THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

DECEMBER 1, 2001

Majors Re-Evaluate Artist-Imprint Labels

BY MELINDA NEWMAN

LOS ANGELES—When asked why major record companies give artists their own labels, one high-level executive responds dryly, "Because we have to."

That answer may be a little harsh, given the number of acts that were first introduced in the U.S. through artist-headed labels—people like Alanis Morissette, Faith Evans, TLC, Toni Braxton, and the late Notorious B.I.G.

But, as the economy slows and major labels come under tighter financial scrutiny, record companies are reexamining the value of such pacts.



Especially coming under a watchful eye are joint ventures. One label head says bluntly, "Joint ventures are stupid, and I'm not going to do them



anymore. At the end of the day, we do it for market share, but it's not worth it. You're putting up all the



money and all the risk, and you get only half the profits."

Artist attorney Don Passman has also noticed a change. "It is very difficult to get any kind of deal with a major label where they are going to take the risk, spend all the money, and get half of the assets." he says. "They may still do a joint venture, but you'll share 50% of the profits forever—there will be no kind of buyout. More and more, the [major label] looks for limits to what they want to pay."

Artists who want a label aligned (Continued on page 99)

EMI Restructuring Advances

Levy Sees Separate EMI, Virgin; Bandier 'Grows Market Share'

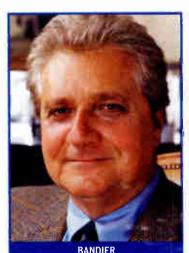


BY GORDON MASSON

LONDON—EMI Recorded Music chairman/CEO Alain Levy has an £85 million (\$121 million) arsenal with which to restructure the division within the next five months. And in an effort to take the business forward, he has been told that those funds can be increased.

That was the news that EMI Group chairman Eric Nicoli told *Billboard* in light of a poor first-half performance for the current fiscal year, during which the company issued a profit warning Sept. 25.

EMI Music Publishing enjoyed increased sales of 4% to £200 million (Continued on page 86)



Labels Laud Internet; Analysts Ask, 'Who's Minding The Store?'

music&money

NEWS ANALYSIS

--- Prudential 🍆 Financial

BY ED CHRISTMAN

NEW YORK—With uncertainty about when, if ever, the music industry will begin to realize revenue—and, more importantly, profits—from online distribution,

Billboard

retailers and Wall Street analysts have begun to wonder why the major labels aren't doing more to protect

the primary revenue stream they currently enjoy from brick-and-mortar stores.

At the first Billboard Music & Money Symposium—held Nov. 13 at the St. Regis hotel here and

sponsored by Prudential Securities in association with Loeb & Loeb— Michael Nathanson, an analyst who covers the music industry for Sanford C. Bernstein & Co., said that online music distribution will

make the industry look great 10 years from now—and he even went so far as to predict that a lot of stores could

eventually he shuttered because of online sales. But right now, Nathanson is not recommending the buying of music assets.

"What I'm worried about is the (Continued on page 86)

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JOE HENRY, JAMES MATHUS and SEVEN MARY THREE ESSENTIAL HOLIDAY LISTENING

World Radio History



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N/T, Top 40 Lose Summer Share

NATIONAL FORMAT CHARF

Airplay Monitor

NEW YORK-While it's a foregone conclusion that the Sept. 11 tragedies will spur news/talk (N/T) radio on to a huge fall ratings book, nine days' crisis listening weren't enough to prevent N/T from losing share in an exclusive Billboard/Airplay Monitor national overview of the summer ratings.

In other highlights, top 40—usually a summer winner—lost share, according to Arbitron's ratings, while the formats that contributed to its musical extremes gained. R&B radio opened its biggest lead ever over adult contemporary to strengthen its grip as the No. 1 music format and No. 2 format overall. Modern rock gained, while album rock lost, enabling classic rock to open its lead over the format from which it splintered. Country slipped slightly, although it seems to be showing some lowerdemo strength again.

Because the summer book ran until Sept. 19, some observers saw elevated listening levels on and after Sept. 11 as the explanation for some rises at N/T radio as the summer books began coming back. Taken together, however, N/T was off 16.5-16.1 12plus in Arbitron's continuous measurement markets this summer, although that is still its best summer book since the Monica Lewinsky scandal of 1998. Last year's extended presidential election was good for a 1.2 share rise for the N/T format; if the format gets only that much of a boost this time, it can count on a bigger N/T fall book than during the time of the O.J. Simpson verdict, the contested election, or the impeachment proceedings. And the first week of fall Arbitrends suggest the jump might be considerably more than that.

R&B radio, which has done well every summer since 1997, did so again this summer, up 13.0-13.4 for its highest combined share ever. Paced by strong summer books in New York City and Los Angeles, R&B radio's mainstream and adult flanks helped compensate for the near-disappearance of the R&B oldies format, which has been plagued by station defections during the past year.

By itself, mainstream R&B was up 7.8-8.3. while adult R&B went 3.5-4.1 12-plus. Conversely, the Jammin' Oldies boom ended pretty decisively with that format's 1.7-1.0 drop. Most adult R&B stations are leaning younger and relying more on new music. They are also likely getting some audience displaced by mainstream R&B's greater emphasis on hip-hop, although mainstream's 25-54 numbers were actually up 6.2-6.6 this summer.

The No. 2 music format and No. 3 format overall, AC stations (which, for our purposes, also include adult top 40 outlets) slipped slightly from spring and were down 13.5-12.9 from last summer. Separately, adult top 40 stations were down 5.0-4.9.

Although we do not think of it as a teen format, AC generally gets a boost in that demo during the summer, proving that it still helps to be the station the whole office can agree on. (It was up 5.7-6.2 in teens.) In 18-34, it was up 13.3-13.4; in 25-54, it was off 15.7-15.4. And in 35-64, the format was down 15.4-15.2, which would appear to reflect the format's increased musical edge.

While AC was up in teens this summer, top 40 was down in that demo (34.7-32.9), as well as every other: 18-34 (15.4-14.9), 25-54 (8.0-7.7), and 35-64 (5.3-4.9). It's off 10.3-9.6 from summer to summer. Most of that

FORMAT	SUMMER 2000	SPRING 2001	SUMMER 2001
NEWS/TALK	15.7%	16.5%	16.1%
R&B	13.2%	13.0%	13.4%
ADULT CONTEMPORARY	13.5%	13.0%	12.9%
TOP 40	10.3%	9.9%	9.6%
COUNTRY	8.8%	8.8%	8.7%
SPANISH	6.8%	7.1%	7.1%
CLASSIC ROCK	5.2%	6.1%	6.3%
ALBUM ROCK	6.4%	6.0%	5.7%
OLDIES	5.6%	5.4%	5.7%
MODERN ROCK	4.1%	3.9%	4.1%
JAZZ	2.8%	2.9%	3.0%
RELIGIOUS	2.5%	2.7%	2.8%
ADULT STANDARDS	2.9%	2.6%	2.4%
CLASSICAL	1.6%	1.5%	1.5%

Persons 12-plus Monday - Sunday 6 A.M. - Midnight SOURCE: Arbitron

slippage for this book was at mainstream top 40, since rhythmic was flat at a 3.1 share.

While an emphasis on rock and hip-hop "extremes" didn't seem to hurt the format's numbers in the spring, the summer saw R&B and modern rock up and top 40 down. As it has for the past three summers, modern rock got a boost from the teens being out of school this year. It was up 3.9-4.1 this summer, tying it with its numbers from a year ago. In teens, modern was up 8.5-9.9; in 18-34, it was up 7.7-7.9, with a little help from heavily publicized new albums by heavy rockers Staind and Tool.

While top 40 acknowledged some more rock'n'roll during the summer, it didn't seem to get credit for it. And neither did album rock, which was off 6.0-5.7. Classic rock, which tied album rock two books ago, beat it for the second straight book, up 6.1-6.3, an all-time high for the format.

Classic rock is also thought to have taken advantage of former country listeners in recent years, specifically those males alienated by the format's increasingly ACish lean. But country has added more tempo and texture during the past year. While the format was off 8.8-8.7 12-plus, it nudged forward 7.2-7.3 in 18-34 this time. It was flat (8.8) in 25-54 and down 10.1-10.0 in 35-64. While it was not evident in the summer book, country is expected to benefit in the fall from increased patriotism—and the biggest slew of Sept. 11-inspired hits in any format.

Sean Ross is group editor of Airplay Monitor.

Remixes' Popularity Calls For Revisions

Covers May Rank Separately, Depending Upon New Chart Criteria

During the past three years, the art of remixing songs has taken on a life of its own, to the point where some remixed versions in no way resemble the original recording. While the practice has provided labels with worthwhile marketing and radio promotion tools, these remixes also raise issues for the radio charts and the combined radio/sales charts that appear in Billboard and its sister Airplay Monitor magazines.

For some of these songs, perhaps "remade" is a more appropriate description than 'remixed." The melody changes entirely. Often there are new lyrics, sometimes wholly different from the original. In the end, the only obvious similarity seems to be the title.

A primary intent of these remixes is to grab considerable airplay in formats where the original song would not fare as well, and some have been quite successful in that mission. For our charts, however, the result, in effect, is that two different songs are merged as a single chart entry, giving these tracks a clear edge over those that do not lend themselves to such treatments. Effective with the first week of 2002, Billboard and Airplay Monitor charts will adopt the following policy:

Billboard and Airplay Monitor will treat rerecorded songs that bear no resemblance to the original recording as a separate and distinct song for the purposes of chart tracking. The guidelines are lyrics and melody: If neither element is similar to the original recording, the two versions will not be merged. A newly recorded mix must be an extension of the original recording, whether musically or lyrically. It is not necessary for the new version to match the original note for note or word for word, but at the very least the musical hook or the lyrics should be similar.

The two versions will be listed on the chart with differentiating features either in the title and/or in the artist field. For multi-artist versions of charity, holiday, or other themed songs, tracks will only be merged if a majority of the artists appear on each of the tracks. If not, the tracks will be listed separately.

This policy will work more efficiently with the full cooperation of the labels. If you have any remixes or rerecordings that may fall under this policy, it is best to contact the appropriate chart manager before the song is serviced to radio. If we become aware of such a song after its release, and it has already been merged by Broadcast Data Systems, the two versions may be subject to being split while the song is climbing the chart.

The policy revision does not seek to restrict creativity, as the charts department will continue to allow liberal remix variations to be merged with the original version. A song can add a rap break, add or subtract instrumentation, change tempo (to the point where a ballad shifts to an upbeat tempo), tweak or even add lyrics, and even he sung in a different language. We only insist that the new version should resemble the original song's melody and/or lyrics.

Billboard will allow disparate mixes that are already at radio, or those that might hit between now and the end of the 2001, to remain linked through the conclusion of those songs' chart runs. Any inappropriate mixes that are linked after the start of the new year are subject to being separated, even if said track has already reached a Billboard or Airplay Monitor chart.

- Geoff Mayfield, Billboard director of charts, and Silvio Pietroluongo, Airplay Monitor director of charts.

DECEMBER 1 Billboard NO. 1 ON THE CHARTS

	ARTIST ALBUM	PAGE				
15	GARTH BROOKS Scarecrow	88				
	B.B. KING A Christmas Celebration Of Hope	90				
ס	MANNHEIM STEAMROLLER Christmas Extraordinare	-0				
op Albums	GARTH BROOKS Scarecrow	44				
Q	ELECTRONIC GARBAGE Beautifulgarbage	41				
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Ш	NICKELBACK	How You Remind Me	95
	NICKELBACK	How You Remind Me	95
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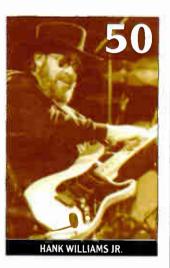
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by Fred Bronson

AS THE 'SCARECROW' FLIES: Garth Brooks collects his eighth the fifth week with "I'd Do Anything for Love (But I Won't Do No. 1 album on The Billboard 200, as Scarecrow (Capitol) opens in pole position, the seventh of Brooks' chart-topping sets to debut at the summit.

Scarecrow, which gives Brooks his 51st week on top of The Billboard 200, is his first album to go all the way since Double Live debuted at No. 1 two years ago this week. The first Brooks album to lead the list was Ropin' the Wind, with an 18-week run that began Sept. 28, 1991. Its final week on top was 10 years ago this issue.

Brooks' latest work is not the first album to be titled Scarecrow. Sixteen years ago this issue, the No. 2 title on The Billboard 200 was Scarecrow by John Cougar Mellencamp, this year's Billboard Century Award honoree.

'FAMILY' TIES: Mary J. Blige doesn't yield her position on The Billboard Hot 100, giving her a fifth week on top with "Family Affair' (MCA). That puts the single into a three-way tie for the thirdlongest-running chart-topper of 2001. Janet Jackson maintains her lead, thanks to the seven-week reign of "All for You." Alicia Keys is in second place with the six-week run of "Fallin'." Blige is tied with Christina Aguilera, Lil' Kim. Mya, and Pink's take on "Lady Marmalade" and Jennifer Lopez and Ja Rule's remix of "I'm Real.

"Family Affair" is the longest-running single on the MCA label since 1993: Eight years ago this issue, Meat Loaf was on top for

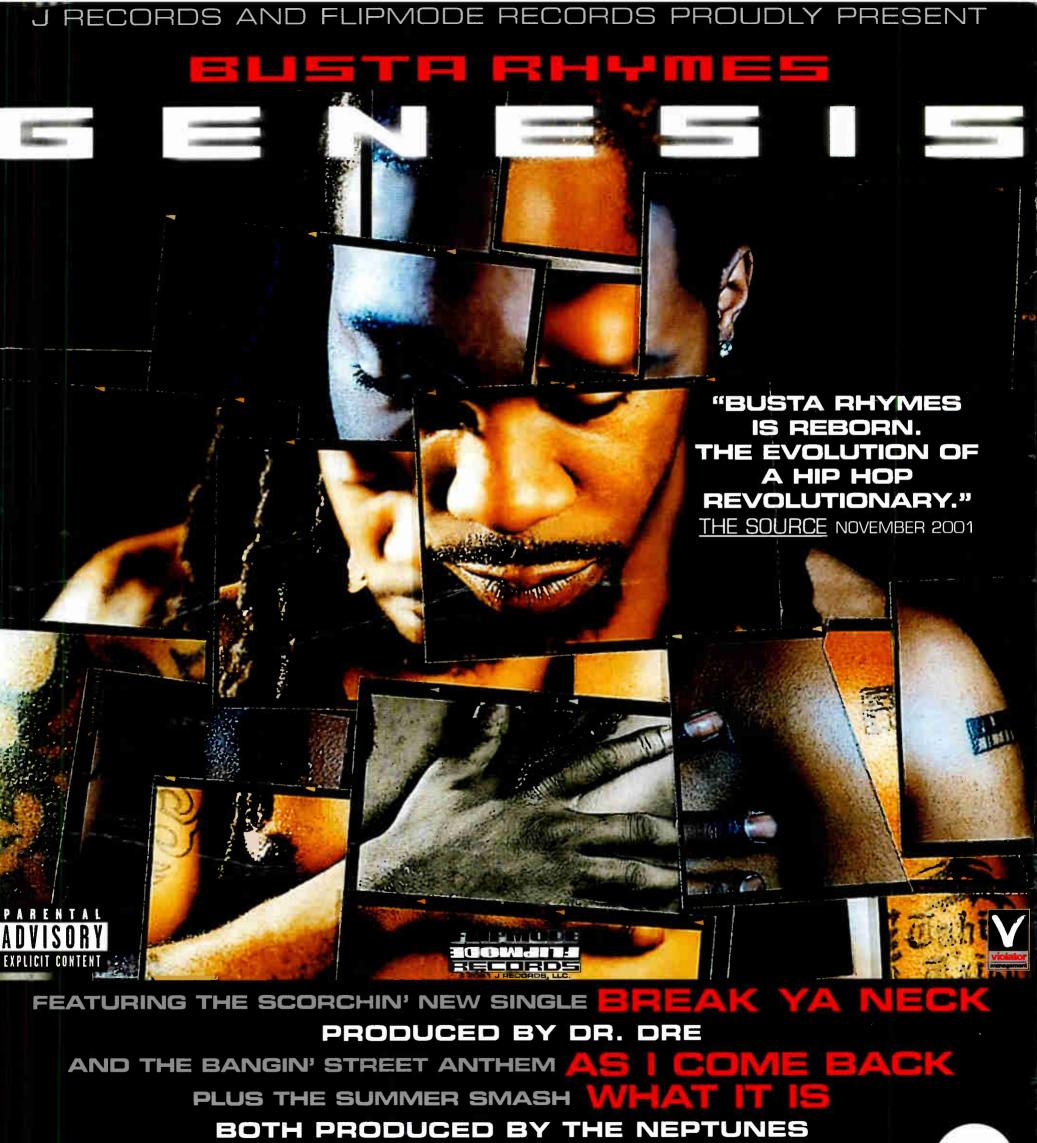
That)." If Blige is still in pole position next week, she will have the label's second-longest-running No. 1 single, runner-up only to Olivia Newton-John's "Physical," which ruled for an impressive 10 weeks at the end of 1981.

And in another coincidence that Chart Beat columnists live for, the No. 1 song 30 years ago on the Hot 100 was "Family Affair" by Sly & the Family Stone.

FLUFF & FOLD: Recording an album in English turned out to be a good thing for Colombian artist Shakira, who debuts at No. 3 on The Billboard 200 with Laundry Service (Epic). It is the third album by Shakira to appear on this chart, but the first to make it to the upper half. In 1998, Donde Estan los Ladrones? went to No. 131, and in 2000 her MTV Unplugged set reached No. 124.

STARTING POINT: In a week of heavy debuts, Madonna has her lowest new entry on The Billboard 200 since 1991, when The Immaculate Collection opened at No. 32. That first greatest-hits volume peaked at No. 2. Every Madonna album since has debuted in the top six, until this week's No. 7 entry for GHV2 Greatest Hits Volume 2 (Mayerick).

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



ALSO FEATURES HOT NEW JOINTS GUEST STARRING P. DIDDY, MARY J. BLIGE, RAH DIGGA AND THE ENTIRE FLIPMODE SQUAD



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Gladys Knight • Lil' Romeo • Master P • Liza Minnelli • Monica
Mya • 98° • Jill Scott • Shaggy Featuring Ricardo "Rikrok"
Ducent & Rayvon • Slash • Tamia • Usher • Luther Vandross
Dionne Warwick • Cassandra Wilson

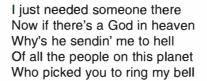
They're selling our love for a song

I've seen your face through the commercial breaks looking honest and pure and strong I've heard you giving it all that it takes I just know that it's taking too long On the audio and video and your MTV they're selling our love for a song

On the audio and video and your MTV they're selling our love for a song

When you've paid your dues with the songs that they choose sellin' cigarettes and soaps and romance when you helped them to corner the market in love I hope you'll give love a chance There's not much you can say with a jingle when the price and the product are wrong On the audio and video and your MTV they're selling our love for a song I've heard you giving it all that it takes I just know that it's taking too long

In the morning of the night before I asked for you and they said to me that asking for more was wrong On the audio and video and your MTV



You said our love would last forever Said forever and a day Now they're coming for to get me Come for takin' me away

Once again

Once again you sigh a whisper And you softly cry a name Once again it doesn't help to know that others do the same Once again the hot and howling rain is pounding on your door Once again you clutch for memories Like you did that other time before Once again Once again It's happening once again Ain't it a shame It's happening once again

Once again you're fixing coffee Once again you try to sleep Once again you're making promises you don't know if you'll keep Once again you look for telephones

By the Dow Jones Indices If you have been hit By the Hang Seng Indexes And if the recent price rises won't pay for your vices Take a good lie down Take a rest, take a rest Cancel that meeting That good morning greeting Take a rest, take a rest

If you have been hit By the Wall Street Journal And you're stuck with the stock From some Kentucky Colonel Take a rest take rest take a good lie down take a rest, take a rest

If you have been hit like the rest of this nation if you have been hit by the recent inflation If you have been hit by some boardroom decision Counted past ten with Germanic precision Take a rest take rest take a good lie down and cancel that meeting Take a rest take rest

If the New York Exchange











they're selling our love for a song I know that we're still hangin' in together But you know it can't be for long On the audio and video and your MTV they're selling our love for a song

You said our love would last forever

You said our love would last forever Said forever and a day Now they're coming for to get me Come for takin' me away

You said age has it's love and wisdom Youth and beauty never die You'd send me roses in a packet All I found was little lies First they stole the tunes I sent you, Now they're stealin' single lines

You said our love would last forever Said forever and a day Now they're coming in white jackets For to takin' me away

All I wished was you to love me All I wished was you to care After all the sanging's finished

But you haven't got a dime Once again you know you're going through What you did that other time Once again Once again It's happening once again Ain't it a shame It's happening once again

Once again she looks familiar And your heart it skips a beat But it's just another stupid Sunday And a stupid empty street Once again you're writing poems That you hope will make it alright But I hope this little love song will lighten up your night. Once again Once again It's happening once again Ain't it a shame It's happening once again

Take a rest

If you have been hit

has taken your dollar And the margin calls Ain't getting no smaller When gold goes up I'll give you a holler Take a rest take rest Cancel that meeting Take a rest, take a rest Take a good lie down Take a rest

Settle down, man!

Won't you sing me a love song?

She said won't you sing me a love song Won't you sing it from your heart Won't you sing about love with a cry and a sigh About loving and living apart

I said I don't wake up at night just to see the dawn I don't water unborn feelings lying dying on the lawn There's nothing new on TV That you haven't done to me or characters in storybooks you haven't tried to be when you take people to the beach don't leave em out at sea I said She said

She said won't you sing me a love song Won't you sing it from your heart Won't you sing about love with a cry and a sigh About loving and living apart

And if you have felt the hunger And you have felt the pain of finding love and losing it Let's sing it once again

Coz it's a lonesome kind of feeling Comes a creeping up on you See someone in the mirror And you wish it wasn't you And comes the night at ten past ten, pretend, It isn't happening to you

She said won't you sing me a love song Won't you sing it from your heart Won't you sing about love with a cry and a sigh About loving and living apart

I've sung this song some funny places I've been and seen some funny faces But in my heart Are still the traces Of the girl I knew I still love you There's gotta be doves Flowers and gardens A heaven above

There's gotta be fire
That never dies
There's gotta be whispers
That never lie
And if you just can't feel it
You just gotta try
And if you're only learnin' how to stagger
Better start learnin' how to fly

There's gotta be love There's gotta be love There's gotta be love There's gotta be love

A writer's song: You'll find out when we land

Put your ticket in your pocket Put your passport in your hand Don't ask me where we're goin babe, We'll find out when we land

You say that I am an oddity,
A saleable commodity
And you have the trepidity to TALK to me?
I have nothing against your mediocrity
Searching for your place in history,
Or the fancy you books you've read

And rights will outlive all wrongs

I see dickheads in the window
I see dickheads at the door
And so what if I am going down,
I have flown this plane before
Put your ticket in your pocket, babe,
Put your passport in your hand
Don't ask me where we're going babe,
We'll find out when we land

The Injunman

OR. Marwat

If you have felt the pleasure, And you have felt the pain Of finding love and losing it Lets do it once again But while you're here a little song I'll try to get you sing along A prayer for an also-ran Affection for the Injunman

For why do people try to sing:
A heavy breather phone that rings,
With loneliness
I softly try to stack the deck
Before your heavy breather wrecks
My sanity

I will not judge my friends and neighbours From the company they keep Sleeping, slowly, counting sheep





(I've got the words, if you've got the music)

She said won't you sing me a love song Won't you sing it from your heart Won't you sing about love with a cry and a sigh About loving and living apart

It's gotta be love

It's gotta be sunshine It's gotta be rain It's gotta be passion It's gotta be pain

It's gotta be love It's gotta be love It's gotta be love It's gotta be love

It's gotta be love forever true Don't give me reasons It's gotta be you

It's gotta be champagne
Late afternoons
There's gotta be heartbeats
There's gotta be you
There's gotta be you
There's gotta be you
There's gotta be angels

But each time you strove for something great, I was the signpost in your head.

I am from San Fran in Japan, baby, I am from Tokyo, USA, Don't ask me where we're goin babe, Just hang a sign saying Gone Away.

I see dickheads in the window
I see dickheads at the door
And so what if I am going down
I have flown this plane before
Put your ticket in your pocket
Put your passport in your hand
Don't ask me where we're goin babe,
We'll find out when we land

Tell 'em to piss off and go shoot some Lennon,
Tell 'em to go crucify some Christ,
But each time they find,
A bank to rob,
I will mastermind the heist.
I am not sorry I am smarter
Its not my fault that I now know
For every Captain made by God,
He made ninety-nine others who row.

So make way for all the writers And the singer singing this song Coz songs will outlast all singers At best it seems a second guess The more I look I'm finding less Affection for the Injunman

I wish that I could fill this sheet
With words to sweep you off your feet
With words that others couldn't beat
But in fact I do not feel so tough
Your language, it plays to rough
So while we're here a little song
See it didn't take too long,
I almost heard you sing along
Affection for the Injunman

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Fonovisa Eyes Expansion With New Pop Imprint, Melody

RY LEILA CORO

MIAMI—Fonovisa's recent announcement of major structural and management changes, including a significant boost to its new pop imprint, Melody, clearly signals the label's intentions of expanding beyond its regional Mexican realm.

As the leading Latin indie in the U.S. and the dominant label overall in regional Mexican music, according to the *Billboard* year-end charts, Fonovisa now also has plans to step firmly into the pop market even as it solidifies its regional Mexican operation.

Earlier this year, the Los Angelesbased label quietly launched Melody, a Miami-based imprint that has a 20artist roster and has already released albums by King Africa, Argentine pop duo El Simbolo, and Brazilian boy group Twister, among others.

But only last week did Fonovisa—which is owned by Mexican media giant Televisa—formalize Melody's status as an autonomous label with the appointment of veteran executive and former A&R director Carlos Maharbiz as head of operations.

"Melody will be its own label, with its own management and a pop roster," says Maharbiz, who is in the process of building his support team. "Our first objective is to position Melody's important artists in all media and work new releases in an efficient manner. We want to see these artists back on the playing field."

Fonovisa president Guillermo Santiso has also named Danny Mireles, former director of promotions, to take over for longtime GM Gilberto Moreno, who departed to launch his own company. Antonio Villalpando was named promotions

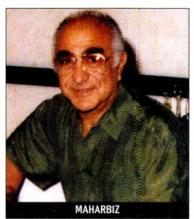
In The News

- Hastings Entertainment's thirdquarter net loss was \$5.5 million, or 46 cents per share—more than double the 22 cents per share loss it had forecast but lower than its net loss of \$12 million, or \$1.03 per share, a year ago. The Amarillo, Texas-based retail chain cited lowerthan-expected book sales. Total revenue rose 3.1% to \$103.2 million.
- Fantasy Records has inked a deal with Ryko Distribution. Fantasy and its affiliated labels will be distributed by Ryko nationally—except Tower Records outlets, which will still be serviced via Bayside Distributors. The holdings of the Berkeley, Calif.-based Fantasy include the esteemed jazz and blues catalogs of the Prestige and Riverside labels, as well as such Fantasy best sellers as the Amadeus soundtrack and the new Credence Clearwater Revival boxed set.

director for the West Coast, under Mireles' direct supervision.

All regional Mexican and West Coast operations will function independently from Melody's pop operation, which will have its own promotions and marketing staff.

"The thing is, Fonovisa was born and raised on regional Mexican music," says José Rosario, Fonovisa's new director of marketing, who is also in charge of the label's operations for the Central U.S. "Now, everybody will be specialized within their own label. So it's a matter of continuing regional Mexican but at the same time watching the newborn baby and making sure he's nourished right."



For all of its stature in regional Mexican music—where it carries such acts

do, Los Temerarios, and Los Angeles de Charly—Fonovisa has also had an impressive pop trajectory through Discos y Cintas Melody, an earlier, Mexico-based version of Melody.

The label is credited with launching

as Los Tigres del Norte, Banda El Reco-

The label is credited with launching the careers of such artists as Cristian Castro, Lucero, Timbiriche, Thalía, and more recently, Enrique Iglesias. In the U.S., Fonovisa carried Iglesias, Noelia, Emanuel Ortega, and Laura Flores, among others, and also maneuvered Marco Antonio Solís' successful crossover into pop. But, by and large, the label is better-known for its lucrative regional Mexican roster.

Now, the new Melody wants to recoup its longtime pop standing. "We'll continue to work with those artists who have the potential for international stature—and with artists who are different," Maharbiz says. "You

need to have musical alternatives."

Beyond Melody, for the past year Fonovisa has been methodically expanding into other areas as well, taking over the distribution of such smaller indies as AD Records, which specializes in tropical music, and Proamsa, which does rap/reggae. Fonovisa also distributes Seven Rivers, Cisne, and Platino, which release regional Mexican and Tejano artists. Rosario says Fonovisa is also building up its Tejano roster, which it regards as a source for crossover artists whose first language may not be Spanish.

"The label has to come up to a new level," Rosario says. "Obviously, we're competing not just with the Latin multinationals but at the same level as the mainstream labels. That's where we're trying to hit. And when you look at that, you can't be a specialized label but a full-service label."

Doors Close In Pamplin's Beleaguered Music Division

BY DEBORAH EVANS PRICE

NASHVILLE—A tumultuous year for Pamplin Communications' beleaguered music division draws to a close as the company shutters its distribution and music publishing interests and the Pamplin Records division, home to the Pamplin, Red Hill, and Preferred Recordings labels.

The Southern gospel division, Crossroads—which includes the Cathedral, Horizon, Sonlite, and Mountain Home labels—will continue, as will Pamplin Entertainment, which operates the successful *Bibleman* franchise.

Pamplin Music is one of eight corporations under Pamplin Communications. Based in Portland, Ore., the privately held company founded in 1995 includes Christian Supply, Pamplin Music,

Pamplin Entertainment, the *Portland Tribune*, Pamplin Broadcasting Oregon, and Pamplin Broadcasting Washington.

Supplementing the Portland base, the company also held a presence in Tennessee with a Pamplin Records office in the Nashville suburb of Franklin. Word that the label closing was imminent came when six key employees were recently let go, including VP of marketing Linda Klosterman, director of promotion Scott Winchell, director of marketing and A&R administration Cathy Robinson, and VP of A&R David Estes. Ric Pepin, senior VP of Pamplin Music, will remain in the office until year's end, when the companies officially close.

In a statement, chairman/CEO R.B. Pamplin Jr. said, "the distribution division of Pamplin Music Corp. was not as profitable as other Pamplin Corp. companies and had very minimal profitability projections."

In addition to the Pamplin-owned labels, the company also distributed other labels, including Discovery House, Tyscot, and Maranatha, the last of which has already inked a new deal with Word Distribution, effective immediately. There's no word yet on where the other labels will go or who will distribute the Pamplin Southern gospel labels or the *Bibleman* series, which stars Willie Ames, formerly part of the popular '70s TV show *Eight Is Enough*. Ames also serves as executive VP of Pamplin Entertainment.

The label closings affect Pamplin artists Natalie Grant, Sierra, Nikki Leonti, Aurora, and John Elefante and Red Hill's Katy Hudson and Kindred Three. Grant's manager, Mitchell Solarek of Mitchell Artist Management, expects

his client to have a new deal soon. Solarek first became aware that Pamplin was in trouble when the label pulled back from its substantial involvement in Grant's fall tour. Solarek isn't concerned

about Grant losing momentum, because her team of independents, including publicity and radio promotion, remains in place working with management. He does, however, mourn the loss of what Pamplin might have become, citing Pepin and Klosterman as a potent team: "Ric Pepin is a nice man and a straight shooter, and Linda Klosterman is a complete joy to work with."

Solarek calls the closing a blow to the entire community. "The business really lost something," he says. "How great it would have been to have another thriving record label."

Several key executives have exited the 6-year-old company in the past year, including president/vice chairman of Pamplin Communications Gary Randall and executive VP of Pamplin Music Group Mike Schatz, fueling speculation that the company was in trouble. But with Pepin, Klosterman, and Winchell spearheading efforts in Nashville, many hoped it would rebound.

"I just hope radio will continue to play the artists," Pepin says, citing belief that the roster will continue to find success following Pamplin's demise.

Market Watch

A Weekly National Music Sales Report

V	EAR-TO-DATE OVE	FRALL LIMIT SAL	EC
I SILITER WATER	2000	2001	
Total	667,999,000	634,729,000	(⇔5.0%
Albums	619,854,000	605,994,000	(♥2.2%
Singles	48,145,000	28,735,000	(♥40.3%
YEA	R-TO-DATE SALES	BY ALBUM FOR	MAT
	2000	2001	
CD	552,542,000	562,613,000	(⇔1.8%
Cassette	65,870,000	42,210,000	(→35.9%
Other	1,442,000	1,171,000	(⇔18.8%
	OVERALL U	NIT SALES	VI. 30 118
This Week	15,774,000	This Week 2000	17,210,000
Last Week	14,765,000	Change	♥8.3%
Change	⇔6.8%		
	ALBUM	SALES	
This Week	15,468,000	This Week 2000	16,584,000
Last Week	14,429,000	Change	⇔ 6.7%
Change	⇔7.2%		
	SINGLES	SALES	
This Week	306,000	This Week 2000	626,000
Last Week	336,000	Change	⇔51.1%
Change	⇔8.9%		
TOTALYEA	R-TO-DATE SALES	BY GEOGRAPHIC	REGION
	2000	2001	
Northeast	37,015,00	35,048,000	(⇔5.3%
Middle Atlantic	95,292,00	0 89,014,000	(⇔6.6%
East North Cen			(⇔8.9%
West North Ce		volume of the second	(≈6.8%
South Atlantic	127,193,00		(⇔3.3%

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

112,406,000

Mountain

ROUNDED FIGURES

Pacific



FOR WEEK ENDING 11/18/01

(>0.8%)

(~1.2%)

111,057,000

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ASIA PACIFIC QTRLY. I - Issue Date: Feb 9 • Ad Close: Jan 15

RECORD RETAILING DIRECTORY - Issue Date: Mar 6 • Ad Close: Jan 16

BOSTON - Issue Date: Feb 16 • Ad Close: Jan 22

LATIN MUSIC SIX-PACK I - Issue Date: Feb 23 • Ad Close: Jan 29

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Andy Anderson 646.654.4692 • aanderson@billboard.com

THE YEAR IN VIDEO

Our Year In Video Spotlight recaps the theatrical and music video hits of 2001, and previews the trends and 2002 releases! Also in this issue, Billboard reviews the most notable news in video, and looks at the key stories, people, and events impacting the global video industry. Don't be left out!

issue date: january 12 ad close: december 17

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World Radio History

ArtistDirect Inks Distribution Deal With BMG Entertainment

BY BRIAN GARRITY

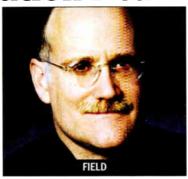
NEW YORK—ArtistDirect Records, the new label from Interscope Records co-founder Ted Field, has inked a two-year North American distribution and global licensing deal with BMG Entertainment.

As part of the agreement, BMG has acquired a minority stake in the Los Angeles-based label and is providing it with funding. Financial details were not disclosed.

The pact further advances the transformation of ArtistDirect from an online music start-up specializing in hosting artist Web sites and selling

CDs and merchandise to a more traditional content company. It also brings Field's newest venture one step closer to reality. He says, "We now define our core business as being a record label that also happens to have a big Web presence, not as a Web site or solely [an] Internet company."

Among others vying for the right to distribute ArtistDirect, BMG beat out Universal Music Group (UMG), Field's former home, and Warner Music Group (WMG), the new home to former Interscope Geffen A&M president Tom Whalley, who is now chairman/CEO of Warner Brothers Records.



Field says that despite his personal feelings for executives at some of

the other majors, "there was no contest" in selecting a company, given the aggressiveness with which BMG approached the deal financially and in terms of personal courting from BMG North America president/CEO Bob Jamieson and BMG Distribution president/CEO Pete Jones.

"BMG as an organization is very much set up to do P&D [production and distribution] deals—they have a lot of them; that is something they actively want to do, and it works well for them," Field says. "Whereas UMG and [WMG] are a little more oriented toward having their own labels, and I wasn't interested at this point in selling a big chunk of equity to anybody."

Under the terms of the deal, BMG is providing P&D services to ArtistDirect in the U.S. The label will use its own marketing and sales staff to promote its acts. Meanwhile, in Europe, BMG will handle marketing and promotion for all ArtistDirect-licensed material, and ArtistDirect will receive a royalty of an undisclosed amount.

ExecutiveTurntable







RECORD COMPANIES. Jayson Jackson is named GM of Virgin Records urban in New York City. He was previously the manager of Lauryn Hill.

Spring Aspers is named VP of soundtracks and supervision for the Island Def Jam Music Group in Los Angeles. She was an independent music supervisor working with Eagle Cove Entertainment.

Ron Burman is promoted to VP of A&R for Roadrunner Records in New York City. He was director of A&R.

Rich Holtzman is named VP of marketing for Extasy Records International in Los Angeles. He was VP of marketing for Atomic Pop.

Ambrosia Healy is named VP of publicity for Capitol Records in Los Angeles. She was head of the press division for Little Big Man.

Lisette Rioux is named director of artist development for Island Records in New York City. She was director of artist development for London-Sire Records.

Lori Cline is named manager of national promotions for Word Records in Nashville. She was an on-air personality for KSBJ Houston.

Jackie Chapman is named publicist for Diadem and Brentwood Records in Nashville. She was editor of the Gospel Music Assn.'s Gospel Today.

PUBLISHERS. Jennifer Binfield is promoted to GM of Boosey & Hawkes in New York City. She was acting president.

Sony/ATV Music Publishing Nashville promotes Phil May to VP of global administration, Shane Knotts to director of the global royalty center, Amy Cranford to director of U.S. publishing administration, Scott Sosna to accounting manager, and Dennis Caveny to manager of the global royalty center in Nashville. Sony/ATV Music Publishing Nashville also names Ed Carnes director of global information technology in Nashville. They were, respectively, VP of U.S. publishing administration, director of U.S. publishing administration, director of U.S. finance, senior financial analyst, manager of special projects, and a senior manager at Dell Technology Consulting.

Jackie Curry is promoted to director of music licensing for Universal Music Publishing Group in Los Angeles. She was manager of film and TV licensing.

Brentwood-Benson Music Publishing names Kris Crunk choral outbound sales representative, David Harbin choral outbound sales representative, and Joel Hudson production/marketing coordinator in Franklin, Tenn. They were, respectively, producer/programmer for MusicHowse Productions, a financial service representative for the Nashville Bank of Commerce, and an administrative assistant and mailroom clerk for Community Health Systems.

RELATED FIELDS. Joel Newman is promoted to senior VP of music sales for Movie Tunes in Los Angeles. He was VP of sales and marketing.

Universal Dips A Toe Into CD Encryption

BY ED CHRISTMAN

NEW YORK—Coming soon to a store near you: A CD that sources say at least 10% of CD player models may not play.

On Dec. 18, the Island Def Jam Group will issue *More Music From Fast & Furious*, which will be encrypted with what sources say is Midbar Tech's Cactus Data Shield (CDS) technology, making it the first U.S. major-label album to be copy-protected. The move, which was initiated by Universal Music, is being widely welcomed by retailers—even though they anticipate a number of problems to result from the inclusion of the technology.

Chief among them is that the closer a CD player's technology resembles a CD-ROM drive, the greater the chance that the player won't play the Cactus-encrypted CD. So in addition to game consoles, sources say, it is likely that the *More Music* CD won't play on computers using the Windows operating systems, some boomboxes, or CD players in newer-model cars.

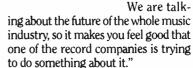
That means that some customers won't be able to play a CD version of the album at all. And returning the CD to the store for a replacement copy won't solve the problem: They

will either have to buy a cassette version of the album or make another choice. In other instances, some consumers may find that the encrypted CD plays on their home system but not in their car.

Even though retailers anticipate such challenges with the release, they still endorse the move. CD burning "is a huge problem," says Sandy Bean, VP of advertising at Troy, Mich.-based Har-

mony House.
"We won't have a business soon, if the record companies don't do

something.



Larry Gaines, president of Torrence, Calif.-based Wherehouse Entertainment, says, "When you are selling more CD-Rs than [pre-recorded] CDs, the industry is on the run." So the industry had to do something, he says, but now it becomes a matter of educating store employees so that they can explain the situation to consumers. He admits, however, that fur-

ther fine-tuning of the encryption technology so that it will play on more CD players would be a positive.

Since Universal has a breached-CD policy that does not allow retailers to return opened CDs, it had to amend its policy to make allowances for *More Music From Fast & Furious*. That title will also have a sticker attached to it, alerting the consumer to the presence of the encrypted technology.

Because of the possibility that encrypted CDs could result in lost sales, labels were reluctant to apply the technology to superstar releases during the holiday selling season, sources say. In fact, sources report that Island Def Jam was initially going to use the technology on the How High soundtrack—which features performances by Redman and Method Man—but abandoned that plan because of the potential for lost sales, choosing to go with a less high-profile release.

A Universal source notes that encryption also protects artists from losing revenues to CD burning.

Universal label sources acknowledge that because of the concerns over lost sales, a cassette version was added to the release in view of the potential problem.

Musicians Group Wins Partial Victory In Carry-On Luggage Debate

BY BILL HOLLAND

WASHINGTON, D.C.—The American Federation of Musicians (AFM) and music industry allies won a partial victory Nov. 16 in persuading federal legislators to include language in the heightened-security measures of the Aviation Safety Act that may allow U.S. musicians to take some musical instruments on flights as carry-on luggage.

While the coalition wasn't successful in getting the language inserted in the just-passed bill as a provision, it was included in the bill's conference report in a "sense of the House" resolution. Conference report language additions are designed to guide federal regulators in implementing the details of wide-ranging legislation.

With the report language in hand, the AFM now will be able to negotiate with Department of Transportation officials to have an alternative built into new regulations that allows musicians carrying such fragile and expensive instruments as cellos, violins, and acoustic guitars on board as carry-on luggage. Rough under-the-plane cargo handling of such instruments, which can often cost tens of thousands of dollars, often results in damage or loss.

AFM president Tom Lee says, "Musicians for so long have faced with uncertainty whether or not they can carry on their valuable instruments. Thankfully, Congress has recognized this necessity and addressed it in a manner that will ensure passenger safety and protect the valuable tools of a musician's trade."

AFM and the music groups lobbied for weeks to have the provision in the bill itself but faced opposition from flight-attendant groups and Senate bill co-sponsor Sen. John McCain, R-Ariz., who wanted a streamlined airline security bill with no exemptions allowed. The cause was also hampered when it was lumped together with efforts from poultry industry groups to allow rare live game bird stock to be brought aboard as carry-on luggage, an effort that some lawmakers thought wouldn't fly.

Lobbyists from ASCAP, NARAS, the RIAA, the American Symphony Orchestra League, the Professional Employees of the AFL-CIO, and the Music Educators National Conference also helped out with lobbying or grass-roots e-mails.

ARTSTS&MUSIC

Bennett And Friends Win Bravos For 'Blues'

BY JIM BESSMAN

NEW YORK—Tony Bennett's 75th birthday is still yielding presents. Bennett celebrated his three-quarter-century mark in August with a gala event at New York City's Metropolitan Museum of Art. RPM Records/ Columbia followed up in early November with a strong-selling birthday gift: *Playin' With My Friends:* Bennett Sings the Blues, an album of 15

classic blues tunes and duets with the likes of Ray Charles, Natalie Cole, Sheryl Crow, Billy Joel, Diana Krall, B.B. King, k.d. lang, Bonnie Raitt, Kay Starr, and Stevie Wonder.

Columbia senior VP of marketing and media Larry Jenkins estimates the first week's sales doubled Bennett's previous best. "I think the Grammy-winning 1994 MTV Unplugged did 15,000 the first week, and here we are over 30,000." The album is currently at No.

72 on The Billboard 200, with SoundScan sales of more than 55,000.

Russ Solomon, who heads the Tower Records chain, says, "People like the blues, and this is a bona fide great record." Borders music buyer Brian McClemens adds, "It's a great record and selling better than my initial projections—which were great."

"I like to do the unexpected with each album, and blues is such a departure from what the layman thinks Tony Bennett is about," Bennett says. But, he notes, "the first record I ever made was 'St. James Infirmary,' and that was blues, and I was the first white guy to sing with Count Basie—and that was all blues—happy blues. Then on [his 1986 album] *The Art of Excellence* I sang Ray Charles' 'Everybody Has the Blues' with Ray. So through

the years I've been influenced by blues."

The concept for *Playin' With My Friends*, then, "was a natural," continues Bennett, who still "did a lot of homework" at the Tower Records outlet in New York City's Greenwich Village, where the blues department's clerks helped find material. "Then I was so knocked out that Phil Ramone wanted to produce it," he adds, "and I couldn't believe the names

we got. Everyone hit a home run."

Noting that Bennett records live in the studio, Bennett's son/manager and RPM label chief Danny Bennett says, "a lot of the [guest] artists came in with a little trepidation, but they soon understood that they couldn't hide behind the security of overdubbing and rose to the occasion with a true live performance."

Teaming Bennett with the other artists "makes him a lot more

accessible to radio," says Jim Ryan, operations manager/PD for New York City adult contemporary station WLPW, who sees lots of [programming] possibilities in the album. Lauding the release's timing, he adds, "Who doesn't want it in their Christmas stocking?" and says he'll be spiking the Bennett/Billy Joel pairing on the latter's "New York State of Mind."

Columbia executive VP/GM Will Botwin notes that the label is working that track to AC formats. "This is a big priority 'event' record with a great combination of artists—and we're treating it like that," Botwin says, adding that Bennett will appear on all the major morning and late-night TV talk shows, as well as attend such events as the Nov. 28 treelighting ceremony at Rockefeller Center.

Chesney Tour Has 'No Problems'

BY RAY WADDELL

NASHVILLE—A slow but steady build as a touring artist has BNA singer Kenny Chesney poised to take his place among country music's top draws as he prepares for his biggest tour yet—the No Shirt, No Shoes, No Problems tour that will hit arenas and amphitheaters beginning in early 2002.

In support of an April 23 album release of the same name, the tour will be a major test for Chesney's box-office clout as his first major-venue headlining tour. For the past three years, Chesney has augmented midsized-venue headlining dates with highprofile support slots opening for such artists as George Strait and Tim McGraw. "Nothing has come quickly for Kenry, but he has shown slow, steady growth," says his manager, Clint Higham of International Management Services in Nashville. "He has built his career the old-school way."

Chesney says he has paid his dues on the road to sell some 4.5 million records, according to SoundScan. "We've played every club you can possibly imagine and every fair there is. We built record sales, built our fan base, and built me as a touring artist just that way. I'm not going to say it was the hard way, but I've toured constantly since 1993, non-stop. I'm a big believer in things happening for a reason and God having a plan, and I wouldn't trade slow growth and my spot in the industry with anybody."

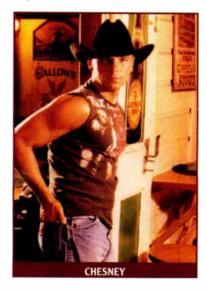
Admittedly, Chesney's maturation as a headlining artist received a big boost from stints on the George Strait Country Music Festival stadium tours in 1999 and 2000 and last year's supporting slot on the amphitheater tour of his friend McGraw, which grossed more than \$21 million and played to some 600,000 people.

"We had a lot of help," Chesney admits.
"Being on the Strait tours was unbelievable in building our fan base, and last year me and Tim had a blast together."

Former Clear Channel Entertainment VP Louis Messina, nowan independent tour producer overseeing Chesney's current touring efforts, first worked with Chesney as producer of the Strait and McGraw tours and has also promoted Chesney in smaller venues. "Kenny is one of the few artists that

was willing to sacrifice short-term money to build a fan base, to go out and play in front of his audience, whether it was 1,000 seats or 5,000 seats," Messina says. "He would work for production money alone, no guarantee. Kenny took a gamble on his own career, and it has paid off. He made the right moves, got on the right tours, played in front of a lot of people, and delivered."

Chesney also acknowledges Messina's impact. "Louis Messina is the weakest



spoke of the wheel," he jokes. "Really, Louis believed in my music since the Strait tour, and he's a big piece of this puzzle in us being where we are right now."

Messina admits Chesney's move to bigleague venues is "a huge step, but it's time. An artist has to have vision, and Kenny knows what he wants. He's hungry."

A fall "tune-up" tour of 22 cities in October and November with Sara Evans and Phil Vassar as support has averaged more than 5,000 in attendance per night in what is widely recognized as a very tough touring market. Next year, Chesney will have to draw around 10,000 people per show to be considered a big success—no easy task for any artist. Sales for a New Year's Eve show at Nashville's Gaylord Entertainment Center featuring Chesney, Evans, Vassar, and Jamie O'Neal

are on par with past McGraw-headlined Jan. 31 sellouts at the venue.

For its part, label parent RCA Label Group (RLG) is enthused about the boost the tour could give sales. RLG also is the label home to Evans, Vassar, and next year's tour mate, Carolyn Dawn Johnson. "With three other acts on the tour, RLG will put all the push possible behind the tour and [Chesney's] album," RLG executive VP Butch Waugh says. "We saw the impact last year of Kenny's tour [with McGraw] on [Chesney's] *Greatest Hits* album." According to SoundScan, 1.6 million units were sold.

Plans call for Chesney to play some 30 arenas Jan. 31, 2002, through mid-April on a package that includes Evans and Johnson. Shed dates with Montgomery Gentry and other support will begin around the new album's release, running from mid-May until mid-July. Major fair and festival dates will wrap the year in September. GM Card has signed on as sponsor for next year's tour. Chesney is booked in-house, and he's published through Acuff-Rose.

Corporate promoter Clear Channel will promote many arena and shed dates. The tour will also work with independent promoters: Brad Garrett of Missouri-based Police Production. Rich Mischell of Ohiobased Mischell Productions, and Ben Farrell of Lon Varnell Enterprises in Nashville.

Chesney's merchandise sales numbers from last year's tour with McGraw, which his handlers say made up about 30% of the total sales from that tour, indicate he is ready for the move. Chesney owns his own merchandise and is sensitive to percentages of merch sales paid to the venue. "My merchandise will not come off the truck for 30%-40% [to the venue]," Chesney says. "We work too hard to give somebody 40% just because it's always done that way."

As for the current country music environment, Chesney says, "Considering what has happened to our country, one thing that has helped people deal with that is music, and country music in particular has been a big part of helping people heal and get on with their lives. I'm proud to be a part of that."



Pink Insists She's 'M!ssundaztood'

Sophomore Set On Arista Features Steven Tyler, Non Blonde Linda Perry

BY RASHAUN HALL

NEW YORK—It's not easy being Pink. Constantly in the public eye, the songstress has never been one to bite her tongue, as her comments have raised an eyebrow or two. Therefore, it seems logical that the 22-year-old Arista recording artist would title her sophomore set *M!ssundaztood* (Nov. 20).

"The first album was a good introduction—it was testing the waters," the Philadelphia native says. "No one knew who I was before 'There You Go.' They don't know that I was the lead singer of two punk bands and sang gospel in all-black churches. I wanted this album to represent that.

"Instead of being pigeonholed into one genre, I wanted to go across the board and do everything," she adds. "Instead of letting other people put me with producers that just wanted a paycheck, I got with people that really wanted to make great music."

One of those people turned out to be former 4 Non Blondes frontwoman Linda Perry. "I found Linda's number in my make-up artist's phone book, so I stole it," Pink says frankly. "I called her and left her a 10-minute-long message about how I think she rocks and if I can find her phone number, I can find out where she lives. I also told her that she owed me an apology because when I was 13, I got arrested for singing her album out of my window at 4:30 in the morning. She called me back and said, 'You're fucking crazy . . . you need to come over.' I jumped in my truck, went over to her house, and we wrote 15 songs in a month."

"Get the Party Started," the set's first single, was written by Perry. "Linda wrote it before I even met her," Pink says of the single, which currently rests at No. 13 on The Billboard Hot 100. "I heard it and begged her for it. I loved the way it sounded and the way she sang it.

"It's more about what happens before you get to the club than when you're actually at the club," Pink continues. "Everybody's done a party song, so my whole thing was, especially for the video, I have more fun getting ready for the club than I do when I actually get in. The excitement of getting ready, picking your clothes, calling your friends, going to the gas station, tailgating people—that's the exciting part of the night. When you get in the club, it's like, 'Anybody want a drink?'"



The Dave Myers-directed clip premiered Oct. 22 on MTV's *Making the Video*, making its debut on *Total Request Live* the next day. Pink's episode of MTV's *Diary* debuted Nov. 8.

Pink also gets serious on tracks like "Family Portrait" and "My Vietnam." "I wrote ['Family Portrait'] about what it's like going through a divorce with your parents," she says of the Scott Storch-produced track. "That's a really painful and personal song—it made my mommy cry for four days—but I think it's important, and I love it."

"My Vietnam" has taken on a deeper meaning since Sept. 11. "It's eerie to listen to that after the fact, because I wrote it four months ago," Pink says. "It was just about life, but now it's taken on a whole new meaning."

While the singer (who is managed by Los Angeles-based Lindsay Scott and whose songs are published through P!nk Publishing Designee/ EMI-April Music) compares sharing such intimate details to "standing naked in front of an auditorium full of people," she hopes they will touch someone else: "If I can help somebody

else out by doing it, then so be it."

It may not be taken directly from her personal life, but the blues-fueled "Misery," a duet with Aerosmith's Steven Tyler, will certainly touch people.

"I met Steven at a Y100 radio show, and I basically threw myself at him," says Pink of the track that also features Bon Jovi's Richie Sambora on guitar. "I figured he'd either have me thrown out or he'd love me. He looked at me and told me I reminded him of Janis Joplin. It was either the compliment of a lifetime or the biggest insult. I begged him to do a song with me, and he was all for it. He actually brought the song to me—a friend of his wrote it. I heard it, and I loved it."

Executives at Arista are looking to build off the momentum from Pink's recent contribution to the *Moulin Rouge* soundtrack as they prepare to release *M!ssundaztood*.

"Pink is in an excellent position coming off the success of both her debut album and the 'Lady Marmalade' single," Arista VP of marketing Adam Lowenberg says. "The fact that she has delivered such a diverse album only further helps our cause."

Arista president Antonio "L.A." Reid says the set shows "tremendous growth," noting that Pink is now "in tune with herself and understands that it's OK to be expressive."

Of the album, Paul Marabito, buyer for South Plainfield, N.J.-based Compact Disc World, says, "It's quite rocking. She has a great chance to cross over with this album."

Pink will make her big-screen debut in a remake of Norman Jewison's Rollerball. "I play the dominatrix narrator." says the singer.

Pink's theatrical abilities helped her on the set of the "Lady Marmalade" video, which also featured Christina Aguilera, Lil' Kim, and Mya. She says of the experience, "It took them a couple of days to talk me into the outfit [for the video]—I was not feeling that. I'm a big tomboy who never wears shorts, and they had me in these booty shorts."



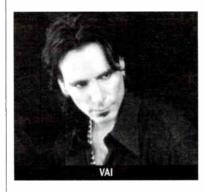
SOLO ACT: Look for **Art Alexakis** of **Everclear** to go into the studio early next year to start recording a solo album for Capitol Records. "I'm not defined by Everclear," Alexakis says. "There are things I want to do, even if **Swept**, out in **Jane**

be just my thing; it's not a committee."
Alexakis says the record "isn't going to get that crazy. There are going to be some acoustic songs; there are going to be some rock songs."

the music isn't worlds away. This can

He expects Everclear to return to the studio sometime in 2003.

VAI'S JEWELS: Steve Vai will release the first three CDs of his 10-CD box set,



The Secret Jewel Box, through his Web site, vai.com, starting Dec. 4. "I've been working on it for years," Vai says. "The box comes with three CDs in it with slots for 10. In addition to my Web site, I'll be sending some out to various distributors through my record label, Favored Nations."

The first three discs are *The Elusive Light and Sound*, a set of Vai's sound-track work; *Disturbing the Peace* from his former band *Alcatrazz*; and *Archives Vol. 2—Original Recordings of Frank Zappa*, which features Vai playing with **Zappa**. The next seven albums that complete the box set will come out over the next few years, Vai says. "I didn't want to release [them] all in one box, because it would be really expensive. It's a labor of love; I won't be making much money. It's going to be set at a certain price—if retailers want it, they can take it."

Among the collection's subsequent discs are a two-CD live Alcatrazz set, a collection of Vai's tunes played on piano by **Mike Keneally**, a disc from **the Classified**—Vai's band after he left Zappa—and more archival material of Vai performing with various other artists.

Only 10,000 boxes are being manufactured. The box and the first three CDs sell for \$65.

SHORTS: Alanis Morissette will receive the Global Tolerance Award from the Friends of the United Nations Dec. 11. The event, which takes place at the U.N. in New York City,

honors Morissette for promoting tolerance through her music.

by Melinda Newman

Morissette's next album, *Under Rug Swept*, which she produced, will come out in early 2002 on Maverick.

Janet Jackson will star in a live concert special on HBO that will air Feb. 17, 2002. Janet Jackson: All for You: Live in Concert From Hawaii will be directed by David Mallet and telecast from the Aloha Stadium in Honolulu. The show's producer is Tony Eaton.

A portion of the sales from *Now That's What I Call Music!* 8, which arrived in stores Nov. 20, will go to the Aaliyah Memorial Fund. The project, out on Virgin, is dedicated to the young singer, who lost her life in a plane crash earlier this year.

SILVER LINING: Acts are lining up to play the Silver Lining Silver Lake benefits, Dec. 13-15 in Los Angeles. The concerts, which benefit the Hollywood Sunset Free Clinic in L.A., will feature Elton John, Sting, and Daniel Lanois Dec. 13; Red Hot Chili Peppers, Jaguares, Aimee Mann, Jurassic 5, and DJ Keoki the second night; and Third Eye Blind, Jaguares, and other acts (still to be named) Dec. 15.

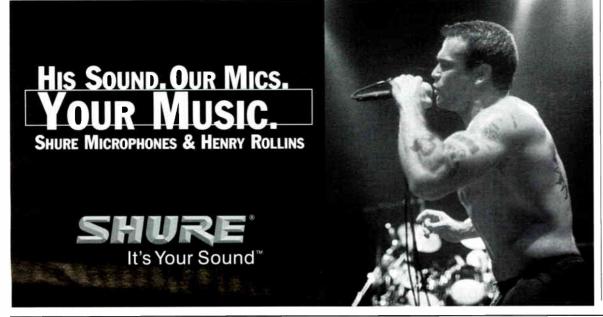
THE ENVELOPE PLEASE: Alicia Keys leads the nominees for the 29th annual American Music Awards. to be held Jan. 9, 2002, at Los Angeles' Shrine Auditorium. The three-hour show, which will be produced by dick clark productions, will air on ABC.

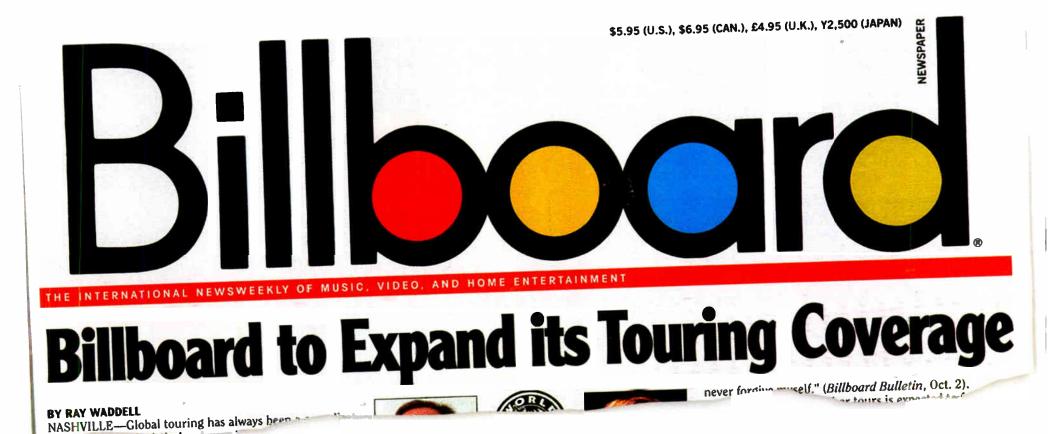
Various awards will be presented in nine categories: pop/rock, country, soul/rhythm & blues, adult contemporary, Latin music, rap/hip-hop, alternative, soundtrack, and contemporary inspiration, which is new this year.

Keys isn't the only artist who could bring home more than one trophy: other artists with multiple nominations include Brooks & Dunn, Destiny's Child, Dave Matthews Band, Lonestar, R. Kelly, Tim McGraw, 'N Sync and Shaggy.

CH-CH-CHANGES: There have been many departures at labels lately. A&R executive Perry Watts Russell has left Capitol Records. A&R exec/producer David Kahne has left Warner Bros. Meryl Wheeler, former senior director of East Coast publicity for Virgin Records, was among more than 50 staffers let go Nov. 16 by EMI. She can be reached at 917-721-1156. Wendy Weisberg, formerly with Kathryn Schenker Associates, was also let go in a layoff. She can be reached at 310-428-8432

Assistance in preparing this column provided by Jill Pesselnick.







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Top 10 Favorite Artist Picks

November 9, 2001

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre
1	Quickening	Emo, Alternative
2	Brickfoot	Alternative
3	Dirtywhite Fashion	Rock, Pop
4	Merge	Rock, Alternative
5	L.O.Ď.	R'n B, Urban
6	Amber Rose	Pop, R'n B
7	Philasifer	Hip Hop, Urban
8	Channel	Rock, Hard Rock
9	Will S.	Pop, R 'n B
10	King Ring Nancy	Rock, Heavy Metal

Weekly results are based on votes cast by Broadband's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio Play Favorite Song Requests

November 9, 2001

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre
1	Misery, W.E.	Нір Нор
2	Symphaty, Ropetree	Rock, Alternative
3	Made Up My Mind, Imace	R 'n B, Pop
4	Whatcha Gonna Do Now, Che'	R 'n B, Urban
5	Shy, 3rd Faze	Pop
6	Y'all Ain't Ready, The True Ones	Hip Hop, R'n B
7	Work That Thang, LO.D.	R 'n B, Urban
8	Hammer Of Fools, King Ring Nancy	Rock, Heavy Metal
9	Low, Four Daze	Rock, Hard Rock
10	Gotta Get Mine, Chrise Jones	R'n B, Urban

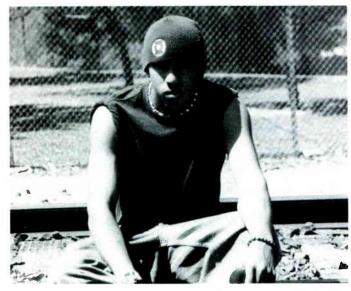
Weekly Radio Play rankings are based on audio access requested by the site's registered and unregistered online audio for any composition featured on the site.

New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

PHILASIFER

The Beatbox With No Battery! We're extremely happy to feature these very sweet, very fresh sounding hip hop grooves from this San Jose based Emcee/Beatbox/Producer. Stream his download the free, high quality digital tracks (and email them to your friends and crew!) Check him out!



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For details about these and other up and coming artists visit our website at www.broadbandtalent.com

ARTISTS & MUSIC

In The Works

· Famed Christian-pop artist Helen Baylor will end a five-year hiatus from recording with the Jan. 22, 2002, release of My Everything. The set will be issued by Diadem/Verity Records and features guest appearances by Marvin Winans and Bob Carlisle. Baylor is eyeing a concert tour that will begin during the first quarter of 2002.

· Oxide & Neutrino are set to release their new single as a double A-side Dec. 3 via Eastwest Records U.K. The brand new Oxide production, "Rap Dis (U Can't Stop Dis)," features Neutrino alongside Skat D and Swiss & Harvey. The track is currently on the Radio 1 B list, while the accompanying video resides at No. 1 on both Kiss TV and the Box.

 On Jan. 8, 2002, V2 Records will issue the soundtrack to I Am Sam, a film starring Sean Penn and Michelle Pfeiffer. The set consists exclusively of Beatles covers, performed by such acts as Sheryl Crow ("Mother Nature's Son"), Sarah McLachian ("Blackbird"), the Wallflowers ("I'm Looking Through You"), Eddie Vedder ("You've Got to Hide Your Love Away"), Ben Harper ("Strawberry Fields" and "Golden Slumbers"), and Rufus Wainwright ("Across the Universe"), among others. A portion of the proceeds for the soundtrack will go to L.A. Goal, a nonprofit organization founded in 1969 that serves people with developmental disabilities. The film I Am Sam addresses the topic of adults with such problems.



In a Holiday Spirit. Jon Secada says he had one distinctive voice of inspiration running through the back of his mind as he recorded "The Gift," his Christmas holiday recording for Epic: the late great Nat King Cole's. "I wanted this record to honor his style of recording. He could take the most complex notes and phrases and deliver them with incredible ease. He's also the voice of 'The Christmas Song,' a quintessential holiday song."

Continental



Drift_{..}

CEE CEE'S JOURNEY: One early morning in Boston, Cee Cee Michaela took the \$40 that her parents sent her to buy books for school, and she cut class and bought a \$29.99 Grevhound bus ticket bound for New York City.

Upon arrival, she thumbed through the trades, spotted a new Broadway show called Jelly's Last Jam, borrowed a pen from a bum,



circled the ad, and hit the open-call audition. Five hours and 400 young women later, she called her mom, yelling, "I can't go back to school. I'm Gregory Hines' sister-I'm in New York, Besides, I only have four dollars!" From there, the journey for this quirky, ever-ebullient, gifted young performer begins, ultimately leading to her sterling selfmade CD Everybody's Talkin'—a collection that could easily transform her into a major mainstream recording artist.

Michaela (pronounced MICK-KAY-LA) is originally from Hickory, N.C., where she cut her teeth as an actress in the local community theaters while also sharpening her musical chops in classical voice classes. "It was a great contrast of education," she says, adding that it gave her a "nice degree of depth" as an overall performer.

Shortly after Michaela made the move to New York City to co-star in Jelly's Last Jam, she was also cast as Charlene on ABC-TV's All My Children. She went on to star in the Canadian run of Broadway's Once on This Island, where she earned a Dora Mavor Moore Award (a Canadian Tony Award) nomination for best female in a musical. After that, it was back to Broadway for a lengthy stint in Smokey Joe's Cafe.

Music was briefly put on hold while Michaela dashed off to test the waters of Los Angeles, where she racked up guest appearances on such TV programs as The Fresh Prince of Bel-Air, Sabrina the Teenage Witch, City of Angels, Chicago Hope, and Strong Medicine. She has most recently been seen as

a regular on Girlfriends, the UPN sitcom produced by Kelsey Grammar.

Michaela's active TV-acting career has allowed her to bankroll her own CD, which offers a commercially viable yet creatively satisfying blend of classic soul, acoustic rock, and retro-funk. Holding such potentially disparate musical threads is Michaela's voice, which runs the gamut of tangible emotions. Quite simply, you believe every note and syllable that leaves her lips.

While the artist has a promising career as an actress, Michaela says her heart is in music. "It allows personal expression and direct interaction between me and an audience."

To that end, she's currently playing a series of showcases and club dates in order to stir music industry interest. To our mind, signing Michaela to a major-label deal is a no-brainer—she's that talented.

We also enjoy that Michaela doesn't forget where she comes from. "You know, I still have the pen that I borrowed from that bum. I have written every one of my poems and songs with that pen. The day that it ran out of ink, I felt like I had run out of words." Somehow, we doubt that will ever happen.

For more info, call 818-377-5737.

HIGHER VELOCITY: Last year, we had the pleasure of stumbling upon the wildly infectious homemade single "High Velocity" by **Blisster** (Continental Drift, *Billboard*, Dec. 9, 2000). After several months of toiling away in the studio, the New York quartet has returned with a spiffy full-length album wisely named after the single.

The disc shows band members Lil Sickles (vocals/guitar), Bingo Sanatra (lead guitar), Athena Butterfield (bass), and Gerry White (drums) continuing to mine a sound that playfully merges the new-wave of early **Blondie** with the mainstream rock bravado of "Barracuda"-era Heart. Sickles proves to be a divain-waiting by displaying largerthan-life attitude on the swaggering "Diamond" and on the bluesy "Bleeding." Sanatra is the perfect musical counterpart for Sickles' smokey, low-register voice, as his sharp lead guitar lines pierce each song with the authority needed to earn the band credibility among underground club punters.

Blisster has begun playing shows along the East Coast in support of High Velocity. They're a fun band in a live setting. Check 'em out.

For more details, visit the band's Web site, blisster.com, or call Sanatra at 212-673-1561.

Sarah-Jane Morris Honors Janis, Lennon, Others Via Fallen Angel

BY WAYNE HOFFMAN

NEW YORK---When Sarah-Jane Morris appeared as guest vocalist on the Communards' 1986 international smash cover of "Don't Leave Me This Way," she found fame overnight.

The British singer, who had previously been involved in political bands tackling such issues as a miners' strike and the Falklands war, was transformed by that song into a disco divaa title she had never sought.

"You suddenly go from nobody knowing who the hell you are to everybody knowing," Morris says. "I thought I would love it, but I quickly realized it wasn't necessarily what I wanted."

Morris' latest album, August-due Nov. 26 in the U.K. on her independent Fallen Angel label—opens with a radical, acoustic reinterpretation of "Don't Leave Me This Way" that Communards fans might not recognize.

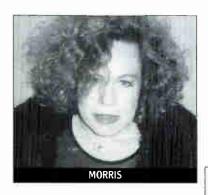
"I've done it as a blues song," says Morris. "I wanted to say, 'I'm not going to do the disco version you expect me to do. I'm going to put a new mark on it. I'm reclaiming it for myself."

Morris puts her own mark on a dozen songs on August, almost all of them covers, from John Lennon's "Whatever Gets You Through the Night" to Marvin Gaye's "Mercy, Mercy Me" and Leonard Cohen's "Chelsea Hotel," Marc Ribot—an American guitarist who has worked with Tom Waits and Marianne Faithfull—collaborated with Morris in selecting, arranging, and producing the tracks. Morris picked some of her favorite songs, and the duo created spare arrangements in the studio, recording the entire CD in three days without rehearsals.

We tried to find something new that could be revealed from these old songs," explains Ribot, who is currently promoting his own solo guitar CD, Atlantic's Saints. "In many cases, we radically rearranged tunes. 'Don't Leave Me This Way,' for example, doesn't sound much like the [Communards' version], because in that version the melody was obscured by the fact that it was a disco tune."

With Ribot's guitar as accompaniment, August focuses on Morris' husky voice, which spans jazz, folk, and blues. Her raw, smoky sound closely resembles that of Janis Joplin—a fact that led to Morris being considered for the lead in a Joplin biopic. But after years of researching the part—including taking Texan dialect lessons—Morris was dropped from the project, which was later shelved altogether.

Rather than write off her years of work, Morris covered "Piece of My Heart" on August and wrote a song



called "Janis Joplin" for her next album, Love and Pain-comprising original songs performed with a full band, due next summer in Europe on Fallen Angel. "Once again, I buried a ghost by paying tribute to Janis.

Morris, who manages herself, plans to release a single to Britain's Radio 2, and she believes IRMA—the label licensing August in Italy—will also pick a single there, but neither is definite yet. Morris was shopping for a U.S. distribution deal this summer even playing her first U.S. concert in 15 years at New York City's Bottom Line Sept. 6—but the Sept. 11 attacks changed this. "I stopped trying to push myself at a time when the country was so devastated." A few U.S. labels have expressed interest; she'll renew her efforts after the album's U.K. release.

Marc Copeland, who hosts the weekly Jazz Influences show on WFDU—a noncommercial station at Fairleigh Dickinson University in Teaneck, N.J. has been playing tracks from August and getting "good response," especially to "Piece of My Heart." In December, Copeland will broadcast an interview he taped with Morris during her recent New York visit. "This album has captured her essence," he says. "Hopefully, this will introduce her to a wider audience.'

Morris will tour in support of August across Europe through the spring and play festivals next summer in support of Love and Pain.

"My favorite thing is playing live," Morris says. "Making this Ribot album, experimenting and improvising, was the next best thing to playing live.



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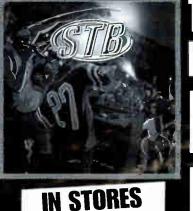
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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
THE CONCERT FOR NEW YORK CITY	Madison Square Garden, New York Oct. 20	\$12,269,405 \$10,000/\$5,000/ \$2,000/\$250	14,651 sellout	VH1, Cablevision, AOL, Miramax Films, The Robin Hood Foundation
JIMMY BUFFETT & THE CORAL REEFER BAND	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 12	\$1,099,112 \$90/\$59.50/ \$49.50/\$29.50	20,644 sellout	Palace Sports & Enter- tainment, Clear Channel Entertainment
NEIL DIAMOND	U.S. Cellular Arena, Milwaukee Nov. 14-15	\$1,067,468 \$57.50/\$37.50	19,870 two sellouts	Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Omaha Civic Auditorium, Omaha, Neb. Nov. 9-10	\$1,016,879 \$59.50/\$37.50	19,050 two sellouts	Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Savvis Center, St. Louis Nov. 12	\$925,208 \$67.50/\$37.50	14,851 sellout	Sal Bonafede, Apregan Entertainment Group
JIMMY BUFFETT & THE CORAL REEFER BAND	Birmingham-Jefferson Convention Complex, Birmingham, Ala. Nov. 7	\$830,950 \$90/\$29.50	16,661 17 ,695	Clear Channel Entertainment
BRITNEY SPEARS, O-TOWN	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Nov. 7	\$816,871 \$67.50/\$52/\$42	15,904 sellout	Concerts West
STEVIE NICKS, SHERYL CROW, JOHN GREGORY & CALIFORNIA	Universal Amphitheatre, Universal City, Calif. Oct. 9-10	\$705,040 \$121.50/\$96.50/ \$71.50/\$36.50	9,843 11,077 two shows	House of Blues Concerts
BACKSTREET BOYS, SISQÓ	General Motors Place, Vancouver Oct. 1	\$658,985 (\$1,039,549 Canadian) \$95.32/\$50.16	10,086 15,498	Clear Channel Entertainment
JANET JACKSON, 112	Conseco Fieldhouse, Indi- anapolis Oct. 18	\$592,650 \$77.75/\$34.75	10,70 7 14,420	Clear Channel Entertainment

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<u>ARTISTS & MUSIC</u>

Universal Boxes Thirty Years Of Kiss

NEW YORK-It's not like the tonguewagging, fire-breathing Gene Simmons to be squeamish. But the Kiss bassman admits that the band's longdesired boxed-set retrospective has been delayed over the years because he and singer/guitarist Paul Stanley weren't exactly comfortable with some of the demos and early tracks they wanted to include on what has become Kiss: The Box Set (out Nov. 20, Island Def Jam/Universal Music Enterprises).

To Simmons, it's kind of like flipping through a stack of baby photos and high-school snapshots. Ya knowbare asses, ridiculous haircuts, stuff like that. But the Kiss Army's "God of Thunder" has decided to let 'em fly on Box Set, a five-disc, 94-song collection that includes about 30 rarities. "We literally put out the most obscure stuff," Simmons says. "I've got a song on there called 'Leeta,' which I must have recorded when I was 19. And there's [material from] Paul's first band, the Post-War Baby Boom."

Although few of the rarities are all that wart-bearing, certain songslike the early, flute-filled version of the eventual Kiss classic "She,' recorded by Stanley and Simmons' pre-Kiss group Wicked Lester in 1971—are sure to raise an evebrow or two. "We hardly sound like Kiss on that one," Simmons says. "In fact, if anything, we sound like Jethro Tull meets the Four Seasons. But, hey, that was then, this is now.'

Simmons and Stanley originally envisioned a single-disc collection of vault cuts, but with the hand's label asking for a boxed set "every year," they reconsidered. "We said, 'Let's make everybody happy—let's make the rec-

happy, and maybe we'll sort of get a kick out of it."

The set spans the New York Cityborn group's roughly 30-year history, starting with pre-Kiss rarities and



extending through the band's heyday in the 1970s, its "unmasked"/hairmetal phase in the '80s, a mid-'90s appearance on MTV Unplugged, and into its post-reunion material.

In addition to Wicked Lester cuts, there are tracks from Simmons' earlier group, Bullfrog Bheer, a cut from one of the band's earliest shows ("Acrobat," taped Aug. 25, 1973, at the Daisy in Long Island, N.Y.), and even what were arguably major missteps for the band (the disco-y tracks "I Was Made for Lovin' You" and "Sure Know Something" and the Music From the Elder songs "A World Without Heroes" and "The Oath").

While piecing together Box Set, Simmons was reminded of what was lost after founding members Peter Criss and Ace Frehley left the group roughly 20 years ago. "Ya know, the band has certainly reached the heights. The question is, 'Could we have gone

ord company happy and the fans further than the heights?' Here we are standing right behind the Beatles in number of gold records by any group in history. Could we have gone further? Yes.

> Frehley, who was not involved in the compiling of Box Set-"This is basically Paul and Gene's baby," he claimssays the retrospective seems perfect for the band's newly acquired devotees.

> "If I had never seen Kiss before and was introduced to Kiss on the farewell tour," Frehley says, "the box set would be a great gift. If I fell in love with the group, that would be a great gift, because then you could be acquainted with the whole career of Kiss-from the early days to the present.

> Retailing for about \$75, Box Set is also available in an alternate, miniguitar-case configuration, which sells for about \$200. Both include the identical track listing and booklet, carrying anecdotes about each song. Richie Gallo, senior VP of sales and marketing for Universal Music Enterprises, says the label expects to sell about 100,000 copies of the two together before Christmas. In addition to Kiss' devoted fan base, Gallo says the label is certain "to reachand I use the word with kindnessthose closet Kiss fans who don't tend to admit that they may be---or nevertheless are—Kiss fans.

> If Amazon.com's pre-order tally is any indication, Box Set just may reach that number. As of Nov. 6, the online retailer had received roughly 700 pre-orders for the deluxe version and 480 for the standard version. They are selling for \$164.99 and \$64.99, respectively, according to merchandise manager for music Jeff Somers. "That shows the strength of their 'army,' " Somers says. Their fans have wanted this for years. They've been clamoring for it. For many of them, it's a dream come true.'

The label's marketing plan calls for, among other things, billboard advertising in Los Angeles and New York City.

Simmons—whose kiss-and-tell-all autobiography, Kiss and Make-Up, is to be issued Dec. 11—says the band's farewell tour (booked by Mitch Rose at Creative Artists in Beverly Hills, Calif.; the band is managed by L.A.based Doc McGhee) has not yet ended, as it has yet to hit Europe, Asia, and South America. Though he says it is unclear at this point whether Criss—who was ousted in February after an apparent disagreement over compensation—will finish the seemingly never-ending jaunt, U.S. fans should expect a grand finale. "We're going to pick one special place, one special time to finally get up there and say goodbye for the last time."

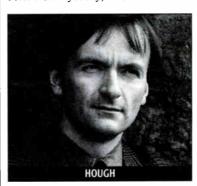
But in the meantime, Box Set will be doing the talking for the group, making the statement that "we were here, like those guys who landed on the moon," Simmons says. "They put up the flag so that a million years from now, when we're all extinct and an alien lands on the moon, he'll see this little flag: It says, 'We were here.'

The Classical



PRIZE PATROL: Two prominent classical musicians have recently received prestigious awards that celebrate their past achievements while setting the stage for future developments in very different ways. Pianist Stephen Hough-bestknown for his recordings of obscure repertoire and contemporary works for the U.K.'s Hyperion label—is among this year's MacArthur Fellowship winners, while violinist Midori, one of the world's top concert artists, was awarded Lincoln Center's Avery Fisher Prize for artistic excellence.

Surrounded with an alluring sense of mystery, the MacArthur



Fellowship-which includes a financial component of \$500,000 over five years with no strings attached—is awarded to individuals who excel in all areas of creative endeavor. In addition to Hough, this year's 23 winners include an entrepreneur who works in housing the homeless, a physicist, a conservationist, and Chinese-American composer Bright Sheng. In presenting the award to Hough, the MacArthur Foundation cited his dedication to exploring forgotten works and contemporary music.

The pianist, who divides his time between London and New York City, says that he still spends most of his time performing standard repertoire. Of his quest for works worthy of revival, he quips, "It's rather like searching for truffles or diamonds. They're not there every day, and that's what makes the search more interesting." Still, such major orchestras as the Los Angeles Philharmonic and the Cleveland Orchestra have engaged him to perform some of the pieces he has turned up, such as Scharwenka's Piano Concerto No. 4, included on one of his most-celebrated Hyperion discs. Hough has also seen students beginning to take up works by York Bowen, another composer he has championed.

Key to his approach is the time he takes to prepare an unfamiliar work thoroughly. "A lot of obscure repertoire-and a lot of new repertoire, too-is very often put together at the last minute and rushed," Hough explains. "You hear this particularly with orchestral music when, on two rehearsals, someone's tried to put together a very complex contemporary piece. People hear this slightly shambolic performance and then say, 'I didn't like this piece very much.' "In contrast, Hough spent a year preparing to record George Tsontakis' Ghost Variations for his Hyperion album New York Variations. "I felt the piece was very profound," he says, "and I wanted to explore it from every angle.'

With a disc of music by British composers due in spring and plans in the offing to record solo piano works by Hummel and Poulenc, Hough intends to use his MacArthur grant to secure a soundproof performance studio that will be available to him 24 hours a day. "That will be a tremendous help," he says with a laugh. "It will mean I can learn more new and obscure pieces without disturbing the neighbors."

Midori, meanwhile, plans to invest the \$50,000 Avery Fisher Prize in future music-making by others. "I considered for several months what would do justice to the prize, the legacy of Avery Fisher, and my role in it," she explains. "I decided to use the monetary prize to partially fund a new project that I initiated last year, called the Grant Recitals Program." The program supports chamber music concerts in smaller communities with less access to the arts. The inaugural concert took place last year in Sandwich, Ill., population 8,000. The proceeds enabled presenters to purchase a new piano for future events.

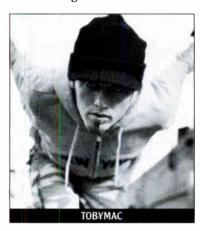
Such charitable works are nothing new for Midori. For years, her nonprofit foundation, Midori & Friends, has been providing music education, instrumental instruction, and concerts to schoolchildren, particularly in areas where those activities would otherwise be unavailable. Education, always a topic close to Midori's heart, has become an even greater focus as she pursues her master's degree in psychology, education, and children's literature at New York University.

Although consistently busy as a concert artist, Midori has recorded less frequently in recent years. An elegant recent Sony Classical disc of Mozart's Sinfonia Concertante and a newly reconstructed Concerto for Violin and Piano recorded with Christoph Eschenbach and the NDR Symphony was her first release in two years. Next spring will see the release of a disc of violin sonatas by Bartók, Enescu. and Schnittke, and she will soon record the Glazunov concertos with Mariss Jansons and the Berlin Philharmonic.

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Higher by Deborah Evans Price Ground

TOBYMAC HAS 'MOMENTUM': "I'm blown away," says tobyMac (aka dc Talk's Toby McKeehan), reveling in the fact that his solo album, Momentum, debuted at No. 1 on the Billboard Heatseekers chart in the Nov. 24 issue. "I feel like a freshman again at school. I did all right on my first test. I'm nervous. I'm anticipating. I feel insecure. It's, like, all these feelings."



With Momentum, tobyMac becomes the third and final member of dc Talk to release a solo project, following on the heels of Michael Tait's Empty, recorded with his band, Tait, and Kevin Max's Stereotype Be.

"It's a whole different perspective," tobyMac admits. "The camaraderie is beautiful, but to be the nervous freshman again is something that excites me—to be the rookie with an uphill battle. I love it."

One of the most appealing things about recording a solo album was being able to start with a clean slate, he says. "There are no expectations. With dc Talk, there are all these expectations from the label and from people who listen to our music and expectations we place on ourselves. With this record, it was a labor of love. I could sing about things I'm passionate about-like in 'Do You Know,' I'm singing about the hopes and dreams I have for [3-year-old son] Truett and personal things that wouldn't make sense in the dc Talk format. All of a sudden, I get to pursue those personal passions, including hip-hop. There's not a dark cloud of expectation."

With Momentum, tobyMac has created a remarkable album, a rich musical tapestry that incorporates the rap/hip-hop elements he loves with infectious melodies and direct. thought-provoking lyrics. "I try to approach every dc Talk record like it's an open piece of canvas, but there's still this weight on your shoulders," he says. "But with this. it [really] was a wide open piece of canvas. There was an array of colors on my palette, just going, 'Man, a splash of red would be dope there!' or 'I'm going for green today. I want it. I feel it. It's going on

the canvas. All right God, what do you want me to put on there next?' It's that kind of feeling."

TobyMac co-produced the record with Michael-Anthony Taylor, Pete Stewart, Todd Collins, Jeff Savoe, and Randy Crawford. "I love harder songs with hip-hop beats and harder guitars," he says. "I also love straight-up urban beats. I tried to analyze it for a while, then I took off the analyzing hat and said, 'I'm just going to take the song where it needs to go based on a feeling vs. my production mind.' My art should represent me, and it does.'

TobyMac admits some fans may have preferred "a straight-up beat with a rhyme, but I just have too much melody and too many musical adventures out there to take. I just love melody and blending different instruments together that one wouldn't expect to be on a hip-hop song.

"I never claim to be a hip-hop artist for the hip-hop heads," he continues. "I just claim to be a fusion hip-hop artist that takes multiple sounds and styles and merges them together to create, hopefully, something fresh."

Among the sounds on Momentum, there's an appearance by son Truett on "Tru-Dog." And tobyMac teams with Kirk Franklin on the energetic "J-Train." "I love that song. It's like an old-school funk jam, like a Cameo meets Gap Band," toby Mac says. "I've always wanted to work with Kirk. We both really have a heart for tearing down walls between gospel music and [contemporary Christian music]."

In January 2002, dc Talk will embark on a 25-city tour, with each member offering up a solo set before the group performs together. During the spring and summer, toby-Mac, Tait, and Max will continue to work their solo projects before they unite as dc Talk to work on the next group project. "We're definitely getting back together," tobyMac says, "and we're really looking forward to the next record."

NEWS NOTES: Vince Wilcox and Troy VanLiere of vanlierewilcox have been tapped to anchor Ardent Records' expanded marketing presence in Nashville. The 6-year-old Memphisbased label is home to Smalltown Poets and Skillet. Sarah Richmond. former advertising/marketing manager for Squint Entertainment, has been named marketing manager and will be located in Ardent's new Nashville office . . . Word about town is that Atlantic Christian VP/GM Barry Landis' contract is up Dec. 5. He has not yet resigned. Will he stay or will he go now? . . . Forefront Records act Raze has disbanded. The group has been on the roster since 1998.

Jamie Anderson Finds Listeners The Hard Way

BY LARRY FLICK

NEW YORK-With her self-made disc, Listen (Nov. 27), acoustic-pop troubadour Jamie Anderson is out to prove that an artist can reach a national audience without the aid of a major label.

Touring nationally since 1987. she is known for her solid songwriting and engaging stage presence. She has been building an audience the hard way, playing small clubs. coffeehouses, and midsize venuesnot to mention countless women's music and folk festivals.

"It hasn't been an easy road, but it's one that I've traveled with pride," she says. "I've worked hard, and I'm pleased with where I've landed so far."

On Listen, Anderson covers a wide range of topics that include the joy of families ("Forever Family"), the pleasures of love ("I Wanna Drive"), personal pride ("When They Know Who We Are"), and a good reason why one should never break up with a songwriter (the humorous "I Miss the Dog [More Than I Miss You]"). Her songs are published by Jamie Anderson Music, BMI.



"This is a very strong record by an artist who has done a fine job of spreading the word about her music," says Marlon Creaton, manager of Record Kitchen, an indie retail outlet in San Francisco. "She's an artist you root for."

praise of colleagues. Acclaimed fellow folkie Catie Curtis says that "as a writer, Jamie takes the archetypical forms of folk music and storytelling and turns them on their heads! A fresh—in every sense of the

Meanwhile, legendary singer/ songwriter Holly Near says, "For me, folk music tells a story about folks. simple truth-telling and magical mythology that invites the listener to lean into the larger circle of life. Jamie is in that circle, and she is singing some wonderful songs.'

With such kudos under her belt, the self-managed/booked Anderson says she will spend the next few months working Listen the old-fashioned way: She's going to tour the States, selling CDs at each stop and trying to draw the attention of indie retail and grass-roots radio at the same time.

In The Spirit...

RESURRECTION: With two albums

released in the past six weeks, Greg

O'Quinn is getting a second chance

to make a first impression. His Clichés

bowed at No. 7 on the Billboard Top

Gospel Albums chart, and the just-

released I Told the Storm is enjoying

premium rotation at key radio sta-

tions, including WGCI Chicago, KMJQ

It is somewhat of a resurrection for

the 35-year-old singer, who made his

"I did not have a video and was

unsigned, but radio would not get off

the song, and the longer the song was

out, the stronger it seemed [to get].

So I was constantly on the road per-

forming not just around the country,

but in Egypt, the West Indies-all on

to record Clichés on his own label,

Paradygm Records. He subsequently

presented the project to WorldWide

Gospel CEO Kerry Douglas, who signed

him to a label distribution deal in July.

Although pleased with the album's sur-

prisingly high chart debut, Douglas was

still playing 'I Told the Storm,' he says.

"Believing there might be more to it,

we took the best tracks from Truing to

Make You See and Conversations and

put them on one album, titled [it] I

Told the Storm, rereleased it to urban

radio, and we're getting lots of spins. The strategy was to work I Told the

Storm on urban and to continue to

Such moves have helped make

Douglas' 4-year-old, Houston-based

company one of the genre's most

aggressive independents, recently

forging success with such artists as

work Clichés at gospel radio.'

"I found there were a lot of stations

also struck by something else.

O'Quinn went back into the studio

the success of that song."

Houston, and WERQ Baltimore.

Evelyn Turrentine-Agee and Keith 'Wonderboy" Johnson. Although Douglas now finds him-

self with two somewhat competing records issued by the same artist, timing was critical, as O'Quinn is set to tour with a national stage production based on I Told the Storm, tentatively scheduled to launch in February 2002.

We had to do it this way to prepare for the stage play, for which we're partnering with radio stations around the country," Douglas explains. "Then too, we didn't want to lose the momentum of either the records or Greg, whose talent the industry is only just beginning to see."

DYNAMIC DUET: Kirk Franklin's response to the Sept. 11 terrorist attacks came, not surprisingly, in the form of a song—"9-1-1," a timely piece that not only addresses the tenor of the country and the gospel industry at large, but-as lead single-is also setting up the radio and promotional rollout of his forthcoming CD, The Rebirth of Kirk Franklin, due early next year from Gospo Centric Records.

But Franklin was clearly more interested in making a social statement than commercial returns when he teamed up with Bishop T.D. Jakes to do the single about a young man crying out to his pastor because he is frightened about everything that has happened, from the attacks to the threat of anthrax.

"I was set to go to Los Angeles that day and instead spent the rest of the day in my pajamas glued to the TV,' Franklin recalls. "It made me reflect on everything social, political, spiritual, and personal. More than anything, I just wanted to be a very great reflective light, to let people know that God is still in control.'

BRIEFLY: Destiny's Child has joined the star-studded lineup for the 17th Annual Stellar Gospel Music Awards ceremony scheduled for Jan. 12 next year at the Atlanta Civic Center. Member Michelle Williams and Shirley Caesar are set to perform live the duet they recorded—"Steal Away to Jesus"-for Caesar's current Hymns CD. Williams will then join her Destiny's Child pals to perform a medley of spiritual songs from their triple-platinum Survivor album. The medley includes "Total Praise," "Jesus Loves Me," "You've Been So Good," and "Now Behold the Lamb.'

FINALLY: After 12 years at the helm of PepperCo Records, founder and CEO Brenda Culpepper is calling it quits. Late last month, Culpepper put the Stampford, Conn.-based labelformerly home to such artists as Lecresia Campbell, Billy Preston, and Edna Tatum—up for sale.

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Anderson has also earned the word—and original artist."

BILLBOARD DECEMBER 1, 2001 www.billboard.com

REVIEWS & PREVIEWS

ALBUMS

Edited by Michael Paoletta

POP

□ STING . . All This Time PRODUCERS: Kipper and Sting A&M 0694931692 Featured in Music to My Ears, Billboard, Nov. 10, 2001.

