THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 9, 2002

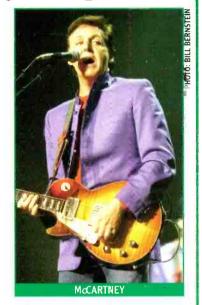
## Box-Office Records Fall As McCartney Wraps Tour

**BY RAY WADDELL** 

NASHVILLE—Paul McCartney wrapped his 50-date North American arena tour Oct. 29 at America West Arena in Phoenix, having grossed about \$100 million, and left a trail of house records in his wake.

A critical and financial winner, the tour will likely end up the top-grossing trek of 2002, averaging about \$2 million per night. "Nobody goes out [on tour] to lose money, but the main thing is the audiences are having fun," McCartney tells *Billboard*. "In some ways, [the response] has reminded me of the early Beatles tours."

Longtime McCartney tour director Barrie Marshall of Londonbased Marshall Arts was equally (Continued on page 82)



## Portable Players Await Yule Joy

Digital Devices Get Smaller, Capacity Grows; Will Consumers Respond?

**BY BRIAN GARRITY** 

NEW YORK—Five years after their introduction into the marketplace, portable digital-music players still have not found a home in the psyche of most consumers.

Manufacturers including Apple Computer, Sonic-Blue, Sony, Panasonic, and RCA are hoping to change that with a new generation of products this holiday season. The new players tend to be smaller and lighter yet have increased capacity to store music. Depending on their features, the players range in price from under \$100 to about \$500.

There are three primary categories of digital-music players, each presenting a different approach to the issues of size, price, and storage capacity. This array of choices could work against consumer adoption of digital-music players in much the same way that multiple-format issues thwarted other new music configurations in recent decades.

What's more, there are compatibility issues. While all of the portable devices can play back unsecure MP3 files—the primary use of such products—they are not all capable of playing the music being offered through legitimate channels in such formats as Real Audio and Windows Media Audio.

Consumer acceptance of the portable devices is of strategic

importance to the music industry, which is attempting to build up its digital-music offerings via subscription businesses like MusicNet, Pressplay, and Rhapsody and (Continued on page 84)

## **Inspired By Tragedy, TLC Survivors Carry On**



RY GAIL MITCHEL

LOS ANGELES—There was a point when Arista considered compiling a TLC greatesthits package and adding on the new songs that the trio had recorded before the untimely death of Lisa "Left Eye" Lopes in April. But that notion was tabled.

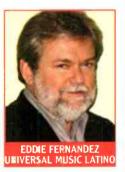
"When Lisa passed, it was so tragic for all of us," Arista president/CEO Antonio "L.A." Reid recalls. "We had already started to record the album. Immediately after the accident, we just kind of left things alone and didn't respond to calls about it. But then this momentum kicked "Continued on page 81"



## Tropical Music Falters Despite Latin Boom

BY LEILA COBO

MIAMI—Amid the growing attention to all things Latin in the U.S., tropical music—the style that defined the Latin sound for the better part of the 20th century—has fallen into a serious sales decline that has prompted labels to trim their tropical rosters (Continued on page 83)



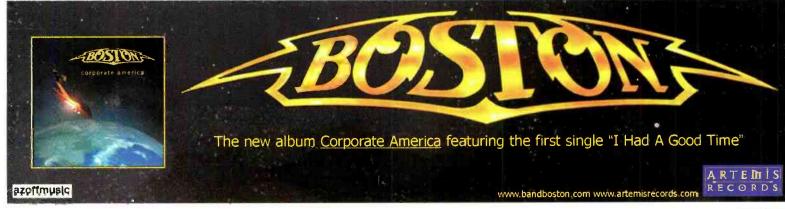
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ARTISTS & MUSIC

Ja Rule Flexes Talents With New Album, Film

SEE PAGE 11





never made it as a wise man i couldn't cut it as a poor man stealing tired of livin like a blind ma im sick of sight without a sense of feeling this is how you remind me s how you remind it is what i really am

> This is how we remind you of the incredibly special song that catapulted NICKELBACK to super-stardom, leading to 2 additional #1 Mainstream Rock tracks in 2002, "Never Again" and "Too Bad" - together selling 7 million copies of Silver Side Up.

## "HOW YOU REMIND ME" NICKELBACK

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## RECORD OF THE YEAR

THE STATE

"HOW YOU REMIND ME"

SILVER SIDE UP





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## Artist-Rights Law Introduced In N.Y.

The push to limit the length of recording artists' contracts has moved east, to New York. The Artistic Freedom Act (Bill A11926), introduced Oct. 28 in the New York State Assembly in Albany, would give unrepresented artists the right to terminate their recording contracts at the end of three years, while artists represented by qualified legal counsel would earn termination rights at the end of seven years

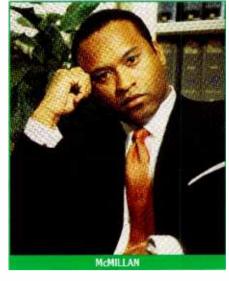
The Recording Industry Assn. of America opposes the measure. A spokesman said: "The recording industry is an extremely important economic driver for the state of New York. We do not believe the legislature will do anything to further harm an industry that is experiencing difficult business times, particularly if it means creating a new law to regulate contracts between private parties.'

The bill, introduced while the Assembly is not in session, is sponsored by a group of Democratic lawmakers, including state Assembly Speaker Sheldon Silver (Manhattan) and Assembly member Roger Green (Brooklyn). In a statement, Silver said of the legislation: "Locking aspiring artists into exclusive contracts that can last for decades creates a situation where these individuals or groups are exploited and taken advantage of for their entire music-making careers."

Observers see the bill as a symbolic bookmark for full debate on the issue of artists' contracts in Albany next year.

Among its supporters are the American Federation of Television and Radio Artists, the American Federation of Musicians, and the Artist Empowerment Coalition (AEC), which kicked off the first in a national series of Artist Power fundraising concerts at New York's Beacon Theatre on the date that the legislation was introduced.

Hosted by Doug E. Fresh and Free of BET's 106 & Park, the three-hour inaugural concert



presented a diverse array of music, from gospel to rap, featuring performances by Stevie Wonder, Faith Evans, DMX, Montell Jordan, Hezekiah Walker, Roberta Flack, and Naughty by Nature Monies raised are earmarked to fund the AEC and to raise awareness of artists' issues.

"Naughty by Nature is on the front line of this." member Vincent "Vinny" Brown says. "because artists deserve better-structured deals. Artists also need to have more control of their music and understand the business end of this industry.

According to AEC general counsel L. Londell McMillan, a New York-based entertainment attorney, the organization is planning more concerts in different cities for 2003. McMillan declined to give any specifics.

In tandem with the tenets behind the proposed Artistic Freedom Act, the AEC's concerts are "part of a movement to showcase the diversity and power of our culture, while advocating artists' rights," McMillan says. He stresses the need for such an organization, saying that, in some cases, "manufacturers, distributors, labels, and promoters are paid more money than the creative sources of the music. What's going on in this industry is ludicrous, creatively and economically. It's all backwards, especially in black music.'

The AEC, a nonprofit organization based in New York and Washington, D.C., comprises recording/performing artists, musicians, songwriters, artist representatives, and music supporters. Among its key priorities are ownership of masters and music publishing, pension/health benefits, diversity and equal opportunity, and limitations on long-term recording contracts.

AEC is similar to other organizations, such as the Recording Artists' Coalition (RAC). The RAC is a major supporter of recording-artist legislation introduced by Calif. state Sen. Kevin Murray (D-Culver City) in Sacramento that is similar to the Artistic Freedom Act. The proposed Murray bill, on hold until the new session next year, aims to repeal portions of a California law that states an artist can be held liable for damages on undelivered albums if he or she chooses to leave his or her label at the end of seven years.

RAC co-counsel Jay Cooper believes the RAC will support the New York effort, "because it fits pretty closely with our goals.'

But other artists' rights advocates, who had not yet seen the actual text of the legislation, privately expressed reservations, questioning the bad timing of the bill's introduction, which comes at the session's end and shortly before elections. There was also concern about enforcing the provision in the legislation that would allow artists to jump contracts after three years if they were legally unrepresented or represented by a lawyer inexperienced in the music industry.

Additional reporting by Bill Holland in Washington, D.C.; Rashaun Hall in New York; and Erik Gruenwedel in Los Angeles.

## Esposito To 'Build On History' In New WEA Role

BY ED CHRISTMAN

NEW YORK—Returning to the distribution fold as WEA Corp. president (Billboard Bulletin, Oct. 29), John Esposito says that his goal is to "build on WEA's rich history and tradition but also to drive the company into today's reality.'



Esposito says that the music industry's current trouble mandates that there will be a transition period before the industrv can evolve. WEA Inc. CEO Jim Caparro wants to design WEA Corp. so that it will be "at the vanguard" of

where the industry is headed. The business is "in need of shaking up," Esposito says, "and we intend to take some risks.'

Technically, Esposito's title is president of New York-based WEA Inc., but his responsibilities are for Los Angeles-based WEA Corp., the distribution arm of WEA Inc. In addition to WEA Corp., WEA Inc. includes WEA Manufacturing and Ivy Hill, the packaging and graphics company. All three are under Caparro.

The hiring of Esposito was expected (Billboard, July 27), as he has been closely associated with Caparro. As then-president of PolyGram Group Distribution (PGD), Caparro hired Esposito away from the Wiz-where he was COO for the chain's music and movies operation—to become PGD's head of catalog. When Caparro moved over to become chairman of the Island Def Jam Music Group, Esposito joined him there as executive VP/GM. Both exited that company last December.

Esposito says that no matter what changes are eventually made at WEA Corp.,

"we will start with the cash register and understand what the consumer is trying to tell us with when, where, how, and why they buy music." Moreover, he says that it is important to listen to the marketplace, retailers, and WEA employees so that any changes made will be "as a result of that feedback and reading the tea leaves.'

The experiences of Caparro and Esposito at Island Def Jam will help them build a company that is sensitive to artists and labels. "I have always strived to combine creativity and commercialism," Esposito says. "They don't always have to be thought of as being incompatible.'

### **ASCAP Creates White Award**

BY CAROLYN HORWITZ

NEW YORK-The annual ASCAP Deems Taylor Awards-which celebrate print, broadcast, and new-media coverage of music-will this year introduce the Timothy White Award for outstanding musical biography. Planned as an annual honor, the award is named for the Billboard editor in chief, who died in June at age 50. This year's recipient will be Charles R. Cross, for his book Heavier Than Heaven: A Biography of Kurt Cobain (Hyperion).

White, the winner of four Deems Taylor Awards, wrote acclaimed biographies of Bob Marley, Brian Wilson, and James Taylor.

The 35th annual ASCAP Deems Taylor Awards will be presented during a reception Dec. 4 at Lincoln Center in New York. Other winners include the NPR program Fresh Air, named in the radio broadcast category; the Evening at Pops program "Fiddlers Three" for TV broadcast; and musicalamerica.com for outstanding Web site.

**BILLBOARD NOVEMBER 9, 2002** www.billboard.com www.americanradiohistory.com

#### DVEMBER 9 Billboard NO. 1 ON THE CHARTS

	ARTIST	ALBUM	PAGE
		OARD 200	
	SANTANA	Shaman	
Albums		GRASS Brother, Where Art Thou?	1
7	CLAS	SICAL	360
	RENEE FLEMING	Bel Canto	72
1	CLASSICAL	CROSSOVER	
	BOND	Shine	
0.	FAITH HILL	NTRY Cry	
$\succeq$		RONIC	1
	OAKENFOLD	Bunkka	30
	HEATS	EEKERS	
	THE DONNAS	Spend The Night	
1	TRANSPLANTS	Transplants	12
		RNET	100
	SANTANA	Shaman	74
	J. J.	27	
	DIANA KRALL	Live In Paris	34
		EMPORARY	
	NORAH JONES	Come Away With Me	
100	KIDZ BOP KIDS	Kidz Bop 2	74
	A LA	TIN	
	LAS KETCHUP	Las Ketchup	
	NEW	/ AGE	
	ENYA	A Day Without Rain	E.S
		ATALOG	74
	RASCAL FLATTS	Rascal Flatts	
	R&B/H	IIP-HOP	
		TRACKS	
		an Idol: Greatest Moments	

	ARTIST	TITLE	PAGE
10		OT 100	79
di l	EMINEM	Lose Yourself	
p Singles	FAITH HILL	ONTEMPORARY Cry	20
27		LT TOP 40	33.8
.=	AVRIL LAVIGNE	Complicated	3
S	CC	DUNTRY	
0	KEITH URBAN	Somebody Like You	33
		/CLUB PLAY	
	JEWEL	Serve The Ego (Remixes)	bar.
		XI-SINGLES SALES	200
	MADONNA	Die Another Day	
	LAS KETCHUP	ATIN TRACKS Asereje	56
	1000	&B/HIP-HOP	200
	LL COOL J	Luv U Better	26
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	TITLE	PAGE
<b>S</b>	TOP VHS SALES	100
0	SCOOBY-DOO	61
O	DVD SALES	
P	WINDTALKERS	41
į.	RENTALS	1.42
-	INSOMNIA	

	ARTIST	ALBUM
	BLUES	
TO E	DELBERT MCCLINTON	Room To Breathe
U T	CONTEMPORARY	CHRISTIAN
<b>ू</b> इ	MICHAEL W. SMITH	Worship Again
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	KIRK FRANKLIN The Re	birth Of Kirk Franklin
<b>₩</b> ₹	MUSIC VID	EO
	BILL & GLORIA GAITHER AND THEIR HOMECOMII	NG FRIENDS Let Freedom Ring
a this	REGGAE	
<b>E</b> 8	VARIOUS ARTISTS	Reggae Gold 2002
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ž	THE CHIEFTAINS Down The Old Plan	nk Road/The Nashville Sessions



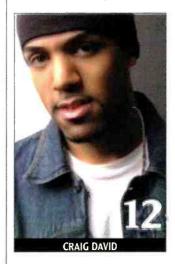
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## by Fred Bronson

rewrite the history books. Her James Bond theme "Die Another Day" (Warner Bros.) makes an 18-8 leap on The Billboard Hot 100, giving Mrs. Ritchie her 35th top 10 hit. That pushes her past the 34 top 10 hits racked up by the Beatles and puts her just one top 10 hit away from matching Elvis Presley's total of 36.

"Die Another Day" set another record only two weeks ago, when it became the 44th top 40 hit of Madonna's career. That's the most top 40 hits by any solo female artist, just ahead of the 43 top 40 hits collected by Aretha Franklin. Madonna has an impressive ratio of hits: Her 44 top 40 hits come from a field of only 48 chart entries.

"Die Another Day" is Madonna's highest-charting song since "Don't Tell Me" marched to No. 4 in February 2001. When it comes to Bond themes, this "Die" is cast well. It's already the highest-ranking 007 song since **Duran Duran's**, which is the only Bond tune to reach the top. "A View to a Kill" spent two weeks in pole position in July 1985.

**SMOOTH MOVE**: While it may seem like yesterday, it's been three years and 10 days since a Santana album moved into the No. 1 slot on The Billboard 200. Supernatural advanced to the summit the week of Oct. 30, 1999, and had a 12-week reign. This issue, Shaman (Arista) becomes the highest-debuting Santana album of all time, as it enters in pole position. Supernatural opened at No. 19.

HER WORD IS HER BOND: Madonna's latest single continues to HAD TO BE HIM: Another artist with a high-debuting album this week is Rod Stewart. His debut on Clive Davis' J imprint, It Had to Be You . . . The Great American Songbook, is new at No. 4. It's Stewart's 30th chart album and his highest-ranking set since Unplugged . and Seated went to No. 2 in June 1993.

It Had to Be You and Unplugged are Stewart's highestranking albums of the past 22 years. To find a Stewart album that reached a higher position, you'd have to go back to February 1979, when Blondes Have More Fun spent three weeks

If you list Stewart's 30 albums in order of chart ranking, It Had to Be You would place seventh.

TWO MUCH: Gerald Levert's The G Spot (Elektra) is No. 2 on Top R&B/Hip-Hop Albums for the second week. Amazingly, it's the seventh Levert album in a row to peak at No. 2, the longest string of second-place finishers in the history of this chart.

The run started in September 1994, when  $Groove\ On$  went to No. 2. Unlike Creedence Clearwater Revival—which had five No. 2 singles on The Billboard Hot 100 without ever going to No. 1—Levert's first solo album, Private Line, spent two weeks on top in April 1992.

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

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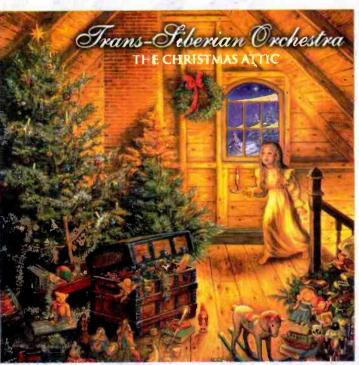
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\* Radio Airplay increased at all Formats from 6,000 spins to over 10,000 spins in 2001.

\* This year PBS will be doing a NATIONAL fund raising event using "The Ghosts of Christmas Eve."

\* Good Morning America appearance confirmed for December.

\* Major Print campaign starting in November.

#### EAST COAST DATES

11/22: Toledo, OH @ Stranahan Theater 11/23: Columbus, OH @ Veterans Memorial 11/24: Dayton.OH @ Memorial Aud. (2 Shows) 11/25, 11/26: Akron, OH @ EJ Thomas Theater 11/27: Grand Rapids, MI @ Van Andel Arena 11/29: Cincinnatti, OH @ Aronoff Center 11/30, 12/01: Detroit, MI @ The Opera House 12/03: Youngstown, OH @ Powers Auditorium 12/04: Buffalo, NY @ Sheas

12/05: Erie, PA @ Warner Theater 12/06: Pittsburgh, PA @ Palumbo Center Theater 12/07, 12/08: Cleveland, OH @ CSU 12/10: Hampton. VA @ Hampton Rhodes Col.

12/11: Washington, DC @ Constitution Hall

12/12: Richmond, VA @ Carpenter Center 12/13: Hershey. PA @ Giant Center 12/14: Camden, NJ @ Tweeter Center 12/15: Wilkes-Barre, PA @ First Union Arena

12/17: Toronto. Canada @ Massey Hall 12/18: Rochester, NY @ Aud Theater 12/19: Syracuse, NY @ Landmark Theater

12/20: Wallingford, CT @ Oakdale Music 12/21, 12/22, 12/23: NYC, NY @ Beacon Theater 12/26: Baltimore, MD @ Symphony Hall (2 Shows) 12/27: Portland. ME @ Cumberland

12/28: Lowell, MA @ Tsongas Arena

12/29: Schenectady, NY @ Proctor's Theater (2 Shows) 12/30: Providence RI @ PPAC

#### WEST COAST DATES

11/22: Minneapolis, MN @ Target Center 11/23: Green Bay, WI @ Brown County Arena 11/24: Milwaukee, Wl @ The Riverside 11/25: Madison, WI @ Alliant Energy Center 11/26: Chicago, IL @ Cadillac Theater 11/27: Kansas City, KS @ Memorial Hall

11/29: St. Louis, MO @ Fox Theatre 12/01: Colorado Springs, CO @ World Arena 12/02: Denver, CO @ Magness

12/04: Boise, ID @ Bank of America Centre 12/05: Spokane, WA @ Opera House

12/06, 12/07: Seattle, WA @ Mercer Arena 12/08: Portland, OR @ Rose Garden 12/10: San Jose, CA @ Flint Center

12/11: Sacramento, CA @ Memori

#### 12/12: San Diego, CA @ Cox

12/13: Los Angeles. CA @ Universal Amph.

12/14: Las Vegas, NV @ Aladdin

12/15: Tucson, AZ @ Tucson Convention Center 12/17: Albuquerque, NM @ Kiva Auditorium

12/18: El Paso, TX @ Haskins Center UTEP 12/19: Amarillo, TX @ Civic Center

12/20: San Antonio, TX @ SBC Center 12/21: Dallas, TX @ Next Stage Theater

12/22, 12/23: Houston, TX @ Ariel Theater

12/26: Orlando, FL @ UCF Arena

12/27: Boca Raton, FL @ The Mizner Amph 12/28, 12/29: St. Petersburg, FL @ Mahaffey Theatre

12/30: Atlanta, GA @ Fox



### Tom Dowd, Revered Innovator, Dies

#### **BY CHRISTOPHER WALSH**

NEW YORK—Renowned producer/ engineer Tom Dowd, who crafted an extraordinary number of classic rock, pop, soul, and jazz recordings, died Oct. 27 in Aventura, Fla. He was 77 and had battled respiratory disease for two years.

In a career spanning more than 50 years, Dowd worked with such acts as Ray Charles, Aretha Franklin, John Coltrane, the Allman Brothers Band, Lynyrd Skynyrd, Eric Clapton, the Modern Jazz Quartet Wilson Pickett, and the Young Rascals. For more than 20 years, he was an integral component of Atlantic Records, recording and co-producing artists at the label's New York studio. Later, his technical and creative skills made him a highly sought independent producer.

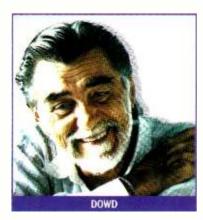
"Tommy was a wonderful, wonderful person," says Ahmet Ertegun, Atlantic Group co-chairman/co-CEO and Atlantic Records founder. "He really spent his life serving others. He was very self-effacing. That's why he was such a great person in the studio—he accommodated all the wishes of the artist and became a great friend to them."

Dowd first came to Ertegun's attention in 1947, when Ertegun and partner Herb Abramson employed the services of Apex Studios in Manhattan, where Dowd was an engineer, "As Tom was working for me and Ahmet in the '50s," former Atlantic partner and producer Jerry Wexler recalls, "it soon became apparent that he had *musical* talent as

#### **In The News**

- The Recording Industry Assn. of America, the National Music Publishers' Assn., the Songwriters Guild of America, and the Motion Picture Assn. sent a letter to 1.000 top U.S. corporations, urging them to take steps to ensure that their computer networks are not being used to infringe copyrighted works.
- Clear Channel Communications reported third-quarter net income of \$212.5 million, or 34 cents per diluted share, compared to a net loss of \$232.2 million, or 39 cents per diluted share, in the same period last year. The San Antonio media company benefited from a new accounting rule that eliminates goodwill amortization. Revenue ticked up 2% to \$2.34 billion. However, revenue in the entertainment division (formerly SFX) slipped 16% to \$789.8 million, as eventattendance declined. The division's earnings before interest, taxes, depreciation, and amortization (ebitda) fell 18% to \$78.9 million. Radio revenue rose 11% to \$964.1 million, and ebitda was up 18% to \$418 million on stronger ad sales.

well as engineering. It was just a matter of time until we turned him loose and he became a significant producer. Although I was technically his boss, in a way he was really a mentor for me.



Wexler refers to his autobiography, Rhythm and the Blues: A Life in American Music (Knopf): "'Back in the '50s. Tommy had put us years ahead when he had us buy an eight-track Ampex . . . [We] were the first record company to go eight-track, enabling us years later to put out sides from the vault in true stereo. In association with MCI—not the mega-corporation but a Florida-based high-fidelity outfit—Dowd also helped develop a dramatically improved eighttrack in the '60s.'

By 1967, Dowd was recording and mixing one hit after another at Atlantic Studios. Paired with the recently signed Franklin, Dowd and Atlantic producers Ertegun, Wexler. and Arif Mardin formed a team that seemingly couldn't miss. With Franklin's unrivaled vocals and piano; Mardin's string, horn, and woodwind arrangements; and the spare but funky rhythm sections, Dowd captured moments that are revered today, setting a standard for generations of recording professionals. Ertegun recalls, "He was a major part in the creation of what we called 'the Atlantic Sound.'

Between Feb. 8 and Dec. 17, 1967, Dowd recorded and mixed Franklin's "Respect," "Chain of Fools," "Baby, I Love You," and "Since You've Been Gone," all of which topped the Billboard R&B chart. "(You Make Me Feel Like) A Natural Woman" and "Ain't No Way," also recorded in 1967, reached Nos. 2 and 9, respectively. Later highlights included the Allmans' Live at the Fillmore East, Clapton's 461 Ocean Boulevard, and Rod Stewart's Atlantic Crossing, all of which Dowd produced.

"The advanced technology of today imitates what Tom Dowd did in the studio with his bare hands then," Mardin says. "The great records that he created are a result of this pioneering spirit and the intense love and knowledge of music. While doing that, he spread warmth around him and received love in return. Tom was my friend and mentor. He taught me everything. I shall miss him."

In 1992, Dowd shared a Grammy Award for the notes on Franklin's Queen of Soul—The Atlantic Recordings. This year, he received the National Academy of Recording Arts and Sciences' (NARAS) Trustees Award. "Tom did landmark work with multitracking and was a groundbreaking technician in the studio," reads a statement from Garth Fundis, chairman of the NARAS board of trustees. "The academy truly has lost a brother and a soul mate. He will be sorely missed.'

"He taught me everything," says engineer/producer Al Schmitt, who began working with Dowd at Apex in 1950. "My career would not be where it is today if it wasn't for Tommy Dowd. He was my mentor; he was a confidante and a dear, dear friend. I'm going to miss him terribly.'

### **DVDs Lead Sony Gains In Second Quarter**

#### **BY MATTHEW BENZ**

NEW YORK—Sony Corp.'s music division had revenue of 147.9 billion yen (\$1.21 billion) in the second guarter ended Sept. 30, up 6.9% from the same period last year. U.S.-based Sony Music Entertainment (SME), which generated 71% of the division's sales, saw revenue rise 15%, as DVD manufacturing for Sony's film and game units increased. Sales at Sony Music Entertainment Japan (SMEJ), which accounts for the remainder of the division, fell 5%.

The music division had an operating loss of 5.6 billion yen (\$46 million), compared with a loss of 5.3 billion yen (\$43 million) one year ago. SME's U.S. market share for the quarter was 16.2%—up from 14.6%

one year ago-according to Nielsen SoundScan, though its operating loss rose as a result of costs associated with restructuring and talent. In addition, in August, SME acquired Acuff-Rose Music Publishing for \$157 million in cash. SMEJ posted an operating profit, vs. a loss last year, thanks in part to lower expenses.

Overall, Sony Corp. reported a 0.5% increase in revenue to 1.79 trillion yen (\$14.5 billion). Net income was 44.1 billion yen (\$359.5 million), compared with a loss of 13.2 billion. yen (\$107.6 million) in the same period last year. But Sony chairman/CEO Nobuyuki Idei warned of further deterioration in consumer confidence and said the company will look to cut costs.

#### A LOOK AHEAD

#### Eminem's '8 Mile' To Debut At No. 1

#### BY GEOFF MAYFIELD

LOS ANGELES-On next issue's debut will add a No. 1 album to his résumé—his second in less than 8 Mile appears on course to surpass 675,000 units in its first week.

Based on first-day sales culled from retailers, some sales executives believe the multi-act 8 Mile album will even exceed 700,000 units, which would be one of the year's six-biggest sales weeks and the largest since Dixie Chicks' Home led The Billboard 200 with 780,000 units in the Sept. 14 issue.

The rapper's latest studio album, The Eminem Show, had the year's largest sales frame—1.3 million in its first full week at retail and has sold 6.3 million to date. Now No. 7, it has never ranked lower should each exceed 100,000.

than No. 9 in 23 chart weeks.

Other releases primed for big Billboard 200, Eminem's acting starts from the "Super Tuesday" slate of Oct. 29 are the latest from Christina Aguilera (RCA) and a long-awaithalf a year—as the soundtrack from ed Nirvana anthology (Geffen/Interscope). Chart prognosticators figure the former's Stripped will open in the neighborhood of 300,000-325,000, while the simply titled Nirvana will hover at around 250,000 units.

> The most startling arrival on next issue's charts may be the sophomore album by Lyric Street/Hollywood's Rascal Flatts. An executive close to the project thinks the group's Melt will start at 175,000 units, but a sales chief at a rival label thinks it will top 200,000. Tori Amos' first album for Epic and the solo debut by Backstreet Boy Nick Carter (Jive)

A Weekly National Music Sales Report

<b>HENNING MEA</b>	IR-TO-DATE OF	VERALL UNIT SAL	ES
	2001	2002	
Total	590,755,000	514,088,000	(~13.0%
Albums	563,019,000	503,693,000	( ₹10.5%
Singles	27,736,000	10,395,000	(~62.5%
BERNEYEAR	O DATE SALE	S BY ALBUM FOR	MAT
and the second section of the section o	2001	2002	
CD	522,162,000	477,726,000	(∼8.5%
Cassette	39,762,000	24,680,000	(~37.9%
Other	1,095,000	1,287,000	( ←17.5%
	OVERALL	JNIT SALES	History Mary
This Week	10,974,000	This Waek 2001	13,058,000
Last Week	11,410,000	Change	<b>~</b> 16.0%
Change	₹3.8%		
omininge kommeten	ALBUN	SALES	
This Week	10,778,000	This Week 2001	12,666,000
Last Week	11,234,000	Change	<b>▽14.9%</b>
Change	<b>~</b> 4.1%		
	SINGLES	SALES	MONESCO MAR
This Week	196,000	This Week 2001	392,000
Last Week	176,000	Change	<b>▽</b> 50.0%
Change	<b>⇔11.4%</b>		
TOTAL YTD CD	ALBUM SALE	S BY GEOGRAPH	IC REGIO
	2001	2002	

#### Middle Atlantic 72,049,000 63,095,000 (~12.4%) East North Central 78,771,000 72,104,000 ( > 8.5%)West North Central 33.066.000 29,942,000 ( 9.4%)South Atlantic 100,190,000 91,182,000 (♥9.0%) South Central 76,740,000 (9.0%) 69.830.000

Mountain (~8.6%) 38,769,000 35,445,000 Pacific 94,711,000 90,082,000 (-4.9%)

Compried from a national sample of retail store and rack sales reports collected, compiled, and provided by 🥻 Niets:

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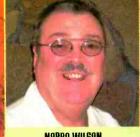
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GEORGE JONES



TONY BROWN

## Run-D.M.C. Co-Founder Jam Master Jay Killed In Studio

#### BY RASHAUN HALL

NEW YORK—The hip-hop community has lost one of its pioneers with the death of Jam Master Jay (aka Jason Mizell), who was shot and

killed Oct. 30 in his Queens, N.Y., recording studio.

According to police reports, two men were buzzed into the second-floor studio shortly before shots were fired at 7:30 p.m. Jam Master Jay, a Queens native, was shot once

in the head in the studio's lounge and died at the scene. Another victim, 25-year-old Urieco Rincon, was shot in the leg. Although there were others reported to be in the studio at the time, none were hurt. At press time, no arrests had been made.

Born Jan. 21, 1965, Jam Master Jay joined Joseph "Run" Simmons and Darryl "D.M.C." McDaniels to form Run-D.M.C. in 1982. The trio signed to

Profile Records and released its first single, "It's Like That," a year later. The single peaked at No. 15 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart. The group went on to score hits

with such singles as "My Adidas,"
"King of Rock," and "Down With the King." The group's biggest chart success came via its cover of Aerosmith's "Walk This Way"—featuring the Boston-based rock act—which peaked at

No. 8 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 4 on The Billboard Hot 100, arguably re-igniting Aerosmith's career.

Run-D.M.C. achieved a number of firsts for a rap act. Its eponymous debut album was the first rap album to be certified gold. The group was also the first rap act to appear on *American Bandstand*, *Saturday Night Live*, and the cover of *Rolling Stone*.

In addition to his success with Run-D.M.C., Jam Master Jay also had an ear for talent. The DJ/producer was responsible for the early success of Onyx, whom he signed to his JMJ imprint. He also produced much of the group's debut set. Jam Master Jay also worked closely with Shady/Aftermath/Interscope recording artist 50 Cent. Run-D.M.C. recently experienced its own career revival, touring with Aerosmith and Kid Rock. Arista/BMG Heritage released a *Greatest Hits* set, which debuted at No. 56 on the *Billboard* Top R&B/Hip-Hop Albums chart. Last year, the act released its Arista debut, *Crown Royal*, its first studio set in eight years. That set debuted at No. 22 on the same

chart. The group was said to be planning a new album for next year celebrating 20 years in music.

Jam Master Jay is survived by his wife and three sons, as well as a host of family and friends. There are plans to establish a scholarship fund for his children. At press time, funeral arrangements had not been finalized.

## **Coalition Asks EU For Help To Deter Piracy**

#### Film, Music Industries Lobby For 'Enforcement Directive' To Strongly Penalize Perpetrators

**BY LEO CENDROWICZ** 

BRUSSELS—A coalition from the music and film industries met in Brussels Oct. 29 to lobby the European Union (EU) for stiffer penalties to help deter piracy.

The International Federation of the Phonographic Industry (IFPI), the Motion Picture Assn. (MPA), the International Video Federation (IVF), and the International Federation of Film Producers' Associations said the current plans for an EU "enforcement directive" on copyright should contain concrete measures to stamp out the illicit trade.

Brussels is in the final process of drafting the much-

delayed directive, and it should be unveiled in December. The cross-industry union pleaded in Brussels for a tough political message from the European Commission (which serves as the executive body of the EU), with particular emphasis on the countries hoping to join the 15-nation EU.

The IFPI warned, "The problem threatens to get worse as the EU enlarges to include countries with extremely high levels of piracy."

"We need strong measures now so that they can be adopted by the countries coming in," MPA VP Dara MacGreevy

said. "We want to see genuinely deterrent levels of damages." He noted that pirates are increasingly ingenious, putting up to 18 different language tracks on the DVDs and up to five different films on one disc.

The draft directive is aimed at instructing EU countries to set proportionate and dissuasive penalties. At the same time, the commission plans to update its customs rules,

allowing officers to seize goods even if they are merely suspected of being counterfeit. The IFPI's regional director, Frances Moore, added that piracy blighted culture and was a drain on economies, saying, "We need a directive that deals with sanctions across the board."

IFPI trade advisor Yolanda Smits says new technologies help boost piracy. "High-speed CD-burner towers can produce [CDs] on a large commercial scale," she said, pointing to industry estimates of some 950 million pirate CDs sold last year. "This is often linked to organized crime, which uses the profits from piracy to finance

drugs and arms trafficking." The IFPI has pushed for a mandatory use of a source identification code to be planted on CDs and DVDs.

IVF director general Charlotte Lund Thomsen said it was not enough to look abroad and blame imports. "The problem is also about applying the rules. There are already some good laws on the books. But in, say, Italy, they can do seizures but let the perpetrators go free when it reaches the courts."

The IFPI's latest global pirate report indicates world sales of pirate music discs rose about 48% and were worth

\$4.3 billion. Commercial CD-R pirate sales tripled in 2001 to 450 million units. Approximately 95 million counterfeit or pirated articles with a legal EU market of more than 2 billion euros (\$1.96 million) were intercepted at the EU's external borders in 2001, according to statistics published by the commission in July (Billboard Bulletin, July 29).









RECORD COMPANIES: Kevin Law is promoted to senior VP of A&R/staff producer for Universal Records in New York. He was VP of A&R/staff producer.

**Sue Wildish** is named VP of international for the Atlantic Group in New York. She was senior director of marketing for Warner Music International.

Mike Sarkissian is named senior director of video production for Epic Records in Santa Monica, Calif. He was executive producer of music videos for A Band Apart Music Videos.

Karen Gruning is named director of international marketing for RCA Records in New York. She was marketing director for Edel Entertainment.

Adam Levin is named director of A&R for Waxploitation Records in Los Angeles. He was head of college-radio promotion for MCA Records.

Steve Strout is named radio promotions manager for Reunion Records in Nashville. He was program director for WHMX Bangor, Maine.

**PUBLISHING: Glenn Middleworth** is named VP of creative for Famous Music in Nashville. He was senior VP of creative for EMI Music Publishing.

Cathleen Murphy is named East Coast senior creative director of EMI Music Publishing in New York. She was director of A&R for Epic Records.

Brentwood-Benson Music Publishing promotes John Ouellette to director of business affairs and Tanva Stanley to production/marketing coordinator in Nashville. They were, respectively, director of copyrights and royalties and choral sales representative. Brentwood-Benson Music Publishing also names Helen Shy, previously a Master's College student, as choral inbound sales representative; Jason Baird, previously a youth pastor, as choral outbound sales representative; Mollie Helms, previously an intern for Essential Records, as copyright administrative assistant: and Shannon Ford, previously a physical-therapy technician, as third-floor receptionist. They are based in Nashville.

### **VU Net And Sister UMI Strike Wireless Deal**

BY JULIANA KORANTENG

LONDON—Universal Music International (UMI) has established a standalone subsidiary devoted to exploiting its recordings and other content for wireless distribution.

VU Net for Mobile, a joint-venture with sister company Vivendi Universal Net, will license UMI recordings to cellphone operators and wireless-music service providers selling ring tones, band logos, anniversary dedications, and personalized voice-mail messages.

The venture kicks off in Europe, where, according to UMI, consumers are using 350 million mobile phones. Some 70 million users are in the much-coveted 12-24 age group and, next year, Europeans will pay to download an estimated 150 million ring tones and 110 million cell-phone greetings and dedications.

VU Net for Mobile's Paris-based CEO, Cedric Ponsot, says, "VU Net for

Mobile is very similar to a 'mobile radio station,' creating new 'programs' and services on a daily basis and updating these at regular intervals."

Ponsot will be working with Richard Ganter, VU Net for Mobile's London-based content and marketing director, and Bert Cloeckaert, UMI senior VP of strategic marketing and commercial affairs, to set up VU Net for Mobile's first localized units in the U.K., the Netherlands, France, Germany, Spain, and Italy.

This arrangement gives a framework to the informal relationships UMI already has with 10 major European mobile operators, including Telecom Italia Mobile (*Billboard Bulletin*, March 13).

UMI's involvement is different because, to date, the publishing arms licensed music to service providers, as monophonic ring tones are considered to be arrangements of the original recordings.

But the advent of polyphonic ring tones and the ability to re-transmit full tracks have advanced the record labels' roles. "The master-use rights for [music dedications and music greetings] reside with the recording arm," a spokesperson explains. "In addition, as technology permits increasingly sophisticated ring tones, it will also apply to ring tones."

Other wireless products to be offered include multimedia messaging and wireless games linked to musical recordings and other such content as blockbuster movies. VU Net for Mobile already has a year-long European deal with movie distributor New Line Cinema for Austin Powers in Goldmember.

After Europe, the company plans to set up units for Africa and the Middle East before considering other international markets.





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## 

## Warner's Trick Pony Is 'On A Mission' To Prove Its Versatility

NASHVILLE—With its eponymous debut, Trick Pony burst from the chute as one of country music's most successful new acts while establishing a reputation as one of the industry's premier party bands. With its sophomore effort, On a Mission, the Warner Bros. trio is looking to prove there's more than one side to its musical personality

"We don't want to get pulled into the party-

band thing," says lead vocalist Heidi Newfield, who along with Keith Burns and Ira Dean makes up Trick Pony. "With the singles we've put out so far, they've been somewhat light-hearted, fun, energetic singles, but that's not all we are about. There is certainly more to us than that.'

Still, Newfield admits, the new album has its share of lighter fare. "This record is a lot of fun. A perfect example is the first single [the title track]. It's a good-time, kind of perfect-morning show song. The thing that differs on

this album is we experimented a little more. I feel like there was a little more confidence about all three of us, both instrumentally and vocally. I felt more confident and like my feet were underneath me a little more.

Warner Bros. GM/senior VP of marketing Chris Palmer says the success spawned by the first album-including an American Music Award for favorite new country artist, gold sales status, three hit singles, and a coveted slot on Brooks & Dunn's Neon Circus tourprovide a strong launching pad for the group's sophomore effort. "You have to ask if it's going to be tough to have a new artist like Trick Pony releasing when Faith Hill, Shania Twain, and Tim McGraw and all the heavy hitters are also coming out," Palmer says. "I don't believe it's a bad thing to be out in the marketplace competing when you have so much great music

driving people to retail to buy music. I'm glad we have the Trick Pony record on the shelves.

Each member of Trick Pony (they all have co-publishing deals with Warner/Chappell Music) contributed—in varying configurations—to nine of the album's 12 tracks, thus investing more of an emotional stake in this record than the previous one. Dean and David Lee Murphy co-wrote a compelling song about alcoholism, "The Devil and Me," on which

Dean sings lead vocals.

"We've grown on this album," says Newfield, who co-wrote two cuts. "I feel like we've raised the bar a little bit.

On a Mission continues what Newfield hopes will become a Trick Pony tradition-featuring a specialguest artist. "We are going to try to do that on every album to come," she says. "It's our way of paying tribute to people we grew up listening to and their influence on us and their music. The first album [featured Johnny Cash and Waylon Jennings.

"This time, it's Willie Nelson, because we talked about the kind of artist that seems to keep getting better, and Willie was the first name out of our mouths," she continues. "We thought of all the great songs that he's cut, which one we should do, and in the same breath, all three of us said 'Whiskey River,' even though he didn't write that. It is a Johnny Bush song, but [Nelson has] been opening his show with that for years.'

Managed by Herb Graham and Chuck Howard, the group will benefit from exposure on CMT and Great American Country as well as in-store appearances during street week at Wal-Marts in six key markets. Trick Pony also recorded a cover of the Vogues' "Five O'Clock World," which will be featured on The Drew Carey Show. (Since it was recorded after the completion of the album, the song will not appear on the set.)

## Ja Rule Offers 'Last Temptation'

#### November's The Month For Murder Inc./Def Jam Artist

BY RASHAUN HALL

NEW YORK—Will Smith may be "Mr. July," but in a few weeks Ja Rule may be dubbed "Mr. November." With the release of his fourth Murder Inc./Def Jam set, The Last Temptation, Nov 19, and the debut of his first starring role in Sony Pictures' Half Past Dead Nov. 15, Ja Rule could follow in the footsteps of collaborator Jennifer Lopez and become the second musician/actor to top the charts and the box office in the same week.

"The movie comes out four days before [the album's | release, so that will put him in a new light in the public's eye," Def Jam/ Def Soul head of marketing Deidre Graham says. "He's going to be introduced to a new audience with this movie; [co-star] Steven Seagal alone brings a different consumer to the table."

In addition to his onscreen exposure, Ja Rule is also attracting attention on the airwaves with lead single "Thug Lovin," which features Bobby Brown. Ironically, the idea for the single came from Brown's own film career.

"I was sitting at home watching A Thin Line Between Love and Hate, and [Stevie Wonder's "Knocks Me off My Feet"] comes on," says Ja Rule, who publishes through Slavery Music (ASCAP). "I started getting this idea for a hook, and there on the screen appears my man Bob-it was perfect!"

Having issued four multi-platinum albums in as many years—with the last two debuting at No. 1 on The Billhoard 200-Ja Rule is a franchise artist. And Def Jam has crafted a marketing campaign worthy of his stature.

"Ja has achieved a lot of accolades, and now our goal is to get him a Grammy," Graham says. "We want to put him in that popular setting. He needs to be in that Grammy world. He consistently sells records, as well as having written hits for Jennifer Lopez and Mary J. Blige. Now it's his time."

Ja Rule will be featured as the Yahoo artist of the month for November, while The Last Temptation will be featured on bet.com's Get It First page. The rapper will also appear on a host of TV programs throughout November, including Saturday Night Live, BET's Access Granted, MTV's Spanking New Music Week, a live Total Request Live performance with Bobby Brown, and 106 & Park.

Murder Inc. CEO Irv Gotti believes that like his previous albums, The Last Temptation will mark the next step in Ja Rule's career.

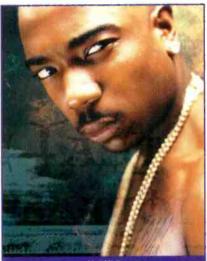
"Venni Vetti Vecci sold 2 million worldwide, Rule 3:36 sold 4 million worldwide, and Pain Is Love sold 6 million worldwide, so I'll take 8 [million], Gotti says with a laugh. "All jokes aside, this album is humongous.'

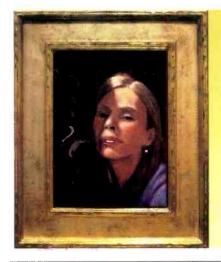
Managed and booked by Ron "Gutta" Robinson for New York-based Murda Management, Ja Rule recently wrapped a brief European tour with Ashan-

ti that testified to his star power overseas. "It was a nine-day tour, and we sold out everywhere with 10,000 people or more," Gotti says of the jaunt, which included stops in London; Manchester, England; and Amsterdam. He's scheduled to return to Europe later this month to promote the album, which will be released Nov. 18 there.

"We found something out when went overseas—the people love this music, but a lot of U.S. artists don't go over there," Gotti notes. "The people who do travel there are appreciated by the fans, and as a result our [album] sales skyrocketed. With Pain Is Love, Ja sold over 2 million records outside the U.S. He sold over 1 million units in the U.K. alone.

According to Gotti, there are also plans for a worldwide Murder Inc. tour featuring Ja Rule, Nas, Ashanti, Charli Baltimore, and Fat Joe, beginning in early 2003.





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## **David Moves To Keep U.S. In Pocket**

#### Sophomore Set For Atlantic Features Cover/Collaboration With Sting

**BY PAUL SEXTON** 

Few British chart stars have crossed the Atlantic in recent times as successfully as Craig David.

His critically heralded debut, *Born to Do It*, was still yielding U.S. singles only a few months ago, leading seamlessly into the Nov. 19 American

commencement of phase two in David's story, the new collection *Slicker Than Your Average*. That's eight days after the U.K. and international release of the set, considered to be one of the key sophomore sets of 2002.

The R&B-pop writer/vocalist, who hails from Southampton on England's south coast, swiftly became one of the U.K.'s hottest properties with a series of hit singles including the No. 1 hits "Fill Me In" and "Seven Days."

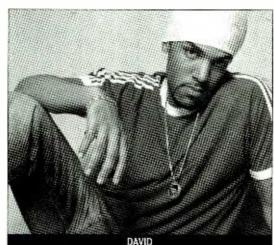
Born to Do It was already a major best seller by its U.S. release in July 2001, and the

album was charting on The Billboard 200 as recently as the Oct. 5 survey, its 62nd chart week. Unlike the divide between domestic and U.S. sales for many of David's British peers, the U.S. market has made a significant contribution (of 1.5 million units, according to Nielsen SoundScan) to the album's worldwide tally, put by Wildstar at 7 million.

"That was pretty darn respectable," says Atlantic VP of marketing David Burrier of the U.S. scorecard. "Even better than that, everyone that

bought the record is a real fan."

Burrier emphasizes that David's label and his audience are, like the artist himself, in it for the long haul. "I've seen plenty of artists who've sold a million, 2 million, and who cares? But I've seen Craig at enough different [U.S.] events, and once the van



turns the corner, there are literally hundreds of kids chasing him down the street."

#### A FORTUITOUS DELAY

David says that the later U.S. release of *Born to Do It* proved to be fortuitous.

"I was lucky enough, the way it worked out, to be able to stay [in America] and live there for a period of time, because [you] would be very naive to think you can go there and people would embrace you straight away."

With uncommon maturity for a 21-year-old, whose achievements also include six Brit Award nominations in 2001 and three MOBO (Music of Black Origin) trophies, David adds, "I know if I don't make this one happen, the third one will be so difficult; it'd be like starting all over again.

"I've experienced the 'myth' of being able to take on America, and I've come back the wiser," David continues. "I've got a lot more composure this time—I'm not running around like a headless chicken. It's a British album, still representing British music."

Leading off the album is "What's Your Flava?," which debuted at U.K. radio Sept. 23 and swiftly became an airplay hit. It's ably supported by a videoclip themed around David's favorite film, 1971's Willy Wonka and the Chocolate Factory. Burrier notes that by assiduously servicing

U.S. radio, within a week it was a new "Flava" at some 30 "mainly pop" stations. The single was due in U.K. stores Oct. 28.

#### A HANDS-ON ROLLOUT

That early delivery in the U.S. is indicative of a hands-on rollout by Atlantic, which has already hosted a week of promotion in the market by David. Burrier says further plans include TV bookings on *Live With Regis & Kelly* and CBS' weekend *Early Show*, Nov. 21 and 23, respectively. Press coverage in such magazines as *Details*, *People*, and the "Brit Beat" supplement of *Vanity Fair's* November music issue is confirmed. Also, a two-week U.S radio tour is planned for December.

David's manager, Colin Lester of Wildlife Entertainment in London, applauds the label's approach.

"The history of Atlantic is all about career artists," he says. "They've helped create the very same environment for Craig by continuing to operate with conviction and integrity."

Another key track on *Slicker Than Your Average* is "Rise & Fall," which not only samples Sting's "Shape of My Heart" acoustic-guitar motif, but it is also a fully fledged collaboration between the two artists.

"It was the perfect collaboration that I'd always wanted to do with someone," David says, "but I didn't want to do it for the wrong reasons. This one just seemed to be natural."

David, who plans local and international touring next year, is booked in the U.K. by Pete Nash of Helter Skelter and in the U.S. by Cara Lewis at William Morris. His songs are published by Windswept Pacific.

"The only way I see it in songwriting terms is that my last song is my best song," David concludes. "It represents where I am at the moment."

www.americanradiohistory.com

Beat,

**DOWN TO ONE**: By the time N\*E\*R\*D collected the Shortlist Prize for Artistic Achievement in Music for its Virgin album *In Search Of...* Oct. 29 at Los Angeles' Henry Fonda Theater, there was no doubt that the second annual ceremony had accomplished its aim: moving the award closer to its goal of becoming the U.S. equivalent of the U.K.'s prestigious Mercury Prize.

The growth from the inaugural event was primarily evident through the move from last year's ceremony, at the much smaller Knitting Factory, to the larger venue, which was sold out. Additionally, founders **Tom Sarig** and **Greg Spotts** had to spend precious little time explaining the genesis of the awards, as most of the attendees seemed to understand the idea behind the contest.

The Shortlist Organization heralds albums that generally fall outside of the mainstream. The nominees, selected by 24 listmakers, including U2's Larry Mullen, Beck, Iggy Pop, and directors Baz Luhrmann and Spike Jonze, must have been released no ear-

lier than July 1, 2001, and must not have been certified gold for sales of more than 500,000 units at the time of its nomination. This year's win-

ner was selected by nine of the listmakers in a dinner before the ceremony. **The Neptunes' Chad Hugo** and **Pharrell Williams**, who make up twothirds of N\*E\*R\*D, served as listmakers in the first two rounds but were not allowed to yote for the winner.

**Cee-Lo**, whose *Cee-Lo Green and His Perfect Imperfections* was one of the nominees, opened the evening with a spirited set that effortlessly weaved rock, rap, and old-school R&B. Cee-Lo's voice can go from strident on the musically menacing, yet compelling "Live (Right Now)" to surprisingly sweet with traces of **Al Green**.

**DJ** Shadow performed selections from his nominated *The Private Press*, as well as reaching back to material from more than a decade ago. The highlight was the performance of tribal, hypnotic single "Six Days." He drew one of the evening's biggest laughs when he described the nominees, himself included, as "all the people who couldn't go gold; the best of the worst."

N\*E\*R\*D's high-octane set was short-circuited by Williams' tiresome berating of the audience for not reaching the level of "pandemonium" he required. A little seasoning will hopefully teach him that great performers know they can't dictate an audience's reaction.

The evening ended with an electrifying performance by listmaker Pop, who was backed by the Hives' Pelle Almqvist and Mike Vigilante (themselves nominees), bassist Mike Watt, and Pete Yorn, who filled in on drums. The set included down and dirty versions of the Stooges' "I Wanna Be Your Dog" and "No Fun."

The winner received a trophy, a \$3,000 gift certificate from Guitar Center, and \$3,000 from towerrecords.com.

**MUSICAL CHAIRS:** VH1's Save the Music Foundation, which has donated \$21 million in instruments to more than 900 schools since its inception in 1997, will launch a new fundraising effort this month.

Songwriters in the Round: Generations, Volume 1 will take place Nov. 20 at New York's Bottom Line. The evening will feature top songwriters performing acoustically and talking about the inspiration behind some of their best-known hits.

The evening, which will be mod-

erated by Bernie
Taupin, stars
Matchbox Twenty's Rob
Thomas, Jewel,
the Neptunes,
and Jimmy Jam.
Each writer will
play two of his or

her hits, as well as a song the writer wishes he or she had written. The 400 tickets for the event are \$750 and include an afterparty.

"The idea was to create something different, something unique," says **Bob Morrison**, executive director of Save the Music. "By keeping it small, it gives everyone in the room the sense that they're a VIP."

Morrison credits EMI Music Publishing executive VP of creative for North America **Evan Lamberg** for creating the evening's concept. Lamberg, who is co-chair of the evening, says, "The No. 1 goal is to bring awareness back to the New York area for VH1's Save the Music Foundation, and also to raise some money for the cause."

"The intention is for it to be an ongoing series," adds fellow co-chair **Michael Lippman**, who also manages Taupin and Matchbox Twenty.

There aren't any plans to put out an album from the event; however, Save the Music is one of the beneficiaries of For the Kids, an album out Tuesday (5) on Nettwerk America. The project features Sarah McLachlan, Darius Rucker, Barenaked Ladies, and Semisonic's Dan Wilson, among others, singing classic children's songs.

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### **ARTISTS & MUSIC**

## The Pretenders' Artemis Debut Bears The Fruits Of Free Agency

#### **BY CHRIS MORRIS**

After more than 20 years and seven albums with the majors, the Pretenders make their indie-label arrival Nov. 12 with the Artemis release *Loose Screw*.

Artemis executive VP Michael Krumper sees it as reflective of a larger trend. He notes, "You look at examples of any number of acts that have returned to indies after having been at majors... It's not like they stopped making good records years ago—it's that people stopped noticing."

#### **'RETURN TO FORM'**

Since its debut in 1980, the band—which today includes founding vocalist Chrissie Hynde and drummer Martin Chambers, guitarist Adam Seymour, and bassist Andy Hobson—had been part of the Warner Bros. family, via their association with the Sire imprint.

"Well, Warners dropped us," Hynde says. "My manager said, 'Look, if you're not that interested, let us go.' In the cold light of day, I would say they dropped us, to simplify things.

"Artemis feels a lot more like Sire did when they signed us in the first place, [before the label] got consumed by Warners," she continues. "It's feeling like a return to form

with us. We had a very happy relationship with Warners for years. But toward the end, not only did I not know where their headquarters were, but I didn't know who was in the company or anything about it anymore. We weren't selling bucketloads of records, and corporations don't like that, so they drop you."

Hynde says that the group's freeagent status brought it a remarkable amount of freedom in the studio.

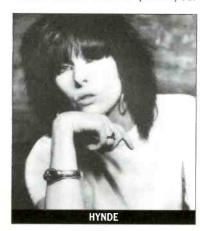
"We made this record before we were signed," she says, "so we knew we could make the record we wanted, how we wanted, and if anyone liked it enough, they'd want to sign us. And Artemis was the company who liked it enough."

Cut with producers Kevin Bacon and Jonathan Quarmby, *Loose Screw* returns to the classic, sleek Pretenders pop sound. But it also includes reggae-inflected numbers and tunes with a strong R&B feel.

Hynde says, "We [always] wanted to make a sort of reggae-influenced record. What Warners would have said is, 'In America, they don't know what reggae is, so don't do it.' But we were free at last. I've been wanting to make a reggae album ever since I heard reggae for the first time in 1974, when I went to Eng-

land. By no means is this a reggae album—there are three tracks on there which are like reggae songs."

A strong R&B orientation can be heard on the tracks "Time" and "Kinda Nice, I Like It." Hynde says, "I kind of messed around with it on [1986's] *Get* 



Close. I was in an R&B band in Cleveland in 1975. I moved to London, and then back to Ohio, and I was in an R&B band called Jackrabbit. We were doing Isley Brothers songs and stuff. That's really when I learned how to sing, and that was by listening to Candi Staton and the singers of that time. I've kind of downplayed that—not as much as I've downplayed my

natural country voice, which I would hope that no one ever hears."

#### COVERING ALL THE BASES

Artemis' promotion of the album includes a strong Internet component, according to Krumper: "We're launching a gorgeous player, where people will get to hear the whole of the record. It's on pretendersband.com. We've also hired an independent Internet marketing company called Special Ops to get this out there everywhere they can. We set up a promotion with Amazon where people can stream the record if they buy it in advance."

The direct-response route is also being incorporated. "We're doing a postcard campaign with Time-Life," Krumper says. "Time-Life has a huge database of people who bought classic-rock compilation records over time. We're doing a postcard mailing to tens of thousands of buyers who bought through them, with people being able to buy the Pretenders record through this mailing, and order it through Time-Life."

Indie stores are being targeted. Artemis has hired Flea Marketing, the indie marketing firm headed by ex-Warner executive Jo Lenardi, to push the album with retailers who buy from one-stops.

Krumper adds, "Chrissie is going to be answering a big batch of questions submitted to her by indie retail stores all across the country that buy from Alliance Entertainment Corp., and that's going to run in their *Amped* newsletter."

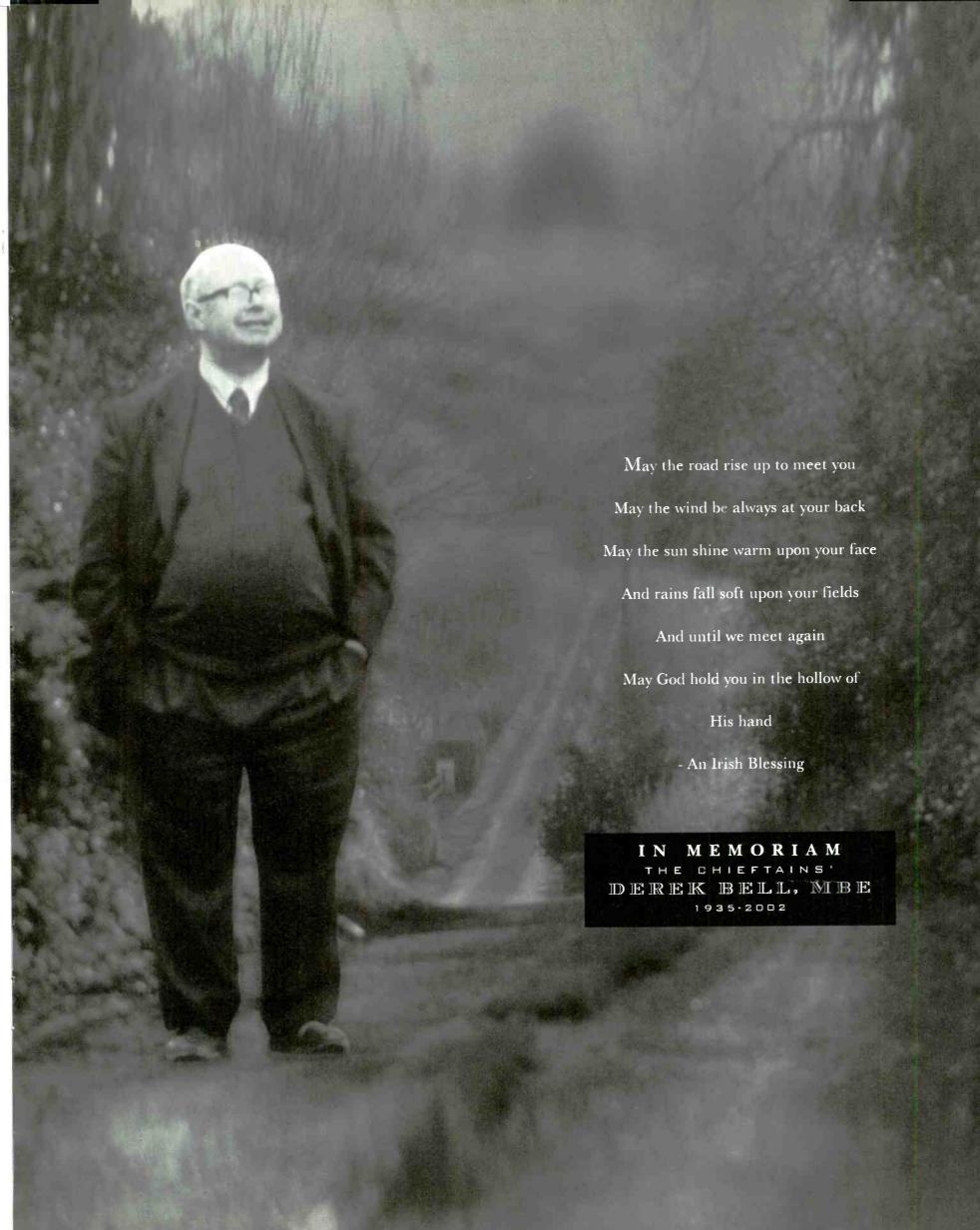
Major chains are not being ignored. Krumper says, "Barnes & Noble is giving away a sampler we've got, called *This Is Our Art*, at the beginning of November, with two tracks each on it by the Pretenders, Susan Tedeschi, Josh Joplin, and Steve Earle."

The Pretenders, who are managed by Gail Colson of Gail Force Management and booked by Barbara Skydel of the William Morris Agency in New York, plan a January 2003 tour of theaters to promote the album.

But the group has already done what Hynde describes as an "awe-some" eight-show stint with the Rolling Stones in September.

"It's been amazing," she says. "The audience has been generous to us. They haven't told us, 'Fuck off and go home, we want the Stones,' although I wouldn't blame 'em if they did. It's a compatible audience, our audience and the Rolling Stones' audience. I don't think those people feel put out that they have to listen to us for 45 minutes."





**RCAVICTOR** 

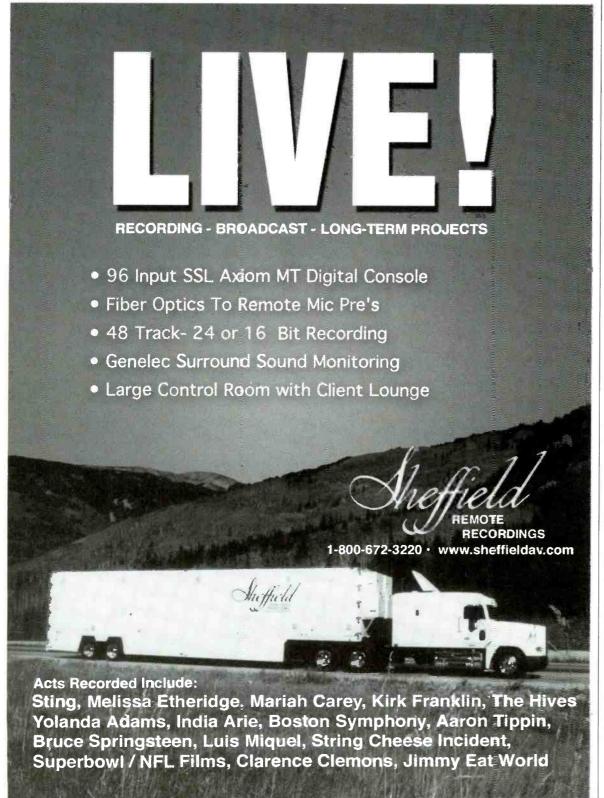
#### ARTISTS & MUSIC



**Audra Gets Happy.** Famed musical-theater performer Audra McDonald offers songs from the Depression era on her Nonesuch set, *Happy Songs*. "Performing songs by great composers like Howard Arlen and Irving Berlin was a joy," she says. "They wrote songs that were evocative of the time, yet so hopeful."



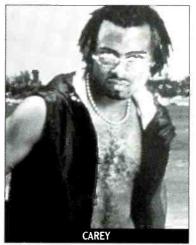
**Got Loudermilk?** DreamWorks band Loudermilk is currently promoting its debut, *The Red Record*, a rock collection produced by George Drakoulias (Tom Petty, the Black Crowes). Singer Davey Ingersoll says the title was chosen because "red is the most volatile color. It represents love, rage, jealousy, and warmth. It's a color that definitely reflects the subject matter of this record." Pictured, from left, are band members Mark Watrous, Issac Carpenter, Ingersoll, and Shane Middleton.



## Sound Tracks

**BARKING AT MOVIES:** As a long-time fan of **the Baha Men**, it has been fun to watch the group evolve from its Bahamian junkanoo musical roots into a straight-up pop outfit.

We admit to preferring the act's earlier material, though there's no denying that tunes like the massively successful "Who Let the Dogs Out" are wildly infectious—not to mention good business.



The song was everywhere, from dance clubs and pop radio to baseball stadiums and TV shows. The act was everywhere, too.

"The night the San Francisco Giants won the pennant," vocalist **Rick Carey** recalls, "we played 'The Star-Spangled Banner' and 'Who Let the Dogs Out' at Candlestick Park in San Francisco. We performed at a Subway Series game, with the Mets and the Yankees at Shea Stadium. We were the first act ever to perform live on ESPN."

The title became part of the American pop-culture vernacular, incorporated into comedy monologues, TV newscasts, and newspaper headlines ("Who Let the Boss Out," "Who Let the Mets Out," ad infinitum). Even Time magazine noticed the Baha Men's influence, stating "the song and the group have stoked thoughts of an island-music resurgence to match the influence of Harry Belafonte in the 1950s and Bob Marley in the '70s."

From there, the Baha Men made an interesting shift, becoming a highly visible entity in the field of film soundtracks. In fact, they've contributed to enough motion pictures to warrant the release of *Greatest Movie Hits* (S-Curve), a compilation of their tracks that have appeared on film soundtracks.

Of course, the set opens with "Who Let the Dogs Out," which was featured in both Rugrats in Paris and Men in Black II. Beyond that track, much of the set comprises stadium-styled chant jams, as evidenced by "Best Years of Our Lives" (from Shrek), "Move It Like This" (from Big Fat Liar), "Get Your Party On" (from Miss Congeniality), and "Get Your Head in the Game" (from Like Mike). Each song is etched with peppy, island-spiced rhythms and air-punching choruses that have lent energy to numerous film scenes.

The Baha Men have shown signs of exploring new avenues with "Scooby D." (from Scooby-Doo), which has a sharper hiphop flavor. Also extra appealing is the group's funk-fortified revision of Elton John's "Crocodile Rock" (from Crocodile Hunter: Collision Course).

In all, *Greatest Movie Hits* is lightweight fun that leaves the listener wondering where the Baha Men will turn up next.

"I only hope that American audiences will continue to embrace the Baha Men as a group the way they embraced 'Who Let the Dogs Out' as a song," Carey says. "We love what we do—all of what we do—and we want to get the people into it."

SOUNDTRACK HONORS: Howard Shore's score for *The Lord of the Rings: The Fellowship of the Ring* won awards during the second annual World Soundtrack Awards. Both the 180-plus members of the World Soundtrack Academy and film music enthusiasts from all over the world voted Shore's score best soundtrack of the year.

In addition to soundtrack of the year, Shore also won the public choice award. Soundtrack and film music fans worldwide were invited to cast their vote for their favorite movie-related music of the past 12 months (for any film released between July 1, 2001, and June 30, 2002). Votes were cast at worldsoundtrackawards.com.

Also honored were Patrick Doyle (composer of the year for Gosford Park), Randy Newman (best original song written directly for a film, for "If I Didn't Have You" from Monsters Inc.), and Klaus Badelt (discovery of the year, for The Time Machine). A lifetime achievement award was presented to legendary producer/composer Sir George Martin.

## CASS CA by Steve Smith

SOLO FLIGHT: Of all the performance formats available to a violinist, playing solo must certainly be among the most daunting challenges. The soloist must fly alone without the support of an accompanist or ensemble, much like a trapeze artist performing without a net. For violinist Maxim Vengerov, however, the challenge is more than offset by the opportunity to demonstrate his instrument's capabilities to their fullest. The Siberian-born virtuoso—who was crowned artist of the year at the 2002 Gramophone Awards this month—embarks upon solo flights composed by Bach, Eugène Ysaÿe, and Rodion Shchedrin on his latest disc. due out Tuesday (5) on EMI Classics.



"There are many notes, as you can imagine!" Vengerov says with a laugh. "And there is nowhere to hide—the spotlight is on you alone. You can say that this can be a disadvantage, but I don't think of it that way, because you can create so much beauty in this way, too. You can create a fantastic atmosphere, establish a more intimate contact with the audience, and tell a great story with the violin while showing what it is capable of doing on its own."

In creating the program for his disc, Vengerov used Bach as his lodestone, as did many of his predecessors, both violinists and composers alike. Instead of recording one of Bach's familiar sonatas or partitas, however, Vengerov opted for one of the composer's most famous pieces, the Toccata and Fugue in D minor for organ. Recent scholarship has suggested that the ubiquitous work might actually have originated as a violin sonata; here, Vengerov makes his recorded debut on a period violin in a recreation of that hypothetical sonata, arranged by Bruce Fox-Lefriche.

"I'm not trying to create doubt or start a revolution," Vengerov says of the unusual repertoire choice. "Whatever the facts are, it sounds good on the violin, and it's a privilege to be one of the first to actually add something to the solo Bach repertoire."

Turning to his modern instrument, Vengerov performs four solo sonatas by Ysaÿe, who was himself a virtuoso violinist and dedicated each of his sonatas to a star performer. Bach was never far from Ysaÿe's mind when he wrote his sonatas; his Sonata No. 2, which opens the disc, begins with both a Bach quote and the plainchant melody "Dies irae." The composer makes incredible demands of the soloist; Vengerov responds impulsively, revealing the drama, joy, and beauty in Ysaÿe's pieces.

Completing the program are two works by contemporary Russian composer Shchedrin (whose Concerto Cantabile was on Vengerov's EMI debut disc in 2000), the ingenious Echo Sonata, which also quotes Bach, and the delightful encore piece "Balalaika." Aside from being a crowd pleaser, the encore selection has an even deeper significance for Vengerov, who played it during a recent trip to Uganda as an honorary Envoy for Music for the United Nations Children's Fund (UNICEF), a position he has held since 1997.

"I met with children that had been abducted by the Sudanese Army," he says, "and they were completely traumatized. I spoke to them, but they could hardly speak. So I took my violin and played 'Balalaika' and immediately saw the most wonderful smiles on their faces. It proves that music can break all boundaries, whatever you can imagine."

Opening a North American tour at New York's Carnegie Hall on Friday (8), during the coming weeks Vengerov will perform his solo recital in Chicago, Washington, D.C., Seattle, Vancouver, and San Francisco. After that, he plans to take a little time off from the violin . . . but only in order to learn an entirely new instrument for his next EMI recording.

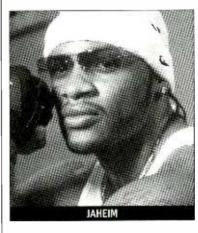
"I've already recorded Britten's Violin Concerto," Vengerov says, "and we had been discussing what the pairing should be." Fellow British composer William Walton's violin concerto was suggested as a possible disc mate, but Vengerov demurred. "Then a crazy idea came to me: Why not record Walton's Viola Concerto? I personally prefer it musically; to me, it has more depth. So since May, I've had to learn to play the viola. Mindful of the mirth that surrounds his newly adopted axe, he adds, "You can imagine all the jokes already!'

#### Jaheim Keeps It 'Ghetto' On Divine Mill

BY GAIL MITCHELL

With R&B singer Jaheim having completed a headlining stint on the Seagram's Gin Live tour, Divine Mill/Warner Bros. execs are banking that the 24-city trek has heightened awareness of the R&B singer's new set, Still Ghetto, out Tuesday (5).

Warner Bros. marketing director Denise Williams notes, "Since Jaheim was going out on this tour [Sept. 17-Oct. 18], we decided to maximize it as a promotional tool. One of our crucial aims was to make sure that every person in the vari-



ous 1,000- to 1,500-seat venues walked out knowing there was a new Jaheim release."

In addition to Jaheim (né Hoagland) performing the uplifting anthem/lead single "Fabulous" (now at No. 21 on the Hot R&B/Hip-Hop Singles & Tracks chart) plus album cut "Backtight" on the tour, the label mounted an aggressive campaign that included pre-release streamers, enhanced samplers, a countdown calendar for retail, and ongoing Web updates at jaheimmusic.com.

Working again with Divine Mill CEO KayGee and BLACKstreet's Eric Williams (as well as other producers, such as Malik Pendleton, Eddie F., Darren Lighty, and NO I.D.), Jaheim says Still Ghetto "tells more of my own stories; how things were for me as I came up. That's my stamp: I'm every aspect of the ghetto, everything in that garbage can and in the corner store that you love. 'Ghetto' is just a beautiful word. They put us here, we've survived it, and now we're sharing it with the rest of the world."

It's a message the singer/songwriter punches home visually on the "Fabulous" video, directed by KayGee and Darren Grant. Casting family, friends, and neighborhood kids, the song's video accompaniment underscores, in Jaheim's words, how "fabulous these ghetto kids are and how fabulous my life was and is."

Jaheim uses music to transcend the challenges of ghetto life, and he makes contemporary R&B the richer for it. "I'm just making records," he says humbly, "reaching back to the old school and bringing it into today's music."

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## **Celeb Bands Reach For Stars**

#### Acts Work Hard And Tour Heavily To Help Transcend Novelty Status

**BY SUSANNE AULT** 

LOS ANGELES—Although already adored by a batch of fans, celebrities embarking on musical careers ironically have a tough time moving from novelty to mainstream act.

Yet several celeb-infused bands that have released debut albums during the past year, like 30 Seconds to Mars, fronted by teen heartthrob Jared Leto; Phantom Planet, with cult-film hero Jason Schwartzman (*Rushmore*) on drums; and Deadsy, featuring Cher and Gregg Allman's son, Elijah Blue, on vocals, are rising commercial stars: 30 Seconds wrapped an opening arena gig with Incubus in September. Phantom Planet opened for Elvis Costello for several September and October dates. Deadsy was part of Korn's 2002 summer festival, Tour With No Name.

In hooking up such acts with established talent, Minneapolis-based Clear Channel Entertainment (CCE) talent buyer Rich Best says, "You don't put artists on dates that musically don't fit and aren't artistically viable. It's definitely helping them. It makes [them] look credible."

Granted, such Hollywood acts as Billy Bob Thornton, Keanu Reeves' Dogstar, Kevin Bacon's the Bacon Brothers, and Russell Crowe's 30 Odd Foot of Grunts (TOFOG) have headlined a number of clubs around the U.S. during the past couple of years.

Still, "an artist like 30 Seconds to Mars has the potential to develop outside a 400-seat venue and do arenas. That's very different from a Dogstar or Billy Bob," explains Best, who promoted 30 Seconds' first show in the market in August at Minneapolis' 400-seat Ascot Room. "Somebody like a Dogstar or Billy Bob—you can bring these artists out every 10 to 18 months and do maybe 500-1,000 people. But you couldn't do that every other week, because it would get stale. [Their music] feels like a hobby for them."

Best, who also publicized Phantom Planet's first Minneapolis show at the Ascot in March, adds, "But Phantom Planet and 30 Seconds to Mars don't seem like hobbies to me. It's almost like a second career. It's a much different animal."

Actually, celeb bands are in some ways hindered before they get off the ground. They are often eaten up by critics who believe that they won label deals not with their sound but with their recognizable faces. "Someone with my situation comes with a negative automatically," Blue says of his goth rock-minded band. "My whole life I never made mention [about being the son of famous parents]. The gate-keepers frown and say, 'Why should I help this kid who obviously comes from privilege' when they can help some kids from the Midwest?"

Then, stars spend much of their time in production on film and TV

projects, making a long touring schedule (often a requirement in developing



baby bands) out of the question. With Reeves currently locked up filming sequels for *The Matrix*, for instance, Dogstar has not been able to tour the U.S. at all this year. And Chrissie Hynde has been quoted as saying she'd like TOFOG to open for her anticipated Pretenders tour early next year. But a spokesperson for Artemis Records, the label for both acts, points out that that depends on whether TOFOG's Crowe can squeeze the tour into his busy filming schedule.

Plus, the fact that stars can get paid as little as \$250-\$1,000 for a club gig—a small fraction of what they'd make from a movie or TV role—leads the record industry to view their music ambitions as purely a side project.



Blue combats the stigma against celeb groups through plain hard work. He asks, "The funny thing is, why would I do anything different?"

Deadsy's two straight sold-out September shows at Los Angeles' Roxy were filled "with miniature golf stuff on stage. It was really elaborate," remembers the building's booking director Nikki Sweet. It was unusual, she says, for a stripped-down club atmosphere. "They wanted it to be very cool."

Celebrity projects are guaranteed a good amount of curiosity factor while on the road, giving them somewhat of an advantage. In fact, Best says 30 Seconds would not have sold out its Ascot appearance without Leto front and center. But concert promoters note that bands need something else to keep people coming back for more.

"Your name helps get you in the door, but talent will override anything else," says New York-based CCE talent buyer Randy Henner, who worked on several of Phantom Planet and 30 Seconds' respective Costello and Incubus openers. "You shouldn't necessarily have to push a celebrity name."

Seattle-based House of Blues talent buyer Adam Zacks says of the celeb factor in certain bands, "I think it hurts more than it helps— They are Dogstar before anyone hears them. It's like a celebrity marriage: There are a lot of collisions before you get started."

Tellingly, not only Deadsy but Phantom Planet and 30 Seconds also seem to actively work to swipe the stars out of their fans' eyes. A picture of 30 Seconds' Leto never appears in any of the band's show promotional materials, Henner and Best say. Plus, neither Leto nor Phantom Planet's Schwartzman are prominently featured on the groups' Web sites.

And glancing at album sales, people do seem to be legitimately growing fond of the music. Phantom Planet's *The Guest* has sold 123,000 units since its February release, debuting and peaking at No. 133 on The Billboard 200; Deadsy's *Commencement*, 70,000 units since May, debuting and peaking at No. 100; and 30 Seconds' eponymous CD, 40,000 units since August, debuting and peaking at No. 107. (In contrast, TOFOG's latest, September 2001's *Bastard Life or Clarity*, has moved 13,000 units and has never charted.)

From a touring standpoint, there is a lot to like about visiting stars, especially if they plug spots far from Hollywood into their routing. "In secondary markets, it's great getting a celebrity onstage. If you don't live in L.A., here is your opportunity where you can see one," says Jeff Parks, president of Bethlehem Musikfest Assn., which promoted the Bacon Brothers' Oct. 25 show at Allentown, Pa.'s Symphony Hall.

Pleased with that dates' ticket sales (\$25-\$30 each), Parks says he couldn't care less about whether the Bacon Brothers are taken seriously musically. "They are exposing themselves in a totally different light—it takes a lot of guts to do that. Critics do what critics do, but this is entertainment. And that's the business we're in."

Even in Los Angeles, a star can be counted on to reel in bodies—but only if it's the right star, Roxy club owner Nic Adler explains. "They need to be sex symbols... Russell, Billy Bob," he says. "Screech [TV's Saved by the Bell nerd played by Dustin Diamond] came out with a band, really tried to push it, and it never broke."

Also, the Roxy has completely passed on hosting bands headed by former child stars Corey Feldman and Corey Haim. Adler explains, "They still have to be cool. Music is a lot cooler than film."

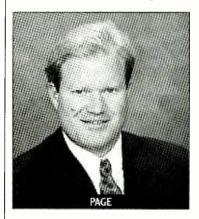
## Joel/John Still Jumping

#### Record-Breaking Run Grosses More Than \$65M In 2002

BY RAY WADDELL

NASHVILLE—In what has become the most successful touring package of all time, Billy Joel and Elton John have completed yet another run, this time of 34 arena dates that grossed about \$65.7 million. The tour wrapped Oct. 13 at the Nassau Coliseum in Uniondale, N.Y.

Born as a stadium tour of Australia, Japan, and North America in 1994, Joel/John has developed into a boomer franchise for arenas, averaging about \$2 million per night at the box office. The co-headlining trek—



which began playing arenas in 1999—features top-notch but unobtrusive production elements, gross-boosting 360-degree seating, and the kind of well-heeled demographic that makes arena managers and promoters alike salivate.

"We're thrilled," says Howard Rose of the Howard Rose Agency, booking agent for John. "This show is very audience-friendly. The buildings have loved us being there, and I think the audiences have loved us being there."

Indeed, this co-headlining trek has been one of the few bulletproof entities in an unstable touring marketplace. "This tour was the first real big test after 9/11 and has proved to be one of the ultimate shows that the buildings and communities want," says Dennis Arfa, president of Artists Group International and Joel's booking agent. "These artists work very well together. This is one of the few times that one plus one equals five."

They also equal big box office. Concert-goers have not balked at tickets priced \$35-\$85, with gold-circle ducats in the \$175 range. "We charge the same for the arena shows as we did the stadium shows in 1994, except for the gold-circle seats," Arfa says. "And the most expensive seats sell first, from Greensboro [N.C.] to Syracuse [N.Y.]."

