THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

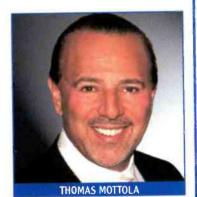
NOVEMBER 30, 2002

## Labels Hitching Stars To Global Consumer Brands

#### **BY BRIAN GARRITY**

NEW YORK—In the latest sign that the marketing of music is undergoing a sea change, the major labels are forging closer ties with global consumer brands in an effort to gain exposure for their acts. As the deals become more pervasive, they raise questions for artists, who have typically cut their own sponsorship deals.

In the latest case in point, Sony Music Entertainment and Pepsi-Cola North America have inked a broad-based cross-marketing pact in which Sony artists will be fea-



tured in a variety of Pepsi-sponsored promotions on radio, TV, and at retail (*Billboard*, Nov. 23).

Such music tie-ins are becoming an ever-more crucial element of branding and advertising strategies for marketers from soft-drink giants to car makers to telecommunications companies; in turn, record companies—facing slumping sales—are moving to take advantage of growing promotional opportunities.

These deals come as labels look to form more partnership-based ventures with artists, where they are involved in everything from merchandising to touring to publishing.

"It raises the stakes in this whole thing," says Ken Hertz of law firm Goldring, Hertz, Lichtenstein & Haft, who represents Will Smith and Alanis Morissette, (Continued on page 76)

## Clive Greeted As New RCA Chief

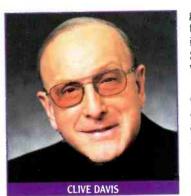
Artists, Managers Heap Praise On Davis, But Some Just Want Stability

#### BY MELINDA NEWMAN

While managers of acts signed to RCA Records are quick to praise outgoing RCA Music Group (RMG) chairman Bob Jamieson, they are also heralding the news that J Records head Clive Davis will now control both the J label and RCA Records.

BMG announced Nov. 19 that it is buying out Davis' 50% stake in J Records—the label he formed in 2000 following his ouster by BMG from Arista Records—and is giving Davis oversight of both labels in a newly configured RMG.

Davis will report to BMG chairman/CEO Rolf Schmidt-Holtz, who has also named Charles Goldstuck president/COO of RMG. Both men have been



given five-year contracts, according to Davis. Goldstuck had been president/COO of J Records. Richard Sanders will continue as executive VP/GM of RCA Records.

"We absolutely loved and have enjoyed working with Bob Jamieson and hope our paths will cross with him again," says artist manager Irving Azoff, whose client Christina Aguilera released *Stripped* on RCA Oct. 29. "I've known and been friends with Clive since 1971, so this is a situation where we were extremely thrilled with Bob

and are extremely thrilled with Clive. I'm sure Christina will flourish under the new administration."

Vertical Horizon's manager John Scher adds, "Bob (Continued on page 75)

## **Touring Biz Awaits Rap Boom**

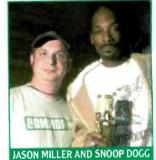
#### **BY RAY WADDELL**

NASHVILLE—Rap may rule the roost at retail, but the genre remains a relatively weak sister in terms of touring, plagued by a dearth of arena-level headliners and enduring—if often unfounded—negative perceptions.

"I think the rap market has some problems attached to it," Jackson, Miss.-based promoter Lee King admits. "The shows can be expensive to do, but the right show draws very well."

Indeed, some players in the rap tour-

ing game in many ways consider this to be the best of times. "It has never been easier to work hip-hop than it is right now," says Brent Smith, the Los Angeles-based agent for Snoop Dogg and other rap acts. "Hip-hop is the new



rock, and it's only going to get stronger. Like any business, it needs developing, and believe me, it is developing."

Phil Casey, senior VP of International Creative Management and a veteran urban music agent, adds, "The hip-hop market is good if you can put the right package together. Truth be told, this does business; the right package can do 13,000-14,000 a night at a \$40-average ticket."

Jason Miller, VP for House of Blues (HOB) Concerts in Denver, agrees: "Rap

is a great market, under-utilized and ever-exploding. It is what's selling records and what kids want to see."

That said, rap has yet to crack the *Billboard* year-end (Continued on page 74)

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### 225,000 Gifts This Holiday Season

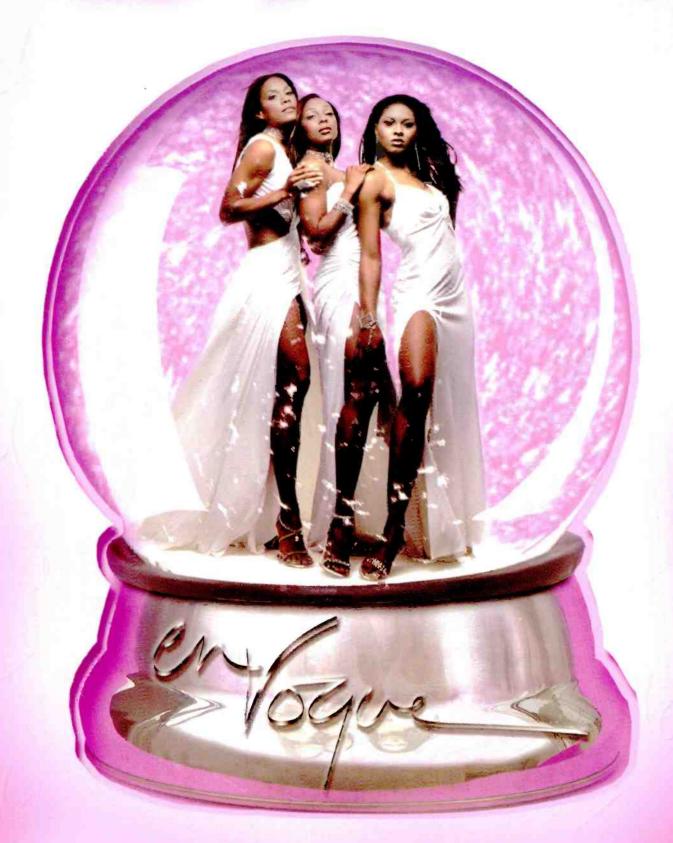
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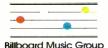
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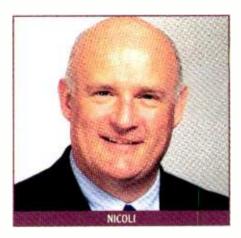
## **EMI Interim Results Show Boosted Profits**

#### BY CORDON MASSON and HAMISH CHAMP

LONDON—The impact of piracy was "clearly underestimated" and the music industry should expect "a further two years of pain" before recovery sets in. That was the message EMI Recorded Music chairman Alain Levy delivered Nov. 19 while detailing the company's mixed bag of interim results. "We're making progress on the anti-piracy front," Levy says, "but the impact will be over 18 months to two years—it won't be overnight.'

Thanks to what EMI Group chairman Eric Nicoli describes as "a spectacular recovery in recorded music, accompanied by the customary good performance from music publishing," the London-based major's operating profit soared 83.3% to £79 million (\$124.4 million) for the six months ended Sept. 30, despite sales dropping 10% to £961.5 million (\$1.5 billion).

Nicoli points to a huge improvement in gross margin and first-half cost savings of £32 million (\$50.4 million) as the major factors that catapulted the recorded-music business to an operating profit of £28 million (\$44.1 million) in the first half of this financial year, from an £8.1 million (\$12.8)



million) loss one year ago.

Looking ahead, Levy observes, "We are in a much better position than last year, where we had some big releases in October but after that we pretty much dried out. Then we had absolutely no releases in the fourth quarter." He adds that he remains confident of delivering "somewhere between 8%-9% operating margin for this year."

EMI Music Publishing chairman Marty Bandier reports sales up 1.1% to £202.2 million (\$318.4 million) but operating profit down slightly to £51 million (\$80.3 million), compared with £51.2 million (\$80.6 million) one year ago.

In May, EMI sold part of its stake in the HMV record chain, which along with selling a stake in Viva Media helped to produce an extra, exceptional profit of £174.8 million (\$275.3 million) during the half-year. EMI will sell its remaining HMV stake for about £69 million (\$108.7 million).

Analysts had not expected the global music market to be down 6% in the first six months, let alone EMI recorded music to be down 12.5%. "Extrapolate that and it gets ugly, bearing in mind the guidance was that the market would be flat," one analyst comments. EMI is "under-performing. They're now going to tell you the market is going to bounce in the second half and they are going to outperform it; it's a lot to deliver.'

EMI will pay about \$170 million early next year to acquire the remaining 50% it does not own of the Jobete publishing catalog-home to the standards of Motown's golden era, including 100 No. 1s. Bandier tells Billboard that a planned Broadway show "devoted solely to the songs of the Motown generation" will be a catalyst to exploiting the catalog. "The bottom line is that nobody can do the life story of the Supremes, [or] Marvin Gave, [or] Stevie Wonder, or any show at all without coming to EMI for approval," he says. "Those are very valuable rights—you can't put a price tag on them."

## **UMG Selling Tracks Via Liquid**

#### More Than 43.000 Songs Will Be Available For 99 Cents Each

#### **BY BRIAN GARRITY**

NEW YORK-In a move that further illustrates the major labels' growing interest in getting consumers to pay for digital music, Universal Music Group (UMG) has launched the largest commercial download initiative the industry has seen to date, making more than 43,000 tracks available for sale via Liquid Audio.

UMG officials are positioning the program as a shot across the bow of peer-

to-peer services and those who use them that claim a lack of commercial content availability.

Larry Kenswil, president of UMG's eLabs division, says that UMG is committed to making every recording it controls available for Internet distribution. Featured acts in the initiative include Counting Crows, Shania Twain, Sheryl Crow, the Wallflowers, and U2. The company plans to have more than 60,000 tracks available for purchase before the year is out.

"We have listened to the public, and we are offering the music that people want at a reasonable price that fairly compensates the artists, songwriters, and the tens of thousands of hard-working individuals who make their living in the music industry," Kenswil says. "There is nothing that can justify resorting to illegal services to get UMG music on the Internet."

The digital tracks will be available for purchase by consumers in the U.S. for 99 cents for individual tracks and \$9.99 for albums. The downloads will be burnable to CD and transferable to secure portable devices. Tracks are available in both the Liquid Audio and Windows Media formats.

The rollout of the program comes on the heels of similar initiatives in the past two months by EMI Recorded Music and Warner Music Group.

Unlike some other download initiatives in which content is sold on a wholesale basis to e-commerce retailers, UMG is making tracks available under the agency model, meaning that the label sets the price.

Kenswil says one of the advantages of

using the agency model is that it assures that consumers are being offered content at the 99 cent price point—widely believed to be the price for incentivizing digital purchases.

In kicking off the initiative, UMG is making "Through the Rain," the new single from Mariah Carey, available online before the release of her upcoming album. The track will be exclusively available to online consumers for the next two weeks. The album, Charm-

bracelet (Island Records) will be available in stores Dec. 3.

Rollout of the UMG download program has been anticipated for months, yet the launch was delayed by in-fighting at Liquid Audio and its recently failed merger deal with Alliance Entertainment (Billboard, Nov. 23).

While Liquid's future remains uncertain (see Music & Money, page 56), Kenswil says that there is an arrangement in place that will allow UMG to keep the download program going in the event that the company is forced to liquidate.

Retail sites that will carry UMG downloads include bestbuy.com, bet.com, circuitcity .com, fye.com, mp3.com, rollingstone.com, tower.com, and windowsmedia.com.

### **VU Entertainment Bidder Emerges**; **Probe Escalates**

#### BY MATTHEW BENZ

NEW YORK-Oil billionaire Marvin Davis, who once owned the 20th Century Fox movie studio, is offering to buy Universal Music Group and Vivendi Universal's (VU) other entertainment assets for about \$15 billion.

We believe our proposal provides full and fair value, and VU's response has been positive," Davis says. He believes an acquisition could be completed in three or four months.

A VU spokesperson declined to comment. But sources close to the company say there are not any current plans to sell the entertainment assets; what's more, executives consider the bid too low to be entertained.

Meanwhile, VU says the informal inquiry into the company that the Securities and Exchange Commission (SEC) recently launched (Billboard, Nov. 16) is now "a formal investigation," That means that the SEC now has subpoena power. VU says it will fully cooperate.

The investigation is said to focus on financial disclosures made under for-Southern District of New York.

mer VU chairman/CEO Jean-Marie Messier, who left in July. The SEC is conducting its probe in tandem with a preliminary criminal investigation led by the U.S. Attorney's office for the

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"RASCAL FLATTS"

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"THESE DAYS"





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## Chart Beat by Fred Bronson

PHIL IS THE NEW MAN: There's a change at the top of the Adult Contemporary chart—not a sentence I could write very often this year. Phil Collins' remake of Leo Sayer's "Can't Stop Loving You" (Atlantic) is the seventh tune to advance to No. 1 on the AC chart in 2002. But it is only the second hit by a solo male artist to achieve pole position this year. The first was "To Where You Are," a two-week chart-topper for Josh Groban in August.

The first song to move to No. 1 in 2002 was "Simple Things" by **Jim Brickman Featuring Rebecca Lynn Howard**. "Simple" is the only one-week chart-topper this year. **Enrique Iglesias**' "Hero," a No. 1 in 2001, then returned to the summit and was eventually replaced by **Celine Dion's** "A New Day Has Come" the issue of March 30. That post-retirement hit by Dion set a new record by remaining No. 1 for 21 weeks.

Groban's song finally supplanted Dion's track. Then **Daryl Hall & John Oates** made a surprise return to the top of the AC tally with "Do It for Love."

Vanessa Carlton's first chart entry, "A Thousand Miles," had a seven-week reign, and then Faith Hill had a three-week turn with "Crv"

"Can't Stop Loving You" is Collins' eighth No. 1 hit at AC. His first chart-topper was "One More Night," which reigned for three weeks in 1985. Collins' newest No. 1 is his first of this century; he was last on top with "You'll Be in My Heart,"

which began a 19-week run the issue of May 29, 1999.

That *Tarzan* theme appeared on the Walt Disney imprint, so "Can't Stop Loving You" is Collins' first No. 1 on Atlantic in more than 12 years. "Do You Remember?" started a five-week run in June 1990.

**BOONE TOWN:** He has one of the most impressive chart runs of the rock era, and he isn't done yet. At 68, **Pat Boone** is racing up Hot 100 Singles Sales with "Under God" (the Gold Label), which bounds 35-20 this issue.

It's the first appearance on any pop singles or albums chart for Boone since 1997. That was the year the native of Jacksonville, Fla., made a foray into heavy-metal music and peaked at No. 125 on The Billboard 200 with *In a Metal Mood: No More Mr. Nice Guy*.

Boone first appeared on a *Billboard* chart when his cover of **Otis Williams & His Charms'** "Two Hearts" debuted on the pop singles survey the week of April 2, 1955, eventually peaking at No. 16. That gives Boone a global-career chart span of 47 years and eight months. If "Under God" should sell enough copies to debut on the Hot 100, it would be Boone's first appearance on this chart since April 1969, when "July You're a Woman" peaked at No. 100.

Boone's biggest hit was "Love Letters in the Sand," which began a five-week reign June 3, 1957.

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

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## **FMC Radio Report Riles NAB, RIAA**

#### Coalition Says Consolidation Has Decreased Competition, Diversity Of Playlists

BY BILL HOLLAND

WASHINGTON, D.C.—A new report the Future of Music Coalition (FMC) filed with the Federal Communications Commission (FCC) Nov. 18 has riled the giant National Assn. of Broadcasters (NAB) trade group and prompted the Recording Industry Assn. of America (RIAA) to take issue as well. The report concludes that consolidation of the radio industry in the past decade, following deregulation of FCC ownership rules, has led to less competition, less programming diversity, and unsatisfied listeners.

The RIAA took issue with the report's finding that the five major record companies have limited their promotion efforts due to shrinking playlists, creating "a double bottleneck" for artists trying to get exposure.

An RIAA spokesman comments: "Record companies of all sizes are constantly pushing for more diverse and expanded playlists. The focus should not be on a record industry that makes and markets more than 30,000 new CDs a year but [on] a radio promotion system that, as this report finds, needs to be reformed."

The NAB charges that the study uses flawed methodology and calls its assertions "myths." "This survey," an

### In The News

- Kinetic Records founder and president Steve Lau has bought back BMG U.K.'s 49% interest in the New York-based dance label. The major acquired the stake nearly two years ago. Kinetic continues to be distributed by BMG in the U.S.
- The Copyright Office of the Library of Congress seeks written comments and proposals for the scheduling of a new Copyright Arbitration Royalty Panel (CARP) to adjust future royalty rates and terms governing ephemeral recordings and digital transmissions of performances of sound recordings for the 2003-2004 period. Rates will cover non-subscription services that make digital transmissions of sound recordings. Comments are due Dec. 2. Groups wishing to participate in the new CARP need to file by Dec. 23.
- The Eagles will begin a major-market arena tour May 8, 2003, in a city to be determined, according to manager Irving Azoff (*Billboard Bulletin*, Nov. 20). The band will play 40 dates through the summer and 40 more next fall. A deal for a promoter has not been set. The Eagles will issue a new album next fall on an indie label Azoff calls "Eagles Recording Co."



NAB spokesman says, "has all the credibility of Miss Cleo," referring to the TV psychic recently discredited by the Federal Trade Commission for deceptive advertising.

Concerned members of Congress, as well as the NAB and the FMC, will be watching closely to see if the FCC incorporates the study and other anticonsolidation complaints into its ongoing review of current ownership rules, which chairman Michael Powell calls the "most comprehensive undertaking in the area of media ownership in the commission's history." (Powell's FCC tilts heavily toward further deregulation.)

Sen. Russ Feingold, D-Wis., however, is expected to reintroduce a bill next year that calls for the FCC to critically look at whether consolidation has resulted in diminished diversity and programming choices for citizens.

The FMC report analyzes current industry data compiled from *Billboard* sister publication *Airplay Monitor* and other trade magazines, finding "format redundancy" as well as "considerable format homogeneity—playlist overlap between supposedly distinct formats [by] as much as 76%."

The report also includes the results of a survey it commissioned with 500 radio listeners, which gives big radio a black eye. Eighty percent of respondents support action to prevent further

consolidation; most want less repetition of songs and longer playlists with more variety. A majority of respondents, 68%, say they support congressional involvement to curb the use by big radio companies of payola-like systems in which independent promoters pay huge fees for their client's product to be considered for airplay.

A written NAB statement says the FMC survey flies in the face of the positive results of a larger recent survey of 3,000 listeners conducted by Arbitron/Edison Research that found listeners satisfied with the current state of radio. The NAB mocked the small sampling of listeners in the FMC study. It did not address the independent promotion payment issue.

FMC co-founder Michael Bracy maintains, "The 500 in our survey is a perfectly valid sample size. We've been very public about our [small] margin of error. I'm not sure what their concern is."

The report's data analysis concludes that the U.S. radio industry is an "oligopoly," reporting that every geographic radio market in the U.S. is dominated by four companies, which control 70% or more of market share. It also finds that 10 parent corporations of broadcast companies control two-thirds of both listeners and revenue nationwide and that two of them—Clear Channel Communications and Viacom combined—control 42% of listeners and 45% of industry revenue. It also finds that in 28 of the 30 major markets, four companies or fewer control more than 50% of listeners, with even higher percentages in smaller markets

As a result, the FMC report says, a small number of companies control the news on the radio, and format consolidation has also produced a negative impact on the music industry, leading to control of specific formats, shorter playlists, and fewer opportunities for record companies and indie artists to get airplay.

## **Sony Music Buys Run Tones**

**BY BRIAN GARRITY** 

NEW YORK—Sony Music Entertainment has acquired New York-based wireless entertainment company Run Tones. The major is using the purchase to launch a division specifically focused on content and services for mobile phones and other devices. Financial terms were not disclosed.

The new Mobile Products Group will be part of the Sony Music tech division, which has been renamed Sony Music Digital Services (SMDS). The Mobile Products Group will be responsible for the expansion of Sony Music's global wireless efforts, which currently include ring tones and album previews; this includes overseeing the Run Tones brand and business.

Run Tones currently operates ringtone service RUNtones and personal

photo service RUNpics. The company also offers a range of business-to-business services. Its customers and partners include Warner Music Group, Sony Pictures Digital Entertainment, Adobe, AT&T Wireless, Ericsson, and Nokia.

The Mobile Products Group will be led by Run Tones principals J.J. Rose and Tim Nilson, both former executives of defunct e-commerce music company N2K. Rosen has been named VP of Mobile Products Group and SMDS, in addition to continuing as CEO of Run Tones. He reports to Thomas Gewecke, senior VP of SMDS. Nilson has added the title of VP of mobile technology for SMDS and remains chief technology officer of Run Tones. He reports to Phil Wiser, CTO of Sony Music Entertainment. Both are based in New York.

#### A LOOK AHEAD

### Huge First Week Expected For 'UP!'

BY GEOFF MAYFIELD

LOS ANGELES—The artist with the best-selling album of the past dozen years, Shania Twain, will mount one of 2002's largest sales weeks when her new album debuts at No. 1 on next week's Billboard 200.

Based on first-day numbers reported by retailers, chart watchers conservatively guess that Twain's new Mercury release, *UP!*, will field an opener exceeding 800,000 units. A sales VF at a rival label expects the title will surpass 900,000, while some prognosticators suggest the album will join the million-plus club in its first week.

Her last album, the 1997 title Come On Over, has sold 14.4 million units to date, according to Nielsen SoundScan—more than any album tracked since SoundScan began tal-

lying sales in 1991. The album logged 50 weeks at No. 1 on Top Country Albums but never rose above No. 2 on The Billboard 200.

Ja Rule's *The Last Temptation* (Murder Inc./Def Jam) and the eporymous debut from Audioslave (Epic), also released Nov. 19, are both on course for the big chart's top five, with at least 200,000 units each. The latter matches Soundgarden singer Chris Cornell with the instrumentaists from Rage Against the Machine

Matchbox Twenty (Atlantic) should have next issue's fourth-highest bow—in the range of 140,000-150,000—while Toni Braxton (Arista), Mudvayne (Epic), and a post numous George Harrison album (Capitol) each have shots at first weeks above the 100,000 unit threshold

## **Market Watch**

A Weekly National Music Sales Report

A We	ekly National N	lusic Sales Repo	rt
YEA	R-TO-DATE OV	ERALL UNIT SAL	\$
	2001	2002	
Total	634,729,000	553,401,000	(♥12.8%
Albums	605,994,000	542,475,000	(→10.5%
Singles	28,735,000	10,926,000	( <b>○</b> 62.0%
YEAR-T	O-DATE SALES	BY ALBUM FOR	MAT
	2001	2002	
CD	562,613,000	515,048,000	(♥8.5%
Cassette	42,210,000	26,040,000	(~38.3%
Other	1,171,000	1,387,000	(~18.4%
	OVERALL U	NIT SALES	
This Week	14,035,000	This Week 2001	15,774,000
Last Week	13,135,000	Change	<b>▽</b> 11.0%
Change	<b>○6.9%</b>		
	ALBUM	SAĻES	
This Week	13,861,000	This Week 2001	15,468,000
Last Week	12,959,000	Change	<b>▽</b> 10.4%
Change	<b>○7.0%</b>		
	SINGLES	SALES	
This Week	174,000	This Week 2001	306,000
Last Week	176,000	Change	<b>~</b> 43.1%
Change	<b>▽</b> 1.1%		
TOTAL YTD CD	ALBUM SALES	BY GEOGRAPH	C REGION
	2001	2002	
Northeast	30,036,000	28,222,000	(~6.0%
Middle Atlantic	77,621,000		( 12.2%
East North Centra		The state of the s	(~8.4%
West North Centra			(~9.5%
South Atlantic	107,745,000		(~8.8%)
South Central	82,636,000		(♥9.3%)
Mountain	41,672,000		(~8.5%)
	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	55757500	1 0.0701

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

ROUNDED FIGURES

101,884,000

Nielser Sounds

(~4.8%)

FOR WEEK ENDING 11/17/02

## pes For Q4 Bump

counting of new releases to overhead mass merchants.

Meanwhile Hast n recent years By results results and comretailers suggest t be enough to off-D burning, free digand mass merchants' nce in music retail.

wis World Entertainment chairman/CEO Robert Higgins, who has cited CD burning and file sharing as reasons behind his firm's lagging music sales, said there is "reason for optimism" this quarter. Releases from such artists as Jay-Z, Jennifer Lopez, Santana, and Shania Twain mean "there's something for everybody."

For its fiscal third quarter ended Nov. 2. Trans World had a net loss of \$14.1 million, or 35 cents per share, in line with forecasts. The Albany, N.Y.based retailer, which operates 888 stores, had a net loss of \$11.6 million, or 28 cents per share, in the same period of 2001. Sales were \$251.2 million, down 8%. Same-store sales fell 5%.

Yet Goldman Sachs retail analysts say that Trans World's forecast for fourth-quarter earnings per share of 65 cents-70 cents, compared with 82 cents a year ago, suggests that it will "only marginally capitalize on a promising" fourth-quarter release lineup. They say Trans World's problem, like that of other primarily mall-based music retailers, is the dis-

counting of new releases by lower-

Meanwhile, Hastings Entertainment's net loss for its third quarter ended Oct. 31 rose to \$6.6 million, or 58 cents per share, from \$5.5 million, or 46 cents per diluted share, last year. It cited a higher volume of music and books returned to vendors.

Sales rose 7% to \$110.6 million. Yet through the first nine months of its fiscal year, Hastings' sales of newrelease CDs fell 9.1%; the entire music category, which includes used CDs, accessories, and musical instruments, fell 5.2%.

Based on current trends, the Amarillo, Texas-based retailerwhich has 146 superstores—now expects full-year earnings per diluted share of 13 cents-18 cents, down from its earlier forecast of 38 cents-43 cents. "We're in a malaise, and we have been for some time," Hastings VP/CFO Dan Crow says. "You get Wal-Mart and Best Buy selling below cost, and that impacts on sales.

One firm that has benefited from the mass-merchant trend is Troy, Mich., rackjobber Handleman Co., whose customers include Wal-Mart, Best Buy, and Kmart. Sales for its fiscal second quarter ended Oct. 26 were \$348.9 million, down 2% from last year. Net income was \$16 million, or 61 cents per diluted share, up from net income of \$15.7 million, or 58 cents per share. It's the company's highest second-quarter profit ever.

## **Lame Duck Congress Passes Small-Webcaster Royalty Rate Bill**

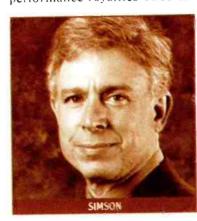
WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA), artists' groups, and momand-pop Webcasters are hailing the Nov. 15 passage of the amended Small Webcaster Act of 2002 by the House of Representatives as a first step toward providing much-needed stability to the online streaming marketplace. The measure, which gives small Webcasters a break on the rate of digital royalties due record companies and artists, now goes to the White House to be signed into law.

John Simson, executive director of SoundExchange (the collecting agent for digital-performance royalties composed of an equal number of members from labels and artists groups), says he is pleased and urges "Webcasters, broadcasters, and others to meet us in good faith to find marketplace solutions, rather than fighting in court and other forums.

Ann Chaitovitz, director of sound recordings for the American Federation of Television and Radio Artists, says, "Getting the legislation to the House floor and passed unanimously took all of our resources, but ... now small Webcasters will have the relief they need to be able to play a broad variety of music."

Mike Roe, president of Webcast Radio in Jacksonville, Fla., says, "We that worked for a large number of Webcasters and something that worked for the artists and labels. Bottom line: We're still in business."

The bill gives small-company Webcasters making less than \$1 million annually a break on digitalperformance royalties owed to



record companies and artists. They had complained to lawmakers and officials of the Library of Congress and the Copyright Office that the initial rate set by the Librarian of Congress was so high that it would drive them out of business.

The amended bill jettisoned legislative language setting out lower rates of either 7% of gross revenue or 5% of operating expenses. Instead, it enables SoundExchange to negotiate deals of the same rate casters, which would then be authorized by the librarian. Noncommercial Webcasters get a sixmonth stay of payments.

The National Religious Broadcasters Music License Committee (NRBMLC) led the charge in opposing the inclusion of performance royalty rates in legislative language, although the National Assn. of Broadcasters (NAB) also opposed the measure. There were concerns that such language might set a legal precedent that would affect an ongoing court case brought by the NAB, challenging a Copyright Office ruling that held that digitally simulcast broadcast programs over the Internet are subject to royalties. "Over-the-air" broadcasts have long been exempt from performance royalties to labels under U.S. law.

The RIAA and the NRBMLC reached an agreement on the amended language Nov. 14. Following that agreement, Sen. Jesse Helms, R.-N.C., then released a hold he had put on the bill in October after hearing from religious broadcasters in his state (Billboard, Nov. 2). The Senate passed the amended legislation in an evening session Nov. 14.

Direct payment of royalties to artists and a provision allowing deductability of the costs of creating SoundExchange are included in the bill.

## **Roxio Awaits Approval Of Napster Bid**

#### Court Will Decide Success Of \$5 Million Deal To Acquire Swappery's Assets

**GOROG** 

BY BRIAN GARRITY

NEW YORK-In a move that could be seen as the first step in the reintroduction of the Napster brand, Roxioa leading maker of CD-burning software—has entered into an agreement to acquire the bulk of the assets of Napster, Inc. for \$5 million in cash and 100,000 warrants to purchase Roxio common stock.

As part of the agreement, Roxio will receive all of Napster's intellectual property, including its technology patent portfolio. Roxio says it is not assuming any of Napster's liabilities, including pending litigation. The acquisition is subject to approval by the bankruptcy court.

Napster, based in Redwood City, Calif., filed for Chapter 11 bankruptcy protection June 3. It listed assets of \$7.9 million and liabilities of \$101 million, as of April 30.

Roxio declines to comment on its specific intentions for the Napster assets at this point. A more detailed vision for the swappery's assets will not be outlined until after the close of the transaction.

The company currently only says that Napster has value that "is synergistic with Roxio's current digital-media offerings, as well as with its long-term vision for the future of digital media and entertainment." Roxio president/CEO Chris Gorog adds that Roxio's acquisition of Napster "will expand our role in the digital-media landscape and enhance our offerings to consumers." But the move presumably paves the way for Roxio to start its own subscription offering using Napster's technology and brand.

Roxio is dabbling increasingly in digital-music services. The company is a distribution partner of Pressplay, the subscription service from Universal Music Group and Sony Music Entertainment.

How such an initiative, if in fact pursued, will play with the music industry remains to be seen. Announcing the deal, Gorog took care to point out that the com-

pany looks forward to continuing to work with its partners in the entertainment industry. Besides its collaboration with Pressplay, the company is also working with EMI on developing secure burning solutions.

But neither Roxio nor Napster are licensed to directly sell digital music controlled by the majors; therefore, the company would have to go out and acquire such clearances.

The majors thus far have been loathe to license content to any commercial offering based on peer-to-peer technology. They have also been working to develop CD copyprotection technology to curb the unautho-

rized burning of CDs.

Roxio stock rose 13% on the news Friday, Nov. 15, closing up 47 cents at \$3.85.

Bertelsmann originally offered \$9 million for the company's assets earlier this year. That deal was blocked by a Delaware Bankruptcy court (Billboard Bulletin, Sept. 4).

At its peak, Napster attracted some 60 million users but was crippled by legal showdowns with the world's largest record companies, who accused the company of widescale copyright infringement.

### **ExecutiveTurntable**







RECORD COMPANIES: Steve Backer is named executive VP/GM of V. Records in New York and Los Angeles. He was West Coast executive VP of EMI Music Publishing.

Steve Leeds is named senior VP of promotion for Virgin Records America in New York. He was senior VP of ra<mark>dio and video</mark> p<mark>rom</mark>otion for Universal Records.

Valerie Williams is promoted to senior VP of urban music for Chrysalis Music Group in Los Angeles.

She was VP of urban music. Marco Antonio Gonzales is named publicity manager of Univision Music Group in Woodland Hills, Calif. He

was director of communications for

the Los Angeles United Way.

Cheryl Broz is named director of national promotion and artist development for EMI CMG in Nashville. She was associate director of national promotion for Arista Records.

MUSIC VIDEO: Kevin Mackall is promoted to senior VP of on-air promotions for MTV and MTV2 in New York. He was VP of on-air promotions.

PUBLISHING: Alfred Taren is promoted to senior director of contract administration for Universal Music Publishing Group in Los Angeles. He was director of contract administration.

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## HIS SENISTE

## Great Divide Keeps It Together For E92 Disc 'Remain' Sum 41 Spreads 'Infected' Pop-Punk Quartet's New Island Disc Is Harder, More Thoughtful

#### BY PHYLLIS STARK

act together, from both a musical and a business standpoint.

The Oklahoma-based outfit handles nearly every aspect of its business in-house. In its early days, it established its own booking agency, Skinnv Tours; a publishing company, Cowboys and Sailors; a merchandising arm; and a record label, E92. Only its management, Tony Tuthill's Pacific Music, is an outside interest.

The strategy has paid off for the group, which has made a living from touring and album sales for a decade. The Great Divide started off by releasing its own records, then tried the major-label

system for a few years, and is now back to releasing its own music again.

Its excellent fifth album, Remain, was released Nov. 5 on E92. In an unusual deal, E92 became the first company to contract with Nashville-based VFR

Records' new label-services division, which works outside projects to radio. The band also hired three other companies to handle radio promotion, as well as hiring Emergent Music Marketing to handle sales and distribution via Emergent's relationship with RED Distribution.

The group comprises lead singer/primary songwriter Mike McClure, bassist Kelley Green, and brothers J.J. and Scotte Lester, who play drums and lead guitar, respectively. Its sound is a raw country/rock hybrid that has earned it a loyal following, particularly in college towns in Oklahoma, Texas, Kansas, Nebraska, and Iowa. Thus far, the Great Divide has not generated any national hits despite years of making quality music, but it does have supporters.

Brian Jennings, PD of country KZKX Lincoln, Neb., says: "The Great Divide is huge in Lincoln. They sell out every concert.

The group's self-released debut was 1994's

Goin' for Broke. The follow-up, Break in the The Great Divide is a group that has its Storm, sold so well independently in the Southwest that Atlantic Records' Nashville division signed the band and rereleased that album in 1998. But the next album, Revolutions, became a victim of the label shifts beginning to take place in Nashville. It was released shortly before Atlantic chairman Rick Blackburn retired and much of the remaining staff was fired. Thus, the band says the project was never properly worked.

When Atlantic folded and Warner Bros. absorbed its roster, the group asked for release from its contract and struck out on its own again to record Afterglow. It later entered a licensing deal with Broken Bow Records in Nashville.

After a couple albums that some fans thought did not instrumentally represent the band's live sound, Green says that "Remain got back to true form for the Great Divide: three guitars and drums.

The Great Divide has been accepted as a

vital part of the Texas country movement, whose acts are sometimes better-known for their anti-Nashville stance than they are for actually selling records. But the group is trying to walk the fine line between the Nashville and Texas music communities.

"I can't honestly say there hasn't been some anti-Nashville [comment] out of someone in our camp," Green says. But that Remain was recorded in Nashville with producer Chris Leuzinger and engineer Bob Bullock is evidence, Green says, that the group has no anti-Nashville bias, even though it earned some derisive accusations of selling out from some Texas-based musicians. Green says the Great Divide would welcome the right offer from another Nashville label.

Emergent president David Macias says his company and the band will be "aggressive about getting out there and doing in-store events in key markets where they have a lot of fans.

#### BY MARGO WHITMIRE

For most people, passing out in a deserted field while large birds peck at your head would be unpleasant. For Sum 41, it was an experience that inspired the title of its Tuesday (26) Island release, Does This Look Infected?

Finding themselves incoherent in strange places is nothing new to the members of the pop-punk Canadian quartet, who—since the multi-platinum success of their 2001 debut, All Killer, No Filler—have enjoyed a whirlwind of wild debauchery while "totally exploiting the fact that we're 21 and in a rock band," as drummer Steve "Stevo 32" Jocz puts it.

With so much expendable energy, only a quick month-and-a-half was spent in New York recording the sophomore vehicle that would enable them to return to life on the road.

Produced by Greig Nori, who also manages the group, Does This Look Infected? delivers frenetic drum beats accompanied by the unlikely combination of melodic guitar sections and aggressive vocals, showcasing a harder and more thoughtful sound than the pop leanings of its predecessor.

"We definitely sought to make this record heavier," singer/guitarist Deryck "Bizzy D" Whibley says. "We wanted a different kind of record without sacrificing any of the melody or harmony we had on the first.

Of the songwriting process, Whibley says he came up with most of the concepts in a little makeshift studio in the back of the bus during the group's first tour.

"I write a song and do as much as I can with it before I introduce it to the group," he says. Then everyone has their input, and it sounds totally different once the band is playing instead of just me.

In sharp contrast to the group's devil-may-

care veneer is the vulnerable "Hell Song," which Whibley wrote after learning his best friend had contracted HIV.

'That song just came out in, like, half an hour when I just found out," he says. "I wasn't even meaning to write about it, but for some reason that just came out right away."

Livia Tortella, head of marketing for Island, is encouraged by the response from radio. "It's a different thing for Sum 41," she says. "The reaction has been overwhelmingly good."

Along with lead guitarist Dave "Brownsound" Baksh and bassist Cone McCaslin, Whibley and Jocz are in the middle of a small

Sum on Your Face club tour to promote the album. Booked by Andy Somers of the Agency, the group will then embark on a club tour of England, followed by an eight-week stint in the U.S.

Capturing the kind of crazy antics that made a name for Sum 41 during the success of its first album is a bonus DVD featuring a "mockumentary" of the band's alter ego, Pain for Pleasure. The Spinal Tap-esque exposé takes the viewer on a journey from the band's first performance

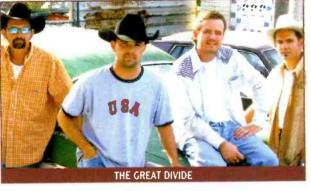
to a rock'n'roll suicide.

Released in a limited run of the first shipments, the DVD will also feature short films illustrating the mishaps of Sum 41's recent international tour through Australia and Japan, along with music by labelmates Autopilot Off.

"It's a lot of fun," Tortella says. "Since day one, they've been the kind of band that films their own stuff and edits it, and they just have a lot of fun with it."

To encourage consumers to purchase rather than download the album, the first 500,000 copies bought in stores will include an access code to a secret Web site that will enable fans to pick from a series of live shows and burn a customized EP for themselves.





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## **O-Town Tries For Long-Term Career**

#### Aimed At Changing Perception, Sophomore J Set Features Several Self-Written Cuts

#### BY CHARLES KAREL BOULEY

For most artists, fame comes as a by-product of creating music; hardly ever is music the by-product of fame. As they near the release of their sophomore outing, the five members of O-Town find themselves trying to grow out of being regarded largely as the rare example of the latter.

Ashley Parker Angel, Erik-Michael Estrada, Dan Miller, Trevor Penick, and Jacob Underwood—whose *O2* went to retail Nov. 12—became instant household names through the reality TV show *Making the Band*. While many fans—particularly young teenage girls—fell instantly in love, to many in the industry the show only perpetuated the stereotype that labels were sim-

ply "adding water and mixing" to create disposable, less-than-talented bands for a buck. So, while the show may have been a blessing for visibility, for five guys looking to be taken seriously as artists it was a double-edged sword. No one really expected the by-product of the show to be a viable, talented pop band—and according to Angel, not even the producers of the show itself.

"They weren't expecting a real music group to form," he says. "There was no record

deal built into the show. Getting to [former J Records chairman/CEO] Clive [Davis] was the moment of truth. Three months after the first season of Making the Band, it looked like there'd be no more of the show. So, we started on our own, renting out a rehearsal space. We practiced every day, lived in little tiny apartments in Orlando [Fla.], and practiced our asses off until we felt ready. Clive was leaving Arista, and through mutual contacts we got a meeting at his house. We sat in his living room and sang a cappella. We were flipping out; we felt it was the biggest thing to happen to us.'

It turned out to be just that.

Davis says, "Lou Pearlman set up a meeting. We were organizing the final incorporation of J Records, and they were impressive in singing. Every other company was interested in coming out with an album to include the material being utilized on the TV show and were going to rush an album out. I said I would not be interested in that even if we were open for business, because for

tinues, "I told them that if interested in a much vareer, not one dependvitalization of a TV show,

e rushed. I opted for the

then here I am. It was a combination of three factors: They were legitimate singers; they sang a cappella with harmonies. No. 2, they were a known act, the public was aware of them, and they weren't coming [out] as an unknown artists. Third, there was the interest of MTV."

#### A DEBUT DIPPED IN PLATINUM

Davis signed the group, and its eponymous debut was certified double-platinum. Each of the three singles gained more success than the previous, with the last, "All or Nothing," becoming a top 5 hit Hot 100 hit. Still, some thought the band lacked credibility.

"In analyzing what happened with the first album—a large worldwide

Q-TOWN

success—the percentage of sales that initially came off of TV ended up being less than a third of their total album sales," Davis says. "So here's a group that could have been written off as a creation of television, formulaic. [But] I knew when they sang and when I spoke with them that their intelligence factor was always there, especially their musical intelligence. They were an impressive group of guys. After the success of the third single, they were able to take it through their touring and show their talents. No one was prepared for their ability as headliners and their talent as performers."

#### PERFORMANCE PRIDE

The group puts on a show that not only showcases its pop sensibilities but also allows each member to come out and sing solo, providing the opportunity to explore new musical genres.

Angel recalls, "We've been touring with a live band since the beginning. We felt strongly about that, so we would set ourselves apart onstage. No one could control our stage show—that was our territory—so we spent the extra money that we didn't have and hired a live band to go with us. We didn't want to be a pop-track act . . . It was the unedited, uncommercialized version of us. We developed ourselves as a touring act and

now we've done hundreds of shows all over the world. We invite any critic of the TV show to come watch our stage show—it's really us, it's where we get to shine."

Davis adds, "We come to this album with a burden—and the burden is to reach those who haven't had the chance to see the guys. This is a strong performing group with a tremendously articulate intelligence, and they just keep growing."

If the group's members seem as though they have something to prove, it's because they feel they do—and that *O2* is the album to do it. On it, the band is allowed to explore its own talents, with half the project being written by the group.

The music sounds so different on this record—it's more real, more organic, [and] not as synthesized and slick-sounding as the last," Angel says. "Erick and I wrote almost half the record this time, and that's a huge thing for us as a group. Clive would tell us how Whitney [Houston] used to submit songs that didn't make the records, meaning he had standards. If he was going to executive-produce, he wanted good songs no matter who wrote them.

So to choose five or six of ours is a huge deal."

"It comes down to the power and impact of the songs they deliver," says Richard Palmese, executive VP of promotion for J Records. "All or Nothing' didn't only score with teens but the 18-34 demographic as well. They're not just pigeonholed there. As their fans grow up, as long as the music connects and is still relevant—and as long as their songs still touch you—it's not a matter of age. As long as a song is bright, and it has a message that everyone will respond to."

While O2 is the group's second full-length release, the members of O-Town feel it is more of a debut album. A mixture of ballads, dance, pop, and even rock, the set showcases the band and presents it as a grown-up, cohesive musical unit and not a prefab boy-band creation.

"I hated that the TV show stood for the fact that you could just add water and mix and create a pop band," Angel says. "We hated what we stood for, and we didn't know how to manipulate the situation to bend it in our favor except to do the best we could on the first record, [with the hope] we could start to create something organic [afterward]. On the second record, that's what we've done."

## Beat,

AMERICAN MUSIC AWARDS: R&B and rap artists dominate the nominations for the 30th annual American Music Awards, which were announced Nov. 19 in Los Angeles by Dick Clark, Toni Braxton, and 'N Sync's JC Chasez.

Newcomer **Ashanti** garnered five nominations, including nods for favorite album (*Ashanti*, Def Jam) and favorite new artist in both the pop/rock and hip-hop/R&B categories. **Eminem** and **Nelly** both received four nominations each and will go head to head in the pop/rock favorite male artist category, as well as in both the pop/rock and



hip-hop/R&B categories for favorite album. Eminem is nominated for *The Eminem Show* (Interscope), while Nelly is represented by *Nellyville* (Fo'Reel/ Universal).

Other artists landing multiple nominations are Enrique Iglesias, Toby Keith, Linkin Park, Dixie Chicks, Pink, Creed, B2K, Nappy Roots, Alan Jackson, and Celine Dion.

A total of 20 awards are handed out in eight categories: pop/rock, hip-hop/R&B, country, adult contemporary, Latin, contemporary inspirational, alternative, and soundtracks.

Additionally, this year will mark the second time the Coca-Cola New Music Award will be presented, which highlights an unsigned band selected from a nationwide competition.

The three-hour show, which airs Jan. 13, 2003, on ABC, will be hosted by the **Osbournes** live from Los Angeles' Shrine Auditorium.

Nominees are compiled from musicindustry publications. Winners are selected by a national sampling of approximately 20,000 people who are sent ballots by a polling firm.

For a complete list of nominees, log on to billboard.com.

**BILLY'S BACK:** "Honestly," the first single from **Billy Corgan's** new band, **Zwan**, went to radio Nov. 22. It is the lead-off song from the still-untitled Reprise album that is slated for a Jan. 28, 2003, release.

The band, which is managed by Elliot Roberts, also includes Corgan's former Smashing Pumpkins drummer Jimmy Chamberlin, A Perfect Circle bassist Paz Lenchantin, Chavez guitarist

Matt Sweeney, and Slint guitarist David Pajo. Corgan sings ead and plays guitar.

The quintet wil' play a number of radio shows in De tember, including gigs for WBOS Beston (11), WXRK New York (12), WI IFS Washington, D.C. (13), WPLY Philadelphia (15), and CIMX Detroit (17). A warm-up gig at the Joint in Lis Vegas is slated for Dec. 5.

LIKE A VIRGIN: Robbie Williams, whose new album, Escapology, is expected to come in at No. 1 in the U.K. this week, has shifted from Capite I Records in the U.S. to Virgin Records. Williams previously released The Ego I las Landed and Sing When You're Winning through Capitol. His last album, List year's Swing When You're Winning, was not released in the U.S. In the U.K. his music is released through Chrysa is/EMI.

Sources say the shift was made in part because the project is a huge priority for EMI Recordec Music vicechairman/EMI Recorded Music North America CEO David Munns, whose office is in the same build ng as Virgin in New York. "Capitol's re'ease schedule is more demanding in the first few months of 2003, so there's more space for the new Robbie William; album on Virgin," Munns says, "It's also better to have the team headquartered in New York, now that Virgin has moved to the East Coast." Escapology is s'ated to be released in the U.S. in March 2003, and will be preceded by first single "Feel."

"Capitol's release schedul? is more demanding in the first few n onths of 2003. So there's more space for the new Robbie Williams album on Virgin," Munns says. "It's also I etter to have the team headquartered in New York now that Virgin has moved to the East Coast."

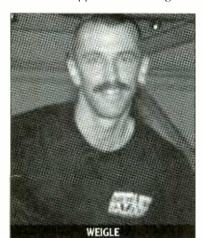
Escapology is the first release under Williams' new contract, which allows EMI to share in Williams' tourin §, publishing, and merchandising revenue. Williams has announced a 15-date summer tour of Europe that starts Jt ne 28 in Edinburgh, Scotland. No U.S. dates have been announced.

STUFF: According to their man user, Irving Azoff, the Eagles next al num will arrive next year on an indie label he calls Eagles Recording Co. (Billboard Bulletin, Nov. 20). The group's last set, Hell Freezes Over, was released in 1994 on Geffen . . Elon John will perform Dec. 1 at London's Royal Opera House in a concert set for broadcast on the BBC later that month. The orchestra will be conducted by composer James Newton Howard, who played keyboards for John for a number of years, starting in 1975.

## Continental by Larry Flick Drift

**TAKING A SECOND LOOK:** One of the true joys of presiding over a column like Continental Drift is the opportunity to be among the first to hear—and then bang the drum on behalf of—the great new bands and artists of the future.

It's with that in mind that we remind you of some of our personal favorites in recent times. If you missed the chance to check these acts out the first time, please do so now. Without our collective support and willingness



to try something new, we're doomed to hear the same ol' thing over and over again.

- Mark Weigle, a San Francisco-based singer/songwriter who has been making strides in his bid to make it cool to embrace forkie troubadours. He's just wrapped a U.S. club tour in support of his latest disc, Out of the Loop, which has garnered rave reviews for the way it blends universal themes of love and an unflinching view of one gay man's life. (markweigle.com)
- Lava Baby, a New York quintet that deftly combines homespun soul à la the Dixie Chicks with the giddy pogo-pop of the Go-Go's. They had a brief flirtation with a major after the release of their sterling, musthave album Big Muff, but are now back on the indie trail. Don't count these scrappy rockers out. And don't pass up the chance to see them live. They kick ass! (lavababy.com)
- Oryon, a Los Angeles-rooted pop artist who aims to be an earthy, dance-rooted one-man equivalent to Backstreet Boys and 'N Sync. It's not easy to be a mainstream, top-40-geared independent artist, but Oryon is relentless in his efforts. That alone will carry him far. His solid, instantly infectious material will take him the

rest of the distance. (oryon.com)

- Studfinder, a Seattle punk outfit that is currently making a big booming noise with a selfmade, 22-song disc that happily reaches back to the good ol' days, when punk tunes came in the form of bite-size noise nuggets replete with appropriately chaotic instrumentation and youthful rebel yells. For information, contact lawlorpop@msn.com.
- Kinsey Sicks, which remains one of the most unusual (and



charming) acts we've encountered in recent years. This harmony act is self-described as a "beauty-shop quartet," since it marries smooth a cappella vocals à la classic barbershop quartets with drag. The group is currently promoting its balarious new CD, Sicks in the City: (kinseysicks.com)

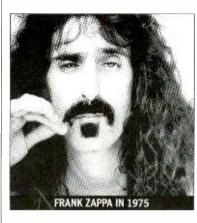
- John Anthony, a New York-based popy AC belter who bests many a major-label act with his sleek, meticulously produced What a Man Can Do collection. Anthony has impressive pipes and songwriting skills that could make Michael Bolton and George Michael nervous. (johnanthonymusic.com)
- Andy Northrup, a Canadian singer/songwriter who has drawn deserved critical praise for his self-made debut, Slow Burn Avenue, a set that initially lures the listener with a smooth, seemingly simplistic surface. But once you investigate the material closer, you realize that the artist is smarter than your average guitartoting artist. His lyric construction is palpably sophisticated, though he also infuses an earthy, I've-lived-every-word sincerity. He's particularly effective on the radio-ready title cut, which unfolds like a heartbreaking, wholly relatable audio movie. (anorthrup.com)

### Dweezil Tapping Zappa Vault With New Imprint

BY JIM BESSMAN

Dweezil Zappa has started a new label, Vaulternative, to make available scores of unreleased recordings by his late father, Frank Zappa.

The first release, FZ:OZ—Frank Zappa Live in Australia, is already out via the Zappa family's zappa. com Web site. The double-CD set of mid-'70s Zappa Australian concert material will be followed by a 1978 Halloween concert from the



Palladium in New York, to be released in conjunction with DTS Entertainment.

Future Vaulternative product will continue with live and studio recordings from the voluminous Frank Zappa vaults, which span the artist's whole career, Dweezil Zappa says, with a focus on the elder Zappa's band lineups that have been heretofore less represented in the marketplace.

"There were certain lineups where the band was very large or very small, and there aren't that many recordings of these extreme versions of the band," Dweezil says. "There will be a lot of material that people have heard, but not with these musicians and arrangements."

The OZ set, Dweezil notes, presents one of only two Down Under concert treks undertaken by his father. "It features his most stripped-down bands, with Texry Bozzio on drums and Roy Estrada on bass and only a couple other musicians. He rarely had a small band like that."

The disc was mixed by Joe Chiccarelli, who had engineered the concert early in his career, Dweezil notes, "so there's thematic coherence."

The copious previously released Zappa catalog remains available on Rykodisc. Dweezil says that Vaulternative will now issue all Zappa product not in circulation already.

Dweezil says he has always wanted to involve himself in overseeing his father's unreleased output. "I don't think anybody else would have the same feel for the stuff—and the attention to detail and enthusiasm for it."

## Cassica by Steve Smith Score

MUSIC ON OCCASION: At first, it might seem that the New York Philomusica, one of the city's most respected chamber-music ensembles, is the latest to jump on the artist-run label bandwagon. The ensemble, however, was actually well ahead of this particular curve—the New York Philomusica label was originally founded in 1991 and issued its first release a year later. Dormant for the past several years, the label has been resurrected as part of the ensemble's 30th-anniversary season. In an effort to boost its profile at retail, the label has also secured national distribution, pacting exclusively with New Jersey-based Big Daddy Music.

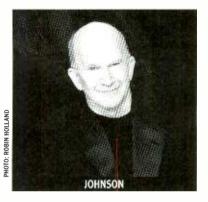
One particularly notable element of the label's relaunch is the release of a specially priced six-CD boxed set, Complete Mozart Divertimentos: Historic First Recorded Edition, which repackages recordings initially released on the Vox label in 1975. The ensemble—at the time led by such legendary figures as Felix Galimir and Isidore Cohen—was the first ever to take on the entire series of 17 works, which were written primarily for social occasions. Lovingly remastered, the recordings retain their exceptional charm and value. Aside from the box, the six discs are available separately at budget price; an additional two-CD set includes Mozart's wind serenades and arrangements of music from the operas Cosi Fan Tutte and The Marriage of Figaro. All of the sets boast new liner notes by pianist and eminent Mozart scholar Robert Levin.

It's fitting that both Mozart and Levin feature so prominently in the latest Philomusica project, since both also played a vital role in the label's inception more than 10 years ago. Levin was prominently featured in a 1991 Philomusica concert that marked the bicentennial of Mozart's death. That performance provided the impetus for the founding of the New York Philomusica label, which was also a response to the nebulous status of Vox and mounting difficulties in recording classical repertoire in an uncompromising manner.

"The obvious A&R insensibility to classical music that has emerged over the last three decades was something we were well aware of and powerless to do anything about," says Philomusica founder and artistic director A. Robert Johnson, who also plays French horn in the ensemble. "We could finally say something about it by making a catalog that would reflect the program ideal that we have had since the beginning, with a mixed

instrumental repertoire that encompasses the widest range of eras in a program that will be listenable in its own right.

Comprising six releases originally issued between 1992 and 1997, the New York Philomusica back catalog features music that ranges from Telemann and Beethoven to contemporary composers Iain Hamilton and Jacob Druckman (both of whom served as Philomusica's featured composer, a position currently held by John Harbison). The ensemble on those discs—which expands and contracts in size according to the needs of the music—includes such



well-known artists as violinist **Todd Phillips**, violist **Nobuko Imai**, and clarinetist **David Krakauer**. All six have been repackaged with distinctive new cover inserts that give the catalog a unified look and repriced as a budget line with a suggested retail price of \$7.98. The six releases were resolicited simultaneously with the Mozart sets.

Given the difficulties and expense involved in such a major undertaking, it is a welcome surprise to see the New York Philomusica label relaunched as a budget line. "We didn't want to be ignored at a crucial moment because of pricing competition," Johnson says. "The investment having been made, we decided to get [the discs] as widely disseminated as possible, so that we would get a firm place on people's lists of things that are musts for their collections."

Johnson hopes to build on the ensemble's past achievements while expanding into even bolder incentives, including touring and international performances. Future releases of new recordings are currently in the planning stages, as well. Whether those releases will also be issued at budget price remains to be seen, but Johnson remains mindful of the realities of today's classical-music marketplace. "I think we'll be as competitive as necessary," Johnson says. "We know it's a hardball game, and we're here to stay.'

### ARTISTS & MUSIC

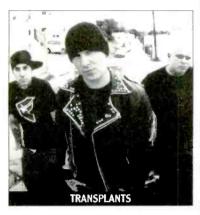
### Rancid, Blink-182 Members Join With Unknown To Form Transplants

**BY TODD MARTENS** 

Despite the presence of Rancid's Tim Armstrong and Blink-182's Travis Barker—as well as guest shots from the Distillers' Brody Armstrong, Rancid's Lars Frederiksen, and the Slackers' Vic Ruggiero—the Transplants are not a punk super group.

"I'm not comfortable with that term, because it reminds me of the Damn Yankees," says Chris Lasalle, who runs Epitaph's Hellcat imprint. "This wasn't a premediated thing on our part, like, 'Let's go out and build this band.'"

No, but to say that the Transplants began as a band isn't accurate either. A smattering of hip-hop, reg-

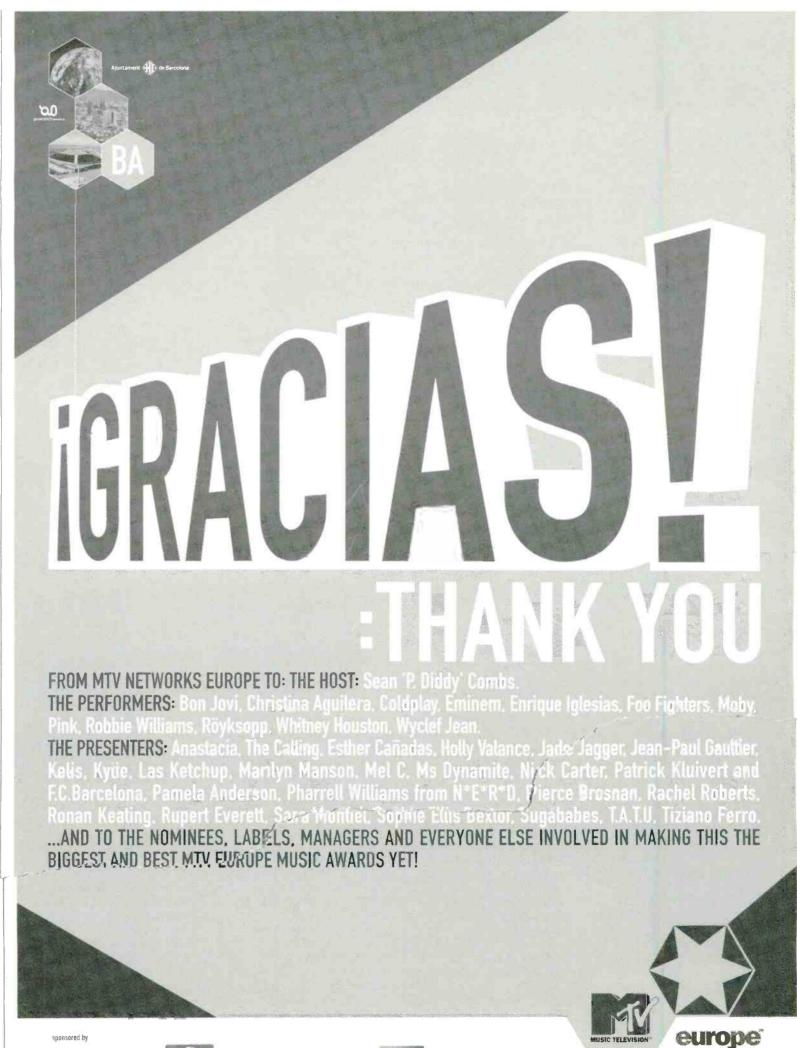


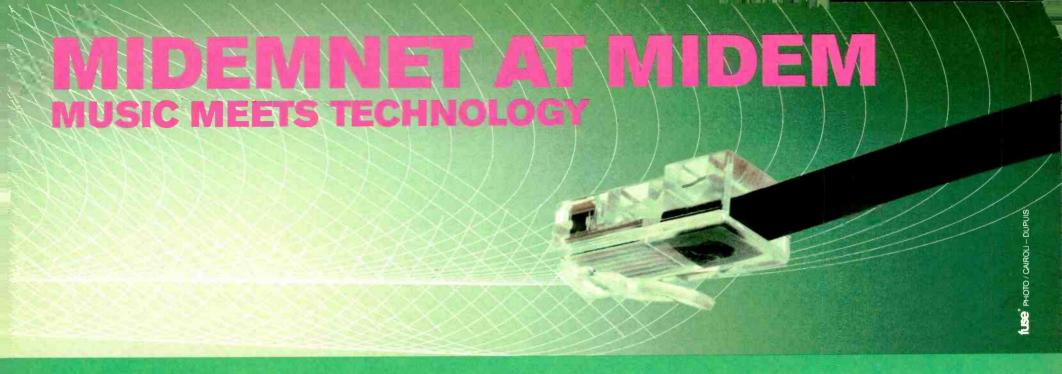
gae, and punk guitars that kicks the Clash's *Sandinista!* into the 21st century, the Transplants' self-titled Hellcat debut (which went to retail Oct. 22), was a project more than two years in the making.

Born in Armstrong's basement during Rancid's time off, the Transplants started as a casual collaboration between Amrstrong and singer Rob Aston, whom the Rancid vocalist met when Aston was selling merchandise for AFI. The two began heavily experimenting with loops and samples, and the result was leaning uncomfortably toward the industrial side of the spectrum. It wasn't until Blink-182/Box Car Racer drummer Barker entered the picture that the Transplants started to resemble a group.

"I was originally just supposed to be a guest," Barker says, "but we met up and everything clicked. We worked on the record whenever we had time. We didn't start taking it seriously until the last few months of making the record. We thought it was so different from anything we've heard. It's like three punk kids got hold of a drum machine and stole a bunch of hip-hop records."

In fact, first single "Diamonds & Guns" has a punk-meets-Gorillaz feel, thanks to a guest rap from Funkdoobiest's Son Doobie. The cut has been one of the most-requested songs on Los Angeles radio station KROQ in recent weeks.





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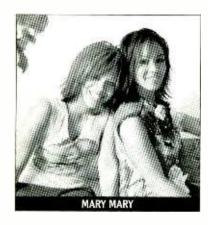
## CONTEMPORARY CHR STIAN/GOSPEL

## Spirit...

## Smiley Starts Worship, Church Music Imprint

#### **BUILDING THE MARY MARY BRAND:**

After two years in the making and preceded by a high-powered rollout, it was one of gospel's most anticipated releases. But despite robust sales, **Mary Mary's** sophomore release, *Incredible*, has not performed according to expectations.



For many, the assessment is an easy one to make, given the success of the duo's debut, *Thankful*, which was certified gold and scored success on the R&B charts. But no one is about to count out gospel's newest golden girls. In fact, with recent news of a change in management, a forthcoming tour, cohosting duties at the upcoming Stellar Awards, and a book due out Jan. 1, 2003, the dynamic sister duo is poised for its best year yet.

"We're excited," **Erica** and **Tina Atkins** say. "We've got a new management team, a fresh outlook, and although the response to the CD has been different, it is selling in really big numbers, and the last time we looked [it] was No. 2 on the charts." (It is No. 3 this week on the Top Gospel Albums chart.)

That last point is one that new manager Demmette Guidry of New York-based management firm the Trydent Group can't seem to emphasize enough. "When you have a big hit record like 'Shackles,' everyone is expecting the same response," Guidry says. "However, for a gospel record to have been out 16 weeks and sold over 300,000 units is hardly chopped liver. Where the first single, 'In the Morning,' did not meet the urban radio expectation, it did establish a great foundation for a second single and served to open up doors on the Christian side. For the first time with this record, we charted on the [top 40] side.

"For the last six, seven weeks, there has been a lull in momentum because there hasn't been a focused single," Guidry continues, "but we're now setting up for the second single, 'I Try,' which is being aggressively worked on the gospel side, as well as urban AC.

"With the shift in management, the tour with **Fred Hammond** going out at the end of January, a role in the movie [*The Fighting Temptations*], and the book [a pictorial titled *Transparent* that features the girls' personal stories], I believe that Mary Mary is uniquely positioned to capitalize on the current double-digit growth in the gospel/contemporary Christian arena," Guidy concludes. "The fact is [that] Mary Mary is a great brand, and we're going to continue to build on that brand."

**KEEPING IT REAL:** Integrity Gospel is pulling out the stops with *Real*, the latest recording effort from Dove Award-nominated artist **Israel** and **New Breed**. The album, which debuted at No. 13 on the *Billboard* Top Gospel Albums chart earlier this month, is the follow-up to Israel's Dove Award-nominated *New Season*, which was released in July 2001.

Real combines an array of musical influences ranging from gospel, R&B, jazz, and a modern taste of 1970s soul to create one the most unique worship albums of the year. With this diverse sonic heritage, Israel's passionate songwriting and the studio mastery of Grammy Award-winning producer Tommy Sims, Real appeals to a broader musical audience.

"Israel's music, like the man himself, defies categorization," Integrity Gospel GM **Jackie Patillo** says. "He is truly a pioneer in praise-and-worship, and, with Tommy Sims at his side, he has forged new ground with *Real*."

As a singer/songwriter/producer/musician, Israel has authored more than 150 praise-and-worship songs and has contributed to numerous projects, recently producing the children's gospel album *Shout Praises!* He also appeared as a guest artist on labelmate **Joe Pace's** current CD, *Shake the Foundation*, and serves as the featured worship leader for the Promise Keepers' national tour.

BRIEFLY: Other new releases that are generating excitement include Angela Spivey's Determined (Aleho Records), which features a soul-stirring medley of Dorothy Love Coates' signature classics, and GMWA Women of Worship's When Praises Go Up (also on Aleho), which features stellar vocals from Mimi Redd, Yvette Flunder, Leanne Fain, and Kathy Taylor-Brown.

#### BY DEBORAH EVANS PRICE

NASHVILLE—Billy Smiley, a founding member of seminal Christian rock band Whiteheart, is launching a new label, Devotion Music. The new venture, which will be distributed by the Butterfly Group, is a division of Cul-de-Sac Records, the Scottsdale, Ariz.-based label Smiley and partner Eric Tooker started in 2001.

"It came from churches coming to me [and] asking me to help get their music out," Smiley says of the label, which will focus on worship music and church recordings. "When you see a need in the church, you try to fulfill that. My goal is if there's a church denomination that needs some help... this is just an exciting way to help them record."

On Dec. 3, the label will release *Worship Extreme*, a multi-artist collection featuring Pillar, East West, Justifide, and others.

Smiley also wants to do a series that will revive classic hymns. "We are going to try to do a whole hymn series," he says, "bringing back great hymns to a generation who hasn't heard them."

Devotion is the latest chapter in Smiley's impressive career. As a member of Whiteheart, he helped make rock'n'roll a dominant force in the contemporary Christian music arena. The pioneering outfit launched in 1982 and spent nearly 17 years on the road before retiring from the stage in 1998.

Though Smiley doesn't rule out a reunion at some point, for now the band's principal members have moved on. Mark Gersmehl released a solo



album this year on Spring Hill Music Group; lead vocalist Rick Florian has become a Nashville realtor. "We just lovingly call it 'an eternal has batical," he says.

"We are good friends, and in a month we might decide to do something or we might wait three years."

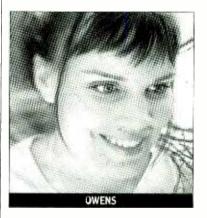
Initially when the band came off the road, Smiley worked as A&R director for Nashville-based KMG Records. After the label began to falter, he explored his options. "I have that passion for developing [artists], and I thought I'd like to try and do it with my own label," Smiley says. "So that's where Cul-de-Sac kind of came into play two years ago. Cul-de-Sac was started as my commitment to mentor and develop new artists. That's the whole goal of it."

Smiley is also developing two new acts, Anthem and DW. Both will have debut albums next year.

## Ground...

ROUND TWO: One of the things that has made Rocketown Records such a successful independent label is the level of commitment it devotes to its artists and their music. In keeping with that spirit, the label is initiating a phase-two marketing campaign for Ginny Owens that will continue to shine a spotlight on her sophomore album, Something More, released in March, as well as Blueprint, an enhanced seven-song EP that hit shelves Nov. 19.

Rocketown president **Don Donahue** says, "We are serious about artist development and the whole artist picture. Due to her album sales and radio performances, we've obtained enough momentum to pour a little more fuel on it to get her to the top tier that we think she deserves."