▶ PINK M!ssundaztood PRODUCERS: various Arista 14718

Certainly not your average pop princess, the ever-nonconformist Pink turns a complete 180° on her sophomore set. With the help of former 4 Non Blondes' frontwoman Linda Perry, M!ssundaztood is a rock-fused, hook-friendly set that ably distances the Philly native from her pop/R&B origins. Tracks like "Numb" and "Lonely Girl" showcase Pink's versatility, while lead single "Get the Party Started" is a dance-friendly ditty closer to her first set. But if truth be told, the real gems of this album are the ballads. On the blues-inflected "Misery," Pink teams up with Aerosmith's Steven Tyler and Bon Jovi's Richie Sambora: the end result is impressively moving. Like "Misery," such introspective tracks as "Family Portrait," "Gone to California," and "My Vietnam" are emotional snapshots of real life. It'll be interesting to see where Pink goes from here; it would seem that the sky is the limit.—*RH*

★ NATALIE MERCHANT Motherland PRODUCERS: Natalie Merchant and **T-Bone Burnett** Elektra 62794

While Natalie Merchant has long been accurately described as an evocative. emotionally charged tunesmith and performer, calling her previous work "soulful" would be a stretch; there's always been an intangible X-factor missing that left her music effective but squeaky clean. On Motherland, though, she and co-producer T-Bone Burnett let the grit settle between the tracks. As a result, many of the songs-even a few of the softer acoustic numbers—retain the live, rough edges of a demo. Such a

G S 0



MICK JAGGER Goddess in the Doorway PRODUCERS: various Virgin 724381128824

Meet a revitalized Mick Jagger. On his fourth solo album, the Rolling Stones frontman has collaborated with a slew of other hit artists, including U2's Bono, Aerosmith lead guitarist Joe Perry, Lenny Kravitz, Rob Thomas of Matchbox Twenty, and Wyclef Jean. The results breathe fresh life into Jagger's music, making Goddess his most diverse and musically adventurous solo set to date. Impressive tracks abound, from first single "God Gave Me Everything" to the gospel-inspired "Joy" and "Everybody Getting High," which recalls the stomp and bounce of a classic Stones tune. But this is very much a contemporary album, showing that Jagger isn't content to rest on retro laurels. Although the inclusion of so many star collaborations on Goddess may invite a comparison to Santana's Supernatural, that wouldn't be quite fair. Goddess has the unmistakable voice of Jagger guiding it, and the album is stocked with the swagger and smarts that have made him a rock legend.—CH

raw instrumental environment apparently pushed Merchant over the vocal edge. She has never sounded so earthy, so bluesy, so soulful. She tackles rockedged cuts like "Saint Judas" and "Build a Levee" with the confidence and sultry sass of an R&B diva, while continuing to move comfortably through more recognizable fare, like the single "Just Can't Last."—LF

VARIOUS ARTISTS The Concert for New York City PRODUCERS: Don DeVito, Chuck Plotkin, Bob Clearmountain, and

Columbia C2K 86270

The Concert for New York City may go down in history as the greatest charity concert since 1985's Live Aid. The allstar event, which took place Oct. 20 at New York City's Madison Square Garden, was held to benefit the victims and honor the heroes of the Sept. 11 terrorist attacks. Broadcast in its entirety on VH1, the concert was also the network's highest-rated program and



Madison Square Garden's highestgrossing event to date. This two-CD set includes all the musical performers from the event (except for Macy Gray), with the lineup reading like a "who's who" of hitmakers, from such rock royalty as Paul McCartney and the Who to newer artists like Five for Fighting. The positive energy is well-captured on this live collection, which will have a companion DVD/VHS release in early 2002. Sony's net proceeds will go to the Robin Hood Relief Fund.—CH



PAUL McCARTNEY **Driving Rain** PRODUCER: David Kahne MPL/Capitol CDP 724353551025

If you still think Paul McCartney is only about silly love songs, think again. On the moody, experimental Driving Rain, McCartney wanders into darker territory that may surprise anyone expecting just melodious pleasantries. Much of Driving Rain expresses themes of grief and isolation: the set even seems to be a defiant statement in which McCartnev is out to prove again that there is more to him than just catchy pop tunes. Nowhere is this more exemplified than on "Rinse the Raindrops," an epic number that clocks in at more than 10 minutes and radically changes musical direction within that span. "Freedom" (Mc-Cartney's charity single for victims of the Sept. 11 terrorist attacks) concludes the album with a burst of hope. This set may not satisfy every fan, but it should please those who have hoped that McCartney would branch out from a safe sound. Driving Rain proves that where there is risk, there can be reward.—CH

Monster." Morrissey has occasionally expanded his range of expression beyond that of the Smiths. In addition to some of the best song titles in rock, this 21-track collection brims with high wit and organic musicality. "The Last of the Famous International Playboys," "Suedehead," "We Hate It When Our Friends Become Successful, "Tomorrow," "Now My Heart Is Full," and the recent U.K. single "Lost" are among the highlights.-BB

R&B/HIP-HOP

► SOUNDTRACK Ali

PRODUCERS: Steve Stoute and Michael Mann Interscope 069493173

Juxtaposing new and old, as well as various genres (R&B/soul, jazz, rock, Eastern, Arabic, and South Asian), this complement to the highly anticipated film starring Will Smith parallels legendary boxer Muhammad Ali's spirited approach to life as a man and a champion fighter. The set opens with the R. Kelly-penned and -produced "The World's Greatest," an uplifting ballad reminiscent of Kelly's "I Believe I Can Fly." From there, it segues to contributions by Alicia Keys (the soulful "Fight"), Bilal (the jazzy "Sometimes"), and Angie Stone (the moving "20 Dollars"), along with passionate turns by vintage performers Aretha Franklin ("Ain't No Way") and Al Green ("A Change Is Gonna Come"). Outside the album's soulful realm are such meditative offerings as Salif Keita's "Tomorrow" and celloist Martin Tillman's "Odessa." Showing particular promise on this set: Dr. Dre protegé Truth Hurts ("For Your Precious Love") and Shawn Kane ("Mistreated"). - GM

► GHOSTFACE KILLAH Bulletproof Wallets PRODUCERS: various Epic 61589

Coming off the success of Supreme Clientele, which peaked at No. 2 on the Top R&B/Hip-Hop Albums chart, Ghostface Killah returns with his third Epic set. Ghostface has already grabbed hip-hop's collective attention with the set's first single, "Never Be the Same Again." Featuring R&B crooner Carl Thomas and Wu-Tang

(Continued on next page)

★ MORRISSEY The Best of Morrissey PRODUCER: Bill Inglot Sire/Warner/Rhino R2 78375

At the demise of Manchester, England's postpunk avatars the Smiths, one might have suspected that singer/lyricist Morrissey would go nowhere without his genius guitar foil/songwriting partner Johnny Marr. Well, as amply

evidenced by this thoughtfully produced anthology, it was actually Morrissey who built on the Smiths' legacy. In league with various new songwriting partners and guitar-oriented bands, Morrissey has continued to conflate the virtues of personal-but-ambitious vernacular poetry with a sonic sensibility that is classic rock'n'roll. And with an epic like "November Spawned a

S V T E S U

DEAD CAN DANCE 1981-1998 ORIGINAL PRODUCERS: Dead Can Dance, John A. Rivers, and Dale Griffin 4AD/Rhino 8122-78359

It was once believed that the dead could dance, telling stories and interweaving a history of humankind through their haunting dances and songs echoing from the netherworld. This could also be an apt description of the otherworldly soundscapes of Lisa Gerrard and Brendan Perry, aka Dead Can Dance. Elusive, subtle, and reluctant "stars," Gerrard and Perry were more like anti-heroes who managed to become U.K. indie 4AD's most successful act over the course

of a 17-year, seven-studio-album career. This sprawling, beautifully packaged four-disc 47-song retrospective—one disc is a DVD-Video containing the feature-length concert film Toward the Within that documents the duo's 1994 performance at the Mayfair Theater in Santa Monica. Calif., as well as rarely seen music videos and a complete discographyprovides an unfettered view into the musical minds of two aural anthropologists. Sharing musical and vocal responsibilities, Perry and Gerrard created a uniquely melodic sound incorporating a rich musical lineage that blurred the lines between the ancient and the modern, the organic



and the electronic. Haunting tribal incantations co-existed with medieval Irish folk songs and neo-classical

with American gothic, all represent-Europe, Asia, the Middle East, and North Africa-and all executed with a profound sense of artistic integrity. Chronologically arranged and including track-by-track commentary from the artists, this remastered collection showcases the duo's acute ability to deliver entrancing, eclectic, mystical, and groundbreaking music-music that continues to captivate and influence devotees from the art and music elite straight to clubland's dancefloors. "The Host of Seraphim," "Cantara," "The Carnival Is Over," "Severance," "Black Sun," "Yulunga, "American Dreaming." and "The

Ubiquitous Mr. Lovegrove" are ing a diverse range of influences from included—as is previously unreleased material (rare demos, BBC recordings from the John Peel Sessions, U.S. radio performances) like "Sloth," "Sambatiki," and the triumphant closing song "The Lotus Eaters" (the duo's final studio recording). Since going their separate ways in 1998, Perry and Gerrard have continued creating music, albeit separately; each have released solo efforts on 4AD, including Perry's Eye of the Hunter and Gerrard's Duality (with Pieter Bourke). As a soundtrack composer, Gerrard's credits include Gladiator (for which she won a Golden Globe) and Ali.—CR

GONTRIBUTORS. Bradley Bambarger, Leila Cobo, Larry Flick, Rashaun Hall, Carla Hay, Gail Mitchell, Craig Roseberry, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical ment and/or Rillhoard chart potential VITAL DELICCIEC. Parallel Albumout and the potential VITAL DELICCIEC. Parallel Albumout and the potential VITAL DELICCIEC. 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 menit. MUSICTO MY EARS (*): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus,

(Continued from preceding page)

brother Raekwon, the single is by most standards a love song, with Ghostface playing a jilted lover. Although *Bulletproof Wallets* also features the equally romantic "Love Session," fans of the artist's stronger material surely won't be disappointed. Tracks like "Flowers" and "Maxine" highlight Ghostface's ability to narrate great street sagas. What some might call the Wu-Tang's dynamic duo—Raekwon and Ghostface—team on several of the album's tracks. Other guests include Takitha, Ruff Endz, and Method Man, among others.—*RH*

COUNTRY

★ DRIVE-BY TRUCKERS Southern Rock Opera PRODUCERS: Drive-By Truckers, Dick Cooper, and David Barbe Soul Dump Records 005

Scruffy redneck punksters Drive-By Truckers up the ante exponentially with Southern Rock Opera, a searing double-CD that analyzes not only the unlikely rise and tragic fall of Lynyrd Skynyrd but also the fictional band Betamax Guillotine, while serving as an often biting take on Southern culture. We get equal doses of Skynyrd's history and mythology, heartily spiced with uncontrolled substances and mad genius Patterson Hood's never-humble takes on such icons as former Alabama Governor George Wallace, late 'Bama football Coach Paul "Bear" Bryant, and the "duality of the Southern thing." Musically, it's mostly about glorious guitar overload, interspersed with punk sensibilities and Neil Youngesque subtlety—with cutting and imaginative lyrics that alternate between inspiring and chilling. The sheer scope of the project and a certain repetitive quality bog things down at times, but as we soar and then crash with the rollicking "Shut Up and Get on the Plane," the manic "Greenville to Baton Rouge," and spooky/sad "Angels and Fuselage," Southern Rock Opera triumphs as a ragged, profane masterpiece. Available only at DBT live shows and on their Web site, drivebytruckers.com.--RW

JONI HARMS After All

PRODUCER: Ken Isham RealWest Productions 6001 On her RealWest debut—after a

stint on Warner Western—prairie songbird Joni Harms displays her finely honed talents as a skilled songwriter and a keen, instinctive vocalist. The smooth-as-silk Harms swings mightily on "Weakness for Cowboys" and "Wedding Song," shuffles with fine traditional authority on the title cut and "Cowboy Coffee," injects the Western folk-ish "More Than Your Eyes Can See" with a pleasing twang, and delivers languid Western lounge on "Every Cowgirl's Dream." Harms' voice has warmth, depth, and range perfectly suited to her material, whether it's the bittersweet "West Texas Waltz" or the Mexicali exuberance of "Ay Yi Yi." More "country" stuff like "Millie" and "It'll Happen When It's Time" could do country radio a favor, and Harms' gorgeous "I Want to Sing for You" is a simple, straightforward take on

the artist/audience relationship. "Ay Yi Yi," indeed.—**RW**

LATIN

VARIOUS ARTISTS Tributo (Soda Stereo) PRODUCERS: various BMG U.S. Latin 74321 87495

Although Latin rock tributes have become commonplace in the past couple of years, they're still a tempting dish to sample. A tribute to landmark Argentine rockers Soda Stereo---a band that's relatively recently dissolved but whose members are still active in their own endeavors-is particularly enticing given the choice of material and artists selected. Usual suspects such as Julieta Venegas (in a titillating, funky/electronic version of "Disco Eterno," produced by Café Tacuba's Emmanuel del Real and Quique Rangel) and Colombia's Aterciopelados (who also mix electronica into "Té Para Tres") sit alongside Chile's Lucybell and Costa Rica's Gandhi (playing a more straight-ahead but crunchingly tight version of "Séptimo Día"). Unusual here is the presence of pop/electronica ensemble Moenia, but its version of "Zoom" doesn't jar with the collective eclecticism of this well-produced, enthusiastically executed album.-LC

CUBANISMO

The Very Best of Cubanismo!—¡mucho gusto! PRODUCER: Joe Boyd

Hannibal/Rykodisc 1461

In this round-up of hits from Jesus Alemañy and company's four Hannibal/Rykodisc releases, Cubanismo manages to run the gamut of subgenres within Cuban music and extrapolate from beyond. From the instrumental big-band mambo of "Mambo UK" to the cha-cha-cha of "Aprovecha," Cubanismo punctuates much of its excellent renditions with jazzy improvisation (with flutist Orlando Valle "Maraca" and trumpeter Luis Alemañy among the soloists), although most tracks irresistibly point straight to the dancefloor. But Cubanismo is most distinctive when it blends English and Spanish and Cuban son with American blues and jazz—a very tough thing to do persuasively—in "Paso en Tampa" and "Marie Laveaux," both tracks from the album Mardi Gras Mambo. Ironically, the vibe weakens when reggae is added to the equation: "Get Up, Stand Up," even with Ernest Ranglin guesting on guitar, sounds like a pale version of Tower of Power over a reggae beat.-LC

WORLD MUSIC

★ ORCHESTA ARAGON

En Route PRODUCER: José da Silva World Village 468006

This group was formed in 1939 by Orestes Aragon Cantero and became well-known as a premier *charanga* band. Since then, the group has, naturally, undergone many personnel changes, but its sound remains a definitive Cuban dance-band vibe. Today, the repertoire is seemingly limitless and thoroughly in the service of the group's purpose, which is to lure its audience onto the dancefloor. Orchesta

Aragon works a delightfully romantic danzon number—"Un real de Hielo"—with the same deftness it brings to the cha-onda tune "A bailar me cha onda" and the guaracha "Ahora si sabroseao." The violin section, led by Rafael Lay Jr., flutist Eduardo Rubio, and vocalists Ernesto Bacallao and Juan Carlos Villegas provide a continuous stream of musical highlights, but it's the ensemble's cohesiveness and the fine arrangements that underwrite the excellence of En Route. Distributed in the U.S. Harmonia Mundi—**PVV**

CLASSICAL

★ CHRISTOPHER O'RILEY At the Break PRODUCER: Da-Hong Seetoo CPI Records 3294112

American pianist Christopher O'Riley has made some fine records in the past-such as his 1994 Stravinksy set on Nonesuch, which included an inventive solo arrangement of Histoire du Soldat-but, unfortunately, we haven't had many opportunities lately to enjoy his playing on disc. That's why this special collection of short pieces is so welcome. O'Riley is host of the Public Radio International program From the Top, which showcases performances by young American classical musicians. The interludes on this disc are those that O'Riley himself has often played "at the break" of the show. Heavy not only on Rachmaninoff but Rameau (which is wonderful to hear on piano rather than the usual harnsichord) At the Break also ranges far and wide to include among its 29 tracks Milhaud's Brazilian-spiced Corcovado, O'Riley's transcription of an aria from Delibes' Lakme, and Vince Guaraldi's holiday chestnut "Christmastime Is Here." An uncommonly intelligent performer, O'Riley also plays with an alluring tone and real rhythmic energy (captured well by producer/engineer Da-Hong Seetoo); the pianist also provides his own charming liner notes. Let's hope there are sequels to this. Available via Public Radio Music Resource, or see fromthetop.org.—**BB**

HOLIDAY

CHARPENTIER: In Nativitatem Domini Canticum, Messe de Minuit pour Nöel, Nöels sur les Instruments Les Arts Florissants/William Christie PRODUCER: Arnaud Moral Erato 8573-85820

OLIVA NEWTON-JOHN The Christmas Collection PRODUCERS: various Hip-O/UME 314 585 413

JON SECADA The Gift PRODUCERS: Emilio Estefan Jr., Jose Antonio Molina, and Jon Secada Epic EK 86162

VARIOUS ARTISTS Groovin' Jazz Christmas PRODUCERS: various Gold Circle 50007

VARIOUS ARTISTS A Country Superstar Christmas 4 PRODUCERS: various Hip-O/UME 314 585 087

ON DISC

82.0

ATTATIA

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104

40 4

BJÖRK Vespertine PRODUCERS: Björk, Thomas Knak, and Martin Console

PAT METHENY GROUP Imaginary Day PRODUCERS: Pat Metheny, Lyle Mays, and Steve Rodby

Warner Bros. 46791-9

Elektra 62653-9

ALICE IN CHAINS Greatest Hits PRODUCERS: Alice in Chains, Dave Jerden, Rick Parasher, and Toby Wright Columbia CS 85922

STRAVINSKY: The Rite of Spring/ TCHAIKOVSKY: Symphony No. 4 Cleveland Orchestra/Lorin Maazel PRODUCER: Robert Woods Telarc SACD-60563

The emerging DVD-Audio

and Super Audio CD (SACD) formats, both of which deliver multichannel audio, offer a gratifying abundance of creative mix choices, as well as high-resolution audio and, often, bonus material. These recent releases—two on DVD-Audio and two on SACD-offer examples of the many possibilities the formats can deliver.

With a 5.1 mix of Vespertine, the distinct style of pop oddity Björk underscores surround sound's versatility and compatibility with most any genre. The enigmatic character of Vespertine is a fascinating, otherworldly experi-

ence, especially when heard in surround sound. Yet, the DVD-Audio mix of the album takes a subtle approach to multichannel: Lead vocals are usually placed in the front speakers, while the surround speakers are reserved for ambiance. On "It's Not up to You," though, the vocalist, in a near-whisper, occasionally calls out from over the shoulder of the listener.

The very contemporary jazz of the Pat Metheny Group is similarly enriched by a 5.1-channel mix. On *Imaginary Day*, the guitarist stretches out, literally and figuratively, as does his guitar solo on the title track, which attacks from four speakers. Likewise, Metheny's various stringed instruments on "Follow Me"—acoustic sitar guitar, acoustic guitar, guitar synth, baritone guitar, and Roland VG-8 "virtual guitar"—envelop the listener in rich timbres. "Into the Dream" has the same impact, as Metheny, solo, performs the entranc-

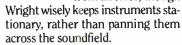
ing piece all around the listener.

Interestingly, the center speaker is used so sparingly in much of the Imaginary Day DVD-Audio that the mix might almost be considered "4.1." Yet the 5.1 presentation of these recordings, created by original mix engineer Rob Eaton, further augments the aural dreamscape of the Pat Metheny Group. In contrast to the meager video content of Vespertine, the Imaginary Day DVD-Audio features a generous helping of video extras, including an extensive biography, photo gallery, discography, and credits, as well as a stereo playlist for 2-channel playback.

The hard-hitting attack of Alice in Chains, remixed in 5.1 for SACD by longtime engineer/co-producer Toby Wright, presents the band in an even heavier context than on its 2-channel releases. From the opening snare drum smack of "Man in

the Box," Alice in Chains' *Greatest Hits* is a sonic assault that places the listener squarely in the middle of the band.

The rhythm of "Them Bones" is relentless, the 7/8 verse and 4/4 chorus colliding with the force of a steamroller. Yet, Alice in Chains can quickly switch gears, as on the introduction of "Rooster." Layne Staley's lead vocal is in left and right in both the front and rear speakers. while Wright saves the center speaker for a reverb-drenched electric guitar. "Angry Chair," suitably, features a raging assault from all sides, though



Telarc's SACD of Stravinsky's The Rite of Spring and Tchaikovsky's Symphony No. 4 is a hybrid disc, with two information layers—one for Direct Stream Digital (DSD) and one for conventional CD. That way, the disc plays on both SACD and CD players. Audiophile label Telarc's initial digital recordings used the Soundstream system, based on a 50kHz sampling rate. Soundstream SACD rereleases appear only in the stereo format. The SACD layer of Symphony No. 4, recorded in 1979, and The Rite of Spring, from 1980, underlines the format's superiority over conventional CD. The Cleveland Orchestra's performances are presented with startling clarity and dynamic range. They may be "only" stereo but are an engrossing experience nonetheless.

CHRISTOPHER WALSH

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BOOKS: Send review copies of books/DVD Videos pertaining to artists or the music industry to Bradley Bambarger, Billboard, 770 Broadway, New York, N.Y. 10003

SINGLES

Edited by Chuck Taylor

POP

STEREOPHONICS Have a Nice Day (3:24)
PRODUCERS: Bird & Bus
WRITER: K. Jones
PUBLISHER: Universal PolyGram International, ASCAP
V2 27707 (CD promo)

"Have a Nice Day" is a keen antidote to the world's self-conscious state of mind, as it's an innocent, happy slice of retro pop/rock. And apparently, radio is hungry for just such a tonic: Adult top 40 stations around the country are biting at the track, which is set to break U.K. trio Stereophonics into the mainstream. The track opens with a chorus of "ba-ba's" and proceeds with a midtempo, guitarbased groove that goes down easy and provides a pleasant diversion from all that is hard-driving on top 40 radio these days. There's nothing highfalutin' about "Nice Day," and it's a sentiment that we can all aspire to in these challenging times. Taken from the V2 set Just Enough Education to Perform.—CT

ROCK

INVERTIGO Chances Are (3:35)
PRODUCER: Charles Fisher
WRITERS: J. Leigh and V. Leigh
PUBLISHERS: Standard Music Publishing,
adm. by EMI Music, ASCAP
Forum/Atlantic (CD promo)

It's too bad Aussie pop stars Christian Argenti (vocals) and the Leigh brothers weren't around when Beverly Hills 90210 was still on the air. (Two of the three were in Pseudo Echo of "Funky Town" fame.) This throwback to late-'80s' cheesy pop would fit in perfectly in one of the period's adolescent romantic comedies-but not the John Hughes classics. Lyrics like "Some of us made of concrete, some of us made of sand/Everyone who hurts feels loneliness" and "But if you find a way. you can always carry on" unfortunately betray the mold on this cheese. The chorus may stubbornly affix itself to the listener's brain, but it's doubtful even Jason Priestley would direct the video for this one.—**ME**

COUNTRY

NHELY WRIGHT Jezebel (3:03) PRODUCERS: Paul Worley and Chely Wright

WRITERS: M. Hummon and J. DeMarcus PUBLISHERS: Sony/ATV Songs/Songs of Teracel/Careers-BMG/Ourtrinity, BMI MCA 02224 (CD promo)

After her last single, "Never Love You Enough" wandered unabashedly into pop crossover territory, Chely Wright corrects her course with an impressive uptempo song laced with fiddle. Penned by hit Nashville tunesmiths Marcus Hummon and Jay DeMarcus, this record could be a "Jolene" for the new millennium. Like the classic Dolly Parton hit, this fiery track finds a woman confronting the other woman and fighting for her man—

S P O T L I G H T S

DANIEL RODRIGUEZ God Bless

Manhattan Records (CD promo)

There are enough tribute singles in the

intentioned, few rise above mediocrity.

The story of New York's "singing cop"

is truly inspirational, and his operatic

recording of "God Bless America" is a

thing of exceptional beauty. Daniel

Rodriguez has become a symbol of

New York solidarity, and he has per-

formed his stirring version of this Am-

erican standard at New York Yankees

games, as well as on The Late Show

With David Letterman, Live With Re-

Larry King Live, and The Today

gis and Kelly, Good Morning America.

Show—the kind of exposure that any

luster to the recording is a spoken-

word introduction from none other

than New York City mayor Rudolph

Brooklyn, N.Y., native Rodriguez, who

and who performed at Carnegie Hall at

companion song "We Will Go On" Dec.

11, with the album *The Spirit of Amer-*

ica following in February. Profits from

Fund. Rodriguez's 15 minutes look set

to continue, with upcoming appear-

ances at the Macy's Thanksgiving Day

parade and the lighting of the Christ-

mas tree at Rockefeller Center. As to

whether this track will garner radio

play is anybody's guess (adult contem-

porary indulged Celine Dion's record-

ing of "God Bless America" to top 15

airplay), but this single is certainly a

stand-out in any context.—

both will benefit the Twin Towers

has been singing since the age of 10

17—has signed a record deal with

Capitol/EMI's Manhattan Records, which will release the track along with

Guliani (a hero in his own right).

A-list superstar would froth for. Adding

wake of Sept. 11 to make your head

spin: for the most part, while well-

America (2:47) PRODUCER: Tom Scott

WRITER: I. Berlin

PUBLISHER: ASCAP



ALAN JACKSON Where Were You (When the World Stopped Turning) (4:58) PRODUCER: Keith Stegall WRITER: A. Jackson PUBLISHER: EMI April Music/Tri-Angels Music, ASCAP Arista Nashville (CD promo)

At a time when we are all grap-

pling with our feelings in the wake of Sept. 11, Alan Jackson has come up with a song that expresses the myriad emotions tied to that tragic day. His performance of "Where Were You (When the World Stopped Turning)" was the high point of the Country Music Assn. Awards show Nov. 7, and demand was so immediate at radio that stations were actually playing it from VHS copies before they got their hands on the Arista Nashville CD promo. Country music is never better than when one person simply sets down and pours out his or her heart, and Jackson certainly strikes a nerve. The lyric is so simple and yet so poignant, as he asks, Where were you when the world stopped turning on that September day?/Teaching a class full of innocent children or driving down some cold interstate/Did you feel guilty cause you're a survivor/In a crowded room did you feel alone?/Did you call up your mother and tell her you love her?/Did you dust off that Bible at home?" The song is achingly beautiful and Jackson's delivery is heartfelt. This is the year's most important country single, a powerful work of art that captures the heart and soul of a nation in anguish; solidifying his reputation as America's poet of the common man, Jackson has put all our pain, fear, hope, and faith into words and music. It's a shame that the song is not being released as a commercial single, but it will be on Jackson's new album, due in early 2002.—**DEP**

but while "Jolene" left Parton begging the temptress to release her man, "Jezebel" finds Wright passionately staking her claim and boldly confronting her competition. It's a sassy, energetic performance echoing the engaging vocal personality that helped Wright's previous hit, "Single White Female," garner attention. The production is an appealing fusion of contemporary country and traditional elements. Country programmers looking for a strong, uptempo track (and who isn't?) will quickly embrace this.—**DEP**

DERYL DODD One Ride in Vegas (4:13) PRODUCERS: Chip Young and Blake Chancey

WRITERS: B. Beavers and D. Dodd PUBLISHERS: Set the Hook Music, BMI; BMG Songs/Keabo Songs, ASCAP Epic 32776 (CD promo)

Deryl Dodd is one of the more affecting traditional country vocalists to appear over the past several years. He achieved recognition for previous singles "That's How I Go to Memphis" and "The Bitter End" before health problems sidelined his promising career. He returns to country radio with this fine rodeo number, which is featured on Epic's *Dancin' With Thunder*, the Professional Bull Riders Assn. concept CD. The track kicks off with a stately fiddle intro before Dodd's earnest vocal begins painting a portrait of a 17-year-old rodeo hopeful looking for that one glorious ride in Vegas. The final verse reveals a two-time champion now settled on his own ranch, "but he'd trade it all for one ride in Vegas." Good rodeo songs are always welcome on country playlists, and this is among the better recent offerings. It's a solid song with



AEROSMITH Just Push Play (3:22) PRODUCER: Tyler, Perry, Hudson, and Frederiksen

WRITER: Tyler, Hudson, and Dudas PUBLISHER: EMI April Music, Demon of Screamin' Music Publishing, ASCAP/ Universal MCA Music/Beef Puppet Music, S'More Music

Columbia Records (CD track) 62088 In the U.K., TV commericals often catapult songs into the top 40, where their exposure on the tube is as valuable as radio airplay. It occasionally works in the U.S., too: Sting can attest to that via the success of his "Desert Rose," which appeared in a Jaguar ad campaign before mainstream radio took the reins and turned the song into his biggest hit in years. Now Aerosmith is on the receiving end, as the title track to its Just Push Play opus is now featured in three 30-second spots for Dodge-part of a yearlong, \$60 million multimedia campaign with the longlived band. A recent issue of Rolling Stone features a four-page spread with pictures of the band interspersed with car stuff (and consumers can even nab a free copy of the ad as a poster by logging onto Dodge's Web site). Some may protest that this has little to do with rock'n'roll, but these days, who can argue with success? According to Columbia, album sales have increased 30% since the ads began airing. Where the story gets interesting is that Aerosmith already has another single at mainstream rock radio, "Sunshine," which has hit No. 23 on the chart five weeks into its release. "Play" would be a curious choice for a single without the Dodge link, though a tight 3:22 radio edit keeps it from wandering too far from the focal point, which features your standard grimacing guitars and raucous Steven Tyler vocal leading the rush. This is one to watch as radio becomes less supportive of full-bodied playlists, and alternative media outlets become as much necessity as a nod to nure commerce.—CT

skilled, understated production that lets Dodd's vocal talents shine. Here's hoping that it's the first of many pages in this second chapter from a gifted singer/songwriter.—**DEP**

ROSABEL WITH JENNIFER HOLLIDAY

And I Am Telling You I'm Not Going (3:44)

DANCE

PRODUCERS: Rosabel (Ralphi Rosario + Abel Aguilera), and Craig J. Snider WRITERS: T. Eyen and H. Krieger PUBLISHER: Dreamgirls Music, ASCAP REMIXERS: Rosabel, Benny Maze, Mad Maks, and Junior Vasquez Tommy Boy Silver Label 2251 (CD promo) Anyone over 30 who has ever exhibited appreciation for the artist type known as the diva surely knows the throwdown, show-stopping ballad "And I Am Telling You I'm Not Going" from Jennifer Holliday and Dreamgirls back in 1981. The song even accomplished the rare feat of crossing from Broadway to the mainstream, spending a month at No. 1 on the R&B singles chart and reaching No. 22 on The Billboard Hot 100. Here, it gets the millennium treatment with a slew of new, uptempo dance mixes from Ralphi Rosario, including an absolute melodrama-drenched new vocal from the evergreen diva herself. Rosario's classic house radio edit would do fine, but there are further temptations, like the fulllength Rosabel Anthem Mix and the Junior Vasquez earth club anthem, both of which will wear you out. So many songs that have been rehashed over and over again feel wearier with each reworking. This is the exception.—CT

CHRISTMAS

CHRISTINA AGUILERA The Christmas Song (Chestnuts Roasting on an Open Fire) (Thunderpuss 2000 Holiday Remix) (3:59)

RCA 65900 (CD promo)

PATSY"Kid" Santa Claus/Happy Holly-Day (3:21)

Roperry 2255 (cassette single) Contact: 212-371-4142.

PERRY PAYNE Santa Claus Won't Get Lit Up (At the Trailer Park This Year) (no timing listed)

Hometown Productions 214 (CD single) Contact: 212-795-7278.

FOURPLAY The Christmas Song (With Vocals by Eric Benet) (3:59) Warner Brothers 4273 (CD promo)

JOI CARDWELL My First Christmas With You (no timing listed) EightBall 050 (CD single) Contact: 212-337-1200.

MARTINA McBRIDE O Holy Night (3:39) RCA 4688 (c/o BMG) (CD promo)

KENNY ROGERS WITH WYNONNA JUDD Mary, Did You Know (3:51) Magnatone 108 (CD promo)

SHAWN COLVIN Wish You Were Here (no timing listed) Columbia 7937 (CD promo)

TRANS-SIBERIAN ORCHESTRA Christmas Eve Sarajevo (3:24) Lava/Atlantic 6928 (CD promo)

GONTRIBUTORS: Matt Elzweig, Deborah Evans Price, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists.

PICKS (>): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (*): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



THE BILLBOARD SPOTLIGHT

INDIES VS. MAJORS: SURVIVING IN A NU-METAL WORLD

BY BRYAN REESMAN

With the multi-platinum explosion of bands like Papa Roach, Staind and Linkin Park, the economic and artistic divide between major and independent labels has been widening. While the majors are jumping on the nu-metal bandwagon, indies have been championing both classic metal and cutting-edge underground groups and generating sales that, while not as massive as current chart-toppers, prove that there is a growing audience for myriad forms of hard music. The indie challenge? Staying afloat in an increasingly competitive retail market that prefers multimillion successes to modest-selling indies. And while the majors may not always be scouting out the next big thing, they occasionally catch on to something, such as Epic Records has with black-metal giants Cradle of Filth.

While there are indies pursuing the nu-metal dream, the most prominent ones explore multiform musical alternatives. Odin Thompson, president of Napalm Records America, observes that, to find their niche, indies often specialize in subgenres, like his label does with goth metal, or "simply release a very large volume of CDs across the metal spectrum," like Century Media. When it comes to nu metal, Napalm's approach, Thompson says, "is to sign exclusive North American marketing and distribution rights for Europe's leading independent nu metal labels, like we've recently done with Spanish Locomotive Music. This way, we can develop and release high-quality nu-metal artists while we continue to focus our main efforts on releasing and developing metal artists from the extreme metal subgenres, as well as classic-metal artists."

"While we would all love a piece of the action and sales that some of these major-label nu-metal bands are receiving, I don't feel we necessarily cater to the same audience," remarks Marco Barbieri, VP/GM of Century Media. The Century family now includes North American offices and distribution for German labels Nuclear Blast and Noise Records, U.S. distribution for InsideOut America, and domestic and import mail order. "[Our] labels appeal to a niche/underground audience that the majors are not satisfying. These kids either crave the old-school bands

and traditional sounds or want fresh, exciting alternatives to what's popular in mainstream metal, whether it's the whacked-out and technical craziness of bands like Candiria and Meshuggah or the brutal strains of heavy bands like Krisiun and Immortal." Such niche bands often attain sales in the tens of thousands of units.

INDIES GET AGGRESSIVE

As the Century family shows, diversification can be a key component to indie success. Relapse Records has the Release sublabel to handle both avant-metal and ambient music that can appeal to some of its core audience. Screaming Ferret Wreckords co-owner Tim Klukos also runs Mayhem

Continued on page 26







MINISTRY & SEPULTURA & GRAVITY KILLS
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HARD MUSIC

Branded semale

In a gence that claims to go against social norms and thrives on alienation, Breaking through the glass ceiling of Rock is proving difficult for Many women.

BY GERRI MILLER

ven in the supposedly enlightened 21st century, the perception endures that girls can't rock, particularly in the traditionally testosterone-ruled realm of hard music, where female bands are rare and girl fans, if not exactly ignored, aren't being catered to, either.

"I'm not saying it's right, but that's how it is. I've worked with female bands," says Concrete Marketing president Bob Chiappardi, who signed the short-lived Sexpod to his Slab imprint at CMC Interinto Portrait/Columbia act Spike 1000's marketing plan. "We don't focus on the point that I'm female," says vocalist Shannon Harris. "[But] it's the one factor that has kept people away from us. If the music is good, why wouldn't people buy it regardless of the fact I'm female? There's a taboo with hard rock. Over the years, women have been looked at as objects, and that hasn't changed."

Nevertheless, Harris notes an "extremely positive" response to her band's performances in sup-

port of its debut album, Waste of

Skin, and "that keeps me going,"

she says. "Unfortunately, radio

hasn't jumped on the bandwagon.

If we're not going to get that sup-

port, then we'll continue to build

a fan base and, eventually, they

Sarah Reitkopp, vocalist for

Megatronics/DreamWorks band

Halfcocked, notes that her band

has existed in several evolving

mixed-gender combinations. "It

didn't matter. It was just about

the music. It wasn't till later, as we

were trying to move up, that we

realized there was more resist-

ance. It wasn't from the fans—it

was from the industry. People are

still hesitant," she says. "It's still a

boys' club. You'd think people

would be over it by now, but

they're not. The bands that are

being played on the rock stations

that she's neither grumbling

about her band or label nor

standing on a feminist soapbox.

"It's not like we're going out

Reitkopp takes pains to convey

now are all male."

won't be able to ignore us."

there to prove we're women and we can rock. Whatever! We just want to play music and want the same chance everyone else has.'

Artemis' Krumper, though confident in Kittie's continued appeal thanks to "tremendous growth" on its second release, Oracle, notes a change in the hard-music zeitgeist that tends to alienate the female audience from bands of both sexes. He says, "Bands used sex appeal to reach women [in the '80s], but now that's not happening. I think that's because a lot of



the attitude that's developed in nu metal comes from hip-hop. That macho attitude, which alienates

LOOKIN' GOOD FOR THE LADIES

While Chiappardi agrees that can attract both audiences."

Beautiful Creatures, one of the more fashion-conscious new hard-rock bands, doesn't specifically target females, but vocalist Joe LeSté acknowledges the

girls, has made its way into

the "angst and alienation" projected by many metal bands leave very little for women to relate to," he offers exceptions such as Korn, Linkin Park, Kid Rock and Ozzy Osbourne, who express emotions in their music that appeal to women. "As long as the bands show something other than just pure anger, females will be attracted," he says. "And there are still bands that are very conscious of fashion, which attracts women. If the artist is conscientious of image, if the videos are stylized, it will be attractive to the female population. I think a smart artist

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INDIES VS. MAJORS

Continued from page 23

Productions, which handles both studio production and live bookings in the New England area. "They all go hand-in-hand," says Klukos. "I started the production company to get my [label's] bands more shows." He also stresses that it requires a careful balancing act between ventures to avoid spreading oneself too thin. Furthermore, most indie metal labels offer domestic and import mailorder services, which increases profiles and profits.

On a larger scale, in the wake of the multi-platinum success of

the Korns and Limp Bizkits of the world, major labels have less interest in artists who "only" sell 100,000 or 200,000 units. That's where larger indie labels come into play. In such a context, the multifaceted Sanctuary Group has certainly positioned itself to be an independent force to be reckoned with. Combining its management, booking agency and record labels into a unified U.S. and European venture, it has become home to classic artists who maintain devoted followings and a place for new artists to develop.

"At Sanctuary, you are going to get a focused approach, where the emphasis is on what is right

for the artist's career and integrity," declares Merck Mercuriadis, ĆEO of the Sanctuary Group. "The majors find it difficult to get the details right, whereas, for us, it is the key to our success. We set goals, and we do not give up until we have achieved them. The worst acceptable result is that we come away with another opportunity to go back after it again. The two-week window of opportunity is of no interest to us. The window of opportunity at Sanctuary never closes. In the last year, we have been able to sign Megadeth, Queensrÿche, Ministry, Gravity Kills, the Rollins Band and Biohazard, and the opportunities to work with the greatest bands in the world increase every day.'

KNOWING THE AUDIENCE

Not every indie label is lucky enough to have veteran artists on its roster. For smaller companies with tighter budgets, inventive measures are necessary. "As an independent label, it's very difficult to compete with the majors for product placement at retail," remarks Chris Poland, president of Eclipse Records and marketing

director for Big Daddy Distribution. "The best way to maintain a strong presence at retail is by booking positioning programs such as listening posts and endcaps with the major chains. I think a grassroots campaign-[especially] street-team marketing-is very important in creating awareness for the product as

"I think the most important guideline in developing any new act is to orchestrate all the key elements to hit at the same time, usually on or just before the street date," Poland continues. "An ad in and of itself in a magazine does not usually equate to

sales. Spins on a certain station don't always equate to sales. When all the elements are hitting the consumer from different angles radio, press, advertising, touring, street marketing word-of-mouth—at the same time, and if the release is good, then they stop and say, 'Maybe I should buy that.

Bob Chiappardi, president of Concrete Marketing, points out that the key to promoting indie releases and maximizing their sales is to know where one's audience lies. "The beautiful thing is that there are real concentrated pockets where we know what stores are going to sell well, we



Bob Chiappardi (top), Jordan Schur

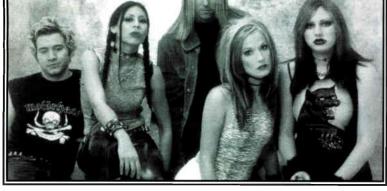
know what stores will do promotions," he remarks. "So, instead of having to hit 1,500 stores, we know the right 500 that are going to sell the lion's share. We know which markets are going to sell the music. We know how to tie in the tour with the sales of the records. We know the music outlets and the radio stations. Our guys [know how] to bring Iron Maiden to No. 1 at metal radio, beating out nu-metal bands.

TEAMING UP

Metal indies have also recognized the importance of working together, particularly in the concert arena.

"We've done a lot of package tours, and they've done really, really well," reports Brian Slagel, CEÓ of Metal Blade Records. He says that last April's Spring Breakneck Tour, which included label artists Cannibal Corpse and Lamb of God, as well as Dimmu Borgir, Soilent Green and the Haunted, pulled in an average of 1,000 people for each of its 35 dates. Every venue was "90% to 100% packed," he says, and Cannibal Corpse didn't even have a

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national. "Certain fans were open to it, but more traditional fans were not. It was harder to get radio airplay and access to all the avenues you needed to buy into. It's not an easy road to travel, but it's not easy for any band. But so few female bands want to be in the genre and step up to the plate that, when they don't make it, it stands out like a sore thumb."

READY TO ROCK

Artemis Records act Kittie, whose debut, Spit, has been certified gold, is the most successful female band in modern metal, but the label doesn't specifically market to young girls. "I don't think you need to be gender-selective," says Artemis' Michael Krumper. "With this music, what's important is what the band, and fans of the band, feel is credible." Metal magazines, metal radio and MTV2 are targeted, but fashion and teen magazines are not. "The true metal fan isn't going to look for them there," he adds.

Similarly, gender doesn't figure

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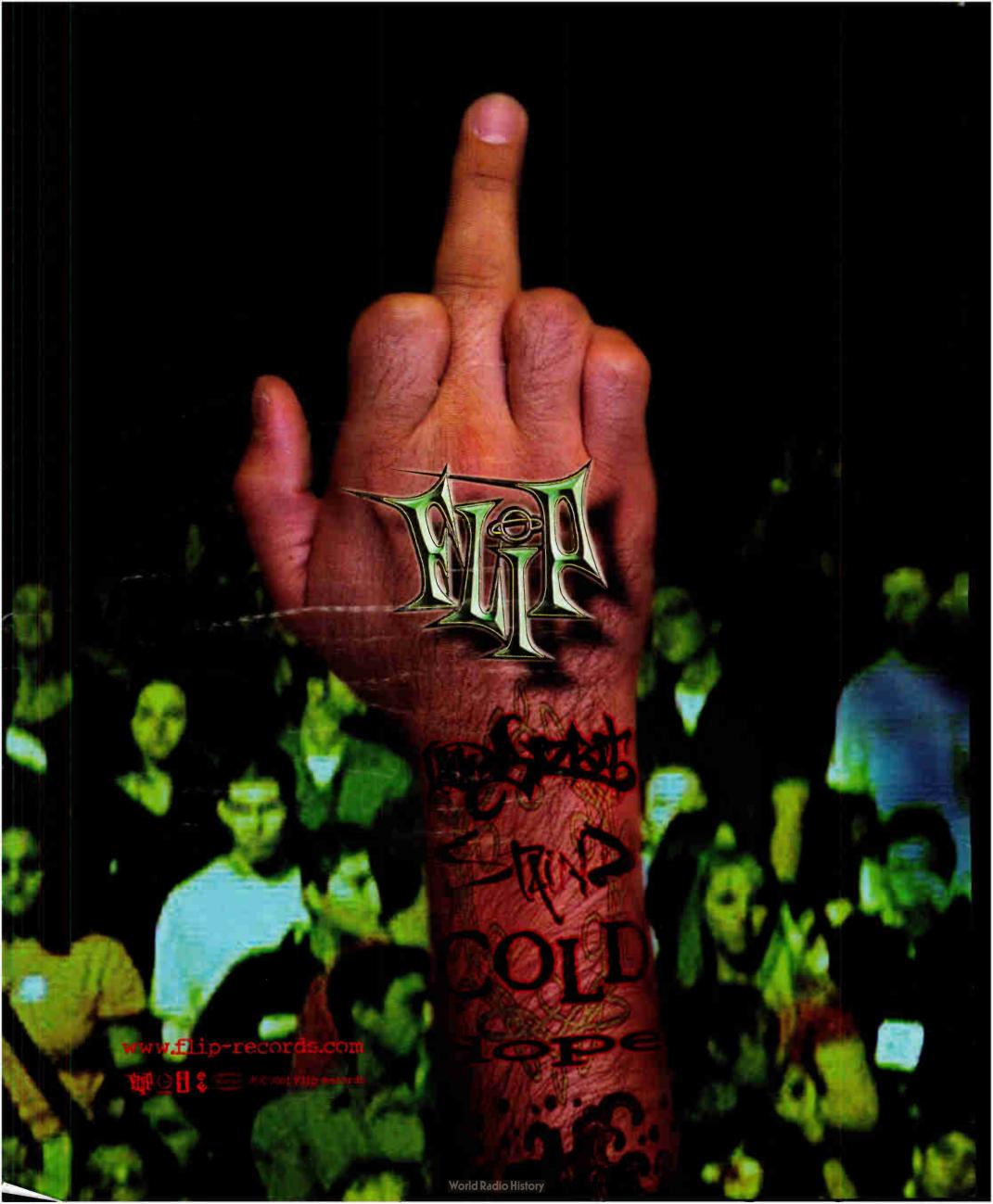
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World Radio History



Dante Bonutto has been involved in the British metal scene for more than 20 years as a journalist, broadcaster, commentator, manager, independentlabel entrepreneur, major-label consultant and, most notably, a fan. He has been deputy editor of Kerrang!, editor of Metal Hammer, founding editor of RAW, and currently writes for Classic Rock magazine. He has hosted the Radio One Rock Show, the Power Hour on the Music Box channel and currently presents a monthly radio show for TotalRock. He has worked in A&R for EastWest and is now a consultant at Universal Music International in London. He also helps manage Sweden's Backyard Babies and runs his own independent label, Infernal.

ondon-Given the linchpin role played by U.K. dheavyweights Free, Led Zeppelin and Black Sabbath in the global development of hard rock and heavy metal, it is disappointing to note that the link between these late-'60s/'70s groundbreakers and the Britrock scene of today appears little better than slight.

This is not to imply that our "nu-breed" outfits are either light on material or short on drive. Far from it. Riff for riff, I have no hesitation in saying that the U.K. has as much raw rock talent to its name as any other country in the world, including the United States. The problem here isn't directly related to the bands themselves; it has more to do with the fact that (at the corporate level, anyway) there continues to be an intrinsic lack of opportuni-



BRIT ROCK: one veteran's view on the fall and Rise of The U.K.'s Hard-Music scene

BY DANTE BONUTTO

ty and encouragement for music of the weightier kind—despite the fact that interest in the genre from fans and media has never

I should point out that, at this stage, the argument I am about to advance is one that I have been honing in the pubs and clubs of London for as many years as I can remember. In other words, the decline of the U.K. as a leading rock and metal force isn't something that's happened overnight. The signs have been there for awhile, and while others like myself with a lengthy involvement in the genre—as commentator, manager, majorlabel consultant and indie entrepreneurhave been tolling the warning bell on an almost daily basis, it has now come to the point where the large-scale infrastructure required to support the Sabbaths of the future is no longer in existence, or at best is showing serious signs of neg-



Dante Bonutto

HEART OF THE MATTER

For the young U.K.-based rock fan with an interest in buying

records, tickets and T-shirts from the hottest new names in the press or on the Web, it is almost certainly the bands from across the Atlantic who will be hitting home the hardest. Why? Because the quality of their albums, from the presentation right through to the production and the play-

ing, tends to be of a higher standard. This, I have to admit, is true. Then there's the whole visual side to be considered.

With the onset of grunge in the early '90s, the entertainment aspect of rock suddenly became a thing of the past, but now that the words "image" and "stage show" are once again being used in a positive sense, it is very much the American acts that are reaping maximum benefit. So, is it possible for there to be a U.K. equivalent to the highly visual Slipknot, an American act whose total album sales here have ballooned to the 400,000 mark? In theory, yes, of course. In practice, I would say not. Now we're getting to the heart of the matter.

From a cultural as much as a musical perspective, it is way cooler and more likely to be both impressive to peers and upsetting to parents for the trend-conscious U.K. rock fan to be seen wearing a T-shirt pertaining to U.S. heavies such as Limp Bizkit, Slipknot or System of a Down as opposed to an up-and-coming outfit of local origin.

In a pure rock'n'roll sense, it's fair to say that Sweden has been an influential market of late, with the Backyard Babies and the Hellacopters now both signed to major worldwide deals (BMG and Universal, respectively). But, when it comes to music of a cutting-edge nature, the expectation is that the next big thing will be draped in the Stars and Stripes.

As mentioned earlier, this isn't

a situation that has come about all of a sudden, but with the majority of label-staffers who had a feel for music of this ilk having fallen victim to U.K. corporate pruning over the past few years, it's difficult to see how things are going to be swung around—especially as current A&R policy tends to be more concerned with exploring the potentially quicker returns of

THE UNDERGROUND

The ironic thing here, of course, is that hard rock/heavy metal is actually well suited to the major-label machine in that it's not really music to be made in the bedroom or the budget studio. Certainly, advances in digital technology have had a liberating effect on the guitar-led opus as much as any other, but, generally speaking, rock albums of international appeal are made by proven producers in well-stocked studios, then mixed and mastered by the best that money (and points) can secure. Add to this the marketing and tour support costs, and you're already talking about a level of investment that will require the act in question to break markets above and beyond the U.K. in order to stand any chance of recouping.

In this respect, the U.S. is very much the jewel in the crown, but traditionally it has been hard for groups from this side of the pond to overcome a system that, in terms of money and logistics, makes it easier for American labels to directly sign and develop

American acts.

Londoners Bush might continue to live in the U.K., but there can be no doubt that their linkup with the U.S. label Trauma back in the belly of the '90s was the move that made it possible for the group to develop in that market as dramatically as it did. Sign to a U.K. company and chances are you'll be required to stack up at least some results at home before looking further afield, which is no simple task in a country where rock music continues to exist on an essentially underground level.

This fact, when placed alongside the others mentioned, means that most of the time and money being put into the current U.K. rock scene can be traced back to independent quarters. In the same way that the explosion of punk in the late '70s gave rise to a host of small labels putting out seven-inch singles and fanzines and generally stoking up the market, so the U.K. can now boast a healthy underground network with companies such as Dream Catcher, Copro, Visible Noise, Infernal [Bonutto's label] and Green Island giving bands the chance to make a record and leave a mark.

HOMEGROWN HEROES

Indeed, not since the early '80s and the so-called "new wave of

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Is America **READY** For POWER METAL?

Although Worldwide Sales Are On The Rise, This Melodic Subgenre Has Yet To Be Embraced By The States. BY BRYAN REESMAN

nleashing stampeding double-bass drums, monster riffs and grandiose neo-classical keyboard sounds, European power-metal bands have spearheaded a musical renaissance over the past few years. Taking cues from veteran rockers like Judas Priest, Iron Maiden, Helloween and the original incarnation of Yngwie Malmsteen's Rising Force, this bombastic metal movement, which is focused in central Europe and, particularly, Germany, has sent shockwaves through the under-



ground and produced hordes of new bands. While groups like Blind Guardian, Gamma Ray and Stratovarius are not well-known in America, worldwide they can sell between 150,000 and 300,000 units per album, and they generate strong ticket sales when touring Europe and Japan.

'Since Hammerfall's debut album [in 1997] and the huge success they had, power metal has been on a real upswing," reports Limb Schnoor, president of Limb Music Products & Publishing in Germany. "A lot of older bands, such as Saxon, Dio, Jag Panzer and Grave Digger, have had a lot of renewed success, [while] a new generation of bands has appeared and is very successful-bands like Nightwish, Edguy, Freedom, Call, Angra, Primal Fear, Sonata Arctica and Rhapsody."

ROOTED IN TRADITION

Such enthusiasm has begun filtering into the American metal underground, where shipping sales figures have been rising. They may not be at major-label levels, but the numbers indicate there is a growing audience hungry for epic melodic metal. Some of the genre's key bands include Iced Earth (60,000 shipped of its latest),

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World Radio History

HARD MUSIC

INDIES VS. MAJORS

Continued from page 26

new record out. The numbers

certainly surprised promoters. "It was extremely successful," says Slagel, "so we're going to do it every year now. We'll take one of our bands and work with the other metal labels to put together a nice package tour. It's been really important for us to do that. Those are the tours that do the best these days.'

Relapse Records offers an annual Contamination label tour,

and there are several annual metal fests nationwide where companies bring their product to reach new fans. And, if they're lucky, indie bands can land slots on bigger tours, such as Iced Earth recently did on Megadeth's

While nu metal rules the roost these days, there was a time when

it, too, was underdeveloped. Jordan Schur, president of Geffen Records and owner/founder of Flip Records, started Flip back in 1994 with \$2 million in capital, although he eventually needed new investors to keep things afloat. After Limp Bizkit scored big with its Interscope-distributed debut, Schur cut deals with majors for each of his individual bands-Limp Bizkit with Interscope, Big Hate and Cold with A&M, Staind with Elektra and behind that company can apply to smaller labels. "My focus was always toward getting in early, being able to jump on something, becoming the champion," says Schur. "My motto at Flip is Think like an independent, act like a major.' There is never anything wrong with acting like a major. The independent side of it comes from getting in early and giving the kind of service and focus that otherwise doesn't exist. or used to not exist, at majors.

decades as an indie. Given the label's shift from classic metal and thrash to modern metal acts like Fear Factory, Coal Chamber and Slipknot over the past decade, the move is no surprise. Most metal indies have not sought to commercialize, but rather to maintain tradition as well as expand boundaries with cutting-edge

One such company is SPV, a major European indie distributor based in Germany that has been Blackmore's Night and Motörhead. "We're in the process of setting up licensing deals with majors for some titles, which is the next step for us in building the profile of SPV as an international label in the States." The company champions old-school metal while also attempting to develop young rockers like Virgo and Thorn Eleven.

It seems that the ultimate mission of many North American metal indies is to release as much

> music as possible while attempting to develop bands and cultivate careers. Naturally, one can only go so far on a limited budget, but through targeted promotions and touring, smaller labels can raise awareness of their artists.

We are in a business of discovering new exciting groups with a tremendous amount of potential and working with them to become an even better and

greater band," states Century's Barbieri. "I would love to see some of these bands graduate to a major label, as I recognize there is more money, staff, connections and power at the major companies. And, ultimately, that is sometimes what is necessary to really break a band into the mainstream."











From left: Chris Poland, Marco Barbieri, Tim Klukos, Merck Mercuriadis and Brian Slagel

Dope with Epic-but required a 50/50 partnership so he could maintain control of his product. He did not want his projects which he worked hard to build up via touring and street-team marketing-to be swallowed up by the major-label system.

Many will argue that Flip is not indie at all, but the philosophy I brought that vibe here to Geffen/Interscope."

MAINTAINING TRADITION, **BUILDING PROFILES**

Schur's motto also applies to the American branch of Roadrunner Records, which was recently purchased by Island Def Jam after surviving for nearly two

attempting to build its North American profile through a "pure distribution deal" through DNA. "We want to build it from the ground up, with a very solid foundation, without losing any money at this stage," reports SPV managing director and founder Manfred Schütz, whose latest worldwide signings include



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VIRGIN STEELE The Book Of Burning

BRANDED FEMALE

Continued from page 26

appeal of "a bunch of skinny dudes" playing music with "a strong sense of decadence and sexual undertones. Girls tend to feel sexy when they're listening

to us. If you look good and girls want to see your band, guys will follow," he says.

low," he says.

Other bands have needed a little marketing help to attract females, at least initially. Jordan Schur, president of Geffen Records and founder of Flip Records, home to Limp Bizkit, Staind and Cold, describes an exception to his usual policy of not specifically targeting the female audience. "Limp Bizkit was considered very hard, very

abrasive, but we knew Fred [Durst] could sing and that there were real melodies. They were getting a lot of young men, but they wanted girls to feel they could come to the shows, feel comfortable and get into the music. So we did the Ladies' Night in Cambodia tour, letting girls in for free. It enabled girls to experience the band at a very early stage, and that really changed the male/female ratio at the shows. It changed the whole demographic of the band."

Schur stresses that the promo-

tion was Durst's idea and notes the potential danger of niche marketing other than "when a demographic is lacking. I'm very careful not to manipulate it or point it out in any way," he says. "I don't think that's particularly credible, and I don't think that's



Spike 1000

doing a service to the band. Artists are in the best position to realize where their audience lies and how to reach that audience."

GUITARS FOR GIRLS

But even if labels aren't specifically marketing to girls, Web sites like estrogenmusic.com and femalemusician.com, programs like the Rock'N'Roll Camp for Girls (held in Portland, Ore., this past August) and companies such as Daisy Rock Guitars are doing just that.

Tish Ciravolo, a musician and mother of two girls, launched her line of pink, yellow and blue flower-shaped guitars to give girls a fun alternative to the usual piano and clarinet, which she learned to play as a child. At 3/4 scale with a slim neck, the instru-

ments have caught the eye of adults and professionals as well. Madonna, Gwen Stefani, Susanna Hoffs and Pamela Anderson have Daisy Rocks, as do Dean and Robert DeLeo of Stone Temple Pilots. "It's great for name recognition," says Ciravolo, who lacks the budget for advertising, "but the idea is to get it into the hands of 8-, 9-and 10-year-old girls."

Ciravolo, perpetually "never taken seriously as a female" at music stores

as a customer, now encounters resistance from dealers on the sales end. "I'm still fighting the battle," she says. "I say, 'Just buy one and stick it on the wall.' They do, and they're surprised [it sold] and they order two more." Ciravolo, who has often dealt with the assumption she's shopping for her husband, says she is "trying to change society's idea. I'm not saying that girls are better than boys. I just want girls to have the opportunity to pick up a guitar and have it be a normal thing to do."

BRIT ROCK

Continued from page 30

British heavy metal" has the domestic scene been quite so buoyant. In fairness, the majors do have a couple of recent signings to their name—Skindred on BMG and Hundred Reasons on Columbia—but, given the wealth of talent out there, these now appear very much as exceptions to an ever-stiffening rule.

Taking the tried-and-tested independent route at the moment, and all the more determined for it, are Raging Speed Horn, Lost Prophets, Miocene, Charger, Onedice, Defenestration, Huge Baby, Breed 77, Earthtone 9, PDHM, Mahu Modo and SikTh. While none of these bands have the cash or the clout yet that a corporation can provide, their independent status in the U.K. may actually make it easier for them to find a U.S. label sympathetic to what they are trying to achieve.

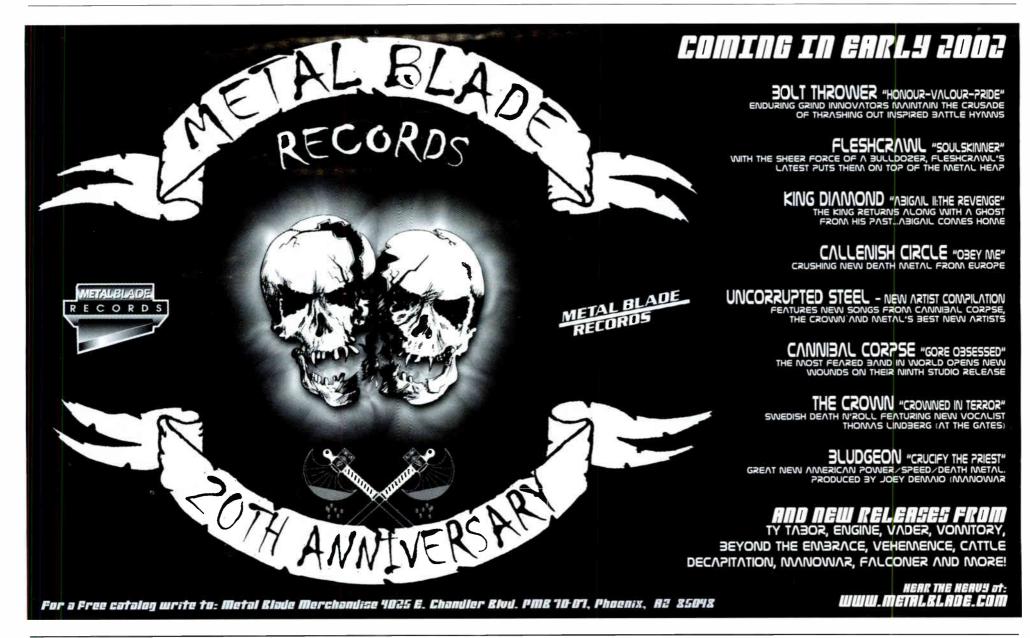
Following a flurry of A&R interest in the U.S., Lost Prophets, whose debut album, The Fake Sound of Progress, was released in the U.K. late last year, are now signed to Columbia Records in the U.S. and the prestigious Q Prime management company, with a freshly remixed and remastered version of Fake... to their name. It's an exciting development, certainly, and one

that could well encourage other U.S. A&R executives to look to the U.K. as a viable source of rock talent.

In this respect, U.S. producer Ross Robinson (Slipknot, Amen, Korn) is somewhat ahead of the game, having made homegrown hopefuls Vex Red the first signings to his own I Am label. There is now a healthy number of U.K. outfits with the style and sound to grow beyond their own backyard.

Among the likeliest contenders is London four-piece Miocene, a young band signed to my own Infernal label, who has as much regard for the paranoia of Tricky as the emotional power of Tool. The debut mini-album, Refining the Theory, is well worth spending quality time with, as are the current releases from Corby's Raging Speed Horn (the eponymously titled album on Green Island/ZTT), Stoke's Charger (In the Foul Year of Our Lord on Undergroove) and Watford's SikTh (the two-track "Hold My Finger"/"Such the Fool" demo).

All of these groups, in addition to having a strong feel for heroes past, are living, breathing proof that having your back to the wall isn't always a bad place to be. Let's just hope that this newest wave of British heavy metal proves as internationally influential as its illustrious predecessor.



HARD! MUSIC_

POWER METAL

Continued from page 30

Blind Guardian (22,000), Gamma Ray (16,000) and Hammerfall (15,000), while veteran act Manowar (30,000) may experience a new sales surge with its next opus. Beyond regular indie purveyors like Century Media, Nuclear Blast and Noise, other U.S. labels are power-metal hungry, including Koch (with Lost Horizon), Spitfire (with Dragonlord) and InsideOut America (with Evergrey and Silent Force).

Part of the struggle in breaking power metal in the U.S. is its perception as sounding retro. "The thing that always bothers me about non-power-metal fans is that, when they hear a new power-metal band, the common response is, 'That sounds so '80s,'" says Matt Bower, head of publicity for Century Media Records and director of North American operations for Noise Records. "No, that sounds like what would have happened if bands from the '80s were allowed

to grow and develop. Anyone who really knows music cannot say that there was a band in the '80s that sounded like Blind Guardian."

Another hurdle power metal has to overcome in the U.S. is the missing cultural factor that makes bands like Kamelot and Stratovarius so appealing to European youth. "I think a lot of it has to do with the imagery and the lyrical content, and the fact that a lot of time it's rooted in historical tradition," remarks Virgin Steele front man/composer David DeFeis. "I've been saying this for years: Power metal is the classical music of the 21st century. [Europeans] are more exposed to classical music, classical ideas and classical architecture, so I think it resonates more [there] than it does with American kids." Swordand-sorcery sagas, for example, are more venerated there, while they are reverently lampooned over here by American acts like Tenacious D.

"Europe has held on to a certain amount of idealism that's been stripped away from America and the U.K.," observes Jim Pitulski, managing director for InsideOut America. "We're into this reality thing—keepin' it real, keepin' it to the street." He notes that that attitude has spilled over from hip-hop to the rap-metal and nu-metal movements. "In Europe, they still hold on to those

ideals that there is something bigger and better to aspire to," he adds. "As we get more and more tired of constantly hearing bad news and bleak reality, I think we're going to start turning toward more fantastic, bigger things in our entertainment."

HEAVY-METAL OPERAS

Schnoor points out, "Europeans have a very good press scene." Their print media carries more weight then it does in America. "There have always been a lot of big and very professional metal mags and fanzines," he says. "Metal fans-especially those in Germany, Italy, Spain, Greece and France—go crazy for classy, melodic speed metal. It's been like that for decades. European metal fans are very loyal to their music tastes, almost to the point of being fanatics. Even older metal fans still listen to old faves and are interested in what newer bands are doing.'

The European audience is also more open to radical reinventions. Take Therion, a Swedish band that literally combines classical and metal musicians with a symphonic sound for modern times. There's also veteran New York act Virgin Steele, which has popularized the heavy-metal opera. DeFeis wrote music for two such operas, Klytaimnestra (released on an album as The House of Atreus) and The Rebels

(adapted from the Marriage of Heaven and Hell and Invictus releases), both of which have been performed dozens of times since their original runs at the 500-seat Landes Theatre in Memingen in southern Germany. While acts like Avantasia and Ayreon have written their own operas, DeFeis is the only one to have translated it to the stage. The shows have garnered Virgin Steele press in major newspapers and opera publications that would normally not cover metal.

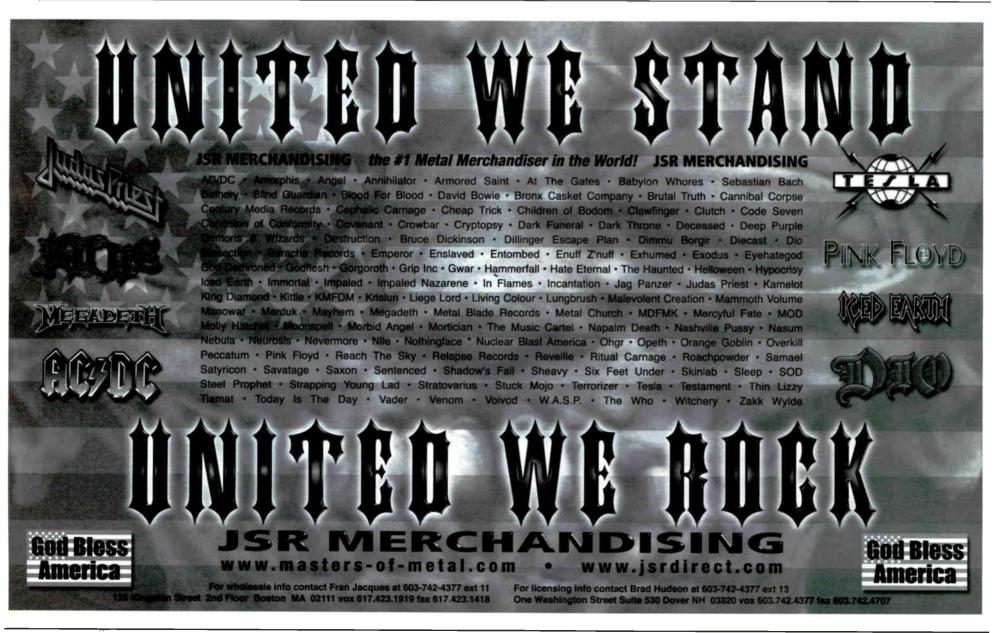
Despite the genre's strong Germanic presence, not every powermetal band is exclusively keyed into its Teutonic metal roots. "Musically, we are far more inspired by Queen, Jethro Tull and Gentle Giant," reveals Blind Guardian front man Hansi Kursch, whose band is signed to Virgin worldwide outside the U.S. "Overall, we adore their seemingly unlimited abilities to do whatever they want to do without denying their roots. Whenever you listen to one of their songs, you immediately know it's one of their tunes, although it may be structured completely different or consist of atypical elements compared to what they have done before." In fact, it could be said that Queenwith its elaborate harmonies and larger-than-life sound-was the original power-metal band.

Pitulski contends that power

metal has yet to be properly defined. While many fans and critics would agree that the speed-laden, symphonic sound has become a prototype for new bands, artists like Blind Guardian, Brainstorm, Running Wild, Grave Digger and Iced Earth shirk keyboards and strive for a more brutal, but equally epic, sound. Then there is Nightwish, a Finnish group that combines operatic female vocals, classical keyboards and darkwave aesthetics into a beguiling mix.

"I think the umbrella's going to keep opening wider to envelope more and more subgenres," Pitulski predicts, referring to the goth and progressive bands that are crossing over to the powermetal domain. "I've got a feeling you're going to see bands that are more in the middle borrowing from the darker side. I definitely think that's what Evergrey's done [with its latest album]."

So, could power metal break through to a wider American fanbase? "If the music itself had a chance to breathe and be heard, then I think people would get into it," says DeFeis, observing how many young American bands share a musical bond with European power-metal groups. "Those traditional [metal] elements creep in [with] bands like Staind and Fuel. It's a different thing that they're doing, but it isn't so far removed from the tree."



R&B/HIP-HOP

'Music' Makes Nate's Statement

Elektra Rapper Showcases All-Star Lineup On Sophomore Album

BY WES ORSHOSKI

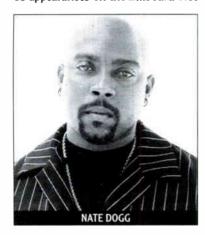
NEW YORK—West Coast hook master Nate Dogg has never strayed too far from the spotlight since "Regulate" the singer's 1994 hit with Warren G introduced a hip-hop nation already smitten with the laid-back feel of Dr. Dre-fashioned rap to the duo's even smoother G-funk sound.

But Nate says business started to get pretty intense about a year ago, shortly after Rawkus released Lyricist Lounge 2 featuring the Nate Dogg, Mos Def, and Pharaohe Monch track "Oh No."

"Once I did that," Nate says, "the flood gates opened. People on the East Coast gave me a little bit more respect. Before ['Oh No'], I think everybody just figured me as being one-dimensional, like, 'Oh, he's West Coast.' "

Nate says that since the release of "Oh No," he has averaged about three calls per day from other artists eager to tap his pipes for their own albums. The 32-year-old, Long Beach, Calif.based singer (born Nathaniel Hale) has obliged many in the past year and prior

to that—guesting on tracks by Dre, I'm not just a hook singer." Snoop Dogg, Master P, Kurupt, Fabolous, Ludacris, and others and making 16 appearances on the Billboard Hot



R&B/Hip-Hop Singles & Tracks chart during the past five years. These days, though, Nate's second solo effort—the forthcoming Elektra set Music & Me (Dec. 4)—has his full attention.

"It's going to be tight," he says. "I'm trying to make a big statement—that

Helping to support that statement is production work by Dre, Bink!, Megahertz, Jermaine Dupri, "Fredwreck" Nassar, and others, Returning vocal favors on the 14-track set are Dre, Monch, Snoop, Fabolous, Ludacris, Kurupt, and Xzibit. The Eastsidaz and Lil' Mo also make appearances.

The ghetto tales on Music & Meled by first single "I Got Love," the video for which is now receiving amoré from BET's 106th & Park—came together rather effortlessly, Nate says. "I really didn't even pick producers. I just picked beats, except for Dre-he's the only producer I knew I wanted to work with. A lot of people just send me beats. and I pick the ones I like. See, once I said I was doing my album-because I know everybody and they mamaeverybody just got in touch with me."

Up until this point, Nate says, he didn't fuss over which artists to collaborate with. "I was like, 'OK, if you want to do [a song], let's do it.' But I own a record label [Dogg Foundation] now. So I can't just jump up and do something. But I still have the freedom to."

Although some tag Nate as just a "hook singer," it's not a label he, nor Elektra A&R VP Jay Brown, are too concerned about. "You have to remember: The hook is what got him where he is now," Brown says. "Because of that, he's built up his own fan base. His fans wait for his part, and they sing along.'

With the "East Coast showing me love," Nate says, the timing seems right for Music & Me, the release of which was delayed as a result of the Sept. 11 attacks. In fact, he's just one step away from being "everywhere": "The South side loves me—I've got a song with Jermaine Dupri-and I've got songs on the East Coast and songs on the West Coast. Now, if I could just find me a rapper from up North," he says with a laugh.

With his appearances on Fabolous' "I Can't Deny It" and Dupri's "Ballin' Out of Control," there's more interest in Music & Me than ever before, according to John Artale, purchasing director for the 110-store National Record Mart chain. "Both those songs give him top billing," Artale says. "So we're looking for something from [Music & Me] initially, then we'll see where it goes from there.

Nate says that Dogg Foundation will have a gradual launch. "Right now, I want to concentrate on building my relationship with Elektra, before I try to fill the bag up-ya know, turn to them and say, 'Here, take this too.' '

But fans can expect the BMI-affiliated artist (who is managed by Rod McGrew for Love & Happiness Productions) to continue guesting on peers' records.

In the meantime, Nate hopes Music & Me will deliver him two things. "No. 1: respect," he says. "And No. 2: a platinum plaque on my wall that says my name on it.'

Rhythm, Rap, by Gail Mitchell and The Blues...

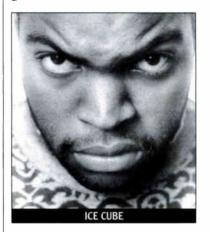


INDUSTRY BRIEFS: In the wake of the recent Capitol/Priority merger, Capitol senior VP of R&B promotion and marketing David Linton is among those let go during a round of layoffs Nov. 16 at EMI Recorded Music's U.S. labels. The layoffs affected between 50 and 60 people, including staffers at Virgin Music Group's New York City and

Speaking of Virgin, sources say the label and Blackground Records home to Tank and the late Aalivah have ended their joint-venture pact announced in August 2000. Reps from both labels declined to confirm or deny the split. Meanwhile, Timbaland & Magoo's sophomore Blackground set, Indecent Proposal, was released Nov. 20.

Los Angeles offices.

CUBE'S VISION: Rapper Ice Cube laughs when asked how it feels to be a legend (his Greatest Hits compilation arrives Dec. 4 via Priority), then humbly replies, "It feels good to get the respect of not only my peers in this game but fans young and old. A lot of people don't get to my position. But I still have a ways to grow as an all-around entertainer."



So with the release of the compilation—which features the No. 1 hit "Check Yo Self" and other cuts culled from his eight Priority solo sets, his Westside Connection efforts, and the Player's Club soundtrack—Ice Cube considers himself a "free agent" after 11 years with the label.

This greatest-hits [set] is like the end of an era," he says. "It's time for me to go with a bigger label and do the kinds of things my career deserves. When you've been with an indie and see the money that goes into an Interscope or a Def Jam, you realize there's no way to compete [at a smaller label], in terms of spending those kinds of dollars."

Speaking from the set of his latest Cube Vision/New Line film project-Friday After Next (Thanksgiving 2002), which he wrote and is producing-Ice Cube says film is just an extension of his musical endeavors. "If you listen to

my records and skits, they're like the audio to a movie. That's why I also like the film end of things: to see how creative you can be in telling a story on a three-dimensional level.'

He also shares his perspective on:

- His stint with N.W.A.: "The group changed the course of music, making it OK for an artist to say what he feels. I'm not saying we were the first, but we said what was on our minds."
- Rap's evolution: "Rap is Menudo. It's forever young. It's always the youth who control who's cool in the rap world."
- Working again with Dr. Dre: "I think we're too good not to work together again."
- · Recording two new cuts for the compilation with the Neptunes ("In the Late Night Hour") and Rockwilder ("\$100 Bill Y'all"): "With Rockwilder, I heard the beat and loved the music. The rhyme just came after that.

"The Neptunes came from a fan perspective. Once you've been on your own page for a while, it can be hard to dig for something new. When you get with someone who's good and also a fan, they can help pull something new out of you.'

Prior to the release of Friday After Next, Ice Cube stars in All About the Benjamins, due March 8, 2002, also through Cube Vision/New Line.

ON THE RECORD: Slated to arrive just in time for Christmas (Dec. 18) are new releases by Mystikal (Tarantula) and Lil' Bow Wow (Doggy Bag) . . . Jackie Jackson's Jesco Records signs 17-yearold Latin rapper Angel (aka Antonio Fernandez)... The first single by Hollywood Records' 16-year-old newcomer Lil' J, "It's the Weekend" (Nov. 20), was written and produced by Jermaine **Dupri**. Debut album *All About J* bows in March 2002 . . . Former Supreme Susaye Greene, who has penned such tunes as the Deniece Williams hit "Free," records her first solo album. No Fear Here ranges from R&B/soul to pop, dance, and alternative. It's available through Greene's own L.A.-based Zed Records (supremeextreme.com).

STELLAR FEST: Fresh from co-hosting the 2001 Soul Train Christmas Starfest in Los Angeles, Yolanda Adams joins Donnie McClurkin as co-host of the 17th annual Stellar Gospel Music Awards. Scheduled performers include Destiny's Child, Shirley Caesar, and CeCe Winans. Receiving the James Cleveland Award: Albertina Walker. The ceremony takes place Jan. 12, 2002, at Atlanta's Civic Center. A TV special will air in syndication between Jan. 12 and Feb. 10.

35

Billboard HC LAST WEEK TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL DANSIN WIT WOLVEZ (WHERE MY TRIBE AT?) GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN) Cash & Computa Sherm Featuring Bigga Figgas NOTHING'S WRONG 4 Won-G Featuring DJ Quik AIN'T NOBODY (WE GOT IT LOCKED!) The Rawlo Boys Featuring T.O.R.O. And Lil' Smoke I'M YOUR GIRL Dena Cali 🕏 6 5 BUSTER Dennis Da Menace Chocolate Randit 8 23 **GOTTA HAVE IT** 3 RAISE UP JUMP UP IN THE AIR Original P Introducing Hyped Up Westbound Soljaz ♀ 10 10 **ALWAYS ON TIME** Ja Rule Featuring Ashanti 모 4 **CUT THROAT** John Got'ti 🕏 WE THUGGIN' 13 13 Fat Joe Featuring R. Kelly 🕏 TERROR SQUAD/ATLANTIC 85174*/AG PLAYA PLAYA (PLAYING THE GAME RIGHT) Minott Featuring Kurupted Seed 14 14 22 15 Crimewave ♀ DO U WANNA ROLL (DOLITTLE THEME) R.L, Snoop Dogg & Lil' Kim 16 17 SPECIAL DELIVERY G Den 🗢 18 BOUNCE 19 LET'S BE FRIENDS TaTa + Brando Featuring Larry Poteat Of The Donz 21 20 18 Ludacris, LL Cool J & Keith Murray 🕏 **FATTY GIRL** 21 THE BEDROCK Phatty Banks Presents Club Drama 22 ROCK EM **Boobakaw And Tha Wild Younginz Featuring Vita** 23 20 BURN Mobb Deep Featuring Novd & Vita ♥ 16 **BREAK YA NECK** Busta Rhymes 🕏 YOUNG'N (HOLLA BACK)

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9 4 0 3 1 3 2 4 3 3 4 4	7 2 2 2 2 3 6 3	7 7 7 3 3		VARIOUS ARTISTS WARNER BROS / ELEKTRA/ATLANTIC 14684/ARISTA (12 98/18 98) Totally Hits 2001 SKIP UTP 90100/0RPHEUS (17.98 CD) Live From Hollygrove	19 38 45	95	84	111	# # 01	
9 44 0 3 1 3 2 4 3 3 4 4 5 2	7 2° 2 2 2 3° 6 3 1 4	7		VARIOUS ARTISTS & WARNER BROSZELEKTRAJATLANTIC 14684/ARISTA (12 98/18 98) SKIP UTP 90100/0RPHEUS (17.9 CD) \$ Live From Hollygrove MICHAEL JACKSON EPIC 85/250 (18 98 E0 CD) Greatest Hits: HIStory — Volume 1	19 38 45 10	95 96	84	94	127 127 114	LUDACRIS A DISTURBING THA PEACE/DEF JAM SOUTH 548138*/10JMG (12 98/18 98) Back For The First Time
9 4 0 3 1 3 2 4 3 3 4 4 5 6 2 7 3	7 2 2 3 3 6 3 1 4 4 9 2 2	7 7 7 7 3 3 3 4 4		VARIOUS ARTISTS & WARRE BROSZELEKTRAJATIANTIC 14684/ARISTA (12 98/18 98) Totally Hits 2001 SKIP UTP 90108/00 RPHEUS (17.98 CD) \$ Live From Hollygrove MICHAEL JACKSON EPIC 85/290 (18.98 ED CD) Greatest History — Volume 1 C-MURDER 1 RU/PRIORITY 50/18/CAPITOL (11.98/17.98) C-P-3.com	19 38 45 10 24	95 96 97	84	78	17 17 14 34	LUDACRIS ▲ 2 DISTURBING THA PEACE/DEF JAM SOUTH 548138*7/DJMG (12 98/18 98) Back For The First Time GHOSTFACE KILLAH EPIC 61599* (12 98 ED/18 98) Bulletproof Wallets

DECEMBER 1 Billboard TOP R&B/HIP-HOP CATALOG ALBUMS...

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	OTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	TOTAL CHART WKS
	3	MICHAEL JACKSON ♦ * EPIC 66073 (12.98 EQ/18.98)	2 Wass Arthurber 3 Thriller	220	13	19	MARY J. BLIGE A3 UPTOWN 110681/MCA (6.98/11.98) What's The 411	
	-	=			14	20	BOB MARLEY AND THE WAILERS ♦ 10 TUFF GONG/ISLAND 845210*/IDJMG (12.98/18.98) Legend	270
2	1	JAY-Z ● FREEZE/ROC A FELLA/PRIDRITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	206	115	_	JODECI ▲3 UPTOWN LIDISS/MCA (6 98/11 98) Forever My Lady	117
3	2	AALIYAH ▲ 2 BLACKGRDUNO 10753 (12 5€ 17 98)	One In A Million	83	16	12	2PAC ▲ AMARUJJIVE 41636/ZDMBA (11.98/17.98) Me Against The World	278
- 14	4	AL GREEN A HI/THE RIGHT STUFF 30687/CAPITOL (10.98/17.98)	Greatest Hits	351	47	15	THE NOTORIOUS B.I.G. ▲ BAO BOY 73000 (ARISTA (9 98/16 98) Ready To Die	325
5	10	DR. DRE A S AFTERMATH 490486*/INTERSCOPE (12 98/18 98)	Dr. Dre — 2001	95	13	_	THE TEMPTATIONS A GDRDY/MDTDWN 535279/UNIVERSAL (4 98/9 98) Give Love At Christmas	28
16	5	2PAC A9 AMARU/DEATH ROW 490301*/INTERSCOPE (19 98/24 98)	Greatest Hits	152	19	_	VARIOUS ARTISTS THE RIGHT STUFF 53041 (7 98/11 98) Slow Jams Christmas Volume 1	29
7	7	2PAC ▲9 DEATH RDW 63008* (18.98/24 98)	All Eyez On Me	294	20	18	SADE ▲ * EPIC 85287 (12.98 E0/18.98) The Best Of Sade	363
8	17	MICHAEL JACKSON A® EPIC 66072 (12.98 EQ/18.98)	Bad	159	20	_	KENNY G ▲ 2 ARISTA 19090 (12.98/18.98) Faith: A Holiday Album	17
9		MAKAVELI ▲4 DEATH ROW 63012* (11.98/17.98)	The Don Killuminati: The 7 Day Theory	182	22	I —	BARRY WHITE A CASABLANCA/MERCURY 822782/IDJMG 16 98/11 98) Barry White's Greatest Hits Volume 1	94
10	13	MICHAEL JACKSON A7 EPIC 66070 (12 98 EQ/18.98)	Off The Wall	158	23	_	R. KELLY A ⁶ JIVE 41527/ZOMBA (11.98/17.98) 12 Play	174
11	6	MILES DAVIS A2 LEGACY/CDLUMBIA 64935/CRG (7 98 EQ/11 98)	Kind Of Blue	192	24	_	JA RULE ▲ MURGER INC/DEF JAM \$38920*/JOJMG (12.98/18.98) ★ Venni Vetti Vecci	50
12	11	JUVENILE A4 CASH MONEY 153162/UNIVERSAL (11 98/17 98)	400 Degreez	158	25	_	YOLANDA ADAMS A ELEKTRA 52439/6EG (12 98/18-98) # Mountain High Valley Low	100

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 the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Albums

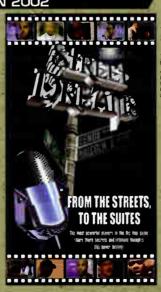
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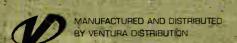


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OVER 2 MILLON UNITS SOLD

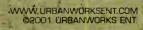


OVER 100,000 UNITS SOLD





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

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ı V	¥	မွ				¥	꿃	AGO	2
THIS WE-K	WEEK	∢	Ā		NOF	WEEK	WEEK		TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL
THIS	LAST	2 WKS.		TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK	THIS	LAST	2 WKS.	TITLE Artist Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL
				NUMBER 1 当 3 Weeks At Number 1		51	51	59	JIGGA THAT N***A Jay-Z
1	1	1		U GOT IT BAD o Usher ♀	1	52	52	54	POKE & TONE (S CARTER, JC DUVIER S.) BARNES) DO U WANNA ROLL (DOLITTLE THEME) O R.L., Snoop Dogg & Lil' Kim
	2	3		J DUPRI,B M COX (URAYMOND, J DUPRI,B M COX) ROCK THE BOAT Alliyah ♀	2	53	54	71	BATTLECAT (K GILLIAM, RLC BROADUS, KJONES, R TROUTMAN, LTROUTMAN) ⊕ ⊕ J 21132
	μ_	ļ -		R STEWART, E SEATS (S GARRETT, R STEWART, E SEATS, STATIC) BLACKGROUND ALBUM CUT	1	54	56	61	WELCOME TO ATLANTA JDUPRI,B M.COX.IJ OUPRI,LUDACRIS,KPARKER: MORE THAN A WOMAN Aaliyah ♥
	3	4		DIFFERENCES TOLIVER (E LUMPRIN, TOLIVER) GEPIC ALBUMCUT TOLIVER	-			01	TIMBALAND (T MOSLEY'S GARRETT) BLACKGROUND ALBUM CUT
4	5	7	110	GIRLS, GIRLS O JUSTBILAZE IS CARTERJ SMITH, T BROCKER RELF) O ROC-A FELLADEF JAM 5887297/IDJMG O ROC-A FELLADEF JAM 5887297/IDJMG	4	55	67		TURN OFF THE LIGHT Relly Furtado Featuring Ms. Jade & Timbaland GEATON, B WEST, TIMBALAND IN-FURTADO) Nelly Furtado Featuring Ms. Jade & Timbaland ORLAMWORKS 490803 "INTERSCOPE ORLAMWORKS 490803 "INTERSCOPE
5	4	2	70	FAMILY AFFAIR O DR. DRE (M.J. BLIGE P.A PIERRE-LOUIS, L.N.LODGE, B. MILLERA YOUNG, C. KAMBON, M. ELIZONDO, M. BRADFORD) Mary J. Blige & O MCA 155894*	1	56	53	53	BALLIN' OUT OF CONTROL JOURNIA M COX LI DUPRINHALE B M COX,R GRIFFIN) Jermaine Dupri Featuring Nate Dogg S SO SO DEF 79590*/COLUMBIA → SO SO DEF 79590*/COLUMBIA
6	6	5		LIFETIME ○ Maxwell ♀ Musze in davio)	5	57	59	70	YOUNG'N (HOLLA BACK) ○ THE NEPTUNES (J.JACKSON,C HUGO,P WILLIAMS) THE NEPTUNES (J.JACKSON,C HUGO,P WILLIAMS) O DESERT STORM/ELEKTRA 67265 */EEG
7	7	6	127	LIVIN' IT UP O LIL ROBA GOTTI (JATKINS,R MAYS, ILORENZO, S WONDER) JA Rule Featuring Case '\(\mathbb{C}\) O MURDER INC, (DEF JAM 588741*/RDJMG	4	58	58	58	ALL YA'LL TIMBALANO (T MOSLEY), BARCLIFF, C KEYS, G MOSLEY) Timbaland & Magoo Featuring Tweet 😾 BLACKGROUND ALBUM CUT
8	8	8	12.	YOU GETS NO LOVE ♥ Faith Evans ♥ M.SAULSBERRY,FEVANS,M.SAULSBERRY,M.JAMISON,K.WILLIAMS,T.COLEMAN.A.WILSON) • BAD BOY 79417*/ARISTA	8				S GREATEST GAINER / SALES S
1				ແດ້ GREATEST GAINER / AIRPLAY ແດ້		59	71		DANSIN WIT WOLVEZ (WHERE MY TRIBE AT?) MADMAN (S JACOBS,O STATHAN,W JONES,M DIXON) Strik 9ine MADMAN (S JACOBS,O STATHAN,W JONES,M DIXON)
9	15	27	E	ALWAYS ON TIME O 1GOTTI (J.ATKINS, S.AURELIUS, ILORENZO) O MURDER INC/DEF JAM 988785*00.JMG	9	60	61	73	SECRET LOVER SHUFF (S.HUFF (S.HUFF) AVANTI) The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs 😭 SHUFF (S.HUFF) AVANTI
10	13	14	0.3.0	WE THUGGIN' ○ Fat Joe Featuring R. Kelly SP RON G (J CARTAGENAR KELLYR BOWSER) ○ TERROR SOUAD 85174*/ATJANTIC	10				✓ HOT SHOT DEBUT ✓
11	14	15	E	BUTTERFLIES Michael Jackson MJACKSONA-HARRIS (A HARRIS,M AMBROSIUS) EPIC ALBUM CUT	11	61	CHI	w	HE LOVES ME K PRIZERJ SCOTT FATBACK TAFFY LI SCOTT K PELZER) HIDDEN BEACH ALBUMS CUTZERC HIDDEN BEACH ALBUMS CUTZERC
112	9	11	H	CARAMEL O City High Featuring Eve ♥	9	62	62	65	PUT IT ON ME Dr. Dre & DJ Quik Featuring Mimi PRIDRITY SQUNOTRACK CUTCAPITOL PRIDRITY SQUNOTRACK CUTCAPITOL
(13	11	17		A WOMAN'S WORTH ○ Alicia Keys ♥	11	63	69	94	ROUND AND ROUND O Jonell & Method Man 😪
114	17	18	112	AKEYS (AKEYS ERIOSE) ■ J21112* LIGHTS, CAMERA, ACTION! Mr. Cheeks 🕏	14	64	64	75	HI-TEK (S SHOWES, T.COTTRELL, C SMITH) STOP PLAYIN' GAMES 8Ball Featuring P. Diddy ♥
15	10	10		BINKITI.KELLY.R HARRELLLCASTON.A POREEF WILSON) RAISE UP ○ Petey Pablo ♥	9	65	65	68	NITTI (P.SMITH.S.COMBS) JCORALBUM CŬTINTERSCOPE N.O.R.E. SP
	16	₩		TIMBALANO (M.BARRETT III,T.MOSLEY) WHO WE BE ○ DMX ♥	16	66			THE NEPTUNES (V.SANTIAGO, P.WILLIAMS, C. HUGO) DEF JAM 588794 1/10 JMG Wystikal 😴 Mystikal 😴
14-	18			BLACK KEY_MARMSTEAD (E.SIMMONS.M.OAVIS) O RUFF RYDERS/DEF_JAM 5727220 7/JUJMG LOVE OF MY LIFE Brian McKnight ♥		67			THE NEPTUNES IM TYLER P WILLIAMS, C MUGO) JIVE ALBUM CUT PART II Method Man And Redman 😴
1	\vdash	₩		B.MCKNIGHT (B MCKNIGHT) MOTOWN ALBUM CUT		100	66	74	E SERMON (RNOBLE,E SERMON,C SMITH,T BRAXTON,BABYFACE,B WILSON) DEF JAM SOUNDTRACK CUT/IDJMG
18		ļ		GOODBYE Jagged Edge JUDIPILIS M.COX (B.CASEY,B.CASEY,J.DUPRI,B.M.COX) SOSO DEFALBUM CUT/COLUMBIA	-	86	00	74	HAVOC (K.MUCHITA.A.JOHNSON.T.PERRY) ● LOŬD/COLÚMBIA 79669*
19	12	9	144	UGLY ○ IMBALANO (T,MOSLEYA,MATHIS) Bubba Sparxxx ♀ ■ Beat Club 497602*7/NTERSCOPE		69		W	THANK YOU NOT LISTED (NOT LISTED) SO SO DEFAI BUM CUT/COLUMBIA
20	23	-		ROLL OUT (MY BUSINESS) ○ IMBALANO (C.BRIOGES,T.MOSLEY) • DISTURBING THA PEACE/DEF JAM SOUTH \$88792*/IOJMG	20	70	75	76	SPECIAL DELIVERY © EZ ELPEE, THE HITMEN JA PIERRE, M. WINANS, S. COMBS (T. COLEMAN, M. PIERRE, L. PORTER) G. Dep 😴 EZ ELPEE, THE HITMEN JA PIERRE, M. WINANS, S. COMBS (T. COLEMAN, M. PIERRE, L. PORTER) G. BAD BOY 79409 "JARISTA"
21	20	25		#1 Nelly ₩. W.YAGHNAM (CHAYNES,W.YAGHNAM) PRIORITY SOUNDTRACK CUT/CAPITOL	20	71	55	67	I GOT LOVE BINK! (R HARFELLN HALE) Nate Dogg □ ELEKTRA 67270*/EEG
22	27	35	H	BROTHA O RSAADIQJAKE & THE PHATMAN A STONE, RSAADIQ, H LILLY, G STANDRIDGE, R C OZUNA) Angle Stone	22	72	63	60	WE GONNA MAKE IT O THE ALCHEMIST (J PHILLIPS,D.STYLES AMAMAN) O RUFF RYDERS 497598 "/INTERSCOPE
23	22	20		YOU ROCK MY WORLD MJACKSON.RJERKINS (MJACKSON,RJERKINS,FJERKINS IIILOANIELS,NPAYNE) Michael Jackson & Michael Jackson & OEPIC ALBUM CUT	13	73	68	55	WEEKEND © THE CHARACTERS (T.TAYLOR, C FARRAR KLATTIMORE, L.KAFLT HUST ON ELAUES, C STEIN, D HARRY) O ARISTA 15001*
24	21	21	III.	DIDDY O THE NEPTUNES (CHAWKINS,P WILLIAMS,CHUGO), PARKER,E BARRIER,W GRIFFIN) P. Diddy Featuring The Neptunes 🖼 B AD BOY 79408-YARISTA	21	74	77	72	ENJOY YOURSELF © Allure ♀ KOBIE,KAYGEE (K.BROWN),K.GIST,T.VON,CLIGGIO)
25	36	51		GONE J TIMBERLAKE,W J ROBSON (J TIMBERLAKE,W J ROBSON) J TWE ALBUM CUT	25	75	11.2		THE WORLD'S GREATEST RKELLY IRKELLY) RKELLY IRKELLY) INTERSCOPEJIVE SOUNDTRACK CUT
26	34	48		TAKE AWAY Missy "Misdemeanor" Elliott Featuring Ginuwine & Tweet ♀ TIMBALANO,CBROCKMAN,MELLIOTT,I MOSLEY) THE GOLD MIND/ELEKTRA ALBUM CUT/EEG	26	76		10	ANYTHING KAYGEF MOORE (KGIST,F MOORE,RL) ANYTHING SJAHEIM FEATURING NEXT OIVINE MILL ALBUM CUT/WARNER BROS
27	30	38		BREAK YA NECK ♥ DR DRE (T SMITHA YOUNG MELIZONOO,S STORCH-FLEA,J FRUSCIANTE,A KIEQIS,C, SMITH) Busta Rhymes ♥ O J 21061*	27	77	78	79	CAN HEAVEN WAIT © SOULSHOCK KARLINI, PTHOMPSON, DPATRICK, J THOMAS, O MERCADO) Luther Vandross 😨 0 0 121115*
28	24	13		CAN'T DENY IT ⊙ RICK ROCK (J. JACKSON, R THOMAS, T. SHAKUR, O ARNAUD) Fabolous Featuring Nate Dogg ♀ RICK ROCK (J. JACKSON, R THOMAS, T. SHAKUR, O ARNAUD)	13	78	86	84	NEVER BE THE SAME AGAIN ○ Ghostface Killah Featuring Carl Thomas & Raekwon 🖫 © WU-TANGRAZOR SNARP 79607/EPIC
29	25	19		I'M REAL O TOUVERC ROONEY, LES, ULOPEZT DUVERC ROONEY, LES, JATKINS, ILORENZO, RJAMES) Jennifer Lopez Featuring Ja Rule 모 O @ PPIC 79639*	2	79	74	78	LET'S RIDE SHUFF (S.HUFF) The O'Jays MCA ARBUM CUT
30	26	26		WHERE THE PARTY AT ○ Jagged Edge With Nelly □	1	80	60	52	KNOCK YOURSELF OUT O Jadakiss THE NEPTUNES LIPHILLIPS P.WILLIAMS C. HUGO) OR RUFF RYDERS 497046", ANTERSCOPE
31	28	29	14.	EMOTION BENDWIESM JFEIST (B GIBB, RGIBB) Destiny's Child ♀ COLUMBIA ALBUMCUT	28	81		1	\$100 BILL Y'ALL ROCKWILDER (D JACKSON, D STINTON) PRIORITY ALBUM CUT/CAPITOL
32	35	42		SON OF A GUN Janet Featuring Missy Elliott, P. Diddy & Carly Simon S VIRGIN ALBUMCUT VIRGIN ALBUMCUT	32	82	83	83	UH HUH O CSTEWART BZW (C.A.STEWART, T. NKHEREANYE, THALE, M. CRAWFORO, J. HOUSTON, D. FREDERIC) BZK 😴 C STEWART BZW (C.A.STEWART, T. NKHEREANYE, THALE, M. CRAWFORO, J. HOUSTON, D. FREDERIC) O EPIC 795627
33	46	56		LET'S STAY HOME TONIGHT ALSTARIA GORDON, J CAMPBELLI JUSTIN) JIVE ALBUM CUT	33	83	84	_	YOU MUST HAVE BEEN SETTVERNEM JORDANK HUDSON, JE JONES, SESTIVERNE OFF SOUL ALBUM CUITOJING
34	32	30	2	DANCE WITH ME O 112 🕏	20	84	80	82	PUT YO HOOD UP Lil Jon & The East Side Boyz 🕏
35	29	24		DJONES (DJONES J BOYD, D. PARKER M KEITH, M. SCANORICK) WHAT AM I GONNA DO Tyrese ♀	24	85	82	77	J SMITH (J SMITH S NORRIS) ■ ME RIGHT HERE 0 DMX 😴
36	33	28	1	JAKE,TREV(TYRESE,J CARTER,T.JOB) RCA ALBUM CUT WHAT IF O Babyface ♀	28	86	76	_	BLACK KEY (E SIMMONS M DAVIS) • RUFF RYDERS/DEF JAM 588746-70.JMG STRENGTH, COURAGE, & WISDOM India.Arie
37	41	47		BABYFACE (BABYFACE)	37	87	72	92	MBATSON, LARRELI LARIE) MOTOWN ALBUM CUT LOOKIN' AT YOU O Warren G Featuring Toi S
38	31	23		M.FRESH.(T.GREY,B.THOMAS) • CASH MONEY 860982* JUNIVERSAL FEELIN' ON YO BOOTY • R. Kelly ♥		88	81	63	DR DRE (TOLA YOUNG,M ELIZONDO,C KAMBON W GRIFFIND, COLLINS,P.J.BROOKS) O UNIVERSAL Ö15462* Whitney Houston ♀
39	39	<u> </u>		RXELLY(R.XELLY) Dr. Dre Featuring Knoc-Turn'Al	-	89	79	81	R MINOR/WHOUSTON (FS KEY) AM TO PM © Christina Milian S
46	40	-		FATTY GIRL © Ludacris, LL Cool J & Keith Murray S Ludacris, LL Cool J & Keith Murray S		90	73	57	BIGODSHY-AVANT (C MILIAN, C.KARLSSON, P.WINNBERG) I'M HOT O Erick Sermon Featuring Marvin Gaye S
	38	↓		POKE & TONE (C BRIDGES, J T SMITH, K MURRAY, S BARNES, J C DLIVIER, P WILLIAMS) • FB 015283*/UNIVERSAL		91	91	91	E SERMON (E SERMON, M GAYE)
	_	-		KAYGEE (K.GIST, EBERKELEY, RL) • OIVINE MILL 4281 - AWARNER BRDS.	15				GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN) Cash & Computa WES CRAYAN, JOHNNY DANGERDUS (W NICOLAS, JNICOLAS, S WONDER, D BARBACCIO, G VILLANUEVA) WHO NICOLAS COMPUTED FOR THE STATE OF T
42	49	-		NOTHING IN THIS WORLD SMIPF (SHUFF, MAYANT) Keke Wyatt Featuring Avants MCA ALBUMCUT THIS WAS CALLED A STATE OF THE SHAPE OF THE S		92	92	97	WRONG IDEA JELLY ROLL (ID DERV. C. BROADUS.) STAMPS.L. BLACKMON, T JENKINS) DIGGYSTYLE ALBUM CUTPHICHTY DIGGYSTYLE ALBUM CUTPHICHTY
43	43	₩		THE WASH Dr. Dre & Snoop Dogg DR. DRED. J. PODHIA. YOUNG, C. BROADUS, ILEEPERR. HARBORI AFTERMATH/DOGGYST/LE SDUNDTRACK CUT/INTERSCOPE	43	93	93		WORST COMES TO WORST O EVIDENCE IMPERRETTA R TAYLOR) Dilated Peoples S O ABBYPRIORITY 1025* (CAPITOL
44	47	62		NO MORE DRAMA JJAM,T LEWIS (J HARRIS III,T LEWIS,B DEVORZAN P BDTKIN, JR) MCA ALBUM CUT		94	88	-	GET MO O Sherm Featuring Bigga Figgas M DEAN (S REDD,M DEAN) © © DEAN'S LUST 001
+5	44	34		FALLIN' O Alicia Keys S Akeys (Akeys) O 21091'	1	95	95	86	NOTHING'S WRONG O DJ QUIK (D.BLAKE, W.BRIANY, J.DEBARGE) Won-G Featuring DJ Quik © TNO 70021/DNA
46	45	36		I'M A THUG ♥ RIGHTEOUS RUNK BOOGIE(TRICK DAODY,R VAN HOY) **O SUP**N-SLIDE #SIMI**ATAMTIC** **O SUP**N-SLIDE #SIMI*** **O SUP**N-SLIDE #SIMI**ATAMTIC** **O SUP**N-SLIDE #SIMI*** **O SUP**N-SLIDE #SIMI** **O SUP**	- 0	96	70	64	FORMAL INVITE O THE NEPTUNES (RAY J.P. WILLIAMS,C.HUGO) Ray J. S. ATLANTIC 85182*
47	37	32	111	IZZO (H.O.V.A.) ○ KWEST (S.CARTERIKWEST,B.GORDY,A.MIZELLF PERREN,O.RICHAROS) • ROC A FELLAUGE JAM 588701-7/DJMG	4	97	97	88	BYE-BYE BABY O B MOSS-SCOTT (B MOSS-SCOTT) BYE-BYE BABY O B HEAVENLY TUNES 2001/DNA
48	48	46	17	MADE TO LOVE YA WCAMPBELI (H LILLY,E BERKLEY) Gerald Levert ♀ ELEKTRA ALBUM CUT/EEG	37	98	85	85	MY LIFE ○ THE GMETTO PROS (KOOL G RAP) Kool G Rap Featuring G Wise ♀ ORAWKUS 351*
45	57	69		DON'T YOU FORGET IT © AHARRIS (GLEWIS AHARRIS) Gred STAR 78697/€PIC	49	99			THINK IT'S A GAME O Beanie Sigel Featuring Jay-Z, Freeway & Lil Chris BPARKERK PATRICK (O GRANT, B PARKERK PATRICK, J EASELY, S CARTER C RIES) O ROC-A FELLAVOE JAM \$88786*/10.JMG
50	42	33		THE WAY A HABBIIS V DAVIS LI SCOTTA HABBIIS HIDDEN BEACH ALBUM CUTEPIC HIDDEN BEACH ALBUM CUTEPIC	15	100	89	89	TRANS DF EXPRESS © DINGEON Family S DREANIZED NOZE (R WAQE P BROWNING MURRAY, I BURTON A BENJAMIN A PATTON C GIPP_J. WILLIAMS) PARISTA 15046:
		_		ABBOLIA BONON CONTENTS					DISCHARGE TOURS IN WARDER BROWNING MODIFIES DURING A DESCRIPTION OF THE TOUR D

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Sales and Greatest surplay and or sales gains recorded this week. Greatest Gainer/Sales and Greatest Sales and airplay increases on the chart. So you do not good you must Good, A certification for net relative the relative to the sales of the sales o

The most pupular singles and tracks compiled from a national sample of Broadcast Data Systems redio playkists and a national subset panel of core R&B/Hip-Hop stores collected, compiled, and provided by







&Deeds

'HIP-HOP SOPRANOS': Roc-A-Fella Records principal Damon Dash and artists Jay-Z, Beanie Sigel, and Memphis Bleek star in the upcoming film State Property, a story loosely based on the rise and fall of a Philadelphia drug kingpin.