The Joel/John tour, promoted in each market by Clear Channel Entertainment in 2002, is that rare touring entity capable of sitting down in a market for multiples, resulting in some grosses that are nothing short of remarkable. The \$13 million from

six sellouts at the First Union Center in Philadelphia is destined to be the year's top concert engagement, and the duo also notched record-setting runs in several other markets.

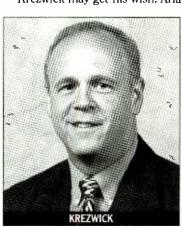
"We broke the state records in Pennsylvania, Florida, Massachusetts, and Connecticut for the biggest concert grosses ever in those states," Arfa says. "We sold out three Office Depot Centers [in Sunrise, Fla.], six First Union Centers, five FleetCenters [in Boston], and four Hartfords [Conn., with \$6.8 million], on top of nine New York-area shows."

The six-night play in Boston—which spanned nearly two weeks (Feb. 13-24)—worked on every level, according to First Union Center GM John Page. "It was a great audience, we knew what to expect, and we had a lot of repeat customers," Page says. "It was an unbelievable event for us. We just kept selling shows. We knew they could both sell on their own, so it was just a matter of finding out what they could do together—and it turns out it was six."

Likewise, the five sellouts at the FleetCenter took in close to \$10 million. "I think this is one of the best shows in the business," FleetCenter president/CEO Richard Krezwick says. "Where else can you sit down and see 100 hits performed by two of the biggest names in the music business? We sent 20,000 people a night home happy."

Krezwick is not surprised that the tour rang up five sellouts in Boston. "I pushed to have a sixth added, and I believe we could have sold it out, as well. Now we're hoping for a return engagement."

Krezwick may get his wish. Arfa



and Rose say discussions are under way for Joel and John to go out together again in 2003, beginning in February. Arfa says, "This was our fourth straight year, and we still haven't played all the arenas in North America."

Rose adds, "We're still putting it together, but we're looking at doing 30 dates. We're trying to give audiences what they want."

## Venue



by Ray Waddell

## **Views**...

**GROWING KORN IN NEW YORK:** Korn's sold-out concert at New York's Hammerstein Ballroom, digitally simulcast to movie theaters across the U.S. on the eve of the release of its new album, Untouchables, will be released as the KORN Live DVD (Epic/Immortal) Nov. 19. The DVD showcases the group's June 10 performance in its entirety. "It was quite the epic event-a stadium-level show in a ballroom,' says Mike Donovan, senior talent buyer for Metropolitan Entertainment, which produced the show with Epic Records and Korn's management company, the Firm. "It was the most over-the-top technological feat for that room; a 24/7 work effort for an entire weekend from the Firm, Epic, and Metropolitan Entertainment.

Donovan says Korn lived up to its end of the bargain. "They were so on. Watching them come out and slam was fun after all that work." Meanwhile, Korn is in the midst of its Pop Sux! tour of primary and secondary markets. Presented by MTV and PlayStation 2 and sponsored by Pony, the tour features **Disturbed** and **TRUSTcompany** and wraps Nov. 22 at the **World Arena** in Colorado Springs, Colo.



Independent promoter Jon Stoll's Fantasma Productions promoted Korn's Oct. 21 show at Teco Arena in Estero, Fla. (near Fort Myers) and an Oct. 24 date at the Ice Palace in Tampa, Fla. "They both did very well," Stoll says. "We did over 9,300 at the Ice Palace and over 5,000 people in Fort Myers on a Monday night. This is a good package; Disturbed really helps. And keeping ticket prices under \$40 also helps."

Stoll obviously applauds Korn's decision to work with individual promoters on a market-by-market basis. "That's what made sense," he

says. "Independents can give more attention to the advertising when it's their dollars."

BOCA SHED: The aforementioned Fantasma's new \$6.5 million, 5,000-capacity Mizner Amphitheater in Boca Raton, Fla. (Billboard, Aug. 10), will open Nov. 22 with the Strokes and Jimmy Fallon. Other shows on the books at the shed include Kenny G (Dec. 6), the Transiberian Orchestra (Dec. 27), K.C. & the Sunshine Band with the Village People (Dec. 29), and a New Year's Eve show featuring Meat Loaf. January 2003 bookings include Jose Carrera, the B-52s, Judy Collins/David Crosby, and the Pretenders.

ROUTEBOOK: Michelle Branch, Paula Cole, Deborah Cox, Sheryl Crow, Norah Jones, Reba McEntire, Joni Mitchell, Stevie Nicks, Susan Tedeschi, and Trisha Yearwood will join Don Henley for Stormy Weather 2002, a benefit for Walden Woods Nov. 13 at the Wiltern Theatre in Los Angeles. Accompanying the performers will be the 64-piece El Nino Orchestra. Henley is executive producer of the concert, which benefits the Walden Woods Project and the Thoreau Institute at Walden Woods.

**Kelly Osbourne**, daughter of **Ozzy Osbourne** and one of the stars of MTV reality-TV series *The Osbournes*, has signed a deal with **Marsha Vlasic** of MVO for exclusive booking representation in North America. Kelly Osbourne's debut album, *Shut Up!*, is due Nov. 26 on Epic.

The Blind Boys of Alabama—who collaborated with Peter Gabriel on two songs from his new album, Up—will open for Gabriel on his North American tour, beginning Nov. 12 at United Center in Chicago and concluding Dec. 17 at Key-Arena in Seattle.

The Irish Tenors will take out their third consecutive Christmas Spectacular tour again this year, beginning Nov. 23 at Ruth Eckerd Hall in Clearwater, Fla., and concluding Dec. 21 at the Mohegan Sun Arena in Uncasville, Conn. The Irish Tenors are booked by Nat Farnham at Evolution Talent.

Singer/songwriter Shannon Mc-Nally will follow her summer supporting slot opening for John Mellencamp with two weeks of solo acoustic dates in November. The tour begins Nov. 1 at Luther's Blues in Madison, Wis., and includes a dozen shows in the Midwest and Northeast, including two dates opening for Rhett Miller.

## NOVEMBER 9 BILLOORIO BOXSCORE IN CONCERT GROSSES

2002				ONCERT	CROS	
ARTIST(S)			DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BILLY JOEL & EL	TON JOH	-IN	Nassau Veterans Mer Coliseum, Uniondale, Sept. 25, 27, Oct. 11, 13	N.Y. \$175/\$45	67,769 four sellouts	Clear Channel Entertainment
BILLY JOEL & EL	TON JOH	1N	Continental Airlines A East Rutherford, N.J. Oct. 2, 4, 8	\$6,192,840 \$175/\$45	59,688 three sellouts	Clear Channel Entertainment
CHER, CYNDI LA	UPER		Madison Square Gard New York Oct. 17-18	s2,177,228 \$125.25/\$35.25	<b>28,853</b> 29,568 two shows	Clear Channel Entertainment
PAUL McCARTN	EY		Compaq Center, Houston Oct. 13	<b>\$1,758,235</b> \$251.35/\$51.35	12,440 sellout	Clear Channel Entertainment
PAUL McCARTN	EY		New Orleans Arena, New Orleans Oct. 12	<b>\$1,509,715</b> \$250/\$50	12,906 sellout	Clear Channel Entertainment
MUSIC TO MY EARS TRIBUTE: SHERYL CF JOEL, JOHN MELLEI	ROW, DON	HENLEY, BILLY	FleetCenter. Boston Oct. 7	<b>\$1,492,800</b> \$250/\$125/ <b>\$9</b> 0/\$50	<b>13.601</b> sellout	Clear Channel Entertainment
DOS GIGANTES MARC ANTHON	DE LA M	IUSICA: OS VIVES	Madison Square Gard New York Oct. 5	Sen, \$1,221,900 \$100/\$90/\$80/\$50	<b>15,845</b> sellout	Cardenas/Fernandez & Associates
MUSIC TO MY EARS- JIMMY BUFFETT, SHE JOHN MELLENCAMP	RYL CROW	, DON HENLEY,	Madison Square Gard New York Oct. 8	<b>\$1,012,445</b> \$250/\$100/\$75/\$45	<b>13.629</b> 14,199	Metropolitan Entertainm Group, Clear Channel Entertainment
GEORGE STRAIT			Rose Garden, Portland, Ore. Oct. 24	<b>\$902,320</b> \$59.50/\$49.50	15,825 sellout	Varnell Enterprises
CHER, CYNDI LA	UPER		First Union Center, Philadelphia Oct. 26	\$901,500 \$80/\$60/\$35	<b>13.146</b> 15,000	Clear Channel Entertainment
GEORGE STRAIT	, JO DEE	MESSINA	KeyArena, Seattle Oct. 25	<b>\$862,755</b> \$59.50/\$49.50	15,075 sellout	Varnell Enterprises
AEROSMITH, KII	D ROCK,	MUST	St. Pete Times Forum. Tampa, Fla. Oct. 17	\$852,204 \$80.75/\$44.75	<b>13,863</b> 14,360	Clear Channel Entertainment, in-hous
AEROSMITH, ST MUST	ONE TER	MPLE PILOTS,	CenturyTel Center, Bossier City, La. Oct. 22	<b>\$815,199</b> \$69.50/\$59.50/\$39.50	12,842 sellout	Jack Utsick Presents
AEROSMITH, KII	D ROCK		HiFi Buys Amphitheat Atlanta Oct. 14	re, \$811,274 \$79.50/\$69.50/\$40.50	16,568 sellout	House of Blues Conce
AERO\$MITH, KII	D ROCK,	MUST	Alltel Pavilion at Wal Creek, Raleigh, N.C. Oct. 12	nut <b>\$772.363</b> \$77/\$30	<b>18.032</b> 20,000	Clear Channel Entertainment
CHER, CYNDI LA	AUPER		Giant Center, Hershey, Pa. Oct. 15	<b>\$667.213</b> \$83/\$45.75	<b>9.406</b> 9,699	Clear Channel Entertainment
CHER, CYNDI LA	AUPER		Bell Centre, Montreal Oct. 21	\$581.600 (\$915,257 Canadian) \$56.31	<b>10,328</b> 15,500	Clear Channel Entertainment, Gillett Entertainment Group
BOB DYLAN			Wiltern Theater, Los Angeles Oct. 15-17	<b>\$524,125</b> \$125/\$75	6,681 6,939 three shows one sellout	Clear Channel Entertainment
MANÁ			Cynthia Woods Mitchell Pavilion, The Woodland Oct. 18		15,971 sellout	Clear Channel Entertainment
KZLA COUNTRY E LONESTAR, MON SHEDAISY, SARA	TGOMER'	Y GENTRY,	Verizon Wireless Amphitheater, Irvine, Oct. 12	\$512.766 Calif. \$72/\$27	<b>14,268</b> 16,210	Clear Channel Entertainment
CHER, CYNDI LA	AUPER		Breslin Student Event Center, East Lansing, Oct. 12	s \$496,061 Mich. \$79.75/\$59.75	<b>7.821</b> 8,891	Clear Channel Entertainment
CHER, CYNDI LA	AUPER		John Labatt Centre, London, Ontario Oct. 23	<b>\$494,234</b> (\$775,160 Canadian) \$56.27	<b>8,661</b> 8,942	Clear Channel Entertainment
SANTANA, OZO	MATLI		Coors Amphitheatre, Chula Vista, Calif. Oct. 11	\$490.015 \$55/\$38.50/\$25	<b>10.834</b> 18,992	House of Blues Conce
NELLY, BIG TYM FABOLOUS, AM	ERS, LIL' ERIE	WAYNE,	Palace of Auburn Hill Auburn Hills, Mich. Oct. 26	s, <b>\$442,390</b> \$47.50/\$37.50	<b>11.374</b> 14,759	Clear Channel Entertainment, Palace Sports & Entertainmen
RUSH			Bell Centre, Montreal Oct. 18	\$440,545 (\$691,789 Canadian) \$47.15	<b>9,343</b> 14,376	Clear Channel Entertainment, Gillett Entertainment Group
POWER 99 FM PO RHYMES, MUSIQ, I ASHANTI, CAM'RC	EVE, JA RI	ULE, FREEWAY,	First Union Center, Philadelphia Oct. 25	\$434.695 \$49.99/\$39.99/\$29.99/\$9.9	<b>19,449</b> 99 sellout	Clear Channel Entertainment
RUSH			First Union Center, Philadelphia Oct. 27	\$416.285 \$65/\$45/\$35	<b>7,840</b> 15,000	Clear Channel Entertainment
KORN, DISTURE TRUSTCOMPAN			Tweeter Center for the Per Arts, Mansfield, Mass. Oct. 12	forming \$380,565 \$40.50/\$15	<b>13.196</b> 19,957	Clear Channel Entertainment
NELLY, BIG TYM FABOLOUS, AM		WAYNE,	CSU Convocation Cer Cleveland Oct. 13	stre, \$380,213 \$47.50/\$29.50	<b>10.182</b> 12,044	Clear Channel Entertainment
DON HENLEY, J	ULIANN	A RAYE	Chastain Park Amphit Atlanta Oct. 18	heatre, \$314,194 \$81/\$39	<b>4.360</b> 6,700	Clear Channel Entertainment
NO DOUBT, THE GARBAGE	DISTILL	ERS,	Nassau Veterans Mei Coliseum, Uniondale, Oct. 21		<b>8.910</b> 14,183	Clear Channel Entertainment
ENRIQUE IGLES PAULINA RUBIO			Air Canada Centre, Toronto Sept. 16	\$292,803 (\$462,572 Canadian) \$43,39/\$30.70	<b>9,902</b> 13,975	Clear Channel Entertainment, in-hous
TOOL, MESHUG	GAH		Kemper Arena, Kansas City, Mo. Oct. 16	\$283.360 \$35	<b>8.096</b> 9,500	Jam Prods.
			HiFi Buys Amphithea	re, \$283,214	10,648	House of Blues Conce
INCUBUS			Atlanta Oct. 18	\$29	12,000	

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## HOB Entertainment Off The Market

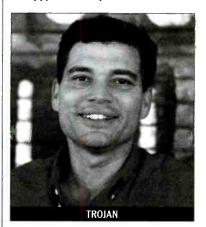
#### **BY RAY WADDELL**

NASHVILLE—House of Blues (HOB) Entertainment is being pulled off the market, sources at the multifaceted entertainment company say.

On the block for most of the last year, the company had retained investment banking firm Allen & Co. to find a buyer for HOB assets, including the HOB club chain, HOB amphitheaters, and HOB Concerts. HOB is owned by a group of private equity investors. It appears now, however, that the company will press forward in its present form.

Among those making a run at HOB during the past year have been Anschutz Entertainment Group (AEG), Clear Channel Entertainment, and a combination of the two; former Ticketmaster CEO Fred Rosen's Key3 Media; and a group headed by manager Howard Kaufman (Billboard Bulletin, March 8).

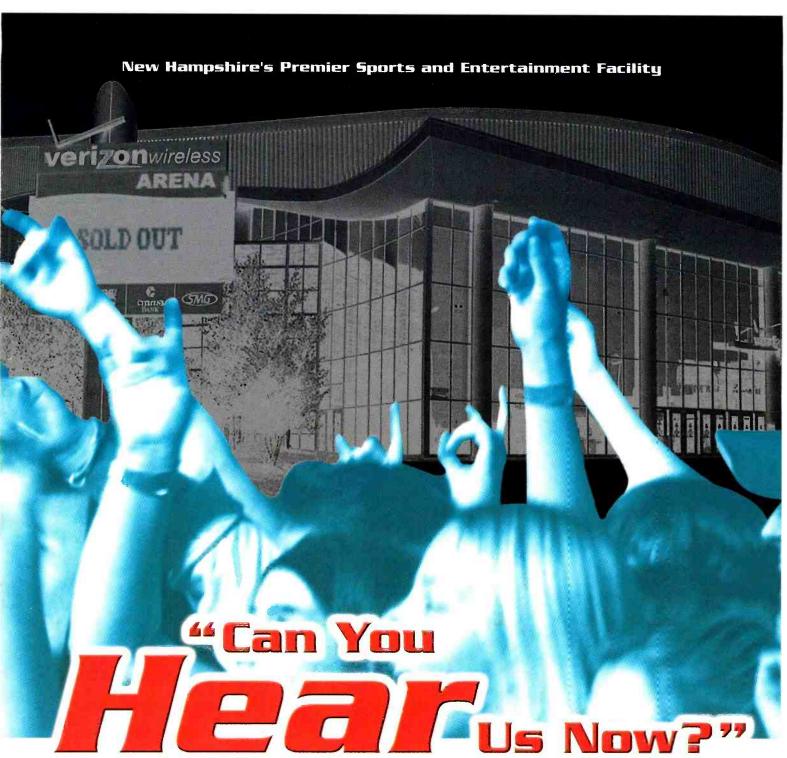
"There was a high level of interest in [purchasing] the company, and given the current capital market it wouldn't have been prudent not to listen to them," HOB president/CEO Greg Trojan says. "It wasn't ever a necessity to sell the business. Our business is performing well, and our board is happy with our performance."



One industry source close to the situation says an inability to sell at the desired asking price is why HOB is off the block. "The owners of House of Blues have diminished the value of this asset, which is why they can't sell it at the prices they want," says the source, who wishes to remain anonymous.

While admitting that no offer came forward that was impressive enough for the HOB board to accept, Trojan believes that is more a reflection of currently low valuations for entertainment corporations and the general economic environment. "This is a tough environment in general and super-tough for media and entertainment companies," Trojan says. "Given the environment out there, we didn't see anything that was attractive enough to move forward with a transaction."

Despite healthy revenue in its core areas of \$410 million in the U.S. and Canada for fiscal 2001, the company says "weak capital markets" have prevented growth. In response, a year ago, (Continued on page 21)



BB King Blues Festival • Aerosmith • Barenaked Ladies • Lipizzaner Stallions • Monster Trucks • Incubus • Kenny Rogers • Boston Pops
Tom Petty And The Heartbreakers • Ozzy Osborne • Neil Diamond • Barry Manilow • Oragon Tales • Oisney On Ice • Alan Jackson
Creed • Willie Nelson • Toby Keith • Poison • Kenny Chesney • Cher • Elton John • UNH vs Darthmouth • Tool • Sheryl Crow • Rush
Target Stars On Ice • WWE • Fight To Educate Boxing • Manchester Monarchs AHL Hockey • Aaron Carter • Boston Bruins Preseason
Champions On Ice • Harlem Globetrotters • Boston Celtics Preseason • Seasame Street Live • Home And Garden Show



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#### TOURING

#### Continued from page 20

HOB downsized its content and digital ventures, expanded Internet ticketing, and sought joint-venture financing for venue projects (*Billboard*, Oct. 6, 2001). This reorganization resulted in pink slips for 39 employees, primarily in new media at HOB's Hollywood offices. Among those to exit were Lou Mann, formerly president of media properties for HOB.

**HOB** Concerts (formerly Universal

Concerts) and its multiple amphitheater properties were acquired by HOB in 1999 for \$190 million. The deal at that time included Universal's amphitheater



business, with large sheds in Denver; Atlanta; San Diego; Dallas; Toronto; George, Wash.; and Cuyahoga Falls, Ohio, and the 7,800-capacity Universal Amphitheatre in Universal City, Calif.

HOB has since added a 20,000-seat amphitheater in Austin and is in negotiations for a new shed in San Jose, Calif. The company also announced plans to add at least five new HOB club venues to its existing seven, and it partners with Nederlander Concerts in booking and operating the Greek Theater in L.A.

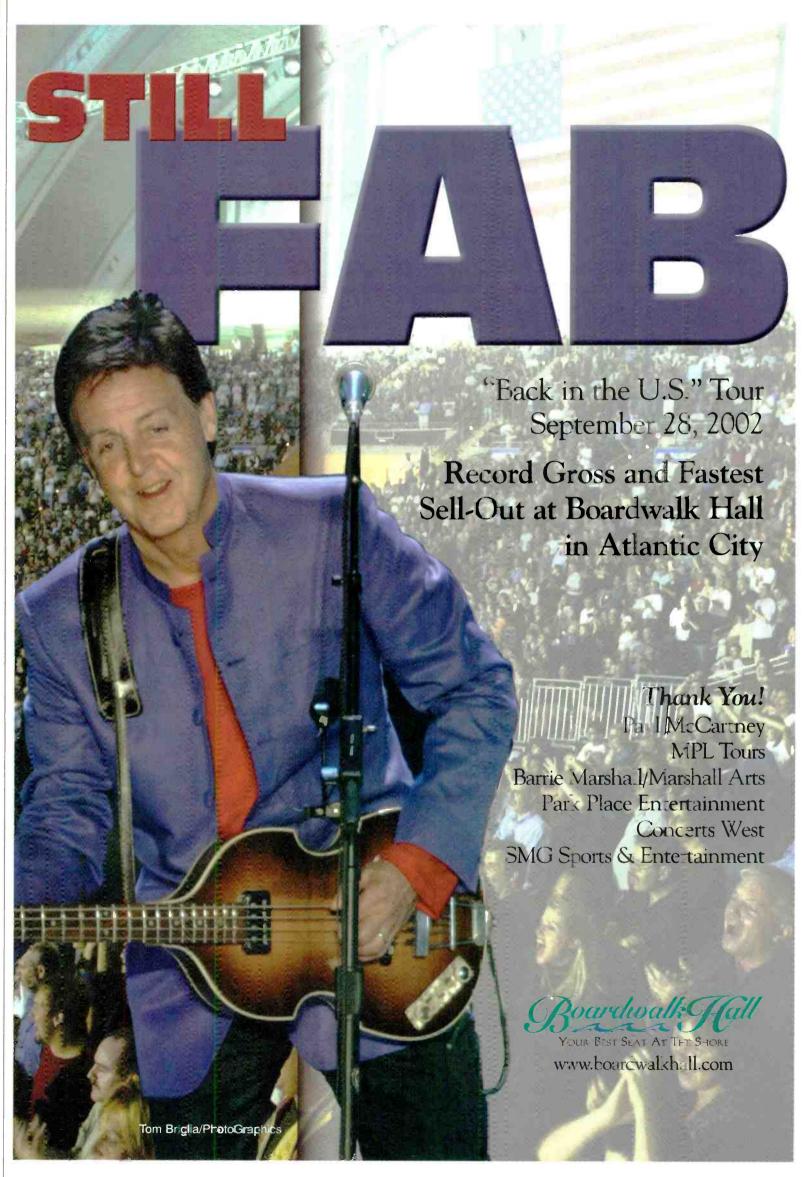
Fiscal 2001 saw HOB increase its club business by 34% and concert business by 5% in a tough year; according to Trojan, who spoke with *Billboard* in an earlier interview, concert business has grown 27% since HOB acquired Universal Concerts. In recent months and a flat concert market, sources believe that figure has dropped to about 20%.

Even so, this has been an active year for the company, whose concert division boasts one of the more veteran executive staffs in the business. HOB recently entered into a joint venture with AEG to book and operate the 7-month-old NextStage, a \$65 million, 6,350-capacity venue in Grand Prairie, Texas.

HOB was also involved in the promotion of the successful Down From the Mountain (DFTM) tours, a joint production of Immortal Entertainment, the United Talent booking agency, and promoters HOB Concerts and Metropolitan Entertainment. DFTM grossed nearly \$4 million from a limited small-venue tour last winter that sold out 18 of 19 shows, and in this summer's run at larger venues, DFTM grossed \$10.4 million from 43 shows, drawing 256,678 people.

Additionally, HOB got in on the record-setting Paul McCartney tour, promoting the Oct. 18 stop at the Rose Garden in Portland, Ore., that grossed a house record of \$1.8 million (see story, page 1).

"I've admired the House of Blues team a long time; they're very good," McCartney tour director Barrie Marshall of Marshall Arts says. "They deserved a date, and we're very pleased to have them."



#### REVIEWS & PREVIEWS

### **ALBUMS**

**Edited by Michael Paoletta** 

#### POP

## ► THE WALLFLOWERS Red Letter Days PRODUCER: Tobias Miller, Bill Appleberry Interscope 069493491

The beauty of the Wallflowers is that they function far beyond time. They don't bend or yield to trends. Rather, they strive to be a classic band, crafting timeless songs that will still be fresh and relevant long after the competition sounds dated and quaint. The band's sterling fourth effort continues along these lines, offering the listener a dozen popinflected rockers that stimulate the brain while also comforting the senses with familiarity. Frontman/tunesmith Jakob Dylan strides through contagious jams like "When You're on Top" and "Everybody Out of the Water" with a firm, yet vivid storytelling style that will maintain longtime comparisons to Bruce Springsteen and Tom Petty (not to mention his father). The flaw in not being a trend-conscious band. though, is that they can be overshadowed by temporary grandstanders. As a result, a little extra marketing muscle will be needed in order to bring Red Letter Days to a properly large audience.-LF

#### ★ LAURA PAUSINI From the Inside PRODUCERS: various Atlantic 48655

Italian superstar Laura Pausini has flirted with American audiences via a few soundtrack appearances but approaches a full-blown love affair on From the Inside, her glittering English-language debut on Atlantic. In addition to the delightfully lifeaffirming first single, "Surrender," the set is packed with melodious jewels, covering all tempos and moods with maturity and ease. The set capitalizes on Pausini's splendid gift of painting downer songs with flecks of pain and sadness, particularly on likely second single "I Need Love" and the aching "It's Not

#### SPOTLIGHTS



#### SANTANA Shaman PRODUCERS: various Arista 14737

For most artists, following up a multi-Grammy Award-winning album like 1999's Supernatural would have been a creative nightmare. But 1996 Billboard Century Award honoree Carlos Santana is not "most artists." With Shaman, Santana delivers an album that will, no doubt, please fans of its globally successful predecessor, while at the same time reel in new ones. Over the course of 16 tracks (a couple tracks too long), Santana paints a musically rich and vibrant landscape, with spicy (primarily) instrumental jams like "Foo Foo" sharing time with such vocal offerings as "You Are My Kind" and "America" featuring, respectively, Seal and P.O.D. On the electronic-laced "Feels Like Fire," Santana teams with Dido for some chilled-out bliss. As good as "Fire" is, though, the set's crowning glory is its lead single: the Michelle Branchfronted "The Game of Love," which is as buoyant as they come. Color *Shaman* a smash.—**MP** 

Good-bye" (which she co-wrote). Throughout, the songbird is partnered with a who's who of pop writers and producers, iron-coating the album with the polish of the big leagues. Pausini is a singer with unusual depth and warmth, and a welcome presence in the U.S.'s popstarved music landscape. With *From the Inside*, a star is born.—*CT* 

#### TORI AMOS Scarlet's Walk PRODUCER: Tori Amos Epic 86412

Tori Amos engages in a physical, spiritual, and emotional quest on *Scarlet's Walk*, a sonic novel of songs that weave one intricate story and stand on their own as individual tales. Touching on elements of Native American history and Amos' own Eastern Cherokee heritage, lead character Scarlet meets ex-lovers, relatives, and acquaintances while exploring her own beliefs about her country and her psyche as the nation does the same in



a post-Sept. 11 world. Similar to the artist's *Under the Pink* in tone and continuity, *Scarlet* demands repeated spins to fully appreciate its chapters' musical and lyrical complexities as it recounts such adventures as the discovery of a betrayal during the Shawn Colvin-esque "Taxi Ride" and meeting a blowhard messiah in "Pancake." On this collection, Amos' artistry—especially on the title cut, "Gold Dust," and "Your Cloud"—makes one of its most profound expressions.—*CLT* 

PRODUCERS: Tin Hat Trio, Hans Wendl

Ropeadope Records 0-7567-93134

Following two critically lauded albums

for Angel/EMI, the Tin Hat Trio shifts

to the Atlantic-distributed Ropedope

imprint for the venturesome instru-

sive album yet. As intimated in the

mental group's most engaging, impres-

**★** TIN HAT TRIO

The Rodeo Eroded

title, the Americana strains of *The Rodeo Eroded* have been filtered and refracted with ironic affection, not to mention virtuosic invention. Following the precedent of Tom Waits on Tin Hat's 2000 *Helium* set, the new album boasts an iconic vocal guest—Willie Nelson, who sings a particularly affecting, cliché-free version of "Willow Weep for Me." In a just world, Nelson's



#### ► JAHEIM Still Ghetto PRODUCERS: various Divine Mill/Warner Bros. 48214

It's a more introspective Jaheim who greets listeners on this sophomore follow-up to his 2001 platinum debut Ghetto Love. Reaching back to his ghetto roots, the singer/songwriter discourses about everything from selfesteem and survival to romance and mother love. While listening to Jaheim's rich baritone is like stepping into a Teddy Pendergrass/Luther Vandross '70s/'80s time warp, his streetedged viewpoint brings a hip, contemporary spin to the proceedings. With Still Ghetto, Jaheim follows through on the promise hinted at on Ghetto Love: in the process, he also comes into his own. Whether providing an uplifting message (the self-esteem anthem "Fabulous," which interpolates the McFadden & Whiteheadpenned classic "Wake Up Everybody"), paying a loving, defy-you-not-to-cry tribute to his mom ("Everywhere I Am"), or pairing with female counterpart Mary J. Blige ("Beauty and the Thug"), Jaheim is a study in contrasts who has nowhere to go but up.—GM

tenderly plangent vocal and the tune's pitch-perfect, tumbleweeds-tumbling-in-the-breeze arrangement by Tin Hat guitarist Mark Orton would resonate from radios across the country. Yet the entire disc brims with bewitching sounds; with rare élan, Orton, violinist Carla Kihlstedt, and multi-keyboard ace Rob Burger (along with guests from Medeski, Martin & Wood and Phish) manage an evergreen rapprochement between old instruments (strings, accordion, pump organ, banjo) and fresh, refreshing ideas.—**BB** 

#### ★ TONY FURTADO American Gypsy PRODUCER: Cookie Marenco What Are Records? 60062

Tony Furtado first gained notice as a banjo-picking bluegrasser, but it's been a while since he was that easy to categorize as a musician/songwriter. Nowadays, it's his virtuoso slide guitar playing that captures the imagination, while his stylistic repertoire seems to be growing in several directions at once. Furtado displays his agile slide touch from track to track, but do make note of his work on "Bottle of Hope" and "The Angry Monk." He revisits his banjo on the delightful Irish jig "Tinker's Fancy." One of the major highlights of the album, "Oh Berta, Berta," is a Furtado arrangement of a traditional tune, driven by a deep, swamp blues, rhythm, and Furtado's razorsharp slide guitar. He sings convincingly on this number and also handles the vocal on a great version of "Staggerlee." American Gypsy is Furtado's finest album to date. Racked by At-Source Distribution.—PVV

#### JEFF BUCKLEY & GARY LUCAS Songs to No One: 1991-1992 PRODUCERS: Hal Willner, Sascha van Oertzen Evolver/KnitMedia EVL-2006

Since Jeff Buckley's tragic death at age 30 in 1997, Columbia has offered balm to his still-devoted fans via the two-disc studio work-in-progress Sketches (For My Sweetheart the Drunk) and the excellent live compilation Mystery White Boy. Both were astutely, sensitively produced. Before Christmas, Columbia/Legacy will issue a boxed set of rare EPs associated with Buckley's sublime first album, Grace; the set boasts singles, studio outtakes, great

(Continued on next page)

#### VITAL

#### REISSUES



As with Legacy's epochal Robert Johnson boxed set—the surprise-smash 1990 release that not only sparked new interest in vintage roots-music styles but also virtually kicked off the CD era of boxed-set reissues—the genesis of this four-disc collection devoted to short-lived electric-guitar pioneer Charlie Christian lies in a labor of love. This deluxe set may not be reeling in the record-buyers like the Johnson collection or Legacy's subsequent

Miles Davis series, but its worth extends far beyond historic value. This is great, life-affirming music that holds broad appeal. True, Christian was a remarkably prescient virtuoso on an instrument that would come to dominate popular music; moreover, his precious few recordings with various 1939-41 Benny Goodman bands brim over with the sheer joy of communal creativity. "Six Appeal (My Daddy Rocks Me)," "Shivers," "Solo Flight," and "Memories of You" are just a few of the timeless tracks in this collection, which has been produced with Legacy's usual curatorial care and state-of-the-art sonic restoration. While not necessarily convenient in



terms of disc storage, this set's vintage-amplifier packaging makes for a highly alluring profile at retail.—**BB** 

#### **BENNY GOODMAN**

The Legendary Small Groups REISSUE PRODUCER: Barry Feldman ORIGINAL PRODUCER: not listed Bluebird/RCA Victor/BMG 09026-63994

These tremendously popular and influential trio and quartet sides of 1935-39 pioneered cool-toned chamber jazz. Clarinetist/bandleader Benny Goodman, pianist Teddy Wilson, vibraphonist Lionel Hampton, and drummer Gene Krupa (replaced later by Dave Tough) played a casually elegant brand of swing, with intimate, bell-like textures and an emphasis on melody. In particular, "After You've Gone" and "Body and Soul" are classic performances in the annals of jazz. (These re-

cordings, along with many high-profile concerts, were also historic for the fact that Wilson was the first black musician to feature in a prominent white jazz group.) The sound quality is remarkable, a testament not only to the reissue production but also to the original record-makers. It's too bad that the Bluebird's Best series in which this release figures consistently gives short shrift to the initial producers and engineers, eschewing proper credits. More historically aware is the fine new reissue in the Bluebird First Edition line of the re-formed Goodman Quintet's Together Again! album from 1963; the disc shows clarinetist and company older, maybe wiser, but utterly in sync.—BB

**CONTRIBUTORS:** Bradley Bambarger, Leila Cobo, Larry Flick, Steve Graybow, Rashaun Hall, Jill Kipnis, Gail Mitchell, Michael Paoletta, Chuck Taylor, Christa L. Titus, Philip van Vleck, Ray Waddell, Christopher Walsh. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists.

PICKS (>): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (\*): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO 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.

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#### **REVIEWS & PREVIEWS**

(Continued from preceding page)

live material, and such covers as "Lost Highway." Also in the works is an expanded, two-disc edition of Grace. With these commendable projects waiting in the wings, who would seek to profit from this mediocre collection of demos and live board tapes? Guitarist Gary Lucas collaborated with Buckley in the downtown New York band Gods & Monsters; along the way, Lucas wrote the music to the title track of Grace and its fellow classic "Mojo Pin." There is a similar marvel on Songs to No One, a long, otherworldly demo of the vintage French chanson "Hymn a l'Amour." The stark take on the country-blues "Satisfied Mind" is the same radio broadcast as issued on Sketches. Despite sparks of mercurial brilliance, the rest of this disc is plagued by variable sound and uneven performances. Hal Willner no doubt shepherded the project to make the most of something objectionable. Buckley would not have been proud of this.—BB

## THE REUNION SHOW Kill Your Television PRODUCER: Nick Raskulinecz Victory 184

The Reunion Show might have fit perfectly into the 1980s music scene. Its synthesizer-heavy, upbeat pop/rock tunes almost seem like missing pages from an earlier, less serious era, and bands such as the Cars come to mind when listening to tracks like "Television," about our TV-obsessed masses. Throughout the project, the group deftly performs powerful guitar and percussion exchanges, as on the infatuation song "Stuck on You" and "On a Scale From One to Awesome (You're Pretty Great)," a highly catchy track about escaping into outer space with a lover. Lyrically, the Reunion Show seeks to establish itself as a bit of a rock outsider. The song "New Rock Revolution," for example, is introduced with the verses "I am right and you are wrong/Every dynasty will fall." Fans of more contemporary rock will also find many gems here. -JK

#### ORIGINAL CAST RECORDING Kooky Tunes PRODUCER: John Yap Jay Productions 1367

Keith Thompson is one of those New York theater mainstays whose only reason for not already claiming a Tony Award is the simple, inopportune luck of the draw. His *Kooky Tunes* has been circulating the New York cabaret circuit since 1998 and, at last, it has been com-

mitted to a live recording that truly delivers on his lofty gifts for both scripting and composing. Brought to life by four charismatic performers—Jay Rogers, Perry Payne, Patrick DeGennaro, and Vanessa A. Jones-Kooku whisks listeners through a melange of comic tales and tunes, staying true to the central theme that individuality may sometimes be funny as hell, but it's also endearing and the essence of humanity. Rogers, a tenor Harvey Fierstein, commands the funniest material, including the truck driver-profiling "Haulin' Happiness" and R-rated "Dresser Drawer Blues." Other shining moments: Jones sexy, soulful "Gourmet Meal" and DeGennaro's bravado finale "What If." Kooky Tunes is a must-see, but it's also quite a visual trip on CD. This might be the first standing ovation you've offered from your living room.—CT

#### R&B/HIP-HOP

#### ► BONE THUGS-N-HARMONY Thug World Order PRODUCERS: various Ruthless/Epic 86594

It's been a long time since Bone Thugs-N-Harmony were perched atop the charts. In fact, with almost three vears between its last studio set. BTNHResurrection, it looked as though BTNH was no more—which couldn't be further from the truth. The Cleveland quartet of Krayzie Bone, Bizzy Bone, Layzie Bone, and Wish Bone—Flesh-N-Bone, the group's fifth member is currently incarcerated-is back, sounding better than ever, Walking that fine line between good and evil, BTNH again provide a balance between inspirational lyric and wild rhymes. Lead single "Get Up & Get It" (featuring 3LW and newcomer Felecia) is a positive and catchy re-introduction to the foursome. Elsewhere, group members indulge themselves on the hilarious, Bosko-produced "Bad Weed Blues." "Set It Straight," which addresses the rumors surrounding the group's future, proves almost ironic in light of the group's recent tension (Words & Deeds, Nov. 2).—RH

#### DANCE/ELECTRONIC

## ★ GABIN Gabin PRODUCER: Gabin Astralwerks 42279

As spring evolved into summer, Italy-based duo Gabin (bassist Max Bottini and DJ Filippo Clary) discov-

ered that Italians couldn't get enough of its jazzy house track "Doo Uap, Doo Uap, Doo Uap," which gloriously references Duke Ellington's "It Don't Mean a Thing (If It Ain't Got That Swing)." A crossover smash in the land of wine and pasta, 'Doo Uap" has been embraced by tastemaking club DJs in the U.S.and it's one of many highlights on the twosome's eponymous fulllength debut. Gabin's breezy, sensual sound owes as much to jazz (Bottini has played with many jazz greats, including Dee Dee Bridgewater) as it does to mood-enhancing electronic music (Clary has manned the decks at numerous clubs in Rome), particularly on tracks like "Delire et Passion" (featuring Mano Negra vocalist Ana Carril Obiols) and "La Maison (di Battista's Dream)" (featuring Italian saxophonist Stefano di Battista). Fans of Saint Germain will surely find much to admire here.—MP

#### **COUNTRY**

#### ► TRICK PONY On a Mission PRODUCER: Chuck Howard Warner Bros. 48236

First time out, Trick Pony served up radio-friendly excitement with just the right amount of beer-soaked edge, and the exuberant trio takes that concept up a big notch with its sophomore WB release. Impressive Heidi Newfield vocals and a crafty mix by helmsman Chuck Howard power such driving fare as the title cut and the backwoods boogie "Hillbilly Blues," and they deliver a reverb-laced soulful twang on "Nobody Ever Died of a Broken Heart." Later, they achieve a sense of urgency on such fine modern-era country as the insistent "I'm Not Thinkin' Straight Anymore," the Hammond-fueled "Leavin' Seems to be the Goin' Thing" (with a kickin' fiddle break), and wailing "A Boy Like You" (with Keith Burns vocal), then Newfeld shows a winning way with a ballad on mood-inducing stuff like "Love Be Still" and "Rain." Newfield's smoky vocal on Willie Nelson's classic "Whiskey River," with Nelson on board, works like, well, a shot of whiskey. Meanwhile, the sparse, spare "The Devil and Me," with vocals by Ira Dean, could and should be a sleeper hit. A perfect blend of old-school attitude and contemporary flair, we should all just stand back and let this Pony run.-RW

#### LATIN

## ► VARIOUS ARTISTS Voices of Hope—Sabera Foundation PRODUCER: Nacho Cano Ark 21 186810082

Benefit CDs and benefit songs are commendable-and common-efforts. But Voices of Hope, the album that brings together a plethora of Latin and non-Latin artists to benefit the Sabera Foundation in Calcutta, breaks the mold in several ways, primarily because much of the material was composed and recorded specifically for this project. The disc's starting point—"Let Your Soul Be Your Pilot"—which features Sting performing with flamenco guitarist Vicente Amigo and the Sabera Foundation Girls (the foundation provides music lessons to children in Calcutta), offers a blueprint for an album in which virtually every song is imbued with special meaning. Equal parts taste and sincerity, the concept doesn't degenerate into preachiness but instead soars, particularly in 'Qué Bonito" (Rosario), "Offer" (Alanis Morrisette), and "La Aurora de Nueva York," performed by Antonio Banderas, Alejandro Sanz, and Vicente Amigo. The final touch are the performances by the Sabera Foundation Girls, incorporated here as duets with multiple stars, in such a manner that they become musical statements and not merely gestures.—LC

#### WORLD

#### ★ NASS MARRAKECH Bouderbala

PRODUCERS: Florenci Mas, Javier Larrauri World Village 498001

Nass Marrakech's U.S. debut album, Sabil a Salaam (Alula), was released in 2000. At that time, the group's sound was primarily a Gnawa-fusion groove. With the release of Bouderbala, Nass Marrakech has considerably expanded its collective musical boundaries. The Gnawa-fusion vibe is still apparent in much of what the band members do, but they've opened their minds to the greater musical influences of the Maghreb and beyond. Guest artist Omar Sosa-one of the truly magnificent contemporary world-jazz artists sits in on "Beyna L'Ejwan" and takes Nass on a wondrous jazz excursion; it's one of the highlights of the album. Spanish flutist Jorge Pardo joins Nass for a couple numbers, working a particularly effective soprano sax on "Zid el Maal." Bouderbala is an intriguing project, suggesting on more than one

track a fusion of Gnawa trance music and jazz that's positively brilliant. Distributed by Harmonia Mundi.—*PVV* 

## ★ ROMERO Un Segundo Una Vida PRODUCERS: Richard Tozzoli, Romero 333 Entertainment 333ECD001

Drawing from a multitude of musical influences to create a unique flamenco/ world music sound, guitarist and composer Hernan Romero astounds on this collection of instrumental and Spanishlanguage tracks. The Argentinean-born Romero, who recently recorded with Alicia Keys and saxophonist Chico Freeman, adds elements of jazz and classical music to the flamenco, Middle Eastern, Latin, and Mediterranean influences more readily apparent in his unique style. The 11 pristine recordings that comprise Un Segundo Una Vida include such standout tracks as "Otro Atardecer," on which the guitarist duets with himself, playing complementary and supportive guitar lines panned left and right; "La Vida Nueva," featuring Romero's mother, singer Estela Raval; "Puerto Esperanza," a classically tinged, high-energy performance; and the title track. With this much talent and technical ability, it's surprising that Romero isn't a household name, outside of admirers and collaborators like Al DiMeola, John McLaughlin, and Freeman. Un Segundo Una Vida could change that.—ČW

#### JAZZ

## ★ TOM SCOTT New Found Freedom PRODUCERS: Gerald McCauley, Dave Rideau, Tom Scott

Higher Octave Jazz 42375

It's the little touches that make a contemporary jazz release stand out from the pack, and most are so intrinsic to the nature of jazz that it is a wonder how often they are ignored. Journeyman saxophonist and session player Tom Scott bases his songs around the usual pop melodies and urban rhythms, but he never relegates himself to blandly restating themes, preferring to add enough improvisation and grit to his lines that they ring honest and true. Further, he allows such guests as Billy Preston, Craig Chaquico, and Phil Unchurch ample room to make their instrumental presence known. Scott's mix of ballads, uptempo instrumentals, and urban vocal songs never lapse into repetition from track to track, and with each song boasting its own flavors, the overall release has far more personality than a myriad of similar projects.—SG

#### NOTEWORTHY

#### JOHNNY CASH American IV: The Man Comes Around PRODUCER: Rick Rubin Lost Highway 33922

The fourth installation in a remarkably inspired and prolific collaboration between Johnny Cash and Rick Rubin, marked by stunning performances and ambitious song selection, finds the legendary artist in a reflective but nonetheless fearless mode—just how we like him. Still kicking ass at 70, Cash begins the CD with his Armageddon wake-up call of a title cut. "The hairs on your arm will stand up," he proclaims, and guess what, he's not kidding. Cash sounds weary, yet sage and resolute on Trent

CASH

Reznor's "Hurt" and a sublimely poignant "In My Life," yet stronger on "Bridge Over Troubled Water" (with Fiona Apple) and on Sting's regretful "I Hung My Head." The old warhorse can still wax romantic (witness "The First Time Ever I Saw Your Face," "Danny Boy"), and he's still got some fight in him as well ("Personal Jesus," "Sam Hall"). "Aswingin' I must go," he vows on the latter, and God bless him for it.—**RW** 

## VARIOUS ARTISTS Dance for Life PRODUCERS: various West End DFL9000

Fans of dance music's West End Records will find much to admire on this David DePino-mixed set that primarily spotlights remixes of well-



known recordings from the label's historic vaults. Such tracks as North End's "Kind of Life (Kind of Love)"

and Billy Nichols' "Give Your Body Up (To the Music)" receive restructurings of a lifetime, thanks to remixers Masters at Work and Danny Tenaglia, respectively. Also quite festive is Junior Vasquez's re-rub of Sparque's "Let's Go Dancin'." Remixes of Taana Gardner's "Heartbeat" and "Work That Body" don't hold up as well (some things are better left untouched). Of the label's recent offerings, Linda Clifford's "Changin' and Marty Thomas' "Resurrect Me (Lift Me Up)" are classics-in-waiting. All proceeds from sales of Dance for Life will be donated to LIFEbeat, the music industry organization that fights AIDS .-- MP

#### REVIEWS & PREVIEWS

### **SINGLES**

**Edited by Chuck Taylor** 

#### COUNTRY

► VINCE GILL The Next Big Thing

PRODUCER: Vince Gill WRITERS: V. Gill, A. Anderson, J. Hobbs PUBLISHERS: Vinnie Mae Music/Stairway to Bittner's Music/Little Blue Box Music, BMI MCA 02339 (CD promo)

The first single from Vince Gill's forthcoming MCA album is a frisky slice of fun with a rowdy, roadhouse feel. Lyrically, it's a tongue-in-cheek look at the perils of success and the fickle nature of the modern audience. As Gill muses in the chorus, "When you finally hit the top/Man, you know what that means/ Well, everybody's ready for the next big thing." Peppered with tasty guitar licks and honky-tonk piano, the production percolates with energy and personality. Gill's vocal performance is playful and totally engaging. For a man who has done it all in country music, this may well be the next big thing.—DEP

#### POP

► JEWEL Serve the Ego (9:12) PRODUCERS: Hani, Mike Rizzo, Wayne Rodriguez, Gabriel & Dresden WRITERS: J. Kilcher, I. Shur, C. Lemos PUBLISHERS: WB/Wiggly Tooth, ASCAP; Shur/Cesar Lemos/Wanrer Tamerlane, BMI Atlantic 85398 (CD promo)

For Jewel's first foray into clubland, Atlantic comes through once again in remixing a non-dance artist from their stable. As a dark, electric guitar- and bongo-flavored album cut on This Way. the song originally took a look at submissive love: "Who says a woman cannot serve?/It would be my pleasure/Who says it is not my destiny/To let you control me." With a range of uptempo remixes from Hani, Mike Rizzo, Wayne Rodriguez, and Gabriel & Dresden, Jewel gets her groove on for the first time in her seven-year recording career. The singer's familiar voice, time-compressed to house tempo, loses much of its frustrated indignation in this new context; after all, however ironically it may have been intended, the line "Underneath that disco light/ Everybody's feeling alright" takes on an expanded fun quotient in the club. And "Ego," already screaming into the top 5 of the Hot Dance Tracks Club Play chart, stands to sell Jewel's normal, folkier fare to clubgoers. Now let's whittle down an edit and reignite top 40 interest.—EA

#### MARC ANTHONY Everything You Do

PRODUCER: Marc Anthony WRITERS: A. Fromm, M. Anthony, K. Follese PUBLISHERS: Sony/ATV/Zomba Tunes/ Ocean at Night Music/WB/Soda Music/ Follazoo Crew, ASCAP Columbia 59282 (CD promo)

As with so many high-profile staple artists in these melodically challenged times, the latest English-language album from Marc Anthony, Mended, has not fared as well as one would expect on the chartsin fact, after a promising debut at No. 3, it dropped off the Billboard 200 last month, still shy of platinum. Third single "Everything You Do" is a signature ballad from the dramatic crooner, in a similar vein to

#### S

ASHANTI, JA RULE, NAS & 2PAC

PRODUCERS: 7 Aurelius, Irv Gotti

glas, J. Atkins, N. Jones, E. Baker, G.

WRITERS: 7 Aurelius, I. Lorenzo, A. Dou-

The Pledge (Remix) (3:58)

Jacobs, T. Shakur, S. Wonder



SHAGGY Strength of a Woman

PRODUCER: Shaun "Sting Intl." Pizzonia WRITERS: O. Burrell, R. Ducent, M. Darson, M. Fletcher, S. Pizzonia, C. Birch, R. Browne PUBLISHER: not listed MCA 25908 (CD promo)
"Hey Sexy Lady," the first single

from Shaggy's latest disc, Lucky Day, led many critics and programmers to wonder whether the artist's own lucky day had run out even before the track started bubbling under the R&B/Hip-Hop chart. A look at Shaggy's history, however, proves optimistic: The artist's last album, Hotshot, spawned two No. 1 hits and was certified six-times platinum-but not without a leadoff dud in the cannon ("Dance and Shout"). With that in mind, expectations are much higher for "Strength of a Woman," a relaxed, midtempo groove, and early indications show strong promise in major markets. Compared to the tongue-in-cheek sneakiness of 2000's "It Wasn't Me," Shaggy displays a changed attitude on this four-minute glorification of the woman. "So amazing how this world was made/I wonder if God is a woman." From a production standpoint, "Strength" marks a new achievement for a Shaggy single: His vocal is entirely sung, and background singers add harmony to the chorus, not to mention the added texture of strings. A pro-female message never hurts the top 40 support, of course, so this will be the one to get Shaggy back on the radio. - EA

2000's "My Baby You." "Everything" serves up a universal lyric about all those things one might appreciate when love is right: "The way you touch my lips right

PUBLISHER: not listed Murder Inc./Def Jam 15673 (CD promo) In what may further fuel rumors regarding his relationship with Murder Inc., Nas teams with resident charttoppers Ja Rule and Ashanti for "The Pledge (Remix)." Serving as the lead single from the forthcoming Irv Gotti Presents . . . the Remixes, the 7 Aurelius- and Irv Gotti-produced track



marks the first time Nas has recorded for the imprint. Sampling 2Pac's "So Many Tears," "The Pledge (Remix)" is an understated, midtempo track that creeps up on you with its infectiousness. Ironically, the single, which also features a quote from the late rapper/ actor, is also one of many singles to recently sample 2Pac. Lyrically, Nas and Ja Rule address unnamed rivals in their respective signature styles. Where Nas relies on a witty lyric, Ja Rule brings both passion and energy to his verse. Ashanti adds a feminine touch to the proceedings via a melodic hook. With current singles from Ja Rule and Ashanti already on the charts, not to mention Nas' forthcoming God's Son set, it will be interesting to see how radio reacts to the single. Either way, there is definitely a bond now in place between Nas and the multi-platinum Murderers.—RH

after every kiss/And softly whisper that I'm your everything/The way you pray our love won't die/Every night just before you close your eyes." The message is

wrapped around an easygoing, pretty melody that's perhaps less melodramatic than previous ballads but still substantive and ear-catching. What makes this song





KYLIE MINOGUE Come Into My World PRODUCERS: Cathy Dennis, Rob Davis WRITER: C. Dennis PUBLISHER: not listed Capitol 17566 (CD promo)

The third U.S. single from Kylie Minogue's platinum Fever maintains the superstar singer's knack for matching intoxicating beats with indelibly catchy melodies and making hit records sound like the easiest thing in the world to come up with. "Come Into My World" is written and co-produced by Cathy Dennis, who is on quite a roll as part of the team that brought us Kelly Clarkson's recent "Before Your Love" and Minogue's previous "Can't Get You out of My Head" (not to mention the American Idol theme song). This time out, the groove bounces along at a midtempo pace as Kylie playfully invites listeners to "Take these lips that were made for kissing and this heart that will see you through/ Come into my world." Programmers were quick to indulge the American public in first single "Can't Get You out of My Head," which tickled America's penchant for uptempo pop and danced right into the top 10. Follow-up "Love at First Sight," while equally appealing, had a difficult time convincing radio that lightning can indeed strike twice. Again, "Come Into My World" is so obviously hitworthy that to deny it a place on nationwide playlists would be more than a crying shame. Kylie should be for keeps.—CT

all the more convincing is Anthony's recent reconciliation with his wife—from whom he was separated—making the line, "I believe some things are meant to be" a timely sentiment. Top 40 is unfriendly territory for this kind of song nowadays, but AC and hot AC airplay could give this talented singer the shot in the arm he needs.—CT

#### **SPANISH**

LOS KUMBIA KINGS

La Cucaracha (3.25) PRODUCERS: A.B. Quintanilla III. Cruz Martinez WRITERS: A.B. Quintanilla III, Cruz Martínez, D.J. Kane, D.J. Franz. PULBISHERS: King of Bling, CKJointz Music, BMI; J.Kane/Tio Lauro Music, ASCAP EMI Latin (CD promo)

Once you hear this version of the traditional Latin children's song "La Cucaracha" (The Cockroach"), the single original track from Los Kumbia Kings' upcoming remix album, All Mixed Up, you have to wonder why in the world it hadn't been done before (at least in recent memory). The new "La Cucaracha" takes the original, universally known tune, switches it from a major to a minor key, and transforms it with a series of overlaying raps that range from forlorn heartbreak to angry affirmation. Set over a cumbia beat, the resulting track is slightly crazed and manages to be both edgy and funny, even if the allusion to pot (porque le falta marihuana pa' fumar) is too predictable. One of Los Kumbia Kings' traits has long been the capacity to tap into what the audience wants to hear in highly accessible fashion. In this regard, "La Cucaracha" sticks to your ears like glue. If you can't sing the song (you can), you can certainly dance to it, and in the process, you'll acknowledge that everything old can indeed become new and surprising again.—LC

#### RAP

★ SNOOP DOGG From tha Chuuuch to da Palace (3:51) PRODUCERS: the Neptunes WRITER: not listed PUBLISHER: not listed Capitol 17532 (CD promo)

Snoop Dogg has diversified his career with some high-profile acting gigs of late (including a role in the Oscar-winning Training Day with Denzel Washington), but it's been a while since he's impacted the mainstream airplay charts. As so many are doing these days. when in need, call the Neptunes. If ever there were a team to return him to favor, the omnipresent Pharrell Williams and Chad Hugo are his boys. As with many of their creations, production takes a dominant role, and in this case, the guys themselves are as present vocally as Mr. Dogg. Still, the essence of a Snoop song remains intact in "From tha Chuuuch to da Palace" (the spelling is sure to bring elementary school kids spelling scores down another notch), with a keen sense of humor infused into the rap, which centers on-what elsehow great thou art. There are a few rap artists—present company and the likes of Busta Rhymes-who have made a living serving up hip-hop with an everpresent wink. This track is credible but playful enough to differentiate Snoop from the heavily populated pack. From the upcoming Paid tha Cost to be da Bo\$\$, due Nov. 26.—**€7** 

TITYO Come Along (3:34) PRODUCER: Tore Johannson WRITERS: P. Svensson, J. Berg PUBLISHERS: What's Publishing/ Cannoli Songs Lava/Atlantic 300770 (CD promo)

In her native Sweden and across much of Europe, the name Tityo (pronounced Ti-TEE-Yo) has been recently associated with some pretty significant radio hits, like the soul-grooving "1989" and the moody "Come Along." But as she nears her U.S. launch on Lava, make no mistake: This is not Swedish pop as we've come to think of it in recent years. With looks like Cher meshed with Ronnie



Spector; grimy, blues-soaked melodies; and blue-eyed soul stylings stamped across her full-length Come Along, this is the kind of music to accompany

tequila and dirty downtown dives. This hip aural imaging has earned Tityo four Swedish Grammis Awards, for best female artist, album, song, and newcomer. In the U.S., "Come Along" is already garnering attention before its bid for radio action as the teaser music behind NBC's fall season rollout campaign, as well as commercials for Starz/Encore and Six Flags, and a placement on the soundtrack to the NBC series Providence. One listen and you'll get it all. This is cool, atmospheric music, the kind of stuff that ably serves as a soundtrack to life. You'll remember this one for a good, long time.—CT

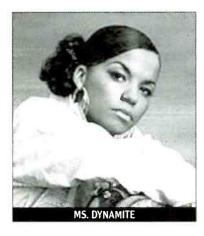
CONTRIBUTORS - Eric Aiese, Leila Cobo, Deborah Evans Price, Rashaun Hall, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by now or uncomplex stricts. DICKS (A) Now releases and ideal to bit the top by the strict and 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 ChuckTaylor (Billboard, 770 Broadway, 6th floor, NewYork, N.Y. 10003) or to the writers in the appropriate bureaus.

#### R&B/HIP-HOP

## Words by Kwak

## &Deeds...

BLOWING UP: The big noise in British music right now is 21-year-old London-born singer/MC Ms. Dynamite (born Niomi McLean-Daley). Her Polydor debut, A Little Deeper, won the prestigious Mercury Music Prize Sept. 17. A fortnight later, she won three of her six nominations at the Music of Black Origin (MOBO) Awards (best newcomer, act of the year, and best single for "It Takes More"), which took place Oct. 1 in London. On Oct. 24, she won the best music gong at the Carlton Multicultural Achievement Awards.



"I feel like black music in this country has been here from day one and has never really got the appreciation, respect, and acknowledgement it deserves," she says. "This [MOBO] award is very important, because it gives that."

Her song of reminiscences, "Dyna-mi-tee," burst into the top five in September. "That was my way of showing that I'd been through the same kind of things that every other young girl goes through," the EMI Music-published artist says. Her next single, the female-empowering anthem "Put Him Out," will be released Dec. 2.

IN THE LOOP: Swedish hip-hop quartet Looptroop releases its sophomore album, *The Struggle Continues*, Dec. 9 via its own label, David vs. Goliath/Burning Heart Records. The production is very strong, and the hip-hop-head-friendly music and English-delivered reality rhymes are quite accessible. Despite its tackling social issues like depression and starvation, the title track, which is underpinned by a lilting reggae rhythm, has pop crossover potential.

**KRUSHING NEWS:** Japanese producer/turntablist **DJ Krush** released his eighth album, *Shinsou* (The Message at the Depth), Oct. 14 on Columbia/Sony. It's full of big, rocking beats and dark, atmos-

pheric sounds. Collaborators include American rap act Anti-Pop Consortium, Japanese/Spanish singer Angelina Esparza, and Jamaican singer Abijah. DJ Krush's European tour ends this month.

HIP DVDS: Box Seat is a new label dedicated to releasing hip-hop-related DVDs. "Our company is creating an avenue to give consumers what they want," says CEO Lauren Coleman, whose company has offices in Los Angeles and Paris.

One of its first releases is *Trumac*, an interesting documentary about the French graffiti collective of the same name. It shows **Trumac's** work in France and its collaborative efforts with U.S. graffiti crews in New York.

IN THE SPIRIT: Nigerian-born African music icon Fela Kuti's jazz-influenced Afrobeat music forms the backdrop to the spirited fusion on Red Hot + Riot, released internationally by Universal in time to highlight World AIDS Day Dec. 1 (Reviews & Previews, Billboard, Oct. 26). It features new tracks either written or inspired by Kuti, who died of an AIDS-related disease in 1997. It draws on talent from the African Diaspora, including U.S. rappers Common and Talib Kweli and singers Bilal and Macy Gray, Senegalese singers Baaba Maal and Cheik Lô and rap act Positive Black Soul, British pop act Sade, and Kuti's son Femi and his Positive Force band.

ONSTAGE: Blacktronica is a British collective whose electronic and leftfield, black-music genre-blending style embarks on a Guinness Foreign Extra Stout-sponsored national club/workshop/seminar tour in November. Its DJ lineup includes Charlie Dark (Attica Blues), Dego (4Hero), and King Britt (Sylk 130) . R&B singer Beverley Knight releases "Shape of You-Reshaped" (Parlophone/EMI), an upbeat party joint produced by and featuring Wyclef Jean and new rapper Hollywood. It's flipped by the original "Shape of You," the midtempo R&B cut on Knight's gold-certified and 2002 Mercury Music Prize-nominated Who I Am album. Its Nov. 18 release precedes Knight's U.K. tour in December.

Another Anglo-American collaboration is the promo-only vinyl release of **Alchemist's** remixes of **Morcheeba's** "Women Lose Weight," which features humorous rhymes by **Slick Rick**. The pop/hip-hop group plays London's Brixton Academy Nov. 22-23.

## NOVEMBER 9 Billboard HOT R&B/HIP-HOP AIRPLAY,

				BUILD						-	
THIS WEEK	LAST WEEK	WSS. CIN	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	+5 -14	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	MES ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1		Luv U Better 3 Wks At No. 1	26	23	3.9	halfcrazy MUSIQ (DEF SQUL/IDJMG)	<b>G</b>	55		From Tha Chuuuch To Da Palace
2	2	M	Work It MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	27	16		Trade It All FABOLOUS (EPIC)	52	51		Don't Mess With My Man NIVEA FEAT, BRIAN & BRANDON CASEY (JIVE)
3	5		Dontchange MUSIG (OEF SOUL/IDJMG)	28	34	- (2)	Someone To Love You	53	54	IA	Stole KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
4	6		Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	29	24	E	Cleanin' Out My Closet	54	45		One Man TANK (BLACKGROUND)
5	4		Dilemma  NELLY FEAT. KELLY ROWLAND (FO: REEL/UNIVERSAL/JUMRG)	30	27	1/2	Oh Yeah! BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	55	53		Are We Cuttin' PASTOR TROY (MADD SOCIETY/UNIVERSAL/UMRG)
6	3		I Care 4 U  AALIYAH (BLACKGROUNO)	31	33		Crush Tonight FAT JOE FEAT GINUWINE (TERROR SQUAQ/ATLANTIC)	56	64		Connected For Life MACK 10 IEASH MONEY/UNIVERSAL/JUMRG)
-7	11		Love Of My Life (An Ode To Hip Hop) ERYKAH BAOU FEAT COMMON (FOX/MCA)	32	37		Talkin' To Me AMERIE (RISE/COLUMBIA)	5.7	71		Ignition R. KELLY (JIVE)
8	7		Baby ASHANTI (MURDER INC/AJM/IDJMG)	33	31		Girl Talk	58	70		What We Do
9	9		When The Last Time CLIPSE (STAR TRAK/ARISTA)	34	35	-10	Little Things INDIA ARIE (MOTOWN/UMRG)	89	63		Do That BABY FEAT P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)
10	14		'03 Bonnie & Clyde  JAY-Z FEAT, BEYONCE (ROC-A-FELLA/DEF JAM/JOJMG)	35	43	14	Funny GERALD LEVERT (ELEKTRA/EEG)	60	62		Sick Of Being Lonely
11	8		Hey Ma CAM RON (ROC-A-FELLA/DEF JAM/IOJMG)	36	36	26	I Need A Girl (Part Two)	61	57		This Is My Party FABOLOUS (DESERT STORM/ELEKTRA/EEG)
12	12		Stingy GINUWINE (EPIC)	37	30		Thug Lovin' JA RULE FEAT. BOBBY BROWN   MURDER INC./DEF JAM/ID.JMG)	62	60		Growing Pains (Do It Again) DISTURBING THA PEACE DESTURBING THA PEACEDEF JAM SOUTH/IDJMG)
13	15		Po' Folks NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	38	56		Hit The Freeway TONI BRAXTON FEAT, LOON (ARISTA)	(4.3)	=		Wake Up SHAGE SHEIST (BABY REE/MCA)
14	13		Move B***h LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	39	44		Hot In Herre NELLY (FO'REEL/UNIVERSAL/UMRG)	64	58		Relax Your Mind BOYZ II MEN FEAT. FAITH EVANS (ARISTA)
15	10		Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	40	42	EX.	Floetic FLOETRY (SOLJAZ/OREAMWORKS/INTERSCOPE)	65	59		More Than A Woman ANGIE STONE & JOE (J)
116	20		Lose Yourself EMINEM (SHAOY/INTERSCOPE)	41	32		Two Wrongs WYCLEF JEAN FEAT, CLAUDETTE ORTIZ (COLUMBIA)	66	-		Satisfaction EVE (RUFF RYDERS/INTERSCOPE)
17	18		React ERICK SERMON FEAT. REDMAN (J)	42	49		† Should Be DRU HILL  DEF SOUL/IOJMG)	67	73	2	Single For The Rest Of My Life ISYSS (ARISTA)
18	28		Air Force Ones NELLY (FO REEL/UNIVERSAL/UMRG)	43	38	1.7	Burnin' Up FAITH EVANS (BAD BOY/ARISTA)	68	69		Like I Love You JUSTIN TIMBERLAKE (JIVE)
19	17		Braid My Hair MARIO (3RD STREET J)	44	46	1/2	The Streets WC FEAT, NATE DOGG (DEF JAM/IDJMG)	69	61		No Letting Go WAYNE WONDER (GREENSLEEVES)
20	26		Fabulous JAHEIM FEAT THA RAYNE (DIVINE MILLWARNER BROS.)	45	52	8/	Make It Clap BUSTA RHYMES FEAT. SPLIFF STAR (J)	70	67		In The Name Of Love R. KELLY (JIVE)
21)	25		Jenny From The Block JENNIFER LOPEZ (EPIC)	46	41		He Is HEATHER HEADLEY (RCA)	71	65		Tonight I'm Gonna Let Go syleena Johnson (Jive)
22	19		Why I Love You B2K (EPIC)	47	50		Don't Say No, Just Say Yes avant (Magic Johnson, Mca)	923	74		Emotional Rollercoaster VIVIAN GREEN (COLUMBIA)
23	22		Nothin' NORE (DEFJAM/DJMG)	48	48		Rock The Party BENZING (SURRENDER/ELEKTRA/EEG)	73	-	5.0	One Of Those Days WHITNEY HOUSTON (ARISTA)
24	29		Wanksta 50 CENT (G-UNIT/SHADY/INTERSCOPE)	49	40		By Myself YING YANG TWINS (COLLIPARK/IN THE PAINT/KOCH)	74	66	112	Ching, Ching MS JADE (BEAT CLUB/INTERSCOPE)
25	21		Good Times STYLES (RUFF RYDERS/INTERSCOPE)	50	39		Multiply x2/Bit (LOUD/COLUMBIA)	63			Made You Look NAS (ILL WILL/COLUMBIA)

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

									1		
IS WEEK	LAST WEEK		TITLE	IIS WEEK	LAST WEEK		TITLÊ	IIS WEEK	LAST WEEK	70 SY	TITLE
F	4		ARTIST (IMPRINT/PROMOTION LABEL)	F	4	[6]	ARTIST (IMPRINT/PROMOTION LABEL)		4		ARTIST (IMPRINT/PROMOTION LABEL)
1	1		Ignition 2 Wks At No. 1 R. KELLY (JIVE)	26	32	Ē	Hit The Freeway TONI BRAXTON FEAT. LOON (ARISTA)	51	34	24	Move B***h (Vinyl) LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
2	2		Don't Mess With My Man NIVEA FEAT BRIAN & BRANDON CASEY (JIVE)	27	17	14	Sex, Money, & Music ABOVE THE LAW (WESTWORLD)	52	38	13	Six Days DJ SHADOW FEAT MOS DEF (MCA)
3	8		Virginity TG4 (TUG/A&M/INTERSCOPE)	28	26		Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	53	57	E	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)
	4		Product Of Our Environment BORN PREDATORS (THREE GEMS/STREET PRICE)	29	35	1	Rock The Party BENZING (SURRENGER/ELEKTRA/EEG)	54	43	10	Brown Sugar (Extra Sweet) MOS DEF FEAT. FAITH EVANS (FOX/MCA)
5	14		Shady BIG C (SOUTHPAW/KES)	30	24		Girl Talk	UK	42	25	Hot In Herre (Vinyl) NELLY (FO: REEL/UNIVERSAL/UMRG)
6	3		Heatseeker YOUNG M.C. (STIMULUS)	31	33		Like I Love You  JUSTIN TIMBERLAKE (JIVE)	56	-		Crossfire AFU-RA FEATM O.P. (08D/IN THE PAINT/FAT BEATS)
7	-		Work It MISSY MISDEMEANOR ELLIOTT (THE 60LD MIND/ELEKTRA/EEG)	32	44		Nothins Free DOBIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)	67	-		License 2 III  DJ JS1 AND QUB-L (GROUNO ORIGINAL/FAT BEATS)
8	5	163	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	33	31		Me U Want KAY-PI FEAT. LIL GENIUS (CARIBBEAN GOLD)	58	25	20	Who U Rollin Wit?
9	11	110	If You Only Knew PRYMARY COLORZ FEAT. RAH DIGGA (BIG3/BEYONO)	34	45		Are We Cuttin' (Vinyl) PASTOR TROY (MADD SOCIETY/UNIVERSAL/UMRG)	59	-	M	Hey Sexy Lady SHAGGY FEAT. BRIAN & TONY GOLD (BIG YARD/MCA)
10	23		Make It Clap BUSTA RHYMES FEAT. SPLIFF STAR (J)	35	=		What's Golden?	60	68	9/4	Big Poppa/Warning THE NOTORIOUS BIG (BAD BOY/ARISTA)
11	6	12	Luv U Better LL CODL J (DEF JAM/IDJMG)	36	50		Crush Tonight FAT JOE FEAT GINUWINE (TERROR SQUAD/ATLANTIC)	61	59	-3	Blow Your Whistle
12	13	a george (tall also	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)	37	30		Day + Night ISYSS FEAT JADAKISS (ARISTA)	62	58	74	Sick Of Being Lonely FIELD MOB (MCA)
13	12		Here And Now (Full Circle)	38	49		It Just Happened	63	60	-101	Crew Deep SKILLZ (RAWKUS/MCA)
14	7		Truly Yours NARAE (KIRV)	39	51		Give It To Me MAD LION FEAT TOTAL (KILLAH PRIDE/ORPHEUS)	64	53	2.6	Nothin* N.O.R.E. (DEF JAM/IDJMG)
15	16		React ERICK SERMON FEAT, REDMAN (J)	40	-	8,11	What We Do	55	-	24	Don't Mess With The Radio
16	56	2	From Tha Chuuuch To Da Palace SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	41			Do That BABY FEAT P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	56	-	113	I Do (Wanna Get Close To You) 3LW FEAT. P. DIDDY & LOON ININE LIVES/EPIC)
17)	29		Throw Up RACKET CITY (.447/LANDSPEED)	42	37	62	Lights, Camera, Action!	67	_		B R Right TRINA FEAT LUDACRIS (SLIP-N \$LIDE/ATLANTIC)
18	9	1	Blue Jeans YASMEEN (MAGIC JOHNSON/MCA)	43	28		This Is My Party FABOLOUS (DESERT STORM/ELEKTRA/EEG)	68	-		Little Things INDIA.ARIE (MOTOWN/UMRG)
19	19		Feel It Boy BEENIE MAN FEAT JANET (VP/VIRGIN)	44	52	16	Full Moon BRANDY (ATLANTIC)	69	66		Bout It Bout It Part III THE DIPLOMATS FEAT MASTER P (ROC A FELLA/DEF JAM/IDJMG
20	10		Over The Years GOOD BAD UGLY (PAPER OOWN)	45	46	13	I'm Gonna Be Alright JENNIFER LOPEZ FEAT, NAS. (EPIC)	70	-		Make Em Jiggle SOUTH BOYZ CLICK (TNUSTONEY BURKE)
21	40		Run 4 Us MARK LANE (INTELLIGENT/EAST CLEVELAND)	46	41	t i	Oh Yeah! BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	(A)		101	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
22	15		When The Last Time CLIPSE (STAR TRAK/ARISTA)	47	27	12.3	Knock, Knock GZA/GENIUS (WU-TANG/MCA)	72	- 100000	E41	One Mic NAS (ILL WILL/COLUMBIA)
23	20		Tonight I'm Gonna Let Go SYLEENA JOHNSON (JIVE)	418	36		Up & Down (In & Out) DEBORAH COX (J)	73	******	31	Still Fly (Vinyl) BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
24	18		Grindin' CLIPSE (STAR TRAK/ARISTA)	49	-		Choppa Style Choppa Feat. Master P (New No Umit/Universal/Umrg)	74	-		Growing Pains (Do It Again) DISTURBING THA PEACE IDISTURBING THA PEACEDER JAM SOUTHNOUME
25	21	11	Hey Ma CAM RON (ROC-A-FELLA/OFF JAM/IDJ/MG)	50	70	14	Waitin' For The DJ  TALIB KWELLFEAT, BILAL (RAWKUS/MCA)	<b>73</b>	=		Worst Comes To Worst  OILATEO PEOPLES (ABB/PRIORITY/CAPITOL)

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

## NOVEMBER 9 BIllboard TOP R&B/HIP-HOP ALBU

				Dillocald I O Made					M Co	IOI VEDOIMA
	×	AGO		Sales data compiled from a national subset		Almonda.	#	*	9	
	WE	S. A(		SoundScan		TION	3	WE	SA	
SE	LAST WEEK	2 WKS		ARTIST Til IMPRINT & NUMBER/DISTRIBUTING LABEL	le XV	POSIT	THIS	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL
10 A	_	7		習 NUMBER 1 習 2 Weeks At Numb	-			-		
3 1	1	_	2	LL COOL J 0EF JAM 063219"/10JMG (12.98/18.98)	10	1	50	61 5	55	ROZELLY PRESENTS DA FAM BRAINSTORM 72005 (17:98 CD) [M] A Day N A Life
	2		99		ot 2	-		-		
	2			GERALD LEVERT ELEKTRA 62795/EEG (12.38/18.38)  The G S	10t 2	-	51	10 6		WC DEF JAM 053223*/10JMG (12.99/18.98) Ghetto Heisman 5
12				KELLY ROWLAND MUSIC WORLD/COLUMBIA 8516/CRG (12.98 EQ/18.98)  Simply De	ер 3		No.	62 5	_	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)  Alley: The Return Of The Ying Yang Twins
		1847				-	, =		37	VARIOUS ARTISTS DOGGYSTYLE 1129927/MCA (18 98 CD) Snoop Dogg Presents Doggy Style Allstars, Welcome To Tha House, Vol. 1
4		W		FIELD MOB MCA 113051* (18.98 CD) From Tha Roota To Tha To		1			18	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98) Incredible 1
- 5	4	2	1.7	SOUNDTRACK FOX 113028*/MCA (18.98 CD) Brown Sug	-		Market Street	57 5	53	FRED HAMMOND VERITY 43197/ZDMBA (11.98/17.98)  Speak Those Things: POL Chapter 3
6	7	5	23	EMINEM ▲ <sup>6</sup> WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)  The Eminem Sh	_	-	56	11.(14)		LIL JON & THE EAST SIDE BOYZ BME 2370°/TVT (13 98/17 98) Kings Of Crunk
7	3	_		DAVE HOLLISTER MOTOWN 018747/UMRG (12 98/18.98) Things In The Game Done Change			57	DLac		THE BEATNUTS JUNKVARD/PIT FIGHT 9216*/LANOSPEED (11.98/17.98) Present: The Originators S
8	5	1		XZIBIT LOUG/COLUMBIA 85925*/CRG (12.98 EQ/18.98) Man vs Machi	ne í	- 9		43 4		MIDWIKID OIVINE MILL 14702/ARISTA (12.98/18.98) [M] Something Wikid This Way Comes
9	6	4	10	NELLY 🗚 FO'REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	_				77	ANITA BAKER ATLANTIC 78209/RHINO 117.98 CO)  The Best Of Anita Baker 2
10	14	1		SCARFACE RAP-A-LOT/NOD TRYBE 12646*/VIRGIN (12.98/18.98) Greatest H	its 1	0		-	33	SIR CHARLES JONES MAROI GRAS 1060 (10.98/16 98) [M] Love Machine
11	8	6		FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	tic 4	_		-	70	PRYMARY COLORZ BIG3 578Z78/BEYONG (12.98 CO) If You Only Knew
12	tit			3LW NINE LIVES 86200*/EPIC (18.98 EO CD) A Girl Can Ma	ck 1	2	62	50 3	88	NAAM BRIGADE ARTISTOIRECT 01023 (11.98/17.98) [H] Early In The Game 3
13	9	8		INDIA.ARIE MOTOWN 064755/UMRG (12.98/18.98)  Voyage To India	lia ′		63	68 5	57	KHIA FEATURING DSD ● DIRTY DOWN 751132/ARTEMIS (17.98 CD) [N] Thug Misses
14	13	10	9	LIL' FLIP   ■ SUCKAFREE/LOUO/COLUMBIA 86521*/CRG (7 98 EQ/12.98)  Undaground Lege	nd 4	1	64	65 7	6	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. [11.98/17 98) [Ghetto Love]
15	11	9	10	CLIPSE ● STAR TRAK 14735 */ARISTA (12.98/18.98) Lord Will	in'		65	58 5	8	E LUDACRIS ▲ 2 DISTURBING THA PEACE/DEF JAM SOUTH 586446*/10JMG 112.98/19.98) Word Of Mouf
16	12	7	5	VARIOUS ARTISTS OISTURBING THA PEACE/DEF JAM SOUTH 063205 7/0,JMG (12.39/18.98) Ludacris Presents Disturbing Tha Peace: Golden G	ain 1		66	56 4	19	KENNY G ● ARISTA 14738 (12.98/18.98)   Paradise
17	10	3	5	PASTOR TROY MADD SOCIETY/UNIVERSAL 064652*/UMRG (12.98/18.98) Universal Sold	er 2	2	67	80 8	37	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR WARTY STIREGOMER, IT SKIT SKIT SKIT SKIT SKIT SKIT SKIT S
18	14	12	1	ISYSS ARISTA 14731 (12.98/18.98) The Way We	Do 1	2	68	77 6	9	3 B2K ● EPIC 85457 (12.98 EQ./18.98) B2K
19	15	_	2	DA HEADBUSSAZ FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.38/17.98) Dat's How It Happen To	'm   1	5	69	42 4	14	BEENIE MAN SHOCKING VIBES/VP 13134*/VIRGIN (12.98/18.98)  Tropical Storm
20	16	16	31	ASHANTI ▲² MURDER INC./AJM 586839°/IDJMG (12.98/18.98) Asha	nti		70	87 -	- 5	SOUNDTRACK BLACKSTONE 0070/PAL (16.98 CD) Jacked Up 7
21	18	14		HEATHER HEADLEY RCA 69376 (9.98/13.98) This Is Who I A	m 1	4	71	54 6	2	BOYZ II MEN ARISTA 14741 (12.98/18.98) Full Circle
22	17	11	E	NAS ILL WILL/COLUMBIA 85275 '/CRG (12.98 EQ/18.98) The Lost Tap	es 3	3	72	64 7	3	YOLANDA ADAMS ● ELEKTRA 62690/EEG [1/2 98/18.38)  Believe
23	20	15	12	SCARFACE DEF JAM SOUTH 586909*/IDJMG (12.98/18.98)  The	ix	-	73	47	13	TRIN-I-TEE 5:7 B-RITE 70038/ZOMBA (11.98/17 98)
24	19	17	12	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)  Thug Holic	ay 2	2	74	84 8	36	DOTTIE PEOPLES ATLANTA INT L 10279 (8.98/13.98) Churchin' With Dottie
25	24	26	13	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	ve 2	2	<b>75</b>	59 6	3	VARIOUS ARTISTS MURDER INC/DEF JAM 063033*/IDJMG (12.98/18.98) Irv Gotti Presents The Inc
26	26	28		3RD STOREE EDMONDS/DEF SOUL 588977/IDJMG (8.98/14.98) Get With !	/le 1	3	76	70 5	50	SLUM VILLAGE BARAK 38911-/CAPITOL (12.98/17.98) Trinity (Past, Present And Future)
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28	21	20	35	NAPPY ROOTS A ATLANTIC 83524*/AG (11.98/17.98) Watermelon, Chicken & Gr	itz 3	3	78	51 6	6	VARIOUS ARTISTS ▲ BAD BOY 73062-7ARISTA [12 98/18 98)  P. Diddy & Bad Boy Records Present We Invented The Remix
29	30	21		EVE RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98) Eve-oluti	on 1		79	73 7	79	INDIA.ARIE   MOTOWN 013770*/UMRG (12 98/18 98)  Acoustic Soul
30	29	19	2	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98) Diamond Prince	ss 5	5	80	48 4	16	ANGIE MARTINEZ ELEKTRA 62780/EEG (12.98/18.98)  Animal House
31	25	31	25	CAM'RON ROC-A-FELLA/DEF JAM 586876*/IOJMG (12.98/18.98)  Come Home With I	/le 1	1	81	71 7	75	TRUTH HURTS AFTERMATH 493331*/INTERSCOPE (12,98/18 98)  Truthfully Speaking
32	28			SOUNDTRACK EPIC 86575* (18 98 EO CD) Barbersh	ор 9		82	53 7	2	BIG TRAY DEEE EMPIRE MUSICWERKS 35040 (18.98 CD) The General's List 2
33	31		14	MARIO ● 3RD STREET 20026/J (12.98/17.98) Ma		- 1	83	60 8	88	CALHOUNS EMPIRE MUSICWERKS 39046 116.98 CO) [M] Made In The Dirdy South
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36	32	_	11.5	B-LEGIT SICK WIO: 17/IN THE PAINT 8322/KOCH (12.98/17.98) Hard 2 B-Le	git 1	7	86	79 6	5	KRUMB SNATCHA D8D 641240" (18.98 CD) Respect All Fear None
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## Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

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L	T	88	1	19	R. KELLY ▲7 JIVE 41625*/ZOMBA (19.98/24.98)	R.	97
_		228	19	15	R. KELLY ▲ 4 JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	78
	117.		(10)	17	DR. DRE ▲ 6 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	141
-		342	17	11	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	398
_	TI OU OI 1 1 D	135	18	21	JAY-Z ▲ FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	255
-		322	119	I —	D'ANGELO ▲ EMI 32629/CAPITOL (9.98/13.98)	Brown Sugar	95
Ti-	ROR MARI FY AND THE WAILERS ◆ 10 TUFF GDNG//SLAND \$48904/10JMG (12.98/18.98) Legend	312	20	22	MARY MARY ▲ C2/COLUMBIA 63740/CRG (7.98 EQ/11.98)	Thankful	115
-		108	21	_	BONE THUGS-N-HARMONY A RUTHLESS 69715*/RELATIVITY (11.98/17.98)	The Collection: Volume One	41
_	DOMAIL MICCEORRING & VEILLE AND	122	102	20	JUVENILE A4 CASH MONEY/UNIVERSAL 153162/UMRG (12 98/18.98)	400 Degreez	194
		369	23	_	NAS A COLUMBIA 57684*/CRG (7 98 EQ/11 98)	Illmatic	58
	THE NOTORIOUS B.I.G. 2 BAD DOT 73000 PARISTA (TILDE 70 SE)		24	16	JODECI A3 UPTOWN 110198/MCA (6.98/11.98)	Forever My Lady	140
	BONE INOGS-IV-HARMONI 2 MONESS COMO PER INCHESS COMO		25		MARY J. BLIGE A <sup>3</sup> MCA 111156* (12,98/18.98)	My Life	182
_		8 Weeks At Number 1  EMINEM ▲ ® WEEKJAFTERMATH 490829*/INTERSCOPE (12 98/18 98)  The Marshall Mathers LP  MAKAYELL ▲ ^ DLATH ROW 63012*/KOCH (12 98/17 98)  The Don Killuminati: The 7 Day Theory  2PAC ▲ ° AMARIJ/DEATH ROW 490301*/INTERSCOPE (19.98/74.98)  Createst Hits  2PAC ▲ ° DEATH ROW 63008*/ROCH (19.98/25.99)  All Eyez On Me  EMINEM ▲ * WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)  The Slim Shady LP  2PAC ▲ AMARIJ/JIVE \$1658/ZOMBA (11.98/17.98)  BOB MARLEY AND THE WAILERS ◆ ¹¹0 TUFF GONG/ISLAND 548904/IOJMG (12.98/18.98)  DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11.98/17.98) [H]  Live In London And More  NELLY ▲ ® FOR RELUMINERSAL ISTYAS*/UMBG (12.98/18.98)  Ready To Die  THE NOTORIOUS B.I.G. ▲ ° 8AD BOY 73000*/ARISTA (11.98/18.98)  Ready To Die  BONE THUGS-N-HARRMONY ▲ ° RUTHESS 69443*/PFIPE (10.98 EU/15.98)  E. 1999 Eternal	SoundScan  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL    SoundScan   SoundSca	SoundScan  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL  EMINEM ▲® WEB/AFTERMATH 490629*/INTERSCOPE (12 98/18 98)  The Marshall Mathers LP  BMAKAVEL! ▲* DATH ROW 63012*/KOCH (12 98/18 98)  The Don Killuminati: The 7 Day Theory  228  2PAC ▲® AMARIU/DEATH ROW 490301*/INTERSCOPE (12 98/18 98)  The Don Killuminati: The 7 Day Theory  228  2PAC ▲® DEATH ROW 490301*/INTERSCOPE (12 98/18 98)  All Eyez On Me  342  2PAC ▲® DEATH ROW 63008*/KOCH (19 98/25 98)  All Eyez On Me  342  EMINEM ▲* WEB/AFTERMATH 490629*/INTERSCOPE (12 98/18 98)  The Slim Shady LP  135  2PAC ▲ AMARIU/JUVE 41538/20MBA (11 98/17 98)  BOB MARLEY AND THE WAILERS ♠ ¹¹ TUFF GONG/ISLAND 548904/IOJMG (12.98/18 98)  DONNIE MCCLURKIN ▲ VERITY 43190/ZOMBA (11.98/17 98)   Me Aqainst The World  210  NELLY ▲® FO'REEJUNIVERSAL 157743*/JUMGB (12.98/18 98)  THE NOTORIOUS B.I.G. ▲* BAD BOY 70000*/ARISTA (11.98/18 98)  Ready To Die  369  BONE THUGS-N-HARMONY ▲* BUTHLESS 69443*/EPIC (10.98 E0/15 98)  E. 1999 Eternal	SoundScan  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL    SoundScan   SoundSca	SoundScan  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL    Sumble   Sumble	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL  SoundScan  Title  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL  Title  THE NOTORIOUS B.I.G.

