A Girl Can Mack	12	
6	NEW	1	1	TALIB KWELI			RAWKUS 113048*/MCA (18.98 CD)	Quality	6	56	54	45	8	RUN-DMC ARISTA 10607/BMG HERITAGE (13.98 CD)			Greatest Hits	33	
7	4	—	2	TLC			ARISTA 14780 (12.98/18.98)	3D	4	57	45	43	9	NAS ILL WILL/COLUMBIA 85275*/CRG (12.98 EQ/18.98)			The Lost Tapes	3	
8	5	3	3	JAHEIM			DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3	58	52	44	13	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)			Diamond Princess	5	
9	10	4	5	LIL JON & THE EAST SIDE BOYZ			BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	59	58	50	4	KIRK FRANKLIN ● GOSP/CENTRIC 70037/ZOMBA (11.98/17.98)			The Rebirth Of Kirk Franklin	1	
10	9	6	7	EMINEM ▲			WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	60	73	61	11	\$ GREATEST GAINER \$ SMILEZ & SOUTHSTAR ARTIST/DIRECT 01030 (11.98/17.98) [M]			Crash The Party	24	
11	6	2	3	JUSTIN TIMBERLAKE			JIVE 41823/ZOMBA (12.98/18.98)	Justified	2	61	57	51	2	50 CENT FULL CLIP 2003* (16.98 CD) [M]			Guess Who's Back?	51	
12	7	—	2	WC			DEF JAM 170071*/10JMG (12.98/18.98)	Ghetto Heisman	7	62	48	38	17	SCARFACE DEF JAM SOUTH 586909*/10JMG (12.98/18.98)			The Fix	1	
13	NEW	1	1	ERICK SERMON			J 20050* (12.98/18.98)	React	13	63	38	—	2	JOHN P. KEE & NEW LIFE VERITY 43200/ZOMBA (11.98/17.98) [M]			Blessed By Association	38	
14	8	—	2	SEAN PAUL			2 HARD/VP/ATLANTIC 83620*/AG (9.98/13.98)	Dutty Rock	8	64	NEW	1	1	PLAYA FLY DIAMOND 1002 (10.98/17.98) [M]			Fly2K	64	
15	13	8	6	LL COOL J			DEF JAM 063219*/10JMG (12.98/18.98)	10	1	65	83	—	2	KENNY G ● ARISTA 14753 (12.98/18.98)			Wishes	65	
16	15	14	2	NELLY ▲			FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	66	56	40	18	MARIO ● 3RD STREET 20026/J (12.98/17.98)			Mario	3	
17	NEW	1	1	CRAIG DAVID			WILDSTAR/ATLANTIC 89027/AG (12.98/18.98)	Slicker Than Your Average	17	67	NEW	1	1	MARVIN SEASE JIVE 41834/ZOMBA (11.98/17.98)			I Got Beat Out	67	
18	11	—	2	FAT JOE			TERROR SQUAD/ATLANTIC 83600*/AG (12.98/18.98)	Loyalty	11	68	53	53	3	AALIYAH ▲ ² BLACKGROUND 10082* (12.98/18.98)			Aaliyah	2	
19	14	7	3	DEBORAH COX			J 20014 (12.98/18.98)	The Morning After	7	69	NEW	1	1	GETO BOYS RAP-A-LOT RESURRECTION 42007 (10.98/18.98)			Greatest Hits	69	
20	12	5	3	VARIOUS ARTISTS			MURDER INC./DEF JAM 063411*/10JMG (12.98/18.98)	Irv Gotti Presents The Remixes	5	70	50	36	8	3RD STOREE EDMONDS/DEF SOUL 586977/10JMG (8.98/14.98)			Get With Me	13	
21	NEW	1	1	VARIOUS ARTISTS			CASH MONEY/UNIVERSAL 860933/UMRG (12.98/18.98)	Cash Money Records Platinum Hits Volume One	21	71	NEW	1	1	CANIBUS MIC CLUB 7120 (10.98/17.98)			M c Club-Curriculum	71	
22	17	9	4	TANK			BLACKGROUND/UNIVERSAL 064692/UMRG (12.98/18.98)	One Man	4	72	68	77	3	YOLANDA ADAMS ● ELEKTRA 62690/EEG (12.98/18.98)			Believe	7	
23	NEW	1	1	SOUNDTRACK			HOLLYWOOD 162378 (18.98 CD)	Friday After Next	23	73	59	48	7	JURASSIC 5 INTERSCOPE 493437* (18.98 CD)			Power In Numbers	13	
24	19	18	9	INDIA.ARIE ●			MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1	74	62	49	2	CAM'RON ROC-A-FELLA/DEF JAM 586876*/10JMG (12.98/18.98)			Come Home With Me	1	
25	23	19	6	FLOETRY			DREAMWORKS 450313*/INTERSCOPE (17.98 CD)	Floetic	4	75	89	—	2	KEPLYN BEATNIK 51119 (12.98 CD)			Animus Diaries	75	
26	20	11	9	SOUNDTRACK			FOX 113028*/MCA (18.98 CD)	Brown Sugar	2	76	64	54	13	DEVIN J PRINCE 42003/RAP-A-LOT RESURRECTION (12.98/18.98)			Just Trying Ta Live	11	
27	21	13	6	GERALD LEVERT			ELEKTRA 62795/EEG (12.98/18.98)	The G Spot	2	77	63	58	30	BIG TYMERS ▲ CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)			Hood Rich	1	
28	18	10	4	BONE THUGS-N-HARMONY			RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	3	78	NEW	1	1	DEAD PREZ FULL CLIP 2004* (17.98 CD)			Turn Off The Radio	78	
29	22	23	13	LIL' FLIP ●			SUCKAFREE/LDU/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	4	79	69	70	8	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)			[Ghetto Love]	2	
30	16	—	2	VIVIAN GREEN			COLUMBIA 86357/CRG (7.98 EQ/11.98)	Love Story	16	80	74	62	4	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) [M]			Love Machine	28	
31	26	17	4	SHAGGY			BIG YARD 113070*/MCA (18.98 CD)	Lucky Day	14	81	65	47	7	ROZELLY PRESENTS DA FAM BRAINSTORM 72035 (17.98 CD) [M]			A Day N A Life...	47	
32	27	16	5	FIELD MOB			MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4	82	51	—	2	VARIOUS ARTISTS RED STAR/MURDER INC./DEF JAM 063274*/10JMG (8.98/14.98)			Red Star Sounds Volume 2 B-Sides	51	
33	24	22	3	KELLY ROWLAND			MUSIC WORLD/COLUMBIA 86516/CRG (12.98 EQ/18.98)	Simply Deep	3	83	61	46	2	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)			Life Goes On	2	
34	29	27	4	CLIPSE ●			STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1	84	NEW	1	1	FACEMOB RAP-A-LOT 2K 42016/RAP-A-LOT (10.98/18.98)			Silence	84	
35	31	7	3	HEATHER HEADLEY			RCA 69376 (9.98/13.98)	This Is Who I Am	14	85	94	79	1	FRED HAMMOND VERITY 43197/ZOMBA (11.98/17.98)			Speak Those Things: POL Chapter 3	13	
36	28	20	6	DAVE HOLLISTER			MOTOWN 018747/UMRG (12.98/18.98)	Things In The Game Done Changed	3	86	71	69	1	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)			Incredible	10	
37	30	24	5	SCARFACE			RAP-A-LOT/NO TRYBE 12648*/VIRGIN (12.98/18.98)	Greatest Hits	10	87	77	71	5	LUDACRIS ▲ ³ DISTURBING THA PEACE/DEF JAM SOUTH 586446*/10JMG (12.98/19.98)			Word Of Mouf	1	
38	25	15	4	TOO SHORT			SHORT/JIVE 41816/ZOMBA (11.98/17.98)	What's My Favorite Word?	8	88	92	91	3	B2K ● EPIC 85457 (12.98 EQ/18.98)			B2K	1	
39	36	32	7	AMERIE			RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	2	89	100	—	2	VARIOUS ARTISTS SPG 1513 (13.98 CD)			Slow Jams Volume 1 & 2	89	
40	33	30	3	ASHANTI ▲ ²			MURDER INC./AJM 586830*/10JMG (12.98/18.98)	Ashanti	1	90	90	73	9	NAAM BRIGADE ARTIST/DIRECT 01023 (11.98/17.98) [M]			Early In The Game	37	
41	31	25	6	XZIBIT ●			LOU/D/COLUMBIA 85925*/CRG (12.98 EQ/18.98)	Man vs Machine	1	91	81	60	10	NATALIE COLE VERVE 589774/VG (12.98/18.98)			Ask A Woman Who Knows	24	
42	41	37	2	MUSIQ ●			DEF SOUL 586772*/10JMG (12.98/18.98)	JusJisen (Just Listen)	1	92	87	88	3	BEENIE MAN SHOCKING VIBES/VP 13134*/VIRGIN (12.98/18.98)			Tropical Storm	7	
43	NEW	1	1	DJ QUIK			ARISTA 10611/BMG HERITAGE (18.98 CD)	The Best Of DJ Quik / Da Finale	43	93	72	64	16	PROJECT PAT HYPNOTIZE MINDS/LDU/COLUMBIA 86632/CRG (18.98 EQ CD)			Layin Da Smack Down	5	
44	42	34	18	TRICK DADDY ●			SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	2	94	60	55	4	VARIOUS ARTISTS BMG 3768/WARNER MUSIC GROUP (12.98/18.98)			Totally Hits 2002: More Platinum Hits	42	
45	40	35	13	EVE ●			RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	1	95	80	85	3	JOHNNY BLANCO 2.0.G. 1111*/PAL (11.98/16.98)			Y'all About To See	80	
46	39	28	10	VARIOUS ARTISTS			DISTURBING THA PEACE/DEF JAM SOUTH 963295*/10JMG (12.98/18.98)	Ludacris Presents Disturbing Tha Peace: Golden Grain	1	96	82	67	16	KENNY G ● ARISTA 14738 (12.98/18.98)			Paradise	15	
47	37	26	8	ISYSS			ARISTA 14731 (12.98/18.98)	The Way We Do	12	97	86	76	4	NIA KOYA 1111/KES (16.98 CD)			I'm Not The One...	76	
48	34	21	3	BRIAN MCKNIGHT			MOTOWN 066114/UMRG (12.98/18.98)	1989—2002: From There To Here	21	98	66	56	8	YUKMOUTH SMOKE-A-LOT/RAP-A-LOT 2K 42010/RAP-A-LOT (10.98/18.98)			United Ghettos Of America	37	
49	44	29	9	PASTOR TROY			MADO SOCIETY/UNIVERSAL 064652*/UMRG (12.98/18.98)	Universal Soldier	2	99	78	52	3	AVANT ● MAGIC JOHNSON 112809/MCA (12.98/18.98)			Ecstasy	2	
50	32	12	3	MS. JADE			BEAT CLUB 493442*/INTERSCOPE (18.98 CD)	Girl Interrupted	12	100	79	65	11	LIL WAYNE ● CASH MONEY/UNIVERSAL 060058*/UMRG (12.98/18.98)			500 Degreez	1	

DECEMBER 7
2002

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	
		LAST WEEK	2 WKS. AGO	WEEKS ON CHART						LAST WEEK	2 WKS. AGO	WEEKS ON CHART				
1	1	NUMBER 1			EMINEM ▲ ⁸	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	92	13	11	THE NOTORIOUS B.I.G. ◆ ¹⁰			BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	261
2	4	MAKAVELI ▲ ⁴			DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	232	15	10	MARIAH CAREY ▲ ⁴			COLUMBIA 64222/CRG (11.98 EQ/17.98)	Merry Christmas	37	
3	2	EMINEM ▲ ⁴			WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	139	18	18	MARY MARY ▲ ²			C2/COLUMBIA 63740/CRG (7.98 EQ/11.98)	Thankful	119	
4	3	2PAC ▲ ⁹			AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	205	16	16	MARY J. BLIGE ▲ ³			UPTOWN 110681*/MCA (6.98/11.98)	What's The 411?	144	
5	6	2PAC ▲ ⁹			DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	346	17	16	NELLY ▲ ⁸			FD REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	126	
6	—	THE TEMPTATIONS ●			GORDY/MOTOWN 635279/UMRG (3.98/6.98)	Give Love At Christmas	35	18	—	THE TEMPTATIONS ●			MOTOWN 638117/UMRG (3.98/6.98)	Christmas Card	28	
7	8	DONNIE MCCLURKIN ●			VERITY 43150/ZOMBA (11.98/17.98) [M]	Live In London And More...	112	19	13	R. KELLY ▲ ⁷			JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	82	
8	7	2PAC ▲ ⁹			AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	326	20	—	LUTHER VANDROSS ▲			LV 57795*/EPIC (5.98 EQ/9.98)	This Is Christmas	33	
9	—	BOB MARLEY AND THE WAILERS ● ¹⁰			TUFF GONG/ISLAND 549904/10JMG (12.98/18.98)	Legend	316	21	17	NAS ▲			COLUMBIA 57684*/CRG (7.98 EQ/11.98)	Illmatic	62	
10	—	VARIOUS ARTISTS			THE RIGHT STUFF 53041 (7.98/11.98)	Slow Jams Christmas Volume 1	36	22	5	JAY-Z ▲			FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	259	
11	14	BONE THUGS-N-HARMONY ▲ ⁴			RUTHLESS 86443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	250	23	15	THE NOTORIOUS B.I.G. ▲ ⁴			BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	373	
12	12	AL GREEN ▲			HV/THE RIGHT STUFF 30802/CAPITOL (10.98/17.98)	Greatest Hits	402	24	24	DR. DRE ▲ ⁶			AFTERMATH 490486*/INTERSCOPE (12.98/1			

RAP

The Billboard Spotlight

HIP-HOP

Analysis: What The Charts Say

UMVD, Indies Grab Biggest Slices

BY MINAL PATEL WITH GAIL MITCHELL

Claiming nearly half of the rap and hip-hop market share in the first 10 months of 2002, Universal Music and Video Distribution (UMVD) leads the pack, although by a smaller margin than it held last year.

Through the charts of the Nov. 9 issue of Billboard, UMVD had placed 58 rap and hip-hop titles on the Top R&B/Hip-Hop Albums chart, compared to 71 in 2001 overall. Measured year-to-date, that chart performance helped UMVD compile a hefty 48.3% chunk of 2002's rap album sales, down slightly from the 49.1% it held at the same point last year. Eminem's *The Eminem Show* accounts for more than 10% of the distributor's 2002 hip-hop sales. Other heavy hitters contributing



Continued on page 54

Just because there are fewer numbers in their ranks, female rappers have proven to be no less socially and politically conscious, creative, multimedia-savvy, business-minded—*or controversial*—than their male counterparts. With the Universal Zulu Nation having recently celebrated the 28th anniversary of hip-hop culture in New York (Nov. 8-'01), Billboard checked in with genre pioneers MC Lyte and Queen Latifah, as well as relative newcomer Trina, about rap's sisterhood then and now.

MC LYTE: To a great extent, MC Lyte personifies the phenomenon known as the female MC: resilient, bold, multitasking. Having broken through the male-dominated rap industry in 1988 with "I Cram to Understand U" and her debut album, *Lyte as a Rock*, the Brooklyn-born Lyte was the first female MC to take on social issues. Her success paved the way for artists like Queen Latifah and Missy "Misdemeanor" Elliott. Nearly 15 years later, MC Lyte is still regarded as a prominent member of the rap community and shows no signs of slowing down. Her latest CD, *Underground Beats, Volume 1*, is due in January via ArtistDirect. She continues to do voiceovers for Mattel Toys and Nike, has recently recorded a song with Erick Sermon and Rah Digga (due later this year) and appears in the surfer-girl film *Blue Crush*. Humble despite her achievements, Lyte credits her longevity in the game to timing. "I came at a time when no other female rapper was giving rap in a story form," she says. That was my niche. From

there came 'Cap-puccino,' 'Poor Georgy' and all these other raps that had stories to them. My very first single release, 'I Cram to Understand U,' was a politically and socially conscious song about a guy who was addicted to crack. I was able to make an impact in that way. And there weren't many other female rappers out at the time, so I could stand up and get that little bit of shine." And shine she did. On the heels of Lyte as a *Rock* came 1989's *Eyes on This*, which featured the No. 1 hit "Cha Cha Cha," and 1991's *Act Like You Know*. Then 1993's *Ain't No Other*

spawned the Grammy-nominated single "Roughneck"—the first gold single by a female rap artist. With more female rappers on the scene today, MC Lyte says the game has changed. Absent, she notes, is the camaraderie that once existed among male and female MCs. "It wasn't sects and crews; it wasn't 'This is my crew, and I'm just gonna stay over here,'" she explains. "Everybody intermingled. If [that kind of camaraderie] does exist today, I'm unaware of it. I have my friends with-in hip-hop like Chuck D, Da Brat and Kool Moe Dee. I talk to them one-on-one, but I don't feel that sense of unity. There was nothing else to do [back then] but be together. We could enjoy one another's company and talk. Now everybody that's made money is

Continued on page 48

Lady Rappers: How Three TCB

Wider acceptance, big ideas and an expansive entrepreneurial spirit animate top female MC's.

BY RHONDA BARAKA AND GAIL MITCHELL

exist today, I'm unaware of it. I have my friends with-in hip-hop like Chuck D, Da Brat and Kool Moe Dee. I talk to them one-on-one, but I don't feel that sense of unity. There was nothing else to do [back then] but be together. We could enjoy one another's company and talk. Now everybody that's made money is

RAP/HIP-HOP

Big Man Behind The Boards: A Q&A with Murder Inc.'s Irv Gotti

BY RASHAUN HALL

Irv Gotti just wants to be heard, and, if you've been listening to the radio during the last year, you would have no choice but to hear him. Gotti (aka Irving Lorenzo) is the mastermind behind Murder Inc. Records, which serves as home to multi-platinum acts like Ja Rule and Ashanti. Prior to establishing his Murder Inc. imprint as a joint-venture pact

work behind the boards. He was also nominated for Producer of the Year at this year's Billboard R&B/Hip-Hop Awards.

Recent Murder Inc. releases include two Gotti-helmed sets, *Irv Gotti Presents The Inc.* and *Irv Gotti Presents... The Remixes*. Upcoming Murder Inc. releases include projects by Charli "Chuck" Baltimore's *The Diary*, due in this

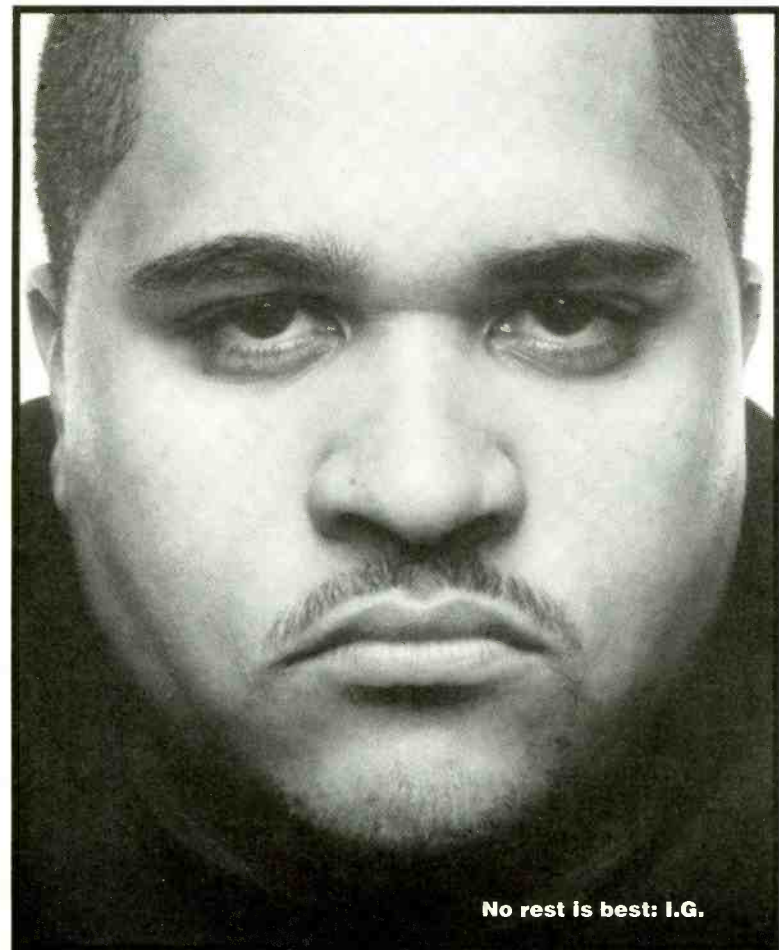
the two. I didn't want to be as over-the-top and gangsta as Death Row because I felt they did that so well. You couldn't do any better than they had done it. With Bad Boy, I loved their fire and the fact that they just kept dropping hot record after hot record. They even had the R&B thing. I wanted to form a bridge somewhere in between the two. I definitely looked at their success and borrowed from both of those companies. When I thought of the name Murder Inc., I wanted it to be shocking and bold. I wanted people to hear it and remember it. Then, when Death Row came out, [the artists] said, "I'm a Death Row inmate." I liked that double meaning. When Bad Boy came out, [the artists] said, "I'm a bad boy." So, boom — "I'm a murderer." Then, I wanted a chant, and that's how "It's murder!" came about. As soon as you heard it, you knew we were there. All of those factors went into play, and then I always knew that it would be backed with music. I knew I had to come with the right music. All of that shit that I just said didn't matter if I didn't come with the right music.

With Ja Rule having released four albums in four years and the breakout success of Ashanti this year, when do you guys rest?

There's no time to rest, but it's cool. I like the grind. We say, "Pain is love," and all the work that we're doing and all the success that we're having spreads throughout other people. We're making sure that our people are good because they're getting money. The same with our families. If we have to get out here and grind for the sake of our loved ones and our people, I'm going to strap them on my back and grind it out because I see what it's doing for my people.

Top Dawg Productions, your production company, has also had a lot of success

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No rest is best: I.G.

with Island Def Jam Music Group in 1997, the former Def Jam A&R executive was instrumental in the careers of rappers like DMX. In addition to his imprint, Gotti's production company, Top Dawg Productions, has crafted tracks for Toni Braxton, Eve, Mariah Carey and Fat Joe. Gotti was awarded two 2002 BMI Urban awards and one 2002 BMI Pop Award for his

month, and Cadillac Tah's debut set, due in 2003. Billboard recently spoke to Gotti about his inspiration and work.

What was your initial vision for Murder Inc.?

When I initially started the label, I looked at the success of [both] Death Row and Bad Boy, and I wanted to form a bridge between

LADY RAPPERS

Continued from page 47

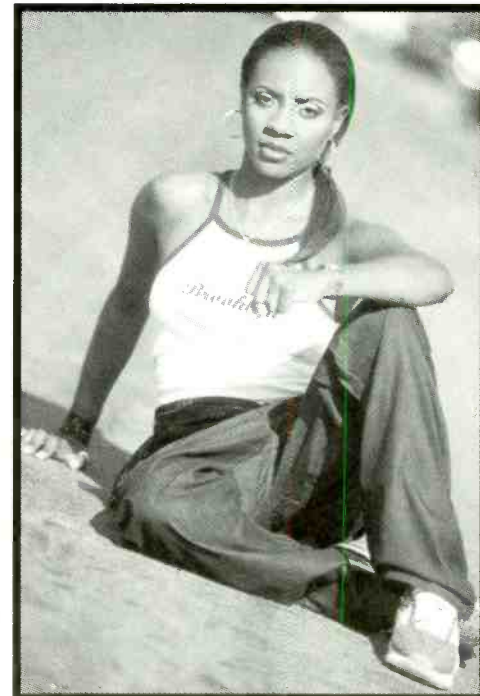
trying to hold onto it or make more, and they find it hard to get in that quality time with one another." Recognizing how challenging it still is for

label doesn't want you to change from that."

Despite the huge success of some contemporary female rappers, Lyte says she wouldn't trade her early, scuffling days in the business. "The only thing I would wish for is

"IT COMES TO A POINT WHERE YOU WANNA GO OUT ON YOUR OWN: 'I WANNA SAY THIS, OK, FELLAS?' SO THEY'RE UP AGAINST SOME THINGS NOW, ESPECIALLY ONCE YOU'VE CREATED THIS IMAGE AND THE RECORD LABEL DOESN'T WANT YOU TO CHANGE FROM THAT."

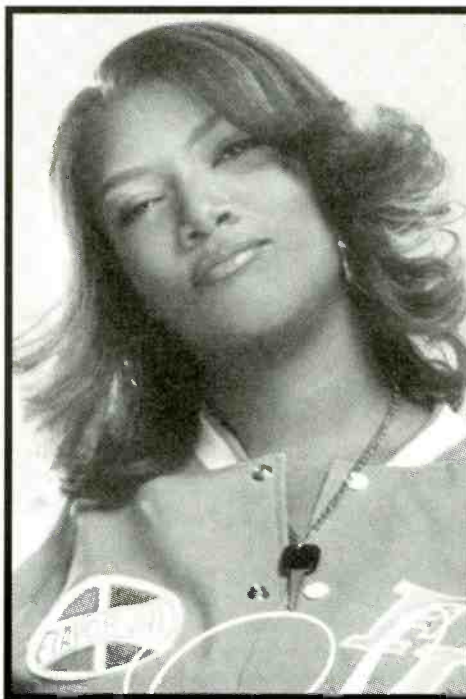
—MC LYTE



female rappers, MC Lyte is "just happy everyone is being given the opportunity to say something. I know the odds they're up against. If you think about it, every female MC has come from a crew. I came from Audio Two, Foxy from the Firm and Jay-Z, Lil' Kim from Junior M.A.F.I.A., Latifah from Native Tongues and Eve from Ruff

another opportunity, and God is allowing that to happen right now. I am so blessed to be able to come back in a forum where I know so much more now. It's like a new lease on life. It feels good."

QUEEN LATIFAH: Regally and rhythmically stepping into the rap scene, Newark, New Jersey's



"WHEN I LEFT MOTOWN A COUPLE OF YEARS AGO, I WAITED BECAUSE I WANTED TO COME THROUGH MY OWN LABEL. AND OWN MY OWN MASTERS. IT DIDN'T MAKE SENSE TO SIGN TO A LABEL AND MAKE THAT SACRIFICE."

—QUEEN LATIFAH

Ryders. It comes to a point where you wanna go out on your own: 'I wanna say this, OK, fellas?' So they're up against some things now, especially once you've created this image and the record

Queen Latifah (né Dana Owens) decreed aural notice with her feminist-consciousness turns of phrase on the single "Ladies First" and the Tommy Boy debut album that spawned it, 1989's *All Hail the Queen*. Mixing hip-hop, jazz.

Continued on page 50



ATTENTION INDUSTRY FOLKS:

No magazine can touch the untouchable *XXL*. Here are the facts: after only five years in the game, we are consistently outselling big-dog publication peers like *Vibe* and rock rag giants like *Rolling Stone* and *Spin* on the newsstand. (Skeptical advertisers with tight budgets—check our ABC files if you think your boy is lying.) But hey, I know what all you cynics out there want to know: how does *XXL* stack up against the forefather of rap mags—*The Sauce*—pardon me, I mean *The Source*? Well, I'm glad you asked.

Yeah, it's true that they still move more units than we do, but remember their brand name was established 15 years ago. That's right mathematicians, they're teenagers. Like I said, we've only been at it a nickel strong. That's a third of the time, and we are closing the gap at a feverish pace. Oh boy, we're hot! Just peep our year-end issue, featuring that Braveheart Nas who made the switch. So should you.

Yes, many have laid claim to challenge Go-Go and company over the years, only to fail miserably (*Rap Pages*, *Rap Sheet*, *Blaze*, etc.). But this battle is different—and the people at 215 Park Avenue South know it. You don't believe it? Go call over there (212.253.3700) and ask them. We got them running scared like Flavor Flav from the police.

Why do you think they're constantly changing editors over there like I change bandanas? Good luck to the new regime, but it remains to be seen if anything can stop *XXL*'s momentum. Why are readers all over the USA changing allegiances after all these years? Simply put, *XXL* is a better magazine with better writers, better photos, better design, better... everything.

I'm tired of spewing sap, suckers, it's time for you to pick up the phone and holla at my boy, Jonathan Rheingold (212.462.9590) and book some ads. It's never too late to be part of this peaceful uprising. Cut the check. It's time to ride with the future and forget the past. '03 is all about me. Hear my voice ecko, I mean echo, chumps!

Happy New Year,

Elliott "YN" Wilson
Editor-in-Chief



RAP/HIP-HOP

World Rap-Up Shows How Hip-Hop Travels

Rap music was born in America but has since taken on the world. Billboard's correspondents offer a capsule look at notable homegrown hip-hop artists in key international markets who are finding success in multiple territories.

Artist: New Flesh
Album: *Understanding*
Labels: Big Dada/ Ninja Tune
Web Site: www.bigdada.com and www.ninjatune.net

LONDON—Ever since the late January 2002 release of its sophomore album, *Understanding*, the London-based rap act New Flesh has been quietly building its reputation on the U.K. hip-hop circuit. The trio (formerly known as New Flesh for Old) mixes hip-hop with reggae, R&B and U.K. garage sensibilities, while its rhymes cover both serious and fun themes. In

Artist: Samy Deluxe
Album: *Samy Deluxe*
Label: Capitol Records Germany
Web site: www.samy-deluxe.de

COLOGNE—Samy Deluxe is undoubtedly one of Germany's most successful hip-hop acts and one of the few boasting a gold album (150,000 units) and an Echo award. Yet, while his rise during the past two years appears to have been meteoric, it belies the fact that the rapper earned his stripes since the mid '90s via regular touring and numerous vinyl releases. Deluxe first came to

reportedly tapping U.S. hip-hop colleagues for his forthcoming release with fellow German rapper Afrob. That as-yet-untitled album will be released on Capitol in the GSA territories in the new year. —OLAF FURNISS

Artist: Infinite Mass
Album: *The Face*
Label: Universal Music Sweden
Web site: www.infinitemass.com and www.universalmusic.se

STOCKHOLM—With its latest album, *The Face*, the Swedish rap act Infinite Mass—Amir Chamdin and Rodde “Rigorod” Pencheff—has achieved its greatest success since forming in 1991. *The Face* has so far spawned two top-10 hits and is on its way to become the best-selling English-language rap album by a Swedish act, surpassing Infinite Mass's own debut album, *Infinite*

Patio, released in 1995. The album is currently being released in a new international version in several other territories. *The Face* showcases a broader spectrum of genres than the group's earlier two albums, which were influenced by U.S. West Coast rap. “Bullet,” the first single from *The Face*, is based on the Who's “Our Time Is Gonna Come,” with sampled vocals from Roger Daltrey. Guests on the new album include British R&B singer Beverly Knight, Jamaican dancehall artist Tanya Stephens and guitarist Dregen from Swedish rock band Backyard Babies. After releasing its first two albums on Pitch Control and edel Music, a live album on Murlyn Music and the theme song to *Big Brother* on Warner Music, Infinite Mass was signed by Universal Music Sweden in April 2001. “We listened to their demos and thought their new material was good; they're the most interesting hip-hop act in Sweden, but they're much more

Continued on page 54

LADY RAPPERS

Continued from page 48

reggae, soul and dance, she went on to record another album for Tommy Boy (1991's *Nature of a Sista*) and two albums for Motown (1993's *Black Reign* and 1998's *Order in the Court*). “When I first signed to Tommy Boy, there was the stigma that female rappers couldn't sell,” she recalls. “So we couldn't get [a recording] budget over the minimum. Those walls came down with MC Lyte and Salt-N-Pepa's ‘Push It,’ which had pop elements on it. Before that, we [female rappers] were mainly underground. But when *Black Reign* came out, Lyte went gold, and Da Brat and Foxy Brown went platinum...with everyone having such success from 1994 to '96; everyone wanted a girl in their camp.”

The one thing Queen Latifah misses about the female rap scene back

“IT'S NOT JUST THE FEMALE BEHIND THE MALE. IT'S THE FEMALE ON TOP, THE FEMALE BY HERSELF. THAT'S A VERY POSITIVE THING FOR FEMALES: TO BE STRONG-MINDED AND NOT ALWAYS BEHIND THE SCENES OF SOMEBODY ELSE.”

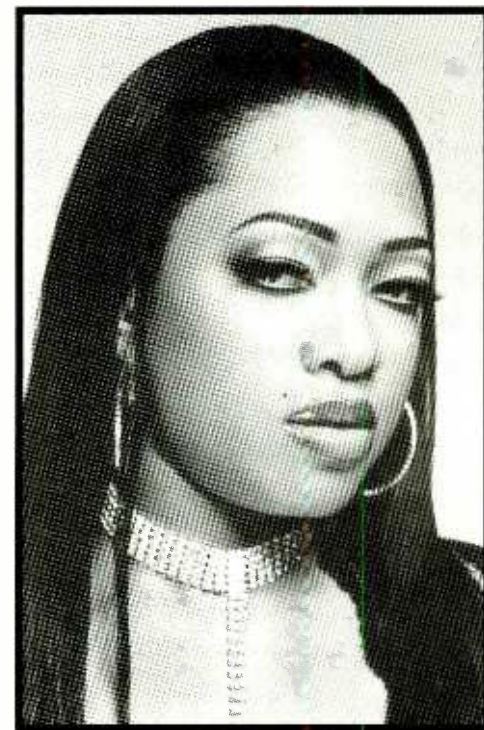
—TRINA

then is “people taking chances with the music and being individual.

The whole landscape was different; we all weren't coming from the same angle. Me, I had all kinds of influences in my music, from jazz to reggae to singing. People strived to be different then.” Being different is the current that energizes Latifah's forthcoming solo album on her own Flavor Unit/EMI label. (This is a separate project from the greatest-hits album Motown is doing, which features two new tracks.) Queen Latifah describes the yet-untitled album as a progression of *Black Reign*, the last album on which “I was in a position to do what I wanted. My brother had just died, and no one wanted to get in my space. I'm hearing everyone else's music and trying to go forward, not backward. There's not a lot of sampling, and I'm still trying to

touch on the same vibe: party records, melodies, tight beats and rhymes, giving people something to think about.” In between, the rapper has been flexing her acting chops, appearing most recently in the film *Brown Sugar* and preparing to shoot a CBS-TV pilot. Among the other acts she and Flavor Unit Records co-CEO Shakim Comperé have signed are Storm P, Aposouls, The Athletes and Confidential. A compilation featuring several of the artists, *The Unit—100% Hater Proof*, was released Oct. 8.

Jumping more into the business side of the industry is a route Queen Latifah would like to see more of her female peers travel. “I'm inspired by Missy Elliott,” she says. “She came with a different sound, worked on the production side and then started her



own label. When I left Motown a couple of years ago, I waited because I wanted to come through my own label. And own my own masters. It didn't make sense to sign to a label and make that sacrifice. You can't worry about selling a million when you've got a record you can license and place in movies, TV and elsewhere.” Pointing to Ms. Jade and Shawna from the Ludacris camp as newcomers to keep an eye on, Queen Latifah notes, “Any female rapper who comes with her own style, stays true to what she does, understands the work that's involved and stays with the right people will be around 10 years from now. But you won't be on top all the time. If you can accept that, you'll be all right.”

Continued on page 54



addition to releasing underground primed singles such as “Stick and Move” and “Lie Low,” the group supported the album with a U.K. tour in the spring and gained further exposure by playing the Reading and Leeds open-air summer festivals. “Critical response has been very good,” says Will Ashton of Big Dada, the act's label. (The Big Dada label roster includes Roots Manuva, another leading U.K. rap act and nominee for the 2002 Mercury Music Prize.) *Understanding* “has been a good release for us. However, [at] retail [it] has been very hard to push through things that do not come attached with a big name. Nevertheless, *Understanding* received a “low key release” in the U.S. and Canada through Big Dada's parent company, Ninja Tune, through its distribution deal with Caroline, says Ashton. That deal includes rights to the Big Dada catalog. There's a small but dedicated fan base in the U.S. that appreciates rap with British accents and sensibilities, adds Ashton. —KWAKU

prominence in Germany in 1998 as part of the trio Dynamite Deluxe, which also included DJ Dynamite and producer Tropf. The act's first 12-inch, “Pures Gift (Pure Poison)” sold out its first pressing in a weekend and was followed by an eight-track cassette which sold some 10,000 copies. Dynamite Deluxe signed to EMI at the end of 1999 and scored both a hit single with “Grüne Brille” and a hit album with *Deluxe Sound-system* in early 2000. But, just as things were looking up commercially, the trio split amicably, with Dynamite and Tropf going on to produce Samy's eponymous debut album. Released in April, *Samy Deluxe* became an instant success in the Germany/Switzerland/Austria market. It made gold status in Germany alone. Since then, Deluxe has collaborated with numerous German hip-hop acts and was actively involved in the rap world's anti-racist benefit single, “Brother's Keeper,” last summer. This year, he has worked with the U.K.'s Black Twang and is



RAP/HIP-HOP

Jam Master Jay, 1965-2002

The hip-hop community recently lost one of its pioneers with the death of Jam Master Jay (aka Jason Mizell), who was shot and killed Oct. 30 in his Queens recording studio. Born Jan. 21, 1965, Jam Master Jay joined Joseph "Run" Simmons and Dar-



ryl "D.M.C." McDaniels to form Run-D.M.C. in 1982. The trio signed to Profile Records and released its first single, "It's Like That," a year later. The single peaked at No. 15 on the Billboard Hot R&B/Hip-Hop Singles & Tracks chart. The group went on to score hits with such singles as "My Adidas," "King of Rock" and "Down With the King." The group's biggest chart success came via its cover of Aerosmith's "Walk This Way"—featuring the Boston-based rock act—which peaked at No. 8 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 4 on The Billboard

Hot 100, arguably re-igniting Aerosmith's career. Run-D.M.C. recently experienced its own career revival, touring with Aerosmith and Kid Rock. Arista/BMG Heritage released a *Greatest Hits* set, which debuted at No. 56 on the Billboard Top R&B/Hip-Hop Albums chart. Last year, the act released its Arista debut, *Crown Royal*, its first studio set in eight years. That set debuted at No. 22 on the same chart. The group was said to be planning a new album for next year celebrating 20 years in music.

Run-D.M.C. achieved a number of firsts for a rap act. Its eponymous debut album was the first rap album to be certified gold. The group was also the first rap act to win a Grammy, appear on *American Bandstand*, *Saturday Night Live* and the cover of *Rolling Stone*. In addition to his success with Run-D.M.C., Jam Master Jay also had an ear for talent. The DJ/producer was responsible for the early success of Onyx, whom he signed to his JMJ imprint. He also produced much of the group's debut set. Jam Master Jay also worked closely with Shady/Aftermath/Interscope recording artist 50 Cent. Jam Master Jay is survived by his wife and three sons, as well as a host of family and friends.

—Rashaun Hall

BEHIND THE BOARDS

Continued from page 48

recently, not only with Murder Inc. artists, but outside acts. Is there a difference when you produce inside and outside the "family"?

Even when I produce outside artists, I give it my all, and I try and find a niche for them. As my brother describes it, "When some-

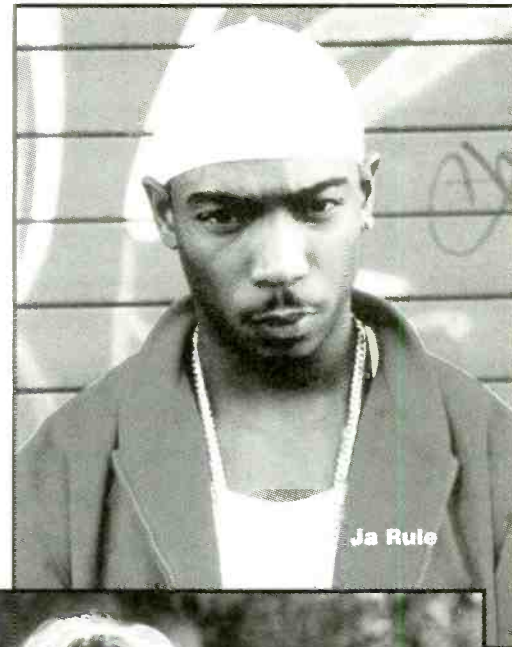
there, and I want to keep it flooded to the point where people are familiar with it and it's fresh with *Irv Gotti Presents*. Then, along with that, I want to break new artists. A good way of doing that is by putting out these albums. Now, *Irv Gotti Presents... The Remixes* was spawned because I had a lot of remixes and I didn't know what to do with them. I had a "Happy" remix. I had

dudes, so let's make it happen. **With the music element firmly in place, are there plans to expand into films?**

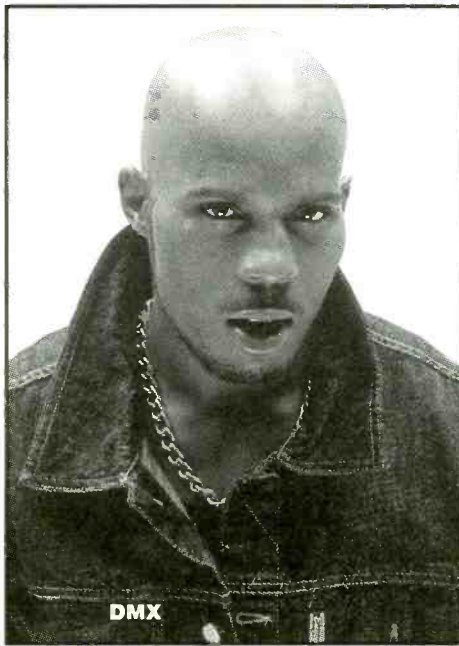
Definitely. We have a lot of great ideas that are already in the mix. Ja just came out with *Half Past Dead*, and there are a lot of other things we want to get done [after that]. Personally, with me directing



Ashanti



Ja Rule



DMX



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one calls me to do a track, I don't just produce them; I A&R their project for a second." I come up with a vision, a concept, a style—I come up with everything. My whole thing is that I want to win. I want that record to be a big record because that will keep me on top and keep me alive. If someone calls me, I'm giving them 110%, because I want to make hits—and that's it! That's the only thing that matters. Without hit records, we're finished. Either you make hits in this game or you get the hell out of this game, and I don't want to get out yet.

What was the idea behind *Irv Gotti Presents... The Remixes*? Why was it important to release it now?

I wanted to get my name out

two remixes of "Baby" with Crooked I and Scarface, respectively. Then Nas and I hooked up, and we did the "The Pledge (Remix)."

I had four or five remixes, so I said, "Shit! I basically have an album!" It's a great listen, if I may say so myself. It came together quick, but it's a hot album because there is a lot of good music on there.

Is Nas now a Murder Inc. artist?

There's a strong affiliation with Murder Inc. and him. We're going to do this worldwide Murder Inc. tour together next year (Billboard, Nov. 9). I did a couple of tracks on his next album [*God's Son*], and one of them will probably be the single. I'm pretty sure if I call him to get on one of my albums he'll be there. It's just a strong affiliation. When we all kicked it, it was like, "Why not help each other and be there for each other?" We're all good

all these videos—I really like it. It's something I'm passionate about, and, whenever I'm passionate about something, it's going to be good, because I put my all into it. I'm very passionate about these videos. It's not something that I just don't give a fuck about. I want to learn more about directing, and the more I know about directing, the better I'm going to get.

What does the future hold for Murder Inc.?

In 2003, Murder Inc. is going to drop three or four new acts. I have two superstars with Ja and Ashanti. When it's all said and done, I want five or six. That's the goal. The ultimate vision is for us to pick a town, and Murder Inc. comes through that town with five or six multi-platinum superstars all together and we're all recognized as stars. We all come through, and we're all selling multi-platinum records. The goal is to be like Motown had it. ■



RAP/HIP-HOP

WORLD RAP

Continued from page 50

than a hip-hop band," says Andreas Håkansson at Universal Music Sweden. The group has a production and publishing deal with Murlyn Music in Stockholm and is managed by Stockholm's The Unit and U.S.-based Sound Management in the U.S. In October, *The Face* was released in Norway, Finland, Denmark, the Czech Republic, Greece, Hungary, Switzerland and Singapore by Universal Music, while in Spain and the U.K. the album has been picked up by Universal-owned IMS. Plans include recording Spanish language tracks, releases in Mexico and Brazil and a possible European tour with a major rap act. The tracks "Bullet" and "She's a Freak" will be heard in upcoming episodes of the HBO television series *Six Feet Under* in the U.S.

—JOHAN LINDSTRÖM

Artists: Roy Paci & Aretuska
Album: *Baciamo le Mani*
Label: Extra Label/Virgin Music Italy

Web site: www.virginmusic.it

MILAN—Even if Roy Paci & Aretuska aren't immediately viewed as a rap/hip-hop act, they do provide an all-too-rare example of an Italian urban/underground act finding an audience in other territories. Their 2001 Extra Label/Virgin album, *Baciamo le Mani*, (Let's Kiss Hands)—a reference to the Mafia rituals of Aretuska's

native Sicily—features an intriguing selection of rock steady/ska/reggae originals and covers. The album has a long guest list that includes Meg, the vocalist with rap act 99 Posse. She contributes to a splendid version of the Mogol/Luigi Tenco '60s classic, "Se stasera sono qui." This is, in fact, one of several singles from an album that has been picked up in at least eight European territories,



mainly by Virgin affiliates (Spain, Germany, France, Austria, Hungary and Poland) but also by the Labels imprint in Belgium and Holland. Carlo Martelli, GM of Extra Labels Italy, says, "Even [though] I regularly talk to my foreign colleagues on the phone, it was a presentation at a Virgin international conference in Portugal that aroused their interest in this project. I have to admit, however, that this wasn't too hard to persuade to them to take a chance on Roy Paci." The thirtysomething jazz trumpeter from Turin had worked with numerous

artists, including Manu Chao. Meanwhile, says Martelli, "The presence of another recognized name, the Spanish rapper, Dani Carbonell of Macaco, was an added bonus. In addition to name recognition, Roy Paci & Aretuska's main weapon is they're a sensational live act. Wherever they have played—Belgium, Holland, France, Poland, you name it—a genuine buzz has been created. I think people have also been attracted by their physical appearance: They could easily be extras in *The Sopranos!*" Martelli concludes, "At the start, our expectations for this album were modest, say 5,000 units, but, slowly but surely, we have more than tripled that amount."

—MARK WORDEN

Artist: 1200 Techniques
Album: *Choose One*
Label: Rubber Records
Web site: www.rubberrecords.com.au

SYDNEY—Not many hip-hop acts are fronted by a champion hurdler and actor. MC and lyricist Nfamas is rated the fourth-best hurdler in Australia and has appeared in such movies as *Queen of the Damned*. He helped form the 1200 Techniques in 1997, with turntablist, percussionist and producer Dj Peril and his guitarist brother Kemstar. Scintillating live performances were followed by a top-40 single, "Karma," which won two awards at the 2002 ARIA awards. The act's debut album,



Choose One, on Sony-distributed Rubber Records, has been certified gold with 25,000 units sold. 1200 Techniques blend hip-hop with metal, electronica, jazz, spaghetti-western soundtracks and world music. "We haven't got a basic ingredient; it can change each time," says Nfamas. "Every song is a sound unto its own. Our lyrics are not about being the best and the baddest; it's about being an individual." Imported copies of the album got club airplay in the U.K. and the U.S.. The band is booked by Emma Banks at the Helter Skelter Agency in the U.K. and is set to stage showcases in the U.K. and the U.S. in February. According to David Vodicka, MD of Melbourne-based Rubber Records, the act expects to sign with a major label and appoint a

U.S.-based manager to work alongside Australian manager Andrew Parisi of Wicked Lester Management. Says Vodicka, "They sound like no other act. They're international but Australian hip-hop without being parochial."

—CHRISTIE ELIEZER

LADY RAPPERS

Continued from page 50

TRINA: Miami-based rapper Trina has made a name for herself as a no-holds-barred, hardcore rapper from the Dirty South—known for serving up a 100-proof brand of hip-hop: straight, no chaser. Trina says her aim has been to be real and daring, much like the female MCs who came before her. "In this business, you gotta be willing to take risks and not be afraid," she says. "You watch MC Lyte, Salt-N-Pepa, Queen Latifah...all of them have been on the scene, off the scene, behind the scene. And we still respect them today because of what they put down for the industry. That's very important." Like those women, Trina says she's always looking for ways to remain visible and viable. She has just released "Be Alright" (featuring Ludacris), the second single from her sophomore Slip-N-Slide/Atlantic CD, *Diamond Princess*; she's shooting a lead role in an indie film, has just launched her Diamond Princess Wear clothing line and is working on a nail polish and lingerie line.

Trina walked onto the rap music stage in 1998 when she was featured on the album *www.thug.com* by fellow Miami rapper Trick Daddy. In 2000, she returned the favor, featuring Trick Daddy on her debut Atlantic release, *Da Baddest Bitch*. Trina says she realizes that not everyone has embraced her music with open arms. "I get good press and bad press, but good and bad press are better than no press," she contends. "They say, 'Be real,' but when you're too real, then people can't take it. I kind of go into a character form on records. Everything is not actually a personal opinion of mine. I think people like that I'm talking about things that go on in society each and every day. But, sometimes, they think it's too blunt. Me, I'm just a dare-taker. I'm not afraid of what's behind the closed door." It's that kind of courage, she says, that has boded well for female MCs. "Females are definitely gaining respect in the industry. They had a certain amount of respect already from the female rappers who were already out. But, with today's new rappers, it's a new generation. Females are taking control of what they want," she continues. "It's not just the female behind the male. It's the female on top, the female by herself. That's a very positive thing for females: to be strong-minded and not always behind the scenes of somebody else." ■

CHART ANALYSIS

Continued from page 47

to UMVD's huge share include Nelly's *Nellyville*, Ludacris' *Word of Mouf* and Ja Rule's *Pain Is Love*. Fourth-quarter releases such as the soundtrack from Eminem's film *8 Mile*, Jay-Z's *The Black Album* and Ja Rule's *The Last Temptation* could swell the wholesaler's already dominant position by year's end.

DIDDY'S BIG DRUM

As an aggregate, independently distributed labels held this year's second largest hip-hop slice through the first 10 months, consistent with where indies stood in 2001. Indies held just shy of a 14% market share, down from 14.7% at the same point last year. Among artists, Khia's *Thug Misses*, paced by the radio hit "My Neck, My Back," spurred sales for two different labels, sold first by original imprint Dirty Down (73,000 units) and later by Artemis (more than 400,000). Among distributors,

Koch's rap roster outperformed all other independents and even some major labels, aided in part by the Ying Yang Twins, who reached the top 10 on the Top R&B/Hip-Hop Albums chart. Of the major distributors, BMG is the only one to have placed more rap titles on the Top R&B/Hip-Hop Albums chart than it did the year before, charting 26 through October 2002, compared to 20 in all of 2001. Consequently, its hip-hop-albums share grows from 8.6% in the first 10 months of last year to 12.6% at the same point of the current year. P. Diddy's last album through Arista before his Bad Boy imprint became a free agent, the multi-act *We Invented the Remix*, was the drum major for BMG's rap parade. But the wholesaler also built its share with new albums from Jive acts Mystikal and E-40. Clive Davis' two-year-old J Records label brought Busta Rhymes to BMG's party, and the Neptunes' new Arista-linked Star Trak label adds the Clipse's *Lord Willin'*, which spent two weeks at No. 1 on

Top R&B/Hip-Hop Albums.

BMG, SONY SHARES UP

Sony Music Distribution, like BMG, increased its rap albums slice in 2002. Going into November, Sony held an 11.9% hip-hop share, compared to 9% through the first 10 months of 2001 and 10.5% at the close of that calendar year. Columbia's Nas charted three different collections this year, one of those a carryover from late 2001. The Loud label added Mobb Deep, Wu-Tang Clan, Xzibit and Lil' Flip to Columbia's portfolio, while Epic charted Ghostface Killah.

WEA's market share expanded this year, but not as vigorously as BMG and Sony, with the AOL Time Warner distributor pumping its numbers from 7.1% at the close of 2001 to 7.7% through October of this year. Atlantic surpassed Elektra's hip-hop contribution, with the former label charting titles from Trick Daddy, Trina, Fat Joe and breakthrough success story Nappy Roots. Albums from Missy

"Misdemeanor" Elliott, Fabolous and Angie Martinez kept Elektra in the rap game.

Bringing up the rear is EMI Music Distribution, which saw its rap albums share drop by almost 50% since last year, dipping from 10.9% at the end of 2001 to 5.6% through the first 10 months of the current year. That evaporation is also reflected in the number of titles EMD placed on Top R&B/Hip-Hop Albums, from 38 last year to 23 through October of this year. This severe drop happens a year after parent company EMI folded Priority into Capitol and released most of the former label's staff. The consolidation of Priority prompted two significant hip-hop affiliates to jump EMD's ship for UMVD, with Rawkus throwing in with MCA and Master P's New No Limit moving to the Universal/Motown Records Group. An Ice Cube hits collection and the debut album from Neptunes-offshoot N*E*R*D represent EMD's best-selling rap titles this year. ■

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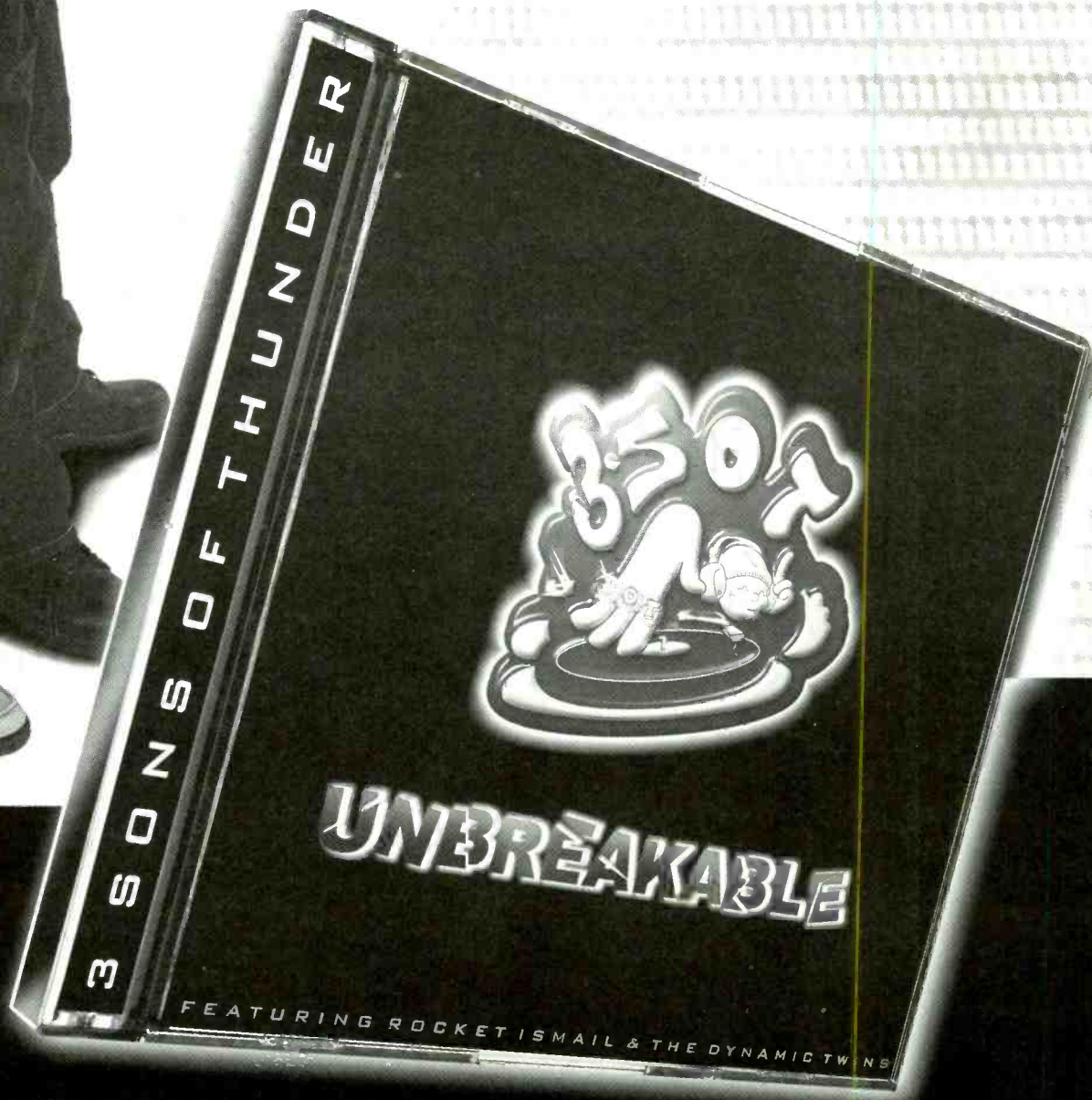
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RELEASE DATE: DECEMBER 2002



FEATURING ROCKET ISMAIL
AND THE DYNAMIC TWINS

Warner Music Latina, Freddie Records Join For Infante Tribute

BY LEILA COBO

MIAMI—Warner Music Latina and Texas-based indie Freddie Records have come together in an unusual joint venture through which they will release an album of *norteño* singer/accordionist Ramón Ayala performing the songs of the late Pedro Infante.

Pedro Infante y Ramon Ayala, Dos Voces Unidas Por Primera Vez, released Nov. 26, features Ayala and his band, Los Bravos del Norte, singing duets and playing their instruments with the original recordings of the legendary Infante.

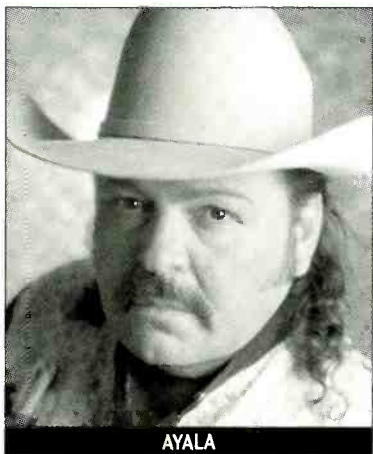
The album was released jointly by Freddie and Warner; both labels share marketing and financial responsibilities, with Warner handling distribution.

Although the two labels have worked together before on several compilations, "this is, in our view, the first new project that we have worked on together where we are really assuming equal responsibility," Freddie Records VP Freddie Martínez Jr. says. Martínez cites the excellent prior working relationship with Warner as the main reason his label decided to take part in this venture.

"We've had many offers before, but Warner treated us as equals and made us feel the respect was there. And we started thinking about unique, creative ways of putting on a high-profile sort of project."

Freddie Records' most high-profile artist is probably Ayala, who earlier this year released his 100th album, *El Número Cien* (Number 100). As for Warner, it owns the Infante recordings and his catalog of songs through its recent acquisition of Mexico's Peerless catalog.

A few brainstorming sessions yielded the current project idea, in which Ayala readily agreed to take part. "When I was a kid, I was able to see his movies when he was still alive, and that man made history," Ayala told *Billboard* in September. Together with co-producer Freddie Martínez Sr., the producer listened to more than 360 Infante songs before finalizing the repertoire, which includes such classics as "La Calandria" and "Amorcito Corazón." The final results are surprisingly organic, with Infante's voice and Ayala's accordion interplaying with equal prominence. With the original recordings cleaned up, the result is classic rather than vintage. Far from clashing with the more traditional *ranchero*



AYALA

accompaniment, Ayala and Los Bravos provide a *norteño* touch that should broaden the album's audience.

Warner Music Latina president

George Zamora says, "We're expecting to do very well, especially with the target audience, which is a little older. I think it will have very good acceptance, because Ramón Ayala is very big in the region." Zamora adds that the initial shipment is of 100,000 copies.

The first single from the set, "Qué Suerte la Mía" (What Luck I Have), has already been sent to radio.

Even though the album is single-driven, it's also a concept disc. As such, it is also being promoted on TV in a campaign that is putting special emphasis on Texas, Chicago, and Los Angeles.

"I think people will be intrigued by the concept," Martínez says. "It's been done before, but not in the *norteño* or *ranchero* field."



Intocable Takes the Trophy. EMI Latin Tejano band Intocable won the best Norteña song honor with "Estás Que Te Pelas" at this year's Galardón La Raza awards, which took place Nov. 13 in Los Angeles. Pictured, from left, are group members Danny Sanchez, Juan Hernandez, Sergio Serna, Felix Salinas, Ricky Munoz, and Rene Martinez. The awards were presented by radio network Spanish Broadcasting System.

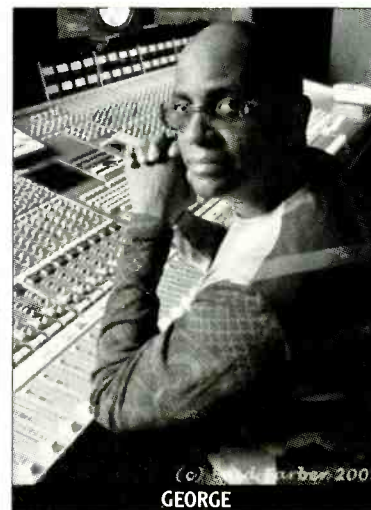


Latin Gets Its Laurels. Warner Music Latina (WML) won the label of the year award at the inaugural Club Musica Latina Awards, which took place Nov. 14 in Miami. Awards were given for sales through Columbia House's Latin music club. Pictured, from left, are WML president George Zamora, Wea Rock label manager Claudia Guevara, and Club Música Latina senior director Chiqui Cartagena. Other winners included Musart for independent label of the year and the band Los Tigres del Norte, which took home the artist of the decade award.

Latin Notas™

by Leila Cobo

STILL CRUZIN': In 2001, **Celia Cruz** broke ground by recording a song that incorporated rap and *reggaetón*. It was pretty risqué stuff for the time, especially for a woman of—let's call it—a certain age.



GEORGE

The daring paid off, for "La Negra Tiene Tumbao" (The Black Chick Has Swing) not only boosted Cruz's career (which had already garnered new attention with "La Vida Es un Carnaval" [Life Is a Carnival]) but also tropical music in general. Now, **Sergio George**—who produced and co-wrote the track with **Fernando Osorio**—is looking to repeat the feat with Cruz's upcoming album (which she starts recording in December), as well as with other material he has pending for release next year.

"I'm really going toward youth-oriented music and I'm going to target the youth much more with Celia, because I think she's an ambassador of good music," George says. "With her credibility attached to it, she can take it far."

Although details of Cruz's new album, due in 2003 on Sony Discos, are yet to be finalized, to date it will include duets with Panamanian rapper **El General** and Chilean-based Brazilian band **Axé Bahía**, a group whose members, all singers and dancers, have an average age of 24. George is producing five tracks on the album (**Oscar Gomez**, in Spain, will produce the others), not necessarily in the same vein as "La Negra Tiene Tumbao," he says, "but very edgy, pop, tropical tracks."

The track "La Negra Tiene Tumbao," as it turns out, was an accident. Originally hired to do a "traditional" record, George decided to try something different with the last song. "I played it for Celia, not knowing how she would respond, and that was the track she most reacted to," he says. Now, George is concentrating on developing tropical (not salsa) domestic acts that can "hit a

nerve with young audiences and make music that's bilingual," although mostly in Spanish. "There's a lot of opportunities opening up and labels have to change their approach," he adds. "They have to get more people working the streets who know what people want." George is also working on albums by **Frankie Negrón** and **Huey Dunbar**.

ALL-SPANISH SANTANA: As reported in the Nov. 19 edition of *Billboard Bulletin*, conversations are under way for **Carlos Santana** to record an all-Spanish album featuring duets with a varied roster of female singers. The disc would be released by BMG U.S. Latin next year, with plans to begin recording at the beginning of the year. Santana has been discussing the possibility of an all-Spanish disc since the release of *Supernatural* in 1999, which included a duet with **Maná**. His current album, *Shaman*, also includes a full Spanish-language track, "Hoy Es Adiós" (Today Is Goodbye) with **Alejandro Lerner**. Details on who will participate in the upcoming album have yet to be released.

JMUSIC JUMP-STARTS: Jmusic Records, a new label specializing in Latin acts that perform in English, has announced it will launch operations with the release of the debut album of Austin singer/songwriter **Patricia Vonne** in January 2003. Jmusic was founded by **David Jordan**, a self-described "third-generation Mexican American" who was recently VP of marketing for American Music Corp. "We're targeting the second, third generation of English-speaking Latin listeners," says Jordan, who is based in Los Angeles.