Director Abdul Malik Abbott describes the film, shot in New York and New Jersey in only 18 days, as the "hip-hop Sopranos.



Pictured, from left, are Beanie Sigel, Abdul Malik Abbott, and Jay-Z

The film is a spin on the old riseto-riches, fast-money game of drug dealing," Abbott explains. "It focuses on the gangsters' mentality: what they are like at home and what they are like on the streets. The moral of the story is that crime does not pay. You will always get yours at the end."

Abbott says State Property uses rap music so much that "it's almost another character in the movie." The film features music by Sigel, Bleek, and Jay-Z, as well as the Young Guns and Sigel's newly formed group, State Property, plus tracks composed by Abbott and Evan Eder, Haz Rhett of the production team Sound Proze, and Greg Smith. Original hip-hop Latin music by Ed Lugo & the B&B Band will also be included.

State Property marks the second time Abbott has worked with Roc-a-Fella. He met Jay-Z and Dash in 1994 when he directed a video for Original Flavor, a group managed by Dash. He was later hired to direct Jay-Z's first video. "I Can't Get Wit That.

Abbott, who has several projects in development with Los Angelesbased Carthage Pictures and a list of video credits, says he looks forward to doing films that cover a wide range of genres. However, he plans to keep "the roots of hip-hop in my style and parlay it into another genre of film. I really want to do a serious thriller and a love story next." State Property is set for release in first-quarter 2002 by Lion's Gate.

THE DIRTY SOUTH RISES AGAIN: Atlanta hip-hop station WHTA (Hot 107.9) will present the second installment of its Dirty South Concert Series Friday (Dec. 7), with performances by Too Short and Petey Pablo.

Billed as an "evening of networking and exposure" for artists and entertainment-related businesses, the event features networking from 6 p.m. to 7 p.m., an indie showcase from 7 p.m. to 8 p.m., an MC battle from 8 p.m. to 8:30 p.m., open forum/panel discussion from 8 p.m. to 9 p.m., and performances by the highest-rated artists from the indie showcase and a headline act from 9 p.m. to 11 p.m. The series is the brainchild of Hot 107.9 PD Jerry "Smokin' " B.

"It's one of the greatest events I have seen in a long time, where the station, listeners, and clients all benefit," B says. "It provides hope for starving artists and producers and gives them a chance to express themselves through knowledge, networking, and having fun at the same time."

The first event, fresh on the heels of Hot 107.9's "big switch"—when the station changed its frequency from 97.9 and boosted its power from 7.000 watts to 50.000 wattsfeatured performances by Three 6 Mafia, Project Pat, and 8Ball and drew some 2.000 attendees.

The Dirty South Concert Series takes place every first Friday of the month at Atlanta's the Bounce. For more information, contact Kim Hutchens at 404-832-7264.

GLOBAL HIP-HOP: Several panelists have been confirmed for the first international hip-hop panel at MIDEM, scheduled for Jan. 20-24, 2002, in Cannes. Participants thus far for the "Packaging Hip-Hop for a Global Economy" session include Antoine Gouiffes-Yan of Sony France, Def Jam Germany head Andreas Lasker, Eagle Vision president Steve Sterling, Rawkus Records GM Arnaud **Beauvois.** and *The Source: All Access* senior producer Jacqueline Johnson. For more information on MIDEM, visit midem.com.

NEW MUSIC: E-40, Kokane, Fabolous, and producers Bucwild and Young Lord are among the notables lending their skills to Everythang's Gon' Be Different, the debut release by Mississippi rapper Jeremy "Dirty South" Dubose that dropped Nov. 20. The first single, "Nothin' to a Boss," featuring E-40 and Kokane, is at radio.

Rhonda Baraka may be reached at rbaraka3@bellsouth.net.

Billboard® HOT R&B/HIP-HOP AIRPL WEEK LAST WEEK LAST LAST 呈 TITLE ARTIST (IMPRINT/PROMOTION LABEL) 1 1 U Got It Bad 26 33 51 52 Take Away Welcome To Atlanta 27 24 50 Rock The Boat Can't Deny it 52 2 Jigga That N***a A/DEF JAM/IDJMG 3 3 28 25 53 54 Differences I'm Real More Than A Woman 4 32 Girls, Girls, Girls 29 Break Ya Neck 54 61 Turn Off The Light Let's Stay Home Tonight Lifetime Ballin' Out Of Control 5 44 5 30 55 53 Son Of A Gun 6 31) Do U Wanna Roll (Dolittle Theme) 36 56 57 6 Livin' It Up JA RULE FEAT, CASE | MURDER INC/DEF JAM/10.JMG 7 10 Butterflies 32 28 57 58 Emotion OESTINY'S CH & MAGOO FEAT. TWEET (BLACKGROUND 7 33 30 You Gets No Love 58 He Loves Me Dance With Me OTT HIDDEN BEACH/EPIC 9 17 34 27 59 59 Put It On Me DR. ORE & OJ QUIK FEAT, MIMI. (PRIORITY/CAPITOL) **Always On Time** What Am I Gonna Oc We Thuggin' FAT JOE FEAT R KELLY (TERROR SOL 10 12 35 29 60 69 Young'n (Holla Back) Caramel CITY HIGH FEAT. EVE (BOOGA BASEMENT/INT Secret Lover 9 36 42 From Her Mama (Mama Got A**) 61 60 38 12 11 37 62 A Woman's Worth **Bad Intentions** Bouncin' Back (Bumpin' Me Against The Wall YSTIKAL LIVE 13 63 8 38 31 Feelin' On Yo Booty Family Affair Part II MAN AND REDMAN (DEF JAM/IDJMG Stop Playin' Games 88ALL FEAT. P. DIDDY (JCDA/INTERSCOP 14 16 Lights, Camera, Action! 39 35 29 Where The Party At 64 62 JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA) Nothing In This World KEKE WYATT FEAT AWART Thank You SO SO DEF/COLUMBI 15 15 40 Love Of My Life 65 14 37 16 41 66 Round And Round Raise Up Just in Case 18 17 42 45 67 Grimey VIOLATOR FEAT, NOREAGA (DEF JAM/IDJMG) Who We Se Fatty Girl 66 L COOL J & KEITH MURRAY (FB/UNIVERS Weekend KENNYLATTMORE (ARISTA) We Gonna Make It 18 20 43 65

essions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio 33 stations are electronically monitored 24 hours a day, 7 days a v I to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Don't You Forget It

Fallin'

ALICIA KEYS (J)
No More Drama

Made To Love Ya

I'm A Thug TRICK OADDY (SLIP-N-SLIDE/ATLANT

The Wash

The Way

Izzo (H.O.V.A.)

43

44 49

45 47

46 41

47 46

48 39

49 40

50 55

Ugly

19 #1 #1 NELLY (PRIORITY/CAPITOL

10 Brotha

SPARXXX (BEAT CLUB/INTERSC

Roll Out (My Business)

You Rock My World

13 15

20 23 6

23 21 13

24 34 4

25 22

19

21

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

68

69

70

71 72

72

73

74

75 56

64

The World's Greatest

Anything JAHEIM FEAT, NEXT (DIVINE MILL/WARNER BROS.)

Can Heaven Wait

Let's Ride

\$100 Rill V'all

Got Love

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WICS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	Family Affair 5 Wis At No. 1 MARY J. BUGE (MCA)	26	-	1	Special Delivery G. DEP (BAD BOY/ARISTA)	51	45	6	You Gets No Love FAITH EVANS (BAD BOY/ARISTA)
2	2	4	Dansin Wit Wolvez (Where My Tribe At?) STRIK SINE (FADE/ECMD)	27	53	12	Bounce SURVIVALIST (FO' LIFE/TREYDAN)	52	57	10	How We Do BIG LEW BKA POPEYE REOS (COL-BEAST)
3	4	8	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)	28	29	17	Let's Be Friends TATA + BRANDO (HEARTLESS)	53	25	,	Who We Be DMX (RUFF RYDERS/DEF JAM/IDJMG)
4	3	10	AM To PM CHRISTINA MILIAN (DEF SOULIDJING)	29	26	10	Fatty Girl LUDACRIS, LL COOL J & KEITH MURRAY (FB/UNIVERSAL)	54	41	20	Take You Out
5	16	3	Ground Zero (In Our Hearts You Will Remain) CASH & COMPUTA (SELECT)	30	-	4	The Bedrock PHATTY BANKS PRESENTS CLUB DRAMA (DIVIDED WE FALLSUPERTICHT)	55	-		As I Come Back BUSTA RHYMES (J)
6	5	4	Get Mo SHERM FEAT BIGGA FIGGAS (DEAN'S LIST)	31	27	5	ROCK Em BOOBAKAW & THA WILD YOUNGINZ FEAT VITA, (WHITESTONE)	56	48	5	2-Way RAYVON (BIG YARD/MCA)
7	6	21	Where The Party At JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	32	28	7	Burn Mobb Deep Feat. Noyd & Vita (Loud/Columbia)	57		1	Turn Off The Light NELLY FURTHOOF FEAT NS. JADE & TIMBALAND (DIFFAMAGING STRITERS COPE)
8	12	7	Nothing's Wrong WON-G FEAT, DJ QUIK (TNO/ONA)	33	24	7	Break Ya Neck BUSTA RHYMES (J)	58	56	20	This Is Me DREAM (BAD BOY/ARISTA)
9	14	12	Bye-Bye Baby BRANDY MOSS-SCOTT (HEAVENLY TUNES/DNA)	34	15	2	Young'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/EEG)	59	33	2	Round & Round JONELL & METHOD MAN (DEF JAM/IDJMG)
10	7	15	Lifetime MAXWELL (COLUMBIA)	35	19	7	My Life Kool G Rap Feat. G wise (Rawkus)	60	35	3	Formal Invite
Œ		1	Ain't Nobody (We Got IT Locked!) THE RAWLO BOYS FEAT. TO TO AND LIL' SMOKE (MOUSE OF FIRE)	36	55	27	I Do!! Toya (arista)	61	37	7	Diddy P. DIDDY FEAT, THE NEPTUNES (BAD BOY/ARISTA)
12	11	8	I'm Your Girl Dena Cali (ESSYTREYDAN)	37	44	15	Enjoy Yourself ALLURE (MCA)	62		15	All My Thugs Young Phantom (Heartless)
13	13	12	Chillin' In Your Benz Exhale (real Oeal/Orpheus)	38	50	14	Po' Punch PO: WHITE TRASH (POCKET CHANGE)	63	54	8	U Got It Bad usher (Arista)
14	10	10	Buster DENNIS DA MENACE (1ST AVENUE)	39	38	13	Lights, Camera, Action! MR CHEEKS (UNIVERSAL)	64	52	26	FILI Me In CRAIG GAVIO (WILDSTARIATLANTIC)
15	31	8	Gotta Have It CHOCOLATE BANDIT (COUNTRYBOY/WARLOCK)	40	42	37	Fiesta R. Kelly Feat, Jay-Z. (JIVE)	65	61	39	Separated AVANT (MAGIC JOHNSON/MCA)
16	8	17	Raise Up PETEY PABLO (JIVE)	41	39	20	Bootylicious DESTINY'S CHILD (COLUMBIA)	66		25	Hit 'Em Up Style (Oops!) BLU CANTRELL (REDZONE ARISTA)
17	17	10	Jump Up In The Air ORIGINAL P (WESTBOUND)	42	34	8	Girls, Girls, Girls JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	67	69	22	Purple Hills D12 (SHADY/INTERSCOPE)
18	9	4	Atways On Time JA RULE FEAT, ASHANTI (MURDER INC/DEF JAM/IDJMG)	43	32	5	Roll Out (My Business) LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/ID.:MG)	68	46	3	Knock Yourself Out JADAKISS (RUFF RYDERS/INTERSCOPE)
19	40	12	Cut Throat JOHN GOTTI (BIG POCKET/ORPHEUS)	44	36	18	Used To Love KEKE WYAFT (MCA)	69		13	Get Up COCDA BROVAZ (RAWKUS)
20	_	28	It's Over Now 112 (BAD BOY/ARISTA)	45	二		I Got Love NATE DOGG (ELEKTRA/EEG)	70	二	TIZ.	Never Be The Same Again GHOSTFACE KILLAH (WU-TANG/RAZOR SHARP/EPIC)
21	20	7	We Thuggin' FAT JUE FEAT R. KELLY (TERROR SQUAD/ATLANTIC)	46	47	7	Rolla Man SUAV GOTTI (STRONG ARM)	71	60	28	Win Brian McKnight (MDTOWN)
22	21	6	Playa Playa (Playing The Game Right) MINOTT FEAT, KURUPTED SEED (WORLD BEAT)		51	2	Trust Your Love KODA (SOUNDAY/ORPHEUS)	72		18	Tell Me It's Real K-CI & JOJD (MCA)
23	23	15	Someone To Call My Lover JANET (VIRGIN)	48	22	13	Ugły Bubba sparoox (Beat Club/Interscope)	73	二	44	Could it Be JAHEIM (DIVINE MILL/WARNER BROS.)
24	30		Think Big CRIMEWAVE (CRIMEWAVE)	49	43	19	Loverboy Mariah Carey Feat, da Brat & Ludacris (Virgin)	74	67	4	Because I Got High COVERVERSIONS COM (COVERVERSIONS COM)
25	18	A	Do U Wanna Roll (Dolittle Theme) R.L., SNOOP DOGG & LIL' KIM (J)	50	58	29	There She Goes BABYFACE (ARISTA)	75		8	Brown Skin Induarie (motown)

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

DANCE/ELECTRONIC

Carl Cox's 'Global' Incorporates A World Of Beats On London-Sire

BY MAGGIE STEIN

NEW YORK—During a recent visit to New York City, British DJ Carl Cox, surprisingly, did not treat clubgoers to one of his legendary live sets. Instead, he focused on business meetings with executives at his new label, London-Sire. But as a 25year veteran of the club community. Cox knows the importance of mixing business with pleasure.

"Oh, I was definitely able to squeeze that in there," Cox says with a laugh, referring to the Victoria's Secret fashion show he attended the previous evening.

Cox's first project for London-Sire is the beat-mixed compilation Global (Jan. 22, 2002). With Cox unofficially known as the "three-deck wizard," his DJ landscapes are not easily definable, as he dabbles in many genres of dance music. Cox notes that the one constant is energy.

'I'm proud of this record," he says. "I have the unique opportunity to make music that represents where I am right now and then compile it in the context of a funky set.'

In addition to tracks by Lovesky and James Holden, among others, Global includes three new Cox productions: "Ain't This Funky Now," which fuses tribal and breakbeat; an as-yet-untitled Latin-flavored track with Neneh Cherry; and "It's the Machine," a collaboration between Cox and Josh Wink that features Cox's vocals.

"I was joking around in my studio when the equipment wasn't working quite right," Cox recalls of the recording session for "It's the Machine." He stood in front of the microphone and began saying, "It's not me, it's the machine." When the joking subsided, 'we all thought it was quite catchy.'

After releasing albums on his own

• Lighthouse Family, "(I Wish I

Knew How It Would Feel to Be)

Free/One" (Wild Card/Polydor U.K.

single). For its first single in two

years, this fine U.K. duo (song-

writer Paul Tucker and singer

Tunde Baiyewu) seamlessly inter-

twines Nina Simone's '60s-era

civil-rights anthem "Free" and

U2's early-'90s rocker "One." The

end result is brilliantly sublime,

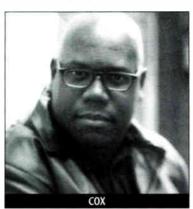
incredibly timely, and uniquely

Lighthouse Family. Remixes from

Phats 'n' Small, Mutiny, and D'In-

labels (MMR, Intec. and Ultimatum Breaks)—as well as a four-record stint with Moonshine Music (which he owes one more album)—Cox is excited to now be working with London-Sire.

"I think it's a natural progression to move to a bigger label," he acknowledges. "I'm working with people who understand what it requires for me to make that next jump and reach more people."



The compilation's title is a fitting tribute to Cox's DJ globetrotting. Some of his greatest thrills have come from playing in far-reaching destinations. he says. He describes playing in South Africa as very moving. "Being black, I understand the struggles there, and having the power to give everyone there a good time was amazing.'

Another time, Cox was playing 'somewhere between Jerusalem and Bethlehem" and all he could think of was "there is so much religious history here. And here I am DJing at a massive techno party."

Cox, who is managed by Lynn Cosgrave of London-based Cosmack and booked by Paul Morris of New York City-based A.M., is finalizing the details for a six-week tour of the

U.S., scheduled for early next year.

"We believe that Carl is in the Aleague of international superstar DJs," says Michael Cohen, VP of commercial marketing at the Warner Music

Shawn Schwartz, co-owner of record store/café Halcyon in Brooklyn, N.Y., confirms Cox's high profile within the club culture. "He's definitely one of the more high-energy-inducing DJs out there," Schwartz notes. "And his mixed CDs always reflect the same non-stop intensity of his live sets."

To infiltrate the marketplace, London-Sire is aligning itself with independent lifestyle and Internet marketing companies, and free music downloads will soon be available at Cox's Web site (carlcox.com), as well as at WMG's dance music site (essential.us.com). On the horizon are TV ads scheduled to air on such cable networks as MTV and MuchMusic.

When asked what he might be doing had he not taken the path of DJ/producer, Cox says he'd most likely still be working in construction-something he did years ago. He acknowledges that he "loves the challenge of building something out of nothing," and he takes on a similar challenge every time he looks at a dancefloor.

"The reason I'm here on earth is to make people have the best time possible," he says with a smile. 'When I'm at a club and I see someone sitting down, I try to figure out what record to play to make them dance and let go and have fun. That challenge is what makes me tick."

Group (WMG). Cohen fully realizes the dance community's familiarity with Cox, so he says the label will focus on people who became aware of Cox through events like Moby's Area: One tour last summer.

mix's success at radio-which has escalated since Sept. 11 and resulted in

RAINFALL: Up until Nov. 20, the **Swiss**

American Federation (S.A.F.) remix

of Enya's "Only Time" was solely a

promotional tool used by the artist's

label, Reprise. But because of the re-

overwhelming public demand-Reprise decided to issue it commercially (The label also created a new music video using the S.A.F.-enhanced beats and rhythms.) In this issue, the Nicky Ryan/Enya-produced track (culled from the singer's chart-topping A Day Without Rain) drops two spots to No. 12 on The Billboard Hot 100.

"The track does seem to have resonated with radio listeners," says Christian B., one-half of 2-year-old production outfit S.A.F. "It was at the right place at the right time."

"The lyrics of the song speak to people in many different ways, adds B.'s musical partner, Marc Dold. "It touched home for many and allowed people to think of a future. Also, our reinterpretation [of the track] sounded like nothing else at radio."

B. (who hosts the weekly dance music show Full Frequency on KIIS Los Angeles) and Dold say they completed the unauthorized remix in April. According to B., it quickly found its way to such stations as WZEE Madison, Wis., and WNCI Columbus, Ohio, which both began playing it. When WHTZ (Z100) New York added the remixed track in June, other stations followed suit. It was at this point, Dold says, "that Enya and her producer, Nicky Ryan, approved the mix."

"We simply added another vibe to the song to give it a different energy—like what DNA did to Suzanne Vega's 'Tom's Diner' several years ago," says B., a longtime Enya fan.

These days, S.A.F. (which has remixed/produced tracks for Alice Cooper, Mandalay, Luther Vandross, and Paulina Rubio, among others) is putting the finishing touches on its album, Dichomatic. Combining elements of pop, dance, and electronic, the original album features guest vocalists, including Soraya. And yes, several labels have already expressed interest.

BURNING UP: We're more than happy to report that Capitol is releasing Kylie Minogue's incredibly hot "Can't Get You out of My Head" in mid-December. The infectious, hookladen single has topped many charts throughout Europe; it's also the year's most-played track on U.K. radio. In the U.S., "Can't Get You" already has fans at WKIE Chicago, where it's a top-requested song, and WKTU New York, which has added it.

A promotional double-pack of the track-with mixes by K&M, Nick Faber, Plastika, Deluxe, and Superchumbo-will be mailed to club DJs Friday (23). A U.S. version of the album from which "Can't Get You" is culled—the festive Fever—is scheduled to street in either February or March.

CONSIDER THIS: In this issue, Kim English's "Everyday" debuts at No. 4 on the Billboard Hot Dance Breakouts/Club Play chart. Nothing odd about this, given English's strong fan base in clubland-except that club DJs charted the track without any vinyl or CD materials from Nervous Records.

According to the label's director of A&R, Kevin Williams, Nervous received its promotional vinyl and CDs (with mixes by Hex Hector & Mac Quayle and Maurice Joshua) Nov. 16, the same day that copies were mailed to club DJs. Williams credits the track's early charting to "savvy club DJs who downloaded the track from such file-sharing Web sites as audiogalaxy.com."

AROUND THE WORLD: RasaMusic founder Donna D'Cruz has conceived and compiled two separate, yet wholly compatible CD collections that are sure to please fans of chilled-out landscapes (RasaMello) and global house rhythms (RasaExotica). In essence, one disc seamlessly paves the way for the other. Between the two discs, featured artists include Nitin Sawhney, Nomad, River Ocean Featuring India, De-Phazz, Africanism, and Claude Challe & Carlos Campos. Rasa is distributed by Tommy Boy.

The Beat Box **Hot Plate**

• Kings of Tomorrow, "Finally" (Big Beat/Atlantic single). At long last, and after much success throughout Europe via labels like Distance France and Defected U.K., one of the year's best vocal house tracks rears its beautiful head in the U.S. Johnny "D" DeMairo & Albert Cabrera gently pump up the volume on the now-classic original version without losing sight of Julie McKnight's impassioned vocals.

• Gioia, "Free to Be" (G Records single). After a lengthy absencedue to an inoperable tumor that was discovered on her vocal chordsthis former Exposé member appears to have miraculously recovered with the release of this buoyant dance-pop jam. Elements of tribal, trance, and house can be felt on the various mixes, supplied by Liquid 360. Nic Mercy, and Dennis Nieves. A bonus track, the Chic-inflected "You Don't Have to Be Lonely," is also included. For more info, log on to gioiabruno.com.

• Peaches, "Set It Off" (Kitty-Yo single). Culled from the singer's salacious debut, The Teaches of Peaches, "Set It Off" is as wicked as they come. Between Tohi Neumann's electro mix and ghettotech pioneer DJ Assault's funky beats, booties will surely shake.

MICHAEL PAOLETTA

fluence, among others, are ready to be devoured by clubland. Apart from "Free," all songs on the new Lighthouse Family album, the Bacon & Quarmby-produced Whatever Gets You Through the Day, were penned by Tucker.

Billboard HOT DAN

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World Radio History

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Artist

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IS WEEK	LAST WEEK	2 WKS. AGO	N FR	Club Play
Ē	Š	2 4	į.	TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist
	3	6		学学 NUMBER 1 学学 1 Weel At Number 1
2	2	3		SO STRONG FIRE/GROOVILICIOUS 262/STRICTLY RHYTHM Ben Shaw Featuring Adele Holness LETTIN' YA MIND GO FUTURE GROOVE 9169/MUTE Desert
3	1	1	17.5	IMPRESSIVE INSTANT MAVERICK PROMO/WARNER BROS. Madonna
	8	10		HERO INTERSCOPE PROMO Enrique Iglesias ♥
3.	9	17	М	TURN OFF THE LIGHT OREAMWORKS 450903 Nelly Furtado ♥
6	7	7		AND I AM TELLING YOU I'M NOT GOING TOMMY BOY SILVER LABEL 2251/TOMMY BOY Rosabel With Jennifer Holliday
(C)	14	20		COME ON DOWN STRICTLY RHYTHM 12699 Crystal Waters
	6	2	T	RAPTURE (TASTES SO SWEET) MADE 002/MINISTRY OF SOUND lio
9	12	16	72.4	HUNTER ARISTA PROMO Dido ♥
10	4	4	10	MUHAMMAD ALI CHEEKY PROMOVARISTA Faithless
11	15	18		YOU KNOW IT'S HARD OUTPOST/GEFFEN 497653/INITERSCOPE The Crystal Method ♥
12	5	5	222	SANDSTORM (THE REMIXES) GROOVILLIOUS 283/STRICTLY RHYTHM Darude 😭
13	18	24	E	CAN HEAVEN WAIT JPROMO Luther Vandross ♥
111	10	11	47	JONESING GROOVILICIOUS 260/STRICTLY RHYTHM Circuit Boy Feat. Alan T.
15	17	21	11	BE FREE STRICTLY RHYTHM 12614 Live Element
16	11	8		BREAK 4 LOVE STAR 69 1217 Peter Rauhofer + Pet Shop Boys=The Collaboration
(12)	22	35	12	RUNNIN' GROOVULICIOUS 284ISTRICTLY RHYTHM Mark Picchiotti Presents Basstoy Featuring Dana
18	25	39		GUITARRA G TOMMY BOY SILVER LABEL 2232/TOMMY BOY G Club Presents Banda Sonora
19	28	42	5	HARDER, BETTER, FASTER, STRONGER VIRGIN PROMO Daft Punk
20	19	22	(1)	THE PARTY 2001 GROOVILICIOUS 299 STRICTLY RHYTHM Kraze
21	16	12		IMAGINATION STAR 69 1230 Ceevox
420	13	9	191	IT BEGAN IN AFRIKA FREESTYLE OUSTIASTRALWERKS 38/394/IRGIN The Chemical Brothers
			-	* POWER PICK *
23	29	45		IN STEREO (THE SUPERCHUMBO MIXES) NERVOUS 20494 Flip Flop Featuring Faith Trent
24	24	30	3-3	WHO'S CRYING NOW JELLYBEAN 2633 Karmadelic
75	23	32	23	REACH OUT OFFINITY DIS Bobby D'Ambrosio With CJ
26	33	46	F	BRING IT TO ME OREAMWORKS PROMO Soluna
27	35	47	53	ALWAYS MINISTRY OF SQUIND PROMO Bent
28	34	38	1	WAKING UP BEVERAGE/STOCKHOLM IMPORT/UNIVERSAL Naid
20	21	15	5.7	I SEE RIGHT THROUGH TO YOU MCA 015120 DJ Encore Featuring Engelina
30	37	44	E	GHETTO TOMMY BOY SILVER LABEL 2007/TOMMY BOY Rhythm Masters
31	20	13	(2)	LA LA LAND RELIEF 2004/CAJUAL Green Velvet
12	27	23	110	SUCH IS LIFE TOMMY BOY SILVER LABEL 2270/TOMMY BOY Rank 1 Featuring Shanokee
33	32	19	57	TO BE ABLE TO LOVE NERVOUS 20501 Jessica Folker
3	31	31	O	IMAGINE TOMMY BOY SILVER LABEL 2279/TOMMY BOY Sir Ivan
23	46	_	E	I'M A SLAVE 4 U JIVE 42990 Britney Spears ♥
36	39		P	SMOKE MACHINE SKINT IMPORT X-Press 2
37	41	_	E3	KEEP THINKING VINYL SOUL 119/MUSIC PLANT Soul Foundation Featuring Obioma
38	44	_	F 1	IN MY DREAMS HEART 001 Tina Ann
30	38	37		DEEP DOWN BELOW RADIKAL 99095 RMB
40	43	_	6	ONE GOOD REASON 240 724-72/ARTEMIS Nicole McCloud
41	-	T.	10	WHERE'S YOUR HEAD AT XLPROMOVASTRALWERKS Basement Jaxx ♥
62		1, 12		FINALLY BIG BEAT PROMOIATIANTIC Kings Of Tomorrow
43		117		DIRTY DANCIN' YOLEF PROMOW The Product G&B Featuring Carlos Santana
4.4	42	40	E	SUPERSTYLIN' JIVE ELECTRO 42965/JIVE Groove Armada
45		D)	5.1	SUBURBAN TRAIN NETTWERK 33140 DJ Tiesto
46	36	34	15.	YOU MAKE ME FEEL GOOD CENTAUR 825 Pat Hodges
47	30	28	112	BUTTERFLY BLUEZODI/BLUEPLATE Kylie Minogue
48	26	14	EK	YES TOMMY BOY 2286 Amber
49	40	29	24	KEEP ON MOVIN' DEFINITY 012 Frankie Knuckles Featuring Nicki Richards
60	45	25	14	CRYSTAL REPRISE 42397 New Order ♥

DECEMBER 1 Billboard HOT DANCE BREAKOUTS

	Club Play		Maxi-Singles Sales
*	SEXUAL REVOLUTION Macy Gray EPIC	1	LORDS OF ACID VS. DETROIT Lords 01 Acid ANTLER-SUBWAY
2	SAMB-ADAGIO Safri Duo MCA	2	YOU KNOW IT'S HARD The Crystal Method OUTPOST/GEFFEN
3	TRUST YOUR LOVE Koda SOUNDAY	3	EMOTION Destiny's Child COLUMBIA
4	EVERYDAY Kim English Nervous	4	GENESIS PT. 2 VNV Nation METROPOLIS
5	MABYE Mpress 8:63	5	SLIDE TO THE VIBE Voodoo & Serano Radikal

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

ALL OR NOTHING J 21056 @

	1		LIFETIME COLUMBIA 79840 CRG O O	Maxwell ⊈
	2		WHERE THE PARTY AT SO SO DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly 🕏
1	3	V.V	YES TOWNS POY 2206 O O	Amher

曾 NUMBER 1 漫

	1				
5	22			TRUST YOUR LOVE SOUNDAY 70595/ORPHEUS @	Koda
6	6	6	122	WHAT IT FEELS LIKE FOR A GIRL MAYERICK 42372/WARNER BROS @ @	Madonna 🕏
7	7	9	17	TO THE MUSIC/BOUNCING OFF THE CEILING STOCKHOLM 015367/MCA @	A*Teens
8	9	5	110	CRYSTAL REPRISE 42397/WARNER BROS (\$\Omega\$)	New Order ♥
9				TURN OFF THE LIGHT DREAMWORKS 4509003/INTERSCOPE €	Nelly Furtado 모
10	8	7	Eil	BOOTYLICIOUS COLUMBIA 798/22/CRG () (Destiny's Child 🗭

10 8 I'M A SLAVE 4 U JIVE 42580/ZOMBA @ Britney Spears ♥ 13 11 FILL ME IN WILDSTARVATLANTIC 88098 AG . Craig David 🕏 12 10 THIS IS ME BAO BOY 79403 IARISTA @ @ Dream 🕏 15 13 CASTLES IN THE SKY ROBBINS 72046 @ @ Ian Van Dahl Featuring Marsha ♥ 21 23

MUSIC MAVERICK 44909/WARNER BROS @ @ Madonna 모 18 17 BY YOUR SIDE FPIC 79544 @ @ 5 — AND I AM TELLING YOU I'M NOT GOING TOMMY BOY SILVER LABEL 2251, TOMMY BOY O @ Rosabel With Jennifer 24 21 IT BEGAN IN AFRIKA FREESTYLE DUST/ASTRALWERKS 38798/VIRGIN & @ The Chemical Brothers

25 20 SURVIVOR COLUMBIA 79566/CRG O O Destiny's Child ♥ 20 15 STRANGER IN MY HOUSE FLEKTRA 67/73/EFG @ @ Tamia ♀ 17 12 BROWN SKIN (MEGAMIX) MOTOWN 015315/UNIVERSAL @ @ India.Arie 🕏 23 22 I FEEL LOVED MUTE/REPRISE 42398/WARNER BROS @ @ Depeche Mode ♥ 14 16 TO BE ABLE TO LOVE JIVE 42972/ZOMBA @ Jessica Folker

19 14 I WANNA BE BAD LAVA/ATLANTIC 85146/AG @ @ Willa Ford ♥ DESERT ROSE A&M 497321/INTERSCOPE @ Sting Featuring Cheb Mami 모

■ 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. ♥ Vidioeclip availability, Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. ③ Cassette Maxi-Single available ② Communications and SoundScan, Inc.

DECEMBER 1 Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	MILES IN	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
187	1		SARBAGE NUMBER 1	Beautifulgarbage
		14	ALMO SOUNOS 493115" INTERSCOPE	Deautifulgarbage
2	2	Н	VARIOUS ARTISTS	Pulse
3	3	13	LOUIE DEVITO DEF WEF 4 *** SECRAMA	N.Y.C. Underground Party Volume 4
4	4	12	NEW ORDER REPRISE BIDZ INVARNER BROS	Get Ready
5	5	122	BJORK ELE TRI 1EG	Vespertine
6	6		PAUL VAN DYK	The Politics Of Dancing
7	7	1.1	VARIOUS ARTISTS ROBBINS 79027	Dance Party (Like It's 2002)
8	14		DAFT PUNK VIRGIN 49805*	Discovery
9	11		PAUL OAKENFOLD WARNER SUNSTUFFER 31160LONGON SIRE	Swordfish: The Album (Soundtrack)
10	8	10	JAMIROQUAI	A Funk Odyssey
11	9		THE CRYSTAL METHOD OUTPUSTIGEFER N 493083***MYTERSCOPE	Tweekend
12	12	23.	VARIOUS ARTISTS WARNER BROSI/ELEKTRA/ATLANTIC 14720/ARISTA	Totally Dance
13	15	177	DARUDE GRODVILICIOUS 106/STRICTLY RHYTHM \$	Before The Storm
14	13		DEEP DISH BOXED A	Global Underground: Moscow
15	10		APHEX TWIN WARP 31174 I ONDON SIRE \$	Drukqs
16	17.1		THE RIDDLER TOMMY BOY SILVER LABEL 1523/TOMMY BOY	Dance Mix NYC
17	111	Ш	VARIOUS ARTISTS ROBUNS 19422	Trance Party (Volume One)
18		31.1	VARIOUS ARTISTS ROBBINS 70 224	Best Of Trance Volume 2
19	1.01	266	DJ ESCAPE S SIGN STRICTLY RHYTHM 4	Party Time 2002
20	1,01	314	THE WISEGUYS IDEAL/MAMMOTH 810015**HOLLYWOOD #	The Antidote
a	177		THE AVALANCHES MODULAR 31177/LONDON SIRE	Since I Left You
22	D.	364	BT NETTWERK 30223 å	R&R (Rare & Remixed)
23	150		GROOVE ARMADA JIVE FLIDCTRO 4175HUIVE A	Goodbye Country (Hello Nightclub)
a	11,193	11.1	PAUL OAKENFOLD PERFECTO OSIMUSHROONI &	1biza .
25	11-	H	SOUNDTRACK	Lara Croft: Tomb Raider

■ 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 (Qiamond). Numeral following Platinum or Diamong symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 million units (Qiamond). Numeral following Platinum or Diamong symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 million units (Qiamond). Numeral following Platinum or Diamong symbol indicates album's multi-platinum or Diamong symbol indicates (A) Certification of 100,000 units (Platinu). A's Certification of 400,000 units (Multi-Platinu). *Asterisk indicates I Pis available. Most tape prices, and CD prices for BMG and WEA labels, are suggested ists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeter Impact shows albums removed from Heatseekers this week. Indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Belmont University Alumni: Assets To The Music Industry

RY PAY WARRELL

NASHVILLE—Music Row executives have learned it pays to be nice to that Belmont University intern, because that intern may well be the boss one day.

Nashville-based Belmont University and its highly regarded Mike Curb School of Music Business—which celebrated its 30th anniversary this year—has garnered an international reputation for turning out well-prepared music business grads, along with a talented alumni base that includes such artists as Trisha Yearwood, Lee Ann Womack, and Brad Paisley.

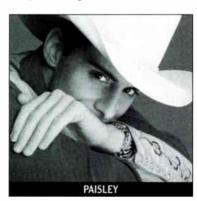
Located in close proximity to Music Row and with a curriculum that covers management, record labels, touring, record production, and other facets of the music business, the school recently upped the ante with its acquisition of Nashville's highly touted Ocean Way Studios (*Billboard*, Nov. 3). The studio will continue to operate competitively and will also serve as an educational tool for both Belmont music and music business students.

What makes the music business curriculum at Belmont unique is its direction under Belmont's business school, as opposed to the music school. The music business school's first associate dean was Robert Malloy in 1971, a much-respected educator who steered the program until his death in 1998. Label owner Mike Curb, long a supporter of the school, donated \$10 million in 1997 for the construction of a new student life center and the 5,000-seat Curb Events Center, set to open in 2003.

Along the way, Nashville's music industry has befriended the program. "Support from the Nashville music community has been wonderful," says Dr. Pamela Brown, current associate dean at the Mike Curb School of Music Business. "We have a great internship

program as part of our curriculum, and it involves most of the record companies in town."

According to Brown, the school has enjoyed a 90% placement rate for graduates over the past five years, a success rate owing much to the internship program, she believes. Many Belmont grads would be quick to agree.



BREAKING IN

"I owe Belmont a lot, and I have the utmost respect for that program," says Clint Higham, manager for BNA artist Kenny Chesney through International Management Services (IMS). Higham interned for Atlantic Records in radio promotion during his first semester at Belmont, eventually meeting Alabama manager Dale Morris, now Higham's partner in IMS. "I met Kenny Chesney in 1983, and I've been managing him for the past eight years."

Nashville record labels are well-populated with Belmont alumni. "I can go down Music Row and point to company after company where I know some guy or girl working and our relationship started at Belmont," says Doug Howard, senior VP of A&R at Lyric Street Records.

"When I got out of there, I understood the flow of the buck and how the industry works," says Howard, a 1979

Belmont graduate. "Like most of my peers, when I got out I started at the bottom, as a tape copy guy."

Belmont's reputation is also solid among artists. "I decided to go to Belmont after talking to several people at the Wheeling [W.Va.] Jamboree," says Arista Nashville artist Paisley, who graduated from Belmont in 1995. "Seemed like everyone I would talk to would tell me that the best way to break into this business was to go there. It's clear to me now how right they were."

Paisley, too, made valuable contacts through Belmont. "I met my producer, co-writers, some band members, and best friends there. I learned how to record, how to write, and, most importantly, how to interact."

Concert promoter Steve Moore of TBA Entertainment has taught a concert promotion class at Belmont for about 10 years. "Belmont grads are all over the place around here, and they're all good workers, smart, and educated," Moore notes. "I'm giving them a distilled knowledge of budgeting, breakeven analysis, risk mitigation, and actual concert promotion marketing techniques. The stuff I'm teaching took me 25 years to figure out on my own."

Paisley agrees. "It's the kind of things you could previously only learn the hard way," he says. "This way, at least you get credit hours, too."

Sometimes teaching well can come back to haunt an educator. "I had Steve Moore as a teacher in concert promotion class," Higham recalls, "and everything he taught me I'm using on him for [Chesney's] New Year's Eve show in Nashville."

STILL GROWING

Even as Belmont's reputation has solidified nationally, the school continually strives to grow and expand. The new Belmont West program enables students to live and take classes in Burbank, Calif., while interning at the Los Angeles offices of such labels as Arista and Capitol, along with management and touring companies.

The scope is increasingly international. "We started an exchange program with Victoria University in Melbourne, Australia, two years ago on international music business," Brown says. "They started a program patterned after ours."

The Mike Curb School of Music Business at Belmont is currently going through a precedent-setting accreditation program. According to Brown, "This is the first time a college of business ever sought accreditation for a music school within it."

Enrollment at the Mike Curb School of Music Business is currently about 650 students per semester, with students representing 44 states and four countries beyond the U.S.



A CARTER CHRISTMAS: Three years after the release of her last album, **Deana Carter** resurfaces with the holiday album *Father Christmas*.

Carter is accompanied on the album by her father, renowned Nashville session guitarist/songwriter Fred Carter Jr. The set features 10 stripped-down songs, mostly holiday standards, recorded in a small studio at the Carter family's Nashville home. Among the highlights are the Carpenters' "Merry Christmas Darling" and "Johnny Snowman," a song written by Fred Carter years ago that was previously recorded by Burl Ives and Conway Twitty.

Father Christmas was released Nov. 20 on Carter's own Deanatone Records imprint, distributed through Rounder Records. (The project is a one-off deal with Rounder; Carter is expected to sign with Arista Nashville shortly.)



Carter previously recorded two albums for Capitol Records: 1996's multi-platinum Did I Shave My Legs for This?, which produced three No. 1 singles, and gold-seller Everything's Gonna Be Alright in 1998. She says she split from Capitol after playing song after song for executives there and having them all rejected. "I played them tons of music, and they kept saying, 'We don't like it.' After 20 or 30 songs I thought, 'Maybe I should rethink this.' It was just time to move on."

Carter says the process of putting out an album on her own was "so liberating. I was on Capitol for 10 years, basically, and for me to have my very first project in three years [be] something that I own is such a great feeling. Especially this one—it's so close to my heart."

Carter, who moved to Los Angeles two years ago, is pursuing a second career as a writer/actor in Hollywood, while still continuing to focus on her music. "Writing in general is my passion," she says.

Having dedicated 10 years of her

life to music, Carter is now writing TV scripts—including a proposed game show and a show for the Food Network—and will appear in the independent film *The Badge*, due next spring. She plays the wife of her reallife friend **Billy Bob Thornton**, who is a sheriff in the film. Carter's version of "Silent Night" from *Father Christmas* will be featured in the movie.

Thornton recently made the transition from acting to singing, recording an album for Lost Highway Records (Billboard, Aug. 25). While Carter is now making the opposite move, she says she and Thornton are "kind of on the same page, doing something you could be torn to shreds about.

"I will always do music," she says, "but wanted to pay attention to the other side of my dream. That's why I'm here [in L.A.]"

ON THE ROW: J.D. May has been named executive director of the Americana Music Assn. after serving as the organization's interim executive director for the past six months. May previously was VP/GM of Nashville-based indie label Dead Reckoning.

Ron Howie will retire from RCA Label Group Dec. 31. He has spent 22 years with the company, most recently as VP of sales.

Tinti Moffat exits her position as VP/GM of Balmur Corus Entertainment, the only Nashville job lost in companywide layoffs at the Canadian firm.

Former EMI Music Publishing VP of writer/artist development **Greg Hill** has launched Greg Hill Artist Management in Nashville. His first client is Arista Nashville artist **Phil Vassar**.

Tracy Graham-McGlocklin is promoted from associate director of product management to director of that department at Sony Music Nashville.

Universal Music Publishing Group has signed Arista Nashville artist Carolyn Dawn Johnson to a worldwide publishing deal.

Sony/ATV Music Publishing Nashville has purchased songwriter Tony Martin's Baby Mae Music catalog of 600 songs and signed Martin to a songwriting/co-publishing deal. Martin's hits include George Strait's "Go On," Tim McGraw's "Just to See You Smile," and Sara Evans' "No Place That Far."

Veteran agent Dave Schuder joins Associated Concert & Touring Services in Nashville, which books George Jones, Confederate Railroad, and Kevin Sharp, among others.



Party Time. BMI's Nashville offices were packed as members of the country and Christian music communities gathered to help the legendary Charlie Daniels celebrate his 65th birthday and the release of *The Live Record* on Blue Hat/Audium. During the gathering, Daniels received a special award from *Billboard* saluting his artistry and more than four decades in the music industry. Pictured, from left, are Wade Jessen, manager of the country, contemporary Christian, and gospel charts for *Billboard*; Daniels; and *Billboard* country/Christian associate editor Deborah Evans Price.

Famous Music And Ensign Music

Celebrate Another Award-Winning Year

ASCAP SONG OF THE YEAR

The Way You Love Me Michael Dulaney

Co-writer: Keith Follese
Artist: Faith Hill

NSAL SONG OF THE YEAR

I Hope You Dance
Tia Sillers

Co-writer: Mark D. Sanders

Artist: Lee Ann Womack

BMI SONG OF THE YEAR

I Hope You Dance
Tia Sillers

Co-writer: Mark D. Sanders

Artist: Lee Ann Womack

ASCAP SONG AWARD

Born To Fly
Darrell Scott

Co-writers:
Sara Evans, Marcus Hummon
Artist: Sara Evans

NSAI SONGWRITER OF THE YEAR

Darrell Scott

The Famous Music
Publishing Companies
Thank All Of Their Songwriters,
Artists and Producers
For Another Great Year





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London, Los Angeles, Nashville, New York

DECEMBER 1 Billboard TOP COUNTRY ALBUMS



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			ŧ		VEEK AGO	WEEK	NO		460	WEEK	
PEAK	Title	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		ı	LAST WEEK	THIS W		ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	Z Wh3. AGO	ASI	i i
4	Blue Moon	STEVE HOLY	STEVE HOLY	-	42 4	38		Week At Humber 1 / HOT SHOT DEBUT 学賞 Week At Humber 1			
1	Inside Out	CURB 77972 (11.98/17 98) \$ TRISHA YEARWOOD	TRISHA YEAR	7	36 3	39	/ 1	GARTH BROOKS Scarecrow	11	Ē,	
+	TER L'S	MCA NASHVILLE 170700 (11 98/17:98)	MCA NASHVILLE 170200 (-	1	SOUNDTRACK 3 0 Brother, Where Art Thou?	1: ==	2	+
4	The Live Record	THE CHARLIE DANIELS BAND		В	56 4	40	1 1	GEORGE STRAIT The Road Less Traveled		1	1
1.	Rascal Flatts	BLUE HAT/AUDIUM B133/KELA (12 98/18.98) RASCAL FLATTS ●	RASCAL FLAT	3	43 4.	41	1	MCA NASHVILLE 170220 (11.98/18 98) TOBY KEITH ▲ Pull My Chain	2	3	-
\perp	Play it Loud	LYRIC STREET 165011/HDLLYWDOD (11 98/17 98)	CHRIS CAGLE	4 13	41 3	12	1	DREAMWORKS 450297/INTERSCOPE (12.98)18.98) MARTINA MCBRIDE ● Greatest Hits	4	4	
-	Room With A View	CAROLYN DAWN JOHNSON	CAROLYN DA	7	32 2	43	1	RCA 67012/RLG (12 98/18 98) REBA MCENTIRE Greatest Hits Volume III – I'm A Survivor	3	5	1
1 2	Tammy Cochran	ARISTA NASHVILLE 69335/RLG (10 98/16 98) TAMMY COCHRAN		3	37 3	44	1	MCA NASHVILLE 170202 (11 98/18 98) TIM MCGRAW ▲ Set This Circus Down	5	6	╟
\perp	Dare To Dream	EPIC 59736/S0NY (7 98 EQ/11.98) ★ BILLY GILMAN ●	EPIC 69736/SONY (7 98 EQ.		51 5	45	1	CURB 78711 (12.98) IB-98) SOUNDTRACK ▲² Coyote Ugly	6	8	-
_	God Bless America	EPIC 62087/SDNY (11 98 EQ/17.98) LEANN RIMES	EPIC 62087/SDNY (11 98 E		39 2	46	+	CURB 78703 (11 98/17.98) SS GREATEST GAINER SS		+	-
\perp	This Is Your Country	CURB 78726 (7 98) 11 98) VARIOUS ARTISTS	CURB 78726 (7 98 11 98)		40 4:	47	9	ANNE MURRAY What A Wonderful Christmas	9	25	1 2
↓_	Latest Greatest Straitest Hits	UTV 585061/UNIVERSAL (18.98 CD) GEORGE STRAIT	UTV 585061/UNIVERSAL (1		46 5	48		STRAIGHTWAY 20035 (19.96 CD) LONESTAR ● I'm Aiready There	8	4	4
\perp	One Voice	MCA NASHVILLE 170100 (11.98/17.98) BILLY GILMAN A	MCA NASHVILLE 170100 (55 5	49	4-	BNA 6701/RIG (17.98/18.98) KENNY CHESNEY ▲² Greatest Hits	7		
1	I Need You	EPIC 62086/SONY (11 98 EQ/17 98) LEANN RIMES ●	EPIC 62086/SONY (11 98 E)		49 5	50	+	BNA 67976/RLG (11.98/17.98)	4	4	
\perp		CURB 77979 (11.98/17.98) JEFF CARSON	CURB 77979 (11.98/17.98)		48 4	51	1	BROOKS & DUNN ● Steers & Stripes ARISTA NASHVILLE 87003/RIG (12 98/18 98)		1	
\perp	Real Life	CURB 77937 (11 98/17 98) A	CURB 77937 (11 98/17 98) \$				-	ALAN JACKSON A ARISTA NASHVILLE 99335/RIG (11.98/17.98) When Somebody Loves You	2	_	
\perp	Hank Williams: Timeless	VARIOUS ARTISTS LOST HIGHWAY 170239/MERCURY (18.98 CD)	LOST HIGHWAY 170239/M	0	52 4	52	-	SARA EVANS A RCA 67964/RLG (11.98/17.98) Born To Fly	9		
\perp	Roots: Volume 1	MERLE HAGGARD ANTI 86534/EPITAPH (18:90 CD)	ANTI 86634/EPITAPH (18.9		47 -		1	TIM MCGRAW & Greatest Hits CURB 77978 (12 98/18 98) Greatest Hits	0		-
\perp	Phil Vassar	PHIL VASSAR ARISTA NASHVILLE 1889 1/RLG (10 98/16 98) \$	ARISTA NASHVILLE 18891		50 6			DAVID BALL DUALTONE 01109 RAZDR & TIE (11 98/17 98)	1		
\perp	Tracy Lawrence	TRACY LAWRENCE ATLANTIC 48 187/WRN (11 98)17 98)	ATLANTIC 48187/WRN (11		45 3		1	DIXIE CHICKS A ³ Fly MONUMENT 89378ISONY [12 98 EQ/18 99)	5	1	
\perp	Ten Rounds	TRACY BYRD RCA 67009/RLG (11 98/17 98)	RCA 67009 RLG (11 98 17 9		54 5	56	\perp	LEE ANN WOMACK A ² I Hope You Dance	6		
	Never Love You Enough	CHELY WRIGHT MCA NASHVILLE 170210 (11.98/17 98)	MCA NASHVILLE 170210 (9	53 4	57	3	ALISON KRAUSS + UNION STATION RDUNDER 610495/10JMG (11.38/17.98) New Favorite	3	\perp	
5	Have Yourself A Merry Little Christmas	LEE GREENWOOD FREEFALLS 7020 (14 98 CD)		-	67 –	58	5	GEORGE JONES The Rock: Stone Cold Country 2001 BANDITIBNA 67029/RIG (11 98) 17 98)	9	15	1
4	Earl Scruggs And Friends	EARL SCRUGGS AND FRIENDS MCA NASHVILLE 170189 (11.98/18.98)		1	62 6	59	17	NICKEL CREEK SUGAR HILL 3909 (16 98 CD) \$	31	19 :	1
3	in' With Thunder: The Official Music Of The PBR	VARIOUS ARTISTS EPIC 61620/SONY (11 98 EQ/17 98) Dancin'		5	57 4	60	8	TRAVIS TRITT A COLUMBIA 62/165 SONY (11 98 EQ/17.98) Down The Road I Go	21	24	2
1	Loving Every Minute	MARK WILLS MERCURY 170209 (11 98/17 98)		2	59 5	61	23	GARTH BROOKS CAPITDL 35624 (10 3817 38) The Magic Of Christmas – Songs From Call Me Claus	- 2	14	4
1	Morning Wood	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) 4		2	61 6:	62	4	TRACE ADKINS CAPITOL 30618 (10 98/17 98) Chrome	8	22	2
1	Gravitational Forces	ROBERT EARL KEEN LOST HIGHWAY 170198/MERCURY (11 98/17 98) 4		4	60 5	63	12	TRICK PONY WARNER BROS 4/927/WRN (11 98/17 98) Trick Pony	20	21 2	2
1	Mountain Soul	PATTY LOVELESS EPIC 85651/SONY (11.98 EQ/17.98)		7	58 5	64	1	JO DEE MESSINA ● CURB 77977 (11 98/17 98) Burn	8	31 2	3
6	A December To Remember	AARON TIPPIN LYRIC STREET 165018/HDLLYWDDD (11 188/17 98)		4	72 7	65	10	SOUNDTRACK LDST HIGHWAY 170221/MERCURY (12 58/18 98) Down From The Mountain	2	20 3	2
13	The Whole Shebang – All Mixed Up	SHEDAISY (YRIC STREET 165021/HDLLYWODD (18 98 CD)	SHEDAISY LYRIC STREET 165021/HDL	8	63 5	66	4	GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98) Alright Guy	7	23 .	2
12	Greatest Fits: The Best Of How Big'a Boy Are Ya?		ROY D. MERC	5	66 6	67	3	BLAKE SHELTON WARNER BRDS. 24731/WRN (11 98/17 98) Blake Shelton	5	29 2	2
1	Songcatcher	SOUNDTRACK VANGUARD 79588 (16 98 CD)	SOUNDTRACE	В	70 6	68	5	DIAMOND RIO ARISTA NASHVILLE 9799RIG (11 98/17 98) One More Day	0 0	26 4	2
+	Inspirational Journey	RANDY TRAVIS WANKER BROS 47893/WRN (11.98/17.98)	RANDY TRAVI	3	64 6	69	3	BRAD PAISLEY ARISTA NASHVILLE 67008 RLG (11 98/17 98)	6	27 :	2
t	People Like Us	AARON TIPPIN ● LYRIC STREET 165014H0LLYWDDD (10 98/16 98)	AARON TIPPII	7	74 6	70	7	PAT GREEN Three Days REPUBLIC 0503 WINIVERSAL (8 98) 14 95)	2	28 2	2
+	The Complete Limelight Sessions	EILLEEN SHANIA TWAIN LIMELIGHT 8140IAUDIUM (11.98/18.98)	EILLEEN SHAF	6	73 6	71	7	CYNDI THOMSON CAPTOL 26010 (19 98/17.99) My World	3 11	30 2	3
1	In Another World	JOE DIFFIE MONUMENT 85373/SDNY (11 98 EQ/17 98)	JOE DIFFIE	6	65 50	72	2	DESSICA ANDREWS ● DREAMWORKS 45024(n)/EIRSCOPE (10 98/16 98) Who I Am	9	35 3	3
+,	Live – It Was Just A Matter Of Time	RANDY TRAVIS	RANDY TRAVI	- 10	69 –	73	14	JAMIE O'NEAL ● Shiver	1	34 4	3
+:	Roy D. Mercer Vs. Yankees	MAGE 744 (11 98/17 98) ROY D. MERCER				74	27	MERCURY 170137 (11 98/17-98) LYLE LOVETT Anthology Volume One: Cowboy Man	0	33 3	3
١ ٠			T A DITTI 22515 (10.00/10 0)	1				CURB 170234/MCA NASHVILLE (11 98 18 98)			

[■] Albums with the greatest sales gains this week. ■ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with 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). Asserisk indicates LP is available. Most tape prices, and CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chan's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows albums removed from Heatseekers this week. ♣ indicates past or present Heatseeker indicates SoundScan, Inc.

Billboard TOP COUNTRY CATALOG ALBUMS...

M EEK	WEEK			L IT WKS	WEEK	WEEK			T WKS
THIS	LAST	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTA	THIS	LAST	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL
	1	LEE GREENWOOD ● CAPITOL SOMER (1) 98_CD)	American Patriot	12	13	13	JOHNNY CASH ● LEGACY/CDLUMBIA 69739/SDNY (7 98 EQ/11 98)	16 Biggest Hits	
2	2	DIXIE CHICKS 11 MDNUMENT HAVE S 20N HU 98 EQ. 17 981 A			14	/	LEE GREENWOOD MADACY F04 (4 98 CD)	Lee Greenwood: God Bless The USA	
ΙĠ	2	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA 16 98 CD)	Wide Open Spaces		125	=	MARTINA MCBRIDE ● RCA 67842/RLG (10.5%/16.98)	White Christmas	
3	10		Rudolph The Red-Nosed Reindeer		16		HANK WILLIAMS JR. A CURB 77638 (5 98/9 93)	Greatest Hits, Vol. 1	389
4	12	BILLY GILMAN ● EPIC 1 = 5.0%r ,11 5 EQ. 17 98)	Classic Christmas	-	17	14	LONESTAR ▲ 3 BNA 67762/RLG (10.98/17.98)	Lonely Grill	129
5	3	SHANIA TWAIN ♦ 18 MERCURY 5 July 18 98)	Come On Over	211	18	19	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	108
6		FAITH HILL A WARNER BRDS. (WRN (12 98/18 98)	Breathe	106	19	17	WILLIE NELSON ● LEGACY/CDLUMBIA 69372/SDNY (7.98 EQ/11 98)	16 Biggest Hits	167
7		TOBY KEITH ▲ DREAMWORKS 450204 INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	107	20	18	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6 98)	Heartaches	153
8		LEE GREENWOOD CURB 77862 (4 90 5 98)	Best Of Lee Greenwood: God Bless The USA	8	21	22	JOHN DENVER MADACY 4750 (5 98/9 98)	The Best Of John Denver	178
9	10	TOBY KEITH ▲ MERCURY 558962 (11,98/17.98)	Greatest Hits Volume One	155	22	15	KEITH URBAN ◆ CAPITDL 97591 (10 58/16.98)	Keith Urban	91
10	11	ALAN JACKSON S ARISTA NASHVILLE 18801/RLG (10.98/16.98)	The Greatest Hits Collection	317	20		JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 [1.98/5.98]	A Christmas Together	36
11	9	BROOKS & DUNN A 3 ARISTA NASHVILLE 18852/RLG (12 98/18 98)	The Greatest Hits Collection	218	24	25	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	The Best Of Country	
(1)	20	GARTH BROOKS ◆ 14 CAPITDL 97424 (19.98/26.98)	Double Live	157	25	21	THE CHARLIE DANIELS BAND A PIC 65694 SDNY (7 98 EQ/11.98)	A Decade Of Hits	+

Albums with the greaters sales game this week. Catalog albums are 2-year-old files that have fallen below No. 10 or The Billioard 20' or rescuer of loder albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog ® Recording Industry Assn. III America (RIAA) certification for net shipment of 10 million units (Platomuni. 9 hinds carming-and 1 million

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DECEMBER 1. Billboard HOT COUNTRY, SINGLES & TRACKS

Compiled from a national sample of airplay Provides at Divis Symmetric and Section 1984 Sec

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LAST WEEK	2 WKS. AGO	Apple 1	TITLE PRODUCER (SONGWRITER) Artist PRODUCER (SONGWRITER)	PEAK POSITION	THIS WEEK	LAST WEEK			TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			学堂 NUMBER 1 学学 2 Woods At Wo		31	32 3	3		ALL OVER ME B.BRADDOCK (B.SHELTON,E.T.CONLEY,M.PYLE) BRADDOCK (B.SHELTON,E.T.CONLEY,M.PYLE) Blake Shelton WARNER BROS. 16724WAN	31
1	3	11	I WANNA TALK ABOUT ME J STROUG T KEITH (B BRADDOCK) O DREAMWORKS 498874	1	32	34 3	2	11	I'M MOVIN' ON MBRIGHTM WILLIAMS (PWHITE,D.V.WILLIAMS) Rascal Flatts ♥ LYRIC STREET ALBUM CUT	32
2	2	2.5	LOVE OF A WOMAN B J WALKER JR. LIRITI IK BRANDTI COLUMBIA ALBUM CUT	2	33	40 3	9		THIS AIN'T NO RAG, IT'S A FLAG CDANNELS, PKELLY (C.DANNELS) The Charlie Daniels Band BLUE HAT PROMO SINGLE/AUDIUM	33
4	8	1191	RIDING WITH PRIVATE MALONE NEWTON IT SHEPHERD WINEWTON) O QUALITONE 01120	3	34	39 3	7		SOMETHIN' IN THE WATER J.STELLE.S. BAGGETT (J.STELLE.A ANDERSON, B.O. IPIERO) J. G. GMONUMENT 79675	34
3	7		I'M A SURVIVOR TEROWN R.M.CENTIRE (S.KENNEDY, P.WHITE) O M.CA NASHVILLE 172217	3	35	45 4	0		I DON'T HAVE TO BE ME ('TIL MONDAY) R YAN HOY (S AZAR, JYDUNG R.C BANNON) MERCURY ALBUM CUT	35
6	9		RUN TAROWN,G STRAIT (TLANE A SMITH) George Strait O MCA NASHVILLE 172221	5	36	37 3	5	7)	GOD BLESS THE USA JCRUTCHFIELD, GREENWOOD (L GREENWOOD) G G MCA NASHVILLE/CAPITOL/CURB 73 128	7
10	10		WHERE THE STARS AND STRIPES AND THE EAGLE FLY ATIPPIN,M BRADLEYB WATSON IK BEARD,C BEATHARD,A TIPPIN ■ © LYBIC STREET 164059	6	37	43 4	5	2)	THAT'S WHEN I LOVE YOU Phil Vassar BOALLIMORE, PVASSAR I PVASSAR I. WOOD) ARISTA NASHVILLE ALBUM CUT	37
5	1	4.5	ANGRY ALL THE TIME B.GALLIMORE, J. STROUDT, TMCGRAW (B ROBISON) CURB ALBUM CUT	1	38	41 4	6		I ALWAYS LIKED THAT BEST PWORLEYTL JAMES (CTHOMSON,TL.JAMES.J.KIMBALL) CAPITOL ALBUM CUT	38
11	11	22	I'M TRYIN' O HUFF (C.WALLIN, J.STEELE, A.SMITH) O CAPITOL, 17867	8	39	38 3	8	E	CARRY ON LMAINES (POREEN,W.WILKINS) Pat Green ♀ REPUBLIC ALBUM CUT/UNIVERSAL REPUBLIC ALBUM CUT/UNIVERSAL	35
12	12		WRAPPED UP IN YOU AREYNOLOS (W KIRKPATRICK) CAPITOL ALBUM CUT	9	40	42 4	2	151	BABY I LIED B.GALLIMORE (R VAN HOY,R M. BOURKE,D. ALLEN) Shannon Brown O BINA 99104	40
7	5	-11	ONLY IN AMERICA K BROOKS R DUNN, M WRIGHT I K, BROOKS, O, COOK, R R OGERS) ARISTA NASHVILLE ALBUM CUT	1	41	49 5	8		DOES MY RING BURN YOUR FINGER ELIODELLIB MILLERJ. MILLERI Lee Ann Womack MCA NASHVILLE ALBUM CUT	41
8	4	51	ON A NIGHT LIKE THIS CHOWARD IN STALEYD KAHAN) G G Ø WARNER BROS 1875INWRN	4	42	47 4	.7	Ó	THAT'S JUST THAT MD CLUTE, DIAMOND RIQ (K.GARRETT, T.OWENS) ARISTA NASHVILLE ALBUM CUT	42
2 25	-		WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) ABIRPOWER ARISTA NASHVILLE PROMO SINGLE ARISTA NASHVILLE PROMO SINGLE	12	43	36 2	2		THE TIN MAN B.CANNON,N.WILSON,K.CHESNEY (K.CHESNEY,O.LOWE,S.SLATE) RNA ALBUM CUT	1
15	17	H)	GOOD MORNING BEAUTIFUL W.C. RIMES (ZLYLE, T.C. ERNEY) CURB ALBUM & SOUNDTRACK CUT CURB ALBUM & SOUNDTRACK CUT	13	44	55 5	6	-	1 SHOULD BE SLEEPING J.KING.J.STROUD (L.DREW.S.SMITH) DREAMWORKS ALBUM CUT	4
4 9	6	12	WHERE I COME FROM KSTEGALL (A JACKSON) O ARISTA NASHVILLE 69102	1	45	52 5	0	4	AMERICA WILL SURVIVE HANK WILLIAMS JR (H. WILLIAMS JR) CURB PROMO SINGLE CURB PROMO SINGLE	4
5 14	15	10	WRAPPED AROUND FROGERS (8 PAISLEY.COUBOIS,X.LOVELACE) O ARISTA NASHVILLE 69103	14		ΗĒ			✓ HOT SHOT DEBUT ✓	
6 13	13	10	WITH ME DHUFF (B JAMES,TVERGES) Constant S On Bina 69105	13	46	1-5			SQUEEZE ME IN Garth Brooks Duet With Trisha Yearwood A REYNOLOS (6 NICHOLSON, O. MCCLINTON) CAPITOL ALBUM CUT	40
7 17	19	12	BRING ON THE RAIN B.GALLIMORE,T.M.CGRAW (B.MONTANA,H.DARLING) CURB ALBUM CUT CURB ALBUM CUT	17	47	56 6	0	n	I CRY B. CHANCEY (M SELBYT. SILLERS) Tammy Cochran ♀ EPIC ALBUM CUT	4
8 18	20	20	MAN OF ME TBROWNIM WRIGHT (IRRUTHERFORD, G. TEREN) O MCA NASHVILLE 172213 O MCA NASHVILLE 172213	18	48	4		Ť,	THE COWBOY IN ME B.GALLIMORE, J.STROUO, T.MCGRAW (C.WISEMAN, J. STEELE.A ANDERSON) CURB ALBUM CUT	4
9 16	14	28	REAL LIFE (I NEVER WAS THE SAME AGAIN) J.NIEBANK IN THRASHER J JANOSKY) CURB ALBUM CUT	14	49	48 4	11	ш	NIGHT DISAPPEAR WITH YOU Brian McComas LMEDICA (B.MCCOMAS) LYRIC STREET ALBUM CUT	4
21	2	15	JUST LET ME BE IN LOVE B.JWALKERJJK (TMARTINJAN NESLEKTSHAPIRO) Tracy Byrd O RCA 69106	20	50	53 4	19	1	I WILL SURVIVE J.SCAIFEA S.MARTIN IS.BENTLEY.N.L.BAXTER.G.TEREN) Wild Horses ♀ EPIC ALBUM CUT	4
1 22	24	111	IN ANOTHER WORLD DCOOK, LWILSON (TSHAPIRO, WWILSON, JYEARY) DCOOK, LWILSON (TSHAPIRO, WWILSON, JYEARY)	21	51	60 5	55	Ē	DAYS OF AMERICA M D CLUTE,H PAULO ROBBINS I TMILLERI COLUMBIA ALBUM CUT COLUMBIA ALBUM CUT	5
2 27	3	E	THE LONG GOODBYE K BROOKS R DUNN,M WRIGHT (P. BRADYR, KEATING) ARISTA NASHVILLE ALBUM CUT	22	52	46 4	13	17	SIDEWAYS JSTROUD_FROGERS (D.WORLEY_JB.RUDD_V.VIPPERMAN) DREAMWORKS ALBUM CUT	4
3 23	2	3	SAINTS & ANGELS SEVANS, PWORLEY (VIBANKS) O RICA 89107	23	53	58 5	52	H	HOMELAND K ROGERS, B MAHERJ, MCKELL (K.MILES, J. SUNDRUD) KENNY ROGERS, B MAHERJ, MCKELL (K.MILES, J. SUNDRUD) DREAMCATCHER ALBUM CUT	5
4 26	25		BEER RUN ARYNOLOS (K ANDERSON, K BLAZY,G OUCAS,A WILLIAMS,K WILLIAMS) BANDIT ALBUMS CUT/BNA BANDIT ALBUMS CUT/BNA	24	54				I'M NOT GONNA DO ANYTHING WITHOUT YOU K STEGALL (R VAN WARMER,R ALVES) MERCURY ALBUMS CUT	5
5 24	20	5	SHIVER K STEGALL (J.O'NEAL,L DREWS, SMITH) O MERCURY 172216	24	55	57 5	53	Ē	GETTIN' BACK TO YOU Daisy Dern D.GIBSON (D.DERN,D.GIBSON,B.DAVIS) MERCURY ALBUM CUT	5
6 28	3 30		SOME DAYS YOU GOTTA DANCE PWORLEYS CHANCEY (T.JOHNSON,M.MORGAN) MONUMENT ALBUM CUT	26	56	59	51	=	TO QUOTE SHAKESPEARE B.GALLIMORE, TMCGRAW (H.LAMAR, G.BARNHILL) The Clark Family Experience CURB ALBUM CUT	5
7 29	2	7	COLD ONE COMIN' ON J.SCAIRE (M.GEIGER:W:MULLIS:M:HUFFMAN) COLUMBIA ALBUM CUT	27	57	50	-	12	I AM A MAN OF CONSTANT SORROW The Soggy Bottom Boys Some Burnett (traditional) MERCURY SOUNDTRACK CUT	2 4
8 35	3	5	BLESSED MARTINA MCBRIDE, PWORLEY (HLINDSEY, TVERGES, B.JAMES) MACHINE MCBRIDE, PWORLEY (HLINDSEY, TVERGES, B.JAMES)	28	58	l Ē.		Ĭ	THICKER THAN BLOOD AREYNOLOS (J.YATES,G.BROOKS) Garth Brooks CAPITOL ALBUM CUT	5
9 33	3 3	1	I BREATHE IN, I BREATHE OUT CLINDSEY IC.CAGLE_J ROBBIN) CAPITOL ALBUM CUT	29	59	54	59		IT'S ALRIGHT TO BE A REDNECK K.STEGALI IPMCLAUGHLINB.KENNER) ARISTA NASHVILLE ALBUM CUT	2 5
30 30	0 2	9	EASY FOR ME TO SAY CBLACK (C BLACK H NICHOLAS) CCALBUM CUT RCA ALBUM CUT	29	60	TE.		T	INSIDE OUT MWRIGHT, YEARWOOD (8 ADAMS, 0 PETERS) Trisha Yearwood Featuring Don Henley S MCA NASHVILLE 172219	⊋ 6

Records showing an increase in detections over the previous week, regardless of chart movement. 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. So Videoclip availability. Catalog number is for CD Single, or Vinyl Single is unavailable. OD Single available. OD DVD Single available. OD DVD Single available. OD Cassette Single available. ON Vinyl Maxi-Single available. ON Vinyl Single available. OD Cassette Maxi-Single available. OD Cassette Single available. OD Cassette Single available. OD Cassette Single available. OD Cassette Single available. OD Vinyl Single ava

Billboard TOP COUNTRY SINGLES SALES,

WEEK	r WEEK	Ē		S WEEK	T WEEK	L		
THIS	LAST		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist	声	AS		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			胃 NUMBER 1 質	13	11	Dy	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	Faith Hill
1	1		GOD BLESS THE USA CURB 73128 Lee Greenwood	14	13	30	POUR ME WARNER BROS. 16816/WRN	Trick Pony
2	2		WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 1640581HOLLYW0000 Aaron Tippin	15	14	72	DIDN'T WE LOVE CURB 73126	Tamara Walker
3	3		BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT ● CURB 73116 LeAnn Rimes	13	_		GIRL IN LOVE COLUMBIA 79648/SONY	Robin English
4	4		AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137*/MADACY Randy Travis	17	15	-	WHAT I REALLY MEANT TO SAY CAPITOL 58987	Cyndi Thomson
5	5	6	GOD BLESS AMERICA CURB 73127 LeAnn Rimes	13	21	-	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	Toby Keith
6	6	- 10	CALL ME CLAUS CAPITOL 77669 Garth Brooks	19	16		UNBROKEN BY YOU LYRIC STREET 164048/HOLLYW000	Kortney Kayle
670	19	_	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58768 Garth Brooks as Chris Gaines	20	23	-17	LOVE IS ENOUGH RCA 69034/RLG	3 Of Hearts
8	7		ON A NIGHT LIKE THIS WARNER BROS. 1675 I/WRN Trick Pony	a	24	223	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	Shane Sellers
9	8	10	SOMETHIN' IN THE WATER MONUMENT 79625/SONY Jeffrey Steele	22	18	100	A ROSE IS A ROSE MERCURY 172193	Meredith Edwards
10	9		AUSTIN GIANT 16767/WRN Blake Shelton	23	17		COME A LITTLE CLOSER WARNER BROS. 16762/WRN	Lita McCann
11	10		ROCKY TOP '96 DECCA 155274/MCA NASHVILLE The Osborne Brothers	24	20	-77	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	Billy Gilman
(P)	12	10000	HOW DO I LIVE ▲3 CURB 73022 LeAnn Rimes	25	22	-	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	Mcalyster

Records with the greatest sales gains this week. Recording Industry Assn. 0f America (RIAA) certification for net shipment of 500,000 album units (Gold). ARIAA certification for net shipment of 1 million units (Platinum), with multimilion units (Platinum), with

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BY LEILA COBO

MIAMI—The *Billboard* Latin charts will come to life Dec. 18 with the release of the *Billboard* Latin Music Series, a collection of 15 CDs compiling 210 singles featured on the *Billboard* Hot Latin Tracks chart from 1996 to 2000.

The compilation is the result of a licensing agreement between Billboard and Sony Discos, which will initially see the release of five CDs for each of Latin music's main sub-genres: tropical, pop, and regional Mexican. The CDs will eventually trace the charts as far back as 1985. The albums will be sold separately—one per year per genre—with the release of a boxed set being considered for next year.

"I call it more a history of Latin music," says Sony Discos senior director of special marketing Rosana Mattioli, who compiled the *Billboard* chart information and was largely responsible for the series' track selection.

The main criteria for inclusion, she says, was that the tracks had to appear in the charts for that specific year, resulting in each CD truly representing the musical panorama of the moment.

Coming up with those representative tracks wasn't quite as simple as reading the charts, though. According to Mattioli, some years had fewer songs than others because tracks tended to overlap from year to year. In addition, some tracks weren't available for licensing. And in some cases,

Sony Brings Latin Charts To Life



it was hard to decide where to place a certain track. Son by Four's "A Puro Dolor," for example, was placed in the tropical rather than the pop genre, while Marco Antonio Solís' recent tracks were placed in pop rather than regional Mexican.

"I wanted to include the reality of the music that happened every year," Mattioli says. "I also wanted something very attractive to the consumer. I decided to include 14 tracks on each CD. I want to give [consumers] the incentive to have the whole collection. Even for those of us who speak Spanish and are of Latin descent, this is very valuable."

In an effort to be as comprehensive as possible, all labels were given the opportunity to participate in the compilation, with the result that no more than 50% of the featured artists belong to Sony. "This could not have happened without the support and collaboration of all the record labels," Sony Discos chairman Oscar Llord says. "It's an unprecedented display of inter-label cooperation."

Billboard, which has a longstanding deal with Rhino Records to put out CDs based on other Billboard charts, accepted bids from all Latin labels interested in putting out the compilation. Sony, in turn, licensed repertoire from the other labels, including Fonovisa, WEA Latina, Universal Latino, BMG U.S. Latin, Disa, EMI Latin, MP, and Karen Records.

"We thought a line of CDs based on the rich history of the *Billboard* charts would have genuine consumer appeal," says Howard Appelbaum, VP/associate publisher of the Billboard Music Group. "Sony's A&R, marketing, packaging, and merchandising plans are top-notch and show a deep commitment to the project."

Although Sony's Dec. 18 release may seem late, it was targeted so that the first installment of the series would be in stores for the Christmas holiday. Senior VP of sales and marketing for Sony Discos Jeff Young says, "In terms of retail and marketing, we're going to do everything. I believe they're looking for a new series—one that has appeal and name recognition."

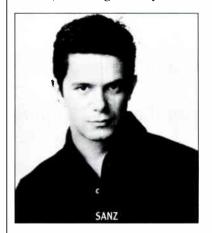
Once the initial 15 CDs are out, Young will experiment with a variety of possibilities, including releasing a sampler for each of the genres. Starting in January, he says, all major Sony releases will include some information on the *Billboard* series, and there are plans to have floor bins at retailers that will hold all the albums.

Already, Sony is working on the 2001 albums, with plans to release them to coincide with the Billboard Latin Music awards next spring. Mattioli is also working on the 1990-1995 series. The 1985-1990 releases will then follow.

Mattioli says, "We are treating this from day one as a treasure, as something that will be well-taken by everybody."



SANZ, WARNER/CHAPPELL PACT: It's been a good year for **Alejandro Sanz**. He walked away with four Latin Grammys, including those for album, record, and song of the year. He



recorded an MTV Unplugged special, the first-ever for an artist from Spain. And last week it was announced that Sanz inked a publishing agreement with Warner/Chappell that includes the entire catalog of songs from his publishing company, Gazul Productions. Warner/Chappell wouldn't disclose details, but sources describe it as "extensive and lucrative."

"My relationship with Warner/ Chappell goes way back," says Sanz, who returns to Warner/Chappell after his previous three albums were handled by EMI Publishing Spain.

"You really can't talk about a romantic relationship in these cases, but as far as I'm concerned, it's fundamental to feel there's 'something' there—this sense of 'they like me.' Because if that's not the case, obviously I'd feel economically happy, but not as comfortable."

Aside from being considered Spain's top artist at the moment, Sanz—who is signed to WEA—is also one of the most-respected songwriters in Latin music today. His work has been performed by the likes of Julio Iglesias, Malú, and Ricky Martin. His songwriting deal coincides with the release of MTV Unplugged album, which hit stores Nov. 20.

"The timing is perfect because of the four Latin Grammys Alejandro won recently and the *MTV Un*plugged album," Sanz's manager, **Rosa Lagarrigue**, says.

STAYING FAITHFUL: Early this year, armed with a designer suit, a cigar, a wide-brimmed hat, a shaved head, and a Bentley, **Lupillo Rivera** became the hottest new artist on the regional Mexican circuit. Following a Recording Industry Assn. of America certifi-

cation for sales of 500,000 copies of *Despreciado*—his first album on Sony Discos—Rivera has now released *Sufriendo a Solas*, a follow-up that stays faithful to the *banda* sound and earthy feel of its predecessor.

"I didn't want to change the producers, the studios, or anything too much, because I did so well with the other one," Rivera says when asked if he went for a bigger production this time around. "If I did, it could [have] changed the sound, and I didn't want to do that. It could change the feeling."

Rivera, who is also on a virtually nonstop touring schedule until the end of the year, is the first to admit that the success of *Despreciado* took him by surprise. "It's something that happened real fast and real strong. It caught me, the company, and the manager off-guard."

But *Despreciado* has also prepared Rivera for the continued expanded visibility he hopes to attain. The album reached a broad-based audience that included young, bilingual listeners. The same thing, Rivera says, is already happening with *Sufriendo*. And, as he's often stated, he hopes to take things a step further by eventually recording rap in English.

"We're already listening to different lyrics just to see what I sound like doing that," Rivera says. But first, he cautions, "I want to be very solid in the Mexican music scene."

MUXXIC LINEUP: Following the announcement that Marco Antonio Rubí is the new managing director of MuXXIc Latina, the label has formally announced Rubí's core support team-some of whom have already been operating for several months. **Bruno Muñoz**, formerly with Grupo Prisa, is now VP of A&R; Itzel Díaz, former marketing VP for Universal Latino, is MuXXIc's new marketing VP: Spanish journalist Jose Antonio Ponsetti is VP of communications; and Luis Villalba, former GM of Prisa's Planet Events (formerly known as Nuesa), is VP of operations.

IN BRIEF: Alejandro Montaner performed at a sold-out show at Miami's James L. Knight Center as part of his Sueño Repetido tour. It was the first extensive tour for the Venezuelan singer in several years, who played nearly 64 shows, including a handful in the U.S. Montaner is banking on the success of the album Sueño Repetido (Wea Latina).

Additional reporting by Howell Llewellyn in Spain.

América*Latina...*

In Puerto Rico: Warner Music Recording artist Olga Tañón has parted ways from her longtime manager Rafo Muñiz and his company, Promotores Latinos. Her lawyer, Alfredo Castellanos, will take on managerial duties. Tañón is in the midst of a concert tour that kicked off Nov. 15 in Venezuela.

RANDY LUNA

In Argentina: Andrés de León, once a romantic balladist who disappeared from the scene just as he was starting a promising career as a pop-rock singer, is currently working on a comeback album for Sony Music Latin America. De León has been recording in Miami since October with producers Manny Benito and Luis Fernando Ochoa (of Shakira fame). The album, whose street date has yet to be announced, will feature songs cut by De León for David Foster's label 1, 4, 3 Records. That material, produced by Foster and Humberto Gattica, was never released.

SERGIO FORTUNO

In Colombia: Colombian singer Charlie Zaa has returned to bolero for his new album, *De Un Solo Sentimiento*, released in the U.S. by Sony Discos. In an effort to boost sales, Sonolux—Zaa's label in Colombia—is distributing the CD in that country with a free cassette copy for buyers.

GUSTAVO GOMEZ

In Brazil: Alda Baltazar has been named international exploitation manager of Brazilian indie Trama Records. In her new position, Baltazar will be in charge of taking the Trama brand and artists to an international market. Trama's roster includes Max de Castro and DJ Marky. Baltazar spent eight years with Universal Music Brazil and was most recently in charge of overseas releases there.

TOM GOMES

D E CE	148£	R 1	Bi	Ilboard HOT LATIN	N TRACKS	S _{TM}
THIS WILK	LAST WEEK	2 WKS. AGO	Me sam	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	3	3	10	TANTITA PENA KCHAPIK N CAMPOS FRIBA)	Alejandro Fernandez	1
2	1	4	E	DEJAME ENTRAR EESTEFAN JR. S. KRYS (C. VIVES M. MADERA A CASTRO)	Carlos Vives ♀	1
3	2	1	11	SUERTE SMEBARAK R,TMITCHELL (S MEBARAK R,T.MITCHELL)	Shakira 😭	1
4	4	2	++	HEROE M TAYLOR E IGLESIAS, C PAUCAR (E IGLESIAS, P BARRY, M TAYLOR, C GARCIA ALONSO)	Enrique Iglesias ♀	1
5	5	6	11	USTED SE ME LLEVO LA VIDA REV-NERRIO (ESTEFANO, D. POVEDA)	Alexandre Pires ARIOLA /BMG LATIN	5
6	9	8	10	YO QUERIA K SANTANDER D BETANCOURT (C CASTRO, T.COTUGNO, S.GIACOBBE)	Cristian ARIDLA /BMG LATIN	6
7	6	5	2h	NO ME CONOCES AUN PALOMO (FY QUEZADA A TRIGO)	Palomo ♀	3
8.	7	7	ė.	INOCENTE POBRE AMIGO JTARODO, JALVAREZ IJ GABRIELI	Juan Gabriel ♀ ARIDLA/BMG LATIN	7
9	12	11	111	CADA VEZ TE EXTRANO MAS G LIZARRAGA A VALENZUELA O VALENZUELA IM LUNA)	Banda El Recodo ♀ FONOVISA	7
10	11	9	23	O ME VOY O TE VAS B SILVETTI IM A SOLIS)	Marco Antonio Solis ♀ FONOVISA	1
11	10	12	32	ME VAS A EXTRANAR PAGUILAR (FATO)	Pepe Aguilar ♀ MUSART BALBOA	2
12	8	10	47	COMO SE CURA UNA HERIDA R PEREZ (R PEREZ, JL PILOTO)	Jaci Velasquez ♀ SONY DISCOS	1
03	17	27		VOLVERE JUNTO A TI L PAUSINI,A CERRUTI,D PARISINI (CHEOPE L. PAUSINI)	Laura Pausini ♀ WEA LATINA	13
1.0	13	17	E	PROMESAS MOUINTERO LARA (MOUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	13
15	18	20		EL PRIMER TONTO JSEBASTIAN IJ SEBASTIAN I	Joan Sebastian MUSART/BALBOA	15
60	15	14		ESTAS QUE TE PELAS R MARTINEZR MUNOZ (M. A PEREZ C REYNA JR.)	Intocable EMILATIN	13
17	14	18	E	CELOS MANTHONY,J A GONZALEZ (A JAEN,M ANTHONY)	Marc Anthony 😭 COLUMBIA /SONY DISCOS	14
0	20	19		SALADO PAGUILAR (J SEBASTIAN)	Pepe Aguilar MUSART BALBOA	18
				GREATEST GAIN	ER IGI	
10	34	21		VOY A QUITARME EL ANILLO RLIVI (R LIVI, R FERRO GARCIA)	Gisselle Ariola /BMG LATIN	19
20	16	15	97	SE QUE ME VAS A DEJAR 8 SILVETTI (MA SOLIS)	Marco Antonio Solis	12
21	19	13	22	PUEDEN DECIR A JAEN (0 ALFANNO)	Gilberto Santa Rosa 🕏	3
22	24	24	*	EN LA MISMA CAMA V.CANALES,A ALVARADO (FY OUEZADA)	Liberacion DISA	22
2	21	16	10	RESUMIENDO B SILVETTI (R MONTANER,YMARRUFO)	Ricardo Montaner WEA LATINA	11
23	27	33		DE VERDAD D.CHILD,R.CANTOR (J.SIERRA.) MARRI,S.MANDILE)	Alejandra Guzman ♀ RCA/BMG LATIN	24
=	22	28		HUELO A SOLEDAD JLOSADA, VFEIJOO, POOLIGAN, A QUINTERO (A GABRIEL)	Ana Gabriel SONY DISCOS	22
20:	26	32		SHHH A B. QUINTANILLA III,C "CK" MARTINEZ IA B QUINTANILLA III,C MARTINEZ,L GIRALOO)	A.B. Quintanilla Y Los Kumbia Kings EMI LATIN	23
27	23	25		SERA PORQUE TE AMO R SAENZ QUIROZ (FOA SILVA L O FORTE)	Los Tigrillos 🕏 WEAMEX IMEA LATINA	21
2	31	_	м	BESAME B SILVETTI IR MONTANER, J L CHACIN)	Ricardo Montaner 🗣	4
2	43	38	**	CARTAS MARCADAS A MACIAS (C MONGE)	Cuisillos De Arturo Macias MUSART/BALBOA	29
30				HOT SHOT DEBL		30
30				SUFRIENDO A SOLAS PRIVERA (J.A FERRUSQUILLA)	Lupillo Rivera SONY DISCOS	30
땔	40	_	М	Y SOLO SE ME OCURRE AMARTE A SANZIA SANZI	Alejandro Sanz WEA LATINA	32
	40	42		NO SE VIVIR SIN TI J.GUILLEN (G.FRANCO)	Conjunto Primavera	
	38	43		HGATICAM TEJADA (J.L PILOTO, G ARENAS)	Diga Tanon ♥	
_	28	22		EL AYUDANTE PRAMIREZ (ME TOSCANO) LINA MULIER COMO TU	Vicente Fernandez solvy discos Los Rieleros Del Norte ☞	9 21
30	25	42		UNA MUJER COMO TU MMORALES (G MORALES) VAS A SUFRIR	Cos Mieleros Del Norie 😭 FONOVISA Grupo Bryndis 🕾	\vdash
Щ	35	42		VAS A SUPRIK GRUPO BRYNDIS (M POSADAS) PENA DE AMOR	Puerto Rican Power	28
30	32	34		VILLAINIY CARRENAI CON CADA BESO	Jan Sony Discos Huey Dunbar	5
30	36	37		S GEORGE IF OSORIO, A THOMAS) NADA	Juanes 🕏	
m	46	3/	111	JUANES (SANTADLALLA (JUANES) DIME CORAZON	SURCO /UNIVERSAL LATINO Amaury Gutierrez '\mathbb{C}	
7	50	_		LA AGARRO BAJANDO	Gilberto Santa Rosa	41
	37	45		JALUGO JAMONTES OUILES) SI TU SUPIERAS	Sony discos Los Temerarios 🕏	-
	25	23	1 1 1	SI TO SUPIERAS AA ALBA (AA ALBA) MI FANTASIA	Los Tigres Del Norte 🕏	1
1	45	44		COMO TE EXTRANO	Pedro Fernandez	28
	29	30	711	LA CALANDRIA	MERCURY/UNIVERSAL LATINO Ramon Ayala Y Jody Farias	19
	41	30	100	LA CALANDRIA RAVIALIM KERNANDEZ) MENTIRA	Ramon Ayala 1 Jody Farias	
Ţ,	49	39		MENTIKA HGATICA BCUEVAS) DERECHO A LA VIDA	WEA ROCK /WEA LATINA Conjunto Primavera	13
В	47		15	J.GUILLEN IC SANCHEZ) SUERTE HE TENIDO	Alegres De La Sierra	26
7				TAN FACIL QUE HUBIERA SIDO	Vicente Fernandez	49
SIN				PRAMIREZ (JE PINA) AQUI ESTOY YO	SONY DISCOS Rogelio Martinez	40
Compile		116.1	onal c	OVALENZUELA, A VALENZUELA (LENRIOUE) ample of airplay supplied by Broadcast Data Systems' Radio Track sarvice. A pane	DISCOS CISNE	
				ample of airpiay supplied by Broadcast Data Systems, hadio Irack service. A pane ally monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impression of chart movement. A record which has been on the chart for more than 20 week	ns. 📟 Records showing an increase in audien:	ce over the

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 89 stations (31 Latin Pop., 16 Tropical/Salsa, 53 Region-
al Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. 🖚 Records showing an increase in audience over the
previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an
increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations
is placed first, Records below the top 20 are removed from the chart after 26 weeks. SVideoclip availability. ©2001, Billboard/BPI Communications and SoundScan,
Inc.