<sup>■</sup> Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billhoard 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 Reference (BIAP Albums and Top Reference (B

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NATURAL BLUES: As reported in last including Ian Van Dahl's "Castles in issue's The Beat column, V2 Records is "getting out of the dance music business," according to the label's U.S. president, Andy Gershon. In other

In the process, MTA's Geoffrey "DJ Geoffe" Colon (promotion), Alyssa Miller (press), and Dave Bell (marketing) were laid off, as were 18 other V2 employees. MTA was home to Puretone, Rinocerose, and Aphrodite, among others. At press time, all acts remained part of the V2 family.

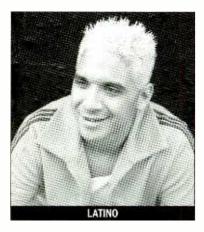
words, V2 has shuttered the doors to

its dance/electronic imprint, MTA.

"In the end, the label simply wanted to move from one style of music to another," Colon says. "In this case, from dance/electronic music to indie rock."

Colon acknowledges that the experience has left him with a bad taste in his mouth. "But it's not just us," he notes. "Strictly Rhythm recently closed its doors [Billboard, Oct. 12], and I wouldn't be surprised if others are also in trouble. The Internet and download technology has so affected the dance music industry—more so, I believe, than any other genre."

FLASHBACK: Without question, Vic Latino is one of the few radio DJs who actually lives and breathes dance music. "I'm a huge fan of the music and the artists," he says. "I love the energy and the excitement."



For the past 13 months, Latino has captivated listeners in the tri-state area with his nightly four-hour show ('KTU House Party With Vic Latino) on WKTU New York. "I bring the excitement and energy to the airwaves," he notes. "I'll gladly talk over the intro or outro of a song, but in the end, people want the music. Period."

Prior to joining WKTU, Latino worked at WPYO Orlando, Fla., and WXXP Long Island, N.Y., among other stations. Through the years, he's had a hand in breaking numerous tracks,

the Sky," Sandy B.'s "Make the World Go Round," and Darude's "Sandstorm." Most recently, he introduced New Yorkers to such tracks as Iio's "Rapture (Tastes So Sweet)," Angelo Venuto's "L-Italiano," Las Ketchup's "The Ketchup Song (Hey Hah)," and Widelife's "I Don't Want U."

And that's just one side of the man. On Oct. 8, Tommy Boy Records issued Vic Latino Presents: 80's Now!, a retrosplashed set that injects new life into pop hits from the decade of scrunch socks and cut-up sweatshirts. In the Oct. 26 issue, the set debuted at No. 8 on the Top Electronic Albums chart.

Half of the 14 tracks are exclusives, including DJ 8-On's remix of Corey Hart's "Sunglasses at Night" and DJ@Work's re-rub of Berlin's "Take My Breath Away." Also featured are radio hits like Mad'house's "Like a Prayer' and Dee Robert's "Separate Ways."

When asked if he's surprised at the early and immediate chart success of 80's Now!, Latino can't help but smile. "I guess what surprises me most are the other artists I'm surrounded by on the chart. I'm in very good company.'

After pausing for a moment, Latino adds, "I'm not a club DJ/producer who trots around the globe. I won't get the same respect as Paul Oakenfold or DJ Tiësto—I know that. At the end of the day, I'm a radio DJ who happens to be a huge fan of dance music."

FEEL THE CHILL: From Miami-based S.F.P. Records we have the forthcoming compilation Basic Feeling, a sensually chilled mix compiled by label co-founder Pierre Zonzon. Fans of Dido, Delerium, and Frou Frou will find much to admire here, particularly on tracks like Outsized's "Cool Blue," Nicole Graham's "You Light Me Up," and Tim "Love" Lee's mix of Kluster's "I Feel Love."

**SECOND TIME AROUND:** A few lucky individuals, us included, have scored advance copies of Dee Robert's next Oh Music single, a cover of Skunk Anansie's "Brazen (Weep)." Robert, who's been enjoying crossover success with her take on Journey's "Separate Ways," recently premiered the potent track at one of the nightly showcases at the ninth annual Billboard Dance Music Summit.

While some may consider a remake of this classic Anansie track blasphemous, we must admit to liking the new version's big-room sound. Our advice? Before passing judgment, first give a listen. "Brazen" should arrive just in time for the holidays.

## Peel's First Mix CD On Fabric **Weaves Together Many Genres**

**BY TAMARA PALMER** 

A household name in England, John Peel strikes a chord of recognition among die-hard indie rock and dance fans in the U.S., mainly through his celebrated Peel Sessions albums and Internet broadcasts of his thrice-weekly Radio 1 shows (Tuesday-Thursday, 7 p.m.midnight GMT).

After 35 years on the air, Peel is about to take a bold step, releasing his first mixed CD. Streeting Dec. 2 in the U.K. (Dec. 3 in the U.S.), Peel's FABRICLIVE: John Peel set is part of the FabricLive series (on Fabric Records) from the popular Fabric club in London.

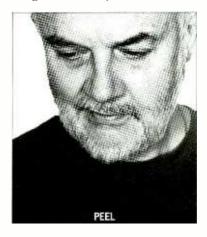
"It goes back, I would have thought, to the fact that I was asked to play records at last year's Sonar festival in Barcelona," Peel recalls, trying to make sense of how the compilation came about. Seconds later, with a touch of self-deprecation, he adds, "Actually, I think [that gig] came about so people could take the piss out of me.

"But it went down amazingly well," he adds. "Some bloke dived over a table and cracked the top of his head open. And when the audience is being taken away in ambulances, you know you're doing a good job. Somebody from Fabric must have been there or something and thought, 'Why don't we get John to do something?"

"So, I then DJ'd in the smallest room [at Fabric]—well, not the toilet, but you know what I mean. And again it went down quite well, and I've done another one since. I guess they thought it would be a good idea for me to do the CD."

Peel's mix features songs that leapfrog from reggae, punk, and moody Mancunian rock to Motown

soul, go-go beats, and straight-up dance tracks. As such, it will certainly distance itself from the glut of dance-oriented compilations that often seem narrowly focused or widely self-hyping. Highlights include the Soledad Brothers' "Break 'Em on Down," the Fall's "Mr. Pharmacist," the Undertones' "Teenage Kicks," Trouble Funk's "Let's Get Small," and Kingswoods' "Purty Vacant."



"I can't mix or anything," Peel openly acknowledges, though it's clear he's a bit hard on himself. "With the kind of records I play, you couldn't mix them anyway. They're all different styles of music and different tempos, and so on. It would sound ludicrous if you tried to mix them together. So all I can do is segue one track to the next, and I can't do that terrifically well either.'

Peel cites club DJs like Jeff Mills, Richie Hawtin, Dave Clarke, and Carl Cox (who have all done on-air Peel Sessions for him) as impressive mixers, though he doesn't aim to reach their staggering technical zenith. "I'll never be able to do that; mine is a different function."

With such a high-profile figure helming this collection, one might expect promotional overkill from the label. Think again: The club largely prefers to sit back and let the music speak for itself as much as possible.

"We're pretty keen *not* to do things that are kind of the common trappings of the compilation market," asserts Fabric press officer Nick Doherty, who handles Peel's bookings and management for this project. "It's supposed to be just a little music club, really. So, nothing too heavy."

Doherty says the club plans to promote Peel's disc in the same manner as the other releases in the series, mainly through flyers, posters, and word-of-mouth. New York-based Studio Distribution will handle the release in the U.S.

The CD will also be available at a lower price through Fabric's Web site (fabriclondon.com) when a fan signs up for a subscription to one of the company's two mix-CD series.

"If you've been into English rock at all in the past 20-plus years, then you know who John Peel is," observes Mike Battaglia, dance/electronic manager of San Francisco's Amoeba Music store. "His name transcends the dance genre and the rock genre.

"It has the potential to do really well. The guy's a legend," Battaglia continues. "But good [retail] placement and something to call attention to who he is and what is going on will be needed, especially here in the U.S. I think it could really win over a lot of people who consider themselves strictly into one type of music."

Peel says, "I don't see it being the start of a whole new alternative career or anything, but it's quite nice to have copies of something to give my own children.'

• New Order, Back to Mine (DMC album). The latest volume in the Back to Mine series, programmed by British outfit New Order, is quite the groovy mix. Missy "Misdemeanor" Elliott's "The Rain (Supa Dupa Fly)" is saddled alongside the Velvet Underground's "Venus in Furs," Roxy Music's "In Every Dream Home a Heartache" merges with Cat Stevens' "Was Dog a Doughnut?," and the Patrick Cowley remix of Donna Summer's "I Feel Love" becomes one with Can's "Mushroom."

• Junior Vasquez, Earth Music 2 (Tommy Boy album). Having just celebrated the first anniversary of his weekly Earth party at New York's Club Exit, DJ/producer Junior Vasquez now unleashes the second

## The Beat Box Hot Plate

volume in the Earth Music series. Perfectly capturing the energy of a typical Sunday morning at Earth, the disc finds Vasquez delivering one anthem after another. Highlights include Lamya's "Empires," Fumix's "I Got Something," Murk Vs. Kristine W.'s "Some Lovin'," Steve Lawler's "Andante," Dee Robert's "Brazen (Weep)," and Shauna Solomon's fierce cover of Stephanie Mills' "You Can Get Over." Overall, a delicious mix of diva wailings, tribal drums, and drama-filled rhythms.

• Tutto Matto, Hot Spot (Tummy Touch U.K. album). Hankering for

some Prelude-era, disco-styled funk? If so, don't let this import (handled by Studio Distribution in the U.S.) pass you by. During the course of 10 tracks, Tutto Matto masterminds Paolo Guiglielmino and Jurij Prette mine colorful grooves, ranging from soul and Afro-Cuban to jazz and house. Flavorful beats abound, particularly on cuts like "Stay Forever" and the title track.

• Various artists, Electro Nouveau (Moonshine Music album). This festive two-disc collection includes tracks and remixes from the likes of Chicks on Speed, Ladytron, Adult., Felix da Housecat, and Miss Kittin. Sigue Sigue Sputnik Vs. Northern Lite's "Everybody Loves You" is good, twisted fun.

MICHAEL PAOLETTA

#### Billboard HOT Maxi-Singles Sales and Sales Breakouts data compiled by Nielsen Club Play **Maxi-Singles Sales** LAST WEEK 2 WKS. AGO AGO SoundScan WEEK WKS LAST TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist 書替》NUMBER 1 書替》 章性 NUMBER 1 章性€ 1 Week At Number 1 1 Week At Number 1 3 4 SERVE THE EGO (REMIXES) ATLANTIC 85398 DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492 🚭 🖜 Jewel Madonna ⊊ TWO MONTHS OFF JBQ 27764/V2 2 3 Underworld 1 SIX DAYS MCA 063874 @ @ DJ Shadow Featuring Mos Def ♀ 2 1 4 8 INSATIABLE SONOOS 024 Thick Dick Featuring Latanza Waters ALIVE (THUNDERPUSS REMIX) EPIC 79759 @ @ Jennifer Lopez 모 3 2 7 10 FULL MOON (DANCE MIXES) ATLANTIC 85320/AG @ @ Brandy ⊊ LOVE STORY XLIMPORT/THE BEGGARS GROUP Lavo & Bushwacka! 13 17 4 3 Superchumbo A DIFFERENT KIND OF LOVE SONG WARNER BROS, 42455 @ @ Cher IRRESISTIBLE! TWISTED 77827/THE RIGHT STUFF 2 GOTTA GET THRU THIS (THE PASSENGERZ & STELLA BROWNE MIXES) ISLAND 570976/ID.JMG Daniel Bedingfield ♥ 8 5 SERVE THE EGO (REMIXES) ATLANTIC 85398/AG 🗗 📭 Jewel 6 4 12 14 SEARCH'N 24/7 2403/ARTEMIS Nicole J. McCloud ♥ HEAVEN ROBBINS 72057 🤁 🕡 DJ Sammy & Yanou Featuring Do ♥ 9 5 7 7 Morcheeba U DON'T HAVE TO CALL (REMIXES) ARISTA 15125 Usher **⊊** OTHERWISE CHINA/SIRE PROMO/REPRISE 6 6 Taylor Dayne 7 8 SONG FOR THE LONELY WARNER BROS. 42422 @ • Cher ⊊ HOW MANY EMERGE 30008/CENTAUR Widelife 8 1 11 11 1 DON'T WANT U (WIDELIFE & DEZROK MIXES) NERVOUS 20517 Widelife I DON'T WANT U NERVOUS 20517 @ @ 14 10 DON'T LET ME GET ME (REMIXES) ARISTA 15117 • 14 18 SUPER WOMAN KING STREET 1148 GTS Featuring Karyn White Pink 🗣 9 5 10 6 REASON ROBBINS 72070 @ @ Ian Van Dahl ADDICTED TO BASS MTA 27754/V2 Puretone ♥ 16 25 12 9 I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES) COLUMBIA 79751/CRG @ @ BODY [REACH OUT] (WIDELIFE & HARD ATTACK MIXES) TOMMY BOY SILVER LABEL 2382/TOMMY BOY Faith Trent Marc Anthony ♥ 17 23 15 12 THANK YOU (DEEP DISH REMIX) ARISTA 13996 🗘 🙃 STEVE MCQUEEN (REMIXES) A&M PROMO/INTERSCOPE Sheryl Crow ♥ Dido '⊊ 13 13 15 20 GusGus ♥ RAPTURE (TASTES SO SWEET) UNIVERSAL 015672/UMRG @ • iio 🕏 DESIRE MODNSHINE 88486 25 31 19 22 SOMETHING ROBBINS 72056 @ @ DANCE TO THE MUSIC (PETER RAUHOFER REMIXES) STAR 69 12441 Laszlo Panaflex Lasgo 43 24 18 27 MR. LONELY (DANCE MIXES) JPROMO Deborah Cox WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS. @ @ Madonna ⊊ 23 16 23 28 WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES) RISE/COLUMBIA 79774/CRG @ STARRY EYED SURPRISE MAVERICK PROMO/REPRISE Oakenfold Featuring Shifty Shellshock 5 Amerie ♥ 18 15 BY YOUR SIDE (REMIXES) EPIC 79544 @ @ 10 12 MOTHER SERIOUS 063869/MCA M-Factor Sade ⊊ 33 COME INTO MY WORLD CAPITOL 77829 @ DIE ANOTHER DAY (REMIXES) WARNER BROS, 42492 Madonna <sup>™</sup> Kylie Minogue # POWER PICK # 16 14 THE NEED TO BE NAKED TOMMY BOY 2366 🗘 👽 Amber 28 39 TROY (THE PHOENIX FROM THE FLAME) RADIKAL 99:55 Sinead O'Connor ANOTHER NEW DAY ROPEAGOPE/ATLANTIC 97987/AG @ @ 20 22 ENDANGERED SPECIES SAINT GEORGE IMPORT/SONY Deep Forest IRRESISTIBLE! TWISTED 77827/THE RIGHT STUFF @ @ Superchumbo 26 32 YANG YANG (PETER RAUHOFER & ORANGE FACTORY MIXES) MINOTRAIN 12502/STAR 69 CD • Ono WAKE UP WITH YOU [THE I WANNA SONG] (REMIXES) VANGUARO 80814 Julia Fordham 18 13 ALL THE THINGS SHE SAID (REMIXES) INTERSCOPE PROMO T.A.T.U. ♥ MADAME HOLLYWOOD (REMIXES) EMPEROR NORTON 030 🗗 🗗 Felix Da Housecat Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. ♥ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. ♠ Consales chart. ♠ CD Maxi-Single available. ♠ Vinyl Maxi-Single available. ♠ Cassette Maxi-Single available. ♠ Cassette Maxi-Single available. ♠ Consales chart. ♠ Consales chart 30 40 POOR LENO WALL OF SOUND 46732/ASTRALWERKS Royksopp 11 9 WHATCHULOOKINAT (THUNDERPUSS & FULL INTENTION MIXES) ARISTA 15191 Whitney Houston 24 15 HE THINK I DON'T KNOW (HQ2 CLUB MIX) MCA ALBUM CUT Mary J. Blige 21 16 Moby ⊊ EXTREME WAYS V2 91204 OVEMBER 9 R: ILLLOW TO ELECTRONIC ALRI 39 47 SORROW (ORANGE FACTORY ORIGINAL MIX) TOMMY BOY SILVER LABEL 2385/TOMMY BOY 35 41 MOVIN' ON JVM 010 Lectroluv Featuring Sabrina Johnston 37 42 IS YOU IS OR IS YOU AIN'T MY BABY? VERVE PROMO Rae & Christian Featuring Dinah Washington

Who Da Funk Featuring Jessica Eve

Cassius With Steve Edwards ♥

Alive Featuring D.D. Klein

Supreme Beings Of Leisure

Interflow Featuring Anna Robinson

Oscar G & Ralph Falcon

Shauna Solomon

Lord Of The Drumz Ferry Corsten S

**Green Velvet** 

Spacefunk

Eyes Cream

Daniel Ash

**Automagic Featuring Nashom** 

Seiko

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			Brandon Lance
NOVEMBER 9 Billboard	A P I A WAR D. W. W. T.		H M M W
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NO ONE'S GONNA CHANGE YOU GROOVILICIOUS 282/STRICTLY RHYTHM

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BURNING MAN PSYCHOBABY 30021

STORYREEL TOMMY BOY SILVER LABEL 2383/TOMMY BOY

OPEN UP YOUR MIND PROVOCATIVE 77719/THE RIGHT STUFF

GENEDEFEKT RELIEF 72012/CAJUAL

PUNK MOONSHINE 88489

I'LL BE HERE DEFINITY 017

ALIVE SERIOUS 25876/MCA

DIVINE PALM 7072

THE SOUND OF VIOLENCE ASTRALWERKS 38842

EMPIRES [BRING ME MEN] (REMIXES) J21227

DAY DREAM (LOOKING FOR DANGER) JELLYBEAN 2647

	Club Play	700	Maxi-Singles Sales
	YANG YANG Ono minotralivistar69	1	AMANDA Brooklyn Queens Tommy BOY SILVER LABEL
2	DON'T LEAVE ME THIS WAY e-n Featuring Ceevox STAR69	2	SORROW Dolce TOMMY BOY SILVER LABEL
3	WHITE LIPSTICK GIRL Anny UNCOMMON UNDERGROUND	3	JUNIOR'S TUNE AK 1200 BREAKBEAT SCIENCE
4	CIRCLE Suzy K vellum/lightyear	4	DON'T LEAVE ME THIS WAY e-n Featuring Ceevox STAR 69
5	YOU ALWAYS WANT (WHAT U AIN'T GOT) Matt Zarley SARLEY SONGS	5	BACK TO CALI Mauro Picotto RADIKAL

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

三		Sales ud	compiled by Nielsen
AST WEEK		ADTICT	SoundScan
I,¥	7 7 7	ARTIST IMPRINT & NUMBER/DISTRIBUTING L	
			NUMBER 1 20 1 Week At Number 1
2		OAKENFOLD MAVERICK 48204/WARNER BROS.	Bunkka
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3	E	DIRTY VEGAS   CREDENCE 39986/CAPITOL	Dirty Veg
4		THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 060* [H]	The Richest Man In Babylo
5		THE HAPPY BOYS ROBBINS 75030 [H]	Trance Party (Volume Tw
6		UNDERWORLD JB0 27137/V2	AHundredDays0
9		ZOEGIRL SPARROW 40546 [M]	Mix Of Li
7	0 25	MOBY ● ∀2 27127	
8	E	VIC LATINO TOMMY BOY 1557 [H]	Vic Latino Presents: 80's NOV
10		VARIOUS ARTISTS ULTRA 1138	Ultra.Trance
	1	SAINT ETIENNE MANTRA 81033/THE BEGGARS GROUP	Finister
		TELEPOPMUSIK CATALOGUE 38657/CAPITOL	Genetic Wor
11	Hill	VARIOUS ARTISTS J 20034	This is Ultimate Danc
) this		STEPHANE POMPOUGNAC WAGRAM 324301	Hotel Costes V.
14	100	LOUIE DEVITO DEE VEE 0002/MUSICRAMA	Louie DeVito's Dance Facto
15		SOUNDTRACK IMMORTAL 12064-/VIRGIN	Blade
16		MARY J. BLIGE MCA 112959*	Dance For N
17		SUPREME BEINGS OF LEISURE PALM 2087 [H]	Divine Operating Syste
21		DJ ENCORE ULTRA 1123 [H]	DJ Encore Presents: Ultra.Dance
23		DJ GEOFFE UBL 0901	Best Of Club Hits Vol.
12		AL B. RICH MINISTRY OF SOUND 069394	Club Nation America Volume Tv
22	N.	VARIOUS ARTISTS VERVE 589606*/VG	Verve//Remixe
13		LADYTRON EMPEROR NORTON 7058* [M]	Light & Mag
20		ROYKSOPP WALL DE SOUND 13352	Melody A.M
18	Mai	SASHA KINETIC 54725 [H]	airdrawndagg

■ 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 (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ ¹ Certification of 400,000 units (Multi-Platino). △ ¹ Certification of 400,000 units (Platino). △ ↑ Certification of

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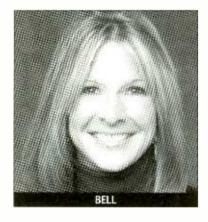
47

## Tasime by Phy Scene.

RINGING BELL: Renee Bell has been promoted to senior VP of A&R at RCA Label Group (RLG) and has signed a new, long-term contract with the company. Bell, who previously was the company's VP of A&R. has been actively involved in the signings and/ or career development of RLG acts Kenny Chesney, Martina McBride, Brooks & Dunn, Tracy Byrd, Clay Walker, Sara Evans, and many others.

Bell joined RLG in 1995 after heading the A&R department at Capitol's Nashville division for two years. Prior to Capitol, she spent nine years at MCA Nashville, rising to the position of director of A&R.

Billboard recently put some questions to Bell that her many years of A&R experience make her uniquely qualified to answer:



#### What has changed most about country music A&R since you first began doing it?

When I first started with MCA Nashville in '86, it was all about the music business. Now, it seems, even A&R has become the business of music.

#### What does it take to be a successful country A&R executive in today's marketplace?

I have always believed you have to love the music. I absolutely love country music. It's all I know. So many people get into it for the glamour of being in the music business. I got into it because I love the artists, the songs, and this town. I've never been great at the business end; I just love the music.

#### How competitive is it?

It's very competitive. We are constantly in battles over songs. Everyone in town knows that it does all start with a great song, so we are all very competitive when it comes to finding the next big hit, as well as the next big artist. We are getting fewer shots at it these days, but I'm not sure it's changed at all. I think it's always been this way. I don't see any change in the way I do business lately than I have over the past 16 years. It's just more of a fight with the publishers to get the songs.

#### Has the process of finding hit songs gotten easier or harder?

It's been harder the past few years because there have been so many artists. The publishing community has gotten bigger as well: more independent publishers and pluggers, more to keep up with and stay on top of in regard to songs.

#### What percentage of your job is spent scouting talent, and how much is spent scouting songs?

It's probably 60% songs to 40% artists. We have anywhere from six to eight song/artist meetings every day.

#### Of the artists you have discovered and/or nurtured to success, which one or two have been your proudest achievements?

Kenny Chesney and Sara Evans. [With] Kenny, [it's] just watching him grow as an artist on his records and in his live shows. Every time I see him, I'm blown away. And Sara [is] because she was my first signing when I started here at RCA.

#### Anyone who ever had aspirations of working at a record label dreams of having a job just like yours. Is it as much fun as it seems?

I love my job, and I feel very blessed to have it. Yes, it's fun, but it's a lot of work. I can't imagine doing anything else. There's nothing like hearing a voice and a song that brings tears to your eyes for the first time. It totally amazes me.

ON THE ROW: Songwriter Max T. Barnes is named to the newly created position of VP of production at Island Bound Music. He also re-signs as a staff songwriter with the company, where his new responsibilities include signing and producing new writer/artists.

Universal South VP of promotion Bryan Switzer has promoted West Coast regional promoter Denise Roberts to the newly created position of director of national promotion, effective

VFR Records Northeast regional promoter Suzanne Alexander exits the label to take over hosting duties on Great American Country's (GAC) Country Request Live series from Bobbie Eakes, who shifts to hosting duties for GAC's Top 20 Country Countdown.

## **Hopefuls Flock To Nashville With Dreams Of Being Its Next 'Star'**

**BY PHYLLIS STARK** 

NASHVILLE—Executives behind the upcoming reality/talent show Nashville Star are hoping the program not only pulls in big ratings but generates big exposure for country music as well.

"Nashville Star is a great way to expand interest in country music and introduce audiences from across the country to some very gifted artists,' says Sony Music Nashville president/CEO Allen Butler, whose company will provide a recording contract to the winner. "The first round of auditions was fantastic and proved that there's a wealth of talent from across the country just waiting to be discovered. I'm delighted to be involved in a process that celebrates creative potential. I can't wait for the debut of the show.'

Nashville Star, which will debut on USA Network in March 2003, is being produced by Los Angelesbased Reveille, a TV/film production and distribution company (Billboard, Nov. 2). It will be telecast live on Saturday nights for eight weeks. although USA Network is making a point not to program it opposite CMT's Saturday-night telecast of the Grand Ole Oprv.

Reveille chairman Ben Silverman notes that country music "gets ignored a lot by the coasts that program to America." But he feels it has great potential as a TV vehicle, noting, "The music is eternal and has been the music of America for 100 years. We want to celebrate that aspect of the music."

Silverman, a former agent with the William Morris Agency, says USA Network seemed like the right home for the show because he felt their audience "wanted that kind of aspirational storytelling."

At an Oct. 22 press conference to kick off the auditions in Nashville, Ronnie Dunn of Brooks & Dunn confessed to being a little "leery" of the show's concept at first because of concerns about how country music is sometimes portrayed in the media. But he also said he recognized the show's potential, noting, "There's as much entertainment value in the bad talent as there is in the good ones. I hope Nashville comes out unscathed."

Silverman thinks the show will "celebrate country music and the city of Nashville. We're celebrating storytelling, which is so at the core of the Nashville market.

"I think we might get a big thing going," he adds. "It could really, really be great for the format. People are in love with this genre, and generally TV ignores it.'

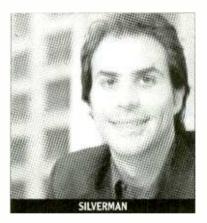
In terms of media exposure, the show got off to a strong start at the first

round of auditions, which were wellattended by local and national media.



TV and the music business have one thing in common, Silverman says: Both are "about hits." With Nashville Star, he says, "I think we're going to find a hitmaking artist and an enduring one. I also think the show will be a hit."

USA Network originally announced in August that Universal Music would provide the grand-prize recording contract. But when Universal later passed on being involved in the show. Reveille turned to Sony, which had expressed interest. Silverman calls Sony "a tremendous partner so far.'



The nationwide talent search kicked off at Nashville's Country Music Hall of Fame and Museum Oct. 22, where approximately 500 hopefuls showed up to audition. The talent search is now going nationwide, with more than 30 radio stations organizing auditions before vear's end. A group-wide deal with Infinity Broadcasting gives that company exclusivity in the 17 markets where it has country stations. (The remaining partner stations, including WSIX Nashville, are not affiliated with Infinity.)

Unlike the youth-oriented American Idol: The Search for a Superstar, contestants for Nashville Star may be any age from 18 and up, although they must be solo artists.

Local winners go on to compete in five regional competitions to be held in January 2003. Ten finalists will then live together in a house in Nashville for two months. Cameras will capture both their domestic life together and their performances in a series of live competitions during that time. Eliminations will be made in each round of competition.

Reveille's George Verschoor, one of Nashville Star's producers, says that in the show's early rounds, one contestant will be eliminated by judges and one by the audience. When the contestants are whittled down to a smaller group, eliminations will be determined exclusively by TV viewers. who will vote by phone.

In Nashville, hopefuls lined up early to get a chance to sing a snippet of a song in a nerve-wracking assembly line for judges-most of them Nashville music-publishing executives—set up in booths in the Hall of Fame fover. When the wait for the start of the auditions began to get long, the assembled contestants entertained themselves by breaking into a spontaneous singalong of "Friends in Low Places."

Contestants had to choose from a song on an approved list of country hits, which was available on USA Network's Web site. And while there were many songs for women on the list, an overwhelming majority of the females chose to sing Martina McBride's "A Broken Wing," which could be heard echoing through the foyer about once every five minutes.

Among those waiting in line to audition were Belmont University sophomores Adam Davis and Kelly Deitz, both music-business majors at the Nashville school, Davis, from Louisville, Ky., sang Keith Urban's "But for the Grace of God." Deitz, a Pittsburgh native, sang Patsy Cline's "I Fall to Pieces."

Davis said he was there in an effort to "reach my ultimate goal of becoming a country-music recording artist. And the chicks that come along with that wouldn't be bad either." Deitz, meanwhile, said she was just hoping to "make it to the finals so I can live in the house and live out my Real World fantasy.'

Those who passed that quick audition in the fover moved on to a theater in the museum, where they sang a cappella for about one minute onstage in front of three more judges. Those who didn't pass the first round were escorted to the door.

Both Davis and Deitz made it inside the theater, where Deitz told judges that an accident that left her in a coma for a week inspired a renewed vigor for songwriting once she recovered. Davis traded quips with the judges, inspiring one to tell him he got "extra points for being a smart aleck." Both singers passed the second round as well, in which the group of 500 was narrowed down to about 100. That group will audition again Nov. 5 at a new Nashville club, the Trap. Of those competitors, just one or two will be selected to go on to the regionals.

## NOVEMBER 9 Billboard® TOP COUNTRY ALBUMS.

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EEK	EEK	160		Sales data compiled by 🏌 Nielsen	z	X.	EEK	AG0	ē		z
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				>営 NUMBER 1 >営 2 Weeks At Number 1		-			-	\$ GREATEST GAINER \$	20
	1			FAITH HILL WARNER BROS. 48001/WRN (12:98/18:98)	1	39)	45	40	-	BROOKS & DUNN ARISTA NASHVILLE 67053/RLG (11 98/17 98)	39
2	2	1	5	ELVIS PRESLEY ▲ <sup>2</sup> Elv1s: 30 #1 Hits RCA 68079* (12.98/19.98)	1	40	30	17		PINMONKEY  BNA 67049/RLG (10 98/16 98) [M]	17
3	3	2	7	DIXIE CHICKS ▲3 Home MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	1	41	28	13	-3	JOHN MICHAEL MONTGOMERY WARNER BROS. 48341/WRN  12.98/18.981	13
4	4	4	7.4	TOBY KEITH ▲ Unleashed  OREAMWORKS 450254/INTERSCOPE (11.98/18.98)	1	42	41	37		BILL ENGVALL WARNER BROS. 48340/WRN (11.98/17 98)  Cheap Drunk: An Autobiography	37
	6	6	20	KENNY CHESNEY ▲ No Shoes, No Shirt, No Problems	1	43	44	43	E.S.	EMERSON DRIVE Emerson Drive DREAWWORKS 49/027/2/INTERSCOPE (8.98/14.98) [M]	13
6	5	3	-8	KEITH URBAN Golden Road	3	44	43	36		TRACY BYRD RCA 67000/RIG (11 99/17 96)  Ten Rounds	12
7	7	5	4	LEANN RIMES CURB 781-7 (12.98/19.98)  Twisted Angel	3	45	40	30	+6	VARIOUS ARTISTS  COLUMBIA 85310/CRG (18 98 ED CD)  Kindred Spirits: A Tribute To The Songs Of Johnny Cash	17
8	8	7	44	SOUNDTRACK   © Brother, Where Art Thou?  LOST HIGHWAY 170695/MERCURY (12.98/19.98)	1					PACESETTER **	
9	9	8	E.C.	MARTINA MCBRIDE ▲ Greatest Hits	1	46	53	48		TRACE ADKINS Chrome	4
10	10	10	41	RCA 67012/RLG (12.98/18.98) <b>ALAN JACKSON ▲</b> <sup>3</sup> <b>Drive</b>	1	47	42	38	-10	CAPITOL 30618 (10.98/17.98)  DOLLY PARTON  Halos & Horns	4
11	12	11	=10	ARISTA NASHVILLE 67039/RLG (12,98/18,98)  DIAMOND RIO  Completely	3	48	46	45	P-b	BLUE EYE 3946/SUGAR HILL (10.38/18.98)  KELLIE COFFEY  When You Lie Next To Me	5
12	15	16	24	ARISTA NASHVILLE 67046/RLG [11 98/17 98]  REBECCA LYNN HOWARD Forgive	5	49	49	42	- F	BNA 67040/RLG (10.98/16.98)  PHIL VASSAR  American Child	4
13	16	15	1103	MCA NASHVILLE 170288 (11.98/18.98)  TIM MCGRAW   Greatest Hits	1	50	52	-		ARISTA NASHVILLE 57048/RLG (11.98/17.98)  TRICK PONY ●  Trick Pony	12
14	14	12		CURB 77978 (12.98/18.98)  NICKEL CREEK  This Side	2	51		44	7.5	WARNER BROS. 47927/WRN (11 98/17 98)  WILLIE NELSON  The Great Oivide	
15	19	20		SUGAR HILL 3941 (18.98 CD)  GEORGE STRAIT ● The Road Less Traveled	1	52	Ш	39		LOST HIGHWAY 186237,MERCURY (12 98/18.98)  AARON TIPPIN Stars & Stripes	
16	13			MCA NASHVIILE 170220 (11 98/18 98)  TRAVIS TRITT Strong Enough	4	53		41		LYRIC STREET 165033/HOLLYWOOD (12.98/18.98)  SHEDAISY  Knock On The Sky	3
17		1/		COLUMBIA 86660 SONY (12 98 EQ/18 98)  MONTGOMERY GENTRY  My Town		53				LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	
18		21		COLUMBIA 86520/SONY (1).98 EDUT-98)  THE NITTY GRITTY DIRT BAND  Will The Circle Be Unbroken, Volume III	18	54	54			KELLY WILLIS RYKODISC 10622 (16.98 CD) [M]	
	23	2		CAPITOL 40177 (19.98 CO)	10	55	50			BUDDY MILLER HIGHTONE 8149 (17 98 CO)  Midnight And Lonesome	
400				✓ HOT SHOT DEBUT ✓	10	56	55			TANYA TUCKER TUCKERTIME 38827/CAPITOL (10.98/17.98)	39
19	, l			ANNE MURRAY STRAIGHTWAY 39779 (19 98/19.98)  Country Croonin'	19	57	56	50		LEANN RIMES ● I Need You CURB 76738 (11.98/17.98)	1
20	20	19	10	LEE ANN WOMACK MCA NASHVILLE 170287 (1238/1838)  Something Worth Leaving Behind	2	58	58	51	-70	GARTH BROOKS ▲3 Scarecrow CAPITOL 31/330 (10 98/18 98)	1
21	21	-		THE CHIEFTAINS  RCA VICTOR 63971/RCA (12.98/18.98)  Down The Old Plank Road/The Nashville Sessions	21	59	66	65		PAT GREEN REPUBLIC/UNIVERSAL D16018/UMRG (8.98/14.98)	7
22	11	-	-	TAMMY COCHRAN EPIC 86052/SONY (11 98 EQ/17 98)	11	60	59	59		CLEDUS T. JUDD  MONUMENT 85897/S0NY (11.98 ED/17.99) [H]	19
23	24	26		TOBY KEITH ▲ <sup>2</sup> Pull My Chain  DREAMWORKS 4:90297/INTERSCOPE (12:98/18:98)	1	61	62	56		REBA MCENTIRE ● Greatest Hits Volume III – I'm A Survivor	1
24	22	18	3	DELBERT MCCLINTON NEW WEST 6042 (17 98 CD) ROOM TO Breathe	12	62	61	55		WAYLON JENNINGS 8MG (HENITAGE/RCA 99788/RIG (124 98 CD)  RCA Country Legends: Waylon Jennings	19
25	18	-		RANDY TRAVIS WORD/CURB 86236/WARRER BROS. (11.98/18.98)  Rise And Shine	18	63	65	66		VARIOUS ARTISTS Time-Life's Treasury Of Bluegrass TIME LIFE 1870 (1938 CD)	27
26	29	29	5.6	GARY ALLAN ● MCa NASHVILLE 170201 (11.98/17.98)  Alright Guy	4	64		i ing		STEVE AZAR MERCURY 1707289 (1) 98/17.99 [H] Waitin' On Joe	29
27	25	25	249	TIM MCGRAW   Set This Circus Down CURB 7871 (12 98/18 98)	1	65	67	60	103	NANCI GRIFFITH ROUNDER 613220 UME (1898 CD)  Winter Marquee	45
28	31	28	7/4	BRAD PAISLEY ▲ ARISTA NASHVILLE 67009/RLG (11 96/17 98)	3	66	68	61	T.	HANK WILLIAMS MERCURY/UTV 170288/UME (24 98 CO)  The Ultimate Collection	32
29	34	33	43	ALISON KRAUSS + UNION STATION   New Favorite ROUNDER 610495/UME (11.98/17.98)	3	67	60	57	GE.	CAROLYN DAWN JOHNSON ARISTA NASHVILLE 953987LG [10 99/16 99]	8
30	27	23	5	LINDA RONSTADT The Very Best Of Linda Ronstadt	19	68	69	69	ΗE	ROY D. MERCER The Family Album	35
31	32	27	10	JOE NICHOLS  Man With A Memory	12	69		DATES	-2	CAPITOL 40226 (10.98/16.98) [H] THE FLATLANDERS Now Again	19
32	26	22	5	UNIVERSAL SOUTH 170285 (11.39/17.38) [M]  STEVE EARLE  Jerusalem	7	70	63	54	7	NEW WEST 6040 (17.98 CD) [H]  VARIOUS ARTISTS  0 Sister 2: A Women's Bluegrass Collection	54
33	33	24	111	E-SQUARED 75114//ARTEMIS (17-98 CD)  DARRYL WORLEY  I Miss My Friend	1	71	73	-		PATTY LOVELESS Mountain Soul	19
34	36	32	31	DREAMWORKS 450351/INTERSCOPE (11 98/17.98)  GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection	8	72	72	71	L.	SOUNDTRACK  Down From The Mountain	10
<b>3</b> 5		31		MCA NASHVILLE 170220 (11.98 C0)  LONESTAR ▲ I'm Already There	1	73	70	63	-71	LOST HIGHWAY 170221/MERCURY (12.98/18.98)  DIAMOND RIO   One More Day	5
36		46		BNA 87011/RLG (12.88/18.98)  VARIOUS ARTISTS ● Totally Country	2	74	64		71	ARISTA NASHVILLE 87999/RLG (11.98/17 98)  MONTGOMERY GENTRY ● Carrying On	6
37		35		BNA 67043/RLG (12.98/17 98)  BROOKS & DUNN ▲ Steers & Stripes	1	75		64		COLUMBIA 52167/SONY (11 98 EQ/17 98)  KENNY ROGERS  Kenny Rogers Love Songs	63
38	37			ARISTA NASHVILLE 67003/REG (12.99)18.98)  BLAKE SHELTON ● Blake Shelton	ļ.,		, ,			OND 8642/MADACY (17 98 CD)	

Albums with the greatest sales gains this week. ♠ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ♠ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of tiscs and/or tapes. RIAA Latin awards: ○Certification for net shipment of 100,000 units (Orallication of 200,000 units (Platino). △ Certification for net shipment of 100,000 units (Platino). △ Certification of 200,000 units (Platino). △ Certification of 200,000 units (Platino). △ Certification for net shipment of 100,000

### NOVEMBER & Billboard TOP COUNTRY CATALOG ALBUMS...

THIS WEEK	LAST WEEK	Sales data compiled by \$\ \text{Nielsen} \\ SoundScan  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		The state of the s	At Number 1		13		TRAVIS TRITT ▲ COLUMBIA 62165/SONY (11.98 ED/17.98)	Down The Road I Go	
(11)	1_	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [H] Ra	scal Flatts	125	14	15	BROOKS & DUNN ▲3 ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	
2	2	DIXIE CHICKS ♦ 11 MONUMENT 58195/SONY (10 98 EQ/17 98) [M] Wide Op	en Spaces	248	15	14	THE JUDDS CURB 77965 (7.98/11.98)	Number One Hits	120
3	3	<b>DIXIE CHICKS</b> ♦ 10 MONUMENT 69678/SONY (12.98 ED/18.98)	Fly	165	16	17	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	120
4	5		eatest Hits	109	17	18	HANK WILLIAMS JR. 4 CURB 77638 (5.98/9 98)	Greatest Hits, Vol. 1	437
5	7		e On Over	260	18	19	ALAN JACKSON ▲ 5 ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	366
6	4		oyote Ugly	117	19	21	TIM MCGRAW A CURB 77886 (7.98/11.98)	Everywhere	221
7	10		ggest Hits	186	20	16	SARA EVANS A RCA 67964/RLG (11.98/17.98)	Born To Fly	107
R	4	FAITH HILL A 7 WARNER BROS. 47373/WRN (12.98/18.98)	Breathe	155	21	20	JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	226
9	8	TOBY KEITH A MERCURY 558962 (11.98/17.98)  Greatest Hits V	olume One	204	22	22	GARY ALLAN A MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	151
610	0		You Dance	127	23	23	GEORGE JONES LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 Biggest Hits	105
1	12		ggest Hits	216	24	25	ALISON KRAUSS ▲ 2 ROUNDER 610325*/UME (11 98/17.98) [H]	Now That I've Found You: A Collection	291
42	11		kel Creek	99		_	JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	Burn	1115

All uses with the greatest sales opinis this week. Catalog of palls and the sales below Wo. 100 on The Billiboard 200 or ressues of order albums. Total Chard Weeks column reflects combined weeks time has a papeared on Top Country Databook, Becording inclusives, Section Section

## NOVEMBER 9 Billboard® HOT COUNTRY, SINGLES & TRACKS

7	,		1 1	Dilibodia Holocolti					-				
Ħ	EEK	AGO		Airplay monitored by Nielsen		NO	ЖЗ	H S	MON			z	
IA SI	LAST WEEK	2 WKS.		Broadcast Data TITLE Systems Ar	ist	PEAK POSITIO	HIS WII	LAST WEEK	Z WKS. AGU		TITLE Artist	PEAK	
F	4	2 V		PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LAB	EL	PE,	E	5	^7		PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	F. S.	
				▼営・NUMBER 1  ▼営・ 4 Weeks At Number	r 1		31	31 3	32	t is	AT THE END OF THE DAY D HUFF (K.COFFEYB.JAMES) BNA ALBUM CUT	31	
1	1	1	19	SOMEBODY LIKE YOU D.HUFF.K URBAN (K URBAN, J.SHANKS) CAPITOL ALBUM		1	32	33 3	34	410	I'M NOT BREAKIN' G.HUNT.G.LEACH.S.HOLY (J.FOSTER,M.CHRISTIAN)  CURB ALBUM CUT	32	
2	7	8	110	LANDSLIDE DIXIE Chi DIXIE CHICKS.L MAINES IS NICKS)  DIXIE CHICKS.L MAINES IS NICKS)		2	33	35 3	35	7	CHROME DHUFF (J.STEELE A.SMITH)  Trace Adkins ♀ CAPITOL ALBUM CUT	33	
3	3	4	20	WORK IN PROGRESS  K.STEGALL (A.JACKSON)  ARISTA NASHVILLE ALBUM ARISTA NASHVILLE ALBUM		3	34	36 3	37	103	BEAUTIFUL GOODBYE  JHANSON,G DORMAN (J HANSON,K PATTON-JOHNSTON)  → CAPITOL 77816	34	
4	2	2	3	BEAUTIFUL MESS  MID.CLUTE.DIAMOND RIG IS LEMAIRE.C.MILLS.S MINOR)  ARISTA NASHVILLE ALBUM ARISTA NASHVILLE ALBUM	Rio '⊊	1	35	34 3	36 Steve Az R VAN HOY (S AZAR) Steve Az M MERCURY 172				
5	5	6	a	MY TOWN  B.CHANCET IJ STEELE R. NIELSEN)  Montgomery Gei  CO (JMBIA)		5	36	37 3	38 PRACTICE LIFE Andy Griggs With Martina McBri				
6	8	9	20	THESE DAYS MBRIGHTAM WILLIAMS, RASCAL FLATTS IJ STEELE, O. WELLS, S. ROBSON) Rascal Flatts IJ STEELE, O. WELLS, S. ROBSON)		6	37	38 3	19	Na.	A MEMORY LIKE I'M GONNA BE B BECKETT, JLASETER (J.LASETER, MURRAH) TUCKERTIME ALBUM CUT	37	
7	4	3	3	WHERE WOULD YOU BE M.M.GBRIDE.P.WORLEY (R.PROCTOR.R.FERRELL)  Martina MCBI  RCA  RCA  RCA  RCA  RCA  RCA  RCA  RC		3	38	39 4	11		FAMILY TREE  FROGERS.J.STROUD (0.SCOTT)  Darryl Worley ♀  DREAMWORKS 458814	38	
(a)	9	11	10	SHE'LL LEAVE YOU WITH A SMILE  1.BROWNLG.STRAIT (O.BLACKMAN,J.KNOWLES)  C. MCA NASHVILLE II  C. MCA NASHVILLE II	ait 😾	8	39	48 -	-	4	THE BABY BRADDOCK (HALLENM,WHITE) BRADDOCK (HALLENM,WHITE) BRADDOCK (HALLENM,WHITE) WARNER BROS. ALBUM, CUT/WRN	39	
9	6	5		AMERICAN CHILD B.GALLIMORE,PVASSAR (PVASSAR.C.W/ISEMAN) ARISTA NASHVILLE ALBUM		5	40	40 4	10	fia	IF HER LOVIN' DON'T KILL ME AIPPIN,B. WATSON,M BRADLEY (T.WOMACK,J.RICH,V.MCGEHE) LYRIC STREET ALBUM CUT	40	
10	11	12	13	WHO'S YOUR DADDY?  J.STROUOLTKEITH(T.KEITH)  OREAMWORKS 4:		10	41	41 4	12	ò	JOHN J. BLANCHARD B.TERRY (A.SMITH,C.WALLIN) Anthony Smith MERCURY ALBUM CUT	41	
11	12	15		I'M GONNA GETCHA GOOD!  RJIANGE IS,TWAIN,R.JIANGEI  MERCURY ALBUM		11	42	42 4	13	6	MY OLD MAN  !HEWITT_J.NIEBANK.(R.ATKINS.THEWITT)  CURB ALBUM CUT	42	
12	13	13		RED RAG TOP B.GALLIMORE.T.M.CGRAW.O.SMITH (J.WHITE) Tim McGr CURB ALBUM		12	43	44 5	4	THERE'S NO LIMIT  OHUFF, D. CARTER IS, D. CARTER IS, SCRUGGS)  ARISTA NASHVILLE.			
13	14	14	27	FORGIVE M.WRIGHT.TBRUCE IR.LHOWARO.T.BRUCE)  Rebecca Lynn How  M.CA NASHVILLE 1:  M.CA NASHVILLE 1:	ard ♀ 2242	13	44	45 4	8	9	WHAT WE'RE GONNA DO ABOUT IT JAITCHEY ILTMILLER.C. OUBOIS)  Tommy Shane Steiner With Bridgette Wilson-Sampras RCA ALBUM CUT	44	
14	10	7		THE IMPOSSIBLE B.ROWAN (KLOVELACE, LTMILLER)  Jee Nich © UNIVERSAL SOUTH N		3	45	49 5	9	FOREVER EVERYDAY  M.WRIGHTLA WOMACK (K PATTON-JOHNSTON, 0.0'0AY)  Lee Ann V  M.CA NASHV			
15	17	19	140	STRONG ENOUGH TO BE YOUR MAN  BJ WALKERJR LIRBIT (I.TRIIT)  COLUMBIA:		15	46	51 5	0		PICTURE KIO ROCK (R.J.RITCHIE)	46	
16	20	22		FALL INTO ME Emerson Dr R.MARX (O. ORTON.) STOVER) OREAMWORKS ALBUM		16	47	47 4	4	tio	EVERYDAY ANGEL RFOSTER (R FOSTER)  Radney Foster ♥  OUALTONE ALBUM CUT	43	
17	16	17	20	THE GOOD STUFF B.CANNON,N.WILSON,K.CHESNEY IJ. COLLINS,C. WISEMAN!  **CHEST STREET**  **CHEST STREET*  **CHE		1	48	56 -		8	BROKENHEARTS VILLE B ROWAN IR BOUDREAUX.C OANIELS.O KEES.B MEVISI  UNIVERSAL SOUTH ALBUM CUT  UNIVERSAL SOUTH ALBUM CUT	48	
18	19	21	10)	EVERY RIVER  K.BROOKS,R.DUNN,M.WRIGHT (ANGELD,T.LITTLEFIELD,K.RICHEY)  ARISTA NASHVILLE ALBUM		18	49	43 4		7	I'D LOVE TO LAY YOU DOWN G.COLE (FA MACRAE)  Daryle Singletary AUDIUM ALBUM CUT	43	
Badel	15		130	TEN ROUNDS WITH JOSE CUERVO  B.J.WALKER,JR. IC. BEATHARO,M.HEENEY,M.CANNON-GOODMAN)  Tracy B  O RCA 6		1	50	46 4	_		THE LUCKIEST MAN IN THE WORLD  ESILVER IS SILVER M. POWELLI  WARNER BROS. ALBUM CUTWRN	46	
20	22		111	I JUST WANNA BE MAD B GALLIMORE (K LOVELACEL T MILLER)  AIRPOWER  Terri CI  Mercury or		20	51	50 5	3		I WANT MY BABY BACK B.J.WALKERJR. IT.MARTIN. ISHAPIRO.M.NESLER)  COLUMBIA ALBUM CUT	50	
<b>(21)</b>	23	24		A LOT OF THINGS DIFFERENT  N.WILSON,B.CANNON,K.CHESNEY IB ANDERSON,D.DILLON)  Kenny Ches  Veny Ches  N. WILSON,B. CANNON,K. CHESNEY IB ANDERSON,D.DILLON)	0170	21	52	54 5	2	9	RUB ME THE RIGHT WAY BJ WALKERJR IB MARTIN,M.GEIGERJ,RAMEY)  BY WALKERJR IB MARTIN,M.GEIGERJ,RAMEY)  BY WALKERJR IB MARTIN,M.GEIGERJ,RAMEY)	52	
22	26	29		19 SOMETHIN' CLINDSEY (C.DUBDIS,D.LEE)  Mercury Album		22					✓ HOT SHOT DEBUT  ✓		
23	24	26		I WISH YOU'D STAY FROGERS (C DUBDIS.B PAISLEY)  ARISTA NASHVILLE ALBUM		23	53			1	IT'LL GO AWAY  LREYNOLOS (K.DENNEY,D. SAMPSON)  LYRIC STREET ALBUM CUT	53	
24)	25	25	ഥ	TIL NOTHING COMES BETWEEN US S.HENDRICKS (T.MARTYK HARVICK,R MARSHALL) WARNER BROS. ALBUM CUT/		24	54	55 5	55		ALMOST HOME CMORGAN,P.O' 00 NNELL (C MORGAN,K.K. PHILLIPS) Craig Morgan BROKEN BOW ALBUM CUT	54	
25	27	27	118	UNUSUALLY UNUSUAL 0.HUFF (M.MCGUINN) BNA ALBUM	tar 🕏	25	55	1-2			WAY TOO DEEP S.MANDILE (A CHILDS,S.MANDILE)  WARNER BROS. ALBUM CUT/WRN	55	
26	29	30		YOU CAN'T HIDE BEAUTIFUL CFARREN (M.DULANEY.) SELLERS) AGROUPH RCA ALBUM		26	56	E ST			BABIES B.J.WALKER, JR. (RHAMM)  RCA ALBUM CU		
27	18	16	122	CRY Faith M.FREDERIK SEN, EHILL (A APARO)   WARNER BROS. 168887		12	57	HEW			LONESOME ROAD  J.STROUD (B.SIMPSON.A GORLEY.M.PIERCE)  Chalee Tennison  DREAMWORKS 450813	57	
(2b)	28		100	ONE DAY CLOSER TO YOU PWORLEY.C D.JOHNSON.M DANNAI ARISTA NASHVILLE ALBUM		28	58	<b>17</b> 0			WHAT A BEAUTIFUL DAY RWRIGHT (C.CAGLE.M. POWELL)  CAPITOL ALBUM CUT	58	
29	32			MAN TO MAN  IBROWN,M WRIGHT (J.O HARA)  O MCA NASHVILLE 12		29	59	i make			NEXT BIG THING Vince GIll VIGILLA ANDERSON, JHOBBS) Vince Gill MCA NASHVILLE ALBUM CUT	59	
	30	31	m	ON A MISSION CHOWARD (LOEAN,KTRIBBLE,D.LMURPHY) WARNER BROS. ALBUM CUT/		30	60	52 4	7		WHEELS R.X.INGERY.S. WHITEHEAD (R.K.INGERY)  WHALBUM CUT	47	

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

## NCVEMBER 9 BILLOGRASS

			- ALDUIVI	TM .
THIE WEEK	LAST WEEK		Sou	elsen undScan
H	5		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	14 Weeks At Number 1
1	1	-111	SOUNDTRACK A 6 LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?
2	2	- (1)	NICKEL CREEK SUGAR HILL 3941	This Side
(3)	3		THE NITTY GRITTY DIRT BAND CAPITOL 40177	Will The Circle Be Unbroken, Volume III
4	4	10	ALISON KRAUSS + UNION STATION • ROUNDER 610495/UME	New Favorite
5	5	T.	DOLLY PARTON BLUE EYE 3946/SUGAR HILL.	Halos & Horns
6	7		VARIOUS ARTISTS TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
7	6		VARIOUS ARTISTS ROUNDER 610506/UME	O Sister 2: A Women's Bluegrass Collection
8	9	18	PATTY LOVELESS EPIC 85651/SDNY	Mountain Soul
94	8		SOUNDTRACK LOST HIGHWAY 170221/MERCURY	Down From The Mountain
10	10		OLD & IN THE GRAY ACOUSTIC DISC 51	Old & In The Gray
1"	11	- 1	VARIOUS ARTISTS ROUNDER 610499/UME	O Sister! The Women's Bluegrass Collection
B	12		RHONDA VINCENT ROUNDER 610474/UME	The Storm Still Rages
13	14		THE DEL MCCOURY BAND CEILI/LYRIC STREET 902006/HOLLYWOOD	Del And The Boys
		17.0	SOUNDTRACK VANGUARD 79586	Songcatcher
15	131	TT.	MOUNTAIN HEART SKAGGS FAMILY 2008	No Other Way

## NOVEMBER 9 Billboard TOP COUNTRY SINGLES SALES

			Sales data compiled by ■	
×	¥		Nielsen	
WEE	WE	T.	SoundScan	
THIS WEEK	LAST WEEK		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			12 Weeks At N	lumber 1
1	1	r Pri	LONG TIME GONE MONUMENT 79790/CRG Dixie	Chicks
2	_		BEAUTIFUL GOODBYE CAPITOL 77816 Jennifer h	lanson
3	3	113	CAN'T FIGHT THE MOONLIGHT   ◆ CURB 73116  LeAnn	Rimes
4	2	59	GOD BLESS THE USA CURB 73128 Lee Gree	nwood
5	4		THE IMPOSSIBLE UNIVERSAL SOUTH 172241/UMRG Joe N	Nichols
6	5	31	I SHOULD BE SLEEPING DREAMWORKS 450362/INTERSCOPE Emersor	n Drive
7	8	131	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE The Osborne Br	rothers
8	6.	177	HOW DO I LIVE A <sup>3</sup> CURB 73022 LeAnn	Rimes
9	7	-7	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 154059(HOLLYWOOD Aaron	Tippin
10	10	-7	ALMOST THERE REPUBLIC/UNIVERSAL 015/38/UMRG Gabbie	Noten

33

<sup>■</sup> Records with the greatest sales gains this week. ■ Recording Industry Assn. 0/ America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. | ■ Indicates past or present He atseeker title. © 2002. VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MIAMI—'Tis the season of the international Latin music awards show. September saw the third Latin Grammy Awards October saw the first MTV Latinoamérica Awards. And November will see the birth of Mexico's Premios Ove!. one in a slew of recently announced local awards shows to be inaugurated in various countries. What will be the role of the Latin Grammys in this new panorama? Manolo Diaz, new president of the recently created board of the Latin Academy of Recording Arts and Sciences (LARAS), spoke with Billboard and outlined the new, improved goals of a more autonomous academy and awards show.

#### The ratings for this year's Latin Grammys were far lower than those of the first year. Some say it was a lack of interest, but you see it as a lack of promotion. Is there room for improvement?

There are many things that can be improved, but what's perfectly clear is that if you have a product you want to sell, people have to know it exists. That was the problem. No one knew the [Latin] Grammys took place Sept. 18. There has to be a marketing campaign in place that is far more directed toward your objective audience, which-generally speaking—is the big cities. The Latin Grammys have to be directed toward an English-speaking audience that's more cosmopolitan and urban and toward a Latin audience that's bilingual. And generally, that population is in the bigger cities. But our ratings were acceptable. [What's more important is that | the people who tuned in didn't leave the show—even though it [featured some] debatable things.

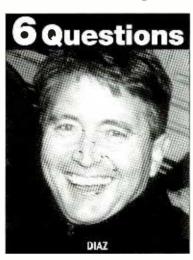
## Next year, what will be the board's role in the production of the show and in the National Academy of Recording Arts and Sciences (NARAS)?

We've created a TV committee which was created this year but wasn't able to provide input because it was already too late. But next year, it will be responsible for working alongside the production company to help them achieve that kind of common ground between what gives ratings and what's genuinely Latin, because we can't just obsess about ratings. What the academy aspires to is to have a democratic mechanism in place that isn't bureaucratic and that allows us to point the academy in a more authentically Latin direction. When non-Latins decide what's good and what's bad [in Latin music or what's Latin or not, then you fall into stereotypes, like the musical *Evita*, where Evita is portraved as having a relationship with Che Guevara, whom she never met. These are ingredients added to get more ratings. We disagree with that. We understand there are concessions to be made for ratings but not concessions that go against the essence or authenticity of what's ours.

#### What other changes should we expect?

One of the most important things for the Latin Academy [LARAS] is first,

Diaz On Future Of LARAS, Latin Grammys



that it wants autonomy—not total independence [from NARAS], but we do want autonomy. And second, we want to really be more in control for what happens inside the Latin Academy. We need to take control of the future of LARAS. We need a very competent organization with few people, which doesn't need to mirror NARAS. Our academy has members from all

over the world, and NARAS is American. So our needs and our objectives are different, within our common ground—which is the protection of the Grammy brand.

Now that every country has its own awards, do you think the Latin Grammys should become the U.S. Latin Grammys?

No. The U.S. Latin market is part of the U.S. total market, as much as hiphop or R&B, and is well-represented in the U.S. Grammys. What we want to do is meet with the various academies that exist around the world and explore the possibilities of working together with those that use similar objectivity and quality standards. The Latin Academy should one day become the music academy of [Spanish- and Portuguese-speaking countries]. This would be the international academy, and the others would work within their own countries.

It's complicated to have this international award that boasts the majority of voters here in the U.S. Do you think that the voting power will balance out?

Yes, it will. We want to balance it. Right now, maybe half of the voters are here [in the U.S.]. But until very recently, 80% of them were here. The music professionals of Spain—led by their copyright society, SGAE—have understood the international importance of the Latin Grammys, and Spain now has as many voters as Mexico and Brazil together.

Will the nominating process change?

In my opinion, it needs fine-tuning. **LEILA COBO** 

#### **Mexico Wins Big At Ritmo Latinos**

Them is a last

BY LEILA COBO

The fourth annual El Premio de la Gente Ritmo Latino Music Awards took a decidedly Mexican spin when rocker Alejandra Guzmán and regional Mexican star Joan Sebastian tied with Spaniard Alejandro Sanz for multiple awards, taking

home two each.

Guzmán won rock en español artist of the year and female pop artist of the year, while Sebastian took home the composer

and regional Mexican artist of the year awards. Sanz won male pop artist of the year and song of the year for "Aprendiz" (Student).

Two other Mexicans, Pilar Montenegro and Luis Miguel, won new artist of the year and album of the year, respectively. The awards show, which took place Oct. 25 at Los Angeles' Kodak Theatre, presented awards based on votes cast through the awards' Web page and in more than 2,300 Ritmo Latino, Vons, Albertsons, Sedano's Bravo, C-Town, and Jewel stores, among others. Nominees were

based on sales of albums in all U.S. Ritmo Latino stores between Nov. 1, 2001, and May 31, 2002.

Awards were presented in 14 categories. Additionally, the Estrella de la Gente (Star of the People) Award went to Los Tigres del Norte, and the El Trib-

uto de la Gente (Tribute of the People) Award went to Christian artist Marcos Witt. This year, as with the Latin Grammy Awards, a new Christian music category was added to the list of

awards, with Rabito winning Christian artist or group of the year.

The Ritmo Latino awards boasted an impressive array of performers, including Montenegro, Paulina Rubio, Jennifer Peña, Los Tucanes de Tijuana, and Jerry Rivera.

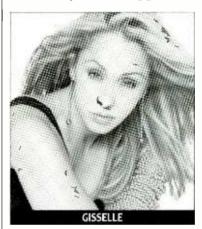
The awards will air at 9 p.m. Sunday, Dec. 8 on the Telemundo network.

#### TO OUR READERS

America Latina will return next week.

## Rotas...

**'SOUL' SEARCHING:** You could say **Gisselle** has a dual existence. Born in New York, she speaks English fluently yet only recorded in that language for the first time this year. Established as a *merenguera*, she continues to perform in that genre for most of the year in her native Puerto Rico, but she's just released a full-fledged pop album, her first after several years of mixing genres.



"I suddenly feel like I'm doing something totally different and new, even though we've been laying the groundwork for something like this, because we'd included ballads and pop before," Gisselle says. "When we saw the reaction was positive, both from fans and radio, we saw there was a space for artists like us who want to do something different."

Gisselle's transition—heard on En Alma, Cuerpo y Corazón (In Soul, Body, and Heart), released last month on BMG U.S. Latin—is only one in a longstanding trend. Many merengueras have switched over to pop, because radio has virtually turned its back on merengue.

Aside from the obvious differences in interpreting merengue and pop, Gisselle has inserted an important improvisational element in her singing that she didn't have before. It highlights a newfound depth in her voice.

"It was an album I had wanted to do for a long time, and that helped me to put extra effort into it, so it had the necessary strength," she says. En Alma, Cuerpo y Corazón also includes two English-language tracks. She had tested those waters before, with "Loving You, Loving Me," a duet she recorded with **Donato** for his album Bohemio Enamorado (Bohemian in Love), which was released earlier this year.

**'GOOD' DEAL:** Puerto Rican alt-band **Circo** has signed a multi-album deal with Universal Music Mexico. The band's current album, *No Todo Lo Que Es Pop Es Bueno* (Not Everything That's Pop Is

Good), will be released in Mexico in February, and the band plans to begin recording a new album in 2003.

The band, which originally released No Todo Lo Que Es Pop Es Bueno on indie label Head Music, was nominated for two Latin Grammy Awards this year, including best new artist. Now, Universal has acquired the rights to the album and the band. Circo's core membership—singer Fofé Abreu, drummer David Pérez, and keyboardist Eggy Santiago—formerly belonged to El Manjar de los Dioses.

In related news, regional Mexican star Carmen Jara has also inked an exclusive deal with Universal Musica Latino, which will release Jara's 10th album.

AWARDS FEVER: Yet another awards show is on the horizon. This time, it's the inaugural Galardón La Raza (La Raza Awards), scheduled to take place Nov. 13 at Los Angeles' Universal Amphitheater. The awards, produced by Spanish Broadcasting System and L.A. radio station La Raza 97.9 FM, aim to honor Mexican norteña and grupera music. Awards will be presented in 14 categories, including banda of the year and norteño group of the year, while Joan Sebastian, Ramón Ayala, Banda el Recodo, and Los Tigres del Norte will all receive awards for musical excellence.

Although regional Mexican music was a focus at the recent Ritmo Latino awards and Sebastian is the big nominee at the upcoming Columbia House awards, organizers of Galardon La Raza evidently still felt there was a void to fill.

**HIGHLIGHTS OF THE WEEK:** At the City of Hope's first Latin Music Industry Night honoring Sony executive Tomás Muñoz, performer Julio Iglesias had this to say to his one-time mentor: "Artists, many. Opportunities, few. And you've given opportunities to many of us. Congratulations on having created a school of apasionados" . . . At the MTV Music Video awards Latinoamérica, the excitement centered on those performances that were short on over-production and deep in musical quality. Hearing English-language pop and rock acts—from the Rolling Stones to Anastacia—speaking in Spanish? Priceless . . . And in a week full of concerts, the stand-out was Maná's. The band played a sold-out Miami Arena and capped off a twohour-plus set with a special-guest appearance from Carlos Santana. But our favorite part, we confess, was an onstage phone call from singer Fher to his mom in Guadalajara, Mexico. Only a Latin son could be this sweet.

BILLBOARD NOVEMBER 9, 2002

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				✓ HOT SHOT DEBUT  ✓		53	38	34	14	JERRY RIVERA ARIOLA 94877/BMG LATIN (10.98/15 96	3) [H]	Vuela Muy Alto	8
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4	2	1	b	ENRIQUE IGLESIAS UNIVERSAL LATINO 064395 (11.98/18.98)	1	presiu.	i i i i i i i i i i i i i i i i i i i				PACESETTER		
5	4	3	10	MANA WARNER LATINA 49566 (10 98/18 98)  Revolucion De Amor	1	56			-00	LOS BUKIS FONOVISA 6166 (8 98/12.98)		Greatest Hits	-
6	6	5		SELENA Ones	4	57	41		113	SDNY DISCOS 84956 (16.98 EO CD) [H	]	Acustico Del Acustico	
7	5	4	2/3	JUANES O Un Dia Normal SURCO DI7532/UNIVERSAL LATINO (16:58 CO) [M]	-	56	46			ARIDLA 83144/BMG LATIN 17,98/11.98	AMOR	Lo Mejor De Guardianes Del Amor	
•	7	6		LIBERACION OISA 127023/UG (8.98/1.338) [M]  CONJUNTO PRIMAVERA  Perdoname Mi Amor	7	59	64	74	-	LA LEY O WEA ROCK 40949/WARNER LATINA (1	0.98/16.98) [ <b>M</b> ]	MTV Unplugged Quien Es Enemigo?	44
10	10		2/5	VARIOUS ARTISTS  Arcoiris Musical Mexicano	2	S S S	61	59	7/0	INTELLIGENT 70844 (13.98 CD)  GRUPO BRYNDIS		Historia Musical Romantica	1
:14	9	9		LUPILLO RIVERA Amorcito Corazon	4	k2	53		22	DISA 727012/UG (8.98/13.98) [H]  CELIA CRUZ		La Negra Tiene Tumbao	17
12		L'		SONY OISCOS 87337 (8-98 EQ/13-98) [H]  LOS RAZOS  Dandole Vuelo A La Hilacha	12	43	59		od.	SONY DISCOS 84972 (10.98 EQ/16.98)  LOS ANGELES AZUL		Historia Musical	2
13				RCA 96798/BMG LATIN (12.98 CD) [M]  CHUY VEGA  Mas De Lo Que Merecias	13		54		Tie.	DISA 727014/UG (8.98/13.98) [H]  LOS ORIGINALES DI		Perro Malagradecido	9
14	11	10		UNIVISION 310078/UG (1938/1339) [M]  LOS ANGELES DE CHARLY  Bonita Mujer	10	Æ	66		d B	EMI LATIN 40864 (9.98/15.98) [H]  JOSE ALFREDO JIM		Las 100 Clasicas Vol. 1	
15	12	12	20	FONOVISA 50665 (9.98/13.98) [H]  JENNIFER PENA  Libre	2	රුර	71	56		ARIOLA 79005/BMG LATIN (18 98 CD)  ALEXANDRE PIRES	Δ	Alexandre Pires	3
16	14	8	Es	UNIVISION 310052/UG (9.98/13.98) [N]  THALIA   Thalia	1	67	50	43	1(3)	RCA 87883/BMG LATIN (14.98 CD) [H GRUPO MANIA		Latino	21
17	16	14	18	EMILATIN 39753 (10 98/17 98) [H]  VARIOUS ARTISTS  15 Postales De Amor	11	68	72		63	JOSE ALFREDO JIM		Las 100 Clasicas Vol. 2	39
18	18	15	32	CHAYANNE △  Grandes Exitos	1	69	57	61	151	ARIOLA 79006/BMG LATIN (18.98 CO)  GRUPO EXTERMINA FONDVISA 86235 (9.98/13.98)	DOR	A Calzon Quitado	38
19	13	13	7	SONY DISCOS 84667 (1098 EQ/16-98) [M]  VARIOUS ARTISTS  2002 Latin Grammy Nominees GRAMMY 491527/WARNER LATINA (10-98/18-98)	5	70	60	63	<b>3</b> 1	VARIOUS ARTISTS		Gigantes Gruperas	60
20	17	16	18	VARIOUS ARTISTS  La Hora Sonidera 015A 724040/U6 (7 98/13 98)	8	71	56	-		GRUPO CARABO/ART	TURO JAIMES Y LOS CANTANTES	Historia Musical: Canaveral-Yaguaru	56
21	19	17	18	LOS TEMERARIOS  AFE SIGMA 0529/F0NOVISA 1(1981/16.58)  Una Lagrima No Basta	1	72	52	44		GERMAN LIZARRAG	A	German Lizarraga	16
22	15	18	7	CRISTIAN ARIOLA 95/97/9MG LATIN (16.99 CD) [H]  Grandes Exitos	13	73	65	69	eп	JOAN SEBASTIAN AMUSART 2524/BALBOA (7.98/13 98)	En Vivo: Desde La	Plaza El Progreso De Guadalajara	1
23	21	20	ile	LOS ACOSTA DISA 727028/UG (8.98/13.98) [H]  Historia Musical: 30 Pegaditas	8	74	68	73		LOS CAMINANTES SDNY DISCOS 84618 (13.98 EQ CD)		En Vivo	68
24	20	21	31	SIN BANDERA O SIN Bandera	12	75	67	62	20	GRUPO BRYNDIS DISA 728990/UG (17.98 CO)		Hablando De Amor Poemas	10
25	24	25	318	VARIOUS ARTISTS DISA 727015/UG (8 88/13 98)  Las 30 Cumbias Mas Pegadas	1		g A reger	(3.1.5)	on n	a 1 71 12 KC	TOOMICAL PALCA ALDUME	nectorial exercicate as n	of to ac
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27	23	24	161	VICENTE FERNANDEZ \( \triangle^2 \) SONY DISCOS 84185 (10.98 EQ/16.98) [M]  Historia De Un Idolo Vol. 1	1		LAS KET		SHAKET	OWN/COLUMBIA /SONY DISCOS)	GILBERTD SANTA ROSA VICEVERSA (SONY DISCOS)	LIBERACION HISTORIA MUSICAL (DISA/UG)	
28	I II	EW		LOS TIGRES DEL NORTE La Reina Del Sur	28		JAGUAI EL PRIM		1NTO (I	RCA /BMG LATIN)	MONCHY & ALEXANDRA CONFESIONES (J&N /SONY DISCOS)	CONJUNTO PRIMAVERA PEROONAME MI AMOR (FONOVISÁ)	
29		19		GILBERTO SANTA ROSA Viceversa SDNY DISCOS 84781 16.598 EQ/16.599 [M]	2		LUIS MI		AVORITO	OS (WARNER LATINA )	MARC ANTHONY LIBRE (COLUMBIA /SONY DISCOS)	VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)	)
30	26			LOS TEMERARIOS DISA 272024/UG (8 98/13 88)  Historia Musical	1		ENRIQUE IGLESIAS RUBEN BLADE		1	RUBEN BLADES MUNDO (SONY DISCOS.)	LUPILLO RIVERA AMORCITO CORAZON (SONY DISCOS)		
31	27	_	1111	SOUNDTRACK El Clon SONY DISCOS 84951 (15 99 EO CD)	19		MANA 5 CARLOS VIVES 5		LOS RAZOS DANDOLE VUELO A LA HILACHA (RCA/BMG LATIN	IN)			
32	_	47		LOS RAZOS ROASSOS/ISMG LATIN (11.98 CD)  VICENTE FERNIANDEZ	32		SELENA 6 JERRY RIVERA 6 ICHUY VEGA						
33	36	-		VICENTE FERNANDEZ SONY DISCOS 64282 (10.98 EQ/15.98) [M]  LOS ORIGINALES DE SAN JUAN  20 Grandes Exitos	18	JUANES 7 CELIA CRUZ 10S ANGELES DE CHARLY			LOS ANGELES DE CHARLY	-			
35		22		UNIVISION 310063/UG (9 98/13.98)  BANDA EL RECODO  No Me Se Raiar	10	THALIA 8 GRUPO MANIA 8 JENNIFER PENA			3 JENNIFER PENA	-			
36	29			FONDVISA 66228 (9.98/13.98) [M]  LOS TUCANES DE TIJUANA  Jugo A La Vida	Ľ	CHAYANNE 9 AVENTIERA 9 VARIOUS ARTISTS				9 VARIOUS ARTISTS			
37	37			UNIVERSAL LATINO 018816 (8.99/13.98) [H]  VARIOUS ARTISTS  Pegaditas DeAyer Y Hoy	14	VARIOUS ARTISTS 10 SPANISH HARLEM ORCHESTRA 0 VARIOUS ARTISTS				Dg -			
38	32	27	40	OISA 727027/UG (8.98/13 98)  ALEJANDRO SANZ   MTV Unplugged	1	11	CRISTIA	N		OLA/BMG LATIN)	UN GRAN DIA EN EL BARRIO (ROPEADOPE/AG)  1 TITO NIEVES MUY AGRADECIOO (WEACARIBE/WARNER LATINA)	LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA /FONDVIS	CA)
39	34	35	G.	WARNE LATINA 41941 (10.98/17.98) [H] INTOCABLE BILLATINA 11941 (21.98/1.98) 14 Grandes Exitos	15		SIN BAI				TONO ROSARIO TONO EN AMERICA (WEACARIBE /WARNER LATINA)	LOS ACOSTA HISTORIA MUSICAL 30 PEGADITAS (DISA /UG)	200

TEHUP ISHAKETOWN/COLUMBIA/SONY DISCOS)	100	VICEVERSA (SUNY DISCUS)		HISTORIA MUSICAL TUISA (UG)
ARES MER INSTINTO (RCA/BMG LATIN)	2	MONCHY & ALEXANDRA CONFESIONES (J&N /SONY DISCOS)	2	CONJUNTO PRIMAVERA PEROONAME MI AMOR (FONOVISÁ.)
IIGUEL DLEROS FAVORITOS (WARNER LATINA )	3	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	3	'VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISIÓN/UG)
UE IGLESIAS S IUNIVERSAL LATINO }	4	RUBEN BLADES MUNDO (SONY DISCOS)	4	LUPILLO RIVERA AMORCITO CORAZON (SONY DISCOS)
UCIDN DE AMOR (WARNER LATINA)	5	CARLOS VIVES DEJAME ENTRAR (EMILATIN)	5	LOS RAZOS DANDOLE VUELO A LA HILACHA (RCA/BMG LATIN)
A (EMI LATIN )	6	JERRY RIVERA VUELA MUY ALTO (ARIOLA /BMG LATIN)	ű.	ICHUY VEGA MAS DE LO QUE MERECIAS (UNIVISION /UG)
S NORMAL (SURCO/UNIVERSAL LATINO)	7	CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	7	LOS ANGELES DE CHARLY BONITA MUJER (FONOVISA)
A (EMILATIN)	8	GRUPO MANIA LATINO (UNIVERSAL LATINO)	8	JENNIFER PENA LIBRE (UNIVISION/UG)
NNE DES EXITOS ISONY DISCOS }	9	AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	9	VARIOUS ARTISTS 15 POSTALES DE AMOR (LIOERES)
US ARTISTS TIN GRAMMY NOMINEES (GRAMMY (WARNER LATINA)	10	SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADOPE/AG)	10	VARIOUS ARTISTS LA HDRA SONIDERA (DISA/UG)
AN DES EXITOS   ARIOLA /BMG LATINI	11	TITO NIEVES MUY AGRADEC:00 (WEACARIBE/WARNER LATINA)	11	LOS TEMERARIOS UNA LAGRIMA ND BASTA (AFG SIGMA/FONDVISA)
INDERA INDERA (SONY DISCOS)	12	TONO ROSARIO TONO EN AMERICA (WEACARIBE /WARNER LATINA)	12	LOS ACOSTA HISTORIA MUSICAL 30 PEGADITAS (DISA/UG)
JINTANILLA Y LOS KUMBIA KINGS (EMI LATIN )	13	VARIOUS ARTISTS SUPER BACHATAZOS 2003 (J&N/SONY DISCOS)	13	VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA/UG)
OTRACK N (SONY DISCOS)	14	VARIOUS ARTISTS RUMBA FLAMENCO (PUTUMAYO)	14	VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL 1 (SONY OISCOS)
NORO SANZ NPLUGGED (WARNER LATINA)	15	ELVIS CRESPO URBANO (SONY DISCOS)	15	LOS TIGRES DEL NORTE LA REINA DEL SUR (FONDVISA)
MONTENEGRO 0G0 (UNIVISION/UG)	16	ELIADES OCHOA ESTOY COMO NUNCA (HIGHER OCTAVE WORLD/HIGHER OCTAVE)	16	LOS TEMERARIOS HISTORIA MUSICAL (DISA/UG)
CHAO /E ALBUM (VIRGIN)	17	VARIOUS ARTISTS CONGUTO CUBA (PUTUMAYO)	17	LOS RAZOS PURDS MADRAZOS (RCA/BMG LATIN)
.LE MA CUERPO Y CORAZON (RCA/BMG LATIN)	18	ANDY MONTANEZ LOS 100 DE ANDY (AJ.)	18	VICENTE FERNANDEZ HISTORIA DE UN 100LO VOL. 2 (SONY OISCOS)
MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)  MAS DE MI ALMA (FONOVISA)		VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	19	LOS ORIGINALES DE SAN JUAN 20 GRANDES EXITOS (UNIVISION /UG)
A NAZARIO ICO (SONY DISCOS)	20	MANNY MANUEL MANNY MANUEL (UNIVERSAL LATINO)	20	BANDA EL RECODO NO ME SE RAJAR (FONOVISA)
	IGUEL  LIEROS FAVORITOS (WARNER LATINA )  JE IGLESIAS  SI UNIVERSAL LATINO )  JICIDN DE AMDR (WARNER LATINA )  A  (EMILLATIN )  SINDRMAL (SURCO /UNIVERSAL LATINO)  A  (EMILLATIN )  NORMAL (SURCO /UNIVERSAL LATINO)  A  (EMILLATIN )  NNE  ES EXITOS ISDNY DISCOS )  JES ARTISTS  IN BRAMMY NOMINEES (GRAMMY AWARNER LATINA)  AN  ES EXITOS (ARIOLA /BMG LATIN)  NDERA  ANDERA (SONY DISCOS )  JICHALLAY LOS KUMBIA KINGS  LEMILLATIN )  VITRACK  IN (SONY DISCOS )  VITRACK  IN (SONY DISCOS )  VORO SANZ  VINCHIGERO (WARNER LATINA )  WONTENEGRO (WARNER LATINA )  WONTENEGRO  DED (JUNIN'SION /UG)  CHAO  E ALBUM (VIRGIN )  LE  LA LATINO )  ANTONIO SOLIS  MI ALMA (FONOVISA )  NAZARIO	MER INSTINTO (RCA/BMG LATIN)  IGUEL  LIEROS FAVORITOS (WARNER LATINA )  JE IGLESIAS  G IUNIVERSAL LATINO)  A  (EMILATIN)  S NORMAL (SURCO/JUNIVERSAL LATINO)  A  (EMILATIN)  NORE  GEMILATIN)  S NORMAL (SURCO/JUNIVERSAL LATINO)  A  (EMILATIN)  NORE  SE EXITOS ISONY DISCOS)  JOSANTISTS  IN GRAMMY NOMINES (GRAMMY WARNER LATINA)  AN  ES EXITOS (ARIOLA/BMG LATIN)  NDERA  ANDERA (SONY DISCOS)  JUNIVARILLA Y LOS KUMBIA KINGS  LEMILATIN)  VICTACK  N (SONY DISCOS)  JUNIVARILLA Y LOS KUMBIA KINGS  LEMILATIN)  VORO SANZ  VICTACK  N (SONY DISCOS)  JORO SANZ  VICTACK  VICTACK  JAH  JAH  JAH  JAH  JAH  JAH  JAH  JA	IGUEL ILEROS FAVORITOS INVARNER LATINA )  JE IGLESIAS S IUNIVERSAL LATINO )  A  LIGHO SANO (IWARNER LATINA )  A  LIGHOL SANO (IWARNER LATINO )  B  GRUPO MANIA LATINO (IUNIVERSAL LATINO )  A  LIGHOL LATIN )  B  A  LIGHOL LATIN )  A  LIGHOL LATIN )  B  A  A  A  A  LIGHOL LATIN )  B  A  A  A  LIGHOL LATIN )  B  A  A  A  LIGHOL LATIN )  B  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  A  A  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  LIGHOL LATIN )  B  A  A  A  A  A  A  A  A  A  A  A  A	IGUER INSTINTO (RCA/BMG LATIN)  GONFESIONES. (J&N/SONY DISCOS)  JE IGLESIAS  GIUNIVERSAL LATINO)  JE IGUES LATINO  JE IGUES LATINO)  GONFESIONES. (J&N/SONY DISCOS)  JE IGUEN SANDRI (WARNER LATINA)  JE IGUEN DE AMOR (WARNER LATINA)  GONFESIONES. (J&N/SONY DISCOS)  CARLOS VIVES  DEJAME ENTRAR (EMILATIN)  GONFAMAL (SURCO/UNIVERSAL LATINO)  ANDERA (SURCO/UNIVERSAL LATINO)  JE IGUEN DE AMOR (WARNER LATINA)  GONFESIONES. (J&N/SONY DISCOS)  BORNMAL (SURCO/UNIVERSAL LATINO)  ANDERA (SURCO/UNIVERSAL LATINO)  BORNMAL (SURCO/UNIVERSAL LATINO)  JE IGUEN MANIA  LATINO (UNIVERSAL LATINO)  JE IGUEN MANIA  LATINO (UNIVERSAL LATINO)  JE ARTISTS  IN GRAMMY NOMINEES (GRAMMY /WARNER LATINA)  ANDERA  SE EXITOS I SARIOLA /BMG LATINI  ANDERA  SE EXITOS (ARIOLA /BMG LATINI)  ANDERA  NDERA (SONY DISCOS)  JE IGUEN LATINO  JE IGUEN BARRIO (ROPEADOPE /AG)  TONO ROSARIO  T

<sup>■</sup> 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 (Gold). ▲ RIAA certification for net shipment of 10 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Platinum). ● RIAA certification for net shipment of 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). ● 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). ● 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). ● RIA

**35** 

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48

40

20 Exitos 31

Toda Onda 45

Libre

The Live Album 22

8

Desahogo

Confesiones...