Vonne's album is actually a joint venture between the artist and the label that will be distributed through Southwest Wholesale, with which Jmusic has a distribution deal; Jmusic plans to release a compilation album next year as well. As for Vonne, who is the sister of film director **Robert Rodríguez**, her disc is mostly in English, with three Spanish-language tracks. It will be initially promoted to college radio.

IN BRIEF: Disa Latin Publishing, the publishing company for Disa Records, has signed a publisher-affiliation agreement with BMI. Disa's roster includes **Palomo**, **El Poder del Norte**, and **Liberación**, among others. BMI has also signed an agreement with songwriter **Flor Ivone Quezada**, who works with many of Disa's artists, and with radio personality/recording artist **Renán Almendárez Coello**, who has released several albums of "spoken" songs on Fonovisa.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	2	2	13	LAS KETCHUP ^Δ SHAKETOWN/COLUMBIA 86990/SONY DISCOS (15.98 EQ CD) [M]	Las Ketchup	1	50	45	—	2	JOAN SEBASTIAN & PEPE AGUILAR MUSART 2804/BALBOA (7.98/12.98)	Los Grandes	45
				NUMBER 1	3 Weeks At Number 1		51	49	42	9	GISELLE ARIOLA 96164/BMG LATIN (14.98 CD)	En Alma, Cuerpo Y Corazon	32
2	NEW	1	1	EDNITA NAZARIO SONY DISCOS 87649 (16.98 EQ CD)	Acustico Vol. 2	2	52	39	35	10	LOS TUCANES DE TIJUANA ○ UNIVERSAL LATINO 018816 (8.98/13.98) [M]	Jugo A La Vida	10
				HOT SHOT DEBUT			53	73	—	2	THE LATIN ALL-STARS ST. CLAIR 6462 (8.98 CD)	Exitos Latinos: Latin Hits	53
3	1	3	5	LOS TIGRES DEL NORTE FONOVISA 50666 (14.98 CD)	La Reina Del Sur	1	54	48	43	91	A.B. QUINTANILLA Y LOS KUMBIA KINGS ● EMI LATIN 29745 (9.98/14.98)	Shhh!	1
4	3	1	3	SHAKIRA SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1	55	44	39	10	BANDA EL RECODO FONOVISA 86228 (9.98/13.98) [M]	No Me Se Rajar	1
5	5	5	4	KUMBIA KINGS EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3	56	43	—	11	JESSIE MORALES: EL ORIGINAL DE LA SIERRA UNIVISION 310065/UG (9.98/13.98)	Rancho Y Mucho Mas	29
6	4	4	6	LUIS MIGUEL WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	3	57	36	33	11	VARIOUS ARTISTS GRAMMY 49152/WARNER LATINA (10.98/18.98)	2002 Latin Grammy Nominees	5
7	7	8	14	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1	58	42	44	7	LOS RAZOS RCA 96653/BMG LATIN (11.98 CD)	Puros Madrazos	32
8	6	6	10	ENRIQUE IGLESIAS ● UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	1	59	57	52	33	INTOCABLE △ EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1
9	8	7	27	JUANES △ SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2	60	75	—	9	RUBEN BLADES CDLUMBIA 84625/SONY DISCOS (6.98 EQ/16.98)	Mundo	37
10	9	10	8	SELENA EMI LATIN 42096 (16.98 CD)	Ones	4	61	55	47	40	INTOCABLE EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15
11	NEW	1	1	OLGA TANON WARNER LATINA 49393 (16.98 CD) [M]	Sobrevivir	11	62	54	50	36	LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12.98 CD)	20 Exitos	31
12	10	11	5	JAGUARES RCA 96656/BMG LATIN (14.98 CD)	El Primer Instinto	2	63	NEW	1	1	MICHAEL SALGADO SONY DISCOS 87540 (7.98/13.98 EQ)	Tu Musica Sin Fronteras	63
13	11	12	7	VARIOUS ARTISTS UNIVISION 310090/UG (11.98/15.98)	Arcoiris Musical Mexicano Vol. 2	11	64	65	64	33	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	39
				GREATEST GAINER			65	56	45	4	LOS TIGRILLOS WEAMEX 49161/WARNER LATINA (12.98 CD)	Cumbias Con Garra Vol. 4	45
14	35	—	2	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98)	Soy Asi	14	66	51	46	30	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98) [M]	Confesiones...	8
15	12	9	3	HECTOR & TITO VI 450571/UG (14.98 CD) [M]	A La Reconquista	9	67	59	65	32	MARC ANTHONY ● COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1
16	14	13	15	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98) [M]	Perdoname Mi Amor	2	68	62	55	5	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1850 (8.98/13.98)	20 Exitos Gigantes Vol. 2	43
17	13	14	10	LIBERACION DISA 727029/UG (8.98/13.98) [M]	Historia Musical	7	69	52	56	19	VARIOUS ARTISTS DISA 727027/UG (8.98/13.98)	Pegacitas De...Ayer Y Hoy	14
18	NEW	1	1	LOS TUCANES DE TIJUANA SONY DISCOS 87619 (6.98 EQ/11.98)	Suena La Banda	18	70	53	53	18	JERRY RIVERA ARIOLA 94877/BMG LATIN (10.98/15.98) [M]	Vuela Muy Alto	8
19	18	38	4	BELINDA ARIOLA 92568/BMG LATIN (9.98 CD)	Mariana: Complices Al Rescate	18	71	NEW	1	1	EL CHICHICUILOTE LIDERES 950466 (7.98/13.98)	La Fiesta Del Chichicuilote	71
20	15	22	4	BELINDA ARIOLA 92579/BMG LATIN (9.98 CD)	Silvana: Complices Al Rescate	15	72	50	59	42	PILAR MONTENEGRO △ UNIVISION 310026/UG (9.98/13.98) [M]	Desahogo	2
21	NEW	1	1	PALOMO DISA 727032/UG (8.98/13.98)	Situaciones	21	73	66	54	33	ALEJANDRO SANZ △ WARNER LATINA 41541 (10.98/17.98) [M]	MTV Unplugged	1
22	17	18	18	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2	74	NEW	1	1	BANDA MACHOS WEAMEX 48872/WARNER LATINA (7.98/13.98)	Banda Machos	42
23	26	21	11	CRISTIAN ARIOLA 95787/BMG LATIN (16.98 CD) [M]	Grandes Hits	13	75	58	48	21	LOS ORIGINALES DE SAN JUAN UNIVISION 310063/UG (9.98/13.98)	20 Grandes Exitos	18
24	19	16	4	VICTOR MANUELLE SONY DISCOS 84663 (16.98 EQ CD)	Le Preguntaba A La Luna	12							
25	21	19	27	THALIA △ EMI LATIN 35753 (10.98/17.98) [M]	Thalia	1							
26	16	15	9	LUPILLO RIVERA △ SONY DISCOS 87537 (8.98 EQ/13.98) [M]	Amorcito Corazon	4							
27	24	20	36	CHAYANNE △ SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1							
28	28	27	22	LOS TEMERARIOS AFG SIGMA 0529/FONOVISA (10.98/15.98)	Una Lagrima No Basta	1							
29	25	23	35	SIN BANDERA ○ SONY DISCOS 84806 (16.98 EQ CD) [M]	Sin Bandera	12							
30	23	24	24	JENNIFER PENA △ UNIVISION 310053/UG (9.98/13.98) [M]	Libre	2							
31	27	29	73	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) [M]	Mas De Mi Alma	1							
32	20	25	7	LOS ANGELES DE CHARLY FONOVISA 50665 (9.98/13.98) [M]	Bonita Mujer	10							
33	NEW	1	1	VARIOUS ARTISTS J&N 87552/SONY DISCOS (13.98 EQ CD)	Bachatahits 2003	33							
34	22	17	5	LOS RAZOS RCA 96786/BMG LATIN (12.98 CD) [M]	Dandole Vuelo A La Hilacha	12							
35	30	26	22	VARIOUS ARTISTS ○ LIDERES 950415 (7.98/13.98)	15 Postales De Amor	11							
36	NEW	1	1	VARIOUS ARTISTS UNIVERSAL LATINO 069842 (16.98 CD)	Radio Hits...Es Musica Vol. 2	36							
37	32	34	12	GILBERTO SANTA ROSA ○ SONY DISCOS 84781 (6.98 EQ/16.98) [M]	Viceversa	2							
38	NEW	1	1	ALEJANDRO FERNANDEZ SONY DISCOS 84953 (15.98 EQ CD)	100 Años De Musica Mexicana	38							
39	31	49	5	LA ONDA EMI LATIN 39099 (8.98/12.98)	A Toda Onda	31							
40	37	40	20	SOUNDTRACK SONY DISCOS 84951 (15.98 EQ CD)	El Clon	19							
41	46	—	3	PANCHO BARRAZA MUSART 2713/BALBOA (5.98 CD)	Las Romanticas De Pancho Barraza	41							
42	47	57	17	EDNITA NAZARIO ○ SONY DISCOS 84956 (16.98 EQ CD) [M]	Acustico	3							
43	34	30	17	LOS ACOSTA DISA 727026/UG (8.98/13.98) [M]	Historia Musical: 30 Pegaditas	8							
44	33	31	22	VARIOUS ARTISTS DISA 72404/UG (7.98/13.98)	La Hora Sonidera	8							
45	41	37	34	VICENTE FERNANDEZ ○ SONY DISCOS 84282 (10.98 EQ/15.98) [M]	Historia De Un Idolito Vol. 2	2							
46	40	36	29	LOS TEMERARIOS DISA 727024/UG (8.98/13.98)	Historia Musical	1							
47	NEW	1	1	LOS ORIGINALES/LOS RAZOS EMI LATIN 43197 (8.98/12.98)	La Revancha!	47							
48	63	—	2	ROCIO DURCAL ARIOLA 96610/BMG LATIN (13.98 CD)	En Concierto: Inolvidable	48							
49	38	41	42	VARIOUS ARTISTS DISA 727015/UG (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LAS KETCHUP LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)	1 VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)	1 LOS TIGRES DEL NORTE LA REINA DEL SUR (FONOVISA)
2 EDNITA NAZARIO ACUSTICO VOL. 2 (SONY DISCOS)	2 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	2 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO VOL. 2 (UNIVISION/UG)
3 SHAKIRA GRANDES EXITOS (SONY DISCOS)	3 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	3 LIMITE SOY ASI (UNIVERSAL LATINO)
4 KUMBIA KINGS ALL MIXED UP: LOS REMIXES (EMI LATIN)	4 RUBEN BLADES MUNDO (COLUMBIA/SONY DISCOS)	4 CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA)
5 LUIS MIGUEL MIS BOLEROS FAVORITOS (WARNER LATINA)	5 MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)	5 LIBERACION HISTORIA MUSICAL (DISA/UG)
6 MANA REVOLUCION DE AMOR (WARNER LATINA)	6 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	6 LOS TUCANES DE TIJUANA SUENA LA BANDA (SONY DISCOS)
7 ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	7 JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)	7 BELINDA MARIANA: COMPLICES AL RESCATE (ARIOLA/BMG LATIN)
8 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	8 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	8 PALOMO SITUACIONES (DISA/UG)
9 SELENA ONES (EMI LATIN)	9 GRUPO MANIA LATINO (UNIVERSAL LATINO)	9 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)
10 OLGA TANON SOBREVIVIR (WARNER LATINA)	10 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	10 LUPILLO RIVERA AMORCITO CORAZON (SONY DISCOS)
11 JAGUARES EL PRIMER INSTINTO (RCA/BMG LATIN)	11 VARIOUS ARTISTS SALSAS HITS 2003 (J&N/SONY DISCOS)	11 LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA)
12 HECTOR & TITO A LA RECONQUISTA (VI/UG)	12 VARIOUS ARTISTS MEREHITS 2003 (J&N/SONY DISCOS)	12 JENNIFER PENA LIBRE (UNIVISION/UG)
13 BELINDA SILVANA: COMPLICES AL RESCATE (ARIOLA/BMG LATIN)	13 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	13 LOS ANGELES DE CHARLY BONITA MUJER (FONOVISA)
14 CRISTIAN GRANDES HITOS (ARIOLA/BMG LATIN)	14 SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEAOPPE/AG)	14 LOS RAZOS DANDOLE VUELO A LA HILACHA (RCA/BMG LATIN)
15 THALIA THALIA (EMI LATIN)	15 CELIA CRUZ HITS MIX (SONY DISCOS)	15 VARIOUS ARTISTS 15 POSTALES DE AMOR (LIDERES)
16 CHAYANNE GRANDES EXITOS (SONY DISCOS)	16 TITO NIEVES MUY AGRADECIDO (WEACARIBE/WARNER LATINA)	16 ALEJANDRO FERNANDEZ 100 AÑOS DE MUSICA MEXICANA (SONY DISCOS)
17 SIN BANDERA SIN BANDERA (SONY DISCOS)	17 TONO ROSARIO TONO EN AMERICA (WEACARIBE/WARNER LATINA)	17 LA ONDA A TODA ONDA (EMI LATIN)
18 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	18 VARIOUS ARTISTS SUPER BACHATAZOS 2003 (J&N/SONY DISCOS)	18 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
19 VARIOUS ARTISTS RADIO HITS...ES MUSICA VOL. 2 (UNIVERSAL LATINO)	19 ELVIS CRESPO URBANO (SONY DISCOS)	19 LOS ACOSTA HISTORIA MUSICAL: 30 PEGADITAS (DISA/UG)
20 SOUNDTRACK EL CLON (SONY DISCOS)	20 EL GENERAL EL GENERAL DE FIESTA (MOCK & ROLL/SONY DISCOS)	20 VARIOUS ARTISTS LA HORA SONIDERA (DISA/UG)

● 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 or net shipment of 100,000 units (Gold). △ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. 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.

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	2	5	6	EL PROBLEMA R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	1
2	1	1	14	ASEREJE M. RUIZ (M. RUIZ, M. BENITO)	Las Ketchup SONY DISCOS	1
3	4	2	9	CUANDO ME MIRAS ASI R. ROMAN (A. POSSE, R. ROMAN)	Cristian ARIOLA/BMG LATIN	2
4	6	10	9	ES POR TI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	4
5	5	4	22	EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
6	9	3	18	PERDONAME MI AMOR J. GUILLEN (R. GONZALEZ, MORA)	Conjunto Primavera FONOVISA	3
7	10	6	14	TODO MI AMOR SHEPPARD, K. GIOIA (T. VERGES, B. JAMES)	Paulina Rubio UNIVERSAL LATINO	5
8	7	12	8	SUENA R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	7
9	3	7	30	ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHAURIS)	Sin Bandera SONY DISCOS	3
10	8	8	10	SI TUVIERA QUE ELEGIR B. SILVETTI (R. MONTANER, Y. MARRUFI)	Ricardo Montaner WARNER LATINA	8
11	11	14	10	NO ME ENSEÑASTE ESTEFANO (ESTEFANO, J. REYES)	Thalia EMI LATIN	1
12	16	17	6	SI NO ESTAS R. PEREZ (R. PEREZ, R. LIVI)	Area 305 RPE/UNIVISION	12
13	12	9	8	LA REINA DEL SUR LOS TIGRES DEL NORTE (T. BELLO)	Los Tigres Del Norte FONOVISA	9
14	15	16	30	A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	2
15	13	11	37	Y TU TE VAS R. L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
16	19	20	10	CARALUNA L. FOCHOA, BACILOS, G. VASQUEZ (J. VILLAMAZARI)	Bacilos WARNER LATINA	16
17	20	22	7	ASEREJE S. DEGOLLADO, J. G. DEGOLLADO (M. RUIZ)	La Onda EMI LATIN	17
18	14	18	6	EN NOMBRE DE LOS DOS J. M. LUGO (D. ALFANNO)	Victor Manuelle SONY DISCOS	14
19	28	—	2	QUIZAS E. IGLESIAS, L. MENDEZ (E. IGLESIAS, L. MENDEZ)	Enrique Iglesias UNIVERSAL LATINO	19
20	21	23	4	HASTA QUE VUELVAS L. MIGUEL, B. SILVETTI (F. GARZA, B. J. L. M. A. RAMOS MUNOZ)	Luis Miguel WARNER LATINA	20
21	17	15	9	LA CHICA SEXY M. QUINTERO, LARA (M. QUINTERO, LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	12
22	18	13	20	VUELA MUY ALTO J. REYES (ESTEFANO)	Jerry Rivera ARIOLA/BMG LATIN	3
23	42	40	5	SI NO FUERA POR TI E. ESTEFAN, JR., J. SECADA, A. PENNA (M. MARCO)	Jon Secada CRESCENT MOON/SONY DISCOS	23
24	45	—	2	QUE ME QUEDES TU S. MEBARAK, R. L. FOCHOA (S. MEBARAK, R. L. FOCHOA)	Shakira EPIC/SONY DISCOS	24
25	23	28	4	LAS VIAS DEL AMOR A. LIZARRAGA, J. LIZARRAGA (A. LIZARRAGA, J. LIZARRAGA, N. HERNANDEZ)	Banda El Recodo FONOVISA	23
26	NEW ENTRY	2	2	MARCHATE R. NERIO (ESTEFANO)	Gisselle ARIOLA/BMG LATIN	26
27	36	37	3	AY! PAPAQUITO (UY! DADDY) A. B. QUINTANILLA III, C. "CK" MARTINEZ, G. PAOILLA (A. B. QUINTANILLA III, A. VILLARREAL)	Limite UNIVERSAL LATINO	27
28	25	27	6	DONDE ESTARA MI PRIMAVERA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	25
29	29	21	19	POR MAS QUE INTENTO K. SANTANDER, J. M. LUGO (K. SANTANDER)	Gilberto Santa Rosa SONY DISCOS	5
30	26	44	21	TU FORMA DE SER A. GARZA, R. GARZA, P. INGLES (M. FULLIVIAN, P. MASSADAS, H. AYALA)	Alberto Y Roberto DISA	26
31	NEW	1	1	DONDE VAYAS A. VALENZUELA, VALENZUELA (F. SARID)	German Lizarraga DISA	31
32	38	49	4	ERES MI RELIGION FHER, A. GONZALEZ (FHER)	Mana WARNER LATINA	32
33	27	30	7	TU NO SOSPECHAS A. JAEN (A. JAEN, W. PAZ, R. VERGARA)	Jordi SONY DISCOS	27
34	35	46	3	COMER A BESOS A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	34
35	NEW	1	1	SEDUCEME INDIA, J. INFANTE, K. C. PORTER (INDIA, R. CONTRERAS, J. GRECO, S. MARTE)	India SONY DISCOS	35
36	40	29	19	ANGEL DE AMOR FHER, A. GONZALEZ (FHER, A. GONZALEZ)	Mana WARNER LATINA	6
37	24	19	16	TE SOLTE LA RIENDA PRIVERA (J. A. JIMENEZ)	Lupillo Rivera SONY DISCOS	12
38	31	26	10	TE VAS R. PEREZ (R. PEREZ, R. LIVI)	Luis Fonsi UNIVERSAL LATINO	25
39	22	25	8	LA SALSA VIVE S. GEORGE (J. L. PILOTO, S. GEORGE)	Trio Nieves Featuring Celia Cruz, Gilberto Santa Rosa, Cheo Feliciano & Ismael Miranda WEACARIBE/WARNER LATINA	22
40	32	33	13	NO QUE NO J. G. DEGOLLADO, S. DEGOLLADO (R. TOVAR)	Control EMI LATIN	32
41	50	47	5	CORAZON CHIQUITO A. URIAS (A. URIAS)	Adolfo Urias Y Su Lobo Norteño PLATINO/FONOVISA	41
42	49	—	2	QUE DIOS SE APIADE DE MI J. L. PILOTO, M. LOPEZ (J. L. PILOTO)	Lourdes Robles LATIN WORLD	42
43	NEW	1	1	ASI ES LA VIDA H. GATICA, K. D. BRIEN (M. BENITO, A. CAMPOS, J. DAVID)	Olga Tanon WARNER LATINA	43
44	47	41	7	ESCLAVO DE TU PIEL C. DE WALDEN, C. NASI (G. CARBALLER, R. CASTILLON, A. MASTROFRANCESCO, V. MASTROFRANCESCO)	Ricardo Castillon FONOVISA	41
45	33	24	18	MENTIROSO E. IGLESIAS, L. MENDEZ (E. IGLESIAS, L. GARCIA ALONSO)	Enrique Iglesias UNIVERSAL LATINO	1
46	43	45	7	EL AMOR NO TIENE EDAD J. A. LEDEZMA (R. AMPARO)	El Coyote Y Su Banda Tierra Santa EMI LATIN	40
47	41	39	8	QUEDO TRISTE EL JACAL R. AYALA, F. MARTINEZ (J. G. MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	28
48	46	—	3	MI DERROTA G. GARCIA (M. RUBALCAVA)	Beto Y Sus Canarios DISA	46
49	NEW ENTRY	4	4	SIRENA A. BAQUEIRO (L. GARCIA, A. BAQUEIRO)	Sin Bandera SONY DISCOS	43
50	39	36	5	TE AMO TANTO M. BLASCO, L. RUSTICI (YAIRE)	Yaire LIDERES	36

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 hours a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♫ Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	24	24	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA
2	3	CUANDO ME MIRAS ASI ARIOLA/BMG LATIN	CRISTIAN	26	26	ERES MI RELIGION WARNER LATINA	MANA
3	4	ES POR TI SURCO/UNIVERSAL LATINO	JUANES	25	25	ANGEL DE AMOR WARNER LATINA	MANA
4	5	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	29	29	QUE DIOS SE APIADE DE MI LATIN WORLD	LOURDES ROBLES
5	2	ASEREJE SONY DISCOS	LAS KETCHUP	19	19	TE VAS UNIVERSAL LATINO	LUIS FONSI
6	6	SI TUVIERA QUE ELEGIR WARNER LATINA	RICARDO MONTANER	31	31	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
7	7	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	20	20	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS
8	10	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	23	23	TE AMO TANTO LIDERES	YAIRE
9	9	NO ME ENSEÑASTE EMI LATIN	THALIA	30	30	SIRENA SONY DISCOS	SIN BANDERA
10	8	Y TU TE VAS SONY DISCOS	CHAYANNE	32	32	QUE BONITA PAREJA MUSART/BALBOA	JOAN SEBASTIAN
11	18	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS	31	31	ASI ES LA VIDA WARNER LATINA	OLGA TANON
12	11	HASTA QUE VUELVAS WARNER LATINA	LUIS MIGUEL	35	35	COMPLICES AL RESCATE ARIOLA/BMG LATIN	BELINDA
13	13	CARALUNA WARNER LATINA	BACILOS	—	—	TE LO PIDO POR FAVOR RCA/BMG LATIN	JAGUARES
14	12	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENNA	—	—	ASEREJE EMI LATIN	LA ONDA
15	28	SI NO FUERA POR TI CRESCENT MOON/SONY DISCOS	JON SECADA	34	34	EN NOMBRE DE LOS DOS SONY DISCOS	VICTOR MANUELLE
16	27	QUE ME QUEDES TU EPIC/SONY DISCOS	SHAKIRA	40	40	TU FORMA DE SER DISA	ALBERTO Y ROBERTO
17	21	SI NO ESTAS RPE/UNIVISION	AREA 305	36	36	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA
18	33	MARCHATE ARIOLA/BMG LATIN	GISSELLE	38	38	SHHH EMI LATIN	A.B. QUINTANILLA Y LOS KUMBIA KINGS
19	14	TU NO SOSPECHAS SONY DISCOS	JORDI	—	—	AVE MARIA UNIVERSAL LATINO	DAVID BISBAL
20	16	DONDE ESTARA MI PRIMAVERA FONOVISA	MARCO ANTONIO SOLIS	37	37	CONCEBIDO SIN PECADO EMI LATIN	CARLOS PONCE

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	EN NOMBRE DE LOS DOS SONY DISCOS	VICTOR MANUELLE	32	32	QUE DIOS SE APIADE DE MI LATIN WORLD	LOURDES ROBLES
2	4	SEDUCEME SONY DISCOS	INDIA	20	20	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO
3	2	LA SALSA VIVE Trio Nieves featuring Celia Cruz, Gilberto Santa Rosa, Cheo Feliciano & Ismael Miranda WEACARIBE/WARNER LATINA	—	36	36	A QUE NO TE ATREVES UNIVERSAL LATINO	DOMINGO QUINONES
4	5	SI NO ESTAS RPE/UNIVISION	AREA 305	15	15	CARALUNA WARNER LATINA	BACILOS
5	3	ASEREJE SONY DISCOS	LAS KETCHUP	40	40	SI NO FUERA POR TI CRESCENT MOON/SONY DISCOS	JON SECADA
6	7	CUANDO ME MIRAS ASI ARIOLA/BMG LATIN	CRISTIAN	—	—	TODO LO QUE TENGO KAREN/UNIVERSAL LATINO	LOS HERMANOS ROSARIO
7	9	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	31	31	ASEREJE EMI LATIN	LA ONDA
8	13	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	27	27	AMOR ETERNO HUP	NUEVA ERA
9	6	VIVIENDO COLUMBIA/SONY DISCOS	MARC ANTHONY	10	10	BAM BAM CRESCENT MOON/SONY DISCOS	RABANES
10	8	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA	30	30	ES POR TI SURCO/UNIVERSAL LATINO	JUANES
11	24	MARCHATE ARIOLA/BMG LATIN	GISSELLE	18	18	THE GAME OF LOVE ARISTA	SANTANA FEATURING MICHELLE BRANCH
12	—	ASI ES LA VIDA WARNER LATINA	OLGA TANON	—	—	BARCO A LA OERVA SONY DISCOS	MARC ANTHONY
13	11	SI TUVIERA QUE ELEGIR WARNER LATINA	RICARDO MONTANER	27	27	HASTA QUE VUELVAS WARNER LATINA	LUIS MIGUEL
14	17	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA	22	22	YO KULI YO KULA WEACARIBE/WARNER LATINA	TONO ROSARIO
15	23	AZUCAR MEDLEY SONY DISCOS	CELIA CRUZ	30	30	SIRENA SONY DISCOS	SIN BANDERA
16	—	ARRANCA EN FA EMI LATIN	LIMI-T21	26	26	EL REY J&N/SONY DISCOS	KINITO MENDEZ
17	12	COMPLICES AL RESCATE ARIOLA/BMG LATIN	BELINDA	37	37	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
18	21	DOS LOCOS J&N/SONY DISCOS	MONCHY & ALEXANDRA	28	28	TU SABES BIEN EMI LATIN	EDNITA NAZARIO CON LA LEY
19	14	NO ME ENSEÑASTE EMI LATIN	THALIA	19	19	TANTO QUE DIJE SONY DISCOS	MILLY QUEZADA
20	16	UN BESO UNIVERSAL LATINO	GRUPD MANIA	33	33	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS

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	11	11	CAPRICHIO MALDITO FONOVISA	LOS RIELEROS DEL NORTE
2	2	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	16	16	AMOR DE INTERNET IM	SOCIOS DEL RITMO
3	3	LA REINA DEL SUR FONOVISA	LOS TIGRES DEL NORTE	21	21	PALABRAS HERMOSAS FONOVISA	CHUY VEGA
4	4	LA CHICA SEXY UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	24	24	NO ME SE RAJAR FONOVISA	BANDA EL RECCDO
5	5	LAS VIAS DEL AMOR FONOVISA	BANDA EL RECCDO	—	—	LA SUEGRA WEACARIBE/WARNER LATINA	BANDA MACHOS
6	7	ASEREJE EMI LATIN	LA ONDA	25	25	VEINTE ANOS FONOVISA	POLO URIAS Y SU MAQUINA NORTEÑA
7	13	AY! PAPAQUITO (UY! DADDY) UNIVERSAL LATINO	LIMITE	26	26	EL CELULAR FONOVISA	LOS HURACANES DEL NORTE
8	8	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENNA	18	18	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA
9	23	DONDE VAYAS DISA	GERMAN LIZARRAGA	28	28	POR UN MINUTO DE TU AMOR FONOVISA	LOS ANGELES DE CHARLY
10	10	COMER A BESOS FONOVISA	LOS TEMERARIOS	36	36	QUE BUENA SUERTE MUSIMEX/SONY DISCOS	BANDA EL LIMON
11	6	TE SOLTE LA RIENDA SONY DISCOS	LUPILLO RIVERA	27	27	FUJ TAN FELIZ COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ
12	17	CORAZON CHIQUITO PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	40	40	LA CUCARACHA EMI LATIN	KUMBIA KINGS
13	9	NO QUE NO EMI LATIN	CONTROL	33	33	PARA OLVIDARME DE TI DISA	LOS REYES DEL CAMINO
14	14	EL AMOR NO TIENE EDAD DISA	EL COYOTE Y SU BANDA TIERRA SANTA	—	—	ALGUIEN QUE UNA VEZ AME UNIVISION	PILAR MONTENEGRO
15	12	QUEDO TRISTE EL JACAL FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	29	29	NO SE LO DIGAS A ELLA DISA	INTACTO
16	15	MI DERROTA DISA	BETO Y SUS CANARIOS	37	37	UN MONTON DE ESTRELLAS FONOVISA	GRUPD MOJAOO
17	19	ERES IMPOSIBLE DE OLVIDAR MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS	31	31	QUIEN ERES TU PLATINO/FONOVISA	DIÑORA Y LA JUVENTUD
18	20	NOCHES ETERNAS RCA/BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN	32	32	EL AMOR NO ACABA UNIVISION	DUELO
19	22	QUERIDO LADRON LOBO	AROMA	30	30	A CABALLO UNIVERSAL LATINO	JOSE MANUEL FIGUEROA
20	31	DE UNO Y DE TODOS LOS MODOS DISA	PALOMD	38	38	NINA Y MUJER DISA	LIBERACION

Panama Holds First Rock Awards

BY ANASTACIO PUERTAS CAICEDO

PANAMA CITY—The local Panamanian rock movement got a boost with the first Panama Rock 2002 Awards, which took place recently at a Panama City nightclub and aired live on Radio Caracol.

Los 33—a group formed in the '80s that has recently changed its sound—was the big winner of the evening, taking home album of the year for *Arriba* (Up) on Sony Music, as well as best pop/rock band, best live band, and best song—for “Cosas Que Pasan” (Things That Happen). Other multiple winners included Cage9



with three awards, including one for best alternative band, and Rabanes, which won in the international career and best Latin rock band categories.

Organized by panamarock.com, the Panama Rock Awards were heavily promoted on local radio and in the press. As well as its live airing, the event was also shown later on *Video Conectate*, which

airs on Panama's Channel 13. Awards were presented in 12 categories, and in addition there were three honorary awards: the international award, one for outstanding musician (given to guitarist Servio Tulio González, aka Pitongo, of bands Oceano and Cabeza de Martillo), and one for lifetime achievement (Oceano).

Winners were decided by the votes of the more than 3,000 fans that registered on the Web site. Results were audited by an accounting firm in Miami.

Performers at the event included Son Miserables, Tierra de Nadie, and Oceano.

Hernández Co-Hosting Canción De Viña

BY SERGIO FORTUNO

SANTIAGO DE CHILE, Chile—Myriam Hernández, Chile's most successful female artist in the field of romantic music since the late '80s, will co-host the forthcoming 44th edition of the Festival Internacional de la Canción de Viña del Mar, Chile's premier annual music festival. Hernández will share the stage with Antonio Vodanovic, who has hosted the event since 1976.

The festival will take place Feb. 19-24, 2003. Canal 13, the TV station in charge of the production and broadcasting of the event, has announced some of the first artists to perform in the noncompetitive section of the event. Among them is the reunited



HERNÁNDEZ

rock trio Los Prisioneros, marking the first time the original lineup of the band will appear

at the festival. When Los Prisioneros performed at the Quinta Vergara, the fest's historic stage, in 1991, guitar player Claudio Narea had already left the band.

International guests announced so far are Mexico's Maná, Argentinian singer Diego Torres, and folk-pop group Los Nocheros. Funk/R&B vets Kool & the Gang and romantic Italian crooner Franco Simone have also been confirmed.

Other Chilean acts to perform at the festival include reggae group Gondwana and Joe Vasconcellos. Two *axé* groups, Café con Leche and Porto Bahía, will bring to the event the frenzy that this Brazilian, dance-driven rhythm has triggered among children and adults in this country.

América Latina...

IN MEXICO: Cristian Castro is celebrating his first decade of music with a Sunday (1) concert at Mexico City's Auditorio Nacional. Castro is expected to share the stage with such friends as Raúl Di Blasio, Olga Tañón, and Alicia Villareal. The concert will be recorded for a live album—his first—to be released early next year. The album, to be released on BMG U.S. Latin, will include orchestral and *ranchero* versions of his songs... Margarita Vargas, leader of veteran tropical band Sonora de Margarita, has taken a big step with her new album, *Peligro* (Danger), released Nov. 8 on Peerless/MCM. Produced by Kike Santander and Bernardo Ossa, the disc gives a slightly more international style to the group, in hopes of expanding its reach beyond Mexico, Colombia, and Central America. The first single is “Mi Bombón” (“My Bonbon”), originally written and recorded by newcomer Cabas... Vicente and Alejandro Fernández's Lazos Invincibles (Unbeatable Ties) tour, which started in their hometown of Guadalajara and has traveled through the U.S. and Central and South America, is now returning to Mexico. Father and son are slated to perform Dec. 14 at Mexico City's Foro Sol, with a capacity of 40,000.

TERESA AGUILERA

IN ARGENTINA: Popstars-bred bands Bandana and Mamburú are scheduled to share the stage Dec. 21 for

a show at Buenos Aires' Club Vélez stadium (capacity 50,000). Production company RGB together with BMG Argentina, the label that releases both groups, are working jointly to promote the show throughout Latin America and Spain. Details are expected to be announced in coming weeks.

LEILA COBO

IN CHILE: It took only three hours for Porto Seguro's self-titled debut to reach platinum status—30,000 units—proving that Chile's *axé* fever is still running high. The Universal release capitalized on the huge popularity of *axé* music, a style born in Brazil that blends hip-hop rhythms, dance beats, and sexually charged Portuguese lyrics. Like *Axé Bahía*, another Chilean big-seller in the genre, Porto Seguro's members—Indio, Fran, Cherry, Paloma, and Thiago—whose average age is 24, are all from Brazil, but the group's ties to *Axé Bahía* don't end there. Porto Seguro replaced the former group as the dance troupe on one of the most-viewed programs on Chilean TV: *Mekano*, a daily magazine show for teens broadcast by the Mega (formerly Megavisión) Network. *Porto Seguro* was produced by Chilean composer/singer Daniel Guerrero, former member of the romantic duo La Sociedad.

SERGIO FORTUNO

Beat Box™



by Michael Paoletta

CH-CH-CHANGES: Kinetic Records founder and president **Steve Lau** has bought back BMG U.K.'s 49% interest in the New York-based dance/electronic label (*Billboard*, Nov. 30). The major acquired the stake nearly two years ago, when the companies entered into a worldwide joint venture (*Billboard*, March 17, 2001).



LAU

“It was a mutual decision,” Lau explains. “We both entered into the agreement with the right intentions. But at this point in time, it made sense for me to buy back BMG U.K.'s share.”

At the same time, Lau says the two companies have entered into a new international licensing deal that gives international BMG affiliates right of first refusal on all acts signed to Kinetic for the world.

Basically, Lau says, “When I bought back the company, I entered into a new agreement with them. Because Kinetic has a great relationship with BMG U.K., it made perfect sense to remain in business with them internationally.” In the U.S., Kinetic will continue to be distributed by BMG.

Lau's recent purchase follows a restructuring at the label that resulted in four layoffs. Lau calls the now six-person staff “lean and mean,” adding, “we'll be looking to staff back up in the new year.”

Mirroring the label's leaner staff is its smaller artist roster, which includes **Ash**, **Sasha**, **Timo Maas**, **South**, **DJ Dan**, and **Rushmore**. Lau notes, “It's about streamlining the business, developing each artist, and focusing on the long term.”

Like others in the industry, Lau acknowledges that 2002 has been a tough year for business. “On one level, I learned more in the past 12 months than in the previous four years,” he says. “Having said that, I'd never want to go through it again.”

He continues, “All the rules have changed. The bottom has fallen out of the DJ-compilation market. And CD burning has hit the dance/electronic community twice as hard as the rock world. It's funny, two years ago we were dancing in the streets. Now, we're getting back to basics.”

Throughout, Lau, like many others, remains optimistic. “We're back at a place where the dance market is dying,” he offers. “But actually, the dance/electronic consumer has become much more educated. Fans of the genre are no longer so genre-specific—they're into all styles of music. And that's precisely what Kinetic is about.”

Currently, Ash—who recently completed national tours with **Coldplay**, **Moby**, and **Dashboard Confessional**—is on a U.S. tour with **Saves the Day**, while South is in a London studio recording the follow-up to its debut album, *From Here on In*. In March 2003, Maas' *Music for the Maases 2* will street, followed by an artist album in the fall.

Also experiencing changes is Ministry of Sound (MoS). In the aftermath of recent layoffs in North America—including GM **Barney Glover** and head of A&R **Andrew Goldstone**—MoS continues to downsize its U.S. operation (*Billboard Bulletin*, Nov. 21).

Currently, the New York-based arm of the U.K. company has only two employees—**Chris Cox**, now head of A&R, and **Eva Weiss**, head of sales and marketing—and was expected to move to smaller offices Dec. 1.

“We're reconfiguring the label to work in the U.S.,” Cox says, adding that MoS is still in the process of reconfiguring its U.K. operation (*Billboard Bulletin*, Oct. 14).

Earlier this year, MoS entered into an exclusive North American licensing agreement with MCA (*Billboard*, June 29). On Nov. 19, MoS issued its newest compilation, *The Annual 2003 America*, mixed by **DJ Sammy**; the two-disc set is distributed by Universal.

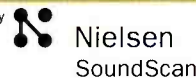
Beyond this release, Cox acknowledges that the label's release schedule remains uncertain. “We want to see how *The Annual* does before confirming release dates for upcoming releases.

“We're working closely with MCA,” he adds. “We're both determined to strengthen the MoS brand in the U.S.—and the U.K. is supporting us 100%. We remain excited and hopeful about the future.”

DECEMBER 7 2002

Billboard HOT DANCE MUSIC™

Maxi-Singles Sales and Sales Breakouts data compiled by



Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	1	2	4	NUMBER 1	WARNER BROS. 42492	2 Weeks At Number 1 DIE ANOTHER DAY (REMIXES) Madonna ♀
2	2	4	7	MR. LONELY (DANCE MIXES)	J PROMO	Deborah Cox
3	4	9	7	TROY (THE PHOENIX FROM THE FLAME)	RADIKAL 99155	Sinead O'Connor ♀
4	9	17	4	THE SOUND OF VIOLENCE	ASTRALWERKS 38842	Cassius With Steve Edwards ♀
5	7	12	4	POOR LENO	WALL OF SOUND 46732/ASTRALWERKS	Royksopp ♀
6	16	20	3	SORROW (ORANGE FACTORY & E-SMOOVE MIXES)	TOMMY BOY SILVER LABEL 2385/TOMMY BOY	Dolce
7	3	1	4	IRRESISTIBLE!	TWISTED 77827/THE RIGHT STUFF	Superchumbo
8	18	25	4	DARK BEAT	TWISTED 77855/THE RIGHT STUFF	Oscar G & Ralph Falcon
9	5	8	4	BODY [REACH OUT] (WIDELIFE & HARD ATTACK MIXES)	TOMMY BOY SILVER LABEL 2382/TOMMY BOY	Faith Trent
10	13	15	4	WAKE UP WITH YOU [THE I WANNA SONG] (REMIXES)	VANGUARO 80814	Julia Fordham
11	8	3	4	INSATIABLE	SONOOS 024	Thick Dick Featuring Latanza Waters
12	17	19	4	ALIVE	SERIOUS 25876/MCA	Alive Featuring D.D. Klein
13	6	5	4	DANCE TO THE MUSIC (PETER RAUHOFFER REMIXES)	STAR 69 12441	Laszlo Panaflex
14	19	22	4	I'LL BE HERE	DEFINITY 017	Automagic Featuring Nashom
15	24	33	4	SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
16	21	27	4	YOU CAN GET OVER	HARLEQUIN 1243	Shauna Solomon
17	14	7	4	TWO MONTHS OFF	JBO 27764/V2	Underworld
18	10	13	4	STARRY EYED SURPRISE	MAVERICK PROMO/REPRISE	Oakenfold Featuring Shifty Shellshock ♀
19	11	6	4	SUPER WOMAN	AVEX 148/KING STREET	GTS Featuring Karyn White
20	27	34	4	ANYWAY (MEN ARE FROM MARS)	TOMMY BOY 2387	Amber
21	26	32	4	EVIL MOOGAFOOGA	MTA 27766/V2	Spacefunk
22	15	11	4	STEVE MCQUEEN (REMIXES)	A&M PROMO/INTERSCOPE	Sheryl Crow ♀
23	29	39	4	COME INTO MY WORLD	CAPITOL 77829	Kylie Minogue ♀
24	38	—	4	SURRENDER (REMIXES)	ATLANTIC 49446	Laura Pausini
25	12	10	4	SERVE THE EGO (REMIXES)	ATLANTIC 85398	Jewel

POWER PICK

26	45	—	4	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES)	JIVE 40071	Justin Timberlake ♀
27	42	—	4	HE IS (REMIXES)	RCA PROMO	Heather Headley ♀
28	35	40	4	BREATHE (REMIXES)	REDZONE PROMO/ARISTA	Blu Cantrell
29	23	14	4	SEARCH'N	247 2403/ARTEMIS	Nicole J. McCloud ♀
30	36	—	4	LOVE REVOLUTION	FRIXIDN 9001/JUNGLE RED	Pat Hodges With The Sweet Inspirations
31	25	24	4	DESIRE	MOONSHINE 88486	GusGus ♀
32	37	41	4	WHITE LIPSTICK GIRL	UNCOMMON UNDERGROUND 002	Anny
33	33	35	4	PUNK	MOONSHINE 88489	Ferry Corsten ♀
34	47	—	4	DON'T LEAVE ME THIS WAY (E-N AND FRIBURN & URIK MIXES)	STAR 69 1246	e-n Featuring Ceevox
35	32	36	4	BURNING MAN	PSYCHBABY 30021	Daniel Ash
36	39	44	4	MURDER ON THE DANCEFLOOR	UNIVERSAL 065913/UMRG	Sophie Ellis Bextor
37	46	—	4	YANG YANG (PETER RAUHOFFER & ORANGE FACTORY REMIXES)	MINDTRAIN 12502/STAR 69	Ono
38	20	18	4	LOVE STORY	XL IMPORT/EGGARS GROUP	Layo & Bushwacka!
39	44	48	4	DID I DREAM (SONG OF THE SIREN)	RADIKAL 99141	Lost Witness
40	30	29	4	MOVIN' ON	JVM 010	Lectroluv Featuring Sabrina Johnston

HOT SHOT DEBUT

41	NEW	1	1	HEAD	NO LABEL PROMO	Thunderpuss & Barnes
42	22	16	15	GOTTA GET THRU THIS (THE PASSENGERZ & STELLA BROWNE MIXES)	ISLAND 570576/IDJMG	Daniel Bedingfield ♀
43	31	28	8	IS YOU IS OR IS YOU AIN'T MY BABY?	VERVE PROMO	Rae & Christian Featuring Dinah Washington
44	NEW	1	1	Y	JELLYBEAN 72654	Kiwi Dreams Vs. Hard Attack
45	49	—	1	LONG TIME	MINISTRY OF SOUND 25883/MCA	Static Revenger Featuring The Mullet Men
46	43	37	8	AVE MARIA	ONAK 456/CUTTING	Lord Of The Drumz
47	NEW	1	1	HIT THE FREEWAY	ARISTA PROMO	Toni Braxton Featuring Loon ♀
48	NEW	1	1	ALL AROUND THE WORLD	DREAMWORKS PROMO	Cooler Kids
49	NEW	1	1	TEARS FROM THE MOON	NETWORK PROMO	Conjure One Featuring Sinead O'Connor
50	28	21	12	OTHERWISE	CHINA/SIRE PROMO/REPRISE	Morcheeba

Maxi-Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	6	NUMBER 1	WARNER BROS. 42492	5 Weeks At Number 1 DIE ANOTHER DAY (REMIXES) Madonna ♀
2	20	18	4	L'ITALIANO	NERVOUS 20527	The Sicilians Featuring Angelo Venuto
3	2	2	4	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez ♀
4	3	—	4	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES)	JIVE 40071	Justin Timberlake ♀
5	5	3	4	SIX DAYS	MCA 063874	DJ Shadow Featuring Mos Def ♀
6	4	4	4	SURRENDER (REMIXES)	ATLANTIC 49446/AG	Laura Pausini
7	13	12	4	SOMETHING	ROBBINS 72056	Lasgo
8	6	5	4	FULL MOON (DANCE MIXES)	ATLANTIC 85320/AG	Brandy ♀
9	7	9	4	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher ♀
10	9	6	4	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455	Cher
11	8	7	4	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do ♀
12	NEW	1	1	BREATHE	CATALOGUE 77879/CAPITOL	Telepopmusik ♀
13	10	16	4	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido ♀
14	14	8	4	SERVE THE EGO (REMIXES)	ATLANTIC 85398/AG	Jewel
15	11	10	4	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink ♀
16	12	11	4	SONG FOR THE LONELY	WARNER BROS. 42422	Cher ♀
17	18	14	4	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79751/CRG	Marc Anthony ♀
18	NEW	1	1	FANTASY REALITY	STAR 69 12511	CYN
19	17	21	4	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade ♀
20	16	—	4	TEARS	ROBBINS 72076	Rockell
21	NEW	1	1	SORROW	TOMMY BOY SILVER LABEL 2385/TOMMY BOY	Dolce
22	NEW	1	1	BURN FOR YOU	GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo'
23	15	15	4	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iiio ♀
24	21	19	4	I DON'T WANT U	NERVOUS 20517	Widelife
25	24	—	4	STOLE (REMIXES)	MUSIC WORLD/COLUMBIA 79820/CRG	Kelly Rowland ♀

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

Billboard TOP ELECTRONIC ALBUMS™

Sales data compiled by



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	NUMBER 1	DEE VEE 0004/MUSICRAMA	3 Weeks At Number 1 LOUIE DEVITO N.Y.C. Underground Party 5
2	4	4	KUMBA KINGS	EMI LATIN 42526	All Mixed Up: Los Remixes
3	2	2	BJORK	ELEKTRA 62787/EEG	Greatest Hits
4	3	3	OAKENFOLD	MAVERICK 48204/WARNER BROS.	Bunkka
5	5	5	DJ SAMMY	ROBBINS 75031	Heaven
6	6	6	ZOEGIRL	SPARROW 40946 [M]	Mix Of Life
7	7	7	THE HAPPY BOYS	ROBBINS 75034 [M]	Dance Party (Like It's 2003)
8	8	8	THEIEVRY CORPORATION	EIGHTEENTH STREET LOUNGE 060 [M]	The Richest Man In Babylon
9	9	9	DIRTY VEGAS	CREDENCE 39886/CAPITOL	Dirty Vegas
10	10	10	THE HAPPY BOYS	ROBBINS 75030 [M]	Trance Party (Volume Two)
11	14	11	MOBY	V2 27127	18
12	11	12	VARIOUS ARTISTS	ULTRA 1136	Ultra Trance:1
13	12	13	TELEPOPMUSIK	CATALOGUE 38657/CAPITOL [M]	Genetic World
14	15	14	VARIOUS ARTISTS	ULTRA 1145	Ultra Chilled 03
15	13	15	DJ MARK FARINA	DM 22 [M]	Mushroom Jazz 4
16	NEW	1	DJ SAMMY	MINISTRY OF SOUND 069869/MCA	Ministry Of Sound: The Annual 2003
17	21	17	VARIOUS ARTISTS	J 20034	This Is Ultimate Dance!
18	20	18	ROYKSOPP	WALL OF SOUND 13352/ASTRALWERKS	Melody A.M.
19	25	19	ZERO 7	QUANTO/ULTIMATE DILEMMA 5007/PALM [M]	Simple Things
20	17	20	STEPHANE POMPOUGNAC	WAGRAM 324301/MSI	Hotel Costes V. 5
21	19	21	RACHAEL LAMPA	WORD CURB 06235/WARNER BROS.	Blur
22	22	22	UNDERWORLD	JBO 27137/V2	AHundredDaysOff.
23	16	23	BJORK	ELEKTRA 62815/EEG	Family Tree
24	24	24	DJ GEOFFRE	UBL 0901	Best Of Club Hits Vol. 1
25	NEW	1	THE CHEMICAL BROTHERS	FREESTYLE DUST 43338/ASTRALWERKS	American EP

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. † 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.

Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
1 DANCE DANCE (THE MEXICAN) Thalia VIRGIN	1 THE KETCHUP SONG (HEY HAH) Las Ketchup SONY DISCOS/COLUMBIA
2 IN THIS WORLD Moby V2	2 SOME LOVIN' Murk vs. Kristine W TOMMY BOY SILVER LABEL
3 BREATHE Telepopmusik CATALOGUE/CAPITOL	3 HOTAKA Juno Reactor METROPOLIS
4 FASCINATED Raven Maize MINISTRY OF SOUND/MCA	4 EVERYBODY Rocco RADIKAL
5 DREAM GIRL PART 2 Mia MIADREAMWORLD	5 THIS IS MY SOUND DJ Shog 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.

Nashville

by Phyllis Stark

Scene™

ELECTRIFIED: Dwight Yoakam, who launched his own label, Electrodisc Records, several months ago, has inked a distribution and marketing deal with Audium Records in Nashville (*Billboard Bulletin*, Nov. 21). Yoakam's next album is due in the spring. Audium, a Koch-owned company, will promote it to radio in addition to marketing and distributing the project.

AUDIUM

Yoakam recorded for Reprise Records from 1986 until last year and scored 14 top 10 hits for that label. Audium's roster includes **John Anderson**, **Ray Price**, **Doug Stone**, and **Sammy Kershaw**. Meanwhile, Electrodisc is organizing a creative infrastructure for the possible signing of other artists.

ARTIST NEWS: Sony Music Nashville and Sony Music Special Projects have teamed with TV network PAX and home-shopping network Global-QVC Solutions to release **Billy Ray Cyrus'** new album, *Time Flies*. Cyrus, who is signed to Sony's Monument label, stars in the PAX drama series *Doc*. The album went on sale Nov. 26 exclusively at the PAX Web site, pax.tv/store, and via a toll-free number being touted in promos running during *Doc* and other PAX programming. The CD sells for \$17.99 plus shipping and handling. Several of the 15 songs on the album were featured in the series.

Kenny Chesney will perform his second annual New Year's Eve show at Nashville's Gaylord Entertainment Center this year, with openers **Montgomery Gentry** and **Keith Urban**. More than 7,400 tickets were sold in the first two hours. Chesney will embark on his Margaritas + Señoritas tour in early 2003 and begins rehearsals Dec. 14.

Loretta Lynn has signed with Creative Artists Agency for representation.

The book *I Hope You Dance*, based on the **Lee Ann Womack** hit of the same name, has been certified platinum by the Recording Industry Assn. of America (RIAA), according to publisher Rutledge Hill Press. It is the first such RIAA certification for a book, which was packaged with a CD containing an acoustic version of the song. Both the book and song were written by **Mark Sanders** and **Tia Sillers**. A second book by Sanders and Sillers, *Climb!*, is due in March

2003 from Rutledge Hill Press.

Brady Seals, the former member of **Little Texas** and former Warner Bros. solo artist, will release a new album on California-based Image Entertainment, *Thompson Street*, Feb. 25, 2003.

GETTING PATRIOTIC: **Steve Wariner** will close the Christmas Pageant of Peace concert Dec. 5 in Washington, D.C., with his current single, "This Christmas Prayer," accompanied by the U.S. Air Force Concert Band. Wariner's performance will directly precede President **Bush's** remarks as he lights the national Christmas tree. **Lee Ann Womack** will also perform at the show. C-SPAN will provide live televised coverage, and the Armed Forces Radio and Television Service will broadcast it overseas later that month.

Neal McCoy teamed with **Wayne Newton** and comedian **Paul Rodriguez** to entertain U.S. troops in Bahrain and Kuwait during a Thanksgiving USO tour. **Jamie O'Neal** is also part of a USO tour of the Balkans and the Mediterranean, which runs from Nov. 18-30. Also, **Trace Adkins** spent Thanksgiving performing for U.S. troops and their families in Southwest Asia as part of a USO tour that was planned for Nov. 26-Dec. 1.

Lee Greenwood has committed time in January 2003 for an overseas concert run for the USO. He will perform for U.S. troops Jan. 12-22 throughout the Pacific Rim, including the Philippines, Korea, and Japan. Greenwood also will perform during half time at the Hula Bowl All-Star Football Classic Feb. 1, 2003, on Maui, Hawaii. The game will be telecast on ESPN.

NEXT CHAPTER FOR THE CLARKS: A federal bankruptcy judge in Roanoke, Va., has issued a judgement allowing the **Clark Family Experience** to proceed with Chapter 7 bankruptcy. The group filed for bankruptcy May 30 (*Billboard*, June 15), claiming debts to its label, Curb Records, and former manager **Sherman Halsey**.

The judge denied two motions filed by Curb attempting to have the bankruptcy case dismissed or moved to Tennessee. The label had argued that the group was using the bankruptcy to get out of its contract.

The band's attorney, **Larry Larson**, issued a statement claiming, "The Clarks are no longer obligated to perform any services for Curb Records nor Halsey Records."

A Touring Force Since The '60s, Statler Bros. Leave The Road

BY JIM BESSMAN

One of country music's longest-running road shows came to a close Oct. 26, when the Statler Brothers played their last concert performance in the 10,000-seat Salem Civic Center in Salem, Va.

"It was the biggest place close to home that we could do," says Don Reid, the Statlers' lead vocalist, noting that Salem is just "down the road" from the venerable quartet's headquarters in its Staunton, Va., hometown.

Reid says that the Statlers—which also include his real brother and bass vocalist Harold Reid, plus baritone Philip Balsley and Jimmy Fortune (who replaced the late tenor **Low DeWitt** in 1982)—feel that they've gone out "at the top of their game."

"We talked about it the last couple years, that we couldn't last forever, so why not [stop performing live] when we want to—instead of when we had to," Reid says. "So we gave all our employees a year's notice in January to get emotionally and financially adjusted."

"When we came home a month ago, it was the first time I completely unpacked my suitcase in 35½ years."

DECIDING TO PACK IT IN

Now 57, Reid, who's been on the road since he was 18, feels "a certain lightness" to go with his newly emptied suitcase. But it hasn't been an easy adjustment for Marshall Grant, Johnny Cash's original bass player and the self-managed Statlers' longtime agent.

"All good things have to come to an end, but I may have taken it harder than anybody else," says Grant, who feels that his own plans to retire from the road—after 48 years—may have influenced the Statlers' decision. "I told them I had to give it up because I was 26 years with [Cash] and 22 with them, and I think Harold picked up on it," Grant says. "He said, 'There's nothing like quitting while you're on top,' and they were right on top of their game. They weren't selling records as they did at one time, but ticket sales were absolutely incredible. It was a great ride."

The ride began in the early 1960s when the Statler Brothers, who had formed in 1955 and later took their name from a box of tissues in a hotel room, first opened for Cash. Grant had seen them perform in 1963 and remembered them the following year when Cash's band was searching for background vocalists.

The Statler Brothers were contacted and met up with the Cash

show in Canton, Ohio. "John hadn't seen them at this point, so we all went downstairs to the boiler room, John and [guitarist] Luther Perkins and myself and the four Brothers, and did 'Ballad of a Teenage Queen' and all the Sun records that had background voices on them," Grant recalls. "John called them out halfway through the show, and they were absolutely perfect. They followed us to Rockford [Ill.] the next day and did the same thing, and we hired them."



THE STATLER BROTHERS

The Statler Brothers' own historic recording career commenced when Cash was late for a session at Owen Bradley's fabled Quonset Hut studio. Cash producer and Columbia executive Don Law asked the group if it wanted to record something. Grant says, "So Don pushed the button and we recorded 'Flowers on the Wall,' just the Statlers and [Cash's group] the Tennessee Three, and that was the start of it."

A 1965 country smash that crossed to No. 4 on the pop charts, "Flowers on the Wall," which would receive renewed life in the 1994 movie *Pulp Fiction* and in Eric Heatherly's 2000 cover, launched the Statlers' long hit-making run, first with Columbia and then with Mercury.

"We were blessed," Reid says. "When we started off we thought we'd have maybe five good years in this business, so we're thankful for the long career."

Reid attributes the quartet's longevity to its continuous efforts to take care of its fans. "We always gave them the best show we could give, sent out a newsletter to keep them informed, and had a staff of six to answer every piece of fan mail, so we had a nice love affair with our fans," he says. "They, in turn, took care of us. People sometimes get successful and take their fans for granted and think they'll be in love with you forever, but we weren't like that. You have to look after your relationships with people on a daily basis."

But Reid recognizes that the Statlers' singular musical represen-

tation of middle-American culture and values also affected the group's endurance. "We talked about small-town life and memories and good American stories that everybody could relate to, from 9 to 90," Reid says, pointing to the group's slice-of-grown-up-life 1972 hit "Class of '57" as an example.

Reid quotes his favorite novelist, John O'Hara: "He said that his life's work was to chronicle the first half of the [20th] century. Maybe what we've done is chronicle the last half."

Key to doing so, Reid adds, was writing original material and having full record-company support. Having recorded albums ranging from country to gospel to Christmas and even comedy (the 1974 classic *Alive at the Johnny Mack Brown High School* album featuring alter egos Lester "Roadhog" Moran and the Cadillac Cowboys), he notes, "They always afforded us the freedom to do what we wanted."

But even when the Statler Brothers' hit singles tapered off in the early '90s, the *Statler Brothers Show* on TNN recharged their career. "We'd turned down TV for years, figuring we were selling records and didn't want to burn ourselves out," Reid says. "But when we reached the point where we weren't radio active—as all acts do—then came TNN, and we were the No. 1 show on the network for seven years, and we started getting a whole different audience than the record audience."

THE MUSIC STILL PLAYS

But Reid emphasizes that the Statlers still made albums throughout the decade—and will continue to do so now. They have a new gospel album, *Amen*, out on the Crossroads label and will release a CD and video of their final concert next year on Nashville's *Scream Records*.

"Already people are talking to us about doing another country album and Christmas album," Reid says, "but we're ruling out any live engagements."

Meanwhile, Reid's son Langdon and Harold's son Wil have formed a contemporary country group called Grandstaff, which is also doing an album for *Scream*. Reid says, "We're stopping, and they're starting."

As for Grant, he says he'll assist youngest Statler Brother Jimmy Fortune's career in some capacity, as well as that of Tara Lynn, the group's opening act of the past few years.

Grant says, "I'm playing with my horses and wife and grandbabies, and it's fantastic so far, but I can't cast [the music business] out of my system entirely."