		LA	TIN PO	P	A	RPLAY	
4	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	1	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
E	1	SUERTE EPIC /SONY DISCOS	SHAKIRA	(8)	26	HOY TE VAS SONY DISCOS	TOMMY TORRES
(2)	2	HEROE INTERSCOPE /UNIVERSAL LATINO	ENRIQUE IGLESIAS	,2	20	SE QUE ME VAS A DEJAR FONDVISA	MARCO ANTONIO SOLIS
3	3	USTED SE ME LLEVO LA VIDA ARIOLA, BMG LATIN	ALEXANDRE PIRES	ವ	17	AMOR, AMOR, AMOR WEA LATINA	LUIS MIGUEL
	4	DEJAME ENTRAR EMILATIN	CARLDS VIVES	20	22	CON CADA BESO SONY DISCOS	HUEY OUNBAR
5	6	YO OUERIA ARIOLA JBMG LATIN	CRISTIAN	25	31	EL HUMAHUAQUENO MELODY /FONOVISA	KING AFRICA
(5)	7	TANTITA PENA SONY DISCOS	ALEJANORO FERNANDEZ		35	TURN OFF THE LIGHT DREAMWORKS	NELLY FURTADO
	5	COMO SE CURA UNA HERIDA SONY DISCOS	JACI VELASQUEZ	17	30	SERIA FACIL UNIVERSAL LATINO	LUIS FONSI
8	8	VOLVERE JUNTO A TI WEA LATINA	LAURA PAUSINI		36	I'M REAL EPIC	JENNIFER LOPEZ FEATURING JA RULE
	9	INOCENTE POBRE AMIGO ARIOLA/BMG LATIN	JUAN GABRIEL	- 27	29	EL PRIMER TONTO MUSART /BALBOA	JOAN SEBASTIAN
10	10	RESUMIENDO WEA LATINA	RICARDO MONTANER		23	PUEDEN DECIR SONY DISCOS	GILBERTO SANTA ROSA
0	14	DE VERDAD RCA BMG LATIN	ALEJANDRA GUZMAN	31	-	QUE SERA DE TI SONY DISCOS	MELINA LEON
12	11	HUELO A SOLEDAO SONY DISCOS	ANA GABRIEL	3	25	SOLO A TU LAOO OUIERO VIVIR EMI LATIN	JAAE A
1/3	13	O ME VOY O TE VAS FONOVIȘA	MARCO ANTONIO SOLIS	-	3.3	COMO TE EXTRANO MERCURY /UNIVERSAL LATINO	PEORD FERNANDEZ
	12	ME VAS A EXTRANAR MUSART BALBOA	PEPE AGUILAR	-33	37	DEJAME QUERERTE PARA SIEMPRE SONY DISCOS	JACI VELASQUEZ
0	27	Y SOLO SE ME OCURRE AMARTE WEA LATINA	ALEJANDRO SANZ		32	MIENTEME WEA LATINA	OLGA TANON
16	16	BESAME WEA LATINA	RICARDO MONTANER		21	IT'S OK UNIVERSAL LATINO	ALIH JEY
	15	NADA SURCO_UNIVERSAL LATINO	JUANES	*	74	SI QUIERES PRISMA/ARIOLA /BMG LATIN	LOS TRI-O
10	19	DIME CORAZON UNIVERSAL LATINO	AMAURY GUTIERREZ		34	REENCARNACION EMI LATIN	THALIA
0	1.3	VOY A GUITARME EL ANILLO ARIOLA JBMG LATIN	GISSELLE		28	TU CONVENCELA MOCK & ROLL /LIDERES	LEY ALEJANDRO
16	18	MENTIRA WEA ROCK /WEA LATINA	LA LEY		39	CHICA BON BON MUSART /BALBOA	JOSELITO

		TROPI	CAL/S/	٩L	S	AAIRPLA	Y
7714	LAST WEEK	TITLE	ARTIST	ıį	LAST WEEK	TITLE	ARTIST
0	1	DEJAME ENTRAR EMILATIN	CARLOS VIVES		-	VOLVERE JUNTO A TI WEA LATINA	LAURA PAUSINI
- 5	2	CELOS COLUMBIA/SONY DISCOS	MARC ANTHONY		34	YO QUERIA ARIOLA/BMG LATIN	CRISTIAN
0	5	SUERTE EPIC /SONY DISCOS	SHAKIRA	Щ	14	QUISIERA INVENTAR SONY DISCOS	VICTOR MANUELLE
	3	HEROE INTERSCOPE UNIVERSAL LATINO	ENRIQUE IGLESIAS	(3)		QUE SERA DE TI SONY DISCOS	MELINA LEON
0	10	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	75	25	MI TRAYECTORIA UNIVERSAL LATINO	ISMAEL MIRANDA
	7	PUEDEN DECIR SONY DISCOS	GILBERTO SANTA ROSA	10		LA REINA DE LA PISTA SONY DISCOS	ORO SOLIDO
	6	PENA DE AMOR J&N /SONY DISCOS	PUERTO RICAN POWER	1		CALLATE CUTTING	FULANITO
0	8	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	2	27	I'M REAL EPIC	JENNIFER LOPEZ FEATURING JA RULE
0	9	VOY A QUITARME EL ANILLO ARIOLA /BMG LATIN	GISSELLE	•	=	SHHH EMILATIN	A B OUINTANILLA Y LOS KUMBIA KINGS
•	11	USTED SE ME LLEVO LA VIDA ARIOLA/BMG LATIN	ALEXANDRE PIRES	3	33	HAY OUE EMPEZAR OTRA VEZ SONY DISCOS	CELIA CRUZ
11	4	COMERTE A BESOS WEACARIBE IWEA LATINA	FRANKIE NEGRON	8	31	LLORA ALMA MIA J&N JSUNY DISCOS	YOSKAR SARANTE
12	17	UN CHIN CHIN WEACARIBE (WEA LATINA	CHARLIE CRUZ		23	SERIA FACIL UNIVERSAL LATINO	LUIS FONSI
0	20	OE VEROAD RCA /BMG LATIN	ALEJANORA GUZMAN		24	MENTIRA WEA ROCK /WEA LATINA	LALEY
245	15	COMD OLVIDAR WEA LATINA	OLGA TANON			TU HOMBRE SOY YO PALM	CARLOS MANUEL
	12	TU ERES AJENA J&N . SUNY DISCOS	EODY HERRERA	10	18	DILE LATINO/SONY BISCOS	SERGIO VARGAS
	16	EL HUMANUAQUENO MELOOY, FUNOVISA	KING AFRICA		38	DEJARIA TODO UNIVISION	JOHNNY RAY
=	21	ME LIBERE COMBO	EL GRAN COMBO			Y SOLO SE ME OCURRE AMARTE WEA LATINA	ALEJANDRO SANZ
0	30	RESUMIENDO WEA LATINA	RICARDO MONTANER	- 1	19	A CAMBIO DE QUE SONY DISCOS	HUEY DUNBAR
	22	TURN OFF THE LIGHT DREAMWORKS	NELLY FURTADO	30		PA' TI NO ESTOY UNIVERSAL LATINO	ROSANA
0	29	DEMASIADO ROMANTICA J&N SONY DISCOS	EODY HERRERA		39	TAN ENAMORADOS MAS	FUERZA JUVENIL

		REGIONAL ME	XI		AN AIRPI	_AY
100	LAST WEEK	TITLE ARTIST	-	LAST WEEK	TITLE IMPRINT/PROMOTION LAB	ARTIST
	ī	NO ME CONOCES AUN PALOMO DISA		21	SHHH EMILATIN	A B QUINTANILLA Y LOS KUMBIA KINGS
	2	CADA VEZ TE EXTRANO MAS BANOA EL RECODO FONOVISA	122	20	SI TU SUPIERAS FONOVISA	LOS TEMERARIOS
2	3	PROMESAS LOS TUCANES DE TIJUANA UNIVERSAL LATINO	=	12	LA CALANDRIA FREDDIE	RAMON AYALA Y JODY FARIAS
0	4	ESTAS QUE TE PELAS INTOCABLE EMI LATIN		22	OERECHO A LA VIDA FONOVISA	CONJUNTO PRIMAVERA
0	6	SALADO PEPE AGUILAR MUSART /BALBOA	(3)	30	SUERTE HE TENIDO	ALEGRES DE LA SIERRA
-1	5	NO TE PODIAS QUEDAR CONJUNTO PRIMAVERA FONOVISA		29	TAN FACIL QUE HUBIERA SIDO SONY DISCOS	VICENTE FERNANDEZ
1	10	Y LLEGASTE TU BANDA EL RECODO FONOVISA		25	AQUI ESTOY YO DISCOS CISNE	ROGELIO MARTINEZ
0	7	EN LA MISMA CAMA LIBERACION DISA		26	ME VAS A EXTRANAR MUSART/BALBOA	PEPE AGUILAR
	9	DESPRECIADO LUPILLO RIVERA SO NY DISCOS	9	33	TE QUIERO MUCHO EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
0	15	EL PRIMER TONTO JOAN SEBASTIAN MUSART BALBOA	0	39	EL ABANDONADO SONY DISCOS	JUAN RIVERA
	8	SERA PORQUE TE AMO WEAMEX /WEA LATINA LOS TIGRILLOS	11	24	PARA BIEN O PARA MAL MERCURY JUNIVERSAL LATINO	PEDRÔ FERNANDEZ
9	18	CARTAS MARCADAS CUISILLOS DE ARTURO MACIAS MUSART /BALBOA	.9	28	MONEDA SIN VALOR EMI LATIN	LOS INVASORES DE NUEVO LEON
0	32	SUFRIENDO A SOLAS LUPILLO RIVERA SONY DISCOS		27	AMDRCITO MIO MUSART, BALBOA	JOAN SEBASTIAM
0	14	TANTITA PENA ALEJANDRO FERNANDEZ SONY DISCOS	3	37	1-2-3 UNIVISION	IMAN
0	17	NO SE VIVIR SIN TI CONJUNTO PRIMAVERA FONDVISA	3		NO PUEDO VIVIR SIN TI FONGVISA	GRUPO MOJADO
	13	EL AYUDANTE VICENTE FERNANDEZ SONY DISCOS	1	34	POR EL AMOR DE UNA MUJER SONY DISCOS	LA FIRMA CON RICKY MUNOZ
•	23	UNA MUJER COMO TU LOS RIELEROS DEL NORTE FONOVISA	=	38	OUE VOY A HACER WEAMEK WEA LATINA	PESAOO
	16	VAS A SUFRIR GRUPO BRYNDIS DISA		31	INOCENTE POBRE AMIGO ARIOLA /BMG LATIN	JUAN GABRIEL
111	-11	MI FANTASIA LOS TIGRES DEL NORTE FONOVISA		40	POR QUE TUVO QUE SER DISA	EL PODER DEL NORTE
10	19	SE QUE ME VAS A DEJAR MARCO ANTONIO SOLIS FONDVISA	10	36	MENSAJE DE ORO FONOVISA	LOS HURAÇANES DEL NORTE



DECEMBER 1 Billboard	TO	P	IΔT	INI	ΔΙ	R	П	VIC
2001 DIIIDGUIG						- P	91	WID.

	TWEEK	2 WKS. AGO	İ		TION	MEEN	LAST WEEK	(S. AG0			NOIL
1	I A CT	2 W		ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK	=	LAS	2 WKS.	I	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITI
ļ.	_			MINUMBER 1/GREATEST GAINER		50	54	55		VICENTE FERNANDEZ △ Mas Con El Numero Uno SONY DISCOS 84445 (10 88 EQ) 15 98) #	3
	2			CARLOS VIVES EMI LATIN 35926 19 981 15 98) \$ Dejame Entrar	1	5.1	46	44		BANDA EL RECODO Contigo Por Siempre	4
Œ	3	1		JOAN SEBASTIAN MUSART 12524/BALBOA (7 98/13 98) \$	1	923	57	7 41		ALEXANDRE PIRES ARIDLA STRESSIBMG (ATIN) (14 98 CO) Alexandre Pires	41
6	é	7		LOS TEMERARIOS Baladas Rancheras	3	53	32	2 23	7	GISSELLE ARIOLA 8875/218MG LATIN (8 98/13 98)	23
A	1	36		LOS ANGELES DE CHARLY To Voy A Enamorar	1	54	51	50	J.	RICARDO MONTANER Sueno Repetido WEA LATINA 86821 (10 98) 15 99)	16
	4	4		GIPSY KINGS NONESUCH /////// SPACE (17 98 CO) Somos Gitanos	3	55	49	47	2	CONJUNTO PRIMAVERA FONDVISA 6104 (8 59/12 98) \$	1
é	5	2		ALEJANDRO FERNANDEZ SONY DISCOS 84637 (10 98 EQUAS 98) #	2	\$6	47	7 43	Ŧ	OLGA TANON WEA LATINA BHIND I D 98/16 59] \$	4
7	7	5	12	LOS ANGELES AZULES DISA 727014 (8 94)13 99). 1	2	57	53	3 29	0	JOSE JOSE ARIOLA 87723 BMG LATIN (10 98/14 98) Tenampa	29
1	8	6	10	GRUPO BRYNDIS DISA 727012 Bis 98413 981 ♣ Historia Musical Romantica	1	58	56	5 51	-	SELENA Live, The Last ConcertHouston, Texas February 26, 1995	2
		2		→ HOT SHOT DEBUT →		59	43	3 48		MANU CHAO RADIO BEMA 1032/VIRGIN (17 98 CO) Proxima EstacionEsperanza	8
(3				LIBERACION Ahora Y Siempre	9	60	52	2 46		RAMON AYALA Y SUS BRAVOS DEL NORTE En VivoEl Hombre Y Su Musica	13
đ		nn	T	JESSIE MORALES UNIVISION 3 10024 (9 99/13 99) 4	10	61	60	52		INTOCABLE ES Para Ti	3
1	9	9	10	JESSIE MORALES UNIVISION 3 10024 (9 98 173 98) ≜ El Original De La Sierra-16 Super Exitos	6	62	58	64		LOS CAMINANTES 20 Exitazos-Nuestras Canciones	46
1	10	3		GRUPO BRYNDIS DISA 727016 (8 98/13 99) 4 En El Idioma Del Amor	1	6.1	64	60	11.	JOAN SEBASTIAN MUSART 72800 BALBOA (10 98/16 98) \$	5
4.	1:	2 11	4	VICENTE FERNANDEZ A ² SONY DISCOS 84185 (10 98 EQUIS 98) \$	1			71-	4	LOS MISMOS UNIVISION 310002 (9.89/13.98) Perdon Por Extranarte	64
1	1	8		A.B. QUINTANILLA Y LOS KUMBIA KINGS 🙋 Shhh!	1	45	62	59	30	GILBERTO SANTA ROSA Intenso	13
1	1.	3 17	11	EL CHICHICUILOTE Moviendo Las Plumas	13	ģ6	63	67		CHRISTINA AGUILERA ● Mi Reflejo	1
1	19	12		LOS TIGRES DEL NORTE INNOVIRA BATS, 18 98/12 901 \$4	1	(67)	72	61		LOS RIELEROS DEL NORTE Entrega De Amor	23
-#	14	10		PAULINA RUBIO • Paulina	1	68				VARIOUS ARTISTS J&N 84822 SDNY DISCOS (10 39-16 98) Bachata Hits	68
1	18	16		THALIA Thalia Con Banda-Grandes Exitos	2	(69)		-		JAGUARES RCA 86742 BMG (AT IN (10 98/14 98) ♣ Cuando La Sangre Galopa	1
1	10	14		LUPILLO RIVERA ● SONY DISCOS (4276 18 98 EQ)(13 98) ♣	1	70	69		31	VARIOUS ARTISTS Jan Lin PA SONY DISCUS 19 88 E 0 13 98) Bachatahits 2001	7
21	2:	18		LAURA PAUSINI Lo Mejor De Laura Pausini-Volvere Junto A Ti	18	71	59	54		VARIOUS ARTISTS GRAMMY/COLUMBIA 86139 SONY OISCOS (11 98 EQV17 98) 2001 Latin Grammy Nominees	24
2	2	1 15		ALICIA VILLARREAL UNIVERSAL LATINO 014824 (8 58813 98) Soy Lo Prohibido	15	72	61	70		RICKY MARTIN -2 La Historia SONY DISCOS 84200 (11 58 EQ.78 98)	1
2	22	2 13		MARCO ANTONIO SOLIS ● Mas De Mi Alma	1	73	65	5 58	4	AZUL AZUL 22 EI Sapo	3
2	20	24	TE.	SHAKIRA MTV Unplugged SONY DISCOS 83775 (10 98 EQ116 98) \$2	1	74	66	56	11.	JUANES SURCO 1999/98 UNIVERSAL LATINO (16 98 CD) Fijate Bien	36
2	17	19		LOS ACOSTA Enfermos De Amor	17	75	68	3 -		LOS TERRIBLES DEL NORTE En Vivo CompaEso!	68
2	10	-		BANDA MACHOS WEAMER 41856/WEA LATINA (8 98/13 98) Prueba De Balas	16	-All	bums v	with the g	reatest	t sales is this week Recording Industry Assn D1 America RIAAI cert ication for net shipment of 500,000 album units (Gold). A RIAA certification for net shipment of 10 mules were 10 america. A research is seen in the conditional property of the condition	or net ship-
2.	25	20		PALOMO DISA 770032 (6 98/10 98)	9	of 100),000 un	nits (Uro)	_ Cer	numl A RIAA certification for net shipment of 10 milion puris. Diamond it principles to the properties of the properties	or BMG and
	-	+			-	WEA	ISTORIS"	, are sugg	ested I	lists. Tape prices marked EQ, and all other CD prices, are equiva ent prices, which are projected from wholesale prices. Greatest Gainer shows charts	rargest unit

Mi Corazon

13

29

2

23

27

21

7

27

32

10

45

39

38

15

MTV Unplugged

En Concierto Vol. 2

Embrace The Chaos

Siempre En Mi Mente

Las 100 Clasicas Vol. 1

Lo Mejor De Nosotros

De Nuevos A Viejos

Huelo A Soledad

Platinum Rhythm

Recado De Mi Madre

Siempre Romanticos

Las 100 Clasicas Vol. 2

Inconfundible

14 Grandes Exitos

Galeria Caribe

El Recado Vol. 2

Por Los Siglos

Sangre Del Rey 26

Soy 22

Con El Polvo Hasta La Muerte

El Mas Grande Homenaje A Los Tigres Del Norte

of 100,000 units [Oro] (2) Certification of 200,000 units iPlatino) Certification of 400,000 units fillulin-Patinol 130,000 units for suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows charts largest unit increase. Pacesetter indicates to suggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. 4 indicates past or present Heatseeker tide. § 2001. Bill-board/BPI Communications, and SoundScan, Inc.

	LATIN POP ALBUMS		TROPICAL/SALSA ALBUMS		REGIONAL MEXICAN ALBUMS
1	GIPSY KINGS SOMOS GITANOS (NONESUCH /AG)	×	CARLOS VIVES DEJAMEENTRAR 'EMILATIN I	ì	JOAN SEBASTIAN EVALO DESCELA FLAZA EL PROCRESO DE GLADALAJARA — JUSART BALBDA
2	ALEJANORO FERNANDEZ ORIGENES (SONY DISCOS)	2	GISSELLE 8 (ARIOLA/BMG LATIN)	*	LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
3	A.B. OUINTANILLA Y LOS KUMBIA KINGS Shhhi (EMILATIN)	1	OLGA TANON YO FORT (WEA LATINA)	1	LOS ANGELES DE CHARLY TE VOY A ENAMORAR (FONOVISA)
4	PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	*	GILBERTO SANTA ROSA INTENSO (SONY OISCOS)	5	LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
ş	LAURA PAUSINI LO MEJIORI DE LAURA PAUSINI-VOLVERE JUNTO A TI (YVEA LATINA)	ŝ	VAR OUS ARTISTS BACHATA HITS (J&N SONY DISCOS)	1	GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
•	MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	6	VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	ē	LIBERACION AHORA Y SIEMPRE (DISA)
X	SHAKIRA MTV UNPLUGGED (SONY DISCOS)	7	VARIOUS ARTISTS MERENGUE HITS 1J&N /SONY DISCOS)	t	JESSIE MORALES EL ORIGINAL DE LA SIERRA LOCO (UNIVISION)
8	JACI VELASOUEZ MI CORAZON ISONY DISCOS)	â	CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	٠	JESSIE MORALES EL ORIGINAL DE LA SIERRA 16 SUPER EXITOS (UNIVISION I
9	LA LEY MTV UNPLUGGED TWEA ROCK (WEA LATINA)	9.	VARIOUS ARTISTS SALSA HITS (J&N SDNY DISCOS)	2	GRUPO BRYNOIS EN EL IDIOMA DEL AMOR (DISA)
10	VARIOUS ARTISTS EL MAS GRANDE HOMENAJE A LOS TIGRES DEL NORTE (FONOVISA)	10	FRANKIE NEGRON POR TU PLACER (LVEACARIBE /WEA LATINA)	ija.	VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL 1 (SONY OISCOS)
=	CRISTIAN AZUL (ARIOLA/BMG LATIN)	ed.	MELINA LEON CORAZON DE MUJER (SONY DISCOS)	111	EL CHICHICUILOTE MOVIENDO LAS PLUMAS (LIDERES)
12	MARCO ANTONIO SOLIS EN CONCIERTO VOL. 2 (FONOVISA)	112	OJ BLASS SANOUNGUERO (PINA)	10	LOS TIGRES DEL NORTE UNIENOO FRONTERAS (FONOVISA)
1.	OZOMATLI EMBRACE THE CHAOS (INTERSCOPE)	11	MARC AN"HONY LIBRE (COLUMBIA SONY DISCOS)	12	THALIA THALIA CON BANOA-GRANGES EXITOS (EMI LATIN)
1-	JUAN GABRIEL POR LOS SIGLOS (ARIOLA/BMG LATIN)	4	EL GENERAL EL GENERAL IS BACK (MOCK & ROLL/LIDERES)	100	LUPILLO RIVERA DESPRECIADO (SONY DISCOS)
15	ALEJANDRA GUZMAN SOY (RCA/BMG LATIN)	14	JUAN LUIS GUERRA 440 COLECCION ROMANTICA (KAREN UNIVERSAL LATINO)	8	ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
M	LOS TRI-O SIEMPRE EN MI MENTE (PRISMA/ARIÔLA/BMG LATIN)	16	HUEY DUNBAR YO SI ME ENAMORE ISONY DISCOS)	16	LOS ACOSTA ENFERMOS DE AMOR (FONOVISA)
17	WISIN Y YANDEL DE NUEVOS A VIEJOS (BM)	17	CELIA CRUZ CELIA CRUZ & FRIENOS: A NIGHT OF SALSA (RMM)	12	BANDA MACHOS PRUEBA DE BALAS (WEAMEX /WEA LATINA)
Tel	ANA GABRIEL HUELO A SOLEDAO (SONY DISCOS)	111	TITO ROJAS AUTENTICAMENTE EN VIVO (M.P./SONY OISCOS)	18	PALOMO FUERZA MUSICAL (DISA)
19	VARIOUS ARTISTS PLATINUM RHYTHM (MAVERICK MUSICA /WEA LATINA)	19	FUERZA JUVENIL MULTIPLICAME (MAS)	19	LOS RAZOS CON EL POLVO HASTA LA MUERTE (ARIOLA/EMG LATIN)
30	RICARDO ARJONA GALERIA CARIBE (SONY DISCOS)	20	VARIOUS ARTISTS LATIN PARTY-BEST OF SALSA & MERENGUE (ECLIPSE)	26	MICHAEL SALGADO SANGRE DEL REY (SONY DISCOS)

30 25

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22

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37 30

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45 42

48 40

JACI VELASQUEZ

VARIOUS ARTISTS

LOS RAZOS

OZOMATLI INTERSCOPE 493116 (12 38/18 38) \$

JUAN GABRIEL

MICHAEL SALGADO

ALEJANDRA GUZMAN

LOS TRI-O

JOSE ALFREDO JIMENEZ

CONJUNTO PRIMAVERA

VARIOUS ARTISTS
MAYERICK MUSICA 89416 WEA LATINA (11 98/18 98)

LOS ORIGINALES DE SAN JUAN O

19" PACESETTER 1"+1

PEPE AGUILAR

WISIN Y YANDEL

ANA GABRIEL

VARIOUS ARTISTS

LA MAFIA FONOVISA 6157 (8.98/12.98)

INTOCABLE

RICARDO ARJONA

JOSE ALFREDO JIMENEZ

MARCO ANTONIO SOLIS

LA LEY
WEA HOCK 40949/WEA LATINA (10 98/16 98) \$

Fonovisa's Manly Angels Are Heaven-Sent

BY LEILA COBO

MIAMI-Los Angeles de Charly (Charly's Angels) is not a girl group. It is a very macho, all-male collective singing pretty love songs in Mexican cumbia style that has managed to strike the fancy of female listeners nationwide.

Released Nov. 5, the group's latest disc on Fonovisa, Te Voy a Enamorar, tops the Billboard Latin Albums Sales chart this week. It is an achievement that bodes well for a band whose debut album, 1999's La Magia del Amor, was certified gold for shipment of more than 500,000 copies in the U.S. alone. (Sales in Mexico, the group's management savs, topped 200,000.)

Since then, Charly's troupe has released albums in quick succession, capitalizing on its stupendous debut. Manager/producer



Ignacio Rodríguez says, "Because it was a new group, the company didn't want to have too much time

between singles. And that strategy has worked well. We've been asked to put out one album a year.'

The foundation of Los Angeles de Charly is the high tenor of Charly Becies, a former singer with established romantic grupo Los Angeles Azules, a band whose greatest-hits compilation also topped the Latin sales chart this season. In 1999, Becies decided to branch out on his own, because, he says, "I was just one element in the group, and I wanted to have my own identity."

That identity centered on romantic material, and the band initially tried to register a name that reflected that kind of music. When Rodríguez found that all their ton name choices were already taken, they settled on Los Angeles de Charly—a fortuitous choice, because the Hollywood movie of Charlie's Angels was released at about the same time. "It was essentially free publicity," Rodríguez says.

Today, the group—like many in regional Mexican music-maintains a steady schedule of gigs, playing roughly 30% of their time in Mexico, 30% in the U.S., and the remaining time in such markets as Bolivia, Chile, Costa Rica, and Guatemala.

Constant touring is part of their success, not only for the stage experience and promotion but also because the band takes its cues and suggestions from audience members, who tell them what they would like to see and hear in their music.

'We don't target a specific age,' Becíes says. "Of course, our audiences do tend to be younger, but we sing to all ages and we sing [of] love, which exists for everyone."

The big challenge now is to enter the Puerto Rican market, which has so far been impervious to Los Angeles de Charly's brand of Mexicanized romance, "It's one of our goals," Rodríguez says. "I can't believe such a romantic island won't go for such roman-



LIFE AND ART: Like many young men in the mid-'60s, Billy Bang had a lifealtering experience when, at age 19, he was drafted into the Vietnam War. Upon returning from his tour of duty, Bang became a staunch supporter of the anti-war movement, as well as a member of New York's avant-garde jazz scene, utilizing his violin to express the deep-rooted emotions that were welling up within him.



Yet, Bang never referenced his wartime experience directly in his music, despite the indelible mark that it left upon him. "In the back of my mind. I always wanted to do some music representing this period of my life," he says. "But to be honest, I was afraid to accept the challenge. I've done everything possible to get away from doing music that expressed my feelings about Vietnam, because it was a Pandora's box I was constantly running away from.'

Now, more than 30 years after he was drafted, Bang has faced his fears head-on with Vietnam: The Aftermath (Justin Time, released Oct. 23), an eight-part suite that puts into music the feelings that words cannot express. Joining Bang are Vietnam veterans Michael Carvin (bass), Ted Daniels (trumpet), Frank Lowe (saxophone), Ron Brown (saxophone), and Butch Morris (who conducted the track "TET Offensive"), along with John Hicks (piano) and Sonny Fortune (flute). They all gathered to "share a similar experience in their history, that they have been trying to deal with all of their lives," Bang says. "It brought a lot of healing to me to have done this with other Vietnam veterans."

While Bang was aware of the deep-seated emotions that the project would touch upon, he was nonetheless surprised by the contributions that the musicians brought to each track. "I painstakingly tried to re-create the experiences that I believed I felt during that time in my life," he says, "but I did not consider how each musician would draw from their own experience to bring the music to life. The final product exceeded my own expectations."

While the compositions on Vietnam: The Aftermath reference Asian tonalities and melodies, Bang utilized Western instruments on the recording to achieve "a synthesis of the sounds and feelings I remember with what we represent ourselves," Bang says. "We were transplanted Americans-and in this case, African-Americans—but we brought our roots with us, whether from Texas or California. Tennessee or the Bronx. We were in a different place, but we were the same people, so I felt it was logical to use our own Western instruments. because we were ourselves in Vietnam, even though we were experiencing a totally different world."

Not surprisingly, Bang relates that emotions ran high in the recording studio. When tracks such as "Moments for the KIAMIA (Killed in Action, Missing in Action)" were played back in the studio, the violin player recalls that several of the musicians were moved to tears. Although the titles of the compositionsamong them "Tunnel Rat (Flashlight & A .45)," "Fire in the Hole," and "Yo! Ho Chi Minh is in the House"-paint a distinct picture in the listener's mind, the fiery, moving compositions evoke a reality that is beyond most people's comprehension.

On Sept. 11, when the U.S. was rocked by the most atrocious act of terrorism ever seen on its shores, the reality of what occurred in Vietnam became just a little closer to home for the general public, an irony not lost on Bang. "What occurred on that one day is a bit of what went on for me during an entire year in Vietnam," he says. "Everything I had been hiding from came right back into my life. I waited 30 years to do this project, and after I did it, suddenly young soldiers are out there again, fighting a war in a foreign land. That is what is amazing about art. It always takes on new meanings, and this project suddenly is relevant to everything happening today."

While the recording of *Vietnam*: The Aftermath was emotionally draining, it was equally therapeutic. "This was like a call to duty for me," he says. "After the Vietnam war, people scorned the veterans, and for the longest time, I did not tell people that I had served. Now, after September 11, everyone is wearing flags, and there is a pride in our nation that was not there before. I am proud to have served, and to share my experiences in this way."



An Alternative Deal. EMI Latin USA recently announced the creation of the New Alternativa, an initiative designed to develop and promote EMI's alternative acts. Pictured, from left, are EMI's Laffite Benitez, who will work with the New Alternativa on the West Coast; recording artist Aleks Syntek; and EMI Latin USA president/CEO Jorge Pino.



Going for Gold. After playing a sold-out show at Los Angeles' Universal Amphitheater, Lupillo Rivera received a gold certification from the Recording Industry Assn. of America for sales of 500,000 copies of his album Despreciado. Pictured, from left, are Sony Discos VP of sales Rubén Espinoza, Sony Discos chairman Oscar Llord, artist manager Pedro Rivera, Rivera, Sony Discos senior VP Abel de Luna, and Sony Discos VP of marketing and promotions Bill García.

SONGWRITERS & PUBLISHERS

BY CAROLINE HORN

NASHVILLE—Novel Nashville songplugging group Chicks With Hits may be made up of competing publishers, but there are no ruffled feathers when one of its 20 all-female members scores a hit.

The Chicks were formed in 1999 by DreamWorks Publishing creative manager Abbey Nameche and Song Garden Music's Kim Jones. They have collectively landed country cuts for the likes of Alan Jackson, Trisha Yearwood, Reba McEntire, Jo Dee Messina, Lonestar, and George Strait. The team was also the only "plugging group" that Garth Brooks met with during his extensive song search for his new Capitol Nashville album, *Scarecrow*.

"Right now, I think people are treating a song more like a debit check," Brooks says. "But these girls don't do that. Their passion kills me—I hope they're the future of this business."

The Chicks—whose membership is based on the quality and breadth of their song catalogs and the strength of their industry relationships—take turns presenting songs from their respective catalogs to artists, producers, and A&R executives.

"We decided early on that this wasn't going to be a group for beginners," member Janie West of RBI Entertainment recalls. While the women do not share publishing profits, each one contributes modest annual dues toward business entertainment expenses and such droll marketing materials as their logo of a Rockettes-like line of dancing chicks.

And while the members sacrifice the undivided attention they would get from an artist when pitching songs as individuals, the benefits of group plugging allow them to stay current overall.

"As a publisher, you don't often get to hear what's in somebody else's catalog until it's out on the radio," Nameche explains. Additionally, as Jones points out, a plugging group promises lesser-known publishers strength in numbers.

"When Abbey and I were discussing it," Jones says, "we were both in new companies. Nobody knew our catalogs. Had we not been in the group, we couldn't have gotten artist meetings at that time." BMG Music Publishing VP Karen Conrad adds that the group's commitment to merging independents with majors "helps the A&R people, producers, and artists realize that the smaller, independent companies are worthy of their attention."

But the primary advantage of Chicks meetings for artists and their reps is efficiency. Those seeking songs can hear much more material in this format than they could in meetings with individual publishers. For a singer or producer with one free afternoon in town, this is time well-spent. And beyond the consolidation of time and effort, Chicks

Chicks Hatch A Winning Pitch Plan

meetings reflect true collaboration that focuses on servicing the artist.

"This is a group that works together before the meeting starts," Trace Adkins producer Trey Bruce



says. "I can tell that they put time into talking about what their plan is and how they're going to make a difference."

Like many A&R reps, RCA Nashville director of A&R Renee Bell meets with Chicks members individually as well as with the group but feels that the simple peer pressure of the group setting "raises the bar" for everyone. "They're competing in front of each other," Bell says, "so they really have to do their homework." Presenting songs together also elicits specific tips. "Yesterday, I noted an artist's positive response to a wordy song pitched by someone else," member Dianne Petty of CDP Music Group recalls. "Now I know I can bring him songs like that in the future. I wouldn't have learned that from what I pitched that day."

The all-female Chicks meetings are valued by both male and female artists. Their opinionated but characteristically female approach, Brooks notes, "doesn't push you over." "We have a shorthand with each other," Pam Tillis adds, further noting the educational aspect of the group's reactions to the songs being plugged. "If a song's making me feel it and making all of them feel it, then that tells me something."

But sensitivity in a Chick does not preclude constructive silliness, observes Allison Jones, head of A&R at DreamWorks Records, who finds that the group's zany marketing schemes make doing business more fun. "They dress up on holidays and deliver thematic CDs—drinking songs on St. Patrick's Day, love songs on Valentine's Day," Jones says. "One time, they were in chicken outfits, which was hysterical."

This element of fun is a welcome antidote to the competitiveness of the current music publishing scene in Nashville. "I think our camaraderie helps compensate for the state our business is in," Tracy Gershon of High Seas Music says. Big Picture Entertainment's Judy Harris shares Gershon's view: "Nothing mattered until the money got big, and then people started thinking, 'We can't be happy for each other because that would mean I'm losing



Garth Brooks appears to be the rooster in the hen house as he takes time for a photo opportunity with members of Chicks With Hits. Pictured, from top to bottom, left to right, are High Seas Music's Tracy Gershon, Bluewater Music's Christi Wright, Still Workin' Music's Lisa Hensley, Ten Ten Music's Jewel Coburn, Mighty Isis Music's Whitney Daane, CDP Music Group's Dianne Petty, the Farm's Jackie Solomon-Chancey, Moraine Music's Dianna Maher, RBI Entertainment's Janie West, Song Garden Music's Kim Jones, Wrensong Music's Ree Guyer Buchanan, Jody Williams Music's Liz Rose, Brooks, Big Picture Entertainment's Judy Harris, DreamWorks Publishing's Abbey Nameche, Froelig Palmer Music's Robin Palmer, and Scarlet Moon Music's Melissa Kij. (Photo: Flower Sumida)

Words &Music,

AMERICA WILL SURVIVE: Over the past few weeks, this space has played up a number of songs and songwriters that have connected with the events surrounding Sept. 11. But, actually, very little of the music arising from the ruins of the World Trade Center interests me. More often than not, the Sept. 11-related song is a product designed to revive a deservedly dormant career or a get-famousquick scheme: I even received a hastily-burned CD of McFadden & Whitehead's "United We Stand" that was well-sung by some Jersey highschoolers accompanied by the great Philly songwriters—but sealed with a poorly written press release listing the school principal as the booking agent/public relations contact.

But a few artists have managed to make great musical statements out of the September terrors—which, of course, remain a constant, inescapable presence, here in New York City and everywhere else.

I cited Alan Jackson's "Where Were You (When the World Stopped Turning)" last week. Also from Nashville comes Hank Williams Jr.'s rewrite of his self-reliant hit "A Country Boy Can Survive," the show-stopper at the recent Country Freedom Concert benefit.

The 1982 classic has since been modified by Hank fan **Kid Rock**, as well as by Williams himself in the Y2K version cut by **Chad Brock**. But the new "America Will Survive" adaptation stands out because what was initially somewhat of an anti-New York City song has apparently taken a 180-degree turn.

"Big city problems never bothered me/But now the world has changed and so have I," Williams sings in his revision. And where the original lyric recounts the grim tale of a "business man . . . friend in New York City [who] was killed by a man with a switchblade knife," the revised verse ends with " . . . he was lost like so many in the terrible strife."

"I'm not a city guy, but after what happened Sept. 11, it's not 'New York City' any more in that sense of the term," Williams concedes, pointing, too, to another new line: "There's no more Yankees and Rebels this time/ But one united people that stand behind/America can survive."

"For me to say that means a lot—a whole lot," Williams says. "There's no Democrats, no liberals—that's all out the window. The whole country's all together, and it don't matter where those buildings were: You're watching your people

go down, and it leaves this ache in the pit of your stomach."

The currently charting "America Will Survive" will be on Williams' next album, *The Almeria Club*, which is due in January.



ZAVIN RETIRES: On Nov. 1, Theodora Zavin, BMI senior VP and special counsel to the president and "the embodiment of nearly all of BMI's history"—according to president/ CEO Frances W. Preston—retired after almost 50 years there.

"How to sum up 50 years?" Zavin asks. "I guess it's been 50 very good years, for two reasons: The people at BMI are really exceptional, and I never got up in the morning and wondered if it was worthwhile to go to work."

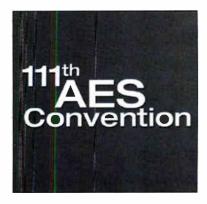
Zavin joined BMI in 1952 as resident counsel and headed the company's legal department for many years. She was later appointed assistant VP of publisher relations and in 1965 was named VP of performing rights. She was senior VP of performing rights from 1968 until 1986, when she became senior VP and special counsel.

"When I took the job, I expected to stay only a couple of years and go back to private practice when the kids got a little older," she continues. "The kids are now in their 50s." But while she's also giving up her post as president of the BMI Foundation—which she founded in 1985—her activities on its behalf will carry on.

"They say everybody who retires ought to do volunteer work," she says, "and mine is cut out for me. The BMI Foundation is doing some marvelous things, and I want to continue to be part of it."



AT LAST: The 111th Audio Engineering Society (AES) Convention, postponed by 10 weeks in the aftermath of the Sept. 11 terrorist attacks, is upon us. In spite of the destruction and loss of Sept. 11, anthrax scares, and the American Airlines crash of Nov. 12, New York's remarkable return to normalcy proceeds. Increasingly, there are signs that the city, indomitable and resilient, is even getting into the holiday spirit.



While events of the past 10 weeks will mean a smaller exhibition than previously expected, the 111th AES—to be held Nov. 30-Dec. 3 at the Jacob Javits Convention Center—will nonetheless be the largest group of professional audio exhibitors in one place, says AES executive director Roger Furness. Despite rumors to the contrary, "the convention is solid and definitely going ahead," Furness says. "The technical program is fully intact, with some new, exciting events."

Due to the convention's rescheduling, original keynote speaker Leonardo Chiariglione is unable to attend. In his place, Floyd Toole, corporate VP of acoustical engineering for Harman International Industries, will deliver a speech Nov. 30, following opening remarks by Furness, AES president Roy Pritts, and convention chair Bill Allen. Toole, a past president of the AES, will discuss "Audio Engineering Science in the Service of Art." "We're really pleased about that," Furness says. "I think it's going to be a very good, challenging talk.

In addition, the convention is to offer an abundant schedule of workshops and papers throughout the exhibition. The workshops address the subjects that this ever-changing industry currently faces: "The Changing Role of the Mastering Engineer," "Automotive Audio," "Networking for Local and Wide Area Production," and "Digital

Audio Workstations: Learning From the Past to Perfect Future Recording Tools" are all taking place at the Javits Center.

Papers will also be delivered, offering additional, timely information. "Spatial and Multichannel," "Internet Audio and Audio Networking," and "High-Resolution Audio" are among the titles.

Technical tours of several area facilities will also coincide with the convention. Local recording and mastering studios that will offer a tour to visiting attendees are among the best in the world and include Clinton Recording, Masterdisk, Sony Music Studios, Sear Sound, and The Hit Factory, all in Manhattan; and Bennett Studios in Englewood, N.J.

In addition, visits to the AT&T Labs facility, the Edison National Historic Site, pressing plant Europadisc, the Ambiophonics Institute, and the studios of PBS affiliate WNET and CBS radio are on the agenda.

Bennett Studios will also host a party at 7 p.m. Dec. 2; buses will leave the Javits Center at 6 p.m. Professional audio rental company Dreamhire will also host a party, to be held the evening of Nov. 30 at Manhattan Center Studios, at 311 W. 34th St., a short distance from the Javits Center.

On the evening of Dec. 1, the Technical Excellence and Creativity (TEC) Awards will be held at the New York Marriott Marquis. Producer Phil Ramone will induct engineer Roy Halee into the TEC Hall of Fame, and guitarist/recording pioneer Les Paul and guitarist Larry Carlton will present the Les Paul Award to Steely Dan's Donald Fagen and Walter Becker.

Obviously, it has not been an easy fall for New York City and its recording community. The unprecedented events have caused untold economic loss as sessions—especially those of clients coming from out of town—dwindled dramatically in the immediate aftermath. While the city is regaining a semblance of its former self, there is a long way to go.

Fortunately, so many members of the pro audio community are responding. That spirit is best exemplified by Los Angeles-based producer/engineer Ed Cherney. "I am definitely coming to New York City," Cherney affirms. "I am coming to support my profession and my fellow New Yorkers. I'm coming with money, and I'm going to spend it!"

While New York Studios Suffer, Business Is Brisk In Los Angeles

BY CHRISTOPHER WALSH

The Los Angeles recording community has been a hotbed of activity all year. Unlike that in New York City—which has suffered dramatically since Sept. 11—the recording business in L.A. remains brisk. This is exemplified by Cello Studios, a four-room facility that will add a fifth early in 2002.

"Right after Sept. 11, we had a bit of a slowdown," says chief engineer and director of technical operations Gary Myerberg. "But, luckily, we seem to get bookings going two or three months in advance. The minute November hit, we were going great."

Located at 6000 Sunset Blvd., the facility—originally Western Recorders, later a part of Ocean Way Studios—has a potent mix of new and classic equipment, the latter of which, Myerberg explains, is getting a surprising amount of use. When Cello Studios assumed ownership of the building in January 1999, the equipment inventory was also purchased from Ocean Way, including vintage microphones and outboard equipment. But it is the seven Ampex ATR124 analog multitrack

tape machines—only 50 of which were made—that are conspicuous in their use, at a time when many analog multitracks are collecting dust.

"It's pretty undeniable," Myerberg says. "All the audio at Ocean Way was always based on those. We've inherited those, and they are proba-



Pictured in the Mix Room at Cello Studios in Los Angeles are, from left, chief engineer Gary Myerberg and studio manager Candace Stewart.

bly the best-sounding machines ever made. I think that gives you a bit of an edge. [Producer] Rick Rubin does a lot of cutting on analog, flying to

Pro Tools, editing, then flying back

to analog and mixing off the 124s."

Modern technology is also well-represented, as illustrated by the 80-input Solid State Logic 9000 console recently installed in the Mix Room. An upcoming Red Hot Chili Peppers DVD-Video is one recent project that took advantage of the console, customized with several multi-format modifications. "It's working out really well," says Myerberg. "We put a bunch of things in there for 5.1, so it's a unique desk."

With business as strong as it is, an API console-equipped fifth studio will open in February 2002, Myerberg explains. "Then we'll have a lower price point for a lot of our friends who are developing artists."

It's all a continuation of the building's storied history, which includes its acquisition by legendary audio innovator Bill Putnam 40 years ago and such recordings as Ray Charles' "I Can't Stop Loving You," Frank Sinatra's "It Was a Very Good Year," and the Beach Boys' Pet Sounds.

"The building has such a grand history," Myerberg says. "We really have to do everything we can to keep it going."

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 24, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	FAMILY AFFAIR Mary J. Blige/ Dr. Dre (MCA)	U GOT IT BAD Usher/ J. Oupri, B. M. Cox (Arista)	I WANNA TALK ABOUT ME Toby Keith/ J. Stroud, T. Keith (DreamWorks)	HOW YOU REMIND ME Nickelback/ R. Parashar, Nickelback (Roadrunner)	HOW YOU REMIND ME Nickelback/ R. Parashar, Nickelback (Roadrunner)
RECORDING STUDIO(S) (Location) Engineer(s)	RECORD ONE (Sherman Oaks, CA) QUAD (New York) Mauricio "Veto" Iragorri, Chris Ribanto	SOUTHSIDE (Atlanta, GA) Brian Frye	OCEAN WAY (Nashville) Julian King	GREENHOUSE (Burnaby, British Columbia) Joey Moi	GREENHOUSE (Burnaby, British Columbia) Joey Moi
CONSOLE(S)/ DAW(S)	SSL 9000 J, SSL 8000 G+/ Pro Tools	SSL 4064 G+	Custom Ocean Way Neve 8078	SSL 4048 E/G	SSL 4048 E/G
RECORDER(S)	Studer A800, Studer A827	Sony PCM 3348 HR	Sony 3348 HR	Pro Tools	Pro Tools
RECORDING MEDIUM	Quantegy 499. Quantegy 456	BASF 931	BASF 931	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	RECORD ONE (Sherman Oaks, CA) Dr. Dre	SOUTHSIDE (Atlanta, GA) Phil Tan, Jermaine Dupri	LOUD (Nashville) Julian King	ARMOURY (Vancouver, British Columbia) Randy Staub	ARMOURY (Vancouver, British Columbia) Randy Staub
CONSOLE(S)/DAW(S)	SSL 8000 G+	SSL 4063 G+	Sony Oxford OXS-R3	SSL 4072 G+	SSL 4072 G+
RECORDER(S)	Studer A800	Panasonic SV3800	Pro Tools	Sony 3348, Tascam DA-88	Sony 3348, Tascam DA-88
MIX DOWN MEDIUM	DAT	BASF DAT	Pro Tools, Alesis Masterlink	Pro Tools, Quantegy DA8	Pro Tools, Quantegy DA8
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian Gardner	HIT FACTORY {New York} Herb Powers	GEORGETOWN (Nashville) Denny Purcell	STERLING SOUND (New York) George Marino	STERLING SOUND (New York) George Marino
CD/CASSETTE MANUFACTURER	UNI	BMG	UNI	UNI	UNI

2001, Billiboard/BPI Communications, Hot 100, R&B & Country appear each week; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Dance Club Play, and Dance Sales rotate weeklease submit material for Production Credits to Keith Cauffield, Telephone 323-525-2297, Fax 323-525-2394 or 323-525-2395, kcauffield@billboard.com.

Brandy Tracks In L.A., Tori Amos in Philly, Alison Krauss in Nashville

NEW YORK CITY

Along with producer Bink Dawg, engineers Doug Wilson, Pat Viala, and Brian Stanley were at Sound on Sound Recording working on projects including those by Fat Joe, Xecutioners, Mr. Cheeks, Amazin, and Mary J Blige. In the Sony Oxfordequipped Studio C, engineer Richard

Furth worked on the new album from the Brooklyn Tabernacle Choir.

Artist Tito Nieves cut a track in the South Room at Bennett Studios in nearby Englewood, N.J., with guest vocalist Lil' Kim. The song, "Shut Up," was produced by Sergio George and Mike Rivera, and engineered by Mario Delesus.



NASHVILLE

At Emerald Sound Studios, producer Dann Huff and engineer Jeff

Balding worked on various projects, including those by Jewel, Shedaisy, and Brett James. Additional projects at Emerald include those by Alison Krauss, with producer/engineer Gary Paczosa; and Kenny Rogers, with engineer John Guess.

Paczosa was also in the Neve room at Seventeen Grand Recording for a number of projects: Nickel Creek, with Krauss producing; Celtic band Altan, which was joined by Dolly Parton; and Nashville studio musician Brent Rowan, who worked on a self-produced Christmas album.

LOS ANGELES

Producer Mike City and vocalist Brandy tracked three songs in the South Room at Track Record with engineer Jesse "Biz" Stuart. Dishwalla worked in the North Room with producer Greg Wattenburg and engineer Brian Scheubel.

Godsmack and producer/engineer James "Jimbo" Barton were creating 5.1 mixes for a DVD release at Skip Saylor Recording. Artist Jazz was also at Skip Saylor, with producer Ralph Stacy and mix engineer Jon Gass.

Producer Timbaland and engineer Jimmy Douglass remixed "Rearranged" for Limp Bizkit at the Village and tracked Missy Elliott's forthcoming album. In Studio B, Claude Achille put together tracks for new albums by Lil' Romeo, Master P, and West Coast Bad Boyz.

Ozzy Osbourne's Down to Earth was mixed at Scream Studios in Studio City by producer/engineer Tim Palmer.

Joe Chiccarelli tracked David Holmes at Cello Studios with producer Hugo Nicolson. At Rocket Carousel, Chiccarelli tracked artists Tracy Bonham and Hanson. Greg Wells produced both projects.

ATLANTA

Drivin'n'Cryin' recorded demos at Stonehenge, part of the ZAC complex. John Nelson engineered. Tinsley Ellis was also at Stonehenge, tracking and mixing with engineer/producer Eddie Offord.

Speech of Arrested Development also worked at Stonehenge, mixing on the Amek 9098i console with engineer Alvin Speights.

PHILADELPHIA

Voices on the Verge recorded Live in Philadelphia over two nights in Studio A at Indre Studios. George Howard produced while Dave Henry engineered. Tori Amos performed songs from Strange Little Girls for a taping of Live at the World Cafe, with Michael Comstock at the console.

Material for Audio Track may be sent to Christopher Walsh, Pro Audio Editor, Billboard, 770 Broadway, New York, N.Y. 10003, via fax at 646-654-4681, or by email to cwalsh@billboard.com.

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- · Networking Lunch
- Surround Mastering
- · Technology Showcase
- · Repurposing Stereo Titles to Surround

TRACK #1B: Production Hardware or "What Gear Do I Use?"

- · Surround in the DAW
- · Technology Showcase
- Ambisonics The Surround Alternative
 Surround Mix Techniques
- Networking Lunch/Technology Showcase
 Surround for Gamers Technology Showcase
- ·Back to Basics -
- An Overview of DVD Technologies · Repurposing: The Technical Behind the Technique



SATURDAY DECEMBER 8, 2001

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o far, Record Plant has done better this year than it has ever done in its corporate life," says Chris Stone, founder of the World Studio Group and, in 1968, a studio in New York's Times Square. That studio was the original Record Plant, what many point to as the first expression of the modern recording studio: a multi-room facility where technical excellence is paired with the superior service of a five-star hotel.

The Record Plant of 2001 is in Hollywood, and for it and most of the high-end facilities in town, it's been a great year. Despite the steady drumbeat of greater, smaller, cheaper recording, editing, mixing, mastering and duplicating equipment, the higher echelon of the commercial-studio business has emerged from a worrisome lull in the latter months of 2000, a hot streak that has extended through the late summer. Los Angeles, New York, Miami-even Nashville, which has struggled with a downturn in country music-is on an upswing.

True, the continuing evolution to hard disc—the emerging preeminence of the computer-based workstation in sessions from major-label to project studio—is causing tremors in the real world. "There's definitely a separation, much more than before," says Stone, "where the middle has been compressed to very few who are able to survive. There's the top, and

THE NEW LOOK OF SOUND

2001'S TRENDS: More Separation, Archive Restoration—And Pro Tools Everywhere

BY CHRISTOPHER WALSH

there's the bottom. The haves and have-nots, so to speak. But the have-nots are doing very well."

HEALTHY BALANCE

In Stone's neighborhood—Los Angeles—the haves are multiplying. With multi-room facilities like Royaltone, Ocean Way, Conway, the rebom Henson Recording Studios, Capitol, NRG and the Village recording solid revenues, new, high-end studios like Chalice and Glenwood Place are coming online. "The bank balance is looking very healthy," confirms Jane Scobie, president of Royaltone Studios, the North Hollywood facility approaching its sixth anniversary with recent, prestigious projects including "Lady Marmalade," Rage Against the Machine with Chris Comell, and the Legally Blonde soundtrack. "If it continues, we will have an amazing, record year. There are a lot of people building new rooms; the studio designers are all busy. I just hope that doesn't affect what's going on right now, in the long term. You want to keep your book rate where it should be, to reflect your overhead."

"This last year has been one of the best years we've ever had," agrees Allen Sides of Ocean Way and Record One. "And consistently, even in the summer. We've had multiple, long-term projects, and they've carried us right through the quiet periods. Between [producer/engineers] Mike Shipley, Jack Joseph Puig and Dr. Dre, that really filled it out." Sides had recorded, and Puig mixed, the Goo Goo Dolls' smash, "Iris," and just completed a new project with the band—at Capitol Studios. "I could-n't get Ocean Way," he explains.

BENNETT SINGS BLUES

In New York, high-end studios like The Hit Factory, Sound on Sound and Right Track are expanding and updat-



SSL's Plushner

ing the state-of-the-art recording and mix rooms that serve the industry's superstars. The Hit Factory's acquisition of the renowned Criteria Recording in Miami is complete, Troy Germano reports, establishing a

major presence at the epicenter of the thriving Latin music market. Back in New York, the Jon Spencer Blues Explosion worked on some 18 new tracks of high-octane funk at The Hit Factory's 237 W. 54th St. building, with producer Steve Jordan and engineer Don Smith at the Neve VR. as well as Pro Tools engineer Pat Thrall. Further down 54th, at the Hit Factory's flagship building, Tony Bennett sang the blues with Stevie Wonder, Sheryl Crow and Billy Joel, among others, with producer Phil Ramone and engineer Joel Moss at the Solid State Logic 9000 J Series.

"There are still a lot of people looking for vintage consoles," says Germano, "and people looking for 9000s. There's a clientele in both New York and Miami that loves to work on the Sony digital Oxford. We try to mix it up and offer what we think clients are going to like."

The SSL 9000 is the console in greatest demand, to the point that some studios are finding that one is not enough. At Sound on Sound, owner David Amlen replaced a Neve VR in Studio A with a second 9000, supplementing the board housed in Studio B. "We're trying to keep ourselves around for the long haul," says Amlen, "and there are certain things we've had to do as a as a result."

"Most people need two, because of the overflow work," observes SSL's Rick Plushner. "You just need to have Continued on page 58

ROOMS AT THE TOP:

The year's top-rated recording, mixing and mastering studios

BY CHRISTOPHER WALSH

FLYTE TYME

(Edina, Minn.)

Recently scoring its 16th No. 1 song with Usher's "U Remind Me," the team of Jimmy Jam and Terry Lewis has put its private facility on the map. Janet Jackson's "All for You" and "Doesn't Really Matter" are a few of the recent No. 1's recorded and mixed on the Harrison consoles at the Glenn Phoenix-designed Flyte Time. "You can use the facility," explains Jam, "but we're not a commercial oldest continuously operating recording facility in Texas. Neotek and Mackie consoles, in Studios A and B, respectively, are supplemented with a huge assortment of outboard gear and vintage microphones collected over more than 50 years. And fear not, Sugar Hill survived the devastating flood Houston experienced in 2001. Unbowed, sessions at Sugar

Hill included Destiny's Child's 2001 Christmas release and Solange Knowles, sister of Beyoncé.

Sugar Hill, Houston

August. "It's been an incredible vear.

WESTLAKE AUDIO (Los Angeles)

After 30 years, Westlake Audio remains a thriving company encompassing a seven-room, commercial recording facility, a manufacturer of high-end professional and consumer speakers, a pro- audio sales department and a technical services division. Shortly after it opened as a sales-and-demonstration facility in 1971, clients began asking to use the gear, giving birth to the recording facility aspect of the company. Seeing an opportunity, founder Glenn Phoenix also explored the custommonitor market, a move that has led to studios known as "Westlake rooms" throughout the industry. Westlake's own Neve- and SSLequipped studios are housed in two separate locations (Beverly Blvd., Santa Monica Blvd).

THE HIT FACTORY

(New York and Miami)

'The Miami project is completely



Electric Lady, New York

LOBO RECORDING

great creative investment."

(Deer Park, N.Y.) This state-of-the-art, full-service recording facility on Long Island, just 35 minutes east of Manhattan, is a four-room facility catering to top artists and producers. "We've been recording a lot of major acts," explains executive director Jeffrey Rooney. "Jessica Simpson, Mark Anthony, Jennifer Lopez, LL Cool J, Mandy Moore. We have Nas in here now. We've had world-class producers, like Walter Afanasieff." Lobo Recording's four rooms are anchored by an SSL 9000 J Series, Neve VR and two Amek Angela 2 consoles. All rooms are Pro Tools-capable, adds Rooney.

facility. For us, it's like coming into our

homes, so there's no smoking, no

drinking. People are very respectful.

We've been in business at this location for 12 years, and it looks brand-

new, because everybody takes care

of it like it's their own. We've been

fortunate to have people like the

Fugees, Backstreet Boys, Christina

Aguilera and Destiny's Child. We've

been really fortunate—it's been a

SUGAR HILL RECORDING STUDIOS (Houston)

"Independent Women Part 1," the Destiny's Child track from Survivor, topped the Hot 100 chart for 10 consecutive weeks, casting the spotlight on Sugar Hill Recording Studios, the

ROYALTONE (North Hollywood, Calif.)

Celebrating its sixth anniversary, Royaltone Studios has become a fixture in the L.A. recording-studio community. "The record plaques are beginning to build on the wall!" says president Jane Scobie, who has been at Royaltone since its birth. The Neve 8078- and SSI 4064 G Plus-equipped Royaltone has seen plenty of action in the past year, including "Lady Marmalade" from the Moulin Rouge soundtrack; and clients including Rod Stewart, Don Henley, No Doubt and Samantha Mumba. More recent clients include Rage Against the Machine with Chris Cornell, Bush and Christina Aguilera. "I've already taken a sixweek booking in December into January," Scobie confided in early

done," states The Hit Factory's Troy Germano, referring to the legendary New York facility's acquisition of Criteria Studios, another storied facility with a long and rich history. A perennial presence on any listing of top recording studios, The Hit Factory offers an abundance of choicesrooms, consoles and recorders from vintage to cutting-edge-for its star clients. A sampling of recent guests at Hit Factory's New York and Miami locations: Tony Bennett, Mick Jagger, Wyclef Jean, Britney Spears, DMX, Enrique Iglesias, Train, Luther Vandross, Warren G and Brandy.

ENTERPRISE

(Burbank, Calif.)

A six-room facility jammed with high-end equipment, the Enterprise Continued on page 56

TOP STUDIOS

How The Charts Are Compiled: The methodology for all sections is the same. Studios and/or equipment brands are given one point for each week they spent at No. 1, regardless of the number of chart-toppers they had in the eligibility period. If a studio had one song reach No. 1 for eight weeks and another song reach No. 1 for two weeks, the studio received 10 points. The Production Credits section of Pro Audio is compiled weekly. Studio information is acquired either from CD liner notes or from the record label; in each case, the studio is contacted directly for console and recorder information.

Billboard's No. 1 singles on the Hot 100, Hot R&B/Hip-Hop Singles & Tracks, and Hot Country Singles & Tracks charts from July 15, 2000, through July 7, 2001, were -Christopher Walsh used to determine top studios and recording equipment.

HOT 100

Recording Studios

- 1. (tie) Flyte Tyme (Edina, Minn.), Lobo (Deer Park, N.Y.), Sugar Hill (Houston) 10 weeks
- 2. Royaltone (North Hollywood, Calif.) 9 weeks
- 3. Westlake Audio (Los Angeles) 7 weeks

Recording Consoles

- 1. Solid State Logic
- 2. Neve
- 3. (tie) Harrison, Mackie

Recorders

- 1. Pro Tools
- 2. Sony
- 3. Studer

Mixing Studios

- 1. (tie) Hit Factory (New York), Flyte Tyme (Edina, Minn.) 10 weeks
- 2. Enterprise (Burbank, Calif.) 5 weeks
- 3. (tie) Olympic (London), Pacifique (Burbank), Ranch (Valley Stream, N.Y.), Sony (New York) 4 weeks

Mixing Consoles

- 1. Solid State Logic
- 2. Neve
- 3. Harrison

Mix Recorders

- 2. (tie) Pro Tools, Ampex
- 3. Otari

Mastering Studios

- 1. Sterling Sound (New York) 22 weeks
- 2. Bernie Grundman Mastering (Hollywood) 10 weeks
- 3. Oasis (Los Angeles) 9 weeks

R&B

Recording Studios

- 1. Record Plant (Hollywood) 9 weeks
- 2. Palmyra (Dallas) 8 weeks
- 3. RockLand (Chicago) 6 weeks

Recording Consoles

- 1. Solid State Logic 2. Neve
- 3. DDA

Recorders

- 1. Studer
- 2. Sony
- 3. Pro Tools

Mixing Studios

1. Electric Lady (New York) 8 weeks

- 2. Hit Factory (New York and Miami) 7 weeks
- 3. Larrabee (Los Angeles) 6 weeks

Mixing Consoles

- 1. Solid State Logic
- 2. Neve
- 3. Harrison

Mix Recorders

- 1. Studer
- 2 Pro Tools
- 3. Ampex

Mastering Studios

- 1. Sterling Sound (New York) 23 weeks
- 2. Bernie Grundman Mastering (Hollywood) 12 weeks
- 3. (tie) Future Disc (Hollywood), Battery Studios (New York) 5 weeks

COUNTRY

Recording Studios

- 1. Ocean Way (Nashville) 13 weeks
- 2. Emerald Sound Studios (Nashville) 9 weeks
- 3. Sound Kitchen (Franklin, Tenn.) 8

Recording Consoles

- 1. Solid State Logic
- 2. API
- 3. Neve

Recorders

- 1. Sony
- 2. Studer 3. Pro Tools
- **Mixing Studios**

- 1. Sound Kitchen (Franklin, Tenn.) 15
- 2. Image (Los Angeles) 9 weeks
- 3. Emerald Sound Studios (Nashville) 6

Mixing Consoles

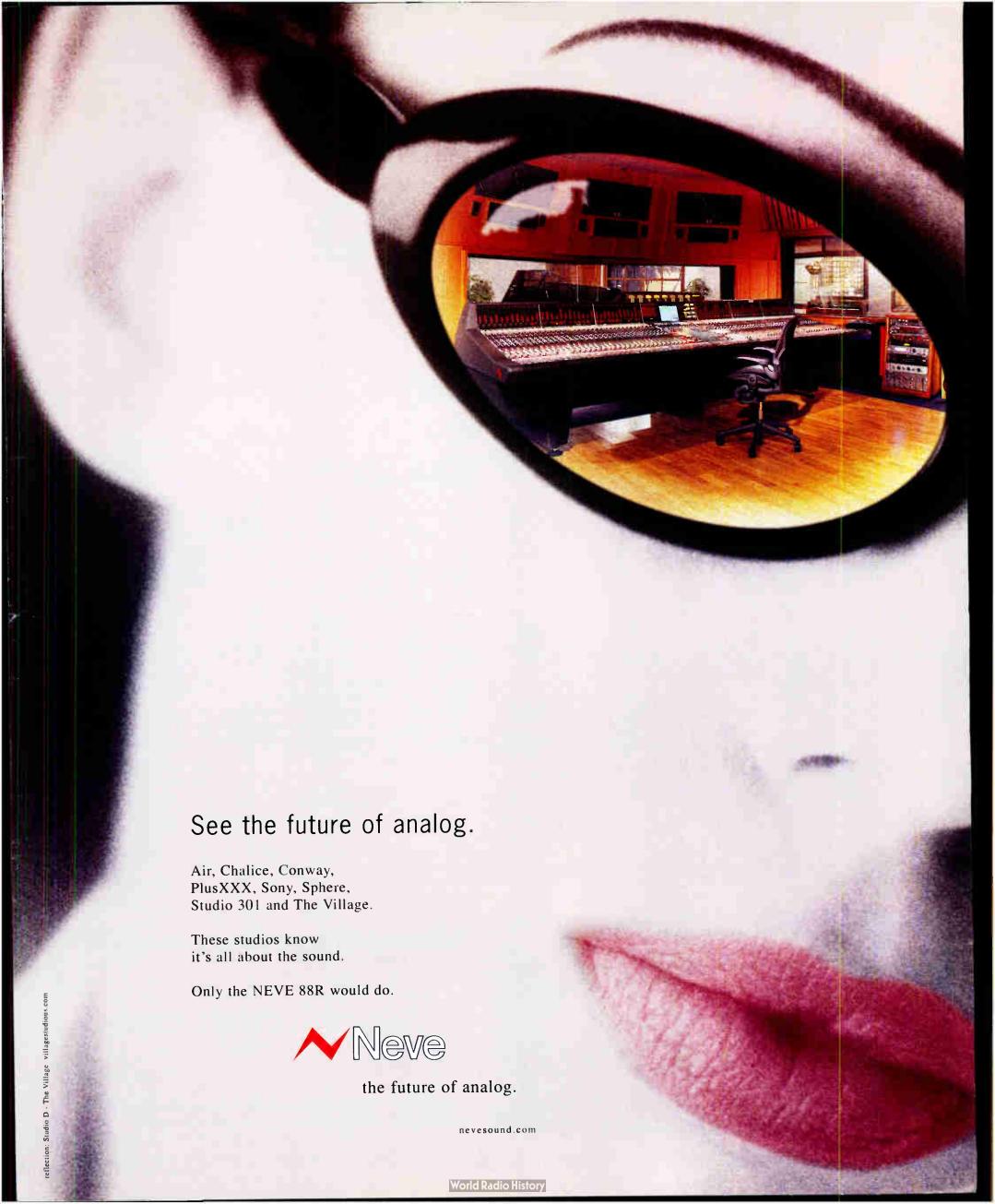
- 1. Solid State Logic
- 2. Neve
- 3. Sonv

Mix Recorders

- 1. Sony
- 2. Ampex
- 3. (tie) Studer, Otari

Mastering Studios

- 1. Mastermix (Nashville) 19 weeks
- 2. Mastering Lab (Hollywood) 13 weeks
- 3. Georgetown Masters (Nashville) 11 weeks



ROOMS AT THE TOP

Continued from page 54

has the distinction of being the mix studio for the smash hit "Lady Marmalade" from the Moulin Rouge soundtrack, mixed here by superstar engineer Dave Pensado. "I did a couple of things here and just fell in love with it," says Pensado, a fan of the Solid State Logic 9000 console, three of which are housed here, among them the 101-channel desk in Studio B. Surround mixing is no stranger at the Enterprise: Several rooms here are equipped with Augspurger multichannel mon-

OLYMPIC (London)

Located in southwest London in the riverside district of Barnes, the Olympic Studios complex houses five state-of-the-art recording studios, as well as fully equipped-programming and pre-production suites. Designed by Sam Toyoshima, each of the main studios feature spacious control rooms with their own separate lounges, providing a totally selfcontained working environment. Studio One is one of the largest studios in London and, along with Studio Two, has a range of unique acoustic treatments available by means of variable wall and remote-controlled ceiling panels and isolation booths. The Mix Suite, featuring a 64-channel SSL G console, enjoys daylight with views of the garden and conservatory. Recent clients include Madonna, Craig Armstrong, Victoria Beckham and Björk.

PACIFIQUE (North Hollywood)

Pacifique Recording Studios, located on Magnolia Blvd., remains a powerhouse in the mix business. Founded in 1984 by Joe, Ken and Vic Deranteriasian, Pacifique's two rooms each feature an SSL 9000 J Series console: a 96-input model with SL 959J eight-channel monitoring system is housed in the East Room, while an 80-input J Series with six-channel monitoring system is featured in the West Room. Mixed by Dave Way, Christina Aguilera's "Come On Over Baby (All I Want Is You)" spent four consecutive weeks at No. 1 the Billboard Hot 100 chart.

RANCH RECORDING

(Valley Stream, N.Y.)

Providing still more evidence that inexpensive digital recording equipment rivals high-end professional gear costing considerably more, Shaggy's hits "Angel," featuring Rayvon, and "It Wasn't Me," featuring Ricardo "RicRok" Ducent, both from Hot Shot, were recorded and mixed using Yamaha 02R consoles and Tascam DA-88 modular digital multitrack recorders. Producer Shaun "Sting Int'l" Pizzonia recorded and mixed at this Long Island facility, which is seeing a great deal of action since Shaggy launched his Big



Ocean Way, Nashville



Record Plant, Hollywood

Yard label, which he previously ran as a production company.

SONY MUSIC STUDIOS (New York City)

On many fronts, a tremendous amount of content is being generated at Sony Music Studios, one of New York's largest and busiest facilities. The all-encompassing complex at West 54th St. and 10th Ave., once the 20th Century Fox film stages, was designed as a center where Sony Music artists could develop projects and exchange ideas; as a state-ofthe-art recording, mixing and mastering facility; and as the company's center for its archival work, including the digital conversion of a library of more than 450,000 recordings. Recently, the complex has stayed busy with multichannel Super Audio CD projects, including Billy Joel's 52nd Street and The Stranger and James Taylor's Hourglass.

RECORD PLANT (Hollywood)

"Business is super," says Record

Plant president Rose Mann. "I've got everything, from alternative to hip-hop." The all-SSL facility on Sycamore Avenue in Hollywoodlocated at the site of the former Radio Recorders—has hosted Willie Nelson, No Doubt, Brandy, Michael Jackson and Sisgo in recent months, as well as Macy Gray, who worked in every room. Record Plant is surround-capable, as evidenced by another recent project: producer/engineer Elliot Scheiner mixed R.E.M.'s Reveal in 5.1 for DVD Audio release on the SSL 9000 in Studio 3 (known as SSL 3). Like Hit Factory, Record Plant is also planning an expansion into the redhot Miami market, hoping to open a South Beach studio in 2002.

PALMYRA

(Dallas)

Named for the ancient city founded by King Solomon in Syria, Palmyra Studios is a "state-of-the-art vintage" studio in Dallas owned by Paul "Pappy" Middleton, Like the arts and cultural mecca for which it is named, Palmyra Studios enjoys its share of

acclaimed projects, such as Erykah Badu's "Bag Lady," recorded in the 1969 Neve 8038-equipped Studio A by Chris Bell, No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart for eight consecutive weeks. Middleton has extensive touring experience, having served as Front of House engineer for artists such as Bonnie Raitt. Kenny G and Chris Isaak, Bell was a 1998 Grammy nominee for Kirk Franklin's The Nu Nation Project.

ROCKLAND STUDIOS (Chicago)

Rockland Studios is actually a part of the multi-room Chicago Trax Recording facility. R&B superstar R. Kelly, whose Rockland Studios occupies approximately half of the facility, recorded the tnple-platinum tp-2.com here with such engineers as Ian Mereness and Abel Garibaldi. Kelly's hits "Fiesta," featuring Jay-Z, and "I Wish" from to-2.com were recorded through a Solid State Logic 8000 Series console to Quantegy 499 2-inch analog tape. As with most projects, Pro Tools was also part of the process.

ELECTRIC LADY

(New York City)

From the time this building on West 8th St. in Greenwich Village caught the eye of Jimi Hendrix in 1968, it has been one of the industry's most celebrated facilities. Though the brilliant guitarist passed away just weeks after its official opening in 1970, he had already spent a great many hours recording there. Today, the threeroom facility is equipped exclusively with SSL 9000 consoles: The Focusrite Forte housed in Studio A, one of only two made, was retired and replaced with the facility's third 9000.

Mixed here by Tom Soares, "Bag Lady," from Erykah Badu's Mama's Gun, spent eight weeks atop the Hot R&B/Hip-Hop Singles & Tracks chart.

LARRABEE SOUND

(Los Angeles)

A fixture on the L.A. scene for more than 30 years, Larrabee now encompasses more than 35,000 square feet, featuring seven studios in three locations and a huge inventory of vintage and new recording gear. Larrabee North, in Universal City, boasts three 80-input SSL 9000 consoles, with North 3 a fully 5.1equipped room. In West Hollywood, Larrabee West is a two-room facility housing two SSL G Series boards, while Larrabee East, the latest acquisition for the complex (formerly Andora Studios), features a 40-channel Neve 8078 console in each of two rooms. The East studio also adds another dimension to the complex: the beautiful, large tracking space of Studio T.

OCEAN WAY

(Nashville)

Despite a challenging period in the Nashville recording business, Ocean Way has enjoyed a busy summer, reports Sharon Corbitt, Housed in a beautiful 1850s Gothic Revival church on Music Row, Ocean Way Nashville was recently acquired by Belmont University. In addition to remaining open as a commercial facility, Ocean Way will serve as an educational center for Belmont's senior-level students. Studio A at Ocean Way is the main tracking space, a 50-by-75-foot live room with 30-foot ceilings housing an 80input Neve 8078 console with GML automation. No. 1 songs from the last 12 months recorded and/or mixed at Ocean Way include "My Next 30 Years" and "Grown Men Don't Cry" by Tim McGraw, and "Who I Am" by Jessica Andrews, all produced by Byron Gallimore.

EMERALD SOUND STUDIOS (Nashville)

Although Emerald Entertainment Group, like most of the Nashville recording community, has endured country music's declining fortunes, the Nashville powerhouse nonetheless remains a major player on Music Row. Emerald's original building, now Continued on page 62



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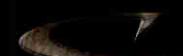
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NEW LOOK

Continued from page 53

another room that can handle it. SSL 9K rooms, wherever you are, are always booked. Its base continues to build, and that's what's keeping the popularity up."

Throughout the industry, the lure of an SSL 9000-equipped room is strong. "We're looking very seriously at putting in a 9000 in our B room, says Paul Loomis of Luminous Sound in Dallas, a music and postproduction facility marking its second anniversary. "I can't 100% commit to it, but, if everything comes into place, we're looking at that for the first of 2002."

Like SSL, Euphonix is placing consoles in music, film and broadcast environments, with more than 85 installations of the digital System 5 just two years after its introduction.



Sound on Sound, New York

In addition to demonstrating System 5 and the R-1 hard-disc recorder at the 111th AES, Euphonix will unveil the AES 31 TransferStation for the R-1 hard-disc recorder.

FILE-TRANSFERRING

Developed over the last four years

by the AES Standards Committee Working Group on Audio-File Transfer and Exchange, AES 31 will allow audio files from one system to be loaded into others of similar types or produced by a different manufacturer, thus reintroducing universal interchange.

The AES 31 standard, explains

Euphonix CEO Steve Vining, will have multiple applications. "When the AES 31 standard first came out, our R-1 team started working with it," he says. "To them, it was technically very interesting, and they wanted to see how difficult it would be to have the R-1 talk to a PC environment with software and create these files. When I saw it, the first thing I thought about was archiving. We've got

announcing AES 31 compatibility this year. This is now moving to be able to take advantage of both file-transfer protocol for new productions and capturing and preserving the stuff that may not pass again.'

ALL 96-K ALL THE TIME

In October, Euphonix announced that numerous multitrack live recordings of Bob Marley & The Wailers,



Hit Factory, New York

aging, dying analog multitracks. There's a lot of endangered multitrack data out there that needs to get archived and stored on a server so they're absolutely safe. We've got the R-1, we can create AES 31 files, and now SADiE and [Steinberg's] Nuendo are out there using that file format, and a number of other workstation environments will be

made between 1973 and 1978, have been archived as 96K/24-bit AES 31 files using the R-1 and AES 31 TransferStation. Meanwhile, producer Michael Beinhorn and Frank Filipetti are working with Korn at Conway Studios in Hollywood, recording with the R-1 and creating AES 31 files with the TransferStation Continued on page 60

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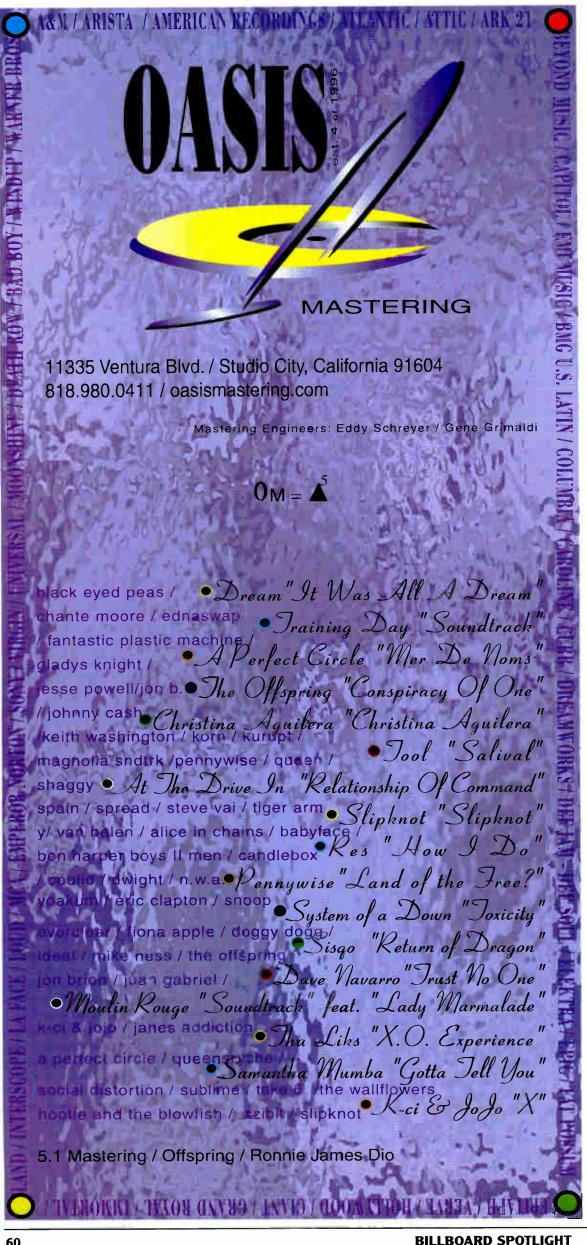
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NEW LOOK

Continued from page 58

in order to transfer audio from the R-1 to Nuendo for editing and processing (all within a 96k environment), before transferring back to R-1 to mix. "This is the first rock project that is 96k, through and through," says Vining.

Soon after the second 9000 installation at Sound on Sound, the Neve Capricorn in Studio C was succeeded by a Sony Oxford, another large-format digital console that is a favorite among a segment of highend producer/engineers, including star mix engineers Walter Afanasieff and Mick Guzauski, both of whom own an Oxford in their respective private studios. Afanasieff also recently purchased three of Sony's DMX-R100 digital consoles, a smallformat desk priced at approximately \$20,000 that has drawn highly favorable reviews. "We tried to build in a quality and capability that exceeds the \$10,000 class, if you will, and brings a great deal of what one would expect to find in consoles costing quite a number of times more," says Courtney Spencer of Sony Pro Audio. "We're seeing studios, producers and artists that are deciding to buy the R100 instead of a much more expensive console, viewing it as essentially giving them what they need and saving them a lot of money; and, we're bringing up a number of people from the lower price points who see the added benefits of the R100 as being enough to justify some more investment." Sony is also announcing Version 3.0 for the Oxford, which focuses substantially on surround sound.

CROWDED FIELD

The low-cost hard-disc recorder field is getting crowded with competitors. With the ADAT-HD24 from Alesis set to ship, Mackie Designs has announced the MDR24/96, carrying a list price of \$1,999. "Everybody's got to find their niche," says Gene Joly of Tascam, which offers the MX-2424, some 4,000 of which have shipped. "The thing that pushes people's buttons for us," Joly adds, "is the DAW [digital-audio workstation] compatibility, especially Pro Tools. We're plug-and-play compatible with Pro Tools and Nuendo, and, very shortly, [Emagic's] Logic Audio."

Indeed, Pro Tools is everywhere, touching nine in 10 projects, says the Hit Factory's Germano, with one-third to one-half of those recording directly to hard disk. "Between New York and Miami," he notes, "I think we have 15 systems. We're integrating more and more Pro Tools systems into the rooms-and more 9000s."

In some places, the DAW is beginning to reshape the commercial studio itself, in addition to its profound impact on the business overall. Some high-end facilities, such as NRG Recording in North Hollywood, are linking rooms via fiber channel, allowing multiple Pro Tools operators to work on a project simultaneously. This arrangement, says Stone of the



World Studio Group, is the commercial recording studio of the future—"a facility that has a tracking/overdub/mix room with the good gear: old Neve, SSL, etc., and then three or four editing rooms that are all rentable. They've got the fiber and the central machine room; it's very simple, very quick, and very easy. Plug in what you need, do your editing, and go into the control room when you have to. That, to me, is the studio of the future: a tracking/overdub/mix room, editing rooms, a central control room."

Amidst technology's astonishing velocity, the industry is increasingly employing these new production tools in the accelerating rise of surroundsound. After years of discussion and development, the year 2001 will likely be seen as a major tuming point in the introduction of multichannel audio to the masses. DVD Audio's debut last autumn, followed closely by the first multichannel Super Audio CDs. spells the beginning of a new era. With the Warner Music Group regularly releasing DVD Audio titles from its vast catalog—remixed by the top professionals in the fieldconsumers are slowly realizing the superiority of a 5.1 mix of 24-bit/96k audio over the 16-bit/44.1k CD. And it's not just catalog material: Producer/engineer Elliot Scheiner, who is a consultant to WMG on DVD Audio, has remixed, at Record Plant, R.E.M's recent Reveal for the format, in addition to some of his past projects, including classic albums by Van Morrison and Steely Dan.

MAKING IT REAL

For those professionals and facilities equipped for surround sound, a new age is dawning, an age in which entire catalogs may be revisited for the DVD Audio and SACD formats. Sony Music Studios in New York is an excellent example of the proaudio industry of 2001. With an enormous catalog of classic jazz, classical and popular music and the energetic pace at which the major is releasing titles in the SACD format, Sony is witnessing the convergence of a century's worth of art and technology under one roof.

"For us, the past is everything that has been done in the last 100 years,' says Andy Kadison, senior VP, Sony Music Studios. "That involves a lot of preservation, archive restoration and the kind of technological advances that many other studios don't have to concern themselves with. It puts us squarely in the middle of what recording and mix studios are about. The technology initiatives involved in something like SACD speak to where everybody's come in the industry in the last 100 years and really pushing it to the next level. You're listening to a record you heard as a kid, and now you're hearing things [in it] you never heard, and hearing it in a way that's so fresh. It may ultimately be the hope for the recording industry: to take the best elements of technology and make them real for everybody. That's something we're really trying to focus on."

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ROOMS AT THE TOP

Continued from page 56

known as Building One, is now just one part of the empire. Purchasing the Masterfonics studios at the beginning of 1999, Emerald added its recording and mastering studios, including the SSL 9000-equipped Tracking Room, one of the most breathtaking recording facilities in Nashville, to the comprehensive services offered by the complex. Additional components of Emerald's line of services include The Workstation and The Parlor studios, as well as the Broadcast Division, Digital Audio Post and The Breen Agency, which provides personal artist representation.

SOUND KITCHEN

(Franklin, Tenn.)

The largest recording complex in the Southeast, The Sound Kitchen is a near-constant presence on the Billboard Production Credits chart. Owned by brothers Dino and John Elefante, who produce several projects per year for their own production company, Pamplin Music, the Sound Kitchen features six recording/mix studios, as well as the recently completed Digital Village, a fully loaded Pro Tools suite. Also featured at the 27,000-square-foot facility is the Big Boy, a 5,000-square-foot tracking room housing an 80-input API Legacy Plus with Flying Faders. The Sound Kitchen is further equipped with 10 24-bit, 24-track RADAR hard-disc recorders, four Sony 3348 digital multitrack recorders and two Studer A80 1/2-inch analog-mixdown recorders.

IMAGE RECORDING STUDIOS (Los Angeles)

Image Recording is a popular tworoom facility featuring a Solid State Logic 4056 E Series console with G computer in Studio A, and a vintage Trident A Range board in Studio B. A familiar face at Image is Chris Lord-Alge, who mixed Tim McGraw's "That's the Way" and "My Next 30 Years" on the SSL 4056 console, both of which spent four weeks at No. 1 on the Hot Country Singles & Tracks chart. More recently, Lord-Alge mixed Chris Isaak's upcoming Wamer Bros. set.

BATTERY STUDIOS

(New York City)

A vital piece of the Zomba Recording Corporation, Battery Studios is a multi-room facility that is consistently associated with high-profile clients. Earlier this year, engineer Chaz Harper mastered R. Kelly's "Fiesta," which spent five consecutive weeks atop the Hot R&B/Hip-Hop Singles & Tracks chart. He also mastered chart-topping singles "This I Promise You" and "It's Gonna Be Me" by 'N Sync. Recent clients also include Queen Latifah and Britney Spears. The Harris, Grant-designed Battery also features three recording/mix studios, housing SSL 9000, SSL 4064 G Plus and Euphonix CS3000 consoles. Recently, all rooms were upgraded with Pro Tools MIXplus systems.

STERLING SOUND (New York City)

Around the world, Sterling Sound is synonymous with hits. Sterling's engineers-including Ted Jensen, Greg Calbi, Tom Coyne, Chris Gehringer and George Marinohave produced a staggering number of No. 1 and Grammy-winning songs. Among the more recent hit albums mastered here are Shaggy's Hot Shot, Survivor by Destiny's Child, and My Name Is Joe. As Sterling continues to move its vast operation from Midtown to the new Chelsea location, an expansive, beautiful space offering spectacular views of downtown and the Hudson River (all staff should be relocated by January 2002), the facility is increasing its emphasis on multichannel audio. Jensen has mastered the Hotel California and Metallica albums for DVD Audio release, as well as DVD Videos including the Beastie Boys' Intergalactic and Bon Jovi's The Crush

BERNIE GRUNDMAN MASTERING

(Hollywood)

Founded in 1983, Bemie Grundman Mastering is one of the largest mastering operations in the world, with facilities in Hollywood and Tokyo. All studios are custom-designed with components built by partner Karl Bischof with chief tech Beno May. New equipment includes four Audio Cubes digital editing systems. Recent projects mastered at BGM include Michael Jackson, Quincy Jones, Prince, Dilated People, U2, and Alanis Morissette.

OASIS MASTERING

(Studio City, Calif.)

Recent projects mastered by Oasis engineer Eddy Schreyer, who designed the acoustic space with David Manley, include Sisqo's Return of Dragon, Dave Navarro's Trust No One and the Moulin Rouge and Legally Blonde soundtracks. A pioneer in multichannel audio, Oasis offers a range of 5.1 surround-sound services for DVD, including 5.1 editing and mastering, watermarking services and data-compression and encoding. Surround Associates, a joint venture between Oasis, AIX Media Group and producer/engineer



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Contacts:

Ian Davidson, Director, Virgin Studio Group Penny Robinson, Director, Virgin Studio Group

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Management

Engineer and Producer Management Contact: Penny Robinson, Director, Town House Management

e.mail: penny.robinson@emimusic.com



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FUTURE DISC SYSTEMS (Hollywood)

One of the country's most prestigious mastering facilities, Future Disc Systems was established in 1981. The company has worked with all of the major recording labels and many of the independents and is one of the largest mastering facilities in the world. Future Disc's chief engineer, Steve Hall, mastered Sisqo's "Incomplete," which topped the Hot R&B/Hip-Hop Singles & Tracks chart for five weeks. Between Hall, Kris Solem, Pete Thomas and vinyl specialist Kevin Gray, Future Disc Systems remains a favorite of high-end artists and producers.

MASTERMIX (Nashville)

With more than 20 years in the mastering business, MasterMix is a top Nashville mastering facility, responsible for more No. 1 songs on the Hot Country Singles & Tracks chart than any other facility for the period surveyed. In 1998, MasterMix moved to a new, larger building on Division Street in Nashville. Two years in the making, the 6,000-square-foot facility, owned by Hank Williams, is a Russ Berger-designed facility, conceived and built to incorporate surround sound. Two identical suitesfor Williams and engineer Ken Love—handle stereo and surround mastering, as well as DVD- authoring projects.

MASTERING LAB (Hollywood)

The Mastering Lab was founded more than 30 years ago by engineer Doug Sax, who continues to run the facility. Sax's credits include classic recordings by the Who, Rod Stewart, Lyle Lovett and James Taylor, and, in the past year, the discography of No. 1 songs mastered here has continued to grow, as today's top artists seek his unique equipment and touch. Hit songs mastered here include Lonestar's "I'm Already There," "My Next 30 Years" and "Grown Men Don't Cry" by Tim McGraw, and "That's the Way" by Jo Dee Messina.

GEORGETOWN MASTERS

Denny Purcell is one of Nashville's top mastering engineers, and his Georgetown Masters is likewise one of the top facilities in Music City. Among the impressive number of No. 1 songs mastered by Purcell in the period surveyed are "Don't Happen Twice" by Kenny Chesney, "You Shouldn't Kiss Me Like This" by Toby Keith, Lonestar's "Tell Her" and "Without You" by Dixie Chicks. Purcell is also a pioneer in surround sound and high-resolution audio. He has mastered a number of 5.1 surround projects for DTS release. including George Strait, and Trisha Yearwood.

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Is Bigger Better?

New York's Large Recording Spaces Make A Comeback

BY DAN DALEY

ew York City used to be the home of some of the largest recording-purposed acoustical spaces in the world. Studio spaces in excess of 7,000 square feet, like at RCA's on Sixth Avenue, Decca's on West 23rd St., and Columbia's on East 30th St. were at the heart of the modem popmusic era from the 1950s through the 1980s. But the changing dynamics and economics of music recording and the record business, as well as the exigencies of the volatile New

York City real-estate market, compelled the major labels to divest themselves of these behemoths, with RCA the last to leave the scene in the mid-'80s (its cavernous space, which once housed big band recordings, is now occupied by Internal Revenue Service offices). Record companies came to the conclusion that it was more cost-effective to utilize the huge and competitively priced pool of independent studios which had proliferated in the 1970s and 1980s. And artists and producers,

who, in the rock era, had much more clout than their counterparts in earlier periods in the music industry, were demanding that studio choices be theirs, not the labels.' Finally, the rise of the synthesizer in the 1980s dramatically reduced demand for large acoustical spaces for film scoring and commercial work.

But several large recording spaces survived this transition, and, in recent years, a few more have come on the scene. The largest of these include Manhattan Center Studios, a former opera house and Masonic temple whose Hammerstein Ballroom studio was used by the Metropolitan Opera and Leonard Bemstein; the Hit Factory's Studio One, which opened as part of that facility's huge new location in the early 1990s; and most recently, the 10,000-square-foot orchestral studio at the new Right Track Studios facility on West 38th St.

Those who operate Manhattan's super-sized studios see the advent of one more not as competition but rather as a focal point that will raise awareness of New York City as a place to score films, as well as shoot exteriors.

LIVE AND WORK IN THE CITY

"I'm glad to see another room that's purposely designed for orchestral use open in the city," observes Troy Germano, executive VP of the these types of facilities apart is that the space, not the technology, is the primary selling point for clients. Most offer top-end SSL and Neve consoles, but clients are much more interested in the acoustical properties of the room itself.

BY THE NUMBERS

The economics of very large studios are also attractive. While most studios would not quote specific rates, the general acknowledged



Studio 7 at New York's Manhattan Center Studio

Hit Factory, whose Studio One has a 28-foot ceiling and is designed to hold 140 musicians. "That will help refocus attention on the fact that New York has these resources."

Victor Moore, VP of audio sales & production at Manhattan Center, whose Hammerstein Ballroom studio is code-rated to hold 1,200 people, agrees, adding, "A lot of directors and producers are New Yorkers, or live in New York, like Robert De Niro and Martin Scorsese, and this kind of facility is appealing, because they can do that much more of their work here in the city." What also sets

range is between \$7,000 and \$10,000 per day, an order of magnitude beyond what the vast majority of other studios rent for-thus providing potentially faster recoupment and better return on investment. Even better news is that the operators of very large rooms say that those studios hold their rates much better than even decently sized music-tracking studios. The large orchestral-type studios seem to operate on a plane above the economic slugfest that is the everyday reality for most commercial studios. Continued on page 66



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B F C O R D I N G S T U D I O S

BIG APPLE

Continued from page 64

"People who need that kind of a room, who book 90-piece orchestras for film-scoring sessions, are used to paying premium rates," says Moore. "If a Universal Studios is making a \$100-million film, they're not going to scrimp on the facilities they use to make it. So we don't run into rate negotiations with these sorts of rooms."

"The economics of a large orchestral room in New York right now look very good," says Barry Bongiovi, VP of operations at Right Track Studios, which has renovated a 35,000square-foot building on West 38th St. and will open as the first of a projected three studios there a 10,000square-foot orchestral recording studio with a 35-foot-high ceiling. "A lot of the work that could have stayed [in New York] over the years has gone to London or L.A., because there were so few rooms that could accommodate over 100 musicians at a time. And the fewer there are, the harder it is to book time in them. Some aren't available on a full-time basis.

That is the case at Sony Music Studios, where the facility's largest room is a nearly 8,000-square-foot space originally used as a shooting stage for 20th Century Fox's film studios and is now heavily booked for full-service teleproduction by clients such as VH-1, MTV and A&E. According to Brian

McKenna, the studio's senior director of audio operations & marketing, the room has held as many as 135 musicians at a time and is highly regarded by scoring composers and engineers for what McKenna characterizes as its "warm yet punchy sound." However, he estimates that the studio averages only four or five orchestral projects a year, because of demand for it as a video-production and broadcast-shooting stage.

BEYOND THE STUDIOS

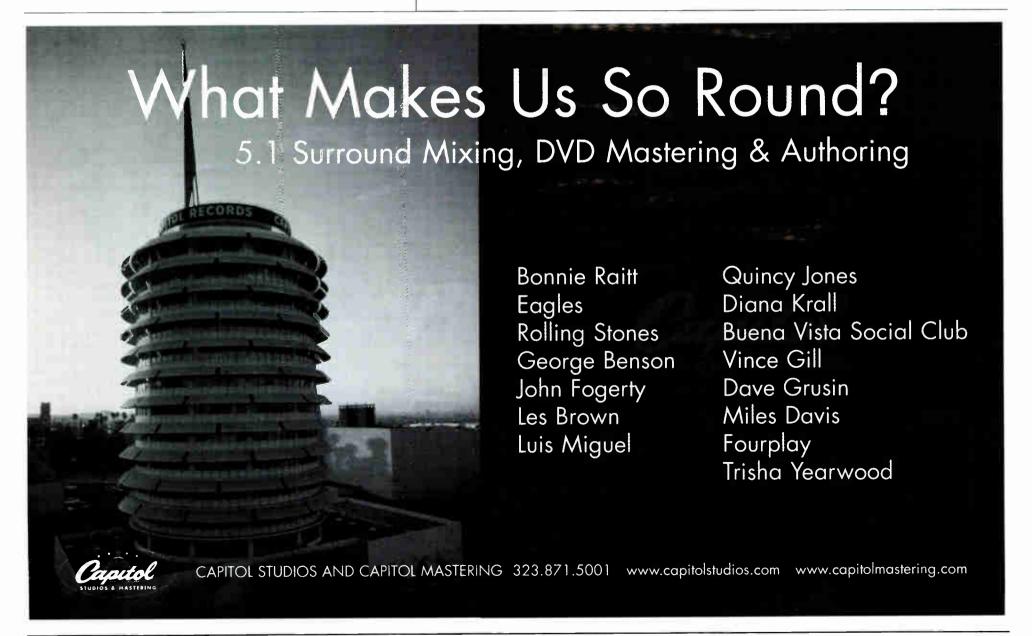
Right Track's Barry Bongiovi says he's counting on the notion that the facility's new orchestral studio will act as an incentive to a wide range of large ensemble musical projects to stay in or come to New York City. "We hope that this is the event that tips the scales towards [New York]," he says.