In an era when most labels concentrate the majority of their efforts on getting big street-week sales numbers, Owens is happy to have a label committed to the long-term life of her record. "I couldn't be any more grateful," she says. "Being an artist who enjoys experimenting with music and being creative sometimes to a fault, I couldn't be happier to have a label who supports that and is far-sighted and is willing to continue to work to promote and market my records. Any other label would not be a good fit for me. Short-sightedness and focusing on street week would probably not sell us many records and would not allow the music to be heard."

Blueprint, produced by Margaret Becker, serves up stripped-down recordings of six of Owens' best-known songs, as well as one brandnew track. According to Rocketown director of media relations April Hefner, "The idea is to capture the Norah Jones-esque feel of Ginny's live show and give fans a different taste of her incredible artistry."

Donahue agrees: "We wanted to give people a little more representa-

tion of what she pulls off live. We are more pleased than we could have imagined." He also says they are looking to "educate [consumers] a little deeper that she has an album out, because we waited three years between records. What we have found is people forget, even though there's a powerful song like 'If You Want Me To' [and the fact that] she was the [Gospel Music Assn.'s 2000] new artist of the year."

Blueprint marks the first time Owens collaborated with Becker. "Meeting with Margaret, you have to have a few legal pads with you, because she has so many ideas coming out that it's hard to keep up with everything she wants to do," Donahue says. "Margaret is an extremely trusted name, and I like the next chapter she tends to be leaning toward, which is more of a kind of mentor role."

"She's very organized and came to the table with ideas about the different songs," Owens says. "Don thought her ideas were wonderful, and so did I. We had a blast, and we were hardworking women."

Blueprint and Something More will be racked together at Christian retail in a counter-top display. Blueprint is being sold for \$6.98 on its own and \$19.98 in combination with Something More. Blueprint includes Owen's first concept video for the single "With Me."

Booked by Jeff Roberts & Associates, Owens has been touring this fall with labelmate Watermark and will embark on a Christmas tour with Mark Schultz, NewSong, Brothers Keeper, and Freddie Colloca.

**NEWS NOTES:** The 2003 Gospel Music Assn. (GMA) convention, titled Zeal With Knowledge, will be held April 5-10 in Nashville. Those who register prior to Dec. 2, 2002. will receive a discount off the regular registration fee and a free ticket to the Newsboys concert that kicks off GMA Week Saturday, April 5. Preregistration is available online at gospelmusic.org... Cheryl Broz has been named to the newly created post of director of national promotion and artist development for EMI Christian Music Group . . . Southern-gospel veteran act **Gold City** has signed with Cathedral Records . . . Skillet's first DVD, Alien Youth: The Unplugged Invasion, streeted Nov. 19. The project is retailing for a special \$5.99 promotional price, and DVD customers will also receive a \$4 coupon toward the purchase of Skillet's 2001 release, Alien Youth.

## TOURING

## **ICMC Focus Remains On Security In Face Of Terrorism**

#### Conference Attendees Say Protection Procedures Are Slipping As Memory Of Last Year's Attacks Becomes More Distant

#### **BY SUSANNE AULT**

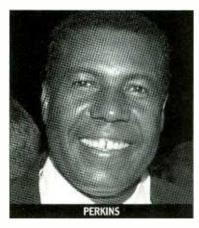
LOS ANGELES—November 2001's International Crowd Management Conference (ICMC) unspooled only a few weeks after the Sept. 11 attacks, so the venue-security-themed workshops were understandably dominated by terrorism concerns. Yet early last week—more than one year since the tragedy—Sept. 11 was just as pressing an issue, if not more so, at ICMC 2002.

That distance between the tragedies and now is causing venue managers and their guests to become dangerously complacent about security, according to leaders of the International Arena Assn. of Managers (IAAM), ICMC's organizing body.

IAAM's Safety and Security Task Force (SSTF), for instance, issued last spring its "Best Practices" guidelines, advising buildings how to beef up their post-Sept. 11 protection procedures. But several attendees of ICMC 2002 (which took place Nov. 10-13 at Reno, Nev.'s Silver Legacy Resort & Casino) admitted that they haven't yet implemented those suggestions, saying that their patrons—not seeing an immediate threat—are becoming impatient with heightened security measures.

#### TIME DIMS MEMORY OF TERROR

"There seems to be a gap, and that gap simply is this: We've developed Best Practices, but we're finding that people aren't taking the time to take it through its paces," explained Larry Perkins, ICMC committee chair and assistant GM of Raleigh, N.C.'s RBC Center. "Things have shifted from 9/11 to now. Before, people didn't mind waiting in long, long lines. But



now they are getting a little more impatient. They're saying, 'Look, we're in North Carolina, where there's nothing going on.'"

The session updating ICMC attendees about the SSTF's current plans—namely, looking for Best Practices feedback—was punctuated with complaints regarding the rollout of bolstered security regulations. Criticism included worries about upsetting patrons in this

rocky economic environment.

"I've had people complaining [that] things are too intense," said Cathy Derr, event manager at the Rupp Arena in Lexington, Ky. But she added, "We're continuing at a serious level, because our employees are now already trained."

At an arena town-hall meeting covering a variety of security issues, Gabriel Iza, assistant director of security at Syracuse, N.Y.'s Oncenter Complex, went so far as to say that balancing between protection and making guests feel comfortable "is probably the toughest thing we deal with. Our venues in our industry are supposed to be customer-friendly. At the same time, you have the responsibility to keep things secure."

Good news for the IAAM's security aspirations for its members is that this year's ICMC attracted about 270 people, which—other than last year—was the most people the conference had drawn since its inception 20 years ago, said Joe Floreano, IAAM president and executive director of Rochester, N.Y.'s Riverside Convention Center. "Attendance is great," he remarked. "We're not losing them in the afternoon to golf. They are coming here to learn."

Dallas American Airlines Center VP/GM Dave Brown called the topics "extremely valuable" and added that "even the best facility in terms of developing their crowd-management programs hasn't covered all the ground this conference has covered."

The SSTF is working on ways to combat complacency, Perkins said, with future audio conferences scheduled for January and February 2003. Plus, a number of ICMC 2002 sessions drilled into attendees the importance of truly practicing their security policy, when too many appear to be just *saying* they will practice.

#### THEORY VS. REALITY

Wayne Coleman, president of the Training Assembly Managers & Employees group, talked during his presentation on emergency issues about the "difference between orientation and training. If it's just a talking-head lecture in a classroom, you'll get out there [in a life-threatening situation] and you won't know how to perform."

On top of facility managers' routine run-throughs of safety techniques, Coleman said they should adopt annual full-scale practices, where the city's police and fire officials contribute to the emergency-preparedness activities as well.

But many ICMC attendees argued that even if they wanted to, it is too expensive to follow every suggested security guideline. During a facility-security presentation, Jim Bell, VP of public safety at Salt Lake City's Delta Center, cited his building's recent

security additions, which included closed-circuit TV cameras. Yet Cory Meredith, president/CEO of event services firm StaffPro, noted that Delta Center was spiffed up courtesy of the 2002 Winter Olympics Committee, which enabled the venue to purchase equipment worth \$250,000 for the discounted price of \$50,000. Meredith admitted, "When the old-fashioned way is working OK, it's tough to justify the extra expense. Then it costs a lot of money to man the equipment."

Unlike primary market arenas like

the Delta Center, "most of my clients are mid-range," added Mike Reichert, co-owner of Denver-based Event Security Management. "So if you were to implement everything here, it would be cost-prohibitive for my clients to pay me to do it all."

But Meredith commended ICMC for getting in people's faces and "getting them to react. If anything, we're going to be better-prepared for other types of disasters—things that are more likely to happen than terrorism. Lives will be saved in the long run."

Perkins pointed out that inexpen-

sive security solutions do exist. His own RBC Center building has created "speed lines" where people can enter if they bring just their tickets, leaving searchable bags and cell phones at home. Those who bring personal items must go through the slower, more security-intensive main lines.

Overall, Perkins said, "we've done Best Practices six, seven months ago, and I'm surprised how long it's taking to put these things in place. The unthinkable is now thinkable. It is now real, and we have to step up and take action"

### 'Life Goes On' As Russia Recovers From Theater Siege

#### BY ALEKSEY KRUZIN

MOSCOW—Following the late-October terrorist siege of Moscow's Theater Center—where more than 700 viewers of best-selling patriotic musical *Nord-Ost* were held hostage for four days—the international partners of the Moscow-based entertainment industry expressed their support and concern but did not change any plans.

"During those four days, practically every one of our partners from Los Angeles to Japan [called] to find out if they [could] be of help," says Nadezhda Solovyova, chairman of Russia's leading concert promoter SAV Entertainment. But she says that no plans have been changed and that two George Benson shows several days after the tragedy were unaffected.

The siege, however, caused the second of two Darren Hayes shows in Moscow's Kremlin Palace to be canceled, although not for security reasons. "We have canceled the second show out of respect for people," says Hayes, whose other show date was named a national day of mourning shortly after the outcome of the tragedy.

"It is sad that my first visit to this wonderful country has coincided with such a tragic event. My show is very intimate—it's just me and my music—and I wanted to be really connected with my audience," says Hayes of his post-Savage Garden tour, which played a St. Petersburg arena show the day before coming to Moscow.

"That show could not have taken place by any means," says Alex Ivanov, general producer of ICA, the company that brought Hayes to Russia. "The artist's management agreed that it would have been disruptive to the reputation of the artist, especially [since] the venue is located within the Kremlin walls, literally a few yards away from the presidential premises."

"Anything like that terrorist attack would never have happened at any of our events," says Solovyova, whose track record lists some 400 shows from pop to Luciano Pavarotti's state-commissioned Red Square performance.

"A big part of our shows take place in [the] Kremlin, and there's as much security as can possibly be. If we make a stadium show, various government agencies provide up to 1,500 security [officers], including Federal Security Service agents in civilian clothes and anti-terrorist units checking the venues before each event.

"However, as an extra measure, we practically doubled the security," Solovyova says, pointing out that unlike any major theaters in the U.K. or U.S., Russian theaters rarely ever



had much more security present than "a couple of babushkas checking tickets" and a few guards. "Now they will have to take the first security measures ever in their history, which is in many cases over a hundred years. [But] life goes on here, just as the fact that there have been terrorist acts in England doesn't make anyone less willing to go there."

While such major acts as Michael Jackson, the Rolling Stones, and Sting may have performed in Russia only once or twice, a whole echelon of artists visits the vast country year after year, discovering more and more remote areas with every new tour. Solovyova says, "We have just done 12 cities with Scorpions, last year six cities with Deep Purple, and this year five cities with Joe Cocker."

Besides such major cities as Moscow, St. Petersburg, and Ukraine cap-

ital Kiev, more tours now include such recently unknown places as Ekaterinburg, Samara, Rostov, and Vladivostok.

With Alice Cooper starting the European leg of his Brutal Planet tour in Moscow's Luznkini Sports Complex a week after the attack, "the business is going back to usual very fast," Ivanov says. "It was very professionally organzied by our colleagues at JSA agency, and I think with the enormous demand for Alice Cooper, could do very well everywhere else in Russia."

While these other cities can only afford artists with performance fees that are well below \$50,000, frequenting the capitals' smaller-size venues still remains an option that is often chosen by the likes of Modern Talking and Londonbeat, which seem to have an unfading popularity among the casino-going capital public. "It was a very marked thing for me when we first came here," Londonbeat's Jimmy Helmes says. "I realized it's not really like what I read about it at all. Now that it is a fairly free society, it totally changed my perspective. It seems to me with everything that's going on in the world now, every territory that has been living in some false sense of security realizes that it's not going to last like that."

"We are trying to build an industry here," says Solovyova, whose career started with the Soviet State Concert Agency back in the '80s. "We have been striving to make Moscow a place as usual to go to as anywhere in Scandinavia."

Andrey Agapov, director general of ICA—who also has some 20 years of experience in the business—says, "Within the past couple of years, I finally got the feeling that we have been accepted by the international industry as part of it. And we are very thankful that Darren [Hayes] did not refuse to come under these tragic circumstances. Terrorism is a new, 21st-century type of war. It is now happening on a global scale, and nobody knows where is it going to hit the next time."

BILLBOARD NOVEMBER 30, 2002 www.billboard.com

	310 756	NCERT	GROS	SES
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
GEORGE STRAIT, JO DEE MESSINA	American Airlines Center, Dallas Nov. 1	<b>\$1,018,309</b> \$59.50/\$49.50	18,108 sellout	The Messina Group
GEORGE STRAIT, JO DEE MESSINA	SBC Center, San Antonio Nov. 2	\$1,011,609 \$59.50/\$49.50	<b>18,467</b> sellout	The Messina Group
SANTANA, OZOMATLI	Hollywood Bowl, Hollywood Oct. 12	\$919,335 \$75/\$26.50	16,737 sellout	House of Blues Cond Andrew Hewitt, Bill Silva Presents
AEROSMITH, KID ROCK	Tacoma Dome, Tacoma, Wash. Nov. 12	\$859,110 \$70/\$45	<b>14,172</b> 15,897	Clear Channel Entertainment
PETER GABRIEL	First Union Center, Philadelphia Nov. 18	\$854,130 \$96/\$76/\$46	<b>10,608</b> 18,000	Clear Channel Entertainment
CHER, CYNDI LAUPER	CenturyTel Center, Bossier City, La. Nov. 16	\$771,806 \$78/\$58/\$38	11,610 sellout	Clear Channel Entertainment
CHER, CYNDÍ LAUPER	New Orleans Arena, New Orleans Nov. 14	\$767,431 \$79.75/\$34.75	11,876 sellout	Clear Channel Entertainment, SMG
BRUCE SPRINGSTEEN & THE E STREET BAND	Rupp Arena, Lexington, Ky. Nov. 14	<b>\$713,025</b> \$75	<b>9,507</b> 11,500	Jam Prods.
THE OTHER ONES	Pepsi Arena, Albany, N.Y. Nov. 16	\$658,113 \$42	<b>15,48</b> 5 sellout	Clear Channel Entertainment
AEROSMITH, KID ROCK, MUST	Coors Amphitheatre, Chula Vista, Calif. Nov. 5	<b>\$655,001</b> \$79.50/\$70.50/\$35.50	<b>10,915</b> 19,002	House of Blues Cond
CREED, DEFAULT, STEREO FUSE	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 13	<b>\$627,470</b> \$42.50	15,401 sellout	Clear Channel Entertainment, Palac Sports & Entertainm
CREED, DEFAULT, STEREO FUSE	Van Andel Arena, Grand Rapids, Mich. Nov. 13	<b>\$531.843</b> \$48.50/\$42.50	12.161 sellout	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Tacoma Dome, Tacoma, Wash. Nov. 9	\$529,292 \$55/\$49.50/\$29.50/\$9.25	<b>13,384</b> 16,258	Concerts West
WIDESPREAD PANIC, MORFO, MAVIS STAPLES	Mid-South Coliseum, Memphis Nov. 15-16	<b>\$442,888</b> \$29	15,272 two sellouts	Beaver Prods.
KEGL FREAKERS BALL: KORN, DISTURBED, TRUSTCOMPANY	Smirnoff Music Centre, Dallas Oct. 31	<b>\$428,970</b> \$75/\$37.50/\$29.50/\$27.50	<b>12,215</b> 17,000	House of Blues Con The Eagle
ALAN JACKSON, CAROLYN DAWN JOHNSON, JOE NICHOLS	The Pyramid, Memphis Nov. 16	<b>\$407,425</b> \$45/\$35	<b>9,411</b> 10,000	Beaver Prods.
TOBY KEITH, RASCAL FLATTS	Bryce Jordan Center, University Park, Pa. Nov. 16	<b>\$400,408</b> \$35/\$29.50	<b>11,504</b> sellout	Varnell Enterprises
TOBY KEITH, RASCAL FLATTS	Pepsi Arena, Albany, N.Y. Nov. 14	\$399,031 \$46.75/\$36.75	<b>9,935</b> 11,391	Clear Channel Entertainment
NELLY, BIG TYMERS, FABOLOUS, AMERIE	MCI Center, Washington, D.C. Oct. 12	\$378,180 \$45	<b>8.404</b> 10,243	Dimensions Entertainment
BOB DYLAN	First Union Center, Philadelphia Nov. 15	<b>\$372,723</b> \$45.50/\$33	<b>9,047</b> 12,500	Clear Channel Entertainment
JAMES TAYLOR	Breslin Student Events Center, East Lansing, Mich. Nov. 15	\$348,330 \$45/\$35	8,278 sellout	Beavet Prods.
JAMES TAYLOR	Resch Center, Green Bay, Wis. Nov. 12	\$348,065 \$45/\$35	8,038 sellout	Beaver Prods.
ALAN JACKSON, CAROLYN DAWN JOHNSON, JOE NICHOLS	New Orleans Arena, New Orleans Nov. 17	<b>\$340.830</b> \$45/\$35	<b>8,068</b> 10,000	Beaver Prods.
JAMES TAYLOR	Peoria Civic Center, Peoria, III. Nov. 16	<b>\$315.800</b> \$45/\$35	<b>7,328</b> sellout	Beaver Prods.
JOHN MAYER, ROBERT RANDOLPH & THE FAMILY BAND	UIC Pavilion, Chicago Nov. 16	<b>\$300,030</b> \$30	10,001 sellout	MAJ Concerts, Hous Blues Concerts
GUNS N' ROSES, MIXMASTER MIKE	Tacoma Dome, Tacoma, Wash. Nov. 8	\$290.266 \$55/\$45/\$35	<b>6.668</b> 17,641	Clear Channel Entertainment
TONY HAWK'S BOOM BOOM HUCK JAM, FACE TO FACE	Alamodome, San Antonio Oct. 20	<b>\$278.574</b> <b>\$75/\$17.50</b>	<b>9,342</b> 22,098	Clear Channel Entertainment
COME TOGETHER & WORSHIP: WICHAEL W. SMITH, THIRD DAY, WAX LUCADO	Ford Center, Oklahoma City Nov. 17	<b>\$277.125</b> \$25/\$20	<b>11,870</b> 14,361	Outback Concerts, Rush Concerts
OHN MELLENCAMP, ALICE PEACOCK	Roberts Stadium, Evansville, Ind. Nov. 1	<b>\$276,085</b> \$41.50/\$30.50	7.033 7,737	Clear Channel Entertainment
THE STATLER BROTHERS	Salem Civic Center, Salem, Va. Oct. 26	<b>\$274,46</b> 0 \$45	6,285 sellout	Zar Entertainment
NELLY, BIG TYMERS, FABOLOUS, AMERIE	Cricket Pavilion, Phoenix Oct. 17	<b>\$274,293</b> \$48.50/\$20.50	<b>9,715</b> 19,337	Clear Channel Entertainment
rool, meshuggah	Mississippi Coast Coliseum, Biloxi, Miss. Nov. 9	\$273,315 \$35	7,809 sellout	Beaver Prods.
WILD 97.9 FALL BALL: NELLY, ASHANTI, ISYSS, PRIMARY COLORZ	Ford Center, Oklahoma City Nov. 10	<b>\$273,200</b> \$32.50/\$27.50	<b>8.616</b> 9,541	Jack Utsick Presents, KKWD Radio, Touring F Jeff McClusky & Assoc
KBLX SOUL MUSIC FESTIVAL: CHAKA KHAN, GAP BAND, TEENA MARIE, S.O.S. BAND, ZAPP, CLUB NOUVEAU	Chronicle Pavilion at Concord, Concord, Calif. Oct. 5	<b>\$272,297</b> \$62.25/\$32.25	<b>6,752</b> 12,500	Clear Channel Entertainment
TOOL, MESHUGGAH	Riverside Centroplex,	\$271,635	7,761	Beaver Prods.

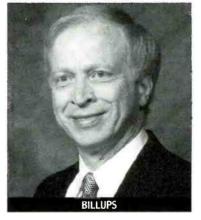
## Venue by Ray Views

FRESH PRODUCE: Event-production conference EventPro Forum will be held Feb. 17-20, 2003, at Green Valley Ranch Resort & Spa in Las Vegas. The confab is geared toward eventproduction pros for amphitheaters, arenas, auditoriums, concerts, fairs, corporate functions, festivals, sporting events, theme parks, and tours. EventPro Forum 2003 will feature industry speakers, professional development panels, and a series of roundtable discussions. Special events include a golf tournament, welcome reception, wrap party, and backstage tour of Las Vegas venues.

The trade show will showcase products and services for the event-production industry, including aircraft charter, bus leasing, catering, freight forwarding, hotels, insurance, lighting, limousines, passes, production equipment, pyrotechnics, rigging, security, sound, special effects, staging, talent representation, theatrical supply, ticketing systems, travel services, trucking, and video production.

The first EventPro Forum was held in February, with 150 attending. CFB Productions, a veteran personal management and special-events production firm, is the producer of Event-Pro Forum.

Conference manager **Clinton Billups** says the event is intended to fill a void in entertainment-oriented confabs. "Over the years, as a personal



manager, it was frustrating to me [that] so many great events in concept did not come off well because they were improperly produced," he says. "A lot of great trade associations serve the various segments of the industry, but they are all focused around the type of venue. It seemed to me there was a need to crosspollinate and bring all these production people together."

Attendance this year was international in scope. "We had two guys from London, two of the biggest

event managers in Moscow, and literally people from all over this country," Billups says. "We were amazed at how well it came together."

VOODOO LOUNGE: The fourth annual Voodoo Music Experience, Voodoo 02, drew more than 90,000 to New Orleans Nov. 2 to see 23 artists on two stages and a DJ tent. Among the performers were the Blind Boys of Alabama, the North Mississippi Allstars, Spearhead, Galactic, Jack Johnson, Jurassic 5, Macy Gray, Counting Crows, (hed)pe, Nappy Roots, Sum 41, Garbage, Down, No Doubt, 311, DJs Haul and Manson, Cut Chemist, and the Crystal Method.

The Voodoo Music Experience is produced by Rehage Entertainment; sponsors include PlayStation 2, Cox Communications, Miller, nola.com, KKND (the End) New Orleans, Extreme, M@x Racks, rollingstone.com, and Gambit Weekly.

PETTY PPV: Tom Petty & the Heartbreakers' Oct. 15 show at the Grand Olympic Auditorium in Los Angeles will air Dec. 7 on pay-perview stations.

**LEVEL-HEADED LOU: Lou Rawls'** Nov. 10 show at the **Ritz Theatre** in Tiffin, Ohio, was interrupted by a tornado, with an unplanned 20-minute intermission that sent the audience seeking cover under the balcony.

Ritz Theatre executive director **Dennis Sankovich** says, "Lou was alerted to the situation during a bass solo and on his next chorus started singing to the audience that there was a tornado. He had to say, 'I'm serious.' I don't think people knew what to think or do at that time, but they were calmed by how calm Lou was acting in the situation." Rawls came back and finished the show with two encores amid standing ovations.

O COME ALL YE HEADBANGERS: 89X Detroit's the Night 89X Stole Christmas 5 is set for Dec. 17 at Cobo Arena, with a lineup of Box Car Racer; Good Charlotte; New Found Glory; Billy Corgan's new band, Zwan, Trust Co.; the Vines; and the Used.

BACK IN BUSINESS: Nashville promoter Ric Whetsel of Great Big Shows has subleased the Exit/In and will reopen the venerable Nashville venue, which was closed back in August for non-payment of taxes. A grand-opening show with Cowboy Mouth is set for Friday (29).

Phone: 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

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### **ALBUMS**

**Edited by Michael Paoletta** 

#### POP

#### **ELTON JOHN** Greatest Hits 1970-2002 PRODUCERS: various UTV/Universal/UME 440 063 478

In this career-spanning collection, Elton John gathers together 34 stellar songs-most of which should be familiar to even the most casual fan. The double-disc, digitally remastered set comes in two versions, one for the U.S. and another (with an altered tracklist) for the rest of the world. The American edition includes 22 of John's top 10 Hot 100 singles—though a few notable tracks are missing, including the No. 1 "Lucy in the Sky With Diamonds." Since John has too many hits to include in a two-disc set, there is room to quibble with the content. Still, there isn't a clunker in the bunch, and therefore it's a solid overview of the Rocket Man's *neuvre*. Fans take note: The first pressing of the album includes a limited-edition bonus disc with a handful of extra tracks, including the No. 1 "Don't Let the Sun Go Down on Me" with George Michael.—KC

#### **★** BADLY DRAWN BOY Have You Fed the Fish? PRODUCERS: Tom Rothrock, Badly Drawn Boy ArtistDirect 1066

Brit alt-pop phenomenon Badly Drawn Boy (aka Damon Gough) is a man of shrugging airs and saving graces. In a world of mimicry and way too much yawn-metal, Have You Fed the Fish? is a treasure trove of musical curios; a pixie's melting pot of gems and bottlecaps-from Beatles references to clunky piano giggle ballads ("40 Days, 40 Fights"), from bare-bones acoustic tracks to the odd dash of soul ("Using Our Feet"). And, lyrically, the Boy just may be the new J.D. Salinger of pop. This is one man's unabashed non-fashion statement with songs that have a delightfully casual—though never disheveled-feel to them. But the overarching impression of nonchalance belies the depth of talent in play. In an era of musical plastic surgery, Fish is a wry smile of an album.-AZ

**ENYA** 

Only Time—The Collection

Musical trends come and go, but for

holed early in her career for her

the past 15 years, Enya's popularity has only grown more widespread. Pigeon-

music's more overt new-age leanings,

the Irish vocalist persevered and has

rung up sales in excess of 60 million

debut, The Celts. That release is the

starting point for Only Time—The

Collection, a four-disc, 51-track career

retrospective packed with favorites and

some hard-to-find material. Any num-

ber of these songs will be familiar to

albums worldwide since her 1987

PRODUCER: Nicky Ryan

Reprise 92112

#### S 0 G H

PRODUCER: Robert John "Mutt" Lange

This double-CD follow-up to Shania

Twain's previous two multiplatinum

efforts features both "pop" and "more

pop" versions of 19 new Twain/Lange

ture Lange sound—crisp, punchy,

also quintessential Shania, light as

vapor, sweet as sugar, rendered with

personality and undeniable charisma.

Twain works hard on such bouncy fare

as the title cut, the swirling debut sin-

Shania Twain UP!

gle "I'm Gonna Getcha Good!," and

anthems as "She's Not Just a Pretty

Face," "Nah!," "In My Car (I'll be the

Driver)," and Latin-tinged "Juanita."

The breezy "Forever and for Always"

shows impressive range, and Twain

infuses "I Ain't Goin' Down" with some

passion. It's hard to stay UP! over the

Twain's trademark vocal tricks do get

though; expect precious metal.—RW

repetitive. All the better for her fans.

course of 19 cuts (never mind 38), and

such interchangeable girl-power

compositions. Both discs boast a signa-

multi-layered, with hooks for days. It's

**SHANIA TWAIN** 

Mercury 088170



#### JAY-Z The Blueprint 2: The Gift & the Curse PRODUCERS: various Roc-A-Fella/Island Def Jam 440 063 381

Jay-Z delivers the most ambitious and most fully realized album of his career with the masterful double-disc Blueprint 2. With contributions from Dr. Dre, OutKast's Big Boi, the Neptunes, and even Notorious B.I.G. (posthumously). the album plays like a who's who of A-list hip-hop. Even with such an abundance of high-profile guests, the star remains Jay-Z, who continues to grow as an artist. Whether dueting with Beyoncé Knowles ("'03 Bonnie & Clyde"), rhyming over a Lenny Kravitz guitar riff ("Guns & Roses"), or infusing operatic samples into his work ("Blueprint 2"), he continually pushes the envelope of his aesthetic landscape. Lyrically and thematically, Jay-Z sticks to familiar turf: disc 1 (The Gift) is essentially a party album, while disc 2 (The Curse) is a grittier mix of observations on the urban experience and the rapper's latest response to his hangers-on and detractors.—BG

#### **★ BLACK DICE** Beaches & Canyons **PRODUCER: Nicolas Vernhes** DFA 2125

Here is an album for which new adjectives need to be invented. Unfortunately, George Orwell isn't available. Black Dice's Beaches & Canyons is like Robert Fripp getting jiggy with Charles

ric acid. But even that analogy suggests way too much cohesion to characterize this hour-long aural onslaught. Fact is, there isn't any. This is sonic anarchy—too interesting and too thought-provoking to cast aside: five long tracks of electronic bleeps and blurps, echoes, loops, and walls of feedback that just might drive you half crazy. And that may be the point: four

musicians disrupting the disrupted inner man and gunning down all paradigms. There is hardly a vocal to be found, apart from a few incoherent chants and monkey rants. And yet Beaches probably reflects the world better than anything Springsteen has done. But can you handle the truth? This isn't "thinking outside the box'

tory, challenging, sublime, unfathomable. Do not adjust your set.-AZ

#### DAVID BERKELEY The Confluence PRODUCER: Alex Weinstein Ten Good 02

This 11-track first volley from debutant folkster David Berkeley shows a talent in its genesis. The songs are inviting and nicely crafted, the musicianship is proficient, and all the right sensibilities seem to be in place. While rising above that middle tier of folk singer/songwriters who are difficult to distinguish one from another, Berkeley is still a touch shy of knocking out those quiet and mighty hymns that mark the best of the folk genre. His melodies are fresh and sweet though not quite unforgettable. His lyrics, often captivating (as on "The City of the Second Hand"), are also a tad trite at times ("Waters whisper out my name.") That said, one can't deny the dramatic punch of "Drowning," the fretboard finesse of "Miss Maybe," or the lilt-ing appeal of "A Moon Song." Berkeley could well have what it takes to win a wide audience. But his better moments on The Confluence suggest that first he may need to forget everything he has learned and trust his gut for a while. Contact 917-273-1497.—AZ



#### **GEORGE HARRISON** Brainwashed PRODUCERS: George Harrison, Jeff Lynne,

Dhani Harrison Dark Horse/EMI 41969

With Brainwashed—the album on which 1992 Billboard Century Award honoree George Harrison was working at the time of his death almost one year ago—the Beatles' other songwriter has left us with a transcendent musical postcard. With 11 original cuts (plus a mirthful ukulele cover of Count Basie's "Between the Devil and the Deep Blue Sea"), his signature lead and slide guitar work, and an indefatigable combination of social indictment ("Brainwashed"), wry humor ("P2 Vatican Blues"), and spirituality ("Looking for My Life"), there isn't a flat moment on the disc. The songs of this album, admirably completed by his son Dhani and longtime friend Jeff Lynne, further confirm Harrison's importance to the Beatles, as well as his individual brilliance. Beautifully fatalistic and unimposingly pedagogical, Brainwashed is quite possibly Harrison's next-to-best album and a sober reminder that his passing is a loss too large to measure.—AZ

#### R&B/HIP-HOP

► DJ QUIK The Best of DJ Quik/Da Finale PRODUCERS: DJ Quik, G-One, Rob "Fonksta" Bacon BMG Heritage/Arista 0611

Longevity in rap music is rare. In a genre that is often unfriendly to veteran acts, DJ Quik has ably maintained a lucrative career for the better part of 12 years. A pioneer of West Coast hiphop, David "DJ Quik" Blake was first introduced to the world via Quik Is the Name (Profile). Quik put his own touch on West Coast hip-hop as one of the first artist/producers in the game. Five albums later, his funk-inspired tales of parties, ladies, and gangs in the streets of Compton, Calif., still have heads nodding. Classic tracks like "Tonite" and "Born and Raised in Compton" are both nostalgic and refreshing. The album also includes two new tracks, "Streets Iz Callin'" and the

(Continued on page 20)

19

Manson . . . in a huge vat of hydrochlo-

there is no box. Maddening, hallucina-

#### T

even casual listeners, from the spartan instrumental "Watermark," the haunting "On Your Shore," and more upbeat fare such as "Book of Days" (the latter rerecorded with new lyrics for the film Far and Away) and "Storms of Africa." Indeed, there are very few, if any, of Enva's best recordings absent here ("Orinoco Flow" starts disc two). A handful of obscurities sweeten the pot, including "Oíche Chiúin (Silent Night)" from a BBC Christmas special and the Japan-only "Isobella." The set closes with the video of "Oíche Chiúin." Only Time is a bit comprehensive for beginners, but is the ultimate place to turn for those with an unquenchable Enya habit.—**IC** 

#### S S E S U E



#### **VARIOUS ARTISTS** Virginia Roots: The 1929 Richmond REISSUE PRODUCER: Ron T. Curry

**ORIGINAL PRODUCERS: various** Outhouse 1001

Ralph Peer's 1927 Bristol, Tenn., sessions (recently issued on CD by BMG Heritage), which introduced Jimmie Rodgers and the Carter Family, are probably the best-known commercial field recordings of them all. But these lesser-known OKeh Records sides are no less revelatory. The present two-CD set-released in conjunction with an exhibit that runs through next March at the Library of Virginia in Richmond—brings

together 33 of the 36 released tracks cut in October 1929 by 13 different Richmond-area acts. Drawing from a pool of talent that mainly performed on local radio, OKeh recorded a broad variety of roots music-jubilee quartets (doing both sacred and blues material), shape-note singers, a blues harmonica soloist, country fiddlers, even a Hawaiian-guitar band. Virginia Roots not only probes the richness of musical tradition in the region but also affords a thrilling glimpse into the methodology of bush-beating recording expeditions in the bygone days of "race" and "hillbilly" recording. Distributed by Sidestreet.—CM

**CONTRIBUTORS.** Bradley Bambarger, Keith Caulfield, Leila Cobo, Jonathan Cohen, Gordon Ely, Brian Garrity, Rashaun Hall, Gail Mitchell, Chris Morris, Michael Paoletta, Philip van Vleck, Ray Waddell, Adrian Zupp. SPOTLIGHT: Releases es deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (>): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (\*): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums 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.

#### REVIEWS & PREVIEWS

(Continued from preceding page)

instrumental groove "Quik's Groove VII." The latter, with its adult jazz influences, is a perfect illustration of the artist's growth. Quik's recent resurgence with the production of the Truth Hurts smash "Addictive" has introduced him to a whole new generation of R&B and hip-hop fans.—RH

#### **★ SYLEENA JOHNSON** Chapter 2: The Voice PRODUCERS: various Jive 41815

Syleena Johnson's soulful, full-bodied voice debuted last year by way of her first Jive album, Chapter 1: Love, Pain & Forgiveness. But the album's thematic focus on a relationship gone bad didn't translate into commercial success and overshadowed the singer/songwriter's considerable vocal talent. Now Johnson has completed the next chapter—a more balanced entry whose main character is, rightfully, her voice. A throwback to such earthy singers as Betty Wright and Chaka Khan, Johnson comes by her chops naturally, as the daughter of bluesman Syl Johnson. And it's her natural, I'mevery-woman feel that nourishes this satisfying set produced by Hi-Tek and Ivan Barias & Carvin Haggins (Musiq), among others. Whether professing her faithfulness and devotion ("Faithful to You," "Now That I Got You"), letting loose sexually ("Tonight I'm Gonna Let Go"), or doing a sultry cover (Alicia Myers' "If You Play Your Cards Right"), Johnson's voice commands deserved attention-and appreciation.-GM

#### DANCE/ELECTRONIC

#### **★ DOT ALLISON** We Are Science PRODUCERS: Dave Fridmann, Dot Allison, Keith Tenniswood

Mantra Recordings/Beggars Group 1028 Bonnie Scottish electro lass Dot Allison returns to the recording fold after a three-year absence with her sophomore album, We Are Science. With the help of a deuce of ace producers and a mother lode of programming, Allison has come up with a disc that is alternately dreamy and vivacious, '80s-retro and cutting edge. Electronic mantras like "We're Only Science" and "I Think I Love You" contrast with the eerie space-vampire dabblings of "You Can Be Replaced" and "Performance" both of which showcase the artist's wraith-waif vocal style-and more conventional "songs" like the fabulous

"Strung Out" (alter ego to Bowie's "Heroes") and the tepid-transient "Lover." Then there's "Wishing Stone" -a folk song with a really cool migraine. A pair of rave-the-roof remixes close out the disc in scorching style. True, a couple of cuts lack push or pull, but will they prevent Science from getting your synapses blipping? No way, padre!—AZ

#### COUNTRY

#### **★** THE GREAT DIVIDE Remain PRODUCER: Chris Leuzinger E92 Records 750021

Rock solid Okies the Great Divide, together 10 years while lesser acts have come and gone, follow their top-notch Afterglow with another champion effort. Remain finds the quartet in a stylishly guitar-driven mind-set; the pulsing "Fly On" is Petty-esque in theme and tone, and "Lost in the Night" is a winner with crisp acoustics, winning Mike McClure vocals, and small-town romanticism. Elsewhere, the Divide rock out on "Gypsy Steel" and torch-twang admirably on "If Not for You." They also offer subtle introspection in "Other Side of Midnight," reach extraordinarily funky slacker heights on "Bummin' Around," then startle with the soulfully poetic "Moon is Almost Full" and rollicking domesticity of "Mary Hold On." This is one fantastic record, begging the question: Why aren't these guys stars?—RW

#### LATIN

#### **►** ELEFANTE Lo Que Andábamos Buscando PRODUCER: Carlos Narea Sony Discos LAK-084955

How long will it take for Mexico's Elefante to break in the U.S.? One of the most compelling Spanish-language pop/rock bands to emerge in recent years, Elefante has garnered success at home with memorable songs that marry contagious melodies with unusually well-written lyrics and elegant, even sophisticated arrangements (note the unexpected chord progressions of "La Limpia"), where musical lines (notably guitars) are as prevalent as the leading voice. Unlike labelmate Sin Bandera, which plays with more standard Latin pop and R&B influences, Elefante leans decidedly toward the singer/songwriter traditions of Spaniards like Joaquín Sabina and a light rock sound. But while "El

Abnadonao," for example, has a rockabilly accompaniment, "Yo Soy Igual Que Tú" is built on Caribbean beats, with both sounding equally convincing. More important, even at its most pared down ("Nada es Para Siempre"), the disc is memorable.—LC

#### WORLD

#### **★ TINARIWEN** The Radio Tisdas Sessions

PRODUCERS: Justin Adams, Lo'Jo World Village 468010 Tinariwen is a band comprised of Kel

Tamashek people (they prefer this name to Tuareg), nomads from the remote Saharan region of Mali, beyond Timbuktu. Though they have long been known as a fiercely independent people familiar with warfare, struggle, and institutionalized discrimination, Tinariwen's music is anything but fierce. Its lyrics are frequently social/political, while its arrangements are as sparse and entrancing as the southern Sahara. Guitars and percussion pretty much sums up the sound. The lead vocalists are men, frequently augmented by a female chorus of three. The songs-all originals—have a surprisingly gentle, drowsy vibe. The voices have a timeless quality that's difficult to liken to any other type of African singing. Tinariwen's sound is more akin to the Maghreb than it is to traditional Bambara or Manding music. Like the desert the Kel Tamashek inhabit, this music has a quiet, stirring mystery. Distributed by Harmonia Mundi.—PVV

#### **★ MILAGRO ACUSTICO** I Storie ò Café di lu Furestiero PRODUCER: Bob Salmieri Tinder 861082

Milagro Acustico is the creation of multi-instrumentalist/composer Bob Salmieri, a Sicilian with a yen for exotic music and the imagination to bring that music to life. The album title— "The story of the stranger's coffee" alludes to the premise of this concept album. Salmieri and Milagro Acustico invite us to a Sicilian café where emigrants, pilgrims, and immigrants share their stories, mainly in Sicilian dialects (which are translated into English in the liner notes). The stories are fascinating; the music is seductive. An array of instruments from clarinet to darbuka, kora, and grand piano animate tunes that draw on Mediterranean music both ancient and recent, from Ceuta to Istanbul and beyond. Let Milagro Acustico put vou through some stylistic changes with "Tessekkur

Arkadas," then sample the sensual atmosphere of "A Storia i mi Patri." A concept album that works.-PVV

#### **GOSPEL**

#### ► JOHN P. KEE & NEW LIFE Blessed by Association PRODUCER: John P. Kee Verity 01241-43200

Mainstay Kee and his vocal ensemble, New Life, return on the heels of their gold-selling Not Guilty! . . . the Experience with a new set of Kee originals that arrestingly asserts his gift for marrying traditional and contemporary gospel into a seamless and singular whole. "I Won't Let Go" is a bona fide Sunday-morning foot-stomper. "He's the Greatest" is funk-driven choral music at its best, while "Enough Is Enough" sports a sturdy hip-hop spin. Kee is equally adept at slowing things down. "That's Why I Praise You" is a heart-tugging ballad, and the acousticguitar-driven "More Than Anything" a memorable song of praise. Blessed by Association is an exciting, entertaining—even engulfing—experience, and a rousing reiteration of Kee and New Life's determination to speak the Gospel through the power and persuasion of music.—GE

#### JAZZ

#### \* RAY BROWN WITH MONTY ALEXANDER AND RUSSELL MALONE PRODUCERS: Ray Brown, Elaine Martone Telarc SACD-63562

It's so sad that prolific jazz bass legend Ray Brown didn't live to see the release of this, the finest album of his latterday career (he passed away July 2, at age 75). And not only is this collaboration with pianist Monty Alexander and guitarist Russell Malone Brown's finest Telarc disc—it's one of the label's best jazz releases ever and one of the most delightful mainstream jazz albums of the year. With a relaxed, after-hours ambience, this session sees the trio reanimating jazz standards ("Django") and left-field classics (Milt Jackson's "Compassion"), as well as showcasing originals by each player. Brown's tone and taste are that of a jazz sage, Alexander has never sounded better (especially on his gorgeous Francophone intro to "Django"), and Malone's gritty, bluesy touch seems just right. The CD comes with a free bonus disc showcasing highlights from Brown's Telarc catalog, But the SACD versionfeaturing amazing high-resolution.

multi-channel sound—is definitely the one to have. Telarc's SACD titles are hybrid, dual-layer discs, so they also play as state-of-the-art stereo discs in standard CD players.—**BB** 

#### CLASSICAL

#### **LEONARD BERNSTEIN: West Side Story** Betsi Morrison, Mike Eldred, Marianne Cooke, Michael San Giovanni, Robert Dean; Nashville Symphony Orchestra/Kenneth Schermerhorn PRODUCER: Andrew Walton Naxos 8.559126

Although recordings of the wonderful Symphonic Dances from West Side Story are fairly thick on the ground, versions of the classic full theatrical score are relatively few. This welcome newcomer holds its own with the recently reissued original cast album (on Sony) and surpasses in idiomatic feel the notorious operatic version led by composer Leonard Bernstein in his latter days (Deutsche Grammophon). Along with the plucky Nashville Symphony, this disc features an eager cast of young musical-theater artists, conducted by Nashville music director (and Bernstein protégé) Kenneth Schermerhorn. 'Somewhere," sung rather formally here by Michelle Prentice, has been done more affectingly in myriad ways. But, among the highlights, Mike Eldred sings "Maria" in a nicely ardent tone. The ensemble singing comes across with a sense of theater, and much of the orchestral playing is fine. This could end up being the version of choice for many new listeners, particularly at the Naxos budget price. It's another coup in the label's exemplary American Classics series, with good studio sound and engaging annotation by Schermerhorn and longtime Bernstein friend and collaborator Sid Ramin.-BB

#### HOLIDAY

#### DOROTHY MOORE Please Come Home for Christmas PRODUCER: Dorothy Moore Farish Street Records of Mississippi 1001

**CHRIS BOTTI** December PRODUCER: Bobby Colomby Columbia CK 86864

LOS STRAITIACKETS 'Tis the Season for Los Straitjackets! PRODUCERS: Four Masked Men, Mike Campbell, Mark Linnett Yep Roc 2041

#### T E 0

#### THE PRETENDERS Loose Screv PRODUCERS: Kevin Bacon, Jonathan **Artemis 751153**

For their eighth studio album, the Pretenders take the best blues- and soul-etched rock elements from past albums like Pretenders and Learning to Crawl and merge them with sunsplashed reggae rhythms. While this may cause some Pretenders purists to balk, they shouldn't, as Loose Screw is a near-perfect marriage of aggression and sweetness. Opening track "Lie to Me" is classic Pretenders, with Chrissie Hynde's incredibly distinctive vocals ferociously complemented by

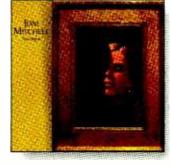


guitar (Adam Seymour), bass (Andy Hobson), and drums (Martin Chambers). One track later, on the Sly &

Robbie-inflected "Time," the Pretenders channel "Walking in the Rain"-era Grace Jones (who, years ago, covered the band's "Private Life"). Throughout, Hynde—who co-wrote all but one song (a cover of U.K. collective All Seeing I's "Walk Like a Panther")—explores love in all its twisted glory. The graceful and highly charged "I Should Of," home to signature Hynde lyrics, is surely a future classic—quite like the album itself.—MP

#### JONI MITCHELL Travelogue PRODUCERS: Larry Klein, Joni Mitchell

Nonesuch 79817 The basic concept for this two-disc set



is compelling: 1995 Billboard Century Award Honoree Joni Mitchell revisits 22 songs from her rich catalog, rerecording them with a 70-piece orchestra, a 13-person choir, and a backing band that includes keyboardist Herbie Hancock and saxophonist Wavne Shorter. In this light, songs like "For the Roses" (from the 1972 album of the same name) and "Sex Kills" (from the 10-year-old Turbulent Indigo) become even more epic and dramatic. At the same time, a somberness prevails throughout much of Travelogue. And while this isn't a bad thing, it requires active-not passive-listening. Of course, hardcore Mitchell fans wouldn't have it any other way. Other noteworthy gems include "Hejira," "God Must be a Boogie Man," and "Otis and Marlena."—MP

**BILLBOARD NOVEMBER 30, 2002** 20 www.billboard.com www.americanradiohistory.com

### **SINGLES**

**Edited by Chuck Taylor** 

#### POP

#### ★ NICK CARTER Do I Have to Cry for You (3:37)

PRODUCERS: Brian Kieruff, Josh Schwartz WRITERS: N. Carter, B. Kieruff, J. Schwartz PUBLISHERS: Zomba/BDN, ASCAP; Zomba/Kieruff Songs/Mugsy Boy, BMI Jive 40069 (CD promo)

Nick Carter is not slam-dunking the solo hits in the U.S. with the same ease as boy-band contemporary Justin Timberlake, but he is doing an admirable job of carving out a new niche for himself as a pop lothario with more natural poise and charisma than he ever displayed as a member of Backstreet Boys. This second single from the solid set Now or Never is an instantly likeable, rock-edged ballad that plays to Carter's vocal strengths. He often sounds like Bryan Adams at his peak here, belting with arena-ready intensity over an arrangement that builds from sweetly spare piano lines into tasty, theatrical guitar powerchords. It's easy to imagine this track winning immediate approval among the Total Request Live set, though it also deserves to receive a warm welcome from listeners who might not have previously given Carter fair consideration—and isn't that the ultimate goal of a good solo project?--LF

#### COUNTRY

PRODUCER: Dolly Parton WRITER: D. Parton PUBLISHER: Velvet Apple Music, BMI Blue Eye/Sugarhill 3946S4 (CD promo) Culled from Dolly Parton's excellent Halos & Horns album, this affecting song demonstrates the vocal and songwriting chops that have made her a creative tour de force in popular music for decades. Penned in the aftermath of Sept. 11, 2001, the lyric finds Dolly at her most vulnerable and confessional, as she reaches out to God in such lines as, "I have questioned your existence/My resistance leaves me cold/Can you help me go the distance?" The song packs an emotional wallop because of the emotional honesty in the lyric and the directness in Parton's delivery. It could have appeal at a variety of music formats—country, Christian, and perhaps adult contemporary,

★ DOLLY PARTON Hello God (2:59)

**ERIC HEATHERLY Sometimes It's Just** Your Time (3:42) PRODUCERS: Eric Heatherly, James Stroud

because of the powerful message and

exposure Nov. 6 via Parton's perform-

ance during the Country Music Assn.

exposure, it could strike a chord with

Awards on CBS-TV. Given proper

Parton's passion. "Hello" got prime

WRITERS: E. Heatherly, K. Tribble, D.L. Murphy PUBLISHERS: Psychobilly Music/Old Desperados, ASCAP

DreamWorks Records 14043 (CD promo)

the masses.—**DEP** 

An axe-slinger with songwriting chops, accessible vocals, and a video-

#### G



AVRIL LAVIGNE I'm With You (3:44) PRODUCERS: the Matrix WRITERS: A. Lavigne, the Matrix PUBLISHERS: Almo/WB Music/Tix Music/Ferry Hill, ASCAP; Warner-Tamerlane/Hollylodge/Rainbow Fish/Mr. Spock, BMI; Avril Lavigne Publishing, SOCAN

Arista 5201 (CD promo) Avril Lavigne is the hottest thing going these days, equally appealing to male and female post-Britney kids and adult top 40 pop-rockers. Following the massive success of the Grammy Award-sniffing "Complicated" and chainsaw-driving "Sk8er Boi," Lavigne and her master production/songwriting team, the Matrix, slow the tempo for a beautifully performed, musically sophisticated outing that showcases a surprisingly emotional vocal from the 17-year-old. She sings of loneliness, "I'm standing on the bridge, I'm waiting in the dark/I thought that you'd be here by now/ There's nothing but the rain/No footsteps on the ground/I'm listening but there's no sound/Isn't anyone trying to find me? Won't somebody come take me home?" Along with a fistful of electric guitars, the song pauses between verses for some affecting acoustic guitar licks from soloist Corky James and even a touch of cello. Teens will relate to the isolation theme, grown-ups will appreciate the graciously woven workmanship, and the world will sing along with the flypaper hook. Avril and the top 10 are certainly becoming good friends.—CT

friendly persona, Eric Heatherly makes another run at country radio with this hook-heavy midtempo that has style and verve. Fat guitars and rock-solid bottom-seasoned effec-

tively with Hammond organ—start

valuable buffalo nickel to making one's own luck with a "gold-top Gibson," It's also about not thinking too much: "Sometimes it's just your

B2K AND P. DIDDY Bump, Bump, Bump (3:59) PRODUCER: R. Kelly

WRITERS: R. Kelly, V. Smith PUBLISHERS: Zomba Songs o/b/o itself and R. Kelly Publishing, BMI; BuBo Music/That's Whats Up, ASCAP Epic 59304 (CD promo)

Serving capably as R&B's current boy band du jour, B2K has established a loval and large fan base of screaming pre-teen and teenage girls. The quartet's eponymous debut entered The Billboard 200 at No. 2 and Hot R&B/ Hip-Hop Singles & Tracks at No. 1. A follow-up remix set and a Christmas



disc, Santa Hooked Me Up, have also

. Pandemonium!, is likely to do the

help from P. Diddy on lead single

performed well. B2K's forthcoming set,

same, if not better. The boys get a little

"Bump, Bump, Bump." The high-ener-

gy party-driven track is sprinkled with

JUSTIN TIMBERLAKE Cry Me a River (4:46)

PRODUCERS: Timbaland WRITERS: J. Timberlake, T. Mosley, S. Storch PUBLISHERS: Tennman Tunes/Zomba/ WB/Virginia Beach/TVT Songs/Scott Storch Music, ASCAP Jive 40068 (CD promo)

"Like I Love You," with its rough-hewn hip-hop beats and quirky, often salacious vocals, did exactly what it needed to do. It splashed cold water into the faces of boy-band navsavers and jolted listenersat-large into viewing Timberlake as more than the "curly-haired blond" in 'N Sync. With the follow-up, "Cry Me a River," he faces a tougher challenge: establishing himself as an artist who can back up the hype with substance. Creatively speaking, he hits the mark, weaving a surprisingly gritty and soulful vocal into a grinding slow-funk groove that's iced with an unshakable pop hook. An easy top 40 sell, the R&B credibility that Timberlake has been cultivating will be strengthened by a collabortion with studio heavyweight Timbaland that shows the artist more than holding his own. In fact, given how unique this track stands against Timbaland's previous output, it's arguable that Timberlake has nudged the producer/writer to explore his own potential to be a composer and producer of more depth. Gossip-mongers will delight in the song's embittered prose about a love gone terribly wrong, while others will simply wonder if Timberlake will ever consider going back to being one of five voices when his own solo pipes are so undeniably strong.-LF

ain't no rhyme." The production delivers, with swirling background vocals, punchy guitar work, and appropriate thump. It's all in place for this to be Eric Heatherly's time.-RW

#### RAP

► 2PAC Thugz Mansion (3:59) PRODUCERS: Suge Knight, Afeni Shakur WRITER: not listed PUBLISHER: not listed Amaru Entertainment/Interscope 10879 (CD promo)

2Pac returns from the other side once more with yet another posthumous release, "Thugz Mansion," from the upcoming Better Dayz double-disc, due Nov. 26. This is the rapper's sixth album following his 1996 murder and the 10th since his first big hit, "I Get Around," a No. 6 Billboard Hot 100 hit 11 years ago. The new release is an insightful song that ominously and prophetically seems to reflect his entrance into the afterlife: "There has to be a place better then this, in Heaven/So right before I sleep, dear God, what I'm askin'/Remember this face, save me a place in Thugz Mansion.' The track, which features a smooth hook sung by Anthony Hamilton, has a midtempo beat with a signature West Coast vibe. 2Pac's popularity continues because of his incomparable storytelling, witty wordplay, and thought-provoking messages—to which "Thugz Mansion" ably attests.—**DD** 

#### **CHRISTMAS**

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

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

CHRIS BOTTI Let It Snow! Let It Snow! Let It Snow! (4:04) Columbia Records (CD promo)

**TOBYMAC This Christmas** (3:15) Forefront 77815 (CD promo)

KENNY G Auld Lang Syne (Freedom Mix) (4:53) Arista 15215 (CD promo)

JO DEE MESSINA Have Yourself a Merry Little Christmas/A Joyful Noise (2:57/3:49)

Curb Records 1724 (CD promo)

BROOKS & DUNN It Won't Be Christmas Without You (3:43) Arista Nashville 67067 (CD promo)

DAVE KOZ WITH KENNY LOGGINS December Makes Me Feel This Way (3.37)

Capitol 617567 (CD promo)

JOHNNY MATHIS Frosty the Snowman (2:32)

Columbia Records (CD promo)

STEVE TYRELL Rudolph the Red-Nosed Reindeer (3:17) Columbia Records (CD promo)

LONESTAR Winter Wonderland (3:19) BNA 7863 (CD cut)

**LORRIE MORGAN My Favorite Things (3:44)** BNA 64687 (c/o BMG) (CD cut)

holding to a PG-13 rating for B2K's younger fans. Seventeen-year-olds themselves, Omarion, J-Boog, Lil' Fizz,

just enough sexual innuendo to keep more mature fans interested while still and Raz-B are still growing into their voices but show promise with each successive single. Produced and co-written by R. Kelly, "Bump, Bump, Bump" is more or less standard R&B fare, with P. Diddy contributing a verse and his signature ad-libs. Mainstream

the proceedings, followed by a relaxed, confident vocal. The mix is perfect, as Heatherly waxes on the glories of opportunity, from finding a

R&B would be foolish not to pick up

this slam-dunk. This may shape up to

be a very B2K Christmas.—RH

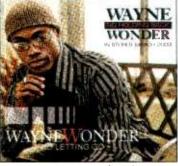
time/There ain't no reason and there

#### 8

#### WAYNE WONDER No Letting Go

PRODUCER: Stephen "Lenky" Marsden WRITERS: V.W. Charles, S. Marsden PUBLISHERS: Singso Music/Greensleeves Publishing VP 1661 (CD promo)

With reggae again gaining ground in the mainstream, the timing couldn't be better for Wayne Wonder to wiggle his way into mainstream consciousness. The reggae veteran, who has appeared on numerous reggae compilations over the past few years, should receive positive attention with "No Letting Go," the lead single to his VP debut set, No Hold-



ing Back. Unlike many of his charting contemporaries, Wonder relies more on traditional reggae than hip-hop-influwhich originally appeared on the Greensleeves compilation Diwali, is both infectious and moving. Wonder's smooth tenor glides over the bass-driven track courtesy of Stephen "Lenky" Marsden. Lyrically, the song is no different from any other R&B ballad, as Wonder thanks his lover for being there through thick and thin. With the recent success of VP labelmate Sean Paul at radio, "No Letting Go" should be an easy sell to open-minded PDs across the board. The single, which serves as Wonder's first chart entry, is further proof that reggae is again on the rise.—RH

enced dancehall. "No Letting Go,"

CONTRIBUTORS: Diana Dubrow, Larry Flick, Rashaun Hall, Deborah Evans Price, Chuck Taylor, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTE-WORTHY: 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).

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## King's Own Brand Of Blues

#### Artist's 21st Century Blues Label Debuts With His 'Dirty South' CD

BY MOIRA McCORMICK

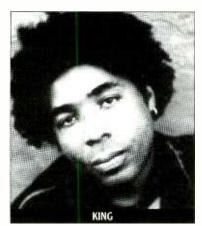
We don't have to throw out the old to embrace the new," says Chris Thomas King, citing the philosophy of his newly launched independent label. 21st Century Blues Records. Its inaugural release, King's own Dirty South Hip-Hop Blues-an audacious, exciting blend of contemporary hip-hop and traditional blues—streeted Oct. 15 and is distributed domestically by Select-O-Hits.

The O Brother, Where Art Thou? film was a breakthrough for King, who appeared in the movie as fabled bluesman Tommy Johnson and was included on the spinoff Down From the Mountain tour. He says his O Brother exposure helped secure national distribution for 21st Century Blues. which had previously existed but "more as a production company." Plus it all but ensured him an audience for his hybrid creation.

"Millions of people saw the movie, and 7 million bought the album," says King (whose O Brother track, a field recording of Skip James' "Hard Time Killing Floor Blues," shows up as a rerecorded studio version on King's

new album). "Our roots music is the blues, and to sell 20,000 blues records is seen as successful.

"The hip-hop audience is not only teens," King continues, "People who grew up listening to Run-D.M.C., Public Enemy, and the Beastie Boys still want to listen to hip-hop. They haven't changed their taste. But they want substance; something deeper than Lil' Romeo. That audience is under-served. We fill a void in hip-hop as well as in blues." King says he sold several thousand copies of the CD on tour and via



#### Airplay monitored by Nielsen TITLE IMPRINT/PROMOTION LABEL 5 Weeks At Number 1 Missy "Misdemeanor" Elliott ♀ WORK IT LUV U BETTER LL Cool J 🕏 4 LOSE YOURSELF Fminem 🗢 3 GIMME THE LIGHT '03 BONNIE & CLYDE 5 Jay-Z Featuring Beyonce Knowles 🕏 9 AIR FORCE ONES Nelly Featuring Kyjuan, Ali & Murphy Lee 7 WHEN THE LAST TIME 6 DILEMMA Nelly Featuring Kelly Rowland ☞ Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya 🕏 8 **HEY MA** 10 10 REACT Erick Sermon Featuring Redman ♥ 11 Nappy Roots Featuring Anthony Hamilton ♀ PO' FOLKS 16 SATISFACTION 12 MOVE B\*\*\*H Ludacris Featuring Mystikal & Infamous 2.0 🕏 15 THUG LOVIN' Ja Rule Featuring Bobby Brown ♀ 18 WANKSTA 13 Eve Featuring Alicia Keys 🕏 GANGSTA LOVIN' 14 NOTHIN N.O.R.E. ♀ DO THAT. Baby Featuring P. Diddy 🕏 MAKE IT CLAP Busta Rhymes Featuring Spliff Star ♀ ROCK THE PARTY 21 22 THE STREETS WC Featuring Nate Dogg ♀ 20 22 OH YEAH! Big Tymers Featuring Tateeze, Boo & Gotti 🕏 25 MULTIPLY Xzibit ♀ THUGZ MANSION

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 98 mainstream R&B 47 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of lience, computed by cross-referencing exact times of airplay with Arbitron listener data. ♀ Videoclip availability. ⑤ 2002, VNU iness Media, Inc. All rights reserved.

MADE YOU LOOK

"I now have this new audience and

the label Web site (21cbrecords.com)

before it hit stores.

can tour as much as I want to at the moment," says King, who is booked by Paul Kahn at Nashville-based Concerted Efforts and is currently playing a series of fall dates with bassist Anthony Hardesty and DJ Spin. "But I really need to take time out and get my company off the ground, because I'm very serious about the label.'

21st Century Blues Records (whose other signed act is hip-hop trio 21-CB Boyz) is headquartered in uptown New Orleans. The city is King's home base, as well as that of local label successes Cash Money and New No Limit. King is currently recording the trio comprising rapper Akil, singer/musician Katori Wood, and turntablist DJ Spin—at his New Orleans studios, aiming for a March 2003 release.

"We're very small," King says of his label, adding that while staffers man the phones and mail room, "we're hiring independent people for marketing and promotion. We also have a representative in Jackson, Miss., and publicists in Los Angeles.

"These days," observes King, who is seeking new management, "you don't need a staff of 60 people to promote a record if you're a small label with some kind of identity in the marketplace. I'm speaking as a record-company president right now, 'cause as an artist, I couldn't care less about marketing, demographics, all that kind of stuff."

King, an acclaimed contemporary blues artist since the late '80s, started blending hip-hop and blues a decade ago but encountered resistance from U.S. labels. He began recording his first such project, 1995's 21st Century Blues ... From Da 'Hood, as a semi-expatriate in Copenhagen. Dirty South Hip-Hop Blues, his ninth album, is a tour de force for King: He produced, performed, and played all the instruments on the album and wrote all but one of its 21 tracks. (His publishing company is Young Blues Rebel Music [BMI].)

Radio-wise, King says the first single is "Revelations," a club track that is being done as a 12-inch, while "Ghetto Child, You're Not Alone" has pop potential. King is also "hoping to get some urban AC play" on "Feel Me." with its Fender Rhodes piano and soulful vocal phrasing. For the blues formats and specialty shows, he plans to put together three or four strippeddown blues cuts, such as "Hard Time Killing Floor Blues" and "Ghetto Life." Another noteworthy cut is "Da Thrill Is Gone From Here." Its guest vocalist is King's father, renowned Louisiana bluesman Tabby Thomas.

"We're not trying to get all 7 million [O Brother fans] to buy Dirty South Hip-Hop Blues," King says, "but maybe that 5% who are real hardcore Chris Thomas King fans—I'll take that."

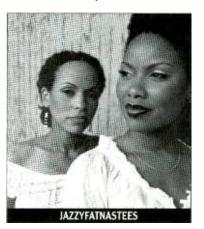
## Rhythm, Rap, by Gail Mitch and The Blues...

ON THE RECORD: ArtistDirect Records signs Pras Michel (the Fugees) protégé Sharli McQueen. The R&B singer and Washington, D.C., native is currently recording her eponymous 2003 debut, working with such producers as New Ark Entertainment's Vada Nobels, Omar Bender, and Rasheem Pugh, as well as Tiger Wilson and Cliff Lighty of Wilson Brothers Entertainment.

Release dates have shifted for Arista's Blu Cantrell and Motown's 702. Cantrell's next album is now slated for Feb. 11, 2003, while 702 will bow its new set in March . . . Coming Feb. 4 via Arista is the Kenny Lattimore/Chanté Moore project . . . Nivea's eponymous Jive album carries a Dec. 10 release tag ... Also coming Dec. 10: the Free Agentz's new release, BustBack2. It's available through Charlotte, N.C.-based label bustback.com. Headed by CEO Gary Williams, the label is presently talking with potential distributors.

BMG-distributed Empire Musicwerks is issuing several R&B greatest-hits compilations spanning the late '60s into the '80s, offering collections by Linda Jones, the Escorts, and Eugene Wilde.

JAZZY JAMS: The ladies of the Jazzyfatnastees—Tracey Moore and Mercedes Martinez—hope that "slow and steady wins the race." The duo returns with the follow-up to its 1999 Motive/MCA debut, Once & Future. Released Sept. 3, The Tortoise & the Hare marks the pair's move to indie imprint Cool Hunter.



"They weren't very supportive of what we were trying to do," Moore says of Jazzyfatnastees' departure from MCA. "They just really weren't interested, and that started showing. We started our second album, and they tried to close our budget. There was just a bunch of stuff going on, and we had put the album on hold. During that time, there was something in our contract that came up, stating that if they didn't give us 'x' amount of money to produce product by 'x' amount of time, we were free to leave. That's what happened. They didn't even care enough to fight it. It was a mutual thing. They would have kept us, but they weren't going to fight to keep us, which was fortunate for us.

Naming the album after the wellknown folk tale, Moore believes the adage is a reflection of the group's ongoing struggle in the music business. "When we say The Tortoise & the Hare, we definitely consider ourselves the tortoise and the industry the hare. It's about that constant struggle in trying to stay true to our pace, as opposed to rushing ahead to the finish line. Regardless, we're going to make it to the finish line. and we'll probably beat the hare, just like the folk tale.'

SCREEN SCENE: Aretha Franklin and Lou Rawls will host the next installment of American Soundtrack, the PBS-TV series of concert shows produced by WQED Pittsburgh and created by T.J. Lubinsky. Taping Tuesday (26) in Pittsburgh (air dates are to be announced), the show will play host to such R&B memory-makers as Bobby Purify, Dennis Edwards (the Temptations), Friends of Distinction, Teddy Pendergrass, Peaches & Herb, and Tavares.

Motown ushers in the holiday season with USA Cable Network's presentation of A Motown Christmas Special. Taped at Hollywood's Kodak Theatre, the D.L. Hughley-hosted special features Brian McKnight, Take 6, the Temptations, and Thelma Houston, among others. It airs Dec. 8.

Not only is producer/songwriter Dallas Austin the executive music producer for Twentieth Century Fox film Drumline (Words & Deeds, Billboard, Jan. 26), he also doubles as the executive producer of the film, inspired in part by Austin's experiences as a drummer in his high-school marching band. The movie-which opens nationally Dec. 13-stars Nickelodeon's Nick Cannon (Music & Showbiz, Billboard, Nov. 23). The accompanying soundtrack arrives Dec. 10. The lead single is Joe and Jadakiss' "I Want a Girl Like You"; second single is JC Chasez's ('N Sync) "Blowin' Me Up (With Her Love)." Additional soundtrack offerings include cuts by Alicia Keys, Monica, and Nappy Roots.

Additional reporting by Rashaun Hall in New York.

www.americanradiohistory.com

#### R&B/HIP-HOP

## Words by Rashaun Hal

## &Deeds.

'CRUNK' ROYALTY: Lil Jon & the Eastside Boyz have come to claim their crowns with their TVT sophomore album, *Kings of Crunk*. Released Oct. 22, the album debuted at No. 56 on the Top R&B/Hip-Hop Albums chart and currently stands on the list at No. 10.

The success of *Kings of Crunk* should come as no surprise: The trio's debut set, *Put Ya Hood Up*, peaked at No. 6 on the Top R&B/Hip-Hop Albums chart.



"We want to do the same old thing with the new album, just take it to another level," **Lil Jon** says. "We proved that we're viable artists to the label and to the streets when people said [*Put Ya Hood Up*] wouldn't sell."

Kings of Crunk features guest appearances from Jadakiss, Styles P., Too Short, Fat Joe, Trick Daddy, and Pastor Troy, among others. "Our popularity with other artists comes from them being in the South or the Midwest and going to clubs and hearing our records [there]," Jon notes. "We run the clubs. We also got with a lot of cats because we were fans and wanted to work with them."

The album's lead single, "I Don't Give A . . . ," features **Mystikal** and **Krayzie Bone**. Like Jon's previous singles, "I Don't Give A . . . " is a high-octane club anthem.

"That's why we make music," Jon explains. "We want to see mother-fuckers get up and get motivated. We don't consider ourselves rappers. We consider ourselves 'crunk artists,' and the goal of a crunk artist is to get the party started."

LUCKY NUMBER: Although you may not know the name 7 Aurelius, you've definitely heard his music. Having either produced or co-produced hit singles for Eve ("Gangsta Lovin'"), Ja Rule ("Always on Time"), Ashanti ("Fool-

ish"), Jennifer Lopez ("Ain't It Funny"), and Mary J. Blige ("Rainy Dayz"), Aurelius has taken his experience as an in-house producer for Murder Inc. and is now carving his own niche.