DECEMBER 7
2002

Billboard

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	PEAK POSITION	
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL							ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL			
1	NEW		1	Sales data compiled by Nielsen SoundScan		NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1		37	33	39	18	Sales data compiled by Nielsen SoundScan		Man With A Memory	12	
2	2	1	6	Sales data compiled by Nielsen SoundScan		SHANIA TWAIN MERCURY 170314 (19.98 CD)	Up!	38	37	40	42	Sales data compiled by Nielsen SoundScan		Totally Country	2	
3	1	2	13	Sales data compiled by Nielsen SoundScan		FAITH HILL [▲] WARNER BROS. 48001/WRN (12.98/18.98)	Cry	39	32	30	67	Sales data compiled by Nielsen SoundScan		New Favorite	3	
4	5	5	18	Sales data compiled by Nielsen SoundScan		DIXIE CHICKS [▲] MONUMENT/COLUMBIA 86840/CRG (12.98 EQ/18.98)	Home	40	38	32	6	Sales data compiled by Nielsen SoundScan		Rise And Shine	18	
5	3	4	9	Sales data compiled by Nielsen SoundScan		TOBY KEITH [▲] DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	41	40	37	84	Sales data compiled by Nielsen SoundScan		Steers & Stripes	1	
6	9	10	3	Sales data compiled by Nielsen SoundScan		ELVIS PRESLEY [▲] RCA 68079 (12.98/19.98)	Elvis: 30 #1 Hits	42	44	43	6	Sales data compiled by Nielsen SoundScan		The Chieftains Down The Old Plank Road/The Nashville Sessions	21	
7	4	3	4	Sales data compiled by Nielsen SoundScan		ALAN JACKSON ARISTA NASHVILLE 67062/RLG (11.98/17.98)	Let It Be Christmas	43	48	47	59	Sales data compiled by Nielsen SoundScan		TRACE ADKINS CAPITOL 30618 (10.98/17.98)	Chrome	4
8	7	7	31	Sales data compiled by Nielsen SoundScan		RASCAL FLATTS LYRIC STREET 156531/HOLLYWOOD (12.98/18.98)	Melt	44	45	41	19	Sales data compiled by Nielsen SoundScan		DARRYL WORLEY DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1
9	8	8	4	Sales data compiled by Nielsen SoundScan		KENNY CHESNEY [▲] BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	45	42	36	14	Sales data compiled by Nielsen SoundScan		LEE ANN WOMACK MCA NASHVILLE 170287 (12.98/18.98)	Something Worth Leaving Behind	2
10	6	6	45	Sales data compiled by Nielsen SoundScan		GREATEST GAINER		46	43	42	74	Sales data compiled by Nielsen SoundScan		LONESTAR [▲] BNA 67011/RLG (12.98/18.98)	I'm Already There	1
11	11	12	7	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS EPIC/WEA/UNIVERSAL/RLG 86920/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	47	49	48	69	Sales data compiled by Nielsen SoundScan		BLAKE SHELTON [●] WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
12	10	9	3	Sales data compiled by Nielsen SoundScan		ALAN JACKSON [▲] ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	48	35	31	20	Sales data compiled by Nielsen SoundScan		DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4
13	12	11	42	Sales data compiled by Nielsen SoundScan		KEITH URBAN CAPITOL 32936 (10.98/18.98)	Golden Road	49	46	38	8	Sales data compiled by Nielsen SoundScan		THE NITTY GRITTY DIRT BAND CAPITOL 40177 (18.98 CD)	Will The Circle Be Unbroken, Volume III	18
14	21	29	7	Sales data compiled by Nielsen SoundScan		ALISON KRAUSS + UNION STATION ROUNDER 610515/UME (19.98 CD)	Live	50	59	64	4	Sales data compiled by Nielsen SoundScan		PATTY LOVELESS EPIC 85967/SONY (17.98 EQ CD)	Bluegrass & White Snow: A Mountain Christmas	50
15	13	16	10	Sales data compiled by Nielsen SoundScan		MARTINA MCBRIDE [▲] RCA 67012/RLG (12.98/18.98)	Greatest Hits	51	50	50	27	Sales data compiled by Nielsen SoundScan		EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13
16	15	15	8	Sales data compiled by Nielsen SoundScan		BROOKS & DUNN ARISTA NASHVILLE 67053/RLG (11.98/17.98)	It Won't Be Christmas Without You	52	57	—	2	Sales data compiled by Nielsen SoundScan		CLEDUS T. JUDD MONUMENT 86744/SONY (12.98 EQ CD) [M]	Cledus Navidad	52
17	16	17	55	Sales data compiled by Nielsen SoundScan		SOUNDTRACK [▲] LOST HIGHWAY 170069/MERCURY (12.98/18.98)	O Brother, Where Art Thou?	53	47	53	9	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS COLUMBIA 86310/CRG (18.98 EQ CD)	Kindred Spirits: A Tribute To The Songs Of Johnny Cash	17
18	14	14	3	Sales data compiled by Nielsen SoundScan		LEANN RIMES [●] CURB 78747 (12.98/18.98)	Twisted Angel	54	51	49	9	Sales data compiled by Nielsen SoundScan		LINDA RONSTADT ELEKTRA 76109/HHNQ (17.98 CD)	The Very Best Of Linda Ronstadt	19
19	17	13	3	Sales data compiled by Nielsen SoundScan		GEORGE STRAIT [●] MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	55	52	45	8	Sales data compiled by Nielsen SoundScan		TAMMY COCHRAN EPIC 86052/SONY (11.98 EQ/17.98)	Life Happened	11
20	28	27	9	Sales data compiled by Nielsen SoundScan		JOHNNY CASH AMERICAN/LOST HIGHWAY 063339/UME (18.98 CD)	American IV: The Man Comes Around	56	54	55	69	Sales data compiled by Nielsen SoundScan		TRICK PONY [●] WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12
21	36	52	4	Sales data compiled by Nielsen SoundScan		TRICK PONY WARNER BROS. 48236/WRN (12.98/18.98)	On A Mission	57	53	54	9	Sales data compiled by Nielsen SoundScan		STEVE EARLE E-SQUARED 75114/ARTEMIS (17.98 CD)	Jerusalem	7
22	20	21	13	Sales data compiled by Nielsen SoundScan		TRAVIS TRITT COLUMBIA 86660/SONY (12.98 EQ/18.98)	Strong Enough	58	55	51	29	Sales data compiled by Nielsen SoundScan		KELLIE COFFEY BNA 67040/RLG (10.98/18.98)	When You Lie Next To Me	5
23	NEW		1	Sales data compiled by Nielsen SoundScan		JO DEE MESSINA CURB 78755 (18.98 CD)	A Joyful Noise	59	56	56	9	Sales data compiled by Nielsen SoundScan		BILL ENGVALL WARNER BROS. 48340/WRN (11.98/17.98)	Cheap Drunk: An Autobiography	37
24	19	18	3	Sales data compiled by Nielsen SoundScan		MONTGOMERY GENTRY COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	60	62	—	2	Sales data compiled by Nielsen SoundScan		BOB RIVERS ATLANTIC 83591/AG (17.98 CD)	White Trash Christmas	60
25	25	19	3	Sales data compiled by Nielsen SoundScan		SHANIA TWAIN MERCURY 170352 (12.98 CASSETTE)	Up! (Country Mixes)	61	70	62	40	Sales data compiled by Nielsen SoundScan		WAYLON JENNINGS BMG HERITAGE/RCA 95788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
26	22	24	11	Sales data compiled by Nielsen SoundScan		WILLIE NELSON & FRIENDS LOST HIGHWAY 170340/UME (18.98 CD)	Stars & Guitars	62	65	66	30	Sales data compiled by Nielsen SoundScan		CLEDUS T. JUDD MONUMENT 85897/SONY (11.98 EQ/17.98) [M]	Cledus Envy	19
27	23	23	15	Sales data compiled by Nielsen SoundScan		MARK WILLS MERCURY 170313 (11.98/18.98)	Greatest Hits	63	60	61	7	Sales data compiled by Nielsen SoundScan		JOHN MICHAEL MONTGOMERY WARNER BROS. 48341/WRN (12.98/18.98)	Pictures	13
28	26	26	8	Sales data compiled by Nielsen SoundScan		REBECCA LYNN HOWARD MCA NASHVILLE 170288 (11.98/18.98)	Forgive	64	68	69	24	Sales data compiled by Nielsen SoundScan		STEVE AZAR MERCURY 170269 (11.98/17.98) [M]	Waitin' On Joe	29
29	27	25	14	Sales data compiled by Nielsen SoundScan		NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	65	61	60	70	Sales data compiled by Nielsen SoundScan		TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
30	29	28	45	Sales data compiled by Nielsen SoundScan		ANNE MURRAY STRAIGHTWAY 39179 (19.98/18.98)	Country Croonin'	66	58	58	45	Sales data compiled by Nielsen SoundScan		WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5
31	24	22	78	Sales data compiled by Nielsen SoundScan		DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	67	64	57	7	Sales data compiled by Nielsen SoundScan		PINMONKEY BNA 67049/RLG (10.98/18.98)	Pinmonkey	17
32	30	33	40	Sales data compiled by Nielsen SoundScan		TOBY KEITH [▲] DREAMWORKS 450257/INTERSCOPE (12.98/18.98)	Pull My Chain	68	63	59	16	Sales data compiled by Nielsen SoundScan		PHIL VASSAR ARISTA NASHVILLE 67048/RLG (11.98/17.98)	American Child	4
33	34	34	83	Sales data compiled by Nielsen SoundScan		BRAD PAISLEY [▲] ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	69	69	—	2	Sales data compiled by Nielsen SoundScan		THE OAK RIDGE BOYS SPRING HILL/WORD 21034/WARNER BROS. (16.98 CD)	An Inconvenient Christmas	69
34	31	35	35	Sales data compiled by Nielsen SoundScan		GARY ALLAN [●] MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	70	71	68	9	Sales data compiled by Nielsen SoundScan		TANYA TUCKER TUCKERTIME 38877/CAPITOL (10.98/17.98)	Tanya	39
35	39	46	9	Sales data compiled by Nielsen SoundScan		TIM MCGRAW [▲] CURB 78711 (12.98/18.98)	Set This Circus Down	71	NEW		1	Sales data compiled by Nielsen SoundScan		CLAY WALKER WARNER BROS. 48235/WRN (11.98/17.98)	Christmas	71
36	41	44	4	Sales data compiled by Nielsen SoundScan		GEORGE STRAIT MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	72	NEW		1	Sales data compiled by Nielsen SoundScan		GARTH BROOKS [▲] CAPITOL 31330 (10.98/18.98)	Scarecrow	1
37	39	46	9	Sales data compiled by Nielsen SoundScan		DELBERT MCCLINTON NEW WEST 6042 (17.98 CD)	Room To Breathe	73	67	63	68	Sales data compiled by Nielsen SoundScan		CAROLYN DAWN JOHNSON ARISTA NASHVILLE 69336/RLG (10.98/18.98)	Room With A View	8
38	41	44	4	Sales data compiled by Nielsen SoundScan		LEE ANN WOMACK MCA NASHVILLE 170289 (11.98/18.98)	The Season For Romance	74	66	65	22	Sales data compiled by Nielsen SoundScan		SHEDAISY LYRIC STREET 156015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	3
				Sales data compiled by Nielsen SoundScan				75	75	70	57	Sales data compiled by Nielsen SoundScan		REBA MCENTIRE [●] MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1

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). 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.

DECEMBER 7
2002

Billboard

TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		Title	TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL					ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	3	Sales data compiled by Nielsen SoundScan		NUMBER 1 23 Weeks At Number 1	264	13	10	Sales data compiled by Nielsen SoundScan		16 Biggest Hits	190
2	1	Sales data compiled by Nielsen SoundScan		SHANIA TWAIN [◆] MERCURY 536003 (12.98/18.98)	264	14	15	Sales data compiled by Nielsen SoundScan		JOHNNY CASH [▲] LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	190
3	2	Sales data compiled by Nielsen SoundScan		RASCAL FLATTS [▲] LYRIC STREET 15501/HOLLYWOOD (11.98/18.98) [M]	129	15	12	Sales data compiled by Nielsen SoundScan		ALAN JACKSON [▲] ARISTA NASHVILLE 21735/LASERLIGHT (6.98 CD)	61
4	1	Sales data compiled by Nielsen SoundScan		DIXIE CHICKS [◆] MONUMENT 68195/SONY (12.98 EQ/17.98) [M]	252	16	14	Sales data compiled by Nielsen SoundScan		ALAN JACKSON [▲] ARISTA NASHVILLE 18801/RLG (12.98/18.98)	370
5	—	Sales data compiled by Nielsen SoundScan		TIM MCGRAW [▲] CURB 77978 (12.98/18.98)	105	17	13	Sales data compiled by Nielsen SoundScan		FAITH HILL [▲] WARNER BROS. 47373/WRN (12.98/18.98)	159
6	6	Sales data compiled by Nielsen SoundScan		MARTINA MCBRIDE [▲] RCA 67842/RLG (10.98/16.98)	43	18	13	Sales data compiled by Nielsen SoundScan		WILLIE NELSON [▲] LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	220
7	4	Sales data compiled by Nielsen SoundScan		DIXIE CHICKS [◆] MONUMENT 69678/SONY (12.98 EQ/18.98)	169	19	22	Sales data compiled by Nielsen SoundScan		GEORGE STRAIT [▲] MCA NASHVILLE 170093 (11.98/17.98)	28
8	7	Sales data compiled by Nielsen SoundScan		ANNE MURRAY STRAIGHTWAY 20335 (15.98 CD)	16	20	16	Sales data compiled by Nielsen SoundScan		BROOKS & DUNN [▲] ARISTA NASHVILLE 18852/RLG (12.98/18.98)	271
9	8	Sales data compiled by Nielsen SoundScan		BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	41	21	17	Sales data compiled by Nielsen SoundScan		NICKEL CREEK [●] SUGAR HILL 3909 (17.98 CD) [M]	103
10	5	Sales data compiled by Nielsen SoundScan		KENNY CHESNEY [▲] BNA 67976/RLG (12.98/18.98)	113	22	21	Sales data compiled by Nielsen SoundScan		TIM MCGRAW [▲] CURB 77886 (7.98/11.98)	225
11	9	Sales data compiled by Nielsen SoundScan		TOBY KEITH [▲] MERCURY 558962 (11.98/17.98)	208	23	—	Sales data compiled by Nielsen SoundScan		JOHN DENVER & THE MUPPETS [▲] LASERLIGHT 12761 (11.98/5.98)	42
12	—	Sales data compiled by Nielsen SoundScan		SHANIA TWAIN [◆] MERCURY 522886 (12.98/18.98) [M]	309	24	18	Sales data compiled by Nielsen SoundScan		LEE ANN WOMACK [▲] MCA NASHVILLE 170099 (11.98/17.98)	131
13	11	Sales data compiled by Nielsen SoundScan		SOUNDTRACK [▲] CURB 78703 (11.98/17.98)	121	25	23	Sales data compiled by Nielsen SoundScan		REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	26
		Sales data compiled by Nielsen SoundScan					24	Sales data compiled by Nielsen SoundScan		TRISHA YEARWOOD [●] MCA NASHVILLE 111091 (3.98/6.98)	30

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). 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 7
2002

Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION	TITLE	Artist	PEAK POSITION
			PRODUCTION (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL				
1	1	24	NUMBER 1		2 Weeks At Number 1	THESE DAYS M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. STEELE, D. WELLS, S. ROBDSON)	Rascal Flatts LYRIC STREET ALBUM CUT	1
2	5	17	Toby Keith		2	WHO'S YOUR DADDY? J. STROUD, T. KEITH (T. KEITH)	DREAMWORKS 450815	2
3	4	14	George Strait		3	SHE'LL LEAVE YOU WITH A SMILE T. BROWN, G. STRAIT (O. BLACKMAN, J. KNOWLES)	MCA NASHVILLE 172255	3
4	2	23	Keith Urban		1	SOMEBODY LIKE YOU D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	CAPITOL ALBUM CUT	1
5	3	14	Dixie Chicks		2	LANDSLIDE DIXIE CHICKS, L. MAINES (S. NICKS)	MONUMENT 79791/EMN	2
6	7	12	Tim McGraw		6	RED RAG TOP B. GALLIMORE, T. MCGRAW, D. SMITH (J. WHITE)	CURB ALBUM CUT	6
7	9	8	Shania Twain		7	I'M GONNA GETCHA GOOD! R. J. LANGE (S. TWAIN, R. J. LANGE)	MERCURY 172272	7
8	6	27	Montgomery Gentry		5	MY TOWN B. CHANCEY (J. STEELE, R. NIELSEN)	COLUMBIA 79786	5
9	12	18	Mark Wills		9	19 SOMETHIN' C. LINDSEY (C. DOUBOIS, D. LEE)	MERCURY 172267	9
10	11	22	Emerson Drive		10	FALL INTO ME R. MARK (D. ORTON, J. STOVER)	DREAMWORKS ALBUM CUT	10
11	13	17	Kenny Chesney		11	A LOT OF THINGS DIFFERENT N. WILSON, B. CANNON, K. CHESNEY (B. ANDERSON, D. DILLON)	BNA 69172	11
12	14	15	Terri Clark		12	I JUST WANNA BE MAD B. GALLIMORE (K. LOVELACE, L. MILLER)	MERCURY 172262	12
13	10	35	Diamond Rio		1	BEAUTIFUL MESS M. D. CLUTE, DIAMOND RIO (S. LEMAIRE, C. MILLS, S. MINOR)	ARISTA NASHVILLE ALBUM CUT	1
14	16	14	Brooks & Dunn		14	EVERY RIVER K. BROOKS, R. DUNN, M. WRIGHT (ANGEL, D. LITTLEFIELD, K. RICHEY)	ARISTA NASHVILLE ALBUM CUT	14
15	15	23	Travis Tritt		15	STRONG ENOUGH TO BE YOUR MAN B. J. WALKER, JR., T. TRITT (T. TRITT)	COLUMBIA 79787	15
16	8	24	Alan Jackson		3	WORK IN PROGRESS K. STEGALL (A. JACKSON)	ARISTA NASHVILLE ALBUM CUT	3
17	19	21	Brad Paisley		17	I WISH YOU'D STAY F. ROGERS (C. DOUBOIS, B. PAISLEY)	ARISTA NASHVILLE ALBUM CUT	17
18	25	27	AIRPOWER		18	THE BABY B. BRADDOCK (H. ALLEN, M. WHITE)	WARNER BROS. ALBUM CUT/WRN	18
19	22	23	AIRPOWER		19	YOU CAN'T HIDE BEAUTIFUL C. FARREN (M. DULANEY, J. SELLERS)	RCA ALBUM CUT	19
20	21	22	John Michael Montgomery		20	'TIL NOTHING COMES BETWEEN US S. HENDRICKS (T. MARTY, K. HARVICK, R. MARSHALL)	WARNER BROS. ALBUM CUT/WRN	20
21	23	25	Gary Allan		21	MAN TO MAN T. BROWN, M. WRIGHT (J. O. HARA)	MCA NASHVILLE 172256	21
22	24	24	Lonestar		22	UNUSUALLY UNUSUAL D. HUFF (M. MCGUINN)	BNA ALBUM CUT	22
23	26	28	Kellie Coffey		23	AT THE END OF THE DAY D. HUFF (K. COFFEY, B. JAMES)	BNA ALBUM CUT	23
24	27	26	Carolyn Dawn Johnson		24	ONE DAY CLOSER TO YOU P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, M. DANNA)	ARISTA NASHVILLE ALBUM CUT	24
25	28	29	Trick Pony		25	ON A MISSION C. HOWARD (I. DEAN, K. TRIBBLE, D. L. MURPHY)	WARNER BROS. ALBUM CUT/WRN	25
26	29	30	Trace Adkins		26	CHROME D. HUFF (J. STEELE, A. SMITH)	CAPITOL ALBUM CUT	26
27	30	31	Steve Holy		27	I'M NOT BREAKIN' G. HUNT, G. LEACH, S. HOLY (J. FOSTER, M. CHRISTIAN)	CURB ALBUM CUT	27
28	31	32	Jennifer Hanson		28	BEAUTIFUL GOODBYE J. HANSON, G. DROMAN (J. HANSON, K. PATTON-JOHNSTON)	CAPITOL 77816	28
29	32	33	Steve Azar		29	WAITIN' ON JOE R. VAN HOY (S. AZAR)	MERCURY 172257	29
30	36	39	Vince Gill		30	NEXT BIG THING V. GILL (V. GILL, A. ANDERSON, J. HOBBS)	MCA NASHVILLE ALBUM CUT	30
31	34	36	Deana Carter		31	THERE'S NO LIMIT D. HUFF, D. CARTER (D. CARTER, R. SCRUGGS)	ARISTA NASHVILLE ALBUM CUT	31
32	33	34	Darryl Worley		32	FAMILY TREE F. ROGERS, J. STROUD (D. SCOTT)	DREAMWORKS 450814	32
33	37	40	Joe Nichols		33	BROKENHEARTSVILLE B. ROWAN (R. BOUDREAU, C. DANIELS, D. KEES, B. MEVIS)	U4/IVERSAL SOUTH 172241	33
34	35	35	Andy Griggs With Martina McBride		34	PRACTICE LIFE D. MALLOY (A. GRIGGS, B. JAMES)	RCA ALBUM CUT	34
35	38	38	Tanya Tucker		35	A MEMORY LIKE I'M GONNA BE B. BECKETT, J. LASETER (J. LASETER, R. MURRAH)	TUCKER TIME ALBUM CUT	35
36	39	42	Rodney Atkins		36	MY OLD MAN T. HEWITT, J. NIEBANK (R. ATKINS, T. HEWITT)	CURB ALBUM CUT	36
37	42	43	Lee Ann Womack		37	FOREVER EVERYDAY M. WRIGHT, L. A. WDMACK (K. PATTON-JOHNSTON, D. O' DAY)	MCA NASHVILLE 172263	37
38	40	37	Faith Hill		12	CRY M. FREDERIKSEN, F. HILL (A. APARD)	WARNER BROS. 16688/WRN	12
39	55	58	Diamond Rio		39	I BELIEVE M. D. CLUTE (S. EWING, D. KEES)	ARISTA NASHVILLE ALBUM CUT	39
40	41	41	Anthony Smith		40	JOHN J. BLANCHARD B. TERRY (A. SMITH, C. WALLIN)	MERCURY 172266	40
41	45	53	Faith Hill		41	WHEN THE LIGHTS GO DOWN D. HUFF, HILL (C. WISEMAN, J. STEELE, R. RUTHERFORD)	WARNER BROS. ALBUM CUT/WRN	41
42	49	57	Chris Cagle		42	WHAT A BEAUTIFUL DAY R. WRIGHT (C. CAGLE, M. POWELL)	CAPITOL ALBUM CUT	42
43	52	—	Martina McBride		43	CONCRETE ANGEL M. MCBRIDE, P. WORLEY (S. BENTLEY, R. CROSSBY)	RCA ALBUM CUT	43
44	46	49	Tracy Byrd		44	LATELY (BEEN DREAMIN' 'BOUT BABIES) B. J. WALKER, JR. (R. HAMM)	RCA ALBUM CUT	44
45	50	48	Daryle Singletary		43	I'D LOVE TO LAY YOU DOWN G. COLE (F. A. MACRAE)	AUDIUM ALBUM CUT	43
46	43	44	Tommy Shane Steiner With Bridgette Wilson-Sampras		43	WHAT WE'RE GONNA DO ABOUT IT J. RITCHEY (L. T. MILLER, C. DOUBOIS)	RCA ALBUM CUT	43
47	44	46	Kevin Denney		44	IT'LL GO AWAY L. REYNOLDS (K. DENNEY, D. SAMPSON)	LYRIC STREET ALBUM CUT	44
48	47	47	Mark Chesnutt		47	I WANT MY BABY BACK B. J. WALKER, JR. (T. MARTIN, T. SHAPIRO, M. NESLER)	COLUMBIA ALBUM CUT	47
49	51	51	Craig Morgan		49	ALMOST HOME C. MORGAN, P. D. DONNELL (C. MORGAN, K. K. PHILLIPS)	BROKEN BOW ALBUM CUT	49
50	48	45	Kid Rock Featuring Sheryl Crow Or Allison Moorer		45	PICTURE KID ROCK (R. J. RITCHEY)	LAVA ALBUM CUT/ATLANTIC OR INVERNESS SOUTH 172274	45
51	54	54	Pinmonkey		51	I DROVE ALL NIGHT P. WORLEY (B. STEINBERG, T. KELLY)	BNA ALBUM CUT	51
52	NEW	1	HOT SHOT DEBUT		52	THREE WOODEN CROSSES K. LEHNING (D. JOHNSON, K. WILLIAMS)	WORD-CURB ALBUM CUT/WRN BROS. CHRISTIAN	52
53	57	—	Keith Urban		53	RAINING ON SUNDAY D. HUFF, K. URBAN (D. BROWN, R. FOSTER)	CAPITOL ALBUM CUT	53
54	58	56	Chalee Tennison		54	LONESOME ROAD J. STROUD (B. SIMPSON, A. GORLEY, M. PIERCE)	DREAMWORKS 450813	54
55	NEW	1	Jessica Andrews		55	THERE'S MORE TO ME THAN YOU B. GALLIMORE (J. ANDREWS, J. T. SLATER, M. CHAGNON)	DREAMWORKS ALBUM CUT	55
56	59	—	Tim McGraw		56	TINY DANCER B. GALLIMORE, T. MCGRAW, D. SMITH (E. JOHN, B. TAUPIN)	CURB ALBUM CUT	56
57	53	50	Neal McCoy		46	THE LUCKIEST MAN IN THE WORLD E. SILVER (E. SILVER, M. POWELL)	WARNER BROS. 16688/WRN	46
58	RE-ENTRY	2	Shania Twain		57	UP! R. J. LANGE (S. TWAIN, R. J. LANGE)	MERCURY ALBUM CUT	57
59	NEW	1	Tammy Cochran		59	LOVE WON'T LET ME B. J. WALKER, JR. (J. DEERE, F. GOLDE, K. LIVINGSTON)	EPIC ALBUM CUT/EMN	59
60	NEW	1	Shania Twain		60	WHEN YOU KISS ME R. J. LANGE (S. TWAIN, R. LANGE)	MERCURY ALBUM CUT	60

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 7 2002 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan		Title
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	1	3	NUMBER 1		3 Weeks At Number 1
ALISON KRAUSS + UNION STATION	ROUNDER 610515/UME				Live
2	2	25	O Brother, Where Art Thou?		
SOUNDTRACK	LOST HIGHWAY/MERCURY 1700691/OJMG				
3	3	15	NICKEL CREEK		SUGAR HILL 3941
4	4	22	ALISON KRAUSS + UNION STATION		ROUNDER 610495/UME
5	5	19	DOLLY PARTON		BLUE EYE 3946/SUGAR HILL
6	6	8	THE NITTY GRITTY DIRT BAND		CAPITOL 40177
7	7	4	PATTY LOVELESS		EPIC 85967/SONY
8	8	24	VARIOUS ARTISTS		TIME LIFE 18701
9	9	22	PATTY LOVELESS		EPIC 85967/SONY
10	10	24	SOUNDTRACK		LOST HIGHWAY 170221/MERCURY
11	11	22	VARIOUS ARTISTS		ROUNDER 610499/UME
12	12	11	VARIOUS ARTISTS		ROUNDER 610506/UME
13	14	2	VARIOUS ARTISTS		UNIVERSAL SOUTH 064852
14	13	7	OLD & IN THE GRAY		ACOUSTIC DISC 51
15	NEW	1	VARIOUS ARTISTS		ROUNDER 610513/UME

DECEMBER 7 2002 Billboard® TOP COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan		Artist
TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	1	2	NUMBER 1		2 Weeks At Number 1
PICTURE	UNIVERSAL SOUTH 172274				Kid Rock Featuring Allison Moorer
2	3	16	LONG TIME GONE		MONUMENT 79790/CRG
3	2	9	BEAUTIFUL GOODBYE		CAPITOL 77816
4	5	11	CAN'T FIGHT THE MOONLIGHT		CURB 73118
5	4	59	GOD BLESS THE USA		CURB 73128
6	6	28	HOW DO I LIVE		CURB 73022
7	7	24	THE IMPOSSIBLE		UNIVERSAL SOUTH 172241
8	9	39	I SHOULD BE SLEEPING		DREAMWORKS 450362/INTERSCOPE
9	—	19	ALMOST THERE		REPUBLIC/UNIVERSAL 015736/UMRG
10	—	2	THE LUCKIEST MAN IN THE WORLD		WARNER BROS. 16688/WRN

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. [H] indicates past or present Heatsæker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

ALBUMS

Edited by Michael Paoletta

POP

▶ BARBRA STREISAND

Duets
PRODUCERS: various
Columbia 86126
RELEASE DATE: Nov. 26
 Just when it didn't seem possible to mine Streisand's catalog for yet one more retrospective, along comes *Duets*, which traces the legendary artist's expansive history of vocal collaboration. She hasn't always made the wisest choices in singing partners—as evidenced by the creaky “Till I Loved You” with Don Johnson, and a woefully mismatched pairing with Bryan Adams on “I Finally Found Someone”—but Streisand has often used dueting as a means of revealing rich vocal colors absent from her solo recordings. For example, she's wonderfully feisty with Kim Carnes on “Make No Mistake, He's Mine” and then deliciously bluesy with Ray Charles on “Crying Time.” Book-ending classics like “You Don't Bring Me Flowers” (with Neil Diamond) and “Guilty” (with Barry Gibb) are two fine new efforts, the sweet “I Won't Be the Last to Let Go,” with Barry Manilow, and the grand “All I Know of Love” with Josh Groban. *Duets* is one of those collections that you'll need to buy two copies of—one as a stocking-stuffer and one for personal use.—**LF**

▶ SYSTEM OF A DOWN

Steal This Album!
PRODUCERS: Rick Rubin, Daron Malakian
American/Columbia 87062
RELEASE DATE: Nov. 26
Steal This Album! is a compilation of previously unreleased tracks by the ever-aggressive, always compelling hard-rock outfit. Much of the material reaches as far back as the early '90s (before the band signed with American) and as recent as the sessions for the massive 2001 release, *Toxicity*. While this can technically be viewed as a stop-gap measure until the band issues its next studio set, *Steal This Album!* has none of the mediocrity that is often associated with collections of this nature. In fact, cuts like first single “Innervision” (a fast-rising hit at modern-rock radio), as well as “Pictures” and “Highway Song,” exude a fresh, cutting-edge quality that helps render this set a relevant addition to System's catalog.—**LF**

▶ BOB DYLAN

The Bootleg Series Vol. 5—Bob Dylan Live 1975: The Rolling Thunder Revue
PRODUCERS: Jeff Rosen, Steve Berkowitz
Columbia/Legacy C2K 87047
RELEASE DATE: Nov. 26
 Dylan's free-form musical gypsy caravan of '75—previously documented by the album and TV show *Hard Rain* and the catastrophic film *Renaldo & Clara*—receives Cadillac treatment by Legacy. Drawn from performances in Massachusetts and Montreal, the two-CD set unearth's 22 dramatic, hitherto-unheard live tracks by Dylan's storming 10-piece band. They include cyclonic

S P O T L I G H T S



JENNIFER LOPEZ
This Is Me . . . Then
PRODUCERS: various
Epic 86231
RELEASE DATE: Nov. 26
 From the sweetly romantic tone of its lyrics to the dreamy, fresh-outta-bed style of its CD artwork, this sumptuous, downright irresistible project could easily have been titled *J-Lo in Afterglow*. Lopez unabashedly essays her much-publicized relationship with actor Ben Affleck on a set that strives to establish her as an artist of more depth than previously displayed. She may never win the full respect

JA RULE

The Last Temptation
PRODUCERS: various
Murder Inc./Def Jam Records
440 063 487
RELEASE DATE: Nov. 19
 On *The Last Temptation*, rapper/actor Ja Rule picks up where his 2001 release, *Pain Is Love*, left off, further favoring radio-friendly thug ballads with wispy-voiced chanteuses over the hardcore hip-hop that marked his early career. Ubiquitous Murder Inc. stablemate Ashanti contributes to the album's two best moments—the Ja Rule-by-numbers “Mesmerize” (which follows in the vein of last year's Jennifer Lopez collaboration, “I'm Real”) and “The Pledge Remix,” which also features vocals from Nas and 2Pac. Other guest turns come from Bobby Brown (“Thug Lovin'”), the Neptunes (“Pop N****s”), and Charli Baltimore (“Last Temptation”). Ja and primary producer Irv Gotti have his sound—a mixture of salty rhyming and sweet vocals over smooth-as-silk samples—down to a science at this point. Predictable, perhaps, but such aural connections rarely fail as a crowd pleaser.—**BG**



she craves (and increasingly deserves), but even naysayers will have to serve props to Lopez for the considerable growth she reveals as both a performer and tunesmith. With muse/producer Cory Rooney by her side, she deftly blends streetwise hip-hop with enough old-school soul references to keep namecheckers busy for hours—starting with the clever interweaving of the Stylistics' “You Are Everything” into the tasty, hit-bound “The One.”—**LF**

versions of material from the then-current album *Desire*; radical re-arrangements of several Dylan classics (a completely rewritten “Tonight I'll Be Staying Here With You,” a blues-shuffle take of “A Hard Rain's Gonna Fall”); and potent solo renditions of other songbook cornerstones (“Mr. Tambourine Man,” “Simple Twist of Fate”). Guests include ex-paramour Joan Baez, who especially glows on “The Water Is Wide,” and Roger McGuinn, who blazes on “Knockin' on Heaven's Door.” A bonus DVD includes footage of “Isis” and “Tangled Up in Blue.” A potent and much-needed reassessment of a chaotic, thrilling chapter in Dylan's career.—**CM**

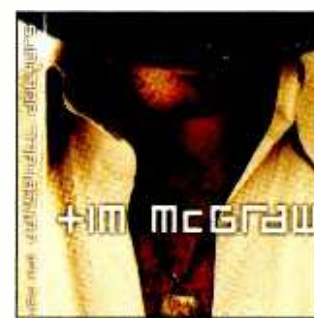
PRIMAL SCREAM

Evil Heat
PRODUCERS: Two Lone Swordsmen, Jazzy Kooner, Kevin Shields
Epic 87027
RELEASE DATE: Nov. 26
 The latest from the U.K. rock/techno unit maintains the aggressive sound of 2000's *XTRMNTR* while forging ahead into new sonic territory. Frontman Bobby Gillespie looks back at his roots with the Jesus & Mary Chain with such full-bore rockers as “Detroit,” “Skull X,” and “City” (the last of which is slathered with guitar

noise courtesy of ex-My Bloody Valentine axemeister Kevin Shields). But the sound here moves all over the map, with sorties into vintage psychedelia (“Deep Hit of Morning Sun”) and classic krautrock (“Auto-bahn 66,” with its titular and musical nod to Kraftwerk). Guest shots enliven things: Robert Plant sits in on “The Lord Is My Shotgun,” while supermodel Kate Moss chimes in vocally on a cover of Lee Hazelwood's “Some Velvet Morning.” Gillespie's lyrics will never win any Nobels, but the musical excitement generated here is impossible to deny.—**CM**

WHY MAKE CLOCKS

Fifteen Feet and Twenty Degrees
PRODUCER: A.J. Mogis
Rubic 51
RELEASE DATE: Oct. 1
 Why Make Clocks' debut album is a moody, compelling effort perhaps best appreciated by an attentive listener playing the disc in a slightly darkened room. The set weaves together emotive percussion and lyrics delivered by the deeply expressive vocalist Dan Hutchison. Each song feels somewhat epic in style, with tales of troubled relationships ever-present (witness “I Think the Answer's No”). Elsewhere, Hutchison



TIM MCGRAW

Tim McGraw & the Dancehall Doctors
PRODUCERS: Byron Gallimore, Tim McGraw, Darran Smith
CURB RECORDS 78746
RELEASE DATE: Nov. 26
 Recording with a road band wouldn't raise an eyebrow in most circles, but for Nashville the move is unusual, if not unprecedented. McGraw makes a big to-do of it here, and even with producer Byron Gallimore at the helm, the results thankfully own a rich heartbeat and surprising soul. This is a great record, from the military-style intro and “event” feel of opener “Comfort Me” and soft swells of ballads “Tickin' Away” and “All We Ever Find” to the warm regret of “Red Ragtop” and ambitious vocals of “That's Why God Made Mexico,” perhaps McGraw's best ever. His personality and swagger are aces in the hole, best played on a thumpin' “Illegal” and later on the intimate ballad “I Know How to Love You Well” and ornery “Real Good Man.” Perfectly imperfect and totally fearless, this may well be McGraw's crowning achievement in a career already studded with success.—**RW**

sings of dealing with personal confusion. The truly rockin' “Forcing My Hand,” about a man in love with a woman who continues to date the wrong person, could very well be an every(wo)man's tale for contemporary times.—**JK**

R&B/HIP-HOP

▶ THE ROOTS

Phrenology
PRODUCERS: various
MCA 088 112 996
RELEASE DATE: Nov. 26
 Further eschewing the two-turntables-and-a-microphone ethos that defines much contemporary hip-hop, Philadelphia alt-rap collective the Roots delve deeper into the use of organic instrumentation on their latest effort, experimenting with everything from Bad Brains-style punk to Queen-inspired bombast (“Rock You”) and Rolling Stones-styled guitar licks (“The Seed 2.0”). Mixing rock, funk, soul, and jazz, *Phrenology* marks the band's most challenging—and rewarding—album. Much of that success lies in its ability to capture the natural vibe of the Roots' live act, which has been largely missing in previous studio work. This is perhaps best reflected on

the epic “Water,” a sprawling and strange 10-minute, groove-fueled jam that is a microcosm of the album's sensibilities. Notable guests include Nelly Furtado (“Sacrifice”) and Talib Kweli (“Rolling With Heat”).—**BG**

▶ VARIOUS ARTISTS

Paid in Full/Dream Team
PRODUCERS: various
Roc-a-Fella/Def Jam 3201
RELEASE DATE: Nov. 26
 Team Roc-a-Fella is developing a fetish for double albums. Fresh off of Jay-Z's *The Blueprint 2: The Gift & the Curse* double-disc offering, the imprint returns with a two-CD soundtrack to the film *Paid in Full*. The first disc—*Paid in Full*, hosted by rap legend the World Famous Bruce B, pays homage to the '80s via classic tracks from Maze featuring Frankie Beverly (“Before I Let Go”), Eric B. & Rakim (“Paid in Full”), and Phil Collins (“In the Air Tonight”). *Dream Team*, the set's second disc, features new music from the Roc-a-Fella roster. Among the highlights is the self-aggrandizing “Champions.” Sampling Queen's “We Are the Champions,” Dame Dash, Kanye West, Beanie Sigel, Cam'ron, Young Chris, and Twista crown themselves the best in the game.—**RH**

★ TALIB KWELI

Quality
PRODUCERS: various
Rawkus/MCA 3048
RELEASE DATE: Nov. 19
 With two albums under his belt via collaborations with Mos Def and DJ Hi-Tek, underground darling Talib Kweli makes his solo debut with *Quality*. The apt title only hints at what the Brooklyn, N.Y., native has to offer. On lead single “Waiting for the DJ,” Kweli teams with Bilal to pay homage to the master of the turntable. The infectious single is gaining Kweli new fans via its radio and video play. Black Thought and Pharoahe Monch join Kweli on the high-octane “Guerrilla Monsoon Rap.” The album's shining moment is the soulful, piano-driven “Get By.” The track, produced by Kanye West, is an across-the-board smash. One of the year's best rap albums.—**RH**

DRU HILL

Dru World Order
PRODUCERS: various
Def Soul 3377
RELEASE DATE: Nov. 26
 Like every successful group, Dru Hill has had its fair share of hardships. Solo sets and side projects aside, the Baltimore foursome of Sisqó, Woody, Jazz, and Nokio has put all differences aside and found its way back for this, the act's third set. The group even found time to add a new member, Scola. Lead single “I Should Be . . .” is proof that five voices are better than the one voice of a solo project. In classic Dru Hill fashion, the fivesome trade emotionally driven harmonies over a dramatic midtempo backdrop, courtesy of producer Roundtable. Other standouts include the N.O.R.E.-featuring club anthem “On Me” and the Bryan-Michael Cox-produced “If I Could.”—**RH**

(Continued on page 66)

CONTRIBUTORS: Leila Cobo, John Diliberto, Gordon Ely, Deborah Evans Price, Larry Flick, Brian Garrity, Rashaun Hall, Jill Kipnis, Chris Morris, Philip van Vleck, Ray Waddell, Christopher Walsh. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums, DVDs, and books commercially available in the U.S. are eligible for review. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

COUNTRY

★ WILLIE NELSON & FRIENDS Stars & Guitars

PRODUCER: James Stroud
Lost Highway 088170
RELEASE DATE: Nov. 5
Recorded live at a Willie fete in Nashville's venerated Ryman Auditorium, this scruffy but heartfelt tribute (to the red-headed stranger himself) boasts an eclectic list of guests that ranges from Jon Bon Jovi to Ray Price. There is plenty to love here, often highlighting Nelson's superb songwriting chops, gutstring guitar, and behind-the-beat phrasing. Toby Keith comes off appropriately Waylon-esque on "Good Hearted Woman," and "Maria (Shut Up and Kiss Me)"—with Rob Thomas and Bill Evans—swings more soulfully than on the studio version. Bon Jovi and Willie turn in a stirring "Always on my Mind"; "Night Life," with a still-vital Ray Price, is cool country lounge; and Norah Jones nails a swaying "Lonestar." Other treatments don't fare as well: The normally fiery "Whiskey River" comes off surprisingly tepid with Sheryl Crow. On the other hand, "Dead Flowers" with Ryan Adams, Hank Williams III, and Keith Richards is a ragged delight, and "Angel Flying Too Close to the Ground," with Patty Griffin, is simply sublime. Willie remains the coolest.—**RW**

LATIN

► OLGA TAÑÓN

Sobrevivir
PRODUCERS: various
Warner Music Latina 49393
RELEASE DATE: Nov. 19
No longer a merenguera, Olga Tañón is now firmly entrenched in her position as a diva with a powerhouse voice who can navigate a variety of styles with ease and conviction. *Sobrevivir*, her latest pop/tropical hybrid disc, finds the singer effortlessly tackling a broad range of songs that incorporate tango with merengue. *Sobrevivir's* track list is very persuasive and there's at least a handful of singles here capable of fitting various formats, including "Por Tu Amor" for tropical and the single "No Podrás" and "Mentiras," both sweeping ballads, for pop. A bonus is "Quién Diría," a duet with Luis Fonsi. But as well-executed as this album is, it fails to fully define its singer: Is she a pop balladeer? A dance queen? We can't grasp her as all of the above, and, as good—and established—as Tañón is at this point, she sounds as if she's still searching for something else.—**LC**

► CHANO DOMÍNGUEZ

Hecho a Mano
PRODUCER: Manuel Sanjurjo
Nuba/Sunnyside SSC-1104
RELEASE DATE: Oct. 15
In *Hecho a Mano* (Handmade), Spaniard Chano Domínguez undertakes the difficult challenge of taking flamenco forms to the piano—specifically to the jazz piano format—with exquisite results. This is not merely a translation of guitar or flamenco vocals onto piano; it's a spectacular—and seamless—transfiguration of genres where the listener finally believes the blend is the natural state of this music. The prolific Domínguez, a pianist/composer who's delved in jazz and pop, plays with different configurations: from simple duets (the extraordinary

piano/zapateado and clap romp of Thelonius Monk's "Bemsha Swing") to trios (alternating solos with guitarist Tomatito over percussion accompaniment in "Retalia") and quintets (in the jazzier, elegant "Cilantro y Comino," possibly the most complex piece of the set). Subtle yet forceful, Domínguez's playing highlights the far-reaching possibilities of fusion without resorting to the over-used elements that have come to define the style in the past decades. A must-hear.—**LC**

CHRISTIAN

★ CROSSWAY

Walk on Water Kind of Day
PRODUCERS: Kevin Stokes, Michael Sykes
Spring Hill Music Group 7-89042-1035
RELEASE DATE: Oct. 29

This talented foursome unites youthful exuberance with time-honored tradition to create a winning sound on this sophomore album. Vocally, this young quartet (Paul Smith, Casey Cappleman, Marty Hurt, and Chris Weaver) has a rich, gorgeous blend that should one day earn it a place alongside Southern Gospel legends like the Cathedrals, Gold City, and the Gaither Vocal Band. With this album, CrossWay builds on the promise displayed in its debut. The title cut is a glorious celebration of the joy that can be found in faith. This uplifting theme continues on such cuts as "So Much Singing to Do," "Great and Awesome God," and "Walkin' in the Will." Throughout, producers Michael Sykes and Kevin Stokes skillfully provide a musical framework for these engaging young voices to shine.—**DEP**

GOSPEL

► T. D. JAKES PRESENTS GOD'S LEADING LADIES

Out of the Shadows . . . Into the Light
PRODUCERS: various
Dexterity Sounds/EMI Gospel 20385
RELEASE DATE: Nov. 19

As the musical accompaniment to the best-selling book of the same name by acclaimed pastor T. D. Jakes, this 12-cut collection is an almost-sure thing as it leaves the gate. A diverse and impressive lineup of gospel, contemporary Christian, and urban/mainstream artists wonderfully capture the book's theme of female self-empowerment. Patti LaBelle lends trademark smoke to the marquee ballad "Always There," while all four women of the Winans gospel matriarchy—Angie, Debbie, Vickie, and Mom—lend their voices on the devout and deliciously hip-hop flavored "Praying Women." Some of the other many strong shots come from Helen Baylor ("Finally"), Karen Clark-Sheard ("Fatal Attraction"), and Dottie Peoples ("Closing In") in a set that is poised to receive a rush of well-deserved attention.—**GE**

NEW AGE

★ STEVE HOWE

Skyline
PRODUCERS: Steve Howe, Paul Sutin
Inside Out 6 93723 65362 4
RELEASE DATE: Nov. 5

The opening track of Steve Howe's *Skyline* sounds like it could have come off a Yes album, with its heraldic synthesizer chords trumpeting a grand entrance while Howe's electric guitar rips out the soaring melody. But that

grandiose intro ("Small Acts of Human Kindness") is a deceptive opening to the newest—and best—album from the longtime Yes guitarist. Instead, Howe creates intricate but less ostentatious orchestrations, over-dubbing multiple guitars, mandolins, Japanese koto, and, on "Moment in Time," the venerable Danelectro Coral sitar. Howe distills his greatest contributions to Yes, intricate, thoughtful improvisations and a frighteningly vast array of tonal colors and techniques, including the C&W-tinged twang of "Shifting Sands," the jazz voicings of "Camera Obscura," and the undulating, entwined feedback lines of "Resonance." Keyboardist Paul Sutin co-composed most of the tunes and tastefully fleshes out the arrangements, but it's Howe's guitar playing that's the star atop this *Skyline*.—**JD**

VITAL REISSUES

B.B. KING

The Vintage Years
COMPILATION PRODUCER: John Broven
ORIGINAL PRODUCERS: various

Ace 8
RELEASE DATE: July 30
The U.K. label Ace has produced this exhaustive compilation of B.B. King's early recordings, beginning with "3 O'Clock Blues" (1951) and concluding with "That Evil Child" (1971). The four-CD boxed set includes a booklet that chronicles King's early career, including many vintage pics, as well as providing photos of famous "chillin' circuit" clubs. Also included is an extensive discography, and notes on every track in the collection, written by Colin Escott. *The Vintage Years* is a must for fans and collectors. To sit back and listen to these four CDs is to hear the coming of age of one of the most important blues artists in the history of the genre. This music was born of zillions of hours on the road, gigging in smoky dancehalls and juke joints, playing the blues in good times and bad. *The Vintage Years* is an authoritative, particularly well-engineered, compilation. History never sounded so soulful. Distributed in the U.S. by Navarre.—**PVV**

HOLIDAY

SHA NA NA

Rockin' Christmas
PRODUCER: Jocko Marcellino
The Gold Label 2105

EN VOGUE

The Gift of Christmas
PRODUCERS: Denzel Foster, Thomas McElroy, Timothy Eaton
Discretion 7713

VARIOUS ARTISTS
O Christmas Tree—A Bluegrass Collection for the Holidays
PRODUCERS: various
Rounder 116 610 513

Billboard.com

Also reviewed online this week:

- Ms. Jade, *Girl Interrupted* (Beatclub/Interscope)
- Drive Like Jehu, *Yank Crime* (Swami)
- Creeper Lagoon, *Remember the Future* (Arena Rock)

O N D V D

► MEN IN BLACK II Columbia TriStar 7821 (widescreen), 9432 (full screen)

RELEASE DATE: Nov. 26
This two-disc DVD brings viewers close to all kinds of alien life forms via its extensive group of special features. An "alien broadcast" icon that flashes periodically during the film's playback can be turned on to access crew insights into the making of that particular



scene. A nine-part behind-the-scenes section closely details the film's art direction and the looping process, among other segments. Noteworthy sections include one that follows Rick Baker, the film's "alien maker," as he created creatures with puppets, animatronics, and make-up. Will Smith fans will particularly love the blooper reel, which sees the actor cause Tommy Lee Jones and Rosario Dawson to have laughing fits. Also of high interest is a feature on director Barry Sonnenfeld's "guide to comedy," which outlines how he approaches the genre.—**JK**

► ICE AGE

Fox 4664
RELEASE DATE: Nov. 26
For fans who want to know everything about Sid the Sloth, Manny the Woolly Mammoth, Diego the Saber-toothed Tiger, and Scrat the Saber-toothed Squirrel, this two-disc DVD offers tons of info-packed footage that



details the entire process of their creation. From their voices to their initial drawings to their final animation, viewers get an incredible inside look into

the work of the Blue Sky team. A hilarious new short, *Scrat's Missing Adventure*, is also reason enough to own this DVD. Find out if Scrat will ever save his nut and live happily ever after, and laugh out loud in the process. Kids will love the wealth of DVD-ROM-accessible activities, which include a printable board game and activity book, as well as such games as Super Dodo ball, a fun challenge for adults, too. This DVD also includes delightful interactive menus, director commentary, deleted scenes, and Blue Sky's 1998 Academy Award-winning animated short *Bunny*. A must-have for animation buffs.—**JK**

► PAUL MCCARTNEY

Back in the U.S.
EMI 77989
RELEASE DATE: Nov. 26
If you did not get the chance to see Paul McCartney on his just-wrapped

tour supporting last year's *Driving Rain*, this DVD offers a simply fantastic front-row view. The disc's concert film includes an impressive set list of 28 songs, interspersed with behind-the-scenes footage and comments from McCartney. Why did he choose to play "Eleanor Rigby" on tour, for example? According to the film, he thinks about what the audience would most like to hear when coming to his show. McCartney also



says that it is a bit scary to perform tunes as he originally wrote them, either by himself, on guitar, or piano—and that he prefers the comfort of a band's backing. This insight leads us into his solo performances of "Blackbird" and "We Can Work It Out." A special features section also takes viewers into the inner workings of the tour and introduces McCartney's band. Accompanying this DVD, but sold separately, is a two-disc CD of the same title (Capitol 42318).—**JK**

★ DAVID BOWIE

Best of Bowie
Virgin/EMI 24349 01069
RELEASE DATE: Nov. 19

From one of the most musically innovative artists of the past three decades, this 47-track video collection affirms the physically striking David Bowie's penchant for innovative visual art. Regularly combining music and video long before MTV provided a global forum for the medium, *Best of Bowie* demonstrates the artist's constantly evolving and challenging work. A talented actor, Bowie has consistently drawn viewers and listeners to his enigmatic persona, with the help of directors that include Mick



Rock, D.A. Pennebaker ("Ziggy Stardust" from the filmmaker's *Ziggy Stardust and the Spiders From Mars*), David Mallet, Julien Temple, and Steve

Barron. Source material from this video compilation include such TV programs as the BBC's *Old Grey Whistle Test* and *Top of the Pops*, Dutch TV's *TopPop* (a late-glam era "Rebel Rebel"), and *The Dick Cavett Show*, featuring a performance of "Young Americans," a poor audio recording of which unfortunately detracts from an otherwise compelling presentation. Along with the superb early performances of the *Old Grey Whistle Test*, highlights include the videos accompanying the delicately beautiful "Ashes to Ashes" and the Trent Reznor-remixed "I'm Afraid of Americans."—**CW**

SINGLES

Edited by Chuck Taylor

POP

LeANN RIMES Tic Toc (3:40)
PRODUCERS: Desmond Child, Peter Amato, Gregg Pagani
WRITERS: P. Amato, G. Pagani, C. Rumbley
PUBLISHER: not listed
Curb Records 510125 (CD promo)
 LeAnn Rimes is a woman of extraordinary capability—but hopping aboard the R&B bandwagon is simply not a suitable vehicle for her charms. “Tic Toc,” the second single from the appreciably ambitious *Twisted Angel*, is needlessly explicit (“Come inside my walls of ecstasy/Start by moving in nice and slow, taking your time to move down low”) and an obvious bid for us to see that baby’s all grown up. But in the process, Rimes has employed a skittish, grinding groove and a latter-day Britney-esque hip-hop sensibility that just doesn’t mesh with the singer’s whitebread roots. Every artist deserves the chance to evolve, but despite radio’s penchant for all things urban, this shoe is on the wrong foot. “Tic Toc” just doesn’t click.—**CT**

COUNTRY

► **KEITH URBAN Raining on Sunday (3:50)**
PRODUCERS: Keith Urban, Dann Huff
WRITERS: D. Brown, R. Foster
PUBLISHERS: Almo Music/Original Bliss Music/Universal PolyGram International Publishing/St. Julien Music, ASCAP
Capitol 17609 (CD promo)
 Country’s golden boy Keith Urban offers another solid song from his *Golden Road* collection, with a sentimental message about keeping love alive in the midst of the chaos of daily life and taking a rainy Sunday to retreat from the world. Writers Darrell Brown and Radney Foster express, “Your love is like religion/A cross in Mexico/And your kiss is like the innocence/Of a prayer nailed to a door.” Urban turns in a soulful performance, and the production complements the moody yearning in the lyrics. “Raining” certainly won’t douse the fire fueling this singer’s unstoppable momentum.—**DEP**

R&B

► **K-CI & JOJO This Very Moment (4:03)**
PRODUCER: DeYon Dobson
WRITERS: T. Owens, D. Dobson
PUBLISHER: not listed
MCA/Hollywood 25930 (CD promo)
 K-Ci & JoJo get back to basics with “This Very Moment.” Serving as the lead single to the forthcoming soundtrack to the LL Cool J and Gabrielle Union film *Deliver Us From Eva*, the track marks a departure from the emotionless pop/R&B confessions the duo has been prone to release more recently. The Brothers Hailey invoke a bit of Stevie Wonder on this beautiful, emotional ballad. K-Ci’s gruff vocal set against JoJo’s smoother approach provides the perfect balance as the pair sings about

SPOTLIGHTS



FAITH HILL When the Lights Go Down (4:05)
PRODUCERS: Dan Huff, Faith Hill
WRITERS: C. Wiseman, J. Steele, R. Rutherford
PUBLISHERS: Songs of Windswept Pacific/Gottahaveable Music, BMI; BMG/Mrs. Lumpkin’s Poodle/Universal/Memphisto Music, ASCAP
Warner Bros. 48001 (CD promo)
 Country radio protested the pop overtones of Faith Hill’s previous “Cry” with an uncharacteristically low No. 12 peak on Hot Country Singles & Tracks. “When the Lights Go Down,” the second single from *Cry*, is no more country, but at least it’s a lyrically focused ballad about life’s struggles that might tug at the heartstrings of the format’s predominantly female audience. But there’s no denying that Hill has turned her focus to the mainstream—“Cry” held on to No. 1 on the AC chart for three weeks—and it’s a matter of time before resentment at country radio fuels banishment. With top 40 radio ignoring melodic pop, that doesn’t leave the songstress with much of a demo. It’s enough to make one lose Faith in the greater plan.—**CT**



LL COOL J FEATURING AMERIE Paradise (4:00)
PRODUCERS: Tone & Poke
WRITERS: J.T. Smith, J.C. Oliver, S. Barnes, M.M. Rogers, C. Jackson, K. Burke, A. Felder, N. Wright
PUBLISHER: not listed
Def Jam 15731 (CD promo)
 Nothing breeds success like success. The long-lived LL Cool J is enjoying a new career peak with the high-profile love shown to his cross-format smash “Luv U Better” and his No. 2 album, *10*. But with or without those lofty signposts, “Paradise” soars mountains above the majority of the self-posturing, connect-the-dots rap currently pervading every atom of the airwaves. The song employs a breezy, soulful groove from Keni Burke’s obscure 1982 single, “Risin’ to the Top”—thankfully not the same ole drum machine we’ve heard a thousand times—and punctuates it with Cool’s classy, confident verse. Rising Columbia newcomer Amerie provides the hook, again offering something that’s becoming the exception: far-reaching talent. All said, “Paradise” is a good-timing, Friday-night-driving anthem that’s set to saturate the land. It couldn’t happen to a nicer guy.—**CT**

making the ultimate commitment with no regrets. The track, which also appears on the duo’s forthcoming *Emotional* set, is the kind of song that both mainstream and adult R&B formats have been missing. This one has the potential to become a wedding favorite.—**RH**

NEW & NOTEWORTHY

JC CHASEZ Blowin’ Me Up (With Her Love) (4:20)
PRODUCER: Dallas Austin
WRITERS: D. Austin, JC Chazez
PUBLISHERS: EMI Blackwood/Crypton/Fox Film, BMI; TCF/Chazez Music/Zomba/Gauch, ASCAP
Jive 40070
 The latter part of this year has certainly seen its share of platinum-artist misses: Whitney Houston, Christina Aguilera, and Mariah Carey all stalled at the starting gate with songs that didn’t measure up to creative expectations. But the gusto with which ‘N Sync member JC Chazez misfires with solo debut “Blowin’ Me Up (With Her Love)” is downright stupefying. The song from the *Drumline* soundtrack is a clogged drain of blurry, mumbling, even off-key vocals, random screams and grunts, and a listless, grating drum’n’bass backdrop that sounds like it was recorded on a two-track relic.

The result is a song with no discernable direction and a grossly unconvincing turn toward hip-hop for Chazez. Wholly ill-conceived, “Blowin’ Me Up” is an utter implosion of talent.—**CT**

CHRISTMAS

JOSH GROBAN O Holy Night (4:45)
143/Reprise 101013 (CD promo)
TRANS-SIBERIAN ORCHESTRA Christmas Eve Sarajevo (3:24)
Lava/Atlantic 6928 (CD promo)
JIMI HENDRIX Little Drummer Boy/Silent Night/Auld Lang Syne (no timing listed)
Experience Hendrix/MCA (CD promo)
SHANIA TWAIN God Bless the Child (3:48)
Mercury 137 (CD promo)
SOMETHING CORPORATE Forget December (3:11)
Drive-Thru/MCA 25770 (CD promo)
JOHN MURPHY Merry Christmas Angel (4:35)
Taylor Made Music (CD single)
 Contact: 888-310-7664.
BARRY MANILOW River (3:44)
Columbia 86976 (CD track)

IN CONCERT

TORI AMOS
Riverside Church, New York
Nov. 13
 A gothic cathedral is hardly a common setting for a concert, but New York’s massive nondenominational Riverside Church housed one of the more unique stops in support of Tori Amos’ new *Scarlet’s Walk* (Epic). Perhaps it was fitting, considering Amos is the rebellious daughter of a minister who often questions organized religion in her lyrics. Following a bland solo set by opener Howie Day, Amos began her show singing a capella from offstage—in this case, the church’s enormous altar—the lines of the new album’s “Wampum Prayer.” Strolling in front of a large centerpiece cross, Amos was greeted by a standing ovation from the fans lining the pews.

The 25-song set played heavily on the new. Only a few were met with the frantic, ecstatic cheers that older songs drew through their opening bars, but all were well-received upon completion. While the entire performance could be considered very good, if not excellent, many nuances were lost as Amos’ voice ricocheted off the stone walls and pillars and stained glass windows. It’s there and in the fanciful lighting that Amos and her crew failed their environment. Instead of embracing the room’s ability to carry even the slightest sounds and magnify her often-soaring voice and stupendous piano skills, the band forced an avalanche of sound at a high volume, resulting in a mix that was too often muddy.

Similarly, when simply lit, the altar was ablaze in transcendent splendor (with the red glow of the center cross particularly ominous during “Crucify”). More often, though, a series of robotic spotlights hung from an enormous rig that blocked the view of the altar’s ornate details and beamed haphazardly throughout the church. But at least Amos held back from performing “God” (which carries the repeated line “God sometimes you just don’t come through”).—**BJ**

GUNS N’ ROSES
Allstate Arena, Chicago
Nov. 18

The Guns N’ Roses “reunion” tour is a term used in the loosest possible sense. For two hours, Axl Rose and his new cast of sidemen fought to emulate the glory days of the long-dead Old Guns but could only muster an off-target, glitchy set. Three guitarists were required to fill the role of Slash, the band frequently missed changes and cues, and Rose himself was a letdown, his voice the victim of either a bad microphone technician or pure rust. And the new band seems nothing more than parts welded to each other. There’s ex-Replacement Tommy Stinson on bass, former Primus drummer Brian “Brain” Mantia, and lone Guns holdover Dizzy Reed on keyboards. Early in the show, takes on the punkier tracks “Think About You,” “It’s So Easy,” and “Mr. Brownstone” were all over the map, and Buckethead and ex-Nine Inch Nails guitarist Robin

Finck’s cracks at Slash’s solos on “Sweet Child O’ Mine” and “You Could Be Mine” were littered with flat notes. Rose’s stage demeanor remains untouched—he still prowls the arena like a predator hunting down the next note, still sprints across the stage. Still does his shimmy dance with workmanlike precision. And his voice finally snapped into place and conjured up the Axl of old on “Nightrain,” while “Paradise City” and “Sweet Child O’ Mine” quickly became house sing-alongs that drowned out the singer.

The original incarnation of Guns N’ Roses was a snapshot of the time: a furious blend of hedonistic, whiskey-soaked, guitar-and-groove rock’n’flip-pin’roll. This incarnation is too little, too late, and for the most part, Rose’s anti-establishment lyrics clang lowly off the walls of the arena.—**JV**

WAYNE SHORTER, REGINA CARTER
Tampa Theatre, Tampa, Fla.
Nov. 6

Saxophonist/composer Wayne Shorter—a co-founder of innovative fusion band Weather Report and a member of Miles Davis’ famed mid-1960s quintet—has made it clear that he openly despises the constant shilling and compromises that turn music into consumer product. With an ambitious performance by the same quartet heard on this year’s acclaimed *Footprints Live!* (Verve)—a remarkable recording featuring the first all-acoustic group the saxophonist has led in decades—he lived by his word.

Of course, he made no mention of that album, or a just-released Blue Note retrospective, or anything else; the instrumentalists, taking a cue from Davis, came and went without uttering a word. Shorter, pianist Danilo Perez, bassist John Patitucci, and drummer Brian Blade nevertheless offered plenty of musical conversation, turning in a 70-minute set that felt like an extended suite, with only the briefest of pauses between various sections. The four drifted in and out of Shorter’s “Masquelero” and “Juju,” and the effect was often that of four players improvising simultaneously. The leader, after tinkering with his tenor and soprano mouthpieces, warmed up, delivering flurries of notes, sonorous long tones and, at the end, manically repeated phrases. Patitucci’s dexterity and inventiveness, as usual, were astonishing; Perez dropped heavy, heady chords; and Blade was the evening’s MVP, consistently kicking the material with an ingenious battery of snare-drum cracks, cymbal splashes, and inside-out beats. Shorter’s quartet may be the best working band in jazz.

Talented violinist Regina Carter opened the show with an appealing set of bebop and Latin tunes, drawn in part from her album *Motor City Moments* (Verve), a tribute to the music of her native Detroit. Carter, too, is a virtuoso, an inspired improviser whose talents shone on a version of Milt Jackson’s “For Someone I Love,” Lucky Thompson’s “Prey-Loot,” and a version of Thelonious Monk’s “Misterioso.”—**PB**

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

BY JIM BESSMAN

The successful synergy of the principals in Nashville husband-and-wife indie publishing team Steve Diamond and Teri Muench-Diamond has just generated a co-publishing administration deal with Sony Music Publishing.

Diamond notes that the Sony pact is a culmination of the pair's own 10-year partnership in building the ASCAP companies Diamond Cuts, Real Diamonds, and Hand Picked Songs, as well as the placing of numerous songs by Diamond with artists representing many genres.

Diamond says, "A few weeks ago I was fortunate enough to receive eight platinum, gold, and multi-platinum records [in recognition of songs on albums by] Brooks & Dunn, Dream Street, Backstreet Boys, Faith Hill, John Michael Montgomery, Vince Gill, and Lonestar, as well as the soundtrack for *The Princess Diaries*.

"But the last few years have been extremely exciting," he adds, pointing to his songwriting credits from the period, including Lonestar's recent hit "Not a Day Goes By," Faith Hill's "Let Me Let Go," and All-4-One and John Michael Montgomery's "I Can Love You Like That."

WRITER TO THE STARS

Diamond compositions have also been cut of late by the varied likes of Vince Gill, 98°, 'N Sync members Lance Bass and Joey Fatone (for the film *On the Line*), Innocence, Joe Cocker, John Farnham, True Vibe, Britney Spears, and former Innocence member Amanda Latona.

"Some of my more recent collaborations include Backstreet Boys, Richie McDonald of Lonestar, Luis Alberto Cuevas Olmedo of La Ley, and Travis Tritt—for the Disney film *My Peoples*," Diamond continues, adding that past hits and cuts have come from acts ranging from Eric Clapton and Willie Nelson to L.A. Guns, Anita Pointer, and Paul Rodgers.

"What distinguishes me as a songwriter is the ability to write in many different areas of music—and the

Diamonds Are Golden With Sony



STEVE DIAMOND AND TERI MUENCH-DIAMOND

know-how to present songs accordingly," says Diamond, who has also produced for rock acts Dream Street and Rebekah Ryan. "I come from a Beatles-influenced melodic-rock background, but my writing skills were honed through Nashville eye-of-the-needle [songwriting] precision—and the fact that we also have several artists signed to us that we're producing and are very close to getting recording deals."

Diamond is the writer in the marriage. "Teri gets the songs recorded and placed and does most of the business," Diamond says. The couple met in Los Angeles, when she was a long-time A&R executive at RCA Records and worked with a distinguished roster that includes Bruce Hornsby, Diana Ross, Kenny Rogers, Mr. Mister, Rick Springfield, and the Pointer Sisters.

Signed as a recording artist by Mike Curb at 15, Diamond studied music at UCLA and was a session and touring musician. His initial song-

writing success came with Clapton's 1983 single "I've Got a Rock N' Roll Heart," which he co-wrote.

"That opened my eyes to the thought of just being a songwriter and producer and living a relatively normal life," Diamond says. "I met Teri when I was pitching songs [to her] while she was at RCA. She liked a couple of them, and we stayed in touch. The relationship grew from there."

A&R EXPERTISE

His wife has "an amazing song sense and unfailingly knows what songs will work for what projects," he continues. "After leaving RCA to start our companies and our family, she represented songs for some very successful writers, including Diane Warren, Billy Steinberg, and Tom Kelly. She wrote the 'Art of Pitching Songs' section for the Writer's Digest book *The Songwriter's Workshop* and co-wrote a book, *Attn: A&R*, which is a guide to getting into the music business that has been used as a text in music-business programs. And in addition to working my songs through our company Hand Picked Songs, she works with writers Paul Vann, Susan Pomerantz, Sam Lorber, Will Robinson, Rick Chudacoff, and Ken Miller."

The couple moved from Los Angeles to Nashville seven years ago but retain strong ties to the film community. "We've had over 20 songs over the last few years in films including *The Princess Diaries*; *Jungle to Jungle*; *Message in a Bottle*; *Corrina, Corrina*; *102 Dalmations*; *Tequila Sunrise*; *Jimmy Neutron*; and *First Kid*," Diamond says, adding that they're currently at work on music for two forthcoming films.

Diamond's other songwriting activities involve travel. "On a recent trip to Stockholm, I wrote with Anders Bagge and Arnthor Birgisson for the band Triple 8," he reports. "And a recent five-day trip to New York yielded four covers, including 'Do You Still'—which will be a single for Amanda Latona on J Records in January—and a recording by Cherie Amore on Lava Records."

Covering virtually every stylistic base in pop music, Diamond expresses no preference. "I just care about the songs being the best they can be," he says. "We frequently do demos of the same song with several treatments, because a great song can be done in any style."

Though independent, Diamond looks for the new Sony link to further his companies' existing relationships with the pubbery's Nashville, Los Angeles, and New York offices and "amplify what we've started."

"We just want to stay focused and work with good people on projects that we believe in," he concludes. "Sometimes we have to make a rule and say we won't talk about business for a day, an hour, or whatever, but I always seem to break it by saying, 'Teri, what do you think of this song idea?' We just feel very lucky to be working together."



MILLER'S CHRISTMAS PRESENT: Nashville was all abuzz with early holiday cheer during Country Music Assn. Awards week, thanks to a Christmas gift that Roger Miller gave to his son Dean Miller when he was 2 years old.



DEAN MILLER, AGE 2 (LEFT); ROGER MILLER

It's the Christmas classic "Old Toy Trains," which Roger wrote for Dean and recorded in 1967. Producer and Universal South senior partner Tony Brown then merged the father's old original with the son's newly recorded vocals for a duet version, which the label has released to radio in a beautiful promo-only package featuring vintage photos of father and son, along with a text from Dean recounting the song and the sentimental hold it has on him every Christmas.