But other studio operators suggest that the reason New York is often passed over for scoring and other orchestral sessions is not a dearth of rooms but the cost of its musicians, whose A.F. of M. pay scale is higher than that of orchestral musicians in Los Angeles or London, and much higher than in Toronto and Vancouver, two cities that have long vied to break Hollywood's grip on post-production services. (New York's A.F. of M. Local 802 did not return a query regarding musician rate information.)

In addition, the end of Communism in Eastern Europe made many

exceptionally good orchestras and halls available for hire in places like Poland and the Czech Republic, at rates that wouldn't pay for the studio food-catering in New York. For instance, the Rudolfinium in Prague, the home of the Prague Philharmonic Orchestra, has a stage that accommodates more than 100 musicians and a control room with an SSL G-plus console and surround monitoring, and offers rates that are less than \$2,000 per day for the use of the hall and studio combined.

There is a consensus among many that, in addition to more orchestralfriendly recording rooms, New York's organized musician base has to make certain concessions in order to make the city more competitive for film scoring. "It's sometimes more cost-effective for a production to fly to London than it is to use New York musicians," says Sony Music Studio's McKenna. "We've seen it happen." Manhattan Center's Moore agrees, but adds that for some productions, the costs are superseded by what New York musicians bring to the table. "At certain points, it becomes a quantitative issue rather than a qualitative one," he says. "You get something from recording in New York studios using New York musicians that you just can't get anywhere else. And, when someone really, really wants that sound, then it doesn't matter what it costs."



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World Radio History

Oz Election Result Dismays Music Biz

Re-Election Of Coalition Party Met With Pessimism For The Future

BY CHRISTIE ELIEZER

SYDNEY—The response of many in the Australian music industry to the re-election for a third successive term of the ruling Coalition Party at the Nov. 10 national elections was predictably downbeat.

After all, since assuming power in 1997, the government has relaxed parallel import restrictions (despite industry warnings that it would open the doors to piracy), slashed funding for the state-owned Triple J national radio network—which plays a key role in breaking new alternative music—and introduced a goods and services tax, which cut into consumer spending.

The music sector had been championing the major opposition force, the Australian Labour Party (ALP). Among its pre-election pledges, ALP promised to increase the radio quota for Australian music. provide \$4.5 million Australian (\$2.34 million) to help subsidize touring acts, amend parallel imports legislation, insist international bands touring Down Under include local support acts—and advertise their presence—as a prerequisite for their visas, and set up a \$500,000 Australian (\$260 mil-



lion) music centre in Tasmania.

Still, Emmanuel Candi, executive officer of the Australian Record Industry Assn. (ARIA), prefers to accentuate the positive. "The new cabinet is likely to have younger politicians that ARIA has excellent communications with," Candi says. "We have a great relationship with them."

Candi wants to meet with the new cabinet regarding two issues. One centers on progress of the government's November 2000 report Cracking Down on Copycats: The Enforcement of Copyright in Australia, which put forward 30 anti-piracy initiatives. Those included introducing tougher legal penalties, setting up a task force to integrate enforcement

and prosecution, and initiating a public-awareness campaign on copyright.

ARIA also wants the blanket license rate paid by commercial radio for playing records on-air renegotiated. At present, it receives 0.14% of commercial radio's advertising revenue; in 2000, that totaled \$2.5 million Australian (\$1.3 million). Candi says, "That figure should be \$20 million Australian (\$39.2 million); radio can't continue to have a free ride off artists."

The government's election promises included increasing arts funding by \$19.6 million Australian (\$10 million), including financial aid for music festivals, touring acts, and to the Australian Business Arts Foundation, which fosters corporate support for the arts.

EMI Music Publishing managing director John Anderson says he would like to see changes to parallel imports legislation "or tougher anti-piracy initiatives." He adds, "Parallel imports is not a problem for the publishing sector [at present], because our dollar dropped to 50 cents of the U.S. dollar. It will be a problem if the [Australian dollar] rises to the 65 cents mark."

The Australian arm of the Music Managers Forum continues to push for a number of specific issues on the touring, copyright, and media fronts. National coordinator Robert Collings says, "We also need to see a more encouraging environment for the entrepreneurial spirit and more resources for our 300 members."

Julie Owens, executive officer of labels' body the Assn. of Independent Records, says, "[Since 1999,] government funding of \$700,000 Australian (\$364,000) over three years allowed us to start new charts, attend trade fairs, and set up a Web site. We'll be talking to them about extending our funding past the year 2002."

Western Europe 'To Spend \$280M Online' By Year-End

BY SAM ANDREWS

LONDON—Western Europe's online shoppers will have spent some \$278 million on music by the end of this year, according to a report from U.K. research analyst Screen Digest.

The report, Entertainment E-Commerce: Market Assessment and Forecast, suggests that consumers in Western Europe—defined as the Scandinavian and Benelux countries, the U.K., France, Germany, Italy, Spain, and Portugal—will spend \$700 million on buying packaged entertainment online this year, up from \$440 million in 2000. Music sales (\$278 million) will dominate, followed by video games (\$213 million) and video programs (\$204 million).

According to Screen Digest, total consumer spending on packaged entertainment software in Western Europe will rise 6.3% year-on-year to reach \$21.8 billion in 2001—\$11 billion of which will be on music, \$5.6 billion on video games, and \$5.2 billion on video. Online sales will account for around 3% of the total.

"We expect total packaged entertainment software spending to grow by 34% between 2000 and 2005," report editor Helen Davis says. "We expect the entertainment e-commerce market to show dynamic growth over this period, with total online sales likely to quadruple in value. Video software is expected to show the highest growth rates, driven by the mainstream adoption of the DVD-Video format."

Screen Digest estimates that total spending on pre-packaged entertainment software in the region will grow to \$27.6 billion by 2005—6.5% from online sales. The key driver, accord-

ing to the report, will be an increase in the number of online households in Europe. Households with Internet access will rise from 30 million—21% of all West European homes—in 2000 to 53 million (35%) by 2005.

The report predicts that by 2005, online consumers will overturn the traditional dominance of music in the packaged entertainment business, buying \$743 million of video software as DVD-Video drives the sector. Videogame software at \$554 million will also surpass sales of packaged music (\$515 million) online.

Significantly for e-commerce retailers, the relative importance of Scandinavia and Benelux will decline by 2005, as Internet penetration increases in larger markets such as the U.K., France, and Germany. But Italy, Spain, and Portugal are expected to remain less important e-commerce territories.

Price differentials between e-tailer and retailer will all but disappear by 2005, according to Screen Digest. "This reflects not only the gradual disappearance of the margin between online and total market prices, but also an increase in online activity in countries where this sector is currently under-developed."

While the U.K. boasts 48% of the entertainment e-commerce Web sites serving Europe, Pan-European operators have been hindered by "the presence of strong national e-tailers, combined with linguistic, regulatory, and legislative hurdles." Screen Digest expects the number of transactional Web sites located in mainland Europe to overtake the U.K., reflecting the later development of the e-commerce sector in Europe.

PPL Seeks Government Action U.K. Society Speaks Out On Radio, TV Licensing Issues

BY GORDON MASSON

LONDON—Phonographic Performance Limited (PPL) took the opportunity of having one of Britain's top civil servants as a guest speaker at its annual meeting Nov. 14 to undertake some important lobbying on behalf of its members.

Anthony Murphy, director of copyright at the U.K. government's Patent Office, heard PPL executive chairman Fran

Nevrkla decry the situation in the U.K., where shops, restaurants, and other businesses do not have to pay licensing fees for broadcasting radio or TV in their premises. Nevrkla said that, of the whole of Europe, only the U.K. and Greece failed to enforce such licensing issues.

Nevrkla said, "We say to the government and others: Please bear in mind that PPL income is becoming increasingly important to record companies [big and small] and, especially, the performers. Indeed, to a small company, PPL income may well make the difference between staying in the black or going into the red. To a performer who is not in the super league of the megastars, PPL's annu-

al check may well become absolutely crucial on the basis that it may partially compensate for the decline in live performance opportunities that many musicians are experiencing."

Highlighting another anomaly for the government official, PPL's director

> of strategy and business development Dominic McGonigal criticized the practice of allowing college and university students' unions to avoid

paying fees for the use of sound recordings. McGonigal explained that those institutions run large commercial discos in competition with other night-clubs that do pay performance fees.

An accomplished pianist, Murphy claimed that he is in tune with the music industry's wish list but stressed that legislation alone would not remedy the situation and that a great deal of education is needed to change society's low regard for copyright.

For the year ending Nov. 30, 2000, PPL increased license-fee income by 10% to £68.4 million (\$93 million). That enabled PPL to increase net distributable revenue by 9% to £54.4 (\$74 million) million compared with the year before.

Chairman Stays Hopeful As Avex Profits Plummet

BY STEVE McCLURE

TOKYO—Despite a dramatic fall in profits (*Billboard Bulletin*, Nov. 19), the chairman of Avex Inc.—home to Japan's leading independent label—remains optimistic about turning around his company's poor

first-half sales performance.

Avex Inc., the parent firm of top Japanese indie Avex, reported a 12.9% decline in its label operations' sales to 20.7 billion yen (\$172 million) in the first half of its financial year, compared with the same period in 2000.

Avex Inc. has a number of imprints, including Avex Trax, Cutting Edge, and Avex Tune. The drop in sales has resulted

in the labels registering an after-tax loss of 1.4 billion yen (\$11.7 million) in the six months ending Sept. 30, compared with a first-half profit of 331 million yen (\$3.1 million) in 2000.

Avex Inc. chairman Tom Yoda says the sales decline is easy to explain: The key release of superstar female vocalist Ayumi Hamasaki's third album, originally set

for Sept. 30, has been pushed back to first-quarter 2002.

"We expect to record a profit increase for the entire fiscal year," Yoda says.

Apart from its label operations, the Avex Inc. group of companies includes music publisher/concert promoter Prime Direction, nightclub management company Velfarre Entertainment, audio software distributor Avex Distribution, AV Experience America, Hong-Kong-based Avex Asia, and Avex Taiwan, as well as the London offices of Avex Inc. and Prime Direction.

On a consolidated basis, the entire Avex Inc. group's first-half sales were down 3% to 34.3 billion yen (\$286.8 million), while after-tax profits fell 73.5% to 390 million yen (\$3.3 million).



Billboard HITS OF THE WORLD.



JAPAN		UNITED KINGDOM		GERMANY			FRANCE
(DEMPA PUBLICATIONS INC.) 11/20/01		Supported By Worldpop.	LAST WEEK	(MEOIA CONTROL) 11/20/01	THES WEEK	- 4	(SNEP/IFOP/TITE-LIVE) 11/20/01
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PITTARI SHITAI X'MAS! PETITMONI ZETIMA	V	QUEEN OF MY HEART WESTLIFE RCA		BECAUSE I GOT HIGH AFROMAN UNIVERSAL			KYLIE MINDGUE EMI
1 YOUTHFUL DAYS MR. CHILDREN TOW'S FACTORY		EMOTION DESTINY'S CHILD COLUMBIA	3 3	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL			LES MOTS MYLENE FARMER & SEAL POLYDOR
2 SHIROI KOIBITOTACHI KEISUKE KUWATA VICTOR	2	BECAUSE I GOT HIGH AFROMAN UNIVERSAL	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINDGUE EMI	4		YOU ROCK MY WORLD MICHAEL JACKSON EPIC
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MORNING MUSUME ŽETIMA		DJ OTZI EMI			1 :=		GERIHALLIWELL EMI
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1 CHEMISTRY THE WAY WE ARE DEFSTAR	2	MADONNA GHV2 MAVERICK/WARNER BROS.	2	BRITNEY SPEARS BRITNEY JIVE/ZDMBA	2	81	PASCAL OBISPO MILLESIME (LIVE 00/01) EPIC
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CREAM EPIC SERVING STATEMENT STATEM	8 7 10 10 11 1 1 2 1 4 4 3 10 5	THE STORY SO FAR—THE VERY BEST OF WARNER BROS. KYLLE MINOGUE FEVER PARLOPHONE RUSSELL WATSON ENCORE DECCA THE BEAUTIFUL SOUTH SOLID BRONZE—GREAT HITS GOIOISCS/JUNIVERSAL SPAIN Due to holiday deadlines, last week's chart is repeated below and for Common Currency. (AFYVE) 11/14/01 SINGLES SINGLES GALA 1 DEFRACION TRIUNFO VALE MUSIC SUERTE SHAKIRA COLUMBIA FREELOVE EYECHE MODE VIRGIN/MUTE CAN'T GET YOU OUT MY HEAD KYLE MINOGUE EMUDOEON GOD GAVE ME EVERYTHING MICK JAGGER VIRGIN BOD GAVE ME EVERYTHING MICK JAGGER VIRGIN PAGAN POETRY BJORK POLYODR/JUNIVERSAL HERO ERRIQUE IGLESIAS POLYODR/JUNIVERSAL BAYA BAYA SARIO JOU POLYODR/JUNIVERSAL PARTIENDO LA PANA ESTOPA RIGHT ON! RIGHT ON! RIGHT ON! RIGHT ON! RIGHT ON! RIGHT ON! ALBUMS ESTOPA	10 A 15 2 3 3 3 4 4 5 5 3 3 4 6 5 3 5 1 M	SURFIN ON A BACKBEAT WEA WESTLIFE WORLD OF QUR OWN RCA KYLIE MINOGUE FEVER EMI BEE GEES THEIR GREATESHITS—THE RECORD POLYODR SINGLES SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL HOW YOU REMIND ME NICKELBACK ROADRUNKERSONY WHAT WOULD YOU DO? CITY HIGH INTERSCOPPUNIVERSAL BECAUSE I GOT HIGH AFROMAN UNIVERSAL I NEED SOMEBODY BARDOT WEA MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRAWARNER I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC FALLIN' ALICIA KEYS ARISTA/BMG I'M A BELIEVER SMASH MOUTH OREAMWORKS/UNIVERSAL HERO ENRIQUE GIGSIAS INTERSCOPE/UNIVERSAL AMAZING ALEX LIDYO EMI BUGGIN' ME SELWYN EPIC FIGHT MUSIC OTZ INTERSCOPE/UNIVERSAL IZZO (H.O.V.A.) JAYZ OBEPJAMUNIVERSAL ALBUMS KYLIE MINOGUE	2 5 6 7 10	7 5 1 1 2 10 3 3 3 3 28	GAROU SEUL COLUMBIA NOIR DESIR DES VISAGES DES FIGURES BARCLAY ROCH VOISINE ROCH VOISINE BMG TALY (FIMILITI/1901 SINGLES CAN'T GET YOU OUT OF MY HEAD RYLE MINOGUE EMI PAID MY DUES AMASTACIA EPIC XDONO TIZIAND FERNO EMI IN THE END LINKIN PARK WARNER BROS./WEA WHAT'S GOING ON ALL-STAR LINE-UP COLUMBIA ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI I'M A SLAVE 4 U BRITINEY SPEARS JIVE/VIRGIN Y YO SIGO AQUI PAULINA RUBID UNIVERSAL BITTHE MUSIC'S NO GOOD WITHOUT YO CHER WEA SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL AHUM ZUCCHERO POLYODR PAGAN POETRY BJORK POLYODR TRE PAROLE VALERIA ROSSI ARIDLA BONJOUR EP PREZIOSO TIME ALBUMS RENATO ZERO
CREAM EPIC SERVING SAND STATEMENT S	8 7 10 11 2 1 3 1 4 4 3 7 9 3 5 13 16 2	THE STORY SO FAR—THE VERY BEST OF WARNER BROS. KYLIE MINOGUE FEVER PARLOPHONE RUSSELL WATSON ENCORE DECCA THE BEAUTIFUL SOUTH SOLID BRONZE—GREAT HITS GOIOISCS/JUNIVERSAL Due to holiday deadlines, last week's chart is repeated below and for Common Currency. (AFYVE) 11/14/01 SINGLES SINGLES SINGLES GALA 1 DIFERACION TRIUNFO VALE MUSIC SUERTE SHAKIRA COLUMBIA FREELOVE REPECHE MODE VIRGIN/MUTE CAN'T GET YOU OUT MY HEAD KYLE MINOGUE EMUDOEON GOD GAVE ME EVERYTHING MICK JAGGER VIRGIN PAGAN POETRY BJORK POLYODR/JUNIVERSAL BAYA BAYA SARI GOUD POLYODR/JUNIVERSAL PARTIENDO LA PANA ESTOPA ARIOLA/BMG YOU ROCK MY WORLD MICHAEL JACKSON EPIC RIGHT ON! SILCONE SOUL FEATURING LC. MARS BLANCO Y NEGRO THE MUSIC'S NO GOOD WITHOUT YOU CHER WARNER ALBUMS ESTOPA DESTRANGIS ARIOLA/BMG MIGUEL BOSE	10 1 2 2 3 3 4 4 5 4 5 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	SURFIN ON A BACKBEAT WEA WESTLIFE WORLD OF OUR OWN RCA KYLIE MINOGUE FEVER EMI BEE GEES THEIR GREATES HITS—THE RECORD POLYOOR AUSTRALIA (ARIA) 11/19/01 SINGLES SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL MAMBO NO. 5 BOB THE BUILDER NICKELBACK ROADRUNNER/SDNY WHAT WOULD YOU DO? CITY MICH INTERSCOPE/UNIVERSAL BECAUSE I GOT HIGH AFROMAN UNIVERSAL I NEED SOMEBODY BAROOT WEA MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRAWARNER I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC FALLIN' ALICIA KEYS ARISTABMIG I'M A BELIEVER SMASH MOUTH DREAMWORKS/UNIVERSAL HERO ENRIOUE IGLESIAS INTERSCOPE/UNIVERSAL MISS CALIFORNIA DICTARES OF THE BUILDER KYLIE MINOGUE FIGHT MUSIC DIZ INTERSCOPE/UNIVERSAL LIZZO (H.O.V.A.) JAY-Z DEF JAMUNIVERSAL ALBUMS KYLIE MINOGUE FEVER FMR BOB THE BUILDER	2 1 5 6 7 0 14 17 20 26 27	7 5 1 1 2 10 3 3 3 3 28	GAROU SEUL COLUMBIA NOIR DESIR DES VISAGES DES FIGURES BARCLAY ROCH VOISINE ROCH VOISINE BMG TIALY (FIMILITI/1901 SINGLES CAN'T GET YOU OUT OF MY HEAD KYLEMINOGUE EMI PAID MY DUES ANASTACIA EPIC XDONO TIZIAND FERRO EMI IN THE END LINKIN PARK WARNER BROS./WEA WHAT'S GOING ON ALL-STAR LINE-UP COLUMBIA ALL-STAR LINE-UP COLUMBIA ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI I'M A SLAVE 4 U BRITIETS SPEARS JIVEVIRGIN Y YO SIGO AQUI PAULINA RUBIO UNIVERSAL FREELOVE DEPECHE MODE MUTEVIRGIN THE MUSIC'S NO GOOD WITHOUT YO CHER WEA ALBUMS SMOOTH CRIMINAL ALEN ANTERM POETRY BJORK POLYDOR PAGAN POETRY BJORK PARCHER PROPER PARCLE VALEBRARDS ARIOLA BONJOUR EP PREZIOSO TIME ALBUMS
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KYLLE MINOGUE FEVER PARLOPHONE RUSSELL WATSON ENCORE DECCA THE BEAUTIFUL SOUTH SOLID BRONZE—GREAT HITS GOIOISCS/JUNIVERSAL SPAIN Due to holiday deadlines, last week's chart is repeated below and for Common Currency. (AFYVE) 11/14/01 SINGLES SINGLES GALA 1 DEFRACION TRIUNFO VALE MUSIC SUERTE SHAKIRA COLUMBIA FREELOVE EYECHE MODE VIRGIN/MUTE CAN'T GET YOU OUT MY HEAD KYLE MINOGUE EMUDOEON GOD GAVE ME EVERYTHING MICK JAGGER VIRGIN GOD GAVE ME EVERYTHING MICK JAGGER VIRGIN ERRIQUE GLESIAS POLYDOR/JUNIVERSAL BAYA BAYA SARIO JOU POLYDOR/JUNIVERSAL PARTIENDO LA PANA ESTOPA ARIOLA/BMG MICK JACKSON EPIC MICHAEL JACKSON EPIC ALBUMS ESTOPA RIGHT ON! SILCIONE SOUL FEATURING L.C. MARS BLANCO Y NEGRO THE MUSIC'S NO GOOD WITHOUT YOU CHER WARNER BRITINEY ORDRAJIVE MICHAEL JACKSON INVINCIBLE EPIC ROSANA ROSANA ROSANA MERCURY/JUNIVERSAL STING ALL THIS TIME POLYDOR/JUNIVERSAL STING ALL THIS TIME POLYDOR/JUNIVERSAL STING ALL THIS TIME POLYDOR/JUNIVERSAL	15 1 2 3 4 5 5 5 7 4 5 5 7 4 5 6 7 4 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6	SURFIN ON A BACKBEAT WEA WESTLIFE WORLD OF QUR OWN RCA KYLIE MINOGUE FEVER EMI BEE GEES THEIR GREATESHITS—THE RECORD POLYODR SINGLES SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS, UNIVERSAL MAMBO NO. 5 BOB THE BUILDER UNIVERSAL HOW YOU REMIND ME NICKELBACK ROADRUNNERSONY WHAT WOULD YOU DO? CITY HIGH INTERSOPPUNIVERSAL BECAUSE I GOT HIGH AFROMAN UNIVERSAL I NEED SOMEBODY BARDOT WEA MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRAWARNER I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC FALLIN' ALICIA KEYS ARISTA/BMG I'M A BELIEVER SMASH MOUTH OREAMWORKS, UNIVERSAL HERO ENRIQUE GLESIAS INTERSCOPE/UNIVERSAL AMAZING ALEX LIDYO EMI BUGGIN' ME SELWYN EPIC FIGHT MUSIC O12 INTERSCOPE/UNIVERSAL ALBUMS KYLIE MINOGUE FEVER FMR BOB THE BUILDER THE ALBUM UNIVERSAL ALBUMS KYLIE MINOGUE FEVER FMR BOB THE BUILDER THE ALBUM UNIVERSAL MADONNA GIVZ MAVERICKWARNER BROS. PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI THE CORRS THE BUST OF THE CORRS 142/LAVA/ATLANTIC/WARNER JEWEL THIS WAY ATLANTIC/WARNER TINA A RENA JUST ME COLUMBIA	2 1 5 6 7 0 14 17 20 26 27	7 5 1 1 2 10 3 3 3 3 3 2 8 4	GAROU SEUL COLUMBIA NOIR DESIR DES VISAGES DES FIGURES BARCLAY ROCH VOISINE ROCH VOISINE ROCH VOISINE ROCH VOISINE BMG CAN'T GET YOU OUT OF MY HEAD RYLE MINOGUE EMI PAID MY DUES ANASTACIA EPIC XDONO TIZIAND FERRO EMI IN THE END LINKIN PARK WARNER BROS./WEA WHAT'S GOING ON ALL-STAR LINE-UP COLUMBIA ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI I'M A SLAVE 4 U BRITIEY SPEARS JIVEVIRGIN Y YO SIGO AQUI PAULINAR UBID UNIVERSAL FREELOVE DEFECHE MODE MUTE/VIRGIN THE MUSIC'S NO GOOD WITHOUT YO CHER WEA SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/JUNIVERSAL AHUM ZUCCHERO POLYODR PAGAN POETRY BJORK POLYODR TRE PAROLE VALERIA ROSSI ARIDUA BONJOUR EP PREZIOSO TIME ALBUMS RENATO ZERO LA CURVA DELL'ANGELO EPIC PINK FLOYD DESTO THE BEST OF PINK FLDYD EMI BIAGIO ANTONACCI SYMOV/ZOIN BERCURY POOH BEST OF THE BEST OF DINK FLDYD EMI BIAGIO ANTONACCI SYMOV/ZOIN BERCURY POOH BEST OF THE BEST OF DINK FLDYD EMI BIAGIO ANTONACCI SYMOV/ZOIN BERCURY POOH BEST OF THE BEST OF DINK FLDYD EMI BIAGIO ANTONACCI SYMOV/ZOIN BERCURY POOH BEST OF THE BEST OF DINK FLDYD EMI BIAGIO ANTONACCI SYMOV/ZOIN BERCURY POOH BEST OF THE BEST OF DINK FLDYD EMI BIAGIO ANTONACCI SYMOV/ZOIN BERCURY POOH BEST OF THE BEST OF PINK FLDYD EMI BIAGIO ANTONACCI SYMOV/ZOIN BERCURY POOH BEST OF LAURA PAUSINI THE BEST OF LAURA PAUSINI—E RITORNO DA TE CGO/EAST ZUCCHERO STING ALL TITIS TIME A&MUNIVERSAL
CREAM EPIC SEREN DAY INTERNATIONAL SUPERHITS REPRISE/WARNER MUSIC JAPAN VARIOUS ARTISTS SUPERSTAR CHRISTMAS SONY KOHMI HIROSE KOHMI HIROSE I WON'T BE HOME FOR CHRISTMAS BIJINA-182 MCAZUNIVERSAL STUCK IN A MOMENT YOU CAN'T GET OUT OF UZ INTERSCOPE/UNIVERSAL HERO ORRIGUE GLESIAS INTERSCOPE/UNIVERSAL THERE YOU'LL BE FAITH HILL HOLLYWOOO/WARNER KNIVES OUT RADIOHAD CAPITOL/EMI AND THEN THERE WAS SILENCE BUNG GUARDIAN CENTURY MEDICACARDINE YOU ROCK MY WORLD MICHAEL JACKSON EPICSONY PEACE ON EARTH/LITTLE DRUMMER BOY OAVID BOWNE & BING CROSBY REA/BMG RAYGUN MATTHEW GOOD BAND DARKTOWN/UNIVERSAL THE SOPPLINIVERSAL TO WIS CONTROL AND THEN THERE WAS SILENCE BUNG GUARDIAN CENTURY MEDICACARDINE YOU ROCK MY WORLD MICHAEL JACKSON EPICSONY PEACE ON EARTH/LITTLE DRUMMER BOY OAVID BOWNE & BING CROSBY REA/BMG RAYGUN MATTHEW GOOD BAND DARKTOWN/UNIVERSAL TO MY IRON LUNG RAYGUN MATTHEW GOOD BAND DARKTOWN/UNIVERSAL PAGAN POETRY BJORK ELEKTRA/EG POP (IMPORT) VARIOUS ARTISTS BIG SHINY TIMES O UNIVERSAL VARIOUS ARTISTS BIG SHINY TIMES ON UNIVERSAL VARIOUS ARTISTS BIG SHINY TIME OF CAPITOL/EMI BRITNEY SPEARS BIRTNEY JIVE BMG 3 ENCOR ALL THER GREATEST HITS (1991-2001) REPRISE/WARNER BRITNEY JIVE BMG 3 DAY WITHOUT RAIN WARNER UK/REPRISE	1 1 2 1 1 2 7 9 3 5 5 12 16 7 7 8 8 7 7 9 3 17 1 1 1 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1	THE STORY SO FAR—THE VERY BEST OF WARNER BROS. KYLIE MINOGUE FEVER PARLOPHONE RUSSELL WATSON ENCORE DECCA THE BEAUTIFUL SOUTH SOLID BRONZE—GREAT HITS GOIOISCS/JUNIVERSAL SPAIN Due to holiday deadlines, last week's chart is repeated below and for Common Currency. (AFYVE) 11/14/01 SINGLES SINGLES SINGLES GALA 1 DIFERACION TRIUNFO VALE MUSIC SUERTE SHAKIRA COLUMBIA FREELOVE EXPECHE MODE VIRGIN/MUTE CAN'T GET YOU OUT MY HEAD KYLE MINOGUE EMUDOEON GOD GAVE ME EVERYTHING MICK JAGGER VIRGIN PAGAN POETRY BJORK POLYDOR/JUNIVERSAL BAYA BAYA SARI GOUD POLYDOR/JUNIVERSAL PARTIENDO LA PANA ESTOPA ARIOLA/BMG YOU ROCK MY WORLD MICHAEL JACKSON EPIC RIGHT ON! SILCONE SOUL FEATURING LC. MARS BLANCO Y NEGRO THE MUSIC'S NO GOOD WITHOUT YOU CHER WARNER ALBUMS ESTOPA DESTRANGIS ARIOLA/BMG MIGUEL BOSE SEREND WARNER BRITNEY SPEARS BRIT	15 1 2 3 4 5 6 7 8 1 5 6 7 8	SURFIN ON A BACKBEAT WEA WESTLIFE WORLD OF OUR OWN RCA KYLIE MINOGUE FEVER EMI BEE GEES THEIR GREATES HITS—THE RECORD POLYOOR AUSTRALIA SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS JUNIVERSAL MAMBO NO. 5 BOB THE BUILDER HICKELBACK ROADRUNNERSAL HOW YOU REMIND ME NICKELBACK ROADRUNNERSAL BECAUSE I GOT HIGH AFROMAN UNIVERSAL I NEED SOMEBODY BARDOT WEA MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRAWARNER I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC FALLIN' ALICIA KEYS ARISTAJBMG I'M A BELIEVER SMASH MOUTH DREAMWORKS JUNIVERSAL AMAZING ALEX LLOYO EMI BUGGIN' ME SELWYN EPIC FIGHT MUSIC OIZ INTERSCOPEJUNIVERSAL ALBUMS KYLIE MINOGUE FIGHT MUSIC OIX MAY ALBUMS MADONNA JUST ME COLUMBIA JUST ME COLUMBIA JUST ME COLUMBIA NICKELBACK SILVER SIDE UP ROADRUNNER/SONY	2 1 5 6 7 0 14 17 20 26 27	7 5 1 1 2 10 3 3 3 3 28	GAROU SEUL COLUMBIA NOIR DESIR DES VISAGES DES FIGURES BARCLAY ROCH VOISINE ROCH VOISINE ROCH VOISINE BMG ITALY (FIMILITI/1901 SINGLES CAN'T GET YOU OUT OF MY HEAD KYLE MINOGUE EMI PAID MY DUES AMASTACIA EPIC XDONO TIZIAND FERND EMI IN THE END LINKIN PARK WARNER BROS, WEA WHAT'S GOING ON ALL-STAR LINE-UP COLUMBIA ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI I'M A SLAVE 4 U BRITHEY SPEARS JIVEVIRGIN Y YO SIGO AQUI PAULINAR OBBIO UNIVERSAL PREELOVE DEPECHE MODE MUTE/VIRGIN THE MUSIC'S NO GOOD WITHOUT YOU CHER WEA SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORK S/UNIVERSAL AHUM ZUCCHERO POLYODR PAGAN POETRY BJORK POLYODR TRE PAROLE VALERIA ROSS I ARIDLA BONJOUR EP PREZIOSO TIME ALBUMS RENATO ZERO LA CURVA DELL'ANGELO EPIC PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI BIAGIO ANTONACCI 9/NOV/ZOM GRECURY POOH BEST OF THE BEST CGO/EAST WEST LAURA PAUSINI THE BEST OF LAURA PAUSINI—E RITORNO DA TE CGO/EAST ZUCCHERO SHAKE POLYODR
CREAM EPIC STEEN DAY INTERNATIONAL SUPERHITS REPRISE/WARNER MUSIC JAPAN VARIOUS ARTISTS SUPERSTAR CHRISTMAS SONY KOHMI HIROSE KOHMI HIROSE BEST LOVE WINTERS—BALLADS VICTOR SINGLES I WON'T BE HOME FOR CHRISTMAS BUINK-REZ MCA/UNIVERSAL STUCK IN A MOMENT YOU CAN'T GET OUT OF UZ INTERSCOPE/UNIVERSAL HERO PRIQUE IGLESIAS INTERSCOPE/UNIVERSAL THERE YOU'LL BE FAITH HILL HOLLYWODO/WARNER KNIVES OUT RADIOHEAD CAPITOL/EMI FROM A LOVER TO A FRIEND PAJL MCCARTNEY MPUCAPITOLIEMI AND THEN THERE WAS SILLENCE BIND GUARDIAN CENTURY MEDIA/CAROLINE YOU ROCK MY WORLD MICHAEL JACKSON EPICSONY PEACE ON EARTH/LITTLE DRUMMER BOY DAVID BOWIE & BING CROSSY RCA/BMG RAYGUN MATTHEW CODO BAND OARKTOWN/UNIVERSAL TO MY IRON LUNG RADIOHEAD CAPITOL/EMI SELEVATION (IMPORT) UZ INTERSCOPE/UNIVERSAL CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL PAGAN POETRY BUORK ELKTRA/EEG POP (IMPORT) N SYNC JIVE/BMG ALBUMS VARIOUS ARTISTS BIG SHINY TINESS UNIVERSAL PINK FLOYD ECHOES—THE BEST OF PINK FLOYD CAPITOL/EMI BRITNEY JIVE/BMG GARTH BROOKS SCARECROW CAPITOL BARENAKED LADIES DISC ONE ALL THEIR GREATEST HITS (1991-2001) REPRISEWARNER 5 ENYA	1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 1 1 1	THE STORY SO FAR—THE VERY BEST OF WARNER BROS. KYLIE MINOGUE FEVER PARLOPHONE RUSSELL WATSON ENCORE DECEA THE BEAUTIFUL SOUTH SOLID BRONZE—GREAT HITS GOIDISCS/JINIVERSAL SPAIN Oue to holiday deadlines, last week's chart is repeated below and for Common Currency. (AFYVE) 11/14/01 SINGLES SINGLES SINGLES GALA 1 DIFFRACION TRIUNFO VALE MUSIC SUERTE SHAKIRA COLUMBIA FREELOVE REPECHE MODE VIRGIN/MUTE CAN'T GET YOU OUT MY HEAD KYLE MINOGUE EMUDOEON GOD GAVE ME EVERYTHING MICK JAGGER VIRGIN PAGAN POETRY BJORK POLYDOR/JINIVERSAL BAYA BAYA SARI GUO DOLYODR/JINIVERSAL BAYA BAYA SARI GUO DOLYODR/JINIVERSAL PARTIENDO LA PANA ESTOPA A BIOLARMG YOU ROCK MY WORLD MICHAEL JACKSON EPIC RIGHT ON! SILCONE SOUL FEATURING LC. MARS BLANCD Y NEGRO THE MUSIC'S NO GOOD WITHOUT YOU CHER WARNER ALBUMS ESTOPA DESTRANGIS ARIOLA/BMG MIGUEL BOSE SEREND WARNER ALBUMS ESTOPA BRITINEY ZOMBA/JIVE MICHAEL JACKSON INVINCIBLE EPIC ROSANA MIGUUEL BOSE SEREND WARNER SOUNDTRACK MOULIN ROUGE POLYDOR/JINIVERSAL SOUNDTRACK MOULIN ROUGE POLYDOR/JINIVERSAL SOUNDTRACK SOUNDTRACK MOULIN ROUGE POLYDOR/JINIVERSAL SOUNDTRACK MOULIN ROUGE POLYDOR/JINIVERSAL SOUNDTRACK MOULIN ROUGE POLYDOR/JINIVERSAL SOUNDTRACK MOULIN ROUGE POLYDOR/JINIVERSAL	10 N 2 1 3 A 5 6 7 B c	SURFIN ON A BACKBEAT WEA WESTLIFE WORLD OF OUR OWN RCA KYLIE MINOGUE FEVER EMI BEE GEES THEIR GREATES HITS—THE RECORD POLYOOR AUSTRALIA (ARIA) 11/19/01 SINGLES SMOOTH CRIMINAL ALIEN ANT FARM DREAMMORK SUNIVERSAL MAMBO NO. 5 BOB THE BUILDER UNIVERSAL HOW YOU REMIND ME NICKELBACK ROADRUNNER/SDNY WHAT WOULD YOU DO? CITY HIGH INTERSCOPPUNIVERSAL I NEED SOMEBODY BAROOT WEA MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRAWARNER I'M REAL JENNIFER IOPEZ FEATURING JA RULE EPIC FALLIN' ALICIA KEYS ARISTABMG I'M A BELIEVER SMASH MOUTH DREAMWORKS/UNIVERSAL JEZO (H.O.V.A) JAY-Z DÉF JAMUNIVERSAL LEZO (H.O.V.A) JAY-Z DÉF JAMUNIVERSAL ALBUMS KYLIE MINOGUE FIGHT MUSIC OTZ INTERSCOPPEUNIVERSAL ALBUMS KYLIE MINOGUE FIGHT MUSIC OTZ INTERSCOPPEUNIVERSAL ALBUMS KYLIE MINOGUE FIGHT MUSIC OTZ INTERSCOPPEUNIVERSAL ALBUMS KYLIE MINOGUE FICH FIRE THE ALBUM UNIVERSAL ALBUMS KYLIE MINOGUE FICH FIRE THE ALBUM UNIVERSAL ALBUMS THE COURS THE BUILDER THE ALBUM UNIVERSAL ALBUMS THE COURS THE BUSIC OF PINK FLOYD EMI THE CORRS THE BEST OF THE CORRS THE COULMBIA NICKELBACK	2 1 5 6 7 0 14 17 20 26 27	7 5 1 1 2 10 3 3 3 3 3 2 8 4	GAROU SEUL COLUMBIA NOIR DESIR DES VISAGES DES FIGURES BARCLAY ROCH VOISINE ROCH VI

Hits of the World is compiled at Billboard/London by Menno Visser. Phone 44-207-420-6165, fax 44-207-836-6718, e-mail mvisser@musicandmedia.co.uk.

NEW = New Entry RE = Re-Entry

Music Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

repeated below and for Common Currency. (MUSIC & MEDIA) 11/24/01 SINGLES
repeated below and for Common Currency.
Oue to holiday deadlines, last week's chart is

		SINGLES
1	1	CAN'T GET YOU OUT OF MY HEAD
2	2	BECAUSE I GOT HIGH AFROMAN T-BONES/UNIVERSAL
3	7	HERO ENRIQUE IGLESIAS INTERSCOPE
1	3	FALLIN' ALICIA KEYS J
\$	4	YOU ROCK MY WORLD MICHAEL JACKSON EPIC
5	5	FAMILY AFFAIR MARY J. BLIGE MCA
7	6	I'M A SLAVE 4 U BRITNEY SPEARS JIVE
8	NEW	QUEEN OF MY HEART WESTLIFE RCA
9	NEW	SOUS LE VENT GAROU & CELINE DION COLUMBIA
10	8	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS
		HOT MOVED CINICIES

	HOT MOVER SINGLES
NEW	WHAT'S GOING ON ALL-STAR LINE-UP COLUMBIA
NEW	THEY DON'T KNOW SO SOLIO CREW RELENTLESS/MINISTRY
44	K.K.O.Q.Q. Charli Bebe Egp/Sony
NEW	FREELOVE DEPECHE MODE MUTE
74	THE MUSIC'S NO GOOD WITHOUT YOU

		ALBONIS
1	1	MICHAEL JACKSON
2	NEW	BRITNEY SPEARS BRITNEY JIVE
3	NEW	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
	NEW	STING ALL THIS TIME A&M
	NEW	ENRIQUE IGLESIAS ESCAPE INTERSCOPE
	3	ANDREA BOCELLI CIELI DI TOSCANA SUGAR/POLYDOR

3	CIELI OI TOSCANA SUGAR/POLYDOR
2	KYLIE MINOGUE FEVER PARLOPHONE
ŀ	BACKSTREET BOYS THE HITS—CHAPTER ONE JIVE
0	THE CORRS THE BEST OF THE CORRS 143/LAVA/ATLANTIC
;	LENNY KRAVITZ

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

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	Th	HE NETHERLANDS
瓣	WEEK	(STICHTING MEGA TOP 100) 11/19/01
		SINGLES
1	1	ZIJ MAAKT HET VERSCHIL POEMA'S SMUSONY
2	3	I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC
3	2	CAN'T GET YOU OUT OF MY HEAD
4	NEW	HAPPY SITA JIVE
5	5	HERO ENRIQUE IGLESIAS INTERSCOPE/POLYDOR
		ALBUMS
1	3	ANDREA BOCELLI CIELI DI TOSCANA POLYDOR
2	2	KANE SO GLAD YOU MADE IT RCA/BMG
3	1	MICHAEL JACKSON
4	NEW	K3 TELEROMEO ARIOLA/BMG
5	RE	TWARRES STREAM EM

		SWEDEN
WEEK.	WEEK	(GLF) 11/16/01
		SINGLES
1	1	ROCKA PA! MARKOOUO VS. THE BOPPERS BONNIER
	2	CAN'T GET YOU OUT OF MY HEAD
	4	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
	3	BIMBO LAMBRETTA POLAR/UNIVERSAL
	NEW	HEY BABY (UUH AAH)
		ALBUMS
1	3	ANDREA BOCELLI CIELI DI TOSCANA UNIVERSAL
	4	REAL GROUP ALLT DET BASTA VIRGIN
	NEW	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
	1	MICHAEL JACKSON INVINCIBLE EPIC
	NEW	BO KASPER'S ORKESTER

THIS	LAST	(IFPVNIELSEN MARKETING RESEARCH) 11/15/01
		SINGLES
4 =	1	I WANT WHAT SHE'S GOT EYED EMI-MEDLEY
2	3	TILBAGE TIL HVOR VI VAR CHRISTIAN/PATRICK ISAKSSON SPIN/EDEL
3	2	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
4	4	CAN'T GET YOU OUT OF MY HEAD
5	NEW	FREELOVE OEPECHE MODE MUTE/PLAYGROUND
		ALBUMS
T ₁	NEW	CHRISTIAN OU KANN GORE HVAD DU VIL SPIN/EDEL
2	2	ZINDY KUKU BOOGALOO FRIENOS FOREVER CINC
3	NEW	PINK FLOYD ECHDES—THE BEST OF PINK FLOYO EMI
4	4	SOUNDTRACK MOULIN ROUGE INTERSCOPE/UNIVERSAL
5	3	BAMSE ALWAYS ON MY MINO RECART/EMI

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DENMARK

NORWAY CAN'T GET YOU OUT OF MY HEAD ITYLE MINIOGUE EMI **BECAUSE I GOT HIGH** PAID MY DUES I'M REAL **MARER LOPEZ FEATURING JA RULE EPIC/SO 3 FALLIN' ALICIA KEYS AI RUMS MORTEN ABEL TH COME BACK & LOVE YOU FOREVER VIRGI PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EM TRACY CHAPMAN SISSEL KYRKJEBO ELVIS PRESLEY

क्ष्म	P.H.	Oue to holiday deadlines, last week's chart is repeated below and for Common Currency.
HII.	≤≥	(Record Publications Ltd.) 11/04/01
		SINGLES
1	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE FIMR
	2	FALLIN' ALICIA KEYS J/BING
3	4	ETERNITY ROBBIE WILLIAMS EMI
	3	HIT 'EM UP STYLE (OOPS!) BLU CANTRELL ARISTA/BING
5	NEW	I'M REAL JENNIFER LOPEZ FEATURING JAJRULE EPIC/SONY
		ALBUMS
1	NEW	STELLAR MAGICLINE SONY
2	3	DR. HOOK GREATEST HITS EMI
3	2	THE CORRS THE BEST OF THE CORRS WARNER
4	1	THE FEELERS COMMUNICATE WARNER

ENIGMA

PORTUGAL

NEW ZEALAND

		PORTUGAL
SEE WEEK	AST	Due to holiday deadlines, last week's chart is repeated below and for Common Currency. {Portuga/AFP) 11/06/01
	-42	Company of the Compan
		SINGLES
1	1	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
2	NEW	BOILER UMP BIZKIT INTERSCOPE/UNIVERSAL
3	4	THERE YOU'LL BE
4	2	I'M A SLAVE 4 U BRITNEY SPEARS JIVE/ZOMBA
5	3	DROWNING BACKSTREET BOYS JIVE/ZOMBA
		ALBUMS
1	1	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL
2	2	ANDREA BOCELLI CIELI DI TOSCANA UNIVERSAL
3	NEW	ENIGMA LS.D.—LOVE SENSUALITY DEVOTION (GREATEST HITS) VINGIN
4	3	CANTA BAHIA MORANGO DO MORDESTE VIDISCO
5	4	MARIA JOAO PIRES BEETHOVEN MOONLIGHT UNIVERSAL

		ARGENTINA
器	LAST WEEK	Due to holiday deadlines, lest week's chart is repeated below and for Common Currency, (CAPIF) 10/31/01
		ALBUMS
2.1	4	SANDRO PARA MAMA WARNER
2	NEW	SOLEDAD LIBRE SONY
3	1	LOS NOCHEROS SENAL DE AMOR EMI
4	3	CHRISTIAN CASTRO
5	2	LEO MATTIOLI ESE SOY YO LEADER
6	NEW	CHICHI PERALTA PA OTRO LATO UNIVERSAL
7	7	RICARDO MONTANER SUENO REPETIDO WARMER
8	RE	ALEJANDRO SANZ El alma al aire Warner
9	10	CHAYANNE SIMPLEMENTE SIMPLEMENTE
10	5	MANA MTV UNPLUGGED WARNER

Global



Jusic Pulse

BEST OF AFRICA: The presence of Nelson Mandela can still add a sense of occasion to any event, as was proved at the sixth Kora All-African Music Awards held in mid-November at Sun City outside Johannesburg. Every artist honored paid tribute to South Africa's former president, whose new wife, Graca Machal from Mozambique, was presented with a special Kora Lifetime Achievement Award, A live collaboration between BeBe Winans (best artist of the American Diaspora) and Durban's Ernie Smith (most promising Southern African artist) was a highlight of the show. International superstar Shaggy was also in attendance. Other winners included Senegal's Coumba Gawlo (best female artist), the Congo's Werrason (best male artist), and South Africa's Bongo Maffin (best African group). The event was televised in 45 African countries, as well as in most European nations, nine countries in Asia, and the whole of North America. **DIANE COETZER**

NINETY-FOURYEARS YOUNG: Cuba's veteran sonero Compay Segundo, who nearly died of exhaustion in May, celebrated his 94th birthday with a performance at Havana's National Theater of a musical he has written. The first night of Se Secu el Arroyito (The Brook Dried Up) took place Nov. 16, two days before Segundo's birthday. The play focuses on a love affair between a peasant girl and a country boy and is based on a song of the same name that Segundo wrote several decades ago. Its musical arrangement is by Jorge Reyes of famed Latin-jazz group Irakere, and live playing is supplied by Orquesta Jorrin and members of the National Symphonic Orchestra. Segundo's manager Luis Lázaro says, "Compay has always written plays, but he remains a musician first. We have to remember his age, but he says he's feeling as strong as an ox." A new Segundo album, called Duets, is to be released in January 2002, on which his collaborators include Khaled. Charles Aznavour, Cesaria Evora, and Cuba's Pablo Milanés and Silvio Rodríguez. The album will be released by DRO East West in Spain, Nonesuch in the U.S., and Warner affiliates worldwide.

HOWELL LLEWELLYN

HIT VACATION: The debut solo album by Jan Vetter, Endlich Urlaub (Finally Vacation), has entered the German charts at No. 3. Vetter, who is better-known to his fans as Farin Urlaub (a play on words meaning "go on vacation"), is a member of Germany's top funpunk/rock group Die Ärzte (the Doctors). His self-produced album

is released on his own record label. Völker Hort die Tonträger (People Listen to the Recordings), distributed by Universal. Released in September, the first single-the skapunk "Glücklich" (Happy)—charted at No. 30 and stirred interest with its ironic and sometimes malicious lyrics ("I wish you 1,000 years of bad sex"). The follow-up single, "Sumisu" (the Smiths), is an homage to Morrissey's old group. Released Nov. 12, the video is in rotation on VIVA and MV N1.

ELLIE WEINERT

MUSICAL MUSCLE: Influenced by both West African music and electronic jazz, Norwegian vocalist Kristin Asbjørnsen juggles her career between two bands. In Dadafon, she explores the acoustic side of her music, with references to blues and gospel, while Krøyt is a vehicle for her electronic experimentations. On the latter's recently released album, One Heart Is Too Small for Hunger, Cold, Love . . . Everything (Yonada/MNW), she



combines poetry by the likes of Christina Rossetti and Shakespeare and her own lyrics with guitars and a vibraphone played via a unique muscle-operated sensor by the band's Øyvind Brandtsegg. "This way, we're able to delve into the dynamics of body movement," Asbjørnsen says. "With these sensors, we're turning the music into something really organic. It complements the limits of our vocabulary." KAL R LOFTHUS

SHE'S A WINNER: Since her multiplatinum debut album, Regenbogen (Rainbows) in 1993, Flemish singer Dana Winner has gone on to sell more than 1 million albums. Now, on Unforgettable (EMI Belgium)—an album of covers—she delivers her first English-language recording for the Benelux territory. (She has previously sung in English on her South African releases.) Winner says, "I thought it was time for something different, so I selected 15 titles out of the vast number of songs I cover live." Unforgettable includes a duet with popular Belgian/Spanish singer Frank Galan on "Grande, Grande, Grande" (Never, Never, Never).

MARC MAES

BILLBOARD DECEMBER 1, 2001

BACKSTREET BOYS Chanter One (I)

THE CORRS
The Best of the Corrs (W)

ENYA A Day Without Rain (W)

ENRIQUE IGLESIAS

MICHAEL JACKSON

MADONNA GHV2 (W)

KYLIE MINOGUE Fever (E)

BRITNEY SPEARS

WESTLIFE World of Our Own (B)

PINK FLOYD Echoes — The Best of Pink Floyd (E)

Canadian Songsmiths Offer And Accept Outside Assistance

BY LARRY LeBLANG

TORONTO—"Canada is known for creating character artists, but hit songs come from Canada, too."

So says Robert Ott, GM of BMG Music Publishing Canada, and his view is shared by a growing number of Canadian-based publishers and songwriters. Underlining the current strength of Canadian songwriting is the fact that Canadian recording acts are increasingly seeking songs from outside writers in their homeland—and co-writing with them.

Although there is still resistance by some signed artists toward collaborating with outside writers, songwriting with a second party—and writing collaborations among more than two nonperforming songwriters—is far more common in Canada today than even two years ago.

Ott notes that "there are guys like Dan Hill out there blazing a trail." Best-known for the 1978 international hit "Sometimes When We Touch" co-written with Barry Mann, Canadian singer/songwriter Hill is on a remarkable songwriting streak. In the past five years—following the release of 13 albums of his own—he has co-written songs that have been recorded by Britney Spears ("When I Found You" on the international version of her current album, *Britney*), Celine Dion, 98°, Mark Wills, and Sammy Kershaw.

"Canada has finally awakened to the concept of collaboration," says Hill, who works at home and abroad with other songwriters. "Pop was once looked upon with scorn in Canada," he adds, "but [with its current popularity] we are now seeing a change in attitude toward collaboration."

President of EMI Music Publishing Canada Michael McCarty agrees. "There's the beginning of an attitude shift. People had been loathe to collaborate because of wanting to do everything themselves."

Ott adds, "The ascension of pop music helped boost co-writing, because it is a hit-driven format." The success in the '90s of Canadian superstar Dion, as well as the more recent emergence of Canada's first made-for-TV pop group Sugar Jones and a string of such pop-styled Canadian acts as SoulDecision, Prozzak, Edwin, Liz Rodriquez, 3 Deep, Wave, and Serial Joe has tipped the balance, so that artists are now more receptive to working with hit-styled Canadian songwriters and songwriters collaborating together on projects.

"In three years, I have had 60 songs recorded," prominent producer/song-writer Justin Gray notes. "Out of those 60 songs, I wrote maybe 5% myself."

There is now an imposing body of hit-styled songwriters living in Canada and often working abroad. These include Hill, Gray, Aldo Nova, John

Capek, Marc Jordan, Dean McTaggart, Dave Martin, Stephan Moccio, Thomas Salter, Ron Irving, James Collins, Jim Huff, Chin Injeti, Rupert Gayle, John Acosta, Ben Dunk, Kim Stockwood, Dave Pickell, Stan Meissner, and Anthony Vanderburgh, as well as the Philosopher King members James McCollum, Jon Levine, and Gerald Eaton.

"There's been more of a demand for some of these writers, because



they have been working for years and are well-known," says Gary Furniss, creative director of Sony/ATV Music Publishing Canada. Accord between songwriters was underscored by a four-day summit Oct. 21-24 at Toronto's Metalworks Recording & Mastering Studio. The summit drew 21 songwriters from Canada, the U.S., and the U.K. to collaborate on songs for the *Popstars 2* TV/music project being produced by Lone Eagle Entertainment and Global Television. The event was organized by Gray, executive producer of *Pop-*

stars 2, and backed by the Canadian Music Publishers Assn. (CMPA).

The CMPA hosted a wrap party for the sessions Oct 25, which brought out a strong music industry contingent to hear some of the 33 songs written and recorded as demos during the event. Ott says, "The summit was unique in that it was directly related to a project."

"That summit was a turning point in this country," McCarty agrees. "Songwriters put their egos and expectations aside and realized there were other talented people around and that they could make magic together."

Popstars 2 is the second Canadian edition of the international hit TV reality show that tracks the making of a pop act. It has launched several recording careers in the countries where versions of the show have been produced.

Earlier this year, Sugar Jones was the product of the first 13-week series, *Popstars*. The band's eponymous album recently reached Canadian platinum status (100,000 units). *Popstars 2*, airing in January 2002, will bring together a new fivemember band.

It can be difficult for an act to admit that its material doesn't measure up as radio-based hits, notes Jodie Ferneyhough, creative director of Universal Music Publishing Canada. "Many feel they are not true artists if they don't write everything," he says. "In some cases, they have talent but might need stronger songs to propel them into the world market."

IFPI To Develop Global Market-Share Information

BY ADAM WHITE

LONDON—A new initiative by the International Federation of the Phonographic Industry (IFPI) to develop global market-share information for the record industry was approved during the trade group's main board

meeting Nov. 13 in London. It is believed that the goal is to compile and publish such information for calendar 2001 based on manufacturers' net sales to the trade.

Industry-approved global marketshare data has been conspicuous by its absence as the record business has matured, although some territories—such as the U.S., the U.K., and Germany—have access to sophisticated, retail-driven information of this kind. An earlier effort to develop acceptable criteria through the IFPI foundered in the mid-'90s. "This is the industry growing up," one board member says of the new move.

Another board member says the initiative came through the federation's market-research unit. It is also thought that the issue has been given fresh impetus by Universal Music Group's (UMG) most recent share

claims. No one doubts UMG's dominance, this executive says, but the actual worldwide figures remain contentious.

By one account, the criteria being developed

at the IFPI would assign owned and licensed repertoire to a record company for share purposes but not distributed product. Market-share data for 2000 is also being prepared to enable viable comparison if and when the 2001 information is published.

An IFPI spokesman confirms that an agreement in principle to proceed with the proposal was reached at the Nov. 13 conclave but declines to elaborate.

NEWSLINE...

The U.K. record industry registered a 4.2% drop in the value of shipments during third-quarter 2001, ending a run of 10 successive periods of growth, according to the latest figures from the British Phonographic Industry (BPI). The album sector recorded its largest quarterly slump since the end of 1996, shrinking 1.7% year-on-year in value to £207.4 million (\$292.6 million) and 2% in volume to 43.1 million units. The CD album format, however, registered a slight rise during the period. Shipments of singles continue to plummet, down 20.9% in value to £24.5 million (\$34.6 million), compared with the previous year. Likewise, shipments of singles fell 16.6% in volume to 13.4 million units. Yet BPI research director Chris Green suggests the critical fourth quarter is looking "fairly" good. "Judging from the charts data, sales so far seem to be going very well. Over-the-counter sales seem to have done very well in October."

Sunny Luna, the new Madrid-based, Latin-leaning imprint created by Spanish music group Gran Via Musical (GVM), Sony Music Entertainment, and Emilio Estefan Jr.'s Miami-based Crescent Moon label (Billboard, June 30), will issue its first album in February 2002 in Spain. The label's first three releases are all by Crescent Moon acts: Puerto Rico's Shalim in February, Peruvian singer/songwriter Gian Marco in March, and Texan rock group Vallejo in April. Domingo García, currently label manager of GVM's MuXXIc label group, will take over in that role at Sunny Luna when it launches officially in the new year. Sunny Luna acts are signed by a GVM/Sony/Crescent Moon committee, and their output will debut in Spain ahead of other territories.

Sony Music Entertainment Australia is taking over distribution Down Under of the Roadshow Music label, home to the now-defunct Savage Garden, effective Nov. 12. The label was distributed until Nov. 5 by Warner Music Australia. Savage Garden's catalog is licensed to Roadshow through a deal with Australian imprint JWM Records and is handled by Sony internationally. Roadshow's other main act is pop duo Aneki. Estimates put Roadshow's sales last year at \$3 million Australian (\$1.5 million); the company is owned by local entertainment conglomerate Village Roadshow. Commenting on the deal, Roadshow managing director Chris Chard says, "I have been particularly impressed by Sony's results with Savage Garden at an international level."

CHRISTIE ELIEZER

The U.K's Performing Right Society (PRS) is to be the music industry partner for a new nine-day showcase festival to be held in venues May 3-11 next year throughout central Aberdeen and northeast Scotland. Titled goNorth, the event will primarily showcase Scottish talent. It will also incorporate an educational element, featuring workshops conducted by industry professionals for those new to the music business. Among the bodies to have offered sponsorship or other support to goNorth are the BBC, the Scottish Arts Council, and the Musicians Union. PRS will run a series of master classes during the free event, offering an overview of music publishing and insights into music use in the media.

Shoji Doyama has rejoined BMG Funhouse as executive VP and a member of the board, effective Nov. 1, following his resignation as interim president of MTV Japan (*Billboard Bulletin*, Nov. 1). Doyama was VP of corporate development and planning, online, and sales at BMG Funhouse until April 2000, when he left the label to become president/CEO of @JapanMedia, which partnered with MTV Networks International in the MTV Japan joint venture. Doyama will report to BMG Funhouse president Hidehiko Tashiro.

STEVE McCLURE



French indie distributor/label Naïve is taking over distribution of U.K. indie imprint Bella Union in France, Benelux, Spain, and Switzerland in a three-year deal that takes effect immediately. West London-based Bella Union was set up during summer 1997 by ex-Cocteau Twins members Simon Raymonde and Robin Guthrie; U.K. distribution is via Pinnacle. Previously, the Bella Union catalog was distributed by either Virgin or Play It Again Sam in the territories covered by the new deal. Naïve man-

aging director Patrick Zelnik says, "I like Bella Union's artistic approach. It is not a specialized or alternative label. It is very open and even mainstream but always tasteful and delicate." The Bella Union catalog includes albums by Australian trio the Dirty Three, highly rated U.S. indie alternative rockers the Czars and Lift to Experience, and French chanteuse Françoiz Breut.

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INTERNATIONAL

Williams' Wagon Keeps Rolling Through The World

Best-Of Compilations And International Touring Ensure Continuing Popularity Of The 'Industry Anomaly'

BY ADAM HOWORTH

LONDON-According to his manager, "he's a megastar in Zimbabwe." Ed Stewart-veteran DJ at BBC AC network Radio 2, the U.K.'s most-listenedto radio station—simply states, "We'll be playing him forever.'

The man they're referring to, Don Williams, is an industry anomaly. For 30 years, Williams has successfully exported that most American of musical genres-country music-to audiences from Africa to Australia, although he is now on the fringes of popular consciousness back home.

On Dec. 1 in Springfield, Ohio, Williams winds up a lengthy tour that began March 30 in Winston, Ore., and took in a recent extensive 16-date U.K. leg. Williams' attention will be more focused on his international audience in 2002, his Nashville-based manager Robert Pratt says. "Next year, he's extremely busy-Australia [and] New Zealand at the end of April, back to America, then Europe in July, and the U.K. in October. [And] in between, he's touring in America."

The latest tour was largely in support of a new album available only in the U.S., Live Greatest Hits Volume II (Row Music Group), Pratt reports that MCA also recently issued another bestof set, titled Millennium Collection Vol. 2 in the U.S. "Live Greatest Hits Volume II came out [in the U.S.] May 1 and at the last count had sold 50,000," he notes. As well as any new material, Pratt's Oiyal Chimes Music Group has rights to recordings released by Williams through the American Harvest imprint in the 1990s.

A 20-track mid-price compilation titled The Best Of, covering Williams' output from 1974 to 1982, was released by MCA in the U.K. in September, ahead of the tour. Although Williams has only made The Billboard Hot 100 once as a solo artist—with "I Believe in You" (MCA), which peaked at No. 24 in 1980—in the U.K., he had two top 40 singles in 1976 with "I Recall a Gypsy Woman" and "You're My Best Friend" and scored no fewer than six top 30 albums between July 1976 and September 1979.

In Britain, Williams sells "quite regularly as a catalog artist," says Rudy Osorio, London-based HMV U.K. specialties manager. "On our own HMV Easy label [repackaging EMI catalog], he is consistently our second-best-selling country artist in the U.K. and Ireland, after Slim Whitman." HMV Easy has a catalog of single-artist jazz, country, and easy-listening compilations, Osorio notes. The material on the imprint's Williams album comes from his period on the Capitol label in the late '80s. Radio 2's Stewart notes that the station's fondness for the artist comes down to the simple facts that "he has a big fan base in Britain—and he sings good songs.'

Williams' chart career began in 1966, when he scored two top 40 hits on The Billboard Hot 100 as part of

Columbia-signed Texan trio the Pozo-Seco Singers. In 1971, he headed to Nashville and achieved solo success on the ABC label. The next 10 years brought him a host of honors, including the Country Music Assn. awards for male vocalist of the year in 1978 and album of the year, for I Believe in

You (MCA), in 1981. Williams was a regular visitor to the Billboard Hot Country Singles & Tracks chart throughout the '80s and into the early '90s.

Williams says the inspiration behind his stripped-down approach to country was an obsession with early forms of popular music. "When I was

growing up, I listened to everythingpop music and what became rock'n'roll and country music.'

When he began his solo career, Williams recalls, "the majority—if not

all-of the records had really big productions. What I was doing was more basic, and most people in the industry in Nashville would say, 'Well Don, it's really good, man, but I don't think it's gonna fly.' So we just did everything we could to get it out there [so that] people could make up their minds.

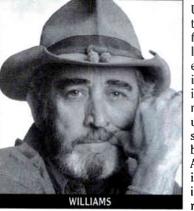
Although the U.K. country fraternity's affection for Williams has long been apparent, his popularity in other territories is less well-documented. The most unlikely Williams stronghold is Zimbabwe. "People in America don't realize how big Don is in southern Africa," says Pratt, who moved from

Glasgow, Scotland, to Nashville to manage the singer in 1998. "The biggest artist [there] is Jim Reeves-I'm sure the people down there don't realize he's dead.'

When Williams toured Zimbabwe four years ago, "he did an outdoor show for 20,000," Pratt recalls. He notes that the president of neighboring country Malawi, aware of Williams' popularity in the region, "wanted Don to do an interview rubber-stamping his campaign, because he felt Don would help it." Williams declined that invitation.

In March 2002, the Williams wagon train rolls into Lancaster, Pa., kicking off the year's touring. "He does on average 10 to 12 shows a month," explains Pratt, who says the audiences in the midwest will average capacities of "between 2.000 and 3,000. New York state and the Eastern Seaboard is 1,500-2,000." On Williams' recent U.K. dates, the biggest venue was London's 5,000capacity Royal Albert Hall.

At 61 years old, the desire to continue touring is down to "the fans more than anything else," Williams confides. "A couple of times I thought it was time to hang it up and hang around the farm in Tennessee, but we met with such opposition that my wife and I decided that as long as I enjoy it and people enjoy coming, I'll keep doing it.'



No Unification Yet For Hong Kong Awards

BY WINNIE CHUNG

HONG KONG-Some five years after the idea of uniting Hong Kong's various music awards ceremonies under one banner was first introduced, there still seems little immediate prospect of

Hong Kong has long had four annual local awards ceremonies-not including the regional ones conducted by Channel V and MTV. This October saw the inauguration of a fifth such event, the Golden Sail Music Awards, organized by the Composers and Authors Society of Hong Kong (CASH).

The Golden Sail event debuted Oct. 27 amid hopes that it might finally provide Hong Kong with its own version of the Grammys or the Brit Awards. But unlike those widely broadcast shows, the inaugural ceremony was a far from public affair: It was held in conjunction with CASH's annual general meeting, which could only be attended by CASH members.

Hong Kong's four other homegrown awards shows are run by media companies: Television Broadcasts, Metro Radio, Commercial Radio, and state broadcaster Radio Television Hong Kong. They have often been criticized for the non-transparency of their voting criteria, which are often based on internal panel choices or votes from fans.

Critics say the ceremonies have lost much of their relevance because the organizers, concerned to keep labelsand their advertisers—happy, make sure every significant artist gets some recognition. That, in turn, has led to an increasing number of awards being

presented at each ceremony.

In 1996, the four media companies agreed to plan a unified music awards ceremony after such artists as What's Music's hugely popular vocalist Jacky Cheung publicly complained about having to attend and perform at four or five ceremonies within the space of about a week.

But nothing has yet come of those plans. Insiders say that the issue of who got broadcasting and syndication rights to the awards show became a stum-



bling block, as each media company fought to protect its own interests.

CASH claimed that the Golden Sail Music Awards would be the first to judge nominees—other than in categories based on number of broadcast performances—solely on artistic merit. Taking its cue from the Brit Awards and the Grammys, nominations came from CASH's 2,000 members. The final decisions came from a panel of 50 members appointed by the society's board of directors.

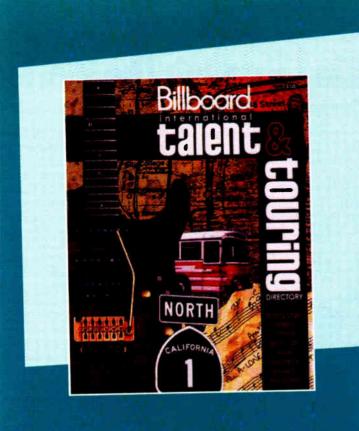
CASH chairman Chan Wing Wah says the idea came about at a directors' meeting six months ago, when the point was made that Hong Kong did not have any music awards based on song quality. The awards, Chan says, "recognize talent and the quality of the music, even if the songs had not achieved significant airplay or sales. We hope we can lead the market and give music in Hong Kong a new direction.'

While such singers as EMI Hong Kong's Faye Wong voiced their support for the new event, not everyone has been so positive. Canto-rap group LMF (DNA/Warner)-which lost to Swing in the best performance by a band or a group category—gave the event a wide berth and criticized it in the press as unrepresentative of the local music scene.

At the Oct. 27 awards, Wong-who has her own publishing company called Fave's Music-won two of the six awards voted for by the panel for "Han Wu Ji," co-written with lyricist Lin Xi. Wong also collected the award for best female vocal performance for "Gei Zi Ji De Qing Shu" (A Love Letter to Myself). The latter title, written by EMI Music Publishing Hong Kong's C.Y. Kong and Lin Xi, was also named best pop song.

The best male vocal performance award was shared by Jacky Cheung for "You Bing Shen Yin" (Sick to Death) and EEG's Eason Chan for "K Ge Zhi Wang" (Karaoke King). Swing picked up the award for best vocal performance by a group or band with '1984." Composer Law Wing-Fai's "Dreaming Plum Blossoms Away," as performed by the Hong Kong Sinfonietta on the Hugo Records label, was named best composition in the serious music category.

Several airplay-performance-related awards for writers were given out at the ceremony, and the annual CASH Hall of Fame Award was presented to composer Jim Lo.



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UPDATE

Events Calendar

NOVEMBER

Nov. 27, How to Make Money in the Music Industry From a Producer's Perspective, presented by ASCAP, ASCAP building, New York City. 212-621-6485.

Nov. 30-Dec. 2, Caribbean Music Expo 2001, Renaissance Jamaica Grande Hotel, Jamaica. 246-436-0578.

Nov. 30-Dec. 3, 111th AES Convention, Jacob Javits Convention Center, New York City. 212-661-8528.

DECEMBER

Dec. 2, Second Annual My VH1 Music Awards, Shrine Auditorium, Los Angeles. 212-258-7800.

Dec. 4, Recording Academy New York Heroes Awards, Roosevelt Hotel, New York City. 212-245-5440.

Dec. 4, The Circle, Musical Theater Works, New York City. 516-621-6424.

Dec. 4, 12th Annual Billboard Music Awards, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 5, Chicago Heroes Awards, presented by the Chicago chapter of the National Academy of Recording

Arts and Sciences, Adler Planetarium, Chicago. 312-786-1121.

Dec. 6, Entertainment Law: The Year in Review, presented by Stan Soocher and the Nashville Bar Assn., ASCAP headquarters, Nashville, 615-242-9272.

Dec. 6-8, **2001** Aspen Artist Development Conference, St. Regis Aspen, Aspen, Colo. 970-544-8292.

Dec. 8, Third Annual T.J. Martell Foundation Family Day, Basketball City, New York City. 800-785-2873.

Dec. 11, 40th Songwriter Showcase, presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9230

Dec. 19, Entertainment Lawyers: How to Find One and What to Expect, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Dec. 20, Entertainment Law: The Year in Review, presented by Stan Soocher and the Los Angeles County Bar Assn., Lunaria Restaurant, Los Angeles. 213-896-6560.

JANUARY

Jan. 9, American Music Awards, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 9-12, 29th Annual International Assn. for Jazz Education Conference, Long Beach Conven-

tion Center and Hyatt Regency Hotel, Long Beach, Calif. 785-776-8744.

Jan. 20-24, **MIDEM 2002**, Palais Des Festivals, Cannes. 212-370-7470

Jan. 29-Feb. 3, Country in the Rockies, presented by the T.J. Martell Foundation, Crested Butte, Colo. 800-785-2873.

FEBRUARY

Feb. 12-14, M3 REPLItech North America, Los Angeles Convention Center, Los Angeles. 800-800-5474.

Feb. 20, Brit Awards, Earls Court, London. 44-207-385-1200.

MARCH

March 2-3, Global Entertainment & Media Summit, New Yorker Hotel, New York City. 973-228-4450.

March 9-12, National Assn. of Recording Merchandisers Convention & Trade Show, San Francisco Marriott, San Francisco. 856-596-2221.

March 14-16, Billboard/Airplay Monitor Radio Seminar & Awards, Eden Roc Resort, Miami Beach, Fla. 646-654-4660.

JUNE

June 24-26, M3 REPLItech Europe, Amsterdam Rai, Amsterdam. 800-800-5474.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at jpesselnick@billboard.com.

Good Works

Annual Gimme Shelter concert, featuring John Mayer, Starsailor, Joe Henry, the John Doe Thing, and Glen Phillips will take place Dec. 5 at the Roxy in Los Angeles. All proceeds will go to the H.E.L.P. Group, a non-profit organization aiding children with autism, learning disabilities, and social and emotional development problems. Tickets are \$20. Contact: Joel Amsterdam at 310-288-3806.

JAZZ ALLIANCE: The Jazz Alliance International will host Made in America, a benefit for

victims of the Sept. 11 attacks, Dec. 5 at New York City's Town Hall. Participating artists include Kenny Barron, Rubén Blades, Michael Brecker, Regina Carter, Béla Fleck, Jane Monheit, Cassandra Wilson, and k.d. lang. Contact: Don Lucoff at 610-667-0501.

CINCINNATI CONCERT: Peter Frampton and Clear Channel Entertainment have joined together for the Cincinnati USA for Relief Concert, a benefit for the Clear Channel Relief Fund. The event will take place Dec. 9 at Cincinnati's Taft Theater. In addition to a performance by Frampton, the evening will feature such acts as Blessid Union of Souls, the Reggie Calloway Band, Pay the Girl, and Greg Schaber & High Street, Contact: Scott Stem at 615-399-1796.

FOR THE RECORD

BMG's Heritage division will issue titles from the Private Music catalog and not from Higher Octave, as stated in the Nov. 24 story, "BMG Sees Sales in New Heritage Catalog Division." Higher Octave continues to be distributed by Virgin.

Former Atlantic Recording artist Poe is managed by Nettwerk Management, not as stated in a story in the Nov. 24 issue.

Life Lines

DEATHS

Frank Balesteri, 41, of cardiac arrythmia, Nov. 3 in Jersey City, N.J. Balesteri was a longtime radio DJ best-remembered for his work at the East Orange, N.J., station WFMU. He is survived by his parents, two brothers, and a daughter.

Gene Wooten, 49, of pneumonia and complications from lung cancer, Nov. 7 in Nashville. Wooten was a dobro player who recorded with the Del McCoury Band and was a longtime player with the Osborne Brothers. He is survived by his mother.

MARRIAGES

Amy Neely to Ed Adkins, Nov. 10 in Nashville. Bride has appeared in music videos for the Derailers. Groom is the bass player for the Derailers.

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MERCHANTS & MARKETING

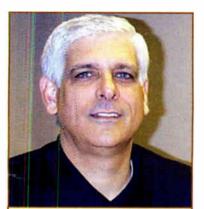
Will The Cassette Sound Its Swan Song In 2002?

With A 36% Drop-Off In Sales, Labels And Retailers Predict The Format May Not Be Able To Sustain Itself Much Longer

BY ED CHRISTMAN

NEW YORK—With cassette sales now at 7% of album sales for the year to date and likely to dip lower before year's end, the retail and label sales communities are wondering if the format can limp through another year before dying, or if business decisions being made now regarding the format will put it on life support early next year.

The decline of the cassette album has had a significant impact on the music business this year. Its almost 36% drop-off in sales on a unit basis



'We are working on an exit strategy. The plan would be to try and consolidate [the cassette side of the business] and sell it off and be out of it [in the] early part of 2002.'

> -LEN COSIMANO, BORDERS BOOKS & MUSIC

from the previous year is the sole reason why album sales are down 2.7% this year as of Nov. 4, according to SoundScan. Album sales in the CD format are actually up 2%, compared with last year.

Unlike with the final wind-down of vinyl, the label sales and distribution community has gone out of its way to ensure that new business policies did not hurt the cassette in an attempt to prop up the format. "Nobody stuck a fork in it this time," one distribution executive says. "It is going away on its own. This time the marketplace is driving it."

While major-label sales and distribution insisted at the time that vinyl also disappeared on its own at

the end of its life span, the labels assisted in speeding up its demise by releasing CDs with bonus tracks that were not available on the vinvl version of an album and establishing one-way sales (i.e., no returns). This time, without any replacement technology in sight until recently, the majors have been careful to squeeze as much life from the format as possible. In fact, Capitol Records is issuing the new Paul McCartney album, Driving Rain. which streeted Nov. 13, with a suggested list price of \$7.98—\$3 to \$5 cheaper than the list price carried by most front-line releases. Meanwhile, Columbia Records has product from three of its up-and-coming artists—Five for Fighting, John Mayer, and Pete Yorn—where the cassettes carry a cost price of \$4.70, as well as a 50% discount.

But with the year winding down, retail executives are beginning to think about how they will adjust their inventory mix in the new year, and with DVD-Video flexing its muscles and DVD-Audio, Super Audio CD, and Dataplay getting ready for a format shootout, the cassette format may finally be nudged from the shelves of some chains.

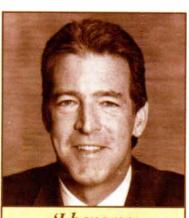
Some majors are preparing for that eventuality by offering fall cassette promotions in an attempt to liquidate their inventory of the format before the new year begins and retailers start eliminating the cassette format from stores where it no longer makes sense to carry them.

In Ann Arbor, Mich., Borders Books & Music VP of multimedia Len Cosimano reports, "We are working on an exit strategy. The plan would be to try and consolidate [the cassette side of the business and sell it off and be out of it [in the] early part of 2002." Cassettes make up less than 3% of the chain's total album sales. Cosimano says he does not anticipate having a problem making up these sales and that Borders is studying how it can use the cassette "linear footage" to create a better sales mix. although he concedes that the chain may carry the occasional title in the format.

On the other hand, some merchants like Trans World Entertainment and Hastings Entertainment say they will be the last retailers to take out cassettes. And, of course, the rackjobbers are still a cassette stronghold, even if space for the format is declining in stores they stock.

While cassette sales on a unit basis stand at 7% for the industry, Universal Music & Video (UMVD) president Jim Urie says that the company's sales in the format are down to 5%, while Sony Music Distribution, which is aggressive in promoting its budget cassette line, says its cassette sales were running at about 8% through the first three quarters of the year, according to Sony Music chairman Danny Yarbrough.

At the Handleman Co. in Troy, Mich., president Pete Cline reports that, as of early November, year-to-date cassette sales were at about 11%, while David Hurwitz, the head of purchasing at Super Discount



'I have no
idea when
and if [the
cassette] will
be gone. The
consumer will
decide that, not us.'

—JIM URIE, UNIVERSAL MUSIC & VIDEO

CDs & DVDs, a one-stop based in Irvine, Calif., says that cassette sales now comprise about 2% of album sales on a unit basis.

WHEN THE STORM CLEARS

Executives say they are unsure how much life is left in the cassette and that the industry will have a better idea after the smoke clears from the holiday selling season. Urie says, "I have no idea when and if it will be gone. The consumer will decide that, not us." But an executive at another distribution company says that longevity for the cassette is "not good, considering the erosion of sales and the returns. Another senior distribution executive predicts that the cassette will be extinct by the fall of next year, while an executive at another distribution company gives it all of next year.

Bob Higgins, chairman/CEO of Trans World Entertainment in Albany, N.Y., argues that with "intelligent pricing, cassettes definitely have at least another year left."

Capitol Records is answering that argument by testing McCartney at the \$7.98 price for cassette, while the CD carries an \$18.98 list price. Capitol Records senior VP of sales Joe McFadden explains, "A few of our customers have challenged us to keep the cassette alive and not to walk away from it." In trying the lower pricing strategy, McFadden draws a parallel to the book industry and its soft-cover/hard-cover pricing structure. He says that Capitol is using the McCartney release to "test the elasticity of cassette pricing."

That may be a smart move, as Hurwitz points out that consumers can now get used CDs for a cheaper price than cassettes, which has really cut into the format's sales. Hurwitz also notes that some of the one-stop's customers have eliminated the cassette to make room for DVD-Audio. He expects more to do so in upcoming months but adds that the one-stop, which carries about 2,500 SKUs on cassette, won't give up on carrying the format until its customers do.

John Marmaduke, president of Amarillo, Texas-based Hastings Entertainment, says, "We will be the last retailer in the U.S. selling cassettes." But he recognizes that cassette sales are dwindling and that labels are making fewer titles available in the format. So, he says that instead of merchandising the cassette with CDs by music category, the chain is consolidating all the cassettes into one place in the store.

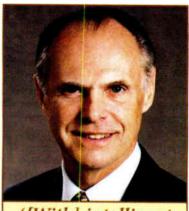
Handleman's Cline says that the stores serviced by the company have suffered a 4-percentage point decline in the cassette format, which he points out is not as steep as the one experienced by the overall industry. He attributes that to Handleman's inventory systems, which he says helps the company manage the decline in an efficient manner, allowing it to maximize cassette sales without piling up returns. Nonetheless, he acknowledges that the format will continue declining, even in stores serviced by Handleman.

EVEN COUNTRY DOWN

UMVD's Urie notes that even previously staunch cassette strongholds like R&B and country are experiencing a sales decline this year, with the former going from 9% at the

beginning of the year to its current level of about 6%, while country has dropped from 14% to 10%. He adds, "Latin is the biggest cassette genre."

Meanwhile, rock acts have been known to have cassette returns as high as 70% or 80%, which is one of the reasons why most developing artists in that genre do not release cassette versions. Considering the high cassette returns on rock, it might be more profitable not to release such titles in that format and possibly pick up sales from those who would have to buy the



'[With] intelligent pricing, cassettes definitely have at least another year left.'

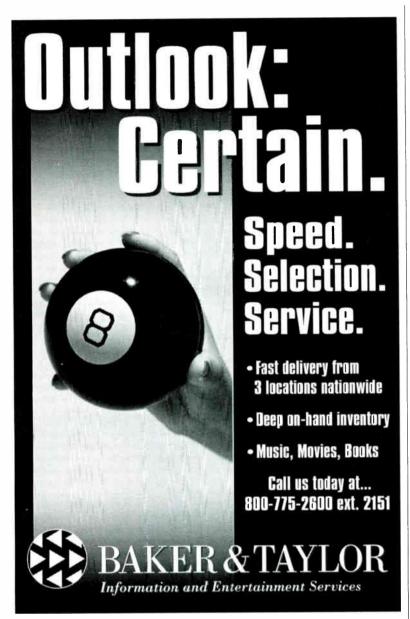
—BOB HIGGINS,
TRANS WORLD ENTERTAINMENT

CD instead, one label executive says.

Most distribution executives say that they expect to release cassette versions of hit albums next year, although likely on a one-shot basis, meaning limiting cassette orders to initial buy-ins of a title. Also, R&B, rap, country, and Latin, along with children's product, should still see some releases in the cassette format.

Meanwhile, distribution executives like Sony's Yarbrough predicts that there will still be a market for budget titles. "We have been running [cassette] promotions that have been quite successful. We think there is an opportunity [in budget lines]." Another distribution executive agrees, saying that there are still a lot of cassette players out there and that budget product would benefit from them. On the other hand, most agree that a continuing demand for the cassette in the collector's market—like that for vinyl—is unlikely.

MERCHANTS&MARKETING



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In The Works

- Trans World Entertainment posted a third-quarter net loss of \$11.6 million, or 28 cents per share, vs. a loss of \$15.6 million, or 32 cents per share, in the same period last year. Sales rose 3% to \$273.4 million; comparable-store sales fell 2%.
- CD Warehouse posted a thirdquarter net loss of \$7.6 million, or \$2.07 per share, including \$7.1 million in charges, of which some were related to its acquisition of Disc Go Round. In the same period last year, net loss was \$6.9 million, or \$1.89 per share, with \$6 million in charges. Revenue fell to \$6.8 million from \$7.5 million. Stock in the Oklahoma City-based retailer closed down one cent at \$1.04 following the announcement.
- TVT Records has settled its copyright-infringement suit against MP3.com, a division of Vivendi Universal. Details of the settlement were not disclosed, but Terri Durham, VP of legal affairs for MP3.com, describes the terms as amicable. On Nov. 5, TVT and MP3.com resumed their litigation in U.S. District Court in New York City; in June, a federal judge declared a mistrial after jurors erroneously awarded the label \$290,000 in damages instead of an intended \$3 million, TVT president Steven Gottlieb said of the original decision, "Our claim was worth substantially more than \$3 million." A TVT spokesperson said the company is happy with the settlement.
- iBeam, an Internet streaming company, had its stock delisted by Nasdaq, based on the company's Chapter 11 filing (Billboard Bulletin, Oct. 12) and its failure to maintain compliance with listing requirements. iBeam says it does not intend to appeal the delisting. iBeam stock closed flat at 29 cents on the news; last spring, it was trading as high as \$53.12.
- BMG has entered into an integrated marketing campaign with Internet network Terra Lycos to promote its artists. Lycos Music (music.lycos.com) is featuring artist pages with videos and timed-out promotional downloads from the label's acts, including OutKast. Pink, Usher, Dave Matthews Band, David Gray, and Lit. A series of eight 30-second TV spots featuring various artists is also airing on MTV, VH1, BET, and Comedy Central in select markets. The campaign is part of the five-year commerce agreement between Terra Lycos and BMG parent Bertelsmann.
- Liquid Audio has inked a deal to digitally distribute recordings from independent distributor Madacy Entertainment Group via the Liquid Music Network.

Declarations by Chris Morris



Of Independents...

CASE TERMINAL: DNA and Emerge Distribution effectively became history Nov. 16, as most of the distribution companies' employees were laid off by parent Valley Media as part of firmwide cuts that totaled 150 people. CEO **Peter Berger** announced the layoffs during an early-morning meeting at Valley's Woodland, Calif., headquarters.

Some DNA staffers will remain in Woodland for a transitional period, including marketing/label relations director John Ruch, sales director Pip Smith, and West Coast sales manager Curt Swedlow. GM Jim Colson and administration director Tim Hinsley will exit; Colson will reportedly take a business affairs position with Navarre, while Hinsley will act as a consultant to Koch International.

DNA's field sales staff received notices of separation Nov. 16. They received paychecks and a promise that their outstanding commissions would be paid but did not receive severance packages.

The terminations came as the industry anticipated a bankruptcy filing by fiscally tortured Valley, whose merger negotiations with Alliance Entertainment broke off Nov. 7 (Billboard, Nov. 24).

The gravity of the situation was communicated to staffers in a Nov. 7 conference call, during which Colson reportedly broke down in tears. (Colson declined to comment to Declarations of Independents.)

According to more than one source at the company, Colson—whose thoughtful leadership had kept the distributor profitable even as its parent's financial woes deepened—had unsuccessfully attempted to effect DNA's separation from Valley. One staffer who was on the Nov. 7 call says, "He said, 'We're just too attached to Valley. I don't know how much of a chance there is of extracting ourselves.'"

One company source says of DNA's demise as a result of Valley's difficulties, "I feel like my cousin robbed a bank, and I'm going to jail for it." The source also implies that Alliance Entertainment's negotiations were not sincere: "[Valley] got played like a \$2 punch-out fiddle."

Skittish labels began to head for the hills in the days before the layoffs were announced. Sources indicate that Death Row, Rebel, Blind Pig, and Oh Boy! placed their lines with other distributors. At least two of DNA's biggest labels explored soliciting direct sales to some indie accounts. "I got a little riled up with some of these labels," one DNA rep says.

DNA's sudden, insoluble reversal of fortune left many of its employees confused, angry, and feeling betrayed about

Valley's response to the situation. "I never thought this could happen here," one staffer says. "We've been kicking ass and taking names."

Another says, "It blows my mind they didn't have a plan 'B' for us... We had this untouchable feeling out here. It's like a slap in the face—where did this come from?"

Beyond the immediate human toll incurred by DNA's demise and the resultant scramble for new distribution by its labels and those of recently instituted sister company, niche-line distributor Emerge (which utilized DNA's sales force), Valley's anticipated bankruptcy filing will likely have a catastrophic domino effect on indie distributors and labels.

It should be recalled that when Alliance toppled into bankruptcy in 1997, six of its top 10 unsecured creditors were indie distributors; DNA itself took a \$469,000 hit in that action. When Alliance folded distributor INDI in the wake of the filing, dozens—if not hundreds—of indie labels vanished.

Brace yourselves.

FLAG WAVING: Hadacol's new album, All in Your Head, finds the Kansas City, Mo., Flag Wavers with a new label (Crane, Mo.-based Slewfoot), a new drummer (Brian Baker), and the same diverse, stomping approach to roots music.



Singer/guitarist Fred Wickham—whose brother Greg plays guitar and piano in the group—notes that the quartet returned to producer Lou Whitney (whose Springfield, Mobased band the Morells is also a Slewfoot act) for their sophomore album. "Lou's an important part of things here," Fred says.

Though there's plenty of twang in Hadacol's sound, Wickham remains bemused when his band is lumped into the alt-country category: "I don't hear a whole lot of more rockin' stuff on that end of the spectrum."

And rockin' is what Hadacol is about: All in Your Head is chock-a-block with forceful, affecting originals like "Down Again," "Gerald Ford" (a wry homage to the maladroit former president), and "Libby's Tune." The set also includes a thrashing cover of the traditional "Little Sadie," based on **Doc Watson's** far more subdued version.

Retail by Ed Christman Track

LOOKING LIKE CHRISTMAS: With uncertainty plaguing the U.S. due to the economic downturn and the events of Sept. 11, it is already well-publicized that most retailers across the country do not have high hopes for this year's holiday selling season. In the

publicized that most retailers across the country do not have high hopes for this year's holiday selling season. In the past, music merchants would not have worried: They have often been the beneficiary of economic downturns, as consumers abandoned high-ticket gifts and sought out gifts that, like music,

represent affordable value.

This year. however, DVD is shaping up as the affordable gift of choice. That means that since most music retailers have evolved into home entertainment merchants, they will likely participate in the upswing DVD is enjoying. But it appears to be coming at the expense of music sales, which means that labels may have an even worse holiday season than retailers.

For the past six to eight weeks, sales and distribution executives have bemoaned that open-to-buy dollars for music have been tight because the hot DVD release schedule has been absorbing a greater portion of merchants buys. Among the movies that have been or will be issued for sell-through during the holiday selling season are Pearl Harbor, Planet of the Apes, Snow White and the Seven Dwarfs, The Mummy, Shrek, Dr. Seuss' How the Grinch Stole Christmas, Jurassic Park 3, and The Fast and the Furious.

"It's already looking like the DVD is going to be the great gift under \$20," the head of one chain says. "The studios have done a great job of convincing the consumer that they are getting a \$100 piece of product for \$15 or \$19. Also, the DVD players are inexpensive. You can buy them for as [little] as \$100." Another aspect merchants like about DVD is the "studios don't fight with each other for street dates," one retailer says. "We don't get hit with 20 superstars on one day."

With the onslaught of hit movies, music purchasing from retailers has already been seriously affected. On top of that, music sales have not been particularly strong, causing most merchants to cut back on buys. While the days of buying enough product for an eight-week supply are long gone, many chains were trying to at least keep a four-week supply on hand. But with the way things are right now, some of the bigger players are scaling back to a two-week supply on initial orders.

Label executives appear to realize that this year's music sales may not be explosive and are carefully monitoring outlays of new releases in order to limit returns. In fact, on some recent high-profile releases, label executives asked merchants to cut orders—a rare occurrence for the music business. One merchant calls that a "positive change. Usually, the labels are only worried about their billing, and this year they took the approach that they are a vested partner. Everyone is concerned about the potential for returns."

Some label executives think that there is nothing wrong with the music industry that a few big albums won't cure. And while that may be true, vou cannot always count on it. What is happening with DVD is part of a response to label policies during the past 10 years. Music merchants have long warned that if they cannot make money from music, they will bring other product lines into their stores. According to sources, Trans World Entertainment chairman/ CEO Bob Higgins told Wall Street analysts in his last conference call that the chain is planning to give DVD a higher-profile space in its stores. Similarly, the Virgin Megastore in Times Square has moved DVDs out of the basement and into the space formerly occupied by the classical room, (Classical and jazz, which used to be on the second floor. are now in the basement.)



BURNT POLICIES: The CD-burning phenomenon of the past few years is affecting the music business in all kinds of ways, but here is one that you could never have guessed: It is forcing HMV to change its customer service policy. For the last 10 years, the chain has employed a no-hassle return policy in Canada, HMV North America president Pete Luckhurst reports, which meant customers could return CDs, no questions asked. "For nine of the last 10 years, that policy has been fine," Luckhurst explains, "but for the last year the policy has become more like a 'burn and return' policy." So beginning in the new year, the company will end its nohassle return policy.

Tolkien Title's Sales Increase Steadily

BY MOIRA McCORMICK

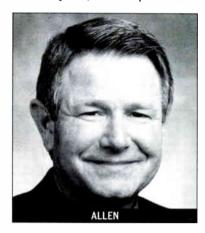
CHICAGO—With the long-awaited live-action film version of *The Fellowship of the Ring*—the first book in J. R. R. Tolkien's "The Lord of the Rings" trilogy—about to premiere, sales of Random House Audio/Listening Library's *The Fellowship of the Ring* audiobook release continue to gather momentum.

The Fellowship of the Ring streeted Oct. 30 sporting two different versions of cover art: one. on Random House Audio, is aimed at adults; the other, on Random House imprint Listening Library, is tailored for children. It was originally part of the entire trilogy package released on cassette in 1993 by Random House Audio and now priced at \$59.95; a CD boxed set, now priced at \$69.95, came out three years ago. The full-cast BBC recording features actor Ian Holm, who stars as hobbit Bilbo Baggins in director Peter Jackson's film, which premieres Dec. 19. (Holm plays "The Lord of the Rings" hero Frodo Baggins on the audio version.)

The adult-packaged version is available on cassette (\$38.95) and CD (\$39.95), while the Listening Library kid-packaged version comes

in cassette format only. It has a running time of four hours.

According to Random House Audio publisher Robert Allen, the trilogy recording "has sold as much in the last year as it had over the last five years," due to pre-release



excitement surrounding the movie. Last February, "the CD boxed set appeared on *Publishers Weekly's* best-seller chart and with one or two exceptions, has stayed there ever since," Allen says. The artwork for the trilogy's boxed set, he notes, is by Tim and Greg Hildebrandt, widely considered to be the definitive Tolkien illustrators. The cov-

ers to *The Fellowship of the Ring* (both by artist John Howe) contain a reference to the movie.

"As soon as the trailers for Fellowship began showing in theaters, we really saw a pickup in sales," Allen points out. "We're expecting a major spike when the movie comes out—between now and the end of the year we'll probably move as many copies as we have all year—and we're preparing to meet that demand." Allen says that not only is Random House expecting The Fellowship of the Ring to be a major gift item during this holiday season, but that it predicts sales to continue into 2002 as more consumers see the movie.

Allen notes, "We broke out *The Fellowship of the Ring* on its own and offered a separate kids' cover to try and reach as many markets with it as we can." Mass merchants, Allen says, will shy away from a \$59.95 price tag, but \$27.50 is within their range: "We've gotten Tolkien into outlets that he's never been in before—outlets that [typically] carry John Grisham and Danielle Steele."

New-release listings can be found at billboard.com.



MERCHANTS& MARKETING

AMG Series Showcases Wide Range Of Genres

Alliance & Medalist Pact To Release A Collection Of Content-Enhanced CDs

BY LIANA JONAS

NEW YORK—With an eve on extending the brand of its All Music Guide (AMG) online music database and showcasing the service's strength, Alliance Entertainment is teaming with Medalist Entertainment—a label specializing in theme-based albums-to launch a series of AMG compilation albums.

The series will highlight a crosssection of genres, including jazz. country, soul, rap, and rock. Each CD will include enhanced content from AMG, including artist biographies and discographies, original essays, photo archives, album artwork, a trivia game, and links to popular music-related Web sites.

Titles scheduled for release Nov. 27 include American Jazz Singers, Classic Jazz Solos, Roots of Rock, Motoun Memories, Super Soul Singles, Cool Country, Classic Rock-More Than a Feeling, and Before They Were Jiggy-Early Rap. Each will retail for \$12.98.

"It is a convenient way to introduce people to AMG." Alliance Entertainment president Vladimir Bogdanov says. "AMG is known on the Net and some kiosk environments, so this is a new avenue."