20 Exitos Gigantes Vol. 2 43

Puras Cumbias Sonideras 21

En Alma Cuerpo Y Corazon

Mas De Mi Alma

20 Exitazos-Nuestras Canciones

35 31

33 38

31 40

44 46

39 36

43 39

40 45

48 48

LOS INVASORES DE NUEVO LEON

RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1850 (8 98/13,98)

PILAR MONTENEGRO A
UNIVISION 310026/UG (9.98/13.98) [M]

MONCHY & ALEXANDRA J&N 84839/S0NY DISCOS (8,98 EQ/13.98) [H]

VARIOUS ARTISTS MOCK & ROLL 950410/LIDERES (6 98/11.98)

MARC ANTHONY 
COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)

MARCO ANTONIO SOLIS • FONOVISA 0527 (10.98/16.98) [H]

LA ONDA EMI LATIN 39099 (8.98/12 98)

MANU CHAO

GISSELLE RCA 96164/BMG LATIN (14.98 CO)

LOS CAMINANTES SONY OISCOS 84224 (9.98 EQ/13.98)

IOVEMBER 9 Billboard	HOT L	ATIN	TRACI	<b>(S</b>
	and the same of th	-20 30.5.5.5.5.		Course of the last

21 21	MBE 002	R 9	Bi	board HOI LAIIN IKACK	5
	LAST WEEK	2 WKS. AGO	WEBES ON	Airplay monitored by Nielsen Broadcast Data Systems Artist PRODUCER (SONGWRITER)  Nielsen Broadcast Data Systems Artist IMPRINT/PROMOTION LABEL	
	2	4	10	#當 NUMBER 1 # 1 Week At Number 1 ASEREJE Las Ketchup ♀	2
	1	1	10	MRUIZ (MRUIZM BENITO) SONY DISCOS  NO ME ENSENASTE Thalia ♀	2
400	3	2	18	ESTEFANO (ESTEFANO J.REYES)  EL DOLOR DE TU PRESENCIA  Jennifer Pena 🖘	₹
۱	6	7	123	R.PEREZ UNIVISION  PERDONAME MI AMOR  Conjunto Primavera \$\max\$	<del>2</del>
	5	9	10	J.GUILLEN (R GONZALEZ MORA) FONOVISA  TODO MI AMOR Paulina Rubio 吳	2
	8	13		SHEPPARD, K. GIOIA (T.VERGES, B.JAMES)  CUANDO ME MIRAS ASI  Cristian	+
-	4	6	12.2	RROMANIA POSSE, RROMANI  VUELA MUY ALTO  Jerry Rivera 🖙	2
the same named in	9	10		JREVES (ESTEFANO)  ARIOLA /BMG LATIN  ENTRA EN MI VIDA  Sin Bandera S	+
100	10	8		A.BAQUEIRO (LGARCIAN SCHAURIS)  Y TU TE VAS  Chayanne ©	4
(S) 16(S)	18	19		RLIDICEO IRDE VITAL  LA REINA DEL SUR  Los Tigres Del Norte 😕	
100	10	17		LOS TIGRES DEL NORTE (T.BELLO) FONOVISA	_
	27			### GREATEST GAINER ####################################	2
	16	14		TE SOLTE LA RIENDA Lupillo Rivera	+
	7	3		PRIVERA (J. A.JIMENEZ) SONY DISCOS	+
				E IGLESIAS, L MENDEZ (E IGLESIAS, C.GARCIA ALONSO)  UNIVERSAL LATINO	4
	11	5		POR MAS QUE INTENTO  KSANTANDER,JMLIUGO (KSANTANOER)  Gilberto Santa Rosa % SONY OISCOS	-
o local	12	12		A DIOS LE PIDO G.SANTADUALLA.JUANES (JUANES)  SURCO JUNIVERSAL LATINO	2
Part Man	14	15		LA CHICA SEXY  M.QUINTERO LARA (M.QUINTERO LARA)  LOS Tucanes De Tijuana UNIVERSAL LATINO	1
Australia.	13	17	6	SI TUVIERA QUE ELEGIR B.SILVETTI (R.MONTANER,YMARRUFO)  WARNER LATINA	
Sea Branch	15	11	115	ANGEL DE AMOR  FHERA GONZALEZI FHERA GONZALEZI WARNER LATINA	2
TONO	32	_		EN NOMBRE DE LOS DOS  JM.LUGO (D.ALFANNO)  Victor Manuelle SONY DISCOS	
Married St.	20	25		SUENA RMUNOZR MARTINEZ (LPADILLA)  Intocable SEMILATIN	₹
Thursday.	28	36	9	ES POR TI G.SANTAOUALIA.JUANES (JUANES)  SURCO /UNIVERSAL LATINO	2
Owner of the	19	18	16	ESTOY SUFRIENDO A VALENZUELA, O VALENZUELA (G. LIZARRAGA)  German Lizarraga  OISA OISA	₽
OF ANNA	21	21	24	CUANDO TE ACUERDES DE MI  B.SILVETTI (IM.A SQUIS)  FONOVISA	1
ATTENDED	17	16	19	NO ME SE RAJAR JUZARRAGA A UZARRAGA (LG FRAYLE)  Banda El Recodo SE FONOVISA	₹
alter and an	29	27	7	AMOR DE INTERNET LARUZ (GESTRADA) IM	7
Brood !!	48	_	2	SI NO ESTAS R PEREZ IR PEREZ RILIVII)  Area 305 SR R PEREZ IR PEREZ RILIVIII	₹
Donned (1920)	24	42	3	ASEREJE La Onda 🔽	⊋
Stantal Of	25	30	6	TE VAS Luis Fonsi	+
Served Barrel	40	43	3	TU NO SOSPECHAS Jordi ♥	₹
Manager Street	23	20	21	A JAEN (A JAEN W.PAZ R. VERGARÁ) SONY OISCOS  VIVIENDO Marc Anthony	+
Second State	30	23	9	MANTHONY, JA GONZALEZ (F. OSORIO, J. VILLAMIZAR, MANTHONY)  CAPRICHO MALDITO  Los Rieleros Del Norte ▼	₹
1	39	35	4	M MORALES (PGARZA)  LA SALSA VIVE  Tito Nieves Featuring Celia Cruz, Gilberto Santa Rosa, Cheo Feliciano & Ismael Miranda "R	₹
and the same	33	33	7.7	SGEORGE (J.L PILOTO, S.GEORGE)  WEACARIBE MARNER LATINA  Bacilos	⊋
	34		157	TU SABES BIEN  Ednita Nazario Con La Ley '\$\frac{1}{2}\text{Con La Lay : \$\frac{1}{2}\text{Con La Ley : \$\frac{1}\text{Con La Ley : \$\frac{1}{2}\text{Con La Ley : \$\frac{1}{2}Con L	2
Sand Marie	31	28		RROSA,E NAZARIO (LA MARQUEZ)  QUEDO TRISTE EL JACAL  Ramon Ayala Y Sus Bravos Del Norte	-
	36	40		R. AVALA F. MARTINEZ (J.G. MARTINEZ)  NO QUE NO  Control '\$\frac{1}{2}\$	⊋
A CONTRACTOR	26	24	22	J.S.DEGOLLADO,S.DEGOLLADO (R.TOVAR) EMILATIN  ES POR AMOR Alexandre Pires	+
				D.POVEDA (ESTEFANO,D POVEDA) RCA /BMG LATIN	4
	100		-1	<b>★ HOT SHOT DEBUT</b> ★ SI NO FUERA POR TI  Jon Secada ©	⊋
	22	22	201	EESTEFAN JR. J. SECADA, A PENA (G MARCO)  UNA LAGRIMA NO BASTA  CRESCENT MOON /SONY DISCOS  LOS Temerarios '\$\frac{1}{3} Constitution of the	⊋
	46	38	22	ARBOLES DE LA BARRANCA El Coyote Y Su Banda Tierra Santa	+
1	35	39	-	EL COYOTE Y SU BANDA TIERRA SANTA (C TERRANEGRA SALAZAR) EMILATIN  CON ELLA  Cristian	+
A COLUMN TO A COLU	50			KSANTANDERD BETANCOURT (K SANTANOER,O SANCHEZ)  DONDE ESTARA MI PRIMAVERA  Marco Antonio Solis	+
		27		M.A.SOLIS (M.A.SOLIS) FONOVISA	5
	42	37	10	E.ESTEFAN JR., S.KRYS.C.VIVES.A.CASTRO (C.VIVES.E CUADRADO) EMILATIN	-
	41	29		A GARZAR GARZA (NOT LISTED) DISA	_
	44	45		ESCLAVO DE TU PIEL  C. DE WALDEN.C. NASI IG CARBALLO.R. CASTILLON.A. MASTROFRANCESCO.V.MASTROFRANCESCO.  C. DE WALDEN.C. NASI IG CARBALLO.R. CASTILLON.A. MASTROFRANCESCO.V.V.MASTROFRANCESCO.V.V.MASTROFRANCESCO.V.V.V.V.V.V.V.V.V.V.V.V.V.V.V.V.V.V.V	
	37	32		UN BESO Grupo Mania SEMENDEZ (O SERRANO)  EMENDEZ (O SERRANO)  SE PROMOBIO SERVICIONE DE COMPANIA DE	*
	43	_	2	SIRENA A BAQUEIRO (L.GARCIA.A BAQUEIRO) SONY DISCOS	
- 1	111	W		CORAZON CHIQUITO A URIAS (I URIAS)  Adolfo Urias Y Su Lobo Norteno '\( \frac{1}{2}\) PLATINO (FONOVISA   \frac{1}{2}\)	
	-			MI DERROTA Beto Y Sus Canarios "	⊋
	49	49		G.GARCIA (M.RUBALCAVA) DISA	_

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 99 stations (39 Latin Pop. 17 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers are increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are lied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

		LATIN PO	<b>DP</b>	A	AIRPLAY
		Airplay monitored by Nielsen Broadcast Data Systems	at Tala	ì	
THIS	LAST WEEK	TITLE ARTIS' IMPRINT/PROMOTION LABEL	睪	LAST	TITLE ARTIST IMPRINT/PROMOTION LABEL
	1	ASEREJE LAS KETCHU SONY DISCOS	P a	20	20 CON ELLA CRISTIAN ARIOLA/BMG LATIN
	2	TODO MI AMOR UNIVERSAL LATINO PAULINA RUE	10	25	25 CARALUNA BACILOS WARNER LATINA
	4	CUANDO ME MIRAS ASI ARIDLA /BMG LATIN CRISTI	IN Z	22	22 SIRENA SINY DISCOS SIN BANDERA
4	3	NO ME ENSENASTE THAI	IA Z	30	30 DONDE ESTARA MI PRIMAVERA MARCO ANTONID SOLIS FONOVISA
5	17	EL PROBLEMA RICARDO ARJO SONY DISCOS	IA 2	35	35 SI NO FUERA POR TI CRESCENT MOON /SONY DISCOS.  JON SECADA
b	6	ENTRA EN MI VIDA SIN BANDE SONY DISCOS	RA 21	6	— SI NO ESTAS AREA 305 UNIVISION
1	7	Y TU TE VAS SONY DISCOS	NE Z	27	27 TE AMO TANTO YAIRE LIDERES
8	12	SI TUVIERA QUE ELEGIR RICARDO MONTAN WARNER LATINA	A	28	28 ESCLAVO DE TU PIEL RICARDO CASTILLON FONDVISA
	11	A DIOS LE PIDO SURCO /UNIVERSAL LATINO JUAN	S	-	HASTA QUE VUELVAS     WARNER LATINA  LUIS MIGUEL
10	8	EL DOLOR DE TU PRESENCIA UNIVISION  JENNIFER PE	IA I	23	23 ENTRE EL AMOR Y EL ODIO ANGEL LOPEZ SONY OISCOS
11	5	MENTIROSO ENRIQUE IGLESI UNIVERSAL LATINO	AS 3	26	26 UNA LAGRIMA NO BASTA LOS TEMERARIOS FONOVISA
, 12	10	ANGEL DE AMOR WARNER LATINA MA	IA I	33	33 CONCEBIDO SIN PECADO CARLOS PONCE EMILLATIN
13	9	VUELA MUY ALTO JERRY RIVE ARIOLA /BMG LATIN	RA 3	36	36 LA VIDA QUE VA KABAH WARNER LATINA
14	19	ES POR TI SURCO /UNIVERSAL LATINO	ES S	34	34 CARITO CARLOS VIVES EMILLATIN
15	13	CUANDO TE ACUERDES DE MI MARCO ANTONIO SO FONOVISA	IS 3	5	- SHHH A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN
16	15	TE VAS LUIS FOR UNIVERSAL LATINO	Si 2	37	37 TORERO CHAYANNE SONY DISCOS
17	21	TU NO SOSPECHAS SONY DISCOS			OUE DIOS SE APIADE DE MI LOURDES ROBLES LATIN WORLD
<sup>2</sup> 18	14	POR MAS QUE INTENTO GILBERTO SANTA RO SONY DISCOS	1		32 QUE BONITA PAREJA JOAN SEBASTIAN MUSART/BALBOA
19	18	TU SABES BIEN EDNITA NAZARIO CON LA LI EMILATIN	EY 3	40	40 UN BESO GRUPO MANIA UNIVERSAL LATINO
20	16	ES POR AMOR RCA /BMG LATIN ALEXANORE PIR	ES .		ERES MI RELIGION MANA WARNER LATINA

	TROPICAL/SALSA AIRPLAY												
	~	Airplay monitored by Nielsen Broadcast Data Systems											
	WEEK	TITLE ARTIST IMPRINT/PROMOTION LABEL	鑺	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST							
(-1)	2	ASEREJE LAS KETCHUP SONY DISCOS	10	14	SI TUVIERA QUE ELEGIR WARNER LATINA	RICARDO MONTANER							
(7)	6	EN NOMBRE DE LOS DDS VICTOR MANUELLE SONY DISCOS	22	15	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS							
3	4	POR MAS QUE INTENTO GILBERTO SANTA ROSA SONY DISCOS	3		COMPLICES AL RESCATE ARIOLA /BMG LATIN	SILVANA							
1	3	VUELA MUY ALTO ARIOLA /BMG LATIN		33	MAL ACOSTUMBRADD LATIND /SONY DISCOS	FERNANOO VILLALONA							
(5)	7	LA SALSA WYE TITO NIEVES REATURING CELIA CRUZ. GILBERTO SANTA ROSA, CHEO FELICIANO & ISMAEL INFANDA WEACARIBE AWARNER LATINA	ā	17	TU SABES BIEN EMI LATIN	EDNITA NAZARIO CON LA LEY							
	5	VIVIENDO MARC ANTHONY COLUMBIA /SONY DISCOS	26		EL PROBLEMA SONY DISCOS	RICARDO ARJONA							
7	1	NO ME ENSENASTE THALIA EMILATIN	20	34	AMOR AMOR PRESTIGIO /SONY OISCOS	OOMINIC							
8	8	UN BESO GRUPO MANIA UNIVERSAL LATINO	-28	20	A QUE NO TE ATREVES UNIVERSAL LATINO	DOMINGO QUINONES							
9.	19	Y TU TE VAS CHAYANNE SONY DISCOS	18	29	QUE LLUEVA PA'RRIBA RCA /BMG LATIN	ALEXANDRE PIRES							
10	16	CUANDO ME MIRAS ASI ARIOLA /BMG LATIN  CRISTIAN		25	AMOR ETERNÓ HUP	NUEVA ERA							
11	10	DOS LOCOS MONCHY & ALEXANDRA J&N /SONY DISCOS	31	36	SI NO FUERA POR TI CRESCENT MOON /SONY DISCOS	JON SECAOA							
12	9	TODO MI AMOR UNIVERSAL LATINO PAULINA RUBIO	32	31	NOS SOBRO LA ROPA UNIVERSAL LATINO	00MINGD QUINONES							
13	12	ES POR TI SURCD /UNIVERSAL LATINO	33	30	NOCHES DE FANTASIA KAREN UNIVERSAL LATINO	JOSEPH FONSECA							
[4]	26	SI NO ESTAS AREA 305 UNIVISION		22	BESAME EN LA BOCA SONY DISCOS	ELVIS CRESPO							
(15)	21	BAM BAM CRESCENT MOON /SONY DISCOS RABANES	.55	18	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA							
16	11	ENTRE EL AMOR Y EL ODIO ANGEL LOPEZ SONY DISCOS	36		ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON							
17	28	CARLOS VIVES EMILATIN	37		ERES MI RELIGION WARNER LATINA	MANA							
10	13	SIRENA SIN BANDERA SONY DISCOS		37	GOTTA GET THRU THIS ISLAND IDJMG	OANIEL BEDINGFIELD							
19	35	SE QUE ME VAS A DEJAR MARCO ANTONIO SOLIS FONOVISA		39	TE AMO TANTO LIDERES	YAIRE							
20	23	TE VAS LUIS FONSI UNIVERSAL LATINO		24	CARALUNA WARNER LATINA	BACILOS							

REGIONAL MEXICAN AIRPLAY					
4		Airplay monitored by  Nielsen Broadcast Data Systems			
MEB/W	LAST	TITLE ARTIST IMPRINT/PROMOTION LABEL	製業	LAST WEEK	TITLE ARTIST IMPRINT/PROMOTION LABEL
(1)	1	PERDONAME MI AMOR FONOVISA  CONJUNTO PRIMAVERA	7	19	UNA LAGRIMA ND BASTA LOS TEMERARIOS FONOVISA
(72)	5	LA REINA DEL SUR FONOVISA  LOS TIGRES DEL NORTE	2	22	EL AMOR NO TIENE EDAD EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN
	3	TE SOLTE LA RIENDA LUPILLO RIVERA SONY DISCOS	-23	25	VEINTE ANOS POLO URIAS Y SU MAQUINA NORTENA FONOVISA
4	2	LA CHICA SEXY UNIVERSAL LATINO  LOS TUCANES DE TIJUANA	24	39	COMER A BESOS LOS TEMERARIOS FONOVISA
S	8	SUENA INTOCABLE	25	21	NO ME ENSENASTE THALIA
6	7	ESTOY SUFRIENDO GERMAN LIZARRAGA	-16	23	ENTRA EN MI VIDA SIN BANDERA SONY DISCOS
7	6	EL OOLOR DE TU PRESENCIA UNIVISION  JENNIFER PENA	ZI .	28	VESTIDO BLANCO EL PODER DEL NORTE DISA
8	4	NO ME SE RAJAR BANDA EL RECODO FONOVISA	28	30	QUE BUENA SUERTE BANDA EL LIMON MUSIMEX /SONY DISCOS
9	11	AMOR DE INTERNET SOCIOS DEL RITMO	29	27	YO TE SEGUIRE QUERIENDO N/CO FLORES Y SU BANDA PURO MAZATLAN RCA/BMG (ATIN
10	9	CAPRICHO MALDITO LOS RIELEROS DEL NORTE FONOVISA	30	32	SI DECIDES REGRESAR JULIO PRECIADO Y SU BANDA PERLA OEL PACIFICO RCA/BMG LATIN
	10	QUEDO TRISTE EL JACAL RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE	31	29	QUERIDO LAORON AROMA
12	13	ASEREJE LA ONDA EMILATIN	72	26	MAS DEBIL QUE TU INTOCABLE EMI LATIN
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treet smarts and sacrifice have taken J&N Records founders Juan Hidalgo and Nelson Estevez from small-time retailers to giant killers, as tropical music's No. 1 independent label celebrates 20 years in the business. Trendsetters who have left their mark on the Latin music landscape, the half brothers from the Dominican hamlet of San José de la Mata have managed to keep their edge in an industry where success often stifles innovation.

Among the genres the label has helped popularize are merengue hip-hop, merenhouse, rap en español, música típica and, most recently, bachata. "We were the top bachata label at a time when nobody believed in bachata," says Juan, who runs J&N's Miami headquarters. "Only now are the big labels making inroads into the genre because they see it's selling.'

J&N's diversity extends beyond its catalog. Its operations span North America, the Caribbean and South America and include distribution and music publishing, as well as retail and production arms.

Such diversity has served the company well in uncertain times. "At what they do, they're the best in the business—by far," says Jeff Young, VP at Crescent Moon Records. He handled J&N's product as a marketing executive at EMI Latin and later Sony Discos, both of which distributed J&N. "For lack of a better term, they're a hit machine.

And they compete with the multinationals." Young attributes J&N's success to the uncommon working relationship between the two brothers. He notes that Nelson, by working out of the Dominican Republic, can keep his ear to the ground and stay ahead of the trends before they go stateside, where Juan, based in Miami, oversees the label's marketing and distribution activities. "They have a great division of talents," Young says. "It's very hard for partners to stay together over time without stepping on each other's toes. But they've really meshed."

#### TAPPING A TALENT NETWORK

Young says J&N has used its limited resources intelligently, designing its marketing campaigns, when appropriate, on a regional basis in order to maximize returns. He says the brothers have also focused on developing their core product lines. As a result, they can tap a network of talented Santo Domingobased producers and songwriters.

But little has ever come easy for the immigrant siblings, whose father, a factory worker, fled their homeland in 1960 because he made one enemy too many mouthing off about the late Dominican dictator Rafael Trujillo at the corner bodega.

Shortly after reaching working age, Nelson, now 51, and Juan, 43, hustled after tips in New York City luxury hotels until late 1980, when record-shop owner Luis Mateo decided it was time to sell his 1,100square-foot store in Corona, Queens.

The brothers plunked down their savings and armtwisted the remaining cash from relatives to purchase the store—"for the tall sum of \$10,000," says Nelson, who heads the company's office in the Dominican Republic.

The early years were lean: Receipts sometimes totaled



climbed to between \$25,000 and \$30,000, and the store, originally called Big Apple Records, evolved into a local landmark

But it was not the sweaty-looking apple with its tongue hanging out adorning the storefront that attracted customers.

"The people kept saying, 'I'm going to Juan and Nelson's," says Nelson. "We didn't have any choice but to change the name of the place, because if you said, 'I'm going to Big Apple Records,' nobody would know what you were talking about."

Risk-takers from the beginning, Juan and Nelson were soon selling records, stereo components, musical instruments and, perhaps most fortuitously, home

"People said we were crazy at first," Juan says, "but we became one of the first video outlets in the city to cater to Latinos. Whenever something new came around, videos or anything else, we wanted to get in on the action.

#### **SHARKS AND WIPEOUTS**

It wasn't long before the pair became involved in the industry's creative side. Juan's popular remix of the Ramón Orlando hit "Toma y Toma" (Drink and Drink) sold thousands of units and marked their entry into production and distribution. Orlando, one of the top merengue artists of the '80s and early '90s, was so impressed that he awarded the brothers distribution rights. The relationship soon blossomed, and Orlando recorded his next seven albums on the J&N label.

A couple of start-up projects failed, Juan and Nelson remember. Those were merengue act Juan Carlos y su Conjunto Brillante and balladeer José Alberto. "We

were wiped out," Juan says.

But, circa 1990, the brothers released a song called "Brinca, Brinca" (Jump, Jump) by an upstart merenguerap act from Washington Heights, Proyecto Uno. The song was a huge hit at Latin dance halls but was quickly eclipsed by the success of the act's follow-up, "El Tiburon" (The Shark), which became an international smash. Sales of In da House, the album featuring "El Tiburón," tallied 500,000 units worldwide, including some 350,000 in the U.S. and Puerto Rico, Juan says.

The label picked up established performers such as Orlando, Alex Bueno and Cuco Valoy to round out its roster of emerging acts, which included Proyecto

Uno, Eddie Herrera, La Rokabanda and Los Toros Band. At about the same time, J&N struck a distribution deal with Puerto Rico's Prime Records, featuring some of the hottest rap en español acts of the day-Vico C, Lisa M and Francheska, as well as merengue idol Toño Rosario. "We had a hand in nearly all the songs

that were hitting in New York at that time," Nelson says

In the early '90s, the one-time mom-and-pop retailers were raking in millions of dollars worth of sales and joining forces with likeminded entrepreneurs in places like Puerto Rico, Colombia and Venezuela. The brothers hit paydirt in the mid-'90s, when Juan relocated to Puerto Rico and signed acts that would reap considerable dividends as the island's merengue-bomba craze exploded.

## Brotherly Love & Keen Business Instincts Orive A Latin "Hit Machine"

The company's operations span North America, the Caribbean and South America and include distribution and publishing, as well as retail and production arms-**BY KARL ROSS** enabling it to compete with the multinationals.

> less than \$100 per day, recall the brothers, who kept their hotel jobs-Juan working as a bartender at the Manhattan Sheraton, Nelson waiting tables at the Regency Hotel on Park Avenue.

> The brothers continued to pour all their carnings back into the business. Several years later, weekly sales had

#### **MERENGUE BOOM**

By 1995, J&N's total units topped 2 million annually, fueled by strong sales in Puerto Rico by merengue acts like Zafra Negra, Rikarena and La Makina.

The merengue boom of the late '90s—epitomized by

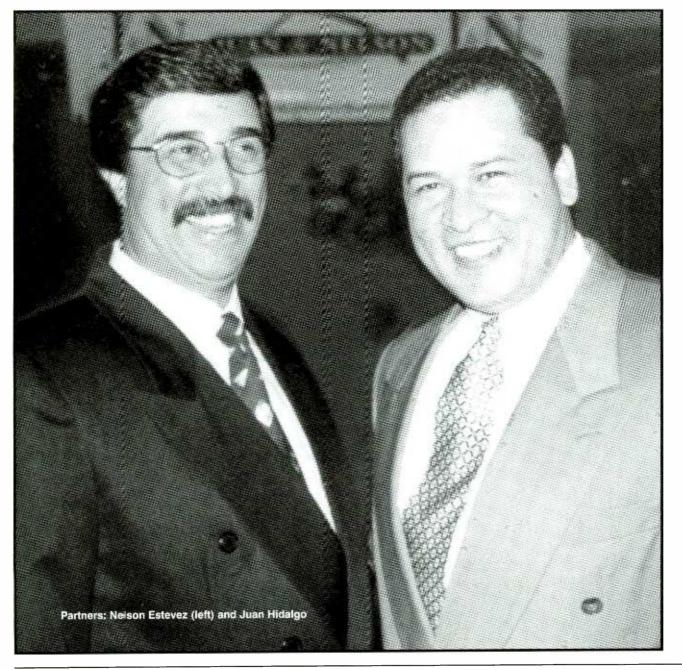
Continued on page 40



## Q&A with J&N

Juan Hidalgo and Nelson Estevez have translated their knack for knowing what works on the dance floor into an independent and prosperous family business.

**BY LEILA COBO** 



hey're an indie at a time when the record industry faces its direst moment. They specialize in tropical music at a time when the genre has hit an all-time low.

Call it a double whammy. But not for I&N Records. As tropical music's most successful indie celebrates its 20th anniversary, it also celebrates two decades as the most visible trendsetter in the genre. From salsa to merengue, from bachata to reggetón, half brothers Juan Hidalgo (J) and Nelson Estevez (N) have heard it all—before anyone else did. And they've translated that knack for knowing what works on the dance floor into a profitable, self-contained family business (six family members, including Hidalgo's son, work at [&N] that includes a retail store, a label, a publishing house ([&N Publishing), a distributor, a recording studio, radio stations (three in the Dominican Republic) and, now, a management and concert-promotion arm. Over lunch in their Miami offices, Juan and Nelson spoke to Billboard about all things tropical.

You've been at the forefront of finding new talent for a long time. Exactly what do you look for?

**Nelson:** Well, in music, you have to have charisma and "angel" [an aura]. Maybe you're not a great singer, but onstage everything is forgotten.

Well, aren't charisma and "angel" the same thing?

**Nelson:** Sort of. Charisma is something you have to demonstrate. An artist has to learn how to use it in front of the audience. Some artists lose their charisma because they don't know how to use it.

**Juan:** An angel is someone who exerts attraction. In this business, we go to a small, simple club, and there are three guys sitting there: One's playing the guitar, another's doing something else, and there's one that stands out. And those that have "angel," they last a lifetime. They'll always do things, even if they're old. They don't disappear. There are many singers who've arrived and then can't go on. No one wants to go hear them.

But that also has to do with the fact that you work in a genre that demands playing live. For example, have you signed artists without having seen them perform?

**Nelson:** Yes. We've signed artists from listening to tapes.

**Juan:** Although it happens with groups—with concept groups—which is different. For example, Rikarena was a concept.

**Nelson:** Los Toros Band had never recorded either. Rocabanda was a concept. So was Proyecto Uno.

**Juan:** Proyecto Uno was a special case because it was tailor-made for us.

But the band was together when they came

**Juan:** It was an invention. They came to us as a merengue band, but we asked them for more things. This was when rap was starting to hit hard—'90 or '91. And that's when we told them we were looking for something with a more Americanized sound beneath, and a little bit of rap. We were driving in the car, and they told me, "We have a rapper. His name is Magic; he's from Jersey, his parents are Dominican, but he was born here. He can do it." And that's when we put that rap section on "Tan Interesado," and that was it.

And you signed them sight unseen?

**Nelson:** Well, most of the groups we've done have never been seen anywhere before.

So, in this case, if the rapper didn't work,

Continued on page 44

### From your family of "Artists", congratulations on your 20th Anniversary. uan & Nelson Records AGAPITO PASCUAL ALEX BUENO ALINNA VARGAS . ANTHONY BIRAHO CHUCHITO VALDEZ EDDY HERRERA ELPRODIGIO FLIABOYS FRANK REYES FUERA DE LEY CECVANNY FOLANCO HENRY HIERRO JOE VERAS KINTO MÉNDEZ LAMAKINA Lucio FANIC LUIS MANUEL MAGIC JUAN VIALA FE MARIA DIAZ MELAO CRIOLLO MIGUEL ANGEL MONCHY & ALEXANDEA PUERTO RICAN FOWER RAULIN RODRIGUEZ RIKARENA VAINNESA WILBERT MARUEL WILFRIDO VARGAS YOSKAR SARANTE ZAFRA NEGRA 32 AND COUNTING WWW.JNRECORDS.COM



## The Artists Of J & N: A diverse roster of new and established acts spans genres and markets

**BY KARL ROSS** 

Brisk for J&N Records while competitors in the tropical marketplace have seen their product stockpiling in warehouses and at retail. The outlook at J&N for third-quarter 2002 remains upbeat, despite an industry-wide slump, increasing piracy and free-falling economies in some key markets, label execs say.

Bachata duo Monchy y Alexandra is keeping the charts steamy with its sophomore release, *Confesiones...*, which the label says has surpassed 200,000 units, making it one of the year's hottest-selling tropical titles. Label execs say nearly a third of those sales are tallied west of the Mississippi, as Monchy y Alexandra continue to make inroads into new markets from Galveston to San Bernardino. Several other leading bachateros on the label, such as Frank Reyes, are adding West Coast swings to the tour itineraries.

At a time when merengue sales are in decline, bachata, Continued on page 42



Monchy y Alexandra

#### **BROTHERLY LOVE**

Continued from page 37

the crossover success of Sony Discos' Elvis Crespo—was followed by a bust, as Puerto Rico radio stations have all but abandoned the genre in recent years.

J&N has been able to keep its market share above 10% of tropical sales with a strong showing from its bachata roster—especially the duo of Monchy y Alexandra—which has opened markets in Mexico and the U.S. Southwest and which Young says is "the most surprising act of the year"





In the beginning: Juan (left) and Nelson

New imprints continue to crop up for J&N, such as Flia Records, an urban reggae-rap label. In Colombia, J&N is a partner in JAN Music and, in Ecuador, the upstart Tranza Records.

"As independents, we have to find the niches the multinational labels miss," Juan says. "The boss at a multinational is sitting in his chair while we're in the street smelling the marketplace."

#### **SONGWRITERS AND PUBLISHING**

The company's publishing arm, J&N Publishing, has grown almost exponentially since the early '90s, and its roster includes roughly 400 songwriters, says Marti Cuevas,

Continued on page 42



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#### **BROTHERLY LOVE**

Continued from page 40

the J&N VP who has guided the publishing business in the past decade. While most of the publishing talent is based in the Dominican Republic, songwriters from Mexico, Central America and Colombia are making an impact. Only

recently, J&N signed exclusive deals with two of Colombia's hottest vallenato lyricists, Wilfram Castillo and Albert "Tico" Mercado.

"Wilfram is a monster," Cuevas says, noting that Castillo penned the breakout hit "Hoja en Blanco" (Blank Page)



for Monchy y Alexandra, as well as their topselling followup, "Te quiero Igual que Ayer" (1 Love You as Much as Yesterday).

The company's troupe of Dominican songwriters includes performers such

as Bonny Cepeda ("Cuando el Amor se Dana"), as well as proven talent like Mickey Taveras ("La Ventanita"), Charlie Mosquea ("Dile"), Alejandro Montero ("Tu Eres Ajena") and Elvis

Samuel ("Pegame tu Vicio").

"Juan and Nelson started out in the music business knowing nothing, just like the rest of us," Cuevas says. "But they were smart enough to acquire copyrights to their records... They're really honest guys. Whatever comes in goes into the computer. And that's what gets paid."

#### THE ARTISTS

Continued from page 40

a genre once considered too crude for mainstream consumption, has filled the void to become the label's topselling genre.

Tony De Valdivia, J&N's director of sales and marketing, says the label expects an additional boost with this month's release of Alex Bueno's next CD, tentatively titled *Bachata Internacional* or *Pideme*. As good as his



Mala Fe's Javier Gutierrez

name, Bueno's previous two releases—Bachata a su Tiempo (1999) and Corazon Duro (2000)—each sold more than 100,000 units, he says. "His voice has that special angel," De Valdivia says. "Everything Alex Bueno sings—whether merengue, bachata or salsa—he sells."

Other established bachata acts on J&N's roster include the above-mentioned Reyes, the underrated Joe Veras and Raulin Rodriguez. Rodriguez and Reyes, it should be noted, have both charted with their late summer

releases—*Derroche de Amor* (Outpouring of Love) and *Dejame Entrar en Ti* (Let Me Inside You), respectively.

#### **TOPS IN THE REPUBLIC**

On the cusp of international acclaim is bachatero Yoskar Sarante, who charted on his label debut with the single "Llora Alma Mia" (Cry My Soul) and is off to a fast start with his follow-up disc, ... No Es Casualidad, released in July and racking up sales of nearly 40,000 units in its first two mouths, De Valdivia says. "He's been voted the top bachatero in the Dominican Republic for the past two years," De Valdivia says, noting that Sarante was



twice the recipient of that country's Premios Casandra.

Nelson Hidalgo, co-president at J&N, says bachata sales, led by Monchy y Alexandra, have surged because the label has endeavored to make the music more accessible to a broader audience. "We've toned down the twangy guitar that's typical of traditional bachata and replaced it with a more melodic sound," Hidalgo says.

"We also softened the lyrics. I see it as a fusion of boleros, trio music and

American blues."

The label's new emphasis on bachata acts doesn't mean it has abandoned its previous staple, merengue. Streeting this month is a release from La Makina, Un Tablazo (A Blast), a Puerto Rico-based act which label execs hope will mark the beginning of a merenguebomba revival. De Valdivia says the label expects sales comparable to past releases topping 100,000 units. Also hitting retail this month is Kinito Mendez's latest effort, Sigo Siendo el Hombre Merengue (I'm Still the Merengue Man), featuring the Mexican evergreen "El Rey" as the lead single. As a novelty, Mendez recorded a version of his late 1990s smash, "Cachamba," with the tonguetwister about "a crazy man

watching a girl, who is seated on a branch, sticking out of a tree..." sung in reverse. Another upstart act, Mala Fe led by Javier Gutierrez—continues to stay hot after breaking out with its 1999 hit single, "La Vaca" (The Cow).

And, on J&N imprint Flia Records, expect chart noise from the solo debut of former Proyecto Uno front man

Juan Wilson, better known by his stage name, Magic Juan. "It's hip-hop, it's street, it's more of an underground product, but it's also radio-friendly," De Valdivia says about Wilson's "La Prueba" (The Test), which was shipped to retail Sept. 17. "We're putting the whole company behind Juan's product," he adds.

#### **CHUCHO'S SON**

J&N's search for a new sound has even sired a Dominican-based act, K-Taplum, that performs in a style reminiscent of Ecuador's chart-topping band Azul Azul with a punta-tinged, at times techno, sound. De

Valdivia says the group's debut is scheduled for early next year, with the expected lead single, "Muevate Como Yo" (Move Like Me). Further diversifying the label's roster is Chuchito Valdés, son of Cuban piano legend Chucho Valdés. Chucito's label debut, *La Timba*, was set for release this month, De Valdivia says.

So what's the next big thing in Latin music? J&N execs hope it's old-school merengue, known variously as *perico ripia'o* or, more simply, *tipico*.

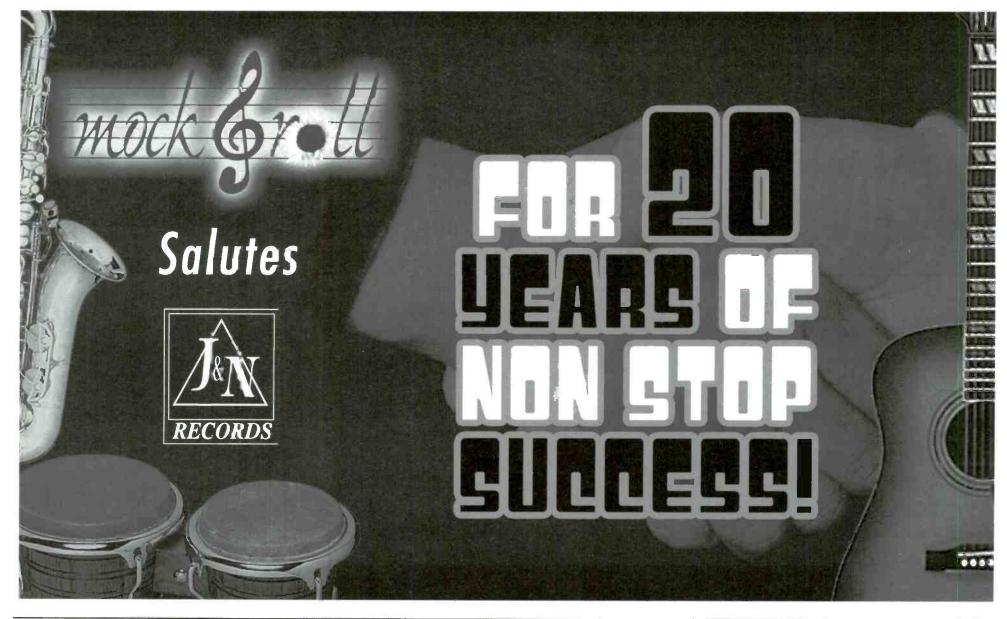
alex bueno

The accordion-driven sound was first introduced to the Latin mainstream in the mid-1990s by New York-based rappers Fulanito. If audiences are ready for the real thing, they are likely to find it with J&N standouts Agapito Pascual, El Prodigio and Geovanny Polanco (whose record was slated for release late

this month). All three have sizable followings in the Dominican Republic, where Pascual's "Le Cantaron Bingo"—sung with Quinito Mendez as a guest artist—is a party favorite.

"Right now, tipico is like bachata used to be three years ago," De Valdivia says. "It's not very well-known, but it's getting there."







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#### **Q&A WITH J&N**

Continued from page 38

#### you could have changed him. You were interested in the concept...

**Nelson:** Yes. The mix of merengue with American

**Juan:** And we were very lucky in that the producer– Pavel—had a good thing going with the guys [in the group]. I would say what works best in music is teams. That's why debuts are always successful. Because, after the second or third album, the team falls apart. That always happens. The Proyecto Uno team finally broke,

#### Not so with Puerto Rican Power...

**Juan:** No. because Puerto Rican Power is headed by Luisito Ayala, and he's a musician. He always works with another producer from the label. But Luisito is the head of the project, and it's always been that way. Another thing we've always looked for, and which has been fundamental in our development, is that we try to use specific producers with our groups [as opposed to having the groups produce themselves]. Why? Because we know what people want. You tell the producer what you need and give him the basis for him to develop it. But it's jointly with us and with knowing what the street and what the people want. We're always looking for things we think are on the rise.

#### You started the label at the same time you opened your shop and established distribution. What did you do before that?

**Nelson:** I worked in a hotel. First as a waiter, then as dishwasher. Then as a bus boy.

Juan: I started at a dance club. When I left there, I went to a hotel where my brother recommended me [they both laugh]. And I also started as a dishwasher. When I got there, the guy said, "The job I have isn't for you." And I asked, "What job is that?" He said, "Washing dishes." And I said, "That's what I want to do." And

#### So you had no music-industry experience?

Juan: Only at the chib. Look, the poor man's amusement is a record and a drink, because he doesn't have anything else.

#### And a dance partner...

**Juan:** Well, all together. Music leads to that.

#### So, how do you make the leap from working in a hotel to opening a shop and distributor?

Juan: When I was at the hotel, I would go to a record store that belonged to a friend of mine and help him out. I always loved music. And, one time, I told him that if he ever thought of selling to let me know. And he called. We reached an agreement. It cost us \$10,000, but the beauty of it was we had no money. I had \$1,500 in the bank, and [Nelson] had \$3,000. But we did it.

**Nelson:** We were looking for our own business. When you've worked in a hotel for 12 years, you want your own business. I stayed at the hotel three more years because we weren't making enough money, but things grew.

Was it initially called J&N?

**Nelson:** No, that was an accident. Everything was an accident—buying the business, growing as producers and distributors and signing artists. But we wanted to know: How do they record? How do they make an album? We really had no idea.

#### Your first signing was Ramón Orlando, who was already an established star. Why did he choose to sign with such a fledgling compa-

**Nelson:** Because we made him a great offer. We would distribute him, and he owned his albums.

Juan: Ramón opened the door so more people would come to us. We released a hit, "Rin Rin," and from that tiny little store—it was a basement; we still have it—we sold 67,000 copies, which at the time, without massive distribution, was a lot of copies. That's when Toño Rosario came to us for distribution. We had three or four years of constant growth.

**Nelson:** It was very fast and very strong. It's hard for us, even. It's as if all these people come to your house for dinner and you have nothing prepared. So you say, "OK, what do we have in the fridge?" and you make a



Americanized rapper: Magic Juan

sancocho. And it's the best sancocho ever. And that's what happened with us. We developed step-by-step. We didn't know anyone in radio. I think we're unique in that sense. That we developed a label without having radio or press contacts, without being musicians. The only thing we had was good intentions and a lot of work.

Do you think that, in a way, ignorance was bliss?

**Juan:** There's one important thing I always recommend for people who start in the business. People get into it because

it's flashy, it's flamboyant. But, we tried to learn from the business. I think I've read every article and book on the music business, because it's a tough business. And I don't want to say that all people in it are unappreciative, but many are. There are a lot of ingrates and a lot of treason. So, you have to learn so you don't get disillusioned or lose your life's savings.

You've tried to get into pop. Have you been successful?

**Juan:** Pop for us is difficult, because it's another mon-

**Nelson:** It's not so much the quality of our product but the fact that radio and press see us as a tropical label. So, if we take a single to radio, they don't imagine it's a

pop record, and they tend to give those spots to other labels

How do you compete with multinationals in radio?

**Juan:** The quality of the music and knowing the genre. It's not the same thing to be sitting at a desk, or to know what's happening in the Dominican Republic, Puerto Rico, Miami and New York and do things. When we record a merengue, we're sure it's something people will buy. It's not the same as someone who produces pop and then does merengue. We know what we want.

Now that you mention pop and merengue in the same sentence, does J&N have artists who record those two genres on the same album?

**Juan:** No. If you're merengue, we'll do merengue; if you're pop, we'll do pop. The ultimate goal of many labels is being at the top of the Billboard charts, so they

make all these versions to be No. 1.

Perhaps the multiple versions have been a factor in the downturn of tropical sales...

**Juan:** I think it's hurt tropical music. If those "salsa" versions that pop acts record weren't on the radio, tropical music would grow as a genre because you would find more tropical acts on the tropical charts. Now, with Monchy y Alexandra, we did a balada, merengue and bachata version of "Te Quiero Igual que Ayer." But, personally, if I had to sign a paper saying that, as a label, I wouldn't do it, I would sign, because it's hurt the genre.

Do you really think people want to hear these balladeers sing salsa?

**Nelson:** I don't know that they want to, but if they hear it on the radio, and it's a big name, they'll listen. But it's confusing, and, many times, those versions aren't even on the album.

Continued on page 46

Congratulations to

#### J&N RECORDS

on your 20th Anniversary.

I wish you continued success for another twenty.

Cariæos, Kinito MendØz (su amigo)



#### Contrataciones:

Carlos Valenzuela Tel: 809.540.0212 Fax: 809.540.0114

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A Business of
INTERNATIONAL PAPER

Continued from page 45.

Back to J&N. Sony distributes you, and, prior to that, you were distributed by EMI. Has this been beneficial, or do you feel you've lost control?

**Juan:** We've never lost control. If I want to give a client a discount, I can do that. But we were never able to be everywhere either, and that's what they've helped us with.

On the West Coast, your artists receive no airplay, yet they do very well touring. What do you do in lieu of radio?

**Nelson:** It's very hard to have a hit without radio. **Juan:** But now in New York there's an interesting phenomenon. All the American discos are playing trop-

restaurant has tropical music. On the other hand, people are no longer going to these massive clubs. They like more intimate places.

**Nelson:** But that's hurt us. Because, if a DJ plays Monchy y Alexandra for 2,000 people, they're forced to listen to the track. It's even more direct than radio. But, if you have small clubs, you have to do the work 10 times.

So the whole guerrilla-marketing concept is something you've always done?

**Juan:** We've been doing that for years. That's always been our formula: the street. We take albums to restaurants, to discos. Rocabanda never played on the radio, and we sold 100,000 copies.

Piracy disproportionately affects Latin music and, specifically, tropical and regional Mexican music. How badly is it affecting you?



Anniversary

**Nelson:** It affects all of us. And, if it keeps up, it'll put us out of business. It's a robbery that everybody sees and no one stops. How do you explain that? It's a mystery.

**Juan:** But we're searching for strategies to fight them by putting out material similar to what they have

have.

You now have your own publishing company, as well, and you've been very careful in how you exploit your catalog.

Juan: You should see the story of *Merenhits* [one of J&N's best-selling compilations]. It's not just about putting out a compilation. We've tried to create a name brand, and every November we put out *Merenhits*. We never do it before or after, so we can have that success. Every Christmas, people expect their *Merenhits*. We have several series and compilations, and the idea is to put out one album a year of each. *Veranazo* and *Bachatazo*, for example, come out in the summer.

And all the music is part of your publishing

**Juan:** Eighty percent of what we record is from J&N Publishing. Expanding that division is our top priority. From the moment we understood the meaning of publishing, it's been a priority.

And how do you compete with a big publishing house that can offer a huge advance?

**Juan:** We give personalized attention. One of our pluses is that you don't have to go through 17 people to talk with me. I'm here. If you have personal problems, I'll help out. That's the advantage of an indie, and it's something artists and composers should realize. Maybe I can't give you 50 grand, or half a million, but, if you stay with me, you might end up making more money.

How about concert promotion? Are you into that as well?

**Juan:** It's one of the things we're working on. And we're also establishing a management office that is starting in the Dominican Republic. Because that's the future of the business: handling artists jointly with the record label.

You've always been at the forefront of tropical music trends. Can you tell us what happened with bachata? It was huge with Juan Luis Guerra, and then it really never left the Dominican Republic until you guys came along with this more folksy brand.

**Nelson:** The thing is, Juan Luis was so strong, his music [a more contemporary bachata] didn't allow anything typical to go through.

**Juan:** It's like Carlos Vives and vallenato. Vives hasn't strengthened traditional vallenato, because people from outside Colombia only know his sound. That's the problem. So, with bachata, we changed the typical bachata sound a little bit. That repetitive little rhythm that the normal listener objects to, we took it from the forefront and placed it in the background. And the rhythm will keep on changing. Who knows if tomorrow we won't hear a bachata sung half in Spanish and half in English?

**Nelson:** It's the most similar thing to country. Because of the lyrics, the guitars, because it's so very popular. It appeals to the masses.

**Juan:** It also has blues influences. All our new Dominican artists listen to the blues. We have to buy them B.B. King albums

How about merengue? Do you think its moment is over?

**Juan:** I think it's the only music that the entire world can dance to [because it's so easy]. You can never stop that. Even if merengue isn't played on the radio, you go to a disco and you'll hear a set every 15 minutes. Like all genres, it has its ups and downs.

**Nelson:** It's the only genre that doesn't make you look bad on the dance floor.

What new trends do you see coming up?

Juan: Reggetón

**Nelson:** Reggetón and bachata. We're looking everywhere. You never now where you'll find the next thing. And I don't care what they say, tropical music is still marginalized at the multinationals, at least in comparison to pop.

And how ironic, because recording a tropical album costs a fraction of a pop album.

**Nelson:** Yes. The video alone costs you more than the entire production. But, thanks to that, we can make a living.







## On behalf of your family

Congratulation on your 20th. Anniversary!

Juan & Nelson Records



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Bachatera 820 AM

#### BY HOWELL LLEWELLYN

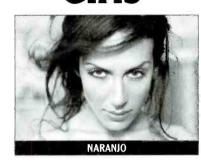
MADRID—Don't be fooled by the voluptuous looks or the occasional feminine whimper in Monica Naranjo's powerful voice. That sexy sigh is more likely to be a hiss, because Spain's top-selling female artist is also viperine, and her snakebite stings. Naranjo is a bad girl, and she wants the whole world to know.

Naranjo's first big success was in Mexico, where her 1994 eponymous debut album sold some 900,000 units; Sony Spain simply did not promote the album. "Sony didn't understand either the record or me as a [then-18-year-old] artist," Naranjo spits. "My thenmanager agreed to organize the music at a Sony convention in Mexico, and he asked that I perform. The Spain execs at the time recoiled. 'Her? She's too weird!' But I sang, and to Spain's horror, Sony Mexico wanted my record."

The diva has since conquered Spain, selling 1.3 million units there of her 1997 sophomore album, *Palabra de Mujer* (A Woman's Word). In the process, she became an icon among Spain's gay community and the queen of kitsch.

Now she's turning her attention to a wider public by launching an English-language version of her 2001 album, *Chicas Malas*. It will be called *Bad Girls* (Sony Europe) and have a different track listing. The release marks the culmination of a one-year project between Naranjo and Sony Spain, with whom peace has been declared.

## Sony's Naranjo Speaks Up For 'Bad Girls'



The album will be launched Nov. 11 in France and Spain; earmarked for future treatment are the U.K. and other more traditionally "easy" territories in which to launch English-language product, such as Germany and Scandinavia. It will be released in Italy almost certainly before Christmas.

With regard to a U.S. and Latin American launch, Sony Continental European VP of artist marketing Mark Bond says, "It is premature to put flesh on the bones—let's see how it does in the U.K. first."

But why release *Bad Girls* in Spain only one year after the relative failure—selling fewer than 200,000 units—of the same album in Spanish? "Monica is the most important female Spanish artist that exists for the world outside Spain, and we are launching a major international campaign beginning in France," Sony Spain president José María Cámara says. "I decided to release *Bad Girls* in Spain because I think it will have a much bigger impact than *Chicas Malas* had. She has a very mixed fan base here, and they'll love her performing in English."

The first single, "I Ain't Gonna Cry" ("No Voy A Llorar" on *Chicas Malas*), went to French radio in September, but Cámara says that like all the English versions, the songs have been given completely different mixes. New videoclips have also been made for non-Spanish audiences.

The idea for *Bad Girls* began in Sony Spain and soon combined the efforts of Sony Epic A&R director Jennifer Ces and international A&R teams. The campaign outside Spain is led by Sony Europe marketing and A&R. Bond says, "It's going to France first simply because Sony France had the hottest reaction. But we intend to work *Bad Girls* in all territories, including the U.K., after it has been successful elsewhere."



**by Steven Graybow** d loops into those two track hich feature **Malcolm-Jamal Wa**rn

SPIRITUAL: It's been more than a decade since Terri Lyne Carrington recorded as a leader, her first and last project under her own name being 1989's Real Life Story (PolyGram). In the years since, her drumming has graced releases by artists such as Danilo Perez, James Moody, and Dianne Reeves; she was also the house drummer for The Arsenio Hall Show in the late '80s through the early '90s and has worked as a producer, most notably on Reeves' 1997 set That Day.



Throughout the years, Carrington has continually sought an answer to one question that frequently comes up in conversation and interviews: "I am always asked what jazz means to me," she says, "and it always bothered me, because this was the one question I could never answer." The proper response, she says, came during a conversation with Reeves. "Dianne told me that **Abbey Lincoln** often explained jazz by saying that jazz is a spirit," Carrington recalls, "and that notion has stuck with me ever since."

That concept turns up as the title of Carrington's first release as a leader since Real Life Story. Jazz Is a Spirit, recorded for the German ACT label and released domestically Oct. 15, builds its foundation upon Carrington's notion of jazz as a creative spirit, ripe with a sense of history, that guides and nurtures music and, in the larger sense, life itself. If one is defined by those around them, Carrington is in good company: pianist Herbie Hancock, trumpeters Wallace Roney and Terence Blanchard, and guitarist Kevin Eubanks are among the musicians who contribute to the project.

Carrington's compositions largely echo the melodic, unfettered sounds of the late '60s and early '70s, referencing an era when musicians were free to explore the outermost reaches of their ability while drawing liberally from any number of influences. But *Jazz Is a Spirit* opens and closes with pieces that exhibit a more contemporary, hip-hop flavor. "I put samples

and loops into those two tracks [which feature Malcolm-Jamal Warner of *The Cosby Show* fame on spoken word and bass] because they point to different directions I might explore on future recordings," Carrington says. "These compositions are like the front and back covers of a book, and between them lies a journey for the listener to take."

Carrington will tour as a featured member of Hancock's band throughout the fall, with the pianist adding a selection from Jazz Is a Spirit to his set each night. Retail tour support will include co-ops with Borders Books & Music, Barnes & Noble, Tower Records & Video, J&R, and Virgin for end caps, listening stations, and new release walls. ACT is distributed through Big Daddy Distribution in the U.S. The full release is being serviced to jazz radio through Dr. Jazz Promotions.

"Because Terri Lyne has a certain amount of name recognition from her TV appearances [including the drum stool of the VIBE late-night TV show's house band], we've been able to give her exposure in outlets that do not necessarily feature jazz," says Jim Eigo, media contact for ACT. "There are many resources necessary to successfully market a jazz release throughout the U.S., and often only the major labels can pull it all together. In this case, there are a lot of people who already are curious to know more about Terri Lyne, and that allows her to put out this record on a small label and still pull together everything necessary to market it.

AND: New York's Village Vanguard, along with proprietor Lorraine Gordon, will be honored at Jazz at Lincoln Center's Seventh Annual Gala and Manhattan Rhapsody Benefit Concert, to be held Nov. 11 in Avery Fisher Hall. Opened in its current downtown location by Max Gordon in 1935, the club began focusing on jazz in the late 1940s. Lorraine Gordon took over operations when her husband died in 1989. The evening will also find drummer Max Roach honored with the Award for Artistic Excellence. The proceedings will help raise funds for Jazz at Lincoln Center's educational programs, concerts, and radio broadcasts.

Trumpeter Hugh Masekela releases *Time*, his first collection of new material in three years, Nov. 4 through Legacy/Columbia. The 69-year-old Masekala is joined by several musicians from his native South Africa, including trumpeter Prince Lengoasa, saxophonist McCoy Mrubata, and guitarist Lawrence Matshiza. Masekala describes *Time* as a companion disc to his previous two studio releases, 1997's *Black to the Future* and 1999's *Sixty*.

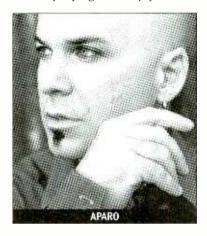


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## SONGWRITERS & PUBLISHERS

## 8-Music

HILL HEARS APARO'S 'CRY': Now that Faith Hill has picked up on an ill-fated catalog album track for her new album's title track and first single, singer/songwriter Angie Aparo is clearly crying tears of joy.



Aparo's anguished "Cry" originally appeared on *The American*, which came out in 2000 on Melisma/Arista and was produced by Matt Serletic, who had signed him to the label. A tour opening for Matchbox Twenty followed, as did a VH1-aired video for first single "Spaceship." But after two more singles (including "Cry") and 18 months of road work, the label changed hands, and Aparo got lost in the shuffle. But the BMI writer kept touring constantly and in March released Weapon of Mass Construction—consisting largely of cover material-via his own Pottymouth Records label.

Old pal Serletic, meanwhile, produced Willie Nelson's The Great Divide album. "That got him into the country-music world," Aparo says of Serletic. "Then he told me that Faith Hill liked 'Cry'—though it took a year or so to get it on her record. But it was worth the wait, especially for a voice like hers!"

Still, hearing Hill's version came as a surprise—and perhaps a harbinger of growth for Aparo as a songwriter. "It's funny to think of songs you thought the world might never hear because the record you had them on just didn't make it," Aparo continues. "It's interesting to see them reborn, but bizarre: Being a singer/songwriter, you only picture yourself singing them—but I couldn't wait to hear Faith sing 'Cry.'"

Aparo adds that "in a weird way, when you don't picture anyone else but yourself singing on your songs, you don't picture yourself writing for other people. But this gave me a whole different viewpoint on

songwriting: I still want to be a singer/songwriter, but now when I work on songs, it's always with the mind-set of writing, regardless of whether I picture myself singing them or not."

Currently in the middle of writing a song that could conceivably be a country song, Aparo—an otherwise intensely personal songwriter—is starting to schedule "meaningful meetings" in Nashville in search of potential collaborators—"but that's a whole other animal besides just writing for other people."

Meanwhile, Aparo is relieved to find new vitality in a virtually dead album. "The biggest thing for me was that this song that I believed in on *The American* is giving all the other ones on that record life again —if other people want to do them." he says. The album, he adds, is getting new notice from Hill's mention on her Web site.

"I tour constantly, and I can see people are starting to find it because of her doing the song."

UNFORSAKEN: Few songs are so intrinsic to the entire character of a movie as Tex Ritter's title theme to the classic 1952 Gary Cooper western High Noon. Now, Artisan Home Entertainment has a nifty way for those of us who want to hear the Academy Award-winning Dimitri Tiomkin/Ned Washington tune over and over again on its newly released High Noon Collectors Edition DVD: It has designated the song as an actual chapter stop in the disc's index.

"Normally it would just say 'Opening Credits,' " Artisan DVD productions manager and in-house producer Kate Nayberg notes. "But in this case, the song truly was the opening—and it really spearheaded the plot and drove the movie. It included the film's title in the lyric. In fact, it's almost like the whole movie is summed up in the song; it's almost an opening credit in and of itself. So it's a more creative way of labeling the opening credit sequence as opposed to typically calling it 'Opening Credits' and thereby overlooking the song."

Nayberg adds that unlike contemporary movie soundtracks, "High Noon"—with its unforgettable opening lyric "Do not forsake me oh my darling"—was the only song in *High Noon*. So she doesn't see how DVD producers could similarly denote songs, "since they have so many more options."

## **'Best 10 Days Of The Year' At Frank Brown Festival**

#### BY DEBORAH EVANS PRICE

NASHVILLE—Songwriters from around the world are once again flocking to the Gulf Coast for the 18th annual Frank Brown International Songwriter's Festival Nov. 7-17. The festival showcases writers from different genres throughout 16 venues, ranging from clubs to churches, spread out along 35 miles of the Florida/Alabama coast.

The event was named in honor of the late Frank Brown, who was the night watchman at the Flora-Bama Lounge for 28 years until his retirement at age 91. It was Brown's suggestion that the club draw visitors during the off-season by holding a songwriter's festival.

These days, the event draws songwriters, publishers, producers, and A&R executives, as well as the average civilian music lover. "If they don't come, they are missing out," festival coordinator Reneda Cross says of the event, which has become a valuable A&R source and networking tool. "It's a celebration of creativity."

"It's the best 10 days of the year, every year," enthuses Jimbeau Hinson, who will celebrate his 10th anniversary this year performing at Songs on the Beach, a series of nightly showcases put together each year for the past decade by singer/songwriter Rusty Golden at the Barefoot Bar in Gulf Shores.

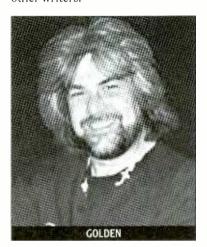
Golden launched Songs of the Beach 10 years ago by booking some of his Nashville friends at the Gulf Shores venue, and the gathering has grown each year. "It's like a family reunion," says Golden, who unfortunately may be absent this year because of recent heart surgery. (At press time, he was hoping to make it down for a night or two.)

Golden traditionally starts Songs on the Beach on the second day of the Frank Brown festival. He says, "I take the first Thursday off to go to the Flora-Bama and pay my respects to the place where it all started."

Before his health problems, Golden worked for months lining up writers for Songs on the Beach. This year's participants include Billy Yates, Larry Cordle, Jeffrey Steele, Monty Powell, Greg Gordon, Dee Allen, and Kim Tribble.

Another highlight of this year's festival is sure to be the tribute to the late Mickey Newbury, which is slated for Nov. 10 at the Flora-Bama. Newbury died Sept. 28 (*Billboard*, Oct. 12).

"It's going to be an emotional as well as an inspiring night," Cross says. "Mickey was one of the first ones here when the festival started." Golden adds, "There'll be a lot of people dedicating songs to Mickey Newbury this year. He touched so many people. He was a legend, a poet, a troubadour, yet he was always so accessible and encouraging to other writers."



Cross anticipates another highlight to be the "Bluebird Night" Nov. 14 at the Flora-Bama. Amy Kurland, owner of Nashville's famed Bluebird Café, will bring some of the songwriters often featured at the Bluebird, including Hugh Prestwood and Richard Leigh.

In addition to showcasing country, pop, and blues songwriters, the festival also spotlights gospel music. Perdido Key Methodist Church will be the site of a showcase featuring Cordle, Three for Thee, Jerry Salley, and Stu Phillips.

Hinson credits much of the festival's appeal to its laid-back atmosphere. "It's the only time songwriters are around each other where we're not competing for something and dressed in a penguin suit," says Hinson, who has had his songs cut by the Oak Ridge Boys, Tammy Wynette, Steve Earle, and Reba McEntire. "It's just a great hang. You get a chance to see people sing their songs that you might not have otherwise. It's a convention of the community of songwriters. And it's a lot of fun for the fans in the audience, because they get to be right there in the room and see where the song came from, without a lot of production around it."

The festival is also a great time for songwriters to network. "Newcomers really benefit by meeting people and getting a chance to arrange meetings and co-writing sessions," Golden says. "More than a chance to get cuts, they also make great contacts."

Those involved in the festival are also looking toward the future and inspiring the next generation of songwriters. "We promote songwriting and the creative writing aspect in schools," Cross says. "We take songwriters into the schools and perform for the kids. They also get the kids to help them write songs. Casey Kelly is heading that up for me. He always goes into the schools. So do Jimbeau Hinson, Kim Tribble, Mark Alan Barnett, and the list goes on and on. So many volunteer."

Cross notes that one other community benefit of the festival is the sale of raffle tickets. She says, "One hundred percent of the proceeds will be going to scholarships at high schools in Gulf Shores and Pensacola."



**Next Decade for Ruderman.** Next Decade Entertainment has signed singer/song-writer Paul Ruderman to an exclusive worldwide administration agreement. Ruderman's songs "Wish" and "Sunshine," both from his current album, *Wish*, have been hits at college radio. Pictured at Next Decade's New York office, from left, are the company's VP of creative affairs and licensing Monica Corton, Ruderman, and company president Stu Cantor.

## 

## **Bearsville Studios Restructures**

#### With Studios A & B Closing, Focus Now Moves To Turtle Creek Barn

#### BY CHRISTOPHER WALSH

BEARSVILLE, N.Y.—Bearsville Sound Studios, a multi-room, residential recording facility with a long and distinguished history, is undergoing a significant transformation. The facility's

Studios A and B, a spacious tracking room and overdub/mix suite, respectively, will close and the building in which they are housed is to be sold. All studio services will focus on the Turtle Creek Barn studio, a separate studio at the Bearsville Complex that has long been a favorite of artists, producers, and engineers.

Offering seclusion in a rustic, wooded setting, the Turtle Creek Barn, to be known as Bearsville @ Turtle Creek, is a century-old

rough-hewn barn that initially served as a project and rehearsal studio for Robbie Robertson and Garth Hudson of the Band. Later, it was inaugurated as Bearsville's third recording studio with Muddy Waters' Grammy Awardwinning *The Muddy Waters Woodstock Album* in 1975. The control room houses an API Legacy console with 16 Neve modules, housed in an extension of the original barn.

Components of Studios A and B have been allocated to Bearsville @ Turtle Creek, while major additions and upgrades are also in progress. The studio now features a Pro Tools HD

system, while the living accommodations within the Barn, as well as the three on-site Turtle Creek Apartments, are all to be upgraded. High-speed Internet access, gourmet meals, and a helipad are among the services offered.

actility's nelipad are among the services offered.

THE TURTLE CREEK BARN STUDI

Bearsville Sound Studios was founded by music impresario Albert Grossman, who shaped and guided the careers of Bob Dylan, Peter, Paul & Mary, Richie Havens, Odetta, and John Lee Hooker, among others. He also managed such rock acts as the Band, the Paul Butterfield Blues Band, Janis Joplin, and the Electric Flag. Grossman died in 1986.

While Bearsville Sound Studios has hosted recent sessions by many top acts, including Matchbox Twenty, Guster, Derek Trucks, the Dave Matthews Band, and Medeski, Martin & Wood, it has become increasingly difficult for any multi-room recording facility to maintain a busy booking schedule. Shrinking recording budgets and the explosion in digital audio workstation-based home or personal studios have deeply affected facilities in urban markets, as

well as "destination" studios such as Bearsville. The Ulster/Dutchess County region has also seen a number of new facilities in recent years.

"I don't think people even want a big room like [Studio A]," Bearsville owner/CEO Sally Grossman says. "It's the antithesis of what people are feeling. But people like the Barn so much—there are all kinds of people who like it. It has that kind of a vibe, it's so private there."

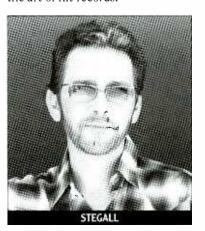
Studio A's vintage Neve 8088 console, built for the Who's Ramport Studio in 1977, will be sold. Grossman hopes that the building housing Studios A and B will become a residence upon its sale. "I think for the neighborhood, it will be great as a house," she states. "My biggest problem is the tape library."

Bearsville @ Turtle Creek will be staffed under studio manager Chris Laidlaw, who has been with Bearsville for 15 years. Victor Segal is the facility's chief technician. Also on staff is engineer Bill Synan, who has worked with Steely Dan and Matchbox Twenty.

## Suc Suc Monitor,

**RE-SOUNDING:** Who knew that two recording studios in the Nashville area share the same name? Not me, obviously. In the "Rooms at the Top" roundup of top recording studios featured in *Billboard's* Studios and Recording Equipment spotlight (Sept. 28), I referred to the wrong Sound Station, to my regret.

The No. 2 mixing studio, based on the Hot Country Singles & Tracks chart from July 14, 2001, to July 13, 2002, was indeed Sound Station. only not the Sound Station I described. The Sound Station responsible for a combined 12 weeks at No. 1 belongs to Keith Stegall, who produced Alan Jackson's Drive, which spawned the No. 1 songs "Drive (For Daddy Gene)," and 'Where Were You (When the World Stopped Turning)." Stegall also produced Jackson's When Somebody Loves You, featuring the No. 1 song "Where I Come From" and Jamie O'Neal's "When I Think About Angels," which topped the Country chart in August 2001. Clearly, Keith Stegall knows a thing or two about the art of hit records.



Sound Station is rarely idle. "We just finished mixing the Alan Jackson Christmas album [Let It Be Christmas, released Oct. 22], which we're really thrilled about," Stegall says. "I'm in the middle of a Jamie O'Neal album right now."

The Solid State Logic G+equipped Sound Station, like many studios, combines old and new recording technology. A producerowned facility, it resembles a hybrid of commercial and private: the SSL G+, analog tape machine, and Mitsubishi 32-track digital tape machine are supplemented by six Pro Tools systems, Stegall explains, the better to faithfully capture the timbre of each instrument and enjoy the convenience of waveform editing.

"When we track, we'll track with the Mitsubishi and an analog machine at the same time, so we're getting the best of both worlds,' Stegall states. "We try to leave the things that traditionally sound better analog, and the things that communicate and speak a bit better, like on ballads, remain digital. Piano is obviously a little quieter when you can go digital, and usually acoustic guitars will remain digital. But the harsher instruments, like fiddle or mandolin, we leave analog, once they hit tape. The majority of our editing, of course, is in Pro Tools. We end up bouncing everything to digital at the end, when we mix, but a lot of it begins as analog, so it maintains some of that low-end warmth and big, fuzzy bottom that I've always loved."

Stegall and engineer John Kelton record vocals and additional instruments in an overdub room at Sound Station. For tracking, Stegall prefers the Castle in nearby Franklin, which, by virtue of "Where I Come From" and Brad Paisley's "I'm Gonna Miss Her (The Fishin' Song)," tied for the No. 3 tracking studio in the country category. "That's where I first made Alan Jackson's records, 12, 13 years ago," Stegall says. "So I've always been partial to that room. It's out in the country and a real friendly environment, so we go out there and do the bulk of our work, then bring it back here.'

Though he jokes that Sound Station operates "a little bit in the Dinosaur Age," given the continued reliance on analog tape (specifically Quantegy 456), Stegall is serious about retaining access to it, despite his extensive use of Pro Tools. "Analog tape now is getting more and more expensive," he observes. "I hate to say it, but there's going to be a point in the future where it's going to be hard to find this stuff. Especially for kids making garage music -it's almost cost-prohibitive to buy a \$160 roll of tape, whereas with a one-time price of a Digi 001 or something like that, you've got it and you can do your thing. If I have to, I'll talk to someone and say, 'Please, just make a limited supply, because it's very important to the way I make records!

**TODAY I SING THE BLUES: Tom Dowd**, responsible for an almost-unimaginable number of classic recordings of the last half-century, passed away Oct. 27 in Aventura, Fla. An appreciation appears on page 6.