What makes the recording extra special, though, is that it is the first time that Dean has covered a song by his father, who died in 1992.

"I've been reluctant to perform my father's material in the past because, first of all, he said I should do my own material and make my own mark as an individual," Dean explains. But it's hardly surprising that the young artist, whose eponymous debut album was released in 1997, has had a tough time emerging from his legendary father's shadow.

As Dean notes, he's an accomplished singer/songwriter who has been making a living at it for more than 10 years, with songs recorded by the likes of George Jones, Terri Clark, and Trace Adkins. "I've written with people like Carole King, Rodney Crowell, Bob DiPiero, and Kostas, as well as my father and countless others," he says, then tellingly adds: "It may be hard to understand, but when people want to talk to you only about your father and his career, and they can't think of a song of yours—or, sometimes, even your first name—it can be hard. It has been especially chal-

lenging for me to be in the same business and follow in the footsteps of such a genius as my Dad."

Luckily for fans of both singer/songwriters, Dean experienced a recent epiphany. "It hit me one day how ungrateful it appeared to others when I stuck only to my own material and didn't talk about my Dad," he concedes. "So I wanted to show how proud and honored I am to be his son, while still maintaining my own individuality. I felt that a song like 'Old Toy Trains,' which he wrote for me when I was 2 years old, would be a song that had a reason and a story behind it that made it important to record."

The recording is also Dean's first credited co-production (he co-produced it with Jerry Kennedy, with Brown executive-producing), and he hopes to pursue future production work while continuing his songwriting and recording career. Of his Universal South album debut, due next spring, the Universal Music Publishing (BMI) writer says, "I wrote or co-wrote every song on it, and I'm quite proud of the depth and hard work we [he and producers Brown, Brent Maher, and Richard Bennett] put into it. It represents a two-year period in my life that has been incredible!"

ASCAP SAYS YES: ASCAP has partnered with interactive radio pioneer YES Networks to create Mediaguide, a jointly owned company that will provide monitoring of music performances on radio, TV, and Internet using YES proprietary technology.

Mediaguide will initially roll out its fingerprint technology and automated real-time identification at 150 top music markets around the country, monitoring a whopping 200 million performances.

"ASCAP is committed to the highest standard of performance identification and new technologies that will protect our members' work while enhancing financial benefits for them," ASCAP CEO John A. LoFrumento says. "Mediaguide provides ASCAP and our members with ownership in a very critical area of its distribution system."

Also at ASCAP, submissions are being taken for the ASCAP Foundation Lester Sill West Coast Songwriters Workshop, which is geared to advanced songwriters and begins in January 2003. The deadline for submissions, which must include a two-song CD, is Dec. 10.



Giving Lamya a Lift. Warner/Chappell Music's New York office hosted a reception for J Records singer/songwriter Lamya. Pictured at the event are Lamya, left, and Warner/Chappell VP of international A&R Patrick Conseil.

MERCHANTS & MARKETING

Labels Reach Out And Touch Wireless Services

Majors Joining Wireless-Services Companies To Boost Revenue By Offering Such Products As Ring Tones, Artist Audio Messages

BY BRIAN GARRITY

NEW YORK—In search of additional revenue generators in the face of declining sales of prerecorded music, the major labels and their parent companies are more aggressively pursuing business opportunities in wireless entertainment and related services.

In the latest case in point, Sony Music Entertainment has acquired New York-based wireless entertainment company Run Tones Inc. The major is using the purchase to launch a division specifically focused on content and services for mobile phones and other devices. Financial terms were not disclosed.

The Mobile Products Group will be responsible for the expansion of Sony Music's global wireless efforts, which currently include ring tones and album previews; this includes overseeing the Run Tones brand and business.

Run Tones currently operates ring-tone service RUNtones and personal photo service RUNpics. The company also offers a range of business-to-business services.

"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," says Thomas Gewecke, senior VP of Sony Music Digital Services (SMDS), the new name for the major's technology group.

Sony is hardly alone in seeing such growth potential.

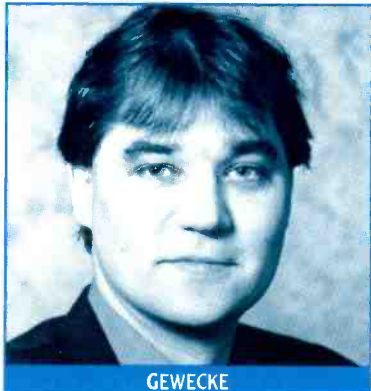
Warner Music Group (WMG), chasing a similar market, has launched a new promotion and commerce service on AT&T's wireless services platform.

"Wireless companies need music to showcase their new data services platform," says Michael Nash, senior VP of Internet strategy and business development at WMG.

WMG will enable consumers to buy ring tones (some of them higher sound quality, "polyphonic" ring tones), stream-free song clips, and artist audio messages; download artist images; send music links to other AT&T users via text messaging; and connect to amazon.com to buy CDs. Ring tones vary in cost from 99 cents to \$1.99.

WMG executives and the other companies involved in the initiative say that in the short term, they view the AT&T wireless offering largely as an information and promotional channel. But they note that the deal helps lay the groundwork for future mobile-commerce opportunities.

Labels and related wireless enter-



GEWECKE

tainment services companies say they see a big opportunity in ring tones.

Indeed, beyond the Warner content, AT&T has a whole music-entertainment platform for mobile-phone users. It also features editorial and metadata from listen.com's Rhapsody and Upoc Music, a specialist in hip-hop-related programming; recommendations from amazon.com; and info on live radio playlists from more than 1,000

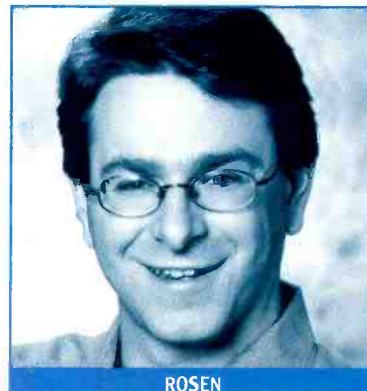
stations across the country via a service known as Now Playing on YES.

Some studies estimate that more than \$1 billion was spent on ring tones in Europe last year; and additional research estimates 1.5 million-plus ring tones are purchased on the Internet each month in North America.

And the market is theoretically only growing. According to some studies, the youth mobile-phone market is expected to double in size in 2003, to more than 49 million subscribers.

"We feel we're on the cusp of a much faster growth rate for these services in the U.S.," Gewecke says. "The thing we're really encouraged about is that historically there haven't been that many handsets in the U.S. that could even support a basic ring tone or graphic and there are a lot more out there today."

J.J. Rosen, VP of mobile technology for SMDS and chief technology officer of Run Tones, points out that the U.S. market is now poised for growth with



ROSEN

the rise of integrated billing.

"The ideal way to bill here in the U.S. is integration into the customer's monthly phone bill," he says. "It's only very recently—in the last 12 months—that the carriers have solved those problems."

Also looking to capitalize on that market is Moviso, a mobile-phone services business owned by Vivendi Universal Net USA that has launched

a new prepaid debit card allowing consumers to buy ring tones.

Initial distribution for the cards will be through more than 6,000 stores nationwide, including 7-Eleven convenience stores and Wherehouse Music.

Universal Music & Video Distribution will provide distribution services. Prepaid cards are \$4.99 each and available on most handsets from AT&T, Cingular Wireless, and T-Mobile.

Moviso says early trials indicate that consumers purchase and change ring tones twice as often—from an average of three purchases per month to more than seven—with the use of retail offerings like prepaid cards.

Likewise, third-party services operating outside the label system are chasing this growing segment of consumers. Zingy, a provider of ring tones and other mobile entertainment services, has cut a deal with Microsoft to have its service carried through the mobile version of its MSN Internet service.

DCN Records Builds Its Brand With Live Recordings

Label Takes The View That Tours Are Just As Vital To An Act's Career As The Albums It Sells

BY BRIAN GARRITY

NEW YORK—DCN Records has inked a two-year extension with Koch Distribution, while the label's Web site, dcn.com, has entered into a deal with online retailer insound.com to provide e-commerce services.

The deals come as New York-based DCN—which started as a Webcaster and syndicator of live music content—marks its one-year anniversary in operation as a label.

Since bowing at the end of 2001, the label has released two dozen live albums culled from performances recorded in its network of nightclubs across the U.S. Those releases have collectively sold more than 150,000 units, according to Nielsen SoundScan.

DCN COO Usher Winslett says the company's revenue has increased five-fold in the past year, and it is on pace to break even by the third or fourth quarter of next year.

Winslett says the label's strategy is focusing on releases that generally can break even on sales of 1,000-2,000 units, thanks to low production and marketing costs that total less than \$6,000.

Later this year the company plans to market a string of regional releases that are exclusively distributed in certain areas of the country based on the location of the artist's fan base. Winslett says the break-even on such releases—which will also be available for purchase online—is less than 1,000 units.

The company has also entered into a deal with Insound to release a string of albums that will be sold exclusively through the online retailer, which specializes in indie rock. In turn for exclusivity, Insound will prominently market the albums on its site and to its user base.

DCN officially launched in July 2000 with the Digital Club Festival, an online music event in which 35 music venues in 25 U.S. cities were equipped with high-speed Internet connections. Performances by more than 200 bands were Webcast live over three nights.

After the festival, DCN extended the concept of recording and Webcasting live concerts into a full-time business. The company now records and Webcasts about 25 full live concerts every week.

With many of the acts that play DCN venues signing away control of the sound-recording rights from performances in those clubs in

exchange for the Webcast exposure, the company has built a library of performances from more than 100 acts. DCN releases live albums from that catalog of recordings.

The label currently has records on the market from Dispatch, Ralph Stanley, the Meat Puppets, Deep Banana Blackout, the Handsome Family, Blue Mountain, Cary Pierce (formerly of Jackopierce), and Imperial Teen. Its top sellers to date are Dispatch—whose *Gut the Van* has sold more than 40,000 units and is the largest DCN release—and Grammy Award-winning artist Stanley, who has benefited from the success of the *O Brother, Where Art Thou?* soundtrack, to which he contributed.

DCN maintains it is offering a compelling alternative business model that takes a more holistic view of an artist's career.

"Somehow the mainstream record industry has evolved into a hit factory, where a studio album is viewed as the 'product' and everything else that the artist does is viewed as a marketing tool for that product. Think of how often you hear a band's tour described as 'in support of "X" album.' Isn't the tour important in its own right?" Winslett asks. "So if that product doesn't sell a million units, then the artist is viewed as a failure—never mind the fact that the artist might be a brilliant performer with a strong core following."

Winslett says the goal is to provide new opportunities for artists—either within the traditional record industry or as an alternative to it. He says part of DCN's appeal to artists is the online promotional opportunities it offers. Not only does the company Webcast live performances through its Web site, but it also syndicates performances captured in its clubs to the likes of AOL Music—which features DCN content on its Artist Discovery Network, an emerging-artist feature—and on sites of third-party sponsors, including Budweiser. DCN has also placed more than 20 of its affiliated bands in TV commercials and another six bands in radio spots.

In the future, DCN plans to release at least one or two albums per month. Upcoming releases include live albums from Philadelphia rock band the Capitol Years, New York-based singer/songwriter Sam Bisbee, New York gutter-blues/rock band White Hassle, and rockabilly artist Wanda Jackson.



WINSLETT

Bookstores Report Third-Quarter Earnings

BY MATTHEW BENZ

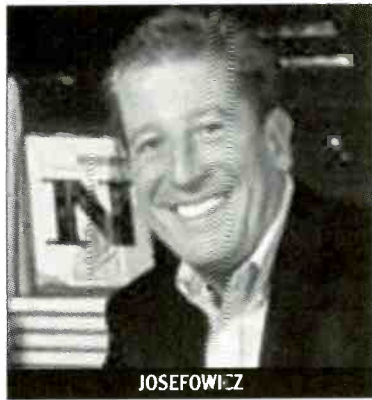
NEW YORK—Borders and Barnes & Noble report improved overall third-quarter revenue, while music sales remain mixed.

Borders Group says same-store sales of music in its main superstores segment showed a low single-digit decline in percentage terms for the quarter ended Oct. 27. Overall revenue for those stores was \$511.8 million, up 6.5% from the same period last year. The books, music, and video retailer posted a net loss of \$1.8 million, or 2 cents per share, in line with forecasts. That is down from a net loss last year of \$3.1 million, or 4 cents per share.

"We are pleased to have met expectations while investing in pre-holiday promotions, as well as in long-term efforts, such as the continued opening of new stores, enhancements to Title Sleuth self-serve kiosks, and the Borders in-store pick up service for amazon.com/borders.com customers," Borders Group chairman/president-CEO Greg Josefowicz said in a statement.

Borders shares closed Nov. 22 down 49 cents at \$19.30.

Barnes & Noble reports book-



JOSEFOWICZ

store sales for its fiscal third quarter ended Nov. 2 of \$839 million, up 6% from the same period a year ago. Net income was \$3.8 million, or 5 cents per diluted share, thanks in part to the smaller net loss turned in by barnesandnoble.com (*Billboard Bulletin*, Oct. 28), of which it owns 36%.

Barnes & Noble had a net loss last year of \$6.8 million, or 10 cents per diluted share.

Its shares closed Friday down 25 cents at \$23.39.

Antebi, Gibbs Form Partnership Company Represents Musicians, Extreme-Sport Athletes

BY TODD MARTENS

LOS ANGELES—Artist manager Jeff Antebi, who heads the Waxploitation firm, and sports manager/marketing veteran Carter Gibbs have teamed to create Savren Sports Management.

The firm, which will operate out of offices in Los Angeles and San Diego, will represent musicians and extreme-sports athletes.

Savren also includes Kabuki Digital, a label that releases CDs associated with videogames.

Antebi brings to Savren his clients Tha Alkaholiks, King Britt, Tweaker, and Josh Wink, among others. Gibbs brings athletes that include Tommy "Tomcat" Clowers.

Carter is Savren's CEO; Antebi functions as its president.

Declarations Of Independents™

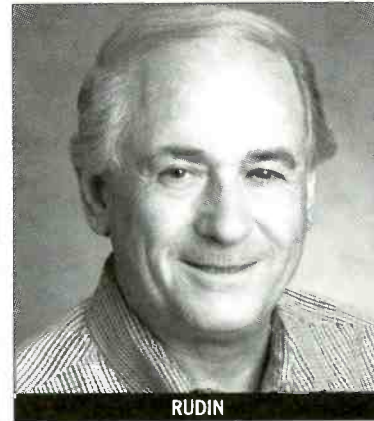


by Chris Morris

HAVING A BALL: There's a new national distributor on the block: Canton, Ohio-based Red Ball Distribution.

Red Ball is a division of Integrity Global Marketing (IGM), the non-traditional mass marketing company that created and marketed **Billy Blanks'** TaeBo videos. IGM has hired two music execs with experience in nontraditional sales as co-executive VPs: **Shelly Rudin**, who formerly held senior executive titles at Peter Pan Industries and PolyGram, and **Andy Perl**, previously with Essex/Intercontinental and Metacom. Rudin is based in Edison, N.J., Perl in Boca Raton, Fla.; they will split their time in Canton.

Rudin says, "We feel there are opportunities for product that is unique out there."



RUDIN

Though IGM's TaeBo product will continue to be marketed through separate channels, Red Ball will distribute both audio and DVD titles. Rudin anticipates that eventually the product mix will be 60% DVDs and 40% audio titles but adds, "We're starting off on the audio side but adding DVDs as we go along."

The company is also seeking out label partnerships and licensing opportunities and plans to have its own in-house imprints. In terms of product offerings, Rudin says, "We're going to be across the board."

So far, Red Ball's labels include EP Vision, Lunar, Liberty International, 1201 Music, Mind Body Dynamics, Worldwide Success, Lou Red Productions, and Joan Records.

Red Ball's product will be shipped out of IGM's fulfillment center in Norman, Okla. Rudin expects the firm's first titles to hit the streets in January.

Red Ball has brought on a full team of regional reps: **Jerry Bix** (Minneapolis), **Roger Weinand** (New Jersey/Washington, D.C.), **Randy Melvin** (Southeast), **Joe Maita** (West Coast), **Brien Culver** (Texas), **Steve Palmer** (Chicago),

John Ierdi (Los Angeles), and **Dom Silvi** (New England). **Wayne Mogul** will handle special markets; **Tim Ackerman** and **Tim Kelly** will service special accounts.

NEW SHOP, OLD PUNK FOR KOCH: Koch Entertainment Distribution is moving into a new facility in January.

Koch's shift won't involve a change of address: The new 90,000-square-foot facility will be located in the same industrial park on Harbor Park Drive in Port Washington, N.Y. But the company will see a 50% increase in capacity: Its old space was only 60,000 square feet.

Michael Rosenberg, president of the distributor, says that the move has been spurred by a 20% increase in business this year.

In other Koch news, the company has sealed an exclusive deal with Lawndale, Calif.-based SST Records. Founded in 1977 by **Black Flag** guitarist **Greg Ginn** as an outlet for the pacesetter hardcore punk band's releases, SST went on to release important albums by **Hüsker Dü**, **the Minutemen**, **Bad Brains**, **the Descendents**, **Soundgarden**, and others. (SST releases by **the Meat Puppets** and **Sonic Youth** have since reverted to the bands.) For most of its existence, SST's product was distributed by a wide skein of specialized rock indies.

Koch's deal with SST will also cover catalog on the label's subsidiary imprint CRUZ.

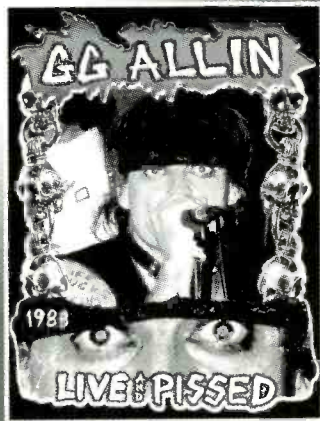
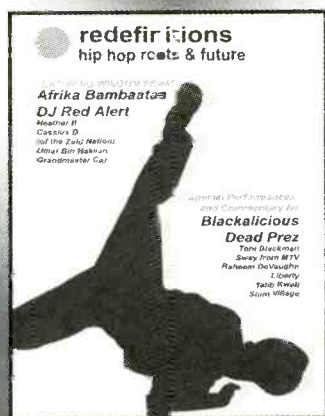
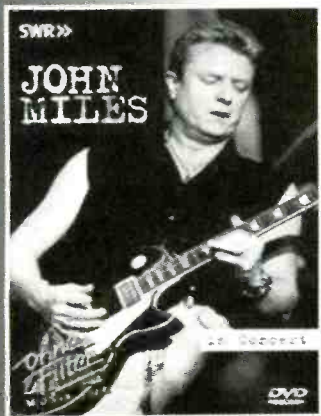
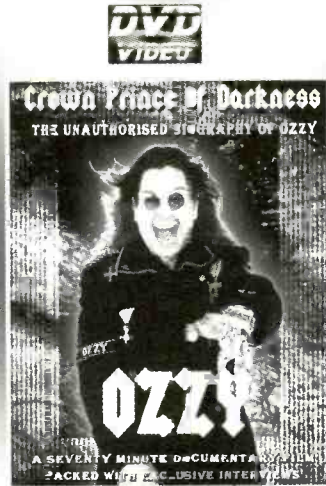
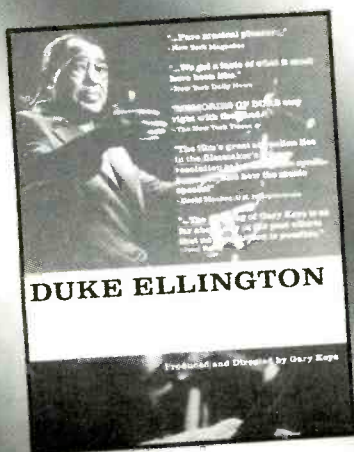
Koch—which also handles the long-running punk label Epitaph—says new releases are forthcoming from SST, which for years has existed primarily as a catalog operation.

EXITS AT RYKODISC: Unmentioned in *Billboard's* coverage of **Joe Regis'** installation as Ryko Label Group president (*Billboard*, Nov. 23) were the departures of a couple of long-time Ryko executives.

Rykodisc president **George Howard** and GM **Jill Christiansen** have both resigned from the label. The label's head of promotion, **Sean O'Connell**, has also reportedly exited, but a spokesperson for the company could not confirm this at press time.

Howard, who had run the Ryko imprint Slow River Records, was named president of the label in September 1999 (*Billboard*, Oct. 2, 1999); he had remained based in the Boston area after the label shifted its headquarters from Salem, Mass., to New York. Christiansen had previously served as Rykodisc's director of marketing.

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Retail Track™



by Ed Christman

THEY'RE BACK: After music retailers made a big stink at the National Assn. of Recording Merchandisers (NARM) convention in March about preferential treatment for mass merchants in the form of exclusive versions of hit albums, most labels pulled back from the practice. However, the pressure of the high stakes holiday selling season—which sees a weak sales environment and a crowded release schedule—appears to have put the practice back in play.

Paul McCartney's new double live album *Back in the U.S.* (Capitol) is available in an exclusive form at Best Buy, with a DVD performance of "Matchbox." Sources say other albums available in exclusive versions include the new set from India.Arie (*Voyage to India*, which contains two extra tracks) at Target, and Deborah Cox's latest (*The Morning After*), which is available with a second CD—containing extended mixed versions of songs on the album—at Tower, HMV, and Virgin.

Commenting on the revival of the practice, one senior retail executive says, "Every time they do an exclusive with one of the big guys, they are adding another reason why specialty retail will disappear."

He adds that the labels are shooting themselves in the foot as well. The consolidation at retail and radio already has the majors cutting bodies and combining labels. If the labels wholeheartedly embrace exclusives again, it will hasten the consolidation of specialty retail, which will result in further pain for the labels. "They literally are planting the seeds of their own demise," he says. Others say that such practices simply shift sales from one chain to another, without adding incremental sales.

REBATE DEBATE: Columbia is offering accounts a two-tier rebate pro-

COLUMBIA

gram on sales of Bruce Springsteen's *The Rising*. Next week, Springsteen is one of a handful of albums that Sony Music Distribution is offering a rebate on, which will see accounts reap \$3 per unit for each scan reported to Nielsen SoundScan. The other albums involved in the promotion are John

Mayer's *Room for Squares*, Kelly Rowland's *Simply Deep*, and Korn's *Untouchables*.

Then, from Dec. 1 through Jan. 4, 2003, *The Rising* will offer a larger rebate that effectively devalues the album from the \$18.98 list price down to \$10.98, with wholesale cost going from \$12.05 to about \$6.50, retailers say. Again, the rebate is effective for sales verified from each account's point-of-sale reports to Nielsen SoundScan.

So far, the album has scanned 1.5 million units and is currently selling at a 16,000-units-per-week clip. The move is viewed as a way to reignite sales of *The Rising* through the holiday selling season. Moreover, the tactic could keep the album prominently positioned in stores in anticipation of some high-profile TV appearances by Springsteen that are currently under consideration.

In addition, Columbia has made good on its promise to deliver more special editions of the album into the market. The initial allotment quickly sold out, and it took a while to print up another 25,000 units of the album, which contains a 40-page booklet and carries a suggested list price of \$24.98.

Sony Music and Columbia executives didn't return calls for comment.

CREATING LIFESTYLE: Like other label sales executives, Mignon Espy, senior director of sales at the Island Def Jam Music Group, sees the integration of other product lines into record stores as essential to the survival of music specialty retail, particularly the independent sector (see story, page 3). "The independent stores are at a pivotal point in their retail career," she says. "Now more than ever, they have to find a way to create lifestyle in their stores. 'Lifestyle,' that's our mantra. It's all about the experience."

Island Def Jam is doing more than offering retailers that type of advice: It has come up with a way to ride the product diversification trend, which enhances the lifestyle experience that stores are striving for. In early spring, the label will introduce Def Jam Vendetta, a videogame being marketed by EA Sports, which will be made available to retail. This is the company's first videogame title. "This will be a huge opportunity for stores," Espy says. "They will be able to link a music brand with the gaming business."

WMG, Milan Make Distribution Deals

BY CAROLYN HORWITZ

NEW YORK—Warner Music Group (WMG) has signed long-term, worldwide licensing and distribution agreements with Milan Entertainment, effective Jan. 1, 2003.

Under the exclusive deals, WEA Inc. will manufacture and distribute Milan releases in the U.S., and Warner Music International will market and distribute the label in the rest of the world, excluding France and Japan. In those countries, Milan continues to go through Universal.

The label was previously distributed by BMG in most territories.

The 25-year-old Milan label—which is based in Paris and has offices in Burbank, Calif.—is known for its soundtracks and compilations that focus on trance, world music, electronic, and other genres.

Soundtracks in its catalog include *Backdraft*, *Brazil*, *Ghost*, *Mulholland Drive*, and *Monsoon Wedding*; in addition, Milan puts out the electronic Man Ray series. The WMG deals also cover Milan sister label Jade, which

specializes in liturgical music.

The first release under WMG is the soundtrack to the Brazilian film *City of God*, due Jan. 14, 2003.

"Over the years, Milan has served as a beacon of artistic integrity, demonstrating that there is a strong demand for high-quality music that exists outside of the mainstream," WEA CEO Jim Caparro said in a statement. "We're confident we will be able to enhance Milan's distinguished track record by providing them with WEA's unparalleled resources."



Making a Splash in Salt Lake. Virgin Entertainment Group (VEG) recently unveiled its 23rd Virgin Megastore in North America with the opening of its new Salt Lake City location. Standing immediately behind the ribbon at the Nov. 14 grand-opening event, from left, are VEG senior VP of product marketing Dave Alder, former Utah Jazz player Thurl Bailey, pianist Kurt Bestor, and VEG North America president Glen Ward.

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MERCHANTS & MARKETING

Music Biz Wants to Play (Online) Games

MS, Sony, Nintendo Roll Out Interactives, Set Stage For Industry Opportunities

BY BRIAN GARRITY

NEW YORK—Makers of videogame console systems are in the midst of rolling out services that make it possible for users of such products as Microsoft's Xbox, Sony's PlayStation 2, and Nintendo's GameCube to connect to the Internet and play with other gamers online. The rise of such interactive gaming experiences, in turn, is setting the stage for a host of new opportunities for the music industry.

In the latest development, Microsoft has launched Xbox Live, an online game arena for broadband users that allows Xbox owners to connect online via Xbox Live and interact with each other in a shared environment during their game sessions.

"The online arena is officially open, and the days of sitting alone silently playing videogames in the living room are over," J Allard, GM of Xbox at Microsoft, said in a statement. "We're thrilled to be bringing the next step in social entertainment and community to console gaming."

GETTING IN ON THE GAME

While online gaming revenue is expected to be limited over the next two years, online game subscriptions are expected to reach \$670 million by 2004, according to Jupiter Research.

The music business has already found videogames an attractive tool for both promotion and profit, from exposure of music on game titles to licensing of music to games; the release of soundtrack albums; and the sale of game products at music retail, whether game-console titles or related music.

With online gaming, game executives say, opportunities could extend to everything from mixing downloads to incorporating Internet radio into the play experience.

"Obviously, there are people in the music industry who wouldn't be real happy if we started making it easy for people to share music with the people they're playing with. So there are a lot of issues to work out," Xbox Live GM Cameron Ferroni admits. "But from a vision perspective, as we look down the road, we understand there really are some cool integration points, like being able to say, 'Hey, these are the tunes we're going to listen to for this session.'"

Microsoft has not yet announced any plans or partnerships in that area, but Ferroni believes that's where the thinking is heading.

"There are some interesting ideas [being discussed] on going more toward streaming models:

We have ways to say, 'We're going to share this song so everyone can hear the same song while they race but people don't get to listen to it beyond that,' or 'Can I tune to a radio station while I'm playing?'"

MORE THAN JUST MUSIC

Xbox users can already rip their own CDs to the console's hard drive, and an increasing number of games (including the new Xbox Live title *MotoGP* from THQ) allow for "custom soundtracks," meaning that the player selects what music accompanies the play.

Ferroni says that as gaming moves into the connected world,

tising, retail communications, and promotional activities.

Until then, in order to connect to Xbox Live, users must buy an additional \$50 setup kit that includes a headset for talking to other users and a year's subscription to Microsoft's gaming network.

Users of Sony and Nintendo systems need to purchase a separate modem (under \$40) to connect the console to the Internet. There isn't an additional connection fee. Sony and Nintendo don't have proprietary networks that require subscriptions. Game makers are responsible for creating online



A Music Xbox. With online gaming, music opportunities could extend to everything from downloads to incorporating Internet radio into the play experience. Xbox users can already use music they have ripped to the console's hard drive (below) to create customized soundtracks for games like *Moto GP* from THQ (above).

'The online arena is officially open, and the days of sitting alone silently playing videogames in the living room are over.'

—J ALLARD,
MICROSOFT



Xbox is also looking to provide metadata—song titles as well as art and information about the artist—to its users so they don't have to input that information.

In the near term, however, there are more basic opportunities available at retail with games and starter kits. Nine Xbox Live-enabled games are already on retail shelves, and up to 14 are scheduled to be available by the end of the holiday season. Retail programs will be supported by a multimillion-dollar marketing campaign that will include adver-

environments for play.

Leading Sony titles available for online play include *Madden NFL*, *Twisted Metal: Black*, and *Final Fantasy*. Nintendo's offerings include *Phantasy Star Online Episode 1 & 2*.

While industry estimates project that Sony's PlayStation 2 has double the market share of Xbox and GameCube combined, published reports say Microsoft plans to pump \$2 billion into building its system, as well as into its online service, during the next five years.

Picture This™



by Jill Kipnis

HIGH-DEF DECISION: A high-definition (HD) DVD-Video standard has been chosen by the DVD Forum, the international association of hardware manufacturers in charge of setting next-generation DVD guidelines. The nod went to Toshiba/NEC's blue-laser format, initially presented to the forum in September (*Billboard*, Sept. 28).

This decision pits the forum against a consortium of eight manufacturers (Hitachi, LG Electronics, Matsushita, Pioneer, Philips, Samsung, Sharp, and Thompson) who proposed a different HD option, known as Blu-ray, outside of the forum in March (*Billboard*, March 16).

The forum aims to develop Toshiba/NEC-backed HD discs within the next five years. Blue-laser players are expected to debut next year, and will read both current DVD-Video discs and future HD discs, which will contain a shorter laser wavelength and greater storage capacity.

In other Toshiba news, the company has licensed digital video recorder technology from TiVo to use in its new DVD players set to debut next Christmas. The players will record TV shows and play back DVDs, though it does not allow for programs to be recorded onto a DVD.

IMAGE REDUCES DISTRIBUTION: In an effort to increase profit margins, Chatsworth, Calif.-based Image Entertainment is dramatically decreasing its home-video distribution duties. Beginning Dec. 31, Image will no longer distribute nonexclusive product from the major studios and will only continue distribution relationships with about 20 independent labels. (Currently, the company distributes product from 150 suppliers.) Image will continue relationships with specific independents due to requests from a group of national retailers including Tower, Best Buy, Musicland, Trans World, Alliance Entertainment, and Virgin Megastores.

STUART, TAKE 2: As *Stuart Little 2* is about to debut on VHS (\$24.96) and DVD (\$27.96) Dec. 10 from Columbia TriStar Home Entertainment, director **Rob Minkoff** is excited that viewers of all ages will get to share Stuart's antics just in time for the holidays.

"We are hoping that everyone will want to watch Stuart's new adventure," says Minkoff, who also helmed *Stuart Little*. "The big challenge was to do something different and fresh. "We added digital characters and took Stuart on a big adventure outside of the house and into New York City."

Minkoff says that shooting scenes

that would eventually contain a digital character proved particularly challenging because the live actors had to do a lot of pretending. These scenes are now among the most personally rewarding for him to watch, he adds, although shooting them required "a lot of storyboards" and could be "quite laborious."

Behind-the-scenes footage of this process is just one of the features on the *Stuart Little 2* DVD. Kids can participate in special read-along activities, get a sneak peek at a new *Stuart Little*



MINKOFF

game from Infogames, and play the "Stuart Circle of Friends" game.

A VHS two-pack featuring both *Stuart Little* and *Stuart Little 2* will also be available for \$36.95, while the DVD two-pack will list for \$42.95.

STUDIOS PARTNER FOR DVD GAME: Twentieth Century Fox, DreamWorks, MGM, Sony Pictures, and Universal Studios have come together to provide content for a unique DVD game called *Scene It?*, currently available for \$49.99 at specialty retailers including Nordstrom, the Game Keeper, and Wizards of the Coast. Created by the Seattle-based company Screenlife LLC, *Scene It?* is similar to a trivia board game but uses a DVD player, and players are presented with on-screen challenges relating to movie clips.

Virginia King, executive director of licensing and merchandising for Fox, notes that her company provided clips from about 50 films, including *Alien*, *Young Frankenstein*, *Eduard Scissorhands*, and *Butch Cassidy and the Sundance Kid*. "It was really a collaboration between the studios who participated. From the time we first started discussions, it's been a year-and-a-half," she says. "Our home-entertainment division and Screenlife are looking to do joint inserts where we can cross-promote each other's products. I really look forward to developing supplements for *Scene It?* as well."

Family-Themed 'Lilo & Stitch' On DVD/VHS In Time For Christmas

BY JILL KIPNIS

LOS ANGELES—The theme of *ohana*, a Hawaiian term signifying the importance of family, is a central topic in the animated film *Disney's Lilo & Stitch*, which focuses on how an unlikely bond between a young Hawaiian girl and an alien creature brings a family together.

The idea is apropos, as Disney hopes to attract a wide demographic of holiday-season consumers by releasing the film Dec. 3 on VHS (\$24.99) and DVD (\$29.99).

The DVD version includes a variety of extra features including deleted scenes; behind-the-scenes featurettes about the making of the film and its animation style; an exploratory guide to the Hawaiian islands; and a mini-documentary featuring "InterStitchals," film cels of Stitch interrupting the action of numerous classic Disney films.

Writing/directing team Chris Sanders and Dean DeBlois originally pitched the idea that turned into *Lilo & Stitch* during their last days of work on 1998's *Mulan*. "I had this old idea sitting on a shelf that I had come up with in 1985," Sanders says, "and the central character was this monster named Stitch. We promised [to Disney] to make a very risky film story-wise and character-wise. [We wanted] to leave Disney convention behind and take on difficult issues with characters that would be perceived as real. They were neither heroes nor villains—like us."

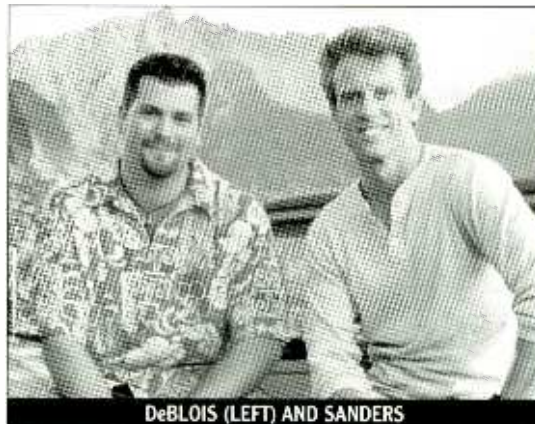
FAMILY-FOCUSED

Indeed, the film's main characters, sisters Lilo (a huge Elvis Presley fan), and Nani, are dealing with the death of their parents and the constant watch of social worker Cobra Bubbles (voiced by Ving Rhames). Older sister Nani, (voiced by Tia Carrere), struggles to take care of Lilo, keep a job, and pursue a romantic relationship.

In the midst of these problems, Lilo adopts Stitch—a small, destructive monster who is being pursued by a bumbling troop of aliens—with the belief that he will be the family dog. Through the mayhem brought on by Stitch and his pursuers, Lilo and Nani ultimately recognize the strength of their bond and Stitch realizes he has a place in their human family.

DeBlois says that he learned about the Hawaiian concept of *ohana* while on a trip to the islands. "At the point when we traveled there for a research trip, we had been running into a wall story-wise. *Lilo* was always going to be about family. But the subtlety of having [Stitch] have to change was digging us into a hole.

"We had a tour guide who stopped to talk to people everywhere he went," DeBlois continues. "Most of them weren't people he knew, and that is where we learned about the concept of *ohana*. That was exactly the right idea for Stitch to latch onto. There is a real message of tolerance in there. A family is what you make



DeBLOIS (LEFT) AND SANDERS

it, which is a Hawaiian ideal."

When Disney approached country artist Wynonna to record a rendition of the Presley hit "Burning Love" for the project, the film's message definitely influenced her decision. "This is a movie that leaves you with a feeling of love," says Wynonna, who hosts one of the DVD's features about her recording session and the continued relevance of Presley.

The culture of Hawaii also pervades the film, which includes scenes depicting traditional hula dancing.

"We had just finished working on *Mulan*, [where] we were dealing with a sensitive legend and making sure we were true to that legend. That was a lot of work. We thought, 'Let's not deal with that again,'" Sanders says. "[With

'Because of the music of Elvis, you'll have people who may not have [otherwise] been introduced to the film. You also have the Disney fans and people who have seen the movie.'

—GORDON HO,
BUENA VISTA HOME ENTERTAINMENT

Lilo & Stitch] we were dealing with a whole other culture again. We didn't have to be told that [Hawaiians were] very sensitive and protective of [their] heritage. One of the pre-eminent highlights was sharing their culture."

Using a unique rounded, watercolor animation style last used on Disney's 1941 classic *Dumbo* also appealed to the film's creators. DeBlois notes, "[The watercolor style] is so beautiful to look at. I find myself stopping and staring."

DeBlois and Sanders are now discussing features for a *Lilo & Stitch* collector's edition DVD, slated for release next year. It will contain more deleted scenes, director commentary, and "making of" footage.

KEEPING PEOPLE IN STITCHES

Buena Vista Home Entertainment senior VP of marketing Gordon Ho is working on a promotional campaign for the title, which will extend through the fall of 2003. A direct-to-video sequel will launch next summer, while an animated series based on the film will begin airing next season. (The network is still to be announced.)

A "mobile Graceland" truck, which set out nationwide in August in honor of the anniversary of Presley's death, now includes a *Lilo & Stitch* movie clip. Consumers who buy the VHS or DVD have a chance to win one of 25 vacations to Hawaii and can send away for a free Scholastic *Lilo & Stitch* storybook. A \$3 coupon good toward the film's soundtrack is also included in each package.

Buena Vista has created a special Hawaiian holiday display for retailers. "We're combining the lush tropical look of Hawaii and Christmas," Ho notes. "[For example], you'll see holiday lights on hammocks. I think it will immediately draw people."

Ho believes that the film has broad appeal, both in style and demographics. "It's heartwarming and it also has this irreverence and comedy. It has something for everyone: adults, kids, and teens. There might be grandparents buying it as a gift for their grandchildren. Because of the music of Elvis, you'll have a crowd of people who may not have [otherwise] been introduced to the film. You also have the Disney fans and people who have seen the movie."

Bart Saunt, senior visual product manager for the Los Angeles-based Virgin Megastores chain, says that though the title is competing with many top blockbuster video products this fourth quarter, *Lilo & Stitch* will be a top 10 title for the chain during the holiday season. "It's certainly on the list of must-have DVDs this year," he says. "There are a lot of extras on the DVD that keep you coming back for more. Even if you've seen it at the cinema, you're still going to want to buy it. The Disney brand always counts for something."

DECEMBER 7 2002 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
1	26	2	STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN) FOXVIDEO 2005539	Ewan McGregor Natalie Portman	PG	29.98
2	NEW	1	STAR WARS: EPISODE II-ATTACK OF THE CLONES (PAN & SCAN) FOXVIDEO 2005615	Ewan McGregor Natalie Portman	PG	29.98
3	NEW	1	THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.95
4	2	3	SPIDER-MAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 09661	Tobey Maguire Kirsten Dunst	PG-13	28.95
5	1	3	SPIDER-MAN (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 06190	Tobey Maguire Kirsten Dunst	PG-13	28.95
6	NEW	1	THE LORD OF THE RINGS (COLLECTOR'S GIFT SET) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5611	Elijah Wood Ian McKellen	PG-13	79.92
7	NEW	1	BAD COMPANY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24355	Anthony Hopkins Chris Rock	PG-13	29.95
8	3	3	SUM OF ALL FEARS PARAMOUNT HOME ENTERTAINMENT 337224	Ben Affleck Morgan Freeman	R	29.99
9	NEW	1	A VERY MERRY POOH YEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27588	Winnie The Pooh	NR	29.95
10	NEW	1	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25277	Animated	NR	29.95
11	7	9	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23968	Billy Crystal John Goodman	G	29.99
12	4	2	DIVINE SECRETS OF THE YA-YA SISTERHOOD (WIDESCREEN) WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	PG-13	26.98
13	5	2	BAND OF BROTHERS HBO HOME VIDEO/WARNER HOME VIDEO 99205	Ron Livingston	NR	119.98
14	8	5	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24862	Animated	G	29.95
15	RE-ENTRY	1	STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002391	Liam Neeson Ewan McGregor	PG	29.98
16	6	2	DIVINE SECRETS OF THE YA-YA SISTERHOOD (PAN & SCAN) WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	PG-13	26.98
17	10	4	E.T. THE EXTRA-TERRESTRIAL (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22257	Henry Thomas Dee Wallace	PG	29.95
18	NEW	1	STAR WARS-EPISODES I AND II 2-PACK FOXVIDEO 2005745	Ewan McGregor Natalie Portman	PG	49.95
19	9	4	MR. DEEDS (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 07822	Adam Sandler Winona Ryder	PG-13	27.95
20	NEW	1	SOUTH PARK: THE COMPLETE FIRST SEASON WARNER HOME VIDEO 37833	Animated	NR	39.95
21	11	5	WINDTALKERS MGM HOME ENTERTAINMENT 1004026	Nicolas Cage Adam Beach	R	26.98
22	13	4	E.T. THE EXTRA-TERRESTRIAL (LIMITED COLLECTOR'S ED.) UNIVERSAL STUDIOS HOME VIDEO 22256	Henry Thomas Dee Wallace	PG	29.95
23	12	4	MR. DEEDS (FULL SCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 00006	Adam Sandler	PG-13	27.95
24	15	6	SCOOBY-DOO (PAN & SCAN) WARNER HOME VIDEO 21496	Freddie Prinze Jr. Sara Michelle Geller	PG	26.95
25	17	4	SCOOBY-DOO (WIDESCREEN) WARNER HOME VIDEO 23430	Freddie Prinze Jr. Sara Michelle Geller	PG	26.95
26	14	3	LEFT BEHIND II: TRIBULATION FORCE CLOUD TEN PICTURES 753	Kirk Cameron	NR	29.95
27	RE-ENTRY	1	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99
28	16	2	SEA STORIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875624	Spongebob Squarepants	NR	19.99
29	18	3	THE SANTA CLAUSE (FULL FRAME-SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27947	Tim Allen	PG-13	29.99
30	19	2	POWERPUFF GIRLS-MOVIE WARNER HOME VIDEO 23016	The Powerpuff Girls	PG	26.98
31	RE-ENTRY	1	HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99
32	RE-ENTRY	1	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11889	Chevy Chase Beverly D'Angelo	PG-13	19.98
33	RE-ENTRY	1	A CHRISTMAS STORY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 95044	Darren McGavin Peter Billingsley	PG	19.98
34	NEW	1	THE IMPORTANCE OF BEING EARNEST MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28686	Colin Firth Rupert Everett	PG	29.95
35	27	12	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	29.99
36	RE-ENTRY	1	IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 10013	James Stewart Donna Reed	NR	24.98
37	NEW	1	HARD TO KILL WARNER HOME VIDEO 11914	Steven Seagal Kelly LeBrock	R	14.95
38	21	5	INSOMNIA (WIDESCREEN) WARNER HOME VIDEO 23307	Al Pacino Robin Williams	R	26.98
39	30	2	HOW THE GRINCH STOLE CHRISTMAS (DELUXE EDITION) UNIVERSAL STUDIOS HOME VIDEO 21424	Jim Carrey	PG	29.98
40	29	6	ENOUGH COLUMBIA TRISTAR HOME ENTERTAINMENT 60008361	Jennifer Lopez	PG-13	27.95

DECEMBER 7 2002 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
1	1	3	STAR WARS: EPISODE II-ATTACK OF THE CLONES FOXVIDEO 2005539	Ewan McGregor Natalie Portman	2002	PG	24.95
2	1	3	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95
3	NEW	1	A VERY MERRY POOH YEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25664	Winnie The Pooh	2002	NR	22.99
4	NEW	1	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25279	Animated	2002	NR	22.99
5	3	9	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99
6	2	2	DIVINE SECRETS OF THE YA-YA SISTERHOOD WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	2002	PG-13	22.98
7	5	6	SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	2002	PG	24.95
8	7	9	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25125	Animated	1991	G	24.95
9	4	18	THE SANTA CLAUSE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27603	Tim Allen	1994	PG	14.95
10	6	95	E.T. THE EXTRA-TERRESTRIAL UNIVERSAL STUDIOS HOME VIDEO 60729	Henry Thomas Dee Wallace	1982	PG	22.98
11	8	4	MR. DEEDS COLUMBIA TRISTAR HOME ENTERTAINMENT 6000807	Adam Sandler Winona Ryder	2002	PG-13	22.95
12	11	7	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	Barbie	2002	NR	19.95
13	13	2	SEA STORIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	Spongebob Squarepants	2002	NR	12.95
14	12	2	POWERPUFF GIRLS-MOVIE WARNER HOME VIDEO 23016	The Powerpuff Girls	2002	PG	22.95
15	17	2	VEGGIE TALES: STAR OF CHRISTMAS WARNER HOME VIDEO 17029	VeggieTales	2002	NR	14.95
16	22	9	CHRISTMAS! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876883	Dora The Explorer	2002	NR	12.95
17	15	24	DARRIN'S DANCE GROOVES RAZOR & THE VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
18	25	24	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
19	RE-ENTRY	1	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG	24.98
20	NEW	1	THE LORD OF THE RINGS (SPECIAL EXTENDED WIDESCREEN EDITION) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 9548	Elijah Wood Ian McKellen	2001	PG-13	24.95
21	RE-ENTRY	1	IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 20623	James Stewart Donna Reed	1946	NR	19.98
22	RE-ENTRY	1	BARNEY'S CHRISTMAS STAR HIT ENTERTAINMENT 2076	Barney	2002	NR	14.95
23	16	3	SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN BUENA VISTA HOME ENTERTAINMENT 29125	Animated	2002	NR	14.99
24	RE-ENTRY	1	RUDOLPH THE RED-NOSED REINDEER SONY WONDERS/SDNY MUSIC ENTERTAINMENT 54048	Animated	1964	NR	9.98
25	20	2	MOVE TO THE MUSIC NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875633	Dora The Explorer	2002	NR	12.95

◆ 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. ◆ RIAA 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. RIAA 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 7 2002 Billboard TOP VIDEO RENTALS

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	1	3	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	PG-13
2	NEW	1	STAR WARS: EPISODE II-ATTACK OF THE CLONES FOXVIDEO 2005539	Ewan McGregor Natalie Portman	PG
3	4	2	DIVINE SECRETS OF THE YA-YA SISTERHOOD WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	PG-13
4	2	3	THE SUM OF ALL FEARS PARAMOUNT HOME ENTERTAINMENT 337223	Ben Affleck Morgan Freeman	PG-13
5	3	4	MR. DEEDS COLUMBIA TRISTAR HOME ENTERTAINMENT 6000807	Adam Sandler Winona Ryder	PG-13
6	NEW	1	BAD COMPANY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 2435503	Anthony Hopkins Chris Rock	PG-13
7	5	5	INSOMNIA WARNER HOME VIDEO 22828	Al Pacino Robin Williams	R
8	9	6	ENOUGH COLUMBIA TRISTAR HOME ENTERTAINMENT 08361	Jennifer Lopez	PG-13
9	7	3	WINDTALKERS MGM HOME ENTERTAINMENT 1004023	Nicolas Cage Adam Beach	R
10	8	4	SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	PG
11	12	8	MURDER BY NUMBERS WARNER HOME VIDEO 22764	Sandra Bullock Ben Chaplin	R
12	10	9	PANIC ROOM COLUMBIA TRISTAR HOME ENTERTAINMENT 07317	Jodie Foster	R
13	11	10	CHANGING LANES PARAMOUNT HOME ENTERTAINMENT 334304	Ben Affleck Samuel L. Jackson	R
14	13	3	EIGHT LEGGED FREAKS WARNER HOME VIDEO 22309	David Arquette	PG-13
15	15	9	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	G
16	14	7	THE SCORPION KING UNIVERSAL STUDIOS HOME VIDEO 89929	The Rock Kelly Hu	PG-13
17	17	12	HIGH CRIMES FOXVIDEO 2005144	Ashley Judd Morgan Freeman	PG-13
18	16	5	LIFE OR SOMETHING LIKE IT FOXVIDEO 2005389	Angelina Jolie Edward Burns	PG-13
19	18	4	BIG FAT LIAR UNIVERSAL STUDIOS HOME VIDEO 60760	Frankie Muniz Amanda Bynes	PG
20	20	13	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R

◆ RIAA 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. ◆ RIAA 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 Year in Video

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MIDEMNET AT MIDEM

MUSIC MEETS TECHNOLOGY



use PHOTO / CAROLI - DUPUIS

Why buy the cow if you can get the milk for free?

This year, MidemNet continues its tradition of asking the hard questions, and working through issues to help arrive at new solutions.

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INTERNATIONAL

Spanish Gov't Makes Piracy Vow

Administration Promises Tougher Measures; SGAE Poll Shows Who Buys Illegal CDs

BY HOWELL LLEWELLYN

MADRID—The Spanish government has promised to tackle the issue of CD piracy head-on for the first time, announcing tough new measures that will take effect next April.

Justice minister José María Michavila outlined the government's proposals during a two-day international seminar titled "Fraud Against Intellectual Property," organized Nov. 20-21 by Spain's authors and publishers' society, SGAE.

A detailed survey into piracy that the SGAE presented during the seminar claimed that slightly less than 23% of all CDs bought in Spain are pirated (not including domestic downloading), mainly through the widespread practice of street-selling burned CDs from blankets laid out on sidewalks. The survey claimed that 62% of people who buy illegal

CDs never buy legal sound-carriers.

Michavila told delegates that, effective April 28, 2003, a modification of Article 282 of Spain's criminal justice law doing away with the need for a prior complaint to be lodged before acting against street sellers will be in force. The minister also said the penal code will be changed to include "aggravating circumstances," such as

the use of minors or membership of a criminal organization. He said border control changes within the European Union from April 1 next year will make it easier to tackle CD piracy networks across national frontiers.



Reminding the seminar that his ministry had just inaugurated "fast-track trials" for certain offenses that will mean swifter action against piracy, Michavila added that "this epidemic does not deserve the word 'piracy,' which has romantic connotations. We must explain to citizens that buying an illegal record is not giving alms [to the poor immigrants who sell the CDs] but contributing to the exploitation of a human being. The networks that attack artistic creation are the same that control drugs, arms trafficking, and sexual exploitation."

SGAE executive president Teddy Bautista claims that 40 music-related businesses have closed in Spain this year because of piracy. He says copyright generates 1 billion euros (\$1 billion) a year in Spain, of which the SGAE administers 25% in terms of authors' rights.

The SGAE-commissioned phone survey polled 4,400 people between Oct. 22 and Nov. 4 through U.K.-based research company Millward Brown and Spain's Culture and Entertainment Research Center. It found that 1.5 million Spaniards bought illegal CDs—5% of the population between 15-70 years of age—and each of those purchased an average of 3.45 units each quarter, or 13.8 units a year. That is more than double the "legal" buyer, who acquires 1.6 units a quarter. Some 62% of the 1.5 million "illegals" never buy a legitimate CD.

The survey estimates that 20.7 million illegal CDs are sold in Spain per year (22.9% of all CDs). At the seminar, Bautista stressed that in 1998 just 23 million blank CDs were shipped in Spain. However, the figure in 2001 was 138 million, with most of those used in street piracy or home downloading.

The survey confirmed the much-coveted youth market to be the largest purchaser of illegal CDs, with 54% of pirated product buyers aged 15-24. In addition, 25.3% of buyers are aged 25-34. One in five (20.9%) of the aforementioned age group buy illegal CDs.

The report confirms that Spanish music suffers more from piracy than international repertoire. Spanish-language CDs account for 69.1% of all illegal sales, while English-language repertoire accounts for 28.6%. In the legal sales market, 56.3% of repertoire is in Spanish, 32.4% in English, and 11.3% is instrumental.

On the Top 10 illegal sales list between July and October, only one English-language album appeared, Eminem's *The Eminem Show*, at No. 10. The top three albums were all related to the CD-driven TV talent show *Operación Triunfo*.



They Call It 'Madness.' Eight days before its Nov. 4 release, Warner Music Germany (WMG) had already racked double-platinum shipments for WEA artist Marius Müller-Westernhagen's new album, *In den Wahnsinn* (In the Madness). The album shipped in excess of 400,000 units and entered the German Media Control album chart at No. 1 in its first week of release. Pictured at the presentation of the double-platinum award in Hamburg, from left, are WMG president Bernd Dopp, Müller-Westernhagen, and WEA Germany GM Alexander Maurus.

MTV's Hansen Makes Plans

Prep Work For Next Year's EMAs Has Already Begun

BY GORDON MASSON

LONDON—The 2002 edition of the MTV Europe Music Awards (EMA) is still receiving plenty of airtime around the planet, but that hasn't stopped the team behind the show from beginning preparations for next year's 10th-anniversary event.

Since the first EMAs in Berlin in 1994, the show has visited Paris; London; Rotterdam, the Netherlands; Milan; Dublin; Stockholm; Frankfurt; and this year's host, Barcelona (*Billboard*, Nov. 30). Although next year's event is still the better part of 12 months away, MTV Networks Europe president/CEO Brent Hansen says the short-list of cities is tightening. "We're down to two or three cities," he says, adding only that southern Europe is not in the picture.

"Planning starts literally the day you finish the show," he continues, "but apart from making sure that the venue is available and everything is sorted for the infrastructure, the real work starts about seven or eight months out."

This year's show was the biggest EMA event to date, but Hansen says: "We're not necessarily looking to get bigger. There's obviously a certain threshold in terms of size that we need to do that set and get that kind of performance-based environment together, but we would go to a smaller venue . . . otherwise we'd get down to one venue and set in later years."

Although he would not be drawn on next year's short-list of cities, Hansen hopes the 10th anniversary will herald something special. "Frankly, it's a complicated and difficult show to do, and I'm not sure how much I want to stretch the resources further than we

do already, but I'd quite like to shake it up a bit as a format."

This year's show, Hansen comments, "was a tough one, and it was hard putting it together, but I was more than happy with the result." Answering criticism that this year's show was very U.S.-centric (of the 12 performing acts, only four were European), Hansen retorts: "To be honest, we get criticism whatever we do, and we have conversations ourselves about this. But [the U.S.] seems to be where the audience interest is for artists at the moment. We would like to have more European and British artists, but those are the artists that our audiences throughout Europe want to see—13 million people voted, so it's a pretty democratic process."

He adds that MTV is vigorously lobbied by numerous cities keen to stage the awards show: "With Stockholm [in 2000], for instance, the government came to us because they thought it would be really important for them and very prestigious to do it."

Looking ahead to next year's milestone show, he says: "I do like the idea of constantly moving [the location] around, although it makes it harder for us—there are a lot of things we have to reinvent each time because of that, but it's definitely worthwhile. The cities we have been to have really enjoyed having us as part of their calendar, and it's certainly helped give MTV's local channels opportunities that they can then build on. And the artists and the labels quite like the idea that it's somewhere different each year. We are justifiably proud of the EMAs, so we'd like to do something next year that is a good celebration of a property that we are all very proud of."



HANSEN

Greece Is First To Adopt EU Copyright Directive

BY MARIA PARAVANTES

ATHENS—Greece has become the first European Union (EU) member state to bring its local copyright laws in line with the EU Copyright Directive. All EU territories will have to do the same by the end of this year.

The directive—which aims to establish an EU-wide internal market with fair market conditions—strengthens local laws concerning certain aspects of copyright and related rights in the information society, foresees technological measures for protection and civil penalties, and provides for the free movement of recordings released in any European territory throughout the EU.

Though Greece's 1993 copyright legislation addresses most of the issues in the directive, the implementation

AEPI a stronger footing."

Local industry players welcomed the decision, particularly in respect of labels' rights regarding videoclips. Ion Stamboulis, GM for the Greece chapter of the International Federation of the Phonographic Industry, says, "Until now, we only had the right to be 'reasonably compensated' for the use of our videoclips. Under the new law, we now have the right to allow or forbid the use of our clips."

Stamboulis explains that under the previous legislation, Greek TV companies could broadcast videoclips but refuse to pay. Companies could be forced to file a lawsuit and wait for a court decision on what "reasonable compensation" would be. Several commercial stations have been benefiting from this loophole in the law, airing videoclips without paying. He notes, "It puts record companies in a stronger negotiating position vis-à-vis major TV stations."

Both Stamboulis and Dionysia Kallinikou of the culture ministry's Copyright Organization believe the adoption of the directive paves the way for the future, especially with regard to the pending implementation of the EU Enforcement Directive. Kallinikou says, "This is extra motivation for Greece to set an example."