The release of the AMG CD series broadens the AMG brand name beyond the realm of online databasing and into traditional and online retail. The series will be sold at all national retailers, with major support and positioning coming from



Barnes & Noble, Wherehouse Music, and 950-store-strong Trans-World Entertainment, owners of FYE, Coconuts, Strawberries, Record Town, the Wall, Camelot Music, and other outlets.

Medalist will also work with such major online retailers as Amazon and CDNow. The company says there is a possibility that kiosk displays for consumers to demo the CDs will be situated in retail storefronts sometime in the future.

"People who buy compilations want to experience a genre they don't already know. Or, [they] know a genre but want to know certain hits," Medalist Entertainment co-president Roy Weisman says. "This is a wonderful tool, entertaining and educational.

"Our goal for the series," Weisman adds, "is to establish AMG as a consumer brand and to establish credibility with both retail and the consumer that AMG music compilations are a quality product with unique features."

Executives say it is too early to make sales predictions and are adopting a wait-and-see attitude. But Ish Cuebas, director of merchandising operations senior buyer for TransWorld Entertainment, says his company placed "substantial orders" for AMG titles. "The product will be carried in all of our music stores." he says. "We're going to feature them in a display at the front of every music store for the duration of the holiday season.

Cuebas suggests that, based on the track listings, the CD series will appeal to "the 30-plus age bracket." But he notes that the interactive nature of the CDs could appeal to younger consumers as well.

Weisman says that a second series featuring electronica, more rap, alternative, and metal has already been planned and is tentatively scheduled for a May/June or September/October 2002 release.

TOD LIGHTAY ALDURAC

Decei 20	mber 001	Billboard TOP HOLIDAY ALBUMS
VEEK	WEEK	Compiled from a national sample of retail store and rack reports collected, copiled, and provided by VideoScan.
THIS WEE	LAST	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL
		ame NUMBER 1 増
	2	VARIOUS ARTISTS Now That's What I Call Christmas! EMI/ZOMBA/SDNY 585620UNIVERSAL (19 98 CD)
2	1	MANNHEIM STEAMROLLER Christmas Extraordinaire AMERICAN GRAMAPHONE 1225 117 38 CD)
3	3	BARBRA STREISAND Christmas Memories COLUMBIA 85928 CRG (12 98 EU/18 99)
4	4	DESTINY'S CHILD MUSIC WORLD(COLUMBIA ICRG (12 98 EQ/18 98) When A Microsoft Christmas
5	10	ANNE MURRAY STRAIGHTWAY 20335CHORDANT (19.98 CD) CHARLOTTE CHURCH Dream A Dream
6	5	SONY CLASSICAL 89463 (12 98 EQ. 18 98)
7	6	VARIOUS ARTISTS TIME LIFE 18800 (1998 CD) TIME LIFE 18800 (1998 CD)
8	8	KENNY G 🛦 2 Faith: A Holiday Album ARISTA 19090 (12 89/18 98)
9	7	JACI VELASQUEZ WORD 85780 EPIC (11 98 EQ:17 98) TANK SENUET (SUADIOTE CHARGE POLICE P
10	12	TONY BENNETT/CHARLOTTE CHURCH/PLACIDO DOMINGO/VANESSA WILLIAMS SONY CLASSICAL 89468 (18 98 EQ CD) VARIOUS ARTISTS Songs 4 Worship Christmas
11	9 29	INTEGRITY 14804/TIME LIFE (19 98 CD)
13	14	VARIOUS ARTISTS A&M 493138/NITERSCOPE (12 98/18 98) TONI BRAXTON Snowflakes
14	15	ARISTA 14723 (12 96/18 98) CELINE DION A ⁴ These Are Special Times
15	30	550 MUSIC 69523EPIC (11 98 EQ/17 98) VARIOUS ARTISTS A Winter's Solstice: Silver Anniversary Edition
16	30	WINDHAM HILL 11604/RCA (17 98 CD) ESTEBAN Holiday Trilogy: A Classic Christmas
17	_	DAYSTAR 8642 (76 98:79 98) GARTH BROOKS The Magic Of Christmas — Songs From Call Me Claus
18	16	CAPITOL (NASHVILLE) 35624 (10 98/17 98) KENNY G A Miracles —The Holiday Album
19	13	RRISTA (87-67 (17 98-18 98) NEWSONG The Christmas Shoes
20	11	REUNION 10033/20/MBA (11 98 17 98) PHILADELPHIA ORCHESTRA (ORMANDY) ● The Glorious Sound of Christmas
21	24	SONY CLASSICAL 6389 IS 98 (D/9 98) VARIOUS ARTISTS Christams All-Time Greatest Records
22	17	CURB 77351 (4 98/7 38): BURL IVES Rudolph The Red-Nosed Reindeer
23	22	MCA SPECIAL PRODUCTS 322177/MCA (6-98 CD) BILLY GILMAN ● Classic Christmas
24	20	EPIC (NASHVILLE) 61594/SQNY (NASHVILLE) (11 98 EQ/17 98) BING CROSBY ● White Christmas
25	25	MCA SPECIAL PRODUCTS 731143/MCA (3:08/6 96) TRANS-SIBERIAN ORCHESTRA ▲ Christmas Eve And Other Stories
26	18	LAVA/ATLANTIC 92736/AG (11 98 17 98) 'N SYNC ▲ 2 Home For Christmas
27	21	RCA 67726 (11 58818 98) VARIOUS ARTISTS MTV TRL Christmas
28	32	VINCE GUARALDI ▲ A Charlie Brown Christmas
29	27	DAVE KOZ & FRIENDS A Smooth Jazz Christmas
30	36	CAPITOL 33837 (17 58 CD): VARIOUS ARTISTS ● ARISTA 19019 (11 99/17 98) Ultimate Christmas
31	28	VARIOUS ARTISTS Disney's Christmas Collection WALT DISNEY 860987 (5 997.99)
32	19	VARIOUS ARTISTS LASERLIGHT 55610 (12 98 CD) The Most Wonderful Time Of The Year
33	35	THE BROOKLYN TABERNACLE CHOIR Light Of The World
34	31	POINT OF GRACE WORD 63669/EPIC (11 98 EQU/7 98) A Christmas Story
35	38	MANNHEIM STEAMROLLER ▲5 AMERICAN GRAMAPHONE 1988 (10 98) 15 98)
36	_	JEWEL ▲ Joy: A Holiday Collection ATLANTIC 83250/AG (10 98/7.98)
37	40	THE CARPENTERS ▲ A&M 215173/UNIVERSAL (10.99/14.98) Christmas Portrait
38	33	ELVIS PRESLEY RCA 67999 (11 99/17 98) White Christmas
39	-	NAT KING COLE ● Christmas Favorites EMI-CAPITOL SPECIAL MARKETS:57729 (2 98/5 98)
40	26	STACIE ORRICO Christmas Wish (EP)

Albums with the greatest sales gains this week. ◆ Recording Industry Assn. Df America (RIAA) certification for net shipment of 500,000 album units (Flatinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of the shipment

HARD ROCK'S CUTTING EDGE ON DVD!

Blank Generation/ **Dancing Barefoot**



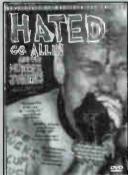
Godsmack



Metallica



GG Allin



Kiss

6

Blank Generation / Dancing Barefoot

DR-4323

The definitive New York Punk Rock compilation DVD double feature! Includes Ramones, Patti Smith Group, Blondie, Johnny Thunders & the Heartbreakers, Iggy Pop, and much more!

Godsmack - In Your Face Unauthorized

DR-5319 \$19.95

This 45 minute DVD documentary tracks the story of Godsmack, with interviews, off-stage footage, behind-the-scenes, and more.

Metallica - Rock Warriors Unauthorized

DR-5243 \$19.95

This 42 minute DVD documentary tells the story of Metallica through DJ's, music critics and actual Metallica documentary footage, including their testimony against Napster and more.

GG Allin - Hated

DR-2829 \$24.95

Live and dead with punk icon GG Allin - the ultimate documentary. Includes bonus of his very last concert, the day before he dies

Kiss - The Vintage

5992DVD \$19.95

Behind the scenes, up close and personal with the band. Includes two silent film segments from 1974 & 1977 of early live performances discovered in film vaults! A must for the fans!



Music Video Distributors Inc. PO Box 280 Oaks, PA 19456 Music Video Distributors Inc. PO Box 280 Oaks, PA 19456 800-888-0486 Fax: 610-650-9102 musicvideodistributors.com

Vivendi Consolidates Web Biz

BY BRIAN GARRITY

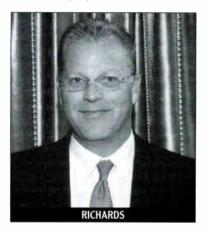
NEW YORK—Vivendi Universal has consolidated its music, games, and educational Web sites in North America into a single operating unit called Vivendi Universal Net USA.

The new company, a subsidiary of the Paris-based Internet division. Vivendi Universal Net, will be headquartered in Los Angeles and run by Robin Richards, who will serve as CEO. Just last month, Richards was appointed chairman/CEO of MP3.com. He was previously president of MP3.com and has done stints with Tickets.com and Lexi International, a teleservices and database management company. In his new role, Richards will report directly to Philippe Germond, CEO of Vivendi Universal Net and a member of the Vivendi Universal Executive Committee

Music sites operating under the Vivendi Universal Net USA umbrella include MP3.com, MP3 Technologies, EMusic.com, GetMusic.com, and RollingStone.com.

The fates of GetMusic CEO Andrew Nibley and EMusic chief executive Gene Hoffman, among others, have not been disclosed. Richards says a management team for Vivendi Universal Net USA will be announced in the coming weeks.

20%-25% from a workforce of roughly 600 people currently employed by Vivendi Universal sites, as part of a streamlining effort that will integrate sales, marketing, and administrative staffs. Meanwhile, all of the Web properties will move to a



single technology platform constructed by MP3 Technologies.

In addition, Vivendi Universal Net USA will provide online applications and infrastructure technologies to Vivendi-owned record labels, film studios, game makers, and educational content publishers for use in their own promotional sites.

Collectively, the new unit will claim a user base in the U.S. of 36.5 million unique monthly visitors. The effort to consolidate its Internet businesses is a move on the part of Vivendi Universal to keep pace with rivals AOL Time Warner and Viacom, which currently have more integrated platforms of Web music and other online media properties to offer to potential advertisers.

"What we have to do is create a piping system," Richards says. "We have to tie all of these disparate Web sites together with an infrastructure that can be managed and measured centrally."

Richards says the company's ongoing challenge, beyond the creation of a common infrastructure. will be to do a better job of delineating its Web brands so that there is not any significant repetition. Also on the to-do list: developing creative promotional applications that can attract marketing dollars from corporate America, not to mention deliver as-yet-unseen profits.

"The media companies have been doing all the investing, and nothing has been coming back to them, Richards says. "I think with this structure what you'll see in late 2002 is that it starts going the other way-money going back to the content company.'

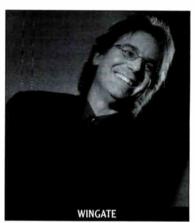
Sites+ Sounds

DEBATING DOWNLOADS: Most digital music-subscription services haven't even launched yet, and already there are rumblings in the marketplace that the concept of for-rent, tethered downloads—downloads that do not offer permanent ownership and cannot move off the desktop—are a deadin-the-water concept.

Liquid Audio, which was developing such a subscription business, has abandoned the idea and has instead inked a deal to develop what Liquid Audio senior VP of content development and label relations Dick Wingate calls a "full-ownership" subscription service for EMI.

The service will offer material from EMI Christian labels Sparrow, Fore-Front, Worship Together, EMI Gospel, BEC, and Uprok and is expected to launch in first-quarter 2002. It will be the first by a major to offer permanent downloads that can be burned onto CDs or transferred to portable devices.

Further details are yet to be decided. Wingate says EMI has not decided how many times consumers will be able to burn the downloads onto CDs, but it is likely to be one or two. Pricing has yet to be determined, but the general concept is that consumers will be paying a bulk rate for a certain number of full-ownership downloads. The number of downloads available in a base package will be lower in a forrent model because they allow for full ownership, and the rate will be



lower than the cost of buying the

Liquid contends that while such

targeted services may not offer the

kind of variety that a broad-based sub-

scription model could, it is a proposi-

has long contended that tethered

downloads are a "non-starter." Instead.

Listen is starting a streaming-only

subscription service called Rhapsody,

Indeed, Listen.com CEO Sean Ryan

tion the consumer understands.

downloads individually.

Sosnick concedes, "Will their quarter look great? Probably not."

Of course, retail activity has been difficult to predict since Sept. 11, as new national concerns-such as the threat of anthrax—emerge and others fade away. Sosnick says the current economic and social climate has spawned dual concerns among consumers-safety and financial well-being. Despite this, he says, in a slower economy, shoppers will seek out lower prices wherever they are to be found.

which is set to bow Dec. 3.

Ryan maintains that consumers already understand the concept of streaming radio and that, as a result, on-demand streams have a better chance for success in the short term, because they do not require a significant change in behavior. Ryan says Listen is all for adding downloads to its service, but not until portability is possible.

Jupiter Media Metrix research indicates that the ability to transfer and copy music files are at the top of the list in terms of what consumers want from a subscription service. As a result, fears that consumers will reject those download services that do not offer such options are causing some to wonder if the tethered concept will work at all.

Wingate notes that while the likes of MusicNet and Pressplay have the luxury of getting it wrong, his company and other Internet start-ups do not.

MORE LISTEN NEWS: In other Listen.com news, the San Franciscobased Internet firm has taken a page out of the Recording Industry Assn. of America's (RIAA) book and cut an agreement-not-to-sue pact with the Harry Fox Agency (HFA), the New York City-based licensing arm of the National Music Publisners' Assn. (NMPA).

Under the two-year deal, Listen will pay an advance of \$500,000 for access to the HFA's entire repertoire, in lieu of an established royalty rate for ondemand streams. If a standardized royalty rate is not set within two years. Listen will pay a monthly advance of \$31,250 thereafter.

Look for similar deals to follow. The NMPA is said to be using its October accord with the RIAA—which has cleared the way for the launching of digital music-subscription servicesas a template for pacts it intends to cut with a host of subscription providers.

GROWTH OUTLOOK SLOWS: With the economy slowing, Jupiter Media Metrix has slightly scaled back its growth projections for online music sales during the next five years. In its latest study of the music market, the Internet research firm now expects total online music revenue to grow to \$5.5 billion by 2006. Earlier this year, it was calling for a level of \$6.2 billion. In addition, it is now calling for total digital music sales of \$1.6 billion five years on, vs. an earlier estimate of \$1.9 billion. Subscriptions will account for slightly more than \$1 billion in sales in 2006, with à la carte downloads accounting for the rest.

TRAFFIC TICKER **Top Overall Sites**

Traffic In October

TOT	AL VISITORS (in 000s)
1. amazo	n.com
2. real.co	m5,720
3. colum	iahouse.com 5,546
4. window	rsmedia.com 5,371
5. barnes	andnoble.com3,169
6. half.co	m
7. napste	r.com 2,755
8. cdnow	com2,492
9. bestbu	y.com
10. bmgn	usicservice.com 2,114
11. kazaa	.com 1,908
12. mtv.c	om 1,892
13. audio	galaxy.com
14. walm	art.com
15. lyrics	com 1,520

1. audiogalaxy.com 58:20 3. kazaa.com 16:21 5. bmgmusicservice.com 15:17 9. musicmatch.com 11:46 12. barnesandnoble.com 9:01 13. lyrics.com 7:33 14. napster.com 7:06

Nielsen//NetRatings

15. getmusic.com 6:40

Source: Nielsen/NetRatings, October 2001. Sites categorized by Billiboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

National Unease Prompts Consumers To Buy Online

NEW YORK—Although it remains difficult to predict how buying patterns will continue to be affected by the Sept. 11 terrorist attacks and the ensuing economic uncertainty, there are signs that consumers will turn to online retailers and discount mass merchants for a large share of their holiday shopping.

America Online recently reported that online spending

Shop @

among its 31 million members in October was 80% higher than during the same month

last year. It also cited that a post-Sept. 11 survey of consumer attitudes found that 29% of consumers plan to spend more time at home overall this holiday season.

In addition, Barnes & Noble announced Nov. 8 that "renewed warnings about terrorist threats" since the Sept. 11 attacks were keeping consumers out of its stores. The New York City-based books, music, and video/DVD retailer said this meant that 2001 earnings per share would be \$1.08-\$1.12, well below the \$1.60 analysts had expected and just slightly more than last

Still, Fahnestock & Co. retail analyst Barry Sosnick says mass merchants will continue to attract consumers during the holidays by offering low prices on new releases. Indeed, he notes that online entertainment retailers no longer beat traditional stores on pricing, especially

> when shipping charges are factored in.

As for music chains such as Trans World Entertainment,

BILLBOARD DECEMBER 1. 2001

DE	CEM 200	BER)1	Billboard® TOP VHS SA	L	E\$	TM
THIS WEEK	LAST WEEK	LOUGH	Compiled from a national sample of retail store and rackjobber reports collected, copiled, and provided by VideoScan. SN © TITLE Principal	YEAR OF RELEASE	PATING	CE
THE	LAS		LABEL/DISTRIBUTING LABEL & NUMBER Performers	YEA	RAT	PRICE
1	1		② Woods At Mandair 1 SHREK DREAMWORKS HOME ENTERTAINMENT 83870 REAMWORKS HOME ENTERTAINMENT 83870 2 Woods At Mandair 1 Mike Myers Eddie Murphy	2001	PG	24.99
2			MICKEY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE WALT DISNEY HOME VIDEOUBLENA VISTA HOME ENTERTAINMENT 22943 Mickey Mouse	2001	NR	22.99
3	2		DR. DOLITTLE 2 FOXVIOED 2022671 Eddie Murphy	2001	PG	22.98
4	3		CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253 Lizabeth Perkins Elizabeth Perkins	2001	PG	22.98
5			CAST AWAY Tom Hanks	2000	PG	19.98
6			SAVE THE LAST DANCE Julia Stiles	2000	PG-13	14.95
7	4		PARAMOUNT HOME VIDED 156613 BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060 Barbie	2001	NR	19.98
8	7		SWORDFISH WARNER HOME VIDEO 21322 John Travolta Hugh Jackman	2001	R	22.98
9	5		THE MUMMY RETURNS Brendan Fraser	2001	PG-13	22.98
10			O BROTHER, WHERE ART THOU? George Clooney	2000	PG-13	14.99
111			TOUCHSTONE HOME VIDEO IBUENA VISTA HOME ENTERTAINMENT 24194 THE WEDDING PLANNER Jennifer Lopez	2000	PG-13	14.95
12	8		COLUMBIA TRISTAR HOME VIOEO 05718 Matthew McConaughey SPY KIDS (PAN & SCAN) Antonio Banderas	2001	PG	24.99
			WALT DISNEY HOME VIDEO BUENA VISTA HOME ENTERTAINMENT 23538 Alan Cumming	1941	G	22.99
13	6		DUMBO-60TH ANNIVERSARY EDITION Animated WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21623			
14	9		SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIOED 1746 Scooby Doo	2001	NR	19.96
15			RECESS CHRISTMAS: MIRACLE ON THIRD STREET WALT DISNEY HOME VIDERIBUENA VISTA HOME ENTERTAINMENT 25944 Animated	2001	NR	22.99
16		ī'n	UNBREAKABLE TOUCHSTONE HOME VIDEO: BUENA VISTA HOME ENTERTAINMENT 24046 Bruce Willis Samuel L. Jackson	2000	PG-13	14.99
17	15	B	BOB THE BUILDER: BOB'S WHITE CHRISTMAS Animated LYMICK STUDIOS 24164	2001	NR	14.99
18	36	22	CHICKEN RUN DREAMWORKS HOME ENTERTAINMENT 85754 Mel Gibson	2000	G	14.99
19	12		RUDOLPH: ISLAND OF MISFIT TOYS GOOTIMES HOME VIDED 77442 Animated	2001	NR	22.95
20			RUDOLPH: ISLAND OF MISFIT TOYS (WITH CD) Animated GOODTIMES HOME VIDED 34322	2001	NR	26.95
21	23		HOW THE GRINCH STOLE CHRISTMAS! ◆ Animated WARNER HOME VIDEO 65409	1966	NR	14.95
22	10	Đ.	WHAT WOMEN WANT Mel Gibson PARAMOUNT HOME VIDEO 156603 Helen Hunt	2000	PG-13	14.95
23	13	8	TRAFFIC Michael Douglas	2000	R	14.98
24			THE SOPRANOS: THE COMPLETE SECOND SEASON James Gandolfini	2001	NR	99.92
25			HB0 HOME VIDEO/WARNER HOME VIDEO 99254 Lorraine Bracco SANTA WHO? Leslie Nielsen	2000	NR	22.99
26			WALT DISNEY HOME VIOED/BUENA VISTA HOME ENTERTAINMENT 22195 THE ROAD TO EL DORADO Animated	2000	G	24.99
27	32	-16.0	OREAMWORKS HOME ENTERTAINMENT 83669 102 DALMATIANS Glenn Close	2000	G	14.99
	L		WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21639	2000	PG-13	
28	24		BRING IT ON UNIVERSAL STUDIOS HOME VIOED 87173 CHURCOL SILVETUS DESCRIPTIONS FOR A COSES DE MAISEER			
29	E		RUDOLPH THE RED-NOSED REINDEER Animated SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	1964	NR	9.98
30	27	B	THE EMPEROR'S NEW GROOVE Animated WALT DISN'EY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21638	2000	G	26.99
31	25	714	MEN OF HONOR Robert De Niro FOXVIOEO 2002094 Cuba Gooding, Jr.	2000	R	14.98
32			ROLIE POLIE OLIE: JINGLE JANGLE DAY'S EVE Animated WALT DISNEY HOME VIOEO/BUENA VISTA HOME ENTERTAINMENT 23339	2001	NR	14.99
33	16		WILLY WONKA & THE CHOCOLATE FACTORY: 30TH ANNIVERSARY EDITION Gene Wilder WARNER FAMILY ENTERTAINMENT/AWARNER HOME VIDEO 18581	1971	G	22.96
34	17		PAY IT FORWARD WARNER HOME VIDEO 18877 Kevin Spacey Helen Hunt	2000	PG-13	14.95
35	E		BARNEY'S NIGHT BEFORE CHRISTMAS BARNEY HOME VIDEDILYRICK STUDIOS 2034	1999	NR	14.98
36	22		BARNEY'S PAJAMA PARTY BARNEY HOME VIDEOLYRICK STUDIOS 2064 BARNEY HOME VIDEOLYRICK STUDIOS 2064	2001	NR	14.95
37	19	137	DR. DOLITTLE Eddie Murphy	1998	PG-13	9.98
38	30	14	RECESS: SCHOOL'S OUT WALT DISNEY HOME VIGEO-BLIENA VISTA HOME ENTERTAINMENT 12737 Animated	2001	G	24.99
39	72		TOY STORY 2 Tom Hanks WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 19947 Tim Allen		G	26.99
40	28		VERTICAL LIMIT COLUMBIA TRISTAR HOME VIDED 60496 COLUMBIA TRISTAR HOME VIDED 60496 Robin Tunney	2000	PG-13	14.95
			To calle of 50,000 units or \$1 million in sales at supported retail A RIAA platinum part for sales of 100,000 units or \$2 million in sales at supported retail.			

■ 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.	ggested retail.
◆ IRMA golg 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 a	nd \$1 million at
suggested retail for nontheatrical titles. IIRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of S18 million at retail for theatrically	released pro-
grams, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.	

DECE 20	MBEF 001	₹ 1	Billboard TOP DVD	SALE	S	А
THIS WEEK	LAST WEEK	1071	Compiled from a national sample of retail store and rackpobber reports collecter, copiled, and provided by VideoScan. TITLE LABEL/DISTRIBUTING LABEL & NUMBER	มอ Principal Performers	RATING	PRICE
			対性 NUMBER 1 対性 SHREK (SPECIAL EDITION)	2 Weeks At Number 1 Mike Myers		
1	1		OREAMWORKS HOME ENTERTAINMENT 890'2	Eddie Murphy Reese Witherspoon	PG	26.99
2	113		LEGALLY BLONDE MIGM HOME ENTERTAINMENT 1002626		PG-13	26.98
3	2		SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	24.98
4			BABY BOY COLUMBIA TRISTAR HOME VIDEO 06458	Tyrese Gibson Snoop Dogg	R	27.96
5	3		STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDED 2002391	Liam Neeson Ewan McGregor	PG	29.98
6		7/	THE SOPRANOS: THE COMPLETE SECOND SEASON HBO HOME VIDEO, AWARNER HOME VIDEO 99247	James Gandolfini Lorraine Bracco	NR	99.98
7	6		SNOW WHITE AND THE SEVEN DWARFS WALT DISINEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22254	Animated	G	29.99
8	4	В	THE ANIMAL COLUMBIA TRISTAR HOME VIDED 06251	Rob Schneider	PG-13	27.96
9	5	E	DR. DOLITTLE 2 FOXVIDEO 2007667	Eddie Murphy	PG	26.98
10	7	E	FINAL FANTASY: THE SPIRITS WITHIN COLUMBIA TRISTAR HIME VIDEO 05249	Ming-Na Wen Alec Baldwin	PG-13	29.95
11	III	*	STAR TREK-THE MOTION PICTURE: DIRECTOR'S CUT PARAMOUNT HOME LYDEN WILSEA	William Shatner Leonard Nimoy	PG	29.99
12	17	eVi	MICKEY'S MAGICAL CHRISTMAS: SNOWED IN AT THE HOUSE OF MOUSE WALT DISNEY HOME VIDEOUBLENA VISTA HOME ENTERTAINMENT 22950	Micky Mouse	NR	29.99
13	8	L	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDED 21253	Jeff Goldblum Elizabeth Perkins	PG	26.98
14	10	6	THE GODFATHER DVD COLLECTION PARAMOUNT HOME WIDEO 156474	Marlon Brando Al Pacino	R	105.99
15	11		THE MUMMY RETURNS (FULL FRAME) UNIVERSAL STUDIOS HOME VIDEO 21379	Brendan Fraser Rachel Weisz	PG-13	26.98
16	9		DUMBO-60TH ANNIVERSARY EDITION WALT DISNEY HOME VIDERIBURINA VISTA HOME ENTERTAINMENT 21615	Animated	G	29.99
17	12		THE MUMMY RETURNS (WIDESCREEN) IJAILVERSAL STIBIOS HOME VIDEO 21100	Brendan Fraser Rachel Weisz	PG-13	26.98
18	13	7	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06143	Heath Ledger	PG-13	27.96
19	17	N	THE SIMPSONS: SEASON 1 FOXVIOED 2000900	The Simpsons	NR	39.98
20	14	E	MONTY PYTHON AND THE HOLY GRAIL COLUMBIA TRISTAR HOME VIDEO 05276	Monty Python	PG	29.95
21	19	7	BLOW NEW LINE HOME VIOEOWARNER HOME VIDEO 5284	Johnny Depp Penelope Cruz	R	26.98
22	U	FW	DOCTOR ZHIVAGO WARNER HOME VIOEO 65571	Omar Sharif Julie Christie	NR	29.98
23	15	108	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
24	16		SPY KIDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23529	Antonio Banderas Alan Cumming	PG	29.99
25	18	=3	BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23598	Renee Zellweger	R	29.99

<u>~</u>	~		Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video n	ental stores.	
THIS WEEK	LAST WEEK		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			營 NUMBER 1 營	1 Week At Number 1	
1	2		SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	PG
2	10	w	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	PG-1
3	1	FL.	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R
4	3		THE ANIMAL COLUMBIA TRISTAR HOME VIDEO 06367	Rob Schneider	PG-
5	4	21	OR. DOLITTLE 2 FOXVIDEO 2027991	Eddie Murphy	PG
6	12	100	BABY BOY COLUMBIA TRISTAR HOME VIDED 07451	Tyrese Gibson Snoop Dogg	R
7	5		CATS & DOGS WARNER PRIMITY ENTERTAINMENT/WARNER HOME VIDEO 21254	Jeff Goldblum Elizabeth Perkins	PG
8	7	93.	A KNIGHT'S TALE COLUMBIA TRISTAR HOWE VIDEO 06140	Heath Ledger	PG-
9	6	ĒĪ.	THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86005	Brendan Fraser Rachel Weisz	PG-
10	8	T)	ALONG CAME A SPIDER PARAMOUNT HOME VIDEO 336513	Morgan Freeman Monica Potter	R
11	12	ě)	BLOW NEW LINE HOME VIDEO/WARNER HOME VIDEO 5284	Johnny Depp Penelope Cruz	R
12	9		FINAL FANTASY: THE SPIRITS WITHIN COLUMBIA TRISTAR HOME VIDE 0 6088	Ming-Na Wen Alec Baldwin	PG-
13	10		FREDDY GOT FINGERED FOXVIDED 2002423	Tom Green	R
14	13		BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 21756	Renee Zellweger	R
15	11	5 11	ANGEL EYES WARNER HUME VIDEO 21425	Jennifer Lopez Jim Caviezel	R
16	14	111	EXIT WOUNDS WARNER HOME VIDEO 21069	Steven Seagal DMX	R
17	15	12	HEARTBREAKERS MGM HOME ENTERTAINMENT 1002341	Sigourney Weaver Jennifer Love Hewitt	PG-
18	16	(A)	JOE DIRT COLUMBIA TRISTAR HOME VIDEO 05/26	David Spade	PG-
19	HIII	Hitr	O BROTHER, WHERE ART THOU? TOUCHSTOME HOME VIDEOIBUENA VISTA HOME ENTERTAINMENT 21654	George Clooney	PG-
20	20		DRIVEN WARNER HOME VIDED 21013	Sylvester Stallone	R

[▼] IMMA gold certhication for a minimum of 125,000 units or a dollar volume of 39 million at retail for meatrically released programs, or or an least 25,000 units and 31 million at suggested retail for nontheatrical titles. ■ IMMA platnum certification for a minimum sale of 250,000 units oldar volume of 518 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications.

Billboard TOP KID VIDEO PRICE LAREL/DISTRIBUTING LAREL & NUMBER 曾 NUMBER 1 22.99 MICKEY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE 2001 BARBIE IN THE NUTCRACKER 19.98 2001 SCOOBY-DOO & THE CYBER CHASE 19.96 2001 RECESS CHRISTMAS: MIRACLE ON THIRD STREET 2001 22.99 BOB THE BUILDER: BOB'S WHITE CHRISTMAS 2001 14.99 RUDOLPH: ISLAND OF MISFIT TOYS 4 2001 22.95 RUDOLPH: ISLAND OF MISFIT TOYS W/CD 2001 26.95 9 HOW THE GRINCH STOLE CHRISTMAS!◆ 1966 14.95 RUDOLPH THE RED-NOSED REINDEER 1964 ROLIE POLIE OLIE: JINGLE JANGLE DAY'S EVE 2001 14.99 BARNEY'S NIGHT BEFORE CHRISTMAS 14.98 1999 BARNEY'S PAJAMA PARTY 2001 14 95 BLUE'S CLUES BIG NEWS-THE BABY'S HERE! 2001 9.95 JOSEPH: KING OF DREAMS 24 99 2000 THE BOOK OF POOH: STORIES FROM THE HEART 2001 24.99 DORA THE EXPLORER: TO THE RESCUE 12.95 2001 12.95 **RUGRATS: ALL GROWED UP** 2001 **BOB THE BUILDER: CAN WE FIX IT?** 14.99 2001 PEANUTS: HOLIDAY COLLECTION 2001 38.85 FROSTY THE SNOWMAN 9.98 1969 SCOOBY DOO: SPOOKIEST TALES 14 95 2001 BARNEY: LET'S GO TO THE ZOO 20 2001 14.95 SESAME STREET: KIDS' FAVORITE SONGS 2001 9.98 THOMAS & FRIENDS: BEST OF THOMAS 2001 12.98 A CHARLIE BROWN CHRISTMAS 1990 16 95

DEÇE 2	MBE1	₹ 1	Billboard RECREATIONAL SPORT	STM
NAME VALEK	LAST WEEK	101111111	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
7			多数 NUMBER 1 多数 I West At Number I WWWF: HARDY BOYZ SONY MUSIC ENTERTAINMENT 54105	14.95
2	1	Ш	NASCAR RACERS: START YOUR ENGINES FOXVIDEO 2000298	5.78
3		1.60	WWF: UNFORGIVEN 2001 SONY MUSIC ENTERTAINMENT 54/01	14.95
4	4	2.6	WWF: UNDERTAKER—THIS IS MY YARO SONY MUSIC ENTERTAINMENT 288	14.95
5	3		WWF: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 274	19.95
6	2	2.5	WWF: BEST OF WRESTLEMANIA SONY MUSIC ENTERTAINMENT 831	14.95
7	7		TONY HAWK'S TRICK TIPS: VOL. II REDLINE ENTERTAINMENT 77020	14.98
8	6	ш	WWF: INVASION 2001 SONY MUSIC ENTERTAINMENT 273	19.95
9	5		WWF: BEST OF RAW-VOL 1 SONY MUSIC ENTERTAINMENT 838	14.95
11	8		WWF: LITA-IT JUST FEELS RIGHT WORLD WRESTLING FEDERATION HOME VIDEO 279	14.95
12	10	-	WORLD WRESTLEMANIA X-SEVEN WORLD WRESTLING FEDERATION HOME VIDEO 269 BALL ABOVE ALL VENTURA DISTRIBUTION 0803	19.95 14.98
13	13		TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 ♦ REDLINE ENTERTAINMENT 77002	15.95
14	11		WWF: BEST OF RAW-VOL 3 SONY MUSIC ENTERTAINMENT 286	19.98
15		100	WWF: UNFORGIVEN SONY MUSIC ENTERTAINMENT 275	14.95
16	18		FUTURE KINGS OF THE RING BACKYARD VIDEO 71000	19.95
17	16		THE BEST OF BACKYARD WRESTLING 2 VENTURA DISTRIBUTION 2000	19.99
18	17		MICHAEL JORDAN TO THE MAX FOXVIDED 2001286	14.98
19	14	121	NBA: 2001 NBA FINALS CHAMPIONSHIP USA HOME ENTERTAINMENT 60194	19.95
20	12		ECW: BEST OF CACTUS JACK PIONEER ENTERTAINMENT 71729	19.98

	ЕМВЕ	R 1	Billboard HEALTH & FITNES	C
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THIS WEEK	AST WEEK	3		
3	≥			
₹	TS!	8		PRICE
岸	3		TITLE PROGRAM SUPPLIER & NUMBER	85
			非型をNUMBER 1 #型を 7 Weets At Norther 1	
1	1-1-	100	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	14.98
2	2	12.0	TOTAL YOGA LIVING ARTS 1080	9.98
3	4		YOGA CONDITIONING FOR WEIGHT LOSS LIVING AGTS 1203	14.98
4	7		DENISE AUSTIN: POWER YOGA PLUS ARTISAN HOME ENTERTAINMENT 11754	14.98
5	3	12.3	YOGA FOR BEGINNERS: ABS YOGA LIVING ARTS 1075	9.98
6	5	111	YOGA FOR BEGINNERS: STRESS REUEF LIVING ARTS 1077	9.98
7	9	30	THE METHOD PILATES: PRECISION TONING PARADE VIDEO 572	12.98
8	10	111	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS LIVING ARTS 1088	14.98
9	8	441	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152	14.98
10	6		THE METHOD PILATES: TARGET SPECIFICS PARADE VIDEO 840	12.98
11	11	040	METHOD-ALLI, IN ONE PARADE VIDEO 906	12.98
12	12		PILATES: BEGINNING MAT WORKOUT LIVING ARTS 1231	14.98
13	14	111	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.99
14	13	100	YOGA FOR BEGINNERS COLLECTION LIVING ARTS 1070	17.98
15	15		TAE-BO ADVANCED WORKOUT 2-PACK VENTURA DISTRIBUTION 2435	29.95
16 17	16	114	BILLY BLANKS: TAE-BO WORKOUT VENTURA DISTRIBUTION 2274	39.95
	100		BILLY BLANKS: TAEBO II-2-PACK VENTURA DISTRIBUTION 2433	29.98
18	18	-	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11948	9.99
19 20		-	TARGET TONING WORKOUT-ABS OF STEEL WARNER HOME VIOLD 51368	9.95
20			PAULA ABDUL'S GET UP AND DANCE! ARTISAN HOME ENTERTAINMENT 60214	9 98

♦ IRMA gold certification for sale of 125,000 units or a dollar volume of S9 million at retail for the atrically released programs, 25,000 units and \$1 million at suggested retail for nomtheatrical tides. IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 90,000 units or \$2 million at suggested retail for nontheatrical released programs, or 90,000 units or \$2 million at suggested retail for nontheatrical intels. ©2001, Billboard/BPI Communications and VideoScan Inc.

All 3 charts compiled from a national sample of retail store and rack-jobber reports collected, copiled, and provided by VideoScan.



HOME VIDEO

Screen Media Launches Line Of 'B' Movies

BY ANNE SHERBER

NEW YORK—Launching a video company that releases nontheatrical genre films may seem counter-intuitive in the current blockbuster-dominated video marketplace, but that's exactly what industry veteran Robert Baruc has done. The former president of Academy Entertainment, Triboro Home Entertainment, and A*Pix Entertainment has launched New York City-based Screen Media Entertainment, a division of Screen Media Ventures—a 3-year-old firm that syndicates films to the domestic and international TV markets.

"Consumers have always had an



interest in 'B' product," says Baruc, president of the new division. "I think that if it were to disappear, they would be clamoring for it. They would miss the horror films, the

edgier fare, urban films, and sexy thrillers that studios don't release."

The company's first video releases will be *Looking for an Echo*, a drama about a 1950s doo-wop group, and *The Street King*, a Latino gang drama. The films will have April 2002 release dates. All titles will have day-and-date VHS and DVD releases. Negotiations for titles to fill out its second- and third-quarter release schedules are under way.

COMPETITIVE EDGE

Baruc says allying himself with an existing company already known to producers gives him an advantage. "My counterpart [president of Screen Media Ventures] Joe Kovacs runs a worldwide TV syndication business." Baruc says. "He's already buying the rights for films that have been out theatrically—that have been in the video market-and bringing them to the worldwide TV market. We can now buy the rights before they've been exploited in any market and take [the films] to video first." Kovacs notes that although the company wasn't actively seeking entrance into the home video business, Baruc's expertise was the deciding factor.

Baruc says he is close to cementing a distribution deal with a "mini-major studio." He is inclined to keep his company's pricing policy as simple as possible. "I am leaning toward doing a single-unit flat price. I'm leaning away from pre-packs and free units, and I'm leaning away from quantity discounts."

John Sullivan, executive VP of Albany, N.Y.-based Trans World Entertainment, says Screen Media's product has the potential to sell well at his chain. "We carry ['B' titles], and they [do] sell," he says. "Consumers don't have some built-in prejudice against this product."

Ē	10		TOP MUCICION	0.0
ÆCE - 20 -	MBEF 001	?1	Billboard TOP MUSIC VIDE	U 5 _{TM}
THIS WEEK	LAST WEEK	AND THE	Compiled from a national sample of retail store and rack reports collected, compiled, and provided by SmindScan. TiTLE Principal LABEL / DISTRIBUTING LABEL & NUMBER Performers	TAPE/DVD PRICE
1	78	W	1 Week At Number 1 PM 1 Week At Number 1 DROWNED WORLD TOUR 2001 WARNER MUSIC VIDEO 38558 Madonna	19.98/24.99
2	1		LIVE IN NEW YDRK CITY COLUMBIA MUSIC WOEK SOA'Y MUSIC ENTERTAINMENT SMOTH BUCE SOTTIGERS & THE STREET BRID	19.98/29.98
3	2		CHDICES-THE MOVIE COLUMBIA MUSIC VIDEO SOMY MUSIC ENTERTAINMENT 90039 Three 6 Mafia	14.98/19.98
4	4	211	A BILLY GRAHAM HOMECOMAING VOLUME ONE: 99864002 VIGEO ORDER OF GROUP HICE: Bit 6 Gord Gailter Presents Ther Homecoming Frenchs	29.95/23.97
5	5		A BILLY GRAHAM HOMECOMUNG VOLUME TWO SHANGHOUS HOSSIONSHAFEDS SHOP HAVE. Bit 5 Grate Gallber Presents Their Homecoming French	29.95/23.97
6	3	Ēx	THE VIDEO HITS-CHAPTER ONE JIVE/ZOMBA VIDEO 41779 Backstreet Boys	19.98/24.98
7	175	w	WINGSPAN (HITS & HISTORY) CAPITOL VIDEO 77909 Paul McCartney	19.98/24.98
8	6		CHRISTMAS A TIME FOR JOY 5989 6 HOUSE VIOLED-CHORD AND DIST GROUP MADE. SIL & Clotte Garber And Their Homecoming Frenchs	29.95/21.97
9		W	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEOSONY MUSIC ENTERTARPHIENT SO(2) Michael Jackson	14.98/24.98
10	1/2		INTERNATIONAL SUPERVIDEOS! WARNER MUSIC VIDEO 38550 Green Day	19.98/24.99
11	10	34	HELL FREEZES OVER & GEFFEN HOME VIDEO/JUNIVERSAL MUSIC & VIDEO DIST 37548 Eagles	24.95/24.99
12	8	e.	BRITNEY IN HAWAII: LIVE & MORE A 3 JIVEZZOMBA VIDEO 41704 Britney Spears	19.95/24.97
1 3	14		HISTORY ON FILM: VOLUME II EPICANUSC VIDEOSONY MUSIC ENTERTANAMENT SIDE MICHAEL Jackson	14.95/19.97
14	9		THE VIDEOS: 1994-2001 ▲ BMG VIDEO 85012 Dave Malthews Band	19.95/24.97
15	11		THE UP IN SMOKE TOUR ▲ ³ EAGLE VISION/RED DISTRIBUTION 30001 Various Artists	19.95/23.97
16	74	w	LIVE EDELAMERICA 18323 Dream Street	14.98/19.98
17	17		SLIM SHADY'S WORLD: VOL 2 GROUND ZERO ENTERTAINMENT 3044 Eminem	14.98 DVD
18	7	Đ.	OFFERINGS-WORLD TOUR ESSENTIAL VIDEO/ZOMBA VIDEO 10160 Third Day	19.95 VHS
19	16		PLATINUM COLLECTION MERCURY RECORDS UNIVERSAL MUSICA VIDEO DIST 170288 Shania Twain	24.98 DVD
20	15		AARON'S PARTY LIVE IN CONCERT! ▲ JIVEZZOMBA VIDEO 41749 AARON Carter	14.95/19.97
21	13		SALIVAL TOOL OISSECTIONAL/VOLCANQ/ZOMBA VIDEO 31159	24.98/29.98
22	12	HE	AROUND THE WORLD WITH THE BACKSTREET BOYS ▲ JMCZOMBA VIDEO 41747 BRICKSTREET BOYS	19.95/24.97
23	1/1	W	DANGEROUS-THE SHORT FILMS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 4984 Michael Jackson	9.98/24.98
24	18		SUPERNATURAL LIVE A 2 ARISTA RECORDS INC/BMG VIDEO 15750 Santana	19.95/24.97
25	П	W	ALL FOR YOU VIRGIN MUSIC VIDEO 10144 Janet Jackson	24.98 DVD
26	22	Sh	LIVE AT MADISON SQUARE GARDEN 3 JIVE/ZDMBA VIDED 41739 'N SYNC	19.95/24.97
27	21	٠.	LIVE FROM AUSTIN, TEXAS & PPC MISSIC MOREISONY MUSIC ENTERTAINMENT SKYND. STEWE Play Vaughan And Double Trouble	14.95/19.97
28	2 0	TH	DEATH ROW UNCUT CO DEATH ROW/VENTURA DISTRIBUTION 66200 2Pac/Snoop Doggy Dogg	19.98/19.95
29	27	4	ON BROADWAY SPRING HOUSE VIDED/CHORDANT DIST. GROUP 44403 Mark Lowry	29.95 VHS
30	23		LIVE AT THE ROYAL ALBERT HALL IMAGE ENTERTAINMENT 659 The Who	19.99 DVD
31	24		WOW HITS 2002 SPARROW VIDEO/CHORDANT DIST, GROUP 43255 Various Artists	19.98 DVD
32	25	11/2	LISTENER SUPPORTED ▲ ² BMG VIDEO 55005 Dave Matthews Band	19.95/24.97
33	29	¥D	THE DANCE ▲ WARNER REPRISE VIDEO 38486 Fleetwood Mac	19.95/24.97
34	28	iXII	LONDON HOMECOMING SPANN HOUSE VOICED OUT DUST STOLP MAY: Bill & Gloria Gailter And Their Homecoming Finends	29.95/21.97
35	26		TOURING BAND 2000 A EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54010 Pearl Jam	19.95/24.97
36	19		METALLICA EAGLE VISION 19001 Metallica	19.98/24.98
37	32	100	LIVE CONCERT HOME VIDEO A EPIC MUSIC VIDEO/SONY MUSIC ENTERTAIRMENT 50114 Saide	14.95/24.97
38	33		CHRONICLES • MCAMUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 82765 Rush	19.95/19.97
39	31		VIEW FROM THE VAULT II MONTEREY HOME VIOED 34794 Grateful Dead	24.95/24.95
40	30	Š.	DOWN FROM THE MOUNTAIN ARTISAN HOME ENTERTAINMENT 12324 Various Artists	19.98 VHS

of 50,000 units for wideo singles; A RIAA platinum cert. for sales of 100,000 units for \$F or LF videos; RIAA gold cert for 25,000 units for \$F or LF videos certified prior to April 1, 1991; A RIAA platinum cert. for \$0,000 units for \$F or LF videos certified prior to April 1, 1991; A RIAA platinum cert. for \$0,000 units for \$F or LF videos certified prior to April 1, 1991. ©2001, Billboard/BPI Communication and VideoScan Inc.

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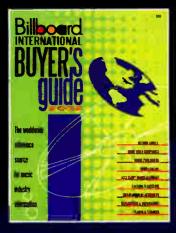
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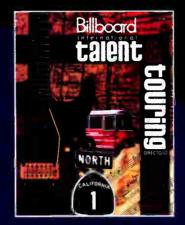
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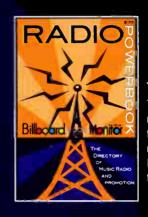
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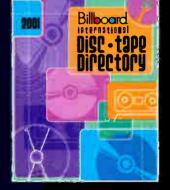
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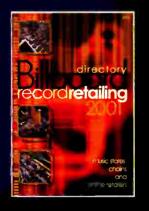
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For week ending NOVEMBER 18, 2001



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ALKIIA KEYS, A WOMAN'S WORTH AALIYAH, ROCK THE BOAT USHER, U GOT IT BAD

BUSTA RHYMES, BREAK YA NECK LUBACRIS, ROLL OUT (MY BUSINESS)

JAGGED EDGIL, GOODBYE

'N SYNC, GONE P. DIDDY & THE BAD BO, DIDDY JUVENILE, FROM HER MAMA (MAMA GOT A**)
JA RULE, ALWAYS ON TIME
CRAIG DAVIO, 7 DAYS

FAT JOE, WE THUGGIN MICHAEL JACKSON, YOU ROCK MY WORLD

DIDACRIS, FATTY GIRL B2X, UH HUH MAXWELL MEETIME

FAITH EVANS, YOU GETS NO LOVE DMX WHO WE BE

MR. CHEEKS, LIGHTS, CAMERA, ACTION
MARY J. BLIGE, NO MORE DRAMA
MISSY ELLIDIT, TAKE AWAY JANET, SON DE A GUN

GINUWINE DIFFERENCES BRIAN MCKNIGHT, LOVE OF MY LIFE LUTHER VANDROSS, CAN HEAVEN WAIT EIGHTBALL STOP PLAYIN GAMES

GHOSTFAKE KILLAH, NEVER BE THE SAME AGAIN

JA RULE, LIVIN IT UP DR. DRE, EAO INTENTIONS

BABYFACE, WHAT IF BENZINO, BOOTTEE

FABOLOUS, YOUNG'N (HOLEA BACK)

JONELL & METHODMAN, ROUND AND ROUND JOE, LET'S STAY HOME TONIGHT THREE 6 MAFIA, 2 WAY FREAK

DESTINY'S CHILD EMOTION NEW ONS NAS, GET UR SELF A

OUTKAST, THE WHOLE WORLD BUBBA SPARXXX, LOVELY THE ISLEY BROTHERS, SECRET LOVER DE LA SOUL, BABY PHA MASTER P. DODHHHWEEE PETEY PABLD, I JAHEIM, ANYTHII

Continuous programming 2806 Opryland Drive, Nashville, TN 37214

TOBY KEITH, I WANNA TALK ABOUT ME JO DEE MESSINA, BRING ON THE RAIN GARTH BROOKS, WRAPPED UP IN YOU TRACE ADKINS, I M TRYIN TRISHA YEARWOOD FEAT., INSIDE OUT

CHRIS CAGLE, I BREATHE IN, I BREATHE OUT BROOKS & DUNN, DNLY IN AMERICA MARK WILLS, LOVING EVERY MINUTE MONTGOMERY GENTRY, COLD ONE COMIN' ON

GARY ALLAN, MAN OF ME ALISON KRAUSS, THE LUCKY ONE TRAVIS TRITT, LOVE OF A WOMA PAT GREEN, CARRY ON

NICKEL CREEK, THE LIGHTHOUSE'S TALE BILLY GILMAN, ELISABETH

NARON TIPPIN, WHERE THE STARS AND STRIPES AND THE EAGLE FLY
BRAD PAISLEY, WRAPPED AROUND AARTINA MCBRIDE, WHEN GOD-FEARIN WOMEN GET THE BLU JEFF CARSON, REAL LIFE

OAVID BALL RIDING WITH PRIVATE MALONE ALAN JACKSON, IT'S ALRIGHT TO BE A REDNECK LONESTAR, WITH ME CHARLIE DANIELS, IN AMERICA (LIVE)

SARA EVANS, SAINTS & ANGELS TOBY KEITH, I'M JUST TALKIN: ABOUT TONIGHT COGGY BOTTOM BOYS I AM A MAN DECONSTANT SORBO

CAROLYN DAWN JOHNSON , COMPLICATED

EARL SCRUGGS W/GLEN D, FOGGY MOUNTAIN BREAKDO

JAMIE O'NEAL WHEN I THINK ABOUT ANGELS RADNEY FOSTER, TEXAS IN 1880 JAMIE O'NEAL, SHIVER

CARY ALLAN RIGHT WHERE I NEED TO RE ALISON KRAUSS & GILLIAN WELCH, I'LL FLY AV JEFFREY STEELE, SOMETHIN' IN THE WATER JESSICA ANDREWS, WHO I AM CLINT BLACK & USA HARTMAN BLACK, EASY FOR ME TO SAY

KEITH URBAN, WHERE THE BLACKTOP ENDS
CYNDI THOMSON, WHAT I REALLY MEANT TO SAY
TRAVIS TRITT, IT'S A GREAT DAY TO BE ALIVE BROOKS & DUNN, AIN'T NOTHING BOUT YOU

NEW ONS RASCAL FLATTS, I M MOVIN DN BLACKHAWK, DAYS OF AMERICA TAMMY COCHRAN, I CRY



PINK, GET THE PARTY STARTED
DMX, WHO WE BE
LINKIN PARK, IN THE END NELLY, #1 JAY-Z, GIRLS, GIRLS, GIRLS

USHER LLGOT IT BAD OSMEN, U GUT IT BAU SYSTEM DF A DOWN, CHDP SUEY BLINK-182, STAY TOGETHER FOR THE KIDS FAT JOE FEAT. R. KELL, WE THUGGIN FAITH EVANS, YOU GETS NO LOVE

SHAKIRA WHENEVER WHEREVER CITY HIGH, CARAMEL NO DOUBT, HEY BABY AALIYAH, ROCK THE BOAT NICKELBACK, HOW YOU REMIND ME

FNNY KRAVITZ DIG IN ETEY PABLO, RAISE UP IAGGED EDGE, GOODBYE

ALL STAR TRIBUTE, WHAT'S GOING ON JENNIFER LOPEZ, AIN TIT FUNNY INCUBUS, I WISH YOU WERE HERE
JA RULE, ALWAYS ON TIME
JANET, SON OF A GUN

THE CALLING, WHEREVER YOU WILL GO ALICIA KEYS, A WOMAN'S WORTH ALIEN ANT FARM. MOVIES

BRITNEY SPEARS, I M A SLAVE 4 U
'N SYNC, GONE
JIMMY EAT WORLD, THE MIDDLE P. DIDOY, DIDDY

SUM 41, IN TOO DEEF ENRIQUE IGLESIAS HERO LUDACRIS, ROLL OUT (MY BUSINESS)
MARY J. BLIGE, NO MORE DRAMA

PETE YORN, FOR NANCY ("COS IT ALREADY IS) BUSTA RHYMES, BREAK YA NECK SUGAR RAY, ANSWER THE PHONE

STRUCK OF MILLON BILLING MISSY ELLIDTT, TAKE AWAY

MICHAEL JACKSON, YOU ROCK MY
NEW ONS



NELLY FURTADO, TURN OFF THE LIGHT ENRIDUE IGLESIAS, HERO NICKELBACK, HOW YOU REMIND ME LENNY KRAVITZ, DIG IN U2, STUCK IN A MOMENT YOU CAN'T GET OUT OF

MARY J. BLIGE, FAMILY AFFAIR JEWEL, STANDING STILL FIVE FOR FIGHTING, SUPERMAN

ENYA, ONLY TIME JOHN MELLENCAMP, PEACEFUL WORLD NO DOUBT, HEY BABY

PAIR MCCARTNEY ERFEDOM TRAIN, SOMETHING MORE CREED, MY SACRIFICE

DESTINY'S CHILD, EMOTION RYAN ADAMS, NEW YORK, NEW YORK MADONNA, MADONNA MEGAMIX AEROSMITH, SUNSHINE MICK JAGGER, GOD GAVE ME EVERYTHING

ALIEN ANT FARM, SMODTH CRIMINAL THE CALLING, WHEREVER YOU WILL GO COLDPLAY, TROUBLE AALIYAH, ROCK THE BOAT INCUBUS, I WISH YOU WERE HERE STAIND, IT'S BEEN AWHILE

ALICIA KEYS. FALLIN SHAKIRA, WHENEVER, WHEREVER
SUGAR RAY, ANSWER THE PHONE
SMASH MOUTH, PACIFIC COAST PARTY 3 DDORS DOWN, BE LIKE THAT

ALICIA KEYS, A WOMAN'S WORTH NATALIE MERCHANT, JUST CAN'T LAST FATBOY SLIM, WEAPON OF CHOICE BACKSTREET BOYS, DROWNING STING, FRAGILE MATCHBOX TWENTY, BENT

MOBY, SOUTH SIDE WEEZER, ISLAND IN THE SUN TRAVIS, SIDE

CRAIG DAVID, 7 DAYS

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 1, 2001



PUDDLE OF MUDD, BLURRY (NEW (OVEN FRESH)

THEHIVES, MAIN OFFENDER
MICK JAGGER, GOD GAVE ME EVERYTHING
DE LA SOUL BABY PHAT
KID ROCK, FOREVER
CYPRESS HILL TROUBLE
BUSTA RHYMES, BERSAL YA NECK
DAYD GARZA, TOO MUCH
BABENAKED LADIES, THANKS IT WAS FUN
ABANDONED POOLS, MERCY KISS
DAVE MATTHEWS BAND, EVERYDAY

JNKIN PARK, IN THE END N SYNC, GONF SYNC, GONE ITNEY SPEARS, I'M A SLAVE 4 U MZM, EVERYTHING YOU DO
INRIQUE IGLESIAS, HERO
DESTINY'S CHILD, EMOTION
SYLIE MINDGUE, CAN'T GET YOU OUT OF MY HEAD
MICHELLE BRANCH, EVERYWHERE
DOD LIMINERS



HALII LOUS, YOUNG'N (HOLLA BACK) D, MY SACRIFICE CREED, MY SACRIFICE ANGIE STONE, BROTHA PUDDLE OF MUDO, BLURRY DAVE MATTHEWS BAND, EVERYDAY



299 Queen St.West Toronto, Onlano MSVZZS

SEVENDUST, PRAISE INEW!
WAVE. SLEEPLESS (NEW)
311, TLL BE HERE AWHILLE INEW)
BIG WARED, KNEE DEEP INEW!
CYPRESS HILL LOWRIDER (NEW)
DUNGEON FAMILY, TRANS DE EXPRESS INEW)
REDMAN/METHOD MAN, PART Z (NEW)
REDMAN/METHOD MAN, PART Z (NEW)
STEREOPHONICS, HAVE A DICE DAY (NEW)
BLINK-182, STAY TOGETHER FOR THE KIDS
CREED, MY SACRIFICE
SUM 41, IN TOO DEEP
WAVE, THINK IT OVER JEFAULT, WASHINGTH THE JAY-Z, IZZO (H D V.A.) SLOAN, IF IT FEELS GODD, DO IT MCUBUS, WISH YOU WERE HERE WARY J. BLUGE, FAMILY AFFAIR WATTHEW GODD BAND, CARMELINA





LINKIN PARK, IN THE END ENRIQUE IGLESIAS, HERO BRITNEY SPEARS, I'M A SLAVE 4 U SHAKIRA, SUERTE ALEKS SYNTEK, POR VOLVERTE A VER LIMP BIZKIT, BOILER LIMP BIZNT, BOILER
BLINK-182, INST DATE
MICHAEL JACKSON, YOU ROCK MY WORLD
GOBILLAZ, ROCK THE HOUSE
'N SYNC, GONE
GARBAGE, ANOROGYNY
WESTLIFE, WHEN YOU'RE LOOKING LIKE THAT
DVT, LOVE COLLOAD WESTLIFE, WHEN YOU'RE LOOKING LIKE THI DV7, LOVE COLADA THE THE CORRS, WOULD YOU BE HAPPIER NA YOU GIVE ME SOMETHING DIDD, HUNTER
ALEJANDRO SANZ, Y SOLO SE ME OCURRE AMARTE
LENNY KRAVITZ, DIG IN
BACKSTREET BDYS, OROWNING



RAY J, FOR MAL INVITE
DMX, WHO WE BE
FAITH EVANS, YOU GETS NO LOVE
BUBBA SPARXXX, UGLY BUBBA SPARXXX, UGLY
AALIYAH, ROCK THE BOAT
JAY-Z, GIRLS, GIRLS, GIRLS
112, DANCE WITH ME
FAT JGE, WE FUNGGIN'
MARIAH CAREY, DON'T STOP (FUNKIN' 4 JAMAICA)
BUSTA RHYMES, BREAK YA NECK
JANET, SON OF A GUN
P. DIDDY NIED. P. DIDOY, DIDDY ANGIE STONE, BROTHA LUDACRIS LL COOL J & KEITH MURRAY, FAITY GIRL BILAL, FAST LANE



223 225 Washington St, Nilwark, NJ 07102

MICHAEL JACKSON, YOU INDOK MY WORLD

ELTON JOHN, I WANT LOVE

TORI AMOS, STRANGE LITTLE GIRL

UZ, STUCK IN A MOMENT YOU CAN'T GET OUT OF

THE ROBERT CRAY BAND, NO ONE SPECIAL

JOHN MELLENCAMP, PEACEFUL WORLD

BRITNEY SPEARS, I'M A SLAWE 4 U

SYSTEM OF A DOWN, CHOP SUEY

NO ONE, CHEMICAL

GARBAGE, ANDROGYNY

MACY GRAY, SWEET BABY

NELLY FURTADO, TURN OFF THE LIGHT

BEAUTIFUL CREATURES, WASTEO

SEMISONIC, OVER MY HEAD

RAMMSTEIN, ICH WILL

ALICIA VETS, FALLIN

ALICIA VETS

ALICI



CALIFORNIA MUSIC CHANNEL

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AALIYAH, ROCK THE BOAT
'N SYNC, GONE
USHER, UGOT IT BAO
BRITINEY SPEARS, I'M. A. SLAVE 4 U.
LINKIN PARK, IN THE END
PSYCHEDELIC FURS, ALIVE
SUM 41, IN TOD DEEP
SUGAR RAY, ANSWER THE PHONE
DESTINY'S CHILD, EMOTION
JAY-Z GIRLS, GIRLS, GIRLS, GIRLS, GIRLS
PUDDOY JOIDS
PUDDOY JOINS
; DIDDY, DIDDY IUBBA SPARXXX, UCLY PHRISTINA MILIAN, AM TO PM CHRISTINA MILIAN, NELLY, #1 PINK, GET THE PARTY STARTEO

MUSIC VIDEO ENTRIES: The 48th annual Internationale Kurzfilmtage Oberhausen (International Short Film Festival) will take place May 2-7, 2002, in Oberhausen, Germany. It is one of the oldest film festivals in the world, and the event is currently accepting music videos and short films to be considered for showcasing at the festival.

David Levine of Mission Entertainment is a curator for the festival's music video program. He is looking for "outstanding music videos-works that are remarkable visually and/or in their narrative structure," he says. "These works can be rare, new, or unconvention-

al. Essentially, any short film that focuses on music will be considered."

All music video/short

film entries must be shorter than eight minutes. There is no entry fee and no limit to the number of entries submitted.

Application forms and more information may be found online at kurzfilmtage.de. The Web site may be viewed in German or English.

Projects submitted for the festival in previous years are not eligible. Music video and music-related short film entries should be sent on one VHS tape (NTSC format) per entry to David Levine, Mission Entertainment, 668 Greenwich St., Suite 727, New York, N.Y. 10014. Levine may be reached by e-mail at dlevine@ missionent.com. Each entry must be accompanied by a completed application form. The deadline for submissions to Levine is Jan. 10, 2002.

Levine notes of the selection process: "The budget for the video doesn't matter, but it's rare that we will choose Mariah Carey-type videos, unless they have something innovative about them that hasn't been seen before. The videos selected for the previous festival included a range, from Robbie Williams' 'Rock DJ' to a video from Thailand that was shot on Super 8 film.'

IN BRIEF: Propaganda Films has closed after 15 years in business. The Los Angeles-based companywhich, sources say, had been suffering financially for many months —had approximately 40 employees,

including president Rick Hess and executive producer Catherine Finkenstaedt. Propaganda

had most recently represented about 25 directors for music videos, including Mark Pellington, Big TV, Chris Hafner, Nzingha Stewart, Clark Eddy, the Malloys, Antoine Fuqua, Steve Carr, and Patrick Kiley. Kiley is now represented by Clever Films . . . Eric McCormack (from Will & Grace) will host the My VH1 Music Awards, which VH1 will air live Dec. 2 from L.A.'s Shrine Auditorium. Performers will include Mick Jagger, Mary J. Blige, Creed, Jewel, Sting, Nelly Furtado, Lenny Kravitz, Destiny's Child, and No Doubt . . . Post-production companies R!OT Santa Monica and 525 Studios are merging. The transaction is expected to be completed by the end of the year.

Internationale Kurzfilmtage Oberhausen

The National Assn. of Broadcasters (NAB) has changed the start date of next year's NAB Radio Show in Seattle from Sept. 11 to Sept. 12. The confab will now take place Sept. 12-14, 2002. The original start date was scheduled long before the Sept. 11 terrorist attacks this year . . . Doyle Rose has resigned as president of Emmis Radio, effective March 1, 2002. He will be replaced by executive VP of programming Rick Cummings . . . After many delays, Sirius Satellite Radio has announced it will launch its service Feb. 14, 2002, in Houston. Denver, and Phoenix. Sirius has expanded its music lineup to include 60 channels of commercial-free music. Compiled by Carla Hay and Marc Schiffman.

Who's Minding The Store?

Continued from page .

disruption in pricing that the Internet is going to cause in the near term," Nathanson said at the symposium. "There is a transition period that we're all in the middle of—it's probably the third inning of a nine-inning game." He added that he expects the industry to decline more before it rebounds: "It's going to be tougher than it is right now."

In the same panel, Harold Vogel—who heads up his own firm, Vogel Capital Management—predicted that profit, for the short term, will come under pressure. "Technology is changing so rapidly that the problem for the whole music industry is that you must sustain your traditional distribution and production methodologies while at the same time develop and incur the costs of the new technologies."

But Richard Parsons, co-COO of AOL Time Warner, clearly believes otherwise. At the symposium, he predicted that within five years, 25% of music sales will originate online, and he further predicted that the Internet will expand the marketplace for music.

Other music industry executives think that the shift to a new model could pose problems for the music industry. "We are in the middle of a transition from one form of distribution to another," one major-label executive says, "and normally what happens is you have a slight dip as you wait for the other distribution channel to ramp up. But our problem is the other channel, the Internet, is gaining steam, but we are getting no revenue from it, while the older distribution channel—the stores—is already beginning to dip."

That executive questions the wisdom of rushing to a subscription-based rev-

enue stream, which appears to be the business model currently in favor with the majors. "If you are going to morph into a subscription service, then you are heading toward tracks, and the economics of that is hairy," he says. "Right now, you are selling an album for \$12, and you have to sell a lot of tracks to make that up." How many subscriptions that will require, as well as the actual pricing tolerance, are a few of the issues he feels must be carefully thought through before the industry embraces a new distribution channel that ushers in a new economic mode.

In a talk with *Billboard*, Nathanson agrees: "The music industry executives are hoping to shut off the world they live in now and move to the electronic world, where sales volume will take off. They are hoping for another transition like when the CD was introduced and it was too easy to make money. But this transition is so complicated and full of pitfalls that they don't realize the enormity of what they have to do."

At the symposium, Nathanson argued that he doesn't see online music sales—or even new physical-goods technology like DVD-Audio—igniting a CD-like replacement cycle. "It's not going to be this gigantic swish of people coming in and throwing back CDs and buying the next great thing," he said. "I tend to think that whatever happens in the future in terms of demand is not replacement-cycle demand—it's normal demand plus a bit of a kicker."

Meanwhile, Nathanson says the labels should give as much support as possible to the distribution channel that brings the industry 85% of its revenue: the brick-and-mortar stores. "That seems like common sense to me."

Since the industry already agrees that music sales online will not only reintroduce the concept of buying singles tracks but will also result in lower revenue per transaction, it might be time to rethink the entire music business in the physical world, Nathanson suggests. Napster and other computer programs, he says, "are price deflation, so the labels have to lower prices across the board" in the physical world. In order to drive volume in a world where consumers can now get music online for free, labels should be lowering price to drive volume, yet instead, "they keep raising prices and choking volume."



In addition, merchants lament that while there are things that the industry should be doing to shore up business. executives in the upper reaches of the hierarchies at major labels do not appear to want to have a dialogue with them anymore, "It's hard to figure out how the labels are approaching the marketplace and what their priorities are, because a lot of what happens there is masked by their distribution people." Handleman chairman Steve Strome says. "There needs to be a better understanding so that there can be an alignment of goals and objectives that would benefit the entire industry, and that doesn't exist now.'

Similarly, Wherehouse Entertainment president Larry Gaines says he would love to sit down with the decision-makers to discuss what would make the overall business more successful. He stresses that the music industry needs to pay closer attention to what the consumer wants, citing U2 giving Best Buy a two-week exclusive promotion (*Billboard*, Nov. 24) as the kind of "dumb things" the industry keeps doing.

Bob Higgins, chairman/CEO of Trans World Entertainment, says that the industry should focus on things currently hurting the business. He states that CDs and, particularly, cassettes—which are reaching the end of their life span—should have lower prices, which would increase volume for the industry.

But a financial executive at one of the labels says that he doesn't believe such a move would drive volume, which would mean that the labels would just be giving up some of their profits. He asserts, "We are not changing the status quo."

Another problem at store level is the death of the singles configuration, which resulted from label fears that singles cannibalize album sales and the costliness of marketing singles. But since a subscription model most likely means a return of the single, merchants ask why the labels don't resume selling them in record stores now. By no longer putting out singles, Gaines says, the industry is ignoring one of the main issues of the business today. "The industry continues not to put out singles, and the kids are staying away from the stores in droves."

But one senior distribution executive wonders if the industry should be looking for a way to safeguard the current business model, in case the transition to the Internet takes longer than the labels expect. "If we start to do things that push people away from the CD, it will be permanent damage, not temporary," he says. "But we keep doing more promotions that push business away from the CD as a physical carrier, and it pushes the con-

sumer to use the Internet before we have models ready to capture dollars. We need to protect the physical CD as much as we can until the revenue models are clear."

Another issue causing music retailers to worry is the push behind a number of such new formats as DVD-Audio, Super Audio CD, and Dataplay instead of simply focusing on one. Also, they wonder why the labels are in two camps so far regarding their online models: This will cause confusion if it remains unresolved, because consumers will have to go to more than one place to fulfill their music needs. "I sometimes wonder if the industry can't draw key players together like with the CD and the DVD, when we all worked together to launch the new formats," observes Joe Pagano, senior VP of home entertainment media for Best Buy. "But now, all the labels have their own models. It almost defies logic in a business that is so mature and is so in need of being revitalized.'

Moreover, merchants fear that they will be excluded from the majors' planned Internet services, Pressplay and MusicNet. Not only should they have been included, merchants argue, but the labels also should have consulted them about how those models should be set up, considering all the experience that retailers have in dealing directly with the consumer.

One music industry executive agrees, saying that merchants should have been included from the start in launching those models as one more way to ensure that revenue remains strong in the physical world, while the wait continues for the new distribution channel to generate dollars. He contends that, if merchants participate in the new revenue stream, it keeps them financially strong enough to maintain sales of music in their physical stores, which is in the labels' best interests.

EMI

Continued from page 1

(\$285 million) and stable operating profit at £51.2 million (\$73 million)—up 5.1%, excluding new media. However, the group's recorded music sector suffered an 8.9% sales decline, generating an operating loss of £8.1 million (\$11.6 million), compared with an operating profit of £59.9 million (\$85.5 million) in the six months to Sept. 30 last year. The company's best-performing album in the first six months was Janet Jackson's *All for You*, which achieved global sales of 4.7 million units.

"We have an option to change that [£85 million] number depending on where Alain gets to in his review of the business," Nicoli says. "[The figure] is unlikely to go down, in the sense that when we announced it, we had some fairly clear ideas of what we would want to invest it in. And the reason that we reserve the right to be flexible is that it is possible that we will want to go further."

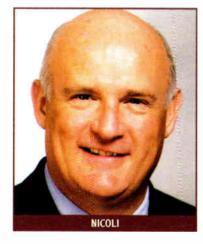
One of the restructuring plans that is definitely under way is a divestiture of EMI's manufacturing operations. "We are in advanced discussions with

potential buyers of our manufacturing operations," Nicoli reveals. However, rumors of a sell-off of EMI's distribution business are premature. "In distribution, we don't expect to exit in the near future," he says. "Indeed, we are committed to making our existing distribution operations more efficient as a first step."

Levy, for his part, is reviewing the entire recorded music business, including predecessor Ken Berry's proposal that the company's headquarters should relocate to New York City. One Berry plan that Levy did go along with was a culling of staff, with 57 people axed Nov. 16 in the U.S. A further significant head-count reduction in Europe is "under consideration."

"The U.S. job cuts were started by Ken and endorsed by us," Levy says, adding that the folding of Priority Records into Capitol took that concept a stage further. "Priority will be the Capitol urban label. We have a great team that really knows the market there, so I'm very hopeful that they will give us hits."

Speculation is rife that Virgin and EMI will be combined in most territories. But Levy says he wants to maintain "two separate labels but with one shared strategy." And he tells *Billboard*



that this does not necessarily mean closing down any offices and sharing premises. "You can have operations in two separate bases but still put a lot of the resources in-house."

Meanwhile, Levy has abolished the special-projects division headed by former Virgin vice chairwoman Nancy Berry. Levy said that operation had created a "two-class" network for artists, and he added that scrapping it had been welcomed by most Virgin insiders,

Investors welcomed further details of the restructuring, adding 4.3% to the company's share price Nov. 19 and another 5.4% Nov. 20—bringing it back to a pre-profit

warning level of 331 pence (\$4.70).

Yet Michael Nathanson, European media analyst for Sanford C. Bernstein & Co. in New York City, cautions that bigger-picture problems—declining sales, piracy, and a slowing global economy—remain. "There's some real structural issues here for the industry," he says. "It's great to cut costs, but if the top line is still weakening, how much are they saving?"

While the mood of EMI Recorded Music staffers may be jittery, at the Music Publishing division, chairman/CEO Marty Bandier is continuing to build the company's market share. Asked how he intends to combat a downturn in mechanical royalties given the sales decline in recorded music, Bandier replies, "By growing market share.

"That's what we've done in three major territories—in the U.S., the U.K., and Germany," Bandier continues. "The recorded music side represents about 54% of our revenue, but our performance [revenue] is up quite a lot, synchronization is up quite a lot, as is other income from things like background library and stage performances.

"By and large," he adds, "we're keyed on a quarterly basis on mechanicals in the U.S. and the U.K., so

we're pretty current, and we've managed to absorb the dip in the recorded music side and maintain market share in the process."

Among the eye-catching deals pulled off by Bandier's team is a \$1 million synchronization deal for John Lennon's "Imagine" in Germany—a record-breaker for EMI Music Publishing in that territory—and a share in publishing for the new Michael Jackson set, *Invincible*. Bandier explains the latter deal is on co-writes with such producers as Rodney Jerkins, who is signed to EMI.

Levy predicts that the marketplace will improve in November and December. "My feeling is that September and October were really bad because there were very few new releases, so the emphasis for the industry is based on the year-end."

Nicoli adds, "Alain's arrival and Marty's continuing excellent performance have given the [stock] market a bit of confidence, which, looking to the future, will put us in much better shape. We'll certainly go into the new fiscal year in much better shape than we entered this fiscal year in recorded music."

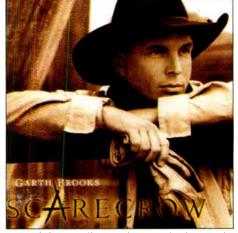
Additional reporting by Matthew Benz in New York City.

GEWER THE BULLES

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter.

ONCE MORE: The man who spent more weeks at No. 1 on The Billboard 200 than any other recording act in the '90s returns for his first—and possibly last—chart-topper of the new decade. **Garth Brooks'** start—at 465.000 units—ain't shabby, the 10th-largest



sum of the 24 albums that reached No. 1 in 2001. But it is fair to say that the country ieon is closer to his early-'90s pace than the bigger stride he hit later that decade.

True, this opener beats those of his 1999 Christmas album (185,500); that year's pop flirtation, *In*... *The Life of Chris Gaines* (262,000); and even his chart-topping 1998 boxed set, *The Limited Series* (372,000). But his *Double Live* moved 1.01 million—then a SoundScan record—in 1998, while 1997's *Sevens* began at 897,000. This week's opener is more in line with the 480,000 that rang in 1995's *Fresh Horses* or the 409,000 that greeted 1993's *In Pieces*.

INCOMING: With five new albums entering The Billboard 200 top 10, one hardly needs a calendar to know the bustling holiday shopping season is upon us. Most impressive in this weekbefore-Thanksgiving parade are **Shakira** (No. 3) and **Rob Zombie** (No. 8). The former's first English-language album checks in with 202,000 units—roughly 1,000 units more than her previous studio album sold during the 22 weeks it appeared on The Billboard 200. That 1998 release, *Donde Estan los Ladrones*, spent 11 weeks at No. 1 on Top Latin Albums.

Zombie also sets a career-high week, just shy of 150.000—about 30,000 better than the peak for his 1998 solo album, *Hellbilly Deluxe*, and bigger than any **White Zombie** week. **Madonna's** latest hits set enters at No. 7 with 150,000, down from the first-week sums of her previous two albums but bigger than the 113,000 units that put her previous archive set, 1995's *Something to Remember*, at No. 6. **Jewel** enters at No. 9 with 140,000 units. Even with those new titles crashing the top 10, album units trail the comparable 2000 week

by almost 7% (see Market Watch, page 10).

In the commotion, **Michael Jackson** gets pushed back a space to No. 4. He has a 6% decline, but probably would have lost more ground were it not for his Nov. 13 CBS special. Its 15.7 rating/24 share made it TV's mostwatched non-awards music special since 1995's *The Beatles Anthology* on ABC.

CHESTNUTS ROASTING: The annual *Billboard* Top Holiday Albums list, based on SoundScan data, returns this issue. The chart will appear in the magazine every other week through the first issue of 2002 and is available weekly to subscribers of SoundScan, Billboard Information Network, and Billboard.com.

The chart is always dominated by Christmas titles, although Hanukkah and Kwanza albums are also eligible. While seasonal albums can only appear on our current charts during their first year of release, catalog titles are included on Top Holiday Albums.

Aside from the holiday chart, holiday titles released in 2000 or earlier may also vie for our catalog charts. However, a wrinkle allows the new release of The Magic of Christmas, by current Billboard 200 king Garth Brooks, to appear on Top Country Albums. Three songs from the original 1999 release have been jettisoned to make room for new ones from the TNT Christmas movie Call Me Claus, starring Whoopi Goldberg. Since the album bears a new title and songs from the original version have been removed, Sound-Scan cannot link this version with the original edition (although Capitol's Nashville label says little, if any, stock from that first one is in the pipeline). The new version hit Top Country Albums last week at No. 44 and soars to No. 23 as its sales almost double (8,000 units).

Meanwhile, *Now That's What I Call Christ-mas!* rules Top Holiday Albums. With a 37% gain over last week, it wins The Billboard 200 Greatest Gainer award (23-15).

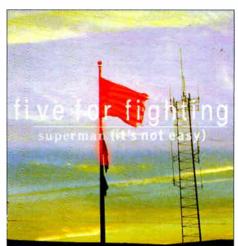
MONOPOLY: Thanks, in part, to the sales surge that began when the Sept. 11 terrorist attacks thrust her "Only Time" into the limelight, **Enya's** *A Day Without Rain* sets an impressive wire-to-wire feat on Top New Age Albums. During this non-published frame, the album clocks its 52nd straight week at No. 1, marking an entire year atop that list.

With 177,000 units—good for No. 5 on The Billboard 200—she leads her nearest new-age competitor by some 61,000 copies, although the runner-up should make a race of it soon. At No. 2 is the latest Christmas album from **Mannheim Steamroller**, which will certainly accelerate as we get closer to the holiday. With a 37% gain, Steamroller motors 21-17 on the big chart and gains on Enya, having trailed her last week by 105,000 units.

Singles Minded...

ROCK RISES: Last issue, Nickelback climbed into the top five of The Billboard Hot 100 with "How You Remind Me," and this week the group rises even farther, jumping 5-4. While the complaint within the music industry is that top 40 radio is leaning too R&B/hip-hop these days, "Remind" became the fourth song to hit No. 1 on Modern Rock Tracks while reaching the top five on the Hot 100 during the 2001 chart year. This is a sharp increase over 2000 and 1999, when only one track in each year was able to make such a claim. The other 2001 songs that hit the No. 1 on modern and top five on the Hot 100 include "Hanging by a Moment" by Lifehouse, "Butterfly" by Crazy Town, and "It's Been Awhile" by Staind. The 2000 chart year only gave us "Kryptonite" by 3 Doors Down, while 1999's only double-dipper was "Every Morning" by Sugar Ray. A CD single of "Remind" is scheduled to hit retail Dec. 4.

FIGHTING HARD: Five for Fighting climbs to No. 1 on the Adult Top 40 chart with "Superman (It's Not Easy)" in its 28th week on the chart, a new record for the longest climb to No. 1 at the format. Up until this week, the most leisurely pace up the Adult Top 40 chart belonged to Goo Goo Dolls, who took 26



weeks to make it to No. 1 with "Slide" in March 1999. On The Billboard Hot 100, "Superman" holds at No. 16 with a bullet.

OVERNIGHT SENSATION: With the fattest increase on Hot Country Singles & Tracks, **Alan Jackson's** "Where Were You (When the World Stopped Turning)" gains 1,909 detections, a second-week airplay surge that also yields Airpower honors, the most new stations of any other title on the chart, and a 25-12 jump.

With airplay at 147 monitored signals, "World" finishes with 3,510 spins and more than 31 million listener impressions on Broadcast Data Systems' country audience tally, where it shoots 18-9.

Although the highly anticipated release of

Garth Brooks' No. 1 album, *Scarecrow*, yields four chart entries, Jackson's three entries actually make him the most-played and most-heard artist on the current chart. Jackson's combined detections on Hot Country is 7,139, compared with Brooks' 6,430 spins. Jackson's prior No. 1, "Where I Come From," pads his sums with 3,389 plays as it drops 9-14 on this chart, while the follow-up "It's Alright to Be a Redneck" closes out his chart total at No. 59.

Brooks takes Hot Shot Debut honors at No. 46 with "Squeeze Me In," a duet with **Trisha Yearwood**, and "Thicker Than Blood" enters at No. 58 with unsolicited album play. Brooks is also No. 9 with "Wrapped Up in You," and his duet with **George Jones**, "Beer Run" is No. 24. The debuting Brooks songs, and other tracks from *Scarecrow*, may be more visible on next issue's chart since stations did not receive his album until Nov. 13, the second day of the chart's tracking week.

BANNERYET WAVES: Whitney Houston's "Star Spangled Banner" drops 80-85 on the Hot 100 in its 21st week on the chart. Normally a song would move to recurrent status if it is below No. 50 and has spent more than 20 weeks on the chart, but exceptions are made for songs that re-enter the chart more than six months after they fall off. In the case of "Banner," the song was off the chart more than 10 years (after spending 11 weeks on), so it gets a fresh 20 weeks to maintain its new Hot 100 run.

On Hot 100 Singles Sales, "Banner" relinquishes its No. 1 spot to a fellow rereleased patriotic tune, **Lee Greenwood's** "God Bless the U.S.A." "Bless" scans 16,500 units, 4,500 less than last week, but bullets as it spends its first week at No. 1 on that chart. The 16,500 units, by the way, is the first time in the history of SoundScan that the No. 1 song has sold less than 20,000 units.

SECOND WIND: We spoke a bit prematurely in our last column about **Toya's** "I Do!!" being discontinued at retail. As we went to press, Arista shipped morε copies of the single, which is reflected on the charts, as "Do" is the Greatest Gainer/Sales winner on the Hot 100, holding at No. 18. "Do" scans 1,800 units, a gain of 800 from last week, and climbs 47-23 on Hot 100 Singles Sales.

CURTAINS, PLEASE: This issue marks the first week of the 2002 chart year for all *Billboard* charts. Some 2001 chart leaders will be honored Dec. 4 at the Billboard Music Awards, to be held at the MGM Grand Garden Arena in Las Vegas and aired live on Fox. Complete artist, title, and label rankings will appear in our Year in Music issue, dated Dec. 29, which hits newsstands Dec. 22.

DECEMBER 1 2001	Billboard® THE B			E	3		DARD. 200.	
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2 1 — 2	BRITNEY SPEARS JIVE 41776/20MBA (12 89/18 89) Bri	itney	1 52	40	36	4.3	JENNIFER LOPEZ 🌢 3 FPIC 85955 (12 98 £Q1)18 99)	1
3 May 1	SHAKIRA Laundry Ser EPIC 5390 (12-98 EQ/18-96)	rvice :	3 53	42	38	457	NELLY FURTADO ▲ Whoa, Nelly!	24
4 3 1	MICHAEL JACKSON EPIC 58400: (12 98 EU/18 98)	cible 1	1 54	33	15	2)	JERMAINE DUPRI Instructions	15
5 5 5	ENYA ▲ ⁵ A Day Without	Rain 2	2 55	47	37	60	SO SO DEFICOLUMBIA 85830 "ACRG (12 98 EQ/18 98) CHARLOTTE CHURCH Enchantment	15
6 4 2		cape 2	2 56	46	42	3.7	COLUMBIA 99710/CRG (12 98 EQ.18 98: ALIEN ANT FARM ANThology	11
7	INTERSCOPE 493148 (12 98/18 98) MADONNA GHV2: Greatest Hits Volu	me 2	7 57				NEW NOIZE/DREAMWORKS 450233/INTERSCOPE (11 98/17.38) \$\frac{1}{2}\$ KITTIE Oracle	57
8 NEW 1	MAYERICK 48000/WARNER BROS (12.98/18.98) ROB ZOMBIE Sinister I	Urge 8	58				ARTEMIS 751088 (11 98/17.98) THE CURE Greatest Hits	58
9 NEW	GEFFEN 493147*/INTERSCOPE (12 98/18 98)		9 59	100		30	FICTION/ELEKTRA 62726/EEG (18 98 CD)	1
10 8 6 19	ATLANTIC 83519 7/AG (12 98/18 98) NICKELBACK Silver Sid.		2 60	7			COLUMBIA 61063"/CRG (12 98 EQ/18 98)	60
11 11 9	ROADRUNNER 618485 (DJMG (12 98/18 98)						MCA 112609 (12 98) 14 98)	+
2 2 —	WAANER BROS 47755 (12 98/18 98)		7 61		_		OZZY OSBOURNE Down To Earth EPIC 67590 (1/2 98) EQ1/18 98)	4
	PINK FLOYD CAPITOL 36111 (19 38/24 98) Echoes — The Best Of Pink F		62	\blacksquare	19		SOUNDTRACK Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG (12 98 EQ/18 98)	19
3 10 8	JA RULE A MURDER INC /DEF JAM 586437*/DJMG (12 98/19 98)	Love	1 63	43	27		DAVE MATTHEWS BAND BAMA RAGS 63317/RCA (21 98 CO) Live In Chicago 12.19.98	6
4 12 11	USHER ▲ ARISTA 14715 12 38/18 98)	8701 4	4 64	31	-		THIRD DAY Come Together ESSENTIAL 10668/ZOMBA (11 98/17 98)	31
	SE GREATEST GAINER SE		65	62	69		AARON CARTER JIVE 41768/20MBA (12 98/18 98) Oh Aaron	7
15 23 31	VARIOUS ARTISTS EMI/ZOMBA/SONY 589620/UNIVERSAL (19 98 CD) Now That's What I Call Christi	mas! 1	5 66	48	44	7	MARTINA MCBRIDE Greatest Hits RCA (NASHVILLE) 67012/RLG (12 98/18 98) Greatest Hits	5
16 6 3	DMX RUFF RYDERS/DEF JAM 586450*/IDJMG (1/2 98/19 98)	ssion	1 67	59	55		VARIOUS ARTISTS Wow Hits 2002: The Year's 30 Top Christian Artists And Hits EMI CHRISTIAN PROVIDENT/WORD 51950/S-PARROW (19 98/21 98)	52
17 21 17	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1225 (17 98 CO) Christmas Extraordin	naire 1	7 68	54	40		REBA MCENTIRE Greatest Hits Volume III — I'm A Survivor	18
18	UGK JIVE 41673/2DMBA (11 98/17 98)	oney 1	8 69		W		ROD STEWART WARNER BROS 78328 (12 59/18 98) The Very Best Of Rod Stewart	69
9 7 4.	BACKSTREET BOYS JIVE 41779/20MBA (12 98/18 98)	One 4	70	57	51	82	DISTURBED ▲ ² The Sickness	29
18 13	ALICIA KEYS ▲3 Songs In A M	linor 1	71	56	41	DE.	GIANT 24738/WARNER BROS (11 98/17.98) \$ MAXWELL Now	1
1 16 30	J 20002 (11 98/17 98) SOUNDTRACK ▲ 3 0 Brother, Where Art Th	hou? 1	1 72	50	_		COLUMBIA 67/367/CRG [12 98 EQ/18 98] TONY BENNETT Playin' With My Friends: Bennett Sings The Blues	50
2 20 14	MERCURY (NASHVILLE) 170069 (11 98/18 98) VARIOUS ARTISTS ▲ Totally Hits.	2001 3	3 73	51:	35	. 6	RPM/CDLUMBIA 85833/CRG (18 98 EQ CD) BUBBA SPARXXX Dark Days, Bright Nights	3
3 17 10	WARNER BROS/ELEKTRA/ATLANTIC 14684/ARISTA (12 98/18 98) INCUBUS Morning V		2 74				BEAT CLUB 493127 //NITERSCOPE (12 98/18 98) DESTINY'S CHILD 8 Days Of Christmas	59
4 15 7	IMMORTAL 85277-7EPIC (12:98 EQ/18:98) VARIOUS ARTISTS God Bless Ame				-		MUSIC WORLD/CDLUMBIA 86098/CRG (12 98 EQ/18.98)	1
5 38 32	COLUMBIA 86300/CRG (7 98 EQ/13 98)		-			312	GINUWINE EPIC 69622* (12 98 EQVIR 98) The Life	3
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6	PAUL MCCARTNEY MPL 35510/CAPITOL 17 98/18 98) Driving 1		6 77			10	DREAM STREET ● Dream Street UEG 18/09/IEDEL (11 98) 17 98)	37
7 13 —	PETEY PABLO JIVE 41/23/ZOMBA (11 98/17 98) Diary Of A Sinner: 1st E		3 78			50	DILATED PEOPLES Expansion Team ABB/PRIDRITY 31477 / CAPITOL (6 58: 10.58)	36
8 MEW 7	SEVENDUST TVT 5870 (10 58/17 98) Animo	osity 2	79	53	33		ERICK SERMON J 20023* (12 88/18 39) [Music]	33
9 14 —	FAITH EVANS BAD BDY 73041/ARISTA (12 98/18-98)	fully 1	4 80	67	62	65	U2 🛕 3 All That You Can't Leave Behind INTERSCOPE 524653 (12 98/18 98)	3
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1 24 76 10	JAY-Z ROC-A-FELLA/DEF JAM 586396*/IDJMG (12 98/19 98) The Bluer	print 1	82	64	60	28	SUM 41 ▲ ISLAND 548662/IDJMG (12 98/18 98) All Killer No Filler	13
2 9 —	GEORGE STRAIT MCA NASHVILLE 170220 (11.99/18 98) The Road Less Trave	eled 9	83	63	73	31	VARIOUS ARTISTS ▲ Songs 4 Worship — Shout To The Lord	51
3 27 26	'N SYNC ▲ 5 UNE 41758/ZDMB8 (12.98/18.98) Celet	brity 1	84	45	18	3	ALL STAR TRIBUTE PLAY-TONE/COLUMBIA 86199/CRG (11.98 EQ. CO) What's Going On (EP)	18
4 26 21	P.O.D. ▲ ATLANTIC 8347\$AG (11 98/17 98)	ellite 6	85	" NEW	1	9.	MICHAEL JACKSON EPIC 8520 (18 98 EQ CO) Greatest Hits: HIStory — Volume 1	85
5 32 25	VARIOUS ARTISTS ▲ ³ No	ow 7 1	86	74	88	22	GORILLAZ ▲ Gorillaz	14
6 34 23	EMI UNIVERSAL SON'I ZOMBA 10749/VIRGIN (12.98/18.98) MARY J. BLIGE No More Dr.	ama 2	87	68	81	30	PARLOPHONE 33748/VIRGIN (17.98 CO) TIM MCGRAW ▲ Set This Circus Down	2
7 30 34 12	MCA 112616* (12 = 11.31) TOBY KEITH ▲ Pull My Ci	hain 9	8B	58	47		CURB 78711 (12 98/18 98) ENIGMA LSD: Love Sensuality Devotion—The Greatest Hits	29
8 NEW 1	DREAMWORKS INASHVILLE I 450297/INTERSCOPE (12.98/18.98) BARENAKED LADIES Disc One: All Their Greatest Hits (1991-2			NEV	W-3	9	BOYZ II MEN Legacy: The Greatest Hits Collection	89
9 25 20	REPRISE 48075/WARNER BROS (18 98 CD) SYSTEM OF A DOWN Toxi			5			UNIVERSAL DIGGEST (17.2 98/18.98) BARRY MANILOW Here At The Mayflower	90
0 New	AMERICAN/COLUMBIA 62240 /CRG (12 98 EQ/18 98) GREEN DAY International Superi		0 91	NEV			CONCORD 2102 (12 98/17 98)	
1 19 — 2	REPRIST 48145/WARNER BROS (18 98 CD)						COLUMBIA 85098/CRG [18 98 EQ CD]	15
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2 29 22 26	STAIND 4 Break The Confidence (12 98/18 98)		93		82	12	BILLY JOEL COLUMBIA 86009/CRG (17 98 EQ/24 98) The Essential Billy Joel	29
3 35 24	ANDREA BOCELLI PHILIPS 589341 (12 89718 99) Cieli Di Tosc		1 94	72	61	10	FIVE FOR FIGHTING AWARE/COLUMBIA 63759/CRG [13 98 EQ CD] ♠ America Town	54
4 NEW	RADIOHEAD I Might Be Wrong: Live Recording 18616 (14/98 CD)	ings 4	4 95	87	36		CRAIG DAVID WILDSTAR/ATLANTIC B8081*/AG (11 98/17 98) Born To Do It	11
5 22 —	ANGIE STONE Mahogany S J 20013' (12 98/18 98)	Soul 22	2 96	70 !	58	0	GERALD LEVERT ELEKTRA 62655/EEG (12 98) 18 98) Gerald's World	6
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101	1 5	6	12:	BRIAN MCKNIGHT NOTO(VI) DHIP42 (MINIFERSAL (12 98/18 98)	7	15 ½	124 15	5 7		LEE ANN WOMACK ▲ ² I Hope You Dance MCA NASHVILLE 170099 [11 98/17 98)	16
			i	PACESETTER ₹%		152	142 12	6		DAVID GRAY ATO 69351/RC4 (11.9917 98) 2	35
102	85			ANNE MURRAY STRAIGHTWAY 20339ICHORDANT (19 98 CD) What A Wonderful Christmas	102	153	120 95	21.		TRICK DADDY Thugs Are Us SUP-N-SUBERTLANTIC 83432*/AG (11 98/17.98)	4
103	34 7	2	4	THE STROKES Is This It	72	154	112 80	10	0	MARIAH CAREY ▲ Glitter (Soundtrack)	7
104 1	41 -	-1	E	VARIOUS ARTISTS The Time-Life Treasury Of Christmas	104	155	165 15			VIRGIN 10797* (12:98/18:98) SHAGGY ▲ Hotshot	1
105	39	37	1	TIME LIFE 18800 (19 98 CD) JAGGED EDGE ▲ Jaqqed Little Thrill	3	153	HOW	3	The state of	MCA 112096* (12 99/18 98) VARIOUS ARTISTS A Very Special Christmas 5	156
	33 (SO SO DEF/COLUMBIA 85646*/CRG (12 96 EQ/18.98) MR. CHEEKS John P. Kelly	32	1 57	139 13			A&M 493138/INTERSCOPE (12 98/18 98) DAVE MATTHEWS BAND Everyday	1
	_		4 - 3	UNIVERSAL 014928 (12.98/18.98)	14					RCA 67988 (11 98/18 93)	
		77		SPARROW 51770 (12 99/17 98)		158	118 97		7	SLIPKNOT ROADRUNNER 618564/IDJMG (12 98/18 98)	3
108	31 6	5		SOUNDTRACK PRIORITY MARI3" (CAPITOL (12 98/18 98)	35	159	122 11		S	112 ▲ Part III BAD BOY 73039*(IARISTA (12 98/18.98)	2
109				SHELBY LYNNE ISLAND 586408/IOJMG (12 98/18 98) 4 Love, Shelby	109	160	RF A TH			TONI BRAXTON Snowflakes ARISTA 14/723 (12 99/18 98)	160
110	11 9	1		NELLY A ⁷ Country Grammar FO REEL 157743*/UNIVERSAL (12 98/18 98)	1	161	158 17	7		THE CALLING RCA 67585 (13 98 CD)	158
111	77 5	4	7	ELTON JOHN Songs From The West Coast ROCKET 586339/UNIVERSAL (12 98/18 98)	15	162	140 11	7		BONEY JAMES Ride WARNER BROS. 48004 (17.98 CD)	82
112	32 1	25	11	LONESTAR ● I'm Already There	9	163	136 11	4		DROWNING POOL ▲ Sinner WIND-UP 13865 (1738 CD)	14
113	98	2	20	JANET ▲ ² All For You	1	164	145 12	3	7	JIM BRICKMAN Simple Things WINDHAM HILL 11589(PCA (17 98 CD)	54
114	79 5	3		BUSH Golden State	22	165	135 14	5	1	ALISON KRAUSS + UNION STATION New Favorite	35
115	72 1	02	40	ATLANTIC 83488/AG (12:98/18:98) KENNY CHESNEY Greatest Hits	13	166	189 14	7		ROUNDER 610495/ROUMG (11 98/17 98) JAHEIM ● [Ghetto Love]	9
	78 5	4	H	BNA 67976/RLG (11 98/17 98) MACY GRAY ● The 1d	11	167	146 12	7	-	DIVINE MILL 17452-7WARNER BROS. (11.98/17.98) TORI AMOS StrangeLittle Girls	4
	+	4	2 T	EPIC 85200* (12 98 EQ/18 98)	1	168	RE ENTE			ATLANTIC 83488/AG (1/2 98/16 98) RICHARD JOO Billy Joel: Fantasies & Delusions	83
	26 1	1		MCA 112627 [12 98/18 98]	1		likk i			COLUMBIA 85397/SONY CLASSICAL (18 98 EO CO)	
118	43 1	81		JACI VELASQUEZ WORD 85780(FPIC (11 98 EQ/17 98) Christmas	118	107	133 88		4	THE CRANBERRIES Wake Up And Smell The Coffee MCA 112739 (12 590/18 591)	46
119	86	75		THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS Eternal DREAMWORKS 450231/INTERSCOPE (12 98/18 98)	3	170	156 14	5		UNCLE KRACKER TOP DOG/LAVA/ATLANTIC 83279*/AG (12 98/18 98) Double Wide	7
120	96 1	51	211	BROOKS & DUNN ARISTA NASHVILLE 67003/RLG (12 90/18 98) Steers & Stripes	4	171	166 15	6		SOUNDTRACK COLUMBIA 85640CRG (12 98 EQ/18 98) A Knight's Tale	42
121	88	71	127	AFROMAN UNIVERSAL 014979 (12 98/18 98) The Good Times	10	172	197 19	4		DEFAULT TVT 2310 (11 98 CO) ±	172
122	01 1	24	18	O-TOWN	5	173	130 12	9		GEORGE JONES The Rock: Stone Cold Country 2001 BANDIT/BNA 67023/RIG (11 98/17 98)	65
123	07 1	21		KIDZ BOP KIDS Kidz Bop	76	174	175 13	4	72	PROPHET JONES Prophet Jones	86
124	94	78	th.	RAZOR & TIE 89042 (11 98/16 98) BOB DYLAN Love And Theft	5	175	170 12	8		UNIVERSITY/MOTOWN 014551/JUNIVERSAL (1/2 58/18 58) A DONNIE MCCLURKIN Live In London And More	69
125	04	23		COLUMBIA 85975 (CRG (18 98 EQ CD) JUVENILE ● Project English	2	176	MDV		8	VERITY 43150/ZOMBA (10 98/16 98) A VARIOUS ARTISTS A Winter's Solstice: Silver Anniversary Edition	176
126	1000			CASH MONEY 8693 3 UNIVERSAL (12 99) 8 981 TONY BENNETT/CHARLOTTE CHURCH/PLACIDO DOMINGO/VANESSA WILLIAMS Our Favorite Things	126		151 —		_	WINDHAM HILL 11604 RCA (17 98 CD) NICKEL CREEK Nickel Creek	142
	83			SONY CLASSICAL 89468 (18 96 EG CD) VARIOUS ARTISTS Songs 4 Worship Christmas	127		\vdash			SUGAR HILL 3909 (16 98 CD) ♠	
	_			INTEGRITY 14804/TIME LIFE (19 98 CD)			162 16	4		BRITNEY SPEARS ▲ 9 Oops!I Did It Again JUE 41704/ZOMBA (11.98/18:98)	1
128		40	**	ALAN JACKSON ARISTA NASHVILLE 69335/RIG (1) 98/17 98) When Somebody Loves You	15	179	MEW			ESTEBAN Holiday Trilogy: A Classic Christmas DAYSTAR 8842 (26 99/29 98)	179
129	00			OUTLAWZ IN THE PAINT 8324/KDCH (12 98.18 98)	100	180	157 14	4		R. KELLY ▲ ³ tp-2.com JIVE 41705'/ZOMBA (12.98/18.98)	1
130	97 1	66		SARA EVANS A RCA (NASHVILLE) 67964/RLG (11 98/17 98)	55	181	182 17	6		TRAVIS TRITT Down The Road I Go COLUMBIA INASHVILLEI 62165/SDNY (NASHVILLEI (11.98 EQ/17 98)	51
131	14 1	32	4.5	TIM MCGRAW ▲ ² Greatest Hits CURB 77978 (12 99/18 99)	4	182	159 13	1 3		P. DIDDY & THE BAD BOY FAMILY BAD BOY 73045-YARISTA (12-90/18-98) The Saga Continues	2
132	16 1	12	(F)	MISSY "MISDEMEANOR" ELLIOTT ▲ Miss ESo Addictive THE GOLD MIND/ELEXTRA \$6353*/EEG (1298/1898)	2	183	147 11	3		HARRY CONNICK, JR. COLUMBIA 6979**/CRG [18 98 EQ CO)	94
133	106	89		VARIOUS ARTISTS FB 014659IUNIVERSAL (12,98198 99) FB 014659IUNIVERSAL (12,98198 99)	52	184	161 15	4	7	TOOL ▲ Lateralus	1
134	09 1	07	27	LIMP BIZKIT 🌢 5 Chocolate Starfish And The Hot Dog Flavored Water	1	185	168 15	7 2	0	TOOL DISSECTIONAL/VOLCAND 31160/ZOMBA (12 98/18 98) JILL SCOTT Who Is Jill Scott? Words And Sounds Vol. 1	17
138	111	00	56	FLIP 490759*/INTERSCOPE (12 98/18 38) LENNY KRAVITZ 🌢 3 Greatest Hits	2	186	NEV	16	11	HIDDEN BEACH 62137*/EPIC(11:98:EQ/17:98) GARTH BROOKS The Magic Of Christmas—Songs From Call Me Claus	186
136	105	99		VIRGIN 50016 (12 39/18 38) TENACIOUS D Tenacious D	33	187	148 11	6	_	CAPITOL (NASHVILLE) 35624 (10 98/17 98) LIL TROY Back To Ballin	95
	144	_		EPIC 88234 (18 98 €0 CO) VARIOUS ARTISTS ▲ ³ Now 6	1		152 10			SHORT STOP 8231/KOCH (12.98/18.98) LOUIE DEVITO N.Y.C. Underground Party Volume 4	63
				SONY,ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98)						DEE VEE 40001/MUSICRAMA (16 98 CD)	47
1 38				GARBAGE ALMO SOUNDS 45315*/INTERSCOPE (12.99/18.98) Equatifulgarbage	13		119 12			JOURNEY The Essential Journey COLUMBIA 80580(CRG (17 98 EQ/24.98)	
	113		5 E)	BABYFACE ARISTA 14667* [12 98/16 98]	25	190	176 17			PETE YORN COLUMBIA 622/6/CRG (12 98 EO CD) # Music For The Morning After	139
140	17 1	03		LUTHER VANDROSS ▲ J 20007 (1/2.98/18.98) Luther Vandross	6	191	179 16	2		3 DOORS DOWN ▲ 5 REPUBLIC 15393@UNIVERSAL (12.98/18 96) #	7
141	138	49	23	THE BEATLES \$\textstyle{A}^7\$ APPLE 29328 CAPITOL (11 98/18 98)	1	192	177 16	3		TRACE ADKINS Chrome CAPITOL (NASHVILLE) 30618 (10.98/17.98)	59
142	27	09	2	LIFEHOUSE ▲ 2 DREAMWORKS 45023/INTERSCOPE (11 98/17 98) ★	6	193	129 8	1		BENZINO The Benzino Project MOTOWN 014980(UNIVERSAL (12.98/18.98)	84
143	121	106	20	CITY HIGH ● City High	34	194	MEW	8		NEWSONG The Christmas Shoes	194
143	108	19	4	BOOGA BASEMENT 490890HNTERSCOPE (11.98/17.98) THE HIT CREW Proud To Be American	50	195	149 11	0		LA' CHAT Murder She Spoke	78
145	131	33		TURN UP THE MUSIC 1294 (7 98 CO) DAVID BALL Amigo	120	196	153 11	5		IN THE PAINT 8259/KDCH (12-98/18-98) NEW ORDER Get Ready	41
	115			DUALTONE 01109/RAZOR 8 TIE (11 98:17 98) VARIOUS ARTISTS Pulse	43	197	155 13			REPRISE 99621/WARNER BROS. (18.98 CO) D12 ▲ Devil's Night	1
				RAZOR 8. TJE 89041 (12 98/18 98)		198	110 -			TOBYMAC Momentum	110
	134	_	2316	DIXIE CHICKS Ply MONUMENT 6 9678/SONY (NASHVILLE) (12.98 EQ/18.98)	1					FOREFRONT 25294 (17.98 CD) m	
	154		MO.	AARON CARTER ▲ ² Aaron's Party (Come Get It) JIVE 41708/20MBA (11.98/17.98)	4		164 13			ADEMA ARISTA 14696 (11 98/17 98) ARISTA 14696 (11 98/17 98)	27
Q49	132	118	÷17.	WEEZER ▲ Weezer GEFFEN 493045 /INTERSCOPE (12,98/18,96)	4	200	178 16	9		RYAN ADAMS LOST HIGHWAY 17023510JMG (18:98 CD)	59
150	28	08	1	HARRY CONNICK, JR. COLUMBIA 88077*/CRG (18:98 EQ CD)	88						

[■] Albums with the greatest sales gains this week. ■ Recording Industry Assn. Df America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Dia-nond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum (evel. For boxed sets, and double albums with a running time of 100 reinutes 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 (Platinum). ◆ Steerisk indicates album's multi-platinum (evel. For boxed sets, and double albums with a running time of 100 reinutes 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 (Platinum). ◆ Steerisk indicates album's multi-platinum (evel. For boxed sets, and double albums with a running time of 100 reinutes 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 (Platinum). ◆ RIAA certification for net shipment of 100 reinutes 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 (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum).