## 

#### **BILLBOARD'S NO. 1 SINGLES (NOVEMBER 2, 2002)**

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Adjay Prodocer (Label)	DILEMMA Nelly featuring Kelly Rowland/ Bam R. Bowser (Fo' Reel/Universal)	LUV U BETTER LL Cool J/ The Neptunes (Def Jam/IDJMG)	SOMEBODY LIKE YOU Keith Urban/ D. Huff K. Urban (Capitol)	YOU KNOW YOU'RE RIGHT Nirvana/ A. Kasper (DGC/Geffen/Interscope)	YOU KNOW YOU'RE RIGHT Nirvana/ A. Kasper (DGC/Geffen/Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Brian Garten	MASTER SOUND (Virgina Beach, VA) Andrew Coleman	SOUND KITCHEN (Nashville, TN) Justin Niebank	ROBERT LANG (Shoreline, WA) Adam Kasper	ROBERT LANG (Shoreline, WA) Adam Kasper
CONSOLE(SV DAW(S)	Neve VX	Pro Tools	Neve VR	Custom API 2488	Custom API 2488
RECORDER(S)	Pro Tools	Pro Tools	Radar II	Studer A827	Studer A827
RECORDING MEDIUM	Pro Tools	Pro Tools	Radar II	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Rich Travali	WINDMARK (Virginia Beach, VA) Serban	STARSTRUCK (Nashville, TN) Justin Niebank	CONWAY (Los Angeles) Adam Kasper	CONWAY (Los Angeles) Adam Kasper
CONSOLE(S)/DAW(5)	Neve VR/ Pro Tools	Pro Tools	SSL 9000 J	Neve 88R	Neve 88R
RECORDER(S)	Studer A820	Pro Tools	Studer A827/Pro Tools	Studer A827	Studer A827
MIX DOWN MEDIUM	Quantegy 499	Pro Tools	Quantegy 499/Pro Tools	Quantegy 499	Quantegy 499
MASTERING (Location) Engineer	HIT FACTORY {New York} Herb Powers	STERLING SOUND (New York) Chris Gehringer	MASTERING LAB (Los Angeles, CA) Robert Hadley, Doug Sax	GATEWAY (Portland, ME) Bob Ludwig	GATEWAY (Portland, ME) Bob Ludwig
CB/CASSETTE MANUFACTURER	UNI	UNI	EMO	UNI	UNI

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## 

## Confab Spotlights Oz Indies

#### Australian Music Day Will Celebrate Crossover Success Of Indie Acts

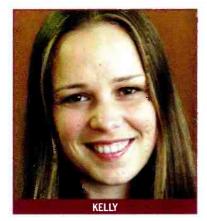
#### BY CHRISTIE ELIEZER

MELBOURNE, Australia—The focus at this year's Australian Music Day (AMD)—where media, retail, and artists join forces to champion homegrown music-will be firmly on the country's independent acts.

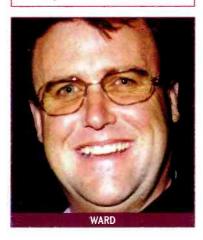
During the past 12 months, such acts as the Whitlams, the John Butler Trio, and the Waifs have emerged from their Australian indie background to eniov crossover success in Australia. Along the way, they've encouraged strong public demand for alternative music, AMD national coordinator Emily Kelly explains. "It's 'punter'driven," she says. "They've seen them on large music festivals like Big Day Out and on Ithe government-funded alternative-rock radio network | Triple J, and they're searching for artists who are not top 40 acts.

To help feed this demand, AMD has allied itself this year with the three-day Music Business Adelaide (MBA) conference, with its series of industry seminars, workshops, and showcases for new artists. MBA is now 5 years old and is funded by the south Australian state government to draw industry executives and musicians to Adelaide.

AMD was established in 1990 by then-Prime Minister Bob Hawke to try and help raise sales of domestic talent.







But industry estimates suggest that local acts still contribute only 23% of major-label turnover and account for 25% of commercial radio airplay.

This year, about 70 events around the country will be held under the AMD banner. These range from small pub gigs to the Queenscliff Music Festival—which draws 15,000 people—and the Australian Live Music Awards, which will be televised through pay-TV Channel [V]. Radio networks will heavily feature Australian records, while major TV shows will also profile domestic acts.

AMD runs largely on the good will of its participants, and support for it does ebb and flow. This year, for example, while music retail chains Sanity and HMV are not involved, the Leading Edge group of more than 200 independent music stores will increase promotion of domestic acts in-store around the event.

Leading Edge managing director Gavin Ward says, "We've got a fantastic industry here to celebrate, but it can miss out due to competition from overseas releases. Like new releases and new merchandising, a day like Australian Music Day creates excitement at retail and allows a greater interaction between the talent, retailers, and the customers.

For all that, AMD has had a checkered career. Melbourne-based Ausmusic-which teaches technical and business acumen to aspiring musicians and people keen to work in the music industry—ran the event for its first six years. But Ausmusic lost its state funding in 1996 and shrank to a one-city office, funded by corporate sponsors and the proceeds of its own educational programs.

Subsequently, Ausmusic set up the Australian Music Foundation (AMF) to coordinate AMD activities. This year's event is organized by the Melbourne-based AMF and an Adelaide company, Ausmusic SA. A similarly themed but completely separate operation from its namesake, Ausmusic SA aids young musicians and entrepreneurs from the state of South Australia in developing musicindustry skills.

Paul Gildea, manager of Festival Mushroom Records chart act Motor Ace, remembers when he played as a member of the band Icehouse, along with five other acts, at the Sydney Entertainment Centre to 15,000 fans as part of the inaugural AMD. "The industry has changed [since then]," he says. "But the same things remain—the fanatical passion fans have for live music in this country and the drive [by musicians] to learn and be better.



Crowning Achievement. Queen Silvia of Sweden, in her capacity as founder of the World Childhood Foundation (WCF) charity, was presented with a special gold disc award and a check for 5.2 million kroner (\$556,715) by Universal Music Sweden (UMS) executives in Stockholm recently. The money came from sales of the April 2001 fundraising compilation album WCF Classic Collection. Pictured, from left, are UMS managing director Gert Holmfred, Queen Silvia, UMS strategic marketing/classics and jazz marketing director Marko Söder ström, and UMS classics and jazz marketing manager Göran Israelsson.

## France Still Reporting Rising Music Shipments

PARIS—While the global music market continues to suffer from harsh market conditions, the French industry is still consistently reporting rising music shipments.

The International Federation of the Phonographic Industry (IFPI) recent- music purchasers. According to SNEP, ly published global figures for the first nine of the 10 best-selling albums of six months of 2002 that showed ship- the past nine months were Francophments from its members down 11.2% one titles, with Celine Dion's A New

in unit terms and 9.2% in value compared with the same period in 2001 (Billboard, Oct. 19). But the good health the French music market enjoyed between January and June (when shipments rose 5.2% in value and 3.6% in units) shows no sign of being sapped: New figures from the country's IFPI affiliate SNEP show rec-

8.8% in unit terms during the first of the French market is that it is nine months of 2002. In that period, more conservative than the major the value of shipments rose to 840 million euros (\$827 million), compared with 759 million euros (\$748 million) in the same period last year.

Despite such a rosy picture, SNEP director general Hervé Rony remains lished, our conservative atmosphere cautious. "High-speed Internet connection is an increasing phenome- out the artist's career. The top 50 is non, with its increased pirating risk," he observes, making particular note The French tend to be skeptical, but of the recent marketing deal between once we find out about something, the Kazaa file-sharing network and we're very committed."

leading European Internet service provider Tiscali (Billboard, Oct. 5), commenting: "The new Kazaa agreement will allow people to download entire albums. To be frank, we're worried."

But so far, the French remain loyal

Day Has Come the Ione English-language exception. In the singles market, seven Francophone titles are featured in the top 10. Singles shipments rose 11.7% in value and in volume during the nine-month period; album shipments rose 10.4% in value and 7.6% in volume.

Rony suggests that ord shipments up 10.6% in value and one reason for the ongoing success Nordic or Anglo-Saxon markets. which encourages loyalty to artists from consumers. "This is a problem for emerging artists," he concedes, "but once a French artist is estabresults in a loyal audience throughvery stable and slow-moving here.

### Warner Names Chou To New Mainland China, Taiwan Post

#### BY TIM CULPAN

TAIPEI, Taiwan-In a move to integrate Warner Music International's (WMI) operations in China and Taiwan, WMI Taiwan managing director Samuel Chou has been appointed managing director/CEO of Warner Music Mainland China and Taiwan, effective Nov. 1.

Taipei-based Chou will report directly to Warner Music Asia Pacific president Lachie Rutherford in Hong Kong, while WMI mainland China managing director, Beijingbased Zorro Xu, retains his position handling day-to-day operations. He will report to Chou.

In September 2000, WMI became the first major label to set up a fullscale record company in mainland China, when it established Beijingbased Warner Music China (WMC) in association with state-owned China National Culture and Arts.

"My job will be to integrate resources from both sides," Chou tells Billboard, acknowledging that a key

priority will be tackling mainland China's piracy rate, estimated by the International Federation of the Phonographic Industry to be more than 90%. To do this, he anticipates spending nearly half his time during his first year on the job in mainland China

There are a lot of fundamentals that need to be done there," Chou says, pointing to China's Nov. 10, 2001, entry into the World Trade Organization as an important step in enabling WMI to establish its own distribution network in the country. Overseas companies have previously not been allowed a controlling share in any Chinese company; that situation is now changing.

Artist development is also high on Chou's agenda. The mainland is becoming an increasingly important source of Mandarin repertoire, most of which currently comes from Taiwan. Chou adds, "With the mainland opening up, more artists will be expected to come from there.



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## NOVEMBER ? Billboard HITS OF THE WORL



JAPAN	UNITED KINGDOM	GERMANY	FRANCE
II WEEK		T WEEK	TWEEK
(DEMPA PUBLICATIONS INC.) 10/30/02 SINGLES	(OFFICIAL UK CHARTS CO.) 10/28/02 SINGLES	(MEDIA CONTROL) 10/30/02  SINGLES	(SNEP/IFOP/TiTE-LIVE) 10/29/02 SINGLES
SOLITUDE KINKI KIOS JOHNNY'S ENTERTAINMENT ASATTE WA SUNDAY RAG FAIR TOYS FACTORY  PIKA NICHI ARASHI J-STORM  NEW 15 1/2 TETSUSS FAST WEST	1 DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL UNIVER	1 ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA 2 2 DILEMMA NELLY FRATURING KELLY ROWLAND UNIVERSAL DREAMER/GETS ME THROUGH 027V 0580URNE EPIC HOT TEMPTATION BRO'SIS POLYOOR	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA MARIE JOHNNY HALIYDAY MERCURY MUSIQUE STAR ACADEMY 2 MERCURY RIEN QUE LES MOTS (TI AMORE) UMBERTO TOZZI & LENA KA EAST WEST
5 2 MATAAERUHIMADE VUZU SENHA & CO VOYAGE AYUM HAMASAKI AVEX TRAX OOKINA FURUDOKEII KEN HIRAI DEFSTAR THE PERFECT VISION MIMMI VICTOR	ELECTRICAL STORM U2 ISLANO NU FLOW BIG BROVAZ EPIC COMPLICATED AVRILAVIGNE ARISTA 11 JUST LIKE A PILL PINK ARISTA	5 4 DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA KIMNOTYZE DJ TOMMEKK FEATURING LIL'KIM ARIOLA ROCK MY LIFE JEANETTE POLYDOR BLECTRICAL STORM UZ ISLAND	5 95 TU ES MON AUTRE LARA FABIANS MAURANE POL*DOR PARDONNE-MOI MULENE FARMER POLYDOR PREMIER GAROU MAGIC SYSTEM NEXT MANHATTAN-KABO JL RENAUDASELLE RED VIRGIN
9 5 TAISETSUNAMONO ROAD OF MAJOR AVEX TRAX 10 NEW KURIKAESUWA KUCHIGUSE TO ZAIAKUKAN KEIGO IWASE FOR LIFE HOT MOVER SINGLES	8 NEW DIRECTION SCUB JUNIORS POLYDOR 10 5 I'M RIGHT HERE SAMANTHA MUMBA FEATURING DAMIAN MARLEY WILD CARD/POLYDOR HOT MOVER SINGLES	9 6 JUST LIKE A PILL PINN ARISTA 10 9 CLEANIN' OUT MY CLOSET EMINEM INTERSCOPE HOT MOVER SINGLES	9 9 YOU DIDN'T EXPECT THAT BILLY CRAWFORD V2  10 NEW DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL  HOT MOVER SINGLES
11 KOSUI MELON KINENBI ZETIMA 12 NEW ITSUNOHINIKA HITOMISHIMAIANI AVEX TRAX ANNANI ISSHODATTANONI SEE-SAW VICTOR MAN WO JIEITC	THE ZEPHYR SONG RED HOT CHILI PEPPERS WARNER BROS.  12 NEW BLINK ROSIE RIBBONS T2  15 NEW SHINY DISCO BALLS WHO DA FUNK FEATURING JESSICA EVE CREAM ADRIENNE THE CALLING RCA	12 NEW UNBREAKABLE WESTUFE RCA SET IT OFF JOSPUD. DEF JAM (CRACK IT) SOMETHING GOING ON BOMFUNK MCS FLEATURING JESSICA FOLCKER EPIDROME/SONY HEY SEXY LADY	12 26 SINGLES NUTTEA LABELS/VIRGIN ELECTRICAL STORM UZ ISAND 26 NEW COMPLICATED AVRILLAVIGNE ARISTA 30 NEW SACHE
TAMIO OKUDA SONY SONZAI CHIHARU MATSUYAMA NIPPON COLUMBIA	DON'T MUG YOURSELF THE STREETS LOCKED ON/679 RECORDS	SHĀGGY FEATURING BRIÁN & TONY GOLD MCA ES IST AN DER ZEIT WESTERNHAGEN WEA	DPHELIE WINTER WEA  AVEC CLASSE CORNEILLE WAGRAM
ALBUMS  1 NEW MAI KURAKI FAIRYTALE GIZA STUDID  MIYUKI NAKAJIMA DTOGIBANASHI—FAIRY RING YAMAHA MUSIC COMMUNICATIONS HITOMY TOSHIBAZEMI  4 NEW NICK CARTER NOW OR NEVER JIVE  5 3 VARIOUS ARTISTS ICHIGO ICHIE SWEETS FOR MY SPITZ DREA MUSIC CRYSTAL KAY ALMOST SEVENTEEN EPIC  MISIA MISIA MISIA MISIA SHIAN VERMILLION RECORDS  9 NEW REMILLION RECORDS  9 NEW REMILLION RECORDS	ALBUMS  1 NEW FOO FIGHTERS DNE BY DNE RCA  2 5 NELLY NELLY UNIVERSAL RICHARD ASHCROFT HUMAN CONDITIONS HUT/VIRGIN  4 1 WILL YOUNG FROM NOW ON RCA  5 NEW SCLUB JUNIORS TOGETHER POLYDOR FEEDER COMFORT IN SOUND ECHO  7 2 THE ROLLING STONES FORTY LICKS VIRGIN/DECCA  8 10 COLDPLAY ARUSH OF BLOOD TO THE HEAD PARLOPHONE PINK MISSUNDAZTOOD ARISTA	ALBUMS  HERBERT GRÖNEMEYER MENNSCH EMI  SANTANA SHAMAN ARISTA  THE ROLLING STONES FORTYLUGS VIRGIN  ELVIS PRESLEY ELVIS BUT HITS RCA  MENN FOO FIGHTERS ONE BY ONE RCA  MARK KNOPPLER THE RAGPICKER'S DREAM MERCURY PINK MISSUNDAZTOOD ARISTA AVRIL LAVIGNE LET GO ARISTA DE-PHAZZ	ALBUMS  1 NEW ALAIN BASHUNG CIMPRUBENCE BARCLAY SANTANA SHAMAN ARISTA LORIE TENDREMENT EGP PATRICK BRUEL ENTRE-DELLY RCA RENAUD BOUGAN DENFER VIRGIN PATRICK FIORI PATRICK FIORI TRACY TRACY 15 1 TRACY 16 MOBY 18 MUTELABELS 19 5 L5 EGTIENS-MOI MERCURY
ULTIMATE FILMS WARNER MUSIC JAPAN	MISSUNDAZIUUD ARISIA	DAILY LAMA UNIVERSAL CLASSICS & JAZZ	
PYUICHI SAKAMOTO CM/TV WARNER MUSIC JAPAN  CANADA	3 ELVIS PRESLEY ELVIS 30 #1 HITS RCA  SPAIN	MICHAEL MITTERMEIER BACK TO LIFE (DVD) PIRATE/SDNY  AUSTRALIA	10 15 NATACHA ST PIER DE L'AMOUR LE MIEUX COLUMBIA
CM/TV WARNER MUSIC JAPAN		10 14 MICHAEL MITTERMEIER BACK TO LIFE (DVD) PIRATE/SDNY	15 NATACHA ST PIER DE L'AMOUR LE MIEUX COLUMBIA
(SOUNDSCAN) 11/09/02  SINGLES  SINGLES  LECTRICAL STORM (IMPORT) UZ ISLAND/UNIVERSAL LAM MINE PEARLJAM EPIC/SONY A MOMENT LIKE THIS RELIY CLARKSON SRCABMG ELECTRICAL STORM UZ ISLAND/UNIVERSAL ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY A SORT OF FAIRYTALE TORI AMOS COLUMBIA/SONY A SORT OF FAIRYTALE TORI AMOS COLUMBIA/SONY CRY FAITH HILL WARNER SET READY SHAWN DESMAN VIN/BMG HELP ME	SPAIN  SPAIN  IAFYVEI 10/30/02  SINGLES  LECTRICAL STORM U2 MERCURY/UNIVERSAL ALL THE THINGS SHE SAID TATU. POLYDOR/UNIVERSAL DIRRITY CHRISTINA AGUILERA FEATURING REDMAN RCA/BMG MON COPUR RESISTE ENCORE MATERYAN VALE MUSIC THE SMILE HAS LEFT YOUR SYVER TEMPO MUSIC AMP OF LOVE SANTANA ARIOLA/BMG HELP ME NICK CARTER JIVE/ZOMBA GET OVER YOU SOPHIE ELLIS BEYTOR POLYDOR/UNIVERSAL EL AIRE QUE ME DAS REMIXES	AUSTRALIA  AUSTRALIA	ITALY  IT
(SOUNDSCAN) 11/09/02  SINGLES  I NEW ELECTRICAL STORM (IMPORT) UZ ISLAND/UNIVERSAL I AM MINE PEARL JAM EPIC/SDNY A MOMENT LIKE THIS KELLY CLARSON SRCA/BMG ELECTRICAL STORM UZ ISLAND/UNIVERSAL S 2 ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY A SORT OF FAIRYTALE TORI AMOS COLUMBIA/SONY C CRY FAITH HILL WARNER GET READY SHAWN DESMAN VIK/BMG HELP ME NICK CARTER JIVE/BMG HOT IN HERRE NELLY FO' RELU/UNIVERSAL HOT MOVER SINGLES	SPAIN  SPAIN  LAPTVEN 10/30/02  SINGLES  LECTRICAL STORM U2 MERCURY/ANIVERSAL  ALL THE THINGS SHE SAID TATU. POLYDOR/UNIVERSAL  DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA/BMG MON COEUR RESISTE ENCORE MATERYAN VALE MUSIC  THE SMILE HAS LEFT YOUR SYLVER TEMPO MUSIC  AMEN OF LOVE SANTANA ARIOLA/BMG  HELP ME NICK CARTER JIVEZOMBA GET OVER YOU SOPHIE ELLS BEXTOR POLYDOR/UNIVERSAL SOPHIE ELLS BEXTOR POLYDOR/UNIVERSAL EL AIRE OUE ME DAS REMIXES BUSTAMANTE VALE MUSIC GANBAREH! SASH VIRGIN/EMI	AUSTRALIA  DILEMMA NELIY FEATURING KELLY ROWLAND UNIVERSAL ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA  RAMP! THE LOGICAL SONG SCOOTER SHOCK  THE TIDE IS HIGH (GET THE FEELING) ATOMIC KUITTEN VIRGIN  SANGSTA LOVIN' EVE FEATURING ALICIA KEYS INTERSCOPE DIRTY CHRISTINA AGUILERA FEATURING REDMAN RCA CLEANIN' OUT MY CLOSET EMINEM INTERSCOPE DOWN BOY HOLYVALANCE LONDON LIFE GOES ON LEANN RIMES CURB HOT MOVER SINGLES	ITALY  IT
(SOUNDSCAN) 11/09/02  SINGLES  ELECTRICAL STORM (IMPORT) UZ ISIAND/UNIVERSAL  J AM MINE PEARLJAM FEIC/SONY  A MOMENT LIKE THIS KELLY CLARKSON S/RCA/BMG ELECTRICAL STORM UZ ISIAND/UNIVERSAL  A SORT OF FAIRYTALE TORI AMOS COLUMBIA/SONY  A SORT OF FAIRYTALE TORI AMOS  INTERNATIONAL  TORI AMOS  LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE/BMG HOT IN HERRE NELLY FO'REL/JUNIVERSAL  HOT MOVER SINGLES  LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE/BMG PRAYER DISTURBED REPRISE/WARNER  SOMEBODY LIKE YOU KEITH JURBAN CAPITOL/EMI  DAYS GO BY DIRITY VEGAS POPULIAR	SPAIN  SPAIN  LAFYVEI 10/30/02  SINGLES  ELECTRICAL STORM U2 MERCURY/UNIVERSAL  1 TATU. POLYDOR/UNIVERSAL DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA/BMG MON COEUR RESISTE ENCORE MATE HYAN VALE MUSIC  10 THE SMILE HAS LEFT YOUR SYLVER TEMPO MUSIC  7 GAME OF LOVE SANTANA ARIOLA/BMG HELP ME NICK CARTER JIVE/ZOMBA GET OVER YOU SOPHIE ELUS BEXTOR POLYDOR/UNIVERSAL EL AIRE QUE ME DAS REMIXES BUSTAMANTE VALE MUSIC  10 NEW GANBAREH! SASH VIRGINEM!  NOT MOVER SINGLES  13 COMPLICATED AVRILLAVIENE ARIOLA/BMG I WONDER LASGO BLARCOV NEGRO ASI ES QUE VIVO YO RULANITD BIG MODN/BLANCO Y NEGRO	AUSTRALIA  DILEMMA ARELY PEATURING KELLY ROWLAND UNIVERSAL ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA  AMP! THE LOGICAL SONG SCOUTER SHOCK  THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN VIRGIN  AUSTRALIA  BUZISIANO  GANGSTA LOVIN' EVE FEATURING ALICIA KEYS INTERSCOPE DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA CLEANIN' OUT MY CLOSET EMINEM INTERSCOPE DOWN BOY HOLLY VALANCE LONDON  LIFE GOES ON LEANN RIMES CURB  HOT MOVER SINGLES  I AM MINIE PEARL JAM EPIC BOYS OF SUMMER/HEAVEN DU SAMMY & VANDU FEATURING DD SHOCK ALL SEATS TAKEN BEC CARTWRIGHT WEA CINDERELLA SHAKAYA COLUMBIA HELLO WORLD SADDLE CLUB SHOCK	ITALY  IT
CANADA  (SOUNDSCAN) 11/109/102  SINGLES  ELECTRICAL STORM (IMPORT) UZ ISIAND/UNIVERSAL  J AM MINE PEARL JAM FFIC/SONY  A MOMENT LIKE THIS KELLY CLARKSON SPACA/BMG ELECTRICAL STORM UZ ISIAND/UNIVERSAL  A SORT OF FAIRYTALE TORIAMOS CULUMBIA/SONY A SORT OF FAIRYTALE TORIAMOS CULUMBIA/SONY CRY FAITH HILL WARNER GET READY SHAWN DESMAN VIK/BMG HELP ME NICK CARTER JVE/BMG HOT IN HERRE NELLY FO'REIVE/BMG HOT IN HERRE NELLY FO'REIVE/BMG LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE/BMG PRAYER DSTURBED REPRISE/WARNER SOMEBODY LIKE YOU KETH URBAN CAPITOLEMI DAYS GO BY  DAYS GO BY	SPAIN  SPAIN  LAFYVEI 10/30/02  SINGLES  LECTRICAL STORM U2 MERCURYANIVERSAL  ALL THE THINGS SHE SAID TATU. POLYDDR/UNIVERSAL  DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA/BMG MON COEUR RESISTE ENCORE MATERYAN VALE MUSIC  THE SMILE HAS LEFT YOUR SYVER TEMPO MUSIC  AND COEUR RESISTE ENCORE MATERYAN VALE MUSIC  AMBO OF LOVE SANTANA ARIOLA/BMG  NEW GET OVER YOU SOPHIE ELLIS BEXTOR POLYDDR/UNIVERSAL EL AIRE QUE ME DAS REMIXES BUSTAMANTE VALE MUSIC GANBAREH! SASH VIRGINÆM!  NOT MOVER SINGLES  COMPLICATED AVRIL LAVIGNE ARIOLA/BMG I WONDER LASGO BLANCO V NEGRO AS LES QUE VIVO YO  AS LES QUE VIVO YO	AUSTRALIA  AUSTRALIA  AUSTRALIA  (ARIA) 10/28/02  SINGLES  DILEMMA NELLY PEATURING KELLY ROWLAND UNIVERSAL ASERE_JETHE KETCHUP SONG LAS KETCHUP COLUMBIA  RAMP! THE LOGICAL SONG SCOOTER SHOCK THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN VIRGIN  SINGLES  NEW ELECTRICAL STORM UZ ISLAND GANGSTA LOVIN' EVE FEATURING ALICIA KEYS INTERSCOPE DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA CLEANIN' OUT MY CLOSET EMINEM INTERSCOPE DOWN BOY HOLLY VALANCE LONDON LIFE GOES ON LEANN RIMES CURB  12 NEW IAM MINE PEARL JAM MINE PEARL JAM EPIC BOYS OF SUMMER/HEAVEN DJ SAMMY & VANDU FEATURING DD SHOCK ALL SEATS TAKEN BEC CARTWRIGHT WEA SHAKAYA COLUMBIA 42 HELLO WORLD	ITALY  IT

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



#### **EUROCHART**

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

-	ÆEK	
1	AST WEEK	(MUSIC & MEDIA) 10/30/02
		SINGLES
	1	ASEREJE/THE KETCHUP SON
2	2	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERS
	NEW	ELECTRICAL STORM U2 ISLAND
	3	COMPLICATED AVRIL LAVIGNE ARISTA
	33	LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE
t	4	CLEANIN' OUT MY CLOSET
	NEW	MARIE JOHNNY HALLYDAY MERCURY
	5	JUST LIKE A PILL PINK ARISTA
6	11	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN
. (8)	6	MUSIQUE STAR ACADEMY 2 MERCURY
		HOT MOVER SINGLES
13	NEW	ONE LOVE BLUE INNOCENT/VIRGIN
	NEW	HOT TEMPTATION BRO'SIS POLYDOR
18	NEW	TU ES MON AUTRE LARA FABIAN & MAURANE POLYDOR
10	22	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
2	NEW	PARDONNE-MOI MYLENE FARMER POLYDOR
	20100	ALBUMS
	2	THE ROLLING STONES
2	NEW	SANTANA SHAMAN ARISTA
3	1	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
4	NEW	FOO FIGHTERS DNE BY DNE RCA
5	5	NELLY NELLYVILLE UNIVERSAL
6.	3	MARK KNOPFLER THE RAGPICKER'S DREAM MERCURY
	4	AVRIL LAVIGNE LET GD ARISTA
8	HEW	RICHARD ASHCROFT HUMAN CONDITIONS HUT/VIRGIN
9	9	HERBERT GRÖNEMEYER
10	6	PINK MISSUNDAZTOOD ARISTA

	T	HE NETHERLANDS
新華	LAST WEEK	(STICHTING MEGA TOP 100) 10/28/02
		SINGLES
1	1	ASEREJE/THE KETCHUP SON LAS KETCHUP COLUMBIA
	DIAW.	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSA
	2	ALL THE THINGS SHE SAID TATU. INTERSCOPE
	NEW	ELECTRICAL STORM U2 ISLAND
	11	LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE
		ALBUMS
	8	FRANS BAUER DICHT BIJ JOU S3M
	1	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
	4	KREZIP DAYS LIKE THIS WEA
	3	THE ROLLING STONES
5	2	MARK KNOPFLER THE RAGPICKER'S DREAM MERCURY

		SWEDEN
24 E	LAST WEEK	{GLF  10/24/02
		SINGLES
¥11	1	ASEREJE/THE KETCHUP SONG
	NEW	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
	2	KOM IGEN LENA! HAKAN HELLSTROM VIRGIN
	NEW	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
5	NEW	FLOORFILLER A*TEENS STOCKHOLM
		ALBUMS
1	2	ELVIS PRESLEY ELVIS 30 #1 HiTS RCA
	1	ULF LUNDELL CLUB ZEBRA ROCKHEAD/EMI
	3	CHICAGO THE CHICAGO STORY—COMPLETE GREATEST HITS WARNER SPECIAL MARKETING
	HEW	HANS MARTIN LANGET DAR SOLEN EJ GAR NER FRITUNAÆMI
	4	THE ROLLING STONES FORTY LICKS VIRGIN

		SWITZERLAND
2 H S	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 10/29/02
		SINGLES
1	1	ASEREJE/THE KETCHUP SON
	4	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
	3	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RC.
	2	COMPLICATED AVRILLAVIGNE ARISTA
	NEW	U2 ISLAND
		ALBUMS
	NEW	SANTANA SHAMAN ARISTA
	2	THE ROLLING STONES FORTY LICKS VIRGIN
	1	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
4	3	HERBERT GRÖNEMEYER
5	6	AVRIL LAVIGNE LET GO ARISTA

#### **COMMON CURRENCY** A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets. Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warne ARTIST UK GER CAN USA JPN FRA SPN AUS ITA NTH EMMEM The Eminem Show (U) **FOO FIGHTERS** 3 1 5 3 1 AVRIL LAVIGNE Let Go (B) 8 5 NELY Nellyz lle (U) 10 9 6 Elvis 30 #1 Hits 5 10 4 1 7 4 9 2 THE ROLLING STONES 8 4 9 3 2 4 orty licks (E) SANKANA 2 2 4 4 1 10

#### IRELAND (IRMA/CHART TRACK) 10/25/02 SINGLES DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL ELECTRICAL STORM ASEREJE/THE KETCHUP SONG ONE LOVE BLUE INNOCENT/VIRGIN LIKE I LOVE YOU ALBUMS FOO FIGHTERS THE ROLLING STONES ELVIS PRESLEY SINÉAD O'CONNOR COLDPLAY A PRISH OF BLOOD TO THE HEAD PARLOPHONE

		AUSTRIA
25 A	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 10/28/02
		SINGLES
	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
	2	JUST LIKE A PILL PINK ARISTA
	4	DREAMER/GETS ME THROUGH 0ZZY OSBOURNE EPIC
4	3	COMPLICATED AVRIL LAVIGNE ARISTA
\$	6	CLEANIN' OUT MY CLOSET EMINEM INTERSCOPE
		ALBUMS
	2	HERBERT GRÖNEMEYER MENSCH EMI
	1	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
3	4	DJ OTZI TODAY IS THE DAY EMI
	HEW	SANTANA SHAMAN ARISTA
5	MEM	M-FLO EXPO EXPO RHYTHM ZONE

器	LAST	(PROMUVĮ) 10/30/02
		SINGLES
	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	MUSIQUE STAR ACADEMY 2 MERCURY
3	3	RIEN QUE LES MOTS (TI AMORE) UMBERTO TOZZI & LENA KA EAST WEST
4	5	STAR STAR ACADEMY JIVE
5	NEW	JOHNNY HALLYDAY MERCURY
		ALBUMS
1	1	THE ROLLING STONES FORTY LICKS VIRGIN
2	2	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
	3	HOOVERPHONIC HOOVERPHONIC PRESENTS JACKIE CAN COLUMBIA
1,	4	PATRICK BRUEL ENTRE-DEUX RCA
5	NEV	L'IMPRUDENCE BARCLAY

BELGIUM/WALLONIA

		MALAYSIA	
\$15 115	LAST	(RIM) 09/13/02	
		ALBUMS	
1	1	LINKIN PARK REANIMATION WARNER BROS.	
2	11	VARIOUS ARTISTS MODERN ROCK 2 WEA	
3	2	VARIOUS ARTISTS FOREVER LOVE WEA	
4	8	SPIDER ALADIN NAR	
5	10	BLUE ALL RISE VIRGIN	
6	5	RAMLI SARIP RAJA ROCK WEA	
7	7	XPDC V6 LIFE	
8	16	SHEILA ON 7 07 DES SONY	
•	3	JAY CHOU EIGHT DIMENSIONS BMG	
10	tievv	VARIOUS ARTISTS ROCK NO. 1s EMI	

## Global **Music Pulse**

TRUE GRIT: Norwegian rock band Madrugada launched Grit, its third album for Virgin Records Norway, Oct. 17 in Berlin. The group played a onehour set at the Silver Wings club for journalists, retailers, distributors, and EMI staffers from all over Europe. With a core personnel of vocalist Sivert Hoyem, guitarist Robert Buras, and bassist Frode Jacobsen, Madru-



gada has sold more than 250,000 copies of its 1999 debut, Industrial Silence, and its follow-up, The Nightly Disease, in Europe, where it has built a dedicated fan base through relentless touring. Madrugada chose Berlin for the album launch, because Grit was recorded in the German capital with producer Head. "There's a bit of a Berlin vibe to this album," Jacobsen says. "We mixed a lot of genres. It's very much inspired by bands like Can, Neü, and Kraftwerk, as well as the Rolling Stones and Iggy Pop." According to Steve Lee, director of Virgin marketing at EMI Recorded Music Continental Europe, "Grit is off to a flying start in Norway, with advance orders of 20,000. It should easily outperform the previous two releases by PIERRE PERRONE the band.

IRISH EXPORT: Although virtually unknown in his native Ireland, Perry Blake has established himself as an artist of growing stature in Continental Europe—especially France, where he has had top 40 success. Blake's current set, California, was released by French label Naïve, although it was recorded in Belgium and co-produced by Italian composer Marco Sabiu. It's an album of suave, cocktail-hour soul, full of velvety strings and tasteful brass arrangements. Guest musicians include Prefab Sprout drummer Neil Conti and Tindersticks violinist Dickon Hinchliffe. The album is Blake's third studio set, following his eponymous Polydor debut in 1998 (a deal that got lost in the Universal merger) and Still Life in 1999. Last year saw the release of a live album, Broken Statues, recorded in Brussels, which was characterized by the solemn orchestral arrangements of the Ensemble Musique Nouvelles. NICK KELLY

RETRO FUTURISM: In 2001, Ladytron's debut album, 604, propelled the Liverpool, England-based electro-pop collective to the height of the U.K.'s burgeoning and self-consciously fashionable new syntheore movement. Mixing the classic synth-fueled pop of the Human League with the rhythmic sensibilities of Kraftwerk while maintaining a contemporary feel, 604 established the band as one to watch. Dec. 2 sees Ladytron return with the sequel Light and Magic via Invicta Hi-Fi/Telstar Records. Produced by Mickey Petralia (Beck, Beastie Boys) and recorded in Los Angeles, it's a remarkable juxtaposition of engaging, upbeat pop melodies and dark, brooding lyrics. "Taking dark pop songs and finishing them in California was an interesting exercise," says founding member Danny Hunt, explaining the mood of the album. "The classic example is how good Joy Division's "Transmission" sounds when you're driving down Highway 101."

#### **CHRISTOPHER BARRETT**

ALL THAT JAZZ: The reworking of jazz classics in a dance format has become a growing trend in Italian music. This summer, Virgin Italy act Gabin had a hit with the enjoyable Duke Ellington cover "Doo Uap, Doo Uap, Doo Uap." Now it's the turn of Jazzbit, whose lively rendition of Louis Prima's "Sing, Sing, Sing" is making its way up both Italian airplay charts and disco playlists. Jazzbit, who is with Brescia-based indie dance label Time Records, consists of Dario Rosciglione, Eugenio Vatta, and producer Biagio Pagano. Like the Gabin song before it, "Sing, Sing, Sing" has been picked by phone company Telecom Italia for use in a TV and radio jingle, which seems certain to boost sales of the single. An album will be released before the end of the year.

#### MARK WORDEN

**SERMON ON THE MOUNT: The United** Nations has proclaimed 2002 "Year of Mountains" to focus on the problems confronting the people of the world's most mountainous regions. To mark the event, musicians from mountainous countries Switzerland, Mongolia. Chakassien, and Kirgistan have combined to form a musical project titled Tien-Shan-Suisse Express to create a musical bridge between the cultures of the Alps and the Tien-Shan mountain range in Central Asia. Despite language barriers, 21 musicians rehearsed a oneweek program organized by the Swiss Agency for Development and Cooperation. Mixing traditional material and new compositions, the group then made its live debut in Nyon, Switzerland, at the Paléo Festival. An album recorded at the festival has been released on the Lawine label, distributed by Virgin Schallplatten. The ensemble also performed a showcase at WOMEX, the world music convention, at the end of October in **ELLIE WEINERT** Essen, Germany.

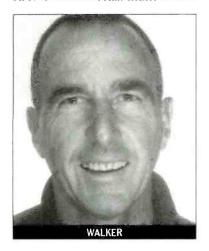
### **Walker Sets New Aims For HMV Canada**

Revised Team, Strategies Look To Emulate HMV's Success In The U.K.

**BY LARRY LeBLANC** 

TORONTO—Despite facing a shrinking music market and increased competition from mass merchants and music/audio hardware dealers, HMV North America president Chris Walker is enthusiastic about his recently finalized five-year strategy for Canada.

HMV's operations in Canada are overseen by Walker, who was brought in to run umbrella operation HMV North America on an interim basis following Peter Luckhurst's resignation as president of HMV North America in January (*Billboard*, Jan. 19). Walker continues to act as chairman of HMV Australia. With 97 stores nationally, HMV is Canada's retail-music market



leader. HMV also has 12 U.S. stores, overseen from Canada.

Prior to Luckhurst's departure, there were significant executive layoffs at HMV North America throughout 2001. As a result, Walker had to assemble a new executive team, which included two key HMV executives from the retailer's U.K. operation: HMV Canada VP of product Jonathan Rees, former head of rock and pop in the U.K., and, as HMV Canada VP of operations, Gary Warren, who had been northern (U.K.) divisional manager.

"We've got a new team that's still feeling its way in many cases," Walker says. "We pulled in people from our stores to head up each of the [music] genres. We've got [product and marketing] people with real product knowledge who also understand stores."

Sources continue to suggest that HMV seeks to replicate many of its U.K. strategies in Canada. Walker denies this yet acknowledges that HMV affiliates "around the world are trying to emulate the sort of key performance indices that the [U.K.] get." While suggesting that the U.K. "has to be an aspirational territory for us," he adds, "You can't just lift up policies from there and drop them down here. Canada has unique features that we have to allow for."

Rees adds, "The biggest problem the Canadian market faces is that so much of it is U.S.-led. In other territories, you perhaps have more control over when an album comes out, for example."

A need to control inventory ever

more tightly in a music market beleaguered by high distribution costs has changed HMV's buying and advertising strategies during the past year. HMV has moved toward a more centralized strategy model—used in its operations elsewhere—for its decisions in buying and co-advertising, taking away much of the flexibility its stores' management previously enjoyed.

"HMV seeks to get a balance between central buying and store buying," Walker says. "The vast number of titles in our stores are bought by the stores, but the large-volume titles are put together centrally. We can then ensure that the level of support across the chain for a big release is consistent and, working in conjunction with the record company, can maximize sales."

Walker emphasizes that HMV strives to deal with the uniqueness of Canada's regions. "Each geographical market is quite different, and we study them. We also look at what the competition do well, and we'll take it. We exploit whatever opportunities they give us."

Particularly challenging is Quebec, a province with a primarily French-speaking population of 7 million and 17 HMV stores. "Obviously, there are Francophone artists that perform well there, but it is often difficult for us getting the pitch on what non-Francophone artists will perform [in Quebec] far beyond their 'English Canada' performance," Rees concedes. He cites Peter Gabriel as one such artist, noting "his sales in Quebec far outswing our share of Quebec sales, normally."

Walker, however, slams the suggestions emanating from several label executives that HMV had begun to increasingly emphasize top-line product while restricting catalog buys. HMV, he says, will continue building its market for its classical, jazz, and Francophone repertoire and aggressively exposing new-artist product within all genres.

"I'm frankly shocked to hear that anyone within HMV would say that we're moving toward a top 40 focus," Walker says. "It's absolutely wrong. Nobody in the world is better at doing range than us. We want to enhance that and not diminish it. At the same time, I don't believe anyone breaks new artists better than us—globally. We want to increase our abilities in that area as well."

While Canada's music industry continues gearing up for the return of the singles configuration (*Billboard*, March 16) in an early 2003 rollout, HMV is committed to establishing a Canadian market for CD singles. "Our view is that North America's decision to drop singles was an act of madness,"



Walker says. "We're going after singles as hard as we can. We believe [a strong singles market] would lead to a stronger compilation market."

Walker also advocates the greater availability in Canada of international releases with special features or extra tracks. "We want to find ways of getting that product in here," he says. "Record companies give us a variety of reasons why they won't bring it in or why they haven't. When a market is in decline, they should be doing everything possible to enhance sales."

## Japanese CD-Rental Chain CCC Strikes Cost-Cutting Deal

BY STEVE McCLURE

TOKYO—Japan's biggest CD-rental chain, Culture Convenience Club (CCC), has entered an alliance with major music wholesaler/retailer Seikodo in an effort to reduce inventory and cut operating costs.

Tokyo-based CCC operates the Tsutaya chain of retail outlets, which rents and sells audiovisual software. There are some 1,100 Tsutaya stores nationwide, of which 90% are franchises. The company racked up about 35 billion yen (\$263 million) in CD sales in the business year ended March 2002.

Before joining forces with Seikodo (also based in Tokyo), CCC used a subsidiary, Japan Software Service, to source product from audiovisual soft-

ware makers. "But we decided to tie up with Seikodo instead of competing with each other, because we want to sell more CDs," CCC senior executive VP/COO Kazuhiko Kasahara explains.

Kasahara says that despite the current grim state of the Japanese music market, he believes CCC can boost its music sales by opening more stores around the country.

One media report here says that transferring its wholesale operations to Seikodo will help CCC cut costs by nearly 1 billion yen (\$8 million) in the year through next March.

The CCC group of companies recorded sales of 107.3 billion yen (\$809.1 million) in the year ended March 2002, for an after-tax profit of 2.4 billion yen (\$18.1 million).

## **NEWSLINE...**

BM

"Thank You," recorded by Cheeky/Arista artist Dido, received the Robert S. Musel Award as 2002's song of the year at the annual BMI gala dinner and awards ceremony Oct. 24 in London. The award recognizes "Thank You," written by Paul Herman and published by Cheeky Music, as the most-performed song of the

year in the U.S. written by a member or members of BMI's European sister organizations. "Clint Eastwood" by Damon Albarn and Jamie Hewlett (EMI Music Publishing), recorded by Gorillaz, was named the 2002 college song of the year for receiving the most performances on U.S. college radio. The event—held at the Dorchester Hotel—also incorporated the presentation of the 2001 awards, which were to be presented Sept. 12 last year but were held over when the ceremony was canceled in the wake of the Sept. 11, 2001, terrorist attacks on the U.S. Sting's "Desert Rose," published by EMI Music Publishing/Magnetic Music, received the Robert S. Musel Award for 2001. The BMI awards are based on U.S. broadcast performances of songs, and three songs were honored for passing the 5 million performance mark: "Daniel" by Elton John and Bernie Taupin (Universal Music Publishing), "(I Can't Get No) Satisfaction" by Mick Jagger and Keith Richards (ABKCO), and "Layla" by Eric Clapton and Jim Gordon (E.C. Music and Warner/Chappell).

Victor Entertainment has become the latest Japanese label to announce plans to release copy-protected CDs. The Tokyo-based label's first copy-protected release will be the *Shinzo Orchestra* (Heart Orchestra) album by rock band the Back Horn, due Nov. 13. Five more copy-protected singles and albums will be released by Victor through November. Avex, Warner Music Japan, and Toshiba-EMI have already begun releasing copy-protected CDs in Japan.

Sony Music Entertainment Europe (SMEE) has realigned its marketing structure department on genre-based lines. London-based SMEE senior VP of marketing Julie Borchard says the move will allow "for expert centers to develop, capable of focusing on specific genres of music." She adds, "The structure will allow us to make the best use of knowledge and skills at a time when marketing creativity and resources become increasingly important to achieve maximum results." Last year, Sony Music Holland became the first to implement the configuration, followed closely by Sony in Germany. Sony U.K. followed suit early



last month. Effective immediately, Ronnie Meister, formerly SMEE VP of Columbia, and Penny Morgan (reporting to Meister), formerly Columbia manager, will work artists across all label groups handled by Sony's European regional office marketing department, with responsibilities leaning toward the company's mainstream artists. They take the titles of SMEE VP of marketing and marketing manager, respectively.

The anti-piracy unit of the U.K.'s Mechanical Copyright Protection Society has helped uncover a library containing hundreds of music master discs and films suspected of being used for making counterfeit copies. The library was found in a house in Bargoed in Wales and was raided, along with a shop in the town, by Caerphilly Trading Standards Department. A man is currently being questioned and could be charged with copyright and trade infringement. In a separate case, another man from Wales has been jailed for eight months after operating an illegal custom-order CD business from his house in Barry. CDs and computer equipment worth £20,000 (\$31,070) were seized in the raid.

ADAM HOWORTH

Athens-based indie dance label Planetworks has inked a production and distribution deal with Minos-EMI after a six-year stint with Universal Greece. Planetworks managing director Isaac Coutiel says the deal provides for expanded synergies and gives the label access to EMI's repertoire. As well as licensing more than 200 international artists (David Morales, Zombie Nation, Faithless), Planetworks has its own in-house recording studio and is active in the booking of international DJs and organizing music events.

MARIA PARAVANTES

Ministry of Sound (MoS). the independent U.K. group of dance music-related companies, has streamlined its activities, laying off about a dozen of its 150 personnel. CEO Matt Jagger is among those departing. A source close to MoS says the shake-up "has the hallmarks of a company which is reshaping for a flotation." Chairman James Palumbo unveiled plans earlier this year to go public "in the mid-term." The company is also folding its flagship magazine, Ministry, after its December issue, resulting in an estimated 20 job losses. In its place, the company says it will launch "a global youth culture" magazine early next year.

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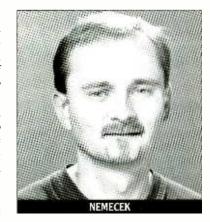
### First Czech Cable-TV Music Channel **Promises Salvation For Stagnant Scene**

PRAGUE—Stanice O, the Czech Republic's first cable-TV channel dedicated to music videos, launched Sept. 30. With it came a promise of salvation for the country's largely stagnant TV-music scene.

Until the channel's launch, Czech artists had limited outlets for video airplay, namely, breakfast TV and five video slots on Eso, the Czech Republic's only televised chart show, which is screened weekly on commercial channel TV Nova.

Stanice O broadcasts via satellite and cable 24 hours a day, targets 15to 30-year-olds, and aims for a 50/50 mix of domestic and international repertoire, station director Jiri Nemecek tells Billboard.

Sony Music Bonton managing director Zbynek Knobloch says, "At the moment, Stanice O can't be seen everywhere, but the principle is good: the idea is fantastic. If the channel is good enough and prospers, it'll be good for us, because at



the moment we don't have anywhere to play our videos.'

To keep costs to a minimum, Nemecek has recruited some 20 fresh faces—mainly students from Prague's drama schools—to host the music programs.

Penetration, however, remains minimal, although that should change when deals fall into place with major cable companies in the

Czech and Slovak Republics.

Immediately after launch, Stanice O was accessible to some 300,000 people. From Nov. 1, Nemecek says that some 1.5 million people will be able to watch his channel in the Czech Republic; by year-end, Stanice O will have some 2.5 million potential Czech viewers. Nemecek also hopes to snag an additional 1 million viewers in neighboring Slovakia by the end of the year.

Nemecek believes there are enough quality Czech music videos to maintain a healthy mix of half domestic and half international repertoire, but he adds: "We have received signals from the music labels that they will make more Czech videos, because they'll now have a place to show them.'

Early signs of cooperation include the filming in early October of locally signed Universal Music star Anna K's video "Mozna" (Maybe) at Stanice O's Prague studios. The broadcaster aims to be involved in further co-production of music videos in the future. "Any cooperation with music labels is welcome," Nemecek says, "whether it be in making videos or them advertising with us."

During what the station estimates will be peak-time viewing (from 4 p.m. to 7 p.m. and from 10 p.m. to midnight), Stanice O broadcasts themed music programs fronted by a presenter. "Our presenters make short, sharp appearances. They come on and go off quickly. The idea is to have more videos," Nemecek says. "The emphasis is on the natural—if a sound technician needs to fix a presenter's microphone while on air, then he'll do so.

Warner Music Czech Republic marketing director Iva Milerova welcomed the initiative: "It's totally positive that such a 24-hour music channel is available here. Once UPC offers it in its basic package, this will be a significant step. The more successful Stanice O is and the more people it will reach, the bigger impact it might have for our local artists and their videos.'

Until now, Czech record labels have invested money that might otherwise have gone toward making a video on other marketing or promotional activities, mainly because of the minimal exposure that video historically has had. But an EMI Records spokeswoman comments: "Something like Stanice O is definitely needed here, and we'll be hending over backward to provide them with material and support. Smaller, nonmainstream groups don't have anywhere to show their videos, and this could be good for them.'

Advertising will initially finance the free-to-view channel, although Nemecek concedes that Stanice O could eventually become a sub**Germany's 'Popstars' Keep Market Afloat** 

#### BY WOLFGANG SPAHR

HAMBURG—The German record market has been shrinking during the past five years, but its decline in the past 24 months undoubtedly would have been steeper had it not been for the success generated by the local version of the Popstars TV talent show.

Developed by TV station RTL 2. Popstars has thrown up two hit acts-No Angels and Bro'Sis-in its first two series for Universal Germany's Polydor imprint via a deal with the program's production company, Cheyenne Media in Munich.

According to Polydor managing director Tom Bohne, No Angels and Bro'Sis have together sold in excess of 2.5 million albums and more than 6 million singles in Germany and the rest of Europe, and they have the potential to cross over into non-German-languagespeaking territories.

Bohne says, "The two groups exude such a magic that

the international quality of the productions have ensured strong European-wide performance."

#### out in the same territories this year. **GOOD FOR GERMANY**

since its June release. All the other

single releases made it to the top ech-

elons in the Germany/Switzer-

land/Austria (G/S/A) territories' sin-

gles chart, while the group's tour sold

Purchaser Tanja Hinz of Media Markt in Kiel is thrilled that No Angels are meeting with a favorable international response, as she is convinced that this will be good for the German market.

Thomas Gerting, purchaser of L+P Schallplatten in Berlin, agrees: "What performs well abroad is good

for us here in Germany as well. Bro'Sis and No Angels are particularly good productions. One of the reasons why No Angels are so popular with teenagers has to do with the excellent advertising. The group performs at many award shows and are constantly being played on the radio.

Radio Hamburg music editor Tanja Strützel notes, "We

we slated them for European-wide can be proud of the great success release. Their professionalism and which No Angels and Bro'Sis are enjoying in other countries, because the songs are good.'

The success of the televised phenomena continued with Bro'Sis in December 2001, which emerged

the Popstars show. Since the beginning of the year, Bro'Sis has been a permanent fixture in the top five in G/S/A. The single "I Believe" has racked up sales in Germany of more than 1 million units, while 450,000 copies have been sold of the album Never Forget. The album also reached No. 1 in

No Angels' first single, "Daylight Austria and made it to the top 10 in Switzerland.

> With a third series set to air sometime in 2003, Holger Strecker, managing director of RTL Enterprises—which licenses the Popstars artists—believes that the format has the potential for a long run. "Provided that the careful balance of scarcity and tension is maintained," he says, "it will be possible three years from now to continue producing fresh talent capable of selling several albums with their emotion and quality."

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First to emerge from the show victorious after 11,000 applied for

was girl group No Angels, which made its chart debut in February 2001 after it had been put together from the more than 4,300 wanna-bes who auditioned the previous year. Bohne reports that No Angels have sold a total of 2.5 million singles in Germany and 2.8 million singles in-

ternationally. in Your Eyes," and their first album, Elle Ments, simultaneously went to No. 1 in Germany, Switzerland, and Austria and also to the top of the radio charts in all three countries. Additionally, the single was released in such countries as the Czech Republic, Poland, Hungary, the U.K., and the U.S., but Polydor declines to reveal sales figures for those territories.

Us!, have reached 350,000 units in Germany and 150,000 units abroad



Sales of the second album, Now

scription service.

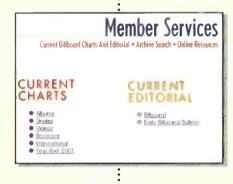
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## MERCHANIS & MARKETING

## Is AEC, Liquid Audio Merger Going Down The Drain?

#### Dissenting Voices Oppose Reverse Merger, Citing Weak Financial Performances And An Unstable Digital-Music Marketplace

#### **BY MATTHEW BENZ**

NEW YORK—A vote by Liquid Audio shareholders is expected later this year on the digital-music services firm's proposed merger with music distributor Alliance Entertainment Corp. (AEC). Although Liquid has modified the deal to make it more attractive to shareholders, a vocal dissident group remains opposed to it and claims it has enough support from other shareholders to vote down the deal.

Having rung up losses as a standalone digital-music firm, Liquid says it makes strategic sense to combine with the more established AEC. But opponents say Liquid and AEC's



recent financial performances have been shaky. They paint a bleak picture for the prospects of a combined company, citing declining sales of physical music and a still largely unformed market for digital offerings. They also assert that Liquid shareholders, not AEC, are entitled to what they see as Liquid's most precious asset: as of June 30, its remaining \$81 million in cash.

Announced June 13, the deal is structured as a reverse merger in which the privately held AEC would merge with the publicly held Liquid Audio to form a single, publicly traded company. It has been approved by the boards of both companies and will be voted on by Liquid shareholders at a special meeting. AEC's controlling shareholder, the Yucaipa Cos., agreed to vote in favor of the merger.

As originally structured, the merger would give AEC shareholders 67% of the merged company; Liquid shareholders would own the rest. The combined firm's board will have nine positions: six controlled by AEC and three by Liquid Audio.

After meeting with certain shareholders, Liquid modified the proposed merger in mid-July. It agreed to distribute \$30 million in cash to shareholders by buying back 10 million of its shares at \$3 per share. Doing so means AEC shareholders would own 74% of the combined firm and Liquid shareholders the rest.

Yet even the revised plan is "a bad deal for the existing [Liquid] shareholders," claims Jeffrey Halis, general partner at Tyndall Partners in New York, which owns about a 2.6% stake in Liquid. Opponents say Liquid should abandon the merger, cease operations, and distribute all of its cash to shareholders.

AEC declined to comment. Liquid declined to comment.

#### **EVIDENCE OF OPPOSITION**

Halis says the voting results at Liquid's Sept. 26 annual meeting are evidence of shareholder opposition to the merger. Two dissident shareholders—James Mitarotonda and Seymour Holtzmann, president/CEO and chairman, respectively, of MM Cos., which with affiliated firms own 6.9% of Liquid's shares—were elected to Liquid's board of directors over the incumbent nominees, veteran entertainment industry executive Raymond Doig and Liquid president/CEO Gerald Kearby.

Halis says that, though "as a technical matter the merger was not voted on," based on the results of the voting at the annual meeting, "I think the shareholders have

already voted it down."

According to Mitarotonda, of the 17.4 million shares that were voted, 14 million were in favor of him and Holtzmann. Passage of the merger requires a majority of the shares voted, in person or by proxy, at a special shareholder meeting. Mitarotonda adds, "If the vote for us is any indication, I don't think [the merger will be ratified]."

Ever since staking their position in the company in October 2001, MM Cos. (formerly known as music-



maker.com) has been pressing Liquid to sell itself to the highest bidder or otherwise distribute its remaining cash to shareholders.

Those who oppose the deal note that the per-share cash value of the company is greater than the company's current \$2.66 share price—a further indication, they say, of investor sentiment. Shareholders that have publicly stated their opposition to the merger include JMB Capital Partners—which owns a 5.1% stake in Liquid—Dolphin Limited Partnership (3.5%), and SC Fundamental (2%).

In late September, Liquid reached a settlement with another dissident shareholder, New York investment fund Steel Partners II, which owns 9.1% of Liquid. Steel, which had offered twice to buy Liquid and criticized management via press releases and Security and Exchange Commission (SEC) filings, agreed to cease discussing Liquid publicly.

AEC and Liquid have argued that the merger will unite two established firms with complementary capabilities in the physical and digital distribution of music.

"I think the critical issue is advancing [AEC] under the moniker of a commerce-solutions provider for the home-entertainment marketplace," AEC president/CEO Eric Weisman told Billboard in June. "We want to be able to help our customers deal with the management of digital distribution of entertainment media. We went out and looked at the landscape and felt that Liquid Audio offered the best foundation for us to layer this capability into our business. It's one that will become increasingly important as time moves on."

Weisman would be president/ CEO of the new entity and continue to be based at AEC headquarters in Coral Springs, Fla. Kearby would remain in Redwood City, Calif., where Liquid is headquartered, and head the digital business.

#### **LIQUID LOSSES**

Opponents note that through the first half of 2002, Liquid posted a net loss of \$10.5 million, or 46 cents per share, on revenue of \$286,000. A year ago, its net loss was \$25.3 million, or \$1.12 per share, on sales of \$2.7 million.

According to SEC filings, AEC—which emerged from bankruptcy in 1999—posted a profit last year of

\$1.1 million on \$588.6 million in sales. After a preferred stock dividend, stockholders' loss was \$8.3 million, or 12 cents per share.

What's more, the stock of the combined firm could be delisted from the Nasdaq National Market. Because the merger will result in a change of control, Liquid must satisfy the requirements for initial inclusion on the national market, including the minimum bid requirement of \$5 per share. Liquid has appealed Nasdaq's determination and could do a reverse split to regain compliance.

Liquid recently sold the rights to 16 technology patents and pending



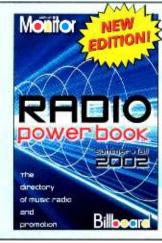
patent applications to Microsoft for \$7 million in cash and has pared back staff to 30 in Redwood City. Meanwhile, AEC is spinning off its All Media Guide and RedDotNet kiosk business into a private company that will be controlled by the Yucaipa Cos.

Liquid and AEC say the moves will streamline the firms as they prepare to merge and enable them to capture synergies. "A lot of the customers that they're working with to do physical distribution are a lot of the same customers we already have relationships with on the digital side," a Liquid rep said when the merger was announced. "They have a lot of retailers in the physical world that maybe don't have digital-music stores, and so we can kind of bounce off one another."

**57** 

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### MTV To Audience: Join 'Us'

Viewers Can Create Their Own MPEG Clips For Broadcast Consideration

#### **BY CATHERINE APPLEFELD OLSON**

In a bid to forge a deeper relationship with its audience, MTV is opening its promotional gates to a campaign that enables tech-savvy viewers to create music-inspired MPEG clips that ultimately may be aired on the music-video channel.

Under the all-in-the-family umbrella of MPEG Us, the campaign encourages viewers to visit the mtv.com Web site, download a clip from its music library, and use desktop tools to edit the music and layer on visuals to make a 10-second musical statement in the form of an MPEG clip.

The MTV promotion staff will select between seven and 10 clips per month that will be featured in heavy rotation on MTV and shown on sister channel MTV2 and mtv.com, where the TV-bound clips—as well as some that did not make the final cut—will be archived.

"We are always reinventing ways that our audience can talk to us and express themselves. That's our ongoing challenge," MTV senior VP of marketing John Shea says. "We want to create an opportunity where viewers can not only speak back to us through the television and mtv.com but where they can also have more personal expression."

Shea says MPEG Us represents



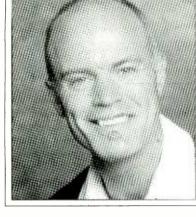
I Make My MTV. MTV's new MPEG Us campaign encourages tech-savvy viewers to create music-inspired videoclips using MPEG Internet technology and submit them to mtv.com. The top entries may be aired on the music-video channel. A still shot from one of the winning clips broadcast on MTV is pictured above.

receiving some 800 submissions by mid-November and up to 1,000 submissions by year's end.

MTV is not the first video channel to invite viewers into its programming portals. Last fall, cable channel MuchMusic USA teamed with Universal Music Group's getmusic .com for a promotion whereby getmusic.com consumers could alter preselected clips by major-label artists using Flash-based video-editing tool Videolab.

'We are always
reinventing ways
that our audience
can talk to us
and express
themselves. That's
our ongoing
challenge.'

--JOHN SHEA, MTV



the nexus of several key trends across the MTV properties, including the high ratings of series that show its core audience in a variety of natural habitats, such as *True Life*, and audience-participatory shows like *Total Request Live*, where viewers determine the course of the program. The new promotion also reinforces the prominent role of the channel's interstitial programming as a branding tool for MTV and its viewers.

While Shea acknowledges that the assumed technology know-how renders the MPEG Us campaign a bit ahead of the curve, "our audience does keep up with technology."

The MTV audience is also an active one. Based on the number of page views so far from those seeking information about the promotion, Shea says the network anticipates

Winning clips—including one for the band Sum 41, which received a whopping 3,905 submissions—have been rotated at a rate of one per month on MuchMusic. But the promotion is likely to come to a close in the near future, according to MuchMusic VP of programming Norm Schoenfeld. "Everything about the effort we are making at MuchMusic USA is designed to bring the viewer and the network together and create an environment where the corporation is invisible. It is our agenda for the viewer, using the Web and other technology, to influence, control, and impact how and what the network is every day."

While more garage-spun in nature, the MTV promotion has a celebrity touch as well. Eminem, Ludacris, and the Crystal Method

are among a handful of acts that have created MPEGs that will be stirred into the on-air mix. Shea says, "We have not gotten all that aggressive about approaching celebrities, because we don't want too many celebrity spots to dwarf this thing."

Another player that will get its share of MTV airtime is advertising partner Sony Electronics, which has made more than 20 10second lifestyle clips depicting a variety of Sony products targeted at the "Generation Y" market. The spots—which feature products ranging from portable music players and computers to digicams, camcorders, and wireless speakers-will be heavily rotated into the mix, according to Robert Ashcroft, Sony senior GM for personal mobile products and Generation Y marketing.

"We want to speak to this audience where they live," Ashcroft says. "We want to expand the digital horizon for Generation Y once again. They are all about music and communicating and multi-tasking, so we thought, 'Why not expand the possibilities and get into MPEG sharing?' If we succeed in creating the idea that the digital lifestyle has more to it, [with] greater possibilities than people imagined, then we will have a great success."

For MTV, MPEG Us could have broader ramifications. "We don't see this as a campaign that's going to have a beginning, middle, and end," Shea says. "It's more like a beginning, middle, and an evolution. We will have enough raw materials to come up with many ways to direct the content into other programming."

Among the possible offshoots of the campaign, Shea says, is the concept of setting up stations on-site at various spring-break locales: "Doing themed MPEGs from those locations that show up in concert with that programming is one idea."

## Decarations by one Of Independents...

**BACK IN THE GAME:** Two veteran record execs have returned with new imprints, both of which embrace the new audio and video technologies.

On Nov. 12, Marshall Blonstein's Audio Fidelity bows with the release of four hybrid Super Audio CD (SACD) titles: Greatest Hits by the Zombies, The London Sessions by Mel Torme with the London Symphony Orchestra, The Best Band I Ever Had by Buddy Rich & His Band, and Latin and Jazz by the Cal Tjader Quintet.

The Ventura, Calif.-based label is the first new venture by former DCC Compact Classics president Blonstein, who resigned from his post at the high-end reissue firm in July 2001.

Blonstein—who has taken the moniker of the first label to issue stereo LPs for his new company—plans to release 20-25 titles, all in the hybrid SACD format, per year on the self-distributed imprint. All Audio Fidelity titles will be self-distributed; Blonstein's other label, the compilation-oriented Morada Music, is handled by Select-O-Hits.

He says of his decision to go direct to retail, "The demand is out there, and [a price point of] \$15.98 is very attractive to [retailers]...I was able to make some very nice deals so I can pass the price along."

On the other coast, John Snyder has revived his Artists House label in New York. Formerly with CTI and A&M's old Horizon imprint, Snyder originally ran the jazz company from 1977-83; he produced and released a raft of classic titles by Ornette Coleman, Charlie Haden, Jim Hall, Chet Baker, Art Pepper, Gil Evans, and James Blood Ulmer, among others.

Artists House has been restarted as a nonprofit company, funded by a New York charitable foundation. The label has recorded five titles to date, by bassist Oteil Burbridge, keyboardist Jason Crosby, trumpeter Kenny Wheeler and trombonist/pianist Bob Brookmeyer, the New York blues band Scrapomatic, and vocalist Kami Lyle.

Each Artists House package, which Snyder plans to market at \$16.98, will include a full-length DVD shot at the recording sessions, digital surround mixes, and MP3s. Snyder says, "The future of music is multi-media, and the future of multi-media is DVD."

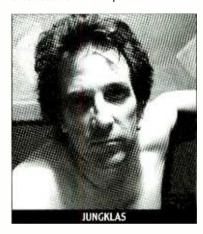
No distribution has been set for Artists House yet, though Snyder says he has been in discussions with Rykodisc.

**FLAG WAVING:** Among the mother lode of exceptional records out of

Memphis this year, the best and most astonishing may be **Rob Jung-klas'** *Arkadelphia*, on the hometown Madiack label.

Some may recall Jungklas from his late-'80s releases on Manhattan and RCA. He later had an unsatisfying stint as a songwriter in Nashville; he recalls, "I got so disillusioned, and also, it was time to come up with some dough."

So Jungklas dropped out of music, went to grad school, and got a teaching degree; today, he teaches fifth-graders at the exclusive Hutchison School in Memphis.



However, the music bug bit him again when he bought an inexpensive Kay guitar at a local music store. "I played slide [guitar] for about 15 minutes 20 years ago," Jungklas says. "All of a sudden, it was, 'What am I doing?'"

The experience triggered the extraordinary songs on *Arkadelphia*. A psycho-geographical tour of a Mississippi Delta peopled by a wrathful God and the shades of **Son House**, **Blind Willie Johnson**, and **Robert Johnson**, the album is a potently atmospheric, tortured suite about sin, violence, and the search for absolution.

Jungklas says the songs poured out of him, like automatic writing—"not quite that mystical, but it was close." Most were committed to tape right after they were written; some were cut by producer **Jeff Powell** in Jungklas' living room, while others were recorded in Memphis' ghostly Hunt-Phelan Home.

The songs are not blues but deeply incorporate the feel and emotion of the genre. Jungklas admits that *Arkadelphia's* sound is a marked departure from his previous work: "I was steeped in all that Delta stuff, but it was not my cup of tea. I was a pop musician."

To date, this amazing, affecting album has only been distributed regionally. Address inquiries to Madjack's **Mark McKinney**.

## Retail by Ed Christman Track

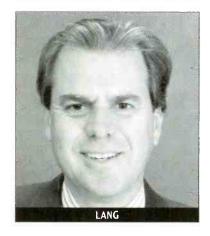
## PREVENTING BURNOUT: The theme of the recent CD World convention was "Do You Feel the Burn," which had a good news/bad news connotation. "It has a double meaning," CD World president David Lang told employees attending the event, held Sept. 18-19 at the Oyster Point Hotel in Red Bank, N.J. "We expect a hot fourth quarter

But the downside the theme implies is that CD burning continues unabated, with album sales down 10.4% this year, according to Nielsen SoundScan, with no end in sight to the bottom.

in terms of product, [which should be

good for sales .. '

In the music business, "one thing constant is change, and CD World does its best to anticipate rather than react," Lang said in his keynote address. Since the last convention, CD World has undergone a merger with Streetside Records and has almost



doubled its store count to 19 units. "The merger allows us to run 19 stores instead of 10," he said, "with very little addition to our corporate payroll."

Lang noted that there is still work to be done in order to make the merger successful. For instance, the two chains have completely different computer systems, which have to be combined. "Also, there is a cultural difference, which we will try to bridge," he said. "We won't try to impose ours on theirs or theirs on ours. We will take the best of both."

In addition to CD burning, another thing the chain has to contend with during the holiday selling season is a price war that he predicted. In fact, "the price war this year will be worse than it was in 1994," Lang said. "Make no mistake: This will be the toughest fourth quarter ever. I won't be surprised if one of the [discounters] have the top 20 at \$9.99."

He pointed out that most new releases are already being priced by discounters below cost, and despite that, store traffic is still down. He lamented, "Price is down, sales are down, and margin is down."

The price war is being driven by what Lang referred to as "the big four" —Wal-Mart, Target, Best Buy, and Circuit City—"all companies that use music as a price identifier." He says these companies represent CD World's main competitors, not music specialty retailers like Trans World or Musicland.

Another major CD World competitor nowadays "is the customer" because of their CD-burning and filesharing. But Lang warned CD World store managers, "The customer is our competitor, but we can't compete with them. We have to attract them into our stores."

He said that one way they are doing so is by lowering prices. "We sold 3,500 **Springsteen** albums at \$10.98, but we lost \$3,000 on it, which we will have to make up somehow."

Another way to bring customers in is through exclusives, Lang added. He pointed out that until recently, the mass merchants were the main beneficiary of exclusive product, as well as obtaining superior versions of albums. But he said a concerted effort by independent retailers and their coalitions and music specialty chains has been successful, and consequently the discounters are not getting as much superior product nowadays.

Nonetheless, Lang pointed out that Target recently had an exclusive **Hoobastank** item. "Can you imagine that our target customer, our breadand-butter customer, the music fan, is going to Target for their music?"

But while CD World is fighting the discounters through price and by obtaining exclusives through its participation in Music Monitor Network, Lang noted that the main thing that separates the chain from the big boxes is "customer service." Also, CD World carries used CDs and videos, which distinguishes the chain as well. Moreover, CD World has a broad offering of pop-culture accessories, which "makes us cool," as well as providing higher margins.

"So we are fighting with price, promotions, added values, and, let's face it, we have cool stores," Lang said. "Two reasons we have great stores is that **Rita** [**Donato Edward**, VP of stores] and you guys are taking special pride in your stores and are working on them. The best tool we have is you and the way you merchandise and organize your store and interact with the customer."

Lang urged managers to "never be satisfied with the way the store looks." If a manager should finally get the store the way they want it, they should still change something. "The only constant about your stores should be change, and there is always something more you can do."

## **Toyota And Collins Share Drive Time**

**BY MATTHEW S. ROBINSON** 

In the latest example of record labels using advertising to gain exposure for acts that are no longer played as readily on mainstream radio, Atlantic Records is teaming with Toyota Motor Sales U.S.A. to debut the latest single from Phil Collins, "Can't Stop Loving You," in a series of TV spots for the 2003 Toyota Avalon.

"The deal was made by Phil's manager, Tony Smith, in mid-2002," Atlantic senior VP of marketing Vicky Germaise explains. "He quickly put Atlantic's marketing team together with the folks at Toyota."

The partnership's first manifestation was in September, when Collins performed at a private party for 5,000 Toyota dealers and guests.

"That was a big thrill to have him play for us," Toyota VP of marketing Steve Sturm says. "It was a great kickoff to the program that we have put together."

According to Sturm, Collins was an ideal choice. "We like the synergy of what he stands for and that he has transcended many generations of music," Sturm says. "His music is vibrant and energetic and brings a lot of strong motion to the brand."

Since the first single had not been chosen for Collins' latest album, *Testify* (due Nov. 12), Germaise says that Toyota left it up to Collins and his team to pick which song to use. "Toyota had agreed to go with whatever our single choice was. It worked out beautifully, as we chose 'Can't Stop Loving You,' which worked perfectly for their demographic and is proving to be a huge success at radio."

Sturm agrees that "Can't Stop" is especially well-suited to the Avalon: "We thought that the song had a lyric that fit our car perfectly, because so many people love our car."

Shot in Prague, the spot was greatly inspired by the song itself. "We let the agency take the song and marry the spot to it," Sturm says. "It is very romantic."

Though they had been courting Collins for two years, Sturm says that the ultimate timing of the partnership worked well for both sides: "As he was coming out with his new album and we were coming out with a new model of the car, it seemed to be a good time to work with him on some sort of cross-promotion."

Germaise explains, "We piggy-backed on each other's media to really make the most of our respective strengths."

Elements of this cross-promotion include tags and stickers on a variety of Toyota merchandise and every CD being stickered with the line "Includes the hit single 'Can't Stop Loving You' as featured in the new Toyota Avalon commercial." Toyota is returning the favor by mentioning the name of the song and the album in the spots.

Germaise says, "Toyota came through for us in a big way by chyroning their TV spot MTV-style."

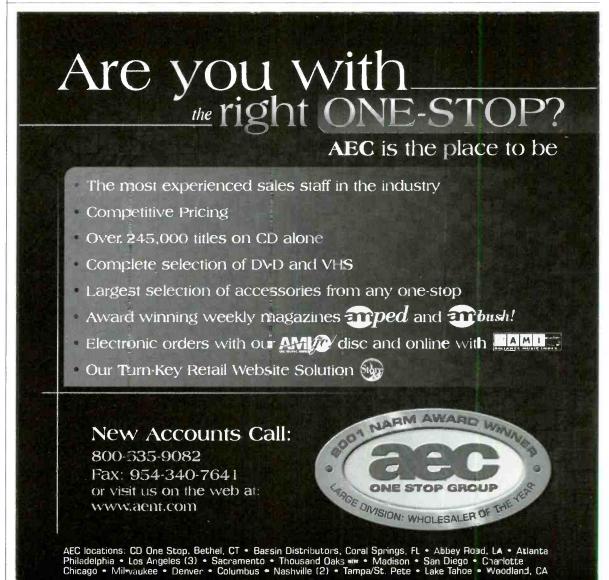
Toyota will also sponsor a Nov. 12 live radio €oncert that will be syndicated on more than 150 Clear Channel AC stations, all of which will run simultaneous contests on their Web sites.

Sturm says, "We want to capitalize on the freshness of both products."

In addition to "Can't Stop Loving You," Toyota has licensed another song to be used in a future commercial for their Camry model.

"We are currently working on the second song," Sturm says. "We have to decide which it will be."

Germaise adds, "This is just the start of our partner-ship with Toyota."



## Spiritual Memories Captured In Criterion 'Monterey Pop' DVD Set

BY JIM BESSMAN

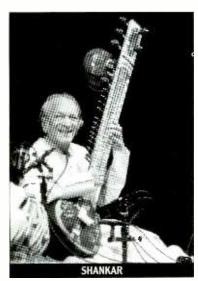
NEW YORK-In their hit song "Monterey"—commemorating the landmark Monterey Pop Festival of June 16-18, 1967, in northern California—Eric Burdon & the Animals sang the lyrics: "Young gods smiled upon the crowd/Their music being born of love/Children danced night and day/Religion was being born/ Down in Monterey." These spiritual and musical memories are also reflected in cinema verité pioneer D.A. Pennebaker's 1968 documentary Monterey Pop, now being issued for the first time Nov. 12 as a three-disc DVD set by the Criterion Collection (\$79.95).

The project will also be available as a less inclusive, two-tape VHS set for \$29.95.

Monterey Pop—considered by a range of film buffs, rock historians, and music fans to be one of the greatest rock movies ever—is a 79-minute program featuring career-defining performances by Jimi Hendrix, Otis Redding, the Who, Big Brother & the Holding Co. with Janis Joplin, and Ravi Shankar.

#### 'DOING IT JUSTICE'

The DVD box, which contains a 65-page historical booklet, boasts a number of special features. The first disc includes a new, high-definition transfer of the film, which also starred Canned Heat, Country Joe & the Fish, the Electric Flag, Jefferson Airplane, the Mamas & the Papas, Hugh Masekela, and Simon & Garfunkel. It has been augmented by a 5.1 audio mix in both Dolby Digital and DTS and includes interviews with Pennebaker, festival producers Lou Adler and John Phillips, publi-



cist Derek Taylor, and performers Cass Elliot and David Crosby, as well as the original theatrical trailer, radio spots, and memorable photos.

The second disc serves up the shorter spin-off documentaries *Jimi* 

Plays Monterey and Shake! Otis at Monterey, along with commentaries by music historians Charles Shaar Murray and Peter Guralnick and an interview with Redding's manager, Phil Walden. The third disc offers two hours of outtakes that also feature the Association, the Blues Project, the Byrds, the Paul Butterfield Blues Band, Al Kooper, Laura Nyro, Quicksilver Messenger Service, and Tiny Tim.

"I always knew that [including] 10 bands out of about 60 wasn't doing it justice," says Pennebaker, who put everything he had room for in the original film. And while he didn't know when he shot the footage how historically significant it would become, "we could see we had something really beautiful when we started editing," he says, noting that "virtually everything" lensed is in the Criterion set.

For Burdon and many others, *Monterey Pop* was "rock'n'roll in its finest hour—the first time the wall came down and we had one place where we could expand on the feelings of our generation and express them."

For Chris Hillman, then of the Byrds, Monterey was indeed "the best rock festival ever." Citing its "wide spectrum of talent," Hillman notes that unlike Woodstock—which took place in 1969—there were "no drug overdoses, no mud, no lack of any amenities, no negatives at all. Everything worked, and it was such a well-run show that it set a precedent never to be equaled."

Hillman singles out Shankar's performance as the event's musical highlight. He says, "You could hear a pin drop when he played, and it was just mesmerizing."

Ironically, Shankar nearly backed out of the historic gig. "I was really impressed by some of the musicians like the Mamas & the Papas, Simon & Garfunkel, Otis Redding, and Janis Joplin," says the legendary Indian sitarist, who had just been introduced to the West through his association with George Harrison and the Beatles. "I also admired Jimi Hendrix's fantastic virtuosity as a musician, but then his movements with the guitar-and finally burning it upwere too much. And the Who breaking their whole instruments disturbed me so much that I decided not to play between such icons.

"But after a lot of discussions, we arranged to play a separate afternoon session—with no one before or after—and I felt very inspired," he continues. "It was a fantastic concert. And I saw the good side of the whole new hippie movement,

[though] I didn't agree with all the gurus of the time, like Alan Watts and Allen Ginsberg and Timothy Leary, about taking drugs and mix-



ing it up with Indian yoga and everything. So the movie is a fantastic memory for me."

Criterion DVD producer Kim Hendrickson says that few films other than Pennebaker's previous documentary Don't Look Back—which followed a Bob Dylan tour—and David and Albert Maysles' 1970 Rolling Stones documentary Gimme Shelter—which culminated with the tragically chaotic Altamont rock festival—"captured a moment in time" the way Monterey Pop did.

#### NOT PUT OFF BY PRICE

Noting the DVD's high cost, Hendrickson adds that the company's "initial attention" has been focused on the production values of the release. She says Criterion will support the title at the major retail chains and will hold free promotional screenings of the film in New York, Chicago, and Los Angeles. Advertising will target film and DVD publications.

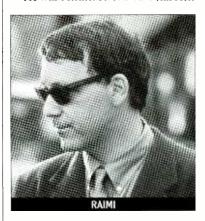
But amazon.com DVD/Video store senior editor Doug Thomas isn't put off by *Monterey Pop's* price point. "We do extremely well with big-ticket items and boxed sets," he says. "With the power to cross-merchandise a music DVD with our music store, we expect to do well with the piece. This year's other vintage concert DVD, *The Last Waltz*, hit No. 1 on two occasions here, so the outlook is good."

The value of Monterey Pop extends well beyond sales activity, Burdon says. Today he cites the festival as the cultural "apex of that period" and suggests that "if young kids can pick up on what happened that weekend and go past just the DVD images on screen and the sound coming out of their home theater system and understand what it all meant, we could show the rest of the planet another way of living."

## DENUIC) This

SPIDEY TAKES FLIGHT: When director Sam Raimi and producer Laura Ziskin began the two-year process of crafting the Tobey Maguire/Kirsten Dunst vehicle Spider-Man in the early months of 2000, the DVD format was just coming into its own. Raimi recalls, "During [Spider-Man's] making, we all witnessed an explosion of audience expectation of the quality of DVDs and the tremendous amount of additional materials that were starting to be included. [The format] became, almost before my eyes, another event that was born separate from the film."

He was reminded of DVD's nascent



popularity on the set, he says, because there was "a video crew filming us making the picture every day, and we were aware that when a funny outtake came, that maybe it [would] be good on the DVD."

Raimi and Ziskin contributed to the DVD with audio commentaries, and they were consulted on all of its extra features, which include two "making-of" specials, Maguire's screen test, a gag/outtake reel, and a comic-book archive. The title is available now from Columbia TriStar on VHS (\$24.96), as a two-disc DVD set (\$28.96), and as a DVD collector's gift package (\$49.95).

The inclusion of a number of interactive DVD extras, such as a DVD-ROM Activision *Spider-Man* game and a "record your own commentary" feature, is something that will particularly appeal to fans, Ziskin says: "The whole process of making a movie [now] is more interactive than I would have expected. We saw reactions [online] while we were making the movie. The fans want to participate interactively."

Spider-Man has been picked by video retailers as the potential top-seller of the fourth quarter (Billboard, Oct. 5). The film has grossed more than \$807 million worldwide, according to studio reports.