"It's been strong momentum," Aurelius says of his recent success. "I've decided to start my own label [the Seventh Sign]. It's taken a lot of groundwork, but I've finally found the right artists. I have three or four artists that I know are future stars. I'm now putting all my focus and creative juices into them.

"Because of the success that I've had and all the different artists that I've been privileged to work with, I now understand the formula and format of what people want and more than anything, what radio wants," Aurelius adds. "I've had a strong hand in creating this new pop sound, and everything that's hot now is hot now, but there is a future. Those artists who are signed to my label are the future. That's really what I want to promote—those next stars, the stars of tomorrow."

Although there are distribution deals in the works with four of the major labels, Aurelius has yet to decide where his imprint will land.

No longer with Murder Inc., Aurelius has nothing but praise for the imprint. "Murder Inc. is family, and I've learned a lot from [Murder Inc. CEO] Irv Gotti as far as marketing—he's a marketing genius," Aurelius says. "I also learned a lot as far as the importance of radio relationships and the overall format of pop, R&B, and hip-hop. There are so many different places that people start from; I was privileged to start from a place that's had so much of an impact in the last few years."

Having firmly established himself as a hitmaker, Aurelius is looking to branch out and craft his own music. "Ultimately, I don't want to be known as a producer. I want to be known as several things, including an artist. I've already collected seven to 10 songs for my album right now. I'm going to keep on recording and am looking for a fourth-quarter release [in] 2003."

KOCH RAPS: Koch Entertainment is digging deeper into hip-hop with its latest crop of artist signings. The label has signed Kool G Rap, B.G. (formerly of the Cash Money label), and Tash. The label has also inked a deal with Game Recordings to release the debut set by Royce Da 5'9".

## HOT R&B/HIP-HOP AIRPLAY ...

1 3							A BUNCAL ALBUM				
THIS WEEK	LAST WEEK	MKS, ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK		TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK		TITLE ARTIST (IMPRINT/PROMOTION LABEL)
Ū	1	12	Work It 2 WAS ALNO, 1 MISSY MISDEMEANOR FILITITY (THE GOLD MIND/ELEKTRA/EEG)	26	24		Talkin' To Me	61)	55	E)	Emotional Rollercoaster
2	2	11=	Luv U Better	27	33	14	Make It Clap BUSTA RHYMES FEAT, SPLIFF STAR (JI	52	54	H	Oh Yeah! BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
3	4	44-	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT, COMMON (FOX/MCA)	28	21	W	Jenny From The Block	53	53	41	Why I Love You
4	3	17	Dontchange MUSIQ (OEF SOUL/IDJMG)	29	19	28	Move B***h LUDACRIS (DISTMRBING THA PEACE/DEF JAM SOUTH/IDJMG)	54	56	11	Don't Say No, Just Say Yes
5	5	32	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARO/VP/ATLANTIC)	30	46	Ki	Made You Look NAS VILL WILL/COLUMBIA)	35	65		How You Gonna Act Like That
ó	9	T.	Lose Yourself EMINEM (SHADY/INTERSCOPE)	31	31	FIL.	Rock The Party BENZING (SURRENDER/ELEKTRA/EEG)	56	52	113	Cleanin' Out My Closet EMINEM (WEB/AFTERMATH/INTERSCOPE)
7	6		'03 Bonnie & Clyde JAY Z FEAT, BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/IDJMG)	32	50		Thugz Mansion 2PAC (AMARU/DEATH ROW/INTERSCOPE)	57	58		By Myself YING YANG TWINS (COLLIPARK/IN THE PAINT/KOCH)
9	11		Air Force Ones NELLY (FO: REEL/UNIVERSAL/UMRG)	33	41	đ	Do That BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	58	68	1	Paradise LL COOL J FEAT, AMERIE (OEF JAM/10JMG)
7	8	S.L.	When The Last Time	34	34		Little Things INDIA ARIE (MOTOWN/UMRG)	59	60		Guess What SYLEENA JOHNSON (JIVE)
10	7	14	I Care 4 U AALIYAH (BLACKGROUND)	35	38	20	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	é0	67		What We Do FREEWAY (ROC A-FELLA/DEF JAM/IDJMG)
11	10		Baby ASHANTI (MURDER INC/AJM/IDJMG)	36	27		Nothin' N.O.R.E. (DEF JAM/IDJMG)	61	61		Stole KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
12	13	24	Stingy GINUWINE (EPIC)	37	22		Braid My Hair MARIO (3RD STREET/J)	62	70		Thug Holiday TRICK DADDY FEAT, LATDCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
	12		Dilemma NELLY FEAT. KELLY ROWLAND (FO' REEL/UNIVERSAL/UMRG)	38	45		Hit The Freeway TONI BRAXTON FEAT. LOON (ARISTA)	63	66	15	Ching, Ching MS. JADE (BEAT CLUB/INTERSCOPE)
	14		React ERICK SERMON FEAT, REDMAN (J)	39	37		From Tha Chuuuch To Da Palace SNOOP DOGG LOOGGYSTYLE/PRIORITY/CAPITOL!	64	62		Wake Up SHADE SHEIST (BABY REE/MCA)
75	15	10	Fabulous  JAHEIM FEAT, THA RAYNE (DIVINE MILL/WARNER BROS.)	40	35		Funny GERALD LEVERT (ELEXTRA/EEG)	5. E			Come Close To Me COMMON FEAT MARY J BLIGE (MCA)
16	18	T.	Thug Lovin' JA RULE FEAT BOBBY BROWN (MURDER INC/DEF JAM/IDJMG)	41	30		Gangsta Lovin' EVE FEAT ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	56	59		Are We Cuttin' PASTOR TROY (MADD SOCIETY/UNIVERSAL/UMRG)
17	20	10	Wanksta 50 CENT (G-UNIT/SHADY/INTERSCOPE)	42	51		No Letting Go WAYNE WONDER (GREENSLEEVES/VP)	67	64		Single For The Rest Of My Life ISYSS (ARISTA)
18	25		Miss You AALIYAH (BLACKGROUND)	43	42		One Of Those Days WHITNEY HOUSTON (ARISTA)	48	63	112	More Than A Woman ANGIE STONE & JOE (J)
19	26		Ignition R. KELLY (JIVE)	4.4	29		halfcrazy MUSIQ (DEF SOUL/IDJMG)	6.9	73		B R Right TRINA FEAT, LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
20	36		Bump, Bump, Bump B2K FEAT. P. DIDDY (EPIC)	45)	49		He Is HEATHER HEADLEY (RCA)	70			8 Mile EMINEM (SHADY/INTERSCOPE)
21	16		Hey Ma CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	46	43		The Streets WC FEAT, NATE DOGG (DEF JAM/IDJMG)	71			Beautiful (You Are)
22	17		Po' Folks NAPPY ROOTS FEAT, ANTHONY HAMILTON (ATLANTIC)	47	40		Multiply XZIBIT (LOUD/COLUMBIA)	72	69		One Man TANK (BLACKGROUND)
23	32		Satisfaction EVE (RUFF RYDERS/INTERSCOPE)	48	39		Crush Tonight FAT JOE FEAT GINUWINE (TERROR SQUAD/ATLANTIC)		72		The Way We Ball LIL FLIP (SUCKAFREE/LOUD/COLUMBIA)
24	28		I Should Be DRU HILL (DEF SOUL/IDJMG)	49	47		Someone To Love You RUFF ENDZ (EPIC)	74	75		This Is My Party FABOLOUS (DESERT STORM/ELEKTRA/EEG)
25	23		Girl Talk	50	57		Sick Of Being Lonely	75	-	1700	Nothins Free DOBIE FEAT, LIL JON & THE EAST SIDE BDYZ (BME/TVT)

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

### BER 30 Billboard HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	NO TAM	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	707 518	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	A 14	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	E	Ignition 5 Wks At No. 1 R. KELLY (JIVE)	26	13		Precious B.I. (YOUNG LIFE)	71	42		It Just Happened
2	2		Don't Mess With My Man NIVEA FEAT, BRIAN & BRANDON CASEY (JIVE)	27	36		Ahh Dee Ahh SANOMAN (LO ENO)	52	28	110	Tonight I'm Gonna Let Go SYLEENA JOHNSON (JIVE)
3	3		Virginity TG4 (T.U.G./A&M/INTERSCOPE)	28	20		When The Last Time CLIPSE (STAR TRAK/ARISTA)	53	50	To	Like I Love You JUSTIN TIMBERLAKE (JIVE)
4	_		Gangsta Lovin' EVE FEAT, ALICIA KEYS (RUFF RYOERS/INTERSCOPE)	29	38		Girl Talk TLC (ARISTA)	54	15	13	Me U Want KAY-PI FEAT. LIL GENIUS (CARIBBEAN GOLD)
5	48		'03 Bonnie & Clyde JAY-Z FEAT. BEYONCE KNOWLES (ROC-A FELLA/DEF JAM/IDJ/MG)	30	21		Baby ASHANTI (MURGER INC./AJJM/IOJMG)	55	_	6	I Want A Girl Like You JOE FEAT, JADAKISS (FOX/JIVE)
6	45		Dilemma/Air Force Ones NELLY (FO: REEL/UNIVERSAL/UMRG)	31	12		Hit The Freeway	56	56	V.	Over The Years GOOD BAO UGLY (PAPER DOWN)
7	_		Thug Lovin' JA RULE FEAT. BOBBY BROWN (MURDER INC/DEF JAM/IDJMG)	32	18		Skills GANG STARR (VIRGIN)	57	60	74	Hey Ma CAM RON (ROC:A-FELLA/DEF JAM/10JMG)
8	4	1	Shady BIG 'C' (SOUTHPAW/KES)	8	-		Take You Home [ANGIE MARTINEZ FEAT, KELIS (ELEKTRA/EEG)	58	65		Up & Down (In & Out) DEBORAH COX (J)
	5		Heatseeker YDUNG M.C. (STIMULUS)	34	32		Blue Jeans YASMEEN (MAGIC JOHNSON/MCA)	59	55	37	Move B***h (Vinyl) LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
10	10		Truly Yours NARAE (KIRV)	35	26		This Is My Party  FABOLOUS (DESERT STORM/ELEKTRA/EEG)	.60	46	1	Full Moon BRANDY (ATLANTIC)
11	7	17	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	36	16		Run 4 Us MARK LANE (INTELLIGENT/EAST CLEVELAND)	61	-		Waitin' For The DJ TALIB KWELI FEAT BILAL (RAWKUS/MCA)
12	17		Make It Clap BUSTA RHYMES FEAT. SPLIFF STAR (J)	37	24		Rock The Party BENZING (SURRENDER/ELEKTRA/EEG)	62	_		B R Right TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
13	9		Work It MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	38	31		Luv U Better	63	-		Who U Rollin Wit? LIL TYKES FEAT DON WON (MAMA S BOY)
14	8		I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)	39	49		Full Mode N O.R.E. (DEF JAM/HDJMG)	64	73	Í.	Give It To Me  MAD LION FEAT. TOTAL (KILLAH PRIOE/ORPHEUS)
15	29		Product Of Our Environment BORN PREDATORS (THREE GEMS/STREET PRIDE)	40	40		Break You Off THE ROOTS FEAT, MUSIQ (MCA)	65	-	H	Don't Mess With The Radio
16	6	W	Here And Now (Full Circle)	41	69		Oxygen  KRUMB SNATCHA (OVERNIGHT SENSATION/D&D)	66	59	þ	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)
17	11	77	React ERICK SERMON FEAT. REDMAN (J)	42	22		Throw Up RACKET CITY   447/LANOSPEED)	67	41		Hey Sexy Lady SHAGGY FEAT BRIAN & TONY GOLD (BIG YARO/MCA)
18	25		Crush Tonight FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)	43	39		Lights, Camera, Action! MR.CHEEKS (UNIVERSAL/UMRG)	68	_	24	Guess Who's Back SCARFACE (DEF JAM SQUTH/IDJMG)
19	23		Come Close To Me	44	-		Outreach 5 MR. DIBBS (RHYMESAYERS ENTERTAINMENT/FAT BEATS)	69	53		One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
20	62		Play Wit It THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	45	43		Grindin' (CLIPSE (STAB TRAK/ARISTA)	70	-	31	Classic SPONTANEOUS (GOODVIBE/FAT BEATS)
21	14		From Tha Chuuuch To Da Palace SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	46	33		Feel It Boy BEENIE MAN FEAT. JANET (VP/VIRGIN)	71	57	57	Big Poppa/Warning THE NOTORIOUS BIG IBAO BOY/ARISTA)
22	19		Do That BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	42	68		Lose Yourself [EMINEM (SHADY/INTERSCOPE)	72	61		S.L.A.P.  J-ZONE (OLO MAIO/FAT BEATS)
23	37		Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	48	30		What We Do FREEWAY (ROC-A FELLA/DEF JAM/IDJMG)	<b>73</b>	_		Hypnotize THE NOTORIOUS BIG IBAO BOY/ARISTAI
24	27		Day + Night ISYSS FEAT. JADAKISS (ARISTA)	경우	-	1	Ching, Ching MS. JADE (BEAT CLUB/INTERSCOPE)	72	_	16	Sex, Money, & Music ABOVE THE LAW (WESTWORLD)
25	54		Wanksta 50 CENT (G-UNIT/SHADY/INTERSCOPE)	50	71		Are We Cuttin' (Vinyl) PASTOR TROY (MADD SOCIETY/UNIVERSAL/UMRG)	73	-	19	U Don't Have To Call  USHER (ARISTA)

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

## DANGE/FLEGTRONIC

## Oyster Music Confident About Escoffery's 4th-Quarter Debut

RY KWAKII

LONDON—The holiday season may not be the best time for a label to release an artist's debut album, but that didn't prevent U.K. independent Oyster Music from issuing Shaun Escoffery's eponymous set Nov. 4.

"Christmastime is not ideal, particularly with all the big-name artist albums and those dreadful compilations being released," Oyster Music managing director Adrian Fitt offers.

But Fitt says the label has a twoprong tactic to lure early adopters to *Shaun Escoffery*: The first 5,000 CDs include a limited-edition disc containing DJ Spinna & Ticklah's remix of "Days Like This," while the vinyl version includes *Urban Vinyl*, a previously released promo-only four-track EP of Don E reconstructions.

With the much-anticipated album having barely touched down among the fourth quarter's heavy-hitters, the label plans not only to step up its promotion when the market has quieted in the new year but also to further the genre-blending artist's fan base by releasing a remix album.

"We want to reinforce interest at [the] club level as well as reinforce his versatility as an artist," says Escoffery's manager, Paul Johnson of Croydon, England-based Eclipse-PJM. "After the success of the DJ Spinna remix of 'Days Like This,' we began getting calls from international producers and remixers."

Scheduled for a February 2003 release, the remix album will feature such cutting-edge producers as Koop, Rae & Christian, DJ Cam, Jazzanova, and Attica Blue. Once "dead against" remixes, Escoffery now embraces the art, as long as he gets to re-cut the tracks' vocals. Thus far, such Escoffery singles as "Days Like This," "Into the

• Victor Calderone, "The Drive"

(Statrax/Statra Recordings single).

The debut release from Statrax—the new imprint helmed by Cal-

derone and Statra's Dave Tomasel-

**li**—finds the DJ/producer going

back to his dancefloor roots. "The

Drive" sits comfortably among past Calderone productions "Give It Up"

and "Beat Me Harder." Racked by

Alternative Distribution Alliance,

expect this in stores early next year.

ance Recordings single). Norwegian

folk-electronic act Flunk previews its

fine debut (For Sleepyheads Only,

due Feb. 3, 2003) with this deli-

ciously downtempo, Björk-meets-

Beck-styled cover of New Order's

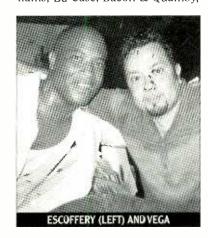
"Blue Monday." Blue States' remix

is dramatic in a very Art of Noise

• Flunk, "Blue Monday" (Guid-

Blue," and "Space Rider" have reached wider audiences courtesy of remixes by Todd Terry, MJ Cole, K-Klass, and 4 Hero, among others.

For his full-length debut, Escoffery worked with a colorful cross-section of producers, including Geoffrey Williams, Ed Case, Bacon & Quamby,



Rialto's Jonny Bull, and 4 Hero's Marc Mac. The album showcases an artist whose soulful vocals work well with a variety of musical styles, encompassing broken-beat, old-school funk, house, U.K. garage, and touches of pop and rock.

"People have always tried to put me in a box," explains the Jarmin Songs/Oyster Songs-published artist. "I'm a black kid from East London, so I must be doing R&B, and to be honest with you, I'll never be satisfied with just that. Artists have to have room to experiment—to be artists."

Which helps to explain why the label gave Escoffery more freedom to create the album he wanted, instead of the "stereotypical R&B product people thought he'd release," notes Fitt, who adds that the label and artist will discuss the latter's future direction after

the release of the remix album.

Delivered to club DJs earlier this year, DJ Spinna & Ticklah's remix of "Days Like This" has been championed by numerous global jocks, including Roger Sanchez, Dreem Teem, and "Little" Louie Vega.

"His voice is amazing, and the song is amazing," says Vega, who has invited Escoffery to write and perform on the next Nuyorican Soul project. And DJ Spinna adds, "I couldn't believe someone like this, today, sounded as soulful as he did. Shaun has a very old-soul spirit in his music but is still very current and refreshing at the same time."

His fans are many, including MJ Cole, who tapped Escoffery to supply vocals to two tracks on his forthcoming sophomore set. Additionally, Escoffery can be heard on the 2-step track "Indigo," included on Ed Case's Ed's Guest List album, and on "Music in Me (Come Alive)," which appears on DJ Spinna's album Here to There (due early next year).

Outside the recording studio, Escoffery is most at home on the stage, whether supporting Beverley Knight, Erykah Badu, or Angie Stone at a London concert—or performing at London's Ministry of Sound or New York's Club Shelter.

According to Fitt, there is "strong interest" from other European markets to license *Shaun Escoffery* from Oyster Music, which recently exited its international deal with Sony.

With potential licensing deals on the table in Europe, Escoffery has his eyes set on America. "I've been [to the U.S.] a few times, and the people get my music straight away," the artist says. "They understand the vibe and where I'm coming from as an artist."

Escoffery is booked by Paul Franklin of Helter Skelter in London.

The Beat Box Hot Plate

way, while **Jori Hulkkonen's** re-rubs go in a tech-house direction.

• François K., The Relix EP (Wave Music single). Long a staple of François K.'s DJ sets, the 11-minute version of "Moov"—originally recorded/mixed in 1995—finally makes its official release via this disc. It's the type of moody, mind-altering instrumental track that Paradise Garage DJ Larry Levan would've surely championed.

• Charles Webster, "It's Not What It Was" (Dance Tracks single). House-music maestro/producer Charles Webster sure knows how to infuse emotion into a primarily instrumental journey. Here, strings and padded keys cavort with feisty finger snaps, hand claps, and a mighty kick. It ably straddles the fence between purist and progressive DJs. B-side track "Fantasy Situation" has much in common with the recordings of Larry Heard.

• Soul Station, "I Believe" (West End single). This soulful, gospeltinged house jam is tailor-made for globally revered West End. Like the bulk of the songs in the label's impressive back catalog, "I Believe" offers tasty beats and lyrics to sing along to. Big Moses' vocal remix adds soaring strings and a heavier bottom into the mix.

MICHAEL PAOLETTA

mericanradiohistory com

## BOX TM

**TOTO REDUX:** For 11 years, New York independent Nervous Records has been steadily building a strong foundation—a healthy catalog (singles, artist albums, and compilations)—both here and abroad.

The label's dancefloor hits are many, including Kim English's "Unspeakable Joy," Charlotte's "Skin," Sandy B.'s "Feel Like Singing," Barry Harris Featuring Pepper Mashay's "Dive in the Pool," and Byron Stingily's "Get Up." Most recently, Nervous scored another No. 1 smash on the Billboard Hot Dance Music/Club Play chart with "I Don't Want U" by Widelife.

Now, in these final weeks of 2002, the label is gearing up for what could very well be its first major crossover smash. Since it was leaked to rhythm and top 40 radio a few weeks ago, the energetic "L'Italiano" by **the Sicilians Featuring Angelo Venuto** has been embraced by WKTU New York and WXXP Long Island, N.Y., among others. Now, top 40 WHTZ (Z100) New York is testing the track.



"We could never have predicted such excitement," Nervous president **Michael Weiss** says, referring to the New York-originating track. "It seems to be resonating with a wide variety of people, from club kids to their grandparents—and not just here in America."

Weiss says the infectious track is garnering tremendous interest from European labels, which he partly attributes to its pole-position placement on WKTU's playlist for the past three weeks. "I have overseas labels faxing me 'KTU's playlist. They all want to know about 'L'Italiano.' It's pretty amazing."

"L'Italiano," which streeted Nov. 19 (in both CD-single and 12-inch vinyl formats)—and which is a modern-day interpretation of **Toto Cutugno's** early-'80s Italian hit—

was masterminded by producers DJ Serg (aka Sergio Michilli), Craven Moorhaus, Chris Gargani, and Donato Petagine.

"It's a tribute to my father-in-law, who passed away one year ago," DJ Serg says. "It was his favorite song."

From the get-go, DJ Serg says, the track was created solely for the clubs—specifically Arena in New Rochelle and Pearl in White Plains, N.Y. (DJ Serg holds a residency at both)—complete with wedding singer Venuto at the microphone. (Michael Schweiger of New York-based Central Entertainment Group has confirmed Venuto for bookings through the year's end.)

Upon hearing the track and observing crowd reaction, Musicology Events' **A-Luv** (aka **Anthony Piacquadio**)—who promotes nights at Arena and Pearl—and Fokus Music's **Joe Lodi** stepped in to executive-produce the track. On Oct. 4, WKTU introduced the then-labelless song to its listening audience.

"The response was immediate," says WKTU APD/music director **Jeff Z**, who first experienced the track in July at Arena. "We're getting calls from everyone about this record. It's one of the highest-requested songs in the station's history."

By the end of October—and after discussions with other labels—the Sicilians had secured a deal with Nervous via A&R director Kevin Williams. DJ Serg notes, "It still amazes us that the record took off before we had a label deal."

One person it doesn't amaze is Z. "For a station like ours, there was no way to ignore this track, label or not," Z says. "This is a song that older Italians know—it's part of their heritage. At the same time, kids are responding to the cool beats. Combine the generations, and we've got a very reactive song on our hands."

Though never intended as something for the masses, the commercially appealing, Italian-language "L'Italiano" is being enjoyed by just that. Weiss says, "This is one of those cases where underground club producers have created something that is being embraced by the mainstream."

But unlike equally infectious rhythm-constructed tracks like Eiffel 65's "Blue (Da Ba Dee)" and Las Ketchup's "The Ketchup Song (Heh Hah)," this new version of "L'Italiano" was made in the U.S. "It's nice to have local heroes," Weiss notes. "From the beginning, we had high hopes and big expectations for this record. While it's too early to tell how huge it will be, it is off to a good start."

BILLBOARD NOVEMBER 30, 2002

### NOVEMBER 30 Billogard" HOTDA Maxi-Singles Sales and Sales Breakouts data compiled by Nielsen

LAST WEEK AGO 2 WKS.

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	اک	JUZ		Dillocald I D I D AI I
	LAST WEEK	2 WKS. AGO		Club Play
	LAST	2 WK		TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist
				1 Week At Number 1
	2	7	9	DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492 Madonna
Sample	4	8	Ó	MR. LONELY (DANCE MIXES) JPROMO Deborah Cox
	1	3	8	IRRESISTIBLE! TWISTED 778227/THE RIGHT STUFF Superchumbo
	9	13		TROY (THE PHOENIX FROM THE FLAME) RADIKAL 99155 Sinead O'Connor
September 1	8	10		BODY [REACH OUT] (WIDELIFE & HARD ATTACK MIXES) TOMMY BOY SILVER LABEL 2002/TOMMY BOY Faith Trent
	5	9		DANCE TO THE MUSIC (PETER RAUHOFER REMIXES) STAR 69 12441 Laszlo Panaflex
	12	18	1	POOR LENO WALL OF SOUND 46732/ASTRALWERKS Royksopp
8	3	1		INSATIABLE SONDOS 024 Thick Dick Featuring Latanza Waters
1	17	23		THE SOUND OF VIOLENCE ASTRALWERKS 38842 Cassius With Steve Edwards
0	13	16		STARRY EYED SURPRISE MAVERICK PROMO/REPRISE Oakenfold Featuring Shifty Shellshock
1	6	6	11.7	SUPER WOMAN AVEX 1148/KING STREET GTS Featuring Karyn White
	10	4	10	SERVE THE EGO (REMIXES) ATLANTIC 85398 Jewel
12.0	15	19		WAKE UP WITH YOU [THE I WANNA SONG] (REMIXES) VANGUARD 80814 Julia Fordham
	7	2	12	TWO MONTHS OFF JBO 27764/V2 Underworld
	11	12		STEVE MCQUEEN (REMIXES) A&AM PROMO/INTERSCOPE Sheryl Crow
5	20	24	in .	SORROW (ORANGE FACTORY & E-SMOOVE MIXES) TOMMY BOY SILVER LABEL 2385/TOMMY BOY Dolce
7	19	27	5	ALIVE SERIOUS 25876/MCA Alive Featuring D.D. Klein
Seman S	25	36		DARK BEAT TWISTED 77855/THE RIGHT STUFF Oscar G & Ralph Falcon
	22	30	E)	I'LL BE HERE DEFINITY 017 Automagic Featuring Nashom
9	18	14	500	LOVE STORY XLIMPORT/BEGGARS GROUP Layo & Bushwacka!
	27	34		YOU CAN GET OVER HARLEQUIN 1243 Shauna Solomon
	16	11		GOTTA GET THRU THIS (THE PASSENGERZ & STELLA BROWNE MIXES) ISLAND STORMOLIMG Daniel Bedingfield
	14	5		SEARCH'N 24/7 24/03/ARTEMIS Nicole J. McCloud 1
	1			₩ POWER PICK ₩
Service Service	33	_		SOME LOVIN' TOMMY BOY SILVER LABEL 2376/TDMMY BOY Murk vs. Kristine W
	24	17	10	DESIRE MOONSHINE 88486 GusGus
5	32	38		EVIL MOOGAFOOGA MTA 27766/V2 Spacefunk
7	34	47		ANYWAY (MEN ARE FROM MARS) 10MMY BOY 2387 Amber
	21	21	ii	OTHERWISE CHINA/SIRE PROMO/REPRISE Morcheeba
7	39			COME INTO MY WORLD CAPITOL 77829 Kylie Minogue
) and	29	28		MOVIN' ON JVM010 Lectroluv Featuring Sabrina Johnston
	28	29	7	IS YOU IS OR IS YOU AIN'T MY BABY? VERVE PROMO Rae & Christian Featuring Dinah Washington
2	36	45		BURNING MAN PSYCHOBABY 30021 Daniel Ash
3	35	43		PUNK MOONSHINE 88489 Ferry Corsten
4	31	25		ENDANGERED SPECIES SAINT GEORGE IMPORTISONY  Deep Forest
Sec. of Sec.	40	48		BREATHE (REMIXES) REDZONE PROMO/ARISTA Blu Cantrell
				✓ HOT SHOT DEBUT ✓
				LOVE REVOLUTION FRIXION SOOI/JUNGLE REO Pat Hodges With The Sweet Inspirations
7	41		20	WHITE LIPSTICK GIRL uncommon undergradund ooz Anny
3		W		SURRENDER (REMIXES) ATLANTIC 4946 Laura Pausini
	44	49		MURDER ON THE DANCEFLOOR UNIVERSAL 065913/JUMRG Sophie Ellis Bextor
	23	20		HOW MANY EMERGE SOORS CENTAUR  Taylor Dayne
1	26	22		MOTHER SERIOUS 063989/MCA M-Factor
2				HE IS (REMIXES) RCA PROMO Heather Headley
4.	37	41		AVE MARIA ONAK 456/CUTTING Lord Of The Drumz
the state	48			DID I DREAM (SONG OF THE SIREN) RADIKAL 99141 Lost Witness
5	1	100		LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES) JIVE 40071 Justin Timberlake
				YANG YANG (PETER RAUHOFER & ORANGE FACTORY REMIXES) MINDTRAIN 12592/STAR69 Ono
7				
	30	15	77	DON'T LEAVE ME THIS WAY (E-N AND FRIBURN & URIK MIXES) STAR 59 1249 e-n Featuring Ceevox  I DON'T WANT U (WIDELIFE & DEZROK MIXES) NERVOUS 200617 Widelife
2	30	13		
	47	40		LONG TIME MINISTRY OF SOUND 258837MCA  Static Revenger Featuring The Mullet Men

#### oard HOT DANCE

Club Play	Maxi-Singles Sales
HEAD Thunderpuss & Barnes NOTABEL	DARK BEAT Oscar G & Ralph Falcon TWISTED/THE RIGHT STUFF
TEARS FROM THE MOON Conjure One Featuring Sinead O'Connor NETTWERK	IN MY DREAMS Noemi robbins
I SHOULD KNOW Dirty Vegas CREDENCE/CAPITOL	JETLAG Petalpusher & Kaskade NAKEDMUSIC/ASTRALWERKS
BEAUTIFUL CHILD (A DEEPER LOVE) Madelyne xtravaganza/radikal	IT AIN'T NUTTIN' Herbaliser minjatune
GATES OF MIND Sterbinszky & Tranzident Featuring Jewls PROVOCATIVE/THE RIGHT STUFF	MUZAIK Infernal ROBBINS

awa NUMBER 1 awa 4 Weeks At Number 1 Madonna 🕏 DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492 @ • 2 2 ALIVE (THUNDERPUSS REMIX) EPIC 79759 @ @ Jennifer Lopez ♥ LIKE 1 LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES) JIVE 40071 1 Justin Timberlake ♥ 4 Laura Pausini SURRENDER (REMIXES) ATLANTIC 49445/AG @ @ 3 3 DJ Shadow Featuring Mos Def ♥ SIX DAYS MCA 063874 @ @ 5 4 FULL MOON (DANCE MIXES) ATLANTIC 85320/AG @ @ Brandy ♥ 9 8 Usher ♥ U DON'T HAVE TO CALL (REMIXES) ARISTA 15125 • 7 6 DJ Sammy & Yanou Featuring Do 🖘 HEAVEN ROBBINS 72057 @ @ 6 5 A DIFFERENT KIND OF LOVE SONG WARNER BROS. 42455 🗘 🛈 Cher 16 15 Dido 🕏 THANK YOU (DEEP DISH REMIX) ARISTA 13996 @ @ 10 11 DON'T LET ME GET ME (REMIXES) ARISTA 15117 Pink 모 11 9 SONG FOR THE LONELY WARNER BROS. 42422 🗘 🗘 Cher 🕏

SoundScan

The Sicilians Featuring Angelo Venuto

Artist

**Maxi-Singles Sales** 

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

L'ITALIANO NERVOUS 20527 🗗 🕡

12 14 SOMETHING ROBBINS 72056 @ @ Lasgo 8 7 SERVE THE EGO (REMIXES) ATLANTIC 85398/AG @ @ Jewel 15 10 RAPTURE (TASTES SO SWEET) UNIVERSAL 015672/UMRG @ @ iio 🖫 TEARS ROBBINS 72076 @ @ Rockell Sade 束 BY YOUR SIDE (REMIXES) FPIC 79544 (D) 60 21 17 14 12 I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES) COLUMBIA 79751/CRG & Marc Anthony ♥ STAIRWAY TO HEAVEN RADIKAL 99124 @ @ Jana

19 13 Widelife I DON'T WANT U NERVOUS 20517 @ @ 17 16 lan Van Dahl REASON ROBBINS 72070 @ • THE NEED TO BE NAKED TOMMY BOY 2366 @ @ Amber Kelly Rowland ♥ STOLE (REMIXES) MUSIC WORLD/COLUMBIA 79820/CRG • ANOTHER NEW DAY ROPEADOPE 97987/AG @ @ Jazzanova

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

#### N: VEMBER: Billboard TOP ELECTRONIC ALBL

		BI.		
THIS WEEK	LAST WEEK	We have	Sales data compiled by  Nielsen  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
	1		\$200 NUMBER 1 \$200 N	2 Weeks At Number 1 N.Y.C. Underground Party 5
2	2		BJORK ELEKTRA 62/82//EEG	Greatest Hits
100000000	3	4	OAKENFOLD MAVERICK 48704-WARNER BRÚS.	Bunkka
14	4		KUMBIA KINGS EMI LATIN 42526	All Mixed Up: Los Remixes
	5		DJ SAMMY ROBBINS 75031	Heaven
6	9		ZOEGIRL SPARROW 40345 [H]	Mix Of Life
	10		THE HAPPY BOYS ROBBING 79034 [H]	Dance Party (Like It's 2003)
•	8		THIEVERY CORPORATION EIGHTEENTH STREET LUUNGE 060: [H]	The Richest Man In Babylon
P	7		DIRTY VEGAS • CREDENCE 39880CAPITOL	Dirty Vegas
10	11		THE HAPPY BOYS ROBBINS 75030 [H]	Trance Party (Volume Two)
<u>a</u> )	15	M	VARIOUS ARTISTS ULTRA 1138	Ultra.Trance:1
12	12		TELEPOPMUSIK LAHALOGUE 38657/CAPITOL [H]	Genetic World
13	11		DJ MARK FARINA OM 225 [H]	Mushroom Jazz 4
14	13		MOBY ● ∀2.27127	18
15	14		VARIOUS ARTISTS	Ultra.Chilled 03
16	6		BJORK ELEK I RA 62815/EEG	Family Tree
17	20		STEPHANE POMPOUGNAC WAGRAM 3243017MSI	Hotel Costes V. 5
18	17		VIC LATINO TOMMY BOY 1557 [H]	Vic Latino Presents: 80's NOW!
19	21		RACHAEL LAMPA WORD-CURB 66235/WARNER BROS	Blur
20	24		ROYKSOPP WALL OF SOUND 13352/ASTRALWERKS	Melody, A.M.
21	18	3	VARIOUS ARTISTS	This Is Ultimate Dance!
22	16		UNDERWORLD JB0 27137/V2	AHundredDaysOff.
23	25	7	THE RIDDLER TOWNY BOY 1556 [M]	Dance Mix NYC — Vol. 2
24	23	H	DJ GEOFFE UBL 0901	Best Of Club Hits Vol. 1
25		H	ZERO 7  QUANGO/UTIMATE DILEMMA 5007/PALM [H]	Simple Things

■ 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). △ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent pinces, which are projected from wholesale prices. {#} indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

46 40 SHINY DISCO BALLS SUBUSA 003/SUBLIMINAL

Who Da Funk Featuring Jessica Eve

## Nashwile by Phy

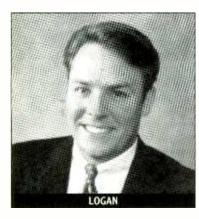


## **Scene**...

**PUSHING BOUNDARIES:** Should country radio push the format's musical boundaries, much as CMT is doing with such eyebrow-raising choices as adding **Bruce Springsteen's** "Lonesome Day" video into rotation?

Some of the programmers who made up the panel at Country Radio Broadcasters' Fall Forum, held Nov. 5 in Nashville, think radio should follow the lead of CMT, which is more broadly defining what "country" is than country radio.

Infinity Broadcasting VP of programming **Eric Logan** said his station, WUSN (US99) Chicago, played **Sheryl Crow's** "Abilene" and **Kelly Clarkson's** "A Moment Like This" and "both tested [well]." Logan said he's not on the Springsteen song—yet. (Epic/Monument recently shipped an edit of the song to country radio.)



"Our belief in Chicago is that there is this myopic view of what country should be," Logan said, adding that was something WUSN would prefer to define for itself. "If you think it's important to your station to run [music] through a country funnel and we don't—then 'Abilene' is [still] going to come back more country than what some of our superstars are doing. We're trying to widen the view of what country radio is in Chicago. [CMT] is breaking down a lot of perceived barriers. The further you push, the more opportunity there is for a mainstream act. Our goal is to be a mass-appeal station.

KPLX (the Wolf) Dallas PD **Paul Williams** said if his station hadn't already staked out its niche with Texas country music, he would "get hold of bluegrass and make it my point of differentiation," much as CMT has done.

Moderator **Charlie Cook** of Westwood One broached the subject of payola by relating a story about a record being added at a station he did not name. The station promptly invoiced the record label for the add, allegedly telling the label, "We did a

promotion [for this record], and we expect to be paid for it."

Logan responded, "Record companies who don't want to play those games should not play those games," a comment that elicited quiet snorts of laughter from record promoters sitting in at least one corner of the room; one of them muttered, "Yeah, and not get your record played." Logan continued, "If Nashville is controlling the music and they want it to stop, then make it stop."

The event drew nearly 300

**ACM UPDATE:** As first tipped here last issue, the Academy of Country Music will move its awards show from its longtime home at the Universal Amphitheatre in Los Angeles to the Mandalay Bay Resort & Casino in Las Vegas next year. The show, which will once again be hosted by **Reba McEntire**, is set for May 21, 2003. It will be televised live in the U.S. on CBS.

ON THE ROW: Kelly Clague Wright has been promoted from VP of creative to senior VP of rpm management. She has been with the company since its inception more than five years ago. Rpm's client roster includes Tim McGraw, Jessica Andrews, Billy Gilman, Carolyn Dawn Johnson, and Mark McGuinn.

Veteran song plugger Amy Smith Heinz has opened the independent publishing company Wilderness Music and signed writer/artist Greg Barnhill. Heinz previously worked at Harlan Howard Songs and purchased the company name "Wilderness" from the late Harlan Howard for \$1 in 1997. Howard once owned a company of the same name.

Jennifer Shaffer Thorpe and Neda Tobin join Lyric Street as regional promotion directors for the Northeast and Southwest, respectively. Thorpe most recently held a regional position at MCA Nashville. Tobin joins from Atlantic Records, where she did pop promotion.

Universal South hires **Shane Allen** for West Coast promotion duties. Allen, who previously was secondary promoter for MCA Nashville, succeeds **Denise Roberts**, who is moving to Nashville as the label's new director of national promotion (*Billboard*, Nov. 9).

Nashville-based singer/songwriter **Jim Reilley**, who was profiled in this column in the Feb. 23 issue, has landed a recording contract with Raleigh, N.C.-based Silent Planet Records. The label will release his album, *The Return of Buddy Cruel*, April 1, 2003.

## Legendary Bill Anderson Chats With Country Icons On XM

#### BY JIM BESSMAN

Country Music Hall of Famer Bill Anderson's career has come full circle with the recent extension of his contract with XM Satellite Radio through November 2004. The circle, which began while he was working as a DJ at Commerce, Ga., country station WJJC at age 19, will remain unbroken at least until then.

Anderson, who wrote the 1958 Ray Price hit "City Lights" while working at WJJC, returned to radio when the Washington, D.C.-based XM launched one year ago, carrying his hour-long Bill Anderson Visits With the Legends on its America Channel. After paying tribute to the late Chet Atkins on his first installment, Anderson has highlighted the likes of Vince Gill, Brenda Lee, Eddy Arnold, and Charlie Louvin on the program, which is taped in Nashville and airs eight times a week.

"I've been in business 40 years, and I'm still doing what I started with," the busy Anderson—who cowrote Kenny Chesney's latest single, "A Lot of Things Different," with Dean Dillon—says with a laugh. "I'm still writing songs and doing radio shows—I haven't progressed at all!"

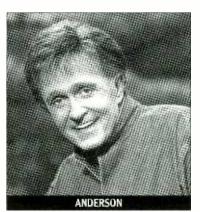
Anderson's initial one-year contract called for 45 episodes of *Legends*, which is produced in cooperation with the Country Music Hall of Fame and Museum by Roxanne Russell, longtime producer of Anderson's *Opry Backstage* TNN series. Tapings for the next episodes commence this month.

#### 'A CONVERSATION WITH FRIENDS'

"I think the show's done well. They've certainly given me a tremendous amount of freedom," Anderson says of XM. "It's an hour show, but if I get a guest like Willie Nelson or Kenny Rogers—who you're not liable to get often—I can do 90 minutes."

He modestly notes that the show's content is well-indicated by its title. 'I'm certainly not an interviewer," he says. "I just turn on the tape and it's a conversation with friends—with a few hundred thousand of our closest buddies listening in. A lot of the shows have live music, like when Willie brought a guitar and sat there and sang and talked. Same thing with Mac Davis. There are no commercial breaks, and we're not constricted by any kind of format. Whatever we want to do, we do it, and it makes for some fun stuff. And from me being friends with these people, they know I'm not going to embarrass them or put them in a negative light, so they really open up—and we get great feedback from listeners."

America Channel PD Ray Knight says that XM gets "tons" of positive phone calls and e-mails regarding *Legends*. "People in the industry believe that fans don't care, but they do," says Knight, crediting Anderson—who was recently honored with BMI's Icon Award (*Billboard*, Nov. 16)—with "opening up a whole world" for country music fans thirsting for the "inside story" surrounding favorite artists and their songs.



"It's like sitting around the kitchen table with a couple beers talking about the world of country music of the last 50 years," Knight adds. "And when you've got a legend like Bill doing it, you end up with one more legend in the room to begin with."

Anderson has, of course, seen numerous technological changes in the radio industry since he first entered the business decades ago. "But in a lot of ways, it really hasn't changed," he says. "Radio still offers the most personal and intimate form of communicating—even if you're bouncing off a satellite. You're just right there with people,

and even if 95% of them on satellite radio are in a vehicle somewhere riding down the road, it's really still just you and them. Hopefully, at the end of an hour you see that you've driven 65 miles with Bill Anderson and his friends there in the car with you."

#### **MUSICALLY MODEST**

Anderson is pleased to have the new Chesney single representing him again at mainstream country radio, but he still has some reservations about the format from his vantage point as a country-radio veteran.

"Lord knows I don't want to offend anyone in country radio, but to me it's so restrictive, with ungodly large amounts of commercials to deal with," he says. "So it's good to have the freedom and flexibility to do something like what I'm doing at XM. I don't know that I could take it and put it in a structured environment—and the fact that it has no structure is one of its real charms."

Anderson is free to play his own music but rarely does. "The only record of mine that I remember playing is [1964 hit] 'Three A.M.,' when I did a theme show on steelguitar players that included Weldon Myrick, my original steel player," he says. "I didn't play it because it was my record but to show off the unusual steel work he did on it. I also played some songs I wrote for other people, but that's not why I do the show. And when the guests start talking about me, I try to switch the subject."

As for Anderson's own recording career, Varese Sarabande issued its fifth Anderson disc Oct. 29, *There's No Place Like Home on Christmas*.



Rockin' the Barn. Lonestar, Sara Evans, Pam Tillis, Rascal Flatts, and Brenda Lee were among those who participated in the second annual Rock the Barn benefit, raising \$75,000 for the Saint Thomas Center for Breast Health. Hosted by Brooks & Dunn's Ronnie Dunn and his wife, Janine, at their Nashville home, the event included a concert and live auction, which were organized by ASCAP Nashville senior VP Connie Bradley and Sony/ATV Music Publishing Nashville president/CEO Donna Hilley. Pictured, from left, are Lonestar's Keech Rainwater, Rebecca Lynn Howard, Lonestar's Richie McDonald, Bradley, and Lonestar's Michael Britt and Dean Sams.

www.americanradiohistory.com

## NOVEMBER 30 Billboard® TOP COUNTRY ALBUMS...

100	-							٠,	-		
EEK	/EEK	AGO	8	Sales data compiled by 🥻 Nielsen	Z	EEK	VEEK	AGO			Z
HS W	LAST WEEK	2 WKS.		ARTIST SoundScan Title	PEAK	HIS W	AST W	WKS.		ARTIST Title	PEAK
E	2	2		IMPRINT & NUMBER/DISTRIBUTING LABEL	2 2	78 28	-	34		IMPRINT & NUMBER/DISTRIBUTING LABEL  RANDY TRAVIS  Rise And Shine	+
	^			が NUMBER 1 音 5 Weeks At Number 1		30		32		WORD-CURB 85256-WARNER BROS. (1198/1899)  DELBERT MCCLINTON  Room To Breathe	12
4.0	2	3	112	DIXIE CHICKS A 3 Home MONUMENT/COLUMBIA 86840*/CRG (12:98 EQ/18:98)		39				NEW WEST 6042 (17.98 CD)	12
2	1	2	-	FAITH HILL ▲ <sup>2</sup> Cry WARNER BROS. 48001/WRN (12.98/18.98)	1	40	37	37	955	BROOKS & DUNN A  ARISTA NASHVILLE 67002/RLG (1/2 98/18 98)  Steers & Stripes	1
3	4	4	B	ELVIS PRESLEY ▲ <sup>2</sup> EIv1s: 30 #1 Hits	1	41	44	46		LEE ANN WOMACK MCA NASHVILLE 170289 (11 89/18.98)	<u></u>
4	3	1		RASCAL FLATTS Melt LYRIC STREET 165037/H0LLYW000 (12 98/18.96)	1	42	36	22	13	LEE ANN WOMACK MCA NASHVILLE 170287 (12.98/18.98)  MCA NASHVILLE 170287 (12.98/18.98)	2
5	5	6	177	TOBY KEITH ▲ Unleashed  DREAMWORKS 450254/INTERSCOPE (11.98/18.98)  Unleashed	1	43	42	39		LONESTAR ▲ I'm Already There	1
6	6	12		ALAN JACKSON ▲³  ARISTA NASHVILLE \$7059/RLG (12 38/18 38)	1	44	43	28	-	THE CHIEFTAINS  RCA VICTOR 63971 (12 98/18 98)  Down The Old Plank Road/The Nashville Sessions	21
7	7	7	300	KENNY CHESNEY ▲  No Shoes, No Shirt, No Problems BNA 57038/RLG (1/2 98/19 98)	1	45	41	35	1(3)	DARRYL WORLEY DREAMWORKS 490351/INTERSCOPE (11.98/17.98)	1
8	8	5		VARIOUS ARTISTS  EPIC/MEA/UNIVERSAL/RIG 86920/SONY (12 98 EQ/17 98)  Totally Country Vol. 2	5	46	38	21	F	THE NITTY GRITTY DIRT BAND Will The Circle Be Unbroken, Volume III CAPITOL 4917 (19 98 CD)	18
				S GREATEST GAINER SS		47	53	45		VARIOUS ARTISTS COLUMBIA 88310/CR6 (18 98 EQ CD)  Kindred Spirits: A Tribute To The Songs Of Johnny Cash	17
9	10	_	2	ALAN JACKSON Let It Be Christmas	9	48	47	43	131	TRACE ADKINS Chrome	4
10	9			ARISTA NASHVILLE 87062/RIG (11.38/17.38)  ALISON KRAUSS + UNION STATION  Live	9	49	48	40	6.8	BLAKE SHELTON ● Blake Shelton	3
14	12	8		ROUNDER 6 IDS 15/0/ME (19.98 CD)  KEITH URBAN Golden Road		50	50	41	26	WARNER BROS, 24731/WRN (11.98/17.96)  EMERSON DRIVE Emerson Drive	13
		Ľ		CAPITOL 32936 (10.98/18.98)	1	51	49	38	133	DREAMWORKS 450272/INTERSCOPE (8.98/14 98) [H]  LINDA RONSTADT  The Very Best Of Linda Ronstadt	19
		10	0	MARTINA MCBRIDE ▲ Greatest Hits RCA 67012/RIG (12.99/18.99)  Greatest Hits	<u> </u>	52	45	27		ELEKTRA 75109/BHINQ (17.98 CO) TAMMY COCHRAN Life Happened	11
13	16	11		SOUNDTRACK   6   0 Brother, Where Art Thou?  10ST HIGHWAY 170069/MERCURY (12 98/19.98)	1	53		42		EPIC 86052/SQNY (11.98 EQ/17.98)   STEVE EARLE   Jerusalem	
14	14		2	JOHNNY CASH AMERICAN/LDST HIGHWAY 063339*/UME (18:98 CO)  AMERICAN/LDST HIGHWAY 063339*/UME (18:98 CO)		54	55			E SQUARED 751147/ARTEMIS117 98 CO)  TRICK PONY ●  Trick Pony	
15	15	9		LEANN RIMES ● Twisted Angel CURB 78747 (12.98/18.98)  Twisted Angel	3			_		WARNER BROS 47927/WRN (11.98/17.98)	5
16	17	14	54	GEORGE STRAIT ● The Road Less Traveled MCA NASHVILLE 170220 (11.98/18.98)	1	55	51		3	KELLIE COFFEY  BNA 67040/RLG (10.980 (5.98)  When You Lie Next To Me	
17-	13	-		TRICK PONY UNA Mission WARNER BROS. 48236/WRN (12.98/18.98)	13	56	56	48	S.J	BILL ENGVALL WARNER BRIDS. 48340/WRN (11:98/17:98)  Cheap Drunk: An Autobiography	37
18	20	15	104	TIM MCGRAW ▲3 Greatest Hits CURB 77978 (12 98/18.99)  Greatest Hits	1 .					✓ HOT SHOT DEBUT  ✓	
19	18	-	2	WILLIE NELSON & FRIENDS LOST HIGHWAY 1703040/JME (18.98 CD)  Stars & Guitars	18	57	HE	H.	8	CLEDUS T. JUDD  MONUMENT 88744/SONY (17-98 EQ CO) [H]  Cledus Navidad	57
20	21	18	E	MONTGOMERY GENTRY COLUMBIA 86520/50NY (11 98 E0/17 98)	3	58	58	54		WILLIE NELSON  LOST HIGHWAY 186231/MERCURY (12.98/18 98)  The Great Divide	5
21)	29	31		BROOKS & DUNN ARISTA NASHVILLE ©765/RIG († 1.98/17.98)	21	59	64	58	1	PATTY LOVELESS EPIC 89967/SONY (17 98 EQ CO)  Bluegrass & White Snow: A Mountain Christmas	58
22	24	17	10	REBECCA LYNN HOWARD MCA NASHVILLE 170288 I11 98/18 98)  Forgive	5	60	61	47	*	JOHN MICHAEL MONTGOMERY WARNER BROS. 48341/WRN (12.98/18.98)	13
23	23	20	10	NICKEL CREEK SUGAR HILL 391 (18 99 CD) This Side	2	61	60	49	69	TRACY BYRD RCA 57009/RLG (11.58/17.58)  Ten Rounds	12
24	22	25	777	BRAD PAISLEY ▲ Part II	3	62		17	1	BOB RIVERS ATLANTIC 83991/AG 117.98 CO) White Trash Christmas	62
25	19	-	2	ARISTA NASHVILLE 67008/RIG [11.98/17:98)  MARK WILLS Greatest Hits	19	63	59	56	i.e	PHIL VASSAR AMERICAN ASSIVILLE 6 7048/RIG (11.98/17.98)  AMERICAN ASSIVILLE 6 7048/RIG (11.98/17.98)	4
26	26	13		MERCURY 1703/13 (1) 98/18.98)  ANNE MURRAY  Country Croonin'	13	64	57	44	4	PINMONKEY Pinmonkey	17
27	25	16	18	STRAIGHTWAY 39779 [19.38/19.88)  DIAMOND RIO Completely	3	65	66	63	29	BNA 67049/RLG [10.98/16.98] [M]  CLEDUS T. JUDD  Cledus Envy	19
28	27	19	8	ARISTA NASHVILLE 67046/RIG (11.98/17.98)  TRAVIS TRITT  Strong Enough	4	66	65	53		MONUMENT 85897/SONY (11.98 EQ/17.98) [H]  SHEDAISY  Knock On The Sky	3
		24		COLUMBIA 66660 SONY (12 98 EQ/18 38)  TOBY KEITH   Pull My Chain	1	67	63	69		LYRIC STREET 185015/HOLLYWOOD (12:98/18:98)  CAROLYN DAWN JOHNSON  Room With A View	8
		23	Eo	DREAMWORKS 450297/INTERSCOPE (12 98/18 98)  GARY ALLAN ●  Alright Guy	4	68	69	65		ARISTA NASHVILLE 69336/RIG (10 98/16 98)  STEVE AZAR  Waitin' On Joe	29
	35	36		MCA NASHVILLE 170201 (1) 194/17.99  GEORGE STRAIT  The Best Of George Strait: 20th Century Masters The Millennium Collection	8	69	the state of the state of	Milane sha		MERCURY 170269 (11.98/17.98) [M]  THE OAK RIDGE BOYS  An Inconvenient Christmas	69
-				MCA NASHVILLE 170280 (11 98 CO)		70	62	50		SPRING HILL/WORD 21034/WARNER BROS. (16 98 CD)  WAYLON JENNINGS  RCA Country Legends: Waylon Jennings	
-		29		ALISON KRAUSS + UNION STATION ● New Favorite ROUNDER B 04959/JME II 1 98/17 98)	3	74		60		BMG HERITAEERICA 9978BRIG (24.98 CD)  TANYA TUCKER  Tanya	
33	39	33		JOE NICHOLS UNIVERSAL SOUTH 170285 (11.99/17.98) [H]	12	72	-	57		TANTA TOCKER TUCKERTIME 38827/CAPITOI (10 58/17 98)  AARON TIPPIN  Stars & Stripes	
34		26		TIM MCGRAW A <sup>2</sup> Set This Circus Down	1	72				LYRIC STREET 165033/HOLLYWOOD (12.98/18.98)	
35	31	52	10	DOLLY PARTON BLUE EYE 3946/SUGAR HILL 110 98/18.98)	4	73	74	70	Ш	VARIOUS ARTISTS Time-Life's Treasury Of Bluegrass TIME-Life's Treasury Of Bluegrass TIME-Life's Treasury Of Bluegrass TIME-Life's Treasury Of Bluegrass	
				PACESETTER ® T♣ €		74	77	tLU.		VARIOUS ARTISTS HIP-0 885087/JUMRG (11-98 CD)  A Country Superstar Christmas 4	47
36	52	55	3	JO DEE MESSINA CURB 78755 (18.98 CD)  A Joyful Noise	36	75	70	64	56	REBA MCENTIRE ● Greatest Hits Volume III – I'm A Survivor  MCA NASHVILLE 170202 (11.38/18.98)	1

Delbums with the greatest sales gains this week. ■ Hecording Industry Ass... Uf America (140) a certification for net shipment of 10 million units (170) a certification for net shipment of 100 million units (170). Certification for net shipment of 100 million units (170). Certification of 1400,000 units (170). Certification of

## NOVEMBER 30 Billboard TOP COUNTRY CATALOG ALBUMS,

S WEEK	ST WEEK	Sales data compiled by	Nielsen SoundScan	TAL ART WKS	S WEEK	T WEEK		AL ART WKS
<b>1</b>	Š	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	E 등	Ξ	Š	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	E 3
	1	## NUMBER 1 / 位:	13 Weeks At Number 1	400	13	12	WILLIE NELSON ▲ LEGACY/COLUMBIA 69322/50NY (7.98 EQ/11.98)  16 Biggest Hits	219
- 1		RASCAL FLATTS A LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [H]	Rascal Flatts	128	14	13	FAITH HILL A WARNER BROS. 47373/WRN (12 98/18:98)  Breathe	158
2	2	DIXIE CHICKS        MONUMENT 68195/SONY (10 98 EQ/17.98) [N]	Wide Open Spaces	251	(13)	20	ALAN JACKSON ▲ ARISTA NASHVILLE 21735/LASERLIGHT (6.98 CD) Honky Tonk Christmas	60
(3)	4	SHANIA TWAIN	Come On Over	263	16	17	BROOKS & DUNN ▲ 3 ARISTA NASHVILLE 18952/RLG (12.98/18.99)  The Greatest Hits Collection	270
4	5	DIXIE CHICKS	Fly	168	17	15	NICKEL CREEK ● SUGAR HILL 3909 [17.98 CD] [H] Nickel Creek	102
5	3	KENNY CHESNEY ▲ 2 BNA 67976/RLG (12.98/18.98)	Greatest Hits	112	18	16	LEE ANN WOMACK A MCA NASHVILLE 170099 (11. 98/17.98) I Hope You Dance	130
6	11	MARTINA MCBRIDE ● RCA 67842/RLG (10.98/16/98)	White Christmas	42	19	18	TRAVIS TRITT ▲ COLUMBIA \$2165/SDNY (11.98 EQ/17.98)  Down The Road I Go	111
7	9	ANNE MURRAY STRAIGHTWAY 20335 (19 98 CD)	What A Wonderful Christmas	15	20	19	GEORGE STRAIT A MCA NASHVILLE 170100 (11.98/17.98)  Latest Greatest Straitest Hits	123
8	14	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6 98 CD)	Rudolph The Red-Nosed Reindeer	40	21	24	TIM MCGRAW A CURB 77886 (7.98/11.98) Everywhere	224
9	7	TOBY KEITH ▲ MERCURY 558962 (11 98/17.98)	Greatest Hits Volume One	207	22	_	GEORGE STRAIT ● MCA NASHVILLE 170093 (11.98/17.98) Merry Christmas Wherever You Are	27
10	6	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SDNY (7.98 EQ/11.98)	16 Biggest Hits	189	23	-	REBA MCENTIRE MCA NASHVILLE 170092 (11 98/17.98) Secret Of Giving: A Christmas Collection	25
11	8	SOUNDTRACK A 3 CURB 78703 (11.98/17.98)	Coyote Ugly	120	20	_	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA • MCA RASHWILE 170038 110 980/17.980 Breath Of Heaven - A Christmas Collection	36
.12	10	ALAN JACKSON A 5 ARISTA NASHVILLE 18801/RLG (12 98/18.98)	The Greatest Hits Collection	369	25	-	ALABAMA BMG SPECIAL PRODUCTS 44753 (3 98/6 98)  Alabama Christmas	6

Albums with the greatest sales, gains it is week. Catalog, albums are 2-year-of diffes that have fallen below No. 100 on The Shippard 200 or reissues of older albums. Total Chard Weeks column reflects combined weeks till have appeared on Top Country Albums and To December 200,000 and bums are 2-year-of different in the same of the Shippard 200 or reissues and double albums with a reflect and double albums with a reflect and double albums with a reflect and of the shippard 200,000 and the Shi

VARIOUS ARTISTS •

## NOVEMBER 30 Billboard HOT COUNTRY... SINGLES & TRACKS

	_		-				1				- 50
, KEEK	VEEK	AGO		Airplay monitored by <b>\$\frac{1}{N}\$</b> Nielsen Broadcast Data	N N	NA NA	WEEK	AGO			N.
HIS V	LAST WEEK	WKS	1	TITLE Systems Artist	PEAK	PHIS V	LAST V	2 WKS. AGO		TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK
0		2		PRODUCER (SONGWRITER)  IMPRINT & NUMBER/PROMOTION LABEL  Week At Number 1  Week At Number 1	-	31		34		BEAUTIFUL GOODBYE Jennifer Hanson ♀	1
1	2	3		THESE DAYS Rascal Flatts ♥	1	32	33	32	10	J.HANSON,G DORMAN (J.HANSON,K PATTON-JOHNSTON)  WAITIN' ON JOE  Steve Azar ♀	32
	1	1		M.BRIGHT.M.WILLIAMS.RASCAL FLATTS (J.STEELE.D.WELLS.S.ROBSON)  LYRIC STREET ALBUM CUT			34			R VAN HOY (S AZAR) • MERCURY 172257	
Ĺ				SOMEBODY LIKE YOU D.HUFF.KURBAN (KURBAN, I SHANKS) CAPITOL ALBUM CUT	, '					FAMILY TREE  FROGERS.J STROUD ID.SCDTT)  Darryl Worley ♥  DREAMWORKS 450814	-
3	3	2		LANDSLIDE  DIXIE CHICKS.LMAINES (S.NICKS)  DIXIE CHICKS.LMAINES (S.NICKS)  DIXIE CHICKS.LMAINES (S.NICKS)	2	34	36	38	٠	THERE'S NO LIMIT  DHUFFO CARTER ID. CARTER.R. SCRUGGS)  ARISTA NASHVILLE ALBUM CUT	34
4	4	6		SHE'LL LEAVE YOU WITH A SMILE  TBROWN,G.STRAIT (0.BLACKMAN,J.KNDWLES)  George Strait ♀  MCA NASHVILLE 172255	4	35	35	37		PRACTICE LIFE  D. MALLOY (A GRIGGS, B. JAMES)  RCA ALBUM CUT  Andy Griggs With Martina McBride  RCA ALBUM CUT	35
5	7	7	TITLE	WHO'S YOUR DADDY?  J.STROUD, T.KEITH (T.KEITH)  ◆ DREAMWORKS 450815	5	36	39	50	4	NEXT BIG THING VGILL (VGILLA ANDERSON, JHOBBS) VINCE GIII MCA NASHVILLE ALBUM CUT	36
6	5	5	-26	MY TOWN B.CHANCEY (J. STEELE, R. NIELSEN)  Montgomery Gentry   C COLUMBIA, 79786  C COLUMBIA, 79786	5	37	40	42		BROKENHEARTSVILLE  B.ROWAN (R.BOUDREAUX.C.DANIELS,D.KEES,B.MEVIS)  O UNIVERSAL SOUTH 172241	37
7	10	11		RED RAG TOP 8 GALLIMORE.T.IMCGRAW.O.SMITH (J WHITE) TIM MCGraw CURB ALBUM CUT	7	33	38	39		A MEMORY LIKE I'M GONNA BE B.BECKETT, JLASETER, IJ LASETER, MURRAH) TUCKERTIME ALBUM CUT	37
8	6	4		WORK IN PROGRESS  KSTEGALL (A JACKSON)  ARISTA NASHYILLE ALBUM CUT	3	39	42	40	9	MY OLD MAN THEWITTJ.NIEBANK (RATKINS,THEWITT) RODREY Atkins CUBB ALBUM CUT	39
9	8	10	72	I'M GONNA GETCHA GOOD!  R.I LANGE (S. TWAIN,R.J. LANGE)  Shania Twain   MERCURY 172272  MERCURY 172272	8	40	37	33		CRY  M FREDERIKSEN, FHILL (A.APARO)  ✓ WARNER BROS. 166887WRN	12
10	9	8	220	BEAUTIFUL MESS  M.O CLUTE, DIAMOND RIO IS LEMAIRE, C. MILLS, S. MINOR)  ARISTA NASHVILLE ALBUM CUT  ARISTA NASHVILLE ALBUM CUT	1	41	41	41		JOHN J. BLANCHARD B.TERRY (A.SMITH,C.WALLIN)  Anthony Smith  MERCURY 172286	41
11	13	14		FALL INTO ME R.MARX (0 ORTON.J. STOVER)  GREAMWORKS ALBUM CUT  OREAMWORKS ALBUM CUT	11	42	43	43		FOREVER EVERYDAY  MWRIGHTLA WOMACK IX PATTON-JOHNSTON.O O'DAY)  Lee Ann Womack  MCA MASHVILLE 172283	42
12	18	21		19 SOMETHIN' CLINDSEY (C OUBOIS, DLEE)  MeRCURY 172257  MERCURY 172257	12	43	44	44	8	WHAT WE'RE GONNA DO ABOUT IT Tommy Shane Steiner With Bridgette Wilson-Sampras JRITCHEY (L.TMILLER,C DUBDIS) RCA ALBUM CUT	43
13	17	19	16	A LOT OF THINGS DIFFERENT  N.WILSON,B.CANNON,K.CHESNEY IB ANDERSON,O.OILLON)  WE BNA 69172	13	44	46	52	4	IT'LL GO AWAY  LREYNOLOS IK DENNEYO SAMPSON)  LYRIC STREET ALBUM CUT	44
14	14	16		I JUST WANNA BE MAD  B GALLIMORE (K LOVELACE LT MILLER)  Terri Clark ♥  B MERCURY 172262	14	45	53	-		WHEN THE LIGHTS GO DOWN  OHUPFEHILL (C WISEMAN, J STEELE, RAUTHERFORD)  WARNER BROS. ALBUM CUTTAVRN  WARNER BROS. ALBUM CUTTAVRN	45
15	16	15	22	STRONG ENOUGH TO BE YOUR MAN  BJ.WALKERJR, LTRITT (LTRITT)  COLUMBIA 79787	15	45	49	55		LATELY (BEEN DREAMIN' 'BOUT BABIES)  B.J.WAIKERJR. (R HAMM)  RCA ALBUM CUT	46
16	15	17	ж	EVERY RIVER KBROOKS ROUNN,MWRICHT (ANGELO,T,LITTLEFIELO,KRICHEY) ARISTA NASHVILLE ALBUM CUT	15	47	47	48	ō.	I WANT MY BABY BACK BJ.WALKERJR. IT.MARTINT.SHAPIRO.M NESLER)  OULUMBIA ALBUM CUT	47
17	12	13	30	FORGIVE M.WRIGHTTERUCE (RLHOWARD,TBRUCE)  Rebecca Lynn Howard © MCA NASHVILLE 172242  MCA NASHVILLE 172242	12	48	45	46	H	PICTURE  KID ROCK IRJ.RITCHIEI  KID ROCK IRJ.	45
18	11	9	111	WHERE WOULD YOU BE  M MCGRIDE, PWORLEY (R PROCTOR,R FERRELL)  M CORP. CA. 68173	3	49	57	-		WHAT A BEAUTIFUL DAY RWRIGHT (C.CAGLEM.POWELL) CAPITOL ALBUM CUT	49
19	21	22		I WISH YOU'D STAY RROGERS (C DUBDIS & PAISLEY)  ARISTA NASHVILLE ALBUM CUT ARISTA NASHVILLE ALBUM CUT	19	50	48	47	10	I'D LOVE TO LAY YOU DOWN G.COLE (FA.MACRAE)  Daryle Singletary AUDIUM ALBUM CUT	43
20	19	20		THE GOOD STUFF B.CANNON,N.WILSON.K.CHESNEY (J.COLLINS,C.WISEMAN)  Kenny Chesney ₹ BNA 69172	1	51	51	53	7	ALMOST HOME Craig Morgan C.MORGAN,RO'DONNELLIC.MORGAN,K.K.PHILLIPS) BROKEN BOW ALBUM CUT	51
21	22	23		'TIL NOTHING COMES BETWEEN US SHENDRICKS (T.MARTYK.HARVICK.R MARSHALL)  'TIL NOTHING COMES BETWEEN US SHENDRICKS (T.MARTYK.HARVICK.R MARSHALL)  WARNER BROS. ALBUM CUT/WIRN	21					✓ HOT SHOT DEBUT  ✓	
22	23	25	10	YOU CAN'T HIDE BEAUTIFUL Aaron Lines マ CARREN IM DULANEY, J SELLERS) ROA ALBUM CUT	22	52			1	CONCRETE ANGEL MACBRIDE, P.WORLEY (S. BENTLEY, R. CROSBY)  RCA ALBUM CUT	52
23	25	26		MAN TO MAN  Bary Allan  1.BROWN,MWRIGHT (J.D HARA)  MCA NASHVILLE 172256	23	53	50	49	ŧ.	THE LUCKIEST MAN IN THE WORLD  E.SILVER (E.SILVER.M.POWELL)  Neal McCoy  WARNER BROS. 16689/WRN	46
24	24	24		UNUSUALLY UNUSUAL  O.HUFF (M.MCGUINN)  BNA ALBUM CUT  BNA ALBUM CUT	24	54	54	59	U	I DROVE ALL NIGHT PWORLEY (B STEINBERG,T.KELLY)  BNA ALBUM CUT	54
23	27	35	111	THE BABY B.BRADDOCK (H.ALLEN.M.WHITE) B.BRADDOCK (H.ALLEN.M.WHITE) WARNER BROS. ALBUM CUTWINN	25	55	58			I BELIEVE Diamond Rio M.D.CLUTE (S.EWING,D.KEES) ARISTA NASHVILLE ALBUM CUT	55
28	28	29		AT THE END OF THE DAY  O.HUFF (K.COFFEY,B. JAMES)  BNA ALBUM CUT	26	56	52	51		RUB ME THE RIGHT WAY BJ WALKERJIR. (B MARTIN,M GEIGER,J RAMEY) EPIC ALBUM CUT/EMN	51
27	26	27	30	ONE DAY CLOSER TO YOU PWORLEY, C.D. JOHNSON (C.D. JOHNSON, M.D. DANNA). ARISTA NASHVILLE ALBUM CUT	26	57				RAINING ON SUNDAY D.HUFF.KURBAN (D.BROWN.R FOSTER)  Keith Urban CAPITOL ALBUM CUT	57
28	29	28	-63	ON A MISSION CHOWARD (LIDEAN,K TRIBBLE,D,L MURPHY)  WARNER BROS. ALBUM CUTWARN WARNER BROS. ALBUM CUTWARN	28	58	56	56		LONESOME ROAD  J.STROUD (B.SIMPSON.A GORLEYM PIERCE)  Chalee Tennison  O DREAMWORKS 450813	56
23	30	30	40	CHROME  DHUFF (J STEELE.A SMITH)  CAPITOL ALBUM CUT	9	59	13		V	TINY DANCER B. GALLIMORE,T.M.G.GRAWJO. SMITH IE.JOHN, B. TAUPIN) CURB ALBUM CUT	59
30	31	31		I'M NOT BREAKIN' GHUNT.G.LEACH.S.HOLY (J FOSTER,M CHRISTIAN)  Steve Holy CURB ALBUM CUT	30	60	59	54		EVERYDAY ANGEL RFOSTER(RFOSTER)  Radney Foster ♥  OUALTONE ALBUM CUT	43

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. \$\mathbb{T}\$ Videoclip available. To Single is unavailable. To Single available. On Single available. To Single available available. To Single available available available. To Single available available available.