STAMBOULIS



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
Due to holiday deadlines, last issue's chart is repeated below and on Common Currency (DEMPA PUBLICATIONS INC.) 11/20/02		(OFFICIAL UK CHARTS CO.) 11/25/02		Due to holiday deadlines, last issue's chart is repeated below and on Common Currency (MEDIA CONTROL) 11/20/02		Due to holiday deadlines, last issue's chart is repeated below and on Common Currency (SNEP/FOP/TITE-LIVE) 11/20/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	NEW	1	2
	IT TAKES TWO CHEMISTRY DEFSTAR		DIRTY CHRISTINA AGUILERA FEATURING REDMAN RCA		DER STEUERSONG (LAS KANZLERN) DIE GERD SHOW WARNER STRATEGIC MARKETING		MARIE JOHNNY HALLYDAY MERCURY
2	NEW	2	NEW	2	1	2	1
	HOSHIKUZU NO MACHI THE GOSPELERS K/00N		DON'T LET ME DOWN/YOU AND I WILL YOUNG S/RCA		DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
3	1	3	NEW	3	2	3	3
	RING KEN HIRAI DEFSTAR		JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC		DREAMER/GETS ME THROUGH OZZY OSBOURNE EPIC		RIEN QUE LES MOTS (T AMORE) UMBERTO TOZZI & LENA KA EAST WEST
4	NEW	4	2	4	5	4	4
	NEW PARADISE WINOS PONY CANYON		DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA		MUSIQUE STAR ACADEMY 2 MERCURY
5	NEW	5	NEW	5	3	5	5
	AOITORI GA NIGETA AYAKO ONO VAP		ALIVE S CLUB POLYDOR		ROCK MY LIFE JEANETTE POLYDOR		PREMIER GAOU MAGIC SYSTEM NEXT
6	3	6	5	6	4	6	6
	KONOMACHI CHITOSE HAJIME EPIC		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA		DIRTY CHRISTINA AGUILERA FEATURING REDMAN RCA		TU ES MON AUTRE LARA FABIAN & MAURANE POLYDOR
7	NEW	7	3	7	NEW	7	7
	EX-STYLE KISS YOU EXILE RHYTHM ZONE		HEAVEN DJ SAMMY & YANDU FEATURING DO DATA		WE'VE GOT TONIGHT RONAN KEATING FEATURING JEANETTE POLYDOR		YOU DIDN'T EXPECT THAT BILLY CRAWFORD V2
8	NEW	8	NEW	8	NEW	8	8
	BYE BYE SAIGO NO YORU COUNTRY MUSUME NI RIKKA ISHIKAWA ZETIMA		THROUGH THE RAIN MARIAH CAREY ISLAND		GOD IS A GIRL GROOVE COVERAGE DEF JAM		DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
9	2	9	7	9	6	9	20
	INVOKE T.M. REVOLUTION EPIC		STRONGER/ANGELS WITH DIRTY FACES SUGABABES ISLAND		SKIN ON SKIN SARAH CONNOR EPIC		IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
10	7	10	4	10	NEW	10	11
	TAISETSUNAMONO ROAD OF MAJOR AVEK TRAX		UNBREAKABLE WESTLIFE RCA		TONIGHT AND FOREVER B3 HANSA		SACHE OPHELIE WINTER WEA
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	12	NEW	4	NEW	12	NEW
	YUKI NO FURANAIMACHI KOBUKURO WARNER MUSIC JAP		RHINESTONE COWBOY (GIDDY UP GIDDY UP) RIKKI & DAZ FEATURING GLEN CAMPBELL SERIOUS		DER WEG HERBERT GRÖNEMEYER EMI		JUST A LITTLE LIBERTY X V2
13	NEW	16	NEW	9	28	17	82
	SONNAMONDARO YUJI ODA UNIVERSAL		STILL WAITING SUM 41 ISLAND		DROP THE BASS ROCCO POLYDOR		ADDICTIVE TRUTH HURTS FEATURING RAKIM INTERSCOPE
16	NEW	17	NEW	24	NEW	26	29
	ASHITA NI KUCHIZUKEO TAKAKO MATSU UNIVERSAL		PRAY LASGO ANTLER-SUBWAY		THE HARDEST HEART BLANK & JONES FEATURING ANNE CLARK WEA		AU SOLEIL JENIFER ISLAND
27	NEW	19	NEW	26	NEW	37	59
	NADA SOUSOU RIMI NATSUKAWA VICTOR		HEART OF GOLD KELLY LORENA ALL AROUND THE WORLD		THROUGH THE RAIN MARIAH CAREY ISLAND		IT'S OK ATOMIC KITTEN INNOCENT/VIRGIN
		23	NEW	45	NEW	38	NEW
							BOOM BOOM FACTOR X BARCLAY
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	20	1	NEW	1	3	1	1
	PAUL McCARTNEY BACK IN THE U.S. LIVE PARLOPHONE		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		HERBERT GRÖNEMEYER MENSCH EMI		JOHNNY HALLYDAY A LA VIE A LA MORT! MERCURY
2	2	2	1	2	NEW	2	2
	TATSURO YAMASHITA RARITIES WARNER MUSIC JAPAN		WESTLIFE UNBREAKABLE: THE GREATEST HITS VOL 1 RCA		DIE TOTEN HOSEN REICH & SEXY II—DIE FETTE JAHRE JKP/EAST WEST		STAR ACADEMY LES ANNEES BERGER MERCURY
3	4	3	2	3	NEW	3	NEW
	TLC 30 ARISTA		BLUE ONE LOVE INNOCENT/VIRGIN		PHIL COLLINS TESTIFY WEA		GERALD DE PALMAS LIVE 2002 POLYDOR
4	1	4	NEW	4	2	4	NEW
	MIKA NAKASHIMA RESISTANCE SONY MUSIC ASSOCIATED RECORDS		SHANIA TWAIN UP! MERCURY		DIE ARZTE RÖCK'N'ROLL REALSCHULE—UNPLUGGED HOT ACTION/MOTOR		PHIL COLLINS TESTIFY WEA
11	3	5	3	5	1	5	3
	SEIJI OZAWA KANKI NO UTA BEETHOVEN SYMPHONY NO. 9 UNIVERSAL		ELTON JOHN THE GREATEST HITS 1970-2002 RDCKET/MERCURY		WESTERNHAGEN IN DEN WAHNSINN WEA		LORIE TENOREMENT EGP
3	3	6	8	6	4	6	NEW
	MAI KURAKI FAIRY TALE GIZA STUDIO		PINK MISSUNDAZT00D ARISTA		U2 THE BEST OF 1990-2000 ISLAND		CRAIG DAVID SLICKER THAN YOUR AVERAGE EASTWEST
6	6	7	5	7	NEW	7	8
	NIRVANA NIRVANA GEFEN		DAVID GRAY A NEW DAY AT MIDNIGHT EAST WEST		WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL 1 RCA		BILLY CRAWFORD RIDE V2
5	5	8	NEW	8	5	8	5
	NORIYUKI MAKIHARA HONJITSU WA SEITEN NARI WARNER MUSIC JAPAN		ROD STEWART IT HAD TO BE YOU THE GREAT AMERICAN SONGBOOK RCA		SANTANA SHAMAN ARISTA		MOBY 18 LABELS
10	10	9	12	9	14	9	4
	CRYSTAL KAY ALMOST SEVENTEEN EPIC		ELVIS PRESLEY ELVIS: 30 #1 HITS RCA		PINK MISSUNDAZT00D ARISTA		PATRICK BRUEL ENTRE-DEUX RCA
9	9	10	7	10	13	10	6
	ERIC CLAPTON ONE MORE CAR, ONE MORE RIDER REPRISE		GARETH GATES WHAT MY HEART WANTS TO SAY S/RCA		WOLFGANG PETRY ALLES 2 NA KLARI/BMG		ISABELLE BOULAY AU MOMENT D'ETRE NDUS V2

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN) 12/07/02		(AFVE) 11/20/02		(ARIA) 11/25/02		(FIMI) 11/25/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
	DIE ANOTHER DAY MADONNA WARNER		DIE ANOTHER DAY MADONNA WARNER		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA		DIE ANOTHER DAY MADONNA WARNER BROS.
2	4	2	2	2	3	2	19
	A MOMENT LIKE THIS KELLY CLARKSON S/RCA/BMG		ELECTRICAL STORM U2 MERCURY/UNIVERSAL		BORN TO TRY DELTA GOODREM EPIC		PER ME E' IMPORTANTE TIROMANCINO VIRGIN
3	2	NEW	3	3	2	3	2
	I'M GONNA GETCHA GOOD! SHANIA TWAIN MERCURY/UNIVERSAL		THROUGH THE RAIN MARIAH CAREY MERCURY/UNIVERSAL		DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
4	3	4	5	4	5	4	NEW
	ELECTRICAL STORM (IMPORT) U2 ISLAND/UNIVERSAL		HOMBRES REMIXES FANGORIA SUBTERFUGE		DIRTY CHRISTINA AGUILERA FEATURING REDMAN RCA		JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC
NEW	7	5	3	5	4	5	9
	THROUGH THE RAIN MARIAH CAREY MONARCI/ISLAND/UNIVERSAL		MON COEUR RESISTE ENCORE KATE RYAN VALE MUSIC		SKBER BOI AVRIL LAVIGNE ARISTA		VIENI A VEDERE PERCHE CESARE CREMONINI & BALLO WEA
7	6	NEW	4	6	6	6	4
	DIRTY CHRISTINA AGUILERA FEATURING REDMAN RCA/BMG		BREATHE WITHOUT YOU MILK INC. VALE MUSIC		THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN VIRGIN		ELECTRICAL STORM U2 ISLAND
6	6	7	4	7	7	7	5
	HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD BIG YARD/MCA/UNIVERSAL		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE/UNIVERSAL		LIFE GOES ON LEANN RIMES CURB		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
5	5	8	8	8	NEW	8	10
	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY		I'M GONNA GETCHA GOOD! SHANIA TWAIN MERCURY/UNIVERSAL		JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC		DIRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
8	8	6	6	9	8	9	23
	CRY FAITH HILL WARNER		WHAT'S YOUR FLAVA? CRAIG DAVID DRO/WARNER		LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE		GEORDIE GABRY PONTE UNIVERSAL STRATEGIC MARKETING
NEW	10	NEW	10	10	9	10	3
	HOT IN HERRE NELLY F0 REEL/UNIVERSAL		QUE ME QUEDES TU SHAKIRA COLUMBIA		BOYS OF SUMMER/HEAVEN DJ SAMMY & YANDU FEATURING DO SHOCK		DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
19	19	1	NEW	11	16	19	22
	PRAYER DISTURBED REPRISE/WARNER		EL ESPIRITU DE LA NAVIDAD LOS PLANETAS RCA/BMG		WHAT'S YOUR FLAVA? CRAIG DAVID WILDSTAR		WHAT'S YOUR FLAVA? CRAIG DAVID WILDSTAR
RE	20	2	NEW	12	17	20	27
	THOUGHTLESS KORN IMMORTAL/EPIC/SONY		PUEDER SER EL CANTO DEL LOCO ARIOLA/BMG		DO IT WITH MADONNA THE ANDROIDS FESTIVAL		CLEANIN' OUT MY CLC SET EMINEM INTERSCOPE
24	24	4	NEW	14	18	21	29
	DAYS GO BY DIRTY VEGAS POPULAR		SOBE SON REMIXES PUMPIN' DOLLS MIAMI SOUND MACHINE SUNNY LUNA		ALL SEATS TAKEN BEC CARTWRIGHT WEA		DOWN BOY HOLLY VALANCE LONOON
RE	22	5	RE	20	26	23	30
	I WON'T BE HOME FOR CHRISTMAS BLINK-182 MCA/UNIVERSAL		ABRE TU SONRISA SUGARLESS ZERO RECORDS		MY NECK, MY BACK KHIA FEATURING OSD EPIC		THE SCIENTIST COLDPLAY PARLOPHONE
RE	25	NEW	20	21	30	25	36
	MARRY ME AMANDA MARSHALL COLUMBIA/SONY		IT JUST WON'T DO THAT TIM DELUXE BLANCO Y NEGRO		ROUND ROUND SUGABABES ISLAND		CAN'T STOP LOVING YOU PHIL COLLINS WEA
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	2	1	NEW	1	NEW
	SHANIA TWAIN UP! MERCURY/UNIVERSAL		JOAQUIN SABINA DIMELO EN LA CALLE ARIOLA/BMG		SHANIA TWAIN UP! MERCURY		ADRIANO CELENTANO PER SEMPRE CLAN CELENTANO/SONY
1	1	2	NEW	2	2	2	1
	SOUNDTRACK 8 MILE SHADY/INTERSCOPE/UNIVERSAL		VARIOUS OPERACION TRIUNFO II: GALA 4 VALE MUSIC		THE BEST OF 1990-2000 ISLAND		U2 THE BEST OF 1990-2000 ISLAND
2	2	1	1	3	15	3	3
	VARIOUS ARTISTS BIG SHINY TUNES 7 UNIVERSAL		U2 THE BEST OF 1990-2000 MERCURY/UNIVERSAL		JOHN FARNHAM THE LAST TIME GODHAM/BMG		QUEEN GREATEST HITS I, II & III - THE PLATINUM COLLECTION PARLOPHONE
6	6	NEW	NEW	4	3	4	NEW
	AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG		LUZ CASAL CON OTRA MIRADA CAPITOL		AVRIL LAVIGNE LET GO ARISTA		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
5	5	NEW	NEW	5	NEW	5	NEW
	VARIOUS ARTISTS MIXMANIA GAME		SHAKIRA GRANDES EXITOS COLUMBIA		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		FRANCESCO DE GREGORI IL FISCHIO DEL VAPORE COLUMBIA
NEW	9	3	3	6	4	6	2
	AUDIOSLAVE AUDIOSLAVE EPIC/SONY		VARIOUS OPERACION TRIUNFO II: GALA 3 VALE MUSIC		EMINEM 8 MILE SOUNDTRACK INTERSCOPE		PEARL JAM RIOT ACT EPIC
3	3	4	4	7	1	7	6
	FRANCOIS PERUESSE L'ALBUM PIRATE ZRO		ESTOPA MAS DESTRANGIS ARIOLA/BMG		PEARL JAM RIOT ACT EPIC		SANTANA SHAMAN ARISTA
7	7	5	5	8	NEW	8	4
	U2 THE BEST OF 1990-2000 ISLAND/INTERSCOPE/UNIVERSAL		ALEX UBAGO QUE PIES TU? DRO/WARNER		AUDIOSLAVE AUDIOSLAVE EPIC		POOH PINOCCIO CGO
9	9	NEW	NEW	9	NEW	9	5
	ELVIS PRESLEY ELVIS: 30 #1 HITS RCA/BMG		VARIOUS OPERACION TRIUNFO II: SINGLES GALA 0-1 VALE MUSIC		MATCHBOX 20 MORE THAN YOU THINK YOU ARE ATLANTIC		ALEX BARONI SEMPLICEMENTE RICORDO/BMG
NEW	10	9	9	10	23	10	7
	MATCHBOX TWENTY MORE THAN YOU THINK YOU ARE ATLANTIC/WARNER		AMARAL ESTRELLA DE MAR VIRGIN/EMI		KYLIE MINOGUE FEVER FESTIVAL		TIROMANCINO IN CONTINUO MOVIMENTO VIRGIN

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



Global Music Pulse™

Edited by Nigel Williamson

Billboard's correspondents in Europe offer a look at noteworthy hard rock and metal acts making an impact on the international market.

are extremely proud to be associated with an act of such high integrity and talent." **MATT DEAVES**

ON TOP FROM DOWN UNDER: New Zealand's **the D4** began the year picking up awards for its album *6twenty* in its own backyard. Since then, it has hit the road across Europe, playing some 200 dates, including the Reading and Glastonbury festivals. No-nonsense power riffs, shouty

SWEDEN'S HAMMER: Five years ago, when **Hammerfall** from Gothenburg, Sweden, released its first album, the band offered a fresh take on vintage heavy metal. MNW released Hammerfall's latest set, *Crimson Thunder*, at the end of October in Sweden and saw immediate success. "It's fun, because they have two groups of fans: the 30-somethings who listened to **Iron Maiden** and **Judas Priest** and the 13-year-olds who like the melody and the metal," MNW promotions manager **Andre Lindgren** says. "They've recycled the best of the '80s' heavy metal with today's technology." **CHARLES FERRO**



D4

vocals, and bags of attitude recall the glory days of **the Ramones** and **the Stooges**, with a dash of **AC/DC** thrown in. On its European release on Infectious Records in the summer, *6twenty* received rave reviews for its raw, high-octane rock songs about girls and partying, which chimed perfectly with a musical climate that has also seen **the Strokes**, **the White Stripes**, **the Hives**, and **the Vines** rise to prominence during the past year. The first single from the album, "Rockandroll Motherfucker," was released Nov. 25 in Europe and, despite obvious difficulties with airplay, has only added to the group's rambunctious reputation. "It's a statement of intent," singer/guitarist **Dion** says. "It's who we are, and there's plenty more to come." **MARGARET WILD**

THUNDERING ON: **Saxon**, one of the bands that spearheaded the new wave of metal in the 1970s, roars on in Germany and across Europe. Its latest album, *Heavy Metal Thunder* (SPV), features new versions of 13 classic tracks by the band and a bonus CD with five cuts recorded live in San Antonio earlier this year, plus a video clip of the song "Killing Ground." A double-CD for the price of a single disc, the release is marketed as a collector's item. This year Saxon headlined all of Germany's major open-air festivals and has a major December date scheduled. In January 2003, a 10-city tour is slated for Germany, Holland, Switzerland, Belgium, France, and the U.K. After 25 years in business, the band still benefits from "worldwide Saxon-mania," SPV managing director **Manfred Schütz** says. "We're pleased [that] there's no end in sight. Saxon tracks are evergreens. This band can't help it. They simply have to continue hitting their fans with powerful metal tracks." **ELLIE WEINERT**

REASONS TO BE CHEERFUL: **Hundred Reasons** came into the spotlight after band members had sent out only three demo tapes. Within weeks, the group was supporting feisty Canadian rockers **Kittie**. U.K. indie label Fierce Panda released the quintet's first EP, and as the band relentlessly built its reputation with live shows, Columbia Records came knocking. Its debut album, *Ideas Above Our Station*, was released to critical acclaim in May. It hit No. 6 on the U.K. album chart, driven by touring, pop radio airplay, and the band's appearance on the veteran British TV music showcase *Top of the Pops*. The band's musical style is an exciting British slant on such acts as **At the Drive In**. "Hundred Reasons have already delivered four top 40 singles and a top 10 album," Columbia U.K. senior marketing manager **Jason Rackham** notes. "We

TAKING THE MEDICINE: **Wilt** is an Irish grunge-rock trio fronted by vocalist/guitarist **Cormac Battle**. Its second album, *My Medicine* (Mushroom Records), peaked at No. 15 on the Irish charts. Mushroom head of international marketing **Alex Hall** is confident of a wider breakthrough. He says, "With an already established fan base in Ireland and the U.K., Wilt wanted to focus further afield." Released throughout Europe on Play It Again Sam, the album has received strong support at retail and media. On the live front, Wilt has toured with **Sum 41** and **Reel Big Fish** and supported **Idewild** in Europe. Musically, its sound favors the melodic power chords of **Nirvana** and **Foo Fighters**, with Battle's vocals reminiscent of **Bob Mould's**. The second single from *My Medicine*, "Understand," arrives in early January 2003. **NICK KELLY**

Music & Media

EUROCHART

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

Due to holiday deadlines, last issue's chart is repeated below.
(MUSIC & MEDIA) 11/20/02

WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1		ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA
2		DILEMMA	NELLY FEATURING KELLY ROWLAND	UNIVERSAL
6		DIRTTY	CHRISTINA AGUILERA FEATURING REDMAN	RCA
3		DIE ANOTHER DAY	MADONNA	WARNER BROS.
7		MARIE	JOHNNY HALLYDAY	MERCURY
NEW		DER STEUERSONG (LAS KANZLERIN)	SHANIA TWAIN	MERCURY
5		UNBREAKABLE	WESTLIFE	RCA
4		I'M GONNA GETCHA GOOD!	SHANIA TWAIN	MERCURY
8		RIEN QUE LES MOTS (TI AMORE)	UMBERTO TOZZI & LENA KA	EAST WEST
9		DREAMER/GETS ME THROUGH	OZZY OSBOURNE	EPIC
HOT MOVER SINGLES				
23		ALL THE THINGS SHE SAID	T.A.T.U.	INTERSCOPE
21		TU ES MON AUTRE	LARA FABIAN & MAURANE	POLYDOR
NEW		COME INTO MY WORLD	KYLIE MINOGUE	PARLOPHONE
24		PREMIER GAOU	MAGIC SYSTEM	SONO/WEXT
44		OBJECTION (TANGO)	SHAKIRA	EPIC
ALBUMS				
1		U2	THE BEST OF 1990-2000	ISLAND
NEW		PHIL COLLINS	TESTIFY	FACE VALUE/EAST WEST/WEA
3		NIRVANA	NIRVANA	GEFFEN
NEW		CRAIG DAVID	SLICKER THAN YOUR AVERAGE	WILDSTAR
2		SANTANA	SHAMAN	ARISTA
4		ELVIS PRESLEY	ELVIS 30 #1 HITS	RCA
NEW		PEARL JAM	RIOT ACT	EPIC
10		HERBERT GRÖNEMEYER	MENSCH	EMI
8		PINK	MISSUNDAZT000	ARISTA

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	6					7
AYRIL LAVIGNE Let Go (B)	9					4		4		
MATCHBOX TWENTY More Than You Think You Are (W)	6					10		9		
SOUNDTRACK 8 Mile (U)	3					2		6		
SHANIA TWAIN Up (L)	1		4		5	1		1		8
U2 The Best of 1990-2000 (U)				6		8	3	2	2	3
ROBBIE WILLIAMS Escapology (E)			1					5	4	2

THE NETHERLANDS

WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
(STICHTING MEGA TOP 100) 11/25/02				
1		DILEMMA	NELLY FEATURING KELLY ROWLAND	UNIVERSAL
2		DIRTTY	CHRISTINA AGUILERA FEATURING REDMAN	RCA
3		ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA
4		HEY SEXY LADY	SHAGGY FEATURING BRIAN & TONY GOLD	MCA
6		OBJECTION (TANGO)	SHAKIRA	EPIC
ALBUMS				
1	NEW	ACDA EN DE MUNNIK	GROETEN UIT HET MAAIVELD	SMU/SONY
2	NEW	ROBBIE WILLIAMS	ESCAPOLOGY	CHRYSALIS
1		U2	THE BEST OF 1990-2000	ISLAND
NEW		ANOUK	GRADUATED FOOL	DINO/EMI
4		ANDREA BOCELLI	SENTIMENTO	PHILIPS

SWEDEN

WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
(GLF) 11/21/02				
1		ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA
3		ALL THE THINGS SHE SAID	T.A.T.U.	INTERSCOPE
2		FF/INTERNOLL2	KENT	RCA
4		DILEMMA	NELLY FEATURING KELLY ROWLAND	UNIVERSAL
8		THE TIDE IS HIGH (GET THE FEELING)	ATOMIC KITTEN	INNOCENT/VIRGIN
ALBUMS				
1		HAKAN HELLSTROM	DET AR SA JAG SOGER DET	VIRGIN
3		ELVIS PRESLEY	ELVIS: 30 #1 HITS	RCA
2		ROBYN	DO NOT STOP THE MUSIC	RCA
NEW		THE SOUNDS	LIVING IN AMERICA	METRONOME/WEA
4		HANS MARTIN	LANDET DAR SOLEN EJ GÖR NER	FRIITUNAEMI

SWITZERLAND

WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
Due to holiday deadlines, last issue's chart is repeated below. (MEDIA CONTROL SWITZERLAND) 11/12/02				
1		DILEMMA	NELLY FEATURING KELLY ROWLAND	UNIVERSAL
2		ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA
3		DIRTTY	CHRISTINA AGUILERA FEATURING REDMAN	RCA
4		DIE ANOTHER DAY	MADONNA	WARNER BROS.
7		ADDICTIVE	TRUTH HURTS FEATURING RAKIM	INTERSCOPE
ALBUMS				
1	NEW	U2	THE BEST OF 1990-2000	ISLAND
2	NEW	JOHNNY HALLYDAY	A LA VIE A LA MORT!	MERCURY
3		SANTANA	SHAMAN	ARISTA
4		NIRVANA	NIRVANA	GEFFEN
6		STAR ACADEMY	LES ANNEES BERGER	MERCURY

IRELAND

WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
(IRMA/CHART TRACK) 11/22/02				
1		ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA
4		DIRTTY	CHRISTINA AGUILERA FEATURING REDMAN	RCA
2		UNBREAKABLE	WESTLIFE	RCA
3		DILEMMA	NELLY FEATURING KELLY ROWLAND	UNIVERSAL
5		HEAVEN	DJ SAMMY & YANOU FEATURING DD	DATA
ALBUMS				
1	NEW	ROBBIE WILLIAMS	ESCAPOLOGY	CHRYSALIS
2		WESTLIFE	UNBREAKABLE: THE GREATEST HITS VOL. 1	RCA
1		U2	THE BEST OF 1990-2000	ISLAND
NEW		MARIO ROSENSTOCK	GIFT GRUB: THE BEST OF 2002	EMI
4		COLDPLAY	A RUSH OF BLOOD TO THE HEAD	PARLOPHONE

AUSTRIA

WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
(AUSTRIAN IFPI/AUSTRIA TOP 40) 11/25/02				
1		ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA
2		DILEMMA	NELLY FEATURING KELLY ROWLAND	UNIVERSAL
3		DREAMER/GETS ME THROUGH	OZZY OSBOURNE	EPIC
4		JUST LIKE A PILL	PINK	ARISTA
5		DIRTTY	CHRISTINA AGUILERA FEATURING REDMAN	RCA
ALBUMS				
1	NEW	ROBBIE WILLIAMS	ESCAPOLOGY	CHRYSALIS
7		KIDDY CONTEST FINALISTEN	KIDDY CONTEST VOL. 8	ARIELA
2		HERBERT GRÖNEMEYER	MENSCH	EMI
1		U2	THE BEST OF 1990-2000	ISLAND
3		NIRVANA	NIRVANA	UNIVERSAL

BELGIUM/FLANDERS

WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
Due to holiday deadlines, last issue's chart is repeated below. (PROMUVI) 11/13/02				
1		ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA
2		DILEMMA	NELLY FEATURING KELLY ROWLAND	UNIVERSAL
3		ALL THE THINGS SHE SAID	T.A.T.U.	INTERSCOPE
4		BECAUSE THE NIGHT	JAN WAYNE	LIGHTNING
8		DIRTTY	CHRISTINA AGUILERA FEATURING REDMAN	RCA
ALBUMS				
1	NEW	U2	THE BEST OF 1990-2000	ISLAND
5		NIRVANA	NIRVANA	GEFFEN
3		MAMA'S JASJE	HET BESTE VAN MAMA'S JASJA	VIRGIN
2		FRANS BAUER	DICHT BIJ JOU	S3M/SONY
1		THE ROLLING STONES	FORTY LICKS	VIRGIN

MALAYSIA

WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
Due to holiday deadlines, last issue's chart is repeated below. (RIM) 09/13/02				
1		LINKIN PARK	REANIMATION	WARNER BROS.
11		VARIOUS ARTISTS	MODERN ROCK 2	WEA
2		VARIOUS ARTISTS	FOREVER LOVE	WEA
8		SPIDER	ALADIN	NAR
10		BLUE	ALL RISE	VIRGIN
5		RAMLI SARIP	RAJA ROCK	WEA
7		XPDC	V6 LIFE	
16		SHEILA ON 7	07 DES	SONY
3		JAY CHOU	EIGHT DIMENSIONS	BMG
10	NEW	VARIOUS ARTISTS	ROCK NO. 15	EMI

Peermusic/Song Corp. Deal Welcomed

Bankruptcy Issues Settled, Canadian Songwriters Look Forward To Royalties

BY LARRY LeBLANC

TORONTO—Canadian songwriters have given a cautiously optimistic welcome to Peermusic Canada's acquisition of the publishing assets of bankrupt independent music group Song Corp. (*Billboard*, Nov. 30).

Peermusic Canada acquired the rights to more than 4,700 songs from Song Corp. effective Nov. 18, following a Nov. 1 ruling by Justice Spence of the Ontario Superior Court of Justice in Toronto. The deal positions Peermusic Canada (a division of Peermusic U.S.A.) as the leading player in Canadian music publishing. Previously, it owned only 200 Canadian copyrights. Peermusic Canada creative director Alex De Cartier says the deal will "likely double our income."

Songwriters affected by the deal are relieved that royalties will begin flowing again, controlled by a publisher with worldwide affiliations. "I had occasions where people wanted to take licenses out for my songs, but they couldn't find anyone to take a license out with," says Murray McLauchlan, who has 14 albums' worth of repertoire represented in the deal. "There was no admin being done. I don't rely on royalties to make a living, but [nonperforming songwriters] like Dean McTaggart have been crushed by this bankruptcy."

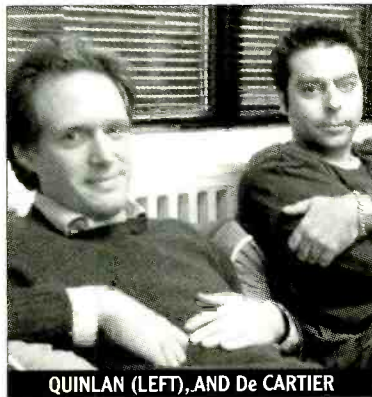
"Alex has been pretty straight-up with me," says Brampton, Ontario-based McTaggart, represented by songs that have been covered by Wynonna, Terri Clark, and Tina Arena. "I hope I'm looking at a pretty serious chunk of money: They've got 16 songs, but they are all recorded songs that are making money. It can't be any worse than the place where my songs were."

St. John's, Newfoundland, songwriter Ron Hynes adds, "I'm glad it's Peermusic, because they're a reputable publisher." One of his songs in the catalog, "Sonny's Dream," has been recorded by more than 30 artists, including Emmylou Harris and Mary Black. Hynes adds, "I think I'm owed a lot of money."

Song Corp. went bankrupt in May 2001, owing \$8.2 million Canadian (\$5.2 million) to creditors. Peermusic Canada was the only contender for subsidiary Song Publishing's catalog, but the acquisition was held up until the Nov. 1 court approval.

One obstacle was a February 2001 five-year worldwide deal for administration of Toronto film company Alliance Atlantis Communications' copyrights (held by Song Publishing) with Sony/ATV Music in the U.S. In return for giving up its claim on the catalog, Sony/ATV was eventually granted numerous film scores—purchased by Song Publishing from Alliance Atlantis—by Mintz & Partners, the Toronto-based accounting and consulting firm that Song Corp. named as trustee of the bankrupt estate.

There were also legal motions by songwriters seeking to regain control



QUINLAN (LEFT), AND De CARTIER

of their publishing. In January, Spence ruled that Mintz could sell "published" works to a third party for the benefit of Song's creditors, provided the assignee guaranteed the payment of royalties as specified in the writer's publishing contract. However, in a landmark Canadian legal decision, Spence also ruled that unpublished copyrights would revert back to the songwriters, once Peermusic had been compensated for expenses. De Cartier says, "We got everything, with few exceptions."

Another legal action was brought by Canadian band the Tragically Hip, which contended that the consolidation of Roll Music (owned by former Song Corp. CEO Allan Gregg), which held co-publishing of 77 songs from its first five albums, with Song Publishing had violated a "band approval" clause in the act's management contract. During the proceedings, De Cartier and Peermusic Canada head of copyrights and royalties Neville Quinlan approached guitarist Rob Baker about handling the band's full catalog. "Watching the lawyers doing legal gymnastics, we were all just exhausted," Quinlan recalls. "Alex and I asked Rob if the band hated publishers that

much... Then we asked if they might want a publishing deal; they did." Peermusic Canada now co-publishes the band's first five albums and administers its subsequent catalog.

Some 100 former Song Publishing songwriters will soon receive their first royalty checks in two years, covering arrears up to December 2000. Following Song Corp.'s bankruptcy, Mintz & Partners had instructed rights bodies around the world to retain all royalties until disposition of the company's assets. Quinlan claims it will take a year to clear the administrative backlog: "It's a matter of chasing people down. We've already been in touch with all of the sub-publishers."

De Cartier encourages songwriters who have not yet contacted him to do so in order to be paid back royalties or make him familiar with their works. "When you buy a publishing company, you're somewhat buying the names of songs on a piece of paper," he says. "There are 4,700 songs, and I need to know about them all; I probably only have recorded copies of 1,000."

Earlier this year, Montreal-based Unidisc Music scooped the recorded assets of Song Corp. This included Attic Music's 127 album masters by Canadian acts like Lee Arnon and Teenage Head. Unidisc also has a full 10-album MWC catalog of the Stampedes and Daffodil Record titles by Crowbar, Fludd, and A Foot in Cold Water—all published by Peermusic Canada.

"Unidisc is the largest master owner of our song catalog," De Cartier says. "My plan is to reach out to them to exploit our catalog. There's an absolute value to Lee Aaron and Teenage Head catalogs. Not only is it good music, but it's also now coming into this very cool retro Canadian thing. I'm going to use a lot of it for film and television."

Sony Music Entertainment Japan Bows Copy-Protection System

BY STEVE McCLURE

TOKYO—Sony Music Entertainment Japan (SMEJ) introduced new copy-protection technology Nov. 20 that will enable music files to be copied onto personal computer hard drives in a way that the label can control.

Besides regular CD-audio tracks (which are not playable on PCs), CDs encoded with Sony's new Label Gate format will include a secondary sound source of compressed audio files that can be played back on and copied to PCs. To do that, users have to obtain a decoding key via a dedicated Web site. While the first copy of a song can be made free of charge, users will be charged roughly 200 yen (\$1.63) for each additional copy they make.

Music data that has been copied to a PC's hard disk can be played back using proprietary playback software

called Magiqlip. Label Gate will also employ Sony's OpenMG X digital-rights-management system (*Billboard Bulletin*, Aug. 9). As a first step, all SMEJ five-inch CD singles will be released in the Label Gate format starting Jan. 22, 2003.

Logistics and fulfillment for the system will be handled by Label Gate, a Sony subsidiary that provides system operation, online billing, data storage, and distribution services for Japanese labels operating download sites.

Besides Sony, 16 Japanese labels have a minority stake in Label Gate.

In recent months, Avex, Warner Music Japan, Toshiba-EMI, and Universal Music Japan have all released copy-protected CDs. Sony, which has lagged behind other Japanese record companies in introducing copy-protection, says it is encouraging other labels to adopt the Label Gate technology.

NEWSLINE...

The World Intellectual Property Organization (WIPO) has asked the International Music Managers Forum (IMMF), representing 11 national Music Managers Forum (MMF) groups, to participate in the work of its Copyright Law division. The IMMF will be involved as a non-governmental organization, alongside such other bodies as the International Federation of the Phonographic Industry, the International Federation of Musicians, and international authors association CISAC. IMMF chairman and MMF U.K. council member Peter Jenner says, "Recording artists have always been the last people to find out about changes in copyright legislation, and they have never been consulted, merely wheeled out and given a script. The artists, through their managers, can now hope to be ahead of the game rather than responding to a fait accompli." **TOM FERGUSON**

Italy's indie labels, gathered in the town of Faenza for the sixth edition of the Meeting of Independent Labels Nov. 23 and 24, staged a four-minute, 33-second silent protest against the conditions afflicting the sector, to the accompaniment of John Cage's silent composition, "4'33." Meeting organizer Giordano Sangiorgi says, "The silence, which brought a noisy fair and meeting with over 10,000 visitors to a complete standstill, was to honor John Cage, as this year marks the 90th anniversary of his birth and the 10th anniversary of his death, [and] to express the indies' collective anger at the Italian government, at collecting society SIAE, and at the majors. We criticize the government for failing to support the indies by lowering the 20% sales tax on records, we criticize SIAE for failing to help us, and we criticize the majors for trying to grab 100% of the world market and to make it entirely homogeneous." **MARK WORDEN**

Sony Music Europe (SME) and Sony Music have created a new joint post for long-serving U.K. senior VP John Aston, giving him Europe-wide sales responsibilities. As senior VP of Sony Music U.K. and Europe, London-based Aston now reports jointly to Sony Music U.K. chairman/CEO Rob Stringer and SME president Paul Burger. Aston first joined the company in 1968 (when it was CBS), subsequently leaving for Decca U.K. before rejoining in 1975. He was promoted from VP of sales at Sony Music U.K. to senior VP in 2001. Burger says, "It is important that he continues in his job within our U.K. company." Aston, he says, "is immensely respected throughout Sony Music Europe and the industry in general, and our companies across the region will benefit from his ongoing operating experience." **TOM FERGUSON**



ASTON

London-based online music retail/management firm Trust the DJ is expanding its radio syndication operation and opening a U.S. office after securing more than £1 million (\$1.57 million) in new financing. The funds were raised from venture-capital firms Bridges Community Ventures and Lynx Capital. "To get financing at this time is pretty fantastic—and I think it does show the progress we've made," CEO Lynn Cosgrave says. Building on its DJ management and bookings operation in the U.K., the company plans to open an office next year in New York to help manage its expanding roster of U.S. DJs. **GARETH THOMAS**



U.K. police seized some 8,000 items with an estimated street value of £250,000 (\$394,000) during a series of raids at the Barras market in Glasgow, Scotland. The illicit product included Robbie Williams' album *Escapology*—a few days ahead of its U.K. release—as well as DVDs of the latest Harry

Potter film, *Harry Potter and the Chamber of Secrets*. The Glasgow raids were joint operations between police and investigators from the British Phonographic Industry (BPI), the Federation Against Copyright Theft, and the European Leisure & Software Publishers Assn. David Martin, director of the BPI's anti-piracy unit, says, "One-third of annual [legitimate] sales occur in November and December. Despite our best efforts to disrupt the sale of fakes at Barras market, the situation shows little sign of improving." **LARS BRANDLE**

A memorial evening has been scheduled for Jan. 31, 2003, at London's Abbey Road studios to mark the life and work of producer Gus Dudgeon, who died—along with his wife, Sheila—in a car accident earlier this year (*Billboard*, Aug. 3). Dudgeon, 59, was best-known for his production work on 12 albums by Elton John; he also worked with Ten Years After, Michael Chapman, David Bowie, and the Bonzo Dog Band. The Gus Dudgeon Memorial Evening will include live music and speeches from artists and industry insiders who knew and worked with Dudgeon, whose career spanned more than 40 years. The evening, organized by U.K. trade body the Music Producers' Guild, will also oversee the launch of the charitable Gus Dudgeon Foundations, devoted to funding music and educational projects in his name. Dudgeon was a founding member of the guild. **TOM FERGUSON**

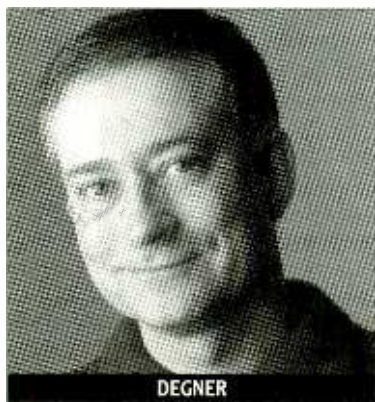
Danish Music Vet Degner Opens New Chapter With ArtPeople

BY CHARLES FERRO

COPENHAGEN—Former Sony Music Denmark managing director Jan Degner's innovative new venture is already bearing fruit here, only three months after its launch. But the biggest successes notched by Degner's company, ArtPeople, in the first few weeks of its existence have not come from the music sector.

After Degner left Sony Denmark early this year, following Sony's restructuring of its Nordic operations in January (*Billboard*, Feb. 2), he began planning a new business concept that would combine music with other forms of entertainment. He unveiled the company Sept. 1. ArtPeople has three arms: record label MusicPeople; AP Booking, which books celebrities and politicians—or other luminaries—for lectures; and book-publishing/DVD unit People's Press.

Although the official opening date coincided with the music label's first release—rock act Aya's debut album,



DEGNER

Galaxy—it is the People's Press arm that has made the biggest immediate impact. Its first two publications, *Album* by Benn Q. Holm and *Det Generøse Menneske* (The Generous Person) by Tor Nørretranders, have both topped the national best-sellers list.

"I see real synergy between the three areas [of operation]," Degner says. "After just a short time, I've discovered there's demand for this type of thing."

On Nov. 11, *Det Generøse Menneske* was No. 1 on the Danish book retailers' best-sellers list; the publishing unit's first DVD release, a compilation of five stand-up comedy acts titled *Det Ægte Varer* (The Real Thing), topped its own respective chart the same week. *Album*, released Sept. 15, had earlier caused a stir in publishing circles when it became the first book ever to be advertised on Danish TV.

Degner co-owns ArtPeople 50/50 with ad agency Wibroe Duckert & Partners, which trades as the People Group. The latter houses several joint-venture units under one roof specializing in such areas as film, advertising, information technology, and public relations. Degner's new offices are in the People Group's Copenhagen building. He says, "The modules within the group share networks and can call upon each other for special services."

Galaxy has shipped 4,000 units to date, according to Degner, and peaked at No. 35 on the official Danish charts. The act has been nominated in the New Talent category for the forthcoming P3 Awards, organized by the Danish Broadcasting Corp. (DR) top 40 radio station. Winners of the annual awards, scheduled for Dec. 5, are decided by public votes.

One of the quirkiest projects to emerge from the new company is *Hjerne Sange* (Brain Songs), an album by Verdens Farligeste Dyr (the World's Most Dangerous Animal). The album of cabaret-style rock ballads, released Oct. 21, features medical researcher Peter Madsen backed by local rock musicians. Degner says the release is tied in with a series of lectures by Madsen, complemented by a slide show and music.

The label is also working with DR on a compilation soundtrack for an upcoming TV series that follows Danish postwar history through the 1970s. Distribution is handled by GDC, which distributes most major labels here from its central hub in the Copenhagen suburb of Herlev.

Overseas, Degner says, "I'll tap into the international network I've built up, including a lot of former Sony people who've started indie labels or other ventures. We also plan to represent some indies here in the future. I envision us as a mid-level outfit, fitting in between the indies and the majors. And if any of the majors decide they don't want to waste time with an office in Copenhagen, they can use us."

One further sector the company is looking into is concert booking, following the recent bankruptcy of Rock On, formerly one of the country's three major promoters (PDH and ICO being the other two). "We will explore new areas as the business develops," Degner says.

In addition to Degner and creative director Jakob Qvist, ArtPeople has six full-time staffers, plus three freelancers concentrating on MusicPeople sales and promotion.

New Head Of Warner Norway Makes Local A&R A Priority

BY KNUT ALEXANDER STEEN

OSLO—Fred Engh, recently appointed GM of Warner Music Norway (WMN), is looking to place a greater emphasis on local A&R to take the company forward.

Former marketing manager Engh was confirmed at the helm of the Oslo-based Warner Music International (WMI) affiliate Oct. 29. He replaced managing director Mats Nilsson, who left the company in June, when WMI restructured its Scandinavian operations. Nilsson is now GM of indie EVA Records Norway and an acting consultant for the International Federation of the Phonographic Industry (IFPI) in Norway. Since Nilsson's departure, Engh had been heading the Norwegian company in tandem with financial controller Øyvind Larssen, both reporting directly to London-based executive VP of Warner Music Europe Gero Caccia. Larssen now reports to Engh, who continues to report to Caccia.

Engh tells *Billboard* that his first priority is to strengthen Warner's Norwegian repertoire, but he adds that increasing market share is another key target. "Though it will be a tough challenge, it's certainly not impossible," he says. "It all depends on placing your bets right."

According to Caccia, "Over the past few months, we have had the opportunity to assess both changes in the local market and the structure of our company in Norway. Fred Engh has a long and successful career in the Norwegian music business, and I am confident he will strengthen our presence in this important territory."

Engh began his industry career at PolyGram in Nor-

way in 1980, moving over to WMN with Nilsson in 1987, when it was launched by WMI. At that point, Engh was marketing manager but took on additional responsibility for A&R later that year. He kept both jobs until 1995, when he relinquished his A&R responsibilities.

In his A&R role, his signings in-

cluded two best-selling acts: singer/songwriter Anne-Grethe Preus and pop band September When, whose five albums to date have sold a total of 350,000 copies in Norway. Engh says, "We have a lot of local productions which are going really well, with very promising artists, such as soul diva Noora, folk-rock band Gåte—whose album topped the Norwegian chart the same week it came out—rock act Big Bang, and jazz 'reinventors' Jaga Jazzist, who have received acclaim all over Europe. And [there is] an abundance of impressive international artists. It should be possible to do very well [in Norway]."

"No one has taken my place as marketing manager," he adds, "so I look forward to keeping busy in that job as well, at least for a while. If everything runs smoothly and we can generate sufficient cash flow in the time to come, we might be looking for someone to take over, but as yet there are no plans for that."

According to figures from the IFPI, the Norwegian music market was down almost 6% in value during the first six months of 2002, compared with the same period in 2001; annual figures for last year showed a fall in value of 4.9%. While acknowledging that this has been a rough year for the record industry, Engh strongly denies that there will be any reduction in staffers at WMN in the foreseeable future. He says, "No cuts, no restructuring—nothing whatsoever."

Universal Music Norway GM Petter Singaas says Engh's appointment is a positive move for Warner Music. "Fred Engh has stayed with the company for a very long time," he comments. "Al-

though we only worked together in 1986 at PolyGram, I know him as an excellent marketing man, and he is fiercely loyal. Engh is one of those people who genuinely likes everything from Warner and very little from anyone else. He should be a dream manager for any artist on the label, because he truly appreciates them."



ENGH

'Fred Engh has a long and successful career in the Norwegian music business, and I am confident he will strengthen our presence in this important territory.'

—GERO CACCIA,
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Thornton Inherits Slash's Studio

Actor's Musical Career Thriving In Ex-GNR Guitarist's Home Studio

BY CHRISTOPHER WALSH

Billy Bob Thornton has been busy. Since recording 2001's *Private Radio* (Lost Highway), he and a large cast of fellow musicians have cut 25 tracks for his next release, as well as a complete album of early to mid-1960s covers for later release, all in the Los Angeles home studio he inherited from its prior occupant, ex-Guns N' Roses (GNR) guitarist Slash.

"I was looking for a house that had a studio," Thornton says. "I thought it was going to be a little home studio, so I would still have to record most everything somewhere else, but at least it would be a place to work. Instead, we made *Private Radio* entirely there. We're pretty happy with it."

The studio's modified Trident 80B console was retained, explains engineer/producer Jim Mitchell, who worked extensively with GNR, as well as Slash and GNR bassist Duff McKagan.

"It now has Uptown Automation on both the input and monitors," Mitchell says, "so it's 56 channels of automation, which is pretty good for a home studio." The studio also features two iZ Technologies RADAR 24 hard-disk recorders, allowing 48 tracks of 24-bit/96kHz recording.

RADAR, Thornton says, was the digital format that most closely matched the warmth of analog recording, an attainment since equaled,



THORNTON

Mitchell adds, by Pro Tools HD.

"Billy really cares about the sound, as do I," Mitchell says. "At the time, we were trying to get something that sounded as close to analog as possible but [also] be able to fit 48 tracks in the machine room and have all the editing functions and ease that comes with a hard-disk recorder. We found that the RADAR was the best thing out there at the time, not just for the money but for sound quality. Pro Tools HD is great, and if you go 192kHz/24-bit, the Pro Tools HD will win. But we still do most of our stuff 24-bit/48k; at that [resolution], they're on a par, sonically."

Add an exquisite collection of vintage guitars, keyboards, amplifiers, drums, and racks of outboard compressors and EQ by Neve, API, and

Avalon Design, and it's clear that this is not the studio of a hobbyist.

"I have to overcome that 'actor' bag, even though I've played music my whole life," explains Thornton, who performed with Little Feat at an Oct. 14 concert celebrating the 25th anniversary of the band's live album, *Waiting for Columbus*. "We did do a couple of big tours, and we opened for Elvis Costello and Little Feat, so we've earned a certain degree of respect. I wanted that way more than selling records, in truth."

Thornton is joined on his current recordings by guitarist Randy Mitchell, Mike Finnegan on organ, and drummer Matt Laug, as well as Styx/Damn Yankees guitarist Tommy Shaw, Muscle Shoals keyboardist/producer Barry Beckett, and Little Feat guitarist Fred Tackett. "[Producer] Dan Lanois played guitar on two songs," Thornton adds. "We actually cut one at Dan's place. Warren Zevon has been here. We recorded two songs: Dwight Yoakam and I did one with him, and I'm going to be singing background on a few songs on Warren's new record."

The next album will be more rock'n'roll than the Nashville-influenced *Private Radio*, Thornton confides. "It's still Southern-flavored stuff but probably more representative of what we do. We're very proud of it. With movies and everything, I have to do it when I can. Fortunately, we've got the studio here."

Studio Monitor

by Christopher Walsh



LA. PHUNK: After four long days and nights—days spent running up and down the aisles of the Los Angeles Convention Center, nights visiting the local recording studios and manufacturer-sponsored concert events—a poolside lunch at the Sunset Marquis Hotel and Villas provided a suitable ending to the 113th Audio Engineering Society (AES) Convention, held Oct. 5-8.

The Sunset Marquis, however, is no typical West Hollywood celebrity hotspot. On the hotel's lower level, the Studio at the Sunset Marquis is experiencing sizable growth, both in popularity and physical size. For its owner, composer/producer **Jed Leiber**, as well as the studio's clients—many of whom are hotel guests—the Studio at the Sunset Marquis is a valuable resource for producers, engineers, and artists whose schedules demand frequent travel to and from L.A.



LEIBER (LEFT) AND OATES

Emblematic of the age in which a recording studio is an important amenity in a Los Angeles hotel—an age marked by tight production schedules and finite recording budgets—the Studio is also outfitted with DigiStudio, Pro Tools manufacturer Digidesign's implementation of San Francisco-based Rocket Network's global production network. Rocket Network allows simultaneous, multi-user access to files that are immediately updated as participants post sessions to the company's secure servers, allowing collaboration, remote monitoring, and storage (Studio Monitor, Feb. 9).

DigiStudio was critical for a recent album project involving both Leiber and the Studio: **John Oates' Phunk Shui**. Oates, also in attendance at the Sunset Marquis, recently recalled the *Phunk Shui* sessions, which took place in three far-flung studios, during his current tour with **Hall & Oates**. "We had a very tight time schedule and a small budget," Oates explains, "so we felt like we had to work as efficiently as possible. We left the Hall & Oates studio [A-Pawling Studios] in upstate New York with our basic tracks on two hard drives, one for Jed and one for myself, and went to Aspen, Colo. I wanted to do my vocals and some guitar overdubs there. Then Jed went back to his L.A. studio and started doing editing and keyboard overdubs."

"I was continuing to sing in Aspen, in contact with Jed, via Rocket, to his studio," Oates continues. "He would send keyboard work and/or edits that he had done, and I was sending him lead and background vocals so he could listen to what I was doing and make sure the chord changes and the harmonic inversions and things that he was putting down were working with the backgrounds that I was doing. We did that for about a week, back and forth. It really couldn't have happened unless we did that."

Leiber adds, "Then he flew to L.A. to hear the finals on everything and sign off on it. Then we sent the files to New York to **Pete Moshay**, who mixed the album."

"I was really intrigued by the technology and possibilities for collaboration," Leiber continues. "**Tom Fritze**, the chief engineer at my studio, brought it to my attention. I was a little skeptical when I spoke with John about the logistics of the project. Rocket seemed like a great way of facilitating the tight schedule we had, if it would work. It worked like a charm."

After lunch, Leiber led a tour of one of L.A.'s funkier recording facilities, its low-key privacy just one aspect of its appeal. Equipped with a Euphonix CS 3000 console and Pro Tools MIXplus system, the **George Augspurger**-designed facility recently hosted **Ozzy Osbourne**, Leiber notes. "He was in with **Tony Iommi**," Leiber explains of the **Black Sabbath** bandmates. "Tony came in to play him some new songs. **Jet Li's** new Warner Bros. film is in now."

Originally constructed for its owner's personal use, the Studio has been a commercial facility for the past four years. Its growing notoriety, and the corresponding effect on availability, led Leiber to expand into a second room. History, however, repeats itself. "I go into whatever room is not booked," Leiber says, "Fortunately and unfortunately, they're both booked. But I'm looking forward to going back: I'm starting a new project in January."

DECEMBER 7 2002 Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 30, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist Producer Label	LOSE YOURSELF Eminem/ Eminem (Shady/Interscope)	WORK IT Missy "Misdemeanor" Elliott/ Timbaland (The Gold Mind/Elektra/EEG)	THESE DAYS Rascal Flatts/ M. Bright, M. Williams, Rascal Flatts (Lyric Street)	WORK IT Missy "Misdemeanor" Elliott/ Timbaland (The Gold Mind/Elektra/EEG)	WHEN I'M GONE 3 Doors Down/ R. Parashar (Republic/Universal)
RECORDING STUDIO(S) Location Engineer(s)	54 SOUND (Ferndale, MI) Steve King, Michael Strange, Jr.	HIT FACTORY CRITERIA (Miami, FL) Carlos "El Loco" Bedoya, Senator Jimmy D	WORKSTATION TRACKING ROOM (Nashville, TN) Marty Williams	HIT FACTORY CRITERIA (Miami, FL) Carlos "El Loco" Bedoya, Senator Jimmy D	LONDON BRIDGE (Seattle, WA) Rick Parashar, Geoff Ott
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 9000 J	SSL 9000, Harrison Series Twelve	SSL 9000 J	Neve 8048
RECORDER(S)	Pro Tools	Pro Tools	Radar II/Pro Tools	Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Radar II/Pro Tools	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) Location Engineer(s)	54 SOUND (Ferndale, MI) Eminem, Steve King	MANHATTAN CENTER (New York) Timbaland, Jimmy Douglass	WORKSTATION (Nashville, TN) Marty Williams	MANHATTAN CENTER (New York) Timbaland, Jimmy Douglass	ARMORY (Vancouver, British Columbia, Canada) Randy Staub
CONSOLE(S)/DAW(S)	SSL 4000 G	Neve VR72	Harrison Series Twelve	Neve VR72	SSL 4000 G+
RECORDER(S)	Pro Tools	Studer A827/Pro Tools	Radar II/Pro Tools	Studer A827/Pro Tools	Pro Tools
MIX DOWN MEDIUM	Pro Tools	Quantegy 499	Radar II/Pro Tools	Quantegy 499	Pro Tools
MASTERING Location Engineer	BERNIE GRUNDMAN (Los Angeles) Brian Gardner	BERNIE GRUNDMAN (Los Angeles) Bernie Grundman	WORKSTATION (Nashville, TN) Marty Williams	BERNIE GRUNDMAN (Los Angeles) Bernie Grundman	STERLING SOUND (New York) George Marino
CD/CASSETTE MANUFACTURER	UMVD	WEA	UMVD	WEA	UMVD

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PROGRAMMING

Music & Showbiz™



by Carla Hay

GETTING SOME MO' JOE: Fat Joe is not afraid to tell it like it is. Although he is enjoying careers in music and film, he has these words of advice for any music artist who wants to cross over into the movies: "Acting is harder than it seems. It's a lot more time-consuming, and you have to take a lot more orders from people. When you have a director, whatever he says goes."



FAT JOE

The Bronx, N.Y., native has appeared in several movies, but his latest film, Universal Pictures' *Empire*, is undoubtedly his best so far. Opening Friday (6), the film—in which Fat Joe plays a thug—is a cautionary tale about drug dealing and the gangster lifestyle. Set primarily in the Bronx, the movie has a few plot twists that make it an atypical gangster flick. The film's stars include John Leguizamo, Denise Richards, Isabella Rossellini, Sonia Braga, and Treach from *Naughty by Nature*.

Empire—written and directed by Franc Reyes—is also the first film from Arenas Entertainment, the Universal-backed company that is the first major film studio focused on the Latino culture.

Fat Joe (whose real name is Joe Crack) is proud of his Puerto Rican heritage. "Latinos are really under-represented in film and TV. I'd just

like to be able to be part of the cause that's about representing our people. I actually turned down the movie *Shaft* to do *Empire*. I was honored to do this movie, not just because the director is Latino but also because of working with a cast that [includes] John Leguizamo and Treach."

He adds with a laugh, "You can't have a movie about the Bronx and not have Fat Joe in it."

When asked if he worries about being typecast as a thug or gangster, he says, "I want to play a taxi driver or a school teacher or more positive role models. But sometimes you have to go where the good projects are."

Fat Joe adds that rappers usually get outlaw roles because of the thug lifestyle they often talk about in their music. "We're definitely cast in these roles because of the music. It's easier to sell the movie with an image people already know."

With Fat Joe's new album, *Loyalty* (Terror Squad/Atlantic), being released around the same time as *Empire*, he says that juggling promotion of the two projects is a lesson in prioritizing. "My music career will always be first and foremost. But I'm not shy about promoting a movie which I think is excellent."

IN BRIEF: *An Evening With the Dixie Chicks*, the country trio's first new primetime TV concert special in two years, will be telecast Dec. 10 on NBC. In other NBC programming news, Ashanti is the latest artist to play a '60s pop star on the network's retro drama *American Dreams* (*Billboard*, Oct. 26). Ashanti will play Dionne Warwick and perform "Walk on By" in an episode premiering Dec. 15. . . Sharon Osbourne, wife/manager of Ozzy Osbourne, has inked a deal with Telepictures Productions to host her own talk show, which is expected to launch in fall 2003.

NEWSLINE...

Scott Shannon, PD/morning host of adult top 40 WPLJ New York, will be inducted into the National Assn. of Broadcasters (NAB) Hall of Fame April 8, 2003, during the NAB conference. Shannon is also nominated for the National Radio Hall of Fame (NRHF) award in the local or regional-active category. *American Country Countdown* host/producer Bob Kingsley and *Gospel Traxx* host/producer Walt "Baby" Love are among those who received NRHF nods in the network or syndicated-active category. . . St. Louis sister stations WRTH (adult standards) and WIL (country) name Greg Mozingo PD. He was PD of country WGKX Memphis. *Compiled by Carla Hay.*

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- 5 JA RULE, THUG LOVIN'
- 6 JENNIFER LOPEZ, JENNY FROM THE BLOCK
- 7 MISSY ELLIOTT, WORK IT
- 8 TLC, GIRL TALK
- 9 COMMON, COME CLOSE TO ME
- 10 DRU HILL, I SHOULD BE
- 11 BABY, DO THAT
- 12 JAHEIM, FABULOUS
- 13 LIL' ROMED, TRUE LOVE
- 14 ASHANTI, BABY
- 15 ISSY, SINGLE FOR THE REST OF MY LIFE
- 16 JAY-Z, 03 BONNIE & CLYDE
- 17 EVE, SATISFACTION
- 18 FAT JOE, CRUSH TONIGHT
- 19 BUSTA RHYMES, MAKE IT CLAP
- 20 MUSIC, DON'T CHANGE
- 21 BENZINO, ROCK THE PARTY
- 22 WHITNEY HOUSTON, ONE OF THOSE DAYS
- 23 MARIAH CAREY, THROUGH THE RAIN
- 24 FIELD MOB, SICK OF BEING LONELY
- 25 TONI BRAXTON, HIT THE FREEWAY
- 26 50 CENT, WANKSTA
- 27 CLIPSE, WHEN THE LAST TIME
- 28 LIL' JON & THE EAST SIDE BOYZ, I DON'T GIVE A @#%!
- 29 LL COOL J, LUV U BETTER
- 30 WILL SMITH, 1,000 KISSES
- 31 ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP)
- 32 NELLY, DILEMMA
- 33 AMERIE, TALKIN' TO ME
- 34 DEBORAH COX, UP & DOWN
- 35 CRAIG DAVID, WHAT'S YOUR FLAVA
- 36 BRIAN MCKNIGHT, LET ME LOVE YOU
- 37 SEAN PAUL, GIMME THE LIGHT
- 38 ERICK SERMON, REACT
- 39 NELLY, AIR FORCE ONES
- 40 SMILEZ & SOUTHSTAR, TELL ME
- NEW ONS**
- 41 B2K, WHY'D YOU LEAVE ME ON CHRISTMAS
- 42 FREEWAY, WHAT WE DO



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- 3 DIXIE CHICKS, LANDSLIDE
- 4 TOBY KEITH, WHO'S YOUR DADDY
- 5 RASCAL FLATTS, THESE DAYS
- 6 TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
- 7 CROSS CANADIAN RAGWEE, 17
- 8 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
- 9 KEITH URBAN, SOMEBODY LIKE YOU
- 10 LEANN RIMES, LIFE GOES ON
- 11 BRUCE SPRINGSTEEN, LONESOME DAY
- 12 TIM MCGRAW, THE COWBOY IN ME
- 13 STEVE AZAR, WAITIN' ON JOE
- 14 MONTGOMERY GENTRY, MY TOWN
- 15 CLEDUS T. JUDD, IT'S A GREAT DAY TO BE A GUY
- 16 TERRI CLARK, I JUST WANNA BE MAD
- 17 TIM MCGRAW, SHE'S MY KIND OF RAIN
- 18 TRACE ADKINS, CHROME
- 19 JOE NICHOLS, BROKENHEARTSVILLE
- 20 REBECCA LYNN HOWARD, FORGIVE
- 21 DIAMOND RIO, BEAUTIFUL MESS
- 22 NICKEL CREEK, THIS SIDE
- 23 RASCAL FLATTS, I'M MOVIN' ON
- 24 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
- 25 GARY ALLAN, THE ONE
- 26 BLAKE SHELTON, OL' RED
- 27 JENNIFER HANSON, BEAUTIFUL GOODBYE
- 28 DARRYL WORLEY, FAMILY TREE
- 29 ALAN JACKSON, DRIVE (FOR DADDY GENE)
- 30 KENNY CHESNEY, THE GOOD STUFF
- 31 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
- 32 DARRYL WORLEY, I MISS MY FRIEND
- 33 ELIZABETH COOK, STUPID THINGS
- 34 TOBY KEITH, MY LIST
- 35 EMERSON DRIVE, FALL INTO ME
- 36 AARON LINES, YOU CAN'T HIDE BEAUTIFUL
- 37 DIXIE CHICKS, LONG TIME GONE
- 38 TRICK PONY, ON A MISSION
- 39 BRAD PAISLEY, I'M GONNA MISS HER
- 40 KENNY CHESNEY, YOUNG
- NEW ONS**
- 41 STEVE EARLE, JERUSALEM
- 42 BRAD PAISLEY, I WISH YOU'D STAY



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- 4 TLC, GIRL TALK
- 5 SEAN PAUL, GIMME THE LIGHT
- 6 CLIPSE, WHEN THE LAST TIME
- 7 PUDDLE OF MUDD, SHE HATES ME
- 8 FOO FIGHTERS, ALL MY LIFE
- 9 JENNIFER LOPEZ, JENNY FROM THE BLOCK
- 10 JAY-Z, 03 BONNIE & CLYDE
- 11 JUSTIN TIMBERLAKE, LIKE I LOVE YOU
- 12 SANTANA, THE GAME OF LOVE
- 13 NORAH JONES, DON'T KNOW WHY
- 14 DONNAS, TAKE IT OFF
- 15 MARIAH CAREY, THROUGH THE RAIN
- 16 PINK, FAMILY PORTRAIT
- 17 GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS
- 18 SUM 41, STILL WAITING
- 19 NIVEA, DON'T MESS WITH MY MAN
- 20 REBECCA LYNN HOWARD, FORGIVE
- 21 JA RULE, THUG LOVIN'
- 22 COMMON, COME CLOSE TO ME
- 23 KORN, ALONE I BREAK
- 24 AUDIO SLAVE, COCHISE
- 25 BUSTA RHYMES, MAKE IT CLAP
- 26 MADDONNA, DIE ANOTHER DAY
- 27 KELLY ROWLAND, STOLE
- 28 LL COOL J, LUV U BETTER
- 29 CHEVELLE, THE RED
- 30 CHRISTINA AGUILERA, DIRTY
- 31 TAPROOT, POEM
- 32 NAS, MADE YOU LOOK
- 33 NIRVANA, YOU KNOW YOU'RE RIGHT
- 34 STONE SOUR, BOTHER
- 35 JOHN MAYER, YOUR BODY IS A WONDERLAND
- 36 RED HOT CHILI PEPPERS, ZEPHYR SONG
- 37 FAT JOE, CRUSH TONIGHT
- 38 SALIVA, ALWAYS
- 39 JOHN RZEZNIK, I'M STILL HERE (JIM'S THEME)
- 40 QUEENS OF THE STONE AGE, NO ONE KNOWS
- 41 BRUCE SPRINGSTEEN, LONESOME DAY
- NEW ONS**
- 42 NO NEW ONS THIS WEEK



Continuous programming
1515 Broadway, New York, NY 10036

- 1 SANTANA, THE GAME OF LOVE
- 2 PINK, FAMILY PORTRAIT
- 3 SHANIA TWAIN, I'M GONNA GETCHA GOOD!
- 4 MADDONNA, DIE ANOTHER DAY
- 5 NO DOUBT, UNDERNEATH IT ALL
- 6 MATCHBOX TWENTY, DISEASE
- 7 JENNIFER LOPEZ, JENNY FROM THE BLOCK
- 8 JOHN MAYER, YOUR BODY IS A WONDERLAND
- 9 TLC, GIRL TALK
- 10 MARIAH CAREY, THROUGH THE RAIN
- 11 DIXIE CHICKS, LANDSLIDE
- 12 WHITNEY HOUSTON, ONE OF THOSE DAYS
- 13 RED HOT CHILI PEPPERS, ZEPHYR SONG
- 14 BRUCE SPRINGSTEEN, LONESOME DAY
- 15 JOHN RZEZNIK, I'M STILL HERE (JIM'S THEME)
- 16 JUSTIN TIMBERLAKE, LIKE I LOVE YOU
- 17 CREED, DON'T STOP DANCING
- 18 FAITH HILL, CRY
- 19 SHERYL CROW, SOAK UP THE SUN
- 20 CREED, ONE LAST BREATH
- 21 BON JOVI, MISUNDERSTOOD
- 22 UNCLE KRACKER, IN A LITTLE WHILE
- 23 DAVE MATTHEWS BAND, WHERE ARE YOU GOING LIFEBUZE, SPIN
- 24 NORAH JONES, DON'T KNOW WHY
- 25 NIRVANA, YOU KNOW YOU'RE RIGHT
- 26 TORI AMOS, A SORTA FAIRYTALE
- 27 WALLFLOWERS, WHEN YOU'RE ON TOP
- 28 KELLY ROWLAND, STOLE
- 29 PINK, JUST LIKE A PILL
- 30 FOO FIGHTERS, ALL MY LIFE
- 31 ROLLING STONES, DON'T STOP
- 32 SHAKIRA, OBJECTION (TANGIO)
- 33 CRAIG DAVID, WHAT'S YOUR FLAVA
- 34 DANA GLOVER, THINKING OVER
- 35 MISSY ELLIOTT, WORK IT
- 36 FATBOY SLIM, WEAPON OF CHOICE
- 37 TRAIN, ORBS OF JUPITER
- NEW ONS**
- 38 COMMON, COME CLOSE TO ME
- 39 DAVE MATTHEWS BAND, GREY STREET
- 40 SNOOP DOGG, FROM THA CHUJUCH TO DA PALACE
- 41 STEVE EARLE, JERUSALEM
- 42 AVRIL LAVIGNE, I'M WITH YOU
- 43 PAUL SIMON, FATHER AND DAUGHTER

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 7, 2002



Continuous programming
200 Jenocho Quadrangle, Jenocho, NY 11753

- 1 NELLY, AIR FORCE ONES (NEW)
- 2 TRUSTCOMPANY, RUNNING FROM ME (NEW)
- 3 DREDD, SAME OL' ROAD (NEW)
- 4 BUSTA RHYMES, MAKE IT CLAP
- 5 GOLDPLAY, CLOCKS
- 6 JA RULE, THUG LOVIN'
- 7 SINCH, TABULA RASA
- 8 BLU CANTRELL, BREATHE
- 9 ABANDONED POOLS, MONSTER
- 10 CAFE TACVBA, DEJATE CAER



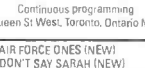
Continuous programming
404 Washington Ave., Miami Beach, FL 33139

- 1 JUANES, ES POR TI
- 2 THALIA, NO ME ENSENASTE
- 3 BACLOS, CAROLINA
- 4 PAULINA RUBIO, TODO MI AMOR
- 5 MANA, ERES MI RELIGION
- 6 GILBERTO SANTA ROSA, POR MAS QUE INTENTO
- 7 DAVID BISBAL, AVE MARIA
- 8 LAS KETCHUP, ASEREJE
- 9 SANTANA, THE GAME OF LOVE
- 10 JERRY RIVERA, VUELA MUY ALTO



Continuous programming
1515 Broadway, New York, NY 10036

- 1 3 DOORS DOWN, WHEN I'M GONE
- 2 MATCHBOX TWENTY, DISEASE
- 3 JAY-Z, 03 BONNIE & CLYDE
- 4 50 CENT, WANKSTA
- 5 JIMMY EAT WORLD, A PRAISE CHORUS



Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

- 1 NELLY, AIR FORCE ONES (NEW)
- 2 WAVE, DON'T SAY SARAH (NEW)
- 3 NICK CARTER, DO I HAVE TO CRY FOR YOU (NEW)
- 4 SHAKIRA, THE ONE (NEW)
- 5 SWOLLEN MEMBERS, STEPPIN' THRU
- 6 EMINEM, LOSE YOURSELF
- 7 DUR LADY PEACE, INNOCENT
- 8 SHAWN DESHAUN, GET READY
- 9 PUDDLE OF MUDD, SHE HATES ME
- 10 MISSY "MISDEMEANOR" ELLIOTT, WORK IT
- 11 JUSTIN TIMBERLAKE, LIKE I LOVE YOU
- 12 THEORY OF A DEADMAN, NOTHING COULD COME BETWEEN US
- 13 FOO FIGHTERS, ALL MY LIFE
- 14 KELLY ROWLAND, STOLE
- 15 SUM 41, STILL WAITING
- 16 PINK, FAMILY PORTRAIT
- 17 NELLY, DILEMMA
- 18 WAVE, THAT'S HOW FEELS
- 19 JENNIFER LOPEZ, JENNY FROM THE BLOCK
- 20 QUEENS OF THE STONE AGE, NO ONE KNOWS



Continuous programming
Hawley Crescent, London NW18TT

- 1 ROBBIE WILLIAMS, FEEL
- 2 CHRISTINA AGUILERA, DIRTY
- 3 JENNIFER LOPEZ, JENNY FROM THE BLOCK
- 4 NELLY, DILEMMA
- 5 EMINEM, LOSE YOURSELF
- 6 AVRIEL LAVIGNE, SK8ER BOI
- 7 JUSTIN TIMBERLAKE, LIKE I LOVE YOU
- 8 SHAKIRA, OBJECTION (TANGIO)
- 9 AUDIO SLAVE, COCHISE
- 10 MADDONNA, DIE ANOTHER DAY
- 11 FOO FIGHTERS, ALL MY LIFE
- 12 COLDPLAY, THE SCIENTIST
- 13 SANTANA, THE GAME OF LOVE
- 14 U2, ELECTRICAL STORM
- 15 EMINEM, CLEANIN' OUT MY CLOSET
- 16 LAS KETCHUP, ASEREJE
- 17 EVE, GANGSTA LOVIN'
- 18 QUEENS OF THE STONE AGE, NO ONE KNOWS
- 19 CRAIG DAVID, WHAT'S YOUR FLAVA?
- 20 ANOUK, EVERYTHING



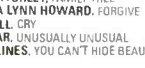
Three hours weekly
216 W. Ohio, Chicago, IL 60610

- 1 THE DONNAS, TAKE IT OFF
- 2 AUDIOVENT, LOOKING DOWN
- 3 PRIMAL SCREAM, MISS LUCIFER
- 4 SALIVA, ALWAYS
- 5 JIMMY EAT WORLD, A PRAISE CHORUS
- 6 MUDVAYNE, NOT FALLING
- 7 DUR LADY PEACE, INNOCENT
- 8 SUM 41, STILL WAITING
- 9 BRICK BATH, BONE DRY
- 10 CRY, FLESH INTO GEAR
- 11 12 STONES, THE WAY I FEEL
- 12 SIMIAN, NEVER BE ALONE
- 13 HOOBASTANK, REMEMBER ME
- 14 EXIT, LONELY MAN'S WALLET
- 15 THE PATTERN, FRAGILE AWARENESS
- 16 MUDDHONEY, SONIC INFUSION
- 17 TIGER ARMY, INCORPORAL
- 18 DURS, LEAVES



Continuous programming
9697 E. Mineral Ave., Englewood, CO 80112

- 1 SHANIA TWAIN, I'M GONNA GETCHA GOOD!
- 2 MONTGOMERY GENTRY, MY TOWN
- 3 RASCAL FLATTS, THESE DAYS
- 4 DIXIE CHICKS, LANDSLIDE
- 5 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
- 6 EMERSON DRIVE, FALL INTO ME
- 7 TOBY KEITH, WHO'S YOUR DADDY?
- 8 KEITH URBAN, SOMEBODY LIKE YOU
- 9 MARK WILLS, IS SOMETHIN'
- 10 STEVE AZAR, WAITIN' ON JOE
- 11 TRICK PONY, ON A MISSION
- 12 TRACE ADKINS, CHROME
- 13 TERRI CLARK, I JUST WANNA BE MAD
- 14 TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
- 15 JOE NICHOLS, BROKENHEARTSVILLE
- 16 DARRYL WORLEY, FAMILY TREE
- 17 REBECCA LYNN HOWARD, FORGIVE
- 18 FAITH HILL, CRY
- 19 LONESTAR, UNUSUALLY UNUSUAL
- 20 AARON LINES, YOU CAN'T HIDE BEAUTIFUL



5 hours weekly
223 225 Washington St., Newark, NJ 07102

- 1 MARIAH CAREY, THROUGH THE RAIN
- 2 SIMPLE PLAN, I'D DO ANYTHING
- 3 DAVE HOLLISTER, BABY DO THOSE THINGS
- 4 INSANE CLOWN POSSE, HOMIES
- 5 EXIT, LONELY MAN'S WALLET
- 6 AUDIOVENT, LOOKING DOWN
- 7 TOBYMAC, IRENE
- 8 MISSY "MISDEMEANOR" ELLIOTT, WORK IT
- 9 CAM'RON, BOUT IT BOUT IT
- 10 THE UNIT, 100% HATEPROOF
- 11 ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP)
- 12 CHIMAIRA, SP LIT
- 13 TORI AMOS, A SORT OF FAIRYTALE
- 14 SHANIA TWAIN, I'M GONNA GETCHA GOOD!
- 15 LEANN RIMES, LIFE GOES ON
- 16 MADDONNA, DIE ANOTHER DAY
- 17 CHRISTINA AGUILERA, DIRTY
- 18 RED HOT CHILI PEPPERS, THE ZEPHYR SONG
- 19 JAHEIM, FABULOUS
- 20 INDIA ARIE, LITTLE THINGS

THE REVIEWS ARE IN...