**JINGLE BELLS:** Though it's not quite time to sing Christmas carols, a num-

ber of new holiday-themed home videos are already becoming available for the whole family to enjoy.

Warner Home Video is offering a slate of new projects, including *Scooby-Doo: Winter Wonderdog* (\$14.95 VHS, \$19.98 DVD), Scholastic's *The Magic School Bus Holiday Special* (\$12.95 VHS, \$19.98 DVD), and Child Smart's *Your Tiny Noel* (\$12.95 VHS). The *Scooby* DVD features children's games and drawing activities. Warner VP of family entertainment marketing **Ewa Martinoff** says the releases will be featured in many retailers' Sunday advertisements.

Other major studio releases include Buena Vista Home Entertainment's Beauty and the Beast: The Enchanted Christmas, available Nov. 12 (\$22.99 VHS, \$29.99 DVD), and The Santa Clause Special Edition (\$14.99 VHS, \$29.99 DVD). The Beauty DVD includes a behind-the-scenes featurette and a sing-along extra, while Santa features a trivia adventure game, a DVD-ROM screensaver, and a segment on holiday treats featuring Wolfgang Puck.

Universal Studio Home Video's twodisc deluxe DVD of *Dr. Seuss' How the Grinch Stole Christmas* (\$29.98) arrives Tuesday (5) with an offer of \$5 back if consumers upgrade from their previously purchased *Seuss* DVD.

Big Idea Productions is taking advantage of interest in its recent theatrical release *Jonah—A VeggieTales Movie* with its VeggieTales video *The Star of Christmas* (\$14.99 VHS, \$19.99 DVD). Big Idea senior VP of marketing and sales **Dan Merrell** says, "In December, local PBS stations in 80% of the country have picked up [the title] to air."

BBC Video has released *Robbie the Reindeer in Hooves of Fire* (\$9.95 VHS, \$14.98 DVD), *Blackadder's Christmas Carol* (\$9.95 VHS), and *Father Ted: A Christmassy Ted* (\$14.95 VHS). The company's VP of home video, **Burton Cromer**, says, "The challenge with Christmas titles is putting in just the right amount, because they don't sell the rest of the year."

NOTABLE: Video-on-demand company Intertainer, which has filed an antitrust lawsuit against AOL Time Warner, Vivendi Universal, and Sony accusing the companies of price fixing (Billboard, Oct. 12), has indefinitely shut down its Web site until it can "work out a fair business model with the defendants," a statement posted on the site says . . . Blockbuster has entered into online DVD rentals with an investment in dvdrentalcentral .com, which offers four rentals at a time for a \$19.95 monthly fee.

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au (1)	MBE 002	R 🗸	Billboard TOP DVD	SAL		
			Sales data compiled by 🎗 Nielsen			
	AST WEEK		VideoScan	Principal	RATING	Э.
	LAS		LABEL/DISTRIBUTING LABEL & NUMBER	Performers	RAT	PRICE
			学堂 NUMBER 1 学堂 WINDTALKERS	1 Week At Number 1 Nicolas Cage		20.00
		177	MGM HOME ENTERTAINMENT 1004026	Adam Beach Freddie Prinze Jr.	R	26.98
2	2		SCOOBY-DOO (PAN & SCAN) WARNERHOME VIDEO 2:1498  DEALETY AND THE DEACT (SPECIAL EDITION)	Sara Michelle Geller  Animated	PG	26.95
3	1		BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24962 INSOMNIA (WIDESCREEN)	All Pacino	G	29.95
			WARNER HOME VIGEO 23307  SCOOBY-DOO (WIDESCREEN)	Robin Williams Freddie Prinze Jr.	R	26.98
5	3		WARNER HOME VIDEO 23/30  MONSTERS, INC.	Sara Michelle Geller	PG	26.95
6	4		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28968  INSOMNIA (PAN & SCAN)	Billy Crystal John Goodman Al Pacino	G	29.99
	iik		WARNER HOME VIGED 22828  ENOUGH	Robin Williams  Jennifer Lopez	R	26.98
	5		COLUMBIA TRISTAR HOME ENTERTAINMENT 60008361  THE SCORPION KING (FULL FRAME)	The Rock	PG-13	
	6		UNIVERSAL STUDIOS HOME VIDEO 22401	Kelly Hu	PG-13	
10	7	3	THE SCORPION KING (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 2:800	The Rock Kelly Hu Jodie Foster	PG-13	
	11		PANIC ROOM PARAMOUNT HOME ENTERTAINMENT 06457	Nathalie Cheron	R	27.96
12	9		BROTHERHOOD OF THE WOLF UNIVERSAL STUDIOS HOME VIDEO 22115	Brigitte Moidon  Kane Hodder	R	26.98
13	8	2	JASON X NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5628  SORORITY BOYS	Michael Rosenbaum	R	26.95
14			TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27555  LIFE OR SOMETHING LIKE IT	Harland Williams  Angelina Jolie	R	29.99
15		17/	FOXVIDED 2005398  BLADE 2	Edward Burns Wesley Snipes	PG-13	
16	13		NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5554	Mel Gibson	R	29.95
17	18		WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Barbie	R	29.99
18	12	D. 8	RAPUNZEL ARTIGAN HOME ENTERTAINMENT 12950		NR	19.95
19	17		CHANGING LANES PARAMOUNT HOME ENTERTAINMENT 334304	Ben Affleck Samuel L. Jackson	R	29.95
20	14		A HARD DAY'S NIGHT MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 18301	The Beatles  Kelly Clarkson	G	29.99
21	24		AMERICAN IDOL: THE SEARCH FOR A SUPERSTAR VENTURA DISTRIBUTION 284  THE COUNT OF MONTE CRISTO		NR	19.99
22	19		TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24019	Jim Caviezel Guy Pearce	PG-13	
23	16		GREASE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 155744  BIG FAT LIAR	John Travolta Olivia Newton-John Frankie Muniz	PG	26.95
24	15		UNIVERSAL STUDIOS HOME VIDEO 21975	Amanda Bynes  John Travolta	PG	26.98
. 25	10		SATURDAY NIGHT FEVER PARAMOUNT HOME ENTERTAINMENT 01:134  GREASE (PAN & SCAN)		R	24.95
26	21		PARAMOUNT HOME ENTERTAINMENT 026424  FRAILTY	John Travolta Olivia Newton-John Bill Paxton	PG	26.95
27	22		LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 8117  THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN)	Matthew McConaughey	R	24.99
28 29	26 38		NEW LINE HOME ENTERTAINMENT/WARNER HOME VIOEO 5542	lan McKellen congebob Squarepants	PG-13	29.95 19.99
30	27		NICKELDBEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 978904  THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SCAN)	Elijah Wood	PG-13	
31	35		DIRTY DANCING	lan McKellen Patrick Swayze	PG-13	
32	20		ARTISAN HOME ENTERTAINMENT 10002  MURDER BY NUMBERS (WIDESCREEN)	Jennifer Grey Sandra Bullock	R	26.98
38	23		WARNER HOME VIDEO 23305  40 DAYS AND 40 NIGHTS	Ben Chaplin  Josh Hartnett	R	29.99
: :21::::::::::::::::::::::::::::::::::	28		MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25072  RESERVOIR DOGS: ALL COLORS	Harvey Keitel	R	107.95
35	Land or	018	ARTISAN HOME ENTERTAINMENT 12050  THE BOONDOCK SAINTS	Tim Roth Willem DaFoe	R	14.95
36	40		RUDY	Sean Astin	PG-13	-
37	30	9	COLUMBIA TRISTAR HOME ENTERTAINMENT 60053727  NATIONAL LAMPOON'S VAN WILDER (UNRATED)	Ryan Reynolds	NR	26.98
38	33		AR IISAN HOME ENTERTAINMENT 12906  PULP FICTION: COLLECTOR'S EDITION  MIGNAMA MANAGE ENTERTAINMENT MIGNAMENT DIAME ENTERTAINMENT 17044	John Travolta	R	29.99
39	32	4	MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23541  ALL ABOUT THE BENJAMINS  NEW YORK FOR THE TOTAL WIND FOR THE SOCIETY OF THE	Samuel L. Jackson	R	26.98
40	25		MURDER BY NUMBERS (PAN & SCAN)	Sandra Bullock	R	26.98
	Ľ.	E-0,	WARNER HOME VIDEO 22764	Ben Chaplin		

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A SAME SHIP	LAST WEEK	Met of the	Sales data compiled by \$\frac{\text{Nielsen}}{\text{VideoScan}}\$  TITLE \text{VideoScan}  LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
	1		SCOOBY-DOO	eks At Number 1 Freddie Prinze Jr. a Michelle Geller	2002	PG	24.9
2	2		BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25125	Animated	1991	G	24.9
3	3		MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.9
4	4		THE SCORPION KING UNIVERSAL STUDIOS HOME VIDEO 89929	The Rock Kelly Hu	2002	PG-13	22.9
5	5		RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	Barbie	2002	NR	19.9
ė.	7		SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIOEDIPARAMDUNT HOME ENTERTAINMENT 876903 Sponge	bob Squarepants	2002	NR	12.9
7			INSOMNIA WARNER HOME VIDEO 22828	Al Pacino Robin Williams	2002	R	22.9
8	6		BIG FAT LIAR UNIVERSAL STUDIOS HOME VIDED 60/60	Frankie Muniz Amanda Bynes	2001	PG	22.9
•	13	20	DARRIN'S DANCE GROOVES RAZOR & HEVENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.9
10	9		SCOOBY-DOO: WINTER WONDERDOG WARNER FAMILY ENTERTAINMENT/WARNER HOME VIOEO 42082	Scooby-Doo	2002	NR	14.9
	12		SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	Scooby-Doo	2002	NR	14.9
12	8		THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIOEO 5415	Elijah Wood Ian McKellen	2001	PG-13	22.9
	11	10-1	THE ROOKIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 6 1936	Dennis Quaid	2002	G	22.9
	10		MICKEY'S HOUSE OF VILLAINS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25269	Animated	2002	NR	22.9
15	16	29	IT'S THE GREAT PUMPKIN, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT ISSTOR	Animated	1966	NR	12.9
16	18		RUGRATS: HALLOWEEN NICKELODEON VIOEO/PARAMOUNT HOME ENTERTAINMENT 876863	Animated	2002	NR	12.9
17	14	104	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648	Animated	2002	G	24.9
18	20	1	THE BEST OF SCHOOLHOUSE ROCK 30TH ANNIVERSARY EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 6 1794	Animated	2002	NR	19.9
19	22	22	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.9
			DRAGONDALL Z ELICIONAL ACT CALVAN (EDITED)				

● RIAA gold cert, for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert, for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRNA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for rentestically released programs, or of at least \$5,000 units and \$1 million at suggested retail for nontheatrical titles. IRNA platinum certification for a minimum sale of \$750,000 units and \$2 million at suggested retail for nontheatrical titles. IRNA platinum certification for a minimum sale of \$750,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media. Inc. and Nielsen VideoScan. All rights reserved.

DRAGONBALL Z: FUSION-LAST SAIYAN (EDITED)

DRAGONBALL Z: FUSION-INTERNAL STRUGGLE (EDITED)

MURDER BY NUMBERS

PEANUTS: HOLIDAY COLLECTION

SCOOBY-DOO'S ORIGINAL MYSTERIES

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24

## NOVEMBER 9 BIllboard TOP VIDEO RENTALS

	and the				
THE WEEK	LAST WEEK	(M) = (M)	Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.  TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			音響 NUMBER 1 音響	1 Week At Number 1	
	Į,	N.	INSOMNIA WARNER HOME VIDEO 22828	Al Pacino R <mark>obin Williams</mark>	R
2	T.	W	WINDTALKERS MGM HOME ENTERTAINMENT 1004023	Nicolas Cage Adam Beach	R
	4	2	SCOOBY-DOO WARNER HOME VI0E0 22436	Freddie Prinze Jr. Sara Michelle Geller	PG
	1	2	ENOUGH COLUMBIA TRISTAR HOME ENTERTAINMENT 08361	Jennifer Lopez	PG-13
	3	15	PANIC ROOM COLUMBIA TRISTARI HOME ENTERTAINMENT 07317	Jodie Foster	R
. 6	2		THE SCORPION KING UNIVERSAL STUDIOS HOME VIDEO 89929	The Rock Kelly Hu	PG-13
7	6	B	CHANGING LANES PARAMOUNT HOME ENTERTAINMENT 334304	Ben Affleck Samuel L. Jackson	R
	5	B	MURDER BY NUMBERS WARNER HOME VIDEO 22764	Sandra Bullock Ben Chaplin	В
•	881	W	LIFE OR SOMETHING LIKE IT FOXVIDEO 2005389	Angolina Jolie Edward Burns	PG-13
10	7		MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	G
19	8	8	HIGH CRIMES FOXVIDEO 2005144	Ashley Judd Morgan Freeman	PG-13
12	9	1	BIG FAT LIAR UNIVERSAL STUDIOS HOME VIDEO 60760	Frankie Muniz Amanda Bynes	PG
43		4	SORORITY BOYS TOUCHSTONE HOME VIOEO/BUENA VISTA HOME ENTERTAINMENT 5503	Michael Rosenbaum Harland Williams	R
14	10	5	40 DAYS AND 40 NIGHTS MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2607203	Josh Hartnett	R
15	13	•	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R
16	12	ı	THE ROOKIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	G
17	11	5	FRAILTY LIDNS GATE HOME ENTERTAINMENT/TRIMARK HOME VIOEO 81170	Bill Paxton Matthew McConaughey	R
10		W	DERAILED ARTISAN HOME ENTERTAINMENT 19130	an-Claude van Damme	R
19	14		JASON X NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5628	Kane Hodder	R
20	15		BIG TROUBLE TOUCHSTONE HOME VIOED/BUENA VISTA HOME ENTERTAINMENT 2492103	Tim Allen Rene Russo	PG-13

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ⑤ 2002, VNU Business Media, Inc. All rights reserved.

Animated 2002 NR 14.95

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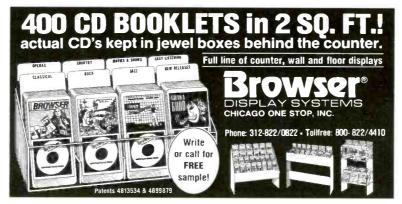
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#### CHAIRPERSON, THE CLIVE DAVIS DEPARTMENT OF RECORDED MUSIC

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New York University invites applications and nominations for the position of Chairperson, The Clive Davis Department of Recorded Music. As chief administrative officer of the Department, the Chairperson reports to the Dean of the Tisch School of the Arts. This is a senior, tenurable position, which begins in Fall 2003. Salary is negotiable and competitive.

Responsibilities: The Clive Davis Department of Recorded Music seeks a leader in the field of recorded music to provide direction to a pioneering program dedi-cated to the development of the recorded music producer as an artist, and which regards recorded music as an art form separate and distinct from live performance. The Chairperson must provide academic leadership for the creative, intellectual and entrepreneurial pursuits of both students and faculty. The Chairperson is responsible for admissions, faculty recruitment, and curricular development; and must be committed to advancing a program that integrates the theory and practice of the creative producer, especially in light of contemporary issues, transformations and radical changes in the recorded music industry

The Department: Set to officially launch in Fall 2003, The Clive Davis Department of Recorded Music is the first of its kind. Part of the renowned Tisch School of the Arts, the Department is a four year, BFA degree granting program designed to educate undergraduate students in all aspects of contemporary recorded music, with a special focus on the art of identifying musical talent and developing creative material within the complex range of recorded music technologies. The unique perspective of the Department is the development of the recorded music producer as artist, and recorded music itself as the corresponding artistic medium. Graduates will be prepared to be leaders in the field, conversant with the esthetic, cultural, commercial and technical dimensions of the industry. The course of study includes practice in the recording studio where students are expected to become proficient in a range of recorded studio practices. Students are expected to construct a viable and coherent performance sound for a selected creative artist within a number of promotional and distribution mediums, including radio, film, music videos, and interactive technologies. In addition to practical work, students explore the cultural impact of recorded music and the history of a number of musical genres, including, but not limited to, R&B, Country & Western, Jazz, Rock, Hip Hop, Latin and World Music

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#### Events Calendar

#### NOVEMBER

Nov. 4, ASCAP Country Awards, Opryland Hotel, Nashville (by invitation only).

Nov. 4, 11th Annual Music Industry Trusts' Dinner Honoring Elton John and Bernie Taupin. Grosvenor House Hotel, London. 44-207-851-4000.

Nov. 4, 12th Annual Music Row Celebrity Tournaments, Hermitage Golf Course, Old Hickory, Tenn. 615-256-2002.

Nov. 5, BMI Country Awards, BMI Nashville office (by invitation only).

Nov. 5. Christian Country Music Assn. Awards, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 5, Second Annual Country Radio Broadcasters Fall Forum, Nashville Renaissance Hotel. 615-327-4487.

Nov. 6, 36th Annual Country Music Assn. Awards, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 6-9, Impact Music Marketing Conference, Royal Palm Crowne Plaza, Miami Beach. 212-253-1125.

Nov. 7, Musicians' Assistance Program (MAP) Awards. House of Blues, Los Angeles. 310-559-9334.

Nov. 7, Ninth Annual Wine and Music Aficionado Dinner, benefiting the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research, Harold Pratt House, New York. 212-833-5444.

Nov. 7, SESAC Country Music Awards, SESAC Nashville office (by

#### **FOR THE RECORD**

The No. 3 title on the Top Classical Albums chart in the Oct. 26 issue should have been Mahler: Symphony No. 1 by the San Francisco Symphony Orchestra, conducted by Michael Tilson Thomas. The catalog number for the Delos album is 9002. An errant database caused another Mahler title from Delos to appear on the chart.

Solution to this issue's puzzle (page 86) O P R A H T T S R R A J A H A S A L E R T E E L U T E H A P P Y D A Y S D O N A L U T A H I I S N T E N T R E AREHEREAGAIN IMSTYDIL I D I O T S D D O N T S T O P
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invitation only).

Nov. 13, Spirit of Life Award Gala Honoring Phil Collins and Steven T. Florio, presented by the Fashion and Media Industry for City of Hope, Cipriani, New York. 212-707-2033.

Nov. 13-17, 14th Annual Western Music Festival, sponsored by the Western Music. Assn. (WMA), Sam's Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.

Nov. 14, First Annual Club Musica Latina Awards. Loews Hotel. Miami Beach. 305-861-3545.

Nov. 14, MTV Europe Music Awards, Palau Sant Jordi Stadium, Barcelona, 44-207-284-7777.

Nov. 14, Western Music. Assn. (WMA) Awards, Sam's Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.

Nov. 14-16, Bing!: Crosby and American Culture, presented by and held at the Hofstra Cultural Center, Hofstra University, Hempstead, N.Y., 516-463-5669.

Nov. 26, Oye! Mexican National Awards for Recorded Music, Auditorio Nacional, Mexico City. 525-

#### DECEMBER

Dec. 4, International Recording Media Assn.'s (IRMA) Annual Marketing Summit, Roosevelt Hotel, New York. 609-279-1700.

Dec. 9, 13th Annual Billboard Music Awards, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 11, NY Heroes Awards, presented by the New York chapter of

212-245-5440.

Dec. 12-14, 2002 Aspen Artist Development Conference, St. Regis Hotel Aspen. Colo. 970-544-8292.

#### **JANUARY**

Jan. 5-7, Future of Music Policy Summit. Georgetown University. Washington, D.C. 202-331-2958.

Jan. 8-11, 30th Annual International Assn. for Jazz Education Conference, Fairmont Royal York, Sheraton Centre, Crowne Plaza Centre, and Metro Toronto Convention Centre Toronto, 610-667-0501.

Jan. 9-11. Noorderslag Music Seminar, De Oosterpoort, Groningen, Netherlands. noorderslag.nl.

Jan. 13. American Music Awards. Shrine Auditorium, Los Angeles. 323-931-8200.

New York. 310-392-3777.

#### MARCH

March 10, Fourth Annual Best Cellars Wine Dinner, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-

March 12-16, South by Southwest (SXSW) 2003 Music Conference and Exhibition, Austin Convention

March 16-19, 2003 NARM Annu-

Good Works Jan. 19-23, MIDEM 2003, Palais NARAS, Roosevelt Hotel, New York. des Festivals, Cannes. 212-370-7470. DOUBLE STAR POWER: The Bill & Jan. 28-Feb. 2, Country in the Rockies, presented by the T.J. Melinda Gates Foundation, Paul G. Allen Charitable Foundation, Martell Foundation, Club Med, and Levi's Jeans will sponsor a Crested Butte, Colo. 615-401-2808. two-part HIV/AIDS awareness **FEBRUARY** concert taking place in November and to be aired globally on MTV Feb. 4-6. Digital Content Delivon World AIDS Day, Dec. 1. ery Expo (DCD Expo), San Jose Convention Center, San Jose, Calif. Michelle Branch, Dave Matthews, and Missy "Misdemeanor" Elliott 978-474-1900. Feb. 6-8, Ninth Annual Billboard/ will perform in the Nov. 7 concert at Experience Music Project in Airplay Monitor Radio Seminar & Seattle, while Sean "P. Diddy" Awards, Eden Roc Resort, Miami Combs and Alicia Keys will per-Beach. 646-654-4660. Feb. 20, Brit Awards, Earls Court, form Nov. 23 at the Green Point Stadium in Cape Town, South London. 44-207-385-1200. Africa. Contact: Alison Olin at Feb. 23, 45th Annual Grammy 310-752-8044. Awards, Madison Square Garden,

> tle Black Dress event. Such Los Angeles designers as Richard Tyler and Monah Li will present their versions of this wardrobe staple to the crowd at Cicada in L.A. to raise money for Stop Cancer's research for a cure. The Center, Austin. 512-467-7979. dresses will be available during the evening through a silent auction, and additional money will be a fully orchestrated CD that teachraised through a raffle featuring snowboarding gear and spa gift baskets. Contact: Susan Mainzer at 323-466-5141.

> > ROCK YOUR SOUL: Meshell Ndegeocello will headline You Rock My Soul, an AIDS benefit concert also featuring Cassandra Wilson, Stephanie Mills, Rahsaan Patterson, Bilal, Mark Cohn, and Yerba Buena. Held at Carnegie Hall in New York, the concert will benefit Gay Men's Health Crisis, raising money for HIV testing and counseling, treatment education, legal services, substance-abuse counseling, and crisis intervention. The Nov. 11 evening will be followed by a post-concert reception featuring a performance by Tony Award winner Heather Headley. Contact: Jackie O. at 718-789-1818.

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### Lines

Girl, Presley, to Belinda and A. Jay Popoff, Sept. 19 in Fullerton, Calif. Father is lead singer of rock group Lit.

**BIRTHS** 

#### **DEATHS**

Adolph Green, 87, of natural causes, Oct. 24 in New York. During a collaboration with Betty Comden that lasted more than six decades. the team of Comden & Green wrote the lyrics to Tony Awardwinning Broadway musicals Wonderful Town, Applause, and Hallelujah, Baby!, along with such standards as Peter Pan and The Will Rogers Follies. The ASCAP

members also co-wrote the Academy Award-nominated screenplays It's Always Fair Weather, The Band Wagon, and Singin' in the Rain. Working with composers like Leonard Bernstein, Jule Styne, Morton Gould, Cy Coleman, and André Previn, the pair is best-known for such songs as "The Party's Over," "Make Someone Happy," "Never Never Land," and "New York, New York (It's a Hel-Juva Town)." Green is survived by his wife, singer Phyllis Newman, two children, and two step-grandchildren.

Hannah Russell, 89, of a short illness, Oct. 17 in Los Angeles. Russell was CEO of Harrison Music Publishing and composed the music to several children's films in England. Most recently she wrote and produced SpaceSongs, es basic astronomy that is used in U.S. schools and planetariums. Russell, the sister of the late songwriter Bud Green, is survived by two children, five grandchildren, and six great-grandchildren.

Norbert Schultze, 91, of natural causes, Oct. 14 in Bad Toelz, Germany. Schultze was best-known as the composer of "Lili Marleen," the song that became a kind of anthem for World War II soldiers of both sides and was later translated into 30 languages and performed by Marlene Dietrich, Edith Piaf, and Greta Garbo. The controversial composer was shunned in his homeland of Germany for several years after World War II for composing the score to several Nazi films. He is survived by his wife and five children.

#### **BILLBOARD NOVEMBER 9, 2002**

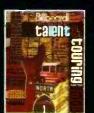
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### Faith's Album Is No. 1, But Radio Balks

#### WB, Management Insist Hill Has Not Abandoned Country Radio

**BY PHYLLIS STARK** 

NASHVILLE—Despite a decade of hitmaking that has made Faith Hill one of country's most reliable superstars, some country PDs have directed a surprising amount of venom at her in recent weeks. The barbs spring from disappointing research results for Hill's latest single, "Cry," and from her new album of the same name, which some PDs feel takes Hill too far astray of the format

For their part, Hill's management and label are surprised not only that "Cry," which peaked at No. 12 on the Hot Country Singles & Tracks chart, didn't get more benefit of the doubt from radio, but also at the angry nature of some of the attacks.

Hill's fifth album, Cry, debuted at No. 1 on last issue's Billboard 200 albums chart and on the Top Country Albums chart with first-week sales of 472,000 copies, according to Nielsen SoundScan. But the No. 12 peak for the title track is Hill's lowest showing for an official single since "But I Will" reached No.

Cry is not without supporters at radio. KHAY Ventura, Calif., PD/ brand manager Mark Hill reports that "thus far, the new Faith . . . [is] pacing very well for us.

It was also the most-played record at WYCD Detroit for the chart week ending Oct. 20, and it was in the top five at WWYZ Hartford, Conn., the same week.

WYCD PD Mac Daniels says "Cry" has "no negatives [in my research]. It's testing like a hit record for me.' And based on the album's Nielsen SoundScan debut, Daniels says, "I've gotta think some of my core listeners are out there buying it. She's a huge artist in this market.'

But most of the programmers whom Billboard recently polled expressed sentiments like those of Frank Bell, VP of programming for Keymarket Communications, who characterizes audience response to the single as "underwhelming. It's great [that] she wants to be the next Celine Dion, but at least put some country instrumentation in the mix so it doesn't sound so odd in between George Strait and the Dixie Chicks."

WMZQ Washington, D.C., assistant PD/music director Jon Anthony says, "Faith's new album is a huge disappointment. It's not because she made a pop record-I really couldn't care less if artists want to make all different kinds of music—it's the fact that she didn't give country radio a single song on it that fits our brand. It's frustrating that country radio has been a big part of her success, yet it'll be non-country stations that will play the majority of cuts on this album. I regret hyping the project as much

as I did, because there's not going to be any payoff for my audience."

"Faith is a little disappointing," says Mitch Mahan, PD of WIRK West Palm Beach, Fla. "She should have done at least one country song on the album. I can't imagine her selling the kind of albums she wants to sell without the country fan base . . . The lyrics to 'Cry' were close to country, but the production wasn't. Faith has always had a mainstream sound, but with the new album, they've produced her way over the top. It's almost like Cry was a movie soundtrack.





"The jury is out on Faith," consultant Joel Raab says. "Fans want to like it but are skeptical of her direction.

"Unfortunately, 'Cry' did not do what we hoped," KSON San Diego assistant PD/music director Greg Frey says, "and if you count [the song "There You'll Be" from the movie Pearl Harbor], she's got two back-to-back underperforming songs . . . There was just a real lack of passion for 'Cry' in our research and on our phone lines.'

Among Hill's harshest critics is KBQI Albuquerque, N.M., PD Tommy Carrera, who says, "Let's face reality: 'Cry' will be the last single getting country airplay for Faith Hill unless someone goes back in the studio and remixes the crap out of it."

#### **RADIO ACTING IN BAD FAITH?**

It's comments like that that have executives at Warner Bros., as well as Hill's manager, Gary Borman of Borman Entertainment, slightly mystified and very frustrated.

'We don't understand this groundswell of negativity," says Borman, who notes that a remix of "Cry" was not offered to country radio because not one station ever

"I just don't get it," he says. "For 10 years we have been working closely with country radio and always putting country first. I have no idea why we're getting such an angry reaction from country radio. We're not taunting them or shoving anything down their throats. We're OK with them saying they can't play that record, but we expect respect. We have no idea what we did to warrant this response. She has done nothing but be a great ambassador for country in the mainstream.

"What is going on here? Where is the benefit of the doubt? Why are they driving her away? She has not changed formats. There has never been a decision to date to go pop,' Borman continues. "She has not abandoned [PDs]—they are abandoning her, and I think that's a bad decision. This is a time for families to band together, not to rip each other apart."

Borman adds, "I invite any [programmer] to call me and let me know how we've insulted them to warrant this kind of response, because we think it's undeserved."

Warner Bros. GM/senior VP of marketing Chris Palmer calls programmers' comments "hurtful," particularly in light of Hill's track record of success in partnership with country radio. "All of [Hill's] major accomplishments, including this wonderful debut [for Cry], are due to the country music industry."

#### A FAST START

Warner Bros. senior VP of promotion David Haley also believes the single may have ultimately been damaged by its fast start at country radio. At a time when country singles often take half a year to break, 'Cry" was top 15 in four weeks, subjecting it to research expectations that no PD would have had for a lesser-known artist. "Sometimes singles can outrun research, particularly ones that start out of the chute [fast]," Haley says. "If we had a more traditional build, we may not have seen the same result. But in this current climate, radio lives and dies by research.'

Consultant Mike O'Malley says, "To expect any artist, superstar or not, to always bat a thousand is unrealistic. Some have been on incredible rolls that have continued into this fall. Others may not have had the impact we had hoped for or delivered the type of product we as programmers might have wanted them to. But artists need to make music that reflects who and where they are right now. If that happens to fit with a station's vision, something great happens. If not, it's neither party's fault and both should feel free to move on.

Warner Bros., meanwhile, is planning to get right back on the horse. Hill is expected to sing the next single, "When the Lights Go Down," during Wednesday's (6) Country Music Assn. Awards, and the label plans to have it in country programmers' hands that week. Borman says the song was chosen based on feedback from country radio.

Speaking for his own company as well as Warner Bros., Borman says, 'We are going to go out of our way to meet the needs of country radio. We want to give country radio the tools they need to be our partner.'

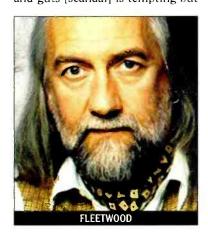
## Music &



## **Showbiz**

**BRAVO TO FLEETWOOD: Mick Fleet**wood's life is a fascinating rock'n'roll survivor story, so it's not surprising that a movie has been made about it. The Mick Fleetwood Story: Two Sticks and a Drum will reach a mass-media audience when it premieres Sunday (3) on Bravo as part of the network's Bravo Profiles series. The movie was originally released two years ago on home video by Image Entertainment.

The drummer and co-founder of Fleetwood Mac tells Billboard that he didn't want the biography to be sensationalistic. "Going for the bloodand-guts [scandal] is tempting but



too obvious," he says of the documentary. "Certainly, it does cover the ups and downs of my life, but I wanted it to be more personal than just another Fleetwood Mac story. We took our time -about two yearsdoing this film.'

The movie includes a wealth of Fleetwood's personal home-video footage that has not been seen before. The documentary even features a rare interview with former Fleetwood Mac member Peter Green, whom Fleetwood cites as having a tremendous influence on his life.

As for the much-anticipated new Fleetwood Mac album, due next year, Fleetwood says that the still-untitled album is in the mixing stages and that the band is planning to launch a major tour by summer 2003. "We've made an album that we love, and we've definitely pushed some envelopes. People will be surprised."

The album will be the first all-new Fleetwood Mac studio set with Lindsey Buckingham and Stevie Nicks since 1987's Tango in the Night. "Lindsey has done the lion's share of the producing," Fleetwood adds of the new album. "The whole energy in Fleetwood Mac right now is incredible. Our story is a really happy one at the moment."

Though he says he will never lose his passion for playing music, Fleetwood confides, "In 10 years, I'd love to be running a record company.'

IN BRIEF: Tim McGraw will be featured in a documentary to be digitally simulcast Nov. 25 to movie theaters in more than 20 U.S. cities. This will be the first movie-theater simulcast for Movie Tunes, one of the companies behind the event. Movie Tunes president Robert Kardashian says that the company plans to stage several more movie-theater simulcasts, "at least once a quarter." . . . Hype Williams has joined the list of music-video directors who have crossed over into network-TV production deals (Music & Showbiz, Billboard, Oct. 5). Williams and NBC Studios have signed a deal for the director to develop, produce, and helm NBC's TV projects.

Emmis Communications says that senior VP/New York market manager Judy Ellis will exit since she chose not to renew her contract, which expires Feb. 28, 2003 . . . VH1 has changed the name of its annual fan-driven awards show to the VH1 Big in 2002 Awards, which will take place in December at a date and a Los Angeles venue to be announced. The event was previously called the My VH1 Music Awards. In other news, VH1 has canceled the Liza Minnelli/David Gest reality-TV series Liza & David before the show went on the air. VH1 says that it did not receive the promised access. Compiled by Carla Hay.

### Billboard

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INDIA ARIE, LITTLE THINGS BLACKSTREET, WIZZY WOW MUSIQ, DON'T CHANGE MS. JADE, CHING CHING

SEAN PAUL GIMME THE LIGHT SYLEENA JOHNSON, TONIGHT I'M GONNA LET GO AMERIE, TALKIN TO ME

CLIPSE, WHEN THE LAST TIME WILL SMITH, 1,000 KISSES EVE. GANGSTA LOVIN LIL' ROMED, TRUE LOVE FIELD MOB, SICK OF BEING LONELY

FAT JOE, CRUSH TONIGHT

NAPPY ROOTS, PO' FOLKS SNOOP DOGG, FROM THA CHUUUCH TO DA PALACI PRYMARY COLORZ, IF YOU ONLY KNEW FLOETRY, FLOETIC
PASTOR TROY, ARE WE CUTTIN

JUSTIN TIMBERLAKE, LIKE I LOVE YOU IMX. BEAUTIFUL (YDU ARE)
LIL WAYNE. WHERE YOU AT
ISYSS, SINGLE FOR THE REST OF MY LIFE

LUDACRIS, MOVE B ... H LIL JON, I DON'T GIVE A @#\$%

FAROLOUS TRACE IT ALL

COMMON, COME CLOSE TO ME

C-CI & JOJO, IT'S ME

RAIG DAVID, WHAT'S YOUR FLAVA?

RICK DADDY, THUG HOLIDAY

IAS, MADE YOU LOOK S, MADE YOU LOOK 'LES, DADDY GET THAT CASH ILEZ & SOUTHSTAR, TELL ME (WHAT'S GOIN' ON) 50 CENTS, WANKSTA DEBRA COX, UP & DOWN (IN & OUT)



SHANIA TWAIN, I'M GONNA GETCHA GOODI FAITH HILL CRY DIXIE CHICKS, LANDSLIDE LEANN RIMES, LIFE GOES ON

TOBY KEITH, WHO'S YOUR DADDY KEITH URBAN, SOMEBODY LIKE YOU RASCAL FLATTS, THESE DAYS
REBECCA LYNN HOWARD, FORGIVE

MONTGOMERY GENTRY, MY TOWN STEVE AZAR, WAITIN ON JOE TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN

RICLARK. I JUST WANNA BE MAD DIAMOND RIO, BEAUTIFUL MESS GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE RADNEY FOSTER, EVERYDAY ANGEL CLEOUS T JUDD, IT'S A GREAT DAY TO BE A GUY SHEDAISY, MINE ALL MINE

TAMMY COCHRAN, LIFE HAPPENED PHIL VASSAR, AMERICAN CHILD BRUCE SPRINGSTEEN, LONESOME DAY

EMERSON DRIVE, FALL INTO ME KELLY WILLIS, IF I LEFT YOU NICKEL CREEK. THIS SIDE ELIZABETH COOK, STUPID THINGS TOBY KEITH, COURTESY OF THE RED, WHITE & BLU RASCAL FLATTS, I'M MOVIN' ON

TIM MCGRAW, THE COWBDY IN ME ALAN JACKSON, ORIVE (FOR DADDY GENEI ALISON KRAUSS & UNION, LET ME TOUCH YOU FOR A DARRYL WORLEY, I MISS MY FRIEND

GARY ALLAN. THE ONE
JENNIFER HANSON, BEAUTIFUL GOODBYE KENNY CHESNEY, YOUNG TOBY KEITH, MY LIST

ALISON KRAUSS, NEW FAVORITE



MISSY"MISDEMEANOR" ELLIOTT, WORK IT

EMINEM, LOSE YOURSELF NO DOUBT, UNDERNEATH IT ALL CHRISTINA AGUILERA, DIRRTY

PUDDLE OF MUDD, SHE HATES ME NAPPY RODTS, PO' FOLKS JUSTIN TIMBERLAKE, LIKE I LOVE YOU

GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND CLIPSE, WHEN THE LAST TIME LL COOL J. LUV U BETTER RED HOT CHILI PEPPERS, ZEPHYR SONG

AVRIL LAVIGNE, SK8ER BOI SEAN PAUL, GIMME THE LIGHT

NELLY, OILEMMA ASHANTI, BABY BIG TYMERS. OH VEAH FDO FIGHTERS, ALL MY LIFE NIVEA, DON'T MESS WITH MY MAN FAT JOE, CRUSH TONIGHT PINK, FAMILY PORTRAIT

SANTANA, THE GAME OF LOVE NIRVANA, YOU KNOW YOU'RE RIGHT PAUL OAKENFOLD, STARRY EYED SURPRISE DIXIE CHICKS, LONG TIME GONE FABOLOUS, TRADE IT ALL CAM'RON HEY MA

KELLY CLARKSON, A MOMENT LIKE THIS NICK CARTER, HELP ME BLAKE SHELTON, OL RED SIMPLE PLAN, I'D DO ANYTHING

MADONNA, DIE ANOTHER DAY

TAPROOT, POEM

WHITE STRIPES, DEAD LEAVES AND THE DIRTY GROUNI BON JOVI, EVERYDAY BRAD PAISLEY, I'M GONNA MISS HER FLOETRY, FLOETIC STONE SOUR BOTHER

BRUCE SPRINGSTEEN, LONESDME D UNCLE KRACKER, IN A LITTLE WHILE NELLY, (HOT S\*\*T) COUNTRY GRAMMAR TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE AVRIL LAVIGNE COMPLICATED

AMADE YOU LOOK
(AH BADU, LOVE OF MY LIFE
ENS OF THE STONE AGE, NO ONE KNOWS
AH JONES, DON'T KNOW WHY



NO DOUBT, UNDERNEATH IT AL SANTANA. THE GAME OF LOVE PINK, FAMILY PORTRAIT

CREED, ONE LAST BREATH DIXIE CHICKS, LANDSLIDE 112 ELECTRICAL STORM

OZ, ELECTRICAL STORM

BON JDVI, EVERYDAY

NIRYANA, YOU KNOW YOU'RE RIGHT

JOHN MAYER, YOUR BODY IS A WONDERLAND JOHN RZEZNIK, I'M STILL HERE (JIM'S THEME) RED HOT CHILI PEPPERS, ZEPHYR SONG

JUSTIN TIMBERLAKE. LIKE I LOVE YOU FAITH HILL, CRY
BRUCE SPRINGSTEEN, LONESOME DAY

NELLY, DILEMMA KELLY CLARKSON. A MOMENT LIKE THIS UNCLE KRACKER, IN A LITTLE WHILE VANESSA CARLTON, ORDINARY DAY LIFEHOUSE, SPIN PINK, JUST LIKE A PILI

DAVE MATTHEWS BAND, WHERE ARE YOU GOIN TORI AMOS, A SORTA FAIRYTALE WALLFLOWERS, WHEN YOU'RE DN TOP HOOBASTANK, RUNNING AWAY

REO HOT CHILL PEPPERS BY THE WAY JENNIFER LOVE HEWITT , BARENAKED NORAH JONES, DON'T KNOW WHY CREED, DON'T STOP DANCING MARIAH CARFY THROUGH THE RAIN

MARIAH CARET, PHROOGH THE RE JIMMY EAT WORLD, THE MIDDLE SHERYL CROW, SOAK UP THE SUN COLDPLAY, IN MY PLACE

INDIA.ARIE, LITTLE THINGS FOO FIGHTERS, ALL MY LIFE LIFEHOUSE, HANGING BY A MOMENT PUDDLE OF MUDD, BLURRY

TONI BRAXTON, HIT THE FREEWAY MATCHBOX TWENTY, DISEASE



CRAZY TOWN, DROWNING
12 STONES, THE WAY I FEEL
KELLY ROWLAND, STOLE
INSANE CLOWN POSSE, HOMIES

LAS KETCHUP, ASEREJE
THALIA, NO ME ENSENASTE
JUANES, ES POR TI
ENRIQUE IGLESIAS, MENTIROSO
PAULINA RUBIO, TODO MI AMDR





EVE. SATISFACTION
KORN. ALONE I BREAK
THE WALLFLOWERS. WHEN YOU'RE ON TOP
STREETS. LET'S PUSH THINGS FORWARD
TALIB KWELL WAITIN' FOR THE OJ
DAVIO GRAY. THE OTHER SIDE



AUDIOSLAVE. COCHISE (NEW)
MATTHEW GODD BAND, WEAPON (NEW)
BRASSMUNK, ELODRADO (NEW)
SNOOP DOGG, FROM THA CHUUUCH TO DA PALAC MATTHEW GDOD BAND, WEAPI BRASSMUNK, ELORAGO, WENY SNOOP DOGG, FROM THA CHUIUCH TO EVE. SATISFACTION (NEW) SNOOV, LEGAL (NEW) CRAZY TOWN, DROWNING (NEW, NEW FOUND GLORY, HEAD ON C N.O.R.E., FULL MIDDE (NEW) AVRIL LAVIGNE, SKEER BOI NELLY, DIERMA AVITL ZAVIONE, SARETA BUT
NELLY, DILEMAN, GET READY
SHAWN DESMAN, GET READY
SIMPLE PLAN, I'D DO ANYTHING
THERRY OF A DEADMAN NORMING COULD DAME SETWEEN US
JUSTIN TIMBERENKE, LIKE I LOVE YOU
PUDDLE OF MUDD, SHE HATES ME
SWOLLEN MEMBERS, STEPPIN'THOU
DUR LADY PEACE. INNOCENT
SAM ROBERTS, BROTHER DOWN
CHRISTINA AGUILERA. DIRRTY



MADONNA, DIE ANOTHER DA LIZ ELECTRICAL STUMP
SHAKIRA, DELECTRICHTANGO)
JUSTIN TIMBERLAKE, LIKE I LOV YOU
JUSTIN TIMBERLAKE, LIKE I LOV YOU
JUSANSIC S, WHAT'S GOLDEN?
CHRISTINA AGUILERA, DIBRITY
CDOL KIOS OF DEATH, PIOSENKI O MI OSCI
RAYMITER, KUT HAMPOKKANEN
SANTANA, THE GAME OF LOVE
EMINEM, CLEANIN' OUT MY CLOSET



PAPA ROACH, TIME AND TIME AGAIN CKY, INTO GEAR TIGER ARMY INCORPOREAL DISTILLERS. CITY OF ANGELS THE BLACK HEART PROCESSION. DID YOU MUDHONEY, SONIC INFUSION THE CATHETERS. NOTHING INTERPOL, PDA INTERPOL, PDA
THRICE, DEADBOLT
INSAME CLOWN PDSSE, HOMIES
CITIZEN BIRD, JOY
KOTTONMOUTH KINGS, FULL THROTTLE
ANDREW W.K., WE WANT FUN
BUTCH WALKER, MY WAY

LONDRING FOR THE PROPERTY OF THE PARTY OF TH

DERMILK, ESTROGEN DXYGEN ACHES IN THE TEETH AGAIN TRAGICALLY HIP, SILVER JET RS, LEAVES
BLIND BOYS OF ALABAMA, HIGHER GROUND
PROVENT, LOOKING DOWN



FAITH HILL GRY

FAITH HILL GRY

FAITH HILL GRY

FAITH HILL GRY

RASCAL FLATTS. THESE DAYS

SHANIA TWAIN, IM GONNA GETCHA GOOD!

PHIL VASSAR. AMERICAN CHILL

SETH UBRAN, SOMEGOOY LIKE YOU

TOBY KEITH, WHO'S YOUR DADDY!

GERRES TRAIT, SHE'L LEAVE YOU WITH A SMILE

TEARI CLARK, JUST WANNA BE MAD

TRACE ADKINS, CHROME

EMERSON DRIVE, FALL INTO ME

EMERSON DRIVE, FALL INTO ME

TRAMMY COCHRAN, LIFE HAPPENED

MONTGOMERY GENTRY, MY TOWN

TRICK PONY, ON A MISSION

TRAVIS TRIIT, STRONG ROUGH TO BE YOUR MAN

REFECAL LYNN HOWARD. EDRIGUE

TRAFFECAL LYNN HOWARD. EDRIGUE

TRAFFECAL THE OF THE OWN TO BE TO THE OWN TRAVIS TRITT. STRONG ENDUGH TO BE YOUR MAN REBECCA LYNN HOWARD, FORGIVE BILLY RAY CYRUS, WHAT ELSE IS THERE SHEDALSY MINE ALL MINE JAMIE LEE THURSTON, IT CAN ALL BE GONE STEVE AZAR. WAITIN ON JOE



MADONNA, OLE ANDTHER DAY
CHRISTINA AGUILERA, DIRRY
PEACHES, SET IT OFF
AUDIOVENT. LOOKING OOWN
SIMPLE PLAN, TO DO ANYTHING
KETH URBAN, SOMEBOOY LIKE YOU
FAITH HILL, CRY
JURASSIC 5, WHAT'S GOLDEN?
XZIBIT, MULTIPLY
DAYE HOLLISTER BAN NO TENGET THE JURASSIG 5, WHAT'S GOLDEN' XZIBIT, MULTIPLEY DAVE HOLLISTER, BABY DO THOSE THINGS PRYMARY COLDER, IF YOU ONLY KNEW QUEENS OF THE STORE AGE, NO DINE KNOWS SANTANA, THE GAME OF LOW MUDHONEY, SONIC INFUSION INSANE CLOWN POSSE, HOMIES CLIPSE, WHEN THE LAST TIME LYTIC, YOUNG AS EXPY KELLY CLARKSON, BEFORE YOUR LOVE AMERIE, TALKIN TO ME MINDLESS SELF INDUIGENCE, TORNADO

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recording, broadcast & touring

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A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter.

**ENCORE:** Proving that its 1999 blockbuster *Supernatural* was no fluke comeback, **Santana's** new *Shaman* becomes the first album in the band's long and storied career to debut at No. 1 on The Billboard 200.

The new title moves 299,000 units in its first week, more than triple the 72,500 that *Supernatural* sold when it started at No. 19. Propelled by Christmas-shopping spikes and huge exposure from a big night at the Grammy Awards, the title racked up six weeks during which



it sold more than 300,000, including two frames north of the halfmillion mark. That album spent a dozen weeks at No. 1 and sparked a rally for Legacy/Columbia's 1998 set *The* 

Best of Santana. The band's Arista debut also broke a cold streak that dated back to 1985, during which time neither the band nor leader Carlos Santana placed an album as high as No. 50.

Shaman's arrival evokes shades of '99, as a new Legacy compilation, *The Essential Santana*, opens at No. 125 on the big chart, while *Supernatural* garners the Greatest Gainer ribbon on Top Pop Catalog Albums (28-8, up 38.5%) and by far the highest rank it has seen in any of the 21 weeks it has spent on that chart.

The band has been omnipresent on TV since playing the Latin Grammys Sept. 18, hitting Today, Late Show With David Letterman, A&E's Live by Request and Biography, the VHI Fashion Awards, and the MTV Latin Awards on MTV2. During several of those televised performances, the band was joined by Michelle Branch, featured vocalist on lead track "The Game of Love," which is winning friends at radio, bulleting at No. 9 on The Billboard Hot 100, No. 6 on Top 40 Tracks, and No. 3 on Adult Top 40.

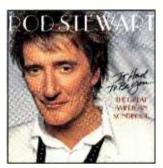
Santana's big week also spikes Arista's current-albums market share. In most recent weeks, the label has ranked sixth or seventh, but this round's 8.12% slice is topped only by Columbia, with 8.33%.

**REASON TO BELIEVE:** The biggest surprise on the big chart belongs to **Rod Stewart**, whose *It Had to Be You . . . The Great American Songbook* enters at No. 4 on 115,000. Firstday sales suggested that his J Records bow would start in the range of 60,000-70,000, but like many adult-leaning albums, it picked up steam as the week progressed. A little more than 7,000 of those units came from

direct-response sales, and that advertising vehicle obviously fed the title's retail sales.

This is Stewart's biggest non-Christmas week

of the Nielsen Sound Scan era and his highest rank since 1993's Unplugged ... and Seated spent five weeks at No. 2. During that year's Christmas frame, it sold 136,000.



The big starts by Stewart and chart-topper **Santana** continue one of 2002's predominate themes, a year that has seen lots of adult-skewed albums pull big numbers. Their high bows also place a bright feather in the cap of Arista and J founder **Clive Davis**, who co-produced both top five albums.

**ALSO LARGE:** New entries on The Billboard 200 signal career-high marks for rock band **Foo Fighters** (No. 3, 121,500 units), Christian artist **Michael W. Smith** (No. 14, 57,500), and R&B's **3LW** (No. 15, 53,500). Two earlier Foo sets peaked at No. 10, with their 1999 album doing 111,000 in its biggest week. Two of Smith's prior eight chart titles reached the top 20; he peaked at No. 16 in 1995, yet two other albums had bigger sales weeks than his new one scores. Trio-turned-duo 3LW saw its first album peak at No. 29 last year.

The solo debut of **Destiny's Child** member **Kelly Rowland** enters at No. 12 on 77,000 units. It includes "Dilemma," her hit collaboration with **Nelly**, one of the summer's biggest tracks (see Singles Minded, this page). Another of Destiny's children, **Michelle Williams**, peaked at No. 57 earlier this year. Group anchor **Beyoncé Knowles** won't make her solo bow until 2003.

**RALLY MONKEYS:** Growing radio tracks help Las Ketchup pick up The Billboard 200's Greatest Gainer (84-65, up 29%) and Paul Oakenfold earn that list's Pacesetter award (196-134, up 48.5%). The former act, which is No. 1 on Top Latin Albums, also benefits from widespread ink from the likes of *Time*, Newsweek, Entertainment Weekly, People, and USA Today. Improved store positioning at several key retail chains assists Oakenfold's rise to No. 1 on Top Electronic Albums . . . Island Def Jam Music Group recalled a defective run of the new W.C. album, but enough copies hit bins for it to bow at No. 51 on Top R&B/Hip-Hop Albums and No. 170 on the big chart. The set will be reintroduced Nov. 12.

## Singles Minded...

**'LOSE' WINS: Eminem** earns his first No. 1 on The Billboard Hot 100, as "Lose Yourself" climbs 2-1 on the strength of its third consecutive Greatest Gainer/Airplay win (and its fourth in five weeks). "Lose" gains 10 million audience impressions for a total of 112.6 million.

"Lose" makes it to the top of the Hot 100 in only its sixth chart week, making it the second



airplay-only song to top the chart in such a short span since Bill-board began including such titles in December 1998. The other track to do so is the one bounced from the chart's peak this issue

after 10 non-consecutive weeks, "Dilemma" by **Nelly Featuring Kelly Rowland**. "Dilemma" hit No. 1 in its sixth chart week in the Aug. 17 issue.

DAY BREAK: "Die Another Day" by Madonna climbs 47-1 on Hot 100 Singles Sales, as the maxi-CD title scans 28,500 units in its first full week at retail. "Day" is her third No. 1 on the Nielsen SoundScan-compiled chart, following "Music" in September 2000 and "Don't Tell Me" in February 2001. On the Hot 100, the sales points push "Day" 18-8, giving Madonna her 35th top 10 single on the chart (see Chart Beat, page 4).

**FLEW THE COOP:** With the chart's largest increase, **Dixie Chicks** take the biggest jump inside Hot Country Singles & Tracks' top 10 in two years, as "Landslide" flies 7-2. Up 555 detections, the five-notch hike is the first in this part of the chart since **Phil Vassar's** "Just Another Day in Paradise" leapt 10-5 in the Oct. 28, 2000, issue.

Although "Landslide" logs 5,068 detections, it trails **Keith Urban's** "Somebody Like You" by 914 plays, the fourth-largest gap between a No. 1 and No. 2 title in the 13 years since we adopted monitored airplay from Nielsen Broadcast Data Systems (BDS).

The Chicks also debut with "Landslide" on both Adult Top 40 Tracks (No. 40) and the Adult Contemporary chart (No. 27). It's the trio's first track to reach a radio chart other than country. The addition of pop airplay propels "Landslide" to No. 20 on Hot 100 Airplay, giving the Chicks their highest position yet on that chart. "Landslide" rises 29-22 on the Hot 100.

Urban's fourth week atop the chart is the longest No. 1 stay for Capitol's Nashville operation in a decade. **Garth Brooks** is the

only other Capitol artist in the modern era to stay four weeks at No. 1 on the country chart. He did so in February 1992 with "What She's Doing Now" and in October 1990 with "Friends in Low Places." "Friends" closed a gap of 17 years for a month-long ride at the top for Capitol, previously achieved by Merle Haggard's "If We Make It Through December" in 1973. At the time of Brooks' 1992 feat, the Capitol logo had been temporarily retired by then-label president Jimmy Bowen in favor of the Liberty seal. The switch back to Capitol came in early 1995.

**EMOTIONAL RETURN:** Faith Hill scores her third No. 1 on the Adult Contemporary chart with "Cry." Hill had previously spent a combined 29 weeks at No. 1 on the AC chart with her two previous

chart-toppers: "Breathe" (17 weeks on top starting in April 2000) and "There You'll Be" (12 weeks beginning in July 2001). Only one other artist has spent more than 20



weeks at No. 1 on the AC chart in this still-young decade: **Celine Dion**, who tallied 21 weeks on top earlier this year with her only No. 1 of the past three years, "A New Day Has Come."

**SLOW STRIKE:** After a roller-coaster ride on the Hot R&B/Hip-Hop Singles & Tracks chart, **Sean Paul's** "Gimme the Light" reaches a new peak, moving 5-3. In its 30th week, it is the longest trip to the chart's top triumvirate in the Nielsen Broadcast Data Systems/Sound-Scan era. Earlier this year, "Lights, Camera, Action!" by **Mr. Cheeks** tied the snail's pace set by **Joe's** "I Wanna Know" in March 2000, with both singles needing 28 weeks to hit the top three. Eventually both tracks hit No. 1.

"Light" initially received enough airplay in some major markets to rise to No. 37 in July, where it seemed to reach its plateau after 14 weeks. As the record began to descend, bottoming out at No. 55, the release of the video in August and subsequent play at BET was a major factor in turning the fortune of "Light" around. Increased radio airplay and sales soon followed. More recently, Atlantic tapped into the track's success with a joint distribution venture, providing VP Records with radio promotion needed to propel it to its current perch.

Additional reporting by Patrick McGowan in New York

2002	ER 9	Billboard® THE B						DARD. 200.	
LAST WEEK	Ma Sugar	Sales data compiled by Nielsen  ARTIST SoundScan Titl IMPRINT & NUMBER/DISTRIBUTING LABEL		100		2 WKS. AGD	WEEKS ON	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	9
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NEW	•	SANTANA Shamai ARISTA 14737 (12 98/18 98)	1 1	1	<b>5</b> 2 4	43	14	LINKIN PARK ▲ [Reanimation] WARNER BROS. 48326* (18.98 CD)	]
1 —		FAITH HILL WARNER BROS, (NASHVILLE) 48001/WRN (12.98/18.98)	/   1	1	53 4	4 33	13	BRUCE SPRINGSTEEN ▲ <sup>2</sup> The Rising COLUMBIA 86800°/CR6 (12.98 EQ/18.98)	J
NEW	T	FOO FIGHTERS  ROSIVELL 60006/RCA (18 98 CD)  One By One	9 3	3	<b>54</b> 5	54 45	4	VARIOUS ARTISTS EMI CME/PROVIDENT/MORD 397/5/SPARROW (21 98 CD)  WOW Hits 2003	3
NEW	1	ROD STEWART It Had To Be You The Great American Songbool	. 4	1	55 5	2 46	49	CREED ▲ 5 Weathered	d
3 1		J 20039 (12 98/18.88)   ELVIS PRESLEY ▲ 2   Elv1s: 30 #1 Hit	3 1	1	5 <b>6</b> 4	17 44	35	WING-UP 13075 (1) 38/18/88)  NAPPY ROOTS ▲ Watermelon, Chicken & Gritz	z
6 6	9	RCA 88079* (12 98/19 98)  DIXIE CHICKS ▲ <sup>3</sup> Home			57 4	6 61	\$	ATLANTIC 83524'/AG (11.98/17.98)  SOUNDTRACK Sweet Home Alabama	a
7 7	23	MONUMENT/COLUMBIA 86840"/CRG (12.98 EQ/18.98)  EMINEM     The Eminem Shov	,	1	<b>58</b> 5	50 49	16	HOLLYWOOD 182364 (18.98 CD)  RED HOT CHILI PEPPERS ▲  By The Way	v
5 4	. 24	WEB/AFTERMATH 4932907/INTERSCOPE (12 98/19.98)  AVRIL LAVIGNE ▲ 3  Let G	. 2	2	<b>59</b> 50	6 66	9	WARNER BROS. 48140* (18.98 CD)  STONE SOUR  Stone Sour	r
4 3		ARISTA 14740 (77.98 CD) THE ROLLING STONES Forty Lick			1785	3 47		ROADRUNNER 618425/IDJMG (18 98 CO)  SYSTEM OF A DOWN   Toxicity	
		ABKC0 13378/VIRGIN (29.98 CD)				55 53		AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	
8 5		FO' REEL/UNIVERSAL 017747*/UMRG (12 98/18 98)						MAVERICK 47985/WARNER BROS. (17 98 CD)	
2 -		LL COOL J DEF JAM 063219"/IDJMG (12.98/18.98)		W		18 41	•	KENNY G ● Paradise  ARISTA 14738 (12.38/18.38)	
NEW		KELLY ROWLAND MUSIC WORLD/COLUMBIA 865 16/CRG (12 98 EQ/18.98)	1	2	63 4	32		PETER GABRIEL Up REAL WORLD/GEFEN 493388/INTERSCOPE (18.98 CO)	
11 12		NORAH JONES ▲ Come Away With Mi	. (	5	64	NEW		KENNY G ARISTA 14/53 (12.98/18.98)  Wishes	}
NEW		MICHAEL W. SMITH REUNION 10074/ZOMBA (11.98/17.98)  Worship Again	1	4				S GREATEST GAINER S	
NEW		3LW A Girl Can Macl	1	5	65 8	34 109		LAS KETCHUP SHAKETOWN/COLUMBIA 86980/CRG (15.98 EQ.CD) [M]  Las Ketchup	p
18 13	•	DISTURBED REPRISE 4820/WARNER BROS. (18.98 CD)  Believe	1	1	66 6	6 69	•	QUEENS OF THE STONE AGE INTERSCOPE 493425 (14 98 CD)  Songs For The Deaf	f
14 8	*	XZIBIT Man vs Machine LOUD/COLUMBIA 85925*/CRG (12.98 EQ/18.98)	, 3	3	67 5	59 58	34	JACK JOHNSON ●  ENJOY/UNIVERSAL 860994/UMRIG (18.98 CD) [H]  Brushfire Fairytales	s
9 —	2	GERALD LEVERT The G Spo	1 9	7	68 5	7 48	28	SHERYL CROW  A&M 493261NTERSCOPE (12,96) il 98]  C'mon, C'mon	1
21 16		GOOD CHARLOTTE The Young And The Hopeles:	, ,	7	69 7	7 76		VARIOUS ARTISTS iWorship: A Total Worship Experience	e
15 10	4	DAYLIGHT 86486/EPIC (1298 EQ CD)  SOUNDTRACK  American Idol: Greatest Moments	, 4	1	70	NEW	1	INTEGRITY 86846/EPIC (19.98 EQ CD)  DAVID BOWIE  Best Of Bowie	9
22 20		RCA 68/41 (11.38/18.39)  TOBY KEITH ▲ Unleashe:	1 -	1	71 6	69 63	50	VIRGIN 41929 (18.98 CD)  SHAKIRA   3 Laundry Service	e
16 18		DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)  SOUNDTRACK  Brown Suga				2 57	74	EPIC 53900 (12.98 EQ/18 98)  VANESSA CARLTON ▲  Be Not Nobody	
23 23	200	F0X 113028*/MCA (1898 CD)  PINK   4   M!ssundaztoo:		He.		5 64		A&M 493307/INTERSCOPE (18.98 CD)  SOUNDTRACK   6   0 Brother, Where Art Thou?	_
20 17		ARISTA L478 (12.98/18.98) INDIA,ARIE Voyage To India		i i		8 85		LOST HIGHWAY/MERCURY 170069/DJMG (12 98/19 98)  KID ROCK Cocky	
		MQTDWN 064755/UMRG (12.98/18.98)	_					LAVIA/ATLANTIC 83482*/AG (12.98/18.38)  EVE	
19 19		JOSH GROBAN ▲ Josh Grobal  143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]						RUFF RYOERS 493381*/INTERSCOPE (12.98/18.98)	
26 28	44	JOHN MAYER A  AWARE/CDLUMBIA 85233*/CRG (7.88 EQ/18.98) [H]  Room For Square:		_		8 72	58	MARTINA MCBRIDE ▲ Greatest Hits RCA (NASHVILLE) 67012/RLG (1/2.98/18.98)	
13 2	3	BON JOVI ISLAND 063055/IDJMG (12.98/18.98)	2	2		3 62	199	KIDZ BOP KIDS RAZOR & TIE 80055 (11.38/17.38)  Kidz Bop 2	
27 22	30	ASHANTI   AShant  MURDER INC./AJM 586830*/IOJMG (12.98/18.58)	i 1	1	78 6	0 40	5	NAS The Lost Tapes ILL WILL/COLUMBIA 85275*/CRG (12.98 EQ/18.98)	\$
10 —	2	DAVE HOLLISTER Things In The Game Done Changer MOTOWN 018747/JUMRG (12 98/18.98)	1 1	0	<b>79</b> 7	2 59	15	DAVE MATTHEWS BAND ▲ <sup>2</sup> RCA 68/117 (11.38/18.38)  Busted Stuff	f
12 —	2	FLEETWOOD MAC REPRISE 73775/WARNER BRDS. (24.98 CD)  The Very Best Of Fleetwood Mac	: 1	2	80 7	0 65	24	CAM'RON  ROC-A-FELLA/DEF JAM 586786*/IDJMG (12.98/18.98)  Come Home With Me	,
31 24		DIANA KRALL VENC 065109/VG (12 98/18.98)	s 1	8	<b>8</b> 1 4	19 35	5	PASTOR TROY  MADD SDCIETY/UNIVERSAL 064652*/UMRG (12.98/18.98)  Universal Soldier	r
25 —	2	TRACY CHAPMAN ELEKTRA 62800/E6 (16.99 CD)	2	5	82 7	4 98	٠	NATALIE COLE VERVE 589714/VG (12 98/18 98)  Ask A Woman Who Knows	
NEW		FIELD MOB From Tha Roota To Tha Toots	3	3	<b>83</b> 5	58 55	19	OUR LADY PEACE ● Gravity	<b>4</b>
34 29	14	MCA 113051* (18,98 CD)  VARIOUS ARTISTS ▲ Now 10	) 2	2	<b>84</b> 6	3 38	1	COLUMBIA 89595 (CR 6 6 98 EQ/12 98)  HEATHER HEADLEY RCA 69376 99 12 3 99) This Is Who I Am	1
24 9	3	SONY/UNIVERSAL/EMI/ZOMBA 86789/EPIC (12:98 EQ/19:98)  TOM PETTY AND THE HEARTBREAKERS  The Last Do	] 9	9	<b>85</b> 7	5 68		ISYSS The Way We Do	0
28 27	16	WARNER BROS. 47955 (18 98 CD)  CLIPSE   Lord Willin		4	86 6	4 56	18	ARISTA 14731 (12.98/18.98)  THE VINES   Highly Evolved	<u> </u>
38 39	37	STAR TRAK 14735*/ARISTA (12.98/18.98)  KENNY CHESNEY   No Shoes, No Shirt, No Problem	3	1	87 6	51 —	2	ENGINEROOM 37527*7CAPITOL (17.98 CO)  BOND  Shine	е
17 —	2	BNA 87038/RIG (1/2 98/18 98)  TAPROOT Welcom		7	88 7	6 82	14	MBO 470500/DECCA (17.98 CD) [M]  TRUSTCOMPANY  The Lonely Position Of Neutral	_
30 14		VELVET HAMMER/ATLANTIC 83561/AG (11.98 CD)  CHEVELLE  Wonder What's Nex		_		30 71		GEFFEN 493312/INTERSCOPE (12.98 CD)  MARIO   Mario	_
(Marieton)		EPIC 86157 (11.98 ED CD)  SCARFACE Greatest Hits		- 6		1 54		3RD STREET 20026/J.1/12.99/17.99)  TRICK DADDY   Thug Holiday	
NEW		RAP-A-LOT/NOO TRYBE 12646*/VIRGIN (12.98/18.98)	-	4				SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	
41 42		PUDDLE OF MUDD \$\textstyle 2 Come Clean FLAWLESS/GEFFEN 493074/INTERSCOPE (12 98/18 98)				33 83		ARISTA NASHVILLE 67039/RLG (12.98/18.98)	
37 34		COLDPLAY ●  CAPITOL 40504* (12.98/18.98)  A Rush Of Blood To The Head		į.		36 73		MERCYME IND/M2.0 COMMUNICATIONS/WORD 86218/WARNER BROS. (17.98 CD)	
32 26	5	BECK DGC/GEFFEN 493393./INTERSCOPE (18.98 CD)	2 8			32 80	26	BIG TYMERS ▲ Hood Rich CASH MONEY/UNIVERSAL 860997*/UMRG (18 98 CO)	
36 31	11	JAMES TAYLOR ● October Road COLUMBIA 63584/CRG (12 98 EQ/18.98)	1 4	4	<b>94</b> 8	31 78	•	UNCLE KRACKER LAVA 83542*/AG (12-38/18-38)  No Stranger To Shame	:
29 11	3	KEITH URBAN Golden Road CAPITDL (NASHVILLE) 37336 (10.98/18.98)	1 1	1	95	NEW	1	JAGUARES RCA 96556 BMG LATIN (14.98 CD)	)
35 21	•	VARIOUS ARTISTS Ludacris Presents Disturbing Tha Peace: Golden Grain DISTURBING THA PEACEDEF JAM SOUTH 063205*/IDJMG (12.98/18.98)	1 6	5	96	HEW	1	TRANSPLANTS HELLCAT 80448*/EPITAPH (16 98 CD) Transplants	;
_	44	NO DOUBT   Rock Stead INTERSCOPE 493158* (12.58/18.98)	, (	9	97 8	37 86	31	CELINE DION ▲ <sup>2</sup> A New Day Has Come	e
51 50	Section 1	JURASSIC 5 Power In Number:	1	5	98 8	9 84	57	P.O.D.   3 Satellite ATLANTIC 89475 / AG (11.98/17.98)	3
		INTERSCOPE 493437* (18.98 CD)							
		INTERSCOPE 493437* (18.98 CD)  LIL' FLIP   Undaground Legen SUCKAFREFLOUD/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	1 1	2	99 9	92 94	10	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EO CD)	е

	¥	0			T		×			
THIS WEE	LAST WEEK	2 WKS. AGO	5 3	ARTIST Title	NOI	THIS WEEK	LAST WEEK		ARTIST	X NOIL
THI	-	_	를	IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK	- E. F. T.		No.	IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK
101		89	59	NICKELBACK ▲ 4 Silver Side Up  ROADRUNNER 618485/IDJMG (12 98/18:39)	2	151	165 15	6	THE NITTY GRITTY DIRT BAND  CAPITOL 40177 (19:98 CD)  Will The Circle Be Unbroken, Volume III	134
102	79	70	•	LIFEHOUSE Stanley Climbfall DREAMWORK\$ 450377/INTERSCOPE (18 98 CD)	7	152	NEW		PAVEMENT Slanted & Enchanted: Luxe & Reduxe MATADOR 10557 (18 98 CD)	152
103	111	107	11	SOUNDTRACK BUENA VISTA 860791/WALT DISNEY (12 98 CD)	97	153	157 15	4	KIRK FRANKLIN   GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)  The Rebirth Of Kirk Franklin	4
104	NE	W	1	CELINE DION/CHER/DIXIE CHICKS/SHAKIRA WITH SPECIAL GUESTS ANASTACIA & STEVIE NICKS DivaslasVegas  EPIC 86750 (18:98 EQ CD)	104	154	112 10	1 7	DANIEL BEDINGFIELD  ISLAND 065113*/IDJMG (17.98 CD)  Gotta Get Thru This	41
105	124	118	4	VARIOUS ARTISTS WOW Christmas WORD/EMI CMG/PROVIDENT 86078/WARNER BROS. (21.98 CO)	105	155	137 13	0 4	HOOBASTANK A Hoobastank	25
106	94	91	20	KORN  Untouchables  IMMORTAL 61-488*/EPIC (12-98 EQ/18 98)	2	156	143 13	7. 1	VARIOUS ARTISTS Reggae Gold 2002 VP 1679* (9 59/16 59)	112
107	98	-	2	DA HEADBUSSAZ FE/HYPNDTIZE MINDS 3802/STREET LEVEL (10 98/17 98)  Dat's How It Happen To'm	98	157	155 16	7 10	SEETHER Disclaimer	92
108	NE	W	1	DAVID BOWIE VIRGIN 41930 (25.98 CD)  Best Of Bowie	108	158	NEW		ANNE MURRAY STRAUGHTWAY 39779 (19 88/19 98)  Country Croonin'	158
109	85	77		STING & THE POLICE A&M/IUY 49325/INTERSCOPE 188 98 CD)  The Very Best Of Sting & The Police	46	(Tr	174 18	8	SELENA Ones EMILATIN 4206 (16.58 CD)	159
110	88	95	25	MUSIQ ● Juslisen (Just Listen)	1	160	168 18	2 3	VARIOUS ARTISTS Songs For A Purpose Driven Life	160
111	103	90	52	DEF SOUL 586772*/IDJMG (12.98/18.98)  ENRIQUE IGLESIAS ▲ 3 Escape	2	161	149 —		MARANATHAI 71433/WARNER BROS. (10 98/17.98)  SOUNDTRACK  Scooby-Doo	28
112	99	79	Trical.	INCUBUS   C  Morning View	2	162	151 15	1 2	LAVA/ATLANTIC 83543/AG (12.98/18.98)  PRINCE  The Very Best Of Prince	66
113	122		6	IMMORTAL 85227*/EPIC (12:98 EQ:/18:98)  VARIOUS ARTISTS Disneymania: Superstar Artists Sing DisneyTheir Way!	61	163	140 14	1	WARNER BROS. 74272 (18.98 CO)  SOUNDTRACK   A Walk To Remember	34
	128			WALT DISNEY 860785 (18 98 CO) THE WHITE STRIPES White Blood Cells	61	154			EPIC 88311 (18.99 ED CD)  FRED HAMMOND  Speak Those Things: POL Chapter 3	38
THE LOCAL PROPERTY.				THIRD MAN 27124*/V2 (18.98 CD) [H]					VERITY 43197/ZOMBA (11.98/17.98)	32
	102		44	LUDACRIS	3	165			BLIX STREET 10075116.98 CO)	
116	104		17	CHICAGO ● The Very Best Of Chicago: Only The Beginning RHINO 76170 (24.98 CO)	38	156		4	MERCYME ● Almost There IND/WORD 86133/WARNER BROS. (16.98 CD) [H]	67
117	90			MARK KNOPFLER WARNER BROS. 48318 (18-98 CO) The Ragpicker's Dream	38	167			VIRGIN 11521* (10.98 CO)	56
118	97	92	10	DIAMOND RIO ARISTA NASHVILLE 67046/RIG [11.98/17.98)	23	168	177 19	1	JUMP5 All The Time In The World SPARROW 51992 (12.98 CD)	86
119	100	75	12	SCARFACE The Fix DEF JAM SOUTH \$88909*/IDJMG (12.98/18.98)	4	169	142 13	8 10	LEE ANN WOMACK Something Worth Leaving Behind MCA NASHVILLE 170287 (12 98/18 98)	16
120	105	111	16.2	THE BEATLES ▲ <sup>8</sup> APPLE 29329/CAPITOL (12.98/18.98)	1	170	NEW		WC Ghetto Heisman  DEF JAM 083223*/IDJMG (12 98/18 98)	170
121	101	87	17	AEROSMITH ▲ 0, Yeah! Ultimate Aerosmith Hits COLUMBIA 86700/CRG (17.98 EQ/24.98)	4	171	150 13	3 2	KHIA FEATURING DSD ● Thug Misses DIRTY DOWN 751132/ARTEMIS (17 % CD) [H]	33
122	116	125	7	REBECCA LYNN HOWARD MCA NASHVILLE 170288 [1.99/18.98]	29	172	164 15	9 1		67
123	117	120	101	TIM MCGRAW ▲ <sup>3</sup> Greatest Hits	4	173	153 12	9	MARY MARY Incredible	20
124	133	132	21	CURB 77978 (12.98/18.98)  VARIOUS ARTISTS ▲ Totally Hits 2002	2	174	136 60	) 3	COLUMBIA 82273/CRG (12.98 EQ/18.98)  BEN FOLDS  Ben Folds Live	60
125	NIE	W	1	WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)  SANTANA  The Essential Santana	125	1:75	132 11	4	EPIC 88883 (18 98 EQ CD)  RUSSELL WATSON  Encore	114
126	107	106		LEGAC//COLUMBIA 86698/CRG (19.98 E0/24.98)  PLAY  Play (EP)	74				DECCA 473160 (18 % CO)	2
		100		MUSIC WORLO/COLUMBIA 86607/CRG (8.98 EQ CO) [N]			163 17		REPRISE 47426/WARNER BROS. (12.98/18.98)	91
	125			WARNER LATINA 49277 (19.98 CD)	125				GEORGE WINSTON Night Divides The Day: The Music Of The Doors	
	96	σ,		SOUNDTRACK EPIC 86575* (18 98 EQ CD)	29	T.	110 3		JENNIFER LOVE HEWITT BareNaked  JIVE 41821/ZDMBA (17.98 CO)	37
129	114	104		NICKEL CREEK SUGAR HILL 3941 (18.99 CD)  This Side	18	179	158 16	1 67	AALIYAH A 2 Aaliyah BLACKGROUND 10082* (12.98/18.98)	1
130	106	93	12	SOUNDTRACK ● XXX UNIVERSAL 156259/UMRG (19.98 CD)	9	180	154 16	3 14	LIL WAYNE ● 500 Degreez  CASH MONEY/UNIVERSAL 060058*/UMRG (12:98/18:98)	6
131	113	88	•	TRINA Diamond Princess SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	14	181	171 16	5	3RD STOREE Get With Me EDMONDS/DEF SOUL 588977/IDJMG (8.98/14.98)	91
132	141	148	26	GEORGE STRAIT ● The Road Less Traveled  MCA NASHVILLE 170220 (11.98/18.98)	9	182	176 16	4 35	KYLIE MINOGUE ▲ Fever CAPITOL 37870 (6 59/18 59)	3
133	115	96	1e/2/	ENRIQUE IGLESIAS   UNIVERSAL LATINO 064385 (11.98/18.98)  Quizas	12	183	152 12	7 16	STYLES   A Gangster And A Gentleman  RUFF RYDERS 493339*/INTERSCOPE (18-98 CD)	6
				PACESETTER **	1	184	194 —		SOUNDTRACK A Spider-Man	4
134	196	-	9	OAKENFOLD MAYERICK - 8204/WARNER BROS. (18.98 CD)	65	185	RE-ENT	γ 2	ROADRUNNER/COLUMBIA 85402/IOJMG/CRG (12.98 EQ/18.98) THE USED The Used	185
135	119	102	29	NEW FOUND GLORY ● Sticks and Stones	4	186	183 17	9	REPRISE 48287/WARNER BROS. (11.98 CO) [M]  BRITNEY SPEARS ▲ 4 Britney	1
136	109	81	3	TRAVIS TRITT Strong Enough	27	187	147 16	3	JIVE 41776/ZOMBA (12.98/18.98)  THE CHIEFTAINS  Down The Old Plank Road/The Nashville Sessions	91
137	120	115	•	COLUMBIA (NASHVILLE) 88660/SDNY (NASHVILLE) (12.98 EQ/18.98)  MONTGOMERY GENTRY  My Town	26	188			RCA VICTOR 63971/RCA (12.99/18.98)  KEITH SWEAT Rebirth	14
138	- Control		•	COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11.98 EQ/17.98)  SR-71  Tomorrow	138				ELEXTRA 62785/EEG (12 98/18 98)  RYAN ADAMS  Demolition	28
	124	5/2	-	RCA 66130 (13.88 CD)	-	190			LOST HIGHWAY 170333/UME (13.98 CD)  TAMMY COCHRAN  Life Happened	95
	134		/1 -	SOUNDTRACK   **INTERSCOPE 499035 (12 99/18 98)  THE DONNAS  Spend The Night	3	AU III			EPIC (NASHVILLE) 86052/SONY (NASHVILLE) (11.98 EQ/17.98)	22
140	Ne	W		ATLANTIC 83967"/AG (11.98 CD) [M]	140		170 16		RAZOR & TIE 89053 (18.98 CD)	
141	NE	05	1	CHRIS ROBINSON REDLINE 70009 (17.98 CD) [M]  New Earth Mud	141	311			JOHN TESH FAITH MD 34591/GARDEN CITY (11.98/17.98)	56
	121		55	THE STROKES ● Is This It RCA 68/01* (17.98 CO)	33	193	156 17	6	JUANES O Un Dia Normal SURCO 017532/UNIVERSAL LATINO (16 98 CD) [M]	127
143	131	122	1	AARON CARTER JIVE 41818/ZOMBA (12.98/18.98)  Another Earthquake	18	194	NEVE	1	SUGARCULT Start Static ULTIMATUM 076673/ARTEMIS (13 98 CD) [H]	194
144	129	124	10	MANA WARNER LATINA 48566 (10 98/18 98)  Revolucion De Amor	22	195	181 14	5	SOUNDTRACK Buffy The Vampire Slayer: "Once More, With Feeling"  MUTANT ENEMY/TWENTIETH CENTURY FOX/RDUNDER 619058/UME (18.98 CD)	49
145	126	119	24	VARIOUS ARTISTS ▲ P. Diddy & Bad Boy Records Present We Invented The Remix  BAD BOY 79062*/ARISTA (12.98/18.98)	1	196	RE-ENTI	y 20	AMY GRANT A&M 493319/INTERSCOPE (18.98 CÖ)  LegacyHymns & Faith	21
146	139	143	32	VARIOUS ARTISTS ▲ <sup>2</sup> Now 9	1	197	NEW	1	THURSDAY  VICTORY 189 (9 90 CD) [M]  Five Stories Falling (EP)	197
147	130	123	56	UNIVERSAUEMI/ZOMBA/SONY 584408/UMRG (12.98/19.98)  JIMMY EAT WORLD ▲ Jimmy Eat World	31	198	172 14	7	VARIOUS ARTISTS Pure Moods IV	138
148	148	144	41	DREAMWORKS 450334*/INTERSCOPE (17.98 CD)  ROD STEWART   The Very Best 0f Rod Stewart	40	199	197 19	3	VIRGIN 12082 (12.98/18.98)  SOUNDTRACK ▲ Shrek	28
5	118			WARNER BROS. 78328 (12.98/18.98)  JOHN MAYER Inside Wants Out (EP)	22	200			DREAMWORKS 450305/INTERSCOPE (12.98/18.98)  BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS Let Freedom Ring: Live From Carnegie Hall	35
4	123			AWARE/COLUMBIA 86891/CRG (11 98 EG CD)  JACKSON BROWNE The Naked Ride Home	36				SPRING HOUSE 42413 (11.58/16 58)	S
		. 50		ELEKTRA 62793/EEG (18.98 CD)	33	1				