## NOVEMBER 30 Billboard TOP BLUEGRASS

200			THE REPORT OF THE PROPERTY OF
WEEK	AST WEEK		Sales data compiled by Nielsen
THIS	LAST		SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
			NUMBER 1 2 Weeks At Number 1
1	1	2	ALISON KRAUSS + UNION STATION ROUNDER 610515/UME Live
2	2	1	SOUNDTRACK A 6 LOST HIGHWAY/MERCURY 170069/10JMG O Brother, Where Art Thou?
3	3	10	NICKEL CREEK SUGARHILL 3941 This Side
4	4		ALISON KRAUSS + UNION STATION ● ROUNDER 610/495/UME New Favorite
5	5	-12	DOLLY PARTON BLUE EYE 3946/SUGAR HILL Halos & Horns
6	6	7	THE NITTY GRITTY DIRT BAND CAPITOL 40177 Will The Circle Be Unbroken, Volume III
62	7		PATTY LOVELESS EPIC 85967/SONY Bluegrass & White Snow: A Mountain Christmas
8	8	-11	VARIOUS ARTISTS TIME LIFE 18701 Time-Life's Treasury Of Bluegrass
9	11	24	PATTY LOVELESS EPIC 85651/SONY Mountain Soul
10	9	ka l	SOUNDTRACK LOST HIGHWAY 170221/MERCURY Down From The Mountain
a	13		VARIOUS ARTISTS ROUNDER 610499/UME 0 Sister! The Women's Bluegrass Collection
12	10	10	VARIOUS ARTISTS ROUNDER 610506/UME O Sister 2: A Women's Bluegrass Collection
13	12		OLD & IN THE GRAY ACOUSTIC DISC 51 Old & In The Gray
(II)	9		VARIOUS ARTISTS UNIVERSAL SOUTH 064852 Christmas On The Mountain (A Bluegrass Christmas)
15	14	3	HAYSEED DIXIE OUALTONE 1104/RAZOR & TIE A HIIIbilly Tribute To AC/DC

## TOP COUNTRY SINGLES SALES,

	¥		Sales data compiled by Nielsen	
THIS WEEK	WEEK	3	SoundScan	
THES	LAST		TITLE :MPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			※営 NUMBER 1 ※営	1 Week At Number 1
1	100	W	PICTURE UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	1		BEAUTIFUL GOODBYE CAPITOL 77816	Jennifer Hanson
3	2	11-1	LONG TIME GONE MONUMENT 79790/CRG	Dixie Chicks
4	3	42	GOD BLESS THE USA CURB 73128	Lee Greenwood
5	4	LE:	CAN'T FIGHT THE MOONLIGHT ● CURB 73116	LeAnn Rimes
6	8	F.	HOW DO I LIVE A 3 CURB 73022	LeAnn Rimes
7	6	2.7	THE IMPOSSIBLE UNIVERSAL SOUTH 172241	Joe Nichols
8	_	4.1	AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137*/MADACY	Randy Travis
9	5		I SHOULD BE SLEEPING OREAMWORKS 450362/INTERSCOPE	Emerson Drive
10	7	E	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	The Osborne Brothers

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

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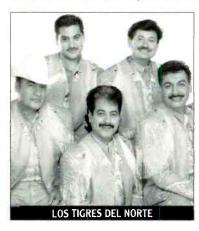


## Notas.

AWARD NOMINEES: With a total of six nods each, Juanes and Celia Cruz lead the nominations for the 15th annual Premios Lo Nuestro Latin Music Awards, which will be broadcast live Feb. 5, 2003, from Miami on the Univision network. Other multiple nominees include Carlos Vives and Marc Anthony, with five nominations each. A slew of other acts garnered four nominations each; of those, the most notable are debut acts Cabas and Sin Bandera, Celso Piña. and Pilar Montenegro—the only artist to get nods in both pop and regional Mexican categories.

Awards will be given in a total of 32 categories for pop, tropical, urban, and regional Mexican music released between Oct. 1, 2001, and Sept. 30, 2002. Winners are voted for by Latin radio programmers nationwide, while fans determine the winners of the five People's Internet Awards. In celebration of the awards' 15th anniversary, show organizer Univision will host a pre-awards gala Feb. 4 in Miami Beach. Nominees were announced this week at the New York Museum of Television & Radio, which announced plans to launch a Center for Spanish-Language Programs. Univision will donate to the center hundreds of hours of its taped programming, including the 15 editions of Premios Lo Nuestro.

**STALKING THE TOP SPOT:** Los Tigres del Norte are consistent big sellers. Why then, should their renewed climb to the No. 1 spot on the *Billboard* Top Latin Albums chart be of note? Because their leap from last week's third place to this



week's No. 1 spot puts them at a considerable distance in units scanned (approximately 16,000 units vs. 13,000 units) from the chart's No. 2, **Las Ketchup** (which retains its spot after **Shakira's** greatest-hits album—which debuted at No. 1 last week—fell to No. 3).

The 27% leap in sales for *La Reina del Sur* follows a massive marketing campaign that Fonovisa marketing

director **Roberto Arciniegas** says is designed to "reposition the band."

Arciniegas says that the disc is benefiting from a "mix of promotion work on their part, a TV campaign, radio airplay, the novelty of having a book out by a respected author which bears the name of the album, and of course, we think the single and the album are both very good."

La Reina del Sur was initially released four weeks ago with a radio blitz that has enabled the title track to remain in the top five of the regional Mexican airplay chart (though it has not reached No. 1); it sits at No. 3 this week.

The marketing effort was aided last week with the launch of a contest in Los Angeles Spanish-language daily newspaper *La Opinión* in which fans can win deluxe press kits, as well as a joint promotion between fonovisa.com and Univision TV show *El Gordo y la Flaca*, where fans can vie to win a pick-up truck.

According to Arciniegas, album shipments are at 350,000 copies; it is expected that 400,000 copies will be sold in the U.S. alone by year's end.

Incidentally, although Las Ketchup and Shakira are almost neck and neck in the charts, the No. 4—Luis Miguel's Mis Boleros Favoritos—registers less than half of Shakira's sales.

ARBITRON BREAKTHROUGH: Arbitron has committed to begin using language preference for Hispanic diary-keepers when tabulating ratings. But when this will take effect will not become clear until the beginning of the year, after Arbitron determines the best way to define language preferences and modifies its software to do it.

Although Arbitron has been tracking language preference (in this case, whether listeners speak Spanish) since 1997, it hasn't actually applied the information to ratings measurement. But Hispanic broadcasters, who met with company reps earlier this month, have long argued that it is a key factor that drives listenership. Arbitron's summer Los Angeles books, for example, registered particularly low ratings for most Spanish-language stations. And for that ratings period, Arbitron VP of communications Thom Mocarsky says, only 47% of Hispanic diary-keepers said their primary language was Spanish—the lowest number since 1997. Mocarsky says, "We think it's one of the factors that affect how Hispanics use radio."

Although the L.A. numbers were low, the previous three surveys of 2002 have been the highest for Spanish-language stations in the overall top 100 markets. And, Mocarsky adds, the Arbitron summer L.A. book is just fine.

#### BY HOWELL LLEWELLYN

MADRID—Spanish music conglomerate Gran Vía Musical (GVM) has appointed Pedro Danés as its new director general. It plans to lay off an unknown number of staff and has reduced its divisions from five to four as it prepares to expand activity in Mexico in the new year. Danés, 38, replaces Ignacio Iglesias.

"My appointment is managerial, because a clear business focus was lacking until now," Danés tells *Billboard*. "The music-industry crisis obliges us to be more rigorous and to reduce size so that cost increases are zero."

An important section of GVM in this plan is touring and concert-promotion arm Planet Events, which is part of new division GVM Eventos, with Sandra Retondo as director. Music-festival arm Media Festivals has been incorporated into GVM Eventos, and its former director, José María Palacios, has exited.

Another key feature of the changes is that GVM Mexico, which was created this year, will appoint a director early next year. It is currently headed by Miami-based Marco Antonio Rubí, who is director of the Muxxic Latina label, of which GVM owns 75% and Universal Music Group (UMG) the remaining 25%. GVM CEO Luis Merino says there have not been any changes in Miami so far and that GVM is looking to optimize its 2-year-old relationship with UMG regarding Muxxic Latina. Miami will continue to be the regional headquarters of Muxxic Latina under Rubí.

Danés says, "Mexico is to be the passport to the U.S. for [GVM's] Spanish artists, such as Marta Sánchez, Raúl, and Agüita Salá. The general idea is that our successful artists will be promoted in Mexico with the aim of them then reaching U.S. audiences."

As part of the changes, GVM's activities in Miami have been incorporated into the UMG structure to make them more efficient. Danés says the Miami structure "has been condensed.

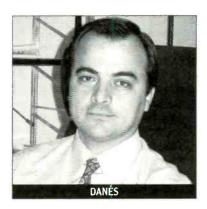
"We want Mexico to be our launch pad into the U.S. and Latin America in general," he continues. "It is not always enough for our artists to be successful in Spain: Our aim is to internationalize them."

Danés stresses that the priority is to strengthen GVM in Spain. The exact number of staff to be laid off will be known in January 2003, "but our structure will be smaller," he says. Three back-office personnel are known to have been let go already, apart from the exits of Iglesias, Palacios, and former GVM financial director Juan Piedra, who is now VP of finance at Radio Caracol.

Danés adds that the biggest difference between GVM before and now is its size. "It is now smaller and is to operate under different business criteria." Danés previously worked as a business administrator in a leading insurance company.

Merino says that GVM's four divisions will be labels, events, distribution, and publishing. Media Festivals,

## GVM Appoints Danés, Reduces Size



which helped arrange some of Spain's top music festivals, including Festimad and Esparrago Rock, was incorporated into GVM Eventos because "it did not make sense to have Planet Events and Media Festivals as separate divisions when their functions often coincided," says Merino, who is also director general of leisure and entertainment at GVM's parent company, Grupo Prisa.

Merino says GVM Eventos is "the premier operator of Latin artists in Spain," having organized in recent months tours and concerts by Shakira, Enrique Iglesias, Paulina Rubio, Maná, Juanes, Caetano Veloso, and Fros Ramazotti

GVM Discos includes labels Muxxic, SunnyLuna, Horus, Palo Nuevo, Rock Muxxic, World Muxxic, and Freequency, with such artists as Marta Sánchez, María Jiménez, Tamara, Sôber, Papa Levante, Gian Marco, Miami Sound Machine, Jon Secada, and Chocolate. Carlos Sanmartín continues as director.

Gran Vía Distribución and GVM Editorial remain unchanged as GVM's distribution and publishing arms, with Felix Iriondo and Dominic Gibson as respective directors.

Merino says, "The aim of the changes is to make GVM more solid, and more changes and enterprises will be announced after the new year—especially on the other side of the Atlantic. where we have to be more active." GVM was created three years ago and has offices in Miami and Mexico City.

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## NOVEMBER 30 Billboard TOP LATIN ALBUMS,

INC		002	ER 3									
THIS WEEK	LAST WEEK	2 WKS. AGO	Morrano	Sales data compiled by Nielsen SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	Morning N	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
				記憶 NUMBER 1/GREATEST GAINER   記憶 2 Weeks At Number 1		50	59	56		PILAR MONTENEGRO A Desahogo		
1	3	1		LOS TIGRES DEL NORTE FONDVISA 50666 (14.98 CD)  La Reina Del Sur	1	51	46	42	=7	MONCHY & ALEXANDRA JAN 84839/SDNY DISCOS (8 98 ED) 13.991 [M]  Confesiones		
2	2	2		LAS KETCHUP SHAKETOWN/COLUMBIA 8690/ SONY OISCOS (15:98 EQ CD) [N]  Las Ketchup	1	52	56	41	TB	VARIOUS ARTISTS OISA 727027/UG (8 98/13 98)		
	1	-		SHAKIRA Grandes Exitos SUNT DISCOS 87611 (15.98 EQ. CO)	1	53	53	44	117	JERRY RIVERA ARIOLA 94877/BMG LATIN (10.98/15.98) [M]		
4	4	4		LUIS MIGUEL WARNER LATINA 49277 (19.98 CO)  Mis Boleros Favoritos	3	54	50	48	813	LOS INVASORES DE NUEVO LEON 20 Exitos 3 EMILATIN 34432 (12 88 CD)		
5	5	3	1	KUMBIA KINGS EMI LATIN 425/26 (7.88) (1.38)	3	55	47	52	67	INTOCABLE 14 Grandes Exitos 1 Emilario 3012 (8) 1931		
6	6	5	7	ENRIQUE IGLESIAS • Quizas UNIVERSAL LATINO 064385 (11.99/18.99)	1	56	45	51		LOS TIGRILLOS WEAMEX 4916 (MARRER LATINA (12.98 CD)  Cumbias Con Garra Vol. 4  4		
7	8	6	16	MANA WARNER LATINA 48566 (10.98/18.98)  Revolucion De Amor	1	57	52	53	in	INTOCABLE		
8	7	8	Yō	JUANES A SURCO 017532/UNIVERSAL LATIND (16.98 CD) [M]  Un Dia Normal	2	58	48	45	20	LOS ORIGINALES DE SAN JUAN 20 Grandes Exitos 1 UNIVISION 310063/UG (9 98/13 98)		
9	10	9	7	SELENA Ones	4	59	65	59	2	MARC ANTHONY ● CI(LUMBIA 84617/SONY DISCOS (11 88 EQ/17.98)		
10	11	7		JAGUARES RCA 96696/BMG (ATIN (14.98 CD)	2	60	58	57	80	LOS CAMINANTES SONY DISCOS 84224 (9 98 EU/13 98) 4  20 Exitazos-Nuestras Canciones 4		
1	12	1-	2	VARIOUS ARTISTS UNIVISION 3 10090/UG (11 98/15 98)  Arcoiris Musical Mexicano Vol. 2	11	61	63	67		AVENTURA PREMIUM LATIN 12000/JAN (13.98 CD)  We Broke The Rules 6		
2	9	-		HECTOR & TITO A La Reconquista VI 49671/106 (14-98 CO) [M]	9	62	55	61		DNN AYALA Y SUS BRAVOS DEL NORTE 20 Exitos Gigantes Vol. 2 43		
13	14	11	7	LIBERACION DISA 727028/UG (8.98/13.98) [M] Historia Musical	7	63	THE	E.(1)		IO DURCAL 86510/BMG LATIN (13.95 CD)  En Concierto: Inolvidable 63		
d	13	10	15	CONJUNTO PRIMAVERA FONDVISA 86237 (9 58/13.39) [M] Perdoname Mi Amor	2	64	60	63	ELE	CARLOS VIVES EMILATIN 3995 (9 99/15.98) [H]  Dejame Entrar		
5	22	29	==	BELINDA ARIOLA 9257978MG LATIN (9.98 CD)  Silvana: Complices AI Rescate	15	65	64	60	<b>F</b>	OS BUKIS Greatest Hits 3'		
٥	15	13	8	LUPILLO RIVERA SONY DISCOS 87837 (8.98 E0/13.98) [M] Amorcito Corazon	4	66	54	47		ALEJANDRO SANZ A WARKER LATINA 41541 (10.98/17.98) [N]		
17	18	15	17	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)  Arcoiris Musical Mexicano	2	-67	62	55		VARIOUS ARTISTS MOCK & ROLL 950410 (LIDERE'S (6.95(11.96))  Puras Cumbias Sonideras 2		
				% PACESETTER % % €		68	66	62	10	LOS TERRIBLES DEL NORTE 20 Corridazos 3 FREODIE 71851 (7.98)/13 991		
18	38	49	1	BELINDA Mariana: Complices Al Rescate ARIOLA 92568/BMG LATIN [9.98 CD]	18	69	32	14		CHUY VEGA UNIVISION 310078/US [9.98/13.99] [H]  Mas De Lo Que Merecias 1		
19	16	12	8	VICTOR MANUELLE Le Preguntaba A La Luna SONY DISCOS 84863 (16.98 ECI CD)	12	71	71	65	40	GUARDIANES DEL AMOR ARIOLA 8314/4BMG (ATIN (7 98/11 98)  ARIOLA 8314/4BMG (ATIN (7 98/11 98)		
0	25	21		LOS ANGELES DE CHARLY Bonita Mujer	10	71	73	68		JOSE ALFREDO JIMENEZ ARIOLA 790058MG LATINI (18:98 CO)  Las 100 Clasicas Vol. 1 2		
21	19	19		THALIA △ Thalia EMI LATIN 39753 (10 98/17 98) [H]	1	72	61	50	133	GRUPO MANIA UNIVERSAL LATINO D18980 (9 98/14 98)		
22	17	17		LOS RAZOS RCA 96788/BMG LATIN (12.98 CD) [H]  Dandole Vuelo A La Hilacha	12	73	I/A			THE LATIN ALL-STARS ST. CLAIR 6462 (8.99 CD) ST. CLAIR 6462 (8.99 CD)		
23	24	18	701	JENNIFER PENA A Libre	2	74	70	74	100	LOS ANGELES AZULES DISA 727014/UG (8 9913 98) [H]  Historia Musical		
24	20	16	1155	CHAYANNE △ Grandes Exitos	1	75	1,323			RUBEN BLADES COLUMBIA 246ZS SONY OISCOS (6 98 EQ/16 98)  Mundo 3		
5	23	22		SIN BANDERA SIN BANDERA SIN BANDERA SIN BANDERA	12							
6	21	20	10	CRISTIAN ARIOLA \$578/16MG LATIN (16 98 CO) [H]  Grandes Hits	13		LAT	IN P	OP	P ALBUMS REGIONAL MEXICAN ALBUM		
7	29	38	73	MARCO ANTONIO SOLIS ● Mas De Mi Alma	1		LAS KET		SHAKE	TOWN/COLUMBIA/SONY DISCOS)  VICTOR MANUELLE  LE PREGUNTABA A LA LUNA (SONY DISCOS)  LA REINA DEL SUR (FONDYISA)		
8	27	24	241	LOS TEMERARIOS AFIS SIGMA 0529/F0XOVISA I 10.98/16.98)  Una Lagrima No Basta	1		SHAKIR			2 GILBERTO SANTA ROSA 2 VARIOUS ARTISTS		
29	28	26	Total	VICENTE FERNANDEZ $\triangle^2$ Historia De Un Idolo Vol. 1	1		LUIS M	IIGUEL		INY DISCOS ) ARCOIRIS MUSICAL MEXICAND VOL 2 (UNIVISION /UE  3 MONCHY & ALEXANDRA 3 ALBERACION		
10	26	23	24	VARIOUS ARTISTS UDERES 950415 (7 98/13 98)  15 Postales De Amor	11	4	-	LEROS FA		OS (WARNER LATINA.) CONFESIONES U.8N/SONY DISCOSI HISTORIA MUSICAL (DISA/UG)  4 JERRY RIVERA (CONJUNTO PRIMAVERA		
ALC: U	1	1	1							Unitatena		

		2 0	
Sin Bandera	12		
Grandes Hits	13	diam'r.	LA
Mas De Mi Alma	1		LAS KE
Una Lagrima No Basta	1	2	SHAK
Historia De Un Idolo Vol. 1	1	3	GRAN LUIS M
15 Postales De Amor	11		MIS B
A Toda Dnda	31		ALL M
Viceversa	2		ENRIO QUIZA
La Hora Sonidera	8	6	MANA REVOL
Historia Musical: 30 Pegaditas	8	7	JUAN UN DI
JT Z		8	SELEN
Soy Asi	35	9	JAGUA EL PRI
2002 Latin Grammy Nominees	5	10	HECTO A LA R
El Clon	19	*	BELIN
Las 30 Cumbias Mas Pegadas	1	12	THALI.
Jugo A La Vida	10	13	CHAYA
Historia Musical	1	14	GRANI SIN B
Historia De Un Idolo Vol. 2	2	15	SIN BA
Puros Madrazos	32		GRANI
Ranchero Y Mucho Mas	29		MAS C
No Me Se Rajar	1		2002 LA
Los Grandes	45		SOUN! EL CLO
Las Romanticas De Pancho Barraza	46	19	EONIT.
Acustico	3	7.1	A.B. Q
01111	1	- A	humau

	LATIN POP ALBUMS		TROPICAL/SALSA ALBUMS		REGIONAL MEXICAN ALBUMS
	LAS KETCHUP LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)	1	VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)	1	LOS TIGRES DEL NORTE LA REINA DEL SUR (FONOVISA)
2	SHAKIRA GRANDES EXITOS (SONY DISCOS.)	2	GILBERTO SANTA ROSA VICEVERSA (SONY OISCOS)	Z	VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO VOL 2 {UNIVISION /UG}
	LUIS MIGUEL MIS BOLEROS FAVORITOS (WARNER LATINA.)	3	MONCHY & ALEXANDRA CONFESIONES (J&N/SONY OISCOS)	3	ILIBERACION HISTORIA MUSICAL (DISA/UG)
4	KUMBIA KINGS ALL MIXED UP: LOS REMIXES (EMI LATIN)	4	JERRY RIVERA VUELA MUY ALTO   IARIOLA/BMG LATINI	•	CONJUNTO PRIMAVERA PERODNAME MI AMOR (FONDVISA)
	ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	5	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	5	LUPILLO RIVERA AMORCITO CORAZON (SONY DISCOS)
E	MANA REVOLUCION DE AMOR (WARNER LATINA)	6	AVENTURA WE BROKE THE RULES {PREMIUM LATIN / J&Ni	6	VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICAND (UNIVISION /UG)
	JUANES UN DIA NORMAL (SURCO /UNIVERSAL LATINO)	7	CARLOS VIVES DEJAME ENTRAR (EMI LATIÑ)	7	BELINDA MARIANA. COMPLICES AL RESCATE (ARIOLA/BMG LATIN)
8	SELENA ONES (EMILATIN).	8	GRUPO MANIA LATINO (UNIVERSAL LATINO)	8	LOS ANGELES DE CHARLY BONITA MUJER (FONOVIŜA)
9	JAGUARES EL PRIMER INSTINTO (RCA/BMG LATIN)	9	RUBEN BLADES MUNDO (COLUMBIA/SONY DISCOS)	9	LOS RAZOS OANDOLE VUELD A LA HILACHA (RCA/BMG LATIN)
10	HECTOR & TITO A LA RECONQUISTA (VI/UG)	10	SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRID (ROPEACOPE/AG)	10	JENNIFER PENA LIBRE (UNIVISION/UG)
lf	BELINOA SILVANA: COMPLICES AL RESCATE (ARIOLA/BMG LATIN)	11	CELIA CRUZ LA NEGRA TIENE TUMBAD (SONY DISCOS)	ti	LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA /FONOVISA)
12	THALIA THALIA (EMI LATIN )	12	TITO NIEVES MUY AGRADECIDO (WEACARIBE/WARNER LATINA)	12	VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
13	CHAYANNE GRANDES EXITOS ISONY DISCOS )	13	TONO ROSARIO TONO EN AMERICA (WEACARIBE/WARNER LATINA)	13	VARIOUS ARTISTS 15 POSTALES DE AMOR (LIDERES)
14	SIN BANDERA SIN BANDERA (SONY DISCOS)	14	VARIOUS ARTISTS SUPER BACHATAZOS 2003 (J&N/SONY DISCOS)	14	LA ONDA A TODA ONDA (EMILATIN)
15	CRISTIAN GRANDES HITS (ARIOLA/BMG LATIN)	15	CELIA CRUZ HITS MIX (SONY DISCOS)	15	VARIOUS ARTISTS LA HORA SONIDERA (DISA /UGI
lit.	MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	16	ELVIS CRESPO URBANO (SONY DISCOS)	16	LOS ACOSTA HISTORIA MUSICAL: 30 PEGADITAS (DISA /UG)
17	VARIOUS ARTISTS 2002 LATIN GRAMMY NOMINEES (GRAMMY /WARNER LATINA)	17	VARIOUS ARTISTS RUMBA FLAMENCO (PUTUMAYO)	17	UMITE SOYASI (UNIVERSAL LATINO)
le	SOUNDTRACK ELCLON (SONY DISCOS)	18	EL GENERAL EL GENERAL DE FIESTA (MOCK & ROLL /SONY DISCOS)	16	VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA/UG)
19	EONITA NAZARIO ACUSTICO (SONY DISCOS)	19	LUIS VARGAS/ANTOŅY SANTOS MANO A MANO (UNIVISION/UG)	19	LOS TUCANES OE TIJUANA JUGO A LA VIDA (UNIVERSAL LATINO)
Ħ	A.B. QUINTANILLA Y LOS KUMBIA KINGS. Shihi (emi latin)	<u>Z</u> 0	ANDY MONTANEZ LOS 100 DE ANDY (AJ.)	20	LOS TEMERARIOS HISTORIA MUSICAL (DISA/UG)

Albums with the greatest sales gains this week. ● Recording Industry Assn. 01 America (RIAA) certification for net shipment of 500.000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platnum). ◆ RIAA certification for net shipment of 10 million units (Gramond). Numeral following Platnum or Diamond symbol indicates album's multi-platnum level. For boxed sets, and double adbums 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 (Platnum). △ \* Certification of 400,000 units (Mort). △ Certification of 400,000 units (Mort). △ Sterification of 400,000 units (Mort). △ Certification of 400,000 units (Mort). △ Sterification of 400,000 units (Mort). △ Sterif

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57 43

43 34

42 32

LA ONDA EMI LATIN 39099 (8.98/12.98)

VARIOUS ARTISTS

LOS ACOSTA 21SA 727026/UG (8.98/13.98) [H]

SOUNDTRACK SONV DISCOS 84951 (15.98 EQ CO)

VARIOUS ARTISTS

LOS TEMERARIOS

LOS RAZOS RCA 96653/BMG LATIN (11.98 CD)

BANDA EL RECODO FONOVISA 86228 (9.98/13 98) [H]

PANCHO BARRAZA

EDNITA NAZARIO O SONY DISCOS 84956 (16 98 EQ CD) [H]

GISSELLE . 29101 A 96164/BMG LATIN (14 98 CO)

VICENTE FERNANDEZ SONY DISCOS 84282 (10 98 ED/15.98) [H]

GILBERTO SANTA ROSA O

VARIOUS ARTISTS
GRAMMY 49152/WARNER LATINA (10 98/18 98)

LOS TUCANES DE TIJUANA O

JESSIE MORALES: EL ORIGINAL DE LA SIERRA UNIVISION 310065/UG (9 98/13 98)

A.B. QUINTANILLA Y LOS KUMBIA KINGS •

JOAN SEBASTIAN & PEPE AGUILAR

**₩** HOT SHOT DEBUT

www.americanradiohistory.com

En Alma, Cuerpo Y Corazon

NOVE 2	MBEI 002	R 30	Bi	Ilboard HOT LATIN TRACKS	Tm .
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	18	学家 NUMBER 1 対象 4 Weeks At Number 1 ASEREJE MANUZ (MANUZ,MBENITO) Las Ketchup マ SONY DISCOS	1
2	5	9	5	GREATEST GAINER (A)  EL PROBLEMA R ARJONA (R ARJONA)  RICATO Arjona SOLY DISCOS	2
2	7	6	2.5	ENTRA EN MI VIDA A BAQUEIRO (L GARCIA, N SCHAJRIS) SONY DISCOS	3
4	2	2	8	CUANDO ME MIRAS ASI RROMAN (A POSSE,RROMAN) Cristian ARIOLA /BMG LATIN	2
8	4	7	21	EL DOLOR DE TU PRESENCIA RPEREZ (R.PEREZ)  Jennifer Pena 😾 UNIVISION	1
6	10	16		ES POR TI G.SANTAOUALLAJUANES (JUANES)  SURCO (JUNIVERSAL LATINO SURCO (JUNIVERSAL LATINO	6
7.	12	14	7	SUENA RMUNDZ RMARTINEZ (L PADILLA)  EMILATIN	7
8	8	13		SI TUVIERA QUE ELEGIR Ricardo Montaner	8
9	3	3	17	B.SILVETTI (R.MONTANER,Y.MARRUFO) WARNER LATINA  PERDONAME MI AMOR Conjunto Primavera ♥	3
10	6	5	10	J.GUILLEN (R.GONZALEZ MORA) FONOVISA  TODO MI AMOR Paulina Rubio 😴	5
11	14	8		SHEPPARD.K.GIOIA (T.VERGES.B.JAMÉS)  NO ME ENSENASTE  Thalia 😴	1
12				ESTEFANO (ESTEFANO, J. REYES) EMI LATIN	9
	9	10		LA REINA DEL SUR LOS TIGRES DEL NORTE (T BELLO)  LOS TIGRES DEL NORTE (T BELLO)  CONTROL SUR	
13	11	4		Y TU TE VAS RLITOLEOD (FIDE VITA)  Chayanne ♥ SONY DISCOS	1
14	18	19		EN NOMBRE DE LOS DOS  JM.LUGO (0 ALFANNO)  Victor Manuelle SONY DISCOS	14
15	16	17	27	A DIOS LE PIDO G.SANTAOLALLAJUANES (JUANES)  Juanes 🕏 SURCO /UNIVERSAL LATINO	2
16	17	21	5	SI NO ESTAS  R PEREZ (R PEREZ R.LIVI)  RPE (NIVISION RPE (NIVISION)	16
17	15	12		LA CHICA SEXY  MOUINTERO LARA IM DUINTERO LARA)  LOS TUCANES DE TIJUANA UNIVERSAL LATINO	12
18-	13	11	127	VUELA MUY ALTO Jerry Rivera ♥	3
19	20	20	9	JREYES (ESTEFANO)  ARIOLA /BMG LATIN  CARALUNA  Bacilos '\$\frac{1}{2}\$	19
20	22	23		LEOCHOA,BACILOS,G VASOUEZ (J VILLAMIZAR)  ASEREJE  La Onda '\tag{P}	20
Description of				S DEGOLIADO, J.G. DEGOLIADO (M.RUIZ) EMI LATIN	
21	23	30		HASTA QUE VUELVAS Luis Miguel LMIGUELB SILVETTI (FGARZA BOJALILMA RAMOS MUNOZ) WARNER LATINA	21
22	25	25		LA SALSA VIVE Tito Nieves Featuring Celia Cruz, Gilberto Santa Rosa, Cheo Feliciano & Ismael Miranda '\$\text{SEORGE   JULPILOTO.S.GEORGE }\$	22
23)	28	50	3	LAS VIAS DEL AMOR ALIZARRAGA, LIZARRAGA, LIZARRAGA, N. HERNANDEZ)  Banda El Recodo FONOVISA	23
24	19	15	15	TE SOLTE LA RIENDA PRIVERA (JAJIMENEZ)  SONY DISCOS	12
<b>35</b> )	27	39	8	DONDE ESTARA MI PRIMAVERA Marco Antonio Solis FONOVISA FONOVISA	25
26	44	45	2/11	TU FORMA DE SER CUMBIA AGARZAR GARZA (NOT LISTED)  AGARZAR GARZA (NOT LISTED)  DISA	26
27)	30	31	6	TU NO SOSPECHAS AJAEN (MARAN DARAN MPAZ, RUFERBARA)  AJAEN (MAJAEN MPAZ, RUFERBARA)  SONY DISCOS	27
	, Mi			✓ HOT SHOT DEBUT  ✓	
28	200	-		QUIZAS ERICLESIAS LIMENOEZ] ENCLESIAS LIMENOEZ] UNIVERSAL LATINO	28
	21	18		POR MAS QUE INTENTO KSANTANDERI, JM LUGO (K SANTANDER)  Gilberto Santa Rosa SONY DISCUS	5
30	32	35	20	TU SABES BIEN RROSA E NAZARIO (LA MARQUEZ).  EMILATIN	8
31	26	26		TE VAS  R.PEREZ (R.PEREZ.R.LIVI)  UNIVERSAL LATINO	25
32	33	32	12	NO QUE NO JG DEGOLLADO (R.TOVAR)  Control    EMILATIN  EMILATIN	32
23	24	22	177	MENTIROSO EIGLESIAS, MENDEZ (E. IGLESIAS, C. GARCIA ALDNSO)  EIGLESIAS, MENDEZ (E. IGLESIAS, C. GARCIA ALDNSO)  UNIVERSAL LATINO	1
34	38	38	25	ES POR AMOR Alexandre Pires	8
35	46	_	2	D.POVEDA (ESTEFANO, D.POVEDA) RCA /BMG LATIN  COMER A BESOS Los Temerarios	35
36	37	_		A A ALBA (A A ALBA) FONOVISA  AY! PAPACITO (UY! DADDY) Limite	36
37	31	27		A B QUINTANILLA III,C. CK MARTINEZ, G PADILLA IÁ B QUINTANILLA III.A. VILLARREAL)  CAPRICHO MALDITO  Los Rieleros Del Norte 😴	23
38	49	47		M MORALES (P.GARZA) FONOVISA	
				ERES MI RELIGION HHERA GONZALEZ (FHER) WARNER LATINA	38
39)	36	44		TE AMO TANTO MBLASCO,LRUSTICI (YAIRE)  MBLASCO,LRUSTICI (YAIRE)  LIDERES	36
40_	29	24	1.8	ANGEL DE AMOR  FHERA GONZALEZ (FHERA GONZALEZ)  WARNER LATINA	6
41	39	29	7	QUEDO TRISTE EL JACAL Ramon Ayala Y Sus Bravos Del Norte FREODIE	28
42	40	40		SI NO FUERA POR TI  EESTEFAN JR. J. SECADA. A PENA (GMARCD)  CRESCENT MOON / SONY O ISCOS  CRESCENT MOON / SONY O ISCOS	38
43	45	48	6	EL AMOR NO TIENE EDAD JA LEDEZMA (RAMPARO)  EI Coyote Y Su Banda Tierra Santa EMILATIN	40
44	35	33	10	AMOR DE INTERNET Socios Del Ritmo	23
45)	nd.	w		LA.RUIZ (G.ESTRAOA)  QUE ME QUEDES TU  Shakira	45
46				SMEBARAK R.L.F.OCHOA (SMEBARAK R.L.F.OCHOA)  MI DERROTA  Beto Y Sus Canarios SP	46
47	41	43		G GARCIA (M RUBALCAVA) DISA	41
	41	43		C DE WALDEN, C.NASI (G. CARBALLO, R. CASTILLON, A MASTROFRANCESCO, V. MASTROFRANCESCO) FONDVISA	
43	125-6	H 1/		QUE BONITA PAREJA JSEBASTIAN () SEBASTIAN ()	46
47	111		4	QUE DIOS SE APIADE DE MI JUPILOTO (JUPILOTO)  LATIN WORLD	49
(J)	47	46		CORAZON CHIQUITO A URIAS II UR	46
C'ompile	d from	a nati	onal s	ample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (39 Latin Pop., 17 Tropic	esle2/le

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (39 Latin Pop., 17 Tropical/Salsa,
55 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions Records showing an increase in audience
ever the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it reg-
isters an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on
more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks, 😴 Videoclip availability. ©2002, VNU Business Media, Inc. All
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		LATIN PO	P	A	RPLAY	
	×	Airplay monitored by Nielsen Broadcast Data Systems		_×	TITLE	ARTIST
慧	LAST WEEK	TITLE ARTIST IMPRINT/PROMOTION LABEL	THE SEE	LAST WEEK	TITLE IMPRINT/PROMOTION LABI	
	2	EL PROBLEMA SONY DISCOS	21	20	SI NO ESTAS RPE /UNIVISION	AREA 305
(2)	3	ASEREJE LAS KETCHUP SONY DISCOS	24	24	CUANDO TE ACUEROES OE MI FONOVISA	MARCO ANTONIO SOLIS
	1	CUANDO ME MIRAS ASI ARIOLA/BMG LATIN  CRISTIAN		21	TE AMO TANTO LIDERES	YAIRE
(4)	5	ES POR TI JUANES SURCO /UNIVERSAL LATINO	28	13	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA
	4	TODO MI AMOR UNIVERSAL LATINO PAULINA RUBIO	25	19	ANGEL DE AMOR WARNER LATINA	MANA
	6	SI TUVIERA QUE ELEGIR RICARDO MONTANER WARNER LATINA	5	31	ERES MI RELIGION WARNER LATINA	MANA
1	7	ENTRA EN MI VIOA SIN BANDERA SONY DISCOS	27	28	QUE ME QUEOES TU EPIC /SONY DISCOS	SHAKIRA
8 <b>4</b>	8	Y TU TE VAS CHAYANNE SONY DISCOS	28	30	SI NO FUERA POR TI CRESCENT MOON/SONY DISCOS	JON SECADA
9	9	NO ME ENSENASTE THALIA	20	32	QUE DIOS SE APIADE DE MI LATIN WORLD	LOURDES ROBLES
- 30	10	A DIOS LE PIDO SURCO /JNIVERSAL LATINO JUANES	(3)	27	SIRENA SONY DISCOS	SIN BANDERA
TID.	14	HASTA QUE VUELVAS LUIS MIGUEL WARNER LATINA	31	26	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
12	11.	EL DOLOR DE TU PRESENCIA JENNIFER PENA UNIVISION	五	35	QUE BONITA PAREJA MUSART/BALBOA	JOAN SEBASTIAN
13	12	CARALUNA BACILOS WARNER LATINA	3.5	29	MARCHATE ARIOLA /BMG LATIN	GISSELLE
(14)	17	TU NO SOSPECHAS JORGI SONY DISCOS	34	36	EN NOMBRE DE LOS DOS SONY DISCOS	VICTOR MANUELLE
15	18	TU SABES BIEN EONITA NAZARIO CON LA LEY EMILATIN	35	33	COMPLICES AL RESCATE ARIOLA /BMG LATIN	BELINOA
16	25	DONDE ESTARA MI PRIMAVERA MARCO ANTONIO SOLIS FONOVISA	-	23	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA
17	22	ES POR AMOR RCA JBMG LATIN	J	34	CONCEBIDO SIN PECADO EMI LATIN	CARLOS PONCE
18	38	QUIZAS ENRIQUE IGLESIAS UNIVERSAL LATINO	34		SHHH EMILATIN	A B. QUINTANILLA Y LOS KUMBIA KINGS
18	16	TE VAS LUIS FONSI UNIVERSAL LATINO	13	40	THE GAME OF LOVE ARISTA	SANTANA FEATURING MICHELLE BRANCH
20	15	MENTIROSO ENRIQUE IGLESIAS UNIVERSAL LATINO	-kj		TU FORMA DE SER CUMBIA DISA	ALBERTO Y ROBERTO

		TROPICAL/S/	<b>AL</b>	.5/	AAIRPLAY	
MENN Shrii	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems  TITLE IMPRINT/PROMOTION LABEL  ARTIST	護	LAST WEEK	TITLE	ARTIST
	1	EN NOMBRE DE LOS DOS VICTOR MANUELLE SONY DISCOS	25	23	DOS LOCOS J&N /SONY DISCOS	MONCHY & ALEXANDRA
(2)	2	LA SALSA VWE TITO NEVES FEATURING CELIA CINIZ, GILBERTO SANTA ROSA, CHEO FELICIANO & ISMAEL MIRANDA WEACARIBE /WARNER LATINA	22	15	YO KULI YO KULA WEACARIBE WARNER LATINA	TONO ROSARIO
	4	ASEREJE LAS KETCHUP SONY DISCOS	(3)		AZUCAR MEDLEY SDNY DISCOS	CELIA CRUZ
4	7	SEDUCEME INDIA SONY DISCOS	4.5	22	MARCHATE ARIOLA /BMG LATIN	GISSELLE
(4)	10	SI NO ESTAS AREA 305 RPE /UNIVISION		28	ES POR TI SURCO (UNIVERSAL LATINO	JUANES
10	9	VIVIENDO MARC ANTHONY COLUMBIA/SONY DISCOS		17	EL REY J&N/SONY DISCOS	KINITO MĒNDEZ
7	3	CUANDO ME MIRAS ASI ARIOLA /BMG LATIN	(37)	37	HASTA QUE VUELVAS WARNER LATINA	LUIS MIGUEL
	6	VUELA MUY ALTO JERRY RIVERA ARIDLA /BMG LATIN	78	34	TU SABES BIEN EMI LATIN	EONITA NAZARIO CON LA LEY
9	5.	POR MAS QUE INTENTO GILBERTO SANTA ROSA SONY DISCOS	=	31	AMOR ETERNO HUP	NUEVA ERA
10	26	BAM BAM CRESCENT MOON/SONY DISCOS RABANES	1	20	SIRENA. SONY DISCOS	SIN BANDERA
110	13	SI TUVIERA QUE ELEGIR RICARDO MONTANER WARNER LATINA	n.	25	ASEREJE EMI LATIN	LA ONDA
17	12	COMPLICES AL RESCATE BELINDA ARIOLA/BMG LATIN	T)	38	QUE DIOS SE APIADE DE MI LATIN WORLD	LOURDES ROBLES
13	24	EL PROBLEMA RICARDO ARJONA SONY DISCOS	III)		QUIZAS UNIVERSAL LATIND	ENRIQUE IGLESIAS
14	11	NO ME ENSENASTE THALIA EMI LATIN			SONY DISCOS	ANGEL LOPEZ
15	19	CARALUNA BACILOS WARNER LATINA		33	TE AMO TANTO LIDERES	YAIRE
1.5	8	UN BESO GRUPO MANIA UNIVERSAL LATINO	5	21	A QUE NO TE ATREVES UNIVERSAL LATINO	DOMINGO QUINONES
17	29	UN MONTON DE ESTRELLAS GILBERTO SANTA ROSA SONY DISCOS	7	35	ESCLAVO DE TU PIEL FONDVISA	RICAROO CASTILLON
18	32	THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA	-35		PECHO A PECHUGA CUTTING	FULANITO
-112	36	TANTO QUE DIJE MILLY QUEZADA SONY DISCOS		16	TE VAS UNIVERSAL LATINO	LUIS FONS!
20	14	TODO MI AMDR PAULINA RUBIO UNIVERSAL LATINO	11	30	SI NO FUERA POR TI CRESCENT MOON ISONY DISCOS	JON SECADA

		REGIONAL ME	X	C	AN AIRPL	AY
THIS	LAST WEEK	Airplay monitored by \$\ \backslash \text{Nielsen} \\ \text{Broadcast Data} \\ \text{Systems} \\ \text{TITLE} \\ \text{IMPRINT/PROMOTION LABEL} \\ align*	WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
	3	SUENA INTOCABLE EMILATIN	1	20	PALABRAS HERMOSAS UNIVISION	CHUY VEGA
2	1	PERDONAME MI AMOR CONJUNTO PRIMAVERA FONOVISA	22	27	QUERIDO LADRON LOBO	AROMA
3	2	LA REINA DEL SUR FONOVISA  LOS TIGRES DEL NORTE	23	33	OONOE VAYAS DISA	GERMAN LIZARRAGA
10	4	LA CHICA SEXY UNIVERSAL LATINO LOS TUCANES DE TIJUANA	. 76	14	NO ME SE RAJAR FONOVISA	BANDA EL RECODO
(5)	7	LAS VIAS DEL AMOR BANGA EL RECODO FONOVISA	(5)	25	VEINTE ANOS FONOVISA	POLO URIAS Y SU MAQUINA NORTENA
•	5	TE SOLTE LA RIENDA LUPILLO RIVERA SONY DISCOS	2		EL CELULAR FONOVISA	LOS HURACANES DEL NORTE
7	11	ASEREJE LA ONDA EMILLATIN	21	29	FUI TAN FELIZ COSTAROLA /SONY DISCOS	ADAN CHALIND SANCHEZ
	6	EL DOLOR DE TU PRESENCIA UNIVISION  JENNIFER PENA	ā.	24	POR UN MINUTO DE TU AMOR FONOVISA	LOS ANGELES DE CHARLY
(1)	9	NO QUE NO CONTROL EMILATIN	23	40	NO SE LO DIGAS A ELLA DISA	INTACTO
:10:	15	COMER A BESOS LOS TEMERARIOS FONOVISA	10	31	A CABALLO UNIVERSAL LATINO	JOSE MANUEL FIGUERDA
11	8	CAPRICHO MALDITO LOS RIELEROS DEL NORTE FONDVISA	31		DE UNO Y DE TODOS LOS MODOS DISA	PALOMO
(12)	12	QUEDO TRISTE EL JACAL RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE	Œ		EL AMOR NO ACABA UNIVISION	OUELO
13	13	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO	33	28	DESAIRES LA SIERRA	BANDA TIERRA BLANCA
14	16	EL AMOR NO TIENE EDAD EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN	-	21	ESTDY SUFRIENDD DISA	GERMAN LIZARRAGA
15	18	MI DERROTA BETO Y SUS CANARIOS DISA	1	30	ASEREJE SONY DISCOS	LAS KETCHUP
16	10	AMOR DE INTERNET SOCIOS DEL RITMO	(3)		QUE BUENA SUERTE MUSIMEX/SONY DISCOS	BANDA EL LIMON
17	17	CORAZON CHIQUITO PLATINO /FONOVISA  ADOLFO ÚRIAS Y SU LOBO NORTENO	-37		UN MONTON DE ESTRELLAS FONOVISA	GRUPO MOJADO
18	19	ENTRA EN MI VIDA SONY DISCOS SIN BANDERA	10	-	NINA Y MUJER DISA	LIBERACION
(1)	23	ERES IMPOSIBLE DE DLVIDAR MUSART/BALBOA  CUISILLOS DE ARTURO MACIAS		34	POR LAS DAMAS DISA	CARDENALES DE NUEVO LEON
20	22	NOCHES ETERNAS NICO FLORES Y SU BANDA PURO MAZATLAN RCA/BMG LATIN	(3)		LA CUCARACHA EMILATIN	KUMBIA KINGS

## Mambrú Is An Argentine 'Popstar'

#### BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—A pop group seems to be giving new meaning to a traditional Latin nursery rhyme. Now, "Mambrú" is not only the name of a warrior in a childish ditty but the name of the new five-member boy band that was formed during the second edition of Argentine TV talent search *Popstars*.

Pablo, Tripa, Geronimo, Milton, and Emanuel were chosen from a total of 4,000 contestants after three months of tryouts and eliminations that aired weekly to 2 million viewers on national TV network Telefe.

Barely a month since its name was announced, Mambrú is a phenomenon. Its eponymous BMG Argentina debut album certified gold (20,000 units) upon its Oct. 16 release; two weeks later, it had moved 45,000 units more. The band's first live concerts sold out, and more dates were added for a total of five shows at the 3,200-seat Gran Rex Theater.

Almost exactly one year ago, the *Popstars* formula proved to be the perfect scheme for new entertainment group RGB, BMG Argentina, and TV Channel 9, when girl band Bandana sold 160,000 units of its debut album and set an all-time record by playing 74 consecutive concerts at the Gran Rex Theater.



"We are moving a number of units that is [otherwise] unheard-of these days in Argentina," says Hugo Piombi, director of the music division at RGB. "The formula is interesting, because the project receives a great deal of buzz from the very first tryouts, and an incredible fan base is ripe when the band is finally formed."

Any comparison with Bandana ends there: Mambrú has a completely different musical identity, which has forced the musical masterminds behind the project to rewrite the repertoire to fit its pop/rock attitude.

An example occurred during one of the last phases of the contest, where the 40 finalists were asked to choose a song to record in a studio. While most opted for covers of romantic Latin songs, the five that

finally won chose English-language songs by such acts as the Beatles, Queen, Bob Marley, and Whitesnake. "Our choices definitely [contributed to] the final direction of the band," Milton says. "We are [not] Backstreet Boys look-alikes and have wide musical tastes. And though we didn't even know each other then, that explains why we have bonded so well."

Afo Verde, A&R director at BMG Argentina and musical director of the Popstars projects, says, "While the casting was still taking place, we already had 95 % of the repertoire composed. But I suddenly saw that some contestants [were singing] more rock-oriented songs, so I called RGB president Gustavo Yankelevich and told him that we would have to change the banc's musical direction and that it seemed that the winners would probably not be top-notch dancers but great singers with charisma and personality. Fortunately, he was open-minde 1."

Piombi adds, 'Many people have a preconceived notion that pop bands rely on [miming to prerecorded tracks]. But Mambrú has proved through the TV show that they are the true thing. And their fans value that credibility."

Each member of Mambrú admits that they had mixed feelings about the contest, but they became more enthusiastic when they saw that the trickle-down selections were suggesting that the jury was not looking for a generic pob boy band. Before being chosen, Geronimo was so focused that he even turned down a tempting offer to perform in the Mexican production of Les Misérables.

Mambrú's debut album features 11 songs. All but one—an original piece by Alejandro Lerner—were composed by Verde, Pablo Durand, and Fernando Lopez Rossi (Natala Oreiro, Bandana). The recording schedule was hectic—with a rate against the clock to reach retail when the five winners were announced on TV.

Not coincidentally, the Mambrú concert playlist includes a medley of covers featured on the allow *Taller Popstars en Vivo* (Live Popstars Workshop) and another medley of popular Argentine pop/rock songs by Los Fabulosos Cadillacs, Charly Garcia, Soda Stereo, Calamaro, and Paez. "The idea was to include classics, so the audience [could] sing along," Tripa says. This month, with Bandana in the midst of its first promotional tour of Spain, Mambrú is doing the same in Argentina.

As for the name's origin, according to Verde, Yan selevich was looking for something that conveyed the idea of facing a battle with the best-equipped army. "And the name 'Mambrú' seemed perfect, even after checking the historical origin of the nursery rhyme, because the band is great and their live performances are astonishing. They have already faced the crowd and the critics, and they are winning."



**STRATEGIC MOVES:** With the release of his fifth solo project, *In Person: Live at Blues Alley* (Nov. 26), keyboard player **Marcus Johnson** is poised to dispel two popular notions about jazz. The first is that live jazz albums do not sell; the second is that contemporary jazz musicians must stick to an established format, focusing more on repetitive melodies and less on group improvisation.



Further, Johnson's modus operandi intrinsically refutes the notion that an artist cannot take control of every aspect of their career. As founder and president of the Washington, D.C.-based Marimelj Entertainment Group, Johnson heads his own record label, Three Keys Music, for which he records. Three Keys stands for what Johnson says are the three keys to his success—spirituality, artistry, and strategy. His company recently received financial backing from BET founder Robert L. Johnson, enabling Marimelj to build its own recording complex and to establish a music-publishing arm.

Recorded live at Washington, D.C., club Blues Alley, In Person documents Johnson's explosive, improvisation-charged live show. Released at the request of members of his audience who expressed interest in a live recording, it features songs from Johnson's previous four discs. In addition to drawing attention to his own catalog, it functions as a sampler for the Three Keys roster, prominently featuring performances by saxophonist Jaared, whose Hang Time was released in October, and vocalist YahZarah, whose debut is expected in early 2003. Other Three Keys artists include pianist Bobby Lyle, whose label debut, Joyful, bows Nov. 26, and saxophonist Michael Lington, whose Everything Must Change was released in October. Three Keys (formerly known as Marimelj) is distributed through Lightyear/WEA.

"I've never been one to listen to what people tell me to do," says Johnson, who holds a law degree and an MBA. "I prefer to think outside of the box, which means developing my own marketing strategies." The impetus for Johnson's do-it-yourself ethic came while he was studying for his Master's and simultaneously pursuing a recording contract. "I was signed to a record label, but I didn't get the guidance necessary to be a successful artist," he recalls. "The deal fell through, and I promised to put myself on the right side of the desk so I would never have to be that vulnerable again."

Among Johnson's strategies for success is knowing his audience and knowing what they want to hear. "When an artist changes their classic sound to get on the radio, they sacrifice their career because their audience knows they put out something shoddy and manufactured." he says. "In macro-economic terms, the music industry is in competition with everything—sports, movies, books, whatever—and if we stop giving the people what they want, they will look for satisfaction elsewhere. Jazz has fallen by the wayside because the industry is concentrating on 10- to 19-year-olds, whereas it is the people age 25 and up who actually earn the money, and we've ignored them as consumers."

In order to regain its footing, Johnson says the music industry needs to pool its resources and focus on new strategies for success. "We wasted hundreds of millions of dollars to fight Napster," he says, "and once we got rid of it, there were a whole bunch of other file-sharing entities waiting to take its place. The industry could have taken that hundred million and commissioned a study to develop a new model to take us beyond the established, outdated method of doing business."

In 1995, while still pursuing his degrees, Johnson sold his CDs out of the back of his car and at his gigs. Going into 2003, his business has grown, but his strategy continues to reflect that early take-it-to-the-people ethic. As part of his marketing plan, Johnson employs street teams to practice what he terms "guerilla marketing," handing out flyers promoting his releases at local jazz clubs. Further, he insists that every artist signed to the label have their own long-term strategy for success and that they are willing to work to build their career over the long-term rather than expect instant stardom.

"Everyone in the industry is on equal footing right now, because sales are down no matter how large your label is or how big a name an artist is," Johnson says. "It's all about strategy and building a new model to reach an audience and keep them for years to come."

## 

In Honduras: Spanish sister trio Las Ketchup (*Billboard*, Nov. 23) has ruffled religious feathers in the Central American state of Honduras with its triumphant nonsense hit "Aserejé." Religion teachers in the city of San Pedro Sula are claiming that the song is "satanic" and that the real message in the senseless title is "a ser hereje" ("be a heretic"), which indeed sounds similar in Spanish. Moreover, the argument is that the song's hero, Diego, is the devil, and the line "Diego tiene chulería" (which loosely translates as "Diego is a sharp cat") actually means "Lucifer was a beautiful angel." Sony Music executive Cristina Vázquez says the idea of a satanic link is laughable.

HOWELL LLEWELLYN

In Mexico: The ninth Festival Música por la Tierra (Music for the Earth), an ecology-themed event that raises funds and awareness for marine preservation, will be held Nov. 21-24 at Huatulco beach. Featured acts this year include Aleks Syntek, El Tri, Elefante, Panteón Rococó, Salón Victoria, Los Tetas, and Miguel Ríos. Agustín Pumarejo, director of Biosphera Entertainment—which puts together the event—says that next year he plans to stage a 10th-anniversary edition in Long Beach, Calif., which will feature Latino and English-language bands.

**TERESA AGUILERA** 

In Argentina: After a nine-album relationship with EMI, pop/reggae act Los Pericos released their new album, Desde Cero (From Zero), Nov. 13 on Universal Music. The album's first cut is "Complicado y Aburrido" (Complicated and Bored), a cover of Brazilian band Raimundos. Special guests include Mimi Maura and Ciro Pertusi (of punk-rock act Attaque 77) . . . New label Show Records has launched with Sobrao en Swing (Too Much Swing), the debut album by Cuban singer Carlos Manuel. Intense airplay of the salsa single "El Fin de Semana" (The Weekend) indicates that it has become an unexpected hit . . . A surprise success on the Argentine sales chart is the local version of Bossa Beatles, an exquisite 2001 album of English and Portuguese Beatles covers by Brazilian legend Rita Lee. Lideres Entertainment Group has seen the set reach gold status (20,000 units sold) and heavy airplay in one month. Lee, singer with '60s cult group Mutantes, will perform Nov. 23 at the 7,000-seat Luna Park arena. MARCELO FERNANDEZ BITAR

## Sill to by Christopher Walsh Monitor.

**SURROUNDED:** As the fourth annual Surround Conference and Showcase approaches, there is mounting evidence that multichannel audio is finally making an impact on the consciousness of consumers. The Surround Conference, of which *Billboard* is a sponsor, will be held Dec. 13-14 at the Beverly Hilton in Beverly Hills, Calif.

The numbers, often cited in this column, are impressive. Still more compelling is the depth of enthusiasm expressed by artists upon their first surround sound experience. Last week, I spent a few hours in the New York offices of Dolby Laboratories with Al Jourgensen and Paul Barker of Ministry, recent converts to surround. Their Feb. 18, 2003, release, *Animositisomina*, will be featured on the DVD-Audio format (Silverline) as well as CD (Sanctuary).

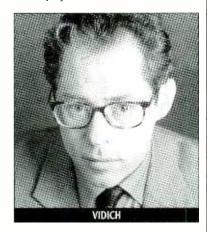
Consider the sonic assault of this ferocious outfit, forceful in 2-channel stereo, coming from all sides. The foursong demonstration in Dolby's inhouse theater was convincing enough. But even more satisfying was Jourgensen and Barker's excitement over the opportunity to present their music in a new and far more effective medium. Jourgensen, upon learning of the format's possibilities, mixed the album at the 5.1 Entertainment Group's studios in West Los Angeles. (The 5.1 Entertainment Group licenses content from Sanctuary Records for 5.1 remixing and delivery on its DVD-Audio labels, such as Silverline.)

In recent weeks, many new DVD-Audio and Super Audio CD (SACD) titles have crossed this desk. From the Warner Music Group, Neil Young's Harvest, Yes' Fragile, and Linda Ronstadt's What's New are all available, each featuring a 24-bit/ 96kHz 5.1-channel mix and 24-bit/ 192kHz stereo mix for DVD-Audio players; a Dolby Digital and/or DTS 5.1-channel mix for compatibility with all DVD-Video players; and such bonus material as lyrics, a photo gallery, and videos.

From DTS Entertainment, Another Stoney Evening, from a 1971 concert by David Crosby & Graham Nash, and Wake, by Sheila Nicholls, provide more variety of new and catalog recordings the format increasingly offers. These discs also include the MLP (Meridian Lossless Packing) layer for highest-resolution playback on DVD-Audio players, a 24/96 DTS mix for playback on all DTS-capable systems, and a 24/96 stereo mix. And from the 5.1 Entertainment Group comes Curtis Mayfield's Live at Ronnie Scott's and The Best of the Early Years

by **Bob Marley & the Wailers**. *Live at Ronnie Scott's* includes a live performance video, a video interview with the late Mayfield, liner notes, and photos; *The Best of the Early Years* includes liner notes and photos. Both include the MLP layer and a Dolby Digital 5.1-channel playback.

On the SACD side, recent releases include Ray Brown, Monty Alexander and Russell Malone, Ray Brown's final recording, and LAGQ Latin by the Los Angeles Guitar Quartet, both on Telarc. These are hybrid SACDs, playable on both SACD and standard CD players. The former is required for the full sonic benefits of the format, but the discs' forward compatibility makes them attractive to a much wider audience: the millions of consumers who have not upgraded to an SACD player and home theater.



Might DVD-Audio adopt SACD's hybrid option? "We strongly support a change in the DVD-A specifications to enable DVD players to distinguish between the CD and the DVD layer," reads a statement by **Paul Vidich**, executive VP of strategic planning and business development for the Warner Music Group. "We believe that this flexibility is very important to the new format, because it will permit content companies to put out dual-layer discs."

5.1 chairman **John Trickett** adds, "We find the potential of a hybrid DVD-Audio disc to be very exciting. You can expect to see releases from Silverline, immergent, and Myutopia Records in the not too distant future."

Most important for the pro audio community is that this much activity bodes well for the recording industry. Provided a discrete remix is created whenever possible—multichannel extrapolation from stereo or mono source material performed only when original multitracks are unavailable, not as a money-saving alternative—the long-awaited "bull market" to lift a struggling industry is a real possibility.

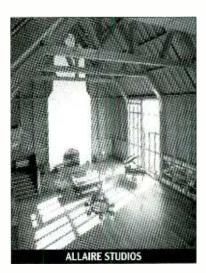
## Allaire Emerges As Upstate New York Destination Studio

#### BY CHRISTOPHER WALSH

SHOKAN, N.Y.—A Sept. 21 party at Allaire Studios, an immense, yet secluded three-room recording facility, gave its owners and management an opportunity to showcase one of the most spectacular destination studios in the industry. Located in Glen Tonche, a 1924 estate high in the Catskills overlooking the Ashokan Reservoir, Allaire has already hosted its share of critically and commercially successful projects, including David Bowie's Heathen and Norah Jones' Come Away With Me, as well as Tim McGraw's upcoming Tim McGraw and the Dancehall Doctors.

Allaire's Sept. 21 event, part of the Woodstock Film Festival (Phish bassist Mike Gordon's documentary, *Rising Low*, was premiered here), also afforded guests a look at Allaire's newest, grandest, and mostmajestic studio, the Great Hall. As this month comes to an end, the Great Hall will host its first session, with Berklee College of Music String Department Chair Matt Glaser.

A stunning 35-foot-by-50-foot space with 45-foot cathedral ceilings, the Great Hall at Allaire is easily one of the commercial recording industry's largest rooms. Five adjacent iso booths supplement the main tracking space. The ample control room features an 80-input



Solid State Logic 9000 J Series console and will soon include a Pro Tools HD system.

Allaire's John Storyk/George Augspurger design—representing the highly respected designers' first collaboration—is only one aspect of the facility's uniqueness, studio manager Mark McKenna says. "The Augspurger monitors are not typical," McKenna says of the SSL control room's surround-monitoring system. "They're four by 12 with a horn, as well as subwoofers. We're certainly taking a lot of care with that system. We were very particular about choosing equalization for it. We have really hefty power

amps: Crown Studio Reference 1 and 2, and Bryston 9B for the high-frequency portion. It's a very nice-sounding monitor."

McKenna also lists some of the Great Hall's complement of outboard equipment, including the recent addition of 16 Neve 1081 channel amplifiers. "In addition," he says, "there will probably be another eight to 10 outboard devices. [Clients] are not locked into using the SSL as a front end."

Also upcoming at Allaire, which features the equally grand Neve 8068-equipped studio and Pro Tools/ Mackie D8B-equipped Project Studio, is likely to be a Merging Technologies Pyramix digital audio workstation for DSD recording, editing, and mastering for Super Audio CD. The Great Hall's control room will also feature a DLP projector and drop-down screen for mix-to-picture.

With construction all but completed, Allaire is a self-contained retreat. The peaceful, rural atmosphere of Ulster County, which has long attracted artists and stressed-out city dwellers alike, now has another destination for professional audio recording. "It's a low-stress environment," McKenna says. "That's one of the things that happens being in this area—people let their guard down when they're up here."

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## MOVESMER \*\* Billboard PRODUCTION CREDITS

#### **BILLBOARD'S NO. 1 SINGLES (NOVEMBER 23, 2002)** MAINSTREAM ROCK CATEGORY R&B COUNTRY RAP **HOT 100** WORK IT Missy "Misdemeanor" Elliott/ TITLE LOSE YOURSELF SOMEBODY LIKE YOU WORK IT VOLUKNOW YOU'RE RIGHT Missy "Misdemeanor" Elliott/ Keith Urban/ D. Huff, K. Urban A Kasper (DGC/Geffen/Interscope) Timbaland (The Gold Mind/Flektra/FFG) (The Gold Mind/Elektra/EFG) HIT FACTORY CRITERIA SOUND KITCHEN HIT FACTORY CRITERIA ROBERT LANG 54 SOUND (Shoreline, WA) Adam Kasper (Nashville, TN) Justin Niebank (Miami, FL) Carlos "El Loco" Bedoya (Miami, FL) Carlos "El Loco" Bedoya, Engineer(s) Steve King, Michael CONSOLE(SV DAW(S) SSI 4000 G SSL 9000 J Neve VR SSL 9000 J Custom API 2488 RECORDER(SI Pro Tools Studer A827 Pro Tools Pro Tools Ampex 456 RECORDING MANHATTAN CENTER MANHATTAN CENTER STARSTRUCK CONWAY MIX DOWN STUDIOISI 54 SOUND Engineerisi Timbaland, Jimmy Douglass Justin Niebank Timbaland, Jimmy Dougla Adam Kasper Neve VR72 Neve VR72 CONSOLE(SI/DAW(S) SSL 4000 G SSL 9000 J Neve 88R Studer A827/Pro Tools Studer A827 RECORDER(S) Pro Tools Studer A827/Pro Tools Studer A827/Pro Tools Quantegy 499 Quantegy 499/Pro Tools Quantegy 499 Quantegy 499 MIX DOWN Pro Tools MASTERING BERNIE GRUNDMAN BERNIE GRUNDMAN MASTERING LAB BERNIE GRUNDMAN **GATEWAY** (Portland, ME) Bob Ludwig CO/CASSETTE MANUFACTURER

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## SONGWRITERS & PUBLISHERS

## **Peermusic Canada Acquires** Song Corp. Publishing Catalog BY JIM BESSMAN ing grown up with all this music. & Music. & Music.

Peermusic Canada has enlarged the already sizable holdings of venerable independent music-publishing company Peermusic with the purchase of the publishing catalog of the Song Corp., one of Canada's largest and most important musicpublishing caches.

The acquisition of Toronto-based Song Corp.'s publishing assets had been held up for more than a year following the company's bankruptcv and was finalized with the approval of the Ontario Superior Court

Included in the completed deal are Song Corp.'s Attic Music Publishing, the Music Publisher, and Roll Music catalogs, which contain the complete repertoire of leading Canadian rock group the Tragically Hip, as well as such top Canadian songwriters as Jane Siberry, Dean McTaggart, John Capek, Eddie Schwartz, Odie Blackmon, and Lee Aaron. Also included are works from the bands Big Wreck, the Watchmen, Teenage Head, A Foot in Cold Water, and Fludd.



"Before it went bankrupt, Song Corp. was considered the leading indie publisher in Canada, with some of the greatest Canadian writers and bands ever," Peermusic USA president/COO Kathy Spanberger says. "The acquisition basically makes Peermusic the largest indie publisher in Canada, and its value for us is in its great repertoire of local songs: That's why we have offices all over the world—to work with local talent.'

Founded in 1928 by the legendary Ralph S. Peer and still privately owned by the Peer family, Peermusic has offices in 26 countries. The cost of Peermusic Canada's purchase of Song Corp., which was founded in 1946, is said by the company to be in the seven figures.

"It's very significant for us," Spanberger continues. "Although a lot of the songs have traveled well outside of Canada, many are considered to



be Canadian standards. The Tragically Hip alone is one of the most successful and popular bands in Canadian history. It's very important for us and for the Canadian music business that ownership [of Song Corp.'s music-publishing assets] stays in Canada."

Peermusic Canada manager Neville Quinlan calls the Song Corp. acquisition "huge for us. It basically makes us a player in Canada, with songs from three decades of Canadian musicians-all of whom we know in Canada and who have international hits as well. For me, just havit's, 'Oh, my God! I can't believe I get to work these people and hopefully get them further releases in films and other outlets.'