"We don't need a weekly map in the music business as we have Billboard as our guide, our bible, our informational highway"

Alex Hodges, Executive VP, House of Blues Concerts

"New refreshing perspectives on touring. I believe Ray Waddell to be the most accurate and reliable journalist today"

Buck Williams, President, The Progressive Global Agency

"Ray may be a pest, but he's our pest... who cares enough about the touring business to dig deep and get it right"

Irving Azoff, Owner, Azoffmusic Management

"One can always count on impartial, intelligent coverage from Ray Waddell. He has no agenda other than to tell the truth (as much as I've tried to sway him otherwise)"

Seth Hurwitz, Owner, I.M.P./930 Club

"Informative and always accurate"

Greg Oswald, VP, William Morris Agency

"I really enjoy the revitalized Touring section. I go right to it to see the latest news and enjoy Ray Waddell's column"

Jim McCue, VP of Sales & Marketing, Portland Rose Garden Arena

"Ray Waddell and his team have brought the sophisticated reporting that Billboard has been known for to the live aspect of the entertainment industry"

John Scher, Co-CEO, Metropolitan Talent Inc.

"Billboard's touring coverage is a great overview of what is happening in the touring industry - it allows us the opportunity to see who is where and what they are doing which helps us as bookers of our facilities"

Peter Luukko, President, Comcast-Spectacor Ventures

\$5.95 (U.S.), \$6.95 (CAN.), £4.95 (U.K.), ¥2,500 (JAPAN)

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

Billboard Expands its Touring Coverage

NEWSPAPER

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



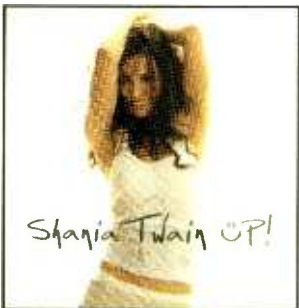
by Geoff Mayfield

POP GOES THE COUNTRY: Shania Twain gave her fans more for their money with two CDs for the price of one, and her fans rewarded her in kind with the second-largest sales week of 2002. Opening at 874,000 units, Twain's *UP!* falls shy of the 1.3 million that *The Eminem Show* had in its first complete sales week, but beats the 809,000 that *Eminem* moved in the following week.

With the volley, Twain rewrites Nielsen SoundScan's record books, breaking the high mark for a country female solo act set just six weeks ago when *Faith Hill* captured The Billboard 200 with 472,000 (*Billboard*, Nov. 2). *UP!* also yields the biggest SoundScan week for a country act other than *Garth Brooks*, a distinction *Dixie Chicks* earned less than three months ago when their latest began with 780,000 (*Billboard*, Sept. 14).

Twain's previous high came during Christmas week of 1999, when *Come on Over*—bolstered by a version comprising pop mixes—moved 355,000 copies. Remarkably, the 1997 title was into its third holiday selling season at the time it hit that number. Overall, *Come on Over* has sold 14.4 million to date, more than any other album since SoundScan began tracking sales in 1991. This week, it leaps 12-6 on Top Pop Catalog Albums (up 83%), the highest-ranked non-Christmas title on this issue's catalog chart.

The CD version of *UP!* includes two discs, one of country mixes, the other with the same songs wrapped in pop mixes, for a \$19.98 list.



Hard to tell that this is a premium-priced album, as Wal-Mart led low-bidders with a \$9.84 sale price, while Kmart and Target Stores also dipped under \$10. Not sur-

prisingly, more than 80% of Twain's first-week sales come from mass merchants.

A fixturing problem prevented Mercury from packaging Twain's two mixes together in a cassette package, so the label opted to offer separate country and pop tapes.

Combined, the two taped versions shipped fewer than 100,000 units, with the country set accounting for at least 60,000 of those. That one moves 8,000 units on Nielsen SoundScan, good for No. 23 on Top Country Albums and No. 189 on The Billboard 200.

SO SPECIAL: Special editions account for four of the big spikes on The Billboard 200, with the

biggest going to *Celine Dion*, who garners the Pacesetter cup as her sales more than double (121-56, up 111%). Jumping on board with their own limited editions are *Puddle of Mudd* (60-43, up 38%), *No Doubt* (67-50, up 44%), and *Korn* (138-105, up 33%). Each of the four adds video clips and/or audio tracks



... *Audioslave* begins with 162,000 (No. 7). That's down from the 430,000-unit start that gave predecessor *Rage Against the Machine* its last No. 1 in 1999 but matches the opener of its other root's last chart-topper, *Soundgarden's Superunknown* in 1994. *Mudvayne* also rocks at No. 17 with 79,000 units; the best week by either of its prior albums was 19,500.

REST OF THE STORY: While *Shania Twain* has her best week ever, other new entries find key artists losing ground from past accomplishments. *Ja Rule*—whose last two albums bowed at No. 1 on The Billboard 200, the more recent at 361,000 units in October of last year—opens at No. 4 with 238,000. *Matchbox Twenty*, which started with 366,000 when its last album came out in May 2000 (No. 3), has to settle for 178,000 as it opens at No. 6. *Toni Braxton*, who bowed at No. 2 with 199,000 in May 2000, does 98,000 (No. 13). Not exactly what Santa was looking for.

The calendar makes the numbers look even more dreary than they are, as album units are down 32% from where they were in the same week last year. The decline is exaggerated because Thanksgiving arrived a week earlier in 2001, so this issue's charts are competing with one of last year's biggest-selling frames. Conversely, when Easter arrived two weeks earlier than it did last year, it gave the artificial appearance of an increase over same-week sales. What will be meaningful is to compare sales from next issue's charts with Thanksgiving's 2001 stanza.

Sure to be key in the holiday parade is *Now 11*, which starts at No. 2 with 316,000 units. That's more than the hits compilation series' last edition did when it opened with 288,000 in the *Billboard* dated Aug. 10 but less than the 419,000 that kicked off *Now 9* in this year's April 6 issue.

Meanwhile, corks will pop at Universal Music & Video Distribution, which owns each of the top five on The Billboard 200, the first such monopoly since BMG Distribution swept the top five in the *Billboard* dated Nov. 6, 1999, and the top six a week earlier.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

WORK NEVER STOPS: Maintaining her lead at the top of the Hot R&B/Hip-Hop Singles & Tracks chart for a third consecutive week, *Missy "Misdemeanor" Elliott's* "Work It" tacks on another 15 million audience impressions, bringing her total to 75.4 million. The single now sets the all-time R&B airplay record, besting the 73.8 million impressions *Ashanti's* "Foolish" posted in the April 20 issue.

The largest gain in airplay on R&B/Hip-Hop Singles & Tracks is made by *2Pac's* "Thugz Mansion," his 13th posthumous appearance on the chart. "Thugz" gains 8.7 million audience impressions for a total of 21.8 million listeners and climbs 32-21 on Singles & Tracks. *2Pac* extends his mark for the most posthumous appearances on the chart, not exactly a record one would strive to beat.

BEAUTIFUL MUSIC: *Christina Aguilera's* "Beautiful" jumps 15-9 on Top 40 Tracks in its third chart week, becoming only the second song this year to reach the top 10 of that chart in that short amount of time. The other, *Eminem's* "Lose Yourself," also made it in three weeks and is now spending its sixth week at No. 1.

Only one song made the top 10 of Top 40 Tracks in less time during the chart's four-year

history: *Janet Jackson's* "All for You," which hit No. 10 in its second week. "All" eventually made it to No. 1, as did four of the other nine tracks that made the top 10 in three weeks (including "Lose Yourself").

On the Hot 100, "Beautiful" earns Greatest Gainer/Airplay honors and zooms 39-22. It's Aguilera's fastest-climbing solo track since her 1999 maiden chart single, "Genie in a Bottle." Unlike "Genie," which had the added push up the chart of a top five-selling single, "Beautiful" has made its quick ascent solely on radio play.

SUNDAY BEST: With Hot Shot Debut honors, *Randy Travis* posts his highest opener on Hot Country Singles & Tracks in nearly five years as "Three Wooden Crosses" bows at No. 52. It is Travis' highest debut since "Out of My Bones" arrived at No. 39 in the March 7, 1998, issue. A striking parable of redemption, "Crosses" is the lead single from *Rise and Shine*, Travis' second Christian set. It's being worked to country stations by the Nashville-based Warner Bros. Christian division.

Once a year-round component of country playlists, religious fare is now largely limited to Christmas material on modern-day country stations, which likely contributed



to the timing of Travis' release. Hot Country Singles & Tracks most recently saw a title from a Christian album during the 2001 holiday

season, when *Newsong's* "The Christmas Shoes" rose to No. 31. The fact that Travis' single claims 260 detections with spins at 74 monitored stations indicates more than a casual interest on the part of country programmers. Outside the chart's top 40, "Crosses" is one of only four titles to be heard at more than 70. The others are *Jessica Andrews' No. 55* start with "There's More to Me Than You" (79 stations) and a pair of tracks from *Shania Twain's UP!* at No. 58 and No. 60 (72 and 71 stations, respectively).

SLEIGH BELLS JINGLING: With more than a dozen stations in the format switching to all-Christmas in the past week (and many more expected post-Thanksgiving), the bullet count on the Adult Contemporary chart takes a dive, from 12 last issue to seven. Since the songs taking the biggest hit in spins were the most-played songs on each of the stations that have flipped to yuletide tunes, the top of the chart is extremely soft. The first bullet record is "Landslide" by *Dixie Chicks* at No. 14. Eleven of the 13 records ranked above "Landslide" post triple-digit spin losses. *Phil Collins' "Can't Stop Loving You"* takes the biggest drop (364 spins) and falls from No. 1, opening a path for *Faith Hill* to return to the top with "Cry" (minus 100 spins) after a one-week retreat.

Our chart policy regarding holiday songs remains the same as it was the past two years: Only newly released tracks are eligible to chart on The Billboard Hot 100, Hot R&B/Hip-Hop Singles & Tracks, Hot Country Singles & Tracks, and all airplay-only charts.

TURN THE PAGE: This issue marks the first week of the 2003 chart year for all *Billboard* charts. Some 2002 chart champions will be honored Dec. 9 at the Billboard Music Awards, to be held at the MGM Grand Arena in Las Vegas and aired on Fox at 8 p.m. ET (see stories, pages 4 and 20). Complete 2002 artist, title, and label rankings will appear in our Year in Music issue, dated Dec. 28.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
1	NEW	1	1	SHANIA TWAIN MERCURY (NASHVILLE) 170314 (19.98 CD)	Up!	1	50	67	77	50	NO DOUBT ▲ ² INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9
2	NEW	1	1	VARIOUS ARTISTS UNIVERSAL/EMI/ZOMBA/SONY 069720/UME (12.98/18.98)	Now 11	2	51	13	—	2	JIM JOHNSTON World Wrestling Entertainment Presents: WWE Anthology (Soundtrack) SMACK DOWN! 8832/KOCH (24.98 CD)		13
3	2	1	4	SOUNDTRACK SHADY 493508*/INTERSCOPE (12.98/18.98)	8 Mile	1	52	19	—	2	SALIVA ISLAND 063153/IDJMG (18.98 CD)	Back Into Your System	19
4	NEW	1	1	JA RULE MURDER INC./DEF JAM 063467*/IDJMG (12.98/18.98)	The Last Temptation	4	53	41	28	5	FOO FIGHTERS ROSWELL 68008/RCA (18.98 CD)	One By One	3
5	1	—	2	JAY-Z RCA A-FELLA/DEF JAM 063380*/IDJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1	54	47	37	5	KELLY ROWLAND MUSIC WORLD/COLUMBIA 86516/CRG (12.98 EQ/18.98)	Simply Deep	12
6	NEW	1	1	MATCHBOX TWENTY MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6	55	79	131	3	VARIOUS ARTISTS TIME LIFE 18657 (19.98 CD)	The Time-Life Treasury Of Christmas: Holiday Memories	55
7	NEW	1	1	AUDIOSLAVE INTERSCOPE/EPIC 86968* (18.98 CD)	Audioslave	7	56	121	126	35	PACSETTER		
8	3	—	2	MISSY ELLIOTT THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	3	57	34	—	2	CELINE DION ▲ ² EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1
9	11	11	25	AVRIL LAVIGNE ▲ ³ ARISTA 14740 (17.98 CD)	Let Go	2	58	49	26	4	U2 ISLAND 063361/IDJMG/INTERSCOPE (12.98/18.98)	The Best Of 1990-2000	34
10	4	2	3	JUSTIN TIMBERLAKE JIVE 41823/ZOMBA (12.98/18.98)	Justified	2	59	35	17	3	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	15
11	9	7	27	EMINEM ▲ ⁶ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	60	51	47	9	DAVID GRAY ATO 68154/RCA (18.98 CD)	A New Day At Midnight	17
12	7	4	4	CHRISTINA AGUILERA RCA 68037 (12.98/18.98)	Stripped	2	61	42	35	4	INDIA.ARIE ● MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	6
13	NEW	1	1	TONI BRAXTON ARISTA 14749 (12.98/18.98)	More Than A Woman	13	62	64	60	7	VARIOUS ARTISTS BMG 73768/WARNER MUSIC GROUP (12.98/18.98)	Totally Hits 2002: More Platinum Hits	21
14	10	5	5	SANTANA ▲ ² ARISTA 14737 (12.98/18.98)	Shaman	1	63	71	—	2	CHEVELLE EPIC 86157 (11.98 EQ CD)	Wonder What's Next	14
15	15	6	4	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 48001/WRN (12.98/18.98)	Cry	1	64	50	25	4	BARRY MANILOW CONCORD/COLUMBIA 86976/CRG (12.98 EQ/18.98)	A Christmas Gift Of Love	63
16	14	13	13	DIXIE CHICKS ▲ ³ MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1	65	45	27	6	TORI AMOS EPIC 86412 (18.98 EQ CD)	Scarlet's Walk	7
17	NEW	1	1	MUDVAYNE EPIC 86487 (18.98 EQ CD)	The End Of All Things To Come	17	66	55	44	10	LL COOL J DEF JAM 063219*/IDJMG (12.98/18.98)	10	2
18	NEW	1	1	GEORGE HARRISON DARK HORSE 41969*/CAPITOL (12.98/18.98)	Brainwashed	18	67	39	9	3	DISTURBED ▲ REPRISE 48320/WARNER BROS. (18.98 CD)	Believe	1
19	17	14	5	ROD STEWART J 20039 (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	68	58	48	5	DAVE MATTHEWS BAND BAMA RAGS 68124/RCA (21.98 CD)	Live At Folsom Field Boulder Colorado	9
20	23	21	19	NORAH JONES ▲ ² BLUE NOTE 32088/CAPITOL (17.98 CD) [H]	Come Away With Me	6	69	70	59	7	MICHAEL W. SMITH REUNION 10674/ZOMBA (11.98/17.98)	Worship Again	14
21	NEW	1	1	TALIB KWELI RAWKUS 113048*/MCA (18.98 CD)	Quality	21	70	63	57	6	KEITH URBAN CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11
22	12	—	3	ELTON JOHN ROCKET/UTV 063478/UME (24.98 CD)	Greatest Hits 1970-2002	12	71	NEW	1	1	FLEETWOOD MAC ● REPRISE 73775/WARNER BROS. (24.98 CD)	The Very Best Of Fleetwood Mac	12
23	18	18	22	NELLY ▲ ⁵ FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	72	69	76	8	ERICK SERMON J 20050* (12.98/18.98)	React	71
24	6	—	3	TLC ARISTA 14780 (12.98/18.98)	3D	6	73	53	53	18	VARIOUS ARTISTS EMI CMG/PROVIDENT/WDRD 39776/SPARROW (21.98 CD)	WOW Hits 2003	34
25	29	22	18	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	74	61	50	34	VARIOUS ARTISTS ▲ SONY/UNIVERSAL/EMI/ZOMBA 86788/EPIC (12.98 EQ/19.98)	Now 10	2
26	21	19	9	ELVIS PRESLEY ▲ ² RCA 68079* (12.98/18.98)	Elv1s: 30 #1 Hits	1	75	66	54	8	ASHANTI ▲ ² MURDER INC./AJM 586830*/IDJMG (12.98/18.98)	Ashanti	1
27	22	20	8	THE ROLLING STONES ▲ ³ ABKCO 13378/VIRGIN (29.98 CD)	Forty Licks	2	76	86	102	14	DIANA KRALL VERVE 065109*/V (12.98/18.98)	Live In Paris	18
28	16	10	6	NIRVANA DGC/GEFFEN 493507/INTERSCOPE (18.98 CD)	Nirvana	3	77	107	127	3	KIDZ BOP KIDS RAZOR & TIE 89055 (11.98/17.98)	Kidz Bop 2	37
29	20	12	9	ANDREA BOCELLI PHILIPS 47040/UNIVERSAL CLASSICS GROUP (18.98 CD)	Sentimento	12	78	59	36	3	KIDZ BOP KIDS RAZOR & TIE 89056 (19.98/13.98)	Kidz Bop Christmas	77
30	8	—	2	3 DOORS DOWN REPUBLIC/UNIVERSAL 064396/UMRG (12.98/19.98)	Away From The Sun	8	79	65	49	6	ALISON KRAUSS + UNION STATION ROUNDER 61051/UME (19.98 CD)	Live	36
31	48	66	3	KENNY G ● ARISTA 14753 (12.98/18.98)	Wishes	31	80	54	39	4	SOUNDTRACK ● RCA 68141 (11.98/18.98)	American Idol: Greatest Moments	4
32	NEW	1	1	CRAIG DAVID WILDSTAR/ATLANTIC 80027/AG (12.98/18.98)	Slicker Than Your Average	32	81	73	73	53	SHAGGY BIG YARD 113070*/MCA (18.98 CD)	Lucky Day	24
33	44	52	1	ALAN JACKSON ARISTA NASHVILLE 67062/RLG (11.98/17.98)	Let It Be Christmas	33	82	72	72	13	CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1
34	25	16	6	RASCAL FLATTS LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5	83	31	—	3	COLDPLAY ● CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5
35	32	45	20	JOSH GROBAN ▲ ² 143/REPRISE 48154/WARNER BROS. (18.98 CD) [H]	Josh Groban	8	84	46	—	3	FAT JOE TERROR SQUAD/ATLAN 1C 83600*/AG (12.98/18.98)	Loyalty	31
36	5	—	2	PEARL JAM EPIC 86825* (18.98 CD)	Riot Act	5	85	82	92	19	WC DEF JAM 170071*/IDJMG (12.98/18.98)	Ghetto Heisman	46
37	24	8	8	JAHEIM DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	8	86	28	—	3	SOUNDTRACK BUENA VISTA 86079*/WALT DISNEY (12.98 CD)	Lizzie McGuire	82
38	33	34	13	PINK ▲ ⁴ ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	87	NEW	1	1	O-TOWN J 20033 (12.98/18.98)	O2	28
39	40	40	18	JOHN MAYER ▲ AWARE/COLUMBIA 85703*/CRG (17.98 EQ/18.98) [H]	Room For Squares	15	88	68	15	3	VARIOUS ARTISTS CASH MONEY/UNIVERSAL 860933/UMRG (12.98/18.98)	Cash Money Records Platinum Hits Volume One	87
40	37	29	11	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	89	81	—	2	INSANE CLOWN POSSE PSYCHOPATH/INC./D3 9912/RIVERA (19.98 CD)	The Wraith: Shangri-La	15
41	30	—	2	PHIL COLLINS ATLANTIC 83563/AG (12.98/18.98)	Testify	30	90	NEW	1	1	SOUNDTRACK ATLANTIC 83574/AG (18.98 CD)	Harry Potter And The Chamber Of Secrets	81
42	43	31	1	GREATEST GAINER			91	91	64	7	SUSAN TEDESCHI TONE-CDL 75146/ARTEMIS (17.98 CD) [M]	Wait For Me	90
43	60	55	65	VARIOUS ARTISTS EPIC (NASHVILLE)/WEA/UNIVERSAL/RLG 86920/SONY (NASHVILLE) (12.98 EQ/17.98)	Totally Country Vol. 2	23	92	89	82	20	BON JOVI ISLAND 063055/IDJMG (12.98/18.98)	Bounce	2
44	36	23	45	PUDDLE OF MUDD ▲ ² FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	93	62	30	4	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2
45	52	41	3	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	94	90	88	67	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	12
46	38	33	8	TONY BENNETT & K.D. LANG RPM/COLUMBIA 86734*/CRG (12.98 EQ/18.98)	A Wonderful World	41	95	57	24	3	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28
47	56	71	8	GOOD CHARLOTTE ● DAYLIGHT 86486/EPIC (12.98 EQ CD)	The Young And The Hopeless	7	96	78	58	62	VARIOUS ARTISTS MURDER INC./DEF JAM 063411*/IDJMG (12.98/18.98)	Irv Gotti Presents The Remixes	24
48	26	—	2	VARIOUS ARTISTS WDRD/EMI CMG/PROVIDENT 86078/WARNER BROS. (21.98 CD)	WOW Christmas	47	97	100	87	17	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
49	27	3	3	SEAN PAUL 2 HARD/VP/ATLANTIC 83620*/AG (19.98/18.98)	Dutty Rock	26	98	97	98	13	BRUCE SPRINGSTEEN ▲ ² COLUMBIA 86600*/CRG (12.98 EQ/18.98)	The Rising	1
				U2 ISLAND 634380/IDJMG/INTERSCOPE (24.98 CD)	The Best Of 1990-2000 & B-Sides	3	99	164	188	3	QUEENS OF THE STONE AGE INTERSCOPE 493425 (14.98 CD)	Songs For The Deaf	17
											BROOKS & DUNN ARISTA NASHVILLE 67053/RLG (11.98/17.98)	It Won't Be Christmas Without You	99

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	101	93	15	JAMES TAYLOR ▲	October Road	4	151	132	99	7	JURASSIC 5	Power In Numbers	15
				COLUMBIA 63584/CRG (12.98 EQ/18.98)							INTERSCOPE 493437 (18.98 CD)		
101	105	100	100	SOUNDTRACK ▲ ⁶	O Brother, Where Art Thou?	1	152	140	124	17	AMERIE	All I Have	9
				LOST HIGHWAY/MERCURY 170669/DJMG (12.98/19.98)							RISE/COLUMBIA 85959/CRG (12.98 EQ CD)		
102	95	83	44	SYSTEM OF A DOWN ▲ ²	Toxicity	1	153	NEW	1		HILARY DUFF	Santa Clause Lane	153
				AMERICAN/COLUMBIA 62240/CRG (12.98 EQ/18.98)							BUENA VISTA 860056/WALT DISNEY (12.98 CD) [M]		
103	85	74	6	TAPROOT	Welcome	17	154	152	119	5	SCARFACE	Greatest Hits	40
				VELVET HAMMER/ATLANTIC 83561/AG (11.98 CD)							RAP-A-LOT/NOO TRYBE 12646/VIRGIN (12.98/18.98)		
104	80	69	14	CLIPSE ●	Lord Willin'	4	155	148	134	10	VARIOUS ARTISTS	Disneymania: Superstar Artists Sing Disney ... Their Way!	61
				STAR TRAK 14735/ARISTA (12.98/18.98)							WALT DISNEY 860785 (18.98 CD)		
105	138	128	24	KORN ▲	Untouchables	2	156	NEW	1		FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	Christmas With The Rat Pack	156
				IMMORTAL 61488/EPIC (12.98 EQ/13.98)							CAPITOL 42210 (12.98/17.98)		
106	108	104	30	VANESSA CARLTON ▲	Be Not Nobody	5	157	143	106	3	3LW	A Girl Can Mack	15
				A&M 493307/INTERSCOPE (18.98 CD)							NINE LIVES 86200/EPIC (18.98 EQ CD)		
107	114	95	8	LEANN RIMES ●	Twisted Angel	12	158	126	86	6	DAVE HOLLISTER	Things In The Game Done Changed	10
				CURB 78747 (12.98/18.98)							MOTOWN 018747/UMRG (12.98/18.98)		
108	76	38	3	DEBORAH COX	The Morning After	38	159	151	137	63	NICKELBACK ▲ ⁴	Silver Side Up	2
				J 20014 (12.98/18.98)							ROADRUNNER 618485/DJMG (12.98/18.98)		
109	87	78	13	STONE SOUR	Stone Sour	46	160	176	200	4	VARIOUS ARTISTS	A Windham Hill Christmas	160
				ROADRUNNER 618425/DJMG (18.98 CD)							WINDHAM HILL 11651/RCA VICTOR (18.98 CD)		
110	111	97	17	LINKIN PARK ▲	[Reanimation]	2	161	146	123	19	DAVE MATTHEWS BAND ▲ ²	Busted Stuff	1
				WARNER BROS. 48326* (18.98 CD)							RCA 68117 (11.98/18.98)		
111	77	56	9	SOUNDTRACK	Brown Sugar	16	162	166	160	21	AEROSMITH ▲	O, Yeah! Ultimate Aerosmith Hits	4
				FOX 113028*/MCA (18.98 CD)							COLUMBIA 86700/CRG (17.98 EQ/24.98)		
112	94	85	4	STEVIE WONDER	The Definitive Collection	35	163	93	—	2	VIVIAN GREEN	Love Story	93
				MOTOWN/UTV 066184/UME (18.98 CD)							COLUMBIA 86357/CRG (17.98 EQ/11.98)		
113	104	96	42	JACK JOHNSON ▲	Brushfire Fairytales	34	164	135	61	3	TRICK PONY	On A Mission	61
				ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]							WARNER BROS. (NASHVILLE) 48236/WRN (12.98/18.98)		
114	NEW	1		SOUNDTRACK	Friday After Next	114	165	156	—	2	SOUNDTRACK	Die Another Day	156
				HOLLYWOOD 162378 (18.98 CD)							WARNER BROS. 48348 (18.98 CD)		
115	NEW	1		LED ZEPPELIN	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	115	166	136	109	9	SOUNDTRACK	Sweet Home Alabama	46
				ATLANTIC 83619/AG (19.98 CD)							HOLLYWOOD 162364 (18.98 CD)		
116	110	117	32	SHERYL CROW ▲	C'mon, C'mon	2	167	141	101	5	FIELD MOB	From Tha Roota To Tha Toota	33
				A&M 493260/INTERSCOPE (12.98/18.98)							MCA 113051* (18.98 CD)		
117	98	105	8	VARIOUS ARTISTS	iWorship: A Total Worship Experience	60	168	193	171	9	TRAVIS TRITT	Strong Enough	27
				INTEGRITY 86846/EPIC (19.98 EQ CD)							COLUMBIA (NASHVILLE) 86660/SDNY (NASHVILLE) (12.98 EQ/18.98)		
118	99	81	13	LIL' FLIP ●	Undaground Legend	12	169	NEW	1		JO DEE MESSINA	A Joyful Noise	169
				SUCKAFREEL/LOUD/COLUMBIA 86527*/CRG (17.98 EQ/12.98)							CURB 78755 (18.98 CD)		
119	131	138	22	PLAY	Play (EP)	74	170	149	112	54	SHAKIRA ▲ ³	Laundry Service	3
				MUSIC WORLD/COLUMBIA 86607/CRG (8.98 EQ CD) [M]							EPIC 63900 (12.98 EQ/18.98)		
120	83	46	4	TANK	One Man	20	171	NEW	1		VARIOUS ARTISTS	Bishop T.D. Jakes Presents: God's Leading Ladies	171
				BLACKGROUND/UNIVERSAL 054692/UMRG (12.98/18.98)							DEXTERITY SOUNDS 20385/EMI GOSPEL (11.98/16.98)		
121	84	65	9	XZIBIT ●	Man vs Machine	3	172	168	184	16	JUMPS	All The Time In The World	86
				LOUD/COLUMBIA 85925*/CRG (12.98 EQ/18.98)							SPARROW 51952 (12.98 CD)		
122	75	32	3	THE WALLFLOWERS	Red Letter Days	32	173	103	62	3	BRIAN MCKNIGHT	1989-2002: From There To Here	62
				INTERSCOPE 493491 (16.98 CD)							MOTOWN 066114/UMRG (12.98/18.98)		
123	124	120	30	GEORGE STRAIT ●	The Road Less Traveled	9	174	172	141	29	MUSIQ ●	Justisen (Just Listen)	1
				MCA NASHVILLE 170220 (11.98/18.98)							DEF SOUL 586712*/DJMG (12.98/18.98)		
124	92	67	6	GERALD LEVERT	The G Spot	9	175	NEW	1		VARIOUS ARTISTS	A Peaceful Christmas	175
				ELEKTRA 62795/EEG (12.98/18.98)							TIME LIFE 18858 (17.98 CD)		
125	117	110	9	LAS KETCHUP ▲ ²	Las Ketchup	65	176	190	195	80	SOUNDTRACK ▲	Shrek	28
				SHAKETOWN/COLUMBIA 86580/CRG (15.98 EQ CD) [M]							DREAMWORKS 450305/INTERSCOPE (12.98/18.98)		
126	144	118	19	THE VINES ●	Highly Evolved	11	177	158	130	9	PETER GABRIEL	Up	9
				ENGINEER/UMG 37527*/CAPITOL (17.98 CD)							REAL WORLD/GEFFEN 493388/INTERSCOPE (18.98 CD)		
127	128	107	10	KENNY G ●	Paradise	9	178	157	154	6	MERCYME	Spoken For	41
				ARISTA 14738 (12.98/18.98)							IND/M2 COMMUNICATIONS/WORD 86218/WARNER BROS. (17.98 CD)		
128	96	63	4	NICK CARTER	Now Or Never	17	179	169	151	63	P.O.D. ▲ ³	Satellite	6
				JIVE 41828/ZOMBA (12.98/18.98)							ATLANTIC 83475*/AG (11.98/17.98)		
129	116	94	39	NAPPY ROOTS ▲	Watermelon, Chicken & Gritz	24	180	119	42	3	BOSTON	Corporate America	42
				ATLANTIC 83574*/AG (11.98/17.98)							ARTEMIS 751142 (17.98 CD)		
130	134	121	38	THE WHITE STRIPES	White Blood Cells	61	181	155	143	13	MONTGOMERY GENTRY	My Town	26
				THIRD MAN 27124*/VZ (18.98 CD) [M]							COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11.98 EQ/17.98)		
131	142	144	63	MICHAEL W. SMITH ▲	Worship	20	182	162	116	4	SIGUR ROS	()	51
				REUNION 10025/ZOMBA (11.98/17.98)							FAT CAT 113091/MCA (18.98 CD)		
132	112	—	2	SHAKIRA	Laundry Service: Washed And Dried	112	183	171	169	24	NEW FOUND GLORY ●	Sticks and Stones	4
				EPIC 85962 (18.98 EQ CD)							DRIVE-THRU 112916/MCA (18.98 CD)		
133	122	111	13	EVE ●	Eve-olution	6	184	130	79	4	TOO SHORT	What's My Favorite Word?	38
				RUFF RYDERS 493381/INTERSCOPE (12.98/18.98)							SHORT/JIVE 41816/ZOMBA (11.98/17.98)		
134	161	147	10	LIFEHOUSE	Stanley Climbfall	7	185	154	125	23	OUR LADY PEACE ●	Gravity	9
				DREAMWORKS 450377/INTERSCOPE (18.98 CD)							COLUMBIA 86585/CRG (6.98 EQ/12.98)		
135	NEW	1		EDNITA NAZARIO	Acustico Vol. 2	135	186	160	148	9	UNCLE KRACKER	No Stranger To Shame	43
				SONY DISCOS 87649 (16.98 EQ CD) [M]							LAVA 83542*/AG (12.98/18.98)		
136	113	84	29	SOUNDTRACK ▲	Spider-Man	4	187	147	113	10	VARIOUS ARTISTS	Ludacris Presents Disturbing Tha Peace: Golden Grain	6
				ROADRUNNER/COLUMBIA 86402/DJMG/CRG (12.98 EQ/18.98)							DISTURBING THA PEACE/DEF JAM SOUTH 063205*/DJMG (12.98/18.98)		
137	199	—	2	JOHN TESH	Christmas Worship	137	188	RE-ENTRY	7		VARIOUS ARTISTS	Radio Disney Jams: Vol. 5	122
				GARDEN CITY/WORD 34595/WARNER BROS. (17.98 CD)							WALT DISNEY 860787 (12.98 CD)		
138	123	90	9	BECK	Sea Change	8	189	NEW	1		SHANIA TWAIN	Up! (Country Mixes)	189
				DGC/GEFFEN 493393/INTERSCOPE (18.98 CD)							MERCURY (NASHVILLE) 170352 (12.98 CASSETTE)		
139	106	68	3	LOUIE DEVITO	N.Y.C. Underground Party 5	68	190	167	132	16	TRICK DADDY ●	Thug Holiday	6
				DEE VEE 0004/MUSICRAMA (19.98 CD)							SLIP-N-SLIDE/ATLANTIC 83356*/AG (12.98/18.98)		
140	133	149	54	ENRIQUE IGLESIAS ▲ ³	Escape	2	191	150	133	3	WILLIE NELSON & FRIENDS	Stars & Guitars	133
				INTERSCOPE 493148 (12.98/18.98)							LOST HIGHWAY 170340/UME (18.98 CD)		
141	88	114	4	LOS TIGRES DEL NORTE	La Reina Del Sur	54	192	159	129	18	MARIO ●	Mario	9
				FONOVISA 50966 (14.98 CD)							3RD STREET 20026/J (12.98/17.98)		
142	139	122	7	HEATHER HEADLEY	This Is Who I Am	38	193	183	140	3	MARK WILLS	Greatest Hits	140
				RCA 69376 (19.98/13.98)							MERCURY (NASHVILLE) 170313 (11.98/18.98)		
143	125	91	6	TRACY CHAPMAN	Let It Rain	25	194	173	152	11	REBECCA LYNN HOWARD	Forgive	29
				ELEKTRA 62803/EEG (18.98 CD)							MCA NASHVILLE 170288 (11.98/18.98)		
144	115	89	7	TOM PETTY AND THE HEARTBREAKERS	The Last DJ	9	195	174	146	15	NICKEL CREEK	This Side	18
				WARNER BROS. 47955 (18.98 CD)							SUGAR HILL 3941 (18.98 CD)		
145	137	108	3	PAUL SIMON	The Paul Simon Collection: On My Way, Don't Know Where I'm Goin'	108	196	191	194	50	MERCYME ●	Almost There	67
				WARNER BROS. 73774/WARNER STRATEGIC MARKETING (18.98 CD)									

DECEMBER 7 2002 Billboard TOP JAZZ ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	TONY BENNETT & K.D. LANG	RPM/COLUMBIA 86734/CRG	A Wonderful World
2	2	1	DIANA KRALL	VERVE 065109/VG	Live In Paris
3	3	10	NATALIE COLE	VERVE 589774/VG	Ask A Woman Who Knows
4	4	42	DIANA KRALL	VERVE 545846/VG	The Look Of Love
5	5	5	STEVE TYRELL	COLUMBIA 86636/CRG [M]	This Time Of The Year
6	6	32	HARRY CONNICK, JR.	COLUMBIA 86077/CRG	Songs I Heard
7	7	10	JANE MONHEIT	N-CODED 4234/WARLDOCK [M]	In The Sun
8	8	15	KARRIN ALLYSON	CONCORD JAZZ 2106/CONCORD	In Blue
9	9	4	JOHN COLTRANE	IMPULSE/VERVE 589945/VG	A Love Supreme (Deluxe Edition)
10	NEW	1	BRANFORD MARSALIS QUARTET	MARSALIS/ROUNDUP 613301/UME	Footsteps Of Our Fathers
11	12	40	STEVE TYRELL	COLUMBIA 86006/CRG [M]	Standard Time
12	10	31	TONY BENNETT	RPM/COLUMBIA 85833/CRG	Playin' With My Friends: Bennett Sings The Blues
13	13	1	CHARLIE HADEN WITH MICHAEL BRECKER	VERVE 064096/VG	American Dreams
14	NEW	1	ROSEMARY CLOONEY	CONCORD 2166	The Last Concert
15	11	1	TIN HAT TRIO	ROPEADOPE 83134/AG	The Rodeo Eroded
16	14	1	PATRICIA BARBER	BLUE NOTE 39856/CAPITOL	Verse
17	19	4	KEELY SMITH	CONCORD 2138	Keely Swings Basie-Style With Strings
18	24	3	HARRY CONNICK, JR.	COLUMBIA 69794/CRG	30
19	16	35	CASSANDRA WILSON	BLUE NOTE 35072/CAPITOL [M]	Belly Of The Sun
20	17	30	VARIOUS ARTISTS	VERVE 589620/VG	Verve//Unmixed
21	25	15	BRAD MEHLDAU	WARNER BRDS. 48114	Largo
22	15	11	JOSHUA REDMAN	WARNER BRDS. 48229	Elastic
23	NEW	1	JOHN COLTRANE	IMPULSE/VERVE 545361/VG	Coltrane For Lovers
24	18	11	DAVE HOLLAND BIG BAND	ECM 014002	What Goes Around
25	21	16	SOUNDTRACK	LEGACY/COLUMBIA 85350/CRG	Finding Forrester

DECEMBER 7 2002 Billboard TOP CONTEMPORARY JAZZ ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	39	NORAH JONES	BLUE NOTE 32088/CAPITOL [M]	Come Away With Me
2	2	1	KENNY G	ARISTA 14753	Wishes
3	3	10	KENNY G	ARISTA 14738	Paradise
4	4	5	BWB	WARNER BRDS. 48011 [M]	Groovin'
5	5	10	AL JARREAU	GRP 589177/VG	All I Got
6	6	18	FOURPLAY	BLUEBIRD 63916/RCA VICTOR	Heartfelt
7	7	8	KEIKO MATSUI	NARADA 13198 [M]	The Ring
8	9	11	NORMAN BROWN	WARNER BRDS. 47995 [M]	Just Chillin'
9	8	19	WILL DOWNING	GRP 589610/VG	(Sensual Journey)
10	11	4	VARIOUS ARTISTS	WNJA 2955	WNJA 15th Anniversary Edition
11	10	18	PIECES OF A DREAM	HEADS UP 3071	Love's Silhouette
12	19	14	MASQUE	WEEK 34019	Infinite Love 811
13	13	57	BONEY JAMES	WARNER BRDS. 48004	Ride
14	14	9	KIM WATERS	SHANACHIE 5094 [M]	Someone To Love You
15	20	8	VARIOUS ARTISTS	KKSF 69288/RKDDISC	KKSF Smooth Jazz Sampler for AIDS Relief Volume 13
16	23	2	CHRIS BOTTI	COLUMBIA 86864/CRG	December
17	12	4	KIRK WHALUM	SQUINT CURB/WOR 86233/WARNER BRDS.	The Gospel According to Jazz - Chapter II
18	15	30	VARIOUS ARTISTS	VERVE 58906/VG	Verve//Remixed
19	16	13	LEE RITENOUR	GRP 589825/VG	Rit's House
20	17	10	BOB BALDWIN	NARADA JAZZ 12575/NARADA	Standing Tall
21	18	17	MAYSA	N-CODED 4233/WARLDOCK	Out Of The Blue
22	21	75	HERB ALPERT	A&M 490886/INTENSCOPE	Definitive Hits
23	22	24	JOE SAMPLE	PRA/VERVE 589508/VG	The Pecan Tree
24	25	14	RUSS FREEMAN	PEAK 8511/CONCORD	Drive
25	NEW	1	VARIOUS ARTISTS	RENDEZVOUS 48333/WARNER BRDS.	Golden Slumbers: A Father's Lullaby

DECEMBER 7 2002 Billboard TOP CLASSICAL ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	ANDREA BOCELLI	PHILIPS 47040/UNIVERSAL CLASSICS GROUP	Sentimento
2	2	19	RENEE FLEMING	DECCA 467101/UNIVERSAL CLASSICS GROUP [M]	Bel Canto
3	4	11	GLENN GOULD	SONY CLASSICAL 87703	State Of Wonder
4	6	14	CARRERAS-DOMINGO-PAVARTOTTI	DECCA 468999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
5	5	8	CECILIA BARTOLI	DECCA 473380/UNIVERSAL CLASSICS GROUP [M]	The Art Of Cecilia Bartoli
6	8	13	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo
7	10	3	VARIOUS ARTISTS	DECCA 472568/UNIVERSAL CLASSICS GROUP	The Ultimate Relaxation Christmas Album
8	7	11	PLACIDO DOMINGO	DG 471575/UNIVERSAL CLASSICS GROUP	Sacred Songs
9	9	3	VANESSA-MAE	ANGEL 57329	The Best Of Vanessa-Mae
10	NEW	1	CHANTICLEER	TELDEC 48956/AG	Our American Journey
11	11	7	PHILIP GLASS	SONY CLASSICAL 87709	Naqqyatsi
12	12	7	ANNE-SOPHIE MUTTER	DG 471349/UNIVERSAL CLASSICS GROUP	Plays Beethoven Violin Concert
13	NEW	1	THE CAMBRIDGE SINGERS (RUTTER)	COLLEGIUM 80510	Christmas Album
14	NEW	1	VARIOUS ARTISTS	DECCA 472689/UNIVERSAL CLASSICS GROUP	No. 1 Piano Album
15	14	10	MURRAY PERAHIA	SONY CLASSICAL 61885	Chopin: Etudes Op. 10/25

DECEMBER 7 2002 Billboard TOP CLASSICAL Crossover

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	8	RUSSELL WATSON	DECCA 473160/UNIVERSAL CLASSICS GROUP	Encore
2	1	6	BOND	MBD/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
3	4	54	ANDREA BOCELLI	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
4	3	10	MARIO FRANGOULIS	SONY CLASSICAL 89805 [M]	Sometimes I Dream
5	6	18	CHARLOTTE CHURCH	COLUMBIA 89710/CRG	Enchantment
6	5	11	LONDON SYMPHONY ORCHESTRA (WILLIAMS)	SONY CLASSICAL 89552	Star Wars Episode II: Attack Of The Clones
7	9	13	SARAH BRIGHTMAN	NEMO STUDIO 33257/ANGEL	Classics
8	10	7	RYUICHI SAKAMOTO	SONY CLASSICAL 89982	Casa
9	8	11	BOND	MBD/DECCA 467091/UNIVERSAL CLASSICS GROUP [M]	Born
10	11	32	YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet
11	7	41	DANIEL RODRIGUEZ	MANHATTAN 37564 [M]	The Spirit Of America
12	12	2	ANDRE RIEU	SAVOY 17152/DENON	Dreaming
13	14	9	JAMES GALWAY	RCA VICTOR 63883	Song Of Home
14	13	14	RUSSELL WATSON	DECCA 468695/UNIVERSAL CLASSICS GROUP [M]	The Voice
15	NEW	1	SARAH BRIGHTMAN	REALLY USEFUL/DECCA BROADWAY 589050/UNIVERSAL CLASSICS GROUP	Encore

DECEMBER 7 2002 Billboard TOP NEW AGE ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	5	VARIOUS ARTISTS	WINDHAM HILL 11651/RCA VICTOR	A Windham Hill Christmas
2	3	5	VARIOUS ARTISTS	TIME LIFE 18858	A Peaceful Christmas
3	6	16	JIM BRICKMAN	WINDHAM HILL 11647/RCA VICTOR	Love Songs & Lullabies
4	4	7	GEORGE WINSTON	WINDHAM HILL 11649/RCA VICTOR	Night Divides The Day: The Music Of The Doors
5	5	5	VARIOUS ARTISTS	VIRGIN 12082	Pure Moods IV
6	8	3	LORIE LINE	TIME LIFE 70021 [M]	Sharing The Season 4
7	7	2	ENYA	REPRISE 49211/WARNER BRDS.	Only Time-The Collection
8	9	11	JIM BRICKMAN	WINDHAM HILL 11589/RCA VICTOR	Simple Things
9	10	8	2002	REAL MUSIC 8812	Sacred Well
10	15	2	VARIOUS ARTISTS	NARADA 13263	The Best Of Celtic Christmas
11	NEW	1	LORIE LINE	TIME LIFE 50020	Heritage Collection: Vol. 3
12	14	11	JOHANNES LINSTEAD	REAL MUSIC 3755	Guitarra Del Fuego
13	12	31	SECRET GARDEN	DECCA 549878	Once In A Red Moon
14	13	21	JOHN TESH	GARDEN CITY 34593	The Power Of Love
15	11	20	TIM JANIS	TIM JANIS ENSEMBLE 1105 [M]	A Thousand Summers

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

DECEMBER 7 2002 Billboard TOP CLASSICAL BUDGET

1	CHRISTMAS WITH PAVARTOTTI	LUCIANO PAVARTOTTI
2	HANDEL: MESSIAH (HLTS.)	VARIOUS ARTISTS
3	NUTCRACKER HIGHLIGHTS	PETER WOHLERT/BERLIN SYMPHONY ORCHESTRA
4	TCHAIKOVSKY: NUTCRACKER HIGHLIGHTS	VARIOUS ARTISTS
5	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
6	CHRISTMAS FAVORITES	BOSTON POPS ORCHESTRA (FIELDER)
7	TRADITIONAL CHRISTMAS CAROLS	AMORARTIS CHAMBER CHOIR
8	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
9	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
10	NUTCRACKER SUITE	VARIOUS ARTISTS
11	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
12	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
13	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
14	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS
15	BEST OF 25 CLASSICAL FAVORITES	VARIOUS ARTISTS

DECEMBER 7 2002 Billboard TOP CLASSICAL MIDLINE

1	ULTIMATE CLASSICAL CHRISTMAS	VARIOUS ARTISTS
2	BABY MOZART	VARIOUS ARTISTS
3	CHRISTMAS ADAGIOS	VARIOUS ARTISTS
4	A TENOR'S CHRISTMAS	CARRERAS-DOMINGO-PAVARTOTTI
5	ART OF SEGOVIA	ANDRES SEGOVIA
6	CHRISTMAS FESTIVAL	BOSTON POPS ORCHESTRA (FIELDER)
7	50 GREATEST CLASSICS	VARIOUS ARTISTS
8	ESSENTIAL GUITAR	VARIOUS ARTISTS
9	OPERA ALBUM	VARIOUS ARTISTS
10	ESSENTIAL BAROQUE	VARIOUS ARTISTS
11	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
12	BABY BACH	VARIOUS ARTISTS
13	BABY VIVALDI	VARIOUS ARTISTS
14	TCHAIKOVSKY: NUTCRACKER/BEAUTY	ANTAL DORATI
15	NO. 1 CHRISTMAS ALBUM	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

DECEMBER 7 2002 Billboard TOP KID AUDIO

1	KIDZ BOP KIDS	KIDZ BOP 2
2	KIDZ BOP KIDS	KIDZ BOP CHRISTMAS
3	HILARY DUFF	SANTA CLAUSE LANE
4	VARIOUS ARTISTS	BUENA VISTA 860066/WALT DISNEY
5	VARIOUS ARTISTS	DISNEY'S YOUNG SUPERSTAR ARTISTS SING... THEIR WAY!
6	KIDZ BOP KIDS	RADIO DISNEY JAMS: VOL. 5
7	VARIOUS ARTISTS	WALT DISNEY 860785
8	VARIOUS ARTISTS	WALT DISNEY 860787
9	VARIOUS ARTISTS	UNITED AUDIO 10991/UNITED MULTIMEDIA
10	VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION
11	VARIOUS ARTISTS	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO
12	VARIOUS ARTISTS	TODDLER FAVORITES
13	VARIOUS ARTISTS	WALT DISNEY 860988
14	VARIOUS ARTISTS	RADIO DISNEY HOLIDAY JAMS 2
15	VARIOUS ARTISTS	WALT DISNEY 860803
16	WONDER KIDS	MICKEY CHRISTMAS: VOL. 2
17	WONDER KIDS	CHRISTMAS SING-A-LONG
18	VARIOUS ARTISTS	WALT DISNEY 860670
19	VARIOUS ARTISTS	KID'S DANCE PARTY
20	VEGGIE TUNES	BIG IDEA/WORD 86200/LYRIC STUDIOS
21	VEGGIE TUNES	BOB AND LARRY'S SUNDAY SCHOOL
22	JIM BRICKMAN	WINDHAM HILL 11647/RCA VICTOR
23	THE WIGGLES	WINDHAM HILL 11647/RCA VICTOR
24	THE WIGGLES	WINDHAM HILL 11647/RCA VICTOR
25	VARIOUS ARTISTS	WALT DISNEY 860695
26	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
27	VARIOUS ARTISTS	WALT DISNEY 860693
28	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
29	FRED MOLLIN	WALT DISNEY 860746
30	SPONGEBOB SQUAREPANTS	PRINCESS FAVORITES
31	VEGGIE TUNES	ORIGINAL THEME HIGHLIGHTS
32	VEGGIE TUNES	NICK/JIVE 49500/ZOMBA
33	VEGGIE TUNES	BIG IDEA/WORD 86200/LYRIC STUDIOS
34	TODDLER TUNES	A VERY VEGGIE CHRISTMAS
35	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS

Children's recordings: original motion picture soundtracks excluded

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino) *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 7 2002
Billboard **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	17	VARIOUS ARTISTS ▲ ⁴	Now That's What I Call Christmas! EMI/ZOMBA/SONY/UNIVERSAL 585620/UMRG (19.98 CD)	▲ ⁴ Weeks At Number 1
2	2	2	19	MANNHEIM STEAMROLLER ▲ ²	Christmas Extraordinaire AMERICAN GRAMAPHONE 1225 (17.98 CD)	
3	29	—	35	TRANS-SIBERIAN ORCHESTRA ▲	Christmas Eve And Other Stories LAVA/ATLANTIC 92736/AG (11.98/17.98 [M])	
4	7	20	49	CELINE DION ▲ ⁴	These Are Special Times 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	
5	13	37	12	BARBRA STREISAND ▲	Christmas Memories COLUMBIA 85920/CRG (12.98 EQ/18.98)	
6	12	11	243	SHANIA TWAIN ◆ ¹⁹	Come On Over MERCURY (NASHVILLE) 536003 (12.98/18.98)	
7	22	48	10	VARIOUS ARTISTS	The Time-Life Treasury Of Christmas TIME LIFE 18800 (19.98 CD)	
8	26	—	67	HARRY CONNICK, JR. ▲ ²	When My Heart Finds Christmas COLUMBIA 57550/CRG (11.98 EQ/17.98)	
9	27	—	24	CHARLOTTE CHURCH ▲	Dream A Dream SONY CLASSICAL 69463 (12.98 EQ/18.98)	
10	5	16	19	ELVIS PRESLEY ▲	It's Christmas Time RCA SPECIAL PRODUCTS 44931 (6.98 CD)	
11	3	4	26	EMINEM ▲ ⁸	The Marshall Mathers LP WEB/AFTRMATH 490629*/INTERSCOPE (12.98/18.98)	
12	6	18	1	VARIOUS ARTISTS	Happy Holidays UNITED AUDIO 10801 (1.98 CD)	
13	4	3	80	RASCAL FLATTS ▲	Rascal Flatts LYRIC STREET 165011/HOLLYWOOD (11.98/18.98 [M])	
14	8	6	232	DIXIE CHICKS ◆ ¹¹	Wide Open Spaces MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98 [M])	
15	NEW	—	105	TIM MCGRAW ▲ ³	Greatest Hits CURB 73718 (12.98/18.98)	HOT SHOT DEBUT ✓
16	42	—	24	KENNY G ▲ ³	Faith: A Holiday Album ARISTA 13090 (12.98/18.98)	
17	NEW	—	13	CARRERAS-DOMINGO-PAVARTOTTI (MERCURIO)	The Three Tenors Christmas SONY CLASSICAL 89131 (12.98 EQ/18.98)	
18	NEW	—	8	MARIAH CAREY ▲ ⁴	Merry Christmas COLUMBIA 64222/CRG (11.98 EQ/17.98)	
19	20	49	37	MARTINA MCBRIDE ●	White Christmas RCA (NASHVILLE) 67842/RLG (10.98/16.98)	
20	23	46	29	BING CROSBY	White Christmas MCA SPECIAL PRODUCTS 731143/MCA (3.98/6.98)	
21	9	5	109	LINKIN PARK ▲ ⁶	[Hybrid Theory] WARNER BROS. 47755 (12.98/18.98)	
22	14	12	169	DIXIE CHICKS ◆ ¹⁰	Fly MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	
23	10	—	104	THE BEATLES ▲ ⁸	1 APPLE 29325/CAPTOL (12.98/18.98)	
24	25	35	17	ANNE MURRAY	What A Wonderful Christmas STRAIGHTWAY 20335 (19.98 CD)	
25	21	23	4	ELVIS PRESLEY	White Christmas RCA 67959 (11.98/17.98)	
26	15	7	165	CREED ▲ ¹⁰	Human Clay WIND-UP 13053* (11.98/18.98)	
27	28	40	487	QUEEN ▲	Greatest Hits HOLLYWOOD 161265 (11.98/17.98)	
28	31	—	16	BURL IVES	Rudolph The Red-Nosed Reindeer MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	
29	11	9	137	EMINEM ▲ ⁴	The Slim Shady LP WEB/AFTRMATH 490287*/INTERSCOPE (12.98/18.98)	
30	18	13	139	JAMES TAYLOR ◆ ¹¹	Greatest Hits WARNER BROS. 3112 (7.98/11.98)	
31	48	—	—	VINCE GUARALDI ▲	A Charlie Brown Christmas FANTASY 8431 (10.98/15.98)	
32	NEW	—	25	MANNHEIM STEAMROLLER ▲	Christmas Live AMERICAN GRAMAPHONE 1997 (10.98/15.98)	
33	17	8	131	KENNY CHESNEY ▲ ³	Greatest Hits BNA 57376/RLG (12.98/18.98)	
34	NEW	—	18	TRANS-SIBERIAN ORCHESTRA ●	The Christmas Attic LAVA/ATLANTIC 83145/AG (11.98/17.98)	
35	19	10	138	DISTURBED ▲ ²	The Sickness GIANT 24738/WARNER BROS. (11.98/17.98 [M])	
36	NEW	—	10	VAN MORRISON ▲ ⁴	The Best Of Van Morrison POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)	
37	16	22	—	PHIL COLLINS ▲ ²	...Hits FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	
38	NEW	—	8	VARIOUS ARTISTS	All-Time Greatest Christmas Records CURB 77351 (4.98/7.98)	
39	NEW	—	104	ENYA ▲ ⁶	A Day Without Rain REPRISE 47428/WARNER BROS. (12.98/18.98)	
40	36	30	39	CELINE DION ▲ ⁶	All The Way...A Decade Of Song 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	
41	24	14	127	BOB SEGER & THE SILVER BULLET BAND ▲ ⁵	Greatest Hits CAPITOL 30334 (10.98/15.98)	
42	35	21	38	ABBA ▲ ⁶	Gold - Greatest Hits POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	
43	30	19	102	DEF LEPPARD ▲ ³	Vault - Greatest Hits 1980-1995 MERCURY 528718/DJMG (11.98/18.98)	
44	32	25	37	TOM PETTY AND THE HEARTBREAKERS ▲ ³	Greatest Hits MCA 110813 (12.98/18.98)	
45	49	31	61	CREED ▲ ⁵	My Own Prison WIND-UP 13049 (11.98/18.98 [M])	
46	33	17	91	TOBY KEITH ▲	Greatest Hits Volume One MERCURY (NASHVILLE) 558962 (11.98/17.98)	
47	NEW	—	130	MANNHEIM STEAMROLLER ▲ ⁵	A Fresh Aire Christmas AMERICAN GRAMAPHONE 1988 (15.98 CD)	
48	40	29	307	METALLICA ◆ ¹²	Metallica ELEKTRA 61113*/EEG (11.98/17.98)	
49	NEW	—	83	MANNHEIM STEAMROLLER ▲ ⁴	Christmas In The Aire AMERICAN GRAMAPHONE 1995 (15.98 CD)	
50	NEW	—	263	SHANIA TWAIN ◆ ¹²	The Woman In Me MERCURY (NASHVILLE) 522836 (12.98/18.98 [M])	

DECEMBER 7 2002
Billboard **HEATSEEKERS**

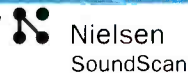
THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	—	1	EDNITA NAZARIO	Acustico Vol. 2 SONY DISCOS 87649 (16.98 EQ CD)	NUMBER 1 / HOT SHOT DEBUT ✓ ¹ Week At Number 1
2	3	11	—	HILARY DUFF	Santa Clause Lane BUENA VISTA 80066/WALT DISNEY (12.98 CD)	GREATEST GAINER \$
3	2	2	17	THE USED	The Used REPRISE 48287/WARNER BROS. (11.98 CD)	
4	1	—	—	JOHN P. KEE & NEW LIFE	Blessed By Association VERITY 43200/ZOMBA (11.98/17.98)	
5	6	13	—	SELAH	Rose Of Bethlehem COR 78720 (11.98 CD)	
6	4	8	—	JOE NICHOLS	Man With A Memory UNIVERSAL SOUTH 170285 (11.98/17.98)	
7	9	6	—	OK GO	OK Go CAPITOL 33724 (9.98 CD)	
8	7	7	—	THE DONNAS	Spend The Night ATLANTA 83567/AG (11.98 CD)	
9	13	27	—	NICOLE C. MULLEN	Christmas In Black And White WORD-CURB 86213/WARNER BROS. (17.98 CD)	
10	10	10	—	NICHOLE NORDEMAN	Woven & Spun SPARROW 51934 (16.98 CD)	
11	12	14	—	SIMPLE PLAN	No Pads, No Helmets...Just Balls LAVA 83534/AG (7.98/11.98)	
12	11	4	—	JUANES ▲	Un Dia Normal SURCO 017532/UNIVERSAL LATINO (16.98 CD)	
13	20	26	—	BREAKING BENJAMIN	Saturate HOLLYWOOD 162356 (12.98 CD)	
14	15	16	—	50 CENT	Guess Who's Back? FULL CLIP 2003* (16.98 CD)	
15	8	5	—	SUGARCULT	Start Static ULTIMATUM 07667/ARTEMIS (13.98 CD)	
16	NEW	—	—	OLGA TANON	Sobrevivir WARNER LATINA 49393 (16.98 CD)	
17	5	1	—	BADLY DRAWN BOY	Have You Fed The Fish? ARTISTDIRECT 01066* (17.98 CD)	
18	17	25	—	ZOEGIRL	Mix Of Life SPARROW 40546 (9.98 CD)	
19	14	12	—	BWB	Groovin' WARNER BROS. 4801 (18.98 CD)	
20	NEW	—	—	LIMITE	Soy Asi UNIVERSAL LATINO 066373 (8.98/13.98)	
21	40	—	—	STEVE TYRRE	This Time Of The Year COLUMBIA 85638/CRG (18.98 EQ CD)	
22	25	17	—	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	Family Affair II: Live At Radio City Music Hall VERITY 43176/ZOMBA (11.98/17.98)	
23	49	39	—	SMILEZ & SOUTHWEST	Crash The Party ARTISTDIRECT 01030 (11.98/17.98)	
24	18	28	—	THE HAPPY BOYS	Dance Party (Like It's 2003) ROBBINS 75034 (18.98 CD)	
25	35	—	—	RELIENT K	The Anatomy Of The Tongue In Cheek GOTEE 72842 (12.98 CD)	
26	28	35	—	MARIO FRANGOULIS	Sometimes I Dream SONY CLASSICAL 88805 (13.98 EQ CD)	
27	22	24	—	EMERSON DRIVE	Emerson Drive DREAMWORKS (NASHVILLE) 490272/INTERSCOPE (8.98/14.98)	
28	50	—	—	CLEDUS T. JUDD	Cledus Navidad MONUMENT 86744/SONY (NASHVILLE) (17.98 EQ CD)	
29	21	19	—	THEIEVRY CORPORATION	The Richest Man In Babylon EIGHTEENTH STREET LOUNGE 060*/CAROLINE (16.98 CD)	
30	24	32	—	JOY WILLIAMS	by surprise REUNION 10059/ZOMBA (17.98 CD)	
31	36	50	—	SUPERCHICK	Last One Picked INPOP 71257 (16.98 CD)	
32	NEW	—	—	RA	From One REPUBLIC/UNIVERSAL 066093/UMRG (12.98 CD)	
33	19	9	—	HECTOR & TITO	A La Reconquista VI 450571/UG (14.98 CD)	
34	NEW	—	—	DELIRIOUS?	Touch FURIOUS? 50203 (18.98 CD)	
35	34	—	—	GODSPEED YOU BLACK EMPEROR	Yanqui U.X.O. CONSTELLATION 024* (14.98 CD)	
36	45	—	—	ZOEGIRL	Life SPARROW 51828 (16.98 CD)	
37	23	15	—	LAURA PAUSINI	From The Inside ATLANTIC 48655/AG (11.98 CD)	
38	31	23	—	INTERPOL	Turn On The Bright Lights MATAADOR 545* (9.98 CD)	
39	30	22	—	CONJUNTO PRIMAVERA	Perdoname Mi Amor FONOVISA 86237 (9.98/13.98)	
40	29	29	—	LIBERACION	Historia Musical DISA 727029/UG (8.98/13.98)	
41	26	20	—	SOMETHING CORPORATE	Leaving Through The Window DRIVE-THRU 112688/MCA (14.98 CD)	
42	NEW	—	—	LORIE LINE	Sharing The Season 4 TIME LINE 70021 (12.98 CD)	
43	33	21	—	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most VAGRANT 354 (14.98 CD)	
44	NEW	—	—	SHEKINAH GLORY MINISTRY	Praise Is What I Do KINGDOM 001 (11.98/17.98)	
45	NEW	—	—	PLAYA FLY	Fly2K DIAMOND 1002 (10.98/17.98)	
46	32	30	—	THE HAPPY BOYS	Trance Party (Volume Two) ROBBINS 75038 (17.98 CD)	
47	38	36	—	TOBYMAC	Momentum FOREFRONT 25294 (17.98 CD)	
48	NEW	—	—	LOS TUCANES DE TIJUANA	Suena La Banda SONY DISCOS 87619 (16.98 EQ/17.98)	
49	37	34	—	12 STONES	12 Stones WIND-UP 13069 (17.98 CD)	
50	NEW	—	—	AUDIOVIEW	Dirty Sexy Knights In Paris ATLANTIC 63544/AG (11.98 CD)	