DEC	DECEMBER 1 Billboard TOP BLUES ALBUMS TOP								
THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title						
	3		NUMBER 1 当 1 Week At Number 1 B.B. KING A Christmas Celebration of Hope MCA 112756						
2	1		VARIOUS ARTISTS NARM 50007 Get The Blues						
3	2		B.B. KING & ERIC CLAPTON ▲ ² Riding With The King Outs/REPRISE 47512/WARNER BROS.						
4	4		R.L. BURNSIDE Burnside On Burnside						
(5)	8		VARIOUS ARTISTS Alligator Records 30th Anniversary Collection ALLIGATOR 112.13						
6	5	EV.	BUDDY GUY SILVERTONE 41751/ZOMBA \$						
7	7		JIMMIE VAUGHAN Do You Get The Blues?						
8	9	W	DELBERT MCCLINTON Nothing Personal						
9	6	H	PEGGY SCOTT-ADAMS MISS BUTCH 4019/MARDI GRAS MISS BUTCH 4019/MARDI GRAS						
10	11		MEL WAITERS Let Me Show You How To Love WALDDAY 7828 MALACO						
11	12		VARIOUS ARTISTS UTV 556176 Pure Blues						
12	13		ETTA JAMES CHESS 112498/MCA Love Songs						
13	15		VARIOUS ARTISTS Blind Pig Records 25th Anniversary Collection BLIND PIG 2002						
14			ROBERT CRAY RYKODISC 19611						
15	14		THE WORD ROPEAGOPE SEMBLAG The Word						

DEC	EMBE 2001	R 1	Billboard TOP RI	EGGAE ALBUMS
THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LA	BEL Title
4	1			BER 1 15 26 Weeks At Number 1 Love: The Very Best Of Bob Marley And The Wailers
2	2		LOUCHIE LOU & MICHIE ONE LAKESHORE 33688	7 Years Of Plenty
3	3	H	UB40 VIRGIN 50525	The Very Best Of UB40
4	4	Ω÷	DAMIAN "JR. GONG" MARLEY MOTOWN 014742/UNIVERSAL	Halfway Tree
5	5		VARIOUS ARTISTS	Reggae Gold 2001
6	, EF	11	BOB MARLEY AND THE WAILERS TUFF GDNG/ISLAND 586408/IDJMG	Exodus (Deluxe Edition)
7	7		VARIOUS ARTISTS GREENSLEEVES 4003	Biggest Ragga Dancehall Anthems
8	6	H	T.O.K. B-RICH 1632*/VP	My Crew, My Dawgs
9	9		BOB MARLEY AND THE WAILERS DIRECT SOURCE SPECIAL PRODUCTS 14742	Star Power
10	11	CAL	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN	Art And Life
11	15		BUJU BANTON HIP-0 541336/UNIVERSAL	Ultimate Collection
12	10	W	MR. VEGAS GREENSLEEVES 263 A	Damn Right
13			BEENIE MAN ARTISIS (INIT 600079	Youth Quake
14	14		VARIOUS ARTISTS JAMOOWN 40045	Dancehall Xplosion 2001
15	13		JIMMY CLIFF HIP 0 546727/UNIVERSAL	Jimmy Cliff—Ultimate Collection

DEC	EMBE 2001	R 1	Billboard TOP WORLD	ALBUMS
THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2		GIPSY KINGS NONESUCH 79642/AG	1 Maria 1 Somos Gitanos
2	4		BAHA MEN S-CURVE 751052/ARTEMIS S-CURVE 75	Who Let The Dogs Out
3	3	Н	ISRAEL KAMAKAWIWO'OLE BIG BDY 5907/THE MOUNTAIN APPLE COMPANY	Alone in Iz World
4	9		VARIOUS ARTISTS A Celtic Christmas	-Silver Anniversary Edition
5	7		BEBEL GILBERTO ZIRIGUIBOOM 1058/SIX DEGREES	Tanto Tempo Remixes
6	6		AFRO CELT SOUND SYSTEM REAL WORLD/NARADA 10184/VIRGIN \$	Volume 3: Further In Time
7	8		ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT	The Irish Tenors: Ellis Island
8	10		CESARIA EVORA	Sao Vincente
9	11		BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES \$	Tanto Tempo
10		ST ₄	GAELIC STORM HIGHER OCTAVE 10247/VIRGIN	Tree
11	14		GIPSY KINGS Volare! The Ve	ery Best Of The Gipsy Kings
12	13		FEMI KUTI MCA 589264	Fight To Win
13	12		BARRAGE SUITE 102 MUSIC 0499/MADACY	Barrage
14			SOUNDTRACK VIRGIN 10790	Amelie
13	H		NA LEO PILIMEHANA THE MOUNTAIN APPLE COMPANY 83012	Christmas Gift 2

Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS...

REK	VEEK	AGO	H	
THIS WEEK	LAST WEEK	2 WKS.		ADTICT
-	13	7	1.3	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
6	1	1	74	NUMBER 1/GREATEST GAINER 当 1 4-5 Alf-6-4-1
2	2	2		MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1225/CHOROANT Christmas Extraordinaire
3	3	2		P.O.D. A ATLANTIC 83498/CHOROANT Satellite THIRD DAY ESSENTIAL 10668/PROVIDENT Come Together
4	4	3	7.16	VARIOUS ARTISTS EMICHRISTIAN IPROVIDENT/WORD/SPARROW 1850/CHORDANT Wow Hits 2002: The Year's 30 Top Christian Artists And Hits
(5)	6	4		MICHAEL W. SMITH REUNION 10025/PROVIDENT WORKING WISSELENDRING TO THE TENT S 30 TOP CHITSCHAIR ARTISES AND MICHAEL W. SMITH REUNION 10025/PROVIDENT
6	5	5		VARIOUS ARTISTS A INTEGRITY GOOD/TIME LIFE Songs 4 Worship—Shout To The Lord
0	12	16		ANNE MURRAY STRAIGHTWAY 0339.CHOROANT What A Wonderful Christmas
8	7	6		STEVEN CURTIS CHAPMAN SPARROW 1770/CHORDANT Declaration
9	9	10	13.0	JACI VELASQUEZ WORD 6128 Christmas
10	11	17	301	VARIOUS ARTISTS INTEGRITY 2006/TIME LIFE Songs 4 Worship Christmas
11	10	7	443	DONNIE MCCLURKIN A VERITY 43150/PROVIDENT. # Live In London And More
12	15	26		NEWSONG REUNION 10033/PROVIDENT # The Christmas Shoes
13	8	_	27	TOBYMAC FOREFRONT 529 CHOROANT \$
14	13	8	73	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS SPRING HOUSE 2360CHORDANT A Billy Graham Homecoming Volume One
15	14		574	NICOLE C. MULLEN WORD 6127 \$ Talk About It
16	16	9		BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS SPRING HOUSE 235NICHORDANT A BILly Graham Homecoming Volume Two
1	21	18	-0	SONICFLOOD IND S165/WORD # Resonate
118	18	21	1.1	MERCYME IND 8133/WORD ± Almost There
19	17	13	bB	VARIOUS ARTISTS • INTEGRITY 1767/TIME LIFE Songs 4 Worship—Holy Ground
20	19	15		CAEDMON'S CALL ESSENTIAL 10621/PROVIDENT In The Company Of Angels—A Call To Worship
21	39	-		THE BROOKLYN TABERNACLE CHOIR M2.0 COMMUNICATIONS 6124/WORD # Light Of The World
22	23	19	773	MARY MARY ● C2/CDLUMBIA 7602/WORD Thankful
28	31	29	111	JUMP 5 SPARROW 1913/CHOROANT 9 Jump 5
24	20	14		4HIM WORD 8153 Walk On
25 26	25	23	13.4	CECE WINANS WELLSPRING GOSPEL/SPARROW 1826/CHORDANT CeCe Winans
27	24	24		MARK SCHULTZ WORD 6136 4 Song Cinema
28	26 30	25 35	-	POINT OF GRACE WORD 6112 Free To Fly
29	22	12	-	CHRIS RICE ROCKETOWN 6172/NORD 4 The Living Room Sessions LEANN RIMES CURB 78726(CHORDANT God Bless America
30	28	12		
31	27	22	CLD	
32	32	28	773	FFH ESSENTIAL IGGEN/PROVIDENT Have I Ever Told You VARIOUS ARTISTS WORSHIP TOGETHER/SPARROW 0314/CHOROANT I Could Sing Of Your Love Forever 2
33	37	_	1	VARIOUS ARTISTS WORSHIP IDECINENSPARROW WITCHDROAM TO COULD STRIP TO COULD STRIP OF TOUR LOVE POFEVER 2 VARIOUS ARTISTS HILLSONG AUSTRALIA/INTEGRITY 2071/WORD Jesus, Christmas Worship Down Under
34		31	7.3	AVALON SPARROW 1796/CHORDANT Oxygen
35		20		VARIOUS ARTISTS HILLSONG AUSTRALIA/INTEGRITY 2070/WORD You Are My World
00		CHAR		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2250 CHORDANT ChristmasA Time For Joy
3	38		FI	FRED HAMMOND VERITY 43174/PROVIDENT ChristmasJust Remember
38	33	27	741	THIRD DAY • ESSENTIAL IOS70/PROVIDENT Offerings: A Worship Album
39	36	37	-1-	PLUS ONE • 143/ATIANTIC \$3378/EHDRDANT The Promise
40	40	32	SFA	VARIOUS ARTISTS FOREFRONT 4274/CHOROANT The Prayer Of Jabez: Music A Worship Experience

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N N	Ž	S			
THIS WEEK	LAST WEEK	2 WKS.	13	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
	N			世 NUMBER 1 世	35 Vinats At Nomber 1
1	1	1	86	DONNIE MCCLURKIN A VERITY 43159/20MBA &	Live In London And More
	1	- 1		\$ GREATEST GAINER \$	
2	6	11	3.1	THE BROOKLYN TABERNACLE CHOIR M2.0 COMMUNICATIONS/M/ORO 85911/EPIC A	Light Of The World
3	2	2		MARY MARY C2/C0LUMBIA 63740/CRG	Thankful
4	3	3	10	CECE WINANS WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
(3)	5	10		FRED HAMMOND VERITY 43174/20MBA	ChristmasJust Remember
6	4	4		SHIRLEY CAESAR WORD 85864 EPIC #	Hymns
7	9	8	235	VARIOUS ARTISTS • EMI/WORD/VERITY 43183/ZOMBA WOW Gospel 2001: The Year's 30	Top Gospel Artists And Songs
8	10	5		KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE &	Awesome Wonder
9	7	7		VIRTUE VERITY 43170/ZOMBA	Virtuosity!
10	8	6		RICHARD SMALLWOOD WITH VISION VERITY 43172/ZDMBA #	Persuaded—Live In D.C.
III		11.13	-01	THE BROOKLYN TABERNACLE CHOIR M2 0 COMMUNICATIONS/WORD 63805/EPIC	God Is Working—Live
12	27	32		TIM "BISHOP" BROWN & THE MIRACLE MASS CHOIR HOLY ROLLER 7014/DIAMANTE SERVANT	He's Done Enough
13		12	1	GREG O'QUIN 'N JOYFUL NOYZE WORLD WIDE GOSPEL 3008 \$	Cliches
14	13	17	35	YOLANDA ADAMS ELEKTRA 62629/EEG	The Experience
15	15	_		BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20000/EMI GOSPEL	The Storm Is Over
16	14	15		CARLTON PEARSON AND THE AZUSA MASS CHOIR TOMMY BOY GOSPEL 1494/TOMMY BOY	Live At Azusa 4
17	18	14	-	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR FEATURING JOHN P. KEE VERITY 43168/ZOMBA	Mighty In The Spirit
18	16	20	2.5	SOUNDTRACK GOSPO CENTRIC 70035/ZOMBA	Kingdom Come
19	24	18	2.74	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014	Constantly
20		28		MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE	Music
21	20	19	11.3	PASTOR WOODROW HAYDEN AND SHILOH JDI 1261/DIAMANTE SERVANT	I Know It Was The Blood
22	22	16	\$ <u>}-3</u>	BLESSED ULTIMATE 102	Journey For The Heart
23		21		SOUNDTRACK NEW SPIRIT 3510/TYSCOT Tae-Bo Inspirationa	l: Walk By FaithNot By Sight
24		26		ANOINTED WORD 85413/EPIC	If We Pray
25		27	77.7	DOUG & MELVIN WILLIAMS BLACKBERRY 1631/MALACO	Duets
26		23		EASTERN MICHIGAN GOSPEL CHOIR DORDHN 73722	Get To The Concept
27	23	9	11/1	DEZ DESTINY 7702 \$	Sing For Me
28	11		AL.	TRAMAINE HAWKINS GOSPO CENTRIC 70036 A	Still Tramaine
29	35	13	223	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY AMEN 1503	Turn It Around
	177	75		 ◆ HOT SHOT DEBUT ◆ 	
30				DERRICK STARKS & TODAY'S GENERATION CRYSTAL ROSE 20962	Sacrifice
31	25		20	ESTHER SMITH DOROHN 73850	You Love MeStill
32	32			LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 #	Good Time
33	29		110	LIZ MC COMB CRYSTAL ROSE 20965	Liz Mc Comb
34		34	-	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE . VERITY 43139/ZDMBA #	Not Guilty The Experience
35	34		11:3	JAMES GREAR & COMPANY BORN AGAIN 1035/DIAMANTE SERVANT	What Will Your Life Say
36	31	37	ш	FRED HAMMOND & RADICAL FOR CHRIST • VERITY 43140/Z0MBA	Purpose By Design
37		-11-0		NEW CREATION OF GOD AMEN 1502	He's All I Need
38				NORMAN HUTCHINS & JDI CHRISTMAS JDI 1264/DIAMANTE SERVANT	Emmanuet
39	33	40	4	VARIOUS ARTISTS NEW HAVEN 28019 Gospel's	s Top 20 Songs Of The Century

Billboard TOP GOSPEL ALBUMS...

■ Albums with the greatest sales gains this week. ■ Recording Industry Assn. DI America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 10 million units (Platinum). ● RIAA certification for net shipment of 100 million units (Platinum or 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 tappes. RIAA Latin awards: ○ Certification of 400,000 units (IVIO.) △ Certification of 400,000 units (Multi-Platino). △ Certification of 400,000 units (Multi-Platino). △ Certification of 400,000 units (IVIO.) △ Certification of 400,000 units

33 40 39 —

DECEMBER 1 2001

Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by



Spirit Of The Century

VARIOUS ARTISTS NEW HAVEN 28019

THE BLIND BOYS OF ALABAMA REAL WORLD 50918 \$

Gospel's Top 20 Songs Of The Century

DECEN 20		Billboard HEATS					KERS _®
THIS WEEK LAST WEEK 2 WKS AGO		ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	IMIS WEEK	LAST WEEK	2 WKS. AGD		ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL
		NUMBER 1/HOT SHOT DEBUT Week At Humber 1	25	2	-		FLICKERSTICK EPIC 86132 (18.98 EQ CO) Welcoming Home The Astronauts
1 Mary		SHELBY LYNNE ISLAND 586436/10JMG (12 58/18 58) Love, Shelby	26	27	27		RASCAL FLATTS ● Rascal Flatts LYRIC STREET 165011/HDLLYW000 (11 98/17 98)
2 4 2	19	THE CALLING RCA 67585 (13 98 CD) Camino Palmero	27	21	14	2.5	CHRIS CAGLE Play It Loud
3 7 5		DEFAULT TVT 23/0 (11.98 CD)	28	6	-		DOPE Life FLIP 8564(/EPIC (17.98 EQ CO)
4 3 10)	NICKEL CREEK SUGAR HILL 3009 (16 99 CO) Nickel Creek	29	33	36		LOS TEMERARIOS Baladas Rancheras FDNDVISA 6129 (10 98/12 98)
5 5 1	=1	PETE YORN COLUMBIA 62780CRG (12:98 E0 CD) Music For The Morning After	30	17	13		TAMMY COCHRAN EPIE MASHVILLE (7 98 EQ/11.98) Tammy Cochran
6 9 24	4	NEWSONG REUNION 10033/20MBA (11 99/17 98) The Christmas Shoes	31	26	17	-	MARK SCHULTZ WORD D55535FPIC (11 98 EQ.17 98) Song Cinema
7 1 ~	- 2	TOBYMAC Momentum FOREFRONT 25294 (17.99.CO)	32	39	44		JAMIE-LYNN SIGLER BAB 1800H00EL (12,98:18 99) Here To Heaven
8 8 3	E	NICOLE C. MULLEN WORD 85822/EPIC (11 98 EQV7/ 98) Talk About It	33	32	38		CHRIS RICE ROCKETOWN 80013/EPIC (13 98 EQ CD) The Living Room Sessions
9 20 -	2	CARLOS VIVES EMILATIN 35956 (9 98/15 98) Dejame Entrar	34	30	-		STACIE ORRICO FOREFRONT 32588 (1986 CD) Christmas Wish (EP)
10 18 9	7.	SONICFLOOD IND WORD IN 12 EPIC (11 98 EQ/17 98) Resonate	35	24			PRESSURE 4-5 DREAMWORKS 459374 INTERSCOPE (12 98 CD) Burning The Process
11 14 1	1 1	MERCYME Almost There	36	19	-		LOS ANGELES DE CHARLY FONDVISA 6154 (8 98 12 98) Te Voy A Enamorar
12		MEST Destination Unknown MAYERICK 48147/MARNER BRDS (11 98 CD)	37	25	21	1	BALDHEAD SLICK & DA CLICK LI KID 9205-ILANDSPEED (1) 98/18-98) Baldhead Slick & Da Click
13 13 8		JOHN MAYER AWARE/COLUMBIA 85281 'CRG (7 98 EQ/11 98)	38	31	25		ALEJANDRO FERNANDEZ SONY DISCOS 44637 (10 98 E0/16 98) Origenes
14 10 4	7.3	SKIP UTP 90100/DRPHEUS (17 98 CD)	39	40	30	181	LOS ANGELES AZULES DISA 72014 18 98/13 98) Historia Musical
		*\$ GREATEST GAINER *\$	46	28	29		SHIRLEY CAESAR WORD 16964-EPID (11 98 E0/17 98) Hymns
15 35 –	-	DAVE KOZ & FRIENDS CAPITOL 38437 (17 98 CD) A Smooth Jazz Christmas	41	41	32	2.1	GRUPO BRYNDIS DISA 727012 (89913 98) Historia Musical Romantica
16 12 10	6	SOIL J 20022 (7 98/11 98)	42	38	-	G	PAUL OAKENFOLD Swordfish: The Album (Soundtrack)
17 16 7	18	TOYA ARISTA 14697 (11.98/17.98) Toya	43				WARNER SUNSETTERR 31169(LONDON-SIRE (18.98 CO) LIBERACION ONA 772017 (8.9413 98) Ahora Y Siempre
18 48 -	- 8	THE BROOKLYN TABERNACLE CHOIR A2 COMMUNICATIONS/WORD 85911(FPIC (11 98 EQ/16 98)	4.4	43	33	ō	JEFF CARSON Real Life
19 23 6	5	JOAN SEBASTIAN Ben Vivo: Desde La Plaza El Progreso De Guadalajara MUSART 1254/PARBOA (7 89473 98) En Vivo: Desde La Plaza El Progreso De Guadalajara	45			1	CUBB 77837 (11.98/1798) JESSIE MORALES UNINISION 310004 (9.98/1398) El Original De La Sierra: Loco
20 15 2	3	MUSARI 123/4/DALDU (7.99/13.90) JAMIE O'NEAL MERCURY/INASHVILLEI 179/13/2 (11.98/17.98) Shiver	26	45	40	2	JESSIE MORALES El Original De La Sierra-16 Super Exitos
21 34 3	5	JUMP 5 SPARROW 51913 (16:98 CD) Jump 5	47	36	20		UNINISION 310024 (9 98/13 98) FUGAZI DISCH090 130* (11 98 CD) The Argument
22 22 2	8	STEVE HOLY Blue Moon	48	E (1)	mi		JACK JOHNSON Brushfire Fairytales
23 29 11	8	ST. JOHN'S CHILDRENS CHOIR God Bless The U.S.A.: Kids Sing Songs For America	49	173		L	THE FACULTY Group Therapy
24 11 -	- 1	MADACY KIDS 1389 MADACY (2 98/4 98) PAUL VAN DYK The Politics Of Dancing	50	- 111	III E	7	DARUDE Before The Storm
	150	MINISTRY OF SDUIND 5002 (21 98 CD)		1000		10.	GRODVILICIOUS SASSIBILITATIVE (17 98 CD)

Ε	EC	EM 200	BER 1	Billboard TOP INDEPE		J	D		ENTALBUNS But our to consider from a statem in that drive, a more non-deed and of the statem and of t
THIS WEEK	LAST WEEK	2 WKS. AGD	Markey	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	THIS WEEK	LAST WEEK	2 WKS. AGD	WILCOL	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL
			H	沙学 NUMBER 1/GREATEST GAINER 沙学 3 Wineks At Number 1	25		11	E	SNOOP DOGG PRESENTS THA EASTSIDAZ Duces 'N Trayz—The Old Fashioned Way
	1	1		MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1225 (1/7-38 CD) Christmas Extraordinaire	26	15		K.	COO COO CAL INFINITE 1466/TOMMY BOY (11.98/17.98) Disturbed
		ġ		HOT SHOT DEBUT	27	17		Н	LOS ANGELES DE CHARLY FONOVISA 6154. (8 98/12/39) \$\frac{1}{2}\$
2	20	M	12	SEVENDUST TVT 5900 (10 88/17 98) Animosity		21		Ц	BALDHEAD SLICK & DA CLICK ILI KIO 9205*ILANOSPEED (11 98/18 98) 4 Baldhead Slick & Da Click
3	E	111		KITTIE Oracle		18		14	CAROLE KING ROCKINGALE 8348 (KOCH (18 98 CQ) Love Makes The World
4	2	2	-0	DREAM STREET ● Dream Street				H	VARIOUS ARTISTS LAKE 9204*7(ANDSPEE0 (11.98 18.98)
5		107		BARRY MANILOW CONCORD 2102 (1/2 58/17.98) Here At The Mayflower		19			RZA AS BOBBY DIGITAL WU-TANG/IN THE PAINT 8182*/K0CH (11 58/17.98)
. 6	3	1-		OUTLAWZ IN THE PAINT 8324/KDCH (12 98/18 98)	32	34	38	69)	BAHA MEN 🌋 Who Let The Dogs Out
2	4	6		THE HIT CREW Proud To Be American TURN UP THE MUSIC 1294 (7.98.CD)	33	32	24	10	JOHN HIATT VANGUARD 79533 (16.98 CD) The Tiki Bar Is Open
8	10	8	2	DEFAULT TVT 2310 (11 50 C0) \$\delta\$	34	27	17		FUGAZI DISCHORD 130* (11 98 CD) \$\delta\$ The Argument
9	7	13	MIN	NICKEL CREEK SUGAR HILL 3999 (16 58 CD) \$ Nickel Creek	35	40	43	ы	JACK JOHNSON ENJOYOO1 (15:98 CO) # Brushfire Fairytales
10			11	ESTEBAN Holiday Trilogy: A Classic Christmas	36	16	41		THE FACULTY JAMTAM 1001 (13.98 CD) # Group Therapy
11	5	5		LIL TROY SHORT STAP #231 KOCH (12.99/18.98) Back To Ballin	37	35	33		DARUDE GROUVILICIOUS 106/STRICTLY RHYTHM (17 98 CD) ♣ Before The Storm
12	8	3	E2	LOUIE DEVITO DEE VEE 40001/MUSICRAMA (16 98 CD) N.Y.C. Underground Party Volume 4	38	29	21		ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMP ANY 117 98 CD) Alone In 1z World
13	6	4	1.5	LA' CHAT IN THE PAINT 8239/KOCH (12.98/18.98) Murder She Spoke	39	31	35		DEEP DISH BOXED 021 (19 98 CD) ★ Global Underground: Moscow
14	9	1-	13	VARIOUS ARTISTS Jock James: The All Star Jock James	40	38	28		VARIOUS ARTISTS EASTERN CONFERENCE 93087 ILANOSPEED (18 98 CD) The High & Mighty Presents: Eastern Conference All Stars II
15	12	-	13	GRAND PUBA RISING SUN 8248 (ROCH (1/2 98/18 98)	41	39	49	F	THE HERITAGE CHOIR & ORCHESTRA BOI ECUIPSE 443 (4.98 CD) * American Pride: 16 Stirring Patriotic Themes
16	13	9	2.6	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10) 98*16:58) Put Yo Hood Up	42			D.	PAYCHECK CHECKMATEMNUGSHOT 0801/STONEY BURKE (11.98/17.98) Check Yo'Self
17	25	14	15	VARIOUS ARTISTS God Bless America: United We Stand!	43	30	-		MERLE HAGGARD ANTI 86834EPITAPH (18.98 CD) Roots: Volume 1
18	20	12	133	JOAN SEBASTIAN MUSART USZUBALBDA (7 89/13 98) En Vivo: Desde La Plaza El Progreso De Guadalajara	44	37	39		THE RIDDLER TOMMY BOY SILVER LABEL 1523/TOMMY BOY (17 98 CO)
19	23	15	4	ST. JOHN'S CHILDRENS CHOIR MADACY KIDS YIDIMADACY (2 984 98) * God Bless The U.S.A.: Kids Sing Songs For America	45	11.1	med	10	CHRISTINA AGUILERA PLATINIMA 7244UJFB (11 99 17 99) Just Be Free
20	11	1-	E-3	PAUL VAN DYK MINISTRY OF SQUAD 5002 (2) 98 (D) 4	46	45	40	E	LOS TIGRES DEL NORTE FONOVISA 6145 (8 98/12 98) Uniendo Fronteras
21	46	26	1	THE CHARLIE DANIELS BAND BUE HATAJODIUM 8133/KETA (12 99/18 98) The Live Record	47			10	CANIBUS ARCHIVES 7086 (11.98/16.98) C True Hollywood Stories
22	26	25	E	LOS TEMERARIOS FONDUISA 617s Intel® 1/2 set \$\frac{1}{2}\$	48				LEE GREENWOOD Have Yourself A Merry Little Christmas
23	24	23	10	VEGGIE TUNES Under Tunes Veggie Tales: Silly Songs With Larry	49	42	30	7	DJ ESCAPE GRODVILICIOUS 39104/STRICTLY RHYTHM (19.98 CD) 2 Party Time 2002
24	28	29	E	JAMIE-LYNN SIGLER BAB 1830I-F0EL 1/2 99-18 98 ⁻² Here To Heaven	50	U			MANNHEIM STEAMROLLER AMERICAN GRAMAPHOME 042 165 28 (20) Christmas Collection

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. Recording Industry Assn. DI America (RIAA) certification for net shipment of 500,000 album units (Diannum). All provided in the shipment of 100 militor units (Diannum). All provided in the shipment of 100 militor units (Diannum) are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that a control of the provided in the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are cold via independent distribution, including those which are full-independent and increase. Recording Industry Assn. DI America (RIAA) certification of 500,000 album units (Gold). A RIAA certification of 500,000 album units (Gol

DECEMBER 1 Billboard® TOP INTERNET ALBUM SALES TM							
THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	BILLBOARD 200 RANK			
ę.	10		NUMBER 1 12	1			
2	2		GARTH BROOKS CAPITOL (MASHVILLE) 31330 Scarecrow MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1225 Christmas Extraordinaire	17			
3	3		MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1225 Christmas Extraordinaire ENYA ▲ 5 Reprise 47426-WARNER BROS A Day Without Rain	5			
3	7		PINK FLOYD CAPITOL36111 Echoes – The Best Of Pink Floyd	12			
5	/		JEWEL ATLANTIC 835197/AG This Way	9			
6			SHAKIRA EPIC 63900 Laundry Service	3			
7	8		SOUNDTRACK MERCURY (NASHVILLE) 170069 O Brother, Where Art Thou?	21			
8	2		VARIOUS ARTISTS © COLUMBIA 86300 CRG God Bless America	24			
9	1	М	BRITNEY SPEARS JIVE 41776/ZOMBA Britney	24			
10			MADONNA MAVERICK 48000/WARNER BROS GHV2: Greatest Hits Volume 2	7			
11	5		SOUNDTRACK WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG Harry Potter And The Sorcerer's Stone	48			
12			PAUL MCCARTNEY MPL 35510/CAPITOL Driving Rain	26			
13			NATALIE MERCHANT ELEKTRA 62721/EEG Motherland	30			
14			THE CURE FICTION/ELEKTRA 62725/EEG Greatest Hits	58			
15		100	VARIOUS ARTISTS EMI/ZOMBA/SONY 58562WILINIVERSAL Now That's What I Call Christmas!	15			
16			BARRY MANILOW CONCORD 2102 Here At The Mayflower	90			
17	16		BARBRA STREISAND COLUMBIA 8592/prCRG Christmas Memories	25			
18			BARENAKED LADIES REPRISE AWARNER BROS Disc One: All Their Greatest Hits (1991-2001)	38			
19	6		ALICIA KEYS ▲ 3 J 20002 Songs In A Minor	20			
20	14		DIANA KRALL ● VERVE 549846/VG The Look Of Love	49			
21	20	-	TONY BENNETT RPM/COLUMBIA 85833/CRG Playin' With My Friends: Bennett Sings The Blues	72			
2 2	13		ANDREA BOCELLI PHILIPS 589341 Cieli Di Toscana	43			
23	10		ENRIQUE IGLESIAS INTERSCOPE 493148 Escape	6			
	12		VARIOUS ARTISTS ▲ WARNER BROS/ELEKTRA/ATLANTIC 14684 ARISTA Totally Hits 2001	22			
25		110	RADIOHEAD CAPITOL 36616 I Might Be Wrong: Live Recordings	44			

	DEC	EMB 2001	ER 1	Billboard TOP SOUND	TRACKS
	VEEK	WEEK			
1	THIS WEEK	LAST WEEK		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
7	-			图 NUMBER 1 官	12 No. 2, N. Harris 1
4	4	1		O BROTHER, WHERE ART THOU? A	MERCURY 170069
1	2	2		THE WASH	AFTERMATH/DOGGYSTYLE 4931/INTERSCOPE
1	3	3	- 9	SHREK	OREAMWORKS 450305/INTERSCOPE
4	4	5		HARRY POTTER AND THE SORCERER'S STONE WA	RNER SUNSET/NONESUCH ATLANTIC 83491/AG
4	5	4		THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES - THE ALBUM	HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG
4	6	7	Z.	COYOTE UGLY A ²	CURB 78703
4	7	6	111	TRAINING DAY	PRIORITY 50213"/CAPITOL
4	8	8	110	GLITTER (MARIAH CAREY) ▲	VIRGIN 10797*
4	9	11	110	A KNIGHT'S TALE	COLUMBIA 85648/CRG
4	110	13		SAVE THE LAST DANCE A	H0LLYW000 162288
4	111	9		ON THE LINE	A HAPPY PLACE/MIRAMAX/JIVE 41762/ZOMBA
4	12	10	A	BONES	OOGGYSTYLE/PRIORITY 50227 CAPITOL
4	13	12	12.	DOWN FROM THE MOUNTAIN	LOST HIGHWAY 170221/MERCURY (NASHVILLE)
4	14	15	14	THE PRINCESS DIARIES	WALT DISNEY 860731
4	115	14		MOULIN ROUGE ▲	INTERSCOPE 493035
4	116	16	12.1	REMEMBER THE TITANS ●	WALT DISNEY 860687
4	117	22	uh)	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
4	18	18		BRIDGET JONES'S DIARY	ISLAND 548797/IDJMG
4	19	20	1.1	JOSIE & THE PUSSYCATS •	PLAY-TONE 85683/EPIC
1	20	17		GOOD ROCKIN' TONIGHT – THE LEGACY OF SUN RECORDS	LONDON-SIRE 31165
4	21		111	DUETS	H0LLYW000 162241
1	22	24	-4	THE FAST AND THE FURIOUS •	MURDER INC./DEF JAM 548832*/IDJMG
1	23		18.6	GREASE ▲8	POLYOOR 825095/UNIVERSAL
4	24	111		BABY BOY	UNIVERSAL 014276
J	25	19	CA,	SERENDIPITY	MIRAMAX/COLUMBIA 61583/CRG

Top [Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by 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. Df America (RIAA) certification for net shipment of 500,000 album units (Gold). A 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 (Pratino). According to the number of discs and/or tapes. RIAA Latin awards: Certification of 200,000 units (Pratino). Certification of 200,000 units (Platino). Certif

DI	DECEMBER 1 2001		ER 1	Billboard TOP POP		C		A	All 3 charts are complied from a nectional sample of the an actional sample of maked stars, mean merchant and interest sales are ports called all complied, and provided by
THIS WEDG	LAST WEEK	2 WKS. AGO	HICHEO	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	THIS WEEK	LAST WEEK	Z VVN.S. AGU	TIEN ST	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL
				型: NUMBER 1 音: 9 Youl Al Tomber 1	25	42 8	3	Ш	MICHAEL JACKSON ▲ ⁸ Bad EPIC 66072 112 98 E0I¹18 98)
277.	1	1	112	LEE GREENWOOD CAPITOL (NASHVILLE) 99568 (11 98 CD) American Patriot	26			2	TRANS-SIBERIAN ORCHESTRA ▲ Christmas Eve And Other Stories
	2	2		ENYA 🌋 Paint The Sky With Stars – The Best Of Enya	27	Holl		21	'N SYNC ▲² RCA 67726 (11 36/18 98) Home For Christmas
3	7	24		CHARLOTTE CHURCH ▲ Dream A Dream SONY CLASSICAL 89463 1/2 98 EQ/18 98)	8.8	19 –	-	1	FAITH HILL A 7 WARNER BROS: (NASHVILLE) 47373/WRN (12 98/18.98) Breathe
				\$ GREATEST GAINER \$	29	25 2	7		KID ROCK ♦® TOP DOG/LAVA/ATLANTIC 83119*/AG (12:98/18:98) ♣ Devil Without A Cause
4	8	_		KENNY G ▲² ARISTA 19030 (12 98/18 98) Faith: A Holiday Album	30	22 1	4	H	ABBA Gold POLYODR 517007/JUNIVERSAL (12.98/18.98)
5	4	4	15.3	CREED ♦ ¹⁰ Human Clay WIND-UP 13053* [11 98/18 98]	31	23 1	7		U2 ▲ The Best Of 1980-1990 ISLAND 524613/10JMG (12 98/18 98)
6	6	3	111/	MICHAEL JACKSON ◆ ⁷⁶ Thriller EPIC 66073 (12.98 EQ/18.98)	32	32 7		A	MICHAEL JACKSON ▲ ⁷ Off The Wall EPIC 66070 (12:98 £0/18:98)
7	5	6	53.	BOB SEGER & THE SILVER BULLET BAND Greatest Hits CAPITOL 30334* (10 98/15 98)	33	2 8 2	9		ANDREA BOCELLI 🍑 Romanza PHILIPS 539207 (12 98/18 98) A
8	3	5		PINK FLOYD ♦ ¹⁵ CAPITOL 46001* ,110 88/17 88 Dark Side Of The Moon	34	26 1	6		DEF LEPPARD Vault – Greatest Hits 1980-199S MERCURY 528718/IOJMG (10 98/17 98)
9	30	-		CELINE DION ▲ 4 These Are Special Times so MUSIC 69523/EPIC (11 96 EQ/17 98)	35	27 4	2	ΞÌ	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 45/209/INTERSCOPE (11.98/17.98) How Do You Like Me Now?!
10	14	19	114	CREED ▲ 5	36	1312		Z	CELINE DION ▲ 6 All The WayA Decade Of Song 550 MUSIC 63790 EPIC (12 98 Eq./18 98)
11	43	-	1114	MADONNA ♠¹º SIRE 26440*/WARNER BROS (13 98/18 98) The Immaculate Collection	37	16 1	3	N/I	AALIYAH & 2 BLACKGROUND 10753 (12 58/17 98) One In A Million
12	38		17	KENNY G 🛕 ® Miracles – The Holiday Album	38	31 2	2	Ш	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ Greatest Hits MCA 110813 (21.9819 98)
113	9	11	77.5	METALLICA ♠¹² ELEKTRA #113**EEG (11 98/17 98) Metallica	39	50 –	-	FO	PHIL COLLINS ▲² FACE VALUEATIANTIC 83199 AG (10 98 17.98) Hits
14	10	10		INCUBUS A 2 Make Yourself	40	36 2	5	НO	JOURNEY ♠¹0 COLUMBIA 4493 CRG 11 98 EQ/17 98) Journey's Greatest Hits
15	12	12	D, å	DIDO ▲⁴ ARISTA 19025 (12 98/18 98) ≜	41	34 3	6	A.	FRANK SINATRA & Sinatra Reprise – The Very Good Years REPRISE 2501 WARRER BRDS. (1338/18 98)
16	13	20	711	DIXIE CHICKS • 11 Wide Open Spaces MONUMENT 68195/SONY (NASHVILLE) (10 98 EQ/17 98) *	42	1.500		311	VINCE GUARALDI ▲ A Charlie Brown Christmas
117	18	18	134	PHILADELPHIA ORCHESTRA (ORMANDY) ● The Glorious Sound Of Christmas SONY CLASSICAL 6399 15:30 ED/19:30	43	37 3	0	H	AC/DC Back In Black EASTWEST SYSTHERE G (11 98 17 98)
18	48	-		ELVIS PRESLEY RCA SPECIAL PRODUCTS 44931 (2 98/6 98) It's Christmas Time	44	24 2	3		SYSTEM OF A DOWN ● AMERICAN COLUMBIA 68924 CRG (7 98 €0/11.98) System Of A Down
119	11	9	17.6	JAMES TAYLOR ♠¹¹ WARNER BROS. 3113 (7 98/17 98) Greatest Hits	45	29 2	6	137	AMERICAN COLUMBIA 90524/URG 17:98 EUT 17:99 2 CAROLE KING ♦ 10 Tapestry EPIC 65590 7/ 98 EQ/11:98)
				✓ HOT SHOT DEBUT ✓	46	39 3	8	_	VARIOUS ARTISTS ● Toddler Favorites
20		G.L	El .	VARIOUS ARTISTS CURB 77351 (4 98/7 98) Christmas All-Time Greatest Records	47	21 1	5	14	MUSIC FOR LITTLE PEOPLE/KID RHINIO 75262/RHINIO (3.98% 98) LEE GREENWOOD Best Of Lee Greenwood: God Bless The USA
21		ш	121	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD) Rudolph The Red-Nosed Reindeer	48	33 3	2	13.1	CURB 77882 (498/598) AEROSMITH ♣¹0 Aerosmith's Greatest Hits
22		d	II.U	BILLY GILMAN ● Classic Christmas EPIC (NASHVILLE) (11 98 EQ/17 98) Classic Christmas	49	ERH	T	272	COLUMBIA 57367/CRG (758 EQ/11.98) VARIOUS ARTISTS ● Ultimate Christmas
23	T.H.	SHIP	47	BING CROSBY ● White Christmas MCA SPECIAL PRODUCTS 731143[MCA (3)896 98)	50	T. II. U	17		ARISTA 19019 (11 98/17 98) VARIOUS ARTISTS Disney's Christmas Collection
24	17	21	111	SHANIA TWAIN © Come On Over MERCURY (NASHVILLE) 550003 (12 98/18 98)	Г				WALT DISNEY 850887 (5 38/7 38)
_									

[■] 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 Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. 01 America (RIAA) certification for net shipment of 500,000 album units (Doi ambum units (Doi ambum units (Doi ambum units (Doi ambum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond in 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 disses and/or tables. RIAA Latin awards: ○ Certification of the shipment of 10 minutes or more, the RIAA multiplies of the shipment of 10 minutes or more, the RIAA shipments by the number of disses and/or tables. RIAA Latin awards: ○ Certification of the shipment of 10 minutes or more, the RIAA multiplies of the shipment of 10 minutes or more, the RIAA multiplies of the shipment of 10 minutes or more, the RIAA multiplies of the shipment of 10 minutes or more, the RIAA shipment of 10 minutes or more, the RIAA multiplies of the shipment of 10 minutes or more, the RIAA multiplies of the shipment of 10 minutes or more, the RIAA multiplies of the shipment of 10 minutes or more, the RIAA multiplies of the shipment of 10 minutes or more, the RIAA multiplies of the shipment of 10 minutes or more, the RIAA multiplies of the shipment of 10 minutes or more, the RIAA multiplies of the shipment of 10 minutes or more, the RIAA multiplies of the RIAA multiplies of the shipment of 10 minutes or more, the RIAA multiplies of the shipment of 10 minutes or more, the RIAA Latin which is the shipment of 10 minutes or more, the RIAA multiplies of the RIAA multipli

DECEMBER 1 Billboard ARTIST INDE

Chart Codes:

-ALBUMS The Billboard 200 (B200) Blues (BL) Classical (CL)
Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA) Electronic (EA) Gospel (GA) Heatseekers (HS) Holiday Albums (HLA) Independent (IND) Internet (INT) Jazz (JZ) Contemporary Jazz (CJ) Latin Albums (LA) Latin: Latin Pop (LPA) Latin: Regional Mexican (RMA) Latin: Tropical/Salsa (TSA) New Age (NA) Pop Catalog (PCA) R&B/Hip-Hop (RBA) R&B/Hip-Hop Catalog (RBC) Reggae (RE) World Music (WM) -SINGLES-Hot 100 (H100) Hot 100 Airplay (HA) Hot 100 Singles Sales (HSS) Adult Contemporary (AC) Adult Top 40 (A40) Country (CS)
Dance/Club Play (DC) Dance/Sales (DS) Hot Latin Tracks (LT) Latin: Latin Pop (LPS) Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Alrplay (RA) R&B Hip-Hop Singles Sales (RS) Rap (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40) Rankings from biweekly charts are listed in

112: B200 159: RBA 85: H100 50: HA 50: RA 33: RBH 34; RS 20; T40 35 2Pac: RBA 99; RBC 6, 7, 9, 16 3 Doors Down: B200 191; A40 6; H100 38; HA 36; RO 32: T40 24 311: MO 15 4Him: CC 24 8Ball: RA 64; RBH 64

italics during a chart's unpublished week.

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Aaliyah: B200 51; PCA 37; RBA 17; RBC 3; H100 14; HA 14; RA 2, 53; RBH 2, 54 Abba: PCA 30 AC/DC: PCA 43 Los Acosta: LA 24; RMA 16 Acoustic Alchemy: CJ 11 Ryan Adams: B200 200 Yolanda Adams: GA 14; RBC 25 Adema: MO 37; RO 38 Trace Adkins: B200 192; CA 24; CS 8; H100 63; HA 62 Aerosmith: PCA 48; RO 24 Afro Celt Sound System: WM 6 Afroman: B200 121; RBA 64 Pepe Aguilar: LA 40; LPS 14; LT 11, 18; RMS 5, 28

Christina Aguilera: IND 45; LA 66 Alan T.: DC 14

Alan II: UC 14
Alegres De La Sierra: LT 48; RMS 25
Ley Alejandro: LPS 30
Alien Ant Farm: B200 56; H100 41; HA 41; MO 16,

34; RO 31; T40 32 Gary Allan: CA 28; CCA 18; CS 18 All Star Tribute: B200 84; RBA 50; H100 95 Allure: RBA 71; HSS 27; RBH 74; RS 37 Herb Alpert: CJ 20

Amber: DC 48; DSA 3; HSS 38 Tori Amos: B200 167

Jessica Andrews: CA 34 Los Angeles Azules: HS 39; LA 7; RMA 4 Los Angeles De Charly: HS 36; IND 27; LA 4; RMA

3 Anointed: GA 24 Marc Anthony: TSA 13; LT 17; TSS 2 Aphex Twin: EA 15 India.Arie: RBA 67; A40 17; DSA 21; RBH 86; RS

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Baldhead Slick & Da Click: HS 37; IND 28; RBA

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Tracy Byrd: CA 56; CS 20

GA 12

BT: EA 22 B-Tribe: NA 11 Alex Bugnon: CJ 7 Bush: B200 114; MO 26; RO 26 Busta Rhymes: H100 79; HSS 43; RA 29; RBH 27; RP 24; RS 33, 55

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The Carpenters: HLA 37
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Kurt Carr Singers: GA 8
Jeff Carson: CA 51; HS 44; CS 19
Aaron Carter: B200 65, 148
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Johnny Cash: CCA 13
Ceevox: DC 21

Ceevox: DC 21 Chanticleer: CL 6 Manu Chao: LA 59 Steven Curtis Chapman: B200 107; CC 8 Charlie Cruz: TSS 12

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The Clark Family Experience: CS 56
Jimmy Cliff: RE 15 Patsy Cline: CCA 20 Club Drama: HSS 65; RP 21; RS 30

C-Murder: RBA 46 Tammy Cochran: CA 44; HS 30; CS 47; H100 100 Cocoa Brovaz: RS 69 Coldplay: B200 99; A40 30; MO 32

Nat King Cole: HLA 39 Phil Collins: PCA 39

John Coltrane: JZ 15, 25 Conjunto Primavera: LA 39, 55; LT 32, 47; RMS 6,

15, 24 Harry Connick, Jr.: B200 150, 183; /Z 3, 4 Coo Coo Cal: IND 26; RBA 68
CoverVersions.com: HSS 46; RS 74
El Coyote Y Su Banda Tierra Santa: RMS 29
The Cranberries: B200 169; A40 38

Robert Cray: BL 14 Creed: PCA 5, 10; A40 23; H100 22; HA 21; MO 5; RO 2; T40 38 Crimewave: RP 15; RS 24

Cristian: LA 30; LPA 11; LPS 5; LT 6; TSS 22 Bing Crosby: HLA 24; PCA 23 Celia Cruz: TSA 8, 17; TSS 30 The Crystal Method: EA 11; DC 11 Cuisillos De Arturo Macias: LT 29; RMS 12 Brian Culbertson: CJ 8 The Cure: B200 58; INT 14 Cyrus Chestnut: JZ 10

D D12: B200 197; RBA 92; HSS 32; RS 67

Da Brat: RS 49 Daft Punk: EA 8; DC 19 Bobby D'Ambrosio: DC 25 Dana: DC 17 The Charlie Daniels Band: CA 40; CCA 25; IND 21;

CS 33

Darude: EA 13; HS 50; IND 37; DC 12

Craig David: B200 95; RBA 51; DSA 12; H100 32; HA 39; HSS 51; RS 64; T40 22, 36

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DJ Blass: TSA 12 DJ Clue: RBA 93 DJ Encore: DC 29 DJ Escape: EA 19; IND 49 DJ Quik: HSS 30; RA 59; RBH 62, 95; RP 4; RS 8 DMX: B200 16; RBA 5; H100 65; HA 66; RA 17;

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53, 56 Bob Dylan: B200 124

-- E--Eastern Michigan Gospel Choir: GA 26 Missy "Misdemeanor" Elliott: B200 132; RBA 53; H100 46, 55; HA 48, 56; RA 26, 31; RBH 26, 32; T40 26 Richard Elliot: CJ 6

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8; RBH 8; RS 51
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T40 37 Cesaria Evora: WM 8 Exhale: HSS 45; RS 13

-- F-Fabolous: B200 76; RBA 24; H100 59, 99; HA 58; HSS 57; RA 27, 60; RBH 28, 57; RP 25; RS 34 The Faculty: HS 49; IND 36

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Fat Joe: H100 34; HA 31; HSS 53; KA 10; KBH 10; RP 13; RS 21

Maynard Ferguson: JZ 24

Alejandro Fernandez: HS 38; LA 6; LPA 2; LPS 6; LT 1; RMS 14; TSS 5

Pedro Fernandez: LPS 33; LT 44; RMS 31

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Nelly Furtado: B200 53; A40 15; DC 5; DSA 9; H100 5; HA 5; LPS 26; RA 54; RBH 55; RS 57; T40 2; TSS 19

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Kenny G: HLA 8, 18; PCA 4, 12; RBC 21 Warren G: RBH 87 G Club: DC 18 GWise: HSS 71; RBH 98; RS 35 Ana Gabriel: LA 42; LPA 18; LPS 12; LT 25 Juan Gabriel: LA 34; LPA 14; LPS 9; LT 8; RMS 38 Gaelic Storm: WM 10

Bill & Gloria Gaither: CC 14, 16, 36 Garbage: B200 138; EA 1 Garbage: B200 138; EA 1
Marvin Gaye: RBH 90
G. Dep: HSS 58; RBH 70; RP 17; RS 26
El General: TSA 14
Ghostface Killah: RBA 97; RBH 78; RS 70
Bebel Gilberto: WM 5, 9
Billy Gilman: CA 45, 49; CCA 4; HLA 23; PCA 22
Ginuwine: B200 75; RBA 19; H100 7; HA 7; RA 3,

26; RBH 3, 26; T40 19 Gipsy Kings: LA 5; LPA 1; WM 1, 11 Gisselle: LA 53; TSA 2; LPS 19; LT 19; TSS 9 Godsmack: RO 37 Tony Gold: RS 56 Gorillaz: B200 86; MO 30, 31 John Got'ti: HSS 47; RP 12; RS 19 Suav Gotti: HSS 60; RS 46 El Gran Combo: TSS 17 Grand Puba: IND 15; RBA 32 David Gray: B200 152 Macy Gray: B200 116; RBA 56 James Grear & Company: GA 35 Al Green: RBC 4

Green Day: B200 40 Green Velvet: DC 31 Lee Greenwood: CA 58; CCA 1, 8, 14; IND 48; PCA 1, 47; CS 36; H100 75; HSS 1

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Grupo Mojado: RMS 35 Vince Guaraldi: HLA 28; PCA 42 Juan Luis Guerra 440: TSA 15 Amaury Gutierrez: LPS 18; LT 40 Buddy Guy: BL 6
Alejandra Guzman: LA 36; LPA 15; LPS 11; LT 24;

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Eddy Herrera: TSS 15, 20 John Hiatt: IND 33 Elder Jimmy Hicks And The Voices Of Integrity: GA 29 Faith Hill: CCA 6; PCA 28; AC 7

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Billie Holiday: Jz 10 Jennifer Holliday: DC 6; DSA 17 Adele Holness: DC 1 Steve Holy: CA 38; HS 22; CS 13; H100 70; HA 69 Hoobastank: MO 13; RO 23 Whitney Houston: H100 85; HSS 2; RBH 88; RS 3

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Ismael Miranda: TSS 25 Mobb Deep: HSS 56; RBH 68; RP 23; RS 32 Jane Monheit: JZ7 Ricardo Montaner: LA 54; LPS 10, 16; LT 23, 28;

TSS 18 Montgomery Gentry: CA 37; CS 27 Jessie Morales: HS 45, 46; LA 10, 11; RMA 7, 8 Brandy Moss-Scott: HSS 33; RBH 97; RS 9

Morress: HSS 22 Mr. Cheeks: B200 106; RBA 21; H100 58; HA 59;

RA 14; RBH 14; RS 39 Mr. Vegas: RE 12 Ms. Jade: RA 54; RBH 55; RS 57 Ms. Toi: RBH 87

Nicole C. Mullen: CC 15; HS 8 Samantha Mumba: HSS 68 Ricky Munoz: RMS 36

The Muppets: CCA 23 Anne Murray: B200 102; CA 9; CC 7; HLA 5 Keith Murray: H100 90; HSS 67; RA 42; RBH 40;

RP 20; RS 29 u**siq Soulchild:** RBA 82 Mystikal: RA 62; RBH 66

-N-

Naid: DC 28 Na Leo Pilimehana: WM 15 Nate Dogg: H100 59; HA 58; HSS 69; RA 27, 55,

75; RBH 28, 56, 71; RS 45 Natural: HSS 9 Frankie Negron: TSA 10: TSS 11

Nelly: B200 110; RBA 75; DSA 2; H100 23, 30; HA 22, 35; HSS 11; RA 21, 39; RBH 21, 30; RS 7; T40 29, 31 Willie Nelson: CCA 19

writte Netson: CCA 19
The Neptunes: H100 78; RA 25; RBH 24; RS 61
New Creation Of God: GA 37
New Life Community Choir: GA 34
New Order: B200 196; EA 4; DC 50; DSA 8

NewSong: B200 194; CC 12; HLA 19; HS 6 Next: RA 72; RBH 76

Nickel Creek: B200 177; CA 21; HS 4; IND 9 Nickelback: B200 10; A40 10; H100 4; HA 4; MO 1; RO 1; T40 6 Stevie Nicks: AC 21 Nivea: HSS 28

No Doubt: T40 39 Nonchalant: RS 52 Noreaga: RA 67; RBH 65

The Notorious B.I.G.: RBC 17
'N Sync: B200 33; HLA 26; PCA 27; AC 15; H100
11; HA 11; RA 24; RBH 25; T40 10

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Paul Oakenfold: EA 9, 24; HS 42 Obioma: DC 37 Mark O'Connor: CL 8, 10 The Offspring: MO 36
The O'Jays: RBA 40; RA 73; RBH 79 Oleander: HSS 35 Jamle O'Neal: CA 35; HS 20; CS 25, 54 Greg O'Quin 'N Joyful Noyze: GA 13 Los Originales De San Juan: LA 44 Original P: RBA 77; HSS 40; RP 10; RS 17 Eugene Ormandy: HLA 20; PCA 17 Oro Solido: TSS 26 Stacie Orrico: CC 30; HLA 40; HS 34 Ozzy Osbourne: B200 61; RO 6
O-Town: B200 122; AC 5; DSA 4; HSS 41
Outlawz: B200 129; IND 6; RBA 26
Ozomatli: LA 33; LPA 13

-P-

Petey Pablo: B200 27; RBA 12; H100 28; HA 27; HSS 16; RA 16; RBH 15; RP 9; RS 16 Lindsay Pagano: HSS 12 Palomo: LA 26; RMA 18; LT 7; RMS 1 Brad Paisley: CA 31; CS 15; H100 77; HA 75 Paul Van Dyk: EA 6; HS 24; IND 20 Laura Pausini: LA 20; LPA 5; LPS 8; LT 13; TSS 21 Paycheck: IND 42; RBA 69
P. Diddy: B200 182; RBA 72; H100 55, 78; HA 56; RA 25, 31; RBH 24, 32; RS 61

Gary Peacock: JZ 17 Carlton Pearson And The Azusa Mass Choir: GA

16 Phil Perry: CJ 16 Pesado: RMS 37 Pet Shop Boys: DC 16 Tom Petty And The Heartbreakers: PCA 38 Phatty Banks: HSS 65; RP 21; RS 30 Philadelphia Orchestra: HLA 20: PCA 17 Pink: H100 13; HA 13; T40 5 Pink Floyd: B200 12; INT 4; PCA 8 Alexandre Pires: LA 52; LPS 3; LT 5; TSS 10 Play: HSS 44 Plus One: CC 39

El Poder Del Norte: RMS 39 P.O.D.: B200 34; CC 2; H100 64; HA 63; MO 2; RO Point Of Grace: CC 27; HLA 34 Christoph Poppen: CL 5 Larry Poteat: HSS 54; RP 19; RS 28 Jesse Powell: RBA 80 Po' White Trash And The Trailer Park Symphony: HSS 49; RS 38 Elvis Presley: HLA 38; PCA 18; HSS 6

Pressure 4-5: HS 35; RO 39 The Product G&B: DC 43 Prophet Jones: B200 174; RBA 28 Pru: RBA 84 Puddle Of Mudd: B200 50; H100 81; MO 9, 11; RO 5, 12 Puerto Rican Power: LT 37; TSS 7 Puff Daddy: RA 64; RBH 64

-Q-

A.B. Quintanilla Y Los Kumbia Kings: LA 14; LPA 3; LT 26; RMS 21; TSS 29

Radical For Christ: GA 36 Radiohead: B200 44; INT 25; HSS 61 Raekwon: RBH 78; RS 70 Rank 1: DC 32 Rascal Flatts: CA 41; HS 26; CS 32 Peter Rauhofer: DC 16 The Rawlo Boys: HSS 26; RP 5; RS 11 Johnny Ray: TSS 36 Ray J: RBH 96; RS 60 Ravvon: RS 56

Los Razos: LA 31; RMA 19 Redman: RA 63; RBH 67 Remy Zero: MO 28 Rhythm Masters: DC 30

Chris Rice: CC 28; HS 33

Nicki Richards: DC 49 The Riddler: EA 16; IND 44 Los Rieleros Del Norte: LA 67; LT 35; RMS 17 LeAnn Rimes: CA 46, 50; CC 29; AC 18, 19; HSS 8,

19
The Rippingtons: CJ 24
Juan Rivera: RMS 30
Lupillo Rivera: LA 19; RMA 14; LT 30; RMS 9, 13
R.L. Burnside: BL 4
RL: H100 87; HSS 13; RA 56; RBH 52; RP 16; RS 25 RMB: DC 39

Kenny Rogers: CS 53 Tito Rojas: TSA 18 Rosabel: DC 6; DSA 17 Rosana: TSS 39 Paulina Rubio: LA 17; LPA 4

Ja Rule: B200 13; RBA 4; RBC 24; H100 6, 8, 31;

HA 6, 8, 28; HSS 37; LPS 28; RA 6, 9, 28; RBH 7, 9, 29; RP 11; RS 18; T40 4, 12; TSS 28 RZA As Bobby Digital: IND 31



Sade: RBC 20; DSA 16 Michael Salgado: LA 35; RMA 20 Saliva: MO 29; RO 28 Carlos Santana: DC 43

Gilberto Santa Rosa: LA 65; TSA 4; LPS 30; LT 21, 41; TSS 6, 8 Alejandro Sanz: LPS 15; LT 31; TSS 37

Yoskar Sarante: TSS 31 Savage Garden: AC 17 Mark Schultz: CC 26: HS 31

Diane Schuur: JZ 24 S Club 7: AC 10 Jill Scott: B200 185; RBA 54; RA 48, 58; RBH 50,

Peggy Scott-Adams: BL9

Earl Scruggs And Friends: CA 59
Joan Sebastian: HS 19; IND 18; LA 2, 63; RMA 1; LPS 29; LT 15; RMS 10, 33 Bob Seger & The Silver Bullet Band: PCA 7

Selena: LA 58 Erick Sermon: B200 79; RBA 16; RBH 90 Sevendust: B200 28; IND 2; MO 24; RO 16

Shaggy: B200 155; RS 56 Shakira: B200 3; INT 6; LA 23; LPA 7; H100 21; HA 19; LPS 1; LT 3; T40 20; TSS 3

Shanokee: DC 32 Ben Shaw: DC 1 SheDaisy: CA 66 Shebaisy: CA 66 Blake Shelton: CA 29; CS 31 Sherm: HSS 20; RBH 94; RP 3; RS 6 Beanie Sigel: RBH 99 Jamle-Lynn Sigler: HS 32; IND 24

Carly Simon: H100 55; HA 56; RA 31; RBH 32 Frank Sinatra: PCA 41

Sir ivan: DC 34 Skip: HS 14; RBA 44 Slipknot: B200 158
Richard Smallwood With Vision: GA 10 Smash Mouth: A40 22, 25; H100 92

Since Modern Factor 22, 25; 1100 92

Esther Smith: GA 31

Michael W. Smith: B200 81; CC 5

Snoop Dogg: B200 98; IND 25; RBA 41, 89, 98;

H100 87; HSS 13; RA 46, 56; RBH 43, 52, 92;

RP 16; RS 25 The Soggy Bottom Boys: CS 57

Soil: HS 16; RO 33 Marco Antonio Solis: LA 22, 32; LPA 6, 12; LPS 13, 22; LT 10, 20; RMS 20 Soluna: DC 26 Sonicflood: CC 17; HS 10

Soul Foundation: DC 37 Sout rouncation: U- 37 Bubba Spanox: B200 73; RBA 25; H100 52; HA 56; RA 19; RBH 19; RS 48 Britney Spears: B200 2, 178; INT 9; DC 35; DSA

11; H100 27; HA 30; T40 18 Sovro Gyra: Cl 22 St. Germain: CJ 13

Staind: B200 42; A40 7; H100 15, 72; HA 17, 71; MO 6; RO 3, 17; T40 16

Derrick Starks & Today's Generation: GA 30 Jeffrey Steele: CS 34 Gwen Stefani: H100 44; HA 42 Stereomud: RO 35 Stereophonics: A40 34 Rod Stewart: B200 69 Sting: DSA 25 St. John's Childrens Choir: HS 23; IND 19

Angie Stone: B200 45; RBA 6; H100 82; RA 22; RBH 22

Stone Temple Pilots: RO 30 George Strait: B200 32; CA 3, 48; CS 5; H100 48; HA 45 Greg Street: RBA 52 Barbra Streisand: B200 25; HLA 3; INT 17

Strik gine: HSS 7; RBH 59; RP 1; RS 2 The Strokes: B200 103; MO 17 Styles: RA 69; RBH 72 Sugar Ray: A40 11, 35; AC 30 Sum 41: B200 82; MO 10 Survivalist: RP 18; RS 27 System Of A Down: B200 39; PCA 44; MO 7; RO 15

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Tamia: DSA 20; HSS 75 Tank: RBA 86 Olga Tanon: LA 56; TSA 3; LPS 35; LT 33; TSS 14 Tantric: MO 38; RO 19, 40
Tata + Brando: HSS 54; RP 19; RS 28 James Taylor: PCA 19

Paul Taylor: Cl 10 Los Temerarios: HS 29; IND 22; LA 3; RMA 2; LT 42; RMS 22

The Temptations: RBC 18 Tenacious D: B200 136 Los Terribles Del Norte: LA 75 Tha Eastsidaz: IND 25; RBA 98 Thalia: LA 18; RMA 13; LPS 38 The Avalanches: EA 21 Jean-Yves Thibaudet: CL 13 Third Day: B200 64; CC 3, 38 Carl Thomas: RBH 78; RS 70 Cyndi Thomson: CA 33; CS 38

Three Mo' Tenors: CX 10
Los Tigres Del Norte: IND 46; LA 16; RMA 12; LT 43; RMS 19 Los Tigrillos: LT 27; RMS 11

Timbaland: RA 54, 57; RBH 55, 58; RS 57 Tina Ann: DC 38

Aaron Tippin: CA 65, 70; CS 6; H100 24; HA 47; HSS 4 T.L.: RBA 79 tobyMac: B200 198; CC 13; HS 7

T.O.K.: RE 8 Tool: B200 184; MO 19, 22; RO 13, 21 T.O.R.O.: HSS 26; RP 5; RS 11 Tommy Torres: LPS 21
Tower Of Power: CJ 23

Toya: HS 17; H100 18; HA 20; HSS 23; RS 36; T40 13 Train: B200 92; A40 3, 20; AC 16; H100 25; HA 24 Trans-Siberian Orchestra: HLA 25; PCA 26 Randy Travis: CA 69, 73; HSS 10

Travis: A40 33
Faith Trent: DC 23 Trick Daddy: B200 153; RBA 61; H100 88; RA 47;

RBH 46
Trick Pony: CA 25; CS 11; H100 68; RA 70
Los Tri-o: LA 37; LPA 16; LPS 37
Travis Tritt: B200 181; CA 22; CS 2; H100 43; HA

Los Tucanes De Tijuana: LT 14; RMS 3 Shania Twain: CA 71; CCA 5; PCA 24 Tweet: RA 26, 57; RBH 26, 58 Ronan Tynan: WM 7 Steve Tyrell: JZ 6

Tyrese: RBA 78; H100 86; RA 34; RBH 35 Moses Tyson, Jr.: GA 20

--U--

U2: B200 80; PCA 31; A40 9; H100 54; HA 60; T40 27 UB40: RE 3 UGK: B200 18; RBA 2 Uncle Kracker: B200 170; A40 19; AC 11 Union Station: B200 165; CA 19 Unwritten Law: HSS 63 Keith Urban: CCA 22 Urban Knights: CJ 14 Usher: B200 14; RBA 7; H100 2; HA 2; RA 1; RBH 1; RS 63; T40 8, 34

-V-Jaci Velasquez: B200 118; CC 9; HLA 9; LA 27; LPA 8; LPS 7, 34; LT 12 Ian Van Dahl: DSA 14 Luther Vandross: B200 140; RBA 39; DC 13; HSS 59; RA 71; RBH 77; RS 54 59; KA 71; KBH 77; K Vangelis: CL 4 Sergio Vargas: TSS 35 Phil Vassar: CA 54; CS 37 Jimmle Vaughan: BL 7 Veggle Tunes: IND 23 Alicia Villarreal: LA 21; RMA 15 V.I.P. Music & Arts Seminar Mass Choir: GA 17 Virtue: GA 9 Vita: HSS 56; RBH 68; RP 22, 23; RS 31, 32 Carlos Vives: HS 9; LA 1; TSA 1; LPS 4; LT 2; TSS 1

The Wailers: RBC 14; RE 1, 6, 9 John Waite: AC 27 Mel Waiters: BL 10 Crystal Waters: DC 7 Russell Watson: CX 4 Weezer: B200 149; MO 20, 40 Westbound Soljaz: HSS 40; RP 10; RS 17 Kirk Whalum: CJ 18 Barry White: RBC 22 Peter White: CJ 5 Wild Horses: CS 50 Wild Horses: US 50 Hank Williams Jr.: CCA 16; CS 45 Doug Williams: GA 25 Lee Williams And The Spiritual QC's: GA 32 Melvin Williams: GA 25 Mark Wills: CA 61; CS 54 Vanessa Williams: B200 126; CX 3; HLA 10 Nancy Wilson: JZ 9 CeCe Winans: CC 25; GA 4 Cecce Winans: CC 25; GA 4
George Winston: NA 9
The Wiseguys: EA 20; A40 37
Wisin Y Yandel: LA 41; LPA 17
Lee Ann Womack: B200 151; CA 18; AC 8; CS 41 **Won-G:** HSS 30; RBH 95; RP 4; RS 8 The Word: BL 15 Darryl Worley: CS 52 Chely Wright: CA 57 Finbar Wright: WM 7

-X-

X-Press 2: DC 36

-Y-

Keke Wyatt: HSS 48; RA 40; RBH 42; RS 44

Yanni: NA 6, 10, 12 Trisha Yearwood: CA 39; CS 46, 60; H100 94 Pete Yorn: B200 190; HS 5; MO 33 Young Phantom: RS 62

Rob Zombie: B200 8; MO 18; RO 11

-SOUNDTRACKS-

Amelie: WM 14 Baby Boy: STX 24 Bones: RBA 70; STX 12 Bridget Jones's Diary: STX 18 Coyote Ugty: B200 100; CA8; STX 6 Crouching Tiger, Hidden Dragon: CX 11 Down From The Mountain: CA 27; STX 13 Duets: STX 21 The Fast And The Furious: STX 22 Good Rockin' Tonight — The Legacy Of Sun Records: STX 20

Grease: STX 23 Hannibal: CX 13 Harry Potter And The Sorcerer's Stone: B200

48; INT 11; STX 4 Josie & The Pussycats: STX 19 Kingdom Come: GA 18 A Knight's Tale: B200 171; STX 9

Lara Croft: Tomb Raider: EA 25 Moulin Rouge: STX 15
O Brother, Where Art Thou?: B200 21; CA 2;

INT 7; STX 1 On The Line: STX 11

The Princess Diaries: STX 14
Remember The Titans: STX 16 Save The Last Dance: STX 10 Serendipity: STX 25 Shrek: B200 47; STX 3 Songcatcher: CA 68

Spongebob Squarepants Original Them Highlights: STX 17 ordfish: The Album (Soundtrack): EA 9; HS

-Bo Inspirational: Walk By Faith...Not By

Sight: GA 23 ree 6 Mafia & Hypnotize Minds Presents: Choices — The Album: B200 62; RBA 15;

Training Day: B200 108; RBA 36; STX 7 The Wash: B200 41; RBA 8; STX 2

-VARIOUS ARTISTSon The Billboard 200

A Very Special Christmas 5: 156 A Winter's Solstice: Silver Anniversary Edition: 176 FB Entertainment Presents: The Goodlife

Album: 133 God Bless America: 24 Now 6: 137 Now 7: 35 Now That's What I Call Christmas!: 15

Pulse: 146 Songs 4 Worship — Shout To The Lord: 83
Songs 4 Worship Christmas: 127

The Time-Life Treasury Of Christmas: 104 Totally Hits 2001: 22 Wow Hits 2002: The Year's 30 Top Christian Artists And Hits: 67

DECE 2	MBER 001	1	Billboard MODERN ROC	K TRACKS
EK	EEK	E		
W	AST WEEK			
THIS WEEK	LAS	Tare	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	110	HOW YOU REMIND ME ROADRUNNER	11 West Al Beder 1 Nickelback ເ⊊
2	2	551	ALIVE ATLANTIC	P.O.D. 🤿
3	3	511	WISH YOU WERE HERE IMMORTALIEPIC	Incubus 😞
4	4	177	IN THE END WARNER BROS	Linkin Park 😞
(5)	5		MY SACRIFICE WIND UP	Creed 😞
6	6	17	FADE FLIRELEKTRAJEEG	Staind 😦
7	9	17.1	CHOP SUEY AMERICANICOLUMBIA	System Of A Down 😞
8	7	0.0	STAY TOGETHER FOR THE KIDS MCA	Blink-182 ♀
9	8	-	CONTROL FLAWLESS/GEFFEN INTERSCOPE	Puddle Of Mudd 😞
10	11		IN TOO DEEP SLAND PLANE	Sum 41 👳
11	12	24	BLURRY FLAWLESS/DEFFEN NTERSCOPE	Puddle Of Mudd 😞
12	10	20	DOWN WITH THE SICKNESS GIANTIFREPRISE	Disturbed 🤿
13	14		CRAWLING IN THE DARK ISLANDIOJING	Hoobastank
14	15	116	WASTING MY TIME TVT	Default 🤿
	16		I'LL BE HERE AWHILE VOLCANO	311 ♀
15	13		SMOOTH CRIMINAL NEW NOIZE/DREAMWORKS	Alien Ant Farm 🧟
17	21		LAST NITE RCA AJRPOWER >	The Strokes 모
18	20		FEEL SO NUMB GEFFENINTERSCOPE	Rob Zombie 👳
19	17		SCHISM 100.0 - MCTIONAL VOLCANO	Tool 😞
20	23		PHOTOGRAPH GEFFENINTERSCOPE	Weezer
21	22		FOREVER LAVA/ATLANTIC	Kid Rock 😓
22	25		LATERALUS TOOL DISSECTIONAL/VOLCANO	Tool
23	18	410	DIG IN VIRGIN	Lenny Kravitz 😞
24	24		PRAISE THE	Sevendust 😞
25	32		IN THE MIDDLE DREAMWORKS	Jimmy Eat World 😞
26	19		THE PEOPLE THAT WE LOVE ATLANTIC	Bush ♀
27	29		BEAUTIFUL 2MERG	Flickerstick 👳
28	30	1	SAVE ME ELEK TITULES	Remy Zero 🤿
29	26	14	CLICK CLICK BOOM ISLANDIDJMG	Saliva 🤿
30	35		19-2000 VIRGIN	Gorillaz 🤿
31	27	-24	CLINT EASTWOOD VIRGIN	Gorillaz 🤿
32	31		TROUBLE CAPITOL	Coldplay 😞
- 53	28		FOR NANCY ('COS IT ALREADY IS) COLUMBIA	Pete Yorn 🤿
34	4 0	118	MOVIES NEW NOIZE/DREAMWORKS	Alien Ant Farm 🤿
35	36		LAST TIME EPIC	Fuel
36	. No.		DEFY YOU COLUMBIA	The Offspring
7	33		GIVING IN ARISTA	Adema 😞
38	الما	L	MOURNING MAYER CK	Tantric 😞
39	38		EVERYDAY RCA	Dave Matthews Band 😞
40	37	20	ISLAND IN THE SUN GEFFENJINTERSCOPE	Weezer ♀

	EMBE	R 1	Billboard ADULT CONT	TEMPORARY			
Π,			DINOCOIG ADOLI COIT	LIVII VIVALLIM			
EEK	EEK	No					
THIS WEEK	AST WEEK	MEN					
HI	Š	74	TITLE IMPRINT/PROMOTION LABEL	Artist			
	E)		世 NUMBER 1 (世)	8 Weslts At Musiker 1			
1	1	17	ONLY TIME REPRISE	Enya ♀			
2	2	60	IF YOU'RE GONE LAVA/ATLANTIC	matchbox twenty ♀			
3	3		THANK YOU ARISTA	Dido 🕏			
4	11		HERO INTERSCOPE	Enrique Iglesias 🕏			
5	4	-	ALL OR NOTHING J	0-Town 😴			
6	7	-31	I WANT LOVE ROCKETIUNIVERSAL	Elton John 😴			
7	6		THERE YOU'LL BE HOLLYWOOD, WARNER BROS	Faith Hill 🕏			
8	5	м	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	Lee Ann Womack 🦈			
9	8	16	I'M ALREADY THERE BNA	Lonestar ♀			
10	10	Ħ	NEVER HAD A DREAM COME TRUE ASMINTERSCOPE	S Club 7 🕏			
21	12	#1	FOLLOW ME TOP DOGAZYAYATLANTIC	Uncle Kracker 😴			
12	13	16	SIMPLE THINGS WINDHAM HILL Jim Brickman Fe	aturing Rebecca Lynn Howard			
113	9	11	ONE MORE DAY ARISTA NASHVILLE	Diamond Rio 🕏			
14	15	7	DROWNING JIVE	Backstreet Boys 😞			
15	17	М	THIS I PROMISE YOU JIVE	'N Sync 😴			
16	16	П	DROPS OF JUPITER (TELL ME) COLUMBIA	Train 🕏			
17	14	111	I KNEW I LOVED YOU COLUMBIA	Savage Garden 🕏			
18	19	87	I NEED YOU SPARROW/CAPITOL/CURB	LeAnn Rimes 束			
19	18	7	SOON CURB	LeAnn Rimes			
2:	20		GOD BLESS AMERICA COLUMBIA/EPIC	Celine Dion			
a	21		SORCERER REPRISE	Stevie Nicks 束			
22	23	7	FREEDOM MPL/CAPITOL	Paul McCartney 모			
23	26		SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting &			
24	22	(4)	WALL IN YOUR HEART ISLAND/IDJIMG	Shelby Lynne ♀			
25	24		EMOTION COLUMBIA	Destiny's Child ♀			
26	27		STANDING STILL ATLANTIC	Jewel ♀			
27	-		FLY GOLD CIRCLE	John Waite			
28	29		FALLIN' J	Alicia Keys ♀			
29	25	5	NEVER TOO FAR VIRGIN	Mariah Carey ♀			
30	30		WHEN IT'S OVER LAVA/ATLANTIC	Sugar Ray ♀			
	_						

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 97 main-	38	38	17	ANALYSE MCA	The Cranberries 🧟
	39			I WOULD EXTASY	Laura Dawn
tronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40 , Rhythmic Top 40 and Adult Top 40 stations. The 253 Top 40 Tracks stations are electronically monitored 24	40	40	2	I'M ALREADY THERE BNA	Lonestar 😞
hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart reven if it registers an increase. Records below the top 20 are removed from the chart afce Sweeks. Airpower awarded to soil both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2001, Billboard/BPI Communications.	novem ngs app	ent. A earin	reco ng in t	rd which has been on the chart for more than 20 weeks ne top 20 on both the BDS Airplay and Audience charts	will generally not receive a bullet, for the first time with increases in

	MBER 001	1	Billboard ROCK TR	REAM RACKS
THIS WEEK	LAST WEEK	MI	TITLE IMPRINT/PROMOTION LABEL	Artist
(1)	1		HOW YOU REMIND ME ROADRU ER	12 Weeks At Nickelback ♀
2	2			
3	3		MY SACRIFICE WIND UP	Creed 😞
	6		FADE PLINELEKTRAFEG	Staind 💀
5	5		WISH YOU WERE HERE INMORTALEPIC	Incubus 👳
6	4		CONTROL FLAWLESS/GEFFEN-INTERSCOPE GETS ME THROUGH EPIC	Puddle Of Mudd 👨
7	7		ALIVE ATLANTIL	Ozzy Osbourne 😞
8	8	-	DOWN WITH THE SICKNESS GIANT/REPRISE	P.O.D. 😞 Disturbed 😞
9	9	CH1	IN THE END WARNER BROS	Linkin Park 👨
10	12	100	WASTING MY TIME TVT	Default o
m	11		FEEL SO NUMB GEFFENNINTERNOOPE	Rob Zombie 👳
12	16	Н	BLURRY FLAWLESS GEFFEN INTERSCOPE	Puddle Of Mudd &
13	10	Н	SCHISM TOOLOISSECTIONAL TOLCANO	Tool Q
14	13	-	DIG IN VRG N	Lenny Kravitz 👨
15	14		CHOP SUEY AMERICANICOLLIMBIA	System Of A Down 😞
16	18		PRAISE TVI AIRPOWER >	Sevendust 🕏
17	15		IT'S BEEN AWHILE PLIPIELEKTRAVEEG	Staind •
18	21		FOREVER LAVA/ATLANTIC	Kid Rock 😴
19	20	7	MOURNING MAVERICK	Tantric 😴
20	17		CRAWLING WARNER BROS	Linkin Park 😴
(21)	22		LATERALUS TOOL DISSECTIONAL VOLCAND	Tool
22	27		LAST TIME EPIC	Fuel
23	25		CRAWLING IN THE DARK ISLANDIDJING	Hoobastank
24	23		SUNSHINE COLUMBIA	Aerosmith 👨
25	24		GOD GAVE ME EVERYTHING VIRGIN	Mick Jagger 😞
26	19	117	THE PEOPLE THAT WE LOVE ATLANTIC	Bush 😞
27	28	10	MAYBE TOMORROW THE LABELUIVE	Mesh STL 😞
28	26	1	CLICK CLICK BOOM ISLANDIDJING	Saliva 😦
29	33	21	NOW OR NEVER FLIPPEPIC	Dope
30	32		REVOLUTION ATLANTIC	Stone Temple Pilots
31	29	51.5	SMOOTH CRIMINAL NEW NOIZE/DREAMWORKS	Alien Ant Farm 👨
32	35		BE LIKE THAT REPUBLIC VERSAL	3 Doors Down
33	31		HALO J	Soil 👨
34	SET	1	SINNER WINDIUP	Drowning Pool 🤿
35	34		STEPPIN' AWAY LOUD/COLUMBIA	Stereomud
36	37	73	PAYBACK REPUBLICUNIVERSAL	Flaw 😞
	_			

BAD MAGICK REPUBLIC UNIVERSAL

BEAT THE WORLD DREAMWORKS

ASTOUNDED MAVERIC

36 GIVING IN ARISTA

39 39

	MBER 001	1	Billboard ADULT TOP 4	10 TRACKS
THIS WEEK	LAST WEEK	Werrice dol	TITLE IMPRINT/PROMOTION LABEL	Artist
1	2		增 NUMBER 1 增	1 Week At Number 1
			SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting 🗣
2	1	Hil	ONLY TIME REPRISE	Enya •⊊
3	4		DROPS OF JUPITER (TELL ME) COL MBIA	Train 🤿
5	7		HANGING BY A MOMENT DREAMWORKS	Lifehouse 😞
	_	Did	WHEREVER YOU WILL GO RCA	The Calling 🗬
6	5		BE LIKE THAT REPUBLIC/UNIVERSAL	3 Doors Down
8	6		IT'S BEEN AWHILE FLIRELEKTRAZEEG	Staind 🗬
9	12		STANDING STILL ATLANTIC	Jewel ♀
10	12		STUCK IN A MOMENT YOU CAN'T GET OUT OF INTERSCOPE	U2 👨
	9		HOW YOU REMIND ME ROADRUNNER/IDJMG	Nickelback 💂
11	10		WHEN IT'S OVER LAVA/ATLANTIC THE SPACE BETWEEN RGA	Sugar Ray 😞
193	11			Dave Matthews Band 😞
194	13		DRIVE IMMORTAL/EPIC EVERYWHERE MAYERICK	Incubus 😞
5	14	10	TURN OFF THE LIGHT DREAMANDRKS	Michelle Branch
96	16		FALLIN' J	Nelly Furtado - Aliaia Kana
17	18			Alicia Keys 😞
18	20		PEACEFUL WORLD COLUMBIA John Meller DIG IN VIRGIN	ncamp Featuring India.Arie
119	17	m	FOLLOW ME TOPODGLAVA/ATLANTIC	Lenny Kravitz 👳 Uncle Kracker 😅
20	21		SOMETHING MORE COLUMBIA	Train 👳
21	22	2.4	HERO INTERSCOPE	
21	19		I'M A BELIEVER DREAMWORKSINTERSCOPE	Enrique Iglesias Smash Mouth
23	24		MY SACRIFICE WIND-UP	
23 4	23		LAST BEAUTIFUL GIRL LAVA/ATLANTIC	Creed 😞
23	25		PACIFIC COAST PARTY INTERSCOPE	matchbox twenty Smash Mouth
26	29		EVERYDAY RCA	Dave Matthews Band
27	26		EXTRA ORDINARY EZRA DRY GOODS/BEYOND	Better Than Ezra
28	27		BAD DAY EPIC	Fuel o
29	28		I WANT LOVE ROCKET/UNIVERSAL	Elton John .
30	31	15	TROUBLE CAPITOL	
61	32		FEELS SO RIGHT MCA	Coldplay 😓 Eagle-Eye Cherry
82	30		JUST CAN'T LAST ELEKTRAFEG	Natalie Merchant
33	35		SIDE INGEPENGENTEEPIC	Natane Merchant 💂
34	34		HAVE A NICE DAY V2	Stereophonics 💂
35	33		ANSWER THE PHONE LAVANATION TIC	Sugar Ray 👳
36	37		BREATHING DREAMWORKS	Lifehouse
37	36	10	START THE COMMOTION IDEAL/MAMMOTH/HOLLYWOOD	The Wiseguys 💂
38	38		ANALYSE MCA	The Cranberries
32		anna a	I WOULD EXTRASY	Laura Dawn
40	40	2	I'M ALREADY THERE BNA	Laura Dawn

DECEMBER 1 Billboard **TOP 40 TRACKS** WEEK THIS WEEK TITLE ARTIST IMPRINT/PROMOTION LABEL LAST NUMBER 1 # FAMILY AFFAIR MARY J. BLIGE 1 TURN OFF THE LIGHT NELLY FURTADO DREAMWORKS 2 3 HERO ENRIQUE IGLESIAS INTERSCOPE 2 I'M REAL JENNIFER LOPEZ FEATURING JA RULE 4 GET THE PARTY STARTED 6 ARISTA HOW YOU REMIND ME NICKELBACK ROADRUNNER/IDJMG 6 6 FALLIN' ALICIA KEYS U GOT IT BAD USHER ARISTA 8 EMOTION OESTINY'S CHILD COLUMBIA 9 14 GONE 'N SYNC 8 ONLY TIME ENYA REPRISE 12 16 1 DOII 10 SUPERMAN (IT'S NOT EASY) FIVE FOR FIGHTING AWARE COLUMBIA 15 EVERYWHERE MICHELLE BRANCH 12 IT'S BEEN AWHILE STAINO FUP/ELEKTRA/EEG 13 HANGING BY A MOMENT LIFEHOUSE DREAMWORKS 17 I'M A SLAVE 4 U BRITNEY SPEARS 18 22 DIFFERENCES GINUWINE EPIC 21 WHENEVER, WHEREVER SHAKIRA 20 29 WHEREVER YOU WILL GO THE CALLING RCA 21 24 FILL ME IN CRAIG DAVID WILOSTAR/ATLAN/K 18 22 HIT 'EM UP STYLE (OOPSI) BLU CANTRELL REDZONE /ARISTA 20 19 REPUBLIC JUNIVERSA 25 30 ONE MINUTE MAN
MISSY "MISDI MEANOR" ELLIOTT
THE GOLD MIND ELEKTRA ÆEG **2**6 STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 27 28 INTERSCOPE DROWNING BACKSTREET BOYS 23 28 #1 NELLY 29 35 STANDING STILL JEWEL ATLANTIC 30 33 WHERE THE PARTY AT JAGGED EDGE WITH NELLY SO SO OFF /COLUMBIA 27 31 SMOOTH CRIMINAL ALIEN ANT FARM NEW NOIZE DREAMWORKS 25 IZZO (H.O.V.A.) 31 33 ROC A-FELLA/DEF JAM /IDJMC U REMIND ME USHER ARISTA 32 34 DANCE WITH ME 112 BAD BOY /ARISTA 36 7 DAYS CRAIG DAVID WILDSTAR/ATLANTIC 36 = £ 1/7 CARAMEL CITY HIGH FEATURING EVE BOOGA BASEMENT (INTERSCOPE **1** 40 MY SACRIFICE CREED 38 HEY BABY NO DOUBT FEATURING BOUNTY KILLER 39 THE SPACE BETWEEN DAVE MATTHEWS BAND RCA 37 40

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DECEMBER 1 Billboard® HOT 100 AIRPLAY,

п										4		TM
	THIS WEEK	LAST WEEK	No. o. W.	TITLE ARTIST (IMPRINT PROMOTION LABEL)	THIS WEEK	LAST WEEK	MO STA	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEST CITY	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
I	1	1	10	Family Affair MARY J BUGE IMCAL	26	29	a	I Wanna Talk About Me TOBY KEITH (DREAMWORKS INASHVILLE))	51	45	210	Only In America BROOKS & DUNN (ARISTA NASHVILLE)
Į	2	2		U Got It Bad USHER (ARISTA)	27	24		Raise Up PETEY PABLO (JIVE)	52	60		Where Were You (When The World Stopped Turning) ALAN JACKSON (ARISTA NASHVILLE)
Ì	3	3	10	Hero ENRIQUE IGLESIAS (INTERSCOPE)	28	58	4	Always On Time JA RULE FEAT ASHANTI (MURDER INC/DEF JAH/IDJMG)	53	38	10	Izzo (H.O.V.A.) JAY Z (ROC A FELLA/DEF JAM/IOJMG)
d	4	5	12.1	How You Remind Me NICKELBACK (ROADRUNNER/IDJMG)	29	44	1	Butterflies MICHAEL JACKSON (EPIC)	54	30	12	Ugly BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)
١	5	6	14	Turn Off The Light NELLY FURTADO (DREAMWORKS)	30	46	10	I'm A Slave 4 U BRITNEY SPEARS (JIVE)	55	59	•	Wrapped Up In You GARTH BROOKS ICAPITOL (NASHVILLE))
	6	4		I'm Real JENNIFER LOPEZ FEAT. JA RULE (EPIC)	31	48		We Thuggin' FAT JOE FEAT R KELLY (TERROR SQUAD/ATLANTIC)	58	6 9	2	Son Of A Gun Janet (Virgin)
ı	7	7	11	Differences GINUWINE (EPIC)	32	49		Wherever You Will Go THE CALLING (RCA)	57	56	16	Angry All The Time TIM MCGRAW (CURB)
	8	8	**	Livin' It Up JA RULE FEAT, CASE (MURDER INC/DEF JAM. IDJMG)	33	42		A Woman's Worth ALICIA KEYS (J)	58	50	10	Can't Deny It FABOLOUS FEAT NATE DOGG (DESERT STORM/ELEKTRA/EEG)
	9	9		Fallin' ALIGIA KEYS (J)	34	37	12	Love Of A Woman TRAVIS TRITT (COLUMBIA (NASHVILLE))	59	64		Lights, Camera, Action! MR CHEEKS (UNIVERSAL)
ı	1	11	10	Emotion DESTINY'S CHILO (COLUMBIA)	35	31	*	Where The Party At JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	60	57	90	Stuck In A Moment You Can't Get Out Of UZ (INTERSCOPE)
١	1	12		Gone 'N SYNC (JIVE)	36	28	18	Be Like That 3 DOORS DOWN (REPUBLIC/UNIVERSAL)	61	66		In The End Linkin Park (Warner Bros.)
	12	10		Only Time ENYA (REPRISE)	37	2 6	10	Lifetime MAXWELL (COLUMBIA)	62	68	1	I'm Tryin' Trace adkins (capitol (nashville))
ı	B	16		Get The Party Started PINK (ARISTA)	38	41		Dig In LENNY KRAVITZ (VIRGIN)	63	67		Alive POO (ATLANTIC)
	14	14	#	Rock The Boat AALIYAH (BLACKGROUND)	39	27		Fill Me In Craig David (Wilostar/Atlantic)	64	65	11	Wish You Were Here INCUBUS (IMMORTAL/EPIC)
	13	17		Girls, Girls, Girls JAY Z (ROC A-FELLA/DEF JAM, DJMG)	40	39		You Gets No Love FAITH EVANS (BAD BOY)ARISTA)	65	72		Standing Still JEWEL (ATLANTIC)
	16	15	W	Superman (It's Not Easy) FIVE FOR FIGHTING (AWARE/COLUMBIA)	41	32		Smooth Criminal ALIEN ANT FARM (NEW NOIZE/DREAMWORKS)	66	61	П	Who We Be DMX (RUFF RYDERS/DEF JAM/IDJMG)
	17	13	1	It's Been Awhile STAIND (FLIP/ELEKTRA/EEG)	42	36	12	Let Me Blow Ya Mind EVE FEAT. GWEN STEFANI (RUFF RYDERS/INTERSCOPE)	67	62	2.	Love Of My Life Brian McKnight (MOTOWN/UNIVERSAL)
	13	19		Caramel CITY HIGH FEAT EVE (BOOGA BASEMENT/INTERSCOPE)	43	52	0	Riding With Private Malone DAVID BALL (QUALTONE)	68	63	E	Where I Come From ALAN JACKSON (ARISTA NASHVILLE)
ı	19	35	ı	Whenever, Wherever SHAKIRA (EPIC)	44	34	10	Hit 'Em Up Style (Oops!) BLU CANTRELL (REDZONE/ARISTA)	69	_	T	Good Morning Beautiful STEVE HOLY (CURB)
ı,	20	20	10	I Do!! TOYA (ARISTA)	45	47		Run George Strait (MCA NASHVILLE)	70	55	10	On A Night Like This TRICK PONY (WARNER BROS AVRN)
	21)	25	•	My Sacrifice CREED (WIND UP)	46	33		Drowning BACKSTREET BOYS (JIVE)	71	71	74	Fade Staind (Flip/Elektra/EEG)
	22	23		#1 NELLY (PRIORITY/CAPITOL)	47	53		Where The Stars And Stripes And The Eagle Fly AARON TIPPIN (LYRIC STREET)	72			Roll Out (My Business) LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJING)
	23	18	M	Everywhere Michelle Branch (MAVERICK)	48	40	**	One Minute Man MISSY 'M SDEMEAN OR' ELLIOTT (THE GOLD MIND ELEKTRA/EEG)	73	73		With Me LONESTAR (BNA)
	24	22		Drops Of Jupiter (Tell Me) TRAIN (COLUMBIA)	49	54	12.1	I'm A Survivor REBA (MCA NASHVILLE)	74	74		Goodbye JAGGED EDGE (SO SO DEF/COLUMBIA)
	25	21		Hanging By A Moment LIFEHOUSE DIE AMWORKS	50	43	Ė	Dance With Me 112 (BAO BOY/ARISTA)	75			Wrapped Around BRAD PAISLEY (ARISTA NASHVILLE)

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DECEMBER 1 Billboard HOT 100 SINGLES SALES...