Calling the Tragically Hip his favorite band, Quinlan adds that Peermusic Canada's acquisition of the group's prestigious catalog "puts us on the map by itself.'

But Song Corp.'s repertoire represents many music genres besides rock, Quinlan notes. Its attainment by Peermusic Canada "revolutionizes" the company, he says, adding, "One of the things we're trying to do up here now is make sure everyone knows that the deal is not just for the Tragically Hip-even though they're the flagship.'

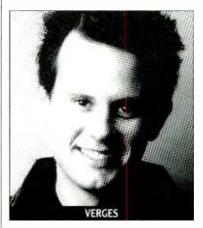
Spanberger notes that Peermusic Canada's deal to acquire Song Corp. took "18 months of hard work, because it was the first bankruptcy in Canadian history involving musical compositions. So we had to deal with a lot of lawyers and courts in setting precedent, and it was a more difficult transaction than we envisioned in the beginning. But we're thrilled it worked out in our favor, and hopefully it won't happen to other Canadian companies in the future.'

Peermusic Canada is now committed to paying the back royalties owed to Song Corp. writers who have suffered on account of the acquired company's bankruptcy.



Songwriter Lends Support. Award-winning songwriter Hal David and his wife, Eunice (both seated), chaired the Writer, the Singer, the Song, an event that took place Oct. 28 in Hollywood to benefit the educational programs of the Music Center's Blue Ribbon fundraising arm and the Songwriters Hall of Fame. Pictured standing are ASCAP president John LoFrumento and his wife, Barbara.

**VERGES SURGES:** As Universal Music Publishing Group (UMPG) worldwide president David Renzer proclaims, "Troy Verges is a classic publishing success story.



Verges, who got his start interning in the tape library at UMPG Nashville VP/GM Pat Higdon's Patrick Joseph Music (which eventually became part of UMPG) while enrolled in Belmont University's school of music business, was named both BMI songwriter of the year and Nashville Songwriters Assn. International writer of the year during the Country Music Assn. (CMA) Awards week festivities. Additionally, Verges collected BMI performance awards for Martina McBride's "Blessed," which was nominated for CMA song of the year, Jessica Andrews' "Who I Am," Lonestar's "With Me," and Trisha Yearwood's "I Would've Loved You Anyway."

"It was a crazy week," says the dazed 29-year-old Verges, who moved to Tennessee from Louisiana. "I was born in Baton Rouge [La.] but grew up in Shreveport [La.], playing in all kinds of rock bands. But when it was time to go to college, I didn't know what to do, so I came to Nashville because the music industry was here."

Apprenticing with Higdon, Verges' three years of making tape copies would pay off handsomely.

"It was really a great job for someone finding his voice as a songwriter. because the best songs in town came in every day—and I was the guy who listened to all of them and cataloged them," Verges explains. "Matraca Berg, Tim Mensy, Gary Harrison all those writers were there, so it was a real good learning experience."

On the verge of his graduation in 1996, Verges informed Higdon that he was looking for a publishing deal. "I told Pat he needed to find a new tape guy, and a couple weeks before graduation he offered me a deal-and

I've been writing for him ever since. So he's been my boss all the way."

Verges' big career break came when Faith Hill cut his "Love Is a Sweet Thing" on her 1999 Breathe album; her new follow-up, Cry, includes his "This Is Me" and "Stronger." Verges says he generally doesn't target songs to particular singers but relies on Universal's songpluggers to get them out there.

'My point person is Whitney Williams, who was working as a secretary when I started as an intern," he says. "Now she's one of the creative directors."

Verges is now bent on keeping Williams supplied with good songs, and while he played in such Nashville bands as the well-received Evinrudes, he no longer harbors his own performing-artist ambitions.

"I enjoy singing but not on a commercial level," he says. But he does aspire both to produce and—in a nod to his Louisiana Cajun heritage-learn to play the Acadianbrand accordion built by renowned Caiun accordionist/manufacturer Marc Savoy that was his college graduation present.

Renzer, meanwhile, cites the "icing on the cake" of Verges' success story: Higdon's placement of Verges' songs outside the Nashville country market, including a No. 1 pop hit in Holland with Marco Borsato & Sita, a new song for Celine Dion's next album, and songs on Latin pop star Paulina Rubio's current album.

COSTELLO'S CHESNUT: Nashville songwriting legend Jerry Chesnut, collared during cocktails at the Nov. 3 Nashville Songwriters Hall of Fame induction ceremony, was kvelling over Elvis Costello's concert the week before at the Ryman Auditorium.

"I've seen the other Elvis, but Costello is the best performer I've ever seen," Chesnut said. Of course, Costello made a big production of Chesnut's presence at the Ryman, pointing out the big man in the cowboy hat at the front of the stage and introducing him to an unknowing audience as the writer of George Jones' hit "A Good Year for the Roses," which Costello covered on his 1981 album Almost Blue and immediately delivered live in front of its esteemed tunesmith.

By the way, Wayland Holyfield, chairman of the Nashville Songwriters Foundation's board of directors and MC of the event, had the evening's best quip: "Behind every successful songwriter is an astonished mother-in-law."

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n a land best known for rugby and sheep, New Zealand—with a few notable exceptions—has made little more than a murmur on the global music stage. But that's all changing.

The renaissance began about two years ago and, as 2002 draws to a close, New Zealand music is going from strength to strength.

The most recent figures compiled by the Recording Industry Assn. of New Zealand (RIANZ) show that local repertoire made up more than 8% of total music sales, compared with 6% in the previous year. More importantly, there has never been more international activity by New Zealand artists and record companies.

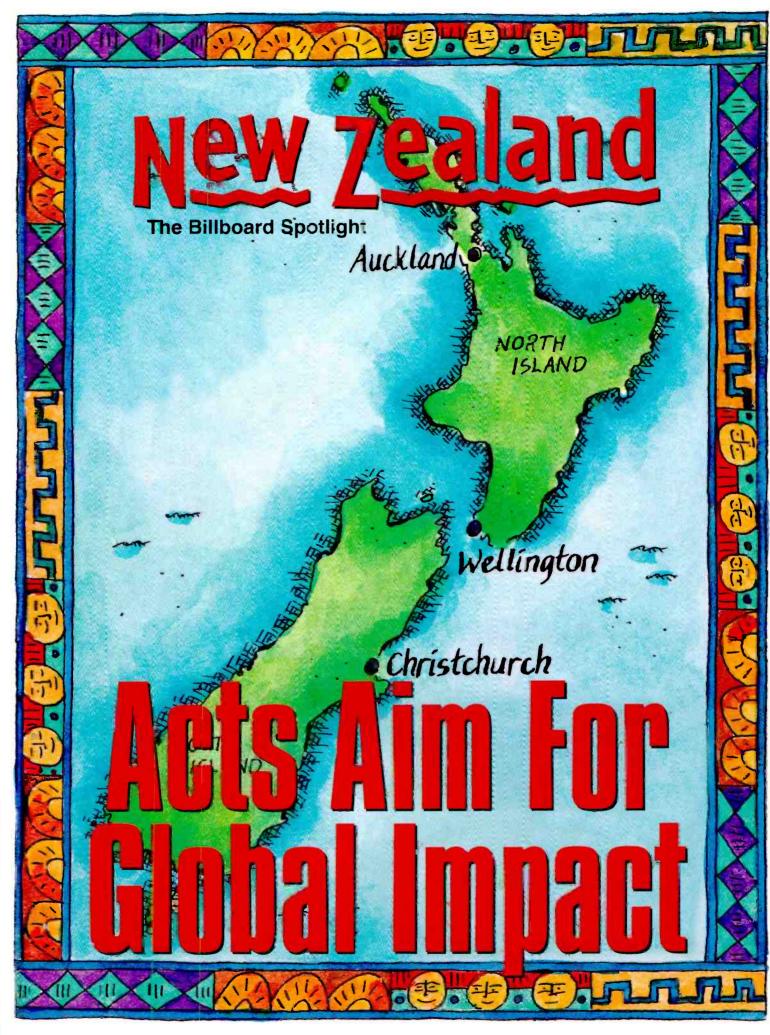
From the majors, artists as diverse as Bic Runga, Che Fu, Anika Moa, Pacifier, Salmonella Dub, D4, Zed and Hayley Westenra have all made inroads into overseas markets.

The independent scene in New Zealand is also thriving. Established indies such as Wildside and Pagan/



Antenna continue to uncover fresh talent, while a new generation of labels, including Kog Transmissions, Mai Music, Dawn Entertainment, Intergalactic and Round Trip Mars, are offering a new side of New Zealand music to fans in international territories.

Continued on page 42



## Strength of Local Music Scene Sets Stage for International Breakthrough

By John Ferguson

ike every other music market in the world, New Zealand has been hit hard by piracy, the unauthorized duplication of music via downloads, filesharing and CD-burning. But the Recording Industry Assn. of New Zealand (RIANZ) is fighting back—and is even taking an international lead with its innovative "Burn & Get Burnt" campaign.

#### **BACKED BY ARTISTS**

Last November, leading New Zealand artists joined forces with RIANZ to launch the local industry's first anti-piracy campaign, under the banner Burn & Get Burnt. With the distinctive logo appearing on CD cases, all point-of-sale material and music company advertising, the aim was to educate the public that music piracy—particularly through the use of CD burners—is illegal.

One year later, even the most optimistic music exec would concede that CD-burning is still prevalent. But, if the flames of piracy haven't been extinguished, some small fires have been stamped out. More importantly, the New Zealand public is waking up to the fact that downloading free music or burning discs is hurting local and international artists.

RIANZ CEO Terence O'Neill-Joyce is also heartened by the fact that the New Zealand industry's

## New Zealand

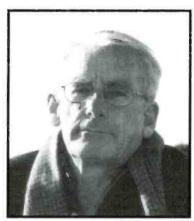
## **Burn And Get Burnt**

RIANZ's Anti-Piracy Campaign Gains Global Attention

By John Ferguson

campaign has inspired other territories to explore similar initiatives, following a presentation he made at an anti-piracy summit of the International Federation of the Phonographic Industry (IFPI) in June. He believes that the reason Burn & Get Burnt has struck a chord, both in New Zealand and with other international industry bodies, is because it has been backed by the artists themselves, with leading local musicians such as Neil and Tim Finn, Che Fu, Bic Runga and Dave Dobbyn publicly lending their support to the campaign.
"I would like to think the new

"I would like to think the new U.S. artist-driven campaign has at least been inspired by the New



O'Neill-Joyce

Zealand initiative," says O'Neill-Joyce. "Here, the more we talked about it, the more the local artists began to realize that CD-burning is depriving them of revenue. And, if a little country like New Zealand could get these acts together, maybe others could as well."

The difficulty comes in quantifying the campaign's success. There are no official statistics about the level of piracy in New Zealand, but RIANZ maintains it is costing the industry more than NZ\$90 million (US\$43 million) a year.

O'Neill-Joyce points out that there are a million blank CDs sold in the market each month. Even if only 20% of those are being used for illegal copying he believes the percentage is much higher—that is still a siguificant loss of revenue.

In a survey of music buyers conducted by research company Market Pulse International in August on behalf of RIANZ, almost 20% of those polled admitted they had burned a music disc—with 3% of those saying that they had done so in order to sell it. That equates to some 10,000 Kiwis who have at some time burned a music CD for profit.

Roger Harper, chief executive of the 25-unit CD Store/Planet-Jack chain, has no doubt that illegal burning is harming sales. "It's definitely made an impact, but it's impossible to quantify," he says. "There's no question that we are losing sales, and the results of RIANZ's research suggest that burning is fairly common behavior."

#### THE LONG HAUL

Burn & Get Burnt was designed primarily as an educational initiative, and O'Neill-Joyce is confident that the message is getting across. But now attention is switching to enforcement—because of the size of the country, there is no industry-funded antipiracy force and music piracy is low on the priority list of the New Zealand police. However, O'Neill-Joyce believes police attitudes are slowly changing. In 2003, he is

Continued on page 45

### BEAUTIFUL WORDS. BEAUTIFUL MUSIC.

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## BICRUNGA

Featuring the single "Get Some Sleep" the highest charting song in New Zealand radio history and a #1 hit across all formats.

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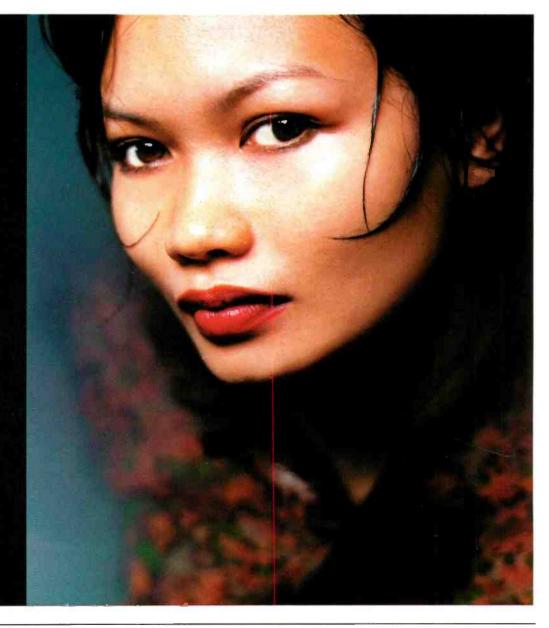


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Label members: Absolution Music, Antenna Recordings, Arch Hill Records, Dusk, Huh!, Intergalactic Records, Kog Transmissions, Monkey Records, Muse Records, Pagan Records, Round Trip Mars. Sugarlicks Records, Wildside Records.

Distributor members: Amplifier.co.nz, Global Routes, In Music, King Vusica

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Independent Music New Zealand
P.O Box 37386 Parnell, Auckland, NEW ZEALAND.



#### ARCH HILL RECORDINGS

Top executive: Ben Howe, general managei

Artists include: Pine, Fang, David

Mulcahy, Lanky **Priorities:** "At the moment, we are experiencing good success within New Zealand and also expanding our networks offshore, including distribution in Australia through Digeridoo and Hot in the the U.K.," says Howe. Web site: www.archhill.co.nz

#### **BMG NEW ZEALAND**

Top executive: Micheal Bradshaw, general manager

Artists include: Sir Howard Morrison, Melaanie

**Priorities:** "Our goal is to be ready for the growing interest from overseas with a fresh pool of talent, then help those artists deliver world-class repertoire," says Bradshaw. Web site: www.click2music.co.nz

#### DAWN RAID ENTERTAINMENT

Top executive: Andy Murnane.

chief executive Artists include: Deceptikonz, Mareko, Ill Semantics, DJ CXL, Brotha D and R.E.S. (Red Eye Society), K.A.O.S

**Priorities:** "To build and develop our presence on an international level," says Murnane, "by breaking key artists like Deceptikonz and Mareko into tested markets and forming working relationships with entry level labels and distributors." Web site: www.dawnraid.co.nz

## New **7ealand**

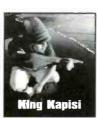
# Key Record Companies

#### **EMI MUSIC NEW ZEALAND**

Top executive: Chris Caddick. managing director Artists include: Goodshirt, Greg Johnson, Neil Finn, Tim Finn, Blindspott, Salmonella Dub

Priorities: "The new structure of EMI is designed to facilitate our artists getting international exposure," says Caddick. "And sooner or later one of our artists will be able to break through. In 2003, we anticipate having new albums from Salmonella Dub and Goodshirt, both of whom have had great years. Salmonella Dub, in particular, has made some good inroads in a number of overseas territories. We will continue working with [independent label partner] Antenna with Tadpole, and we have just signed an alliance with the independent label Siren Records.

Web site: www.emimusic.co.nz



FESTIVAL MUSH-ROOM RECORDS Top executive:

Mark Ashbridge, managing director Artists include: D4, King

Kapisi, Sola Rosa, Carly Binding, Betchadupa, HDU, Pan-Am **Priorities:** "This year, we have been busy readying our roster to make an impact internationally in 2003," says Ashbridge. "Among our priority acts are D4; we intend to follow through on the international promise they've shown in 2002. We have high hopes for Carly Binding, whose album is due in March, and the new album from King Kapisi, which is due in April. Our strategy has always been to make music for the world, and, at this point in time, there are a lot of eyes focused on New Zealand as a source of repertoire.

Web site: www.fnrrecords.co.nz.

#### INTERGALACTIC RECORDS

Top executive: Andrew Featherstone, director, A&R and mar-

Artists include: Kosher, Mama Said, 8-Foot Sativa

Web site: www.intergalacticrecords.com

#### **KOG TRANSMISSIONS**

Top executive: Chris Chetland, director

Artists include: Subware, Concord Dawn, P Money, Shapeshifter, Phammin, Baitercell, Pitch Black, Avotor, Chumbwa, Micronism, rotor+, epsilon-blue Web site: www.kog.co.nz, www.kogtransmissions.co.uk

#### LOOP RECORDINGS AOT(EAR)OA

Top executive: Michael Tucker, label manager Artists include: The Black Seeds,

Ebb, Rhian Sheehan, 50Hz, Datsun Stereo, Bongmaster, Cornerstone Roots, Kora

**Priorities:** "Loop's vision is to take New Zealand's creative culture to the world," says Tucker. "We achieve this vision by releasing fresh New Zealand sounds and the quarterly Loop Select series of compila-

Web site: www.loop.co.nz

#### MAI MUSIC LIMITED

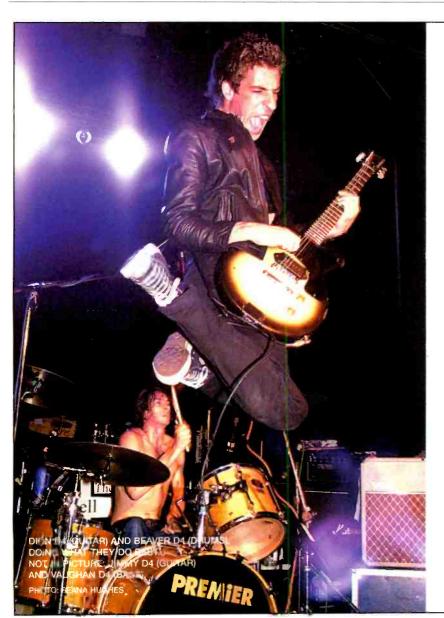
Top executive: Victor Stent, general manager Artists include: Loniz, Ngaire, Psyko Akoustix, Carmen Steel, Priscilla, 4th Element, Jamie Greenslade, Te Hamua, Dubious Bros., Katchafire, ESPMCS, Wordperfect, D2S Web site: www.maifm.co.nz

#### **MUSE ENTERTAINMENT**

Top executive: Mark Roach. managing director Artists include: Damien Binder **Priorities:** "International licensing of our key artist is the focus for 2003, backed up by agency representation," says Roach. "On top of this, our organization will continue to provide the very best multimedia and graphic services to the industry." Web site: www.muserecords.com

#### **PAGAN RECORDS**

Top executive: Tim Moon, managing director Artists include: (Antenna) Tadpole, Pluto, The Relaxomatic Project, Dub Asylum; (Pagan) Greg



## "I LOVE YOU MORE THAN I LOVE MY BOYFRIEND"

This is just one of the thousands of messages on The D4's website from all over the planet. It's been enormously gratifying for us to watch this happen from our Auckland offices over the past months. Because people throughout the world are now in love with this band from New Zealand and their debut album 6] wenty as much as we already are. Even at the risk of their relationships (though we hope the boufriend in question has learnt a few chords by now). And that's no small feat for a bunch of rock'n'roll mother \*\*\*\*ers

from a country of islands in the South Pacific. A country where it's also our privilege to work on international acts that include Kylie, Garbage, Ash, AC/DC and Paul Oakenfold. We're helping build other New Zealand acts too. Bands like betchadupa, Panam and Rhombus. Samoan hip hop star King Kapisi and songstress Carly Binding. They all have something special that could only come from these parts. To find out more, we're only an email or telephone call away. So drop us a line to info@fmrecords.co.nz or call us on +64-9-361 0223.

Festival Mushroom Records, 41-45 Ireland Street, Freemans Bay, Auckland, New Zealand

FLYING NUN RECORDS www.flvingnun.co.nz

www.americanradiohistory.com

Johnson, The Warratahs, Al Hunter, Bluespeak, Smoke Shop, Ubana

**Priorities:** "Pagan is one of New Zealand's longest-established indie labels, and its repertoire spans some 16 years of pop, country, roots, folk and jazz,' says Moon. "Along with our subsidiary, Antenna, in 2003 we intend to develop more overseas licensing for priority label artists, such as Tadpole, The Relaxomatic Project and Dub Asylum."

Web site: www.pagan.co.nz, www.antenna.co.nz

#### ROUND TRIP MARS RECORDS

Top executive: Jim Pinckney (a.k.a.

Artists include: sjd, Phase 5, Phelps & Munro, Juse, Pains People, Foto, Michael Logie Web site: www.roundtripmars.com

#### SIREN RECORDS

Top executive: Tracy Magan, managing director Artists include: Goldenhorse, GST,

Ben King
Priorities: "With a strong international focus, we aim to see New Zealand music take the place it deserves in the world market, while contributing further to the pride New Zealanders take in their local talent

Web site: www.siren-records.com

both here and overseas," says

#### <u>IY MUSIC ENTERTAINMENT</u> **NEW ZEALAND**

Top executive: Michael Glading, managing director

Artists include: Che Fu, Bic Runga, Dave Dobbyn, Stellar, Breathe, Amber Claire

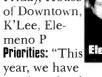
Priorities: "It's been an incredible year," says Glading. "Che Fu and Bic Runga, along with the compilation *Nature*, are all in our top-10 selling albums of the year, so we are succeeding in turning our domestic artists into big-selling acts. We are working hard to repeat that success on the international stage, as well. In 2003, you will see a number of exciting new artists, and we have also signed a deal with Joy Records, which was founded by Simon Griggs and Alan Jansson, who created the global OMC hit 'How Bizarre.'

Web site: www.sonymusic.co.nz

#### UNIVERSAL MUSIC NZ

Top executive: Adam Holt, managing director Artists include: Hayley Westenra,

Zed, Before Friday, House of Downtown, K'Lee, Elemeno P



continued to lay the international groundwork with Interscope for Zed and Hayley Westenra, whom Decca regards as a

major priority for next year," says Holt. "Domestically, our focus on 2003 is going to be getting to the next level with K'Lee and Elemeno P. We also have some great new development artists such as Dean Chandler. Another area I want to focus on is the distribution deals with independent labels Kog Transmissions and Dawn Raid. I think we are putting something back into the indie sector and helping them develop some great talent."

Web site: www.umusic.co.nz

#### **WARNER MUSIC NEW ZEALAND**

Top executive: James Southgate, managing director Artists include: Anika Moa, The

Feelers, Pacifier, Fur Patrol, Annie Crummer

Princities: "Our aim is to build

on the suc cessful



internationally. We are also looking forward to Fur Patrol, who are working hard in Australia at present and should have new material next year, as

Web site: www.warnermusic.co.nz

#### **WILDSIDE RECORDS**

Top executive: Murray Cammick,

Artists include: Rubicon, Slim, Bryan Bell, D-Super, Graham Brazier, Marvey King Web site: www.wildsiderecords.com

## Something different

## Food for the



Maori, Cook Islands, Samoa, Tonga, Fiji Yunnan, Shanghai, Mongolian Throat Singing Sea Shanties, Jazz

Alan Broadbent

Mike Nock

Richard Rodney Bennett

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# FRESH NZEALAND



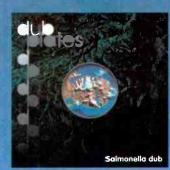
BLINDSPOTT



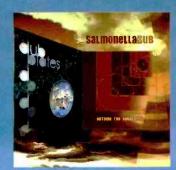
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## New Zealand

#### **GLOBAL IMPACT**

Continued from page 43

"I think NZOA has done an outstanding job," says EMI managing director Chris Caddick. "I think the resurgence in New Zealand music has a large amount to do with NZOA."

#### **PACIFIC POP**

There's certainly no doubt that the current Labour Government

is very committed to helping the music industry grow. This month, for example, the overseas trade department, Trade New Zealand, provided NZ\$345,000 (US\$167,000) to fly in leading international artists for a series of showcase concerts.

However, some in the industry caution that it would be dangerous to rely too much on government support. For example, the self-released Datsuns, licensed to



Infinity/Shock at home and V2 abroad, have achieved top-20 status in the U.K. but have largely eschewed the usual government funding options. And while dance specialist Kog Transmissions welcomes the financial support, the label says there is only so much that state funding can achieve.

Kog is one of the new breed of New Zealand indies that is striking success internationally with acts such as Concord Dawn and P-Money, who last year placed third at the Technics DMC World DJ Championships.

"The whole industry
had been pleased
with the natural
growth of local music
on the radio."

—James Southgate,

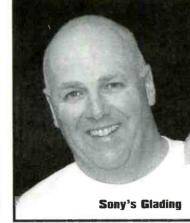
### Warner Music New Zealand

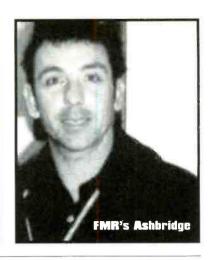
"The big advantage for us is, if you want to send a band overseas, it's a real big expense," GM Chris Chetland says. "Whereas, we can send one DJ over there—or even just the vinyl to the right DJ."

Executives at another new independent, Mai Music, an offshoot of a media group that also owns one of the highest rated Auckland radio stations—Mai FM—believes that New Zealand can make inroads internationally with a new musical form, which they term "Pacific pop."

The best known practitioner of that has been OMC, whom Mai Music GM Victor Stent discovered back in the '90s. Stent believes the global success of OMC—the act's single "How Bizarre" went top 10 in more than 30 countries—means there is a market for a uniquely New Zealand—style of music, a Pacific-flavored sound which draws on hip-hop, R&B and reggae.

"Rather than mimicking overseas sounds, we are evolving our own sound, which will ultimately be more exportable," he says.







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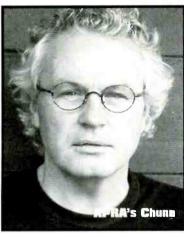
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"New Zealand has a real opportunity, like Jamaica did with reggae, to establish a new music form. It's a combination of the Maori three-chord strum and the lovely, untutored harmonies that Polynesians use. If we can harness that with an innate pop consciousness, I think it could be huge."

The independent sector remains a key source of New Zealand talent and is also making its voice heard in other areas, as well. Last year, labels and distributors formed Independent Music New Zealand (IMNZ), a trade body designed to provide a voice for the interests of New Zealand independent recording labels and distributors. At present, it is looking at a number of initiatives, including the establishment of an independent music chart, which it hopes to launch in 2003.

IMNZ chairman Bernie Griffen, whose company, Global Routes, is a key distributor for a number of local labels, believes the indie sector is in excellent health. "I think it's really strong at the moment," he says. "We've seen a huge growth curve in the last three years, but I think it can get even stronger."

The idea of an independent chart has also been welcomed at retail. Sean Coleman, managing director of New Zealand's largest specialist music chain, Sounds, says, "I like the idea of an indie chart because it gives indies a lot more credence in the market-place. And there are titles out there that sell better than chart product."

However, Sounds and other retailers are also keen to see changes in the RIANZ chart, which is heavily weighted toward radio airplay, and hope a new, more sales-oriented chart can be launched next year.

That aside, the industry is united in the belief that New Zealand music has never been strongerand that at long last it can make an impact internationally. The final word goes to Jeremy Eade, lead singer of Flying Nun act Garageland, which has enjoyed some success in the U.S. and the U.K. Eade is a member of the New Zealand Music Industry Commission, another government-funded body formed two years ago to coordinate activities in the music sector. While he remains frustrated about some of the industry's practices, he has no doubt that the country has the talent to make an international impact.

"We have this incredible music reservoir," he says. "Everyone says we are a small country, but we're not small in a musical sense. We don't have all the building blocks yet, but we are starting to realize that we have an incredible variety and a huge amount of music talent here."

#### **ANTI-PIRACY CAMPAIGN**

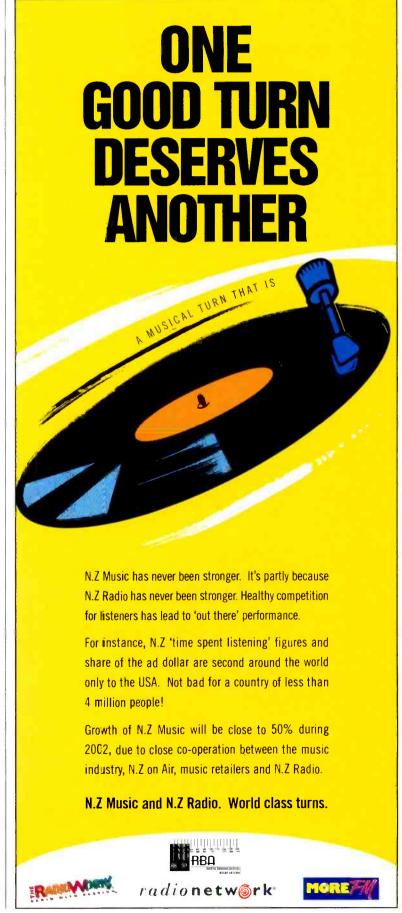
Continued from page 38,

looking to initiate one case a month against illegal operators to send a clear message to music pirates that they will not be immune from prosecution.

In the meantime, the Burn & Get Burnt campaign will continue because there is still work to do. The association has already invested NZ\$400,000 (US\$191,588) in the campaign and a further NZ\$200,000 (US\$383,176) has been earmarked for 2003.

Although the Market Pulse International survey showed the campaign has raised awareness, the poll also showed that nearly one in five New Zealanders still believe it is legal to burn music for personal use.

The RIANZ message remains: If you copy CDs, you'll get your fingers burnt. "We're in it for the long haul," says O'Neill-Joyce. "I'm driving this for the industry as CEO of RIANZ, but I am someone who got into the industry by starting an independent record company back in 1968. For a lot of my life, I have been involved with and investing in performers and musicians. I'm passionate about it—and I have no sympathy at all for the guys who are ripping off the artists."



## Events Calendar

#### **NOVEMBER**

Nov. 26. **Oye! Mexican National Awards for Recorded Music**, Auditorio Nacional, Mexico City. 525-281-6035.

Nov. 30-Dec. 2, **Bobby Jones' International Gospel Industry Retreat**. Venetian Hotel, Las Vegas. 615-383-4675.

#### DECEMBER

Dec. 2, Italian Music Awards, present-

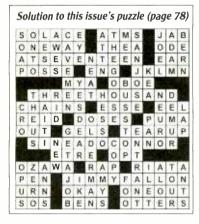
## Life Lines

#### **BIRTHS**

Girl, Marlena Louise Borscheid, to Madelyn Scarpulla and Tommy Borscheid, Nov. 7 in New York. Mother is Atlantic Records senior director of product development. Father is guitarist/vocalist for New York-based rock band Crookston.

Boy, Benjamin Alessio Sisco, to **Cathy Alessio** and **Rob Sisco**, Nov. 8 in Greenwhich, Conn. Father is executive VP/GM of Nielsen Retail Entertainment Information.

Girl, Kaylee Alexandra, to **Angie** and **Troy Gentry**, Nov. 13 in Nashville. Father is a member of country duo Montgomery Gentry.



### **FOR THE RECORD**

In the Nov. 23 issue, Benny Brown should have been identified as the owner of Broken Bow Records in the story "Consortium, BBR Launch Imprint." Also, in the same issue, due to incorrect information given to *Billboard*, Curly Musgrave should have been listed as the winner of the male performer of the year category in the story "Riders, Hot Club Each Win Two Trophies At WMA Awards."

ed by FIMI, Filaforum, Milan. fimi.it.

Dec. 4, International Recording Media Assn.'s (IRMA) Annual Marketing Summit, Roosevelt Hotel, New York. 609-279-1700.

Dec. 4, VH1 Big in 2002 Awards, Grand Olympic Auditorium, Los Angeles. 212-258-7800.

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440

Dec. 12-14, **2002 Aspen Artist Development Conference**, St. Regis Hotel, Aspen, Colo. 970-544-8292.

#### **JANUARY**

Jan. 5-7, **Future of Music Policy Summit**, Georgetown University, Washington, D.C. 202-331-2958.

Jan. 8-11, **30th Annual International Assn. for Jazz Education Conference**, Fairmont Royal York, Sheraton Centre, Crowne Plaza Centre, and Metro Toronto Convention Centre, Toronto. 610-667-0501.

Jan. 9-11, **Noorderslag Music Seminar**. De Oosterpoort, Groningen, Netherlands. noorderslag.nl.

Jan. 11, Stellar Gospel Music Awards Taping, Atlanta Civic Center. 800-858-3207.

Jan. 13, **American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 16-19, **102nd Annual NAMM Winter Trade Show**, Anaheim Convention Center, Anaheim, Calif. 323-

Jan. 17, 2003 NAMM Concert Honoring Sir Elton John: A Benefit for Music Education. Arrowhead Pond. Anaheim, Calif. 323-965-1990.

Jan. 19-23, **MIDEM 2003**, Palais des Festivals, Cannes. 212-370-7470.

Jan. 28-Feb. 2. Country in the Rockies, presented by the T.J. Martell Foundation, Club Med, Crested Butte. Colo. 615-401-2808.

#### **FEBRUARY**

Feb. 4-6, **Digital Content Delivery Expo (DCD Expo)**, San Jose Convention Center, San Jose, Calif. 978-474-1900.

Feb. 6-8, Ninth Annual Billboard/ Airplay Monitor Radio Seminar & Awards, Eden Roc Resort, Miami Beach. 646-654-4660.

Feb. 7-8. **15th Annual Frank Sinatra Celebrity Golf Tournament**, presented by the Barbara Sinatra Children's Center, Renaissance Esmeralda Resort. Indian Wells, Calif. 760-674-8447.

Feb. 17-20, **EventPro Forum 2003**, Green Valley Ranch Resort & Spa, Las Vegas. 860-738-3801.

Feb. 19-21, **34th Annual Country Radio Seminar & Trade Show**, venue to be determined, Nashville. 615-329-2615.

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 23, **45th Annual Grammy Awards**, Madison Square Garden, New York, 310-392-3777.

#### MARCH

March 1-2, **Global Entertainment and Media Summit**, Le Bar Bat, New York. 973-228-4450.

March 7-9, Intercollegiate Broadcasting System National College Radio Convention, Hotel Pennsylvania, New York. 845-565-0003.

March 10, 18th Annual Rock & Roll Hall of Fame Induction Ceremony, venue to be determined, New York. 216-781-7625.

March 10. Fourth Annual Best Cellars Wine Dinner, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville, 615-256-2002.

March 12-16, South by Southwest (SXSW) 2003 Music Conference and Exhibition, Austin Convention Center, Austin, 512-467-7979.

March 16-19, **2003 NARM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, **Winter Music Conference 2003**. Radisson Deauville Resort, Miami Beach. 954-563-4444.

March 20, 18th Annual International Dance Music Awards, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444

March 22-23, **KLOS Mark and Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles. 615-256-2002.

March 26-29, **33rd Annual Recording Media Forum**, Loews Ventana Canyon Resort, Tucson. Ariz. 609-279-1700.

#### **APRIL**

April 10. **Dove Awards**, sponsored by the Gospel Music Assn., venue to be determined. **Nashville**. 615-242-0303.

April 28, 12th Annual Ella Award Dinner Honoring Barry Manilow, Beverly Hilton Hotel, Los Angeles. 323-668-2820.

#### MAY

May 9, 10th Anniversary Race to Erase MS Celebration. benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842

May 21. **Academy of Country Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 818-842-8400.

Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.



**Rolling Along.** Former (yet forever) Rolling Stones bassist Bill Wyman, left, visited album rock WAXQ (Q104) New York recently to co-host the midday *Scott Muni Show* with Zach Martin, right. Wyman is on the promo trail with his new photo tome. *Rolling With the Stones* (DK Publishing).

## Jazz Pianist/Composer Roland Hanna Dead At 70

BY STEVE GRAYBOW

NEW YORK—Peers and colleagues are mourning the loss of jazz pianist/composer/educator Sir Roland Hanna, who died Nov. 13 of cardiac arrest, which was brought on by a virus. He was 70.

Born in Detroit, Hanna moved to New York to study at the Juilliard

School of Music. His first big break when he was discovered by bandleader Benny Goodman, and he would go on to perform alongside Sarah Vaughan, Carmen McRae, Charles Mingus, and the Thad Jones/Mel Lewis Orchestra.

Hanna's extensive classical studies enabled him to play jazz and classical music with

equal versatility, and he performed with the Eastman Symphony and American Composers Orchestras, among others. In 1970, Hanna was knighted for his humanitarian services by then-president of Liberia William V.S. Tubman.

Hanna recorded more than 50 albums and amassed a catalog of more than 400 compositions, many of which reflected his belief that jazz

was intricately linked to classical music. His ballet, *My Name Is Jasmine, but They Call Me Jazz*, premiered at the Ohio Theatre in 1992.

"As a musician, he was a monster, but as a person, he was an unassuming guy who genuinely cared about people," recalls Edward Smaldone, director of the Aaron Copland

School of Music at New York's Queens College, where Hanna was a tenured professor. "If a student told Roland he was a composer, Roland wanted to hear the student's compositions."

Saxophonist Jimmy Heath, who was a faculty member at Queens College along with Hanna, says his friend "planted a lot of musical seeds that are now blossoming into

beautiful flowers. I have never felt more comfortable playing with any other pianist than I did with Roland. He made me sound good."

Hanna is survived by his wife, Ramona; sons Michael and Christopher; daughters Cheryle and Cheri; six grandchildren; two sisters; three brothers; and numerous nieces and nephews.



NATIONAL READ: Alicia Keys, Wynton Marsalis, and Lil' Romeo will stop what they are doing at noon Dec. 6 in their respective time zones

to read for 2.003 minutes in honor of Scholastic's Read for 2003. In taped messages that will be available on scholastic.com/readfor2003, each artist encourages children, parents, and teachers across the nation to join them in celebration of the power of reading. More than 7 million people participated in last year's event. Contact: Julie Livingston at 212-343-6794.

JINGLE ALL THE WAY: P. Diddy, Destiny's Child, Smash Mouth, Goo Goo Dolls, and K-Ci & JoJo will perform at Jingle Ball 2002, a benefit concert sponsored by Clear Channel Communications' Bay Area radio stations. Proceeds from the Dec. 18 event, to be held at the Compaq Center in San Jose, Calif., will benefit the Ronald McDonald House Charities. Contact: KMEL San Francisco at 415-538-1061.

BILLBOARD NOVEMBER 30, 2002

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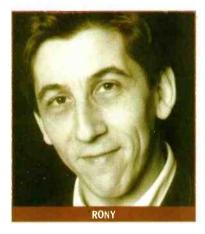
## France Takes Tax-Rate Lead

### Other EU Governments, Bodies Support Stance On Record-Sales Tax

#### BY EMMANUEL LEGRAND

PARIS—The French government's recent stance in calling for a lower rate of VAT (value-added tax, or sales tax) on prerecorded music is receiving support from other governments and music-industry representatives across the European Union (EU).

In a Nov. 11 speech to the Council of the EU in Brussels, French minister of culture and communication Jean-Jacques Aillagon announced that the VAT issue is now of "prime importance" to the French government. The council comprises ministers representing each EU member state. Although there is only one council, its



composition varies, with the ministers changing according to the specific topic (finance, culture, agriculture) discussed at each meeting.

At the Nov. 11 meeting, Aillagon invited his colleagues on the council to back a proposal to lower VAT rates on music. He also announced the appointment of a high-ranking politician, former minister of culture François Léotard—who in 1987



was instrumental in lowering France's VAT rate from 33.33% to 21%—as the country's envoy

to the European Commission (EC) and EU member states, with the task of promoting France's position on VAT. A VAT reduction would require the unanimous agreement of all 15 EU members, and Léotard is scheduled to embark shortly on a visit to each of them to push the French case.

Aillagon stressed that a reduction in VAT would "preserve and develop European music industries" that have been made "fragile" by physical and online piracy. A lower tax rate, he said, could bring CD prices in Europe below the 15-euro (\$15.12) mark. Aillagon called Léotard's appointment a sign of the "strategic importance of this issue for the French govern-

ment." He also expressed the wish that the issue could be dealt with during 2003, before the scheduled enlargement of the EU. (Ten countries, mainly from Eastern Europe, are scheduled to join the existing EU members in early 2004.)

During the council meeting, EU Commissioner of Culture Viviane Reding noted that tax matters must be discussed with member states' finance ministers. But the newly elected German government's minister of culture, Christina Weiss, has supported France's call. Weiss says that works of art and books are already subject to a reduced "cultural goods" 7% VAT rate in Germany and that she is in favor of extending this to CDs.

Not surprisingly, record-industry reaction to the French move is positive. French labels body SNEP's director general, Hervé Rony, says: "It is a good thing that someone like Léotard is in charge—he really is a political heavyweight."

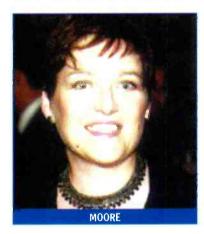
Frances Moore, the International Federation of the Phonographic Industry's Brussels-based regional director for Europe, says: "The French have been superb from the beginning [of the VAT campaign]." Léotard, she adds, will be able to "speak, at a level of peers, to member states and take the issue to the highest level. He has experience on culture, VAT, and finance issues; he will act as a catalyst and open doors, but we are aware it's going to be a difficult task." Moore is also "heartened" by the reaction of Weiss.

Predictably, the response from the EC tax affairs department was more lukewarm. (The EC is the executive body of the EU.) A department spokesman says: "We welcome the French contribution to the debate, as we welcome all contributions. Our review of the directive will examine whether it is worth proposing modifications. But it is too early to say if we will propose a change in the VAT levels on records."

France is now taking the political lead on an issue that has been long debated in that country. Its first governmental move was made July 24, when an official request was submitted to Frits Bolkestein, the European commissioner responsible for tax affairs, asking for prerecorded music to be registered in Appendix H of the EU's existing VAT Directive, which is due to be revised in early 2003. According to the EC, "The French proposal will be part of that [review]. However, we cannot say anything at this moment which might prejudge the results of that review.

Goods or services on Appendix H are eligible for a reduced VAT rate, although it remains at the discretion of each member state whether to apply the lower rate. But Rony points out that the EC has always preferred measures of fiscal harmonization, with a similar rate adopted by all EU countries, rather than different sets of rates.

Aillagon claims the lower VAT rate would have an impact on pricing and lead to higher sales—compensating for a loss in fiscal revenue—at a time when legitimate sales are being eroded by piracy. He also believes that this would incite labels to take more risks



and invest in new music trends.

According to Aillagon, "For the countries that decide to lower VAT, the impact [on] fiscal revenue will be very limited, if not void, in the best cases."

Additional reporting by Leo Cendrowicz in Brussels and Wolfgang Spahr in Hamburg.

## New Classification Rules For Oz Labels, Retailers

Australian Record Industry Association

#### **BY CHRISTIE ELIEZER**

SYDNEY—Next year, teenage consumers in Australia will have to flash their IDs when they buy CDs.

An updated Labelling Code of Prac-

tice, effective April 1, 2003, will see some releases banned from sale to under-18s. Devised by the Australian Record Industry Assn. (ARIA) and the Australian Music Retailers Assn. (AMRA) in consultation with regulator the Office of Film & Literature Classification (OFLC), it may be the first of its kind in a major market.

The new regulations replace a previous voluntary code, which split

product into two categories, a "general" level and a "restricted" level (R), carrying a warning sticker. The new one has three categories—moderate (level 1), strong (2), and high (3)—depending on the level of

sex, drugs, and violence references in lyrics.

ARIA CEO Stephen Peach rejects the idea that this is tantamount

to censorship. "The code is down to parental control and discretion," Peach insists. "We've used the language and criteria of movie classifications. The difference is, a cinema cannot let an under-18 patron into an R-rated movie, even if a parent agrees the child can view it. With the CD, the parent can buy it for their children. All we're

saying to parents is [that] retailers have agreed not to sell these Level 3 recordings to under-18s."

In March, the Australian government's Standing Committee of Attor-

neys General requested that the music industry's existing voluntary Labelling Code of Practice be amended after consumer complaints that some titles were not appropriate for sale to minors. Among the alburns cited as problematic by the committee were titles by Eminem, Tori Amos, the Prodigy, and Marilyn Manson. plus local acts Machine Gun Fellatio and Regurgitator. ARIA came up

with the idea of introducing a Level 3 category to accommodate more extreme releases, believing that not everything on the previous Level 2 "R" list should be restricted to over-18s.

Peach and AMRA executive officer Ian Harvey agree that parental concerns about knowing a record's content are justified. If the mu-

sic industry had not adopted a cooperative stance, there were fears that the attorneys general may have introduced a "pre-check" system, similar to that applied to movies and videos here. Record companies could have had to pay a fee in the region of \$1,000 Australian (\$570) for the OFLC to check each CD release. Labels' marketing schedules could also have faced disruption.

ARIA members will be responsible for the classification and labeling of all CDs manufactured and/or distributed by them in Australia. Music retailers will be responsible for ensuring that Level 3 CDs are not sold to under-18s and labeling any CDs they directly import for sale. AMRA will also provide training materials for retailers to use to ensure their staff understands and implements the new system. An Ombudsman will report back to the OFLC at the end of 2003 on the effectiveness of the new code.

Harvey doubts consumers will respond negatively to providing identification in music stores: "They seem comfortable about it in other environments like cinemas and nightclubs." As yet, decisions have not been made about the type of penalties that might face retailers who fail to stick to the code, which ARIA will supervise.



Turkish Delight. Sony Music Turkey managing director Melih Ayraçman recently celebrated the 10th anniversary of his joining the company in that role. To mark the event, Sony Music Europe president Paul Burger hosted a surprise celebration for Ayraçman at London restaurant Camden Brasserie. Pictured, from left, are Ayraçman and Burger.

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## NOVEMBER 30 Billboard HITS OF THE WORL



JAPAN				UNITED KINGDOM	GERMANY			FRANCE		
LAST WEEK	(DEMPA PUBLICATIONS INC.) 11/20/02	THE TAX	LAST WEEK	(OFFICIAL UK CHARTS CO.) 11/18/02		LAST WEEK	(MEDIA CONTROL) 11/20/02	THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) 11/20/02
	SINGLES			SINGLES		-	SINGLES			SINGLES
HEN	IT TAKES TWO CHEMISTRY DEFSTAR	1	MEW	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA	1	NEW	DER STEUERSONG (LAS KANZLERN) DIE GERD SHDW WARNER STRATEGIC MARKETING	1	2	MARIE JOHNNY HALLYDAY MERCURY
MEN	HOSHIKUZU NO MACHI THE GOSPELLERS KI/OON	2	3	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL	2	1	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL	2	1	ASEREJE/THE KETCHUP SONG
1	RING KEN HIRAI DEFSTAR	3	2	HEAVEN	3	2	DREAMER/GETS ME THROUGH	3	3	RIEN QUE LES MOTS (TI AMORE) UMBERTO TOZZI & LENA KA EAST WEST
NEW	NEW PARADISE	4	1	DJ SAMMY & YANDU FEATURING DO DATA UNBREAKABLE	4	5	OZZY DSBDURNE EPIC  ASEREJE/THE KETCHUP SONG	4	4	MUSIQUE
6,003,64	WINDS PONY CANYON AOITORI GA NIGETA	g.	5	ASEREJE/THE KETCHUP SONG	· K	3	LAS KETCHUP COLUMBIA	-	5	STAR ACADEMY 2 MERCURY PREMIER GAOU
3	AYAKO ONO VAP KONOMACHI	Ž		LAS KETCHUP COLUMBIA LOVE ON THE LINE		4	ROCK MY LIFE JEANETTE POLYDOR DIRRTY			MAGIC SYSTEM NEXT
7	CHITOSE HAJIME EPIC		NEW	BLAZIN' SQUAD EAST WEST		4	CHRISTINA AGUILERA FEATURING REOMAN RCA	0	6	TU ES MON AUTRE LARA FABIAN & MAURANE POLYDOR
NEW	EX-STYLE KISS YOU EXILE RHYTHM ZONE	7	NEW	STRONGER/ANGELS WITH DIRTY FACES SUGABABES ISLAND	7	NEW	WE'VE GOT TONIGHT RONAN KEATING FEATURING JEANETTE POLYDOR	7	7	YOU DIDN'T EXPECT THAT BILLY CRAWFORD V2
NEW	BYE BYE SAIGO NO YORU COUNTRY MUSUME NI RIKA ISHIKAWA ZETIMA	8	NEW	COME INTO MY WORLD KYLIE MINOGUE PARLOPHONE	8	NEW	GOD IS A GIRL GROOVE COVERAGE DEF JAM	8	8	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
2	INVOKE T.M. REVOLUTION EPIC	9	4	I'M GONNA GETCHA GOOD! SHANIA TWAIN MERCURY	9	6	SKIN ON SKIN SARAH CONNOR EPIC	9	20	IF TOMORROW NEVER COMES
7	TAISETSUNAMONO ROAD OF MAJOR AVEX TRAX	10	NEW	THE SCIENTIST COLDPLAY PARLOPHONE	10	NEW	TONIGHT AND FOREVER	10	11	SACHE OPHELIE WINTER WEA
-	HOT MOVER SINGLES			HOT MOVER SINGLES	Ž.		HOT MOVER SINGLES	Ė	100	HOT MOVER SINGLES
NEW	YUKI NO FURANAIMACHI KOBUKURO WARNER MUSIC JAP	13	NEW	HAPPY ASHANTI OEF JAM	14	NEW	DER WEG HERBERT GRÖNEMEYER EMI	12	NEW	JUST A LITTLE
NEW	SONNAMONDARO YUJI ODA UNIVERSAL	16	NEW	THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA	19	28	DROP THE BASS ROCCO POLYDOR	17	82	ADDICTIVE
NEW	ASHITA NI KUCHIZUKEO TAKAKI MATSU UNIVERSAL	17	HEW	OBJECTION (TANGO) SHAKIRA EPIC	22	NEW	THE HARDEST HEART	26	29	AU SOLEIL
WW	NADA SOUSOU	19	NEW	DON'T WANNA KNOW	36	NEW	BLANK & JONES FEATURING ANNE CLARK WEA THROUGH THE RAIN	37	59	JENIFER ISLAND IT'S OK
	RIMI NATSUKAWA VICTOR	4	e. Alsia	SHY FX & T-POWER FEATURING DI & SKIBADEE FFRR  WONDERBOY TENACIOUS D EPIC	45	NEW	MARIAH CAREY ISLAND DROWNING	38	NEW	ATOMIC KITTEN INNOCENT/VIRGIN BOOM BOOM
	AL DUME		NE				CRAZY TOWN COLUMBIA		PAL	FACTOR X BARCLAY
1	ALBUMS PAUL McCARTNEY			ALBUMS WESTLIFE	200	1 2 2	ALBUMS HERBERT GRÖNEMEYER			ALBUMS
20	BACK IN THE U.S. LIVE PARLOPHONE		li dell	UNBREAKABLE—THE GREATEST HITS VOL. 1 RCA	. 1	3	MENSCH EMI		1	JOHNNY HALLYDAY A LA VIE A LA MORT! MERCURY
2	TATSURO YAMASHITA RARITIES WARNER MUSIC JAPAN			BLUE ONE LOVE INNOCENT/VIRGIN	2	NEW	DIE TOTEN HOSEN REICH & SEXY I—DIE FETTE JAHRE JKP/EAST WEST	2	2	STAR ACADEMY LES ANNEES BERGER MERCURY
4	TLC 30 ARISTA	= 3 =	NEW	ELTON JOHN THE GREATEST HITS 1970-2002 ROCKET	3	NEW	PHIL COLLINS TESTIFY WEA	3	HIE VV	GERALD DE PALMAS LIVE 2002 POLYOOR
1	MIKA NAKASHIMA RESISTANCE SONY MUSIC ASSOCIATED RECORDS	4	NEW	CRAIG DAVID SLICKER THAN YOUR AVERAGE WILDSTAR	4	2	DIE ARZTE ROCK'N'ROLL REALSCHULE—UNPLUGGED HOT ACTION/MOTOR	4	NLW	PHIL COLLINS TESTIFY WEA
11	SEIJI OZAWA KANKI ND UTA BEETHOVEN SYMPHONY NO. 9 UNIVERSAL		3	DAVID GRAY A NEW DAY AT MIDNIGHT EAST WEST	5	1	WESTERNHAGEN IN DEN WAHNSINN WEA	5	3	LORIE TENDREMENT EGP
3	MAI KURAKI FAIRY TALE GIZA STUDIO	140	2	U2 THE BEST OF 1990-2000 ISLAND	6	4	U2 THE BEST OF 1990-2000 ISLAND	6	NEW	CRAIG DAVID SLICKER THAN YOUR AVERAGE EAST WEST
6	NIRVANA NIRVANA GEFFEN	7	4	GARETH GATES WHAT MY HEART WANTS TO SAY RCA	7	NEW	WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL 1 RCA	7	8	BILLY CRAWFORD RIDE V2
5	NORIYUKI MAKIHARA HDNJITSU WA SEITEN NARI WARNER MUSIC JAPAN	3	9	PINK MISSUNDAZIDDD ARISTA	8	5	SANTANA SHAMAN ARISTA	8	5	MOBY 18 LABELS
10	CRYSTAL KAY	9	5	NIRVANA	9	14	PINK	9	4	PATRICK BRUEL
9	ALMOST SEVENTÉEN EPIC  ERIC CLAPTON  ONE MORE CAR, ONE MORE RIDER REPRISE	10	7	NIRVANA GEFFEN  ANDREA BOCELLI SENTIMENTO PHILIPS	10	13	MISSÚNDAZTOOD ARISTA WOLFGANG PETRY ALLES 2 NA KLARI/BMG	10	6	ENTRE-DEUX RCA ISABELLE BOULAY AU MOMENT D'ETRE NOUS V2

SINGLES  ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA MADONNA WARNER BROS.  2 1 DIE ANOTHER DAY MADONNA WARNER BROS. 2 1 DIE MMA MADONNA WARNER BROS. 2 1 DIE MMA MADONNA WARNER BROS. 2 2 1 DIE MMA MADONNA WARNER BROS. 2 3 ALL THE THINGS SI MAN RELLY FAUTURING KELLY ROWLAND UNIVERSAL BORN TO TRY DELTA GOODER PIC  SINGLES  ALL THE THINGS SI MAN RELLY FAUTURING KELLY ROWLAND UNIVERSAL SINGLES  SINGLES  MADONNA WARNER BROS.  A LL THE THINGS SI MAN RELLY FAUTURING KELLY ROWLAND UNIVERSAL SINGLES  A MAN RELLY FAUTURING KELLY ROWLAND UNIVERSAL SINGLES  A MAN RELLY FAUTURING KELLY ROWLAND UNIVERSAL SINGLES  A SERE SI A SERE	HE SAID  AND UNIVERSAL  VI
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MADONNA WARRER  2 NOW MADONNA WARRER  2 NOW MADONNA WARRER  3 PLECTRICAL STORM 1/2 MERCURYUNIVERSAL 1/3 MOMENT LIKE THIS 1/4 SEREJE/THE KETCHUP SONG 1/5 A SEREJE/THE KETCHUP SONG 1/5 A SEREJE/THE KETCHUP SONG 1/6 WARRER WARRER BROS.  MADONNA WARRER  MADONNA WARRER BROS.  MADON WARRER BROS.  MADONNA WARRER B	HE SAID  AND UNIVERSAL  VI
2 ELECTRICAL STORM (IMPORT) UZ ISLANDUNIVERSAL  3 A MOMENT LIKE THIS KELLY CLARKSON S/RCABMG  5 5 ASEREJE/THE KETCHUP SONG 5 A SEREJE/THE KETCHUP SONG 5 7 DIRRTY CLASK EICHUP COLUMBIA/SONY CLASK EICHUP COLUMBIA	AND UNIVERSAL
2 ELECTRICAL STORM (IMPORT) UZ ISLANDIANIVERSAL  3 A MOMENT LIKE THIS KELLY CLARKSON S/RCADMIG  5 A SEREJE/THE KETCHUP SONG 5 A SEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY LAS KETCHUP COLUMBIA/S	AND UNIVERSAL
3 A MOMENT LIKE THIS LATER THIS L	м
5 ASEREJE/THE KETCHUP SONG 5 ASEREJE/THE KETCHUP COLUMBIA/SONY 5 ASEREJE/THE KETCHUP COLUMBIA/SONY 5 ASEREJE/THE KETCHUP COLUMBIA/SONY 5 ASEREJE/THE KETCHUP COLUMBIA/SONY 6 ASEREJE/THE KETCHUP COLUMBIA/SONY 7 DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA 6 ASEREJE/THE KETCHUP COLUMBIA/SONY	CHUP SONG
SHAGGY FEATURING BRIAN & TONY GOLD BIG YARD/MCA/UNIVERSAL MILK INC. VALE MUSIC ATOMIC KITTEN VIRGIN	
DIRRTY CHRISTINA AGUILERA FEATURING REDMAN, RCA/BMG  ALL THE THINGS SHE SAID TATUL INTERSCOPE/DINVERSAL  THROUGH THE RAI LEAN RIMES CURB  THROUGH THE RAI LEAN RIMES CURB  THROUGH THE RAI LEAN RIMES CURB	N
8 CRY FAITH HILL WARNER  8 I'M GONNA GETCHA GOOD! SHANIA TWAIN MERCURY/UNIVERSAL  8 9 LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE  8 8 UN NUOVO BACIO	1
8 I AM MINE PEARL JAM EPIC/SONY  6 WHAT'S YOUR FLAVA? CRAIG DAVID DRO/WARNER  9 11 HEAVEN DJ SAMMY & YANOU FEATURING DO SHOCK  VIENI A VEDERE PE CESARE CREMONINI & BALLO	
9 WHAT'S YOUR FLAVA? CRAIG DAVID WILDSTAR/ATLANTIC/WARNER  10 10 10 DIRRTY CHRISTINA AGUILERA FEATURII  10 10 10 DIRRTY CHRISTINA AGUILERA FEATURII	l l
HOT MOVER SINGLES HOT MOVER SINGLES HOT MOVER SINGLES HOT MOVER SINGLES	.ES
19 EVERYDAY BON JOW I SLAND/UNIVERSAL  11 NEW EL ESPIRITU DE LA NAVIDAD 13 NEW THROUGH THE RAIN MARIAH CAREY DEF JAM  13 NEW KYLEMINGGUE PARLOPHONI	ORLD
22 PRAYER DISTURBED REPRISE/WARNER DISTURBED REPRISE/WARNER DISTURBED REPRISE/WARNER PUEDE SER EL CANTO DEL LOCO ARIOLA/BMG THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA  19 39 PER ME E' IMPORTA TIROMANDINO VIRGIN	
CHECK THE MEANING RICHARD ASHCROFT HUTWIRGIN/EMI SOUND MACHINE SUNNY LUNA SOBE SON REMIXES PUMPIN' DOLLS AND STOP N THINK HANNAH VIBE MY VISION JAKATTA FEATURING SEAL RU	IUN/VIRGIN
DAYS GO BY DIRTY VEGAS POPULAR  15 RE ABRE TU SONRISA SUGARLESS ZERO RECORDS  28 NEW MUSIC GETS THE BEST OF ME SOPHIE ELLIS BEXTOR POLYDOR  26 NEW MUSIC GETS THE B	EST OF ME
LEGAL SNDW VIRGIN/EMI T JUST WON'T DO THAT SNDW VIRGIN/EMI T JUST WON'T DO THAT SNDW VIRGIN/EMI SNDW VIRGIN/EMI T JUST WON'T DO THAT SNDW VIRGIN/EMI SNDW VIRG	
ALBUMS ALBUMS ALBUMS ALBUMS	
2 SOUNDTRACK 8 MILE SHADY/INTERSCOPE/UNIVERSAL  2 JOAQUIN SABINA DIMELO EN LA CALLE ARIOLA/BMG  1 U2 THE BEST OF 1990-2000 ISLANI	0
VARIOUS ARTISTS BIG SHINYTUNES? UNIVERSAL  VARIOUS OPERACIÓN TRIUNFO II: GALA 4 VALE MUSIC  VARIOUS OPERACIÓN TRIUNFO II: GALA 4 VALE MUSIC  VARIOUS OPERACIÓN TRIUNFO II: GALA 4 VALE MUSIC	
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PEARL JAM RIOT ACT EPIC/SONY  LUZ CASAL CON OTRA MIRADA CAPITOL  LUZ CASAL CON OTRA MIRADA CAPITOL  LUZ CASAL CON OTRA MIRADA CAPITOL  A B EMINEM 8 MILE SOUNDTRACK INTERSCOPE  4 NEW POOH PINOCCHIO CGD	Dia Control
5 4 VARIOUS ARTISTS  SHAKIRA GRANDES EXITOS COLUMBIA  SHAKIRA GRANDES EXITOS COLUMBIA  SHAKIRA GRANDES EXITOS COLUMBIA  SEMPLICEMENTE RICORDI	
6 AVRIL LAVIGNE LET GO NETTWERKVARISTA/BMG  3 VARIOUS OPERACION TRIUNFO II: GALA 3 VALE MUSIC  6 4 SANTANA SHAMAN ARISTA	1
5 ELVIS PRESLEY 4 ESTOPA MAS GESTRANGIS ARIOLA/BMG  NIRVANA STORMAN OF THE ONLY IN CONTINUO MOVIMENTO VI	RGIN
JAY-Z THE BLUEPRINT 2: THE GIFT AND THE CLURSE ROC-A-FELLADEF JAMUNIVERSAL  7 ALEX UBAGO QUE PIDES TU? DRO/WARNER  6 VARIOUS ARTISTS THE PANEL VOL 3—LATEST COLLECTION LIBERATION  8 2 CARMEN CONSOLI	
FRANÇOIS PERUESSE  5 VARIOUS OPERACIÓN TRIUNFO II: SINGLES GALA 0-1 VALE MUSIC  7 ELVIS PRESLEY ELVIS OPERACIÓN TRIUNFO II: SINGLES GALA 0-1 VALE MUSIC  9 7 ELVIS PRESLEY ELVIS OPERACIÓN TRIUNFO II: SINGLES GALA 0-1 VALE MUSIC	
EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL 9 AMARAL ESTRELLA DE MAR VIRGIN/EMI 10 10 EMINEM THE EMINEM SHOW INTERSCOPE 10 7 NIRVANA GEFFEN	1

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

## Music Media

#### **EUROCHART**

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

	WEEK	
	LAST	(MUSIC & MEDIA) 11/20/02
		SINGLES
1	1	ASEREJE/THE KETCHUP SONG
2	2	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
3	6	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
4	3	DIE ANOTHER DAY MAOONNA WARNER BROS.
5	7	MARIE JOHNNY HALLYDAY MERCURY
6	NEW	DER STEUERSONG (LAS KANZLERN) DIE GERD SHOW WARNER STRATEGIC MARKETING
7	5	UNBREAKABLE WESTLIFE RCA
8	4	I'M GONNA GETCHA GOOD! SHANIA TWAIN MERCURY
9	8	RIEN QUE LES MOTS (TI AMORE) UMBERTO TOZZI & LENA KA EAST WEST
1Ç	9	DREAMER/GETS ME THROUGH OZZY OSBOURNE EPIC
	2	HOT MOVER SINGLES
16	23	ALL THE THINGS SHE SAID
18	21	TU ES MON AUTRE LARA FABIAN & MAURANE POLYDOR
2C	NEW	COME INTO MY WORLD KYLIE MINOGUE PARLOPHONE
21	24	PREMIER GAOU MAGIC SYSTEM SONO/NEXT
23	44	OBJECTION (TANGO) SHAKIRA EPIC
		ALBUMS
1	1	U2 THE BEST OF 1990-2000 ISLANO
2	NEW	PHIL COLLINS TESTIFY FACE VALUE/EAST WEST/WEA
3	NEW	WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL 1 S/RCA
4 -	3	NIRVANA NIRVANA GEFFEN
5-	NEW	CRAIG DAVID SLICKER THAN YOUR AVERAGE WILDSTAR
y 6 ≅*	2	SANTANA SHAMAN ARISTA
7.	4	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
8	NEW	PEARL JAM BIOT ACT EPIC
9	10	HERBERT GRÖNEMEYER
(0)	8	PINK MISSUNDAZTOOD ARISTA

	T	HE NETHERLANDS
碧	LAST	(STICHTING MEGA TOP 100) 11/18/02
		SINGLES
•	1	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSA
	2	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
	3	ASEREJE/THE KETCHUP SONO
	8	HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA
	4	KUT MAROKKANEN??!
		ALBUMS
	1	U2 THE BEST OF 1990-2000 ISLANO
2	6	NORAH JONES COME AWAY WITH ME BLUE NOTE
	2	FRANS BAUER OICHT BIJ JOU S3M
	13	ANDREA BOCELLI SENTIMENTO UNIVERSAL CLASSICS & JAZZ
5	9	PINK MISSUNOAZTOOO ARISTA

		SWEDEN
	LAST WEEK	(GLF) 11/14/02
		SINGLES
	1	ASEREJE/THE KETCHUP SONC
2	NEW	FF/VINTERNOLL2 KENT RCA
3	2	ALL THE THINGS SHE SAID
	3	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
	4	DIE ANOTHER DAY MADONNA WARNER BROS.
		ALBUMS
1	1	HAKAN HELLSTROM OET AR SA JAG SOGER DET VIRGIN
	NEW	ROBYN DON'T STOP THE MUSIC RCA
	6	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
	4	HANS MARTIN LANDET OOR SOLEN EJ GAR NER FRITUNA
5	NEW	ROXETTE THE BALLAD HITS CAPITOL

		DENMARK
鍾	LAST	(IFPI/NIELSEN MARKETING RESEARCH) 11/19/02
		SINGLES
1	1	RIGHT HERE NEXT TO YOU
2	2	ASEREJE/THE KETCHUP SONG
3	4	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
4	7	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
5	5	DIE ANOTHER DAY MADONNA WARNER BROS.
		ALBUMS
1-	1	U2 THE BEST OF 1990-2000 ISLAND
12	2	TV-2 PA KANTEN AF SMAT/BRAENDBART CAPITOL
3	3	ROXETTE THE BALLAD HITS CAPITOL
4	NEW	WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL 1 RCA
8	NEW	PA SLAGET 12 LET'S DANCE 2 RECART/EMI

#### **COMMON CURRENCY** A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets. Reportoire gwner: R: RMG, E: FML I: Independent, S: Sony, II: Universal, W: Warrier ARTIST USA JPN UK GER FRA CAN SPN AUS NTH PHIL COLLINS 3 4 8 CRAIG DAVID Slicker Than Your Average (B/W) 4 6 5 EMINEM The Eminem Show (U) 10 10 NIRVANA Nirvana (U) 7 9 10 5 2 PINK M!ssundaztood (B) 8 9 5 SANTANA Shaman (B) 10 8 6 7 OUNDTRACK 4 2 U2 The Best Of 1990 - 2000 (U) 6 3 3 2 1 6 1 WESTLIFE Industrial The Greatest Hits Vol 1 (B) 7 6

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<i>*</i>		NEW ZEALAND
£ģ.	LAST WEEK	(RECORD PUBLICATIONS LTD.) 11/18/02
		SINGLES
1	4	ASEREJE/THE KETCHUP SONO
2	1	THE TIDE IS HIGH (GET THE FEELING)
3	2	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
4	7	HEAVEN DJ SAMMY & YANOU FEATURING DO SHDCK
5	3	ROUND ROUND SUGABABES ISLAND
		ALBUMS
11 =	NEW	U2 THE BEST OF 1990-2000 ISLAND
2	1	BLINDSPOTT BLINDSPOTT CAPITOL
3	2	NIRVANA NIRVANA GEFFEN
4	5	AVRIL LAVIGNE LET GO ARISTA
5	8	EMINEM 8 MILE SOUNDTRACK INTERSCOPE

	LAST	(PORTUGAL/AFP) 11/19/02
		SINGLES
	1	ELECTRICAL STORM UZ ISLAND
2	4	HERE I AM BRYAN ADAMS A&M
3	7	WHENEVER, WHEREVER SHAKIRA EPIC
4	5	THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA
5	2	I AM MINE PEARL JAM EPIC
		ALBUMS
	1	U2 THE BEST OF 1990-2000 ISLAND
2	2	LAS KETCHUP HIJAS DEL TOMATE COLUMBIA
3	NEW	PEARL JAM RIOT ACT EPIC
4	4	MADREDEUS & FLEMISH RADIO ORCHESTRA EUFORIA CAPITOL
5	3	NIRVANA NIRVANA GEFFEN
BOWN ON-A		NIKVANA GEFFEN

PORTUGAL

		ARGENTINA
E.	LAST WEEK	(CAPIF) 11/19/02
		ALBUMS
	2	MAMBRÚ MAMBRÚ BMG
2	NEW	JOAQUIN SABINA DIMELD EN LA CALLE BMG
	Maw	U2 THE BEST OF 1990-2000 ISLAND
	3	JOAN MANUEL SERRAT VERSOS EN LA BOCA BMG
5	4	DIEGO TORRES UN MUNDO DIFFERENTE RCA
à	6	RITA LEE BOSSA'N BEATLES LIDERES
	1	LOS NOCHEROS LOS NOCHEROS EN VIVO EN EL TEATRO COLON EMI
	15	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
9	NEW	SHAKIRA GRANDES EXITOS EPIC
10	NUW	SKAY BEILINSON A TRAVES DEL MAR DE LOS SARGADOS DBN

# Gobal Edited by Nigel Williams Music Pulse...

FLYING HIGH: London-based duo Turin Brakes is set to follow its Mercury Music Prize-nominated debut album *The Optimist* with a second, as-yet-untitled LP early in 2003 via Source. In the meantime, the two acoustic-based singer/songwriters warmed up for the album release with an extensive U.K. tour, an intimate gig at the



top of London's landmark BT Tower (which has been closed to the public for 30 years), and a new single, "Long Distance," which debuted at No. 22 on the U.K. singles chart. The forthcoming album, produced by Tony Hoffer (Beck, Supergrass), heralds a harder sound for the pair. "We are excited about the album, because we have pushed ourselves a lot," the band's Olly Knight says. "Acoustic folk-based music is only one side of us. The record has new sonic elements, and we recorded it almost entirely live. There are moments of serenity and beauty sitting alongside funked-up, angry moments.' CHRISTOPHER BARRETT

SWEET REVENGE: The release last month of the soundtrack to Polish film Zemsta (The Revenge) has spawned a hit single, "Oi Kot," recorded by top Polish artists including Maryla Rodowicz, Ryszard Rynkowski, Grzegorz Markowski, and Andrzej Piaseczny. The comedy, directed by Academy Award-winning Andrzej Wajda, is based on a 19th-century play by Aleksander Fredro. It was scored by Woiciech Kilar, the Cracow-born composer who created soundtracks for such movies as Francis Ford Coppola's Dracula and Roman Polanski's Seventh Gate. Polanski appears in Zemsta singing a folk song called "Kot Kot." "I'm so glad he agreed," Wajda says. The soundtrack album went straight to the top five of the Polish charts.