DECEMBER 7 2002
Billboard **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	—	—	JIM JOHNSTON	World Wrestling Entertainment Presents: WWE Anthology (Soundtrack) SMACK DOWN! 8832/KOCH (24.98 CD)	NUMBER 1 ✓ ² Weeks At Number 1
2	2	2	—	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk BME 23707/TVT (13.98/17.98)	
3	3	1	—	INSANE CLOWN POSSE	The Wraith: Shangri-La PSYCHOPATHIC/D3 9912/RIVERA (19.98 CD)	
4	NEW	—	—	SUSAN TEDESCHI	Wait For Me TONE-CDOL 751146/ARTEMIS (17.98 CD) [M]	HOT SHOT DEBUT ✓
5	5	4	—	LOUIE DEVITO	N.Y.C. Underground Party 5 DEE VEE 004/MUSICRAMA (19.98 CD)	
6	4	5	—	LOS TIGRES DEL NORTE	La Reina Del Sur FONOVISA 50666 (14.98 CD)	
7	6	3	—	BOSTON	Corporate America ARTEMIS 751142 (17.98 CD)	
8	7	6	—	NICKEL CREEK	This Side SUGAR HILL 3941 (18.98 CD)	
9	9	15	—	VARIOUS ARTISTS	Children Sing For Children: 25 Christmas Songs UNITED AUDIO 10991/UNITED MULTIMEDIA (4.98 CD)	
10	15	17	—	DELBERT MCCLINTON	Room To Breathe NEW WEST 6042 (17.98 CD)	GREATEST GAINER \$
11	10	9	—	EVA CASSIDY	Imagine BLIX STREET 10075 (16.98 CD)	
12	8	—	—	PRETENDERS	Loose Screw ARTEMIS 751153 (17.98 CD)	
13	14	13	—	DEFAULT ●	The Fallout TVT 2310 (11.98 CD) [M]	
14	11	7	—	DA HEADBUSSAZ	Dat's How It Happen To'm FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)	
15	18	16	—	50 CENT	Guess Who's Back? FULL CLIP 2003* (16.98 CD) [M]	
16	12	10	—	SUGARCULT	Start Static ULTIMATUM 07667/ARTEMIS (13.98 CD) [M]	
17	22	20	—	AIMEE MANN	Lost In Space SUPEREGO 007/UNITED MUSICIANS (17.98 CD)	
18	13	8	—	DOLLY PARTON	Halos & Horns BLUE EYE 3946/SUGAR HILL (10.98/18.98)	
19	17	14	—	TRANSPLANTS	Transplants HELLCAT 80448*/EPITAPH (16.98 CD)	
20	16	11	—	KHIA FEATURING DSD ●	Thug Misses DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	
21	NEW	—	—	VARIOUS ARTISTS	Fat Music Volume VI: Uncontrollable Fatulence FAT WRECK CHORDS 846* (17.98 CD)	
22	NEW	—	—	CANIBUS	Mic Club-Curriculum MIC CLUB 7120 (10.98/17.98)	
23	NEW	—	—	VARIOUS ARTISTS	Reggae Gold 2002 VP 1679* (9.98/16.98)	
24	21	21	—	THEIEVRY CORPORATION	The Richest Man In Babylon EIGHTEENTH STREET LOUNGE 060*/CAROLINE (16.98 CD) [M]	
25	25	25	—	SINEAD O'CONNOR	Sean-Nos Nua HUMMINGBIRD 79724/VANGUARD (18.98 CD)	
26	29	—	—	GODSPEED YOU BLACK EMPEROR	Yanqui U.X.O. CONSTELLATION 024* (14.98 CD) [M]	
27						

Billboard® TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by

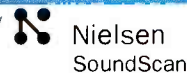


LAST WEEK	THIS WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
	NEW	SHANIA TWAIN	MERCURY (NASHVILLE) 170314	Up!	1
2	NEW	MATCHBOX TWENTY	MELISMA/ATLANTIC 83612/AG	More Than You Think You Are	6
3	NEW	GEORGE HARRISON	OARK HORSE 41969*/CAPITOL	Brainwashed	18
4	8	NORAH JONES ▲ ²	BLUE NOTE 32088/CAPITOL [H]	Come Away With Me	20
5	5	SANTANA ▲ ²	ARISTA 14737	Shaman	14
6	2	ELTON JOHN	ROCKET/MTV 063478/UME	Greatest Hits 1970-2002	22
7	7	SOUNDTRACK	SHADY 493508*/INTERSCOPE	8 Mile	3
8	1	U2	ISLAND 634380/0/JMG/INTERSCOPE	The Best Of 1990-2000 & B-Sides	49
9	10	THE ROLLING STONES ▲ ³	ABKCO 13378*/VIRGIN	Forty Licks	27
10	4	ROD STEWART	J 20039	It Had To Be You ... The Great American Songbook	19
11	NEW	SUSAN TEDESCHI	TONE-CDL 751146/ARTEMIS [H]	Wait For Me	90
12	11	BUCK HOWDY	PRAIRIE DOG 407	Skidaddle!	-
13	16	DIXIE CHICKS ▲ ³	MONUMENT/COLUMBIA 86840*/CRG	Home	16
14	9	ELVIS PRESLEY ▲ ²	RCA 69079*	Elvis: 30 #1 Hits	26
15	3	ANDREA BOCELLI	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento	29
16	NEW	AUDIOSLAVE	INTERSCOPE/EPIC 86968*	Audioslave	7
17	2	PEARL JAM	EPIC 86825*	Riot Act	36
18	NEW	VARIOUS ARTISTS	UNIVERSAL/EMI/ZOMBA/SONY 069720/UME	Now 11	2
19	RE-ENTER	FAITH HILL ▲ ²	WARNER BROS. (NASHVILLE) 48001/WRN	Cry	15
20	RE-ENTER	AVRIL LAVIGNE ▲ ³	ARISTA 14740	Let Go	9
21	12	DAVID GRAY	ATO 88154/RCA	A New Day At Midnight	59
22	9	TONY BENNETT & K.D. LANG	RPM/COLUMBIA 86734/CRG	A Wonderful World	45
23	18	JAMES TAYLOR ▲	COLUMBIA 63584/CRG	October Road	100
24	NEW	EMINEM ▲ ⁵	WEB/AFTERMATH 493290*/INTERSCOPE	The Eminem Show	11
25	19	FLEETWOOD MAC ●	REPRISE 73775/WARNER BROS	The Very Best Of Fleetwood Mac	70

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. [H] indicates past or present Heatsseeker title © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard® TOP SOUNDTRACKS™

Sales data compiled by



LAST WEEK	THIS WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
	NEW	8 MILE	SHADY 493508*/INTERSCOPE
2	2	WORLD WRESTLING ENTERTAINMENT PRESENTS: WWE ANTHOLOGY (JIM JOHNSTON)	SMACK DOWN! 8832/KOCH
3	3	AMERICAN IDOL: GREATEST MOMENTS ●	RCA 68141
4	6	LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY
5	5	HARRY POTTER AND THE CHAMBER OF SECRETS	ATLANTIC 83574/AG
6	7	O BROTHER, WHERE ART THOU? ▲	LDST HIGHWAY/MERCURY 170069/DJMG
7	4	BROWN SUGAR	FOX 113028*/MCA
8	NEW	FRIDAY AFTER NEXT	HOLLYWOOD 162378
9	8	SPIDER-MAN ▲	ROADRUNNER/COLUMBIA 86402/DJMG/CRG
10	10	DIE ANOTHER DAY	WARNER BROS. 48348
11	9	SWEET HOME ALABAMA	HOLLYWOOD 162364
12	11	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
13	12	MOULIN ROUGE ▲²	INTERSCOPE 493035
14	NEW	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
15	13	A WALK TO REMEMBER ●	EPIC 86311
16	14	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
17	16	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
18	19	GREASE ▲⁸	POLYDOR/UNIVERSAL 825095/UMRG
19	17	COYOTE UGLY ▲³	CURB 78703
20	15	YU-GI-OH!: MUSIC TO DUEL BY	DREAMWORKS 450406/INTERSCOPE
21	21	FRIDA	DECCA 474150/UNIVERSAL CLASSICS GROUP
22	20	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
23	NEW	EIGHT CRAZY NIGHTS	COLUMBIA 87026/CRG
24	18	XXX ●	UNIVERSAL 156259/UMRG
25	24	I AM SAM ●	V2 27119

DECEMBER 7 2002 Billboard ARTIST INDEX™

Chart Codes: —ALBUMS— The Billboard 200 (B200) Bluegrass (BG) Blues (BL) Classical (CL) Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA) Electronic (EA) Gospel (GA) Heatsseekers (HS) Holiday (HOL) Independent (IND) Internet (INT) Jazz (JZ) Contemporary Jazz (CJ) Latin Albums (LA) Latin: Latin Pop (LPA) Latin: Regional Mexican (RMA) Latin: Tropical/Salsa (TSA) New Age (NA) Pop Catalog (PCA) R&B/Hip-Hop (RBA) R&B/Hip-Hop Catalog (RBC) Reggae (RE) World Music (WM) —SINGLES— Hot 100 (H100) Hot 100 Airplay (HA) Hot 100 Singles Sales (HSS) Adult Contemporary (AC) Adult Top 40 (A40) Country (CS) Country Singles Sales (CSS) Dance/Club Play (DC) Dance/Sales (DS) Hot Latin Tracks (LT) Latin: Latin Pop (LPS) Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS) Rap Tracks (RP) Mainstream Rock (RC) Modern Rock (MO) Top 40 Tracks (T40) Rankings from biweekly charts are listed in italics during a chart's unpublished week.

12 Stones: HS 49
2002: NA 9
2Pac: RBC 2, 4, 5, 8; H100 50; HA 49; RA 20; RBH 21; RP 11
3 Doors Down: B200 30; A40 35; H100 61; HA 59; MO 12
RO 1
3LW: B200 157; RBA 55
3rd Storee: RBA 70
504 Boyz: RBH 79
50 Cent: HS 14; IND 15; RBA 61; H100 68; HA 66; HSS 71;
RA 22; RBH 20; RP 14; RS 37

-A-
Aaliyah: RBA 68; H100 33; 38; HA 31; 37; RA 9; 18; RBH 10,
19
Abba: PCA 42
Above The Law: RS 75
Yo Acosta: LA 43; RMA 19
Yolanda Adams: CC 33; G4 6; RBA 72
Trace Adkins: CA 43; CS 26
Aerosmith: B200 162
Pepé Aguilar: LA 50
Christina Aguilera: B200 12; H100 22; 69; HA 21; 70; T40
9, 29
AJ: HSS 21; RS 13
Alberto Y Roberto: LPS 36; LT 30
Ali: H100 10; HA 10; RA 8; RBH 8; RP 6; T40 26
Alive: DC 12
Gary Allan: CA 32; CS 21
Karrin Allyson: JZ 8
Herb Alpert: CJ 22
Amber: DC 20
Amerie: B200 152; RBA 39; H100 70; HA 67; RA 23, 45;
RBH 26, 46; RS 62
Tori Amos: B200 64; A40 18
Jessica Andrews: CS 55
Los Angeles De Charly: LA 32; RMA 13; RMS 29
Anny: DC 32
Marc Anthony: LA 67; TSA 6; DS 17; TSS 9, 32
Area 305: LPS 17; LT 12; TSS 4
Ricardo Arjona: LPS 1; LT 1; TSS 8
Aroma: RMS 19
Daniel Ash: DC 35
Ashanti: B200 74; RBA 40; H100 31; HA 29; RA 14; RBH 15,
85; RS 47
Rodney Atkins: CS 36
Audioslave: B200 7; INT 16; H100 73; HA 74; MO 10; RO 5
Audiovent: HS 50; RO 32
Authority Zero: MO 31
Automatic: DC 14
Avant: RBA 99; RA 52; RBH 52
Aventura: TSA 10
Ramon Ayala Y Sus Bravos Del Norte: LA 68; LT 47; RMS
15
Steve Azar: CA 64; CS 29

-B-
B2K: HOL 34; RBA 52, 88; H100 45; HA 41; RA 16, 63; RBH
18, 64; RS 65
Baby: H100 78; HSS 46; RA 29; RBH 29; RP 17; RS 27
Bacilos: LPS 13; LT 16; TSS 24
Badly Drawn Boy: HS 17
Erykah Badu: H100 13; HA 12; HSS 58; RA 2; RBH 2; RS 30
Baha Men: WM 3, 11
Bob Baldwin: CJ 20
Banda El Limon: RMS 30
Banda El Recodo: LA 55; LT 25; RMS 5, 24
Banda Machos: LA 74; RMS 25
Patricia Barber: JZ 16
Barnes: DC 41

-C-
Caddillac Tah A.K.A. Tah Murdah: RBH 85
Chris Cagle: CS 42
The Catling: A40 13; HSS 70

Luther Barnes: GA 25
Pancho Barraza: LA 41; RMA 18
Cecilia Bartoli: CL 5
Nikie Batey: HSS 32; RS 22
Beanie Sigel: HSS 50; RA 50; RBH 47; RS 23
The Beatles: PCA 23
Beck: B200 138
Daniel Bedingfield: DC 42; H100 39; HA 42; T40 19
Beenie Man: RBA 92; RE 3; HSS 53; RS 53
Belinda: LA 19, 20; LPA 13; RMA 7; LPS 32; TSS 17
Tony Bennett: B200 45; HOL 49; INT 22; JZ 1, 12
Tab Benoit: BL 9
Benzino: H100 92; HSS 40; RA 30; RBH 28; RP 21; RS 38
Beto Y Sus Canarios: LT 48; RMS 16
Sophie Ellis Bextor: DC 36; HSS 56
B.L.: HSS 62; RS 20
Big "C": HSS 14; RBH 99; RS 4
Big Tymers: RBA 77; H100 88; RA 54; RBH 55; RP 25
Bilal: RBH 77; RS 45
David Bisbal: LPS 39
Björk: EA 3, 23
BLACKstreet: RA 66; RBH 67
Ruben Blades: LA 60; TSA 4
Johnny Blanco: RBA 95
Mary J. Blige: RBC 16; HSS 69; RA 58; RBH 56; RS 50
The Blind Boys Of Alabama: GA 10, 33
Blindsight: RO 30
Andrea Bocelli: B200 29; CL 1; CX 3; INT 15
Joe Bonamassa: BL 12
Bond: CX 2, 9
Bone Thugs-N-Harmony: B200 93; RBA 28; RBC 11
Boo Jovi: B200 91
Boo: H100 88; RA 54; RBH 55; RP 25
Boyz: HSS 66; RS 71
Pat Boone: HSS 15
Born Predators: HSS 63; RS 19
Boston: B200 180; IND 7
Chris Botti: CJ 16
Box Car Racer: MO 37
Boyz II Men: RBH 91
Anouar Brahem: WM 10
Michelle Branch: B200 94; A40 1, 17; AC 5; H100 5, 82; HA
5; HSS 38; T40 5; TSS 31
Brandy: DS 8
Toni Braxton: B200 13; RBA 5; DC 47; H100 86; HSS 65;
RA 38; RBH 38; RS 39
Breaking Benjamin: HS 13; MO 34
Michael Brecker: JZ 13
Jim Brickman: NA 3, 8; AC 12
Sarah Brightman: CX 7, 15
The Brooklyn Tabernacle Choir: GA 40
Brooks & Dunn: B200 99; CA 14, 41; CCA 19; HOL 13; CS
14; H100 75; HA 72
Garth Brooks: CA 72
Bobby Brown: H100 51; HA 53; HSS 35; RA 17; RBH 17; RP
12; RS 33
Norman Brown: CJ 8
Keon Bryce: RBH 92
Los Bukis: LA 64
Busta Rhymes: H100 85; HSS 57; RA 24; RBH 27, 94; RP
18; RS 26, 44, 48
bwb: CJ 4; HS 19
Juanita Bynum: GA 12; IND 38
Tracy Byrd: CA 65; CS 44

The Cambridge Singers: CL 13
Camron: B200 199; RBA 74; H100 9; HA 9; RA 31; RBH 34;
RP 10; T40 6
Canibus: IND 22; RBA 71
The Canton Spirituals: GA 36
Blu Cantrell: DC 28; RBH 89
Mariah Carey: HOL 20; PCA 18; RBC 14; AC 19
Vanessa Carlton: B200 106; A40 10, 36; AC 3; H100 46, 89;
HA 47; T40 39
The Carpenters: HOL 41
Jose Carreras: CL 4; HOL 19; PCA 17
Aaron Carter: B200 149
Deana Carter: CS 31
Nick Carter: B200 128
Brandon Casey: H100 12; HA 14; HSS 3; RA 37; RBH 25; RS
2; T40 12
Brian Casey: H100 12; HA 14; HSS 3; RA 37; RBH 25; RS 2;
T40 12
Johnny Cash: B200 148; CA 18; CCA 13
Eva Cassidy: IND 11
Cassius: DC 4
Ricardo Castillon: LPS 26; LT 44; TSS 37
The Cathedral: CC 24
Ceevox: DC 34
Chanticleer: CL 10
Steven Curtis Chapman: CC 29
Tracy Chapman: B200 143
Chayanne: LA 27; LPA 16; LPS 10; LT 15
The Chemical Brothers: EA 25
Cher: DS 10, 16
Kenny Chesney: B200 40; CA 8; CCA 9; PCA 33; CS 11;
H100 65; HA 62
Mark Chesnut: CS 48
Chevelle: B200 62; H100 77; HA 75; MO 7; RO 8
El Chicichicote: LA 71
The Chieftains: CA 42; WM 2
Choppa: RBH 90
Charlotte Church: CX 5; HOL 15; PCA 9
Cinder: RO 34
Cirque Du Soleil: WM 6
Eric Clapton: B200 147
Maurette Brown Clark: GA 20
Terr Clark: CS 12; H100 66; HA 63
Dorinda Clark-Cole: GA 19
Karen Clark-Sheard: GA 11
Kelly Clarkson: AC 4; H100 25; HA 35; HSS 2; T40 33
Clipse: B200 104; RBA 34; H100 21; HA 19; HSS 43, 61; RA
10; RBH 9, 98; RP 7; RS 28, 55, 69
Rosemary Clooney: JZ 14
Tammy Cochran: CA 55; CS 59
Kellie Coffey: CA 58; AC 17; CS 23
Coldplay: B200 82; A40 31; MO 29
Deborah Coleman: BL 15
Natalie Cole: JZ 3; RBA 91
Nat King Cole: HOL 39
Phil Collins: B200 41; PCA 37; AC 2
John Coltrane: JZ 9, 23
Common: H100 13; HA 12; HSS 58, 69; RA 2, 58; RBH 2,
56; RS 30, 50
Conjunto Primavera: HS 39; IND 28; LA 16; RMA 4; LT 6;
RMS 2
Conjure One: DC 49
Harry Connick, Jr.: HOL 14; JZ 6, 18; PCA 8
Control: LT 40; RMS 13
Cooler Kids: DC 48
Shemekia Copeland: BL 4
Ferry Corsten: DC 33
Deborah Cox: B200 108; RBA 19; DC 2; RBH 93; RS 56
El Coyote Y Su Banda Tierra Santa: LT 46; RMS 14

Crazy Town: MO 28; RO 28
Creed: B200 81; PCA 26, 45; A40 4, 34; H100 16; HA 15;
HSS 13; MO 36; RO 14; T40 7
Elvis Crespo: TSA 19
Cristian: LA 23; LPA 14; LPS 2; LT 3; TSS 6
Bing Crosby: HOL 22, 47; PCA 20
David Cross: IND 43
Sheryl Crow: B200 116; A40 15, 26; AC 6; CS 50; CSS 1; DC
22; H100 71; HSS 4
Celia Cruz: TSA 13, 15; LT 39; TSS 3, 15
Cuisillos De Arturo Macias: RMS 17
CYN: DS 18

-D-
Da Fam: RBA 81
Da Headbussaz: IND 14; RBA 53
Dashboard Confessional: HS 43; IND 31
Craig David: B200 32; RBA 17
Sammy Davis Jr.: B200 156; HOL 24
Tyrone Davis: IND 11
Dead Prez: IND 30; RBA 78
Default: IND 13; A40 40; RO 35
Def Leppard: PCA 43
Delirious?: HS 34
Kevin Denney: CS 47
John Denver: CCA 22
Destiny's Child: HOL 40
Devlin: RBA 76
Louie DeVito: B200 139; EA 1; IND 5
Diamond Rio: CA 29; CS 13, 39; H100 53; HA 52
Dido: DS 13
Ani DiFranco: IND 35
Dinora Y La Juventud: RMS 37
Celine Dion: B200 56; HOL 10; PCA 4, 40; AC 10, 21
The Dirty South Divas: IND 20; HSS 16; RS 15
Dirty Vegas: EA 9
Distillers: IND 44
Disturbed: B200 66; PCA 35; H100 67; HA 65; MO 5; RO 6
Dixie Chicks: B200 16; CA 3; CCA 3, 6; INT 13; PCA 14, 22;
A40 16; AC 14; CS 5; CSS 2; H100 15; HA 13; HSS 48
DJ Geoffe: EA 24
DJ Quik: RBA 43
DJ Sammy: EA 5, 16; AC 29; DS 11
DJ Shadow: DS 5; HSS 68
Do: AC 29; DS 11
Doc: DC 6; DS 21
Placido Domingo: CL 4, 8; HOL 19; PCA 17
The Donnas: HS 8
Don Won: RS 74
Will Downing: CJ 9
Dr. Dre: RBC 24
Oru Hill: H100 72; HA 71; RA 21; RBH 22
Duelo: RMS 38
Hilary Duff: B200 153; HOL 23; HS 2
Rocio Durcal: LA 48
Dyshon & Squabble: HSS 26; RS 21

-E-
Steve Earle: CA 57; IND 36
Eastern Michigan Gospel Choir: GA 39
Steve Edwards: DC 4
Elephant Man: RE 15
Missy "Misdemeanor" Elliott: B200 8; RBA 4; H100 2; HA
2; HSS 17; RA 1; RBH 1; RP 1; RS 17; T40 3
Chris Emerson: AC 25
Emerson Drive: CA 51; HS 27; CS 10; CSS 8; H100 58; HA
56
Eminem: B200 11; INT 24; PCA 11, 29; RBA 10; RBC 1, 3;
H100 1, 90; HA 1; HSS 44; MO 14; RA 5, 56, 68; RBH

5, 57, 72; RP 2; RS 46; T40 1
The Emmanuels: GA 38
e-n: DC 34
Bill Engvall: CA 59
Enya: NA 7; PCA 39; HSS 39
Faith Evans: RBH 91, 98, 100; RS 69
Eve: B200 133; RBA 45; H100 43, 62; HA 46, 61; HSS 6; RA
26, 49; RBH 24, 39; RP 13, 23; RS 3; T40 34
Cesaria Evora: WM 8
The Exies: RO 23

-F-
Fabolous: H100 98; RBH 70; RS 52
Facemob: RBA 84
Ralph Falcon: DC 8
DJ Mark Farina: EA 15
Fat Joe: B200 83; RBA 18; HSS 55; RA 55; RBH 53; RS 43
Cheo Feliciano: LT 39; TSS 3
Alejandro Fernandez: LA 38; RMA 16
Vicente Fernandez: LA 45
Field Mob: B200 167; RBA 32; RA 43; RBH 44
Luis Fonsi: LPS 25; LT 38
Foo Fighters: B200 53; H100 49; HA 48; MO 1; RO 7
Julia Fordham: DC 10
Fourplay: CJ 6
Mario Frangoulis: CX 4; HS 26
Kirk Franklin: CC 13; GA 2; RBA 59
Freekey Zekey: H100 9; HA 9; RA 31; RBH 34; RP 10; T40 6
Russ Freeman: CJ 24
Freeway: HSS 50; RA 50; RBH 47; RS 23
Mannie Fresh: RBH 8
Nelly Furtado: HSS 52; RA 64; RBH 61; RS 35

-G-
Kenny G: B200 31, 127; CJ 2, 3; HOL 2, 18; PCA 16; RBA 65,
96; HSS 7
Warren G: RA 61; RBH 62
Peter Gabriel: B200 177
Bill & Gloria Gaither: CC 76
James Galway: CX 13
Gang Starr: HSS 49; RBH 96; RS 60
Marvin Gaye: RBC 25
El General: TSA 20
Georgia Mass Choir: GA 30
Geto Boys: RBA 69
Ghostface Killah: HSS 47; RS 51
Vince Gill: CS 30
Gunwine: H100 48; HA 45; HSS 55; RA 13, 55; RBH 13, 53;
RS 43; T40 32
Gisselle: LA 51; LPS 18; LT 26; TSS 11
Philip Glass: CL 11
Dana Glover: A40 24
Godsmack: RO 20
Godspeed You Black Emperor: HS 35; IND 26
Brian Gold: RS 61
Tony Gold: RS 61
Good Charlotte: B200 46; MO 13
Good Bad Ugly: RS 67
Gospel Gangstaz: GA 17
Gott: H100 88; RA 54; RBH 55; RP 25
Glenn Gould: CL 3
Amy Grant: CC 23
David Gray: B200 59; INT 21

Al Green: RBC 12
Vivian Green: B200 163; RBA 30; RA 46; RBH 49
Lee Greenwood: CSS 5
Andy Griggs: CS 34
Josh Groban: B200 35; AC 13
Grupo Mania: TSA 9; TSS 20
Grupo Mojado: RMS 36
GTS: DC 19
Vince Guaraldi: *HOL* 31; PCA 31
GusGus: DC 31

-H-

Deitrick Haddon: GA 31
Charlie Haden: JZ 13
Sammy Hagar: IND 47; RO 38
Daryl Hall John Oates: AC 11, 15
Anthony Hamilton: H100 37; HA 36; RA 25; RBH 30; RP 15; T40 36
Fred Hammond: CC 21; GA 5; RBA 85
Jennifer Hanson: CS 28; CSS 3; HSS 59
The Happy Boys: EA 7; 10; H5 24, 46
Hard Attack: DC 44
George Harrison: B200 18; INT 3
Dr. Charles G. Hayes & The Cosmopolitan Warriors: GA 34
Heather Headley: B200 142; RBA 35; DC 27; RA 42; RBH 42
Hector & Tito: HS 33; LA 15; LPA 12
Faith Hill: B200 15; CA 2; CCA 16; INT 39; A40 25; AC 1; CS 38, 41; H100 60; HA 58
The Hit Crew: IND 49
Pat Hodges: DC 30
Dave Holland Big Band: JZ 24
Dave Hollister: B200 158; RBA 36; RBH 83
Steve Holy: CS 27
Hoobastank: A40 38; MO 23; RO 33
John Lee Hooker: BL 14
Whitney Houston: H100 94; HSS 54; RA 34; RBH 35; RS 42
Rebecca Lynn Howard: B200 194; CA 26; H100 100
Buck Howdy: IND 41; INT 12
Los Huracanes Del Norte: RMS 27
Norman Hutchins: GA 16

-I-

Enrique Iglesias: B200 140; LA 8; LPA 7; AC 8; LPS 11, 27; LT 19, 45; TSS 40
Ilo: DS 23
IMx: RBH 71
India: LT 35; TSS 2
India.Arie: B200 60; RBA 24; H100 99; RA 36; RBH 36
Infamous 2.0: RA 35; RBH 37; RP 16; RS 68
Insane Clown Posse: B200 88; IND 3
Intacto: RMS 35
Interpol: HS 38; IND 27
Intocable: LA 59, 61; LT 8; RMS 1
Los Invasores de Nuevo Leon: LA 62
Irv Gotti: RBH 85
Israel And New Breed: GA 23
Issys: RBA 47; H100 79; HSS 33; RA 75; RBH 78; RS 41
Burl Ives: CCA 8; *HOL* 28; PCA 28

-J-

Alan Jackson: B200 33, 44; CA 6, 10; CCA 14, 15; *HOL* 3, 50; CS 16; H100 81
Janet Jackson: HSS 53; RS 53
Jackyl: RO 40
Jadakiss: H100 3; HA 3; HSS 33; RA 32; RBH 33; RS 32, 36, 41; T40 4
Jagged Edge: H100 98
Jaguars: LA 12; LPA 11; LPS 33
Jaheim: B200 37; RBA 8, 79; H100 42; HA 39; RA 11; RBH 11
Bishop T.D. Jakes: GA 37
Boney James: CJ 13
Etta James: BL 6, 11
Tim Janis: NA 15
Al Jarreau: CJ 5
Ja Rule: B200 4; RBA 2; H100 51; HA 53; HSS 35; RA 17; RBH 17; RP 12; RS 33
Jay-Z: B200 5; RBA 1; RBC 22; H100 8; HA 8; HSS 23, 36, 50; RA 6, 50; RBH 6, 47, 76; RP 5; RS 11, 16, 23; T40 22
Jazze Pha: RBH 84
Waylon Jennings: CA 61
Jewel: DC 25; DS 14
Jimmy Eat World: B200 198; A40 9; MO 20
Joe: RA 65; RBH 66; RS 32
Elton John: B200 22; INT 6
Carolyn Dawn Johnson: CA 73; CS 24
Jack Johnson: B200 113; A40 32
Syleena Johnson: RA 51; RBH 51, 94; RS 48
Jim Johnston: B200 51; IND 1; STX 2
Sabrina Johnston: DC 40
Donell Jones: RBA 83
Norah Jones: B200 20; CJ 1; INT 4; A40 11; AC 22; H100 55; HA 55; T40 25
Sir Charles Jones: RBA 80
Jordi: LPS 19; LT 33
Juanes: HS 12; LA 9; LPA 8; LPS 3, 8; LT 4, 14; TSS 30
Cledus T. Judd: CA 52, 62; HS 28
Jump5: B200 172; CC 9, 19; *HOL* 46
Jurassic 5: B200 151; RBA 73

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Israel Kamakawiwole: IND 48; *WM* 5
Anthony Kearns: *WM* 9
John P. Kee: CC 14; GA 3; HS 4; RBA 63
Toby Keith: B200 25; CA 4, 30; CCA 10; PCA 46; CS 2; H100 30; HA 27
Kelis: RBH 86; RS 59
R. Kelly: RBC 19; H100 57; HA 69; HSS 5; RA 19, 74; RBH 14, 80; RS 1
Ke\$ha: RBA 75
Las Ketchup: B200 125; LA 1; LPA 1; H100 95; LPS 5; LT 2; TSS 5
Alicia Keys: H100 43; HA 46; HSS 6; RA 49; RBH 39; RP 23; RS 3; T40 34
Khia: IND 20
Kid Rock: A40 26; CS 50; CSS 1; H100 71; HSS 4
Kidz Bop Kids: B200 76, 77; *HOL* 8
Kiwif Dreams: DC 44
D.D. Klein: DC 12
Byoncé Knowles: H100 8; HA 8; HSS 23; RA 6; RBH 6; RP 5; RS 11; T40 22
Korn: B200 105; MO 35; RO 21, 25
Jane Krakowski: AC 12
Diana Krall: B200 75; JZ 2, 4
Alison Krauss: BG 4; CA 39
Alison Krauss + Union Station: B200 78; BG 1; CA 12
Krazy: RBH 88
Kreo: DS 22
Krumb Snatcha: HSS 66; RS 71
Kumbia Kings: EA 2; LA 5; LPA 4; RMS 32
Kya-Ph: RE 5; RS 64
Kyjuan: H100 10; HA 10; RA 8; RBH 8; RP 6; T40 26

Lady Saw: A40 2; H100 4; HA 4; T40 2
Rachael Lampa: EA 21
Mark Lane: HSS 28; RS 14
K.d. lang: B200 45; INT 22; JZ 1
Lasgo: DS 7; H100 87; T40 37
The Latin All-Stars: LA 53
Avril Lavigne: B200 9; INT 20; A40 5, 28, 29; AC 20; H100 20, 27, 63; HA 22, 28, 64; T40 11, 15, 23
Donald Lawrence & The Tri-City Singers: GA 18
Layo & Bushwacka! DC 38
Lectroluv: DC 40
Led Zeppelin: B200 115
Jaimie Lee: HSS 21; RS 13
Murphy Lee: H100 10; HA 10; RA 8; RBH 8; RP 6; T40 26
Gerald Levert: B200 124; RBA 27; RA 39; RBH 40
La Ley: TSS 38
Liberacion: HS 40; LA 17; RMA 5; RMS 40
Lifeforce: B200 134; CC 6; A40 20; H100 84
Lil' Fate: RBH 92
Lil' Flip: B200 118; RBA 29; RA 71; RBH 74
Lil' Genius: RS 64
Lil Jon & The East Side Boyz: B200 58; IND 2; RBA 9; RA 69; RBH 68; RS 63
Lil' Mo: H100 41; HA 43; T40 21
Lil' Tykes: RS 74
Lil Wayne: RBA 100
Limi-i 21: TSS 16
Limite: HS 20; LA 14; RMA 3; LT 27; RMS 7
Lorie Line: HS 42; IND 29; NA 6, 11
Aaron Lines: CS 19
Linkin Park: B200 110; PCA 21
Johannes Linstead: NA 12
German Lizarra: LT 31; RMS 9
LL Cool J: B200 65; RBA 15; H100 6; HA 6; HSS 51; RA 3, 45; RBH 3, 46; RP 3; RS 25, 62; T40 30
London Symphony Orchestra: CX 6
Lonestar: CA 46; CS 22
Loon: DC 47; H100 86; HSS 65; RA 38; RBH 38; RS 39; T40 32
Jennifer Lopez: DS 3; H100 3; HA 3; HSS 30; RA 32; RBH 33; RS 36, 73; T40 4
Lord Of The Drums: DC 46
Los Hermanos Rosario: TSS 26
Lost Witness: DC 39
Patty Loveless: BG 7, 9; CA 50
Ludacris: RBA 87; RA 35, 62; RBH 37, 63, 92; RP 16; RS 68

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Yo-Yo Ma: CL 6; CX 10
Madonna: A40 23; DC 1; DS 1; H100 14; HA 20; HSS 1; T40 8
Jeff Majors: GA 21
Mana: LA 7; LPA 6; LPS 22, 23; LT 32, 36
Barry Manilow: B200 63; *HOL* 7
Aimee Mann: IND 17
Mannheim Steamroller: *HOL* 4, 32, 36, 38, 48; PCA 2, 32, 47, 49
Victor Manuelle: LA 24; TSA 1; LPS 35; LT 18; TSS 1
Benny Mardones: AC 26
Marlo: B200 192; RBA 66; RA 48; RBH 48
Bob Marley: RBC 9; *RE* 9
Damian "Jr. Gong" Marley: *RE* 13
Branford Marsalis Quartet: *HOL* 2
Dean Martin: B200 156; *HOL* 24
Angie Martinez: H100 41; HA 43; RBH 86; RS 59; T40 21
Mary Mary: CC 15; GA 4; RBA 86; RBC 15
Masque: CJ 12
Master P: RBH 88, 90
matchbox twenty: B200 6; INT 2; A40 7; H100 32; HA 33; T40 17
Keiko Matsui: CJ 7
Dave Matthews Band: B200 67, 161; A40 8, 30; T40 40
John Mayall and the Bluesbreakers: BL 13
John Mayer: B200 39; A40 3, 14; AC 16, 30; H100 24; HA 26; T40 14
Maysa: CJ 21
Martina McBride: B200 96; CA 13; CCA 5; *HOL* 21; PCA 19; CS 34, 43; H100 96
Delbert McClinton: BL 2, 8; CA 35; IND 10
Nicole J. McCloud: DC 29
Donnie McClurkin: RBC 7
Neal McCoy: CS 57; CSS 10
John McDermott: *WM* 9
Reba McEntire: CA 75; CCA 24
Tim McGraw: CA 33; CCA 4, 21; PCA 15; CS 6, 56; H100 44; HA 40
Brian McKnight: B200 173; RBA 48
Brad Mehldau: JZ 21
Kinito Mendez: TSS 36
Steven Mercurio: *HOL* 19; PCA 17
MercyMe: B200 178, 196; CO 10, 12
Jo Dee Messina: B200 169; CA 21; *HOL* 29
Metallica: PCA 48
Luis Miguel: LA 6; LPS 5; LPS 12; LT 20; TSS 33
Kylie Minogue: DC 23
Ismael Miranda: LT 39; TSS 3
Moby: EA 11
Monchy & Alexander: LA 66; TSA 5; TSS 18
Jane Monheit: JZ 7
Ricardo Montaner: LPS 6; LT 10; TSS 13
Pilar Montenegro: LA 72; RMS 34
John Michael Montgomery: CA 63; CS 20
Montgomery Gentry: B200 181; CA 22; CS 8; H100 59; HA 57

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Allison Moore: A40 26; CS 50; CSS 1; H100 71; HSS 4
Jessie Morales: *El Original De La Sierra:* LA 56
Morcheeba: DC 50
Craig Morgan: CS 49
Van Morrison: PCA 36
Mos Def: DS 5; HSS 68; RBH 100
Brandy Moss-Scott: HSS 27; RS 7
Mr. Ball: RA 59; RBH 60
Mr. Cheeks: HSS 60; RS 57
Ms. Jade: RBA 50; HSS 52; RA 64, 70; RBH 61, 69; RS 35
Mudvayne: B200 17; RO 17
Nicole C. Mullen: CC 18; *HOL* 45; HS 9
The Mullet Men: DC 45
The Muppets: CCA 22
Murk: DC 15
Anne Murray: B200 200; CA 28; CCA 7; *HOL* 26; PCA 24
Musiq: B200 174; RBA 42; H100 18; HA 16; RA 4, 47; RBH 4, 50, 81; RS 58
Anne-Sophie Mutter: CL 12
Mystikal: RA 35; RBH 37; RP 16; RS 68

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Naam Brigade: RBA 90
Nappy Roots: B200 129; RBA 54; H100 37; HA 36; RA 25; RBH 30; RP 15; T40 36
Narae: HSS 29; RS 12
Nashom: DC 14
Nas: RBA 57; RBC 21; DS 3; HSS 30; RA 27; RBH 32; RP 22; RS 73
Nate Dogg: H100 93; RA 41, 61; RBH 43, 62; RP 20
Ednita Nazario: B200 135; HS 1; LA 2, 42; LPA 2; TSS 38
Youssef N'Dour: *WM* 13

Nelly: B200 23; RBA 16; RBC 17; H100 10, 11; HA 10, 11; HSS 25; RA 8, 15; RBH 8, 16; RP 6, 8; RS 9; T40 13, 26
Willie Nelson: B200 191; CA 24, 66; CCA 17
New Found Glory: B200 183; MO 32, 40
Newsboys: CC 30, 35
Next: RA 73; RBH 75
Nia: RBA 97
Joe Nichols: CA 37; HS 6; CS 33; CSS 7
Nickelback: B200 159; RO 11
Nickel Creek: B200 195; BG 3; CA 27; CCA 20; IND 8
Tito Nieves: TSA 16; LT 39; TSS 3
Nirvana: B200 28; H100 47; HA 44; MO 2; RO 3
The Nitty Gritty Dirt Band: BG 6; CA 49
Nivea: H100 12; HA 14; HSS 3, 74; RA 37; RBH 25; RS 2, 66; T40 12
No Doubt: B200 50; A40 2; H100 4; HA 4; T40 2
Gabbie Nolen: CSS 9
Nichole Nordeman: CC 20; HS 10
N.O.R.E.: RA 44; RBH 45; RS 54
Smokie Norful: GA 13
The Notorious B.I.G.: RBC 13, 23; RS 70
Nueva Era: TSS 28

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Paul Oakenfold: EA 4; DC 18; H100 97
The Oak Ridge Boys: CA 69
Sinead O'Connor: IND 25; *WM* 4; DC 3, 49
OK Go: HS 7; MO 22
Old & In The Gray: BG 14
La Onda: LA 39; RMA 17; LPS 34; LT 17; RMS 6; TSS 27
Omo: DC 37
Oobie: RA 69; RBH 68; RS 63
Orchestra Baobab: *WM* 15
Los Originales De San Juan: LA 47, 75
Joan Osborne: IND 40
Kelly Osbourne: HSS 37
Oscar G: DC 8
O-Town: B200 86; H100 64; HA 68; T40 27
Our Lady Peace: B200 185; A40 22; H100 80; T40 38

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Petey Pablo: RBH 87
Joe Pace: GA 27
Pacific: RO 39
Brad Paisley: CA 31; CS 17
Palomo: LA 21; RMA 8; RMS 20
Laszlo Panaflex: DC 13
Dolly Parton: BG 5; CA 48; IND 18
Pastor Troy: RBA 49; RA 70; RBH 69
Sean Paul: B200 48; RBA 14; *RE* 1; H100 7; HA 7; HSS 12; RA 7; RBH 7; RP 4; RS 18, 44; T40 18
Laura Pausini: HS 37; DC 24; DS 6
Luciano Pavarotti: CL 4; *HOL* 19; PCA 17
Pavement: IND 37
P. Diddy: H100 45, 78, 98; HA 41; HSS 46; RA 16, 29; RBH 18, 29; RP 17; RS 27, 65; T40 32
Pearl Jam: B200 36; INT 17; HSS 24; MO 26; RO 12
Jennifer Pena: LA 30; RMA 12; LPS 14; LT 5; RMS 8
Dottie Peoples: GA 15
Murray Perahia: CL 15
Tom Petty And The Heartbreakers: B200 144; PCA 44; RO 31

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Pieces Of A Dream: CJ 11
Pink: B200 38; A40 27; DS 15; H100 40; HA 50; T40 20, 28
Pinmonkey: CA 67; CS 51
Jeff Pritchett: BL 7
Playa Fly: HS 45; IND 33; RBA 64
Playa: B200 119; HSS 73
P.O.D.: CC 27
Plus One: B200 179; CC 11
Point Of Grace: CC 26
Stephane Pomponac: EA 20
Carlos Ponce: LPS 40
Poww Bros.: RS 49
Elvis Presley: B200 26; CA 5; *HOL* 27; INT 14; PCA 10, 25
Pretenders: IND 12
Project Pat: RBA 93
Puddle Of Mudd: B200 43; H100 19; HA 18; MO 3; RO 4; T40 24

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Queen: PCA 27
Queens Of The Stone Age: B200 98; MO 8; RO 19
Milly Quezada: TSS 39
Domingo Quintero: TSS 23
A.B. Quintanilla Y Los Kumbia Kings: LA 54; LPS 38

Adan Chalino Sanchez: RMS 31
Sandman: HSS 20; RS 8
Santana: B200 14; INT 5; A40 1; AC 5; H100 5; HA 5; HSS 38; T40 5; TSS 31
Juelz Santana: H100 9; HA 9; RA 31; RBH 34; RP 10; T40 6
Gilberto Santa Rosa: LA 37; TSA 3; LPS 37; LT 29, 39; TSS 3, 7, 14
Alejandro Sanz: LA 73
Marvin Sapp: GA 24
Scarface: B200 154; RBA 37, 62; RBH 92
La Tocha Scott: RA 60; RBH 59
Marvin Sease: RBA 67
Jon Sebastian: LA 50; LPS 30
Jon Secada: LPS 15; LT 23; TSS 25
Secret Garden: NA 13
Seether: MO 9; RO 15
Bob Seger & The Silver Bullet Band: PCA 41
Selah: CC 16; *HOL* 42; HS 5
Selena: LA 10; LPA 9
Erick Sermon: B200 71; RBA 13; H100 36; HA 34; HSS 31; RA 12; RBH 12; RP 9; RS 24
Sev: HSS 41
Shade Sheist: RA 61; RBH 62
Shaggy: B200 80; RBA 31; *RE* 2, 12; RS 61
Shakira: B200 132, 150, 170; LA 4; LPA 3; LPS 16; LT 24
Sham: RBH 94; RS 48
Shawnna: RBH 92
SheDaisy: CA 74
Shekinah Glory Ministry: GA 9; HS 44; IND 32
Blake Shelton: CA 47; CS 18; H100 76; HA 73
The Shepherds: GA 32
Shifty Shellshock: DC 18; H100 97
The Sicilians: DS 2; HSS 18
Sigur Ros: B200 182
The Silk Road Ensemble: CX 10
Paul Simon: B200 145; AC 27
Simple Plan: HS 11
Frank Sinatra: B200 156; *HOL* 24
Sin Bandera: LA 29; LPA 17; LPS 7, 29; LT 9, 49; RMS 28; TSS 35
Daryle Singletary: CS 45
Sixpence None The Richer: CC 28; A40 21
Sizta: *RE* 6
Smilez & Southstar: HS 23; RBA 60; RA 72; RBH 73
Anthony Smith: CS 40
Keely Smith: JZ 17
Michael W. Smith: B200 68, 131; CC 2, 5
Pastor Keith Smith: GA 35
Snoop Dogg: H100 83; HSS 45; RA 28; RBH 31; RP 19; RS 31
SocialBum: RO 36
Socios Del Ritmo: RMS 22
Marco Antonio Solis: LA 31; LPA 18; LPS 20; LT 28
Shauna Solomon: DC 16
Soluna: HSS 75
Something Corporate: HS 41
Spacelunk: DC 21
Spanish Harlem Orchestra: TSA 14
Spiff Star: H100 85; HSS 57; RA 24; RBH 27, 94; RP 18; RS 26, 48
Bruce Springsteen: B200 97; A40 39; HSS 64
SR-71: MO 18
Static Revenger: DC 45
Terry Steele: HSS 22; RS 10
Tommy Shane Steiner: CS 46
Stereo Five: A40 33
Red Stewar: B200 19; INT 10; AC 24
Rebecca St. James: CC 34
Angie Stone: RA 65; RBH 66
Stone Sour: B200 109; H100 56; HA 60; MO 4; RO 2
George Strait: B200 123; CA 17, 34; CCA 18; CS 3; H100 28; HA 25
Barbra Streisand: *HOL* 11; PCA 5
The Strokes: MO 38
Styles: H100 3; HA 3; RA 32; RBH 33; RS 36; T40 4
Sugarcraft: HS 15; IND 16
Sum 41: MO 15
Supa Nat: RS 72
Superchick: HS 31
Superchumbo: DC 7
Sweet Inspirations: DC 30
System Of A Down: B200 102; H100 91; MO 17, 21; RO 10, 16

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Taking Back Sunday: IND 45
Talib Kweli: B200 21; RBA 6; RBH 77; RS 45
Tank: B200 120; RBA 22; RBH 84
Olga Taroni: HS 16; LA 11; LPA 10; LPS 31; LT 43; TSS 12
Taropop: B200 103; MO 16; RO 13
Tateeze: H100 88; RA 54; RBH 55; RP 25
T.A.T.U.: HSS 8
James Taylor: B200 100; INT 23; PCA 30; AC 23
Susan Tedeschi: B200 90; BL 1; IND 4; INT 11
Telepopmusik: EA 13; DS 12
Los Temerarios: IND 50; LA 28, 46; RMA 11; LT 34; RMS 10
The Temptations: RBC 6, 18
Chalee Tenison: CS 54
John Tesh: B200 137; CC 7; *HOL* 17; NA 14
T.G.: HSS 9; RS 5
Jimmy Thackery: BL 9
Thalia: LA 25; LPA 15; LPS 9; LT 11; TSS 19
Tha Rayne: H100 42; HA 39; RA 11; RBH 11
Theory Of A Deadman: RO 26
Thick Dick: DC 11
Thicke: HSS 11
Theivery Corporation: EA 8; HS 29; IND 24
Third Day: CC 22
Thunderpuss: DC 41
Los Tigres Del Norte: B200 141; IND 6; LA 3; RMA 1; LT 13; RMS 3
Los Tigrillos: LA 65
Tin Hat Trio: JZ 15
TLC: B200 24; RBA 7; H100 35; HA 38; HSS 67; RA 33; RBH 23; RS 40; T40 31
toByMac: HS 47
Too Short: B200 184; RBA 38
Toyah: H100 9; HA 9; RA 31; RBH 34; RP 10; T40 6
Trans-Siberian Orchestra: *HOL* 9, 33; PCA 3, 34
Transplants: IND 19; MO 39
Trapt: RO 27
Randy Travis: CA 40; CC 25; CS 52
Faith Trent: DC 9
Trick Daddy: B200 190; RBA 44; RA 60; RBH 59
Trick Pony: B200 164; CA 19, 56; CS 25
Trina: RBA 58; RA 62; RBH 63
Trin-i-tee 5:7: CC 39; GA 8
Travis Tritt: B200 168; CA 20; CS 15
TRUSTCompany: MO 27, 30; RO 29
Los Tucanes De Tijuana: HS 48; LA 18, 52; RMA 6; LT 21; RMS 4
Tanya Tucker: CA 70; CS 35
Shania Twain: B200

THIS WEEK		LAST WEEK		WEEKS ON CHART		Billboard MODERN ROCK TRACKS™	
						Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE	IMPRINT/PROMOTION LABEL		Artist		
1	1	ALL MY LIFE	ROSWELL/RCA	1	Foo Fighters	3 Weeks At Number 1	
2	2	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	2	Nirvana		
3	3	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	3	Puddle Of Mudd		
4	4	BOTHER	ROADRUNNER/UMRG	4	Stone Sour		
5	5	PRAYER	REPRISE	5	Disturbed		
6	7	ALWAYS	ISLAND/IDJMG	6	Saliva		
7	8	THE RED	EPIC	7	Chevelle		
8	10	NO ONE KNOWS	INTERSCOPE	8	Queens Of The Stone Age		
9	11	FINE AGAIN	WIND UP	9	Seether		
10	9	COCHISE	INTERSCOPE/EPIC	10	Audioslave		
11	6	THE ZEPHYR SONG	WARNER BROS.	11	Red Hot Chili Peppers		
12	14	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	12	3 Doors Down		
13	12	LIFESTYLES OF THE RICH AND FAMOUS	DAYLIGHT/EPIC	13	Good Charlotte		
14	15	LOSE YOURSELF	SHADY/INTERSCOPE	14	Eminem		
15	16	STILL WAITING	ISLAND/IDJMG	15	Sum 41		
16	17	POEM	VELVET HAMMER/ATLANTIC	16	Taproot		
17	13	AERIALS	AMERICAN/COLUMBIA	17	System Of A Down		
18	19	TOMORROW	RCA	18	SR-71		
19	21	THE TASTE OF INK	REPRISE	19	The Used		
20	22	A PRAISE CHORUS	DREAMWORKS	20	Jimmy Eat World		
21	24	INNERVISION	AMERICAN/COLUMBIA	21	System Of A Down		
22	20	GET OVER IT	CAPITOL	22	OK Go		
23	25	REMEMBER ME	ISLAND/IDJMG	23	Hoobastank		
24	27	OUTTATHAWAY	ENGINEER/CAPITOL	24	The Vines		
25	23	BY THE WAY	WARNER BROS.	25	Red Hot Chili Peppers		
26	18	I AM MINE	EPIC	26	Pearl Jam		
27	26	DOWNFALL	GEFFEN/INTERSCOPE	27	TRUSTcompany		
28	31	DROWNING	COLUMBIA	28	Crazy Town		
29	29	CLOCKS	CAPITOL	29	Coldplay		
30	32	RUNNING FROM ME	GEFFEN/INTERSCOPE	30	TRUSTcompany		
31	33	ONE MORE MINUTE	LAVA	31	Authority Zero		
32	35	HEAD ON COLLISION	DRIVE-THRU/MCA	32	New Found Glory		
33	28	DEAD LEAVES AND THE DIRTY GROUND	THIRD MAN/V2	33	The White Stripes		
34	37	POLYAMOROUS	HOLLYWOOD	34	Breaking Benjamin		
35	38	ALONE I BREAK	IMMORTAL/EPIC	35	Korn		
36	NEW	WEATHERED	WIND UP	36	Creed		
37	34	THERE IS	MCA	37	Box Car Racer		
38	30	SOMEDAY	RCA	38	The Strokes		
39	NEW	DIAMONDS AND GUNS	HELLCAT/EPITAPH	39	Transplants		
40	39	MY FRIENDS OVER YOU	DRIVE-THRU/MCA	40	New Found Glory		

THIS WEEK		LAST WEEK		WEEKS ON CHART		Billboard MAINSTREAM ROCK TRACKS™	
						Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE	IMPRINT/PROMOTION LABEL		Artist		
1	1	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	1	3 Doors Down	2 Weeks At Number 1	
2	4	BOTHER	ROADRUNNER/UMRG	2	Stone Sour		
3	3	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	3	Nirvana		
4	2	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	4	Puddle Of Mudd		
5	5	COCHISE	INTERSCOPE/EPIC	5	Audioslave		
6	6	PRAYER	REPRISE	6	Disturbed		
7	7	ALL MY LIFE	ROSWELL/RCA	7	Foo Fighters		
8	8	THE RED	EPIC	8	Chevelle		
9	10	ALWAYS	ISLAND/IDJMG	9	Saliva		
10	11	AERIALS	AMERICAN/COLUMBIA	10	System Of A Down		
11	12	NEVER AGAIN	ROADRUNNER/UMRG	11	Nickelback		
12	9	I AM MINE	EPIC	12	Pearl Jam		
13	13	POEM	VELVET HAMMER/ATLANTIC	13	Taproot		
14	22	WEATHERED	WIND UP	14	Creed		
15	14	FINE AGAIN	WIND UP	15	Seether		
16	17	INNERVISION	AMERICAN/COLUMBIA	16	System Of A Down		
17	19	NOT FALLING	EPIC	17	Mudvayne		
18	15	THE ZEPHYR SONG	WARNER BROS.	18	Red Hot Chili Peppers		
19	18	NO ONE KNOWS	INTERSCOPE	19	Queens Of The Stone Age		
20	16	I STAND ALONE	REPUBLIC/UNIVERSAL/UMRG	20	Godsmack		
21	23	ALONE I BREAK	IMMORTAL/EPIC	21	Korn		
22	21	BY THE WAY	WARNER BROS.	22	Red Hot Chili Peppers		
23	26	MY GODDESS	MELISSA/VIRGIN	23	The Exies		
24	28	DO YOU CALL MY NAME	REPUBLIC/UNIVERSAL/UMRG	24	RA		
25	25	THOUGHTLESS	IMMORTAL/EPIC	25	Korn		
26	20	NOTHING COULD COME BETWEEN US	ROADRUNNER/UMRG	26	Theory Of A Deadman		
27	29	HEADSTRONG	WARNER BROS.	27	Trapt		
28	32	DROWNING	COLUMBIA	28	Crazy Town		
29	31	RUNNING FROM ME	GEFFEN/INTERSCOPE	29	TRUSTcompany		
30	24	PITIFUL	ELEKTRA/VEEG	30	Blindside		
31	27	THE LAST DJ	WARNER BROS.	31	Tom Petty And The Heartbreakers		
32	33	LOOKING DOWN	ATLANTIC	32	Audiovent		
33	30	REMEMBER ME	ISLAND/IDJMG	33	Hoobastank		
34	36	SOUL CREATION	GEFFEN/INTERSCOPE	34	Cinder		
35	35	LIVE A LIE	TVT	35	Default		
36	NEW	DOWN	ELEKTRA/VEEG	36	Socialburn		
37	34	DON'T STOP	VIRGIN	37	The Rolling Stones		
38	37	THINGS'VE CHANGED	33RD STREET	38	Sammy Hagar And The Waboritas		
39	NEW	BULLITPROOF	HIFARISTA	39	Pacifier		
40	39	KILL THE SUNSHINE	HUMIDITY/NEW WEST	40	Jackyl		

THIS WEEK		LAST WEEK		WEEKS ON CHART		Billboard TOP 40 TRACKS™	
						Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE	IMPRINT/PROMOTION LABEL		Artist		
1	1	LOSE YOURSELF	SHADY/INTERSCOPE	1	Eminem	6 Wks At No. 1	
2	2	UNDERNEATH IT ALL	NO DOUBT FEATURING LADY SAW	2	No Doubt		
3	3	WORK IT	MISSY "MISBEHAVIOR" ELLIOTT	3	The Gold Minnie/Lextra/Reg		
4	4	JENNY FROM THE BLOCK	JENNIFER LOPEZ FEATURING JADAKISS & STYLES	4	Jenny J		
5	5	THE GAME OF LOVE	SANTANA FEATURING MICHELLE BRANCH	5	Santana		
6	6	HEY MA	CAM'RON FEAT. JUELZ SANTANA, FREEKEY ZEEKEY & TOYA	6	Cam'ron		
7	7	ONE LAST BREATH	CREED	7	Creed		
8	8	DIE ANOTHER DAY	MADONNA	8	Madonna		
9	9	BEAUTIFUL	CHRISTINA AGUILERA	9	Christina Aguilera		
10	10	LIKE I LOVE YOU	JUSTIN TIMBERLAKE	10	Justin Timberlake		
11	11	SKRER BOI	AVRIL LAVIGNE	11	Avril Lavigne		
12	12	DON'T MESS WITH MY MAN	NIVEA FEATURING BRIAN & BRANDON CASEY	12	Nivea		
13	13	DILEMMA	NELLY FEATURING KELLY ROWLAND	13	Nelly		
14	14	YOUR BODY IS A WONDERLAND	JOHN MAYER	14	John Mayer		
15	15	COMPLICATED	AVRIL LAVIGNE	15	Avril Lavigne		
16	16	STOLE	KELLY ROWLAND	16	Kelly Rowland		
17	17	DISEASE	MATCHBOX TWENTY	17	Matchbox Twenty		
18	18	GIMME THE LIGHT	SEAN PAUL	18	Sean Paul		
19	19	GOTTA GET THRU THIS	DANIEL BEDINGFIELD	19	Daniel Bedingfield		
20	20	FAMILY PORTRAIT	PINK	20	Pink		
21	21	IF I COULD GO!	ANGIE MARTINEZ FEATURING LIL' MO & SACARIO	21	Angie Martinez		
22	22	'03 BONNIE & CLYDE	JAY-Z FEATURING BEYONCE KNOWLES	22	Jay-Z		
23	23	I'M WITH YOU	AVRIL LAVIGNE	23	Avril Lavigne		
24	24	SHE HATES ME	PUDDLE OF MUDD	24	Puddle Of Mudd		
25	25	DON'T KNOW WHY	NORAH JONES	25	Norah Jones		
26	26	AIR FORCE ONES	NELLY FEATURING KYJUAN, ALI & MURPHY LEE	26	Nelly		
27	27	THESE ARE THE DAYS	O-TOWN	27	O-Town		
28	28	JUST LIKE A PILL	PINK	28	Pink		
29	29	DIRRRY	CHRISTINA AGUILERA FEATURING REDMAN	29	Christina Aguilera		
30	30	LUV U BETTER	L.L. COOL J	30	L.L. Cool J		
31	31	GIRL TALK	TLC	31	TLC		
32	32	I NEED A GIRL (PART TWO)	P. DIDDY & GINUWINE	32	P. Diddy		
33	33	A MOMENT LIKE THIS	KELLY CLARKSON	33	Kelly Clarkson		
34	34	GANGSTA LOVIN'	EVE FEATURING ALICIA KEYS	34	Eve		
35	35	IN A LITTLE WHILE	UNCLE KRACKER	35	Uncle Kracker		
36	36	PO' FOLKS	NAPPY ROOT'S FEATURING ANTHONY HAMILTON	36	Nappy Roots		
37	37	SOMETHING	LASGO	37	Lasgo		
38	38	SOMEWHERE OUT THERE	OUR LADY PEACE	38	Our Lady Peace		
39	39	ORDINARY DAY	VANESSA CARLTON	39	Vanessa Carlton		
40	40	WHERE ARE YOU GOING	DAVE MATTHEWS BAND	40	Dave Matthews Band		

THIS WEEK		LAST WEEK		WEEKS ON CHART		Billboard ADULT CONTEMPORARY™	
						Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE	IMPRINT/PROMOTION LABEL		Artist		
1	1	CRY	WARNER BROS.	1	Faith Hill	4 Weeks At Number 1	
2	2	CAN'T STOP LOVING YOU	ATLANTIC	2	Phil Collins		
3	3	A THOUSAND MILES	A&M/INTERSCOPE	3	Vanessa Carlton		
4	4	A MOMENT LIKE THIS	RCA	4	Kelly Clarkson		
5	5	THE GAME OF LOVE	ARISTA	5	Santana Featuring Michelle Branch		
6	6	SOAK UP THE SUN	A&M/INTERSCOPE	6	Sheryl Crow		
7	7	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	7	Five For Fighting		
8	8	HERO	INTERSCOPE	8	Enrique Iglesias		
9	9	LIFE GOES ON	CURB	9	LeAnn Rimes		
10	10	A NEW DAY HAS COME	EPIC	10	Celine Dion		
11	11	DO IT FOR LOVE	ARISTA/RCA/BMG HERITAGE	11	Daryl Hall John Oates		
12	12	YOU	WINDHAM HILL/RCA VICTOR	12	Jim Brickman Featuring Jane Krakowski		
13	13	TO WHERE YOU ARE	143/REPRISE	13	Josh Groban		
14	14	LANDSLIDE	MONUMENT/COLUMBIA	14	Dixie Chicks		
15	15	FOREVER FOR YOU	U WATCH	15	Daryl Hall John Oates		
16	16	NO SUCH THING	AWARE/COLUMBIA	16	John Mayer		
17	17	WHEN YOU LIE NEXT TO ME	BNA	17	Kellie Coffey		
18	18	I'M GONNA GETCHA GOOD!	MERCURY/UMRG	18	Shania Twain		
19	19	THROUGH THE RAIN	MONARCH/ISLAND/IDJMG	19	Mariah Carey		
20	20	COMPLICATED	ARISTA	20	Avril Lavigne		
21	21	I'M ALIVE	EPIC	21	Celine Dion		
22	22	DON'T KNOW WHY	BLUE NOTE/VIRGIN	22	Norah Jones		
23	23	WHENEVER YOU'RE READY	COLUMBIA	23	James Taylor		
24	24	THESE FOOLISH THINGS	J	24	Rod Stewart		
25	25	ALL BECAUSE OF YOU	MONDO/OT	25	Chris Emerson		
26	26	I WANT IT ALL	CRAZY BOY/ISO-KART	26	Benny Mardones		
27	27	FATHER AND DAUGHTER	NICK/JIVE	27	Paul Simon		
28	28	IF ONLY	CURB	28	Tamara Walker		
29	29	HEAVEN	ROBBINS	29	DJ Sammy & Yanou Featuring Do		
30	30	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	30	John Mayer		