<sup>■</sup> 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 (Platinum). ◆ RIAA certification for net shipment of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ \* Certification of 200,000 units (Platino). A \* Certification of 200,000 units (Platino). A \* Certification of 200,000 units (Platino). A \* Certification of 200,000 units (Multiplies shipments by the number of discs and/or tapes. RIAG and WEA labels, are suggested disks. Tape prices, and CD prices, are equivalent prices, shift cap rejuces, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. Impact shows albums removed from Heatseeker Impact shows albu

### NOVEMBER 9 Billboard TOP JAZZ ALBUMS TM.

E WE'R	AST WEEK		Sales data compiled by Nielsen SoundScan
	ğ		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1		学院 NUMBER 1 計算 4 Weeks At Number 1 DIANA KRALL VERVE 066109/VG Live In Paris
N. I	2		NATALIE COLE Ask A Woman Who Knows
3	3	EU	DIANA KRALL ▲ The Look Of Love
	4		JANE MONHEIT N-COOED 4234WARLOCK [M]
5	1		STEVE TYRELL This Time Of The Year COLUMBIA 88638/CRG
6	9		KARRIN ALLYSON In Blue CONCORD JAZZ 2106/CONCORD
7.			BRANFORD MARSALIS QUARTET Footsteps Of Our Fathers MARSALIS/ROUNDER 613301/JUME  FOOTSTEPS OF OUR FATHERS FOOTSTEPS OUR FATHERS FOOTSTEPS OF OUR F
-8	10	44	STEVE TYRELL Standard Time
•	5		CHARLIE HADEN WITH MICHAEL BRECKER American Dreams
10	13		PATRICIA BARBER BLUE NOTE 398/55/CAPITOL
11	8		DAVE HOLLAND BIG BAND  EDM 014002  What Goes Around
12	7		BRAD MEHLDAU WARNER BROS. 48114 Large
18	12	in the	SOUNDTRACK LEGACY/COLUMBIA 85350/CRG Finding Forrester
14	6		JOSHUA REDMAN WARNER BROS 48279 Elastic
15	14	-2	VARIOUS ARTISTS Verve//Unmixed
16	15		JOHN COLTRANE Coltrane For Lovers
17	11	1	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE  Always Let Me Go - Live In Tokyo ECM 18786 UNIVERSAL CLASSICS BROUP
18		4	BILLIE HOLIDAY VERVE 589932/VG  Billie Holiday for Lovers
19	17	15	CASSANDRA WILSON Sings Standards
20		HIII	CHARLIE CHRISTIAN The Genius of the Electric Guita
21	18	27)	CASSANDRA WILSON BLUE NOTE 35072/CAPITOL [M]  BUILD NOTE 35072/CAPITOL [M]
22	12	W	THE CLASSICAL JAZZ QUARTET  The Classical Jazz Quartet Plays Back CLASSICAL JAZZ 5508/FINE TUNE  The Classical Jazz Quartet Plays Back
25	16		CHARLES LLOYD  ECM 18783/UNIVERSAL CLASSICS GROUP
24	b.t.		CHARLIE CHRISTIAN The Original Guitar Hero LEGACY/COLUMBIA 86834/CRG
25	T) de		KENNY RANKIN VERVE SRIEGRANAGE A Song For You

		TOP CONTEMPORARY
NOVEMBER 9 2002	Billboard	TOP CONTEMPORARY JAZZ ALBUMS
	Cala	a data compiled by

83	AST WEEK		Sales data compiled by Nielsen SoundScan	
HIS	LAST	Ė		itle
1	3		\$營章 NUMBER 1 \$營章 35 Weeks At Numb NORAH JONES ▲ BIUE NOTE 3208/CAPITOL [M]	
-2	2		KENNY G ● Parad	lise
<b>3</b>	W.		KENNY G ARISTA 14753	hes
4	10:	4	BWB Groot WARNER BROS. 48011 [#]	vin'
	3		AL JARREAU GRP 589777/NG AII I	Got
	4	140	FOURPLAY BLUEBIRG 63916/RCA VICTOR	felt
7	5		KEIKO MATSUI The R	ling
8	6		KIM WATERS SHANACHIE 5094 [N] Someone To Love	Υоц
(9)	7		NORMAN BROWN WARLER BROS. 47995 [H]  Just Chil	lin'
10	10		BOB BALDWIN NARADA JAZZ 12575/NARADA	Tall
11	9	17.	Rit's Ho	use
12	11			Ride
Santa Santa da	8	-	WILL DOWNING GRP S86610/VG GRP S86610/VG	iey}
	12	1	BOB JAMES WARNER BROS. 48270	ight
115	14	-24	VARIOUS ARTISTS Verve//Remi: VFRVE 599906*7/05	xed
16	23		GEORGE DUKE BIZARRE PLANET 5101	ısic
. 7	13	12	MAYSA Out Of The B	Blue
(18)	18	2	N-COOED 4233/WARLOCK VARIOUS ARTISTS KKSF Smooth Jazz Sampler for AIDS Relief Volume	e 13
19	19		KKSF 69288/RYKO PALM  GATO BARBIERI  The Shadow of the	Cat
20	17	2.7	PEAK 8509/CONCORD  JOE SAMPLE  The Pecan T	íree
21	16		PRAVERVE 589508/VG MARION MEADOWS In D	еер
22	15	111	HEADS UP 3070  MASQUE Infinite Love	811
23	20	18		rive
24	21		PIECES OF A DREAM Love's Silhour	ette
25	24	17	HEADS UP 3071  VARIOUS ARTISTS  Streetwize: Smooth Urban J SHANACHIE 5089	Jazz

#### NOVEMBER 9 Billboard TOP CLASSICAL ALBUMS,

THIS WEEK	LAST WEEK	- 178 - 178 - 178	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		- 1	当 NUMBER 1	2 Weeks At Number 1
	3	9	RENEE FLEMING DECCA 467101/UNIVERSAL CLASSICS GROUP [M]	Bel Canto
2	1		GLENN GOULD SONY CLASSICAL 87703	State Of Wonder
3	2		CECILIA BARTOLI DECCA 473380/UNIVERSAL CLASSICS GROUP [H]	The Art Of Cecilia Bartoli
	5		ANNE-SOPHIE MUTTER DG 471349/UNIVERSAL CLASSICS GROUP	Plays Beethoven Violin Concert
5	4	24	CARRERAS-DOMINGO-PAVAROTTI DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
6	8	20	PHILIP GLASS SONY CLASSICAL B7709	Naqoyqatsi
7	7	13	YO-YO MA SONY CLASSICAL 89667	Classic Yo-Yo
8	6		PLACIDO DOMINGO DG 471575/UNIVERSAL CLASSICS GROUP	Sacred Songs
9	11	B	TONU KALJUSTE ECM 472080/UNIVERSAL CLASSICS GROUP	Part: Orient & Occident
10	13	14	MURRAY PERAHIA SDNY CLASSICAL 61885	Chopin: Etudes Op. 10/25
11	10		JEAN-YVES THIBAUDET  DECCA 470290/UNIVERSAL CLASSICS GROUP	Magic Of Satie
12	9		SALVITORE LICITRA SDNY CLASSICAL 89923	The Debut
13	15	1	VIVICA GENAUX HARMONIA MUNDI 901778/HARMONIA MUNDI (FRANCE)	Arias For Farinelli
14)	II.	11/1	HARP CONSORT HARMONIA MUNDI 7293	Missa Mexicana
15	12	=	RICHARD JOO COLUMBIA 85397/SDNY CLASSICAL	Billy Joel: Fantasies & Delusions

NOVI 2	NOVEMBER 9 2002		Billboard TOP CLASSIC	CAL CROSSOVER
THE WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
•	1		会性 NUMBER BOND MEJUDECCA 470500/UNIVERSAL CLASSICS GROUP [M]	2 Weeks At Number 1 Shine
2	2		RUSSELL WATSON DECCA 473160/UNIVERSAL CLASSICS GRDUP	Encore
3	3	-51	ANDREA BOCELLI A PHILIPS 589341/JUNVERSAL CLASSICS GROUP	Cieli Di Toscana
4	4		MARIO FRANGOULIS	Sometimes I Oream
5	5		BOND MB0/DECCA 467091/ANNIVERSAL CLASSICS GROUP [H]	Born
	6		CHARLOTTE CHURCH   COLUMBIA 89710/CRG	Enchantment
7	9			Silk Road Journeys: When Strangers Meet
. 8	7	-12	SARAH BRIGHTMAN ● NEMO STUDIO 33257/ANGEL	Classics
•	8		DANIEL RODRIGUEZ MANHATTAN 37564 [H]	The Spirit Of America
10	10	1	JAMES GALWAY RCA VICTOR 63883	Song Of Home
11	15		ASELIN DEBISON SONY CLASSICAL 87707	Sweet Is The Melody
12	13		LONDON SYMPHONY ORCHESTRA (WILLIAMS)  SONY CLASSICAL 89932	Star Wars Episode II: Attack Of The Clones
13	11		RUSSELL WATSON  DECCA 468695/UNIVERSAL CLASSICS GROUP [M]	The Voice
14	12	W	JAMES GALWAY  RCA VICTOR 63950 [H]	The Very Best Of James Galway
15	14	-19/	SARAH BRIGHTMAN REALLY INSEFUL/DECCA BROADWAY 589050/UNIVERSAL CLASSICS GROUI	Encore

NOVI 2	EMBE 2002	R 9	Billboard TOP	NEW AGE ALBUMS
THE WILL	LAST WEEK	7.1	ARTIST IMPRINT & NUMBER/DISTRIBUT	TING LABEL <b>Title</b>
	2		ENYA   6 REPRISE 47476/WARNER BROS	NUMBER 1 (空) 91 Weeks At Number 1 A Day Without Rain
2	1		GEORGE WINSTON WINDHAM HILL I 1649/RCA VICTOR	Night Divides The Day: The Music Of The Doors
3	3	Fig	VARIOUS ARTISTS VIRGIN 12082	Pure Moods IV
4	4	Eki	JIM BRICKMAN WINDHAM HILL 11647/RCA VICTOR	Love Songs & Lullabies
<b>5</b>		iv.	VARIOUS ARTISTS WINDHAM HILL 11651/RCA VICTOR	A Windham Hill Christmas
6	5	71	JIM BRICKMAN WINDHAM HILL 11589/RCA VICTOR	Simple Things
7	7		2002 REAL MUSIC 8812	Sacred Well
8	6	20	TIM JANIS TIM JANIS ENSEMBLE 1105 [H]	A Thousand Summers
9	8		JOHN TESH GARDEN CITY 34593	The Power Of Love
0	ALL.	10	VARIOUS ARTISTS	A Peaceful Christmas
11	11	411	SECRET GARDEN DECCA 548678	Once In A Red Moon
12	9	70	GOVI HIGHER OCTAVE 11774	Mosaico
13	10		LESIEM INTENTCITY 80006	Mystic Spirit Voices
111	13	m	VARIOUS ARTISTS VIRGIN 50836	Pure Moods III
15	12		DIANE ARKENSTONE	Jewel In The Sun



#### NOVEMBER 9 Billboard

#### TOP CLASSICAL BUDGE

	CHRISTMAS WITH PAVAROTTI LU LASERLIGHT	CIANO PAVAROTTI
•	20 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS
	TCHAIKOVSKY: NUTCRACKER HIGHLIGHT DIRECT SOURCE SPECIAL PRODUCTS	S VARIOUS ARTISTS
	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXA MADACY	ATION VARIOUS ARTISTS
	FOR WHEN YOU'RE ALONE DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
	CLASSICAL MASTERPIECES: SPANISH GUITA MADACY	AR VARIOUS ARTISTS
	CLASSICAL MASTERPIECES: ROMANTIC PIAI MADACY	NO VARIOUS ARTISTS
1	BABY'S FIRST CLASSICS ST. GLAIR	VARIOUS ARTISTS
,	SALUTE TO AMERICA JOHN WILLIAMS & THE BOS UNIVERSAL SPECIAL PRODUCTS	TON POPS ORCHESTRA
0	FOR YOUR SOUL DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
1	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
2	MOZART: SYMPHONY NOS. 40 & 41 MADACY	VARIOUS ARTISTS
3	FOR YOUR DREAMS DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
1	BEST OF 25 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS
	CLASSICAL MASTERPIECES	VARIOUS ARTISTS

#### Billboard

#### TOP CLASSICAL MIDLINE

	BABY MOZART WALT DISNEY	VARIOUS ARTISTS
2	ART OF SEGOVIA OG /UNIVERSAL CLASSICS GROUP	ANDRES SEGDVIA
1	OPERA ALBUM EMI CLASSICS /ANGEL	VARIOUS ARTISTS
4	ESSENTIAL GUITAR DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
	DISNEY'S BABY BEETHOVEN WALT DISNEY	VARIOUS ARTISTS
à	CHOPIN: PIANO MUSIC RCA VICTOR/RCA	VLACIMIR HOROWITZ
	BABY BACH WALT DISNEY	VARIOUS ARTISTS
8	ESSENTIAL BAROQUE DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
Ŷ	PACHELBEL CANON & OTHER BAROQUI RCA VICTOR/RCA	E HITS VARIOUS ARTISTS
10	MOZART FOR YOUR MIND PHILIPS JUNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
	THE #1 OPERA ALBUM DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
12	BABY VIVALDI WALT DISNEY	VARIOUS ARTISTS
13	50 GREATEST CLASSICS ST. CLAIR	VARIOUS ARTISTS
10	BEETHOVEN: SYMPHONY NOS. 5 & 7 VIENI DG/UNIVERSAL CLASSICS GROUP	NA PHILHARMONIC (KLEIBER)
15	CHRISTMAS ADAGIOS DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
	al Midline compact discs have n 8.98 and 12.98. CDs with wholesal	

8.98 appear on Classical Budget

### NOVEMBER 9 Billboard

	There is a second	and the Brown of Alvert
1	KIDZ BOP KIDS RAZOR & TIE 89055	KIDZ BOP 2
2	VARIOUS ARTISTS DISNEYMANIA S WALT DISNEY 860785	UPERSTAR ARTISTS SING DISNEY THEIR WAY
3	VARIOUS ARTISTS WALT DISNEY 860787	RADIO DISNEY JAMS: VOL 5
	KIDZ BOP KIDS RAZOR & TIE 89042	KIDZ BOP
5	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID	TODOLER FAVORITES RHINO 75262/RHINO
6	JIM BRICKMAN WINDHAM HILL 11647/RCA	LOVE SONGS & LULLABIES
7	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570	KID'S DANCE PARTY
8	MEGGIE TUNES B BIG IDEA/WORD 86202/LYRICK S	OB AND LARRY'S SUNDAY SCHOOL STUDIOS
P	VARIOUS ARTISTS DIS WALT DISNEY 860605	NEY CHILDREN'S FAVORITES VOL 1
10	VARIOUS ARTISTS CHILDREN UNITED MULTIMEDIA 10991	SING FOR CHILDREN 25 CHRISTMAS SONGS
ĦĦ	THE WIGGLES LYRICK STUDIOS 9204	YUMMY YUMMY
12	VEGGIE TUNES BIG IDEA'S VEGGIETALE BIG IDEA 35010	S SING-ALONGS BOB & LARRY'S BACKYARD PART
13	TODDLER TUNES BENSON 84056	26 CLASSIC SONGS FOR TODOLERS
14	VARIOUS ARTISTS WALT DISNEY 860693	DISNEY'S GREATEST: VOL. 1
15	SPONGEBOB SQUAREPA NICK/JIVE 49590/Z0MBA	NTS ORIGINAL THEME HIGHLIGHTS
15	VARIOUS ARTISTS WALT DISNEY 060625	HALLOWEEN SONGS & SOUNDS
47	VEGGIE TUNES BIG IDEA/WORD 35024/LYRICK	IONAH'S OVERBOARD SING-ALONG STUDIOS
18	FRED MOLLIN WALT DISNEY 860746	PRINCESS FAVORITES
19	VEGGIE TUNES BIG IOEA 35026	PIRATES' BOATLOAD OF FUN
23	VARIOUS ARTISTS WALT DISNEY 860695	PLAYHOUSE DISNEY
21	KIDZ BOP KIDS RAZOR & TIE 89056	KIOZ BOP CHRISTMAS
22	VARIOUS ARTISTS WALT DISNEY 860694	DISNEY'S GREATEST: VOL. 2
23	READ-ALONG WALT DISNEY 860497	MONSTERS, INC.
24	READ-ALONG WALT DISNEY 860507	DISNEY'S LILO & STITCH
25	VARIOUS ARTISTS WALT DISNEY 860788	DISNEY'S GREATEST HITS: VOL. 3
hildren	's recordings; original motion i	nicture snundtracks excluded

Albums with the greatest sales gains this week. ◆ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Diamond). Numeral following Platinum of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum of 10 million units (Diamond). Numeral follo

が 一般を 一		'EMBER 2002	Billboard HEATS			KE	35	<b>®</b>
ı	X	9	Salas data compiled by	7	v 0			NO.

							HEISTERN .	CLASS CO.	
THEMER	LAST WEEK	2 WKS. AGO		Sales data compiled by Nielsen ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	THIS WEK	LAST M	2 WKS. AGO		ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL
	i.			対象 NUMBER 1/HOT SHOT DEBUT   対象   1 Week At Number 1	25	17	28	M	BREAKING BENJAMIN HOLLYWOOD 182356 (12.98 CD) Saturate
1		BWI		THE DONNAS Spend The Night	26	25	26		RHETT MILLER ELEKTRA 62788/EEG (11.98 CD)  The Instigator
2				CHRIS ROBINSON REDLINE 70009 (17 98 CD)  New Earth Mud	27	23	27	13	FINCH DRIVE-THRU 860991/MCA (12.98 CD)  What Is It To Burn
3	3	8	æ	THE USED REPRISE 48/28/J/MARNER BROS. (11.98 CD) The Used	28	THE STATE OF	74		LOS RAZOS  RCA 95788BMG (ATIN 1/1298 CD)  Dandole Vuelo A La Hilacha
4	1	6		JUANES O Un Dia Normal SURCO 017532/JUNIVERSAL LATINO (16.98 CO)	29	9	-	8	JETS TO BRAZIL JADETRET 1019* (12.98 CD)  Perfecting Loneliness
				SE GREATEST GAINER SE	30	10	127	Ti.	THE BLIND BOYS OF ALABAMA REAL WORLD 17793/VIRGIN (16.98 CD) Higher Ground
5	5	11		SUGARCULT Start Static ULIMATUM 076673/ARTEMIS (13.98 CD)	31	31	31		BEBO NORMAN ESSENTIAL (109) (20 MBA (17.98 CD)  Myself When I Am Real
6	H	av.		THURSDAY Five Stories Falling (EP)	32	36	37		ZOEGIRL Mix Of Life
7	2	5	3	NICHOLE NORDEMAN SPARROW SISSA (16.98 CD) SPARROW SPAR	33	35	_	112	SPARROW 40546 (9.98 CD)  EMERSON DRIVE  Emerson Drive
8	7	15		OK GO CAPITOL 3774 (9.98 CD) OK Go	34	44	_		DREAMWORKS (NASHVILLE) 450272/INTERSCUPE (8:98/14:98)  DISTILLERS  Sing Sing Death House
9	11	FF		BWB WARKER BROS. 48011 (18.98 CD)	35	13	2	=]	GOV'T MULE  The Deep End Volume 2
10	4	4		THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 060°/CAROLINE (16.58 CD)  The Richest Man In Babylon	36	124			ATO 21507 (17.38 CD)  CHUY VEGA Mas De Lo Que Merecias
11	8	7	17.1	JOE NICHOLS UNIVERSAL SOUTH 170295 (11.88/17.98)  Man With A Memory	37	la a	7		UNIVISION 310078/UG 19.98/13.98)  ROZELLY PRESENTS DA FAM  BRAINSTORM 72036 (17.98 CD)  A Day N A Life
12	16	17	5	LIBERACION DISA 770729/UG (8-98/13-98)  Historia Musical	38	I I I			RENEE FLEMING Bel Canto
13		EW)		RA REPUBLIC/UNIVERSAL (56093/UMR6 (12.98 CD)	39	27	24		DECCA 467101 (16.98 CD)  LOS ANGELES DE CHARLY FONDVISA DOSS (19.801/3.98)  Bonita Mujer
14	15	13	10	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43175/COMBA (1) 99/17 981  HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43175/COMBA (1) 99/17 981	40	22	32	9	30 SECONDS TO MARS 30 Seconds To Mars
15	14	16	10	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.99)  Perdoname Mi Amor	41	24	10	XII.	IMMORTAL 12424/VIRGIN (9:98 CD)  SUPERCHICK  Last One Picked
16	12	12	Tel	INTERPOL Turn On The Bright Lights	42	29 :	30	411	JENNIFER PENA Libre
17	<b>2</b> 8	45		SIMPLE PLAN LAVA 8359/AGE   7 99/11 38)  No Pads, No HelmetsJust Balls	45	26	39	6	UNIVISION 310053/UG (9.98/13.98)  50 CENT Guess Who's Back?
18	10	14		DASHBOARD CONFESSIONAL  The Places You Have Come To Fear The Most VAGRANT 354 (14 98 CD)	44	33	18	223	FULL CLIP 2003* (16.38 CD)  THALIA \( \triangle \)  Thalia
12				DEATH CAB FOR CUTIE BARSUK 28 (1398 CD)  You Can Play These Songs With Chords	45	38	35		EMI LATÍN 39573 (10,98/17.98)  KEIKO MATSUI  The Ring
20	19	19	23/	12 STONES WIND-UP 1986 (17.98 (D)	46	E BY	15/	4	NARADA 13198 (16.98 CD)  NAAM BRIGADE  Early In The Game
21	6	3	E	PINMONKEY BNA 57049/RIG (10.88/16.88)  Pinmonkey	47	34 2	29	à	ARTISTORECT 01023 (11.98/17.98)  VIC LATINO  Vic Latino Presents: 80's NOW! TOMMY 80Y 1557 (17.98 CO)
22	21	33	20	SOMETHING CORPORATE  DRIVE-THRU 11288/M/CA (14.98 CD)  Leaving Through The Window	48	40 4	46		TOBYMAC Momentum
23	18	22	13	THE HAPPY BOYS R088 INS 7508 (17.98 CD) Trance Party (Volume Two)	42	IE	Hat		FOREFRONT 25294 (17.98 CD)  CHAYANNE  Grandes Exitos
24	20	20	8	LUPILLO RIVERA SONY 015CS 87537 (8 98 £0/13 98)  Amorcito Corazon	50	47	-		SONY DISCOS 84667 (10.98 E0/16.98)  NO SECRETS  No Secrets

## NOVEMBER 9 BIllboord TOP INDEPENDENT ALBUMS.

			-					L	
THIS WEEK	LAST WEEK	2 WKS. AGO		Sales data compiled by Nielsen  ARTIST SoundScan Title  IMPRINT & NUMBER/DISTRIBUTING LABEL	MSWEEK	LAST WEEK	2 WKS. AGO		ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL
				学 NUMBER 1/HOT SHOT DEBUT 学 1 Week At Number 1	25		V		THE BEATNUTS JUNKYARD/PIT FIGHT 9216*/LANDSPEED (17.98/17.98)  Present: The Originators
1	111	avi	A.	TRANSPLANTS Transplants	20	113	M		DEATH CAB FOR CUTIE  BARSUK 28 [13 98 CD] [H]  You Can Play These Songs With Chords
2	1	-	2	DA HEADBUSSAZ FERMYPNOTIZE MINDS 3802/STREET LEVEL (10 58/17.98)  Dat's How It Happen To'm	27	30	47		VARIOUS ARTISTS St. CLAIR 1075 (8:98 CD) Wolfman Jack's Halloween Special
3	2	1	1111	NICKEL CREEK SUGAR HILL 3941 (18.98 CD) This Side	28	22	13		TECH N9NE Absolute Power
4	17	ЦW	a	CHRIS ROBINSON REQUINE 70009 (17.98 CD) [M]  New Earth Mud	2				LIL JON & THE EAST SIDE BOYZ BME 2370-70T/ 113-38/17-38) Kings Of Crunk
5		N.		PAVEMENT Slanted & Enchanted: Luxe & Reduxe	30	16	-		JETS TO BRAZIL JADETRE 1079 (12 98 CO [H])  Perfecting Loneliness
6	4	5	23	VARIOUS ARTISTS PI 1579 (98/16/98)  Reggae Gold 2002	6	33	49		DISTILLERS HELICAT 90411/EPITAPH (1738 CD) [H]  Sing Sing Death House
7	3	4	10	EVA CASSIDY BUX STREET 10075 (16.99 CD)	32	46	43		ROZELLY PRESENTS DA FAM BRAINSTORM 2005 (1798 CO) [H]  A Day N A Life
8	5	2	-2-1	KHIA FEATURING DSD ● Thug Misses  ORTY DOWN 75132/ARTEMIS (17.98 CD) [H]	33	25	22		LOS ANGELES DE CHARLY Bonita Mujer
9	13	15	7.8	SUGARCULT Start Static	34		1		FONOVISA 50605 19.38/13.981 [H]  VARIOUS ARTISTS Children Sing For Children: 25 Christmas Songs
10		EU.	1	THURSDAY Five Stories Falling (EP)	35	39	48		UNITED MULTIMEDIA 18991 (4:98 CD)  VARIOUS ARTISTS  More Sounds Of Halloween
11	6	3	1	DELBERT MCCLINTON Room To Breathe	36	24	29		MADACY 0023 (3 89/5 98)  50 CENT Guess Who's Back?
12	8	8	9	NEW WEST 8042 (17 98 CD)  AIMEE MANN  Lost In Space	37	23	17		FULL CLIP 2003* (16.98 CD) [H]  BOOT CAMP CLIK The Chosen Few
13	7	6		SUPEREGO 007/UNITED MUSICIANS (17.98 CD)  SINEAD O'CONNOR  Sean-Nos Nua	38	26	26		DUCK DOWN 2000' (16 98 CD)  DOLLY PARTON  Halos & Horns
14	9	7	5	HUMMINGBIRO 79724/VANGUARD (18:98 CD)  B-LEGIT Hard 2 B-Legit	39	27	25		BLUE EYE 3945/SUGAR HILL (10.38/18.38)  VIC LATINO  Vic Latino Presents: 80's NOW!
15	12	12	41	SICK WID' IT/IN THE PAINT 8322/K0CH (12.98/17.98)  YING YANG TWINS  Alley: The Return Of The Ying Yang Twins	43	31			TOMMY BOY 1557 (17.88 CD) [H]  VARIOUS ARTISTS  Ultra, Trance: 1
16	10	9		COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)  THIEVERY CORPORATION  The Richest Man In Babylon	100				ULTRA 1138 (2) 98 (D)  JACKYL Relentless
17	14	11		EIGHTEENTH STREET LOUNGE 060 / CAROLINE (16.98 CO) [H]  SAMMY HAGAR AND THE WABORITAS  Not 4 Sale	MILITARY	41	41		HUMIOITY 0138 (16.98 CD)  FLOGGING MOLLY  Drunken Lullabies
18	11	10		CABD WABD 3315/33RD STREET (17-98 CD)  STEVE EARLE  Jerusalem		29			SIDE ONE DUMMY71230* (13.99 CD) [H]  VARIOUS ARTISTS  Vans Warped Tour 2002 Compilation
		-		E-SQUARED 751147/ARTEMIS (17.98 CD)	4.1	-/			Saint Etienne Saint Etienne Finisterre
19	28	27	8	SE GREATEST GAINER SE How Sweet It Is	45				ROCKET FROM THE CRYPT  Live From Camp X-Ray
		16		WDMANLY HIPS 9365/COMPENDIA (17.98 CD)	45	40	2/		VAGRANT 377* (12.98 CO)
20				DEFAULT • The Fallout					THURSDAY Full Collapse
		20		CONJUNTO PRIMAVERA Perdoname Mi Amor		44	42		LOS TEMERARIOS Una Lagrima No Basta AFG SIGMA 0529/FONOVISA (10.98/16.98)
22		18		INTERPOL Turn On The Bright Lights	48		1	1	DOTTIE PEOPLES ATLANTA INT'L 10279 (8 98)/13 98)  Churchin' With Dottie
23	, l	14		ANI DIFRANCO RIGHTEOUS BABE 079 (25.98 CD)  So Much Shouting/So Much Laughter	49)	79-	THA :	7	SHEKINAH GLORY MINISTRY KINGOOM 001 (11.58/17.98) [N]  Praise Is What I Do
24	18	19		DASHBOARD CONFESSIONAL The Płaces You Have Come To Fear The Most	50	49	-		ISRAEL KAMAKAWIWO'OLE BIG BOY \$907/MOUNTAIN APPLE COMPANY (17,98 CD)  Alone In Iz World

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. Of America (RIAA) certification for net shipment of 100,000 album units (Diamonf). Numeral following Platinum or Diamond symbol indicates albums multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA lain awards. Certification of 200,000 units [Platinum]. A Certification of 200,000 units [Platinum] of 100,000 units [Platinum] of 100,000 units [Platinum]. A Certification of 200,000 units [Platinum] of 100,000 units [Platinum] of 100,000 units [Platinum]. A Certification of 200,000 units [Platinum] of 100,000 units [Platinum]. A Certification of 200,000 units [Platinum] of 200,000 units [Platinum]. A Certification of 200,000 units [Platinum] of 200,000 units [Platinum] of 200,000 units [Platinum] of 200,000 units [Platinum]. A certification of 200,000 units [Platinum] of 2

		1/2	Sales data and internet sales reports compiled by Nielsen	
THIS MIREK	EEK		SoundScan	BILLBOARD 200 RANK
5	AST WEEK	101		LBO
	LA		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	811
8			#営制 NUMBER 1 報酬 1 Week At Number 1	
	19	W	SANTANA ARISTA 14737 Shaman	1
		N.	ROD STEWART J 20039 It Had To Be You The Great American Songbook	4
	1		THE ROLLING STONES ABKCO 13378/V/RGIN Forty Licks	9
	2		ELVIS PRESLEY ▲ 2 RCA 68079' Elv1s: 30 #1 Hits	5
			FOO FIGHTERS RDSWELL 68008/RCA One By One	3
H	3		FAITH HILL WARNER BROS. (NASHVILLE) 48001/WRN Cry	2
	4	25	NORAH JONES A BLUE NOTE 32088/CAPITOL [M] Come Away With Me	13
	9	2	DIXIE CHICKS ▲ 3 MONUMENT/COLUMBIA 88840*/CRG	6
	7	10	JAMES TAYLOR ● COLUMBIA 63584/CRG October Road	44
	10	i i	FLEETWOOD MAC REPRISE 73775/WARNER BROS. The Very Best Of Fleetwood Mac	30
	6	an.	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. [M] Josh Groban	25
	8	5	PETER GABRIEL REAL WORLO/GEFFEN 493388/INTERSCOPE Up	63
1	11		DIANA KRALL VERVE 065109/VG Live In Paris	31
	18	2	TRACY CHAPMAN ELEKTRA 62803/EEG Let It Rain	32
	5		TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 47955 The Last DJ	35
900	15		BECK DGC/GEFFEN 493393/INTERSCOPE Sea Change	43
	13		MARK KNOPFLER WARNER BROS. 48318 The Ragpicker's Dream	117
		TIPE	KENNY G ARISTA 14753 Wishes	64
	16	TE.	BRUCE SPRINGSTEEN ▲ 2 COLUMBIA 88600°/CRG The Rising	53
1	Ta	W	VARIOUS ARTISTS TIME LIFE 15726 The Time-Life Treasury Of Christmas	-
	17		SOUNDTRACK MUTANT ENEMY/TWENTIETH CENTURY FOX/ROUNDER 61905/2/JUNE Buffy The Vampire Slayer: "Once More, With Feeling"	195

### NOVEMBER 'Billboard TOP SOUNDTRACKS ...

**	EK		Sales data compiled by Nielsen
THIS WEE	LAST WEEK		SoundScan
THIS	LAS		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL
Wit			智 NUMBER 1 智 4 Weeks At Number 1
1	1		AMERICAN IDOL: GREATEST MOMENTS RCA 68141
2	2		BROWN SUGAR F0X 113028*/MCA
3	3	15	SWEET HOME ALABAMA HOLLYWOOD 162364
4	4	7	O BROTHER, WHERE ART THOU? ▲6 LOST HIGHWAY/MERCURY 170069/10JMG
5	7	71	LIZZIE MCGUIRE BUENA VISTA 860791/WALT DISNEY
6	5	1	BARBERSHOP EPIC 86575*
7	6	12	XXX ● UNIVERSAL 156259/UMRG
8	8	724	MOULIN ROUGE ▲ <sup>2</sup> INTERSCOPE 493035
9	10	337	SCOOBY-DOO LAVA/ATLANTIC 83543/AG
10	9	33	A WALK TO REMEMBER ● EPIC 86311
11	15		SPIDER-MAN ▲ ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
12	11	71	COYOTE UGLY ▲ <sup>3</sup> CURB 78703
13	12		BUFFY THE VAMPIRE SLAYER: "ONCE MORE, WITH FEELING" MUTANT ENEMY/TV/ENTIETH CENTURY FOX/ROUNDER 613058/UME
14	17	72	SHREK ▲ OREAMWORKS 450305/INTERSCOPE
15	13	20	DISNEY'S LILO & STITCH ● WALT DISNEY 860734
16	16	le.	JACKASS AMERICAN 063101//0JMG
17	14	21	QUEEN OF THE DAMNED WARNER SUNSET/REPRISE 48285/WARNER BROS.
1:	18	7	BIG IDEA'S JONAH – A VEGGIETALES MOVIE  BIG IDEA 35014
19	20	12	I AM SAM ● V2 27119
20	19	74	THE SCORPION KING ● UNIVERSAL 017155/UMRG
21	23	10 5	GREASE ▲8 POLYOOR/UNIVERSAL 825095/UMRG
22	21		THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING • REPRISE 48110/WARNER BROS.
23	22	62	SAVE THE LAST DANCE ▲ <sup>2</sup> HDLLYWOOD 162288
24	100	411	MR. DEEDS RCA 68118
200	24		PROVIDENCE MCA NASHVILLE 170302

Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by Nielsen SoundScan, Unlike most Billboard album charts, catalog trides are included on the Internet and Soundtrack charts. Albums with the greatest sales gain this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro.) Certification of 200,000 units (Platino). \*\*Asterisk indicates vinyl available. [H] indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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### OVEMBER? Billboard TOP POP. CATALOG.

Skidaddle!

Shine

**Room For Squares** 

A Rush Of Blood To The Head

LAST WEEK 2 WKS. AGO	Sales data compiled by Nielsen  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL  SoundScan  Title	THIS WEEK	LAST WEEK 2 WKS. AGO		ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL
	学 NUMBER 1 学営 3 Weeks At Number 1	25	23 20	B	METALLICA ♠¹² ELEKTRA €1113°/EE (11 19917 58)  Metallica
1 1 4	RASCAL FLATTS A Rascal Flatts LYRIC STREET 185011/HOLLYWOOD (11.98/18.98) [H]	26	21 16	Ç.	TOM PETTY AND THE HEARTBREAKERS A Greatest Hits
3 3 24	DIXIE CHICKS   11 Wide Open Spaces MONIMENT 681 95/SDNY (NASHVILLE) (10.98 EQ/17 98) [M]	27	27 24	1	CELINE DION ▲ 6 S50 MUSIC 63760/EPIC 17.39 EU/18.98)  All The WayA Decade Of Song
5 4	JAMES TAYLOR ♦¹¹ WARNER BROS. 3113 (7 99/1 1.98)  Greatest Hits	28	16 6	R	BON JOVI & 1
2 - 103	LINKIN PARK A® WARNER BROS 47755 (12.98/18.98)  [Hybrid Theory]	29	46 48	1	7 JOHNNY CASH ● IEGACY/COLUMBIA (NASHYILLE) (87739/SONY (NASHYILLE) (7 98 EQ/11.98)  16 Biggest Hits
4 5	EMINEM A®  EMINEM A®  EMINEM A®  The Marshall Mathers LP  WEB/AFTERMATH 499629*/INTERSCOPE (12.98/18.98)	713	29 —	2	ORIGINAL BROADWAY CAST RECORDING ● Mamma Mia!
8 11 163	DIXIE CHICKS ♦ 10 MONUMENT 59578/SONY (NASHYILLE) (12.98 E0/18.98)	31	26 21	1	LYNYRD SKYNYRD MCA 112229 (12 98/18 98)  All Time Greatest Hits
6 2	DISTURBED & GRANT 24738/WARNER BROS. (11.99/17.99) [M]	32	19 38		FAITH HILL   TWARRER BROS. (NASHVILLE) 47373/WRN (12.98/18.99)  Breather
	SS GREATEST GAINER SS	3.3	30 30		TOBY KEITH A MERCHY (NASHVILLE) 559992 (11.98/17.98)  Greatest Hits Volume One
28 39	SANTANA ♦ 4 Supernatural ARISTA 19080* (11.98/18.98)	34	37 34	H	CAROLE KING   □ CAROLE KING
7 8	BOB SEGER & THE SILVER BULLET BAND \$ 5 Greatest Hits	35	32 31	g)	NELLY & Country Grammar FO RELUNIVERSAL 157743*/UMRG (12.98/18.98)
11 9 16	CREED ♠¹¹0 WN0-0P 13033* (11.98/18.98)  Human Clay	36	41 46	1	LEE ANN WOMACK AGE AND
9 10	DEF LEPPARD A 3 MERCURY 52871870JM6 (11.58718.98)  Vault – Greatest Hits 1980-1995	37	36 36	2	CREED & My Own Prison WIND-UP 1309 (11-98/18-99) [H]
14 13	KENNY CHESNEY ▲ <sup>2</sup> BNA 67976/RLG (12.99/18.98)  Greatest Hits	38	39 37		VARIOUS ARTISTS MADATO 0028 03 985 981  MADE TO 10 985 981
3 10 12	PINK FLOYD   □ 15 CAPTOL 48001 (10.980.18.98)  Dark Side Of The Moon	39	40 32	2 1	2PAC a 9 AMARUDEATH RDW 499301*/INTERSCOPE (19.98/24.98)  Greatest Hits
12 18	ABBA & Gold - Greatest Hits PDIYDDR/UNIVERSAL 517001/UMRG (12 98/18 98)	40	io a m	1	WILLIE NELSON ● LEGACY/COLUMBIA (NASHVILLE) 69322/SDNY (NASHVILLE) 17.98 E0/11.98)  16 Biggest Hits
5 15 17	KID ROCK ♦ 10   Devil Without A Cause   Top pdgAyA/ATIANITE 83119*/AG (12.98/18.98) [H]	41	38 33		ELTON JOHN \$ 15  ROCKET/SILAND 512520/10JMG (6 98/11-98)  Greatest Hits
	✓ HOT SHOT DEBUT ✓	42	(DEDICE)	UE I	MILES DAVIS A 3 Kind Of Blue
6 NEW 18	VARIOUS ARTISTS A <sup>4</sup> Now That's What I Call Christmas!	43	33 22	2	EVA CASSIDY BUILTREET 10045 (11 96/16 98)  Songbird
7 20 28	EMINEM & The Slim Shady LP WEB/AFTERMATH 490287 /INTERSCOPE (12 98/18.98)	44	42 —		SYSTEM OF A DOWN A AMERICAN/COLUMBIA 68924/CRG (7.98 EU/11.99) [H]  System Of A Down
24 27	PHIL COLLINS A 2Hits FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	45	43 41	2	EAGN 44725(INTERSCOPE (12 98/18 98)  Hell Freezes Over
9 25 23	AC/DC ♠¹9  EASTWEST 92418/EEG (11.98/17.98)  Back In Black	46	50 —	4.	QUEEN A Greatest Hits H0LIYW000 161265 (11 98/17.98)
18 19	ENYA & Paint The Sky With Stars – The Best Of Enya REPRIST 46835/MARNER BROS. (12 98/18 98)	17		1	VARIOUS ARTISTS LASERLIGHT 21375 (398 CD)  Halloween Sound Effects
22 26	SHANIA TWAIN ♠¹9  MERCURY (NASHVILLE) 359002 [12.98/18.98)  Come On Over	48	45 45	5	MADONNA ♠¹0 SIRE 26440* MARRIER BROS. (13.98/18.96)  The Immaculate Collection
13 14	SOUNDTRACK A <sup>3</sup> Coyote Ugly	49	34 29	7	GOOD CHARLOTTE DAYLIGHT 85895/EPIC (13 96 EQ CO) [M]  Good Charlotte
23 720117 21	VARIOUS ARTISTS TIME LIFE 3397 (17 98/19 98)  Body + Soul: Love Serenade	50	31 7	1	BON JOVI ♠¹² MERCURY \$30089/10JM6 (6.98/11.98)  Slippery When Wet
17 15	BOB MARLEY AND THE WAILERS ♠¹0 Legend			-	MCUCALI 220003 INTIMA (0'30) 11'30]

Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). A RIAA certification for net shipment of 10 million units (Platinum). RIAA certification for net shipment of 500,000 album units (Gold). A RIAA certification for net shipment of 100 minutes or more, the RIAA multiplies 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. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). A RIAA certification for ret shipment of 100 minutes or more, the RIAA multiplies 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. Of America (RIAA) certification for net shipment of 100 million units (Platinum or Diamonds ymbol indicates album's multi-platinum ievel. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies 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 100 million units (Platinum or Diamonds ymbol indicates album's multi-platinum ievel. For boxed sets, and double albums with a running time of 100 million units (Platinum or Diamonds ymbol indicates album's multi-platinum ievel. For boxed sets, and double albums with a running time of 100 million units (Platinu

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COLDPLAY ● CAPITOL 40504\*

BOND MB0 470500/DECCA [H]

BUCK HOWDY PRAIRIE DOG 407/STEVE VAUS

JOHN MAYER ▲ AWARE/COLUMBIA 85293\*/CRG [H]

## Billboard ARTISTINDEX.

Chart Codes: -- ALBUMS --The Billboard 200 (B200) Bluegrass (BG) Blues (BL) Classical (CL) Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA) Electronic (EA) Gospel (GA) Heatseekers (HS) Independent (IND) Internet (INT) Internet (INT)
Internet (INT)
Internet (INT)
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)
Regage (RE) 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: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS) Rap Tracks (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40) Rankings from biweekly charts are listed in italics during a chart's unpublished week.

12 Stones: CC 27; HS 20 2002: NA 7 2Pac: PCA 39; RBC 2, 3, 4, 6 3 Doors Down: MO 15; RO 3 30 Seconds To Mars: HS 40 30 Seconds 16 Mars: n5 40 3LW: B200 15; RBA 12; RS 66 3rd Storee: B200 181; RBA 26 504 Boyz: RBH 80 50 Cent: HS 43; IND 36; RBA 95; RA 24; RBH 24;

#### -- A --

**Aaliyah**: B200 179; RBA 47; H100 19; HA 19; RA 6; RBH 6 **Abba**: PCA 14 Above The Law: HSS 38; RS 27 AC/DC: PCA 19 Los Acosta: LA 23; RMA 12 Bryan Adams: AC 18 Bryan Adams: AC. 18 Ryan Adams: B200 189 Yolanda Adams: CC 25; GA 6; RBA 72 Trace Adkins: CA 46; CS 33 Aerosmith: B200 121; HSS 55 Afu-Ra: RS 56 Christina Aguilera: H100 76; T40 36 Al B. Rich: EA 21 Al B. Rich: EA 21 Alberto Y Roberto: LT 44; RMS 20 Ali: H100 69; HA 67; RA 18; RBH 18; RP 17 Alive: DC 37 Gary Allan: CA 26; CCA 22; CS 29 Bernard Allison: BL 15 Karrin Allyson: JZ 6 Amber: DS 21 Amerie: B200 99; RBA 25; DS 18; RA 32; RBH 34, 76 Tori Amos: A40 25 Tori Amos: A40 25
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Los Angeles Azules: LA 63
Los Angeles De Charly: HS 39; IND 33; LA 14;
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Marc Anthony: LA 47; TSA 3; DS 13; LT 30; TSS 6
Area 305; LPS 26; LT 26; TSS 14
Ricardo Arjona: LPS 5; LT 11; TSS 26
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Aventura: TSA 9
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40 Patricia Barber: JZ 10 Patricia Barber: |Z 10 Gato Barbier: |Z 19 Luther Barnes: GA 19 Cecilia Bartoli: CL 3 Nikie Batey: HSS 44; RS 38 BBMak: HSS 66 Beanie Sigel: RA 58; RBH 58; RS 40

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Bilal: HSS 60; RBH 86; RS 50 Ruben Blades: LA 51; TSA 4 B-Legit: IND 14; RBA 36 Mary J. Bilge: EA 17; RBC 12, 25; DC 27 Blindside: MO 36; RO 20 The Blind Boys Of Alabama: GA 7, 26; HS 30 Andrea Bocelli: CX 3 Joe Bonamassa: BL 6 Bon Jovi: B200 27; PCA 28, 50; RO 39 Bond: B200 87; CX 1, 5; INT 25 Bone Thugs-N-Harmony: RBC 11, 21 Boo: H100 58; HA 55; RA 30; RBH 32; RP 13; RS 46

Boo: H100 58; HA 55; RA 30; RBH 32; RP 13; RS 46
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Busta Rhymes: H100 93; H55 30, 64; RA 45, 7 RBH 41, 64; RS 10, 23 bwb: CJ 4; HS 9 Juanita Bynum: *GA* 13 Tracy Byrd: CA 44; CS 19, 56; H100 78; HA 74

ment C men Caddillac Tah A.K.A. Tah Murdah: RBH 87

Caddillac Tah A.K.A. Tah Murdah: RBH 87
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Mariah Carey: AC 17

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Jose Carreras: CL 5
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Brian Casey: H100 44; HA 58; HSS 3; RA 52; RBH
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Ricardo Castillon: LPS 28; L1 45; 155 30
Cee-Lo: H100 99
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Charlie Christian: JZ 20, 24
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Twinkie Clark-Terrell: GA 36
The Classical Jazz Quartet: JZ 22
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RS 28
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LT 4; RMS 1
Control: LT 36; RMS 13

Ferry Corsten: DC 48
Deborah Cox: DC 17; RBH 73; RS 48
El Coyote Y Su Banda Tierra Santa: LT 40; RMS

El Coyote Y Su Banda Tierra Santa: Li 40; KIRIS 15, 22 Crazy Town: RO 40 Creed: B200 55; PCA 10, 37; A40 2; H100 14; HA 13; HSS 6; T40 7 Elvis Crespo: TSA 15; TSS 34 Cristian: LA 22; LPA 11; LPS 3, 21; LT 6, 41; TSS 10 Sheryl Crow: B200 68; A40 13, 28; AC 6; CS 46;

DC 14 Celia Cruz: LA 62; TSA 7; LT 32; TSS 5



**Da Fam:** HS 37; IND 32; RBA 50 **Da Headbussaz:** B200 107; IND 2; RBA 19 D'Angelo: RBC 19 Dashboard Confessional: HS 18; IND 24 Miles Davis: PCA 42

Tyrone Davis: BL 5

Iyrone Davis: BL 5
Taylor Dayne: DC 9
Death Cab For Cutie: HS 19; IND 26
Aselin Debison: CX 11
Deep Forest: DC 22
Default: IND 20; RO 38
Def Leppard: PCA 11
Jack DeJohnette: JZ 7

Jack Dejonnette: JC 17 Kevin Denney: CS 53 John Denver: CCA 21 Devin: RBA 41 Louie DeVito: EA 15 Diamond Rio: B200 118; CA 11, 73; CS 4; H100 35; HA 35 Dido: DS 14

Ani DiFranco: IND 23 Dilated Peoples: RS 75 Celine Dion: B200 97, 104; PCA 27; AC 9, 13; HSS

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Dirty Vegas: EA 3
Distillers: HS 34; IND 31
Disturbed: B200 16; PCA 7; H100 64; HA 64; MO

4; RO 4

Dixie Chicks: B200 6, 104; CA 3; CCA 2, 3; INT 8; PCA 2, 6; A40 40; AC 27; CS 2; H100 22; HA 20; HSS 21

DI Geoffe: EA 20

DJ Encore: EA 19 DJ JS-1: RS 57 DJ Sammy: B200 172; EA 2; AC 21; DS 7; H100 31;

HA 33; HSS 65; T40 19
DJ Shadow: DS 2; HSS 20; RS 52
Do: AC 21; DS 7; H100 31; HA 33; HSS 65; T40 19

Do: AC 21; DS 7; H100 31; HA 32 Dolce: DC 29 Dominic: TSS 27 Placido Domingo: CL 5, 8 The Donnas: B200 140; HS 1 Don Won: HSS 56; RS 58 Will Downing: CJ 13 Dr. Dre: RBC 16 Dru Hill: RA 42; RBH 46 DSD: B200 171; IND 8; RBA 63 dub-L: RS 57 George Duke: CJ 16

10000 2000

E-40: RBA 90 Eagles: PCA 45 Steve Earle: CA 32; IND 18 Earshot: RO 24
Eastern Michigan Gospel Choir: GA 33

Steve Edwards: DC 35 Missy "Misdemeanor" Elliott: H100 3, 94; HA 3; HSS 27; RA 2, 43; RBH 2, 47, 97; RP 1; RS 7,

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Emerson Drive: CA 43; HS 33; CS 16
Eminem: B200 7; PCA 5, 17; RBA 6; RBC 1, 5; H100
1, 47; HA 1, 45; MO 22; RA 16, 29; RBH 17, 31; RP 6, 18; T40 1, 40
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Enemigo: LA 60
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Enva: R200 176: NA 1: PCA 20

Enya: B200 176; NA 1; PCA 20 Faith Evans: H100 94; RA 43, 64; RBH 47, 68, 71;

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Fabolous: H100 52; HA 48; HSS 53; RA 27, 61; RBH 27, 59; RP 12; RS 43 Ralph Falcon: DC 41

Ralph Falcon: DC 41
Fat Joe: H100 77; HSS 59; RA 31; RBH 33; RP 20; RS 36
Cheo Feliciano: LT 32; TSS 5
Felix Da Housecat: DS 25
Vicente Fernandez: LA 27, 33; RMA 14, 18
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Jose Manuel Figueroa: RMS 19
Finch: HS 27
Five For Fighting: AC 4
The Flatlanders: CA 60

Five for Fighting: AC. 4
The Flatlanders: CA 69
Fleetwood Mac: B200 30; INT 10
Renee Fleming: CL 1; HS 38
Floetry: B200 51; RBA 11; RA 40; RBH 45
Flogging Molly: IND 42
Nico Flores Y Su Banda Puro Mazatlan: RMS 29,

39 Ben Folds: B200 174 Joseph Fonseca: TSS 33 Luis Fonsi: LPS 16; LT 28; TSS 20 Foo Fighters: B200 3; INT 5; H100 67; HA 66; MO 3; RO 11 Julia Fordham: DC 23 Julia Fordham: Ut 23 Radney Foster: CS 47 Fourplay: CJ 6 Mario Frangoulis: CX 4 Kirk Franklin: B200 153; CC 9; GA 1; RBA 45 Freekey Zekey: H100 4; HA 4; HSS 45; RA 11; RBH 10; RP 5; RS 25; T40 5

Russ Freeman: CJ 23 Freeway: RA 58; RBH 58; RS 40 Nelly Furtado: RA 74; RBH 78

..... G -

Kenny G: B200 62, 64; CJ 2, 3; INT 18; RBA 66; AC

25 **Warren G:** RA 63; RBH 66 Peter Gabriel: B200 63; INT 12 Bill & Gloria Gaither: B200 200; CC 17, 21 Gaither Vocal Band: CC 36 James Galway: CX 10, 14 Vivica Genaux: CL 13 Ghostface Killah: HSS 18; RS 18 Vince Gill: CS 59 Ginuwine: H100 30, 48, 77; HA 30, 43; HSS 59; RA 12, 31, 36; RBH 12, 33, 38; RP 19, 20; RS 36;

T40 25 **Gisselle:** LA 48; LPA 18 Philip Glass: CL 6
Dana Glover: A40 30
Godsmack: RO 16

Godsmack: RO 16
Tony Gold: RS 59
Good Charlotte: B200 19; PCA 49; MO 11
Good Bad Ugly: HSS 43; RS 20
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Amy Grant: B200 196; CC 16
Al Green: RBC 17

Pat Green: CA 59
Vivian Green: RA 72; RBH 77
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Lee Greenwood: HSS 72
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Andy Griggs: CS 36
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GTS: DC 11 Guardianes Del Amor: LA 58 GusGus: DC 15 GZA/Genius: RS 47

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Deitrick Haddon: GA 22

Charlie Haden: IZ 9 Sammy Hagar And The Waboritas: IND 17; RO 36 Daryl Hall John Oates: AC 8, 24 Anthony Hamilton: H100 21; HA 21; RA 13; RBH

Antonny Hamilton: H100 21; HA 21; RA 13; RBH 13; RP 11; T40 34
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Jennifer Hanson: CS 34; HSS 51
The Happy Boys: EA 5; HS 23
Harp Consort: CL 14
Dr. Charles G. Hayes & The Cosmopolitan
Warriors: CA 31

Dr. Charles G. Hayes & The Cosmopolitan
Warriors: GA 31
Heather Headley: B200 84; RBA 21; H100 98; RA
46; RBH 44
Jennifer Love Hewitt: B200 178
Faith Hill: B200 2; CA 1; CCA 8; INT 6; PCA 32; A40
33; AC 1; CS 27; H100 55; HA 53
The Hives: MO 39
Billie Holiday: JZ 18
Dave Holland Big Band: JZ 11
Dave Hollister: B200 29; RBA 7; RBH 83
Steve Holy: CS 32
Hometown News: CS 60
Hoobastank: B200 155; A40 36; H100 59; HA 59;
MO 30; RO 28: T40 38
John Lee Hooker: BL 11
Whitney Houston: DC 26; HSS 46; RA 73; RBH 74
Rebecca Lynn Howard: B200 122; CA 12; CS 13;
H100 75; HA 71

Buck Howdy: INT 23 Norman Hutchins: *GA* 17

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Ice Cube: RA 56; RBH 57 Enrique Iglesias: B200 111, 133; LA 4; LPA 4; AC 7; LPS 11; LT 13; TSS 22

iio: DS 15 Ill Bill: RS 57 Iman: RMS 36 Incubus: B200 112

Includs: 5200 112 India.Arie: B200 24; RBA 13, 79; H100 89; RA 34; RBH 35; RS 68 Infamous 2.0: H100 32; HA 29; RA 14; RBH 15; RP 10: RS 51

10; RS 51 Interflow: DC 45 Interpol: HS 16; IND 22 Intocable: LA 39, 54; LT 20; RMS 5, 32 Los Invasores de Nuevo Leon: LA 40 Isyss: B200 85; RBA 18; H100 80; HSS 16; RA 67; RBH 69; RS 37

Alan Jackson: B200 91; CA 10; CCA 18; CS 3; H100 37; HA 36 Janet Jackson: HSS 17; RBH 90; RS 19

Jackyl: IND 41
Jadakiss: H100 13; HA 10; HSS 16; RA 21; RBH 22;

RS 37; T40 10 Jagged Edge: H100 52; HA 48; RA 27; RBH 27; RP

12 Jaguares: B200 95; LA 2; LPA 2 Jaheim: RBA 64; RA 20; RBH 21 Arturo Jaimes Y Los Cantantes: LA 71 Bishop T.D. Jakes: GA 32 Bob James: CJ 14 Boney James: CJ 12 Etta James: BL 8, 12

Tim lanis: NA 8 Tim Janis: NA 8
Al Jarreau: CJ 5; RBA 92
Keith Jarrett: JZ 17
Ja Rule: RA 37; RBH 42
Jay-Z: RBC 18; H100 25; HA 23; RA 10, 58; RBH 11,
58; RP 7; RS 40
Jazzanova: DS 22

Jazzanova: DS 22
Wyclef Jean: RBA 88; H100 91; HSS 32; RA 41;
RBH 43;
Waylon Jennings: CA 62
Jets To Brazil: HS 29; IND 30
Jewel: DC 1; DS 6; HSS 62
Jose Alfredo Jimenez: LA 65, 68
Jimmy Eat World: B200 147; A40 10; MO 25, 28
Jodeci: RBC 24
Joe: RA 65; RBH 63
Elton John: PCA 41; AC 28
Carolyn Dawn Johnson: CA 67; CS 28
Jack Johnson: B200 67; H100 82
Syleena Johnson: HSS 64; RA 71; RBH 64; RS 23
Sabrina Johnston: DC 30

Sabrina Johnston: DC 30

Donell Jones: RBA 46 George Jones: CCA 23 Norah Jones: CCA 23 Norah Jones: B200 13; CJ 1; INT 7; A40 12; AC 20; H100 63; HA 63; T40 30 Sir Charles Jones: RBA 60 Richard Jone CL 22

Sir Charles Jones: RBA 60 Richard Joo: CL 15 Jordi: LPS 17; LT 29 Juanes: B200 193; HS 4; LA 7; LPA 7; LPS 9, 14; LT 15, 21; TSS 13 Cledus T. Judd: CA 60 The Judds: CCA 15 Jump5: B200 168; CC 13, 35 Jurassic 5: B200 48; RBA 34; HSS 52; RBH 92; RS

35 Juvenile: RBC 22

Kabah: LPS 33 Tonu Kaljuste: CL 9 Tonu Kaljuste: CL 9
Israel Kamakawiwo'Ole: IND 50; WM 3
Kandi: RBH 97: RS 63
Salif Keita: WM 6
Toby Keith: B200 21; CA 4, 23; CCA 9; PCA 33; CS

100y Reith: 9200 21; CA 4; 23; CCA 9; PCA 33; CS
10; H100 51; HA 46
R. Kelly: RBC 14; 15; H100 92; HSS 5; RA 57, 70;
RBH 28, 72; RS 1
Las Ketchup: B200 65; LA 1; LPA 1; H100 54; HA
51; LPS 1; LT 1; TSS 1
Alicia Keys: H100 10; HA 8; RA 15; RBH 14; RP 8;
TA0 13

Alicia Keys: H100 10; HA 8; RA 15; RBH 14; RP 8; T40 13 Khia: B200 171; IND 8; RBA 63 Kid Rock: B200 74; PCA 15; CS 46 Kidz Bop Kids: B200 77 Carole King: PCA 34 D.D. Klein: DC 37 Mark Knopfler: B200 117; INT 17 Beyonce Knowles: H100 25; HA 23; RA 10; RBH 11: RP 7

Beyonce Knowles: H100 25; HA 23; 11; RP7 Korn: B200 106; MO 31; RO 19, 35 Jane Krakowski: AC 15 Diana Krall: B200 31; INT 13; JZ 1, 3 Alison Krauss: BG 4; CA 29; CCA 24 Krazy: RBH 89 Chad Kroeger: A40 17; T40 29 Krumb Snatcha: RBA 86

Kya-Pl: RE 3; HSS 42; RS 33 Kyjuan: H100 69; HA 67; RA 18; RBH 18; RP 17

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Lade Bac: RBH 99
Lady Saw: A40 6; H100 6; HA 6; HSS 73; T40 2
Ladytron: EA 23
La Ley: LA 59; LPS 19; LT 34; TSS 25
Lamya: DC 38
Mark Lane: HSS 25; RS 21
Large Professor: RBA 100
Lasgo: DS 16; H100 85
Vic Latino: EA 9; HS 47; IND 39

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Avril Lavigne: B200 8; A40 1, 26; AC 19; H100 12, 15; HA 11, 14; T40 3, 8

Donald Lawrence & The Tri-City Singers: *GA* 16

Layo & Bushwacka!: DC 4 Lectroluv: DC 30 Murphy Lee: H100 69; HA 67; RA 18; RBH 18; RP

17 Lesiem: NA 13 Gerald Levert: B200 18; RBA 2; RA 35; RBH 37 Liberacion: HS 12; LA 8; RMA 1

Liberacion: H5 12; LA 8; RMA 1
Salvitore Licitra: CL 12
Lifehouse: B200 102; CC 7; A40 21
Lif' Fate: RA 62; RBH 62; RS 74
Lif' Flip: B200 49; RBA 14; RBH 75
Lif Genius: HSS 42; RS 33
Lif Jon & The East Side Boyz: IND 29; RBA 56;

LII Jon & The East Side Boyz: IND 29; RBA 56; RBH 81; RS 32 Lil' Mo: Haoo 20; HA 24; RP 22; RS 53; T40 16 Lil' Tykes: HSS 56; RS 58 Lil Wayne: B200 180; RBA 43 Aaron Lines: CS 26 Linkin Park: B200 52; PCA 4

Little Milton: BL 13
German Lizarraga: LA 72; LT 22; RMS 6
LL Cool J: B200 11; RBA 1; H100 7; HA 5; HSS 24;
RA 1; RBH 1, 76; RP 2; RS 11

RA 1; RBH 1, 76; RP 2; RS 11 Charles Lloyd: JZ 23 London Symphony Orchestra: CX 12 Lonestar: CA 35; CS 25 Loon: H100 30, 86; HA 30; HSS 58; RA 36, 38; RBH 36, 38; RP 19; RS 26, 66; T40 25 Angel Lopez: LPS 30; TSS 16 Jennifer Lopez: DS 3; H100 13; HA 10; HSS 23; RA 21; RBH 22; RS 45; T40 10 Lord Of The Drumz: DC 47 Patty Loveless: BG 8; CA 71 Ludacris: B200 115; RBA 65; H100 32; HA 29; RA

Ludacris: B200 115; RBA 65; H100 32; HA 29; RA 14, 62; RBH 15, 62, 84; RP 10; RS 51, 67, 74 Lynyrd Skynyrd: PCA 31

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Yo-Yo Ma: CL 7; CX 7 Mack 10: RA 56; RBH 57 Mad Lion: RS 39
Madonna: PCA 48; A40 29; DC 20; DS 1, 17; H100
8; HA 18; HSS 1; T40 9
Man: B200 144; LA 5; LPA 5; LPS 12, 40; LT 18;

TSS 37 Aimee Mann: IND 12 Manny Manuel: TSA 20 Victor Manuelle: LT 19; TSS 2 Mario: B200 89; RBA 33; H100 74; HA 72; RA 19; RBH 20

RBH 20 Bob Marley: PCA 24; RBC 7 Bob Marley And The Wailers: RE 6 Damian "Jr. Gong" Marley: RE 12 Branford Marsalis Quartet: JZ 7 Brad Martin: CS 52 Angie Martinez: RBA 80; H100 20; HA 24; RP 22;

RS 53; T40 16 Mary Mary: B200 173; CC 14; GA 3; RBA 54; RBC

Masque: CJ 22 Master P: RBH 89, 96; RS 49, 69 Master P: RBH 89, 96; RS 49, 69 matchbox twenty: A40 7; H100 45; HA 52; T40 22 Keiko Matsui: CJ 7; HS 45 Dave Matthews Band: B200 79; A40 4; T40 31 John Mayall and the Bluesbreakers: *BL* 7 John Mayer: B200 26, 149; INT 24; A40 5, 11; AC 14; H100 46, 50; HA 47, 50; T40 21, 28

Maysa: CJ 17

M'Black: DC 39 M'Black: DC 39 Martina McBride: B200 76; CA 9; CS 7, 36; H100 56; HA 54 Delbert McClinton: BL 1, 10; CA 24; IND 11

Delbert McClinton: BL 1, 10; CA 24; IND 11
Nicole J. McCloud: DC 7
Donnie McClurkin: RBC 8
The Del McCoury Band: BG 13
Neal McCoy: CS 50
Reba McEntire: CA 61
Tim McGraw: B200 123; CA 13, 27; CCA 19; CS 12;
H100 62, 88; HA 60

Marion Meadows: CJ 21 Brad Mehldau: JZ 12 Roy D. Mercer: CA 68 MercyMe: B200 92, 166; CC 4, 12 Jo Dee Messina: CCA 25 Metallica: PCA 25 M-Factor: DC 19 Midwikid: RBA 58

Midwikid: RBÁ 58
Mighty Clouds Of Joy: GA 40
Luis Miguel: B200 127; LA 3; LPA 3; LPS 29
Buddy Miller: CA 55
Rhett Miller: HS 26
Kylie Minogue: B200 182; DS 20
Ismael Miranda: LT 32; TSS 5
Mississippi Mass Choir: GA 37
Moby: EA 8; DC 28
Monchy & Alexandra: LA 42; TSA 2; TSS 11
Jane Monthe: L7 46

Monchy & Alexandra: LA 42; TSA 2; TSS 11
Jane Monheit: JZ 4
Andy Montanez: TSA 18
Ricardo Montaner: LPS 8; LT 17; TSS 21
Pilar Montenegro: LA 41; LPA 16; WM7
John Michael Montgomery: CA 41; CS 24
Montgomery Gentry: B200 137; CA 17, 74; CS 5;
H100 42; HA 38
Chante Moore: AC 25

M.O.P.: RS 56 Morcheeba: DC 8 Craig Morgan: CS 54 Mos Def: DS 2; HSS 20; RBH 71; RS 52, 54 Brandy Moss-Scott: HSS 31; RS 12

Mountain Heart: BG 15 Mr. Ball: RA 49; RBH 52 Mr. Cheeks: HSS 35; RS 42 Ms. Jade: HSS 68; RA 55, 74; RBH 55, 78; RS 34 Mudvavne: RO 25

Anne Murray: B200 158; CA 19 Musiq: B200 110; RBA 27; H100 18; HA 17; RA 3, 26; RBH 4, 26 Anne-Sophie Mutter: CL 4 Mystikal: H100 32; HA 29; RA 14; RBH 15; RP 10;

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Naam Brigade: HS 46; RBA 62 Nappy Roots: B200 56; RBA 28; H100 21; HA 21; RA 13; RBH 13; RP 11; T40 34 Narae: HSS 22; RS 14 Nashom: DC 36 Nas: B200 78; RBA 22; RBC 23; DS 3; HSS 23; RA 75; RBH 79; RS 45, 72 Nate Dogg: H100 81; RA 44, 63; RBH 48, 66; RP

Ednita Nazario: LA 57; LPA 20; LPS 19; LT 34; TSS

25 Youssou N'Dour: WM 13 Nelly: B200 10; PCA 35; RBA 9; RBC 9; H100 2, 69; HA 2, 67; HSS 69; RA 5, 18, 39; RBH 5, 18, 40; RP 3, 17; RS 55; T40 4 Willie Nelson: CA 51; CCA 11; PCA 40

N\*E\*R\*D\*: B200 167; RBA 99 New Found Glory: B200 135; MO 29 Newsboys: CC 30, 32 Joe Nichols: CA 31; HS 11; CS 14, 48 Nickelback: B200 101; RO 8 Nickel Creek: B200 129; BG 2; CA 14; CCA 12; IND

3 Stevie Nicks: B200 104 Tito Nieves: TSA 11; LT 32; TSS 5 Nirvana: H100 49; HA 44; MO 1; RO 1 The Nitty Gritty Dirt Band: B200 151; BG 3; CA 18 Nivea: H100 44; HA 58; HSS 3; RA 52; RBH 39; RS 2, 65; T40 35 No Doubt: B200 47; A40 6; H100 6; HA 6; HSS 73;

T40 2
Nichole Nordeman: CC 18; HS 7
N.O.R.E.: RBA 97; RA 23; RBH 23; RP 14; RS 64
Smokie Norful: GA 14
Bebo Norman: CC 33; HS 31
No Secrets: HS 50; HSS 50
The Notorious B.I.G.: RBC 10, 13; RS 60, 71

'N Sync: HSS 69 Nueva Era: TSS 30

Marce ( ) 2002 Paul Oakenfold: B200 134; EA 1; DC 18; H100 41;

HA 49: T40 20 Eliades Ochoa: TSA 16 Sinead O'Connor: IND 13; WM 2; DC 21 The O.C. Supertones: CC 28 OK Go: HS 8; MO 21 Old & In The Gray: BG 10 La Onda: LA 45; LT 27; RMS 12 Ono: DS 24
Oobie: RBH 81; RS 32
Orchestra Baobab: WM 15
Los Originales De San Juan: LA 34, 64; RMA 19
Claudette Ortiz: H100 91; HSS 32; RA 41; RBH 43

Joan Osborne: IND 19 Kelly Osbourne: HSS 14 Oscar G: DC 41 Oscar G: DC 41 Our Lady Peace: B200 83; A40 15; H100 57; HA 56; MO 23; RO 37; T40 24

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Palomo: RMS 38
Laszlo Panaflex: DC 16
Papa Roach: MO 33, 40; RO 27
Dolly Parton: BG 5; CA 47; IND 38
Pastor Troy: B200 81; RBA 17; HSS 68; RA 55;
RBH 55; RS 34
Sean Paul: H100 11; HA 9; HSS 9; RA 4; RBH 3; RP

4; RS 8; T40 39 Luciano Pavarotti: CL 5 Pavement: B200 152; IND 5 P. Diddy: H100 30, 52; HA 30, 48; RA 27, 36, 59; RBH 27, 38, 60; RP 12, 19; RS 41, 66; T40 25

Gary Peacock: JZ 17 Pearl Jam: H100 65; HA 75; HSS 4; MO 8; RO 9 Jennifer Pena: HS 42; LA 15; RMA 8; LPS 10; LT 3;

RMS 7; TSS 35 Dottie Peoples: *GA* 10; IND 48; RBA 74 Murray Perahia: CL 10

Pesado: RMS 33 Tom Petty And The Heartbreakers: B200 35; INT 15; PCA 26; RO 22 Pieces Of A Dream: CJ 24 Pink: B200 23; A40 19; DS 11; H100 39; HA 41; T40 18, 32 Pink Floyd: PCA 13

Pink Floyd: PCA 13 Pinmonkey: CA 40; HS 21 Alexandre Pires: LA 66; LPS 20; LT 37; TSS 29 Play: B200 126; HSS 67 P.O.D.: B200 98; CC 5 El Poder Del Norte: RMS 27 Point Of Grace: CC 22 The Police: B200 109 Stephane Pomponignac: FA 14

Stephane Pompougnac: EA 14 Carlos Ponce: LPS 32 Julio Preciado Y Su Banda Perla Del Pacífico:

RMS 30

RMS 30 Elvis Presley: B200 5; CA 2; INT 4 Prince: B200 162 Project Pat: RBA 49 Prymary Colorz: RBA 61; HSS 29; RS 9 Puddle Of Mudd: B200 41; H100 29; HA 28; MO 2; RO 2 Puretone: DC 12

Queen: PCA 46 Queens Of The Stone Age: B200 66; MO 16; RO Domingo Quinones: TSS 28, 32 A.B. Quintanilla Y Los Kumbia Kings: LA 26; LPA 13; LPS 35

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Rabanes: TSS 15 Racket City: HSS 61; RS 17 Rae & Christian: DC 31 Rah Digga: HSS 29; RS 9 Rampage: HSS 64; RA 71; RBH 64; RS 23 Kenny Rankin: JZ 25 RA: HS 13; RO 30 Rascal Flatts: CCA 1; PCA 1; CS 6; H100 33; HA 32 Rayyon: RF 11

Rayvon: RE 11 Los Razos: HS 28; LA 12, 32; RMA 5, 17 Joshua Redman: JZ 14 Redman: H100 61, 76; HA 62; HSS 33; RA 17; RBH 16; RP 15; RS 15; T40 36 Red Hot Chili Peppers: B200 58; A40 32; H100 70; HA 68; MO 7, 13; RO 14, 17 Reina: DC 32 Los Rieleros Del Norte: LT 31; RMS 10 LeAnn Rimes: B200 50; CA 7, 57; A40 31; AC 12; **LeAnn Rimes:** B200 50; CA 7, 57; A40 31; AC 12;

HSS 63 Lee Ritenour: CJ 11 Jerry Rivera: LA 53; TSA 6; LPS 13; LT 7; TSS 4 Lupillo Rivera: HS 24; LA 11; RMA 4; LT 12; RMS 3

Lupitlo Rivera: H5 24; LA 11; RMA 4; LI Anna Robinson: DC 45 Chris Robinson: B200 141; HS 2; IND 4 Lourdes Robles: LPS 37 Rocket From The Crypt: IND 45 Daniel Rodriguez: CX 9 Kenny Rogers: CA 75 Pow Pagers: Bl 2

Roy Rogers: BL 3
The Rolling Stones: B200 9; INT 3; RO 23
Linda Ronstadt: CA 30
Tono Rosario: TSA 12

Tono Rosario: TSA 12
Kelly Rowland: B200 12; RBA 3; H100 2, 36; HA 2, 39; RA 5, 53; RBH 5, 54; RP 3; T40 4, 26
Royksopp: EA 24; DC 25
Rozelly: HS 37; IND 32; RBA 50
Paulina Rubio: H100 97; LPS 2; LT 5; TSS 12
Ruff Endz: RA 28; RBH 29
Tammy Ruggeri: H100 30; HA 30; RA 36; RBH 38; RP 19; T40 25
Jack Russell: AC 30
John Rzeznik: A40 20

John Rzeznik: A40 20

- S -Sacario: H100 20; HA 24; RP 22; RS 53; T40 16

Sacario: H100 20; HA 24; RP 22; RS 53; 140 16 Sade: DS 19 Saint Etienne: EA 11; IND 44 Saliva: MO 10; RO 12 Joe Sample: CJ 20 Adan Chalino Sanchez: RMS 37 Gilberto Santa Rosa: LA 29; TSA 1; LPS 18; LT 14,

32; TSS 3, 5 Juelz Santana: H100 4; HA 4; HSS 45; RA 11; RBH

10; RP 5; RS 25; T40 5

Santana: B200 1, 125; INT 1; PCA 8; A40 3; AC 10;
H100 9; HA 7; HSS 19; T40 6

Alejandro Sanz: LA 38; LPA 15

Marvin Sapp: GA 25 Sasha: EA 25 Scarface: B200 40, 119; RBA 10, 23; RA 62; RBH 62, 91; RS 74 Josey Scott: A40 17; T40 29 LaTocha Scott: RBH 82

LaTocha Scott: RBH 82 Joan Sebastian: LA 73; LPS 38 Jon Secada: LPS 25; LT 38; TSS 31 Secret Garden: NA 11 Seether: B200 157; MO 14; RO 18 Bob Seger & The Silver Bullet Band: PCA 9 Selko: DC 34 Selena: B200 159; LA 6; LPA 6

Erick Sermon: H100 61; HA 62; HSS 33; RA 17; RBH 16; RP 15; RS 15

Sev: HSS 54 Shade Sheist: RA 63; RBH 66

Shaggy: RE 7; RS 59
Shakira: B200 71, 104; DC 42
Sham: HSS 64; RA 71; RBH 64; RS 23
Shauna Solomon: DC 43
Shawnna: RA 62; RBH 62; RS 74

Shawnna: RA 62; RBH 62; RS 74 SheDaisy: CA 53 Duncan Shelk: A40 23 Shekinah Glory Ministry: GA 11; IND 49 Blake Shelton: CA 38; CS 39 Shemekia Copeland: BL 4

The Shepherds: GA 27 Shifty Shellshock: DC 18; H100 41; HA 49; T40 20 The Silk Road Ensemble: CX 7 Silvana: TSS 23 Simple Plan: HS 17

Simple Plan: H5 17
Sin Bandera: LA 24; LPA 12; LPS 6, 23; LT 8, 47;
RMS 26; TSS 18
Daryle Singletary: CS 49
Sixpence None The Richer: A40 18
Sixwire: CS 55
Sizzla: RE 8
Sixilla: RBH 07: PS 62

Skillz: RBH 97: RS 63 Skillz: RBin 97; RS 03 Slum Village: RBA 76 Smilez & Southstar: RBA 87 Anthony Smith: CS 41 Michael W. Smith: B200 14, 100; CC 1, 6 Pastor Keith Smith: 6A 29 Snoop Dogg: H100 90; HSS 26; RA 51; RBH 50;

KS 16
Socios Del Ritmo: LT 25; RMS 9
Marco Antonio Solis: LA 50; LPA 19; LPS 15, 24; LT
23, 42; TSS 19
Soluma: LES CO Soluna: HSS 39 Something Corporate: HS 22

The Wailers: PCA 24; RBC 7

South Boyz Click: RS 70 Spacefunk: DC 46 Spanish Harlem Orchestra: TSA 10 Britney Spears: B200 186
Spliff Star: H100 93; HSS 30, 64; RA 45, 71; RBH

Splim Star: 1100 93; 135 30, 04; RA 45, 71; R 41, 64; RS 10, 23 Bruce Springsteen: B200 53; INT 19; HSS 37 SR-71: B200 138; MO 20 Terry Steele: HSS 15; RS 13 Tommy Shane Steiner: CS 44 Stereo Fuse: A40 39 Rod Stewart: B200 4, 148; INT 2

Rod Stewart: B200 4, 148; INT 2
Sting: B200 109
Rebecca St. James: CC 31
Angie Stone: RBA 94; RA 65; RBH 63
Stone Sour: B200 59; H100 71; HA 69; MO 5; RO 5
George Strait: B200 132; CA 15, 34; CCA 16; CS 8;
H100 43; HA 40
The Strokes: B200 142; MO 17
Styles: B200 183; RBA 48; H100 13, 72; HA 10, 70;
RA 21, 25; RBH 22, 25; RP 16; T40 10
Sugarcult: B200 194; HS 5; IND 9; MO 32
Sum 42: MO 24

Sugarcult: B200 194; HS 5; IND 9; MO 32 Sum 41: MO 24 Superchick: CC 38; HS 41 Superchumbo: DC 5; DS 23 Supreme Beings Of Leisure: EA 18; DC 40 Keith Sweat: B200 188; RBA 39; RBH 99 System Of A Down: B200 60; PCA 44; H100 66; HA 65; MO 6; RO 6

20100 100 Talib Kweli: HSS 60; RBH 86; RS 50 Tank: RA 54; RBH 56 Taproot: B200 38; MO 26; RO 15 Tateeze: H100 58; HA 55; RA 30; RBH 32; RP 13;

RS 46 **T.A.T.U.:** DC 24; HSS 8

T.A.T.U.: DC 24; HSS 8 James Taylor: B200 44; INT 9; PCA 3; AC 22 Tech Ngne: IND 28 Tela: RBA 35 Telepopmusik: EA 12 Los Temerarios: IND 47; LA 21, 30; RMA 11, 16; LPS 31; LT 39; RMS 21, 24 Chalee Tennison: CS 57 Los Terribles Del Norte: LA 55 John Tesh: B200 192; CC 15; NA 9 TG4: HSS 7; RBH 88; RS 3 Jimmy Thackery: BL 9 Thalia: HS 44; LA 16; LPA 8; LPS 4; LT 2; RMS 25; TSS 7

TS 7
Tha Rayne: RA 20; RBH 21
Theory Of A Deadman: RO 13
Jean-Yes Thibaudet: CL 11
Thick Dick: DC 3
Thicke: HSS 10
Thievery Corporation: EA 4; HS 10; IND 16 Thievery Corporation: EA 4; HS 10; IND 16
Third Day: CC 26
Thursday: B200 197; HS 6; IND 10, 46
Los Tigres Del Norte: LA 28; RMA 15; LT 10; RMS 2
Timbaland: RA 74; RBH 78
Justin Timberlake: H100 16; HA 15; HSS 34; RA
68; RBH 65; RS 31; T40 11
Aaron Tippin: CA 52; CS 40
TLC: H100 38; HA 42; HSS 74; RA 33; RBH 30; RS
30; T40 33
tobyMac: CC 40; HS 48
Tonic: A40 38

Tonic: A40 38
Total: RS 39
Toya: H100 4; HA 4; HSS 45; RA 11; RBH 10; RP 5;
RS 25; T40 5
Transplants: B200 96; IND 1

Transplants: B200 96; IND 1
Trapt: RO 32
Randy Travis: CA 25; CC 20
Faith Trent: DC 13
Trick Daddy: B200 90; RBA 24; H100 99; RBH 82
Trick Pony: CA 50; CS 30
Trina: B200 131; RBA 30; RBH 84; RS 67
Trin-i-tee 5:7: CC 23; GA 4; RBA 73
Travis Tritt: B200 136; CA 16; CCA 13; CS 15
Lola Troy: RBH 99
Truck Turner: RBA 85
TRUSTCOMPANY: B200 88: H100 95; MO 18; RO 21

TRUSTcompany: B200 88; H100 95; MO 18; RO 21 Truth Hurts: RBA 81; RBH 93 Los Tucanes De Tijuana: LA 36; LT 16; RMS 4 Tanya Tucker: CA 56; CS 37 Shania Twain: CCA 5; PCA 21; CS 11; H100 40; HA

37 Tweet: RBA 84

Steve Tyrell: JZ 5, 8

U2: A40 24; H100 100; RO 31 UB40: RE 4 UGK: RBA 40 Uncle Kracker: B200 94; A40 8; H100 68; HA 73;