ROMEK ROGOWIECKI

FLAMENCO TAKES THE RAP: Traditional flamenco continues to score frequent commercial success in Spain. Yet the search continues to explore new paths down which flamenco can travel and expand toward new audiences without losing its essence. Two groups with interesting hip-hop/flamenco fusions are causing a buzz: Barcelona's Ojos de Brujo with Barí (which means "damn good" in

the gypsy dialect Caló) on indie La Fabrica De Colores/Satelite K, and Seville's Mártires del Compás with Empaquetado al Vacio (Vacuum Packed) on Warner Spain. Ojos de Brujo, which played this fall's Womex festival in Essen, Germany, reached No. 40 on the Spanish album charts with its self-produced and -published album. A ramshackle mix of hippie philosophy and scratch hip-hop, Barí is enjoying success because it is not another New Flamenco-style attempt to court commercial success by losing dignity. Mártires de Compás has known Spanish chart success before, and the group's Andalucian approach to flamenco is less radical. Mártires toured the U.S. and Latin America in 2000 and 2001, and Warner is putting faith in the group's contemporary hiphop/flamenco style. HOWELL LEWELLYN

SEEKERS SELL-UP: In a first for the Australian music industry, the Seekers have put their back catalog of songs and performance and video rights for sale. Analysts suggest bids could reach \$10 million Australian (\$5.6 million). The vocal-harmony outfit had global hits in the 1960s with "Georgy Girl," "The Carnival Is Over," and "A World of Our Own." Its last album, 1997's Future Road (EMI), went platinum (70,000 units). In March, the quartet will embark on its final tour through Australia. It occasionally reunites for shows, but singer Judith Durham has a jazz career, bassist Athol Guy runs a bed and board establishment, guitarist Keith Potger runs a furniture importing company in Perth, and main songwriter Bruce Woodley resides in Bali. **CHRISTIE ELIEZER** 

SEEKING SANCTUARY: Released in Ireland with minimal fanfare, Autamata's debut album, My Sanctuary (Lefthand Records), is a quiet, low-key triumph of soulful electronica. The brainchild of Dublin-based studio wizard Ken McHugh, Autamata combines abstract ambient dance grooves like the delicious "Fragments" with star performances from special guest vocalists Carol Keogh (formerly of ethereal Irish band the Plague Monkeys) and Cathy Davy, both of whom remain largely unknown in their native Ireland. By drafting musicians to play violin and cello, McHugh has added an organic element to the programmed beats and rhythms. In keeping with the eclectic nature of the record, there is even a pastiche of willowy Irish chanteuse Enva on "Little Green Man." McHugh is planning a series of multimedia performances to promote his Autamata project, which is slated for eventual U.K. and international release. He also plans to use his independent Lefthand label to release music by other artists.

**NICK KELLY** 

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## Furtado, Mitchell, Nickelback Among Winners At Canada's SOCAN Awards

#### **BY LARRY LeBLANC**

TORONTO-With three wins, Canadian singer/songwriter Nelly Furtado was the big winner at the 12th annual Society of Composers, Authors, and Music Publishers of Canada (SOCAN) Awards, held Nov. 18 here.

DreamWorks/Universal artist Furtado-who did not attend the ceremony held at the Art Gallery of Ontario in Toronto—was honored for her compositions "I'm Like a Bird" and "Turn Off the Light" in the pop music category and received an international achievement award for "I'm Like a Bird." (Both titles are published by Nelstar Publishing.)

The event, hosted by country singer Paul Brandt and attended by 200 industry figures, honored those Canadian songwriters and publishers whose songs received the most radio airplay in 2001, as well as SOCAN members whose complete repertoire achieved the highest number of performances in their respective categories during 2001.

One of the evening's highlights was an emotional speech by SOCAN president Gilles Valiquette, who called on music creators to unite in order to protect their copyrights in the face of the "democratization of technology in the marketplace.' Valiquette said, "One way to do this is to value this organization. We are SOCAN. We need SOCAN. But SO-CAN needs us, too.

#### MITCHELL OVER THE MOON

Furtado was among the handful of celebrity no-shows at the event Others included rockers Nickelback and Wave, country singer Carolyn Dawn Johnson, and rapper Kardinal Offishall. But the event did not lack star power—not least for the pres-

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ence of Joni Mitchell, who received the William Harold Moon Award, recognizing her contribution in bringing international attention to Canada through her music throughout the course of her career.

Fighting back tears at the beginning of her acceptance speech, I'm still here.

recalls that her career took a com-



mercial downturn following her 1979 Asylum Records album Mingus. a collaboration with late jazz bassist Charles Mingus. "I was advised not to do that album," the 1995 Billboard Century Award honoree said. "I was told I'd lose radio support. What did that have to do with making music? I'd do it again.

Another highlight was the acceptance of singer/guitarist/producer

Nonesuch/Warner Music artist Mitchell then humorously led the audience through her emergence as a songwriter while in her teens in Saskatoon, Saskatchewan. "I've always said I'm getting out of the music business," Mitchell concluded. "Recently, I said it again. Well,

Speaking to Billboard, Mitchell

Myles Goodwyn of the National



Arena Victory for Warner/Chappell. Sony Music Australia vocalist Tina Arena has signed a new three-year publishing deal covering Australia and New Zealand with Warner/Chappell Australia. She was previously with EMI Music Publishing. Arena, who is negotiating a new deal for international publishing outside Australasia, is currently recording new tracks for the European version (due in early 2003) of her recent album Just Me, prior to writing her next album with partners in the U.K. and Nashville. Arena, who co-wrote her 1995 international hit "Chains," has had material recorded by other international acts, including Jo Dee Messina and LeAnn Rimes. Pictured signing the deal in Sydney, from left, are Warner/Chappell Music Australia creative manager Fifi Jones, Arena, and Warner/Chappell Music Australia managing director Adam Lang.

Achievement Award. Goodwyn has fronted Montreal-based rock band April Wine since 1969.

A special achievement award was presented to Claudette Fortier for her contributions to Canada's music industry during her 25-year career of championing the rights of music creators and publishers. Fortier is the former GM of the Montreal-based Society for Reproduction Rights of Authors, Composers and Publishers in Canada and is currently its copyright and business-development advisor.

Writers earning international achievement awards were Steven Page and Ed Robertson for "Pinch Me," performed by their band Barenaked Ladies; Naoise Sheridan for Young," co-written with Steven McEwan and Craig Wiseman and performed by Kenny Chesney; and Gilles Godard for "That's the Kind of Mood I'm In," co-written with Richard Giles and Tim Nichols and performed by Patty Loveless.

#### **MOST-PERFORMED SONGS OF 2001**

Timeless 1970s songs by songwriters Terry Jacks, Ken Tobias, Kim Berly, and the late James Leroy captured this year's SOCAN Classic Awards. These honors recognize songs that reached the 100,000airplay mark on Canadian radio during 2001. Jacks won for his Canadian hit "Concrete Sea" (Gone Fishin' Music), Leroy for "Touch of Magic" (Martintown Music/Snowberry Music), Tobias for "Dream No. 2" and "Give a Little Love" (both Abovewater Publishing/Gloosecap Music Publishing/Pangaea Music), and Berly for "Minstrel Gypsy" (Open Wagon Music/Peermusic Canada).

The most-performed Canadian pop songs during 2001 were Furtado's "I'm Like a Bird" and "Turn Off the Light" and "California," co-written by Ben Dunk and Dave Thomson, performed by Wave, and published by BMG Music Publishing Canada.

The most-performed Canadian country songs were "Complicated," written and performed by Carolyn Dawn Johnson (EMI Music Publishing Canada); "Followed Her Around," co-written by Jimmy Rankin and Gordie Sampson (No Such Music/ Song Dog Music) and performed by Rankin; and "Downtime," co-written by Johnson and Phillip Coleman (EMI Music Publishing Canada/Bluewater Music Canada) and performed by Jo Dee Messina.

The most-performed Canadian rock song was "How You Remind Me," written by Chad Kroeger, Mike Kroeger, Rvan Peake, and Rvan Vikedal (Warner/Chappell Music Canada) and performed by Nickelback.

The most-performed Canadian urban song was "Money Jane," cowritten by Kardinal Offishall and Sean Paul (Warner/Chappell Music Canada) and performed by Offishall.

## IEWS*LINI*



Eminem was the biggest winner at the MTV Europe Music Awards Nov. 14 in Barcelona. The Interscope/Universal artist took trophies for best album (The Eminem Show), best hip-hop artist, and best male singer. Kylie Minogue, Linkin Park, and Red Hot Chili Peppers each won two awards. A total of 25 awards were presented, including 10 regional honors; all are voted on by the public. MTV claims that 13 million votes were cast this year. To mark the 10th anniversary of the awards in 2003, the network is considering a change in format. MTV Networks Europe president/CEO Brent Hansen says,

"I'll look at it from the bottom up. I don't want the show to be one of those things where you know what you're going to get." LARS BRANDLE

Japan's Avex Group of music-related companies recorded a half-year loss for the first time in its history between March and September 2002. Tokyobased Avex announced a first-half net loss of 1.3 billion ven (\$10.6 million), compared with a net profit of 390 million ven (\$3.2 million) for the same period in 2001. Sales, however, were up 7.3% to 36.8 billion yen (\$301 million). For Avex Inc., the group's core company, first-half sales were down from 20.7 billion yen (\$169.3 million) in 2001 to 19.2 billion yen (\$157 million), giving a net loss of 1.2 billion yen (\$9.8 million). The company says it expects better results for the whole year to March 2003, because of strong releases. As well as the Avex Inc. labels (with such imprints as Avex Trax, Avex Tune, and Cutting Edge), the group includes music-publishing, concert-promotion, nightclub-management, artist-management, and audiosoftware distribution companies. STEVE McCLURE

The European branch of the Global Entertainment Retail Assn (GERA) has a new member, the Belgian Entertainment Retail Assn. (BERA). GERA Europe now represents retailers in the U.K., France, Germany, the Netherlands, and Belgium through their respective national organizations. BERA currently has only three members, the three biggest music retailers in the country—Sonica, Free Record Shop (FRS) Belgium, and FNAC jointly claiming more than 50% of music sales nationally—but aims to recruit other Belgian music merchants. FRS Belgium managing director and BERA president Serge Couvreur says joining GERA Europe will enable the group to "liaise Belgian issues with the European point of view."

U.K. indie labels body the Assn. of Independent Music (AIM) has formed a consortium with nine European content, telecommunications, and technology companies to try to develop a commercial solution for distributing music via mobile phones. Through its new-media unit Musicindie, AIM has linked with mobile-phone maker Nokia, wireless operator Vodafone, and Greek music-TV channel MAD TV, among others, for the two-year project, called Musical. Partly funded by the European Commission, Musical aims to develop pilot schemes to learn what consumers want from wireless music services and to determine the most realistic business models. **JULIANA KORANTENG** 



The public prosecutor in Athens has pressed charges against 11 police officers who were conducting an antipiracy raid on a warehouse in the Greek capital and against a local broadcaster who covered the operation. The charges relate to a 1993 law that says accused criminals may be videotaped only with their consent. or upon being proved guilty. The police officers were charged for allegedly facilitating the videotaping of the operation. Commercial TV channel Alter was charged for airing the tape. International Federation of the Phonographic Industry Greece GM Ion Stamboulis says, "After it's finally begun getting through to

authorities that CD piracy is a crime that should be punished, we have this incident that takes us back to where we started." MARIA PARAVANTES

Tokyo-based Label Mobile, an online ring-tone provider, has joined Japanese telecommunications company KDDI in launching a new service, Music Direct From the Record Companies, which will be available through cell phones in December. The service will feature 15- to 30-second-long excerpts from 15 Japanese record companies' current single releases, which can be downloaded to cell phones either for listening or for use as ring tones. Each song excerpt will sell for between 80 and 100 yen (66 cents-83 cents); 300 clips will initially be available. Labels taking part include Sony, Avex, Victor Entertainment, Toshiba-EMI, Universal, and BMG Funhouse; the first five of those companies jointly established Label Mobile in July 2001. STEVE McCLURE



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## Sinatra, Elvis, Stones Go Platinum

IFPI Europe Awards Recognize Golden Oldies And Current Artists

BY PAUL SEXTON

LONDON—October's International Federation of the Phonographic

Industry (IFPI) Platinum Europe Award certifications represented a particularly broad church of music-not merely among modernday artists—from Norah Jones to Nelly. Among the 11 discs shipping 1 million or more units were albums containing recordings from the 1960s and the pre-rock-'n'roll mid-'50s.

The latter disc. My Way: The Best of Frank Sinatra (Reprise/Warner Music International [WMI]), moves up to

triple-platinum in the IFPI survey. The durable 24-track retrospective achieves this on the fifth anniversary of its release and just as WMI releases an upgraded, 46-track double-CD version.

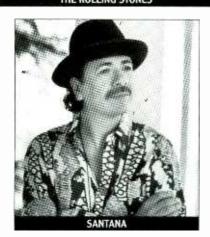
Two more all-time giants win Platinum Europe discs, as the current Rolling Stones and Elvis Presley compilations mount the winners' rostrum-in Presley's case, for the second month in a row. The Stones' Forty Licks (Virgin/ABKCO/Decca) proved a timely certification, coinciding with the 40th anniversary of the Stones' first-ever studio recordings Oct. 26, 1962, in North London.

Elvis 30 #1 Hits (RCA) accelerates to 2 million European shipments, having reached 1 million last month. The hugely successful compilation is not the King's first to win an IFPI award: The Essential Collection went European platinum in 1998. The Stones made their previous appearances among these honors in 1996, when both Stripped and Voodoo Lounge reached 1 million shipments.

"Compilation albums are very good for the CD format," notes Rolling Stones drummer Charlie Watts, putting his trademark diffidence toward record marketing on hold at least for a moment. "To carry you through 70 minutes, what's great

is you have [a number of] songs you can sing along with and [some] you've never heard." (Forty Licks





ifpi 1,000,000

contains four new Stones recordings made in Paris in spring 2002.)

Mick Jagger adds, "I thought it was a good time to put out this kind of record. We've got a lot of stuff for an album that could come afterwards." But for all the excitement of reaching a new generation of fans with Forty Licks, Keith Richards considers it

ment in check. "Exactly," he says. 'That's why it's 'Licks' and not 'Years.' Max Hole, senior VP of marketing

> and A&R at Universal Music International, oversaw that company's negotiations with EMI, ABKCO, and the Stones that led to the completion of Forty Licks, but he says: "The turning point for the best-of was definitely Jagger speaking to [ABKCO founder] Allen Klein directly."

> Other compilations figuring in the October list were Bryan Adams' The Best of Me (A&M), which hit 2 million shipments, and Duran Duran's Greatest (EMI).

reaching 1 million. Italian superstar Eros Ramazzotti registered a relatively rare platinum entry for a live album, as Eros Live (Ariola) followed the 2 million European shipments logged last December by his Stilelibero set.

Jones' Come Away With Me (Parlophone/Blue Note), Nelly's Nellyville, and Bon Jovi's Bounce (Mercury) all won their first IFPI recognition for 1 million shipments each, while Red Hot Chili Peppers soared to 2 million with By the Way (WMI).

Finally, Santana has made a swift start in the stern task of following the six-times Platinum Europe status of the group's previous multimillion-selling album, Supernatural. The follow-up, Shaman (Arista), reached its first 1 million within days of release, having entered the Italian and Swiss charts at No. 1 and immediately reached the top 10 in nine other European countries.

Carlos Santana describes the new album as "very vast. In fact, there is no framework [for it]. When the [World Trade Center] towers went down, I knew I had to step up to the plate and write some music to bring unity and harmony."

More Platinum Europe information is available at ifpi.org.

## Play's The Thing For Danish Music Scene

BY CHARLES FERRO

COPENHAGEN—The organizers of Play Danish Day, the Oct. 31 event that promoted the domestic music scene here, are looking to repeat the experience.

The initiative was coordinated by the Danish Music Information Center (MIC)—which operates under the aegis of Denmark's Ministry of Culture—and authors' rights body KODA. According to MIC director Birgit Bergholt, "The goal was to raise awareness of our own musical culture,

background, and identity in a global cultural landscape where it can be difficult to recognize our heritage. Danish music is not the same today as it was just 10 years ago, given the global scope of cultural integration." Bergholt says plans are already being made for a repeat of the initiative, though next year's event will have a different, asvet-unspecified angle.

The day was intended to raise the profile of all facets of Danish music, whether performed by domestic or international talent, giving particular exposure to Danish-language material. Broadcasters were urged to play as much Danish music as possible, and promoters at venues across the country were encouraged to add Danish acts to their lineups.

"It's important to bolster belief in Danish music and the industry, along with Danish-language lyrics, as opposed to some of the Danish-tinted English-language material with shoddy language," Universal A&R director Claus Lund Petersen comments, "Plus, it was done on a broad scale and hit all media. I think it should be a quarterly event—or at least twice a year."

On Oct. 31, the state-owned Danish Broadcasting Corp. (DR) gave over most of the day's airtime to Danish music on its flagship national top 40/public service radio station P3, alstations supported the initiative to a far lesser degree. National market leader P3's programming policy already requires it to play around 40% local repertoire.

Danish TV stations scheduled a modest amount of extra music-related programming to tie in with the event but gave substantial coverage to a curtain-raiser for the actual day, an Oct. 29 conference titled "Play Danish—A Conference on Danish Music and Identity." Staged in Copenhagen by MIC and KODA, the conference fea-

tured four key speakers addressing issues relating to popular, traditional, folk, and classical music. Most of the 125 participants represented various music-related organizations, and mainstream topics were largely eclipsed by discussions of various niche genres. The conference was capped by a Q&A forum, with a panel including International Federation of the Phonographic Industry

Denmark chairman/EMI Music president Michael Ritto and DR director of music policy Eik Frederiksen.

Torben Ravn, radio promoter at Sony Music, reflects that Play Danish was "a good initiative." But he adds, "What was needed was local/ commercial radio stations to fully participate—but they have budget demands and tend to play international music [which is subject to lower performing-rights rates]. It's great P3 supported it, but I still wish they'd played some more tracks you don't normally hear; new acts."

Petersen insists that the day "illustrated what we can do in diverse genres, so listeners/viewers realize what is out there, instead of the 10 acts or so that get heavy play. It's valuable to expose new genres and raise awareness of the history of Danish music.'

Bergholt concludes, "Given the press coverage, I'd say we reached our goals."



BY CHRISTIE ELIEZER

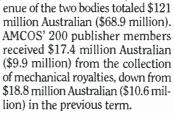
SYDNEY—The Australasian Performing Right Assn. (APRA) posted record results for the year ended June 30, 2002.

At its annual general meeting Nov. 8 in Sydney, APRA reported that gross revenue from Australia and New Zealand had reached a record high of \$100 million Australian (\$57 million), up from \$96.7 million Australian (\$55.1 million) in the 2000/2001 period. The international success of Australasian bands, films, and TV series meant that more than \$16 million Australian (\$9.3 million) in gross revenue came from overseas sources-up from the previous year's figure of \$15 million Australian (\$8.55 million), setting another record. Altogether, \$85.6 million Australian (\$48.7

million) was distributed to APRA's 33,404 composer, songwriter, and publisher members and its overseas affiliates. The figure was \$82.7 million Australian (\$47.1 million) in 2000/2001.

Brett Cottle, CEO of the 76year-old collection society, says: "Of our 18 streams of revenue, 15 went up. Given that many companies in the entertainment industry are [finding] it hard, this was an unexpected result.

APRA also manages the Australasian Mechanical Copyright Society (AMCOS); the joint revenue of the two bodies totaled \$121



Operating on a low cost ratio of 14.87%, APRA has been aggressive in finding new sources of income in recent times. During the 2001/2002 period, it negotiat-

ed an annual increase in license fees of \$600,000 Australian (\$342,000) from the government-run ABC TV and radio network and collected \$1 million Australian (\$570,000) in fees from the pay-TV sector. The body also secured \$1 million Australian in license fees from businesses using music-on-hold.

APRA also raised its fee rate for New Zealand commercial radio stations, which previously paid 2.3% of gross advertising revenue for FM stations and 2% for AM formats. APRA took the dispute to arbitration. As a result, since July, Kiwi stations with music formats have had to pay APRA 2.6% of gross advertising revenue and talk stations a flat 1%.



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# EURO STRATEGIES: Are They Paying Off?

### Majors Revamp Labels And Marketing To Survive During Tough Times

BY ADAM HOWORTH

LONDON—No man is an island, nor is any product manager, A&R exec or marketing VP. That's the message emanating from the multinational major labels in Europe as they aim to reverse the trend of tumbling sales. One key strategy: creating clearer channels of communication and cooperation between their regional oflices.

The latest global sales figures from IFPI, the International Federation of the Phonographic



Sony's Burger

Industry, heap more misery on an industry still reeling from a 5% drop in worldwide record sales last year. In the first half of 2002, sales of recorded music worldwide fell 9.2% in value, while unit sales dropped 11.2%. In Europe, overall sales fell in value by 7.5% and by 7.4% in units.

"It's a tough market—it's never been more difficult to make money," acknowledges Sony Music Entertainment Europe president Paul Burger. In the U.K., where depth of repertoire traditionally ensures strong results, recorded music sales have dropped in value 5.1%. "I'd like to say I'm surprised, but I'm not," says Burger, who stresses, "Our chart share is higher than it's ever been in singles and albums."

For this European Quarterly report, Billboard spoke to senior executives with European responsibility at each of the five multinational major labels about the steps they've taken to sell music in tough times and how those efforts are paying off.

## GREAT MUSIC FROM ANYWHERE

The chart-topping success across Europe of RCA's *Elv1s: 30 #1 Hus* is a prime example of BMG's efforts with Anglo-American repertoire, to clearly "prioritize what we see as potentially big sellers," says Tim Bowen, COO, BMG Europe. The Elvis campaign, he says, "was extremely well-focused and ensured the album went to No. 1 in 17 countries."

BMG Europe's appointment in July of Yoel Kenan as senior VP of marketing was aimed at ensuring "immediate and clear communication between the repertoire owner and seller," says Bowen. "We've seen that operate extremely well with Pink and Avril Lavigne," he says, while new projects from Christina Aguilera, the Foo Fighters and Santana should see similar payoffs. "It's totally important that the guy who sells a record in Belgium, for example, is close to the guy providing the artists or parts of the advertising in New York. This applies to all artists. That's the Anglo-American approach."

With European repertoire, BMG

Continued on page EQ-10



Kent

# SWEDEN'S HOMEGROWN TALENT HELPS STABILIZE MUSIC SALES

## **Performers And Producers Give Country International Impact**

BY JEFFREY DE HART

STOCKHOLM—While music sales in key European markets dropped more than 7% in the first half of this year, Sweden is holding its own. In a global business climate threatened by online piracy and CD-burning, executives here express optimism about the fourth quarter, the coming year and beyond.

Western European markets saw a 7.5% drop in sales value and a 7.4% drop in units during the first six months of 2002, according to figures released in October by the International Federation of the Phonographic Industry (IFPI). However, the IFPI's report singled out the strength of Sweden, a market known for the international appeal of its artists, writers and producers. According to half-year figures from Grammofon Leverantörernas Förening—or GLF, the Stockholm-based affiliate of the IFPI—music shipments in Sweden rose 2.3% in value and 11% in units (see sales box, page EQ-4).

What's clear is that Sweden's efforts to develop homegrown acts for the global market have helped maintain local sales this year as well.

"We had a dramatic downfall last year compared to other markets in Europe, which have had their decreases kicking in this year," says Gert Holmfred, MD of Universal Music Sweden. "The question is, will the market increase in volume in the last three months of 2002, as it did last year?"

New third-quarter figures show total sales volume up 1.9% but sales value down 3.3%. Fourth-quarter sales should benefit from the traditionally strong slate of releases from both international stars and local artists—the latter seen as the source of the market's strength for the first half of 2002.

"The overall prospects for the Swedish market clearly remain encouraging," says Mattias Wachtmeister, A&R director for Warner Music Sweden. "From an A&R point of view, Sweden is a fertile breeding ground for performing artists, as well as producers. The overall feeling is that this is where tomorrow's international superstars are being groomed."

Wachtmeister suggests that Sweden is following international trends in returning to a quest for "real" artists. And the key word would be "guitar" as opposed to "dance." "We will also continue to exploit the opportunities brought to us by our rich catalog," he says, "with a focus on bringing older consumers back to the music market."

Executives debate whether the industry's focus should fall on older fans (the majority of record buyers in Sweden are age 35 or older) or pull in younger buyers. "I am a bit worried about the business way of 'thinking young,' as most records produced are for 16-year-olds," says Marie Ledin, MD of Anderson Records. "We tend

Continued on page EQ-4

## 6 GOLD AWARDS

## 5 HIT SINGLES

SKIN ON SKIN

ONE NITE STAND (OF WOLVES AND SHEEP)

FROM SARAH WITH LOVE

FRENCH KISSING

LET'S GET BACK TO BED BOY

4 PLATINUM AWARDS

3 MILLION UNITS SOLD

**2** GREAT ALBUMS
UNBELIEVABLE
GREEN EYED SOUL

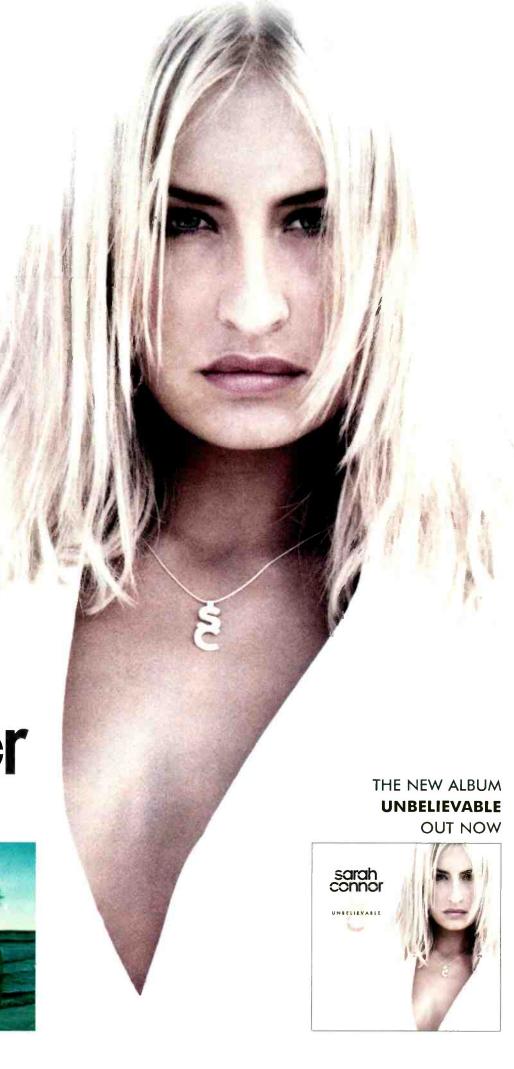
1 SUPERB ARTIST

sarah connor



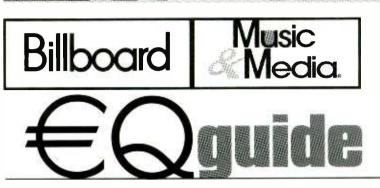






VIVA COMET 2001 "BEST NEWCOMER" • ECHO AWARD "BEST FEMALE ARTIST, NATIONAL" • TOP OF THE POPS AWARD GOLDENE EUROPA "MOST SUCCESSFUL NATIONAL FEMALE ARTIST" • SILBERNER BRAVO-OTTO "FEMALE ARTIST OF THE YEAR"

X



## MUSIC & MEDIA EUROCHART

#### **TOP 20 SINGLES**

(Jan. 1 to Nov. 9, year-to-date)

- 1. Shakira, "Whenever Wherever/ Suerte" (Epic/Columbia)
- 2. Eminem, "Without Me" (Interscope)
- Las Ketchup, "Asereje/The Ketchup Song" (Columbia)
   Nickelback, "How You Remind
- Nickelback, "How You Remind Me" (Roadrunner)
- **5. Mad'House**, "Like a Prayer" (Bio/Various)
- 6. Pink, "Get the Party Started"
  (Arista)
- 7. Shakira, "Underneath Your Clothes" (Epic/Columbia)
- 8. Robbie Williams & Nicole Kidman, "Somethin' Stupid" (Chrysalis)
- Bratisla Boys, "Stach Stach" (M6 Int.)
- 10. Tiziano Ferro, "Perdono" (EMI)11. Elvis vs. JXL, "A Little Less Conversation" (RCA)
- 12. Enrique Iglesias, "Hero" (Interscope)
- 13. Anastacia, "Paid My Dues" (Epic)
- **14. Kylie Minogue**, "Can't Get You Out of My Head" (Parlophone)
- 15. Sophie Ellis Bextor, "Murder on the Dancefloor" (Polydor)
- 16. Avril Lavigne, "Complicated"
  (Arista)
- 17. Afroman, "Because I Got High" (Universal)
- **18. Indochine**, "J'ai Demande a la Lune" (Columbia)
- Lune" (Columbia)

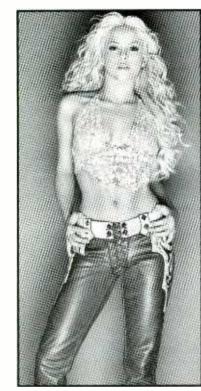
  19. Mark Lavoine & Christine
  Marocco, "J'ai Tout Oublie"
- (Mercury)

  20. Star Academy, "La Musique"
  (Island)

#### **TOP 20 ALBUMS**

(Jan 1. to Nov. 9, year-to-date)

- 1. Shakira, Laundry Service/Servicio de Lavaderia (Epic/Columbia)
- 2. Anastacia, Freak of Nature (Epic)
- 3. Celine Dion, A New Day Has Come (Columbia/Epic)
- **4. Eminem**, The Eminem Show (Interscope)
- **5. Robbie Williams**, Swing When You're Winning (Chrysalis)



Shakira

- **6. Nickelback**, Silver Side Up (Roadrunner)
- **7. Enrique Iglesias**, Escape (Interscope)
- 8. Pink, M!zzundaztood (Arista)
- 9. Red Hot Chili Peppers, By the Way (Warner Bros.)
- 10. Alicia Keys, Songs In A Minor (J)
- 11. Soundtrack, The Lord of the Rings/The Fellowship of the Rings (Reprise)
- **12. Kylie Minogue**, Fever (Parlophone)
- **13. Norah Jones**, Come Away With Me (Blue Note)
- 14. Moby, 18 (Mute)
- 15. Alanis Morissette, Under Rug Swept (Maverick/Warner Bros.)
- 16. Bruce Springsteen, The Rising (Columbia)
- 17. Linkin Park, Hybrid Theory (Warner Bros.)
- 18. Elvis Presley, Elv1s: 30 #1 Hits (RCA)
- **19. Coldplay**, A Rush of Blood to the Head (Parlophone)
- 20. Britney Spears, Britney (Jive)

# The €QReview

## A Quarterly Roundup Of Noteworthy Upcoming Releases

#### BY PAUL SEXTON

LONDON-Around Europe, there's plenty of new talent peeping out from behind the curtain, waiting for a big debut in the first quarter of 2003. "We had a pretty good year [in 2002] with breaking new acts," says Max Hole, senior VP of marketing and A&R at Universal Music International, who singles out English pop-dance breakthrough Sophie Ellis Bextor among domestic signings. "But there are certainly some new artists we're going to be focusing on delivering in the first quarter, especially [Kussian female duo] T.A.T.U., who've already broken in Eastern Europe. There are some countries that haven't started yet that will really push them. I was hoping we'd get a Sting album in the first quarter, but I think it's more likely to be April or May."

At press time, many other label release schedules for the period had yet to come into sharp focus. But Source is relishing a sophomore release from melodic modern rockers Turin Brakes, whose debut set, The Optimist, won a Mercury Music Prize nomination and went on to sell 200,000 copies in the U.K. alone, according to the label. Virgin, parent to the Source, has launched an "early awareness" initiative on the band's turinbrakes. com site, which contains a "hidden" CD-ROM-driven contest only accessible to those with a copy of The Optimist. The upcoming set is produced by Tony Hoffer, whose credits include Beck, Supergrass and Air. Apart from Turin Brakes, new-year priorities at EMI include other baby acts such as Athlete, Audio Bullies and Norwegian band Kings Of Convenience, plus a sophomore set from singersongwriter Ed Harcourt. Mike Allen, VP of international for EMI, says the quarter will also feature new albums from heavy hitters such as Massive Attack and Mel C, the former Spice Girl, whose first solo set, Northern Star, was a major European seller.

Swedish label Playground's most valuable players in the first quarter of 2003 include the **Teenage Idols**, described by Playground's John Cloud as "garagerock-soul-punk," pop act **Nicole Lacy** and double-platinum-selling rock act the **Ramsus**.

At the offices of "major indie"

Sanctuary, VP of international marketing and promotion Julian Wall is relishing the first studio album from **Morrissey** since 1997's *Maladjusted*. A newly recorded live album from **Souxsie & the Banshees** is also on tap for early 2003 release, he notes, to help "further establish the label's position as a force to be more than reckoned with."



 $r_{A}T_{II}$ 

Danish pop duo Junior Seniorwhose track, "Move Your Feet," on indie Crunchy Frog, led to not one but two deals with majors—is now set for new-year expansion into the U.K. The song was licensed to Capitol in the U.K., while Universal, which has rights elsewhere, has targeted Holland, Italy, France and Germany as its early priorities. A British release is due on Jan. 13, followed by another single and then the album D-D-Don't Stop the Beat. The group's Junior describes the track as "simple and extroverted.

Indie label Flying Sparks, the company behind the success of 56-year-old singer-songwriter Gordon Haskell, has a second single from his current album, Shadows on the Wall, due early next year. MD Ian Brown is also excited about Songs From the Gutter, the new album by feisty 23-year-old, Oxford-born Thea Gilmore. The album has been released on Gilmore's own Shameless label as a joint venture by Flying Sparks and Hot. Gilmore's new album delivers on the promise of her previous releases, Burning Dorothy and The Lipstick Conspiracies. It's already winning considerable U.K. media acclaim, both for Gilmore's original material and her cover of Bob Dylan's "I Dreamed I Saw St. Augustine." At WEA, British dance act

Chicane (writer-producer Nick Bracegirdle) will return in January with the single "Love on the Run" on the new M imprint, formed by Warner/Chappell Music creative director Mike Sault. An album follows in the spring, with contributions from Jewel and Bryan Adams, the latter already closely associated with Chicane via his vocals on the U.K No. I single "Don't Give Up."

Liverpool band **Space** sold an estimated 800,000 copies of its debut album, *Spiders*, during a hot chart period for the band between 1996 and 1998, when it also racked up U.K. top-10 singles with "You and Me Against the World," "Avenging Angels" and "The Ballad of Tom Jones," featuring **Cerys Matthews**, then of Catatonia. The group has now signed to Mutant, a new label formed by their producer Stephen Lironi and manager Mark Cowley, and will return early in 2003 with the album *Suburban Rock 'n' Roll*.

A new name on the indie scene via the ever-cutting-edge Fierce Panda is the Rain Band. The Manchester-based outfit, fronted by singer Richard Nancollis, has been turning heads at recent live shows, including dates with Hut/Virgin's the Music, and their debut album follows a recent double-sided single, "The World Is Ours" and "The Runaways."

The **Chieftains** are aiming for a March release of the DVD version of their momentous Sept. 30 concert at the famous Ryman Auditorium in Nashville, with which they launched their current RCA Victor album, *Down the Old Plank Road*. "Ten years ago, we did the *Another Country* album, and it got us two Granmys," says Chieftains leader and producer **Paddy Moloney**. "I had about five tracks left over, and I'd been adding one or two since, always with the intention of bringing out another country album."

BMG Europe senior VP of marketing Yoel Kenan is looking toward first-quarter releases by Annie Lennox, Dido, German alternative rockers Guano Apes and Finnish rock act HIM. Also on the schedule are a debut set by British pop newcomer Sarah and a sophomore release on Dave Bates' db label by singer-songwriter Tom McRae, whose self-titled debut in 2000 was nominated that year for the Mercury Music Prize.

BILLBOARD NOVEMBER 30, 2002 www.billboard.com EQ-3

# EQ. Billboard EUROPEAN QUARTERLY

#### SWEDEN'S TALENT

Continued from page EQ-1

to forget we have older people who are very interested in music, and they are willing to spend their money on artists and albums."

Torgny Sjöö, MD of indie Playground Music Scandinavia, says, "It has become more difficult to break new artists. The last year's focus on TV-advertised records has produced a backlash for the whole industry. Marketing costs exceed the income of various projects, and, as a result, there is less investment in new music and developing acts." A good portion of sales volume thus far in 2002 has come from midand low-price catalog product heavily advertised on TV.

Those results have been possible due to the depressed price of media time. "At the same time the market has been flat, we have had a media recession in Sweden," says Jonas Siljemark, CEO of Bonnier Amigo Music Group. "Thanks to that, the labels managed to sell a lot of records on TV by actively repackaging catalog and going to TV to sell to the 40-plus market. If the media recession had not happened, then we would have had a small decline."

#### SELL, SELL, SELL

Retailers, in turn, have had their share of turmoil, with buyouts, new management, inner-city store closmainstream artists, which is a negative development for independent record companies and developing acts." As a result, he says, "Retailers are more careful regarding initial orders. In the long run, we will suffer even more if media and retail won't help with developing acts."



Sophie Zelmani

Ultimately, however, it is the music that gets the public into the stores. "Swedish consumers are music lovers and, when good music turns up, the Swedish consumer goes buying," Holmfred says. "We have seen proof of that several times during the year. Releases by Eminem, Kent, Anastacia and Shakira show that there is still quantity to get out of the Swedish market. That puts pressure on



The Hives

ings and new stores in the suburbs. The stores are getting bigger but fewer in number. Retailers hope to capitalize on events like the Swedish Hit Music Awards, which is being coordinated with a yearly retail sales meeting in November, in addition to events like the Swedish Grammis award show.

In the struggle to lure consumers, retailers are forced to ignore niche acts. "We are facing a concentrated ownership of media outlets and retailers," Sjöö observes, but that means "more and more focus on the major and

Swedish A&R to make good products and to launch interesting artists."

Kent's RCA album, Vapen & Ammunition, leads the list of Sweden's top 10 albums for the first three quarters of 2002, according to the GLF (see sidebar). Outside the top 10, other strong-selling Swedish albums are by the Ark (Virgin), the Hives (Burning Heart), Supernatural (Warner), Sven Ingvars and Vikingarna (both on Frituna/EMI), Thaström (MNW), Åsa Jinder (Virgin) and Nicke & Nilla (Universal). Among the best-selling Swedish

exports thus far in 2002 are Abba (including the new Universal compilation *The Definitive Collection*), the Hives, Millencolin (both Burning Heart releases and both top-10 hits in Australia) and A\*Teens (Stockholm Records), with others on the rise, such as Soundtrack Of Our Lives (Warner, Universal in the U.S.) and Lambretta (Universal).

One aspect of the business that has yet to be affected by stagnant sales is touring, perhaps because it is becoming more event-driven and targeted at a 35-plus demographic. A few tours dominated the circuit this summer (which had some of the best weather on record in 100 years), including Tomas Ledin, Magnus Uggla and Kent, all acts that had album releases timed with the tours. Also, the addition of Mondo and Debaser, two mid-sized venues in Stockholm, should give Stockholm's live scene a boost.

However, fear still looms over promoters. "The touring business hasn't so far been hit by the decreases or a demoralized market," says Holmfred, "but among the promoters and agents is the feeling that they will be hit by this soon as well."

#### A TAXING PROBLEM

Looking ahead, Swedish music executives agree on two basic problems they jointly face, one global and one local: online piracy and the Swedish sales tax. "We need to make progress on solutions for home-copying and illegal piracy," says Dag Häggqvist, MD of Gazell Records and chairman of GLF, the Swedish IFPI group. "We need to get sympathy and respect for the artists and the legal product. That is something we are going to work very hard on."

Anderson Records' Marie Ledin says the challenge is to make more people interested in buying music, rather than downloading it. "To succeed, the business has to understand the next generation of distribution—such as cell phones and computers—and buying new and old songs, building up libraries of tracks as well as albums. The DVD market will explode in Sweden within the next year."

Ledin also points to the sales model offered by paperback books, which have recently found their way into grocery stores with great success. "Do the same with the albums," she says. "Have a best-selling album sold in cheaper packaging six months after its release, in food stores, at train stations and airports."

"We have to do nice packaging with added value," Siljemark concurs. "It's not so difficult for the record industry to do that and give it to the consumer. We have

#### **SWEDEN'S TOP 10 ALBUMS**

(January-September 2002)

- 1. Kent, Vapen & Ammunition (RCA)
- 2. Magnus Uggla, Klassiska Mästerverk (Columbia)
- 3. Various, Melodifestival 2002 (Mariann Grammofon)
- 4. Tomas Ledin, Hela Vägen (Anderson)
- 5. Weeping Willows, Into the Light (Grand Recordings/Virgin)
- 6. The Real Group & Eric Ericson, Stämning (Virgin)
- 7. Helen Sjöholm, Visor (Mono)
- 8. Sophie Zelmani, Sing and Dance (Columbia)
- 9. Benny Andersson, Benny Andersson's Orkester (Mono)
- 10. Caesars Palace, Love For the Streets (Dolores/Virgin)

Source: GLF

#### **SWEDISH MUSIC SALES**

(January-June 2002)

- Total shipments, in volume, rose 11%, to 12.7 million units.
- Total shipments, in value, rose 2.3%, to 657.8 million kronor (\$69.2 million).
- CD album shipments, in volume, rose 9.1%, to 10.1 million units.
- CD album shipments, in value, rose 1.2%, to 607.7 million kronor (\$63.9 million).
- Music-related DVD shipments, in volume, rose 189.2%, to 56,000 units.
- Music-related DVD shipments, in value, rose 16.3%, to 6.7 million kronor (\$705,000).

Shipments of other formats, including cassettes, singles and LPs, each decreased more than 15% in volume and value.

Source: GLF

#### **AIRWAVES EVOLVE IN SWEDEN**

Following the long domination of the airwaves by state-run radio, commercial broadcasters have earned equal footing with their state-owned counterparts—and, in some cases, may have even surpassed them. Swedish pop stations that report their playlists regularly to Billboard's sister publication, *Music & Media*, include the state-run P5 and P3 in Stockholm and commercial stations RIX FM, NRJ/Energy and Power Hit Radio, each in Stockholm, and Hit FM 94.2 in Bromma.

However, like other commercial stations around the world, the playlists of the commercial outlets in Sweden vary little from a top-20 format, making it difficult for labels to get new artists played. Universal Music MD Gert Holmfred sees commercial radio in Sweden more akin to a "jukebox" than a tool to promote new music and artists.

In the view of Marie Ledin, MD of Anderson Records, "The most interesting radio station that began broadcasting this year is the Metro station that broadcasts only Swedish music. It will be interesting to follow and see if people find the station."

—Jeffrey De Hart

behind-the-scenes and concert footage; we just have to learn how to package it." He suggests making bonus material available on full-price product, then deleting it on mid-price releases.

Siljemark agrees with Ledin about new technology but doesn't see it as having an immediate impact. "When G3 mobile phones are in use, music sales will increase," he says. "G3 was supposed to start next year, but the phone companies have huge infrastructure costs, so it won't get [there] for three years, maybe four. That business will generate income before the Internet does. The file-

sharing business has destroyed the market on the Net."

On the sales tax issue, Häggqvist at GLF points out that the tax for books and magazines was lowered to 6% on Jan. 1 and has led to a massive increase in book sales, far greater than the industry anticipated. Yet the sales tax on CDs remains at 25%. "It is a rather involved political matter that is connected with the European Union," he says. "Although it's complex, we feel we have a good argument that music should be treated as a cultural expression, like books. There is no reason why we should be discriminated against."



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Matt Brown "B12the1" • Aaliyah
Jess Cates • Plus One
Lee Curle & Phil Nicholas • Aaron Carter
Bea Eden & Simon Stirling • Bellepop
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## SONG OF THE YEAR 2001 ROBERT S. MUSEL AWARD DESERT ROSE WRITEN BY: STING (PRS)

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WRITTEN BY: NOEL GALLAGHER (PRS)

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**COLLEGE RADIO SONG OF THE YEAR 2002** 

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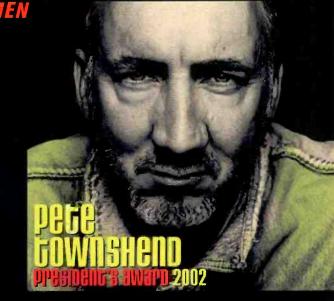




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### QUA PEAN

#### **ANDERSON RECORDS**

Top Executive: Marie Ledin, MD Artists Include: Tomas Ledin, Eva Dahlgren, Buddah Boys, K. Ragnstam

Web Site: www.andersonrecords.se

#### **BMG SWEDEN**

Top Executive: Björn Lindborg, VP Artists Include: Kent. Sahara Hotnights, Alcazar, Jay Jay Johanson, Robyn (Scandinavia only), Jennifer Brown, Moe, Grant, Backyard Babies, Christian Walz, Petter, Feven, Tommy Nilsson

#### **BONNIER AMIGO MUSIC GROUP**

Web Site: www.bmg.se

Top Executive: Jonas Siljemark, president/CEO

Artists Include: (Bonnier) Markoolio, Antique, Lutricia McNeal, Brolle Jr., Excellence, Shebang, Paper Boys, BNG, Tribal Ink, Remedeeh; (National, a 50/50 joint venture with Per Alexandersson, Eggis and Lars Nylin) the Wannadies (Scandinavia only), the Mo, Stefan Sundström, Docerterna; (Amigo) Lena Willemark, Ale Moller, Groupa, Mats Oddjob, Nils Landgren (Sweden only);

## SWEDEN'S KEY RECORD COMPANIES

Distributed Labels: ECM (Sweden), Fantasy, Vanguard, Ministry of Sound (including Swedish signings NG3, Do Or Die and others)

Web Site: www.bonnieramigo.com

#### **BURNING HEART RECORDS**

Top Executive: Peter Ahlqvist, MD/head of A&R

Artists Include: the Hives, Millencolin, Turbonegro, Division of Laura Lee, the (International) Noise Conspiracy; (David vs. Goliath) Looptroop Web Site: www.burningheart.com

#### **DIESEL MUSIC**

Top Executive: Torbjörn Sten, MD Artists Include: Lisa Nilsson, Mauro Scocco, Ratata, Stephen Simmonds, Koop, Isak, Titiyo, Blacknuss, Space Age Baby Jane, Homy, Eagle-Eye Cherry (last two albums), EST Web Site: www.dieselmusic.se

#### **EMI RECORDED MUSIC**

Top Executive: Åsa Törneryd, MD Artists Include: (Capitol) Roxette,

Bjorn Skifs, Charlie's Magazine, the Plan, Marie Fredriksson, Pernilla Andersson, Rikard Wolff, Totta Naslund, Kaah, Ulf Lundell, Mustash, Mando Diao, Svante Thuresson, Josef Zackrisson: (Frituna) Vikingarna, Sven-Ingvars, Lasse Stefanz, Monia, Lasse Berghagen, Tommys, Fernandoz, Danne Strahed, Black Jack, Roland Cedermark, Lotta Engbergs, Helen, Gsnget; (Virgin) the Ark, Håkan Hellström, Fattaru, Åsa Jinder, Nicolai Dunger, Broder Daniel. Weeping Willows, Melody Club, Real Group, Caesars Palace, Paola; (Redline) Latin Kings, Fattaru

Web Sites: www.emi.se www.virgin.se

#### **EVA RECORDS**

Top Executive: Niklas Ehring, MD Artists Include: Various, on compilation albums

Web Site: www.absolute.nu

#### **GAZELL RECORDS**

Top Executive: Dag Häggqvist, MD

Artists Include: Lasse Tennander. Claes Janson, Sliding Hammers, Sofi Hellborg, Rune Öfwerman Trio, Hatuey, 4Hands-Mats Norrefalk & Börje Sandquist, Peter Carlsson & Blå Grodorna, Lisa Rydberg, Arne Domnérus, Cornelis Vreeswijk, Claes Janson, Stefan Demert, Putte Wickman, John Lewis, Red Mitchell

Web Site: www.gazell.net

#### LIONHEART RECORDS

Top Executive: Maria Molin

Ljunggren, MD

Artists Include: Jan Johansen, Jill Johnson, Hanna & Lina, Ann Winsborn, Danne, Nanne, Shirley Clamp Web Site: www.lionheart-int.com

#### MARIANN GRAMMOFON

Top Executive: Bert Karlsson, MD Artists Include: Barbados, Friends, Afro-Dite, Fame Factory,

Javiera, Date, Solo, Kikki/Bettan/ Lotta

Web Site: www.mariann.se

#### MONO MUSIC

Top Executive: Görel Hanser, VP Artists Include: Benny Andersson, Helen Sjöhelm, Josefin Nilsson, Tommy Körberg, Orsa Spelmän, Görel Crona, Kalle Moraeus, cast recordings (Chess and Kristina från Duvemåla)

Web Site: www.mcnomusic.se

#### MUSIC NETWORK RECORDS GROUP (MNW)

Top Executive: Niklas Nyman, CEO Artists Include: Bosson, Papa Dee, the Perishers, Silverbullit, Prime sth, Eldkvarn, Masayah, K-Pist, Roger Pontare Dark Funeral Wolf Staffan Hellstrand, Irma Schultz, Thaström Web Site: www.mnw.com

#### PLAYGROUND MUSIC SCANDINAVIA

Top Executive: Torgny Sjöö, MD Artists Include: Ace Of Base, Teenage Idols, Da Buzz, Advance Patrol, Rasmus, Le Fox, Eric S, 22

Pistepirkko; (Juju) Jason Timbuktu Web Site: www.playgroundmusic.com

#### S56 RECORDINGS

Top Executive: Sanji Tandan, MD

Continued on page EQ-10



WARNER MUSIC SWEDEN PROUDLY PRESENTS:





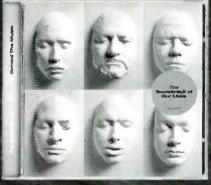
Following up last years Gold-selling debut album, Daniel Lemma and The Cherry Bombs return with a collection of songs of life and love. An album of new material taking its cue from the live music club where Daniel and his band hosted Gotheburg's hottest parties in the late nineties. "Cordelia" is the magnificent new single and video.





New Wave is back with a vengeance! The Sounds debut album "Living In America" features their two simultaneous chart-hits "Hit Me!" and "Living In America". On tour through-out 2002. Look out for selected dates in UK, Germany, France and the U.S. Published by : Tom bone

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Sweden's soul cueen is back on top with the no 1 Grammis-award winning single "Come Along" and the acclaimed album by the same name. Out now on Lava/Atlantic Records in The US.



Singer/songwriter Tomas \_edin re-affirms his status as the most popular male artist - following on his record-breaking "Best Of" set last year the "Hela Vägen" album is awarded Platinum in less than a month after its release.



www.warnermusic.se

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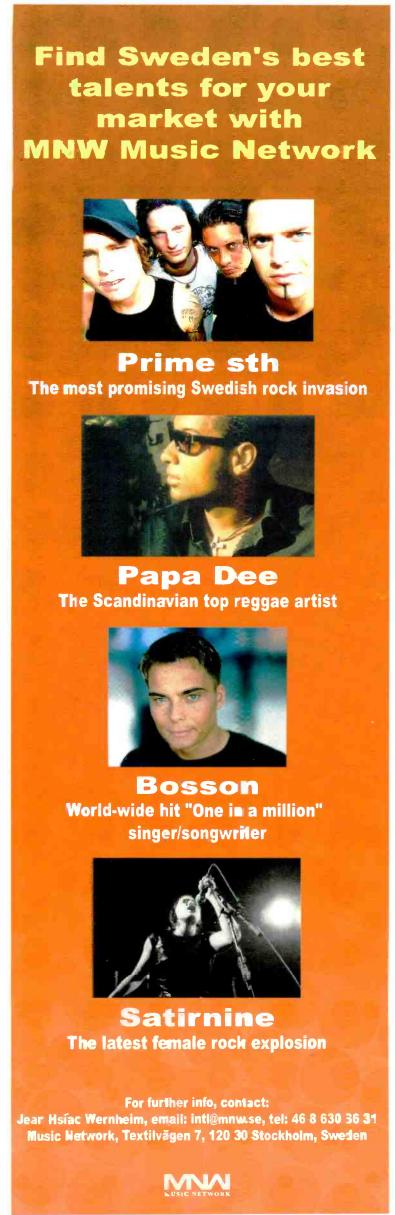




SOUL JAZZ RECORDS



www.bonnieramigo.com





#### **SWEDEN'S RECORD COMPANIES**

Continued from page EQ-8

Artists Include: Ludvig Andersson, Baxter, David Lindh, User Web Site: www.s56.com

#### SONY MUSIC SWEDEN

Top Executive: Per Sundin, MD, of Sony Music Nordic
Artists Include: Magnus Uggla, Awa, Peter Jöback, Patrik Isaksson, Bo Kaspers Orkester, Sophie Zelmani, Lisa Nilsson, Teddybears Sthlm
Web Site: www.sonymusic.se

#### STOCKHOLM RECORDS

**Top Executive:** Ola Håkansson, founder/CEO

Artists Include: A Camp, A\*Teens, Ainbusk, Antiloop, Army Of Lovers, the Cardigans, Dallas Superstars, E-Type, Jerry Williams, the Klerks, Mendez, Lisa Miskovsky, Nåid, Pain, Richi M, Righteous Boy, Saint James, Frida Snell, Stakka Bo, Whyte Seeds Web Site: www.stockholmrecords.com

#### **UNIVERSAL MUSIC SWEDEN**

Top Executive: Gert Holmfred, MD Artists Include: (Polar) Abba,
Lambretta, Infinite Mass, Anders Widmark, Dilba, Emma Nilsdotter,
Fredrik Kempe, Maarja, the
Hellacopters; (Sonet) Carola,
Komeda, Lasse Winnerbäck,
Martin, Lilleman, Nicke & Nilla,
Joey Tempest, Kalle Moraeus;
(Tretiak) Therese, Moses; (Rodeo)
Keith J. Hudson

Web Sites: www.universalmusic.se

#### **V2 MUSIC SCANDINAVIA**

**Top Executive:** Helen McLaughlin, GM

Artists Include: (V2) Eskobar, Ron Sexsmith (Europe excluding U.K.); (Startracks/V2) Kristofer Åström, Christian Kjellvander, Fireside; (Hemmalaget/Startracks/V2) Ison & Fille; (Dust/V2) Pelle Ossler Web Site: www.V2music.com

### WARNER MUSIC SWEDEN Top Executive: Gero Caccia.

executive VP, Warner Music Europe
Artists Include: Andreas Johnson,
Bad Cash Quartet, Christian
Falk, Daniel Lemma, Electric
Banana Band, Magnus Carlson,
Olle Ljungström, Rebecka
Törnqvist, Soundtrack Of Our
Lives, Supernatural, Titiyo,
Tomas Anderson Wij, Uno, the
Sounds, Poets, Arne Weise, Daddy
Boastin', Gloria

Web Site: www.warnermusic.se

#### **ZOMBA RECORDS SWEDEN**

Top Executive: Alex Strehl, MD Artists Include: (Jive) Robyn (except current album in Scandinavia), Rednex; (Music for Nations) Hardcore Superstar, Entombed, Witchery, Opeth, Lost Horizon, Spiritual Beggars

Web Site: www.jiverecords.com

#### **EURO STRATEGIES**

Continued from page EQ-1

has established an A&R committee, chaired by BMG Europe president Thomas Stein, to identify those acts with significant potential outside their home markets. Sweden's Kent, Denmark's Outlandish and France's Rubensteiner are among those gaining a regional push as a result. "Our European A&R sources should not be left without an ability to get international exploitation of their music, if it is right," says Bowen, who notes that BMG has increased its market share and is on track to do so again next year. "We can get great music from anywhere.

## TARGETING MARKET "CLUSTERS"

Sony Music Europe has undergone many structural changes over the past 12 months, which Burger says involves "clustering" territories to share resources more effectively. "We are in the process of creating very close cooperation with Germany and Austria—GSA is much more of a real cluster—and we've created a Nordic cluster with a head of Nordic. We've done restructuring in terms of marketing and promotions in Benelux last year and Germany, Italy and the U.K. this year."

Burger says the company is focusing on A&R. "We have very strong Anglo-Saxon repertoire and are trying to improve European A&R and marketing of that repertoire." To accomplish this, Sony is separating domestic and international repertoire in several territories. "It allows us to galvanize opportunities for artist develop-

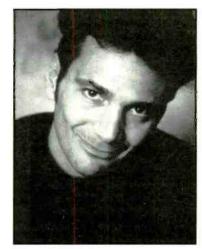


BMG's Bowen

ment on domestic repertoire," explains Burger. The U.K. was the latest region to split this way, on Sept. 30, following similar changes in Germany and the Netherlands. Sony has also renewed its outside A&R deal with Independiente in the U.K., and has "refocused efforts through S.I.N.E. to create a manageable roster of labels to work with," he says. "And we've completely restructured strategic marketing in London with Wolf Urban [president of strategic marketing, SME]." Last month, Sony Music Europe reorganized its regional marketing staff, in line with local offices, to better market music by

#### A&R INVESTMENT

Paul-Rene Albertini, who was appointed president of Warner Music International on Oct. 1, says an investment in A&R and marketing has already paid dividends. "We have invested substantial resources locally in domestic A&R and already in the last year we



Warner's Albertini

have seen very real progress in France, where our company is now getting to the critical mass, with over 12% market share," he says. "In Sweden, we have completed an important joint venture with S56 Recordings to go alongside our in-house A&R commitment and are on the verge of putting in place a new concept and team to oversee the region. In the U.K., we have plans to further increase our A&R presence and add to the roster and repertoire sources at our disposal.

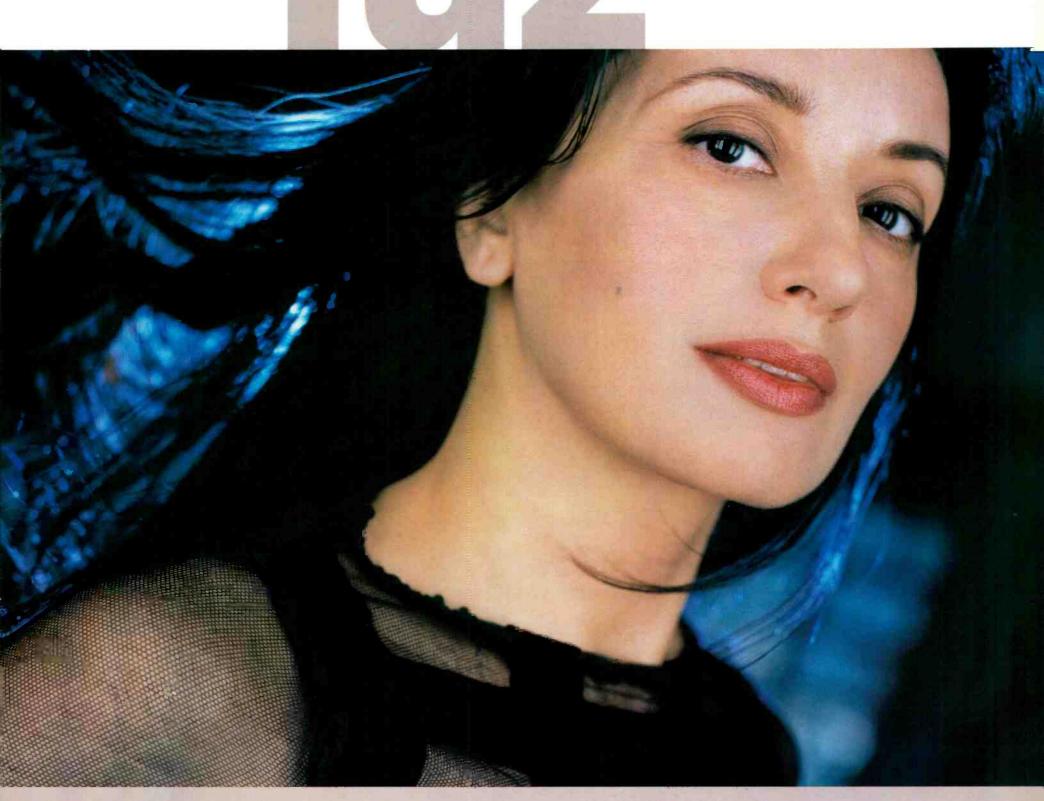
"One important and ongoing part of our strategy within Warner Music Europe has been to successfully improve our regional and global marketing network in order to increase global sales," says Albertini. "With support from the company's central operations, this has resulted in more sales for Linkin Park, Red Hot Chili Peppers and Laura Pausini, with still more sales to come this year from Maná, David Gray and Craig David."

Continued on page EQ-12

BILLBOARD NOVEMBER 30, 2002

new album

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## THE RETURN OF A UNIQUE ARTIST

RELEASE DATE NOVEMBER 11st

first single nituniyo



# EQ. Billboard. EUROPEAN QUARTERLY

EURO STRATEGIES

Continued from page EQ-10

Throughout the region, we have consistently increased the sales of global releases, while continuing to invest significantly in local talent," says Albertini. "All this has been done while also addressing very strongly our cost base, and the reorganization that has taken place has unquestionably made us more efficient. The moves involving Warner/Chappell Music publishing and Warner Music Europe affiliates have led to greater synergy and savings, but, more importantly, have

also created an additional A&R source."

#### SALES STILL THERE

According to Max Hole, senior VP of marketing and A&R at Universal Music International, the way to buck the downward sales trend is simple. "The best strategy is make better records, as Eminem has proved," he says. "When you get a great record that people want, sales are still there in a big way, which is encouraging to us." Even so, Universal is able to rely on an international marketing structure that has been in place for four years.

"We modify constantly," says Hole. "But we have strong international A&R here [in London], and sometimes the records aren't quite right, so we alter it, remix, try a different video. I'm determined to break Ronan Keating in South America," he points out, "so we're doing local duets with 'When You Say Nothing at All' with local stars."

Another strategy that Hole says is "paying off" is lending resources to those territories that need them. "Where we're looking to try to break non-U.K., non-U.S. origin acts, we're doing a certain amount of joint-venturing. Often the prob-

#### UNIVERSAL LEADS IN EURO MARKET SHARE

The Recording Industry In Numbers 2002 yearbook, issued Oct. 17 by the International Federation of the Phonographic Industry (IFPI), contains for the first time regional and global market-share information. Here are the 2001 market-share figures for Europe:

Universal-26.5% Indies-21.1% EMI-17.8% Sony-13.3% Warner-11.4% BMG-8.9%

On a worldwide basis, the combined 2001 market share of independent labels exceeds that of any single multinational company. The IFPI reports that indies claim 28.9% of the global music market, followed by Universal (23.5%), Sony (14.7%), EMI (13.0%), Warner (11.8%) and BMG (8.2%).

# Export Music Sweden wish to thank:

Aya Ohi; JVC Victor Entertainment,

SeungDoo Park; Dreambeat Inc.,

Stuart Watson; Zomba International Records Group and Gavin Robertson; Musicindie Ltd.

for your contributions towards making our annual music export seminar on November 21 in Stockholm a success. The theme this year was "Doing Business with Asia" and your expertise was greatly appreciated!

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lem is the local country doesn't have the resources, so I'll give help from my office, which I did with Sandy & Junior from Brazil."

Another example he cites is duo T.A.T.U. "[They] are signed to the Russian country, which has more limited resources than the U.K. and American companies, so Interscope in the U.S. have joint-ventured with Universal Russia to make a stronger record and image, and it's breaking everywhere," says Hole. The act's single, "All the Things She Said," has made an impact on the Music & Media's Eurochart Hot 100 Singles chart.

"As a generalization, we're up against it," adds Hole, "but last year both France and the U.K. grew, and UMI is gaining market share generally this year in a falling market."

#### SPEED OF INFORMATION

On Feb. 8, EMI Recorded Music CEO Alain Levy unveiled a new label structure that gives EMI two independent creative units in each country-Capitol and Virginoperating under one corporate umbrella. A single EMI executive for each territory reports to Emmanuel de Buretel, chairman of EMI Recorded Music Continental Europe. "Everyone said the new system would be more rigid, but I say it's just faster," says de Buretel. As a consequence, he says there is "increased speed of information between creative local and creative international and marketing local and marketing international.

In the U.K., Mike Allen, EMI VP of international, has already seen the advantages. "The benefit to me, in terms of presenting Virgin U.K. and Capitol U.K. artists and projects to the European region, is that we're able to look with a better overall perspective across the busi-



Universal's Hole

ness," says Allen. "It's important for identifying objectives and means we're better resourced to meet them—and artist development benefits greatly from looking across both sides of the business."