THIS WEEK		LAST WEEK		WEEKS ON CHART		Billboard ADULT TOP 40 TRACKS™	
						Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE	IMPRINT/PROMOTION LABEL		Artist		
1	1	THE GAME OF LOVE	ARISTA	1	Santana Featuring Michelle Branch	3 Weeks At Number 1	
2	2	UNDERNEATH IT ALL	INTERSCOPE	2	No Doubt Featuring Lady Saw		
3	3	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	3	John Mayer		
4	4	ONE LAST BREATH	WIND-UP	4	Creed		
5	5	COMPLICATED	ARISTA	5	Avril Lavigne		
6	6	IN A LITTLE WHILE	LAVA	6	Uncle Kracker		
7	7	DISEASE	ATLANTIC	7	Matchbox Twenty		
8	8	WHERE ARE YOU GOING	RCA	8	Dave Matthews Band		
9	9	THE MIDDLE	DREAMWORKS	9	Jimmy Eat World		
10	10	A THOUSAND MILES					

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

'03 BONNIE & CLYDE (Carter Boys, ASCAP/Ye World, ASCAP/Universal, ASCAP/Controversy, ASCAP/WB, ASCAP/Suge, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/EMI April, ASCAP), HL/WBM, H100 8; RBH 6

19 SOMETHIN' (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 9; H100 52

B MILE (Eight Mile Style, BMI) RBH 72

-A-

AERIALS (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 91

AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/Da Bess, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Tarpo, ASCAP), HL/WBM, H100 10; RBH 8

ALL MY LIFE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Flying Finegers, ASCAP/I Love The Punk Rock Music, BMI/Universal, ASCAP), HL, H100 49

ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 49

EL AMOR NO TIENE EDAD (Arpa, BMI) LT 46

ANGEL DE AMOR (EMI April, ASCAP/Big Cojones, ASCAP) LT 36

ARE WE CUTTIN' (Pastor Troy, BMI/Virginia Beach, ASCAP/WB, ASCAP/WhoseitgonB, ASCAP), WBM, RBH 69

ASERIEJE (Sony/ATV Discos, ASCAP) LT 17

ASERIEJE (Sony/ATV Latin, BMI/Shaketown, BMI) LT 2

ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 43

AT THE END OF THE DAY (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 23

AYI PAPAICITO (YU! DADDY) (Iron Tigga, BMI/Warner-Tamerlane, BMI) LT 27

-B-

BABY (Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI/N-The Water, ASCAP/Still N-The Water, BMI/Baeza, ASCAP/Universal, ASCAP), HL, H100 31; RBH 15

THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 18; H100 76

BABY DO THOSE THINGS (Big Bert, BMI/Songs Of Windswept Pacific, BMI/E.D. Duz-It, BMI/Roy/Son, BMI/Greg Cham, BMI/Broken English, BMI/Prodigal Son, BMI/Drano's, BMI/Universal-PolyGram International, ASCAP/Oh! God, ASCAP) RBH 83

BEAUTIFUL (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 22

BEAUTIFUL GOODBYE (Sony/ATV Acuff Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 28

BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), HL/WBM, CS 13; H100 53

BEAUTIFUL (YOU ARE) (Armacion, BMI/Only Real Muzic, BMI/EMI Blackwood, BMI/E One, BMI) RBH 71

BLOW YOUR WHISTLE (Zomba, ASCAP/Kumbaya, ASCAP/Money Mack, BMI), WBM, RBH 87

BOTHER (EMI April, ASCAP/Music That Music, ASCAP), HL, H100 56

BRAID MY HAIR (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI), HL, RBH 48

BREAK YOU OFF (Grand Negaz, BMI/Careers-BMG, BMI/Killah Stealth, BMI/ONE CRC, BMI/Benjamin Kenney, ASCAP/Soulchild, ASCAP/Universal, ASCAP/Baby Blue, ASCAP), HL, RBH 81

BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Workin' Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Ednessy For Everyone, ASCAP/Eight Mile Style, BMI/Editions Breton, SACEM), HL/WBM, RBH 89

BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 33

BROWN SUGAR (EXTRA SWEET) (Janice Combs, BMI/Chyna Baby, BMI/Medina Sound, BMI/Empire International, BMI/EMI Blackwood, BMI), HL, RBH 100

B R RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgatez, Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, RBH 63

BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI), WBM, H100 45; RBH 18

BY MYSELF (Collipark, BMI/Da Crippler, BMI/EWC, BMI) RBH 60

-C-

CADILLAC PIMPIN' (Drugstore, ASCAP/Swole, ASCAP) RBH 95

CARALUNA (Warner-Tamerlane, BMI) LT 16

CHING, CHING (Nelstar, SOCAN/Mawga Dawg, SOCAN/Sony/ATV Canada, SOCAN/Worldwide West, SOCAN/Virginia Beach, ASCAP/WB, ASCAP/whodahelle-seitsgonB, ASCAP/757, ASCAP), HL/WBM, RBH 61

CHOPPA STYLE (LP Boyz, BMI) RBH 90

CHROME (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP), HL/WBM, CS 26

CLEANIN' OUT MY CLOSET (Ensign, BMI/Eight Mile Style, BMI), HL, H100 90; RBH 57

COCHISE (Disappearing One, ASCAP/LBV Songs, BMI/Simmering T, BMI/Me 3, BMI) H100 73

COME CLOSE TO ME (Songs Of Universal, BMI/Senseless, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, RBH 56

COMER A BESOS (ADG, SESAC) LT 34

COMPLICATED (Warner-Tamerlane, BMI/Hollyodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP/Avril Lavigne, ASCAP/Almo, ASCAP), HL/WBM, H100 27

CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI) CS 43

CORAZON CHINGITO (Elzaz, BMI) LT 41

CRUSH THOUGH (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Shelly's House, SESAC/Gold Daddy, ASCAP/EMI April, ASCAP/Marvelous Things Of Music, ASCAP/Po Folk, BMI/Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Black Fountain, ASCAP), HL/WBM, RBH 53

CRY (Warner-Tamerlane, BMI/Potty Mouth, BMI/EMI Blackwood, BMI), WBM, CS 38; H100 60

CUANDO ME MIRAS ASI (EMI April, ASCAP) LT 3

-D-

DEEP (Deta Bob, SESAC/Zomba, SESAC/Ilthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 67

DIE ANOTHER DAY (WB, ASCAP/Web Girl, ASCAP/1000 Lights, BMI/Warner-Tamerlane, BMI), WBM,

H100 14

DILEMMA (Warner-Tamerlane, BMI/BMG Songs, ASCAP/Jackie Frost, ASCAP/Suga Shack, ASCAP/Phat Nasty, ASCAP/EMI April, ASCAP), HL/WBM, H100 11; RBH 10

A DIOS LE PIDO (Peermusic III, BMI/Camaleon, BMI) LT 14

DIRTY (Xtina, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI/Funky Noble, ASCAP/WB, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Ostaf, BMI/Jasper Cameron, BMI), WBM, H100 69

DISEASE (EMI Blackwood, BMI/Bidnis, BMI/Jagged Edge, BMI), HL, H100 32

EL DOLOR DE TU PRESENCIA (Rubet, ASCAP/Universal-Musica, ASCAP) LT 5

DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT 28

DONDE VAYAS (Valmen, BMI) LT 31

DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, H100 18; RBH 4

DON'T KNOW WHY (Beanyly, BMI/Sony/ATV Songs, BMI), HL, H100 55

DON'T MESS WITH MY MAN (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 12; RBH 25

DON'T SAY NO, JUST SAY YES (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 52

DO THAT... (Money Mack, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Bubba Gee, BMI/Noontime South, SESAC/W.B.M., ASCAP) H100 78; RBH 29

-E-

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Ero Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, RBH 49

EN NOMBRE DE LOS DOS (EMOA, ASCAP) LT 18

ENTRA EN MI VIDA (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 3

ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP) LT 32

ESCLAVO DE TU PIEL (Fersal, BMI/No Limitations, BMI/Universal-Musica Unica, BMI/Fonomusic, BMI) LT 44

ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 4

EVERY RIVER (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Universal-PolyGram International, ASCAP/Green Water, ASCAP/Universal-Songs Of PolyGram International, BMI/Door Number One, BMI), HL/WBM, CS 14; H100 75

-F-

FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, H100 42; RBH 11

FALL INTO ME (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 10; H100 58

FAMILY PORTRAIT (Pink Panther, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 40

FAMILY TREE (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL/WBM, CS 32

FLOETIC (Jewel, ASCAP/Wells, ASCAP/Universal, ASCAP/Jatcat, ASCAP/EMI April, ASCAP/Touched By Jazz, ASCAP/Jay-Que, ASCAP/No Gravity, ASCAP), HL, RBH 97

FOREVER EVERYDAY (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP/Devon's Farm, ASCAP), HL/WBM, CS 37

FORGIVE (EMI April, ASCAP/Tennessee Colonel, ASCAP/ICG, ASCAP/Big Tractor, ASCAP/Ice Trey, ASCAP), HL/WBM, H100 100

FROM THE CHUUUCHU TO DA PALACE (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Zomba, BMI/R.Kelly, BMI), HL/WBM, H100 83; RBH 31

FUNNY (Divided, BMI/Universal, BMI/Smoochie, ASCAP/Leumelf, ASCAP) RBH 40

-G-

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 5

GANGSTA LOVIN' (Takin' Care Of Business, BMI) H100 43; RBH 39

GIMME THE LIGHT (Dutty Rock, ASCAP/Black Shad-ow, BMI/TWR, BMI/EMI April, ASCAP), HL, H100 7; RBH 7

GIRL TALK (Butterman's Land, BMI/Guccizm, ASCAP/Universal, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/U.N.I., ASCAP/Max-Hill, ASCAP/Smooth C, BMI/Songs Of Windswept Pacific, BMI/Grunge Girl, ASCAP), HL/WBM, H100 34; RBH 23

GOODBYE TO YOU (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 82

GOTTA GET THRU THIS (Reverb, BMI/Universal, BMI) H100 39

GROWING PAINS (DO IT AGAIN) (EMI April, ASCAP/Ludacris, ASCAP/P. King, ASCAP/Copyright Control/Warner-Tamerlane, BMI), HL/WBM, RBH 92

GUESS WHAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 51

-H-

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI/EMI April, ASCAP/Touched By Jazz, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP), HL/WBM, RBH 50

HASTA QUE VUELVAS (Peer Int'l., BMI) LT 20

HE IS (Spiders & Rice, ASCAP/Jam Carver, ASCAP) RBH 42

HEY MA (Killa Cam, BMI/Next Level Groove, ASCAP/Jobete, ASCAP/EMI April, ASCAP/Libren, ASCAP), HL, H100 9; RBH 34

HIT THE FREEWAY (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Donceno, ASCAP), HL, H100 86; RBH 38

HOO! BABY (EMI April, ASCAP/Carter Boys, ASCAP/F.O.B., ASCAP/ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 76

HOW YOU GONNA ACT LIKE THAT (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP), HL, RBH 54

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 39

I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, H100 33; RBH 10

I'D LOVE TO LAY YOU DOWN (Music City Music, ASCAP/EMI April, ASCAP), HL, CS 45

IDROVE ALL NIGHT (Sony/ATV Tunes, ASCAP), HL, CS 51

IF I COULD GO! (Angie Martinez, ASCAP/Mo Loving, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP/Lil Masiell's, BMI), HL, H100 41

IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 57; RBH 14

I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 12; H100 66

IMAGINE THAT (Uh Oh, BMI/Divine Mill, ASCAP/WB, ASCAP/Sharay's, ASCAP/Eddie F., ASCAP/Famous, ASCAP/Ensign, BMI/Universal-Duchess, BMI/Perk's, BMI), HL/WBM, RBH 75

I'M GONNA GETCHA GOOD! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 7; H100 35

I'M NOT BREAKIN' (CDB, BMI/Wooley Swamp, BMI/Careers-BMG, BMI/Lingle, BMI), HL, CS 27

I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollyodge, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), WBM, H100 63

IN A LITTLE WHILE (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP), HL/WBM, H100 74

IN THE NAME OF LOVE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 80

I SHOULD BE... (ADS Music Writers, ASCAP) H100 72; RBH 22

IT'LL GO AWAY (March Family, BMI/Maleah, BMI/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 47

I WANT MY BABY BACK (Sony/ATV Tree, BMI/Gold Watch, BMI/Wenonga, BMI/NEZ, BMI), HL, CS 48

I WISH YOU'D STAY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 17

-J-

JENNY FROM THE BLOCK (Chocolate Factory, ASCAP/Tunesmith, BMI/Jaedon Christopher, ASCAP/Sony/ATV Tunes, ASCAP/Nuyorican, BMI/Sony/ATV Songs, BMI/BMG Songs, ASCAP/Zomba, ASCAP/EMI Unart, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP), HL/WBM, H100 3; RBH 33

JOHN J. BLANCHARD (Almo, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 40

-K-

THE KETCHUP SONG (HEY HAH) (Sony/ATV Latin, BMI/Shaketown, BMI) H100 95

-L-

LA CHICA SEXY (Flamingo, BMI) LT 21

LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, CS 5; H100 15

LA REINA DEL SUR (TN Ediciones, BMI) LT 13

LA SALSA VIVE (Piloto, ASCAP/Universal Musica, ASCAP/Sir George, ASCAP/WB, ASCAP) LT 39

LAS VIAS DEL AMOR (LGA, BMI) LT 25

LATELY (BEEN DREAMIN' 'BOUT BABIES) (Designer, SESAC/Brightwood-Benson, SESAC/Songs Of Lehsem, SESAC/Reggie Hamm, SESAC), HL, CS 44

LET ME LIVE (Tank 1176, ASCAP/Money Mack, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, RBH 84

LIKE I LOVE YOU (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 17; RBH 82

LITTLE THINGS (Universal-MCA, ASCAP/Universal, ASCAP/Big Elk, ASCAP/Don Williams, BMI/Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Wang Out, BMI/Sony/ATV Songs, BMI/Key 2 My Heart, BMI/WB, ASCAP), HL/WBM, H100 99; RBH 36

LONESOME ROAD (Warner-Tamerlane, BMI/1609 Songs, ASCAP/Music Of Windswept, ASCAP/Chatawa, ASCAP), WBM, CS 54

LOSE YOURSELF (Eight Mile Style, BMI/Ensign, BMI), HL, H100 1; RBH 5

A LOT OF THINGS DIFFERENT (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Sony/ATV Acuff Rose, BMI), HL, CS 11; H100 65

LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmo, ASCAP/Universal-PolyGram International, BMI/ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, H100 13; RBH 2

LOVE WON'T LET ME (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dad's Dreamer, BMI) CS 59

THE LUCKIEST MAN IN THE WORLD (Chrysalis, ASCAP/Silver-703, ASCAP/Universal, ASCAP/Lanark VII-lage Tunes, ASCAP), WBM, CS 57

LUV U BETTER (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 6; RBH 3

-M-

MADE YOU LOOK (Ill Will, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP), HL/WBM, RBH 32

MA, I DON'T LOVE HER (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 98

MAKE IT CLAP (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 85; RBH 27

MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 21

MARCHATE (World Deep, BMI/Sony/ATV Latin, BMI) LT 26

A MEMORY LIKE I'M GONNA BE (Cousin Mike, BMI/Murrah, BMI), WBM, CS 35

MENTIROSO (EMI April, ASCAP/Enrique Iglesias, ASCAP/Hey Chubby, ASCAP) LT 45

MI DERROTA (Edimonsa, ASCAP) LT 48

MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, H100 38; RBH 19

A MOMENT LIKE THIS (BMG Scandinavia, STIM/Sony/ATV Timber, SESAC/Sony/ATV Tree, BMI), HL, H100 25

MORE THAN A WOMAN (Eddie F., ASCAP/Sharay's, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahqae Joints, SESAC/Southern Boy, ASCAP), WBM, RBH 66

MOVE B***H (Ludacris, ASCAP/EMI April, ASCAP/Block Off Broad, BMI/The Braids, ASCAP/Zomba, ASCAP/Copyright Control), HL/WBM, RBH 37

MULTIPLY (Hennessey For Everyone, BMI/VOCO, BMI/Alexia, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, RBH 58

MY OLD MAN (Mike Curb, BMI/Diamond Storm, BMI/Curb, ASCAP), WBM, CS 36

MY TOWN (Single Track, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI), WBM, CS 8; H100 59

-N-

NEXT BIG THING (Vinnie Mae, BMI/Chad Jensen, BMI/Stairway To Bitner's, BMI/Songs Of Windswept Pacific, BMI/Little Blue Box, ASCAP), WBM, CS 30

NO LETTING GO (Greensleeves, PRS) RBH 41

NO ME ENSEÑASTE (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 11

NO QUE NO (Rodali, BMI) LT 40

NOTHIN' (Off Da Yelzabulb, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Squish Moth, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 45

NOTHINS FREE (TVT, ASCAP) RBH 68

-O-

OH YEAH! (Money Mack, BMI) H100 88; RBH 55

ON A MISSION (WB, ASCAP/Beechtree, ASCAP/Old Desperados, ASCAP/N2d, ASCAP), WBM, CS 25

ONE DAY CLOSER TO YOU (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/April Blue, ASCAP/Dannasongs, BMI/Ensign, BMI/EMI April, ASCAP), HL, CS 24

ONE LAST BREATH (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 16

ONE OF THOSE DAYS (Shek'em Down, BMI/Hitco South, ASCAP/Buttaphy 2Phly Muzicc, ASCAP/Classic Music South, ASCAP/Music Of Windswept, ASCAP/D.A.S., ASCAP/Ground Breaking, ASCAP/Sony/ATV Tunes, ASCAP/Bovina, ASCAP/EMI April, ASCAP), HL/WBM, H100 94; RBH 35

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DECEMBER 7 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	10	Lose Yourself	EMINEM (SHADY/INTERSCOPE) 5 Wks At No. 1	26	30	6	Your Body Is A Wonderland	JOHN MAYER (AWARRE/COLUMBIA)	51	57	3	19 Somethin'	MARK WILLIAMS (MERCURY/NASHVILLE)
2	2	13	Work It	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	27	32	10	Who's Your Daddy?	TOBY KEITH (DREAMWORKS/NASHVILLE)	52	47	8	Beautiful Mess	DIAMOND R.I.O. (ARISTA/NASHVILLE)
3	6	9	Jenny From The Block	JENNIFER LOPEZ (EPIC)	28	21	23	Complicated	AVRIL LAVIGNE (ARISTA)	53	61	3	Thug Lovin'	JA RULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/UMRG)
4	4	15	Underneath It All	NO DOUBT FEAT. LADY SAW (INTERSCOPE)	29	23	20	Baby	ASHANTI (MURDER INC./A&M/UMRG)	54	53	5	The Zephyr Song	RED HOT CHILI PEPPERS (WARNER BROS.)
5	5	10	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	30	27	1	Stole	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)	55	52	0	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)
6	3	14	Luv U Better	LL COOL J (DEF JAM/UMRG)	31	33	16	I Care 4 U	AALIYAH (BLACKGROUND)	56	59	4	Fall Into Me	EMERSON DRIVE (DREAMWORKS/NASHVILLE)
7	8	13	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARO/VP/ATLANTIC)	32	34	8	I'm Gonna Getcha Good!	SHANIA TWAIN (MERCURY/NASHVILLE/UMRG)	57	44	1	My Town	MONTGOMERY GENTRY (COLUMBIA/NASHVILLE)
8	10	7	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)	33	39	8	Disease	MATCHBOX TWENTY (ATLANTIC)	58	54	5	Cry	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN/WARNER BROS.)
9	7	15	Hey Ma	CAM'RON (ROC-A-FELLA/DEF JAM/UMRG)	34	40	7	React	ERICK SERMON FEAT. REDMAN (J)	59	63	3	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
10	11	5	Air Force Ones	NELLY (FO: REEL/UNIVERSAL/UMRG)	35	26	12	A Moment Like This	NELLY CLARKSON (RCA)	60	56	6	Bother	STONE SOUL (ROADRUNNER/UMRG)
11	9	22	Dilemma	NELLY FEAT. KELLY ROWLAND (FO: REEL/UNIVERSAL/UMRG)	36	29	15	Pop! Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	61	60	2	Satisfaction	EVE (RUFF RYDERS/INTERSCOPE)
12	12	8	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	37	55	2	Miss You	AALIYAH (UNIVERSAL/BLACKGROUND/UMRG)	62	71	2	A Lot Of Things Different	KENNY CHEESEBURY (BNA)
13	13	12	Landslide	DIXIE CHICKS (MONUMENT/EMN)	38	31	7	Girl Talk	TLC (ARISTA)	63	68	2	I Just Wanna Be Mad	TERRI CLARK (MERCURY/NASHVILLE)
14	17	7	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	39	51	4	Fabulous	JAHEIM FEAT. THA RAYNE (D.VINE/MILL/WARNER BROS.)	64	—	1	I'm With You	AVRIL LAVIGNE (ARISTA)
15	14	27	One Last Breath	CREED (WIND-UP)	40	45	9	Red Rag Top	TIM MCGRAW (ICUB)	65	58	1	Prayer	DISTURBED (REPRISE)
16	15	14	Dontchange	MUSIQ (DEF SOUL/UMRG)	41	64	2	Bump, Bump, Bump	B2K & P. DIDDY (EPIC)	66	67	2	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)
17	19	14	Like I Love You	JUSTIN TIMBERLAKE (JIVE)	42	35	20	Gotta Get Thru This	DANIEL BEDINGFIELD (ISLAND/UMRG)	67	—	1	Talkin' To Me	AMERIE (RCA/COLUMBIA)
18	20	9	She Hates Me	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	43	38	18	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/EEG)	68	—	1	These Are The Days	O-TOWN (J)
19	22	11	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	44	43	8	You Know You're Right	NIRVANA (DGCG/GEFFEN/INTERSCOPE)	69	—	1	Ignition	R. KELLY (JIVE)
20	18	8	Die Another Day	MADONNA (WARNER BROS.)	45	42	19	Stingy	GINUWINE (EPIC)	70	72	0	Dirrty	CHRISTINA AGUILERA FEAT. REDMAN (RCA)
21	37	3	Beautiful	CHRISTINA AGUILERA (RCA)	46	36	22	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	71	—	1	I Should Be...	DRU HILL (DEF SOUL/UMRG)
22	16	13	Sk8er Boi	AVRIL LAVIGNE (ARISTA)	47	41	38	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	72	—	1	Every R ver	BROOKS & DUNN (ARISTA/NASHVILLE)
23	25	10	These Days	RASCAL FLATTS (LYRIC STREET)	48	50	6	All My Life	FOO FIGHTERS (ROSWELL/RCA)	73	—	1	The Baby	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
24	24	17	Somebody Like You	KEITH URBAN (CAPITOL/NASHVILLE)	49	—	1	Thugz Mansion	2PAC (JAMARU/DEATH ROW/INTERSCOPE)	74	69	3	Cochise	AUDIOSLAP (INTERSCOPE/EPIC)
25	28	10	She'll Leave You With A Smile	GEORGE STRAIT (MCA/NASHVILLE)	50	48	4	Family Portrait	PINK (ARISTA)	75	74	2	The Red	CHEVELLE (EPIC)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 938 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

DECEMBER 7 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	4	Die Another Day	MADONNA (WARNER BROS.) 5 Wks At No. 1	26	—	1	Thug Lady	DYSON & SQUABBLE (ROMEQ)	51	63	15	Luv U Better	LL COOL J (DEF JAM/UMRG)
2	2	11	A Moment Like This	KELLY CLARKSON (RCA)	27	32	10	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	52	—	1	Ching, Ching	MS. JADE FEAT. TIMBALAND & NELLY FURTADO (BEAT CLUB/INTERSCOPE)
3	4	20	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	28	31	8	Run 4 Us	MARK LANE (INTELLIGENT/EAST CLEVELAND)	53	48	7	Feel It Boy	BEEVIE MAN FEAT. JANET (VP/VIRGIN)
4	5	2	Picture	KID ROCK FEAT. ALLISON MOORER (UNIVERSAL SOUTH)	29	26	6	Truly Yours	NARAE (KIRBY)	54	59	72	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)
5	3	6	Ignition	R. KELLY (JIVE)	30	28	17	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	55	49	3	Crush Tonight	FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)
6	6	2	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	31	27	8	React	ERICK SERMON FEAT. REDMAN (J)	56	62	4	Murder On The Dancefloor	SOPHIE ELLIOTT (UNIVERSAL/UMRG)
7	13	3	Auld Lang Syne (Freedom Mix)	KENNY G (ARISTA)	32	35	6	It Just Happened	NKIE BATEY (LAVS)	57	29	5	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)
8	8	12	All The Things She Said	T.A.T.U. (INTERSCOPE)	33	21	27	Day + Night	ISYSS FEAT. JADAKISS (ARISTA)	58	70	12	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)
9	7	4	Virginity	TG4 (TUG/J&M/INTERSCOPE)	34	39	10	Like I Love You	JUSTIN TIMBERLAKE (JIVE)	59	43	5	Beautiful Goodbye	JENNIFER HANSON (CAPITOL/NASHVILLE)
10	—	1	Nuclear War	YO LA TENGU (MATADOR)	35	24	2	Thug Lovin'	JA RULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/UMRG)	60	46	48	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)
11	10	6	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)	36	—	1	Hovi Baby	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	61	57	30	Grindin'	CLIPSE (STAR TRAK/ARISTA)
12	11	14	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARO/VP/ATLANTIC)	37	22	15	Papa Don't Preach	KELLY OSBOURNE (EPIC)	62	—	3	Precious	B.L. (YOUNG LIFE)
13	12	5	Don't Stop Dancing	CREED (WIND-UP)	38	33	6	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	63	53	7	Product Of Our Environment	BORN PREDATORS (THREE GEMS/STREET PRIOR)
14	19	6	Shady	BIG "C" (SOUTHPAWKES)	39	74	9	Oiche Chium (Silent Night)	ENYA (REPRISE)	64	52	19	The Rising	BRUCE SPRINGSTEEN (COLUMBIA)
15	20	3	Under God	PAT BOONE (THE GOLD LABEL)	40	60	11	Rock The Party	BENZINO (ISURRENDER/ELEKTRA/EEG)	65	65	7	Hit The Freeway	TONI BRAXTON FEAT. LOON (ARISTA)
16	16	3	Play Wit It	THE DIRTY DOWN DIVAS (DIRTY DOWN/WARLOCK)	41	34	5	Same Old Song	SEV (INTERSCOPE)	66	45	2	Oxygen	KRUMB SHATCHA (OVERNIGHT SENSATION/D&D)
17	14	5	Work It	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	42	18	3	Machine	YEAH YEAH YEAHS (TDUCH AND GO)	67	71	5	Girl Talk	TLC (ARISTA)
18	—	1	L'Italiano	THE SICILIANS FEAT. ANGELO VENUTO (NERVOUS)	43	37	17	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	68	54	6	Six Days	DJ SHADOW FEAT. MOS DEF (MCA)
19	23	10	Heatseeker	YOUNG M.C. (STIMULUS)	44	36	2	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	69	38	3	Come Close To Me	COMMON FEAT. MARY J. BLIGE (MCA)
20	42	3	Ahh Dee Ahh	SANDMAN (J.D. END)	45	30	5	From Tha Chuuch To Da Palace	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	70	47	23	Wherever You Will Go	THE CALLIN' (RCA)
21	—	1	Dance With Me	JAMIE LEE (RIPE)	46	55	4	Do That...	BEYONCE FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	71	68	2	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)
22	25	12	Here And Now (Full Circle)	TERRY STEELE (JTS)	47	41	15	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)	72	—	3	Throw Up	RACKET CITY (417/LANDSPEED)
23	15	2	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)	48	44	16	Long Time Gone	DIXIE CHICKS (MONUMENT/EMN)	73	69	42	Us Against The World	PLAY (MUSIC WORLD/COLUMBIA)
24	9	7	I Am Mine	PEARL JAM (EPIC)	49	40	3	Skills	GANG STARR (VIRGIN)	74	—	15	Don't Mess With The Radio	NIVEA (JIVE)
25	17	2	Dilemma/Air Force Ones	NELLY (FO: REEL/UNIVERSAL/UMRG)	50	—	3	What We Do	FREWAY (ROC-A-FELLA/DEF JAM/UMRG)	75	64	17	For All Time	SOLUNA (DREAMWORKS)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

Top Indie Stores Hang Tough

Continued from page 3

ever had on our credit watch."

There is a consensus that urban retailers, as well as dance stores, are being hit the hardest by the industry downturn (*Billboard*, Oct. 5). Kelvin Anderson, owner of VIP Records in Long Beach, Calif., will testify that being an urban retailer is not easy right now.

"I have been through a lot of ups and downs, and I have never seen anything like today," Anderson says. "I have never been challenged where I don't see a way out. I have never been fearful of my future in the business the way I am now."

On the other coast, Sy Lerner, owner of Hot Waxx in the Jamaica section of Queens, N.Y., says, "This is the first Christmas that I am reducing my inventory [instead of] increasing it."

In addition to urban merchants, retailers who are dependent on hit product are having an especially hard time. "The independent stores that know their customer are doing fine," says Ron Strabala, manager of Electric Fetus in Minneapolis. "The independent stores that rely on selling hits aren't going to make it. They can't compete on a playing field where the boxes and chains are selling product below their distributor cost."

HANGING ON FOR THE HOLIDAYS

Many are predicting that more independent merchants will go out of business after the holidays. "There are a lot of independent retailers that have been doing this for a long time [and] are not having fun anymore because it's too hard," one longtime one-stop executive says. The executive predicts that such operators will close up shop and look for an easier, more lucrative way to make a living.

According to multiple sources, that's what Bob Hoyt—owner of the Record Express chain in Connecticut—is doing. The nearly 30-year-old regional chain has been quietly liquidating its stores all year, going from 16 units down to two, with the remaining stores expected to close by year's end. Hoyt did not return calls for comment.

Michael Kurtz, executive director of indie-store coalition the Music Monitor Network, says his members are holding their own, but even "our healthy ones with great marketing strategies are holding their breath. We don't know where the music industry is headed."

But for all the problems plaguing music retail in general and independents in particular, label sales and distribution executives insist that you just cannot beat good independent merchants at their game. "You can spin the numbers any way you want, but the independent retail base is quite healthy and having a great year," Mercury Nashville head of sales Ben Klein says. "They are leading the way for a lot of Lost Highway ar-

tists," he says, referring to the label's alt-country-leaning imprint.

Sony Music Distribution VP of alternative-music marketing Josh Rosenthal agrees. "There is a type of consumer who doesn't want to shop at Wal-Mart or at a chain and likes the personal contact and the interaction they get at an indie retailer. I don't think that customer is going away."

At the Coalition of Independent Music Stores, Don Van Cleave, president of the organization, says, "My group has done a great job of hanging on. They have diversified their [product offering], they do a lot of promotions, they try and stay relevant to their customers. It's not all about price."

The independent stores have many advantages over the chain and big-box competitors, not the least of which is their small size. Since the owner is often the operator, the small independent store typically is more in tune with its customers. Such

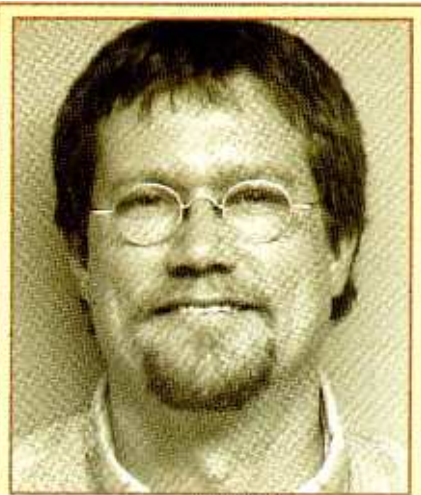
stores often are able to identify and exploit a musical niche and generally are more crafty at developing a competitive edge. They also tend to have more knowledgeable employees and excel at service. The best stores generate some of the highest sales numbers per square foot in the industry.

George Balicky, VP of marketing at Galaxy One-Stop in Pittsburgh, says that the wholesaler's successful independent customers tend to have some, if not all, of the following ingredients: "First, they buy their new releases at Best Buy. They specialize in product that the big boxes don't have, whether it be 45 oldies or used stuff like CDs, DVDs, and games. Also,

they have diversified into other products besides music—like gifts, books, and coffee."

Other ingredients that help the successful independent merchant are 12-inch singles and membership in a coalition. Above all, the street-smarts of indie merchants can help them survive and thrive. While Balicky, among others, cites buying new releases from Best Buy as a favored tactic, independent merchants say that is their second option when it comes to sourcing product less expensively. A preferred strategy—which flies in the face of the majors' terms of doing business—is buying the much cheaper parallel Canadian imports to compete with the discounters. Moreover, many accounts also jump street date every chance they get, selling hit product before it is available at the chains.

Since buying cheaper goods is not enough



'My group has done a great job of hanging on. They have diversified their [product offering], they do a lot of promotions, they try and stay relevant to their customers. It's not all about price.'

—DON VAN CLEAVE,
COALITION OF INDEPENDENT MUSIC STORES

nowadays, most successful independent accounts—like the music specialty chains—have diversified into other product lines. Barry Levine, VP of marketing at BMG Distribution, says that alternative-leaning independent stores have supplemented their offerings with lifestyle items like toys, candy, and videogames, while urban independents are turning to cell phones, pagers, personal services, and clothing.

That is the case at Criminal Records in Atlanta, which sells a lot of such pop culture goods as toys, Kiss figures, and Japanese robots, as well as comic books and magazines, according to owner Eric Levin. "We are as excited about the day that good comics arrive as the day when good music arrives," he says. "We cultivate good readers by convincing them to buy something that's a good read, not crap, that one day might be worth something. Similarly, our customers come into a store where the people behind the counter are

as excited about the music as they are." For all these reasons, Levin says Criminal is "not suffering" in the down market.

VIP Records' Anderson says, "I used to say that the other stores with other product are not record stores. They are a thrift shop. But you can no longer depend [solely] on music. Today, you need other product." At VIP, the store has been bringing in DVDs and a fashion line of T-shirts and sweatshirts. That move has helped stem the tide. "My business is down 12% this year, but if I just relied on music, it is down 18%."

Similarly, Bob Stanford of Soundtracks in Huntington, N.Y., says, "I am still alive and well; we seem to have found our little niche as an adult [music] store. It's not all about price. We do all right with the classic stuff; we don't do good with the hits." As an example, he says, "we are doing more DVD business, and again, we won't do good with hits like *Lord of the Rings*, but we will sell the old one [the Ralph Bakshi cartoon movie] that the chains won't have." Also, he notes, CD burning may be a problem for some stores, "but our [older] customers don't do it."

Another factor helping many independents is "their relationship with a coalition," BMG's Levine adds. In addition to the two national coalitions, Music Monitor Network and the Coalition of Independent Music Stores (CIMS), there are many local urban coalitions. Waterloo's John Kunz in Austin says of CIMS, "The coalition is a great support group. It's like having a

business partner/analyst/braintrust all rolled into one." Even more important, some say, the coalitions enable indie stores to extract cooperative advertising funds from the majors.

More coalitions are on the way. In Atlanta, Criminal's Levin is helping to form the Assn. of Independent Media Stores, which will launch in January 2003 with 31 outlets across the U.S. And as a tip of the hat to product diversification, he says the group deliberately used "media" in its name because it did not want to be beholden to music.

MAJOR LABELS TO THE RESCUE

It also does not hurt that the music manufacturers are actively trying to help indie stores survive the ascendency of the loss-leading mass merchants, the only retail sector to show a sales increase this year. "Consolidation has raised the profile of the independent merchant," Jive head of sales Bob Anderson says. "We need to strengthen them as best we can."

In fact, a new one-stop agreement being rolled out by Universal Music & Video Distribution is all about making sure the independent merchant "stays healthy and is better-served," one source in the Universal camp says. That agreement calls on one-stops to pass through privileges to independent merchants. Citing the tough conditions for indies, the source says, "They are stuck with defectives and can't make returns. If we do a rebate on a title, many of the one-stops pocket it. We are doing this to help independent retailers, not to smoke their sources of supply."

That type of thinking is also circulating at the other majors. At WEA Corp., president John Esposito says, "We are going to surround and support indie retail as part of our agenda in the most meaningful way ever. We are not just going to pay attention to them, but we are going to go over the top about them, with policies, relationships—everything, because I am terribly concerned about them."

The music manufacturers have already stepped up their support in other ways, the head of an urban-based one stop says. "The manufacturers are realizing that they need these guys, so they are sending in the free goods and helping out by buying light boxes," he says, referring to illuminated window and in-store displays.

EMI Music Distribution is also looking for ways to bolster the independent sector, senior VP of sales and marketing Ronn Werre says. He says there will always be a place for indies "that are strong in providing service and expertise." On the other hand, he adds, "whether you are big or small, if you lose sight of the consumer now, you can tip the hourglass over and the sands [will begin] to trickle through."

Criminal's Levin wonders why everyone is getting all worked up about the health of the independent community. While he admits that "there is a layer of stores that is not going to be here in five years," he believes it is the music specialty chains that are in trouble, not the independents. "The Towers, the Musiclands, and the Wherehouses—they are dead men walking. Eventually, they will be gone." All that will be left, he argues, will be the mass merchants and the independents.



'You can spin the numbers any way you want, but the independent retail base is quite healthy and having a great year.'

—BEN KLEIN,
MERCURY NASHVILLE



'We are going to support indie retail in the most meaningful way ever—with policies, relationships, everything.'

—JOHN ESPOSITO,
WEA CORP.

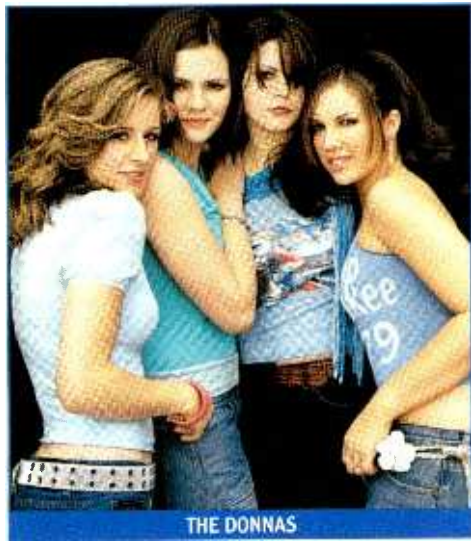
Labels Turn To Bonus DVDs To Drive CD Sales

Continued from page 3

Both sides agree that releasing CD/DVD packages with the initial run of an album or as a separate limited-edition piece when a project enters the marketplace is a positive, growing trend that gives consumers more for their music dollar—and provides an alternative to unauthorized downloads of tracks leaked onto the Web.

Atlantic is one of several labels that have opted to release CD/DVD projects after an album has already met with some success. The company issued a CD/DVD edition of the P.O.D. album *Satellite* in August, almost one year after its original September 2001 street date.

Retailers stress that this strategy pits them against loyal fans of an artist who have probably already purchased the album in its origi-



THE DONNAS

nal form. "There is the potential that we might piss off the fans who might have bought it in the first place," says Vince Szydlowski, senior director of product for the Los Angeles-based Virgin Megastores chain.

Arista VP of sales Carolyn Wright confirms that there has been negative reaction from retailers when such projects enter the market. The company has just issued a new CD/DVD version of Pink's *M!ssundaztood* (Nov. 26). Pink's original CD-only album hit stores in November 2001. Wright says, "There is some negative feedback about issues of dual inventories."

Germaise admits that for diehard fans, this release strategy is "almost a dirty trick"—although that effect is unintended.

In the case of P.O.D.'s *Satellite*, Germaise says the CD/DVD package was meant to serve as "a precursor" for the band's *Still Payin' Dues*, a longform DVD released in November. "The people that don't want to go buy the album again, nine times out of 10, they are going to be able to purchase a longform DVD. Additionally, in many cases we will make at least a portion of the content on the [DVD] disc available on the artist's Web site. Usually the artist insists upon that, because they don't want to pull a fast one on their fans."

Wright says the release of a new version of Pink's project came in reaction to consumer response to the artist's "Family Portrait" music vid-



WRIGHT

eo. She explains, "We came up with the idea of, 'This is going to be a big single through the holidays.' We could sell another million Pink albums and give the consumer the chance to make a decision.

"[Consumers] will have the opportunity to buy either," she continues. "If they want the DVD version, which has four videos, they'll have the option to buy that one at a slightly higher price." The new Pink package lists at \$21.98, while the original version is \$18.98. Like all such projects, each version has its own bar code.

Some at retail say this is just too confusing. "I recognize that labels are trying to capitalize on post-street-date marketing," says Kevin Cassidy, senior VP of retail operations/North America for the West Sacramento, Calif.-based Tower chain. "But it is difficult to sell post-street date when you're talking about a collector who may have already purchased the audio piece."

Still, labels say consumer reaction to these releases has been positive. For example, the updated CD/DVD version of *Satellite* scanned 30,000 units in its release week, according to Nielsen SoundScan. The regular, CD-only edition sold approximately 14,000 units the week before. The title also moved from No. 84 on The Billboard 200 to No. 36. (Nielsen SoundScan data and *Billboard* charts do not differentiate between two versions of the same title.)

In another example, a special CD/DVD package of Incubus' *Morning View* (Epic), which streeted Oct. 1, sold 19,000 units in its release week. Its CD-only counterpart (released one year earlier) was moving 8,000 units in previous weeks, according to Nielsen SoundScan. The project leapt up The Billboard 200 from No. 139 to No. 58.

Given the declining sales of music albums—overall unit sales dipped 9.1% in October compared with the same month last year, according to Nielsen SoundScan—these numbers speak highly of the effectiveness of issuing CD/DVD packages after a project's initial CD-only release.

COMBATING PIRACY

Labels and retailers alike believe that offering these packages is a way to stave off the rampant rise in Internet downloading and CD copying, as these editions add more value to a CD purchase.

While this tactic has less impact when a CD/DVD project is released after a CD-only version is already available, labels feel the updated product can broaden an artist's fan base through record-store sales. "With P.O.D., we waited until the album was triple-platinum to do this [CD/DVD]," Germaise notes, "so the most active audience, who is also the most active downloading audience, probably [downloaded] the initial release. The most important thing is broadening the audience's total involvement with the artist."

The strategy best applies to CD/DVD projects that street on a title's initial release date, labels say. Interscope head of sales and marketing Steve Berman says, "We feel that with every artist we have done this with, we get quicker penetration into the mar-



BERMAN

ket, and we feel that helps us with respect to bootlegging and Internet piracy."

Initial shipments of Interscope artist Eminem's June release of *The Eminem Show* was a CD/DVD version containing 45 minutes of visual material. Szydlowski points out that with this project, "there were concerns that it was already out there being burned. Having that limited edition with the DVD helped propel that album. It creates importance around a piece."

This "importance" factor is often cited by labels, in reference to both downloading and CD copying. "When you have CD burners going fast and furious across the country and you have bootleggers selling counterfeit versions of the CD," Wright says, "then you have to give [consumers] something that they can't get by making a copy."

Artists agree that adding a DVD is an effective method of combating unauthorized music sources. "This is a positive way to move fans away from the Internet," says the Donnas' Torry Castellano, known as Donna C.

The first 73,000 copies of the Donnas' latest project, *Spend the Night*, released in October by Atlantic, contain a DVD with "making of" album footage and music videos. "We really wanted to make sure [the DVD] was fun for our fans," she adds. "Our old fans, of course, really like it, but it's about what is going on now, so new fans can appreciate it too."

A DVD STRATEGY

In addition to boosting CD sales, labels are looking to CD/DVD packages as a way of satisfying—and profiting from—the growing ranks of DVD fans. The Los Angeles-based DVD Entertainment Group says that upwards of 20 million DVD players will be shipped this year (up from about 17 million total shipments last year) and estimates that half of U.S. homes will have the capability to play DVDs by the new year.

"DVD is the fastest-growing entertainment technology in history, and the desire for people to have programming for their DVD players has grown dramatically," Columbia Records president Will Botwin says. The label released a CD/DVD version of Dixie Chicks' album *Home* Nov. 26; a CD-only version streeted in August.

Labels and retailers also say that including a DVD with a CD album is a way to better compete for consumer dollars. RCA senior VP of marketing Dave Gottlieb says the music industry "now has to compete with a generation of consumers who think that there's a lesser value to music. We have to show people how much of a value they get from a CD as opposed to a book that they buy for \$20 and only read once."

Amazon.com senior merchandise manager Jeff Somers says that customers are often confused by pricing. "When they see an \$18.98 price tag on a single CD product and they see a \$19.98 or a \$15.98 price tag on a brand-new DVD, the question they ask themselves is, 'What is the



GOTTLIEB

value here?' Customers today are faced with more choices on entertainment expenditures."

CONTENT IS KING

Industryites say the choice of a CD/DVD package as opposed to a CD-only album must be clearly defined for the consumer. When two formats are offered on street date, as with George Harrison's *Brainwashed* (Capitol, Nov. 19) and Whitney Houston's *Just Whitney* (Arista, Dec. 10), packaging and price differences are always clearly marked. (The CD/DVD packages are usually more expensive than their CD-only versions—Houston's special edition lists for \$22.98, while the regular album is \$18.98.)

This same clarity is necessary for limited-run CD/DVD packages, which are later replaced by CD-only versions when shipments run out. Prices on Foo Fighters' *One by One* (released in October by RCA), whose first 575,000 units include a bonus DVD, and Sum 41's *Does This Look Infected?* (just out on Island), also initially available in limited supply (*Billboard*, Nov. 30), are the same as the later-released album.

Wright says that a sticker is always featured on CD/DVD packages and that retailers typically merchandise both versions side by side so consumers can see their choice. Each version



THE STROKES

of a project also contains a separate SKU.

Regardless of how a label decides to release a CD/DVD, companies recognize that the content on the DVD must be compelling and reflective of the act.

Island head of marketing Livia Tortella notes that its Sum 41 CD/DVD is "a combination of live concerts and behind-the-scenes stuff just because that's part of who they are and what they do."

The Strokes' Albert Hammond Jr. says that the new CD/DVD version of the band's RCA album *Is This It* was created to highlight strong music-video material. "We had some good videos that weren't shown on MTV," he says. The original, CD-only version of *Is This It* was released in September 2001.

With all the CD/DVD packages being offered, there is concern that fans will come to expect these bonuses. "It certainly is a monster that we created," Germaise observes. "There are production costs in authoring the DVD, creating the menus, extra packaging, and extra shipping costs." Tortella says that creating a DVD disc can cost upwards of \$60,000.

Not everyone is worried that demand for CD/DVD packages will become unwieldy. "I think it will continue to be used on the right things," Gottlieb says. "At the same time, I think there will be a point where the consumer goes, 'Eh, it's not that special,' and we'll have to come up with something else."

Events Calendar

DECEMBER

Dec. 2, **Italian Music Awards**, presented by FIMI, Filaforum, Milan. fimi.it.

Dec. 2, **Institute for Music and Neurologic Function's (IMNF) Annual Music Has Power Awards**, Millennium Hotel, New York. 718-519-5840.

Dec. 4, **International Recording Media Assn.'s (IRMA) Annual Marketing Summit**, Roosevelt Hotel, New York. 609-279-1700.

Dec. 4, **VH1 Big in 2002 Awards**, Grand Olympic Auditorium, Los Angeles. 212-258-7800.

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 11, **N.Y. Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Dec. 12-14, **2002 Aspen Artist Development Conference**, St. Regis Hotel, Aspen, Colo. 970-544-8292.

Dec. 13-14, **Surround Conference**, Beverly Hilton Hotel, Los Angeles. 212-378-0491.

JANUARY

Jan. 5-7, **Future of Music Policy Summit**, Georgetown University, Washington, D.C. 202-331-2958.

Jan. 8-11, **30th Annual International Assn. for Jazz Education Conference**, Fairmont Royal York, Sheraton Centre, Crowne Plaza Centre, and Metro Toronto Convention Centre, Toronto. 610-667-0501.

Jan. 9-11, **Noorderslag Music Seminar, De Oosterpoort**, Groningen, Netherlands. noorderslag.nl.

Jan. 11, **Stellar Gospel Music Awards Taping**, Atlanta Civic Center. 800-858-3207.

Jan. 13, **American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 16-19, **102nd Annual NAMM Winter Trade Show**, Anaheim Convention Center, Anaheim, Calif. 323-965-1990.

Jan. 17, **2003 NAMM Concert Honoring Sir Elton John: A Benefit for Music Education**, Arrowhead Pond, Anaheim, Calif. 323-965-1990.

Jan. 19-23, **MIDEM 2003**, Palais des Festivals, Cannes. 212-370-7470.

Jan. 28-Feb. 2, **Country in the Rockies**, presented by the T.J. Martell Foundation, Club Med, Crested Butte, Colo. 615-401-2808.

FEBRUARY

Feb. 4-6, **Digital Content Delivery Expo (DCD Expo)**, San Jose Convention Center, San Jose, Calif. 978-474-1900.

Feb. 6-8, **Ninth Annual Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

Feb. 7-8, **15th Annual Frank Sinatra Celebrity Golf Tournament**, presented by the Barbara Sinatra Children's Center, Renaissance Esmeralda Resort, Indian Wells, Calif. 760-674-8447.

Feb. 17-20, **EventPro Forum 2003**, Green Valley Ranch Resort & Spa, Las Vegas. 860-738-3801.

Feb. 19-21, **34th Annual Country Radio Seminar & Trade Show**, venue to be determined, Nashville. 615-329-2615.

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 23, **45th Annual Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

Oct. 23 in Los Angeles. Mother is president of Flyers Worldwide. Father is senior VP of strategic marketing for Universal Music Enterprises.

Boy, Declan Brady Bulwa, to **Dalet Brady** and **Maximiliano Bulwa**, Nov. 3 in Los Angeles. Mother is associate director of special issues for *Billboard*. Father is a subtitle and closed-captioning administrator for the international department of Warner Bros.' film studio.

Boy, Max Moskow, to **Adrienne Moss** and **Jeff Moskow**, Nov. 17 in Los Angeles. Mother is an attorney for DreamWorks. Father is VP of A&R for UTV Records.

MARRIAGES

Sheena Easton to **John Minoli**, Nov. 9 in Las Vegas. Bride is a recording artist.

MARCH

March 1-2, **Global Entertainment and Media Summit**, Le Bar Bat, New York. 973-228-4450.

March 7-9, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York. 845-565-0003.

March 10, **18th Annual Rock & Roll Hall of Fame Induction Ceremony**, venue TBD, New York. 216-781-7625.

March 10, **Fourth Annual Best Cellars Wine Dinner**, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.

March 12-16, **South by Southwest (SXSW) 2003 Music Conference and Exhibition**, Austin Convention Center, Austin. 512-467-7979.

March 16-19, **2003 NARM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, **Winter Music Conference 2003**, Radisson Deauville Resort, Miami Beach. 954-563-4444.

March 20, **18th Annual International Dance Music Awards**, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.

March 22-23, **KLOS Mark and Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles. 615-256-2002.

March 26-29, **33rd Annual Recording Media Forum**, Loews Ventana Canyon Resort, Tucson, Ariz. 609-279-1700.

APRIL

April 4-6, **2003 Juno Awards**, Corel Centre, Ottawa, Canada. 416-485-3135.

April 5-10, **Gospel Music Assn. Convention**, Nashville Convention Center & Renaissance Hotel. 615-242-0303.

April 10, **Dove Awards**, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville. 615-242-0303.

Submit items for *Lifelines*, *Good Works*, and *Events Calendar* to *Margo Whitmire* at *Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

Solution to this issue's puzzle (page 102)

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homefront

Billboard Music Group events & happenings

Hot Topics, Big Names On Tap For Radio Seminar

The ninth annual Billboard/Airplay Monitor Radio Seminar & Awards will be held Feb. 6-8 at Eden Roc Resort & Spa in Miami Beach. The event will provide more than 15 informative panels on issues of importance to radio programmers and management personnel, as well as record label promotion executives. Attendees will include program and music directors, radio GMs, on-air personalities, record label promotion executives, and celebrities.

Roxy Myzal and Jerry Lembo are among the first industry leaders named as moderators for this year's event. Myzal, producer of *Harddrive*, will gath-

Billboard Monitor RADIO.2003 seminar

er a panel of rock artists to discuss the business of music. Promotion veteran Lembo will present "AC Radio Today," a session looking at a wide range of topics, including the emotional bond between DJs and their audiences and the Christmas music format. Other panel topics include "Who Took the R&B Out of R&B and Hip-hop?"; "Radio As a Launching Pad"; "Rock Block"; "the Country Community Caucus"; "Top 40 Topics Live"; and "Rhythmic Top 40."

For more information on the Billboard/Airplay Monitor Radio Seminar & Awards, visit www.billboardevents.com or call Michele Jacangelo at 646-654-4660. For sponsorships, contact Cebele Rodriguez at 646-654-4648. For hotel reservations, call 305-531-0000.



AMBER DE LAURENTIS

Philadelphia Act Wins At IMWS

Philadelphia-based Amber de Laurentis is the Northeast winner of the Independent Music World Series (IMWS), a competition and showcase series for unsigned artists presented by CD manufacturer Disc Makers, in association with *Billboard* and other sponsors. De Laurentis competed Nov. 14 in a showcase at the Lion's Den in New York against fellow finalists Richard X. Heyman, Sophia Ramos, Nicole McKenna, Moonraker, and Duwende.

The annual IMWS comprises four separate competitions, each covering a different U.S. region. The six finalists chosen in each round by a panel of *Billboard* judges compete at live showcases for prizes worth \$35,000. The next installment of the showcase series takes place Jan. 16 at the Knitting Factory in Los Angeles and covers the Southwest region. For details, visit [Disc Makers on the Web at discmakers.com/music/imws](http://discmakers.com/music/imws).

All IMWS entrants receive a copy of *Billboard's Musician's Guide to Touring & Promotion*. The latest edition of the Guide hit newsstands Nov. 13.

UPCOMING EVENTS

BILLBOARD MUSIC AWARDS

Dec. 9 • MGM Grand Garden Arena • Las Vegas
for info: 646.654.4600 • billboardawards@vnuinc.com

BILLBOARD/AIRPLAY MONITOR RADIO SEMINAR & AWARDS

Feb. 6-8 • The Eden Roc Resort • Miami Beach
for info: 646.654.4660 • bbevents@billboard.com

Life Lines

BIRTHS

Girl, Emily Grace Salem, to **Kate Hyman** and **Kevin Salem**, Oct. 21 in New York. Mother is VP of A&R for V2 Records. Father is a musician and composer.

Boy, Jordan Ezra Hanson, to **Taylor** and **Natalie Hanson**, Oct. 31. Father is a member of the band Hanson.

Girl, Brooke Zoe, to **Ilana** and **Lee Stimmel**, Nov. 13 in New York. Father is VP of marketing and product development for Atlantic Records.

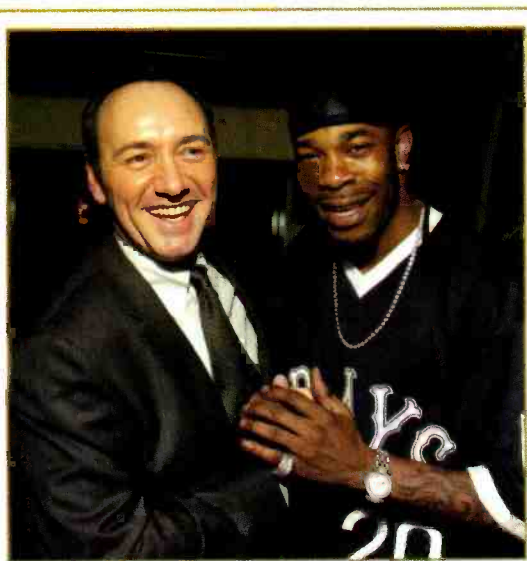
Twin boys, Jordan Wyatt and Austin Flynn, to **Patrice** and **Charlie Katz**,

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The Billboard BackBeat

EDITED BY CHUCK TAYLOR



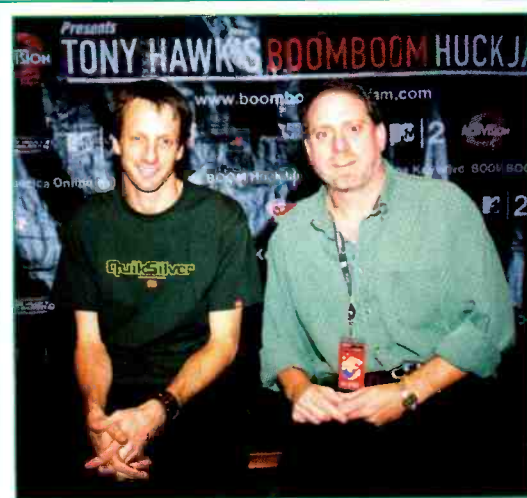
Trigger Reaction

Among a long list of who's who attending the Los Angeles launch party of triggerstreet.com recently were actor **Kevin Spacey**, left, and rapper **Busta Rhymes**, whose *It Ain't Safe No More*... streeted Nov. 26. The new interactive Web site is intent on discovering and showcasing new talent for filmmakers and screenwriters. Among others seen at the event were upcoming Billboard Music Awards host **Cedric the Entertainer**, **Billy Crystal**, **Hugh Hefner**, and **Kate Hudson**.



Revival Deux

Man of La Mancha launches another revival on Broadway this month, to be followed with a new cast recording on RCA Victor Jan. 7, 2003. Shown in the studio recording the album are, from left, stars **Brian Stokes Mitchell** and **Ernie Sabella**, composer **Mitch Leigh**, and star **Mary Elizabeth Mastrantonio**. *Man of La Mancha* originally opened in 1965, winning five Tony Awards. A 1992 revival starred **Raul Julia** and **Sheena Easton**.



Skater Boys

Promoter **Carl Freed** from Metropolitan Entertainment, right, enjoys the recent sold-out performance of Boom Boom Hucklam, with skate superstar **Tony Hawk** at the Fleet Center in Boston.

Nnenna Freelon: Baby Love



Before professionally pursuing her musical muse, jazz singer Nnenna Freelon earned a degree in health care administration. Combining her original career path with her love of music, Freelon created Babysong Workshop—teaching parents how to use singing to bond with and nurture babies 3 months to 2 years old.

"I guess this is my attempt to pull seemingly distant interests of mine into one thing," says the Durham, N.C.-based singer, who launched the workshops at Duke University Medical Center in 1990. "I'm interested in young people, parents, public health, and my music. In a way, these workshops fulfill those needs."

Despite such developmental aids as programmed Mozart for babies and intrauterine sound replication, Freelon says nothing can replace the human element. "The fact is, an infant can hear from 6 months' gestation," she notes. "What I do is encourage parents to sing to their babies as often as possible, which not only stimulates brain development and creatively nurtures the parent/child relationship but can also be used for more inventive things like teaching a child how to spell his name. I remind parents that babies are new to the planet and not critics yet, so don't worry about the quality of your voice or what's appropriate to sing."

A mother of three (two sons, 21 and 18, and a 20-year-old daughter) who had her own bedtime ritual—

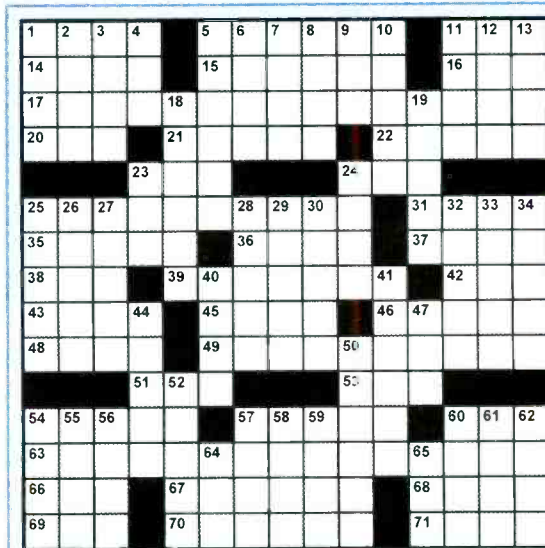
"a bath, backrub, and your own personal lullaby"—Freelon practiced what she now preaches. For the past 12 years, she's carried her message to hospitals, community health centers, and public libraries in Los Angeles, New York, and other cities, shifting the workshops' focus to address issues confronted by younger, inexperienced parents.

"I help them understand more about infant development and how important it is to establish a culture of quiet in the home," Freelon relates. "That babies can become overstimulated by too much noise and sugar; that the low-frequency boom-boom in the car isn't good, as it can cause permanent damage. You wouldn't think you'd have to say common-sense things like that but you do."

In addition to Babysong Workshop, Freelon is national spokesperson for Partners in Education, dedicated to the improvement of American education by supporting arts education programs. With her Stevie Wonder tribute, *Tales of Wonder*, in stores since June, the Concord artist and five-time Grammy Award nominee is now mulling the possibility of recording a live album.

In the meantime, she'll continue to extol the virtues of baby love. "I love doing Babysongs, but I don't get the chance to do it nearly enough," Freelon says. "Babies are windows to a fascinating world."

GAIL MITCHELL



'MR. MISTER' by Matt Gaffney

- Across**
- 1 Bad, to Andres Segovia
 - 5 One of Quincy Jones's 26
 - 11 "American ____"
 - 14 Tunesmith Menken
 - 15 Tell a story
 - 16 Johnny Cash hit "One Piece ____ Time"
 - 17 Styx 1983, Nitty Gritty Dirt Band 1971
 - 20 Marks a ballot, maybe
 - 21 'N Sync, at the 2000 Billboard Music Awards
 - 22 Opera by 18-down
 - 23 Title for Al Green: abbr.
 - 24 Moo goo ____ pan
 - 25 Fleetwoods 1959, Arrested Development 1993
 - 31 Space shuttle senders
 - 35 ____ Wind & Fire
 - 36 "And ____ and a-two..." (intro for Lawrence Welk)
 - 37 African beasts with curved horns
 - 38 Fella
 - 39 Like a rock star's lifestyle
 - 42 Co. that hooks you up to the net
 - 43 "____ my uncle used to say..."
 - 45 Mined stuff
 - 46 Canned Heat hit "Going ____ Country"
 - 48 Gasp for air
 - 49 Larry Verne 1960, Culture Beat 1993
 - 51 Jimmy Eat World's genre
 - 53 Network that used to air "Friday Night Videos"
 - 54 "____ Road"
 - 57 Company that makes keyboards
 - 60 Word that appears twice in the name of Johnny Rzeznik's band
 - 63 Chordettes 1954, Jean Knight 1971
 - 66 George Gershwin's bro
 - 67 Feature of Las Vegas "bandits"
 - 68 Moran of "Happy Days"
 - 69 "Up Up Up Up Up" name
 - 70 Country's Kathy
 - 71 "Little Red Corvette" or "Little Deuce Coupe"
 - 24 Campbell whose debut album was "Big Bluegrass Special"
 - 25 Musical genre named for a trumpet's sound
 - 26 Christopher Cross's "Think of ____"
 - 27 ____ contemporary music
 - 28 Pacific island nation
 - 29 ____ out (distributes)
 - 30 Build ____ (make one's home)
 - 32 Baker of "Rapture"
 - 33 Kind of bar
 - 34 Place to see and be seen in the Rockies
 - 40 Eponymous 1970 country-rock album
 - 41 Power rockets
 - 44 Horse, in poetry
 - 47 Pipe type
 - 50 They had a hit with "Return to Innocence"
 - 52 MXPX's "____ Still Cleans My Room"
 - 54 "Heat of the Moment" band
 - 55 Structure mentioned in "Weird Al" Yankovic's "Amish Paradise"
 - 56 ____ B'rith
 - 57 Popular site for free downloads
 - 58 Blind as ____
 - 59 Be the daddy
 - 60 "Jai ____ deva om" ("Across the Universe" refrain)
 - 61 Loverboy's "Lovin' Every Minute ____"
 - 62 1987 hit "Point ____ Return"
 - 64 Get ____ (ace the test)
 - 65 The Police's "____ in the Sahara"
- Down**
- 1 His first hit was "Don't Mean Nothing"
 - 2 ____ vera
 - 3 Where people listen to "Weird Science"?
 - 4 "Every Man Has a Woman Who Loves Him" singer
 - 5 Madonna got into it
 - 6 Civil War fighters
 - 7 Rap's Sir Mix-
 - 8 Army big shots: abbr.
 - 9 Kingston Trio hit about the Boston subway
 - 10 Queen of gossip
 - 11 Where a castanet is held
 - 12 J. Lo and P. Diddy, once
 - 13 No. 4 Commodores hit
 - 18 You better love their music
 - 19 LL Cool J's "____ Back to Cali"
 - 23 Like Gen. Schwarzkopf

The solution to this week's puzzle can be found on page 101.

RIM SHOTS

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