T40 27
Underworld: EA 6; DC 2
Union Station: BG 4; CA 29
Keith Urban: B200 45; CA 6; CS 1; H100 24; HA 22
Adolfo Urias Y Su Lobo Norteno: LT 48; RMS 16

Polo Urias Y Su Maquina Nortena: RMS 23 The Used: B200 185; HS 3; MO 27 Usher: DS 8; HSS 71; RBH 94

Ian Van Dahl: DS 12 Luther Vandross: RBA 93; H100 84 Phil Vassar: CA 49; CS 9; H100 60; HA 57 Stevie Ray Vaughan And Double Trouble: BL 2 Chuy Vega: HS 36; LA 13; RMA 6; RMS 35 Fernando Villalona: TSS 24 Rhonda Vincent: BG 12 The Vines: B200 86; MO 35 Carlos Vives: LA 52; TSA 5; LPS 34; LT 43; TSS 17

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Hezekiah Walker & The Love Fellowship Crusade Choir: CC 24; GA 5; HS 14; RBA 67 The Wallflowers: A40 37 Dinah Washington: DC 31 Kim Waters: CJ 8; RBA 91 Latanza Waters: DC 3 Muddy Waters: *BL* 11 Russell Watson: B200 175; CX 2, 13 WC: B200 170; RBA 51; H100 81; RA 44, 56; RBH WC: B200 170; RBA 51; H100 81; RA 4 48, 57; RP 23 Weebie: RBH 89 Karyn White: DC 11 The White Stripes: B200 114; MO 19 Who Da Funk: DC 33 Widelife: DC 10; DS 10 Doug Williams: GA 21 Hank Williams: CA 66 Hank Williams: CA 66
Hank Williams Jr.: CCA 17
John Williams: CX 12
Melvin Williams: GA 21
Michelle Williams: GA 18
Kelly Willis: CA 54
Mark Wills: CS 22 Mark Wills: CS 22
Cassandra Wilson: JZ 19, 21
Bridgette Wilson-Sampras: CS 44
The Winans: GA 35
CeCe Winans: GA 35
Mario Winans: H100 30; HA 30; RA 36; RBH 38;
RP 19; T40 25
George Winston: B200 177; NA 2
Lee Ann Womack: B200 169; CA 20; CCA 10; PCA 36: CS 45 36; CS 45 Wayne Wonder: RA 69; RBH 70 Darryl Worley: CA 33; CS 38

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Xzibit: B200 17; RBA 8; RA 50; RBH 53; RP 24



Yaire: LPS 27; TSS 39 Yanou: AC 21; DS 7; H100 31; HA 33; HSS 65; T40

Yasmeen: HSS 18; RS 18
Ying Yang Twins: IND 15; RBA 52; RA 49; RBH 52
Young M.C.: HSS 11; RBH 100; RS 6
Youngstown: HSS 36
Yukmouth: RBA 37



Zoegirl: CC 37; EA 7; HS 32

#### -SOUNDTRACKS-

Amelie: WM 10 American Idol: Greatest Moments: B200 20;

Barbershop: B200 128; RBA 32; STX 6
Big Idea's Jonah — A Veggietales Movie: STX

Blade 2: EA 16 Blade 2: EA 16
Brown Sugar: B200 22; RBA5; STX 2
Buffy The Vampire Slayer: "Once More, With
Feeling": B200 195; INT 21; STX 13
El Clon: LA 31; LPA 14
Coyote Ugly: CCA 6; PCA 22; STX 12
Disney's Lilo & Stitch: STX 15
Down From The Mountain: BG 9; CA 72
Finding Forrester: [7]

Finding Forrester: JZ 13

Grease: STX 21 I Am Sam: STX 19 Jackass: STX 16 Jacked Up: RBA 70 Lizzie McGuire: B200 103; STX 5 The Lord Of The Rings: The Fellowship Of The

The Lord Of The Rings: The Fellowship Of The Ring: STX 22
Mamma Mia!: PCA 30
Monsoon Wedding: WM 8
Moulin Rouge: B200 139; STX 8
Mr. Deeds: STX 24
My Big Fat Greek Wedding: WM 14
O Brother, Where Art Thou?: B200 73; BG 1;
CA 8; STX 4

CA 8; STX 4
Providence: STX 25
Queen Of The Damned: STX 17
Save The Last Dance: STX 23
Scooby-Doo: B200 161; STX 9
The Scorpion King: STX 20
Shrek: B200 199; STX 14
Songcatcher: B6 14
Spider-Man: B200 184; STX 11
Sweet Home Alabama: B200 57; STX 3
A Walk To Remember: B200 163; STX 10
XXX: B200 130: STX 7

XXX: B200 130; STX 7 -- VARIOUS ARTISTS-on The Billboard 200

Disneymania: Superstar Artists Sing Disney
...Their Way!: 113
iWorship: A Total Worship Experience: 69
Ludacris Presents Disturbing Tha Peace:
Golden Grain: 46

Monsta lamz: 191 Now 10: 34 Now 9: 146 P. Diddy & Bad Boy Records Present... We

P. Diddy & Bad Boy Records Present...
Invented The Remix: 145
Pure Moods IV: 198
Reggae Gold 2002: 156
Songs For A Purpose Driven Life: 160
Totally Hits 2002: 124 WOW Christmas: 105 WOW Hits 2003: 54

	MBER DO2	9	Billboard MODERN ROC	K TRACKS.	に
	EEK	=	Airplay monitored by 🏌 Nielsen		
	3	1	Broadcast Data Systems		
E	LAST WEEK		TITLE IMPRINT/PROMOTION LABEL	Artist	
			智 NUMBER 1 增	3 Weeks At Number 1	-
	1	(B)	YOU KNOW YOU'RE RIGHT OGC/GEFFEN/INTERSCOPE	Nirvana	-
2	2	7.	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd	_
	3		ALL MY LIFE ROSWELV/RCA	Foo Fighters	_
*	4	277	PRAYER REPRISE	Disturbed	
5	6	10	BOTHER ROADRUNNER/IDJMG	Stone Sour	_
6	5		AERIALS AMERICANICOLUMBIA	System Of A Down	
THE PARTY NAMED IN	7		THE ZEPHYR SONG WARNER BROS	Red Hot Chili Peppers	ų,
8	8		I AM MINE EPIC	Pearl Jam	
9	9		COCHISE INTERSCOPE/EPIC	Audioslave	
10	12	. 6	ALWAYS ISLAND/IDJIMG	Saliva	
11	11	6 3	LIFESTYLES OF THE RICH AND FAMOUS DAYLIGHT/EPIC	Good Charlotte	-
12	13	7.6	THE RED EPIC	Chevelle	
13	10	242	BY THE WAY WARNER BRDS.	Red Hot Chili Peppers	
14	16	0.6	FINE AGAIN WIND-UP AIRPOWER	Seether	·R
15	15		WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG		
16	18	-	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age	
17	17	-	SOMEDAY RCA	The Strokes	
18	14	23	DOWNFALL GEFFEN/INTERSCOPE	TRUSTcompany	
19	19		DEAD LEAVES AND THE DIRTY GROUND THIRD MANAVE	The White Stripes	Ç.
20	27		TOMORROW RCA	SR-71	7
21	22	1(0)	GET OVER IT CAPITOL	OK Go	ç
22	24		LOSE YOURSELF SHADY/INTERSCOPE	Eminem	9
23	23	10	INNOCENT COLUMBIA	Our Lady Peace	Q
24	34		STILL WAITING ISLAND/ADJMG	Sum 41	Q.
25	21	24	SWEETNESS DREAMWORKS	Jimmy Eat World	×
26	30	F.	POEM VELVET HAMMER/ATLANTIC	Taproot	ç
27	29	71	THE TASTE OF INK REPRISE	The Used	Š
28	28		A PRAISE CHORUS DREAMWORKS	Jimmy Eat World	1
29	25		MY FRIENDS OVER YOU DRIVE-THRU/MCA	New Found Glory	Š
30	32	THE STATE OF	REMEMBER ME ISLAND/IDJMG	Hoobastank	
31	26		THOUGHTLESS IMMORTAL/EPIC	Korn	Š
32	31	en.	PRETTY GIRL (THE WAY) ULTIMATUMARTEMIS	Sugarcult	Š
33	33		TIME AND TIME AGAIN DREAMWORKS	Papa Roach	P
34	35		THERE IS MCA	Box Car Racer	Q
35	39		OUTTATHAWAY ENGINERODM/CAPITOL	The Vines	Š
36	37		PITIFUL ELEKTRA/EEG	Blindside	Š
37	نبات	W	ONE MORE MINUTE LAVA	Authority Zero	8
38	38	6	GIRL ALL THE BAD GUYS WANT FFROE/SILVERTONE/JIVE	Bowling For Soup	Q
39	36		HATE TO SAY I TOLD YOU SO EPITAPH/SIRE/REPRISE	The Hives	Ž
40	US:	IIII	SHE LOVES ME NOT DREAMWORKS	Papa Roach	Š

3/		LAME	ONE MORE MINUTE LAVA	Authority Zero 👨
38	38	6	GIRL ALL THE BAD GUYS WANT FFROE/SILVER	
<b>39</b> 40	36		HATE TO SAY I TOLD YOU SO EPITAPH/SIRE/REP  SHE LOVES ME NOT DREAMWORKS	RISE The Hives 👳 Papa Roach 😴
40			SHE LOVES IME INOT DREAMWORKS	rapa noacii 🤿
DAY SE			71.57.55.17	
NOV	ЕМВЕ	p q	Dill LANGE	CONTENIDODIOV
2	2002		Billboard ADULT	CON EMPORARY.
11				
EEK	E E	8		lielsen roadcast Data
THIS WEEK	AST WEE			ystems
Ш	Š		TITLE IMPRINT/PROMOTION LABEL	Artist
			智 NUMBER	1 Week At Number 1
	2		CRY WARNER BROS.	Faith Hill 🕏
2	1	20	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton 😴
8	3	-	CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
4	4	5,	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting 😓
(5)	5	6	A MOMENT LIKE THIS RCA	Kelly Clarkson 😴
	7	24	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow 😴
7	6	=7	HERO INTERSCOPE	Enrique Iglesias 😴
8	8		DO IT FOR LOVE ARISTA/RCA/BMG HERITAGE	Daryl Hall John Oates
9	9	31	A NEW DAY HAS COME EPIC	Celine Dion 😴
1	14		THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch 😴
11	10	3-1	TO WHERE YOU ARE 143/REPRISE	Josh Groban 👨
62	12	13	LIFE GOES ON CURB	LeAnn Rimes 😴
13	11	20	I'M ALIVE EPIC	Celine Dion 💀
14	13	22	NO SUCH THING AWARE/COLUMBIA	John Mayer 😴
13	15	12	YOU WINDHAM HILL/RCA	Jim Brickman Featuring Jane Krakowski
10	16	9	WHEN YOU LIE NEXT TO ME BNA	Kellie Coffey 😴
0	20		THROUGH THE RAIN MONARC/ISLAND/IDJMG	Mariah Carey 😴
18	17	23	HERE I AM A&M/INTERSCOPE	Bryan Adams 😴
(2)	. 19	11	COMPLICATED ARISTA	Avril Lavigne 😴
20	18	10	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones ♀
Ø	27	21	HEAVEN ROBBINS	DJ Sammy & Yanou Featuring Do 😴
<b>(23)</b>	22		WHENEVER YOU'RE READY COLUMBIA	James Taylor
<b>(2)</b>	23	6	ALL BECAUSE OF YOU MONDMOY	Chris Emerson
24	Ji.	Y	FOREVER FOR YOU U-WATCH	Daryl Hall John Oates
25	21	1/1	ONE MORE TIME ARISTA	Kenny G Featuring Chante Moore
26	25		THE NIGHT INSIDE ME ELEKTRA/EEG	Jackson Browne
22		1	LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks ☞
28	24	22	ORIGINAL SIN ROCKETAUNIVERSAL/UMRG	Elton John 🕏
29	30	2	YOU'LL NEVER BE ALONE DAYLIGHT/EPIC	Anastacia
30	29		FOR YOU KNIGHT	Jack Russell

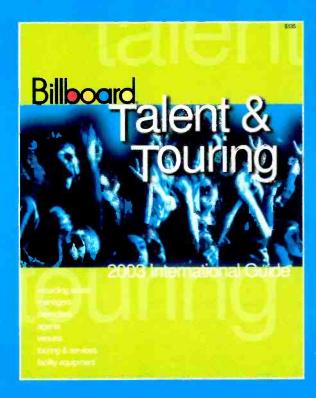
Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 main-stream rock stations, 87 modern rock stations, 88 adult contemporary stations and 80 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 252 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks swards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections are alectronically monitored.

NOVI 2	EMBER 002	9	Billboard ROCK TR	REAM ACKS:
*	×		Airplay monitored by Nielsen	
THIS WELD	AST WEEK		Broadcast Data	1
2	ST		Systems	1
F	5	L	TITLE IMPRINT/PROMOTION LABEL	Artist
	1		YOU KNOW YOU'RE RIGHT DEC/EFFEN/INTERSCOPE	2 Weeks At Number 1 Nirvana 😴
2	2		SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd 😴
Direction (I)	5		WHEN I'M GONE REPUBLICAUNIVERSALAUMRG	3 Doors Down
4	3	0.00	PRAYER REPRISE	Disturbed 😴
5	4		BOTHER HOADRUNNER/IDJMG	Stone Sour 😴
6	7		AERIALS AMERICAN/COLUMBIA	System Of A Down 👨
7	8		COCHISE INTERSCOPE/EPIC	Audioslave 👨
B	6		NEVER AGAIN ROADRUNNER/IDJMG	Nickelback ♀
O	9		I AM MINE EPIC	Pearl Jam
10	10		THE RED FRIC	Chevelle 😴
1	11	Mr. Briga	ALL MY LIFE ROSWELL/RCA	Foo Fighters 👳
12	13		ALWAYS ISLAND/IDJMG	Saliva 😴
	12		NOTHING COULD COME BETWEEN US 604/ROADRUNNER/IDJMG	Theory Of A Deadman 👳
EL PROPERTY.	14		BY THE WAY WARNER BRDS.	Red Hot Chili Peppers 😴
18	16		POEM VELVET HAMMERVATLANTIC	Taproot 😴
16	15		I STAND ALONE REPUBLIC/UNIVERSAL/UMRG	Godsmack ⊊
17	22			
ta	20		THE ZEPHYR SONG WARNER BROS. AIRPOWER IN	Red Hot Chili Peppers ♀ Seether ♀
10	17		THOUGHTLESS IMMORTAL/EPIC	Korn 😓
20	21		PITIFUL ELEKTRA/EEG	Blindside ⊊
21	19	遊	DOWNFALL GEFFENINTERSCOPE	TRUSTcompany 👳
22	24			Petty And The Heartbreakers
7	23			The Rolling Stones
24	25	-1/2	DON'T STOP VIRGIN	
			NOT AFRAID WARNER BROS	Earshot 😞
25	28		NOT FALLING EPIC	Mudvayne 😞
26	30		NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age 😓
27	27		TIME AND TIME AGAIN DREAMWORKS	Papa Roach    Papa Roach
28	31		REMEMBER ME ISLANDADJMG	Hoobastank
29	26		POLYAMOROUS HOLLYWOOD	Breaking Benjamin 😴
30	34		DO YOU CALL MY NAME REPUBLIC/UNIVERSAL/UMRG	RA
31	29		ELECTRICAL STORM INTERSCOPE	U2 ⊊
32	33		HEADSTRONG WARNER BROS	Trapt
33	37		LOOKING DOWN ATLANTIC	Audiovent ♀
34	39		MY GODDESS MELISMA/VIRGIN	The Exies
35	40		ALONE I BREAK IMMORTAL/EPIC	Korn 😞
36	40			ny Hagar And The Waboritas
37	35		INNOCENT COLUMBIA	Our Lady Peace 👳
39			LIVE A LIE TVT	Default 束
39	32		EVERYDAY ISLAND/IOJMG	Bon Jovi 👳
40		V.	DROWNING COLUMBIA	Crazy Town ♀

	EM8EI 2002	9	Billboard ADUL	
MEER	LAST WEEK		Airplay monitored by	Nielsen Broadcast Data Systems
#	LAS		TITLE IMPRINT/PROMOTION LABEL	Artist
	1	11	当 NUMBER	15 Weeks At Number † Avril Lavigne s
2	2	24	ONE LAST BREATH WIND-UP	Creed «
	3		THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch s
4	4		WHERE ARE YOU GOING RCA	Dave Matthews Band 🤿
5	7		YOUR BODY IS A WONDERLAND AWARE/COLL	John Mayer s
6	15		UNDERNEATH IT ALL INTERSCOPE	No Doubt Featuring Lady Saw s
7	9	F	DISEASE ATLANTIC	matchbox twenty s
8	10	-11	IN A LITTLE WHILE LAVA	Uncle Kracker 🤫
9"	5	35	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton 🦠
10	6	34	THE MIDDLE DREAMWORKS	Jimmy Eat World 🤿
11	8	38	NO SUCH THING AWARE/COLUMBIA	John Mayer 🤿
12	11	19	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones s
13	12	30	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow «
14	14	41	WHEREVER YOU WILL GO RCA	The Calling <
15	13	10.	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace 4
16	17	150	GOODBYE TO YOU MAVERICK/WARNER BROS	Michelle Branch <
17	16	25	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott 4
18	20		BREATHE YOUR NAME SQUINT/CURB/REPRISE	RPOWER Sixpence None The Richer
19	19	12	JUST LIKE A PILL ARISTA	Pink s
20	25	6-11	I'M STILL HERE (JIM'S THEME) HOLLYWOOD	→ AIRPOWER > John Rzeznik
21	22		SPIN DREAMWORKS	Lifehouse 🤿
22	23	115	IN MY PLACE CAPITOL	Coldplay 4
23	21	13	ON A HIGH ATLANTIC	Duncan Sheik s
24	18		ELECTRICAL STORM INTERSCOPE	U2 s
25	27		A SORTA FAIRYTALE EPIC	Tori Amos 🦡
26	28	WE	SK8ER BOI ARISTA	Avril Lavigne -
27	29		A MOMENT LIKE THIS RCA	Kelly Clarkson 🕫
28	24	12	STEVE MCQUEEN A&MAINTERSCOPE	Sheryl Crow s
29	32		DIE ANOTHER DAY WARNER BRUS.	Madonna s
30	30		THINKING OVER DREAMWORKS	Dana Glover -
31	31	9	LIFE GOES ON CURB	LeAnn Rimes 🦡
32	40	2	THE ZEPHYR SONG WARNER BROS.	Red Hot Chili Peppers s
33	33	4	CRY WARNER BROS	Faith Hill 🧣
34	26	11-18	BIG MACHINE WARNER BROS.	Goo Goo Dolls s
35	34		ORDINARY DAY A&M/INTERSCOPE	Vanessa Cariton 🦡
36	35	10	RUNNING AWAY ISLAND/IDJMG	Hoobastank s
27	37		WHEN YOU'RE ON TOP INTERSCOPE	The Wallflowers
38	36		TAKE ME AS I AM UNIVERSAL/UMRG	Tonic
39	38	2	EVERYTHING WIND-UP	Stereo Fuse
40	100	7	LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks 🖫

NO	VEM 200	2	
		0	P 40 TRACKS TM
THIS WEEK	LAST WEEK		Airplay N Nielsen TITLE monitored by Broodcast Dat ARTIST IMPRINT/PROMOTION LABEL
1	1		#當: NUMBER 1 (當) 2 Wks At No. 1 LOSE YOURSELF EMINEM SHADY ANTERSCOPE
0	2		UNDERNEATH IT ALL ND DOUBT FEATURING LADY SAW INTERSCOPE
3	4		SK8ER BOI AVRIL LAVIGNE
4	3	l i	ARISTA  DILEMMA NELLY FEATURING KELLY ROWLAND
5	5		FO' REEL/UNIVERSAL /UMRG  HEY MA CAM'RON FEAT, JUELZ SANTANA, FREEKEY ZEEKEY & TOYA ROC-A-FELLA/DEF JAM/RDJMG
•	8		THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA
7	6	II.A	ONE LAST BREATH CREED WND-UP
	7	24	COMPLICATED AVRIL LAVIGNE ARISTA
9	12		DIE ANOTHER DAY MADONNA
10	14		WARNER BROS.  JENNY FROM THE BLOCK JENNIFER LOPEZ FEATURING JADAKISS & STYLE
11	10	20	LIKE I LOVE YOU JUSTIN TIMBERLAKE
12	9		JIVE  A MOMENT LIKE THIS KELLY CLARKSON
13	11		RCA  GANGSTA LOVIN' EVE FEATURING ALICIA KEYS
14	17		RUFF RYDERS ANTERSCOPE  WORK IT  MISSY "MISDEMEANOR" ELLIOTT
15	13	17	THE GOLD MIND/ELEKTRA/EEG  GOTTA GET THRU THIS  DANIEL BEDINGFIELD
16	15		ISLAND IDJMG  IF I COULD GO! ANGIE MARTINEZ FEATURING LIL! MO & SACARIO
17	16		ELEKTRA/EEG  GOODBYE TO YOU  MICHELLE BRANCH
18	18	201	MAVERICK (WARNER BROS.  JUST LIKE A PILL PINK
19	20		ARISTA HEAVEN DJ SAMMY & YANOU FEATURING DD
20	21		ROBBINS  STARRY EYED SURPRISE  OAKENFOLD FEATURING SHIFTY SHELLSHOCK
21	26		MAVERICK MEPRISE  YOUR BODY IS A WONDERLAND JOHN MAYER
22	23		AWARE /CDLUMBIA  DISEASE MATCHBOX TWENTY
23	19		ATLANTIC ORDINARY DAY VANESSA CARLTON
24	24		A&M /INTERSCOPE  SOMEWHERE OUT THERE  OUR LADY PEACE
25	22		COLUMBIA  I NEED A GIRL (PART TWO) P. DIDDY & GINUWINE
26	29		BAD BOY/ARISTA  STOLE  KELLY ROWLAND
27	28		MUSIC WORLD /COLUMBIA  IN A LITTLE WHILE  UNCLE KRACKER
28	25		LAVA NO SUCH THING JOHN MAYER
29	30		AWARE /COLUMBIA  HERO CHAO KROEGER FEATURING JOSEY SCOTT
30	36		COLUMBIA/ROADRUNNER/IDJMG DON'T KNOW WHY NORAH JONES
31	32	•••	BLUE NOTE / MIRGIN WHERE ARE YOU GOING DAVE MAITHEWS BAND
32	40		FAMILY PORTRAIT PINK
33	We		ARISTA  GIRL TALK  TLC  TLC
34	35		ARISTA PO' FOLKS NAPPY ROOTS FEATURING ANTHONY HAMILTON
25	38	•	ATLANTIC  DON'T MESS WITH MY MAN NIVEA FEATURING BRIAN & BRANDON CASEY
36	31		DIRRTY CHRISTINA AGUILERA FEATURING REDMAN
37	27		RCA HAPPY ASHANTI MURGER INC/AJM /IDJMG
38	37		MUNOER INC/AJM /OJMG  RUNNING AWAY  HOOBASTANK ISLAND /IDJMG
<b>3</b>	NE		GIMME THE LIGHT SEAN PAUL BLACK SHADOW/Z HARD / NP/ATLANTIC
40	33	16	CLEANIN' OUT MY CLOSET EMINEM WEB/AFTERMATH /INTERSCOPE
			WED AFTERMAIN /INTERSCUTE

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## NOVEMBER 9 Billboard HOT 100 AIRPLA

						ш	A CONTRACTOR OF THE CONTRACTOR				La Maria
THIS WEEK	LAST WEEK	5	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS, ON	TITLE ARTIST (!MPRINT/PROMOTION LABEL)
	2	6	NUMBER 1 準 Lose Yourself 1 WAAING.1	26	23	16	Gotta Get Thru This	51	52		The Ketchup Song (Hey Hah)
2	1	18	Dilemma NELLY FEAT KELLY ROWLAND (FO' REEL/UNIVERSAL/UMRG)	27	40	14	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	52	54	4	Disease MATCHBOX TWENTY (ATLANTIC)
3	4	9	Work It MISSY MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	28	38	5	She Hates Me PHOOLE OF MUDO (FLAWLESS/GEFFEN/INTERSCOPE)	53	39	1:	Cry FAITH HILL (WARNER BROS. INASHVILLE) WRINWARNER BROS.)
4	3	11	Hey Ma CAM'RON (ROC-A-FELLA/DEF JAM/IOJMG)	29	24	19	Move B***h LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	54	45	10	Where Would You Be MARTINA MCBRIDE (RCA (NASHVILLE))
5	6	10	Luv U Better	30	29	23	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BDY/ARISTA)	55	48	*	Oh Yeah! BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
6	7		Underneath It All	31	28	11	Goodbye To You MICHELLE BRANCH (MAYERICK/WARNER BROS.)	56	59	12	Somewhere Out There OUR LADY PEACE (COLUMBIA)
7	9	E	The Game Of Love	32	43	6	These Days RASCAL FLATTS (LYRIC STREET)	57	49	12	American Child PHIL VASSAR (ARISTA NASHVILLE)
8	5		Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	33	36	22	Heaven OJ SAMMY & YANOU FEAT. OD (ROBBINS)	58	61	3	Don't Mess With My Man NIVEA FEAT, BRIAN & BRANDON CASEY (JIVE)
5	14		Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	34	30	34	A Thousand Miles VANESSA CARLTON (A&M/INTERSCOPE)	59	60	19	Running Away HOOBASTANK (ISLANO/IDJMG)
10	13		Jenny From The Block JENNIFER LOPEZ (EPIC)	35	32	14	Beautiful Mess DIAMONO RIO (ARISTA NASHVILLE)	60	64	1	Red Rag Top TIM MCGRAW (CURB)
11	10		Sk8er Boi AVRIL LAVIGNE (ARISTA)	35	37	H	Work In Progress ALAN JACKSON (ARISTA NASHVILLE)	61	53	12	Ordinary Day VANESSA CARLTON (A&M/INTERSCOPE)
12	8		A Moment Like This KELLY CLARKSON (RCA)	37	47	S	I'm Gonna Getcha Good! SHANIA TWAIN (MERCURY (NASHVILLE))	62	65		React ERICK SERMON FEAT REOMAN (J)
13	11		One Last Breath CREEO (WINO-UP)	33	44		My Town  MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	63	68	6	Don't Know Why NORAH JONES (BLUE NOTE/VIRGIN)
14	12		Complicated AVRILLAVIGNE (ARISTA)	37	56	U	Stole KELLY ROWLAND (MUSIC WORLD/COLUMBIA)	64	67	Ī	Prayer DISTURBED (REPRISE)
15	16		Like I Love You JUSTIN TIMBERLAKE (JIVE)	43)	51		She'll Leave You With A Smile IGEORGE STRAIT (MCA NASHVILLE)	65	63	13	Aerials System of a down (American/Columbia)
15	15		Baby ASHANTI (MURDER INC./AJM/IOJMG)	41	35	1	Just Like A Pill PINK (ARISTA)	66	69	2	All My Life FOO FIGHTERS (ROSWELL/RCA)
17	18	13)	Dontchange MUSIQ (DEF SOUL/IDJMG)	42	55		Girl Talk TLC (ARISTA)	67			Air Force Ones NELLY FEAT, ST LUNATICS (FO' REEL/UNIVERSAL/UMRG)
13	19	4	Die Another Day MAGONNA (WARNER BROS.)	43	42	I	Stingy IGINUWINE (EPIC)	68		E.	The Zephyr Song RED HOT CHILI PEPPERS (WARNER BROS.)
19	17	12	I Care 4 U AALIYAH (BLACKGROUND)	44	46		You Know You're Right INIRVANA (DGC/GEFFEN/INTERSCOPE)	69	74		Bother STONE SOUR (ROADRUNNER/IDJMG)
2	27		Landslide DIXIE CHICKS (MONUMENT/EMN)	45	31		Cleanin' Out My Closet EMINEM (WEB/AFTERMATH/INTERSCOPE)	70	66	17	Good Times STYLES (RUFF RYDERS/INTERSCOPE)
21	20		Po' Folks NAPPY ROOTS FEAT ANTHONY HAMILTON (ATLANTIC)	46	57	A.	Who's Your Daddy? TOBY KEITH (DREAMWORKS INASHVILLE))	71	_		Forgive REBECCA LYNN HOWARD (MCA NASHVILLE)
22	22	9	Somebody Like You Keith urban (Capitol (NASHVILLE))	47)	62		Your Body Is A Wonderland JOHN MAYER (AWARE/COLUMBIA)	72	70		Braid My Hair MARIO (3RO STREET/J)
Z	33		'03 Bonnie & Clyde JAY-Z FEAT, BEYONCE (ROC-A-FELLA/OEF JAM/10JMG)	48	26	E	Trade It All FABOLOUS (EPIC)	73	73		In A Little While UNCLE KRACKER (LAVA)
24	21	14	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)	49	58		Starry Eyed Surprise OAKENFOLD FEAT SHIFTY SHELLSHOCK (MAVERICK/REPRISE)	74	72	10	Ten Rounds With Jose Cuervo TRACY BYRD (RCA INASHVILLE))
23	25	177	When The Last Time	50	41	*	No Such Thing	75	75		t Am Mine PEARLJAM (EPIC)

## NOVEMBER 9 Billboard HOT 100 SINGLES SAL

IHIS WEEK	LAST WEE	EK CH	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WELF	LAST WEE	NULS LINE	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEE	LAST WEE	WILL CR	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	NEN.	ê	Die Another Day 1 W. ALNO. 1 MADONNA (WARNER BROS.)	26	_		From Tha Chuuuch To Da Palace	51	_		Beautiful Goodbye
2	1	1	A Moment Like This KELLY CLARKSON (RCA)	27	-		Work It MISSY MISDEMEANOR ELLIGIT (THE GOLD MIND/ELEKTRA/EEG)	52	50	5	What's Golden? JURASSIC 5 (FAT BEATS/INTERSCOPE)
3	3		Don't Mess With My Man NIVEA FEAT, BRIAN & BRANDON CASEY (JIVE)	28	20	13	When The Last Time CLIPSE (STAR TRAK/ARISTA)	53	41	3	This Is My Party FABOLOUS (DESERT STORM/ELEKTRA/EEG)
4	2		I Am Mine PEARL JAM (EPIC)	29	31		If You Only Knew PRYMARY COLORZ FEAT. RAH DIGGA (BIGS/BEYONO)	54		1	Same Old Song SEV (INTERSCOPE)
5	6	0 6356550	Ignition R KELLY (JIVE)	30	_	a l	Make It Clap  BUSTA RHYMES FEAT. SPLIFF STAR (J)	55	57	11.1	I Don't Want To Miss A Thing AEROSMITH (COLUMBIA)
6	-		Don't Stop Dancing CREED (WIND-UP)	31	30	21	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)	56	45	10	Who U Rollin Wit?
7	7		Virginity TG4 (TUG/A&M/INTERSCOPE)	32	19	17	Two Wrongs WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	57	54	•	Love Of My Life (An Ode To Hip Hop)  ERYKAH BADU FEAT. COMMON (FOX/MCA)
8	4		All The Things She Said	33	29	T	React ERICK SERMON FEAT. REDMAN (J)	58	42	3	Hit The Freeway TONI BRAXTON FEAT LOON (ARISTA)
9	5		Gimme The Light SEAN PAUL (BLACK SHADDW/2 HARD/VP/ATLANTIC)	34	39	6	Like I Love You  JUSTIN TIMBERLAKE (JIVE)	59	61		Crush Tonight FAT JOE FEAT, GINLWINE (TERROR SQUAD/ATLANTIC
10	8	1	When I Get You Alone THICKE INU AMERICA/INTERSCOPE)	35	32	14	Lights, Camera, Action!	60	71	é	Waitin' For The DJ TALIB KWELI FEAT. BILAL (RAWKUS/MCA)
1	9		Heatseeker YOUNG M.C. ISTIMULUS!	36		118	Sugar YOUNGSTOWN (HOLLYWOOD)	61	-	2	Throw Up RACKET CITY (447/LANDSPEED)
12	40	I	Shady BIG *C' (SOUTHPAW/KES)	37	2 <b>7</b>	11-3	The Rising BRUCE SPRINGSTEEN (COLUMBIA)	62	72	3	Serve The Ego JEWEL (ATLANTIC)
B	16		Product Of Our Environment BORN PREDATORS (THREE GEMS/STREET PRIDE)	38	26	14	Sex, Money, & Music ABOVE THE LAW (WESTWORLD)	63	60	14	Can't Fight The Moonlight
14	13	11	Papa Don't Preach KELLY OSBOURNE (EPIC)	39	23	13	For All Time SOLUNA (OREAMWORKS)	64	64	•	Tonight I'm Gonna Let Go
15	11		Here And Now (Full Circle) TERRY STEELE (JTS)	40	25	26	Grindin' CLIPSE (STAR TRAK/ARISTA)	65	56	29	Heaven OJ SAMMY & YANOU FEAT. On (ROBBINS)
16	15	1	Day + Night ISYSS FEAT, JADAKISS (ARISTA)	41	34	29	Wherever You Will Go	66	55	13	Out Df My Heart (Into Your Head) BBMAK (HOLLYWOOD)
17	12		Feel It Boy BEENIE MAN FEAT, JANET (VP/VIRGIN)	42	36		Me U Want  KAY-PI FEAT. LIL GENIUS (CARIBBEAN GOLD)	67	43	59	Us Against The World PLAY (MUSIC WORLD/COLUMBIA)
18	14		Blue Jeans YASMEEN (MAGIC JOHNSON/MCAI	43	28		Over The Years GOOD BAO UGLY (PAPER DOWN)	68	-	3	Are We Cuttin' (Vinyl) PASTOR TROY (MADD SOCIETY/UNIVERSAL/UMRG)
19	22		The Game Of Love SANTANA FEAT, MICHELLE BRANCH (ARISTA)	44	66	2	It Just Happened NIKIE BATEY (AVS)	69	53	34	Girlfriend N SYNG FEAT, NELLY (JIVE)
20	10	Les Years	Six Days  DJ SHADOW FEATURING MOS DEF (MCA)	45	33	-0	Hey Ma CAM'RON [ROC-A-FELLA/DEF JAM/IOJMG]	70	59	24	Gots Ta Be
21	17		Long Time Gone DIXIE CHICKS (MONUMENT/EMN)	46	35	48	The Star Spangled Banner WHITNEY HOUSTON   JARISTA)	71	74	29	U Don't Have To Call  USHER (ARISTAL
22	24	1	Truly Yours NARAE (KIRV)	47	44		Full Moon BRANDY (ATLANTIC)	72	51	50	God Bless The USA
23	18		I'm Gonna Be Alright JENNIFERLOPEZ FEAT, NAS (EPIC)	48	46	99	A Different Kind Df Love Song CHER (WARNER BROS.)	73	-	5	Underneath It All NO OOUBT FEAT. LAOY SAW (INTERSCOPE)
24	21		Luv U Better LL COOL J (DEF JAM/IDJMG)	49	49	7	Rock The Party BENZING (SURRENDER/ELEKTRA/EEG)	74	63	2	Girl Talk TLC (ARISTA)
25	37		Run 4 Us  MARK LANE (INTELLIGENT/EAST CLEVELAND)	50	38	19	That's What Girls Do	75	-	20	A New Day Has Come

## Amid Tragedy, TLC Survivors Carry On

Continued from page 1

in, inspiring everyone to focus on putting the new album together. They asked me to give them space to work, and I did for a couple of months."

For remaining members Tionne "T-Boz" Watkins and Rozonda "Chilli" Thomas, there was nothing to discuss. "When the greatest-hits idea was put out there, I said, 'It's not time for that now. I'm not done,' "Watkins recalls. "Nobody knows Lisa better than us girls. She'd have said, 'Girl, you better get out there and finish this.' When you know how someone would act if they were still here . . . That's why we had to finish this album and share Lisa's spirit."

The result of Watkins' and Thomas' inspirational momentum is TLC's fourth album, 3D, set for international release Nov. 11 and U.S. release the following day. A little more than half of the 13-track album was completed before the car accident in Honduras that left Lopes dead. She already had conceived the title, devised the visuals, and written six songs, including lead single "Girl Talk."

"Obviously, a lot of questions are being asked regarding what this album really is," Arista senior VP of marketing and artist relations Mark Shimmel says. "It really is TLC. We were blessed with some solid participation on Lisa's part before her passing. So we were able to build a legitimate TLC record around the work she left."

"It's the old TLC flavor," Watkins says, "but in the year 2003. It's *CrazySexyCool* [the group's 1994 album] to the 10th degree. I gave all the T-Boz that Lisa liked about me on this album and the same for Chilli."

Envisioned by Lopes as another look at the three different personalities that comprise TLC, 3D finds the threesome once again setting their sexy, sassy, girls-just-want-to-havefun attitude to music while also showing vulnerable side. The dishy "Girl Talk"—described by Watkins as "No Scrubs, part two" and peppered with Lopes' signature salty rap—takes male half-steppers in relationships to task, while the lush "In Your Arms Tonight" calls to mind old-school Prince. "Damaged," one of the six songs Watkins penned, paints a moving picture of a woman who is scared to go forward with a new relationship.

It was also a little scary for Watkins and Thomas going back into the studio after Lopes' death. Both of them would not watch TV—too much reality. And Watkins would not allow anyone to play Lopes' songs when they worked. "We would psych ourselves up," Thomas says, "telling ourselves Lisa's on the way to the studio or just leaving; we can do this. But I believe she was truly overseeing everything."

For TLC manager Bill Diggins of New York-based Diggit! Entertainment, the new album's pending release is a bittersweet moment buoyed by the group's positive energy. "TLC started out as three excited young girls getting together," he says. "Then they became superstars, and baggage got attached. 3D was the first time the three had been in the studio together in a long while. It was also a place in time for the three of them to reignite what really excited them about music and take different elements of the past three albums and embody those on this one."

Sticking with what Thomas calls "our original formula and adding extra touches," TLC collaborated again with past producers Organized Noize, Dallas Austin, and Kenneth "Babyface" Edmonds. The "extra touches" included teaming up with producers Edmund "Eddie Hustle"

Clement ("Girl Talk"), the Neptunes ("In Your Arms Tonight"), Timbaland and Missy Elliott ("Dirty"), and Raphael Saadiq ("So So Dumb"). Rodney Jerkins was brought in for three tracks—"Hey Hey Hey," "Over Me," and the eloquent, inspirational "Turntable," which was penned by Watkins and is dedicated to Lopes.

"Personally, the song [represents] all the experiences I've been through: sickle cell, 9/11, Lisa's death," says Watkins, who is afflicted with sickle cell anemia. This personal approach is nothing new for Watkins, who penned TLC's No. 1 hit "Unpretty" about female self-image. Of "Turntable" she says, "It's about the fact that good can come after bad. The tables can turn, and I'm living proof. As far as TLC is concerned, it's dedicated to Lisa. But everyone can get something out of it."

#### **MARKETING CHALLENGE**

"Girl Talk" currently stands at No. 38 on The Billboard Hot 100 and No. 30 on Hot R&B/Hip-Hop Singles & Tracks. With the album and lead single in place, there is still the challenge of marketing the project, which is compounded by the death of one group member and the health situation of another.

Rather than focus on the fact that this will be TLC's last studio album as a trio, Arista has devised a marketing plan that celebrates the new album, as well as Lopes' life.

"The interesting thing at Lisa's funeral was how celebratory it was," Shimmel says. "We've taken that sort of energy and are using it to launch a celebration of Lisa and the new project."

With that in mind, the label has commissioned a "Girl Talk" video. Planning to premiere the video Wednesday (6) on BET and MTV, Arista remains mum about further details. Reid will only say, "It's really special, with incredible concepts. It was difficult, but they found a cool, creative way to deal with [Lopes' absence]."

Tied around the video's premiere is a TLC mini-promotional tour in the top 15 radio markets. At movie theaters in these markets, radio-station winners will see the new video, be treated to TLC album gift packs, hear the new album, and view past TLC videos, with Watkins and Thomas calling in to radio stations the day of each promotional stop. The pair are also taping various BET shows, including 106 & Park and Access Granted. Also on Wednesday, TLC will cohost MTV's Total Request Live with Carson Daly. The video, directed by Dave Meyers, will premiere in Times Square on a Jumbotron video screen.

In the meantime, TLC is set make the media rounds, including *Prime Time* with Diane Sawyer, *Today*, *Good Morning America*, CNN, *Entertainment Tonight*, *The View*, *Access Holly-*

wood, CBS This Morning, and a VH1 Coming Home segment. Feature stories will run in USA Today, People magazine, US, Vibe, and Newsweek.

To further promote the album, the label is doing five-second spots on the various video channels. That's being supplemented by a four-week TV campaign, radio and outdoor advertising, and ongoing Web-site updates that include the chance to win three days with TLC in Atlanta. When "Girl Talk" was released, the song was streamed online in partnership with AOL and T-Mobile. TLC was also AOL's artist of the month in October.

Bringing added visibility to the project is the "TLC Anywhere" campaign, in affiliation with AOL and T-Mobile. "Through this technology, fans can directly communicate with TLC through text messaging," Diggins explains. "This is done by integrating off- and online channeling via cell phones, so the fans feel a more personal connection to TLC."

Owing to Watkins' ongoing battle with sickle cell and Lopes' absence, touring is not in the offing. Personal appearances are being considered on a case-by-case basis.

"I think touring is over," Watkins says. "Chilli and I are just going day to day. If you think too far ahead, you might hurt yourself."

#### BEYOND '3D'

There's no question that the curiosity factor behind 3D is high. As Rico Brooks, Atlanta district manager for Peppermint Music, notes, "The new TLC album will be an instant collector's item, because of the events surrounding the untimely death of Lopes. The buzz started early, with customers wanting to know when the new TLC album was dropping. With 'Girl Talk' blazing, I look for Arista to go three to four singles deep on this record."

But beyond that, what's in store for the group? Reid says at some point there will be a greatest-hits album. In the meantime, he adds, "We have so much material that didn't get on this album. There are opportunities for us to repackage and create special projects."

One such opportunity is the domestic release of Lopes' aborted solo debut, *Supernova*. "I didn't want to release it here," Reid says. "We released it in Europe and didn't have huge success with it. Since then we've gone back, worked on it, and have plans to release it."

As for their own pending solo projects, Watkins and Thomas say they have both been concentrating so hard on *3D* that they are not thinking about doing anything else musically just yet.

Outside of that, Watkins and producer Austin have teamed up on a movie production with Overbrook and Warner Bros. The script is based on Jellybean's, the Atlanta skating rink where Watkins, Thomas, and Austin used to hang out. Also, Watkins is still working on her cartoon project, *It's a Fly World*.

During the MTV Video Music Awards in August, TLC announced the establishment of a scholarship fund in Lopes' honor. The fund is set at \$25,000. "If we can send just one person to get an education, that will be great," Thomas says. "Lisa would always help anybody. I know she'd be happy with the fund."

While time will tell how popular 3D will ultimately be, the bottom line for Watkins and Thomas is that the album represents a labor of love. "I'm glad I did this," Watkins says. "I wouldn't change it for the world. We're no different from other people; like everyone else, we got into disagreements. But we loved Lisa more than anything, and it will stay that way, no matter what. She was our girl."

Thomas adds, "She was our sister. And this is what she'd want us to do: Carry on the legacy. Despite the squabbles, we loved each other. And I hope people come away from this album feeling the love between the three of us. There's no breaking up of this group."

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## TLC: CrazySexy Hits & Hot-Selling Albums

The second-most-successful female group of all time (behind the Dixie Chicks), Atlanta's TLC first joined forces in 1991. That's when Lisa "Left Eye" Lopes and Tionne "T-Boz" Watkins partnered with Rozonda "Chilli'Thomas after leaving another female group. Signing to Antonio "L.A." Reid and Kenneth "Babyface" Edmonds' LaFace Records, the threesome first came to music fans' attention with the 1992 debut album, *Ooooooohhh . . . On the TLC Tip*, which included the top 10 hits "Baby-Baby," "Ain't 2 Proud 2 Beg," and "What About Your Friends."

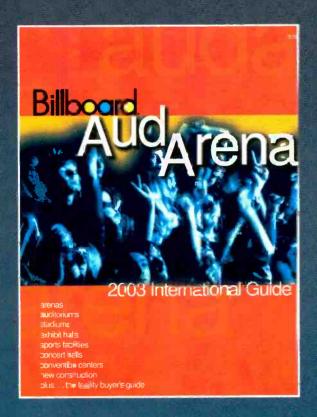
Amid various real-life dramas—Lopes' arrest for arson, Watkins' battle with sickle cell anemia, bank-ruptcy, royalty and management issues, and long-running breakup rumors—TLC proved its musical mettle with the release of 1994's *CrazySexyCool*. The sophomore set featured the No. 1 pop crossover hits "Creep" and "Waterfalls." That was followed by *Fanmail* in 1999, which debuted at No. 1 on The Billboard 200. The album's "No Scrubs" introduced the term into the popular lexicon, while "Unpretty" denigrated unrealistic beauty standards.

The trio's honors include two Grammy Awards for best R&B album (*CrazySexyCool* in 1995 and *Fanmail* in 1999) and two for best R&B performance by a duo or group with vocal ("Creep" in 1995 and "No Scrubs" in 1999).

Album Title	U.S. Sales To Date	Billboard 200 Peak Position (Weeks At No. 1)	Top R&B/Hip-Hop Peak Position (Weeks At No. 1)
Ooooooohhh On the TLC Tip	2.5 million	14	3
CrazySexyCool	7.1 million	3	2
Fanmail Fanmail	4.7 million	1(5)	1(4)
Source: Nielsen SoundScan.			



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**Box-Office Records Fall As McCartney Wraps Tour** 

Continued from page 1

pleased. "The money is obviously very important, but even more important is the response we saw," Marshall says. "Setting house records night after night was phenomenal, and we could not have asked for a more happy and successful tour. This has been a joy.'

The tour comprised two legs, in the spring and fall. The spring leg, under the Driving USA banner, grossed \$53.2 million from 27 shows and drew 407,183 people. The top-grossing stop was a two-night stand at the MGM Grand Garden Arena in Las Vegas that took in \$5.6 million; \$4 million doubles were also notched at Dallas' Reunion Arena, Madison Square Garden in New York, and the United Center in Chicago.

The 23-date fall run, called Back in the U.S., began Sept. 21 at the Bradley Center in Milwaukee and primarily played markets that were missed during the spring leg. Among the highlights was a \$4 million gross for two shows Sept. 30-Oct. 1 at Fleet-Center in Boston.

"This tour [was] the ideal size," McCartney says. "After the first leg, we said, 'What we need is a nice holiday,' so we took some time off; I got married [to model/activist Heather Mills June 11] and had my honeymoon—a wonderful time?

Ticket prices were mostly in the \$50-\$250 range, easily the highest

the artist has ever charged; McCartney last toured in 1993, when his New World stadium tour grossed more than \$35 million from 30 shows, drawing more than 1 million people. Tickets in 1993 were \$16.50-\$32.50 in most markets.

"I suppose some people would balk at [ticket prices], but no one who has come to the show wants their money back," McCartney says.

McCartney's band for the tour included Paul "Wix" Wickens-who played with McCartney on the 1989-1990 and 1993 tours and is the music director of the band—on keyboards; guitarist Rusty Anderson, who first played with McCartney on the 2001 album Driving Rain; Brian Ray, guitar/bass, who performed with Paul at this year's Super Bowl; and Abe Laboriel Jr. on drums. The 35-song sets tilted largely toward Beatles material but also included tunes by Wings and solo cuts.

"I've played with most of these guys before, and we have a nice selection of songs," McCartney understates. "This band has really taken off."

McCartney's 2002 North American touring efforts have taken the artist into many arenas for the first time, and he has been impressed. "I love 'em," McCartney says. "They're great for taking our show in and out. We're looking at playing some dates in England, and they don't have any places like this built.'

Marshall adds, "My dream would be to take one of these buildings back to London—any of them. It's a shame a city like London doesn't have one.

If McCartney and crew love the arenas, the feeling is mutual. "This was one of the finest shows we ever had," says Dave Brown, director of Reunion Arena, where McCartney grossed more than \$4 million for shows May  $9\mbox{-}10.$  "Everything clicked, no glitches. We could've probably done a third show, given the opportunity.'

#### **MULTIPLE PROMOTERS**

Marshall put together a unique tour-promotion model

moted the bulk of dates on the first leg, with Anschutz Entertainment Group's Concerts West promoting the remainder. A similar setup was used in the fall, with House of Blues Concerts getting in on the action by promoting the Oct. 18 date at the Rose Garden Arena in Portland, Ore. In total, CCE promoted 33 dates and Concerts West 12; there were four co-promotes between the two.

"The model worked very well," Marshall says, citing CCE touring VP Brad Wavra, production director Dave Clarke, and tour director Tim McWilliams as "top-notch people that really cared." At Concerts West, he applauds co-CEO Paul Gongaware and production manager Tom Rye. Of the two companies, he says, "The promoters got on with each other, as well.'

Wavra says the tour was challenging yet rewarding. "From the very start, Paul McCartney and Barrie Marshall had a vision

of what they wanted to accomplish.

The message was delivered clearly, and I think we executed the way it was envisioned," Wavra says. "Paul demands perfection, he deserves perfection, the audience deserves perfection, but delivering perfection every night is not an easy task."

Gongaware agrees. "It was flawless. Barrie Marshall knows what he's doing . . . I've been doing this since Presley, and this has to be the best tour I've

McCartney had particularly high praise for his crew. "You couldn't have asked for a better group of people," he says. The team was made up of production director Jerry Stickells, production manager Mark Spring, his assistant Diane Eichorst, stage manager Scott Chase, front-ofhouse sound engineer Pab Boothroyd, and video director Paul Becher. Roy Bennett designed the lights and video with McCartney.

'There is not one person on this tour that is not first-class,' Marshall says. McCartney agrees, remaining appreciative of the crew's work ethic. He conducted

this interview via phone from Las Vegas, and when told his last stop there grossed more than \$5 million, he responded, "Oh yeah? Well, the drinks are on me, then."]

"I'm from Liverpool," he says. "I had a number of jobs that don't pay as well as this one does. I was second man on a lorry, and I used to be a coil winder."



#### **INTERNATIONAL DATES**

While he has wrapped things up in North America, McCartney has not concluded his concert work for the year. The tour goes to Mexico City for concerts at Palacio de los Deportes Saturday (2), Sunday (3), and Tuesday (5) and then Japan for shows at the Tokyo Dome Nov. 11, 13, 14 and the Osaka Dome Nov. 17 and 18. Ocesa Presents promotes the Mexico City shows; Kyodo Tokyo promotes the shows in Japan.

McCartney is no stranger to Tokyo, the site of his notorious 1980 pot bust. "I'll be better-prepared this time," he jokes. "I know how to pack now."

McCartney postponed what was to be his final concert of the year—and his only Australian show—out of consideration for the victims of the recent terrorist attack in Bali. The Nov. 23 date in Melbourne was to be his first date in Australia in more than a decade.

Meanwhile, highlights from the tour will air Nov. 27 on the two-hour ABC special Back in the U.S. A DVD and concert album of the same name will street Nov. 26 via Capitol.

There is also talk of more dates in 2003, including a run through Europe, a possible performance at Red Square in Moscow, and a tour of Australia. Marshall admits, "Next year is a very exciting prospect."

It is obvious that McCartney is still invigorated by the opportunity to perform live. "The thing with the Beatles was that we were all just kids and had never done it before," he says. "At Shea Stadium [in New York in 1965], we were playing through the baseball PA system. We're a little more at home now; this band is a great live band, and I'm surprised I still love doing this as much as I do.'

for McCartney. Clear Channel Entertainment (CCE) pro-

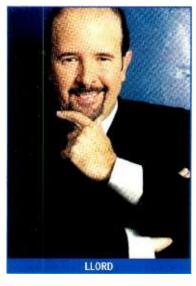
## Tropical Music Falters Despite Latin Boom

Continued from page 1

and encouraged artists to seek pop crossover success.

Latin tropical music traditionally encompasses such dance subgenres as salsa, merengue, *bachata*, *vallenato*, and Colombian *cumbia*. Some of the tropical greats of recent decades include Perez Prado, Tito Puente, Ruben Blades, and the Fania All-Stars.

The reasons cited for the genre's current decline are many, including lack of radio support, a slowdown in new-artist development, the economic downturn (particularly in Puerto Rico, a bastion for tropical music), shifting tastes among young



consumers, professional CD piracy (which disproportionately affects Latin music), and stagnation in the genre itself.

Whatever the cause, all agree that sales of tropical music have plummeted to the lowest point in recent memory, and getting the beat back may require a major shift in the way the music is viewed, created, and performed.

#### **BRIGHT SPOTS**

There are some bright spots, namely the rise of bachata, a traditional, guitar-based Dominican genre that has seen solid growth in the past two years, thanks to such rising stars as Monchy & Alexandra and Yoskar Serrante. And the best-selling title on the *Billboard* Top Latin Albums chart this year continues to be Marc Anthony's *Libre* (Sony), a solid salsa disc. EMI's Carlos Vives, who plays a blend of vallenato and pop, is also charting well.

But generally, "tropical music is in the dumps," says Universal Music Latino VP of A&R Eddie Fernández, a Cuban raised in Puerto Rico who has long focused on the genre. "The way salsa stands today, it's hard for young listeners to [connect]. What I think will happen is [that] fusions will grow within tropical music; fusions that youngsters will detect as their own."

But there is a catch. When those fusions do emerge, radio is reluctant

to play them. And so, with few exceptions, tropical music has become the realm of a few big stars, with little room for new acts.

"Generally speaking, tropical music is now for older people," says Ian Fraticelli, head buyer of Puerto Rico's Distribuidora Nacional de Discos, which distributes product to more than 100 outlets on the island. "In the '70s and '80s, salsa was youth music. Now, the trend is reggetón [a blend of reggae, rap, and tropical], which is real street music—not like salsa, which has become such a thought-out product that kids really don't relate."

This is not the first time that tropical music—salsa, specifically—has hit a bump in the road. But through the decades, some form of tropical dance music has remained at the forefront—from mambo to rumba to *son*, salsa, and merengue—and has been emblematic of Latin music as a whole.

Today, that is simply not the case. According to mid-year figures from the Recording Industry Assn. of America, tropical music accounts for 11% of all Latin shipments, compared to 53% for regional Mexican and 36% for Latin pop and rock. The tropical share has slipped from the 13% reported six months ago and the 16% reported at year-end 2000.

Tropical also takes a back seat on the radio. Of the Spanish-language stations in the U.S. monitored by Nielsen Broadcast Data Systems, 54 report in regional Mexican, 39 in pop, and only 17 in tropical (up one from last year), including five stations that report as both tropical and pop.

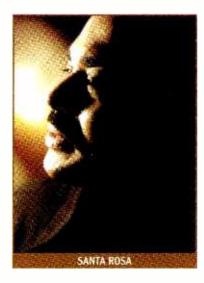
According to Arbitron's 2002 study on Puerto Rico, adult contemporary is the most popular format on the island, followed by top 40 and tropical. The results are driven by women, who trail men in tropical listenership but outpace them in the other two formats.

Tropical music's decline can be traced back three or four years, to the time when radio stations in Puerto Rico—the hub of tropical music for the U.S.—started switching from salsa and merengue to other formats.

"With these radio stations—which were driving this genre of music there—changing to rock or pop or eliminating salsa or merengue from [their] format, it limited tremendously the exposure opportunities for this music," says Oscar Llord, chairman of Sony Discos—the major with the greatest emphasis on tropical music and a roster that includes Gilberto Santa Rosa, Elvis Crespo, and Victor Manuelle.

Everyone interviewed for this story agrees that the format changes in Puerto Rico, which were duplicated on the mainland, resulted in an immediate drop in sales. As a result, Llord—who has changed the name of Sony's tropical division to Sony Dance—says, "we were one of the first companies to take our tropical artists into a more pop realm by recording songs in both formats."

Today, that tactic is standard among most tropical acts, with such big names as Olga Tañón, Gisselle, Victor Manuelle, Jerry Rivera, Gilberto Santa Rosa, and Melina León putting out albums that mix the two genres—or, at the very least, recording tropical and pop versions of their singles. "With



Son by Four—which was originally signed as a salsa act—what hit the note was a ballad version of [its smash hit] 'A Puro Dolor,' "Llord continues. "There's no other way. Gilberto Santa Rosa's career was starting to wane, and when we recorded [one of his hits] in a ballad form, his career exploded again. Why? Because we were exposing him to a broader audience."

With the change in radio formats as "the main culprit," Llord says that "more artists were looking for other career opportunities. Rather than pursuing salsa and merengue, they looked to other radio-friendly styles of music."

And so, a downward spiral was set in motion. Today, there are fewer stations programming tropical music and, programmers complain, less good music to program.

"Definitely, the amount of product coming out has dwindled," WCAA New York PD Bryan Meléndez says. "Most stations are surviving by playing five artists. I think there's less interest from the fans, and the labels are not putting out [as much product]."

#### MAJORS SHOW CAUTION

Even Sony has trimmed its roster, although it has also added major acts, including India, Celia Cruz, and Brenda K. Starr. But, Llord says, "we've been much more cautious of signing new acts that require being developed."

The same can be said of Universal, whose new acts include bachata singer Danielito el Bachiller. Additionally, Universal acquired the catalog of RMM, an all-tropical label that folded last year.

Beyond the number of acts, Meléndez says listeners' reaction to tropical music—as measured by his station's research—has been declining in recent years. Many of those interviewed for this story say there is a "sameness" in



the music, from melodies to arrangements to "boring" romantic lyrics.

"The salsero stops buying albums, because he feels he's getting the same thing over and over," Sony Music artist Blades says. "People buy salsa not only because they want to dance but because they want personality. There's a repetition of formulas, of arrangers, composers, and even songs. And the singers are being cloned. Are people abandoning salsa as a result? No. They're buying old albums."

Retailers confirm that catalog albums still sell briskly in the genre. They also say that new ones that sound radically different are selling, as evidenced by this year's success stories, including Monchy & Alexandra, Vives, Anthony, Celia Cruz (with her salsa/hip-hop track, "La Negra Tiene Tumbao"), and even the tropical-based poprock of Juanes, whose music is played on some tropical stations.

While many solutions can be proposed at a marketing and promotion level, the real issue is the evolution of the genre—both in how the music is made and in how it is perceived.

"The genre can't be so closed, because life isn't that way," says Sony's Santa Rosa, one of the best-regarded—and best-selling—soneros in the market. "We can't lose our roots or the sense of where we come from. But we have to evolve. Otherwise, we'll become a nostalgic genre—a museum genre."

Although Santa Rosa and artists like Cruz and Crespo have shown signs of evolving, the bigger risks are being taken by acts at smaller, indie labels, where overhead is lower and the willingness to experiment is greater. Despite their lack of promotional budgets, the labels are moving product, although on a scale in keeping with the overall downturn in the business.

In New York, labels like Cutting Records are releasing *merenhouse*, a mix of merengue and house music. On the other side of the spectrum, Ropeadope Records currently is on the Top Latin Albums chart with *Un Gran Dia en el Barrio* by Spanish Harlem Orchestra, an album that is reminiscent of salsa from the '60s and '70s. Miami's Ciocan Music has recently released a live double-album by Cuban Manolin el Medico de la Salsa.

On the West Coast—a fledgling tropical market without a commercial tropical station—labels like Ahi-Namá are also making an impact with acts like Cuban flutist Maraca, whose album, Tremenda Rumba, went to No. 15 on the Billboard Tropical Albums chart this year. Ahi-Namá, founded by American Jimmy Maslon in 1996, specializes in current Cuban music, a fact that helped it find a niche of buyers both Latin and non-Latin. "We've hung around and tried to do stuff that's very danceable," Maslon says, who relies heavily on touring for promotion (this year, Maraca played 60 U.S. cities) and is now concentrating on the DVD and concert-video market to offset CD sales lost to piracy.

The most significant indie player is J&N Records, which is distributed by Sony Discos but is autonomous in its production, promotion, marketing, and A&R and has gained a reputation as a trendsetter with ears close to the street. Run by half-brothers Juan Hidalgo and Nelson Estévez, J&N

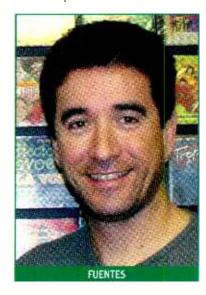
broke the new wave of bachata in the U.S. (following on the more pop-driven success of Juan Luis Guerra) with such acts as Monchy & Alexandra. Now, most major labels are looking for bachata acts of their own.

"We're looking everywhere. You never know where you'll find the next thing," says Estévez, who is now looking toward reggetón and perhaps bilingual bachata as the new trends to develop within the tropical market. He believes indie labels are better-suited to this type of experimentation. "I don't care what they say: Tropical music is still marginalized at the multinationals—at least in comparison to pop."

#### **PLENTY OF TALENT**

Further, indies hotly dispute the assertion that there is not enough tropical music to choose from.

Jorge Fuentes of indie label Miami Records—the U.S. arm of Colombia's Discos Fuentes, whose catalog includes Joe Arroyo and Fruko y sus Tesos—says indies are handicapped because they cannot afford to spend the radio-promotion dollars available



to majors. "If radio gave a window to all these artists and this music and didn't tell people that there's only five artists in salsa and merengue, then people would know how rich tropical sounds from all over the world are. But radio doesn't allow it."

Tony Moreno, president of MP Records, says the way for indies to succeed is through greater creativity. "[Do] not copy sounds but create new ones," Moreno says. "Everything has its stage, but the new stage has to be new music, and have this music play on the radio."

One radio station in Miami has widened its definition of "tropical" music and is breathing new life into a tired genre.

"Salsa is more than just a genre of music. To me it's the juice, the spice, the essence of the party and the good things," WRTO Miami PD Leo Vela says. The station has broken ground by programming a mix of tropical genres—from salsa and merengue to reggetón and rap and tropical pop from the likes of Juanes and Cabas—while also inserting tracks in English and Spanglish.

"It just made sense to me," Vela says, explaining his programming decision. "Miami is no longer just a small, Cuban enclave. It's a multinational city. We have to grow up and reflect that. We are a bicultural, bilingual city."

## Portable Players Await Yule Joy

Continued from page 1

with à la carte downloads through such e-commerce sites as Best Buy, amazon.com. CDnow. and MTV Networks. But the industry has not adopted a standard format or rights-management rules for its digital files.

One of the devices that only plays MP3 files is Apple Computer's iPod. The sleek little iPod is perhaps the best bet to push through the clutter this holiday season. It is benefiting from a mountain of hype and a growing cult of fans, thanks to its pleasing design, ease of use, and—with the high-end version—its ability to carry as many as 4,000 songs.

The size of a deck of cards, the iPod—with models retailing at between \$299 and \$499—is emerging as a potential breakout product for Apple as it attempts to expand its presence in the computer and peripheral market—a domain long dominated by rival Microsoft. In fact, Apple is so bullish about the iPod that it has just released a Windows version of the item and—in an unconventional move for the computer maker—is lining up distribution in such mass-merchant locations as Best Buy and Target.

#### FINDING THE RIGHT MARKET

But Apple and its competitors in the music-player space still have their work cut out. Little more than 5 million portable players have been sold since the category hit the market in 1998, according to the Consumer Electronics Assn. (CEA), a trade group in Arlington, Va. What's more, a majority of those that the CEA surveyed said they did not have any plans to buy such a product.

"Three years ago, the general perception in the industry was that volumes would be a lot larger than they are today," says Gil Miller, director of product marketing for SonicBlue, one of the leading makers of portable devices.

Despite the slow start, Miller and other consumer-electronics executives say the market will pick up steam as devices become cheaper and can hold more music.

Apple executives say their iPod has the right formula. "Remember the revolution of the Walkman several years ago and how big that was?" Apple director of hardware Greg Joswiak asks. "We know there is something there [with digital music], yet it is so untapped, because the other products on the market aren't fulfilling that need."

Apple's high hopes for iPod are rooted in its performance last Christmas season, when with minimal marketing, 125.000 units were sold in the six weeks following its introduction. But executives at competing manufacturers maintain that satisfying consumers' different needs when it comes

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to digital-music portables remains a challenge. A recent study by research firm Ipsos Reid found that the main factors in deciding which MP3 player to purchase were, in order of importance: memory, quality, price, size, style, and the inclusion of FM radio.

"People always ask me, 'What should I buy?' and I say: 'What do you do?' " Miller says. "There isn't any one kind of equation that works for everybody."

#### THE COMMON CATEGORIES

Most digital-music players fall into one of three categories: devices that are essentially portable computer hard drives, devices that store files on a format called flash media, and CD players that can play MP3 files and other compressed audio.



The iPod is perhaps the best-known example of a hard drive-based device, though others from the likes of Creative Labs and SonicBlue exist. Additionally, SonicBlue's line of Rio players are the most popular flash-based devices; some come with FM receivers. Sony, SonicBlue, and RCA, among others, also make CD players that can play back MP3 files.

Each type of product has its advantages and disadvantages. The main appeal of the hard-drive devices is their ability to carry a massive amount of music. The high-end iPod, for instance, offers tremendous capacity but a hefty price tag.

Hard-drive devices are not nearly as dainty as flash-based ones, which

trade storage capacity (they hold roughly two hours of music) for size (they can be as slender as a pen) and affordability (the newest Rios cost between \$129-\$199).

Then there are CD players that play back MP3s that were burned to discs. While perhaps the least elegant of all the options, they are the most affordable (they can be as low as \$80-\$100) and fit well with the CD-burning culture. Storage capacity is inexpensive: Consumers can store 14 hours of MP3 audio on individual blank CDs.

"I think that people are definitely looking for more storage." Miller says. "But people are going to make the right tradeoff between what's the right cost for storage and their use requirement."

In an attempt to bridge the best elements of the three types of digital devices, Sony Electronics is pushing a fourth option: the MiniDisc.

The company is marketing an updated version of the product called the Net MD, which offers the ability to store and play MP3 files on MiniDisc media. The benefit, Sony argues, is a CD-like experience from a unit that is closer in size to a flash device and has storage capacity comparable to a hard-drive device. The MiniDisc blanks—which retail for about \$2 per disc—also are rewritable. like a hard drive. Net MD units range from \$179-\$349.

Sony Electronics senior VP of personal mobile products Robert Ashcroft says, "You have your capacity play; you've got your really tiny play; then you have your flexible, allaround play of the MiniDisc. That's the strength of the MiniDisc. It does a little bit of everything."

It is also one of the more aggressively marketed music devices. Backed by Sony's promotional muscle, the product has been featured in a series of spots that run regularly on MTV.

#### HERE COMES CHRISTMAS

The approach appears to be working. According to NPD Intellect data, when factoring it into the digital-player market, Sony's Net MD claimed a 24% market share on a value basis between March and August. Apple represented 15% of the market and Rio held 14%, with the rest of the market split among more than a half-dozen other manufacturers.

Apple is looking to change that landscape this Christmas. While it does not give any projections, executives say they are "optimistic" about what iPod will do over the holiday season. "We are now entering the season when these products are sold in their greatest numbers," Joswiak says. "And the amount of attention, buzz, and early sales are encouraging."

The CEA reports that 78% of U.S. households are likely to purchase at least one consumer-electronics product as a gift during the upcoming shopping season. Comparable gadgets with similar price points—such as digital cameras—have proved to be popular gifts.

Indeed. Apple executives point to the digital-camera market as proof



that consumers are not afraid to pony up for pricier gadgetry. "When you look [digital-music players' sales], it is amazing to look at the digital-camera market, which certainly has devices that are significantly more expensive than standard MP3 players," Joswiak says. "But the sales of digital cameras are substantially larger than music players. And right there you've got to say: 'This is odd.' It's not often where you see a more expensive device sell in greater numbers to what you would think is a similar crowd."

Miller says hard-drive players have a great advantage in the long run because of their storage capacity. The question, he says, is if they will be competitively priced. "If hard-drive players can just start coming down in price, then I think we're going to see a growth in the market," he says. "Unfortunately, that's not the way the market tends to go for hard drives. Instead of going down in price, they go up in storage size . . . We're going to have to see where the hard-drive market goes and see if anyone takes advantage of maintaining lower storage requirements and trying to bring the price down."

In the meantime, Miller and others remain hopeful about consumer interest in flash devices. "Coming into the year, the general feeling was the flash-player market would be flat. But that's not what we've seen," Miller says. "Flash players have the ability now to really come down in price, especially when you look at the cost of memory formats like SD cards, where you can actually buy a 128 megabyte card [which holds four hours of music] for under \$60."

#### LABELS CAN GIVE A LIFT

Sony's Ashcroft says the education of the consumer continues, albeit slowly. "Gen Y absolutely gets it," he says. "They know about portable digital-music devices; they know to choose between flash devices. hard drives, and MiniDisc in general. But there is a much bigger market out there that is not really aware of the benefits of these things."

Device makers say that is where relationships with the labels and new label services can be helpful.

The likes of MiniDisc and Rio are forging compatibility deals with such subscription-service operators as Pressplay and Real Networks—which offers the Real One version of Music-Net—in order to make sure that the services music files can be transferred to their respective devices.

Meanwhile, Ecast—a specialist in Internet-connected play-for-play juke-boxes—recently completed its acquisition of RioPort, a leading provider of digital singles to the likes of MTV and Best Buy, partially in anticipation of the coming market in kiosk sales of digital tracks.

"The labels are beginning to understand that portable devices will help them in their desire to grow their own digital-content business." Miller says. "People want to be able to take music with them, and if the hardware providers and the content providers can work together to come up with some innovations, it will help drive both online distribution and hardware products."

That said, Apple is on the sidelines when it comes to compatibility with label-backed digital services.

While in the long run Apple sees the opportunity for tie-ins with the commercial digital-music market, for now it is focusing on promoting fairuse and anti-piracy messages in association with iPod.

Certainly, standards are difficult to create, Ashcroft says. "People want to be able to take their music with them. So obviously, being able to transfer your music to a portable device is a value to consumers. But how we manage that in terms of security and a common standard is the issue the industry has been, and still is, grappling with."

## **DIGITAL PORTABLES: HOW THEY STACK UP**

HARD-DRIVE PLAYERS	MANUFACTURER	PRICE	MEMORY	WEIGHT
iPod	Apple Computer	\$299-\$499	5 GB-20GB	6.5-7.2 0
Archos Jukebox	Archos Technology	\$333-\$419	20 GB	10.2 oz
Rio Riot	SonicBlue	\$242-\$359	20 GB	10 oz
Nomad Jukebox	Creative Labs	\$279-\$399	20 GB	10.5 oz
FLASH PLAYERS				
Rio S50	SonicBlue	\$151-\$182	128 MB	2.5 oz
Nomad MuVo	Creative Labs	\$134-\$165	64 MB	1.0 oz
Panasonic SV-SD80	Panasonic	\$189-\$299	64 MB	1.0 oz
REMOVABLE MEDIA PLAYERS				
Net MD (MiniDisc)	Sony Electronics	\$179-\$349	296 min/disc	4.48 oz
Rio Volt (MP3 CD Player)	ŚonicBlue	\$125-\$199	700 MB/disc	8.3 oz
TDK Moio (MP3 CD Player)	TDK	\$79-\$141	700 MB/disc	9.4 oz



## Billboard, ABC Radio **Keep Counting Down**

Billboard and ABC Radio Networks have agreed to extend their longstanding licensing relationship for an additional seven years. Under the deal, ABC Radio produces two weekly syndicated shows based on Billboard's charts: American Gold and American Country Countdown.

American Gold is hosted by Dick Bartley and provides listeners with a countdown of classic hits from the 1960s and early 1970s based exclusively on Billboard's original Hot 100 singles charts of the era. The four-hour show can be heard every weekend on more than 200 radio stations coast to coast.

American Country Countdown with Bob Kingsley takes listeners through Billboard's Hot Country Singles chart with a mix of music and stories about the top country artists. The four-hour program airs every weekend and is heard on more than 600 radio stations in the U.S. and on the Armed Forces Radio Network. It is distributed internationally through a joint venture with Radio Express.

For more information on American Gold and American Country Countdown, visit www.abcradio.com.

#### upcoming events

Billboard Music Awards

Dec. 9 • MGM Grand Garden Arena • Las Vegas for info: 646.654.4600 • billboardawards@vnuinc.com

Billboard/Airplay Monitor Seminar & Awards Feb. 6-8 • The Eden Roc Resort • Miami Beach for info: 646.654.4660 • bbevents@billboard.com www.billboardevents.com







**BECK & THE FLAMING LIPS** 

COMING THIS WEEK: Beck and The Flaming Lips have teamed up for a unique tour that finds the Lips opening the show with their own solo set and then serving as the backing band for Beck's performance later in the night. A review of the pairing's Halloween night stop in New York will appear exclusively on Billboard.com.

Billboard.com will also feature reviews of comedian David Cross' Shut Up You F\*\*\*ing Baby (Sub Pop); German electronic act Radian's recextern (Thrill Jockey); and a collection of early tracks from rock outfit Death Cab for Cutie, You Can Play These Songs With Chords (Barsuk).

The site will also offer a recap of The Wayne Shorter Quartet's performance as part of the Verizon Music Festival in Tampa, Fla.

News contact: Jonathan Cohen • jacohen@billboard.com



## Latin Music 6-Pack Set To Sizzle in 2003



The 2003 line-up is set for the Billboard Latin Music 6-Pack. This "magazine within a magazine" runs six times a year and features an in-depth look at the exploding Latin music market.

In addition to reporting on the latest Latin music news, each edition of the 6-pack spotlights specific areas of the Latin music market. The initial 6-pack will look at new artists and music video; No. 2 will preview the Latin Music Conference & Awards; No. 3 will examine Latin rap/hip-hop and music publishing; No. 4 will explore regional Mexican music; No. 5 will spotlight Latin retailing and fourth-quarter releases; and No. 6 will focus on Latin radio and artist management.

For information on issue dates and advertising opportunities, contact Gene Smith at 646-654-4616 or gsmith@billboard.com

### visit www.billboard.com

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## Charmed, I'm Sure

Mariah Carey made a recent appearance at Seventeen magazine's New Star Showcase at Roseland Ballroom in New York. Her upcoming Island debut, Charmbracelet, hits the streets Dec. 10.



## Youthful Endeavor



Population Services International recently held a dinner to launch YouthAIDS, a global initiative raising funds and awareness to prevent the spread of HIV/AIDS among the world's youth. Held at New York's Tribeca Rooftop, the event honored Robert Haas, chairman of Levi Strauss & Co. and president of the Levi Strauss Foundation; MTV Networks International president William H. Roedy; and Elton John, among others. The event also featured performances by J recording artists Mario and Lamya. From left, are, Haas, J recording artists Lamya, Mario, and Angie Stone, Columbia recording artist Wyclef Jean, and Kate Roberts, director of YouthAIDS

# The Bill oor

## Blake Shelton: Who's Hunting Who?



s the old saying goes, sometimes you get the bear; sometimes the bear gets you. It looked like the 👊 latter scenario might be played out for country singer Blake Shelton, who enjoyed a face-to-face encounter with a bruin while on a recent five-day Colorado elk bowhunting trip with fellow singer/ sportsman Andy Griggs and their respective stepfathers.

"The first morning I went out, I

came up on a big cliff, and it was beautiful looking off with my binoculars," Shelton recalls. "I stood there about 10 minutes and when I turned around. about 20 steps away, there was this big black bear looking at me.'

Shelton says he thinks the bear was trying to figure out what kind of long-haired creature Shelton might be. "We looked at each other for two or three seconds. long enough for me to crap myself and him to realize what I was," he says. "Then the bear took off

through the woods. The experience was "humbling," Shelton says. "It's overwhelming to

be staring at a wild animal like that,

in his house.

Hunting and fishing have been lifelong passions for the Ada, Okla., native, culminating in many ways with the Warner Bros. artist's recent purchase of 460 acres of of deerinfested property near Centerville, Tenn., west of Nashville. Like many outdoor enthusiasts, Shelton believes sportsmen get a bad rap.

"Hunters are the best conservationists that exist," he says. "A lot of organizations talk a good game about saving animals, but when it comes down to it, we're the only ones getting it done, spending millions of dollars every year on hunting and fishing licenses, constructing and preserving habitats.

Shelton points out that hunting keeps animal populations in balance via prudent game management. "There are more animals now than there have ever been, and the ani-

mals are healthier now," he says. "Harvesting is the best way to keep herds healthy.

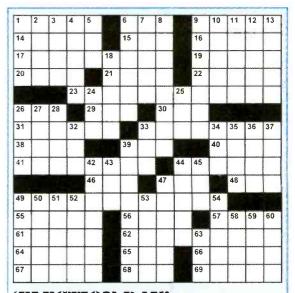
Which, of course, is not Shelton's only goal. "I'm not gonna say my whole goal is to preserve wildlife. I love to hunt. taught to do and will

continue to do. It's my therapy.'

Even so, Shelton is doing his part to create habitat on his own corner of the country, rehabilitating acreage on his Hickman County land. "Three hundred and forty acres of my land had been timbered, without a blade of grass there," he says. "I've made it my goal to build this place back up and make it suitable for wildlife again.'

As for the harvesting part, that's coming along as well. "My goal was to make enough money to have my own land to hunt on, whether it was 20 acres or 2,000 acres," he says. "I just shot my first doe out there a week ago, with my bow. I learned a long time ago you have to take a good share of does off a place to keep the population in balance. Plus, anything you can get with a bow is a trophy.

**RAY WADDELL** 



#### **'ELECTION DAY'** by Matt Gaffney 48 New wave Adam

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56 With "The," band that appropriately had a hit with "Drive 57 The Who's

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7 "Gentlemen Prefer

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17 With 23-across optimistic FDR campaign song

19 Celtic musician Lunny 20 Where Donny Osmond was born

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26 Famed soprano \_\_\_\_ Te Kanawa 27 Mick Jagger, to many rockers

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44 2000 Bon Jovi album 45 Total jerk

47 Becomes one company

49 Beloved cartoon

50 Speechify

park fun \_\_\_ this time (maybe later)

53 Hirsute 54 "There's no one

\_\_\_ you" (Lionel Richie lyric) 58 They're 53-down 59 Folds and King

60 Regarding 63 Nervous little laugh

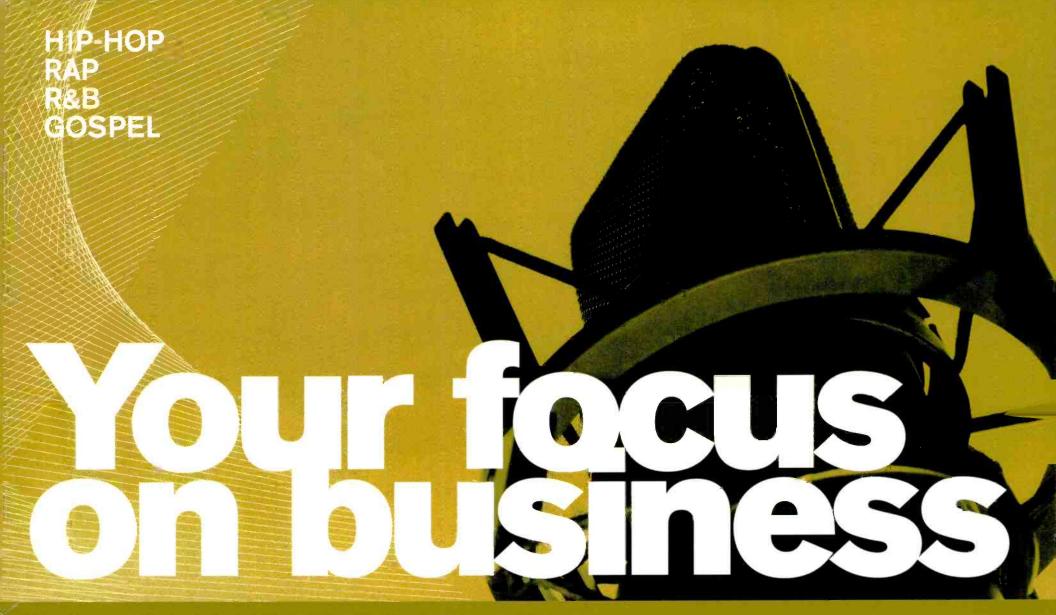
by Mark Parisi

video game console The solution to this week's puzzle can be found on page 65.

12 They made the 2600



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