In essence, de Buretel says this means, "not only selling the artist inside their country but also outside." A clear example of where this has worked, he says, is with Belgian singer Helmut Lotti, whose album, My Tribute to the King, has resided on Music & Media's European Top 100 Albums for the past three months. Lotti started his career on Universal, but now releases product on EM1 everywhere in Europe except Belgium. "With Lotti, we have extended his success in more countries than with Universal," says de Buretel.

Allen adds: "The other big change has been the overlying new global marketing structure reporting directly to [EMI Recorded Music vice chairman] David Munns. This puts the company on a common agenda, which means a greater sense that we're pulling in the same direction on the same issues at the same time and [has a] huge impact on artist development."

www.americanradiohistory.com

# MERCHANIS & MARKETING

## **Bankruptcy Plagues DataPlay**

#### Chapter 11 Filing Casts Doubt On Company, Format's Viability

#### BY BRIAN GARRITY and STEVE TRAIMAN

NEW YORK—DataPlay, a highly touted new digital-music storage technology that retailers and labels have been viewing as a possible replacement format for the cassette. appears to be dead on arrival after the company filed for Chapter 11 bankruptcy reorganization last month.

Boulder, Colo.-based DataPlay Inc.—which counts Universal Music Group (UMG) and Trans World Entertainment among its financial backers—filed the motion in U.S.

Bankruptcy Court in Denver in mid-October, shutting down operations and eliminating its staff of 120 after failing to secure \$50 million in needed financing.

#### **BMG/DATAPLAY DEBUT**

The move came only one week after the first DataPlay releases from BMG Entertainment hit stores. The major-which has been "high on [the format] since day one,"

according to BMG Distribution senior director of new media Kevin Clement—has shipped 13 prerecorded titles from Arista, RCA Nashville, and Jive to Virgin Megastores, Tower Records, Borders Books & Music, Value Music Concepts, and others. Titles include albums by Pink. Usher, Adema, Sarah McLachlan, OutKast, Avril Lavigne, Brooks & Dunn, Kenny Chesney, 'N Sync, Britney Spears, R. Kelly, and Aaron Carter.

All the titles currently in the market carry a \$15.98 suggested retail price; most include music videos, discographies, bios, cover art and

liner notes, photos, and links to artist Web sites. The CD-size package fits all existing retail fixtures and has the DataPlay logo prominently displayed on the front, with the coin-sized disc showing through a cutout on the back.

But the entire future of Data-Play is now in serious doubt in the wake of its bankruptcy filing. Technology creator Steve Volk is continuing a search for about \$40 million-\$50 million to fund a full retail launch, while seeking a buyer for the technology. DataPlay raised an estimated

\$120 million since it was launched in 1998.

Representatives at BMG and the other labels that announced plans to release DataPlay titles---UMG and EMI---say they are now taking a "wait-and-see attitude" to its position on the format.

Other DataPlay partners are already feeling the pinch from the company's collapse. Trans World Entertainment says it will take a thirdquarter, after-tax charge of \$5.3 million, or 13 cents per share, as it writes down its investment in the company. The retailer says the charge should result in a net loss of 34 cents-36 cents per share for the quarter. Last year, Trans World

took part in a \$55 million funding round for DataPlay, and its chairman/CEO, Robert Higgins, later joined the DataPlay board.

DataPlay's last capital infusion (\$55 million) came in June 2001, and with a lack of additional funding and massive start-up costs, the company struggled with money problems throughout the summer. Chief marketing officer Pat Quigley exited in July, and DataPlay sacked half its remaining staff in August, cit-

ing a lack of new cash. DataPlay hardware and blank media have been at retail since late August. EMI Global/Classic and iRiver America have been selling a DataPlay device at such stores as Circuit City and Best Buy. Prices range from \$299 to \$349 for player/recorder models. Imation, the main media supplier, is also in

the market with a three-pack of blank discs at \$29.95 or \$10 per disc.

We feel like a race car at the starting line without any fuel." DataPlay senior VP for marketing and business development Todd Oseth told Billboard shortly before the company's bankruptcy filing.

#### THE NEXT CASSETTE?

Industry hopes were high for the format. Potentially seen as a portable music carrier replacement for the cassette, the quarter-sized recording/playback media can hold up to the equivalent of five CDs or nearly 11 hours of

MP3 files.



One of the promising features of the technology was the fact that consumers could buy a prerecorded title, and the media also would come with two or three other catalog albums

locked onto the same disc. The consumer would then go back to the retailer's Web site to purchase the additional content, which would be available at a significantly lower price. The balance of disc space could be used to store a consumer's own CDs or downloaded MP3 files.

While the future of DataPlay is in doubt, Best Buy entertainment VP Joe Pagano noted prior to the company's collapse that the market that DataPlay promised to target is real and still needs to be addressed. "The current portable music carrier is about 25 years old and has served us well," he notes. "But we have to develop a replacement for the cassette.

## Tower's U.S. Arm Now Carries The Majority Of Its Business

#### **BY ED CHRISTMAN**

NEW YORK—In completing its sale of the Tower Japan operation to the financial firm Nikko Principal Investments Japan Oct. 11. Tower Records sold off the most profitable part of its company.

According to its 10-K Securities and Exchange Commission (SEC) filing, the Japanese chain reported an operating profit of \$15.6 million on sales of \$372 million in the year ended July 31. In the previous fiscal year, the Japanese chain posted profits of \$11.3 million on sales of \$365.1 million. In contrast, the U.S. operation, which includes Bayside Entertainment Distribution, reported an operating loss of \$23.2 million on sales of \$553.3 million in its most recent fiscal year, while having an operating loss of \$53.8 million on revenue of \$611.6 million in the prior year.

#### **SHOULDERING THE WEIGHT**

With the sale of the Japanese operation and the move to close or turn its remaining international stores into franchise arrangements,

the company's U.S. operation will now comprise an overwhelming majority of its business and must meet its heavy debt obligation. As of July 31. Tower's parent, MTS, carried a negative net worth of \$40.8 million, while its long-term debt load was noted as \$312.2 million.

As of Oct. 11—with the sale of the Japan operation and the refinancing of its revolving credit facility—Billboard estimates that Tower's long-term debt totaled about \$200 million. Of that, \$61.1 million was on the new revolver with CIT Business Credit Group, leaving cash availability at that time of \$13.9 million. The total revolver called for \$110 million availability, contingent on the remaining \$35 million being raised by a syndication of the loan to other banks.

In addition to a \$20 million reserve (Billboard, Nov. 23), the revolving credit facility requires Tower to maintain a cash availability level of \$15 million. Net cash provided by operating activities was \$3.4 million this year vs. \$44.7 million last year. As of July 31, Tower had \$37.3 million in cash and cash equivalents.

In the current fiscal year, Tower's interest payments to service its debt load are expected to be about \$18.5 million, including a Nov. 1 payment of \$5.2 million on its \$110 million in debentures, which come due in May 2005. In addition, the company says it expects capital expenditures to be about \$8.5 million in its current year.

For the year, Tower posted a net loss of \$57.2 million on sales of \$982.8 million. That loss includes \$14.2 million in inventory write-downs and a restructuring and asset impairment charge of \$21.8 million.

Sales in the just-completed fiscal year were down from the prior year's total of \$1.08 billion, but the loss was smaller than the \$90.3 million recorded in that year. Same-store sales were down 3.5% worldwide.

In looking at operations, Tower posted a gross profit for the year of 29.6%, up from the 28.8% generated in the previous year. The increase was attributed to the company's wholesale operation, its Internet business, and the video rental product category. Meanwhile, selling, general, and administrative expenses held steady in both years at about 27.1%, according to the SEC filing.

#### STILL RESTRUCTURING

The document noted that Tower has completed two phases of a three-part restructuring plan aimed at returning the company to profitability. As part of that, Tower paid involuntary termination benefits for 509 employees last year and 170 employees in 2000, which means it let go some 679 employees during that time. It recently announced that it has continued to lay off

employees, with the company expected to be down another 82 employees by vear's end.

Tower also closed nine stores last year, while opening five and relocating two. In the previous year, it closed 23 stores. It also sold its two frames/ art gallery stores and closed a number of book

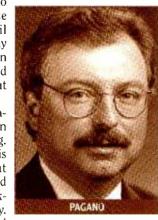
stores, leaving the chain with three standalone book stores at year's end.

With the sale of the Japanese chain, Tower's store count stood at 119 units on July 31, of which 103 were in the U.S. and 16 in four other countries. But phase three of the company's restructuring plan is to close or turn its remaining U.K., Ireland, and Singapore stores into franchises.

Retail sales represented 96% of net revenue, which means that Tower's wholesale operation had about \$40 million in sales. In looking at the company by product line, music sales were 83.5% of volume last year, down from 86.3% in the previous year; video sales grew to 11% of total sales from 9.8% in the previous year, and other products, like books and magazines, accounted for 5.5% of sales, up from 3.9% the year before.

In another significant trend, Tower says its advertising and marketing expenditures last year were \$14.1 million, up from \$10.3 million the year before and \$9.1 million the year before that. It is unclear how those numbers will be affected in the current year, with the closure of the Tower Pulse! magazine.

In other developments, Tower disclosed that it is involved in a lawsuit with Chilimark, which filed a breach-of-contract claim against Tower and is seeking \$2.6 million in damages. Tower had hired Chilimark to explore its refinancing options.



**BILLBOARD NOVEMBER 30, 2002 53** www.billboard.com www.americanradiohistory.com

## **DMOD Makes Content Sharing Secure**

Such Labels As RCA And Atlantic Find The Technology Saves Money And Time

#### BY CATHERINE APPLEFELD OLSON

DMOD Inc., whose client/server technology enables the production and sharing of content across a secure environment, is turning heads throughout the music industry for facilitating the kind of hasslefree collaborations musicians and label executives dream of but for the most part have remained elusive.

Indeed, with half the music industry still opting for cumbersome overnight shipments and the other half FTPing audio files through the wild blue yonder of the unsecured Internet, the process of producing an album can be downright harrowing, to say the least.

DMOD president/CEO Mark Overington says, "Most people we talk to feel that 80% of the content leaks out [over the Internet] during the production process, specifically at the end when it is ready for duplication."

#### **SECURE AND USER-FRIENDLY**

But while the importance of a secure environment cannot be overstated, DMOD's user-friendliness is what is sealing the Boston-based company's recent string of deals with music and film companies, including Atlantic Records, RCA



Records, Virgin Records America, Sterling Sound, and film production house MOS Sync.

"There's a lot of downtime in music and video production: people sitting around waiting for a FedEx to come, a plane to arrive," Overington says. "And in the music space, a lot of recording happens at night. Now when the tracks are finished early in the morning, the artist can just DMOD them over to the label executives, and they're waiting when the executive gets into the office."

RCA Records' highly publicized ability to bring *American Idol: The Search for a Superstar* darling Kelly Clarkson's single "Before Your Love/A Moment

Like This" to radio in less than a day and to retail in nine days gave additional merit to the tests of DMOD technology that are currently ongoing at 15-plus record labels and studios.

In a move to speed product to market once a winner was crowned, RCA mastered singles from all 10 American Idol finalists without boarding a plane or shuttling material around the country. "As soon as they had the winner, the label was able to dupe the CDs and get them into stores without anything ever leaking," Overington says, noting that material passed through desktops in seven cities, from Los Angeles to Waterville, N.C., home of the Sonopress duplication facility.

Atlantic, the first Warner Music Group label to give DMOD a spin, just green lighted the installation of DMOD for the A&R review and approval process and is considering wider usage of the technology throughout the company. According to Atlantic VP of A&R operations Gloria Gabriel, work on the label's new Brandy and Craig David albums using DMOD yielded the seamless transfer of uncompressed 24-bit files and pristine audio comparisons.

"We want to implement it immediately with almost all of our artists," Gabriel says.

Hand in glove with security and ease of use is the potential cost savings per project.

MOS Sync president Bernie Laramie says. "As we begin to use the Internet and digital technology, we have a wonderful opportunity to become more organized, more efficient, and more secure at the same time."

#### TIMELY AND COST-EFFICIENT

"If the technology can streamline the process to the point where they can get the product to market faster, that's a significant benefit," Overington says. "Time to market is key."

During production on Virgin act the Exies' new album, for example, "instead of sending a four-piece band to Nashville to sit around waiting for a piece to be done, the band was able to stay in L.A. and get ready for an upcoming tour," says Dean Serletic, Virgin senior director of A&R. "The cost savings are thousands of dollars per day on a recording budget."

Virgin also employed DMOD for the upcoming debut album by pop artist Stacy Rico, who recorded with an assortment of producers.

"There were recording sessions in Nashville, New York, and L.A., and we were able to participate and hear and approve final mixes on all of them," Serletic says. "At the end of the day when the work was done, it was at the label in five minutes."

#### TO OUR READERS

Declarations of Independents will return next issue.



**Session Singer.** Faith Hill and AOL Music executive director of music industry relations Evan Harrison prepare for her recent Sessions@AOL taping. Hill's Sessions@AOL interview launched Nov. 1.

## **Listen Cuts More Rhapsody Deals**

Gateway, Optimum Will Carry Music-Subscription Service

RHAPSODY

#### BY BRIAN GARRITY

NEW YORK—Listen.com has forged a pair of distribution deals for its Rhapsody subscription service.

In its most recent pact, the way retail stores.

company is teaming with computer maker Gateway on a co-branded ver-

sion of Rhapsody that will come pre-installed on all of its consumer desktop PCs.

Gateway is the first PC maker to offer the Rhapsody music service. The deal also marks the first distribution pact between a computer maker and one of the current crop of music-subscription services.

Buyers of Gateway desktop PCs will also receive a coupon for one

free month of the Gateway Rhapsody service. A demonstration of the service will come installed on the PCs; it will also be shown at the 300-plus Gate-

> In other Listen news, the company has entered into a deal to dis-

tribute Rhapsody through Optimum Online, the broadband arm of cable giant Cablevision. The co-branded service, known as Optimum Online Rhapsody, is available at optimumonline.net.

The deal, the latest in a string of broadband distribution alliances for Rhapsody, gives Listen marketing access to more than 680,000 Cablevision broadband subscribers.

## **ExecutiveTurntable**

DISTRIBUTION: The Handleman Co. promotes Paul Ignasinski to director of merchandise planning and analysis in Troy, Mich. He was urban/alternative buyer. Handleman also names Mike Davis as hardware/network architect of advanced Web technologies and Matt Tilchen as senior Web developer. They were, respectively, programmer/analyst for Ford Motor Co. and developer for Computer Decisions International.

**HOME VIDEO:** Marguerite Pacacha is named senior VP of business affairs/legal for Paramount Pay Television and home entertainment in Los Angeles. She was VP of business affairs/legal.

Monterey Media names **Tom Szwak**, previously senior VP of sales for Republic Pictures, to VP of sales and special markets; **Jenny Manocchio**, previously director of marketing for IVN Entertainment, to

director of publicity; and **Tari Christman**, previously associate for Global Traders Imports, to sales associate. They are based in Thousand Oaks, Calif.

Lucille Deane is named director of video marketing and product development for Koch Vision in Port Washington, N.Y. She was director of marketing for USA Home Entertainment.

Olenka Wos is promoted to worldwide home-video marketing manager and Debbie Sleezer is promoted to home entertainment marketing manager for Playboy Home Video in Los Angeles. They were, respectively, worldwide home-video administrator and project coordinator.

MUSIC VIDEO: Joelle Charlot is promoted to VP of studio production and administration for MTV Music Television in New York, She was director of studio production.



THE DEFINITIVE SOURCE FOR INDUSTRY INFORMATION

INTERNATIONAL BUYER S GUIDE: Jam-packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. \$165

TALENT & TOURING INTERNATIONAL GUIDE: The leading source for those who promote or manage talent. Lists talent, booking agencies, facilities, services and products worldwide. \$135

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## Retail Track

HOLIDAY MUSINGS: We are moving into prime time, the holiday selling season. This is the time of year that will make or break many a company. You know it's a tough year when you look at the current release schedule and see the labels dropping all of their big guns into the market and the discounters dropping their drawers with loss-leader pricing, yet you still wonder if the consumer will show up and buy CDs.

The good news is you can't give burnt CDs as Christmas presents. The bad news is you can give CD burners. That's why more than ever before, the first quarter of next year will tell us a lot about the short-term future of the music industry. First, Jan. 15 or so will be the first witching hour, when product payment comes due for holiday product. There are a couple of accounts on

everybody's watch list, and people will be holding their breath until payments are made. On top of that, past history suggests the likelihood of a January

surprise—the account that you didn't suspect was in trouble is all of a sudden in a quagmire.

Moreover, there is widespread speculation that this may be the year when those independent merchants who are struggling—not to be confused with those indie stores who are excelling—look at the industry's future and decide that they don't like the writing they see on the wall, give up the ghost, and look for another way to earn a living.

Beyond that, the first quarter historically has given the industry an indication of how a configuration shift is playing out. Unfortunately, with the cassette album already under 5% of sales, the configuration shift the industry will be measuring this time will be the impact of burned CDs (from the new CD burners) on album sales, which will give us a preview of how album sales will hold up for next year.

RED ON GREEN: But let's not get ahead of ourselves. Let's talk about Black Friday, the day after Thanksgiving that is labeled as such because traditionally it's the day when consumers flock to stores to begin their holiday buying spree, making it the day that retailers move from red ink to black.

In the past decade, that has been more true for music retailers than any other segment of retail. By that I mean that record-store chains nowadays lose money for the first nine months of the year and are dependent on the fourth quarter to take them into the black for the year. This year, let's all pray that comes true yet again. But even if it does, I am willing to bet your last dollar that it won't begin with Black Friday, which, with the way things are going at music retail, is appear-

That's because every retailer knows that every other merchant and their brother will have advertising that features the \$9.99 price point in some way, shape, or form. That began two years ago, when Best Buy shocked music retail right after minimum-advertised pricing was eliminated by the Federal Trade

ing to be a misnomer. More likely,

Black Friday this year will be Red

Friday for music merchants.

Commission by holding a \$9.99 sale for the first five hours of Black Friday. On the rebound last year, most chains saw the \$9.99 point coming and figured out a way

to get it into their advertising too—all of which brings us to this year.

Already, we have seen Best Buy start the price war in July (Retail Track, Billboard, July 27), going first and often to the \$9.99 price point. It did that until September, when its weak second-quarter results apparently made it rethink its music pricing strategy: It backed way from that price point to embrace the more sane loss-leader pricing of \$10.99 and \$11.99. But the other merchants who don't care about the music industry—like Wal-Mart and Kmart—apparently decided to hold Best Buy's feet to the fire for starting the music price war in the first place and continue to pile on the \$9.99 pricing.

Last week, Target re-entered the fray with most of its advertised hit titles at \$9.99—with the exception of George Harrison's new album, which was \$8.99. Ouch! And unfortunately, that's where I fear we are heading for Black Friday. Since every merchant who's paying attention knows that every advertisement will feature the \$9.99 price point for the Thanksgiving weekend, will one of the discounters try to shoot music merchandisers in the foot by distinguishing itself with \$8.99 pricing and in one fell swoop not only turn Black Friday into Red Friday but also set the price tone for the holiday selling season?

## Moviso Offers Prepaid Ring-Tones Card

BY BRIAN GARRITY

NEW YORK—Moviso, a mobilephone services business owned by Vivenda Universal Net USA, has launched a new prepaid phone card offering that is designed to allow consumers to buy ring tones.

Initial distribution for the cards will be through more than 1,000 wirelesscarrier stores and 150 Wherehouse



Music stores nationwide this month. The products will be available in up to 5,800 participating 7-Eleven stores nationwide in January 2003. Prepaid cards are \$4.99 each and available on most handsets

from AT&T, Cingular Wireless, and T-Mobile.

Universal Music & Video Distribution (UMVD) and Delconn Wireless will handle sales and distribution for the prepaid ringtone cards.

"Prepaid ring-tone cards are a logical and complementary extension to a retailer's current music and entertainment product line," UMVD senior VP of marketing and artist development Cliff O'Sullivan says. "Consumers do not purchase music in a vacuum: They buy the CD, T-shirt, and tickets in one place, and ring-tone cards are a great offering for that purpose. We expect to see these cards sell along-side existing music products and included in retail promotions, including holiday gift packs, artist

tours, and new album releases."

Each prepaid card gives consumers credit for three ring tones. Moviso has a catalog of more than 2,000 licensed ring tones, and they are available at Moviso's consumer site, yourmobile.com.

The card is ready for use immediately after purchase.

## **Report Predicts More Declines**

BY LARS BRANDLE

LONDON—Global music sales will continue to decline in value for at least two years before returning to growth in 2005, according to a new survey by research firm Informa Media.

The report, "Global Music Industry: Facts and Forecasts," predicts that the global business will be worth \$31.1 billion this year, down 7.2% from 2001. The figure will drop below \$30 billion in 2004, driven down by online file sharing and CD copying.

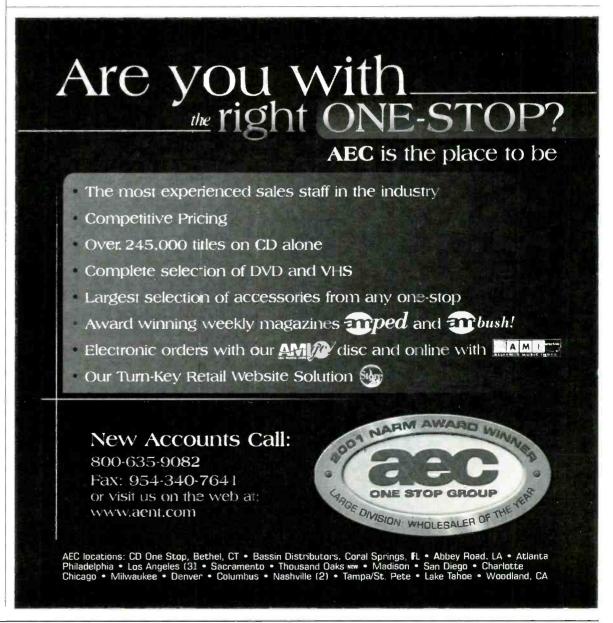
The author of the report, Simon Dyson—a senior analyst at the London-based firm—says that "urgent action" must be taken to limit unauthorized downloading and copying, noting that the warning applies not

just to record companies but to "all those involved in the process."

The report predicts that online sales of traditional and digital product will increase through 2007 but will account for no more than 6.5% of total sales. The report also claims that online sales have "been exaggerated and will not prove to be the industry's long-term savior."

Sales of digital music during the next five years will also increase but will remain "a niche sector." By 2007, digital sales are expected to account for 1.2% of the global total.

North America is expected to take the greatest share of digital sales by 2007. The Asia-Pacific region will be No. 2, with the lion's share of sales in Japan.



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## Sites + Sounds NEWSL NEWSL

AOL BROADBAND BOWS RADIO: AOL has launched a radio service for broadband customers. Broadband Radio@AOL, which features CD-quality sound and commercial-free stations, is available only to users of AOL 8.0 software. Other product features include artist information

## **AOL**MUSIC

and album art from the track the user is currently playing, as well as a preview of artists to be played within the next half hour. AOL Broadband senior VP of programming **Shawn Hardin** says the offering is a "key example of how we're differentiating the AOL Broadband service" from its dial-up service.

In other AOL news, James de Castro is exiting as president of AOL Interactive Services, a post he held for seven months. A veteran radio exec, de Castro served as CEO of AMFM prior to joining AOL. His team at the online company will now report to vice chairman Ted Leonsis.

#### AMAZON, SHAZAM STRIKE DEAL:

Amazon.co.uk. has stuck a deal to become the exclusive online retail partner for Shazam, the London-based music-recognition company. The agreement gives Shazam's business a full range of services, allowing consumers to identify songs they hear, then purchase them. Shazam's flagship service,

currently available only in the U.K., allows users to learn the name of a song and its artist when an audio sample is "grabbed" with a mobile handset. After dialing Shazam's four-digit number, the service responds with a message containing the song's details. Shazam will now highlight Amazon in its short messaging service signals and on its Web site, where links will allow customers to buy the identified track or album directly from the e-tailer. A Shazam page on the Amazon site explains how to use the service.

PALM GETS REAL: RealNetworks has struck a deal with Palm Inc. that will allow users of the handheld manufacturer's newest device to store and play digital-music files. Beginning next month, owners of the Palm Tungsten T handheld will be able to download the RealOne Player software for free from the Seattle-based company's Web site. The application will allow for the transfer and organization of both RealAudio and MP3 files with the mobile devices. Additionally, the Milpitas, Calif.-based Palm will begin shipping the Real-One software with select Palm hand-helds, according to a company statement.

**SONY GOES MOBILE:** Sony Music Entertainment Europe is launching a mobile-phone music service in Germany through an alliance with Vodafone U.K. The telecom-

munications firm will provide interactive voice response (IVR) services to support the major's new mobile "listening parties." Trials began last month. Users can listen to 30-second audioclips of tracks prior to an album's release by dialing up an IVR line. The phone number will be promoted through radio, TV, and print media, as well as through store displays and stickered singles. Current releases from **Brooklyn Bounce**, **Crazy Town**, and **Oli P** are the first to be featured.

#### VH1.COM OFFERING ALBUM STREAMS:

Vh1.com will stream several new albums in their entirety this month. Currently available on the site is Fat Joe's Loyalty (Atlantic) and Jay-Z's The Blueprint 2: The Gift and the Curse (Roc-a-Fella/Def Jam). Fans who purchase the releases through vhl.com receive free shipping throughout this month. Other albums to be featured on the site this month include Craig David's Slicker Than Your Average (Wildstar/ Atlantic), Erick Sermon's It Ain't Safe (J Records), Matchbox Twenty's More Than You Think You Are (Atlantic), Snoop Dogg's Paid Tha Cost to Be Tha Boss (Capitol), and the Roots' Phrenology (MCA).

FULLPLAY GETS LOUD(EYE): Fullplay Media Systems, which provides preview stations and related software to retailers, has entered a licensing deal to use the streaming-music sample service of Loudeye. Fullplay —which provides preview stations to Trans World Entertainment—is also attempting to expand the reach of its software interface technology, in part by using Loudeye samples. Loudeye's catalog features clips of 3 million songs from more than 250,000 CDs.

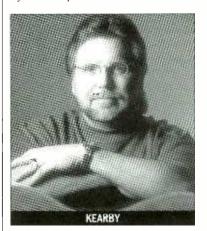
Loudeye chief technology officer **Joel McConaughy** says, "Music samples have proven to be a key driver of CD sales for the major online retailers, and Fullplay's [services] extend that reach directly to the point of sale."

In related news, Trans World has completed the rollout of 12,000 Fullplay Web-connected audio and video sampling stations in its FYE mall-based stores. The kiosks allow shoppers to scan the bar code of any CD to access 30-second clips of every song on the disc. With movies and games, shoppers can view trailers and game demos. The kiosks also make recommendations, alerting shoppers to new releases and best sellers based on genre.

"The ability to sample content is a key deciding factor that turns customers' interest into purchases," FYE VP of marketing **Mark Hogan** says. "From the customer feedback we've already received, we expect the [listening and viewing station] technology to have a positive impact on sales."

# Money Money

**LIQUID LOOKS AHEAD:** With its proposed merger with Alliance Entertainment now dead (*Billboard*, Nov. 23), Liquid Audio is considering going private, merging with another firm, or recapitalizing or liquidating itself, president/CEO **Gerald Kearby** said upon announcing the company's third-quarter results.



Kearby says, "We are maintaining our operations with a core staff of 31 employees while pursuing strategic alternatives that will deliver maximum value to Liquid Audio shareholders."

During the period, Liquid posted a net loss of \$686,000, or 3 cents per share, vs. a net loss of \$6.1 million, or 27 cents per share, in the same period last year. Revenue from licensing and services totaled \$101,000—vs. \$1.28 million one year ago—but the firm earned \$7 million from the sale of its intellectual-property assets to Microsoft (Billboard Bulletin, Oct. 1). The company had \$81.4 million in cash at the end of the quarter.

MYPLAY PUSHES STOP: Digital-music locker service Myplay will cease operations Dec. 13. A message posted on the Web site tells users to download all files in their lockers before they are deleted. Myplay has already stopped accepting new customers (*Billboard Bulletin*, Nov. 11). Bertelsmann's BeMusic unit—which includes Myplay, record club BMG Direct, and e-tailer CDnow—has been making cuts (*Billboard Bulletin*, Oct. 31). A BeMusic spokesperson declined to comment.

INVESTING IN INTERTRUST: Sony Corp. of America and Royal Philips Electronics have teamed with undisclosed investors to purchase digital-rights management firm InterTrust Technologies for \$4.25 per share, or \$453 million.

InterTrust's board has unanimously approved the deal, and all

board members, including company founder **Victor Shear**, have agreed to tender their shares, which represent 20% of those outstanding. The purchase price is a 26% premium over InterTrust's Nov. 12 closing share price of \$3.37. When the deal closes early next year, Sony and Philips together will have majority control of InterTrust.

Earlier this year, InterTrust licensed its DRM software to Sony for use in its consumer media products and services (*Billboard Bulletin*, May 24). The digital-rights management firm swung to a third-quarter profit on higher revenue, thanks to fees from that licensing deal. Sales were \$8.8 million, up from \$1.9 million in the same period last year. Net income was \$5 million, or 5 cents per share, vs. a net loss of \$16.9 million, or 18 cents per share.

YAHOO SELLS STATIONS: United Stations Radio Networks has bought Launch Radio Networks, the syndicated music and entertainment news arm of Yahoo. Launch will continue to operate under that name and is expected to maintain its editorial, affiliate relations, and advertising staffs in New York, Los Angeles, and Nashville. The syndication operation is separate from Launch's online music portal, which continues to be part of Yahoo. Launch has 12 formatdriven services. United provides music and information to 4,000 U.S. radio stations.

**XM SEEKS SUBS, CASH:** XM Satellite Radio reports strong subscriber growth for the third quarter but is showing little progress in its efforts to raise funds.

In the third quarter, XM added 64,836 subscribers, for a total of 201,544. Net loss widened to \$114.7 million, or \$1.26 per share, from a loss of \$70.8 million, or \$1.14 per share, in last year's third quarter. Sales were \$5.6 million, vs. \$1,000 one year ago.

XM is negotiating with General Motors to convert up to \$200 million in payments it owes the carmaker into debt and convertible securities, contingent upon certain changes to XM's capital structure and the securing of at least \$200 million in financing. Meanwhile, XM is cutting costs to make its remaining \$84.3 million in cash last through the end of first-quarter 2003. The firm has cut 80 jobs, leaving 400 employees.

Additional reporting by Matthew Benz and Chuck Taylor in New York.

# THE HOTTEST GIRLS ONLINE



See what Playboy's Cyber Club members have been keeping to themselves! *Playboy's Cyber Girls*. Navigate your way through revealing footage as we give you intimate access to these hot and sultry Internet ingenues.



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**BILLBOARD NOVEMBER 30, 2002** 

MOVI	₩2E 002	A 30	Billboard TOP KID VID	E	)
THIS WEEK	LAST WEEK		Sales data compiled by Nielsen VideoScan  TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
	13		# NUMBER 1 計算 5 Weeks At Number 1: SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 20088	2002	14.99
	1	6	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	2002	19.95
			SEA STORIES NICKELODEON VIDEO/PARAMDUNT HOME ENTERTAINMENT 875623	2002	12.95
D	2		SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN BUENA VISTA HOME ENTERTAINMENT 28126	2002	14.99
5	12		VEGGIE TALES: STAR OF CHRISTMAS WARNER HOME VIDEO 7/7029	2002	14.95
6			MOVE TO THE MUSIC NICKELODEON VIDEOUPARAMOUNT HOME ENTERTAINMENT 8/5633	2002	12.95
7	20	24	BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	2000	14.99
8	7		CHRISTMAS! NICKELODEON VIDED/PARAMDUNT HOME ENTERTAINMENT 876883	2002	12.95
9	100	ins.	POWER RANGER WILD FORCE: LIONHEART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26690	2002	14.95
10	9		BARNEY'S CHRISTMAS STAR HITENTERTAINMENT 2076	2002	14.95
11	6		SCOOBY-DOO: WINTER WONDERDOG WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 42062	2002	14.95
12	5	12	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/AVARNER HOME VIDEO 1976	2002	14.95
13	11/2		IT'S JOE TIME NICKELODEON VICEO/PARAMOUNT HOME ENTERTAINMENT 876923	2002	9.95
14	18	111	RUDOLPH THE RED-NOSED REINDEER SONY WONDERSONY MUSIC ENTERTAINMENT 54048	1964	9.98
15	11	11	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT 1648	2002	24.99
16	22	1	THE WIGGLES: YULE BE WIGGLING HITENTERTAINMENT 2508	2001	14.95
17	16	110	ELMO VISITS THE FIREHOUSE SONY WONDERSONY MUSIC ENTERTAINMENT 54345	2002	9.98
18	17	117	BOB THE BUILDER: BOB'S WHITE CHRISTMAS HITENTERTAINMENT 24104	2001	14.99
19	17		BABY BEETHOVEN: SYMPHONY OF FUN WALT DISN'EY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28446	2002	14.95
20	3		SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEOUPARAMOUNT HOME ENTERTAINMENT 876903	2002	12.95
21	21	11	SPONGE BUDDIES NICKELODEDN VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	2002	12.95
22			DISNEY'S VERY MERRY CHRISTMAS SONGS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28 138	2002	14.99
23			BLUE'S CLUES: MEET JOE! NICKELDBEN VIDEO/PARAMOUNT HOME ENTERTAINMENT 876913	2002	9.95
24	14	10	MICKEY'S HOUSE OF VILLAINS WALT DISNEY HOME ENTERTAINMENT 25269	2002	22.99
25	15		BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT (2000	2001	19.98

	MBER 1002	30	Billboard RECREATIONAL SPORT	TS
12	WEEK		Sales data compiled by Nielsen	
Taya Surv	N N		VideoScan	
12	ST	775		PRICE
7	7		TITLE PROGRAM SUPPLIER & NUMBER	PR
The same		20 Burn	2 Weeks At Number I	
1	1	35.0	WWE: DIVAS UNDRESSED SONY MUSIC ENTERTAINMENT 59345	14.95
	2		WWE: SUMMERSLAM SONY MUSIC ENTERTAINMENT 59321	19.98
			AND1 MIXTAPETOUR 2002 VENTURA DISTRIBUTION 3413	14.98
14.47	3		STUPID LITTLE GOLF VIDEO FOX LORBER VIDEO 71027	9.98
5			WWE: GLOBAL WARNING TOUR SONY MUSIC ENTERTAINMENT 59375	19.95
6	4		AND1 MIXTAPE VOLUME 5 VENTURA DISTRIBUTION 311250	14.98
7	5		WWF: WRESTLEMANIA X-EIGHT SONY MUSIC ENTERTAINMENT 54125	19.98
- 8	6		TONY HAWK: GSTP 2001 REDLINE ENTERTAINMENT 77035	14.98
9			WWE: THE VIDEOS-VOLUME 1 SONY MUSIC ENTERTAINMENT 515933	14.95
10	8		WWE: HOLLYWOOD HULK HOGAN SONY MUSIC ENTERTAINMENT 59339	14.95
11	14	778	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL 1 REDLINE ENTERTAINMENT 77002	15.95
12	16		TONY HAWK TRICK TIPS-VOL.III: SECRETS OF SKATEBOARDING REDLINE ENTERTAINMENT 77038	14.98
13	9		WWF: NWO BACK IN BLACK SONY MUSIC ENTERTAINMENT 59331	14.95
144	10		WWF: FUNNIEST MOMENTS SONY MUSIC ENTERTAINMENT 59327	19.98
15	17		WWE: TRIPLE H-THE GAME SONY MUSIC ENTERTAINMENT 54119	14.95
16	7		NHL: 2002 STANLEY CUP OFFICIAL CHAMPIONSHIP USA HOME ENTERTAINMENT 360409	14.98
17	15		WWF: BEST OF RAW-VOL 3 SONY MUSIC ENTERTAINMENT 286	19.98
18	11		THE BEST OF BACKYARD WRESTLING 2: MORE HARDCORE THAN EVER BEFORE VENTURA DISTRIBUTION 2000	19.99
19	12		NBA FINALS 2002 OFFICIAL CHAMPIONSHIP USA HOME ENTERTAINMENT 360410	14.95
<b>國 (李</b> )	18		WWF: BEST OF WRESTLEMANIA SONY MUSIC ENTERTAINMENT 831	14.95

NCY	EMBER 2002	30	Billboard HEALTH & FITNES	5
8	E	用型	Sales data compiled by Nielsen	
8	AST WEEK	Ro-Frid	VideoScan	
10	LS	3:4		PRICE
127	A		TITLE PROGRAM SUPPLIER & NUMBER	PR
	Ē		NUMBER 1 323 Weeks At Number 1	
***	1		DARRIN'S DANCE GROOVES VENTURA DISTRIBUTION 10499	14.98
	2	100	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	12.98
100	4	141	METHOD-ALI IN ONE CURRENT WELLNESS 906	12.98
4	3	47.4	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210	9.95
8	6		DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES  ARTISAN HOME ENTERTAINMENT 10152	14.98
6	5		LESLIE SANSONE: SUPER FAT BURNING GODDTIMES HOME VIDEO 530210	9.95
	7	- 4	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.99
	9	100	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210	9.95
	8		THE METHOD PILATES: PRECISION TONING CURRENT WELLNESS 572	12.98
10	11	N.	PILATES: BEGINNING MAT WORKOUT GAIAM VIDEO 1231	14.98
	10	134	THE CRUNCH: TAE BOXING WORKOUTS  ANCHOR BAY ENTERTAINMENT 10813	14.98
12	13		PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294	19.98
13	12	1	CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947	9.99
1		Sla	LESLIE SANSONE: WALK THE WALK GOODTIMES HOME VIDEO 1790	24.98
15	14		YOGA FOR BEGINNERS COLLECTION GAIAM VIDEO 1070	17.98
16	15		PAULA ABDUL'S GET UP AND DANCE! ARTISAN HOME ENTERTAINMENT 60214	9.98
17	19		BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.99
18		No.	LIVING YOGA 5-PACK GAIAM VIDEO 369080	39.95
Tall Asia	16		CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.95
	20	1 14	FIRM PARTS: SCULPTED BUNS, HIPS & THIGHS GOODTIMES HOME VIDEO 20156	9.95

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ IRMA platinum certification for sale of 25,0000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ◎ 2002, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

## HOMEVIDEO

## Warner's 'Looney' Debut

#### BY MOIRA McCORMICK

When the Cartoon Network's tottargeted animated series *Baby Looney Tunes* debuts on home video Feb. 4, 2003, via Warner Home Video, it won't simply be a case of transferring the cartoon TV program onto a videocassette. Instead, toddler and preschool viewers will see Baby Bugs, Baby Taz, and Baby Tweety in life-size puppet form and in front of live-action as well as animated backgrounds, a format chosen to stimulate and educate developing minds.

Baby Looney Tunes: Backyard Adventures and Baby Looney Tunes: Musical Adventures, each with a 30-minute running time, are priced at \$12.95 on VHS. The programs are coproduced by educational-video manufacturer Child Smart.

According to Warner VP of family entertainment marketing Ewa Martinoff,



the Baby Looney Times video series was developed "as a complement to the TV series. It is based on research that shows that classical music develops young children's brains." The TV series debuted on Car-

toon Network in September and is its top-rated daytime program with children age 2-11.

Baby Looney Tunes "offers bright, clear objects for infants and toddlers to focus on," she says. "There are agemoral lessons and educational basics like numbers and letters."

The main thrust of the series' marketing campaign will be print and online ads. "The quickest way to reach moms is through the publications that [instruct them] on how to be better parents. We're also looking at cross-promotions with other *Baby Looney Tunes* licensees, as well as with Cartoon Network."

Martinoff says Baby Looney Tunes will be "a key tent pole" in an ongoing Warner infant and toddler advertising initiative, which includes such educational titles as Teletubbies; Sagwa, The Chinese Siamese Cat; Caillou; and Real Wheels. The initiative is known as the Warner Bright Kids Collection.

The addition of Baby Looney Tunes to the Bright Kids Collection, Martinoff says, is a significant element for retailers, who "will have a full preschool marketing section." Full-color merchandisers are available in various configurations. A DVD version of the series is also expected at a later date.

John Thrasher, VP of video for the West Sacramento, Calif.-based Tower, says that Warner's strategy of taking an existing franchise and putting a new spin on it should lead to strong sales. "Generally, you want something that's not quite what you see on television," he says. "If it's exactly like it, there's not much incentive to buy."

NO	VEN 20	18E G2	R 30	Billboard TOP MUSIC VIDE	05
IS WEEK	71	LASI WEEK		Sales data compiled by Nielsen SoundScan  TITLE  Principal	TAPE/DVD PRICE
		5		LABEL / DISTRIBUTING LABEL & NUMBER Performers  **W** NUMBER 1 **W** 1 Week At Number 1	7
1		Ш		LIVE IN LAS VEGAS ELEKTRA ENTERTAINMENT 40237 Phish	24.99 DVD
2		1		LIVE AT FOLSOM FIELD, BOULDER. COLORADO BMG VIDEO 65042 Dave Matthews Band	19.98/24.98
3				LIVE SH*T BINGE & PURGE ELEKTRA ENTERTAINMENT 96294 Metallica	59.98 DVD
4	L	2		LIVEAND ALONE ISLAND VIDEO 63342 Melissa Etheridge	19.98 DVD
5		4	W.	MTV UNPLUGGED: STAIND ELEKTRA ENTERTAINMENT 40231 Staind	24.99 DVD
				BLUE WILD ANGEL: LIVE AT THE ISLE OF WIGHT MCAMMENT VICEOUNIVERSAL MUSIC & VICEO DIST 170041. Jimi Hendrix	19.95 DVD
7		3		GUNS, GOD AND GOVERNMENT WORLD TOUR FAGLE VISION 30014 Marilyn Manson	19.98/24.98
		4		ONE MORE CAR, ONE MORE RIDER WARNER MUSIC VIDEO 35878 Eric Clapton	19.95 DVD
* •		111		STILL PAYIN' DUES ATLANTIC VIDEO 53328 P.O.D.	19.99 DVD
10	The state of the s	W.	Y	THE COMPLETE MONTEREY POP FESTIVAL HOME VISION CINEMA 18622 Various Artists	29.95/79.95
And I wanted		8		LET FREEDOM RING SPRING HOUSE VIDEO CHOSDANT DIST GROUP WAS BIF & Glorta Galther And Their Homecoming Friends	29.95/21.97
	1	0		HELL FREEZES OVER ▲ ® GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548 Eagles	24.95/24.99
chael a		7		LIVE IN HAWAII A EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 37658 Janet Jackson	19.98/24.98
K	1	1		BONNAROO MUSIC FESTIVAL 2002 SANCTUARY/BMG VIDEO 88334 Various Artists	19.98/29.98
	5	9		GOD BLESS AMERICA SPENCHOUSE VOESCHPROANT DIST GROUP 4444 Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
1		5		BARENAKED LADIES WARNER MUSIC VIDEO 38546 Barenaked Ladies	19.95 DVD
		6		DAVID GILMOUR IN CONCERT CAPITOL VIDEO \$2960 David Gilmour	19.95 DVD
				CHRISTMAS EXTRAORDINAIRE AMERICAN GRAMAPHONE 9225 Mannheim Steamfroller	24.98 DVD
	1	4		WORSHIP ● JIVE/ZOMBA VIDEO 10051 Michael W. Smith	14.98/19.98
2.0	1	3		GREATEST VIDEO HITS-VOL1 HOLLYWOOG RECORDS MUSIC VIDEO 189011 Queen	24.95 DVD
2	1	7		THE REBIRTH OF KIRK FRANKLIN GOSPO CENTRIC 170037 Kirk Franklin	19.95/19.95
	1	5		LIVE AT HOME ROADRUNNER VIDEO 610966 Nickelback	14.98/19.98
2.	1	9	jii	SUPERNATURAL LIVE 🛦 2 ARISTA RECORDS INC./BMG VIDEO 15750 Santana	19.95/24.97
2	2	21	44	LIVE FROM LAS VEGAS ▲ 2 JIVEZDMBA VIDEO 41784 Britney Spears	19.98/24.98
	2	24		ALL ACCESS EUROPE ▲ INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 493313 Eminem	19.98/24.98
	1	6		THE STORY SO FAR MCA MUSIC VIDEO 113037 New Found Glory	16.95 DVD
	2	27	J.	THE DANCE ▲ WARNER REPRISE VIDEO 38486 Fleetwood Mac	19.95/24.97
2	1	8		LIVE AT THE HOUSE OF BLUES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54306 B2K	14.98/19.98
2	3	38		BEST OF THE CATHEDRALS SPRING HOUSE VIDEOUCHORDANT DIST, GROUP 4449 The Cathedrals	29.98/24.98
	2	29	47	ONE NIGHT ONLY A MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST, 60885 Elton John	16.98/24.98
200	2	22	7	LOVERS LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204 Sade	14.98/19.98
200	2 1	12	A S	VH1-STORYTELLERS: MATCHBOX TWENTY IMAGE ENTERTAINMENT 1894 IMACCHIDOX (Wenty	19.98/24.99
3	2	25		MORNING VIEW SESSIONS	14.98/19.98
3	2	26	14	THE DEFINITIVE COLLECTION MEA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 18146 Abba	24.98 DVD
3	3	35		LIVE IN PARIS   ■ EAGLE VISION/PIONEER ENTERTAINMENT 19012  Diana Krall	19.98/24.98
34	3	31		THE UP IN SMOKE TOUR A * EAGLE VISION/RED DISTRIBUTION 20001 Various Artists	19.95/23.97
3		36		LIVE FROM AUSTIN, TEXAS . 2 EPIC MUSIC MOROSONY MUSIC ENTERNAMMENT 9000 Stevie Ray Vaughan And Double Trouble	14.95/19.97
δs	No. of Lot			PLATINUM COLLECTION MERCURY RECORDS/UNIVERSAL MUSIC & VIDEO DIST 170258 Shania Twain	24.98 DVD
3	7			VIEW FROM THE VAULT: VOL. 3 MONTEREY HOME VIDEO 347962 Grateful Dead	24.95/24.95
		37 d ce	nt, for s	DEUCE ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54198 KOrn  siles of 25,000 units for video singles; ■ RIAA gold cert for sales of 50,000 units for SF or LF videos. △ RIA	14.98/19.98 A platinum cert. fi

IAA gold cert, for sales of 25,000 units for video singles. ■ RIAA gold cert, for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert, for sales of 150,000 units for video singles. ▲ RIAA platinum cert, for sales of 100,000 units for SF or LF videos. ○ RIAA gold cert, for 25,000 units for SF or videos certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for SF or LF videos certified prior to April 1, 1991. ◆ RIAA platinum cert, for 50,000 units for SF or LF videos certified prior to April 1, 1991. ◆ C2002, VNU Busine Media, Inc. and Nielsen SoundScarl inc. All rights reserved.

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	0 <b>02</b>		Billboard IOP DVD	3/AL		),
			Sales data compiled by 🄀 Nielsen			
HIS WEEK	LAST WEEK		VideoScan	Principal	9N 9	ų
E SE	LAS		LABEL/DISTRIBUTING LABEL & NUMBER	Performers	RATING	PRICE
			学院 NUMBER 1 学賞 SPIDER-MAN (PAN & SCAN)	1 Week At Number 1 Tobey Maguire	DQ 10	
	2		COLUMBIA TRISTAR HOME ENTERTAINMENT 06190	Tobey Maguire Kirsten Dunst	PG-13	28.95
. 2	1		SPIDER-MAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 09661	Tobey Maguire Kirsten Dunst	PG-13	28.95
3	3		SUM OF ALL FEARS PARAMOUNT HOME ENTERTAINMENT 337224	Ben Affleck Morgan Freeman	R	29.99
		¥	DIVINE SECRETS OF THE YA-YA SISTERHOOD (WIDESCREEN) WARNER HOME WIDED 23308	Sandra Bullock Ellen Burstyn	PG-13	26.98
5		en.	BAND OF BROTHERS HBO HOME VIOEO/MARNER HOME VIOEO 99205	Ron Livingston	NR	119.98
6			DIVINE SECRETS OF THE YA-YA SISTERHOOD (PAN & SCAN) WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	PG-13	26.98
7	8		MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2968	Billy Crystal John Goodman	G	29.99
8	7	6	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT: BUENA VISTA HOME ENTERTAINMENT 24962	Animated	G	29.95
9	6		MR. DEEDS (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 07822	Adam Sandler Winona Ryder	PG-13	27.95
10	4	=	E.T. THE EXTRA-TERRESTRIAL (WIDESCREEN) UNIVERSAL STUDIOS HOME VIOED 22257	Henry Thomas Dee Wallace	PG	29.95
11	10		WINDTALKERS MGM HOME ENTERTAINMENT 1004026	Nicolas Cage Adam Beach	R	26.98
12	9	1	MR. DEEDS (FULL SCREEN) COLUMBIA THISTAR HOME ENTERTAINMENT 00006	Adam Sandler	PG-13	27.95
13	5	3	E.T. THE EXTRA-TERRESTRIAL (LIMITED COLLECTOR'S ED.) UNIVERSAL STUDIOS HOME VIDEO 22256	Henry Thomas Dee Wallace	PG	29.95
14	18		LEFT BEHIND II: TRIBULATION FORCE CLOUD TEN PICTURES 753	Kirk Cameron	NR	29.95
15	14		SCOOBY-DOO (PAN & SCAN) WARNER HOME VIGEO 21498	Freddie Prinze Jr. Sara Michelle Geller	PG	26.95
16			SEA STORIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875624	ongebob Squarepants	NR	19.99
17	15	•	SCOOBY-DOO (WIDESCREEN) WARNER HOME VIOED 22430	Freddie Prinze Jr. Sara Michelle Geller	PG	26.95
18	12	1	THE SANTA CLAUSE (FULL FRAME-SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27947	Tim Allen	PG-13	29.99
19			POWERPUFF GIRLS-MOVIE WARNER HOME VIGEO 22016	The Powerpuff Girls	PG	26.98
26	74	W	WHEN TRUMPETS FADE HBO HOME VIDEO WARNER HOME VIDEO 91480	Frank Whaley	R	14.95
21	16		INSOMNIA (WIDESCREEN) WARNER HOME VIDE 0 23307	Al Pacino Robin Williams	R	26.98
222	13		SPIDER-MAN (LIMITED COLLECTOR'S EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 10008	Tobey Maguire Kirsten Dunst	PG-13	49.95
23			STAR TREK: THE NEXT GENERATION-THE COMPLETE FIFTH SEASO PARAMOUNT HOME ENTERTAINMENT 81344	Patrick Stewart Jonathan Frakes	NR	139.99
24	17		THE SANTA CLAUSE (WIDESCREEN-SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27574	Tim Allen	PG	29.99
25	11		EIGHT LEGGED FREAKS (WIDESCREEN) WARNER HOME VIDEO 23309	David Arquette	PG-13	26.98
26	M	L. C.	STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN FOXVIDE) 2005539	Natalie Portman	PG	29.98
27	25		WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	29.99
23	20		THE SCORPION KING (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDED 21800	The Rock Kelly Hu	PG-13	26.98
29	22		ENOUGH COLUMBIA TRISTAR HOME ENTERTAINMENT 60008361	Jennifer Lopez	PG-13	27.95
30	All		HOW THE GRINCH STOLE CHRISTMAS (DELUXE EDITION) UNIVERSAL STUDIOS HOME VIDEO 2:424	Jim Carrey	PG	29.98
31	AT	h	THE X-FILES: SEASON SIX DVD COLLECTION FOXVIDED 2005301	David Duchovny Gillian Anderson	NR	149.98
32	21		THE SCORPION KING (FULL FRAME) UNIVERSAL STUDIOS HOME VIDEO 22401	The Rock Kelly Hu	PG-13	26.98
	30	71	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN NEW LINE HOME ENTERTAINMENT/WARNER HOME VIOEO 5542	N) Elijah Wood Ian McKellen	PG-13	29.95
34	28	āl	JAMES BOND DVD GIFT SET MGM HOME ENTERTAINMENT 1103903	Sean Connery Roger Moore	PG	124.95
35	33	11	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SCANEW LINE HOME ENTERTAINMENT/WARNER HOME VIOEO 5413	N) Elijah Wood Ian McKellen	PG-13	29.95
36	26	Ţ	PANIC ROOM PARAMOUNT HOME ENTERTAINMENT 06457	Jodie Foster	R	27.96
37	29		BLADE 2 NEW LINE HOME ENTERTAINMENT/WARNER HOME V/0EO 5554	Wesley Snipes	R	29.95
38	31	d	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12950	Barbie	NR	19.95
30	24		BROTHERHOOD OF THE WOLF UNIVERSAL STUDIOS HOME VIDED 22115	Samuel Le Bihan Vincent Cassel	R	26.98
46	27		Y TU MAMA TAMBIEN MGM HOME ENTERTAINMENT 1003846	Maribel Verdu Gael Garcia Bernal	NR	26.98

# NOVEMBER 30 Billboard TOP VHS SALES. Sales data compiled by Nielsen VideoScan Principal VideoScan Performers Performers

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五	AST WEEK	100	Sales data compiled by 🂦 Nielsen		,, ш		
	3	R S	TITLE VideoSca		3 0 F	NG NG	щ
量	AS		LABEL/DISTRIBUTING LABEL & NUMBER	N Principal Performers	YEAR OF RELEASE	RATING	PRICE
1677				2 Weeks At Number 1	<i>y</i> u.	-	
			8 6 40 6 4 4 600 60 6 5 5 mm	2 Weeks At Wulliber			
	1	2	SPIDER-MAN	Tobey Maguire	2002	PG-13	24.95
			COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Kirsten Dunst			
2			DIVINE SECRETS OF THE YA-YA SISTERHOOD WARNER HOME VIDEO 22827	Sandra Bullock	2002	PG-13	22.98
	-		MONSTERS, INC.	Ellen Burstyn			
3	4	1	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99
	7	120	THE SANTA CLAUSE		1994	DC	44.05
	/		WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27603	Tim Allen	1994	PG	14.95
5	2		SCOOBY-DOO	Freddie Prinze Jr.	2002	PG	24.95
	_	21000000	WARNER HOME VIDEO 22436	Sara Michelle Geller	2002	. 0	24.75
6	3	PEN.	E.T. THE EXTRA-TERRESTRIAL UNIVERSAL STUDIOS HOME VIDEO 60729	Henry Thomas	1982	PG	2 <b>2</b> .98
	_	(April )		Deé Wallace			
76	6		BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25/25	Animated	1991	G	24.95
4 "	_		MR. DEEDS	Adam Sandler			
8	5	A 17	COLUMBIA TRISTAR HOME ENTERTAINMENT 6000807	Winona Ryder	2002	PG-13	22.95
9			SPY KIDS (PAN & SCAN)	Antonio Banderas	2001	PG	24.99
			WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23538	Alan Cumming	2001	ru	24.99
10		71 - 2	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN	Animated	2002	NR	14.99
			BUENA VISTA HOME ENTERTAINMENT 26088				
11	8		RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	Barbie	2002	NR	19.95
			POWERPUFF GIRLS-MOVIE				
12			WARNER HOME VIOEO 323016	The Powerpuff Girls	2002	PG	22.95
13			SEA STORIES	C	2002	NR	12.95
			NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	Spongebob Squarepants	2002	1417	12.73
14			102 DALMATIANS	Glenn Close	2000	G	14.99
			WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 21639	diotal blood			
15	9		DARRIN'S DANCE GROOVES RAZOR & TIE/VENTURA DISTRIBUTION 16499	Darrin Henson	2002	NR	14.98
		NA NA	SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN				
16	11		BUENA VISTA HOME ENTERTÄINMENT 28126	Animated	2002	NR	14.99
17			VEGGIE TALES: STAR OF CHRISTMAS	VoggioTolog	2002	NR	14.95
			WARNER HOME VIDEO 17029	VeggieTales	2002	1410	14.73
18	13	Was a	BLACK HAWK DOWN	Josh Hartnett	2001	R	14.95
			COLUMBIA TRISTAR HOME ENTERTAINMENT 07133	Ewan McGregor			
19	10		THE SCORPION KING UNIVERSAL STUDIOS HOME VIDEO 89929	The Rock Kelly Hu	2002	PG-13	22.98
			MOVE TO THE MUSIC				
20			NICKELODEON VIOEO/PARAMOUNT HOME ENTERTAINMENT 875633	Dora The Explorer	2002	NR	12.95
21			BABY MOZART	Animated	2000	NR	14.99
			WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	Animated	2000	TVIC	14.77
22	22	F3	CHRISTMAS!	Dora The Explorer	2002	NR	12.95
			NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876883	Dota The Explorer			
23			BAND OF BROTHERS HBD HOME VIDED/WARNER HOME VIDED 99206	Ron Livingston	1840	NR	109.98
			POWER RANGER WILD FORCE: LIONHEART				-
24	E.	lia,	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HÖME ENTERTAINMENT /26690	Power Rangers	2002	NR	14.95
1110	20		HARRY POTTER AND THE SORCERER'S STONE	Daniel Radcliffe	2004	DC	24.00
25	20		WARNER HOME VIDEO 21331	Emma Watson	2001	PG	24.99

<sup>■</sup> RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$2 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical tutes IRMA platinum certification for a minimum sale of 25,000 units and \$1 million at suggested retail for nontheatrical tutes IRMA platinum certification for a minimum sale of 25,000 units and \$2 million at suggested retail tor nontheatrical tutes. © 2002, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

## Billboard TOP VIDEO RENTALS...

XIIM SHL	1431 WEEK		Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rent stores.  TITLE  LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			章 NUMBER 1 章 SPIDER-MAN	2 Weeks At Number 1 Tobey Maguire	
	1		COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Kirsten Dunst	PG-13
2	2		THE SUM OF ALL FEARS PARAMOUNT HOME ENTERTAINMENT 337223	Ben Affleck Morgan Freeman	PG-13
3	3		MR. DEEDS COLUMBIA TRISTAR HOME ENTERTAINMENT 6000807	Adam Sandler Winona Ryder	PG-13
A			DIVINE SECRETS OF THE YA-YA SISTERHOOD WARNER HOME VIGEO 22827	Sandra Bullock Ellen Burstyn	PG-13
5	4		INSOMNIA WARNER HOME VIDEO 22828	Al Pacino Robin Williams	R
6			BLING BLING YORK ENTERTAINMENT/VENTURA DISTRIBUTION 120	Not Listed	R
7	5		WINDTALKERS MGM HOME ENTERTAINMENT 1004023	Nicolas Cage Adam Beach	R
8	6		SCOOBY-DOO WARNER HOME WIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	PG
9	7		ENOUGH COLUMBIA TRISTAR HOME ENTERTAINMENT 08361	Jennifer Lopez	PG-13
10	9		PANIC ROOM COLUMBIA TRISTAR HOME ENTERTAINMENT 07317	Jodie Foster	R
11)	11		CHANGING LANES PARAMOUNT HOME ENTERTAINMENT 334304	Ben Affleck Samuel L. Jackson	R
12	15		MURDER BY NUMBERS WARNER HOME VIDEO 22764	Sandra Bullock Ben Chaplin	R
13	12		EIGHT LEGGED FREAKS, WARNER HOME VIDEO 22309	David Arquette	PG-13
14	13		THE SCORPION KING UNIVERSAL STUDIOS HOME VIDEO 89929	The Rock Kelly Hu	PG-13
15	8		MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	G
16	16		LIFE OR SOMETHING LIKE IT FOXVIDEO 2005389	Angelina Jolie Edward Burns	PG-13
17	14		HIGH CRIMES FOXVIDEO 2005144	Ashley Judd Morgan Freeman	PG-13
18	17	7	BIG FAT LIAR UNIVERSAL STUDIOS HOME VIDED 60/60	Frankie Muniz Amanda Bynes	PG
19	10		THE ROOKIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	G
21	18	THE.	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. All rights reserved.

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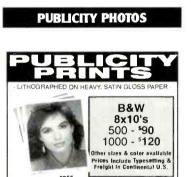
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For week ending NOVEMBER 17, 2002



504 BOYZ. TIGHT WHIPS ASHANTI, BABY JA RULE, THUG LOVIN

LIL' ROMEO, TRUE LOVE COMMON, COME CLOSE TO ME
SNOOP DOGG, FROM THA CHUUUCH TO DA PALACE
BENZIND, ROCK THE PARTY EVE. SATISFACTION B2K, WHY I LOVE YOU

DRU HILL I SHOULD BE JENNIFER LOPEZ, JENNY FROM THE BLOCK ERICK SERMON FEAT, RE. REACT JAHEIM, FARULOUS

LL CODL J, LUV U BETTER

JAY-Z, 03 BONNIE & CLYDE

TONI BRAXTON, HIT THE FREEWAY ERYKAH BADU, LOVE OF MY LIFE (AN BOE TO HIP HOP FIELD MOB. SICK OF BEING LONELY EMINEM, LOSE YOURSELF SEAN PAUL, GIMMETHE LIGHT B2K & P. DIDDY, BUMP, BUMP, BUMP BRIAN MCKNIGHT, LET ME LOVE YOU LIL JON & THE EAST SIDE BOYZ. I DON'T GIVE A G MARIAH CAREY, THROUGH THE RAIN PRYMARY COLORZ, IF YOU ONLY KNEW

CLIPSE, WHEN THE LAST TIME IRV GOTTI PRESENTS TH. THE PLEOGE TLC, GIRL TALK

JUSTIN TIMBERLAKE, LIKE I LOVE YOU
INDIA ARIE. LITTLE THINGS
KELLY ROWLAND, STOLE

MARIO, BRAID MY HAIR K-CI & JDJO, IT'S ME CRAIG DAVID, WHAT'S YOUR FLAVA WILL SMITH, 1,000 KISSES MUSIQ, DON'T CHANGE

NEW ONS **NELLY,** AIR FORCE ONI **LL CODL J,** PARADISE

HITNEY HOUSTON, ONE OF THOSE DAY HOPPA, CHOPPA STYLE SOLANGE KNOWLES, FEELIN' YOU



SHANIA TWAIN, I'M GONNA GETCHA GOOD LEANN RIMES, LIFE GOES ON DIXIE CHICKS, LANDSLIDE FAITH HILL CRY RASCAL FLATTS, THESE DAYS

TOBY KEITH, WHO'S YOUR OACOY
TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
MONTGOMERY GENTRY, MY TOWN STEVE AZAR, WAITIN ON JOE KEITH URBAN, SOMEBODY LIKE YOU REBECCA LYNN HOWARD, FORGIVE
BRUCE SPRINGSTEEN, LONESOME DAY
GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
CLEDUS T. JUDD, IT'S A GREAT DAY TO BE A GUY TERRI CLARK, I JUST WANNA BE MAD TRACE ADKINS CHROME

DARRYL WORLEY, FAMILY TREE
TAMMY COCHRAN, LIFE HAPPENED JENNIFER HANSON, BEAUTIFUL GOODBYE NICKEL CREEK, THIS SIDE SHEDAISY, MINE ALL MINE DIXIE CHICKS, LONG TIME GONE
JOE NICHOLS, BROKENHEARTSVILLE AARON LINES, YOU CAN'T HIDE BEAUTIFUL BLAKE SHELTON, OU RED TOBY KEITH, MY LIST EMERSON ORIVE, FALL INTO ME KENNY CHESNEY, YOUNG

ELIZABETH COOK, STUPIO THINGS DARRYL WORLEY, I MISS MY FRIEND ALISON KRAUSS & UNION KRAUSS, LET ME TOUCH BRAD PAISLEY, I'M GONNA MISS HER TRICK PONY, ON A MISSION TIM MCGRAW, THE COWBOY IN ME GARY ALLAN, THE ONE

DIAMOND RIO. REAUTIEUL MESS KENNY CHESNEY, THE GOOD STUFF
TOBY KEITH, COURTESY OF THE RED. WHITE & BLUE
TRAVIS TRITT. MODERN OAY BONNIE AND CLYCE RASCAL FLATTS, I'M MOVIN' ON

MARK WILLS. 19 SOMETHIN' TIM MCGRAW, SHE'S MY KINO OF RAIN



EMINEM, LOSE YOURSELF MISSY ELLIOTT, WORK IT CLIPSE, WHEN THE LAST TIME JENNIFER LOPEZ, JENNY FROM THE BLOCK SEAN PAUL GIMME THE LIGHT FOO FIGHTERS, ALL MY LIFE PUDDLE OF MUDO, SHE HATES ME TLC, GIRL TALK LL COOL J, LUV U BETTER

SANTANA. THE GAME OF LOVE KELLY ROWLAND, STOLE FAT JDE, CRUSH TO AUDIOSLAVE, COCHISE ERICK SERMON, REACT KDRN, ALONE I BREAK MADONNA, DIE ANOTHER DAY
MARIAH CAREY, THROUGH THE RAIN

SUM 41, STILL WAITING JUSTIN TIMBERLAKE, LIKE I LOVE YOU COMMDN. CDME CLOSE TO ME
DONNAS. TAKE IT OFF
SNODP OOGG, FROM THA CHUUUCH TO OA PALAC

NIRVANA. YOU KNOW YOU'RE RIGHT SIMPLE PLAN, I'D DO ANYTHING NORAH JONES, OON'T KNOW WHY GOOD CHARLOTTE. UFESTYLES OF THE RICH AN RED HOT CHILI PEPPERS. ZEPHYR SONG

VINES, OUTTATHA BRUCE SPRINGSTEEN, LONESOME DAY KELLY CLARKSON, A MOMENT LIKE THIS PINK, FAMILY PORTRAIT TAPROOT, POEM

NAS, MADE YOU LOOK JOHN MAYER. YOUR BODY IS A WONDERLAND QUEENS OF THE STONE A. NO ONE KNOWS

JA RULE FEAT. BOBBY B, THUG LOVIN NIVEA, DON'T MESS WITH MY MAN LIFEHOUSE, SPIN SALIVA. ALWAYS

EVE, SATISFACTION NEW ONS BABY, DO THAT... B2K & P. DIDDY, BUMP, BUMP, BUMP O-TOWN, THESE ARE THE DAYS CHRISTINA AGUILERA, BEAUTIFUL



SANTANA. THE GAME OF LOVE NO DOUBT, UNDERNEATH IT ALL SHANIA TWAIN, I'M GONNA GETCHA GOOD MADONNA, DIE ANOTHER DAY MATCHBOX TWENTY, DISEASE

JOHN MAYER, YOUR BODY IS A WONDERLAND JOHN RZEZNIK, I'M STILL HERE (JIM'S THEME) VIRVANA, YOU KNOW YOU'RE RIGHT DIXIE CHICKS, LANDSLIDE MARIAH CAREY, THROUGH THE RAIN

CREED, DON'T STOP DANCING
BRUCE SPRINGSTEEN, LONESOME DAY JENNIFER LDPEZ, JENNY FROM THE BLOCK JUSTIN TIMBERLAKE, LIKE I LOVE YOU

JOSTIN TIMBERLARE, LIKE TEOVE YOU FAITH HILL, CRY
REO HOT CHILI PEPPERS, ZEPHYR SONG
SHERYL CROW, SOAK UP THE SUN
NORAH JONES, OON'T KNOW WHY CREED, DNE LAST BREATH FOO FIGHTERS, ALL MY LIFE

DAVE MATTHEWS BAND, WHERE ARE YOU GOIL

LIFEHDUSE. SPIN BON JOVI, EVERYDAY U2, ELECTRICAL STORM
PINK, JUST LIKE A PILL
UNCLE KRACKER, IN A LITTLE WHILE

WHITNEY HOUSTON, ONE OF THOSE DAYS KELLY ROWLAND, STOLE WALLELOWERS, WHEN YOU'RE ON THE

RED HOT CHILI PEPPERS, BY THE WA TORI AMOS, A SORTA FAIRYTALE COLDPLAY, IN MY PLACE 3 DDORS DOWN, WHEN I'M GONE LENNY KRAVITZ, DIG IN

VANESSA CARLTON, A THOUSAND MILES SIXPENCE NONE THE RIC, BREATHE YOUR NAME CELINE DION & ANASTACIA, YOU SHOOK ME ALL NIGHT LO JIMMY EAT WORLD, THE MIDDLE

AEROSMITH JACED
NEW ONS
COUNTING CROWS, BIG YELLOW TAXI ADAM SANDLER. THE CHANUKAH SONG (PART 3)



muchinusic usa

MUDVAYNE, NOT FALLING (NEW) HODBASTANK, REMEMBER ME (NEW JENNIFER LDPEZ, JENNY FROM THE TLC, GIRL TALK NAS, MADE YOU LOOK BECK, LOST CAUSE
THE ROLLING STONES, DON'T STOP
PRIMAL SCREAM, MISS LUCIFER
KELLY OSBOURNE, SHUT UP
THE HANGMEN, BENT

EMINEM, WITHOUT ME

A-1, MAKE IT GOOD BRANDY, FULL MOON KYLIE MINOGUE, LOVE AT FIRST SIGHT ASHANTI, FOOLISH NO OOUBT, HELLA GOOD BLUE, FLY BY ALICIA KEYS, HOW COME YOU DON'T CALL ME UTADA HIKARU, LIGHT CUBUS, ARE YOU IN



**NEW** 3 DOORS ODWN, WHEN I'M GONE MATCHBOX TWENTY, DISEASE

JAY-Z, '03 BONNIE & CLYDE 50 CENT, WANKSTA JIMMY EAT WORLD, A PRAISE CHORUS



DELINCOGNITO, RUGGED RAW (NEW)
NEW SCHOOL BACK IN THE DAY (NEW)
50 CENT, WANNSTA (NEW)
JUSTIN TIMBERLAKE, LIKE I LOVE YOU
SWOLLEN MEMBERS, STEPPIN' THRU
HERBERS, STEPPIN' THRU
HERBERS, STEPPIN' THRU
HERBERS, STEPIN' THRU
OUR LADY PEACE, INNOCENT
EMINEM, LOSS YOURSELF
NELLY, OILEMMA
MISSY 'MISDEMEANOR' ELLIOTT, WORK IT
WAVE, THAT'S HOW FEELS WAVE, THAT'S HOW FEELS FOO FIGHTERS, ALL MY LIFE SIMPLE PLAN, I'D DO ANYTI THE VINES, OUTTATHAWAY KELLY ROWLAND, STOLE KELLY CLARKSON, A MOMENT LIKE THIS

SUM 41, STILL WAITING



T.A.T.U., ALL THE THINGS SHE SAID EMINEM, CLEANIN' OUT MY CLOSET PINK HIST LIKE A PHIL BRITNEY SPEARS, BOYS BRITNEY SPEARS, BOYS
NO BOUBT, UNDERSHIT IT ALL
AVRIL LAVIGNE, COMPLICATED
COLOPLAY, IN MYPLACE
KORN, THOUGHTESS
NICK CARTER, HELP ME
PAULINA RUBIO, TODO MI AMOR
UZ, ELECTRICAL STORM
JUANES, ES POR TI
CHRISTINA AGUILERA, DIRRTY
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MISSY "MISDEMEANOR" ELLIOTT, WORK IT MISSY "MISDEMEANOR" ELIOTT, WI ERYKAH BADU, DUE OF MY LIE AN ORE TH MS. JADE. CHING, CHING BLACKSTREET, WIZZY WOW BENZINO, BOCK THE PARTY CRAIG DAVID, WHAT SYOUR FLAVA? TALIB KWELI, WAITIN FOR THE DJ DEBORAH COX, UP & GOWN (IN & OUT) ERICK SERMÓN, REACT ERICK SEMMON, GEATT
BRIAN MCKNIGHT, LET ME LOVE YOU
LILJON & THE EAST SIDE BOYZ, I DON'T GIVE A @#8%
PUBLICE ENEMY, GOTTA GIVE THE PEEPS...
INDIA ARIE, LITTLE THINGS
504 BOYZ, TIGHT WHIPS



GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE KEITH URBAN, SOMEBOOY LIKE YOU MONTGOMERY GENTY. MY TOWN RASCAL FLATS. THESE DAYS RASCAL FLATS. THESE DAYS DIXIE CHICKS, LANDSLUDE SHANIA TWAIN, I'M GONNA GETCHA GOOD! TOBY KEITH. WHO'S YOUR DADDY? PHIL VASSAR, AMERICAN CHILD LONGSTAR INSUISIAL AND LINESTAM LINESTIAL AND LANDSTAR LINESTIAL AND LINESTAM LINESTIAL AND LINESTAM LINESTIAL AND LINESTAM LINE LONESTAR, UNUSUALLY UNUSUAL STEVE AZAR, WAITIN' ON JOB EMERSON ORIVE. FALL INTO ME DARRYL WORLEY, FAMILY TREE TRACE ADNINS, CHROME TERRI CLARK, JUST WANNA BE MAD FAITH HILL. CROCKENHEARTSVILLE MARK WILLS, 19 SOMETHIN' JENNIFER HANSON, BEAUTIFUL GOODBYE TRICK PONY, ON A MISSION REBECCA LYNN HOWARD, FORGIVE LONESTAR, U



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NELLY, OILEMMA
MARIAH CAREY, THROUGH THE RAIN
SANTANA. THE GAME OF LOVE
AVRIL LAVIGNE, SKER BOI
PINK, FAMILY PORTRAIT
KELLY ROWLAND, STOLE
ND DOUBT, UNDERNEATH IT ALL KYLIE MINOGUE, COME INTO MY WORLD

## Music & Showbiz



H20 FILM FESTIVAL: The hip-hop culture is big business, and the film industry is increasingly incorporating the way hip-hop works to reach audiences-particularly young peoplehungry for urban culture. This was one of the prevalent themes of the first Hip-Hop Odyssey (H2O) Film Festival, held Nov. 13-17 at the Bronx (N.Y.) Museum of the Arts.