					_						
THIS WEEK	LAST WEEK	NO SILV	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	2	•	God Bless The USA	26	-	û	Ain't Nobody (We Got It Locked!) THE RAWLC BOYS (HOUSE OF FIRE)	51	44	28	Fill Me In Craig David (Wildstar/Atlantic)
2	1	40	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)	27	24	1.	Enjoy Yourself ALLURE (MCA)	52	-		Gotta Have It CHOCOLATE BANDIT (COUNTRYBOY/WARLOCK)
3	3	10	AM To PM CHRISTINA MILIAN (DEF SOUL/IDJMG)	28	21	20	Don't Mess With The Radio	53	46		We Thuggin' FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)
4	4	7	Where The Stars And Stripes And The Eagle Fly AARON TIPPIN (LYRIC STREET)	29	34		Ground Zero (In Our Hearts You Will Remain) CASH & COMPUTA (SELECT)	54	65	17	Let's Be Friends TATA + BRANDO (HEARTLESS)
5	5	10	Family Affair MARY J BUGE (MCA)	30	32	7	Nothing's Wrong won G REAT, DJ QUIK (TNO/DNA)	55			Trust Your Love KODA (SOUNDAY/ORPHEUS)
6	6	5	America The Beautiful ELVIS PRESLEY (RCA)	31	30	3	Fiesta R. KELLY FEAT. JAY-Z (JIVE)	56	57		Burn Mobb Deep Featuring NDYD & VITA (LOUD/COLUMBIA)
7	15		Dansin Wit Wolvez (Where My Tribe At?) STRIK 9INE (FADE/ECMD)	32	33	22	Purple Hills D12 (SHADY/INTERSCOPE)	57	41		Young'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/EEG)
8	7	45	Can't Fight The Moonlight LEANN RIMES (CURB)	33	25	12	Bye-Bye Baby BRANDY MOSS SCOTT (HEAVENLY TUNES/DNA)	58	_	1	Special Delivery G. DEP (BAD BOY/ARISTA)
9	19		Put Your Arms Around Me Natural (trans continental/madacy)	34	23	19	Loverboy Mariah Carey Feat. Camed (Virgin)	59	54	20	Take You Out LUTHER VANDROSS (J)
10	10		America Will Always Stand RANDY TRAVIS (RELENTLESS NASHVILLE)	35	31		Champion OLEANDER (REPUBLIC/UNIVERSAL)	60	56	9	Rolla Man SUAV GOTTI (STRONG ARM)
11	8	15	Where The Party At JAGGEO EDGE WITH NELLY ISO SO DEF/COLUMBIA)	36	29		We Are Family VARIOUS ARTISTS (TOMMY BOY)	61	_	7	Knives Out radiohead (capitol)
12	9		Everything U R LINOSAY PAGANO (WARNER BROS)	37	27		Always On Time JA RULE FEAT ASHANTI (MURDER INC/DEF JAM/IDJMG)	62	\equiv	14	Hit 'Em Up Style (Oops!) BLU CANTRELL (REOZONE/ARISTA)
13	12		Do U Wanna Roll (Dolittle Theme) RL. SNOOP DOGG & LIL KIM (J)	38	38		Yes AMBER (TOMMY BOY)	63	-		Up All Night UNWRITTEN LAW (INTERSCOPE)
Œ	_	514	Freedom PAUL MCCARTNEY (MPL/CAPITOL)	39	28	3	I'm Your Girl Dena Cali (ES3/TREYDAN)	64	58	30	La Bomba AZUL AZUL (SONY OISCOS)
15	13	5	Lifetime MAXWELL (COLUMBIA)	40	48	10	Jump Up In The Air ORIGINAL P (WESTBOUND)	65	_		The Bedrock Phatty Ban is presents club drama (dynded we fall/supertight)
16	11	17	Raise Up PETEY PABLO (JIVE)	41	35	20	All Or Nothing o TOWN (J)	66	59	22	There She Goes BABYFACE (ARISTA)
17	14	14	Someone To Call My Lover JANET (VIRGIN)	42	37		Bootylicious DESTINY'S CHILD (COLUMBIA)	67	52		Fatty Girl Ludacris, IL Cool J & Keith Murray (FB/UNIVERSAL)
18	22	2	God Bless The U.S.A. JUMP 5 (SPARROW)	43	40	7	Break Ya Neck BUSTA RHYMES (J)	68	61	1	Don't Need You To (Tell Me I'm Pretty) _SAMANTHA MUMBA (WILD CARO/A&M/INTERSCOPE)
19	16	*	God Bless America LEANN RIMES (CURB)	44	43	98	Us Against The World PLAY (COLUMBIA)	69			I Got Love NATE DOGG (ELEKTRA/EEG)
20	17		Get Mo SHERM FEAT, BIGGA FIGGAS (DEAN'S LIST)	45	36	13	Chillin' In Your Benz EXHALE (REAL DEAL/ORPHEUS)	70	69	2	What It Feels Like For A Girl MADDNNA (MAVERICK/WARNER BROS.)
21	18	20	This Is Me OREAM (BAD BOY/ARISTA)	46	45	4	Because I Got High COVERVERSIONS COM (COVERVERSIONS.COM)	71	42	V.	My Life KOOL G RAP FEAT. G WISE (RAWKUS)
22	20	۰	Maybe MPRESS (BIG 3/ARTEMIS)	47	-	6	Cut Throat JOHN GOT'TI (BIG POCKET/ORPHEUS)	72	73		To The Music A*TEENS (STOCKHOLM/MCA)
3	47	2.7	I Do!! TDYA (ARISTA)	48	39	1	Used To Love KEKE WYATT (MCA)	73	60		Roll Out (My Business) LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/10JMG)
23)	_		I Say Yeah DREAM STREET (UEG/EDEL)	49		de.	PO' PUNCh PO WHITE TRASH AND THE TRAKER PARK STAPHONY (POCKET CHANGE)	74	H	2	Olche Chium (Silent Night) ENYA (REPRISE)
25	51	6	Call Me Claus GARTH BROOKS (CAPITOL (NASHVILLE))	50	26	10	Buster DENNIS DA MENACE (IST AVENUE)	75	62	15	Stranger In My House TAMIA (ELEKTRA/EEG)

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r		MB 2001	ER 1	Billboard® HOT					I		
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEK DA	TITLE PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	AST W	2 WKS. AGO	MERK OR	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
		1		学 NUMBER 1 学学 5 Weeks At Number 1		50		48	B	DANCE WITH ME o 112 ♀	
1	1	1	177	FAMILY AFFAIR © BY DREIM JELIGE PAPERRE LDUIS, INLOOGE, BMILLERA YOUNG, CKAMBON M ELIZDNOO, M BRADFORD) ON MARY J. Blige © ON MARY J. BLIGE ©	1	e)	38	33	10	D JONES 10 JONES J BOYDU PÄRKERM KEITHM SCANDRICK) D BAD BOY 79413 "ARISTA IZZO (H.O.V.A.) © KWEST IS CARTER K WEST B GORDY A MIZELL F PERREN O. RICHARDS) O ROC A-FELLA/DEF JAM 588/101 "IDJIMG	8
2	2	5	11	U GOT IT BAD O JUPRIB M.COX IU RAYMONDJ. DUPRIB M.COX) O ARISTA 1906*		50	33	21	14	WEST IS CARTERX WEST.B GORDY A MIZELLE PERREN.O.RICHARDS) UGLY ○ Bubbs Sparxxx Bubbs Sparxx Bubbs Bubbs Sparxx Bubbs Sparxx Bubbs Bubbs Sparxx Bubbs Bubbs Spar	15
3	3	3	7.0	HERO M TAYLOR (E IGLESIAS, P BARRY, M TAYLOR) THEROOF A BBUM CUT INTERSCOPE A BBUM CUT	1	53	50	44	20	ONLY IN AMERICA Brooks & Dunn 🕏	
4	5	9	13	HOW YOU REMIND ME RPARASHAR (C.KROEGERNICKELBACK) ROADRUNNER ALBUM CUT/JOJMG ROADRUNNER ALBUM CUT/JOJMG	4	54	54	55	10	STUCK IN A MOMENT (KBROOKS, 0 COOK R ROGERS) STUCK IN A MOMENT YOU CAN'T GET OUT OF DLANGS BENDIUZ BONDTHE EDGE) INTERSCOPE ALBUM CUT	52
5	6	6	10	TURN OFF THE LIGHT O SEATON.B.WEST.N FURTADO (N FURTADO) O DREAMWORKS 499030 O DREAMWORKS 499030	5	55	72	-		SON OF A GUN Janet Featuring Missy Elliott, P. Diddy & Carly Simon JAM/ILEWIS JACKSON JACKSON JARRIS BILT LEWIS C. SIMON JAM/ILEWIS JACKSON LIACKSON JACKSON JARRIS BILT LEWIS C. SIMON	55
6	4	2	22	I'M REAL O TOUVER C ROONEYLES, JULOPEZ TOUVER C ROONEYLES, JATKINS, LORENZO R. JAMES) Jennifer Lopez Featuring Ja Rule 🕏 O EPIC 79639	1	56	62	-	=	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) Alan Jackson ♀ K STEGALI TA JACKSON) ARISTA NASHVILLE PROMO SINGLE	56
7	9	7	117	DIFFERENCES TOLIVER (ELLUMPKIN, T.OLIVER) Ginuwine ♀ OFPICALBUMCUT	4	57	61	65		WRAPPED UP IN YOU AREYNOLDS W KIRKPATRICKI Garth Brooks 'R CAPITOL (MASHVILLE) ALBUM CUT CAPITOL (MASHVILLE) ALBUM CUT	57
8	8	8		LIVIN' IT UP Ja Rule Featuring Case \$\text{QLL ROBJ GOTI IJATKINS B MAYS, LLORENZO, S. WONDER}\$ D MURDER INC. DEE JAM \$889.41 (ROJM)	8	58	64	72		LIGHTS, CAMERA, ACTION! O BINK! (T.KELLY.R HARRELL. CASTON A POREE, F.WILSON) WINDERSAL 015135*	58
9	7	4	=	FALLIN' ○ Alicia Keys AKEYS (AKEYS) AU AU AU AU AU AU AU AU AU A	1	59	51	30	20	CAN'T DENY IT O RICK ROCK (J.JACKSON'R THOMAS,T SHAKUR,O,ARNAUD) Fabolous Featuring Naile Dogg 😪 O DESERT STORMIELEKTRIN 67231*IEEO	25
10	12	12	10	EMOTION Destiny's Child ♀ BKNOWLES.M.J.FEIST(B GIBB,R.GIBB) COLUMBIA ALBUM.CUT	10	60	59	45	10	ANGRY ALL THE TIME B GALLIMORE J STROUG I MCGRAW (B ROBISON) CURB ALBUM CUT	38
11	11	13	11	GONE JTIMBERLAKE,WJROBSON (JTIMBERLAKE,WJROBSON) 'N Sync ♀ JIVE ALBUM CUT	11	61	70	71		STANDING STILL DHUFFJKILCHERIJKILCHERR MOWLES) O ATLANTIC ALBUM CUT O ATLANTIC ALBUM CUT	61
12	10	10		ONLY TIME REPRISE ALBUM CUT REPRISE ALBUM CUT	10	62	69	73		IN THE END □ GILMORE (LINKIN PARK) Linkin Park WARNER BROS ALBUM CUT WARNER BROS ALBUM CUT	62
				©ດ GREATEST GAINER / AIRPLAY (ເດ)		63	71	67	7.	I'M TRYIN' DHUFF IC WALLIN, I STEELEA SMITH) O CAPITOL (INASHVILLE) ALBUM CUT O CAPITOL (INASHVILLE) ALBUM CUT	63
13	15	24	6	GET THE PARTY STARTED LPERRY (LPERRY) ARISTA ALBUM CUT	13	64	68	68		ALIVE HBENSON,P.O.O. (SONNY,MARCOS,TRAA,WUV) ATLANTIC REBUNGUT ATLANTIC REBUNGUT	64
14	14	15		ROCK THE BOAT RSTEWART,E.SEATS (S GARRETT,RSTEWART,E.SEATS,STATIC) BLACKGROUND ALBUM CUT BLACKGROUND ALBUM CUT	14	65	60	62		WHO WE BE ♥ BLACK KEY MARMSTEAD (E SIMMONS,M DAVIS) OR RUFF RYDERS/DEF JAM 51/220 / IDJJMG PROPF RYDERS/DEF JAM 51/220 / IDJJMG	60
15	13	11		IT'S BEEN AWHILE Staind ♥ JABRAHAM (STAIND) PLIP/ELEKTRA ALBUM CUT/FEG	5	66	67	70	31	WISH YOU WERE HERE SLITT,INCUBUS (B BOYO,M EINZIGERA KATUNICH,C KILMORE,J PASILLAS, JR) O IMMORTAL ALBUM QUITÉPIC	63
16	16	20	E	SUPERMAN (IT'S NOT EASY) 6. WATTENBERG (J ONDRASIK) Five For Fighting	16	67	63	56	i e	LOVE OF MY LIFE BMCKNIGHT IB MCKNIGHT MDTOWN ALBUM CUYUNIVERSAL MDTOWN ALBUM CUYUNIVERSAL	51
17	19	25		GIRLS, GIRLS ♦ Jay-Z ♥ JUSTBLAZE (S CARTER, J SMITH, I BROCK,R RELF) • ROC A-FELLA/DEF JAM 5:88133 'JIDJMG	17	68	57	47	10	ON A NIGHT LIKE THIS O CHOWARD (K STALEY, D KAHAN) O WARNER BROS. (NASHVILLE) 16751WARN	47
				\$ GREATEST GAINER / SALES \$		69	65	46	15	WHERE I COME FROM KSTEGALI (A.JACKSON) O ARISTA NASHVILLE ALBUM CUT	34
18	18	23	27	I DO!!	18					✓ HOT SHOT DEBUT ✓	
19	20	29		CARAMEL O JDUPLESSIS,R TOBY,R PARDLO, JAY-EYE-ZEE (R TOBY,G.XAVIER,J OUPLESSIS,R PARDLO,E JEFFERS) City High Featuring Eve ♥ B DOGG B BASEMENT 497808* INVERSCOPE B DOGG B BASEMENT 497808* INVERSCOPE	19	70	111.0	M	119	GOOD MORNING BEAUTIFUL WCRIMES (Z LYLE,T CERNEY) CURB ALBUM & SQUIND TRACK CUT CURB ALBUM & SQUIND TRACK CUT	70
20	17	14		EVERYWHERE JSHANKS (M BRANCH, JSHANKS) MAVERICK ALBUM CUT MAVERICK ALBUM CUT	12	71	78	85		ROLL OUT (MY BUSINESS) ○ TIMBALAND (IC BRIDGES,TMOSLEY) DISTURBING THA PEACE/DEF JAM SOUTH \$88792* [JD.] MG	71
21	37	50		WHENEVER, WHEREVER SMEBARAK R,T MITCHELL (S MEBARAK R,T MITCHELLG ESTEFAN) Shakira ♥ Shakira ♥ O EPIC ALBUM CUT	21	72	74	74	7	FADE JABRAHAM(STAIND) Staind ♥ FUPELEKTRA ALGUM CUTLEEG FUPELEKTRA ALGUM CUTLEEG	69
22	31	38	6	MY SACRIFICE Creed ♀ Ukurzweg.k.kelsey(M.Tremonti.s.stapp) Wind upalbuw cut	22	73	75	75		WITH ME DHUFF (B JAMES,T VERGES) Only ABUNGUT On No ABUNGUT	70
23	30	40	7	#1 Nelly \$\to\$ W.YAGHNAM (CHAYNES,W.YAGHNAM) PRIORITY SQUINDTRACK CUT/CAPITOL	23	74	76	77	21	GOODBYE Jagged Edge Jourprile M COX (B CASEY, J OURRILE M COX) SO SO DEF ALBUM CUT/COLUMBIA SO SO DEF ALBUM CUT/COLUMBIA	74
24	27	36		WHERE THE STARS AND STRIPES AND THE EAGLE FLY O ARIOPINIM BRADLEY, B. WATSON (K. BEARO, C. BEATHARO, A. TIPPIN) ARIOPINIM BRADLEY, B. WATSON (K. BEARO, C. BEATHARO, A. TIPPIN) ARIOPINIM BRADLEY, B. WATSON (K. BEARO, C. BEATHARO, A. TIPPIN)	24	75	58	51	101	GOD BLESS THE USA © JCRUTCHFIELDL.GREENWOOD (LGREENWOOD) Degree of the control	16
25	22	19		DROPS OF JUPITER (TELL ME) B.O'BRIEN (TRAIN) ▼ COLUMBIA ALBUM CUT	5	76	66	52	E	AM TO PM © BLOODSHY_AVANT ICMILIAN_C KARLSSON_P.WINNBERG Christina Milian © © © DEF SOUL 1887/75/IOJ.IMG	27
26	21	17	40	HANGING BY A MOMENT RANIELLO (J. WADE) Lifehouse ♥ DREAMWORKS ALBUNC CUT	2	77	79	79		WRAPPED AROUND FROGERS (B PAISLEY,C DUBDIS,K LOVELACE) Brad Paisley ♥ ARISTA NASHVILLI ABBUM CUI O ARISTA NASHVILLI ABBUM CUI	77
27	40	49		I'M A SLAVE 4 U O THE NEPTUNES IC HUGO, P.WILLIAMS) Britney Spears Outly 62987*	27	78	73	66	à	DIDDY © THE NEPTUNES (CHAWKINS, P.WILLIAMS, CHUGOL, PARKERE, BARRIER, W.GRIFFIN) P. Diddy Featuring The Neptunes SP BAD BRDY PARKERE, BARRIER, W.GRIFFIN)	66
28	25	28	17	RAISE UP © TIMBALAND (MBARRETT III,T MOSLEY) Petey Pablo ♥ O JIVE 42937*	25	79	83	86		BREAK YA NECK O DR. DRE (T. SMITH, AYDUNG, M. ELIZONDO, S. STORCH, P.E.A.), FRUSCIANTE, A.KIEDIS, C. SMITH) Busta Rhymes 9 0.121661 0.121611	79
29	3 5	41		I WANNA TALK ABOUT ME J STROUD,T.KEITH (B.BRADOOCK) O DREAMWORKS (NASHYILLE) ABDWA CUT O DREAMWORKS (NASHYILLE) ABDWA CUT	29	80	77	64	Đ	YOU ROCK MY WORLD MJACKSON RJERKINS (MJACKSON RJERKINS FJERKINS IIIL DANIELS N PAYNE) O FPIC ABBUM CUT	10
30	24	18	277	WHERE THE PARTY AT ○ JDUPRIB M COX IB CASEY B CASEY B CASEY D DUPRIB M COX NELLY) JDUPRIB M COX IB CASEY B CASEY B CASEY D D DEF 795% COLUMBIA	3	81	81	81		CONTROL JAMPES ME STEWARTI PLANTES COPE LAWLESS GEFFEN ALBUM CUT/INTERS COPE FLANLESS GEFFEN ALBUM CUT/INTERS COPE FLANLESS GEFFEN ALBUM CUT/INTERS COPE TO STANLESS COPE TO S	68
31	5 6	84		ALWAYS ON TIME O IGOTTI (JATKINS, SAURELIUS, LLORENZO) JA Rule Featuring Ashanti 😴 MURDER INC./DEF JAMM 588795 / IDLJ MG MURDER INC./DEF JAMM 588795 / IDLJ MG	31	82	86	90	4	BROTHA © RSADDIQJAKE & THE PHATMAN (A STONE R. SAADIQJAKE & THE PHATMAN (A STONE R. S	82
52	23	16	211	FILL ME IN O MHILL (C DAVID, MHILL) Craig David MHILL (C DAVID, MHILL) G @ C G G WILDSTAR BRIGHTLANTIC	15	83	82	69		FEELIN' ON YO BOOTY O R. Kelly S RRELLYIRKELLY) PUTUR 42965	36
33	49	60		BUTTERFLIES Michael Jackson MJACKSON,A HARRIS (A HARRIS,MAMBROSIUS) EPIC ALBUM CUT	33	84	89	97		FROM HER MAMA (MAMA GOT A**) O MTRESH (TGREY B THOMAS) O CASH MONEY 86096" (MINIVERSAL O CASH MONEY 86096" (MINIVERSAL	84
2	48	58	0	WE THUGGIN' ○ RON G IJ. CARTAGENAR KELLY.R BOWSER) Fat Joe Featuring R. Kelly ♥ O TERROR SOUND \$5174*/ATLANTIC	34	85	80	59	II.	THE STAR SPANGLED BANNER A Whitney Houston S ANISTA 1904	6
35	40	61		WHEREVER YOU WILL GO MTANNER (A KAMINA BAND) The Calling S RCA ABBUM CUT RCA ABBUM CUT	35	86	84	80	10	WHAT AM I GONNA DO JAKE, IREV (TYRESE), CARTERT JUB! GRÂ ALBUM CUT	71
30	26	22	13	LIFETIME O Musze (Musze H DAVID) Musze (Musze H DAVID) O © COLUMBIA 75640	22	87	88	91	•	DO U WANNA ROLL (DOLITTLE THEME) O BATILEDAT (K.GILLIAMARL,C. BROADUS K.JONES,R.TROUTMAN). TROUTMAN) BATILEDAT (K.GILLIAMARL,C. BROADUS K.JONES,R.TROUTMAN). BO J 21132	87
37	39	43		DIG IN LKRAVITZ (LKRAVITZ) LKRAVITZ (LKRAVITZ) LKRAVITZ (LKRAVITZ)	37	88	85	76	10	I'M A THUG © RIGHTEOUS FUNK BOOGIE (TRICK DADDY,R VAN HOY) O SLIP-N-SLIDE SSTAT/ YAILANTIC	17
38	29	32		BE LIKE THAT PEBERSOLD, B. SPERBER (B. ARNOLD, M. ROBERTS, THARRELL) REPUBLIC ALBUM & SOUNDTRACK CUTUNINVERSAL REPUBLIC ALBUM & SOUNDTRACK CUTUNINVERSAL	24	89	87	83		WHAT IF © BADYACE (BABYACE) BARISTA 1900	80
39	28	34		DROWNING KLUNDIN RAMI (RAMI A CARLSSON LTHOMPSON) JINE ALBUM CUT	28	90	94	94	91	FATTY GIRL O POKE & TONE (B BRIDGES.) T. SMITH,K.MURRAY.S. BARNES. J. C. OLIVIER P. WILLIAMS) Ludacris, LL Cool J & Keith Murray & O FB 015827 JONNERSAL.	90
40	34	27	31	HIT 'EM UP STYLE (OOPS!) O Blu Cantrell O AUSTINI (0 AUSTIN) B P REDZONE 13974/ABRISTA P P REDZONE 13974/ABRISTA	2	91	90	82	Ę	COMPLICATED Carolyn Dawn Johnson 모	
44	32	26	12	SMOOTH CRIMINAL JRAUMGARDNER (MLJACKSON) NEW NDIZE ALBUM & SOUNDITRACK CUIT/OREAMWORKS	23	92	93	87	10	I'M A BELIEVER Smash Mouth ♥	25
42	45	63	i.	A WOMAN'S WORTH O ARPSIARPSEROSEI O 271112*	42	93	92	89	F,	EVERY OTHER TIME LFD 모	44
43	42	39	12	LOVE OF A WOMAN B J WALKEN J. TITITT (K BRANDT) COLUMBIA (NASHYILLE) ALBUM CUT	39	94	95	93	T.	I WOULD'VE LOVED YOU ANYWAY Trisha Yearwood ♀	44
4/	36	31	==-	DET ME BLOW YA MIND O BY DREASTORCH(ELEFFERS, 47 DUNCM, ELIZONDO, S. STORCH, S. JORDAN) BY DREASTORCH(ELEFFERS, 47 DUNCM, ELIZONDO, S. STORCH, S. JORDAN) BY DREASTORCH(ELEFFERS, 47 DUNCM, ELIZONDO, S. STORCH, S. JORDAN) BY DREASTORCH(ELEFFERS, 47 DUNCM, ELIZONDO, S. STORCH, S. JORDAN)	2	95	91	78	2.1	WHAT'S GOING ON O All Star Tribute 🕏	27
45	41	42	ori _j	YOU GETS NO LOVE MSAULSBERRY.EVANS IF EVANS. MSAULSBERRY.M JAMISON,K WILLIAMS,T COLEMAN.A WILSON) → MSAULSBERRY.EVANS IF EVANS.MSAULSBERRY.M JAMISON,K WILLIAMS,T COLEMAN.A WILSON) → BAD BROY 79417* JAMISTA → BAD BROY 79417* JAMISTA	41	96	96	96	F	CRAWLING Linkin Park 🕏	79
46	43	37	21	ONE MISSY "MISSEMENT AND STATE FROM	15	97	97	92	li)	BAD DAY Fuel ♥	64
4	53	57		RIDING WITH PRIVATE MALONE WNEWTONT SHEPHERD, WNEWTON) © DUALTONE ALBUM CUT © DUALTONE ALBUM CUT	47	98	I Vev	V.		DON'T YOU FORGET IT o Glenn Lewis ♀	98
48	52	54	4	RUN Seconge Strait 1.BROWN_G STRAIT (TLANEA SMITH) O MCA NASHVILLE ALBUM CUT	48	99	188	7	Ŧ	A HARRIS (GLEWISA HARRIS) P RED STAR 79649/EPIC YOUNG'N (HOLLA BACK) O Fabolous Fabolous	99
49	55	53	112	I'M A SURVIVOR Reba	49	100	100	95	0	THE REPTUNES (J.JACKSON.C.HUGO,P. WILLIAMS) ■ DESERT STORMGELEKTRA 67265*1EEG ANGELS IN WAITING Tammy Cochran 😴	73
- Cons	n saith t	be are	atant air		بب		_			B CHANCEY (T COCHANN.) MCBRIDE, SHARRIS) EPIC (NASHYVILE) ALBUM CUT The most popular timeler and tracks committed. The most popular timeler and tracks committed.	

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and




Billboard SINGLES AND TRACKS SONG INDE

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.

#1 (Jackie Frost, ASCAP/BMG Songs, ASCAP/Wally's Basement, ASCAP/Fo' Reel, ASCAP) H100 23; RBH 21 \$100 BILL YALL (Universal, ASCAP/Gangsta Boogie, ASCAP/Dayna's Day, BMI/Warner-Tamerlane, BMI), WBM,

ALIVE (Souljah, ASCAP/Famous, ASCAP), HL, H100 64
ALL OVER ME (Sony/ATV Tree, BMI/Gosnell, BMI/Harris Gordon, ASCAP/Music Sales, ASCAP/Pyle Of Hits,
ASCAP), HL, CS 31

ris Gordon, ASCAP/Music Sales, ASCAP/Hyle O'I Hirs,
ASCAP), HI, CS 31
ALL YA'LL (Virginia Beach, ASCAP/MB, ASCAP/Mag-AOoh, ASCAP/Black Fountain, ASCAP/WB, ASCAP/Mag-AOoh, ASCAP/FoShawna, ASCAP/Mass Confusion, ASCAP/757,
ASCAP), HL/WBM, RBH 5B
ALWAYS ON TIME (Slavery, ASCAP/Aurelius,
ASCAP/DI Irv, BMI/Songs Of Universal, BMI/White Rhino,
BMI) H100 31; RBH 9
AMERICA WILL SURVIVE (Bocephus, BMI), HL, CS 45
AM TO PM (Songs Of Universal, BMI/Havana Brown,
BMI/Murlyn, ASCAP/Universal-PolyGram International,
ASCAP), WBM, H100 76; RBH 89
ANGELS IN WAITING (WB, ASCAP/Cal IV,
ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III,
BMI/Wide Ocean, BMI), HL/WBM, H100 100
ANGRY ALL THE TIME (Tiltawhirl, BMI/Bruce Robison,
BMI), HL, CS 7; H100 60

BMI), HL, CS 7; H100 60 ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh,

ASCAP/Ensign, BMI) RBH 76
AQUI ESTOY YO (Arpa, BMI) LT 50
EL AYUDANTE (EMI Blackwood, BMI) LT 34



BABY I LIED (Unichappell, BMI/Mike Curb, BMI/Dia-and Storm, BMI/Posey, BMI/Chappell & Co., ASCAP),

mond Storm, BMI/Posey, BMI/Chappen α Co., ASCA ,, HL/WBM, CS 40 BAD DAY (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 97 BAD INTENTIONS (Mahogany Got Music, ASCAP) RBH

39
BALLIN' OUT OF CONTROL (So So Def, ASCAP/EMI April, ASCAP/Nate Dogg, BMI/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/Rahman Griffin, BMI/NWK, BMI/INB, BMI), HL/WBM, RBH 56 BEER RUN (Romeo Cowboy, ASCAP/I Want To Hold Your Songs, BMI/Ducas, ASCAP/Hollohart, ASCAP/Sony/ATV Cross Keys, ASCAP/EMI April, ASCAP), HL, CS 24
BLIKE THAT (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 3B

I), WBM, H100 3B BESAME (Hecho A Mano, ASCAP/EMI April,

usic III. BMI) LT 28 CAP/Peermusic III, BMI) LT 28 BLESSED (Farnous, ASCAP/Songs Of Universal, M/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP),

BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL)

BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL)
(EMI Blackwood, BMI/The Braids, ASCAP/Zomba,
ASCAP/The Waters Of Nazareth, BMI/Chase Chad,
ASCAP), HL/WBM, RBH 66
BREAK YA NECK (T'Ziah's, BMI/Ain't Nuthin' Goin' On
But Funking, ASCAP/WB, ASCAP/Elvis Mambo,
ASCAP/Blotter, ASCAP/Music Of Windswept,
ASCAP/SCOT Storth, ASCAP/TM, ASCAP/Moebetoblame,
BMI/Wu-Tang, BMI/Careers-BMG, BMI/Screen GemsEMI, BMI/EMI Blackwood, BMI), HL/WBM, H100 79; RBH
27

BRING ON THE RAIN (Bro 'N Sis. BMI/Estes Park.

BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 17 BROTHA (Ugmoe, ASCAP/Universal, ASCAP/Alegna, BMI), BMI/Uncle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL/WBM, H100 82; RBH 22 BURN (Juvenile Hell, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Honeycomb Hideout, ASCAP) RBH 68

BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI) H100 33; RBH

BYE-BYE BABY (Heavenly Tunes, BMI) RBH 97



CADA VEZ TE EXTRANO MAS (LGA, BMI) LT 9
CAN HEAVEN WAIT (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Tallest Tree, ASCAP/Dream-Works Songs, ASCAP/Cy-Zik, ASCAP/Music Pieces, ASCAP/563, ASCAP/2omba, BMI/D. Mercado, ASCAP/Haything, ASCAP), HL/WBM, RBH 77
CANT DENY IT (J Brasco, ASCAP/Desert Storm, BMI/Cyphercleff, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP), HL/WBM, H100 59; RBH 28
CARAMEL (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP/Te-Bass, BMI/Stitchman's, ASCAP/Universal,

ASCAP/Te-Bass, BMI/Stitchman's, ASCAP/Inti-Isra ASCAP/Blondie Rockwell, ASCAP/EMI Blackwood, BMI/Grand Negaz, BMI/Careers-BMG, BMI), HL/WBM, H100 19; RBH 12
CARRY ON (Greenhorse, BMI/Curb Congregation, SESAC), WBM, CS 39
CARTAS MARCADAS (Pham, BMI/Peer Int'l., BMI) LT

29
CELOS (Ventura, ASCAP/Marc Anthony,
ASCAP/Sony/ATV Tunes, ASCAP) LT 17
COLD ONE COMIN' ON (Sixteen Stars, BMI/Dixie
Stars, ASCAP), HL, CS 27
COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina,
ASCAP/Songs Of Peer, ASCAP) LT 33
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco,
ASCAP) LT 12

COMO TE EXTRANO (Rightsong, BMI) LT 44 COMPLICATED (EMI Full Keel, ASCAP/April Blue,

ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore

ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore
Avenue, ASCAP), HL/WBM, H100 91
CON CADA BESO (WB, ASCAP/Osorio, ASCAP/Elephant Star, BMI/Careers-BMG, BMI) LT 38
CONTROL (Lithium Glass, ASCAP/Puddle Of Music,
ASCAP/WB, ASCAP), WBM, H100 81
THE COWBOY IN ME (BMG Songs, ASCAP/Mrs, Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific,
BMI/Stairway To Bitner's, BMI/Gottahaveable, BMI) CS 48
CRAWLING (Zomba, BMI/Chesterchaz, ASCAP/Big
Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob
Bourdon, BMI/Kenji Kobayashi, BMI), WBM, H100 96



DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP), HL, H100 50;

RBH 34

DANSIN WIT WOLVEZ (WHERE MY TRIBE AT?)
(AMRX27, ASCAP) RBH 59
DAYS OF AMERICA (Henry Paul, BMI/Dave Robbins,
ASCAP/Hamstein Cumberland, BMI/EMI Blackwood,
BMI), HL/WBM, CS 51

98

DEJAME ENTRAR (EMI April, ASCAP/Gaira Bay,

ASCAP) LT2

DERECHO A LA VIDA (Peer Int'l., BMI) LT 47

DE VERDAD (Desmone, BMI/Lazy Jo, ASCAP/WB,
ASCAP/Big One Three, SESAC) LT 24

DIDDY (Donceno, ASCAP/The Waters Of Nazareth,
BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April,
ASCAP/BDP, ASCAP/Zomba, ASCAP/Robert Hill, BMI/Universal-Songs Of PolyGram, BMI), HL/WBM, H100 7B; RBH
24

DIFFERENCES (Milk Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 7; RBH 3 DIG IN (Miss Bessie, ASCAP), CLM, H100 37

DIME CORAZON (WP., ASCAP) LT 40
DOES MY RING BURN YOUR FINGER (Tinkie Tunes,
ASCAP/Bughouse, ASCAP/Music Of Windswept, ASCAP)

ASCAP/Bughouse, ASCAP/music or minister process of the Don't You Forget It (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), MBM, H100 98: RBH 49 DO U WANNA ROLL (DOLITTLE THEME) (Show You How Daddy Ball, ASCAP/Uh Oh, ASCAP/Ensign, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Saja, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs, BMI/TCF, ASCAP/Fox Film, BMI/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 87: RBH 52

BMI/Black rountenn, SSSS 1 Lend Rep. (EMI April, ASCAP/EMI Blackwood, BMI/Blue Lamp, ASCAP/Wunderwood, BMI),

HL, H100 25 DROWNING (Zomba, ASCAP/Brandon Brody, BMI/Warner-Tamerlane, BMI), WBM, H100 39

-E-

EASY FOR ME TO SAY (Blackened, BMI), WBM, CS 30 EMOTION (Gibb Brothers, BMI), HL, H100 10; RBH 31 ENJOY YOURSELF (Proceed, BMI/Divine Mill, ASCAP/WB, ASCAP/Tonya Von, BMI/Beat Wise, BMI/Warner-Tamerlane, BMI), WBM, RBH 74 EN LA MISMA CAMA (Edimonsa, ASCAP) LT 22 ESTAS QUE TE PELAS (Ser-Ca, BMI) LT 16 EVERY OTHER TIME (Prospect, ASCAP/Martybags, ASCAP/Noise Dog, BMI/Chrysalis, ASCAP) H100 93 EVERYWHERE (I'm With The Band, ASCAP/WB, ASCAP/Line One, ASCAP/EMI Virgin, ASCAP), HL/WBM, H100 20



FADE (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM,

H100 72 FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100

FÄLLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100
9: RBH 45
FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA,
ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five
Card, ASCAP/Elvis Mambo, ASCAP/WB, ASCAP/Ain't
Nuthin' Goin' On But Funking, ASCAP/Copyright
Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou,
BMI), WBM, H100 1: RBH 5
FATTY GIRL (Sony/ATV Tunes, ASCAP/LL Cool J,
ASCAP/EINOT, ASCAP/EXCP, BMI/Sony/ATV Songs,
BMI/The Waters Of Nazareth, BMI/EMI Blackwood,
BMI/Justin Combs, ASCAP/Jae'wons, ASCAP), HL, H100
90; RBH 40

RBH 40
FEELIN' ON YO BOOTY (Zomba, BMI/R.Kelly, BMI),

FEELIN' ON YO BOOLT (COMING, DIMIN, MILLIN, MI

-G-

GET MO (Papa George, ASCAP/Still N-The Water, BMI)

GET MO (Papa George, ASCAP/Still N-The Water, BMI)
RBH 94
GET THE PARTY STARTED (Stuck In The Throat,
ASCAP/Famous, ASCAP), HL, H100 13
GETTIN' BACK TO YOU (Little Tornadoes, BMI/Little
Poncho's, BMI/Brad Davis, BMI) CS 55
GIRLS, GIRLS, GIRLS (Lil Lu Lu, BMI/EMI Blackwood,
BMI/F.O.B., ASCAP/Unichappell, BMI/Savette,
BMI/Super Songs Unlimited, BMI), HL, H100 17; RBH 4
GOD BLESS THE USA (Songs Of Universal, BMI/Music Corporation Of America, BMI/Sycamore Valley, BMI), WBM,
CS 36; H100 75
GONE (Tennman Tunes, ASCAP/Zomba,
ASCAP/WaleRo, BMI/South Hudson, BMI), WBM, H100
11; RBH 25
GOODBYE (EMI April, ASCAP/Air Control,
ASCAP/Them Damn Twins, ASCAP/So So Def,
ASCAP/Babyboy's Little, SESAC/WBM, SESAC), HL/WBM,
H100 74; RBH 18
GOOD MORNING BEAUTIFUL (Life Of The Record,

100 74; RBH 18
GOOD MORNING BEAUTIFUL (Life Of The Record, SCAP/Sevens International, ASCAP/Mighty Moe,

ASCAP/Sevens International, ASCAP/Mignity Moe, ASCAP) CS 13; H100 70 GRIMEY (Off Da Yelzabulb, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April,

CAP/Chase Chad, ASCAP), HL, RBH 65 GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN) (Cash & Computa, BMI/Dangerous Wes Cravan, ASCAP/EMI April, ASCAP/Jobete, ASCAP) RBH 91

--- H --

HANGING BY A MOMENT (G-Chills, BMI/Songs Of

HANGING BY A MOMENT (G-Cnills, BMI/Songs of DreamWorks, BMI), CLM, H100 26 HE LOVES ME (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/EMI April, ASCAP/Jazz, ASCAP/Jay-Qui, ASCAP), HL, RBH 61 HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL,

ASCAP/RIVE DIDITE, ASCAP/METROPHUNIC, ASCAP), FIG.
H100 3
HEROE (Enrique Iglesias, ASCAP/EMI April,
ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP) LT 4
HIT 'EM UP STYLE (OOPS!) (Cyptron, BMI/EMI Blackwood, BMI), HL, H100 40
HOMELAND (Curb Magnasong, BMI/Red Quill,
BMI/Moraine, ASCAP/House Of Trout, ASCAP), HL, CS 53
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nickelback, SOCAN), WBM, H100 4
HUELO A SOLEDAD (AG, ASCAP) LT 25



I ALWAYS LIKED THAT BEST (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMI/Tommy Lee James BMI/EMI Blackwood, BMI/Garden Angel, BMI), HL, CS 38 I AM A MAN OF CONSTANT SORROW (Public Domain),

I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL, CS 29
I CRY (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 47
I DO!! (Stixx & Tones, ASCAP/Toy-Toy, ASCAP) H100 18
I DON'T HAVE TO BE ME ('TIL MONDAY) (MAS Venture, BMI/Misterssippi, BMI/Careers-BMG, BMI/EMI

e, BMI/Misterssippi, BMI/Careers-BMG, BMI/EMI ckwood, BMI), HL, CS 35 I GOT LOVE (One Shot Deal, SESAC/Nate Dogg, BMI)

RBH 71
I'M A BELIEVER (Stonebridge, SESAC/Foray, SESAC), HL, H100 92
I'M A SLAVE 4 U (EMI Blackwood, BMI/The Waters Of
Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP),

HL, H100 27
I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI),

I'M A SURVIVOR (Porch Pickin', ASCAP/Murran, bmi, WBM, CS 4; H100 49
I'M A THUG (First N' Gold, BMI/Sony/ATV Songs, BMI), HL, H100 88; RBH 46
I'M H0T (Erick Sermon, ASCAP/Zomba, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL/WBM, RBH 90
I'M MOVIN' 'DN (Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 32
I'M NOT GONNA DO ANYTHING WITHOUT YOU
(Zomba, ASCAP/Suzabelle, ASCAP/Acuff-Rose, BMI), WBM. CS 54

I'M NOT GONNA DO ANYTHING WITHOUT YOU
(Zomba, ASCAP/Suzabelle, ASCAP/Acufr-Rose, BMI),
WBM, CS 54
I'M REAL (Slavery, BMI/D) Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/lobete,
ASCAP), HL/WBM, H100 6; RBH 29
I'M TRYIN' (Pacific Wind, SESAC/4t4, SESAC/Songs Of
Windswept Pacific, BMI/Gottahaveable, BMI/Almo,
ASCAP), HL/WBM, CS B; H100 63
IN ANOTHER WORLD (Sony/ATV Tree, BMI/Wenonga,
BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas,
BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine
Grace, ASCAP), CLM/HL, CS 21
INOCENTE POBRE AMIGO (BMG Songs, ASCAP) LT B
INSIDE OUT (Badams, ASCAP/Sony/ATV Cross Keys,
ASCAP/Purple Crayon, ASCAP), HL, CS 60
IN THE END (Zomba, BMI/Big Bad Mr. Hahn,
BMI/Nondisclosure Agreement, BMI/Rob Bourdon,
BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz,
ASCAP), WBM, H100 62
I SHOULD BE SLEEPING (EMI April, ASCAP/Iersey Girl,

I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), , CS 44 I**T'S ALRIGHT TO BE** A REDNECK (Sony/ATV Tree,

BMI/Cake Taker, BMI/Corn Country, BMI/Universal-Songs Of PolyGram International, BMI/Hook, Line And Kenner,

OF Polystam International, BMI/HOOK, Line And Neimer, BMI), HL/WBM, CS 59 IT'S BEEN AWHILE (Greenfund, ASCAP/i.m.nobody, ASCAP), WBIue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 15 I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL,

I WANN'A INLA PASSA CS 1; Hoo 29 I WILL SURVIVE (Universal-Songs Of PolyGram Inter-national, BMI/HopeChest, BMI/Careers-BMG, BMI/Hugh Prestwood, BMI/Zomba, BMI/Teren It Up, BMI), HL/WBM,

BMI/Ensign, BMI/Songs Of Universal, BMI), HL/WBM,

H100 94 IZZO (H.O.V.A.) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Ye World, ASCAP/Jobete, ASCAP), HL, H100 51; RBH



JIGGA THAT N***A (Lil Lu Lu, BMI/EMI Blackwood, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL, RBH 51 JUST IN CASE (Divine Mill, ASCAP/WB, ASCAP/Fingaz

JUST IN CASE (Divine Mill, ASCAP/WB, ASCAP/Fir Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI/EMI April, ASCAP), HL/WBM, RBH 41 JUST LET ME BE IN LOWE (Hamstein Cumberland, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL/WBM, CS 20

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KNOCK YOURSELF OUT (Jae'wons, ASCAP/Justin mbs, ASCAP/EMI April, ASCAP/The Waters Of zareth, BMI/EMI Blackwood, BMI/Chase Chad, Nazareth, BMI/EMI E ASCAP), HL, RBH 80

LA AGARRO BAJANDO (Mo'Clan, ASCAP) LT 41
LA CALANDRÍA (Vander, ASCAP) LT 42
LET ME BLOW YA MIND (Scott Storch, ASCAP/Blondie
Rockwell, ASCAP/Universal, ASCAP/Dead Game,
ASCAP/MB, ASCAP/Air'N Ruthin' Goin' On But Funking,
ASCAP/Elvis Mambo, ASCAP/TVT, ASCAP/Blackjack,
ASCAP/Elvis Mambo, ASCAP/TVT, ASCAP/Blackjack,
ASCAP/Elvis Mambo, ASCAP/TVT, ASCAP/Blackjack,
ASCAP, VBM, Hisoo 44
LET'S RIDE (Zomba, BMI/Tuff Huff, BMI) RBH 79
LET'S STAY HOME TONIGHT (Lexi'S Daddy'S Music,
ASCAP/Daddy'S Downstairs Again, ASCAP/Chrysalis,
ASCAP/Naked Under My Clothes, ASCAP/BH 33
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell,
ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, H100 36;
RBH 6
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One

KBH 6
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One
Shot Deal, SESAC/Stone Diamond, BMI), HL, H100 58;
RBH 14

RBH 14 LIVIN' IT UP (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Irv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI/Ensign, BMI), HL/WBM, H100 B; RBH 7

THE LONG GOODBYE (WB. ASCAP/Universal-Island,

HINE LONG GUOUBYE (WS, ASCAP/Universat-island, PRS), WBM, CS 22
LOOKIN' AT YOU (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Colorscapes, BMI/Publishing Designee, BMI/Hollymost, ASCAP/Finds, ASCAP/Holishing Designee, BMI/Hollymost, ASCAP/Hy Kids, ASCAP/Famous, ASCAP/High Priest, ASCAP), HL/WBM, RBH 87
LOWF OF A WOMAN (Sones Of Lastrada BMD, WBM.

LOVE OF A WOMAN (Songs Of Lastrada, BMI), WBM, C 2; H100 43 LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal PolyGram International, ASCAP), WBM, H100 67; RBH 17

-M-

MADE TO LOVE YA (Uncle Bobby, BMI/EMI Black-od, BMI/Fingaz Goal, ASCAP/EMI April, ASCAP), HL,

wood, BMI/Fingaz Goal, ASCAP/EMI April, ASCAP/, HL, RBH 48 MAN OF ME (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI), WBM, CS 18 MENTIRA (I'll Be Right Back, ASCAP) LT 46 ME VAS A EXTRANAR (Vander, ASCAP) LT 11 MI FANTASIA (TN Ediciones, BMI) LT 43 MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), WBM, RBH 54 MY LIFE (Illville, ASCAP/Universal-MCA, ASCAP) RBH

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MY SACRIFICE (Tremonti, BMI/Stapp, BMI/Dwight



NADA (Peer Int'l, BMI) LT 39
NEVER BE THE SAMD LT 39
NEVER BE THE SAMD ACAIN (Starks, BMI/WB, ASCAP/Carpa Noche, ASCAP/Davel McKenzie, ASCAP/In Tha Blood, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI/Wamer-Tamerlane, BMI), WBM, RBH 7B
NIGHT DISAPPEAR WITH YOU (Universal-Songs Of PolyGram International, BMI/McComas, BMI), WBM, CS

NO ME CONOCES AUN (Edimonsa, ASCAP) LT 7

NO ME CONOCES AUN (Edimonsa, ASCAP) LT 7
NO MORE DRAMA (EMI April, ASCAP/Flyte Tyme,
ASCAP/Screen Gems-EMI, BMI), HL, RBH 44
NO SE VIVIR SIN TI (Arpa, BMI) LT 32
NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba,
BMI/Grindtime, BMI), WBM, RBH 42
NOTHING'S WRONG (D Baby, ASCAP/WB,
ASCAP/Nichguepe, ASCAP/TNO, BMI/Juice Booty,
ASCAP), WBM, RBH 95

O ME VOY O TE VAS (Crisma, SESAC) LT 10
ON A NIGHT LIKE THIS (Warner-Tamerlane,
BMI/Instinct, ASCAP), WBM, CS 11; H100 68
ONE MINUTE MAN (MASS Confusion, ASCAP/WB,
ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI
April, ASCAP), HL/WBM, H100 46
ONLY IN AMERICA (Sony/ATV Tree, BMI/Buffalo
Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 10;

H100 53 ONLY TIME (EMI Blackwood, BMI), HL, H100 12



PART II (Funky Noble, ASCAP/Wamer-Tamerlane, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/ECAF, BMI/Jay Bird Alley, BMI/Sony/ATV Songs, BMI/Almo, ASCAP) RBH 67 PENA DE AMOR (JBN, ASCAP) LT 37 EL PRIMER TONTO (Edimusa, ASCAP) LT 15 PROMESAS (Flamingo, BMI) LT 14 PUEDEN DECIR (EMOA, ASCAP) LT 21 PUTIT ON ME (Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/WB, ASCAP/WB, ASCAP/ROC-Turn'Al, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, RBH 62

H 62 PUT YO HOOD UP (Swole, ASCAP/STD, ASCAP/EMI ckwood, BMI/Ground Control, BMI), HL, RBH 84



RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 2B; RBH 15 REAL LIFE (I NEVER WAS THE SAME AGAIN) (Major BOb, ASCAP/Castri, BMI/Whiskey Gap, BMI), WBM, CS 19 RESUMIENDO (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 23 RIDING WITH PRIVATE MALONE (Twang Thang, ASCAP/Mod 8, J. RMI/IG Walls, RBMI (S. 2), H100 67

ASCAP/Wood & I, BMI/IG Wells, BMI) CS 3: H100 47 ROCK THE BOAT (Herbilicious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain,

ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 14; RBH 2 ROLL OUT (MY BUSINESS) (EMI April, ASCAP/Virginia Beach, ASCAP/Black Fountain, ASCAP/Mag-A-Ooh, ASCAP), HL, H100 71: RBH 20 ROUND AND ROUND (jonell, BMI/DJ Hi-Tek, BMI/Wu-Tang, BMI/Careers-BMG, BMI) RBH 63 RUN (Famous, ASCAP/Almo, ASCAP), HL, CS 5; H100



SAINTS & ANGELS (House Of Fame, ASCAP) CS 23
SALADO (BMG Edim, ASCAP) LT 18
SECRET LOVER (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI/PayTown, BMI), WBM, RBH 60
SE QUE ME VAS A DEJAR (Crisma, SESAC) LT 20
SERA PORQUE TE AMO (DAR) LT 27
SHHH (Iron Tigga, BMI/C.K. Jointz, BMI/DHG,
BMI/EMI Blackwood, BMI) LT 26
SHIVER (EMI April, ASCAP/Pang Toon, BMI/Jersey
Girl, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL CS 25
SIDEWAYS (EMI Blackwood, BMI/EMI Tower Street,
BMI/Hatley Creek, BMI/Vip Vipperman, ASCAP), HL, CS
52

SI TU SUPIERAS (San Angel, ASCAP/Fonomusic, ASCAL AP) LT 42 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane,

BMI), WBM, H100 41
SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Manage-ment, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL,

ment, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL,
CS 26
SOMETHIN' IN THE WATER (AI Andersongs,
BMI/Songs Of Windswept Pacific, BMI/My Life's Work,
BMI/Yellow Desert, BMI/Mighty Nice, BMI/Sony/ATV
Tree, BMI/Love Monkey, BMI), HL, CS 34
SON OF A GUN (Black Ice, BMI/EMI April,
ASCAP/Flyte Tyme, ASCAP/Quackinbush, ASCAP/Universal-PolyGram International, ASCAP), HL, Hatoo S5; RBH 32
SPECIAL DELIVERY (Scamon, ASCAP/Justin Combs,
ASCAP/EMI April, ASCAP/Harve Pierre, BMI/EZ Elpee,
ASCAD HI RBH 70

ASCAP), HL, RBH 70 SQUEEZE ME IN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 46 STANDING STILL (WB, ASCAP/Wiggly Tooth, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP),

WBM, H100 61 THE STAR SPANGLED BANNER (Public Domain), WBM, Hoo Bs; RBH 88 STOP PLAYIN' GAMES (All My Publishing, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Regina's Son, ASCAP),

HL, RBH 64 STRENGTH, COURAGE, & WISDOM (Gold & Iron, ASCAP/WB, ASCAP), WBM, RBH 86 STUCK IN A MOMENT YOU CAN'T GET OUT OF (U2, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 54

oo 54 SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin,

SUERIE (FILET, DIM, ASMI), SUERIE (FILET, DIM, ASMI), WBM, LT 3
SUERIE HE TENIDO (Maximo Aguirre, BMI) LT 48
SUFRIENDO A SOLAS (Not Listed) LT 30
SUPERMAN (IT'S NOT EASY) (EMI Blackwood,



TAKE AWAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 26

TAN FACIL QUE HUBIERA SIDO (Not Listed) LT 49
TANTITA PENA (Warner-Tamerlane, BMI) LT
THANK YOU (Not Listed) RBH 69
THAT'S JUST THAT (Sony/ATV Cross Keys,
ASCAP/Grinnin' Garrett, ASCAP/EMI Blackwood,
BMI/Songs Of Sea Gayle, BMI), HL, CS 42

THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil

Vassar, ASCAP), HL, CS 37
THICKER THAN BLOOD (In My Dreams, ASCAP/Major

Bob, ASCAP/No Fences, ASCAP) CS 58
THINK IT'S A GAME (Shakur Al-Din, ASCAP/Hitco South, ASCAP/Ask Lois & Bev 1st, ASCAP/Sony/ATV Tunes, ASCAP/Troi Mone, ASCAP/Lil Lu Lu, BMI/EMI ckwood, BMI), HL, RBH 99 THIS AIN'T NO RAG, IT'S A FLAG (CDB, BMI/Wooley

THIS AIR' I NO KAG, IT'S A FLAG (CDB, BMI/Woole SWamp, BMI) CS 33
THE TIN MAN (Acuff-Rose, BMI/Songwriters Ink, BMI/EMI Longitude, BMI/EMI Fulf Keel, ASCAP),
CLM/HL/WBM, CS 43
TO QUOTE SHAKESPEARE (WB, ASCAP/Platinum Plow, ASCAP/Annotation, ASCAP/French Hip, ASCAP),

WBM, CS 56
TRANS DF EXPRESS (Organized Noize, BMI/God
ASCAP/Chrysalis, ASCAP/Po

Given, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP/Point East, BMI/Street Top, ASCAP) RBH 100 TURN OFF THE LIGHT (Nelstar, SOCAN), WBM, H100 5 TURN OFF THE LIGHT (Nelstar, SOCAN), WBM, RBH 55



UGLY (Virginia Beach, ASCAP/WB, ASCAP/Two Hundred Miles From Civilization, BMI/EMI Blackwood, BMI), HL/WBM, H100 52: RBH 19
U GOT IT BAD (U.R. IV, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC), HL, H100 2: RBH 1
UH HUH (Hitco South, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Songs Of Peer, ASCAP/Marchninth, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morningsidetrail, ASCAP/TracksbyMallice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP) RBH B2

UNA MUJER COMO TU (Copyright Control) LT 35
USTED SE ME LLEVO LA VIDA (World Deep Music,
BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 5



VAS A SUFRIR (Edimonsa, ASCAP) LT 36 VOLVERE JUNTO A TI (WB, ASCAP) LT 13 VOY A QUITARME EL ANILLO (2000 Amo ASCAP/Rafa, ASCAP) LT 19

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THE WASH (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Mahogany Got Music, ASCAP/Knoc-Turn'Al, ASCAP/Million Dollar, BMI), HL/WBM, RBH 43
THE WAY (Blue's Bab, ASCAP/Jaicat, ASCAP/Dirty Dre, ASCAP/Loniversal, ASCAP), WBM, RBH 50
WEEKEND (Kharatroy, ASCAP/B. Black, ASCAP/WB, ASCAP/Sony/ArT Vunes, ASCAP/Kenbo, ASCAP/Cony/Art Vunes, ASCAP/Kenbo, ASCAP/New Nation, ASCAP/Chrysalis, ASCAP/Monster Island, ASCAP, HL/WBM, RBH 73
WE GONNA MAKE IT (Jae'wons, ASCAP/Lustin Combs, ASCAP/EMI April, ASCAP/Paniro's, ASCAP/A. Marman Music, ASCAP), HL, RBH 72
WELCOME TO ATLANTA (EMI April, ASCAP/So So Def, ASCAP/Ludarcis, ASCAP/Jobete, ASCAP), HL/WBM, RBH 73

WE RIGHT HERE (Boomer X, ASCAP/54vill, BMI) RBH

B5
WE THUGGIN' (Joseph Cartagena, ASCAP/Jelly's Jams,
ASCAP/Ron G, BMI/Zomba, BMI/R.Kelly, BMI), WBM,
H100 34; RBH 10
WHAT AM I GONNA DO (Harrindur, BMI/Uncle Jake's,
BMI/BMG Songs, ASCAP/Zovektion, ASCAP/T,J. Beats,
BMI), HL, H100 86; RBH 35
WHAT IF (ECAF, BMI/Sony/ATV Songs, BMI), HL, H100
R0 PRH 36

89; RBH 36
WHAT'S GOING ON (EMI April, ASCAP/Marvin Gaye
Estate, ASCAP/Jobete, ASCAP/Stone Agate, BMI), HL,

H100 95 WHENEVER, WHEREVER (F.I.P.P., BMI/Aniwi, BMI/Sony) ATV Latin, BMI), WBM, H100 21 WHERE I COME FROM (WB, ASCAP/Yee Haw, ASCAP),

WBM, CS 14; H100 69
WHERE THE PARTY AT (Them Damn Twins, ASCAP/Air
Control, ASCAP/EMI April, ASCAP/So So Def,
ASCAP/Babyboy's Little, SESAC/Noontime South,
SESAC/Jackie Frost, ASCAP/BMG Songs, ASCAP), HL

00 30; RBH 30
WHERE THE STARS AND STRIPES AND THE EAGLE (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 6; H100 24 WHEREVER YOU WILL GO (Amedeo, BMI/Alex Band,

WHERE WAR HIGH 35 WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) (EMI April, ASCAP/Tri-angels, BMI), HL, CS 12;

H100 56
WHO WE BE (Boomer X, ASCAP/54vill, BMI) H100 65; RBH 16 WISH YOU WERE HERE (EMI April, ASCAP/Hunglikey-

ora, ASCAP), HL, H100 66
WITH ME (Sony/ATV Cross Keys, ASCAP/Onaly,
ASCAP/Songs Of Universal, BMI), HL/WBM, CS 16; H100 A WOMAN'S WORTH (Lellow, ASCAP/EMI April,

ASCAP/Skyhy, ASCAP), HL, H100 42; RBH 13 THE WORLD'S GREATEST (Zomba, BMI/R.Kelly, BMI), WBM, RBH 75
WORST COMES TO WORST (Double Vinyl, BMI/Tri

WORST COMES TO WORST (Double Vinyl, BMI/Tri-clops Media, BMI) RBH 93 WRAPPED AROUND (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP), HL, CS 15; H100 77 WRAPPED UP IN YOU (Warner-Tamerlane, BMI/Sell The Cow, BMI), WBM, CS 9; H100 57 WRONG IDEA (Denver Street, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Double Dollar Sign, ASCAP/Universal-Songs Of PolyGram International, BMI/Larry Junior, BMI/All Seeing Eye, ASCAP), HL, RBH 92



YO OUERIA (Curci, ASCAP) LT 6 YOU GUERIA (CUTCI, ASCAP) LI 6
YOU GETS NO LOVE (Chyna Baby, BMI/Janice Combs,
BMI/EMI Blackwood, BMI/Michaelangelo Saulsberry,
ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI
April, ASCAP/Haleem, ASCAP/Scamon, ASCAP/Willcoil,
BMI), HL, H100 45; RBH 8
YOU MUST HAVE BEEN (Montell Jordan,

YOU MUST HAVE BEEN (Montell Jordan, ASCAP/Misen, ASCAP/Baj, ASCAP/EMI April, ASCAP/Triumph, ASCAP/Sydney's Mom Music, BMI), HL, RBH 83 YOUNG'N (HOLLA BACK) (D. Brasco, ASCAP/Desert Storm, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, Nasca & BMI exp.

wood, pmi/chase chad, ASCAP/Emiraphi, ASCAP, Fig. 1909 9; BBH 57
YOU ROCK MY WORLD (Mijac, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Rodney Jerkins, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jerkins III, BMI/Generations Third, BMI), HL/WBM, H100

RBH 23 Y SOLO SE ME OCURRE AMARTE (WB, ASCAP) LT 31

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Imprint Labels

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with a major record company usually receive one of two kinds of deals: the aforementioned joint venture or a production deal. A joint venture is widely defined as a pact where the major label pays the expenses of the joint venture and acts as the business partner, while the artist acts as the creative arm. Profits are split, often 50-50. The size of the joint venture, staffing, costs, and responsibilities vary with each agreement. When the deal is dissolved, the assets may be split or, depending upon how the venture fared financially, the major may keep any assets.

Production deals, favored by most record companies, are less risky for the major label. In most cases, the major pays the expenses for the production deal and gives the artist's imprint a royalty of, for example, 18%. The artist who runs the imprint then signs acts and gives them a lower royalty rate and pockets the difference. The major owns the assets of the imprint. In both cases, the major label assumes some, if not all, of the responsibility for sales, promotion, and marketing. (Joint ventures and production deals differ from production and distribution deals, in which the act owns 100% of the label and only relies on the major label for distribution.)

Two of the best-known artist-run labels are Maverick-Madonna's joint venture with Warner Bros.—and Bad Boy—Sean "P. Diddy" Combs' joint venture that formerly went through Arista. Maverick has released a number of gold or platinum-plus albums since its inception nine years ago, including Morissette's 1995 label debut, Jagged Little Pill, which has been certified for sales of a staggering 16 million units, according to the Recording Industry Assn. of America (RIAA). Other platinum artist releases on Maverick (in addition to Madonna's releases) include Candlebox's eponymous debut and Prodigy's The Fat of the Land (licensed through XL/Mute).

Bad Boy has had even more success, with its releases selling close to 50 million units, according to the RIAA. Its top-seller, certified for domestic sales of more than 10 million units, is the Notorious B.I.G.'s 1997 set *Life After Death*. Among its other platinum-certified efforts have been projects from 112, Dream, Total, Black Rob, Carl Thomas, and Mase.

Before LaFace was bought out by its partner, Arista, that joint venture—helmed by artist/producers Kenneth "Babyface" Edmonds and Antonio "L.A." Reid—also broke a number of artists, including Braxton, TLC, and Usher.

A sampling of albums currently on The Billboard 200 on artists' labels includes releases from Bad

Bov's Evans. The Wash soundtrack on Dr. Dre's Aftermath and Snoop Dogg's Doggystyle (Interscope), Jav-Z on his own Roc-a-Fella imprint (Def Jam), Bubba Sparxxx on Timbaland's Beat Club (Interscope), Puddle of Mudd on Fred Durst's Flawless (Geffen/Interscope). Alien Ant Farm on Papa Roach's New Noize (DreamWorks), Jagged Edge on Jermaine Dupri's So So Def (Columbia), Maverick's Michelle Branch, Missy "Misdemeanor" Elliott on her own the Gold Mind label (Elektra), The Bones soundtrack on Doggystyle (Priority/Capitol), Lit on the band's own Dirty Martini imprint (RCA). Fabolous on DJ Clue's Desert



On the Blowfish's
Breaking Records label:

'There was a great
incubation area in the
Carolinas. They got
their deal and brought
in a band from England.
It just didn't work.
That wasn't the plan.'

—VAL AZZOLI, ATLANTIC GROUP

Storm (Elektra), the Beatles on their Apple label (Capitol), and Uncle Kracker on Kid Rock's Top Dog (Lava/Atlantic).

But for every artist imprint that has a success, the roadside is littered with failed high-profile ventures, including Mariah Carey's Crave (Epic), Michael Jackson's MJJ (Epic), Beastie Boys' Grand Royal (Capitol, then Virgin), Hootie & the Blowfish's Breaking Records (Atlantic), and Jon Bon Jovi's Jambco (Mercury). Many more ventures simply never get very far out of the starting gate, such as Adam Duritz's (of Counting Crows) E Pluribus Unum (Universal).

Yet major record companies continue to form deals with artists, including such new ventures as Shaggy's Big Yard (MCA), Busta Rhymes' Flipmode (J Records, previously with Elektra), Backstreet Boys' the Label (Interscope), DMX's Bloodline (Def Jam), Lance Bass' (of 'N Sync) Freelance (Mercury Nashville), and Smash Mouth's Spun Out (Interscope).

Other artist labels include Wyclef Jean's Wyclef Records (J Records), Lars Ulrich's the Music Label (Elektra), OutKast's Aquemini (Elektra), and Korn's Elementree, which had success with Orgy via its former deal with Reprise.

A major label generally gives an artist his or her own imprint because it believes the act has a good eve for talent. "We do [label] deals with [artists] when our internal A&R doesn't provide whatever services that we could get from someone outside the company," RCA senior VP of business and legal affairs Jeff Walker says. He cites RCA's production deal with Lit as an example. "Because of the shows that [Lit's] Jeremy Popoff was taking him to and the artists Jeremy was seeing. it was clear to [RCA senior VP of A&R and artist development] Bruce Flohr that Jeremy was very good at finding new talent. We wanted to give [Jeremy] an outlet in the company to incentivize him to bring new talent here instead of going somewhere else."

RCA does very few artist deals, but the label is currently in negotiations to form a joint venture with Dave Matthews' ATO Records. Currently, ATO is a stand-alone label distributed through RCA's parent, BMG. However, like many other labels, Walker admits that RCA prefers not to make such deals, especially joint ventures. "We're now trying to keep all A&R functions inside the company so that we participate in all levels, financial and otherwise. To build equity for a third party is not always the way to go.

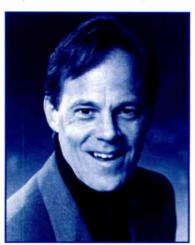
A number of major-label executives approached for this story declined to be interviewed, privately saying that artists' labels very often fail for a number of reasons. But they added that they would continue to help create them as a label's way to reward artists for jobs well done on their own albums, to keep the artists from looking to sign with another label, and-most importantly—because a number of artists are very good talent spotters. Additionally, joint ventures or production deals are often the only way that a major label can access certain talent that may already be affiliated with an artist, especially if that artist is also a producer, as is the case with Timbaland or Dupri. For Elliott, giving her a label of her own was a way to get her to record as an artist herself.

"I always wanted to have my own label," she says of her production deal. "When I went to Elektra, they were trying to get me to be an artist. I wasn't interested in being an artist, so they offered me a label deal. It all fell into place, but it was them offering me a label deal and squeezing the artist deal in there kind of on the slick side."

Similarly, when Lit signed with RCA, it was under the condition that the band got to bring its own label, Dirty Martini, on which it had released its 1997 album, *Tripping the Light Fantastic*, into the fold. "It was probably premature to be asking RCA for that even before we sold one record, but we knew we were in a position to help other bands," Popoff says. "We grew up

selling CDs and cassettes out of the trunks of our cars. We had the craziest guerrilla marketing team out there before street teams were so popular. I think at first the label thought it might be a vanity thing. They gave us a budget and said, 'OK, go out and do your thing,' [but] when we brought them our first act, Handsome Devil, they said, 'This is for real.'"

Durst had already proved himself highly capable of finding talent by bringing both Cold and the nowquadruple-platinum Staind to Flip before starting his own joint venture, Flawless, with Geffen/ Interscope. First, Durst signed to Interscope as an A&R executive, after he



'The relationship has to be one of closeness and positiveness. You have to treat an act like your own artist. With a joint venture, a wise executive knows that 50% of success is far better than 100% of failure.'

—ROY LOTT, EMI NORTH AMERICA

was hotly pursued by Island Def Jam. "But I realized I wanted to be involved only in the things I wanted to be involved with, not with things that I didn't think were credible," Durst says. "So I wanted to be on my own. I wanted people to know I'm fully responsible for [my acts], so that's how Flawless came about."

The risks a major label runs with any joint venture or production deal are high, but they are greater with artists' labels, a former label exec says. "There is such a big dose of ego involved in these vanity labels that personal factors determine the outcome more than business factors. A label identified with one person has so many [variables], like how is the artist getting along with the [major label], and how is [his or her] own career going? These things affect day to day how the artist's label is treated.

But artist-run joint ventures fail no more frequently than joint ventures with other entities, says Julie Swidler, senior VP of business and legal affairs for J Records. "I think the expectations of people coming into joint ventures are too high, and they're given too much money up front," she says. "It almost dooms them to failure. They don't have the time to recoup the money. Most are only two- or three-year deals." Additionally, she points out that an artist's label usually does not have any catalog to count on.

FINDING TALENT

Although most artists usually affiliate their label with the major record company to which they are signed, that is not always the case. Art Alexakis, frontman for Capitol recording act Everclear, turned to Artemis Records when he could not get what he wanted from Capitol.

When Everclear started having a lot of [success], I already had a rep for turning people on to cool bands. People within the industry knew my aspirations to have an A&R gig. I got a couple of offers and out of loyalty, I went to [then-Capitol president] Gary Gersh. He gave me a VP of A&R consultancy and paid me a decent wage, but he wouldn't let me sign anything." Alexakis shopped around and ended up forming a joint venture, called Popularity Records, with Artemis. He's producing the label's first release by Flip, a band from Minneapolis he calls a cross between Kiss, Cheap Trick, and the Sex Pistols.

Like Alexakis, many artists want label deals because they are exposed to such a vast array of music while on the road and are always being handed demos. "I almost never leave a show without a CD in my back pocket," Hootie & the Blowfish's Mark Bryan says.

The major label does not have to OK signings to the artist's imprint, but several acts say they prefer to bring in the label before inking an act so that the new artist will have support at the major. "I played three songs by Handsome Devil that I had produced for Bruce Flohr," Popoff says. "We set it up [so] if Bruce had said, 'This is garbage,' I could have taken it somewhere else. It's really important to me that I have the full support of the RCA staff."

Durst takes more of a hands-off approach. "I deliver finished product," he says. "Interscope knows their job: It's to spend the money they need, and they follow me into the fire because they haven't been burned yet. [Interscope Geffen A&M chairman] Jimmy Iovine, [Universal Music Group chairman/CEO] Doug Morris, and [Geffen president] Jordan Schur and I, we're a team over there."

Learning to handle the responsibilities of running a label in addition to running their own careers can be quite a challenge for some artists, but others say they thrive on it. "After our last tour, we took a couple of months off from Lit just to clear our heads and recharge. It was perfect for me to dive into Handsome Devil, which I produced," Popoff says. "Initially, I met some resistance from my management, my label, and my band [because] they were

(Continued on next page)

Imprint Labels

Continued from preceding page

afraid I had bitten off more than I could chew, but I said, 'Trust me, this is where I'll be my best.' The more I'm challenged and inspired, the more I will deliver."

Durst feels the same way. "So far, it's easy. You got an hour, you get online, you check things out. It's very easy to make big decisions with the technology right now. I like to keep in touch with my artists," says Durst, who has also directed videos for his artists. "It really does seem like I'm juggling a lot, but if you only do one thing at a time it seems like you're waiting around a lot. If I'm sitting around too much, I can't really relax."

In fact, Durst wishes he had more control. "All that scares me about running Flawless is that I depend on other people for things that are out of my control, such as paying the money for marketing, all the things that the machine does, the shipping, the product placement. Someone else's money is being spent. I wish everything was inhouse." Durst says he did a joint



venture instead of another kind of deal that would have given him more control because "I have to do a lot of proving myself to people. There were only little bits of the door open at the time. To get where I wanted to be, I did deals that aren't forever."

Attorney Passman says he finds that not all artists understand the business responsibilities they have when they get their own label. "If you're dealing with an [artist's label] that has a lot of employees, the artist really needs to know how to manage it," he says. "You can't make a blanket rule, but for the most part, their skills are at being creative and being an artist. They need a partner that's strong, or there's a hole. I like to recommend that they start small and nurture some talent."

Similarly, attorney Owen Sloane says, "I try to make sure my [artist] clients understand that they will need the help of others and that one cannot run an imprint as a hobby and expect success or be fair to the artists they sign."

Combs, who was a record executive at Uptown before he started Bad Boy, says, "My best advice is to run it like a business. It's not a place we're just going to [in order]

to have some fun: It's not the clubhouse, it's not for you and your boys. Everybody knows about SoundScan, but you talk to a bunch of [artists], and they don't know the actual business, about publishing, mechanical royalties, projections, all these type of things that are second nature to people who run record companies."

Sources say Bad Boy, despite its stellar record of breaking artists and Combs' business acumen, has had years when it has not made money because of profligate spending and a high overhead. Combs disputes that claim, saying, "No one but me, my CFO, and lawyer know my business . . . If you look at any company, there are years when they're up and years where they're down. When we have a year that does \$200 million, we handle that. Then when we have a year that does \$100 million, we're able to adjust and still put out new acts and fine-tune our spending and overhead to reflect that.'

Maverick, Morissette's home, has also had difficult financial times, including undergoing a round of layoffs earlier this year. Other than Madonna's *Music*, the last nonsoundtrack project released by the label to go platinum was Morissette's 1998 effort, *Supposed Former Infatuation Junkie*. Calls for interview requests with Madonna and business partner Ronnie Dashev were not returned. Warner Records declined to comment for this story.

THE ARTIST AS PARENT

While the major labels may see the artists' imprints as more of an investment in keeping that performer happy, acts say they feel a tremendous responsibility to the artists on their labels. "I never want to be one of those typical, jaded, lame A&R guys who feels like he won a bidding war but the band doesn't really mean anything to him," says Popoff, who runs Dirty Martini out of two bedrooms in his house. "I know that human element of what it feels like to sign your name to that [contract]. These bands just put their career in our hands—we owe it to them to go down fighting. That's my biggest concern: How will I handle this if it's not successful?" Handsome Devil, whose Dirty Martini/ RCA debut came out in September, has yet to chart.

For Elliott, female artist Tweet, whose debut will come out on the Gold Mind next year, is her primary concern. "Just like your mother takes care of you first, I feel like this is my newborn, and I want to walk her through it. It's not about me. I've already made my mark," Elliott says. "With someone who has a talent like that, I don't want to turn my back one step of the way."

Tweet says she can feel the enthusiasm Elliott has for her music and that she also liked the idea of signing to a label run by an artist. "The main advantage to me is that she's an artist, so I felt that she would already know what to do with me as an artist," Tweet explains. Although she is new, Elliott

let Tweet produce the majority of the songs on her album. "She knew I needed to tell my story."

Despite the artist's passion for an act he or she signs, many sources concede that acts on the artists' labels do not always receive the attention of a release signed directly to the major label. Treating the artists labels' releases differently can be shortsighted, says Roy Lott, deputy president of EMI Recorded Music North America. "The relationship between the [artist's label] and the [major] label has to be one of closeness and positiveness. It's important that the major label not differentiate things by saying, 'Oh, that's their artist, and this is our artist.' You have to treat an act [signed to an artist's label] like your own artist. With a joint venture, a wise executive knows that



On recording for Missy Elliot's the Gold Mind imprint: 'The main advantage to me is that she's an artist, so I felt that she would already know what to do with me as an artist.'

-TWEET

50% of success is far better than 100% of failure."

However, Elliott says she feels there can be a difference and admits she was disappointed when Elektra decided not to release an album by her signee Torrey Carter after its single did not perform as well as hoped. "I have my own label, and Elektra has their own artists that they distribute. Sometimes we get in a dispute about



that because, of course, they have to put forth their artists first."

She stops short of saying that Elektra would not work a Gold Mind release as hard as it would one from an artist signed directly to Elektra. "It's still part of them—their logo goes on the release as well," she says. "In all honestly, I believe they have faith in the artists [I sign], but they have their own babies. It's like you might have nieces and nephews, and you might have your own child. You love your nieces and nephews, but if there's a car accident, you're going to be looking for your own child first." Elektra declined to be interviewed for this story.

Passman says he basically doesn't hesitate to sign an act to another artist's record company. "It really depends on what the artist's label brings to the party," he says. "If it's someone who's really going to enhance your career, you can use their clout. And if no one else wants to sign you, it's better than flipping Big Macs."

WHEN THINGS GO SOUTH

Although an artist may go into a label situation with the best of intentions, the act can quickly find out that a strong A&R ear isn't enough. "Our label was a catastrophe because we weren't involved," Hootie & the Blowfish's Bryan says of Breaking Records, the group's production deal through Atlantic Records. "We were naive enough to think that we could do both-run a label and run our career. We trusted other people, but then we weren't able to put enough time into it. It's not like we were lied to or anything like that. We just weren't able to put enough of our own effort in terms of focus and direction to have the things done we wanted done.'

The Columbia, S.C.-based Hootie & the Blowfish were originally given their production deal because Atlantic believed the band members could be a good A&R source in finding other bands from the Southeast. "[Former manager] Rusty Harmon's idea was that we start a label since we had all these bands in the Southeast that we knew," Bryan says, "but by the time we got the label, every one of them was signed."

The band and Atlantic got off on the wrong foot, when, instead, the band signed an act from Liverpool, England. Bryan recalls, "We signed Treehouse, and the label said, 'What the hell are you doing? We thought you were signing bands from the Southeast.'"

Atlantic Group co-chairman/co-CEO Val Azzoli agrees that the deal went off course. "At the time there was a great incubation area in the Carolinas. They got their deal going and brought in a band from England. It just didn't work. That wasn't the plan. They took their eye off the ball."

Ultimately, the band's next handful of signings, including Treadmill Trackstar, Jump Little Children, and veteran rockers the Meat Puppets, released albums that were not successful. However, Bryan says Atlantic did treat the artists as if they were signed directly to Atlantic. "In the beginning, they did get the same treatment they would have gotten as if they'd been signed to

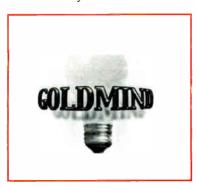
Atlantic proper," Bryan says. "But did they get that extra push? No."

This April, Atlantic told the band that it no longer intended to fund Breaking Records, which is now inactive. The band has started a new label, Handpicked Records, that will release annual compilations of unsigned acts. Atlantic is helping underwrite the compilations, which will be independently distributed through Redeye Distribution.

In hindsight, Bryan says he wishes that Hootie & the Blowfish had used a similar set-up when operating their label from the start. "The way to do it would have been to make a compilation and see where the buzz was before we dropped 100 grand on one band."

Additionally, Bryan says he saw firsthand what happens when a band's fortunes fall at a label and how that can affect other projects. "Atlantic dropped the ball on [Hootie's 1998 album] Musical Chairs at the same time they dropped the ball with Jump Little Children," Bryan says, admitting that "there's been some tension between us and Atlantic since that time." Hootie & the Blowfish are preparing to release a new album on Atlantic as early as next summer.

Carey's Crave also came to an unsuccessful end. The joint venture was launched in January 1997. "Mariah Carey was one of the most



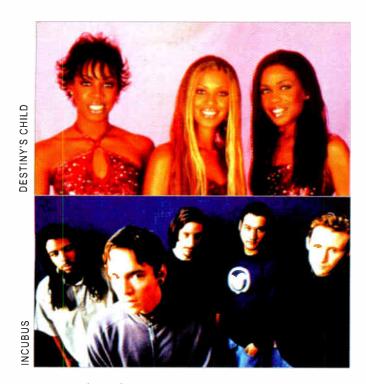
successful artists on the entire label, and she felt she had more creativity to contribute beyond her own projects," a source familiar with Crave says. "So Crave was partially based on her desire to have an outlet for her creativity, and partly it was another way to reward her financially."

Although Carey was signed to Columbia, Sony decided to bolster Epic by aligning Crave with that label. The label's first release—from girl group Allure—went gold, but subsequent releases from 7 Mile, DJ Company, and Soap did not meet expectations.

As Sony asked Carey to curb Crave's spending, she, citing time constraints, decided to close down the imprint 18 months after it was launched. Both Carey and Sony declined to comment for this story.

Bryan has some final advice for acts thinking they want to be executives: "It's simple: Don't do it if you can't be hands-on."

Despite the high risks involved, record execs say major labels will continue to give acts their own deals. As J Records' Swidler notes, "The simple fact is when the artist is really hot, they can get anything from anybody."



Destiny's Child, Incubus Added To Billboard Awards Lineup

Rock act Incubus will perform at the 2001 Billboard Music Awards, to be held Dec. 4 at the MGM Grand Garden Arena in Las Vegas. The star-studded event will air live from 8 to 10 p.m. (ET) on the Fox Television Network. Among acts newly confirmed to attend is Destiny's Child.

Immortal/Epic act Incubus recently released the album Morning View, featuring the single "Wish You Were Here." Morning View is the follow-up to the group's breakthrough third album, 1999's double-platinum Make Yourself. Gaining popularity during the Ozzfest and the Family Values tours, Incubus hit it big with the song "Pardon Me," which peaked at No. 3 on Billboard's Modem Rock Tracks chart.

One of the best-selling female groups ever, Destiny's Child's most recent Columbia album, Survivor, debuted at No. 1 on The Billboard 200 and has since sold more than 6 million copies worldwide. Last year, Destiny's Child won four Billboard Music Awards, including artist of the year, artist of the year duo/group, Hot 100 singles artist of the year, and Hot 100 singles duo/group of the year.

Incubus joins previously announced awards-show performers No Doubt, Alicia Keys, 'N Sync, Tim McGraw, and Shaggy. Artists set to appear include Mandy Moore, Sting, Janet Jackson, R. Kelly, Ludacris, Lil' Romeo, P. Diddy, Pink, Godsmack, Creed, Lifehouse, Blink-182, Aaron Carter, Jamie O'Neal, Joe, Petey Pablo, and this year's Century Award recipient, John Mellencamp. Additional performers, presenters, and other participants will be announced soon.

For more information on the 2001 Billboard Music Awards, call 646-654-4600, or email billboardawards@vnuinc.com. Tickets are available for purchase by calling the MGM Grand at 800-929-1111.

upcoming events

Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Resort • Miami Beach • March 14-16, 2002 Billboard Latin Music Conference & Awards

Eden Roc Resort • Mian i Beach • May 7-9, 2002

Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9, 2002

for more info: Michele Jacangelo 646.654.4660 bbevents@billboard.com

THIS WEEK@





COMING MONDAY: Underground rock artist/poet David Berman's Silver Jews project returns this week with its first Drag City album in three years, Bright Flight. Leaning in a more countryoriented direction than past efforts, the set features backing by regular contributors Tim Barnes and Mike Fellows as well as Nashville session veterans such as Tony Crow and Phil Niehaus. The review of the album will appear exclusively on Billboard.com.

Also reviewed online this week is the Rough Trade solo debut from ex-Mazzy Star vocalist Hope Sandoval, Bavarian Fruit Bread, as well as a New York City concert appearance by eclectic ensemble the Jozz Mandolin Project. In addition, look for an exclusive interview with jazz/bluegrass pioneer David Grisman.

News contact: Jonathan Cohen • jacohen@billboard.com

Billboard Music Group events & happenings

personne Michael Ellis has been appointed acting managing editor of Billboard. He will work closely with the bureau chiefs and the senior editorial and copy staff in New York to

monitor and coordinate production, and serve as the key administrative liaison between the editorial and chart departments.



Ellis is a uniquely skilled executive and well-seasoned manager, and his long experience within the Billboard family of publications is valuable preparation for this new role. Still active with his responsibilities as the Billboard Music Group's director of research, Ellis is stepping into the acting managing editor role as Billboard continues to restructure its management framework to meet the needs of a changing industry.

Ellis has spent 22 years in the music industry. From 1979 to 83, he was the music director for the legendary New York radio station WKTU ("Disco 92"). In 1983, he helped launch WHTZ (Z-100) New York as music director/assistant program director. In 1985, Ellis joined Billboard as Hot 100 chart manager, working his way up to director of charts, then associate publisher. In 1993, he was one of the founders of Billboard's revolutionary Airplay Monitor publications, serving as the first publisher of the four magazines. He left Billboard in 1997 to join Mariah Carey's joint venture Sony label, Crave, as VP of A&R; Ellis returned to Billboard in January 2000 as director of research for the Billboard Music and Literary Groups.

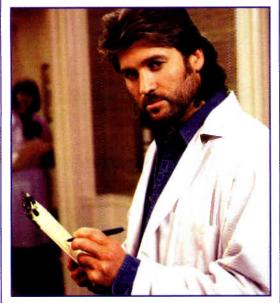
Ellis is based in Billboard's New York office and reparts to editor in chief Timothy White.

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Achy-Breaky Heart Doc

Billy Ray Cyrus used to sing about hearts, now he operates on them on his Pax-TV series Doc. On Nov. 11, the show garnered its highest ratings ever with a two-hour episode based on the country artist's hit song, "Some Gave All." The episode's focus was a tribute to veterans, including the rescue workers in New York City. Doc is seen in territories around the world, including Israel, Austria, Germany, Italy, Greece, Australia, and Holland.



Map Out a Plan

The music industry came out in force to support the Musicians Assistance Program raising more than a quarter of a million dollars for the organization, which assists music industry professionals recovering from substance abuse. Attending the recent fundraiser are, from left, Bob Forrest, Mary Turner Pattiz, Buddy Arnold, Carole Fields, David Crosby, Bonnie Raitt, Katey Sagal, and Jackson Browne.



Motown: Taking Care of Family

The Universal Music Group has established the Motown/UMG Fund to provide grants for financial assistance to R&B recording artists who were formerly affiliated with UMG or any of its wholly owned labels. Launching with a \$2 million gift to the R&B Foundation, the fund will be used for health, welfare, and medical purposes for artists or their surviving spouses. Gathering to acknowledge the fund's establishment are, from left, Jim Fifield, vice chair R&B Foundation; Dionne Warwick; president/COO UMG Zach Horowitz; R&B Foundation director Ed Bradley; Isaac Hayes; R&B Foundation director Ray Benson; and Bruce Resnikoff, president of Universal Music Enterprises.

The Bill ocard

Desk Job: Ron Gillyard



s J Records settles into its new Manhattan digs, it's all about life's little pleasures for senior VP of black music Ron Gillyard. Simply put, he says, "The theme of my office is all of the things

I like. I'm a huge Star Wars fan, which explains the Darth Maul and Darth Vader action figures and my light saber-which were birthday gifts. I bought the picture of the Twin Towers on Sept. 12 because it's bugging me out that I'll never see them again, at least like that."

It goes without saying that Gillyard also has an appreciation of music, which is expressed through two Ernie Barnes prints on his walls, including "Late Night DJ." "He's one of my favorite artists," Gillyard says, pointing to the colorful exposé. "It's like she just came in from the club, because she still has her fur on and she's all dressed up with her bottle of wine sitting there and the stack of records behind her—the nuances in that picture are crazy.

A vintage photo of Muhammad Ali is also proudly displayed on a shelf above his desk. "I just love the power in it," Gillyard says of the image taken at the famous Ali/Sonny Liston fight. "I'm not easily star-struck, but he's one of the few. I started collecting photos of him for what he represents. I wanted to have one in my office, and it had to be this one."

Perhaps one of the most unusual items in Gillyard's office is something that many might term a music industry artifact: a turntable. "That's actually the best sound you can get, when it's a clean piece of vinyl," he says. "I'm involved in every aspect, so I just want to make sure that when the acetates come in they're right."

The new label's 745 Fifth Ave. location, nestled between Central Park and chief Clive Davis' old Arista Records haunt, is a sight to behold, starting with the lobby: "You feel like you've walked into a showroom," Gillyard says. Overall, "it's more functional than beautiful. All of our offices are like this. My office looks exactly like [senior VP of urban promotion] Ken Wilson's. This space is like no other record company I've ever seen."

RASHAUN HALL

Across

- 1 Spiteful crowd 7 Place for a sleeping soldier
- 10 Neil Young's Child'
- 13 Like caught butterflies, maybe
- 14 "Very funny! 16 Belinda Carlisle's
- _ About You' 17 Festive/macabre
- **New Orleans** 19 White House spokesman
- Fleischer 20 Wall Street events
- 21 Late Chicago soul star Major
- 23 CCR tune about arowing up
- 28 Sharp sword
- 29 Brewskis 30 Thingy
- 31 Jack who ate no fat 33 Dormitory
- employees 36 Jelly Roll
- Morton classic 40 Mauna
- 41 ___ board (nail file)
- 42 It smells 43 1963 Jack Lem
- mon movie
- La Douce" 44 Like some sheets
- 46 Jazz's biggest
- 51 Country
- Alanis Morissette
- 53 -classical
- thanked by
- 52 August, to
- Celine Dion

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- 62 Van Morrison's "Brown
- 63 Like some rock bands

1 Followers of G

2 Japanese airline

3 Spinning devil of

4 "I Got You"

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5 Mix and mix

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8 Skip Spence's

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9 Bone Thugs-N-

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11 Polo in China

12 Nana Mouskouri's

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cartoons, for short

- by hotel staff
- 64 New wave
- Souvenirs' 65 She may
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 - in fashion 38 1990s indie rock

by Matt Gaffney

27 Israeli port on the

Gulf of Agaba

28 Game featuring

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31 Thrown weapon

32 For for Francisco

33 "The Thinker"

34 Marty Robbins'

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- band ___ Peel 39 Band that wrote a
- hit song about Rosanna Arquette
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- Funicello beach movie of 1965)
- 45 More high-minded
- 46 Aaron's "Don't Know Much
- partner 47 Hall & Oates'
- One"
- 48 Brandy tune
- . Know Me"
- 49 Part of a Cat Stevens sound
- track title
- 50 Jakob, to Bob
- 55 Cry from Popeve
- 56 Hasid, maybe 57 Ms. Williams
- 58 West Coast
- Rap name
- 59 "___ Mis" (short musical?)

26 Connick or Shearer The solution to this week's puzzle can be found on page 74.

RIM SHOTS

by Mark Parisi





issue Date: December 29

ad GIOSe: December 3

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