We liked the range of films presented, from old-school flick Wild Style to more recent movies Welcome to Death Row and Big Pun: Still Not a Player (Billboard, Nov. 16). The turnout was good for a first-time event, with the most heavily attended sessions averaging around 250-300 people. H2O founder/executive director Martha Diaz tells Billboard that the H2O festival will be an annual event.

Informative panels were a highlight of the festival. A Nov. 13 panel called "Shake Your Ass but Watch Yourself" discussed the portrayal of hip-hop in film and video. Panelists included executives from Sony Music, MTV, and the African Heritage Network. The panel concluded that although hiphop is often criticized for presenting negative stereotypes and degrading images, the media can only use the images the artists and their distributing companies give them

The responsibility of distributors and filmmakers was also discussed at

the Nov. 16 panel "By Any Means Necessary" about how independent movies can get distribution outside of movie theaters. Panelists included executives from Digital Hollywood, urbanentertainment.com, and rapentertainment.com.

Panelist William Keys, Film Movement director of acquisitions, says, "In terms of hip-hop, the corporate side of the [entertainment] business borrows from hip-hop-everything you see in street marketing, from sniping to how word-of-mouth is spread on the street."

The panelists also discussed music clearance, which can be problematic for indie filmmakers. Kevs said: "It's easier to get someone you know to do original music for your film. If you don't have the music rights cleared, you have to change your music or you could have legal problems. Either way, you pay." The panelists concurred that not clearing music for a film is not worth the risk if filmmakers want their product to reach a sizable audience.

The festival concluded with the presentation of the first H2O Film Festival Awards, which were voted on by the H2O festival jury. Following is a list of the winners:

Best feature-length documentary: Hip-Hop Hope.

Best narrative short: Muse 6. Best documentary short: Testimonio Hip-Hop.

Best public service announcement: Sista II Sista.

Freestyle Award: Morning Breath. Trailblazer Award: Fab Five Freddy. Memorial Award: Ted Demme. Jam Master Jay, and Money Ray.

Pioneer Award: Afrika Bambaataa, Cool Herk, Grandmixer DXT.

Infinity names Kevin Weatherly senior VP of programming and Eric Logan VP of programming. Logan was operations manager of country WUSN Chicago. Weatherly continues as VP of programming for Infinity modern rock KROQ Los Angeles . . . Sirius Satellite Radio had a thirdquarter 2002 loss of \$60 million, compared to a loss of \$37.5 million for the same period last year. Sirius has named Joel Salkowitz VP of music content. He was WTJM New York PD . . . In San Diego, mainstream top 40 KHTS PD Diana Laird adds PD duties at rhythmic top 40 XHTZ, while adult top KMYI PD Duncan Payton adds PD duties at R&B oldies XHRM. Compiled by Carla Hay



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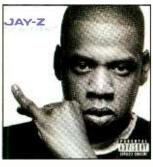
A LOOK BEHIND THIS WEEK'S CHART ACTION

# Over The Counter

Geoff Mayfield

**HAND OFF:** One rap album passes The Billboard 200's crown to another, as **Jay-Z** bows at No. 1 with 545,000 units, ending the two-week run by the soundtrack to **Eminem's** 8 *Mile*. *The Blueprint 2: The Gift & the Curse* becomes the fifth album of Jay-Z's career to bow at No. 1, more than has been scored by any other rapper.

In second place in that race is DMX, who has



seen each of his first four albums debut at No. 1—the only act of any genre to do so in the history of The Billboard 200. Eminem has also been featured on four

albums that started at No. 1, counting 8 Mile and the set released last year by **D12**.

Blueprint 2—Jay-Z's sixth No. 1 on Top R&B/Hip-Hop Albums—does not beat his largest sales week. That distinction belongs to *The Dynasty Roc La Familia*, which began with 558,000 units in 2000. The new album's opener is 28% larger than that of his previous solo album, but *The Blueprint* faced a significant handicap, being one of the albums that hit the market on Sept. 11, 2001. In the previous year, the Brooklyn-bred rapper pulled 15.2% of *The Dynasty's* first-week sales from the New York metro area, while that market only accounted for 12.9% of the first *Blueprint's* opener—a dip that seemed reasonable, given the events of that fateful week.

On closer inspection, it turns out that as Jay-Z's fame spreads nationally, his home market has accounted for a smaller percentage of first-week sales with each succeeding album since his first in 1996, when Gotham accounted for 29.9% of the 43,500 copies that placed *Reasonable Doubt* at No. 23 on the big chart. The New York metro area accounted for 24.5% of *In My Lifetime's* first-week sales in 1997, 22.1% for those of *Hard Knock Life* in 1998, and 17% of the 1999 opener for *Life and Times of S. Carter*.

Between *Blueprint* sets, Jay-Z made two more visits to the charts: *MTV Unplugged*, which arrived just before Christmas last year and sold 144,000 in its first week, and *The Best of Both Worlds*, his collaboration with **R. Kelly**, which started with 244,000 earlier this year. The former peaked at No. 31 on the big chart, the latter at No. 2.

**STEPS AHEAD:** The handsome opener for his new album yields **Jay-Z** a career total of 15.8 million units, which pushes him a rung ahead of **Beastie Boys** to become the second-

best-selling rap act in Nielsen SoundScan's 11-year history. The only rapper to have sold more is **Eminem**, whose three solo albums have tallied 20.1 million units to date. Jay-Z now leads Beastie Boys by a minuscule 0.2% margin, but two of the Boys' nine albums arrived before SoundScan set up shop.

Another notable rapper, **Missy Elliott**, slams the biggest week of her career, as *Under Construction* opens with 259,000—good for No. 3 on The Billboard 200 and No. 2 on Top R&B/Hip-Hop Albums. The opener eclipses that of her third album, *Miss E*... *So Addictive*, which entered the big chart at No. 2 last year on a 251,000-unit week.

Although Elliott retains her "Misdemeanor" nickname on "Work It"—which tops Hot R&B/Hip-Hop Singles & Tracks—she has dropped that handle from her album credit, thus her shorter listing on our album charts.

**NOT LIKE THE OTHERS:** Although the sales of special editions are typically linked to the albums from which they emerge, that is not the case this week for those from **U2** (Nos. 27 and 34 on The Billboard 200) and **Shakira** (Nos. 112 and 149). In each case, the special packages were not merged because their titles were



those of the standard release. U2's limited-run The Best of 1990-2000 & B-Sides, which hit the chart last week at No. 3, also stands alone

unique from

because it carries 14 extra tracks. A list of criteria explaining when special issues will or will not be linked with the original album can be requested from either Nielsen SoundScan's **Cynthia Jackson** (cynthia@soundscan.com) or me (gmayfield@billboard.com).

**FIVE INTO 10:** For the fifth time this year, five new albums enter inside the top 10, with **Pearl Jam** (No. 5, 166,000), **TLC** (No. 6, 143,000), and **3 Doors Down** (No. 8, 115,000) joining the aforementioned **Jay-Z** and **Missy Elliott**.

As dreary a year as 2002 has been for album sales, the week's new arrivals represent a rare upbeat stat, as there have been only two other years in The Billboard 200's history—1998 and last year—when there were as many as five weeks in which five or more new titles reached the top 10. With still more big guns waiting in the holiday selling season's wings, the top 10 could see more bountiful weeks before this year concludes.

## Singles Minded.

**FLATTS' FIRST:** It's been more than four years since a duo or group has hit No. 1 for the first time on Hot Country Singles & Tracks, but **Rascal Flatts** ends that drought as "These



Days" gains 361 detections and replaces Keith Urban's "Somebody Like You" (1-2) after a sixweek reign on top. The last time a group earned its initial appearance atop this

chart came in August 1998, when **Dixie Chicks** spent two weeks at No. 1 with "There's Your Trouble."

Rascal Flatts' feat sweetens the party for Lyric Street staffers, who also celebrate the company's second No. 1 on this chart since the label opened its doors on Music Row in summer 1997. **Aaron Tippin's** "Kiss This" became Lyric Street's first No. 1 in October 2000, reigning for two weeks.

Although "These Days" is the trio's first No. 1 radio hit, those Rascals came close twice before. Their debut single, "Prayin' for Daylight," stopped at No. 3 in July 2000; "I'm Movin' On" peaked at No. 4 this past April.

Elsewhere, a bit of British aristocracy touches Hot Country Singles & Tracks, as Tim McGraw's cover of Elton John's "Tiny Dancer" opens at No. 59. Elton's classic 1971 composition enters country territory with unsolicited album play from McGraw's Tim McGraw & the Dancehall Doctors set, due Nov. 26.

FLYING HIGH: Referring to the brand of Nike sneakers (not the presidential airplane), "Air Force Ones" by Nelly Featuring Kyjuan, Ali & Murphy Lee slam-dunks its way into the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart, jumping 11-8 with a 15% audience increase. With his third consecutive top 10 from Nellyville, following "Hot in Herre" and "Dilemma" (which featured Kelly Rowland), Nelly is the third artist to three-peat this year with singles from the same album. The other two are Ashanti and Ludacris. From her eponymous release, Ashanti took "Foolish," "Happy," and "Baby" to the chart's top 10. From his Word of Mouf release, Ludacris' "Roll Out (My Business)," "Saturday (Oooh! Ooooh!)," and "Move B\*\*\*h" all spent time in the top 10 in 2002, while a fourth track, "Area Codes," also from that album, hit that part of the chart in 2001.

On The Billboard Hot 100, "Air Force Ones" rises 23-12, making it Nelly's third straight track following "Hot" and "Dilemma" to at

least reach that rank within four weeks of charting. "Hot" was No. 11 in its fourth week, while "Dilemma" made it to No. 8 in its third week and jumped to No. 3 in week No. 4.

With its quick ascent on both R&B/Hip-Hop Singles & Tracks and the Hot 100, "Air" could possibly be the next challenger to each of the current No. 1 songs. It's still a few weeks away, however, as both "Work It" by Missy "Misdemeanor" Elliott and Eminem's "Lose Yourself" continue to gain listener impressions and are approaching record-setting audience numbers atop the R&B/Hip-Hop and Hot 100 lists, respectively.

A double-sided 12-inch vinyl of "Dilemma" and "Air Force Ones" debuts on Hot 100 Singles Sales at No. 17 and moves 45-6 on R&B/Hip-Hop Singles Sales. Since both titles are on the Hot 100 and R&B/Hip-Hop chart, sales points from the single are linked with the track with the most cumulative airplay, which in this case is "Dilemma."

**PHIL IT UP: Phil Collins** earns his eighth solo No. 1 on the Adult Contemporary chart (and 11th overall, including his output with **Genesis**), as "Can't Stop Loving You" jumps 3-1. "You" gains 130 detections, upping its weekly total to 1,842 spins. That is the most detections

that a Collins tune has generated in a one-week span since the chart switched to Nielsen Broadcast Data Systems in 1993. This includes any weekly total accumulated by his last



No. 1, the 19-week chart-topper from 1999, "You'll Be in My Heart." An increase in the AC panel size from around 70 in 1999 to this week's 86 helps explain some of the spin differential.

**COUNTRY ROCK:** With more than 2,500 copies sold, the young Universal South label collects its second No. 1 on Top Country Singles Sales with "Picture," **Kid Rock's** duet with **Allison Moorer**. Currently in its first year of operation, Universal South spent five weeks atop that chart this summer with "The Impossible" by **Joe Nichols**.

"Picture" also debuts at No. 5 on Hot 100 Singles Sales and No. 91 on The Billboard Hot 100. For its Hot 100 ranking, points from sales of the single have been combined with both radio versions of the track: Rock's duet with Moorer and his earlier pairing with **Sheryl Crow** (Singles Minded, *Billboard*, Nov. 16).

BILLBOARD NOVEMBER 30, 2002 www.billboard.com 6

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Title	Title	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	WEEKS ON	September 1	THIS WEEK LAST WEEK	PEAK	Sales data compiled by Nielsen  ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	2 WKS. AGO	LAST WEEK
	Scarlet's Walk	TORI AMOS EPIC 86412 (18.98 EQ CD)	3	_	50 25	T	対象 NUMBER 1/HOT SHOT DEBUT 対象 1 Week At Number 1		
ndia	Voyage To India	INDIA.ARIE   MOTOWN 064755/UMRG (12.98/18.98)	8	31	51 47	1	JAY-Z  The Blueprint 2: The Gift And The Curse  RDC-A-FELIA/DEF JAM 063380*/IOJMG (15 98/19 98)	EW 1	N
orld	A Wonderful World	TONY BENNETT & K.D. LANG  RPM/COLUMBIA 86734/CRG (12.98 EQ/18.98)	2	1-	52 41	1	SOUNDTRACK 8 Mile	1 3	1
w 10	Now 10	VARIOUS ARTISTS ▲	17	43	5.3 53	3	SHADY 433508*/INTERSCOPE (12.98/19.98)  MISSY ELLIOTT Under Construction	EW 1	N
Day	Lucky Day	SONY/UNIVERSAL/EMI/ZOMBA 86788/EPIC (12.98 EQ/19.98)  SHAGGY		24	<b>54</b> 39	2	THE GOLD MIND/ELEKTRA 62813'/EEG (12.98/18.98)  JUSTIN TIMBERLAKE Justified	_ 2	2
ieve	Believe	BIG YARD 113070°/MCA (18.98 CD)  DISTURBED ▲	9	29	55 44	5	JIVE 41823/20MBA (12.98/18.98)  PEARL JAM  Riot Act	w 1	N
mas	WOW Christmas	REPRISE 48320/WARNER BROS. (18.98 CD)  VARIOUS ARTISTS	7	95	56 7	6	EPIC 86825* (18.98 CD)  TLC 3D	w 1	
ixes	Irv Gotti Presents The Remixes	WORD/EMI CMG/PROVIDENT 86078/WARNER BROS. (21.98 CD)  VARIOUS ARTISTS	2	-	<b>57</b> 24	2	ARISTA 14780 (12,98/18,98)  CHRISTINA AGUILERA Stripped	2 3	4
gain	Worship Again	MURDER INC./DEF JAM 063411*/IDJMG (12.98/18.98)  MICHAEL W. SMITH		32	<b>58</b> 48	8	RCA 68037 (12.98/18.98)  3 DOORS DOWN Away From The Sun	w 1	100797
Live	Live	REUNION 10074/ZOMBA (11.98/17.98)  ALISON KRAUSS + UNION STATION			<b>59</b> 36	1	REPUBLIC/UNIVERSAL 064396/UMRG (12.98/19.98)  EMINEM   6  The Eminem Show	8 26	7
	Come Clean	ROUNDER 610515/UME (19.98 CD)  PUDDLE OF MUDD   2		48		1	WEB/AFTERMATH 493290*/INTERSCOPE (12 98/19 98)  SANTANA Shaman	4	5
		FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)					ARISTA 14737 (12.98/18.98)		
	Ashanti	ASHANTI   MURDER INC./AJM 586830*/IDJMG (12.98/18.98)		37		2	AVRIL LAVIGNE   3 Let Go ARISTA 14740 (17.98 CD)	9 24	11
	Thug World Order	BONE THUGS-N-HARMONY RUTHLESS 86594-/EPIC (12-98 EQ/18.98)			<b>62</b> 30	12	ELTON JOHN ROCKET/UTV 063478/UME (24.98 CD)  Greatest Hits 1970-2002	W	MI
	The Very Best Of Fleetwood Mac	FLEETWOOD MAC   REPRISE 73775/WARNER BROS. (24.98 CO)	5		<b>63</b> 57	13	JIM JOHNSTON World Wrestling Entertainment Presents: WWE Anthology (Soundtrack) SMACK DOWN! 8832/KOCH (24 98 CD)	. 1	M
	Wonder What's Next	CHEVELLE EPIC 86157 (11.98 EQ.CD)	6	45		1	DIXIE CHICKS   MONUMENT/COLUMBIA 86840*/CRG (12 98 EQ/18.98)  Home	10 12	13
ents	American Idol: Greatest Moments	SOUNDTRACK RCA 68141 (11.98/18.98)		33	65 49	1	FAITH HILL <sup>2</sup> Cry  WARNER BROS. (NASHVILLEI 48001/WRN (12.98/18.98)	6	6
Paris	Live In Paris	<b>DIANA KRALL</b> VERVE 065109/VG (12,98/18.98)		41	66 54	3	NIRVANA DGC/GEFFEN 493507/INTERSCOPE (18 98 CD)	3	10
eady	Rock Steady	NO DOUBT \$\textstyle{\Delta}^2\$ INTERSCOPE 493158* (12.98/18.98)	44	55	67 77	4	ROD STEWART It Had To Be You The Great American Songbook J 20039 (12.98718.98)	16	14
ri-La	The Wraith: Shangri-La	INSANE CLOWN POSSE PSYCHOPATHIC/D3 9912/RIVIERA (19 98 CO)	2	-	68 15	1	NELLY \$\Delta 5\$ Nellyville FO REEUUNIVERSAL 017747-7UMRG (12.98/18.98)	13 21	18
2003	WOW Hits 2003	VARIOUS ARTISTS EMI CMG/PROVIDENT/WORD 39776/SPARROW [21.98 CD]	17/2	65	89 7d	19	SALIVA ISLAND 063153/IOJMG (18 98 CD)  Back Into Your System	aw 1	N
Road	Golden Road	KEITH URBAN CAPITOL (NASHVILLE) 32936 (10.98/18.98)	6	58	<b>70</b> 59	12	ANDREA BOCELLI Sentimento PHILIPS 470400 (18 98 CD)	_ 2	12
Love	A Christmas Gift Of Love	BARRY MANILOW CONCORD/COLUMBIA 86976/CRG (12.98 EQ/18.98)	1	EW	71	1	ELVIS PRESLEY ▲ <sup>2</sup> Elv1s: 30 #1 Hits	11 3	19
lead	A Rush Of Blood To The Head	COLDPLAY ●	12	52	<b>72</b> 72	2	RCA 68079* (12 98/19 98)  THE ROLLING STONES ▲ 3 Forty Licks	14 7	20
ered	Weathered	CAPITOL 40504* (12.98/18.98)  CREED ▲ 5	52	62	<b>73</b> 7:	6	ABKC0 13378/VIRGIN (29:98 CD)  NORAH JONES ▲ <sup>2</sup> Come Away With Me	18 38	21
ocky	Cocky	WIND-UP 13075 (11.98/18.98)  KID ROCK ▲ <sup>2</sup>	52	67	7.4 75	8	BLUE NOTE 32088/CAPITOL (17:98 CO) [H]  JAHEIM Still Ghetto	_ 2	8
Days	Red Letter Days	LAVA/ATLANTIC 83482*/AG (12.98/18.98)  THE WALLFLOWERS	2	-	<b>75</b> 32	5	DIVINE MILL 48214/WARNER BROS. (18.98 CD)  RASCAL FLATTS  Melt	5	16
After	The Morning After	INTERSCOPE 493491 (16.98 CO)  DEBORAH COX	2	-	<b>76</b> 38	26	LYRIC STREET 185031/HOLLYW000 (12:98/18:98)  SEAN PAUL  Dutty Rock		- 44
ugar	Brown Sugar	J 20014 (12.98/18.98)  SOUNDTRACK		34	77 50	3	2 HARO/VP/ATLANTIC 83620/AG (13 98 CD)  U2 The Best Of 1990-2000 & B-Sides	_ 2	3
Hits	Greatest Hits	FOX 113028*/MCA (18 98 CD)  MARTINA MCBRIDE	61	83	<b>78</b> 58	28	ISLAND 634380/IDJMG/INTERSCOPE (24.98 CD)	w 1	
	ETTED 3.5.2	RCA (NASIIVILLE) 67012/RLG (12.98/18.98)		-		1	J 20033 (12.98/18.98) <b>TOBY KEITH</b> ▲ Unleashed	26 17	
ories	me-Life Treasury Of Christmas: Holiday Memories	VARIOUS ARTISTS The Tim	2	1 _	79 13	30	DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)  PHIL COLLINS  Testify	53	Bullery
illin'	Lord Willin	TIME LIFE 18857 (19.98 CO)  CLIPSE ●		47		3.	ATLANTIC 83563/AG (12.98/18.98)  FAT JOE Loyalty	ew 1	
	Harry Potter And The Chamber Of Secrets	STAR TRAK 14735*/ARISTA (12.98/18.98) SOUNDTRACK					TERROR SQUAQ/ATLANTIC 83600*/AG (12 98/18 98)	ew.	N
	Lizzie McGuire	ATLANTIC 83574/AG (18.99 CD)  SOUNDTRACK		99	81		SE GREATEST GAINER SE		
	One Man	BUENA VISTA 860791/WALT DISNEY (12.98 CD)				8	JOSH GROBAN ▲ 2  143/REPRISE 48154/WARNER BROS. (18:98 CO) [H]		45
		TANK BLACKGROUND/UNIVERSAL 064692/UMRG (12:98/18:98)		20		6	PINK	27 52	34
	Man vs Machine	XZIBIT ● L0UD/COLUMBIA 85925*/CRG (12 98 EQ/18.98)		42	24	34	U2 ISLAND 063361/I/DJMG/INTERSCOPE (12 98/18 99)	EW	N.
	Welcome	TAPROOT VELVET HAMMER/ATLANTIC 83561/AG (11.98 CD)	198	53		17	DAVID GRAY ATO 68154/RCA (18.98 CD)  A New Day At Midnight		17
	Kidz Bop 2	KIDZ BOP KIDS RAZOR & TIE 89055 (11.98/17 98)		2 93		1	ALAN JACKSON  ARISTA NASHVILLE 67039/RLG 112.98/18.98)  Drive	94	23
	Stone Sour	STONE SOUR ROADRUNNER 618425/IDJMG (18.98 CD)		68	78	1	KENNY CHESNEY ▲ No Shoes, No Shirt, No Problems BNA 67038/RIG (12.98/18 98)	40 30	29
I Sur	La Reina Del Sur	LOS TIGRES DEL NORTE FDNDVISA 50666 (14.98 CD)		4 54	88 11	7	GOOD CHARLOTTE ● The Young And The Hopeless  OAYLIGHT 86466(FPIC (12:96 EQ.CD)	28	33
Way	By The Way	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140* (18.98 CD)		72	89 82	9	DAVE MATTHEWS BAND  BAMA RAGS 68124/RCA (21.98 CD)  Live At Folsom Field Boulder Colorado	_ 2	9
loom	The Spirit Room	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS. (17 98 CD)	do	80	90 88	1.	JOHN MAYER ▲  AVARE/COLUMBIA 85/283 "CRG (7.98 EQ./18.98) [H]  Room For Squares	30	40
1ùce	Воилсе	BON JOVI ISLAND 063055/IDJMG (12.98/18 98)	0	49	91 64	3	FOO FIGHTERS ROSWELL BEOMARCA (18:58 CD)  One By One	19	28
Spot	The G.Spot	GERALD LEVERT ELEKTRA 62795/EEG (12 98/18 98)	30	39	92 6	2	VARIOUS ARTISTS BMG 73766/WARNER MUSIC GROUP (12 98/18 98)  Totally Hits 2002: More Platinum Hits	21 3	35
Story	Love Story	VIVIAN GREEN COLUMBIA 86357/CRG (7 98 EQ/11.98)			93	23	VARIOUS ARTISTS  FPIC (NASHVILLE)/WEAVUNIVERSAL/RIG 86920/SONY (NASHVILLE) (12.98 EQ/17.98)  Totally Country Vol. 2	23	31
ction	The Definitive Collection	STEVIE WONDER MOTOWN/UTV 066164/UME (18 98 CD)	3	35	94 8	4.	ALAN JACKSON  AISTA NASHVILLE 7002/HL (11 98/17 98)  Let It Be Christmas		52
icity	Toxicity	SYSTEM OF A DOWN   AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	63	69	<b>95</b> 83	2	LL COOL J 10	22	27
ever	Now Or Never	NICK CARTER  JIVE 41828/ZOMBA (12.98/18.98)		3 17	94 6	40	DEF JAM 063219*/10JMG (12.98/18.98)  WC Ghetto Heisman	итич 2	
		QUEENS OF THE STONE AGE	12	90	97 98	13	OEF JAM 170071*/10JMG (12 98/18 98)  KELLY ROWLAND Simply Deep	25	37
Deaf	Songs For The Deaf		1			10.0			
	Songs For The Deaf	INTERSCOPE 493425 (14 98 CO)  VARIOUS ARTISTS INTEGRITY 88846/PPIC (19.99 EC CO)	7	5 87	98 10	4	MUSIC WORLD/COLUMBIA 86516/CRG (12.98 EQ/18.98)  KENNY G  ARISTA 14753 (12.99/18.98)  Wishes	88	66

THIS WEEK	LASI WEEK	2 WKS. AGO	Westle an	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	Z WKS. AGO		ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
100 8	37	71	16	BRUCE SPRINGSTEEN   The Rising COLUMBIA 88600 **CRG (12:98 ED/18:98)	1	151	137 10	80	62	NICKELBACK ▲ 4 Silver Side Up	2
101	23	66	14	JAMES TAYLOR ● October Road	4	152	119 7	73	4	SCARFACE RAP-A-LOT/100 TRYBE 12546*/VIRGIN (12,98/18,98)  Greatest Hits	40
102 4	13	_	2	ERIC CLAPTON One More Car, One More Rider: Live On Tour 2001	43	153	157 14	42	11	AARON CARTER Another Earthquake	18
103	52		2	DUCK/REPRISE 48374/WARNER BROS. (24.98 CD)  BRIAN MCKNIGHT  1989–2002: From There To Here	62	154	125 9	8	22	JIVE 41818/ZOMBA (12.98/18.98)  OUR LADY PEACE ● Gravity	9
1		0.0		MOTOWN 066114/UMRG (12.98/18.98)	34	155		A STATE OF THE PARTY OF THE PAR	12	COLUMBIA 86585/CRG (6.98 EQ/12 98)  MONTGOMERY GENTRY  My Town	26
	_	82		ENJOY/UNIVERSAL 860994/UMRG [18.98 CO] [M]	34		46			COLUMBIA (NASHVILLE) 85520/SONY (NASHVILLE) (11.98 EQ/17.98)  SOUNDTRACK  Die Another Day	156
105 1	00	86	•	SOUNDTRACK   6   0 Brother, Where Art Thou?  LOST HIGHWAY/MERCURY 170068/10JMG (12 98/19 98)	1	156				WARNER BROS 48348 (19.98 CO)	
106	8	_	7	LOUIE DEVITO DEE VEE 0004/MUSICRAMA (19.98 CD) N.Y.C. Underground Party 5	68	157	154 1	11	1	MERCYME INO/MZ 0 COMMUNICATIONS/WORD 86218/WARNER BROS. (17.98 CD)	41
107 1	27	_	2	KIDZ BOP KIDS  RAZOR & TIE 89056 (9.98013.98)  Kidz Bop Christmas	107	158	130 9	)1	B	PETER GABRIEL  REAL WORLD/GEFFEN 493388/INTERSCOPE (18.96 CD)	9
108 1	04	92	29	VANESSA CARLTON ▲ Be Not Nobody  ABM 493307/INTERSCOPE (18.98 CD)	5	159	129 10	02	17	MARIO ● Mario 3RO STREET 20026/J (12 98/17.98)	9
109	70	_	2	JOHNNY CASH AMERICAN/LOST HIGHWAY 063339 '/UME (18 96 CD)  AMERICAN/LOST HIGHWAY 063339 '/UME (18 96 CD)	70	160	148 1	13	8	UNCLE KRACKER LAVA 80542" /AG (12 98/18 98)	43
110 1	17	89	31	SHERYL CROW ▲ C'mon, C'mon	2	161	147 13	26	9	LIFEHOUSE DREAMWORKS 49937/INTERSCOPE (18 98 CD)  Stanley Climbfall	7
111	97	74	16	A8M 493760/INTERSCOPE (1/2.98/18.98)  LINKIN PARK   [Reanimation]	2	162	116 5	51	3	SIGUR ROS ()	51
112			4	WARNER BROS. 48225" (18.98 CD)  SHAKIRA  Laundry Service: Washed And Dried	112	163	NEV.			JOHN P. KEE & NEW LIFE  Blessed By Association	163
	of the last			EPIC 86962 (18:98 EQ CD)	+	164	Bartyana			VERITY 43200/ZOMBA (11.38/17.98) [H]  BROOKS & DUNN It Won't Be Christmas Without You	164
	_	63		SOUNDTRACK Spider-Man ROADRUNNER/CDLUMBIA 86402/IDJMG/CRG (12.98 EQ/18.98)	4				- T	ARISTA NASHVILLE 67053/RLG (11.98/17.98)	2
114	25	64	7	LEANN RIMES   CURB 78747 (12 98/18.98)  Twisted Angel	12	165	136 10	03		ROC-A-FELLA/DEF JAM 586786 '/IDJMG (12 98/18 98)	
115	39	59	٠	TOM PETTY AND THE HEARTBREAKERS The Last DJ WARNER BROS. 47955 (18.98 CD)	9	166	160 1	32	20	AEROSMITH   COLUMBIA 66700/CRG (17.98 EQ/24.98)  O, Yeah! Ultimate Aerosmith Hits	4
116	24	76	38	NAPPY ROOTS ▲ Watermelon, Chicken & Gritz	24	167	132 10	07	15	TRICK DADDY ●  SUP-N-SUDE/ATANTIC 83556*/A6 (1298/18 98)  Thug Holiday	6
117 1	10	81		LAS KETCHUP Las Ketchup	65	158	184 1	89		JUMP5 SPARROW 51992 (12.98 CD)  All The Time In The World	86
118 8	30		2	SHAKETOWN/COLUMBIA 86980/CRG (15.98 EQ CD) [M]  SHAKIRA Grandes Exitos	80	169	151 1:	22	62	P.O.D. ▲ <sup>3</sup> Satellite	6
119	12			SONY DISCOS 87611 (15 98 EQ CD)  BOSTON  Corporate America	42	170	166 1	75	•	ATLANTIC 83475*/AG (11.98/17.98)  THE USED  The Used	166
	**	Section 1		ARTEMIS 751142 (17.98 CO)	120	Ples A				REPRISE 48287/WARNER BROS. (11 98 CD) [M]	4
120	ME	N		CRAZY TOWN COLUMBIA 85647/CRG (6 98 EQ/12 98)  Darkhorse	120		169 1			DRIVE-THRU 112916/MCA (18.98 CO)	
121) 1	26	104	34	CELINE DION ▲ <sup>2</sup> A New Day Has Come	1	172	141 1	16	21	MUSIQ ● Juslisen (Just Listen)  DEF SOUL 586772*/IDJMG (12 98/18 98)	1
122 1	11	100	12	EVE ● Eve-olution  RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	6	173	152 1	33	158	REBECCA LYNN HOWARD MCA NASHVILLE 170288 111.98/18.989	29
123	90	61	8	BECK OGC/GEFFEN 493395/INTERSCOPE (18 98 CD)	8	174	146 1	53	14	NICKEL CREEK SUGAR HILL 3941 (18 99 CO)	18
124 1	20	123	29	GEORGE STRAIT ● The Road Less Traveled	9	175	179 1	61	38	VARIOUS ARTISTS <sup>2</sup> UNIVERSAL/EMI/ZOMBA/SONY 584408/UMRG (12 98/19 98)  Now 9	1
125	91	50	5	MCA NASHVILLE 170220 (11.98/18.98)  TRACY CHAPMAN  Let It Rain	25	176	200 1	96	1	VARIOUS ARTISTS A Windham Hill Christmas	176
126 8	36	46	5	DAVE HOLLISTER Things In The Game Done Changed	10	177	139 1	01		WINDHAM HILL 11651/RCA VICTOR (1898 CD) ISYSS  The Way We Do	55
127	51		•	MOTOWN 018747/UMRG (12.99/18.98)  MS. JADE Girl Interrupted	51	178	145		ادر ادروات	BRAD PAISLEY A Part II	31
		7.0		BEAT CLUB 493442*/INTERSCOPE (18.98 CD)		1.79				ARISTA NASHVILLE 57880/RLG (11 98/17 98)  PRETENDERS  Loose Screw	179
	07			KENNY G ● Paradise ARISTA 14/38 (12/98/18/98)	9					ARTEMIS 751153 (17.98 CD)	
129 1	03	78	1	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	19	180	14	ě	17	TRUSTCOMPANY ● The Lonely Position Of Neutral  GEFFEN 493312/INTERSCOPE (12.98 CD)  The Lonely Position Of Neutral	11
130	79	38	3	TOO SHORT SHORT/JUIVE 41816/ZOMBA (11 98/17 98) What's My Favorite Word?	38	181	158 1:	21	4	DAVID BOWIE EMI 41924/VIRGIN (18.98 CD)  Best Of Bowie	70
131) 1	38	125	21	PLAY MUSIC WORLD/COLUMBIA 86607/CRG (8.98 EQ CD) [H]	74	182	150 1	18	17	BIG TYMERS ▲ Hood Rich  CASH MONEY/UNIVERSAL 88/997-/UMRG (18.98 CD)	1
132	99	70	6	JURASSIC 5 Power In Numbers INTERSCOPE 499407* (18.98 CD)	15	183	140 -	_	2	MARK WILLS MERCURY (NASHVILLE) 170313 (11.98/18.98)  Greatest Hits	140
133 1	49	124	55	ENRIQUE IGLESIAS ▲ <sup>3</sup> Escape	2	184	153 1	15	•	NAS The Lost Tapes	10
134 1	21	141	37	INTERSCOPE 493148 (12.98/18.98)  THE WHITE STRIPES White Blood Cells	61	185	167 1	09		ANNE MURRAY  Country Croonin'	109
135	51		,	THIRD MAN 27124 (VZ (18.98 CD) [H]  TRICK PONY  On A Mission	61	186	115 -			STRAIGHTWAY 3979 [19 98/19 38)  BJORK Greatest Hits	115
	09	77		WARNER BROS. (NASHVILLE) 48236/WRN (12 98/18 98)  SOUNDTRACK  Sweet Home Alabama	46			20		ELEKTRA 62787/EEG (19.98 CD)	2
		′′		HDLLYW000 162364 (18.98 CD)	-	187		1000		IMMORTAL 85227*/EPIC (12:98 EQ/18:98)	
	80	_	2	PAUL SIMON The Paul Simon Collection: On My Way, Don't Know Where I'm Goin' WARNER BROS. 73774/WARNER STRAIEGIC MARKETING (18.98 CD)	108		11			CHICAGO ● The Very Best Of Chicago: Only The Beginning  RHINO 76170 (24.98 CD)	38
138 1	28	119	23	KORN  MMORTAL 61488*/EPIC 112.98 EQ/18.983  Untouchables	2	189	161 1	29	13	DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	23
139 1	22	96	6	HEATHER HEADLEY RCA 69376 (9.98/13.98) This Is Who I Am	38	190	195 2	00	71	SOUNDTRACK ▲ Shrek DREAMWORKS 450305/INI FRSCOPE (12.98/18.98)	28
140 1	24	105	16	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EO CD)  All I Have	9	191	194 1	64	41	MERCYME ● NOWWORD 86133WARNER BROS. (16 98 CD) [H]	67
141 1	01	57	4	FIELD MOB From Tha Roota To Tha Toota	33	192	174 1	35	12	OAKENFOLD Bunkka	65
142 1	44	114	62	MICHAEL W. SMITH ▲ Worship	20	193	171 1	51	1	MAYERICK 48204/WARNER BROS. (18.98 CD)  TRAVIS TRITT  Strong Enough	27
143 1	_		4	REUNION 10025/ZDMBA (11.98/17.98)  3LW  A Girl Can Mack	15	194	177 1	59	13	COLUMBIA (NASHVILLE) 85660/SONY (NASHVILLE) (12.98 EQ/18.98)  SEETHER Disclaimer	92
	18			NINE LIVES 86200°/EPIC (18:98 EQ CD)		The second	7)			WIND-UP 13068 (9.98 CD)  JIMMY EAT WORLD   Jimmy Eat World	31
			14	THE VINES • Highly Evolved	11		178 1	2000		DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	
145 1	42	127	104	TIM MCGRAW   Greatest Hits  CURB 77978 (12.98/18.98)  Greatest Hits	4	- 196	170 1	45		LUDACRIS ▲ <sup>3</sup> Word Of Mouf DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IOJMG (12.98/19.98)	3
146 1	23	97	18	DAVE MATTHEWS BAND <sup>2</sup> RCA 88117 (11.98/18.98)  Busted Stuff	1	197	175 -		41	TOBY KEITH ▲ <sup>2</sup> Pull My Chain  DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12 98/18.98)	9
147 1	13	75	9	VARIOUS ARTISTS  Ludacris Presents Disturbing Tha Peace: Golden Grain DISTURBING THA PEACE/DEF JAM SOUTH 063205*/IDJMG [12:88/18:38]	6	198	159 1	20		NATALIE COLE VERIVE 589714/VG (1/2 98)13 98)  Ask A Woman Who Knows	32
148 1	34	110	•	VARIOUS ARTISTS  Disneymania: Superstar Artists Sing DisneyTheir Way!  WALT DISNEY 860785 (18 98 CD)	61	199	MER	1	1	JOHN TESH GARDEN CHTYMORD 34595/WARNER BRDS. (17.98 CD)  Christmas Worship	199
149 1	12	85	53	SHAKIRA ▲ <sup>3</sup> Laundry Service	3	200	NEV	7		JIMI HENDRIX Blue Wild Angel: Live At The Isle Of Wright	200
150 1	33	_		EPIC 63900 (12 98 EQ/18,98)  WILLIE NELSON & FRIENDS Stars & Guitars	133	A. C.	AL REAL		473	EXPERIENCE HENDRIX 113085*/MCA (29.98 CD)	

<sup>◆</sup> Albums with the greatest sales gains this week. ◆ Recording Industry Assn. 01 America (RIAA) certification for net shipment of 100,000 album units (Gold). ★ RIAA pertification for net shipment of 10 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Ord.). ★ Certification for net shipment of 10 million units (Ord.). ★ Certification for net shipment of 10 million units (Ord.). ★ Certification for net shipment of 100,000 units (Ord.). ★ Certification of 400,000 units (Ord.). ★ Certification of 400,000 units (Ord.). ★ Certification for net shipment of 100,000 units (Ord.). ★ Certification of 400,000 units (Ord.). ★ Certification of 400,000 units (Ord.). ★ Certification for net shipment of 100,000 units (Ord.). ★ Certification of 400,000 units (Ord.). ★ Certification of 400,000 units (Ord.). ★ Certification for net shipment of 100,000 unit

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to	VEMBEI 2002	R 30	Billboard TOP BLUE	S ALBUMS
THIS WEEK	LAST WEEK	manuff ac		ielsen oundScan Title
1	2		Main NUMBER 1   DELBERT MCCLINTON   NEW WEST 6042	7 Weeks At Number 1 Room To Breathe
2	1		STEVIE RAY VAUGHAN AND DOUBLE TROUBLE The Esse	ential Stevie Ray Vaughan And Double Trouble
3	4		SHEMEKIA COPELAND ALLIGATOR 4887	Talking To Strangers
4	8		TAB BENOIT & JIMMY THACKERY TELARC BLUES 83559/TELARC	Whiskey Store
5	3	JE A	ROY ROGERS	Slideways
6	7	TI T	ETTA JAMES CHESS 112498/MCA	Love Songs
7	6	EI	TYRONE DAVIS MALACO 7514	Love Line
S Special	9	12	DELBERT MCCLINTON NEW WEST 6024	Nothing Personal
9		W	JEFF PITCHELL PYRAMIO 90211/08PHEUS	Heavy Hitter
+0	5		JOE BONAMASSA MEDALIST 60101	So It's Like That
1	12		ETTA JAMES & THE ROOTS BAND PRIVATE MUSIC 11633/RCA VICTOR	Burnin' Down The House
12			WILLIE CLAYTON N ZONE 2056	Last Man Standing
13	10		JOHN MAYALL AND THE BLUESBREAKERS	Stories
12	13		JOHN LEE HOOKER & MUDDY WATERS UNIVERSAL SPECIAL PRODUCTS 112646/UMRG	Winning Combinations
(15		Ų.	DEBORAH COLEMAN, BLIND PIG 5079	Soul Be It

NOV	EMBEI 2002	30	Billboard TOP REGGAE ALBUMS
THIS WELK	LAST WEEK		Sales data compiled by Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
	8		SEAN PAUL 2 HARD/VP/ATLANTIC 89620/AG  1 Week At Number 1  Dutty Rock
-2	1	4:	SHAGGY BIG YARD 113070*/MCA  Lucky Day
3	2	1	VARIOUS ARTISTS Reggae Gold 2002
4	3	111	BEENIE MAN Tropical Storm SHOCKING VIBES/VP 13134*/VIRGIN
3	5		UB40 The Very Best 0f UB40
6	4	M	KYA-PI Me U Want
,7	6		VARIOUS ARTISTS Reggae Pulse: The Heartbeat Of Jamaica SANCTUARY 80233
8	9	m	BOB MARLEY AND THE WAILERS Legend (Deluxe Edition) TUPF GONG ISLAND 586714/IO.IMG
P.	12		WARRIOR KING Virtuous Woman VP 1648*
110	RL.		VARIOUS ARTISTS Ragga Dancehall Anthems 2002 GREENSLEEVES 4004*
11	7		SHAGGY Mr. Lover Lover (The Best Of ShaggyPart 1)
12	10	12.7	VARIOUS ARTISTS Diwali: Greensleeves Rhythm Album #27
13	11	144	DAMIAN "JR. GONG" MARLEY MOTOWN 014742/UMRG Halfway Tree
14	13		SIZZLA Ghetto Revolution GREENSLEEVES 11269
15	14		VARIOUS ARTISTS JAMOOWN Records-5th Anniversary

	EMBER 2002	30	Billboard TOP WORL	D ALBUMS
THIS WLLK	LAST WEEK	A LINE		elsen undScan Title
1	1		THE CHIEFTAINS Down The Old Plank	8 Weeks At Number 1 Road/The Nashville Sessions
2	4		SOUNDTRACK DECCA 474150/UNIVERSAL CLASSICS	Frida
3	3	13	BAHA MEN S-CURVE 42945/CAPITOL	Greatest Movie Hits
	2	Bi	SINEAD O'CONNOR HUMMINGBIRD 79724/VANGUARD	Sean-Nos Nua
(5)	5	. 40	ISRAEL KAMAKAWIWO'OLE BIG BDY 5907/MOUNTAIN APPLE COMPANY	Alone In Iz World
6	6	3		Red Hot + Riot-Music & Spirit
7.	7			ne Very Best Of Cesaria Evora
. 8	9		SOUNDTRACK MILAN 35981	Monsoon Wedding
Q	13	344	YOUSSOU N'DOUR ATLANTIC 79554	Nothing's In Vain
(10)	11		PILAR MONTENEGRO A UNIVISION 310026/UG [H]	Desahogo
11	10		SOUNDTRACK VIRGIN 10790	Amelie
12	8		BAHA MEN S-CURVE 37980/CAPITOL	Move It Like This
13	ILS I	1111	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MUSIC MATTERS 9021	The Very Best Of The Irish Tenors
14	14		ORCHESTRA BAOBAB WORLD CIRCUIT/NDINESUCH 79685/AG	Specialist In All Styles
15	12		SALIF KEITA DECCA 016906	Moffou

NOVE 2	NOVEMBER 30 2002		B	illboard TOP CONTEMPORARY CH	RISTIAN ALBUMS
É	EEK	WES ACC		Sales data compiled by Nielsen	
September 1	3	gris		SoundScan	
	LAST WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				WE NUMBER 1/GREATEST GAINER 宣信	1 Week At Number 1
	2	4	變量	VARIOUS ARTISTS EMICMG/PROVIDENT 86078/WORD	WOW Christmas
	1	1	2.0	MICHAEL W. SMITH REUNION 10074/PROVIDENT	Worship Again
	3	2		VARIOUS ARTISTS EMI CMG/PROVIDENT/NORD/SPARROW 9776/CHORDANT	WOW Hits 2003
	4	3		VARIOUS ARTISTS INTEGRITY 82336/WORD	iWorship: A Total Worship Experience
	5	6		MICHAEL W. SMITH A REUNION 10925/PROVIDENT	Worship
6	8	3		MERCYME IND/M2 0 COMMUNICATIONS 86218/WORD	Spoken For
7	6	8		LIFEHOUSE OREAMWORKS 450377/CHORDANT	Stanley Climbfall
		DITOTALANS		✓ HOT SHOT DEBUT ✓	
8				JOHN P. KEE & NEW LIFE VERITY 43200/PROVIDENT [H]	Blessed By Association
9	-	14	34	JUMP5 SPARROW 1992/CHORDANT	All The Time In The World
10	7	7	62	P.O.D. A <sup>3</sup> ATLANTIC 83496*/WORD	Satellite
111	11	11	66	MERCYME ◆ IN0 86133/W080 [H]	Almost There
12	20	-	13	JOHN TESH GAROEN CITY 34595/WORD	Christmas Worship
	9	10	10	KIRK FRANKLIN   GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
1	12	12		MARY MARY COLUMBIA/INTEGRITY 82273/WORD	Incredible
也	15	15		VARIOUS ARTISTS ▲2 INTEGRITY 61001/TIME LIFE	Songs 4 Worship — Shout To The Lord
16	22	28		JUMP5 SPARROW 0440/CHDROANT	All The Joy In The World
	14	13		FRED HAMMOND VERITY 43:97/PROVIDENT	Speak Those Things: POL Chapter 3
18	21	26	117	SELAH CURB 78720/WORD [H]	Rose Of Bethlehem
19 20	17	16		NICHOLE NORDEMAN SPARROW 1934/CHORDANT [H]	Woven & Spun
	18	17	110	AMY GRANT WORD-CURB/WARNER BROS. 86211/WORD	LegacyHymns & Faith
	13 16	9		RANDY TRAVIS WORD-CURB/WARNER BROS 88236/WORD  SIXPENCE NONE THE RICHER SQUINT-CURB/REPRISE 88010/WDRD	Rise And Shine
	19	23	10.7		Divine Discontent
67.	29			THIRD DAY ● ESSENTIAL 10688/PROVIDENT  NICOLE C. MULLEN WORD-CURB 86213/WORD [M]	Come Together Christmas In Black And White
25	25			POINT OF GRACE WORD-CURB/WARNER BROS. 86249/WORD	Girls Of Grace
26	26	_	21	PLUS ONE ATLANTIC 83570/WORD	Christmas
27				VARIOUS ARTISTS ESSENTIAL 10693/PROVIDENT	City On A Hill: It's Christmas Time
28	28	33	H.H	ZOEGIRL SPARROW 0546/CHORDANT [H]	Mix Of Life
29	31	34	1/4	NEWSBOYS SPARROW 1846/CHORDANT	Thrive
30	23	24	50	YOLANDA ADAMS • ELEKTRA 62690/WORD	Believe
31	32	30	30	REBECCA ST. JAMES FOREFRONT 2587/CHORDANT	Worship God
32	33	31		JOY WILLIAMS REUNION 10059/PROVIDENT [H]	by surprise
33	24	25	12	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/PROVIDENT [M]	Family Affair II: Live At Radio City Music Hall
34	30	37	11	NEWSBOYS SPARROW 0547/CHOROANT	Newsboys Remixed
35	27	27	15	TRIN-I-TEE 5:7 B-RITE/GOSPO CENTRIC 70038/PROVIOENT	The Kiss
50	35	_	SIL	STEVEN CURTIS CHAPMAN • SPARROW 1770/CHORDANT	Declaration
	38		(10)	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2413/CHORDANT	Let Freedom Ring: Live From Carnegie Hall
	40	29	10	VARIOUS ARTISTS HILLSONG AUSTRALIA 82318/INTEGRITY	Blessed
374			SU	RELIENT K GOTEE 2842/CHORDANT [H]	The Anatomy Of The Tongue In Cheek
140		LLI I	1.0	SUPERCHICK INPOP 1257/CHDRDANT [H]	Last One Picked

NOV	Billboard TOP GOSPEL ALBUMS.						
*	¥	AGO	E	Sales data compiled by Nielsen			
NI S	LAST WEEK	S. A		SoundScan			
2	AST	2 WKS.		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title			
	7	7					
	24			1 Week At Number 1			
	26	_		JOHN P. KEE & NEW LIFE VERITY 43200/ZOMBA [M] Blessed By Association			
	1	1		KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA  The Rebirth Of Kirk Franklin			
	3	3		MARY MARY COLUMBIA 82273 CRG Incredible			
3	4	4		FRED HAMMOND VERITY 43197/ZOMBA Speak Those Things: POL Chapter 3			
4	5	5		YOLANDA ADAMS ● ELEKTRA EZESQU'EEG  HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZOMBA [M]  Family Affair II: Live At Radio City Music Hall			
		6					
8	6 7	7					
	8	10		KAREN CLARK-SHEARD ELEKTRA 62767/EEG 2nd Chance SHEKINAH GLORY MINISTRY KINGDOM 601 [M] Praise Is What I Do			
10	11	8					
11	9	9					
	_	-		SMOKIE NORFUL EMI GOSPEL 20374 [N] I Need You Now			
12 13	10	15		JUANITA BYNUM SHEKINAH INTERNATIONAL 1862 Behind The Veil: Morning Glory 2			
14	13	-		DOTTIE PEOPLES ATLANTA INT L 10279 Churchin' With Dottie			
	27	25		JEFF MAJORS NAS 8702Z/MUSIC ONE Sacred 4 You			
15	12	17		VARIOUS ARTISTS			
16	16	18		DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 20360/EMI GOSPEL [M] Go Get Your Life Back			
17	14	12	D I S V	JOE PACE INTEGRITY/WORD 88644/EPIC Shake The Foundation			
16	21	21		GOSPEL GANGSTAZ NATIVE 0003 Exodus			
17	18	20		NORMAN HUTCHINS JDI 1263 [H] Nobody But You			
72.7) #4.7)	23	13		ISRAEL AND NEW BREED INTEGRITY GOSPEL 88755/EPIC Real			
21 22	<b>2</b> 0	19		KIRK WHALUM SQUINT-CURB/WORD 86233/WARNER BROS. The Gospel According to Jazz - Chapter II			
==	15	14		MAURETTE BROWN CLARK AIR GOSPEL 10277/IATLANTA. INIT'L By His Grace			
	17	16		LUTHER BARNES ATLANTA INT L 10228 Come Fly With Me			
	24	26		MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG Heart To Yours			
25	22	23		DORINDA CLARK-COLE GOSPO CENTRIC 70033/20MBA [H] Dorinda Clark-Cole			
23 24 25 26 27 23	19	22		DOUG & MELVIN WILLIAMS BLACKBERRY ISSIMALACO Duets			
	28	27		MARVIN SAPP VERITY 43193/ZDOMBA [H] I Believe			
25/	33	33		CECE WINANS WELLSPRING GOSPEL 51828/SPARROW CeCe Winans			
27	25	24		DEITRICK HADDON TYSCOT/VERITY 43/95/ZOMBA Lost And Found			
(30)	34	35		THE BLIND BOYS OF ALABAMA REAL WORLD 50918/VIRGIN [N] Spirit Of The Century			
1	32	29	11-	DR. CHARLES G. HAYES & THE COSMOPOLITAN WARRIORS MEEK 4020 Rise & Sing Forever			
32			100	EASTERN MICHIGAN GOSPEL CHOIR DOROMN 73722 Get To The Concept			
30	31	28		THE SHEPHERDS AMEN 1504 Trilogy: Live In Augusta, GA			
E. Bu	30	30	23/1	THE CANTON SPIRITUALS VERITY 43169/20MBA [M] Walking By Faith			
33	39	32	2.7	THE EMMANUELS ODROHN 79981 Meet The Emmanuels			
36	29	31	15	PASTOR KEITH SMITH MEEK 4019 Old Time Churchin': Let's Have Church			
37	35	34		BISHOP T.D. JAKES DEXTERITY SOUNDS 2033WEMI GOSPEL Woman Thou Art Loosed: Worship 2002—Run To The Water The River Within			
38	40	39	PALE	THE WINANS WARNER BROS 78280/RHIND The Very Best Of			
39				HOT SHOT DEBUT			
				GEORGIA MASS CHOIR SAVOY 7129 MALACO I Owe You The Praise YOLANDA ADAMS FLEKTRA 876 79/FFG The Experience			
40				YOLANDA ADAMS ELEKTRA 62629/EEG The Experience			

<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 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). △² Certification for net shipment of 100 million units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). ◆ Recording Industry Assn. Of America (RIAA) certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Pl

В		MBER 30 TOP HOLIDAY ALBUMS
盖	EK	Sales data compiled by Nielsen
IS WE	AST WEEK	ARTIST SoundScan Title
TH	4	IMPRINT & NUMBER/DISTRIBUTING LABEL
60	1	*** NUMBER 1 *** 9 Weeks At Number 1
The same of the		VARIOUS ARTISTS & Now That's What I Call Christmas! EMI/ZOMBA/SDNY/UNIVERSAL 585620/UMRIG (19.98 CD)
2	2	ALAN JACKSON ARISTA NASHVILLE 67062/RLG (11.98/17.98)  Let It Be Christmas
(3)	5	*\$ GREATEST GAINER *\$ MANNHEIM STEAMROLLER * Christmas Extraordinaire
140	3	AMERICAN GRAMAPHONE 1225 (17 98 CD)  KENNY G Wishes
5	4	ARISTA 14753 (12.98/18.98)  VARIOUS ARTISTS WOW Christmas
		WORD/EMI CM6/PROVIDENT SRO78/WARNER BROS. (21.98.CD)  # HOT SHOT DEBUT #
(6)	_	BARRY MANILOW A Christmas Gift Of Love
0	7	VARIOUS ARTISTS The Time-Life Treasury Of Christmas: Holiday Memories TIME LIFE 18857 (19:98 CD)
8	6	KIDZ BOP KIDS RAZOR & TIE 89056 (9 98/13.98)  Kidz Bop Christmas
9	8	VARIOUS ARTISTS UNITED AUDIO 10801 (1.98 CD)  Happy Holidays
10	9	CELINE DION ▲ <sup>4</sup> These Are Special Times 550 MUSIG 6952/JEPIC (11.98 EU/17.98)
11	10	BROOKS & DUNN It Won't Be Christmas Without You
12	14	ARISTA NASHVILLE 67053/RLG (11.98/17.98)  BARBRA STREISAND ▲ Christmas Memories
13	11	VARIOUS ARTISTS A Windham Hill Christmas
12	18	WINDHAM HILL 11651/RCA VICTOR (18.98 CD)  MARTINA MCBRIDE ● White Christmas
15	12	ELVIS PRESLEY  White Christmas
2 4		RCA 67959 (11 98/17 98)
16	17	VARIOUS ARTISTS TIME LIFE 188001/98/CD) The Time-Life Treasury Of Christmas
17	16	BING CROSBY White Christmas MCA SPECIAL PRODUCTS 731142/MCA (3.98/6.98)
18	13	ANNE MURRAY STRAIGHTWAY 2033S (19 98 CD) What A Wonderful Christmas
19	23	HARRY CONNICK, JR. ▲ <sup>2</sup> When My Heart Finds Christmas COLUMBIA 57550/CRG (11.98 EQ/17.98)
20	24	JOHN TESH GARDEN CITY/WDRD 34595/WARNER BROS. (17.98 CD)  Christmas Worship
21)	21	CHARLOTTE CHURCH ▲ Dream A Dream Sonv classical 89463 112.98 €0/18.98/
22	30	TRANS-SIBERIAN ORCHESTRA ▲ Christmas Eve And Other Stories LAVA/AILANTIC 92738/AG (1 1.98/17.98)
23	20	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)  Rudolph The Red-Nosed Reindeer
24	19	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR Christmas With The Rat Pack CAPITOL 42210 (12 98/17 98)
25	31	VARIOUS ARTISTS TIME LIFE 18859 (17.98 CD)  A Peaceful Christmas
26	22	HILARY DUFF Santa Clause Lane
27	15	BUENA VISTA 860066/WALT DISNEY (12,98 CO)  B2K Santa Hooked Me Up (EP)
28	32	EPIC 65856 (8.98 E0 CD)  KENNY G ▲ 3  ARISTA 19090 (12.98/18.99)  Faith: A Holiday Album
29	37	ARISTA 19090 (12.98/18.98)  VINCE GUARALDI ▲ A Charlie Brown Christmas
30	26	FANTASY 8431 (10 89/15 98)  VARIOUS ARTISTS Children Sing For Children: 25 Christmas Songs
		UNITED AUDIO 10991/UNITED MULTIMEDIA (4.98 CIJ)
31	27	SPARROW 40440 (9.98 CD)
32	6.5	MANNHEIM STEAMROLLER ▲ 5 AMERICAN GRAMAPHONE 1988 (15.98 CD)  AMERICAN GRAMAPHONE 1988 (15.98 CD)
33	25	SELAH Rose Of Bethlehem
34	40	MARIAH CAREY   COLUMBIA 64222/CRG (11.98 EQ/17.98)  Merry Christmas
35	36	VARIOUS ARTISTS CURB 77351 (4 98/7 98)  All-Time Greatest Christmas Records
36	41	JO DEE MESSINA CURB 78755 (18 98 CD)  A Joyful Noise
37	34	CARRERAS-DOMINGO-PAVAROTTI (MERCURIO) The Three Tenors Christmas SUNY CLASSICAL 89131 (12-98 EQ/18-98)
38	43	TRANS-SIBERIAN ORCHESTRA ● The Christmas Attic
39	28	LEE ANN WOMACK MCA NASHVILLE 170289 (11:98) The Season For Romance
40	38	NAT KING COLE   EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)  Christmas Favorites
41	33	ALAN JACKSON ▲ Honky Tonk Christmas
42	39	NICOLE C. MULLEN WORD-CURB 86213/WARNER BROS. (17.98 CD)  Christmas In Black And White
43	-	MANNHEIM STEAMROLLER ▲ <sup>5</sup> Christmas AMERICAN GRAMAPHONE 1984 (15.98 CD)
44	29	BING CROSBY LASERIGHT 1544 (3.896 98) White Christmas
45		MANNHEIM STEAMROLLER A <sup>4</sup> Christmas In The Aire
46	48	AMERICAN GRAMAPHONE 1995 (15.98 CD)  VARIOUS ARTISTS  Disney's Christmas Collection
47	35	WALT DISNEY 860887 (4,98/7 98)  PLUS ONE Christmas
48	46	VARIOUS ARTISTS City On A Hill: It's Christmas Time
49	49	THE CARPENTERS   Christmas Portrait  Christmas Portrait
	44	A&M 215173/UNIVERSAL (10.98/14.98)
	44	VARIOUS ARTISTS WALT DISNEY 860988 [12 98 CO]  Radio Disney Holiday Jams 2

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2002		A Was I and a	

		D	JIC.	PILEVIALENTE
黄	¥3:	AG0	J	Sales data compiled by 🂦 Nielsen
HIS WE	AST WEEK	WKS.	8	SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL
		. 2	\$ 1 m	NUMBER 1 / HOT SHOT DEBUT   記憶 1 Week At Number 1
4				JOHN P. KEE & NEW LIFE Blessed By Association
2	2	1		THE USED REPRISE 48287/WARNER BROS     11 98 CD   The Used
				S GREATEST GAINER S
3	11			HILARY DUFF BUENA VISTA 860066/WALT DISNEY [12.98 CD]  Santa Clause Lane
	8	8		JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98)  Man With A Memory
5	1	13		BADLY DRAWN BOY ARTISTDIRECT 01066" (17.98 CD)  SELAH  Rose Of Bethlehem
7	13 7	2		SELAH Rose Of Bethlehem CURB 78720 (11 98 CD)  THE DONNAS Spend The Night
	5	4		SUGARCULT Start Static
•	6	5		ULTIMATUM 076673/ARTEMIS (13.98 CO) OK GO OK Go
10	10	6		NICHOLE NORDEMAN Woven & Spun
11	4	3	24	SPARROW 51934 (16.98 CD)  JUANES △ Un Dia Normal
12	14	7		SURCO 017532/UNIVERSAL LATINO 116 98 CO)  SIMPLE PLAN  No Pads, No HelmetsJust Balls
13	27	-		LAVA 38384/AG (7,98/11,98)  NICOLE C. MULLEN Christmas In Black And White WORD-URB 88213/WARNER BROS. (17,98 CD)
14	12	11	ā	WARNER BROS. 48011 (18.98 CD)  Groovin'
15	16	41		50 CENT Guess Who's Back?
16				OPETH Deliverance
17	25	24		ZOEGIRL Mix Of Life SPARROW 40548 (9.98 CD)
18	28			THE HAPPY BOYS ROBBINS 75034 [18 98 CD]  Dance Party (Like It's 2003)
19	9			HECTOR & TITO A La Reconquista VI 450571/I/G (14 98 CD)
20	26	22		BREAKING BENJAMIN HOLLYWOOD 162356 (12.98 CD) Saturate
21	19	9		THIEVERY CORPORATION The Richest Man In Babylon EIGHTEENTH STREET LOUNGE 060°/CAROLINE (16.98 CD)
22	24 15	17		EMERSON DRIVE OREAMWORKS INASHVILLE) 45/02/22/INTERSCOPE (8.98/14.98)  LAURA PAUSINI From The Inside
23	32	21		LAURA PAUSINI From The Inside ATLANTIC 48655/AG (11 98 CD)  JOY WILLIAMS by surprise
25	17	10		REUNION 100593/ZOMBA 117.98 CD)  HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR Family Affair II: Live At Radio City Music Hall
26	20	27		SOMETHING CORPORATE Leaving Through The Window
27	18	_		DRIVE-THRU 1/2887MACA (14 98 CD)     DAVID CROSS     Shut Up, You Fucking Baby!   SUB 70 P 590 (16 98 CD)
28	35	=		MARIO FRANGOULIS Sonv CLASSICAL 88805 (13 98 60 C0)
29	29	16		LIBERACION DISA 727029/UG (8.98/13 98)  Historia Musical
30	22	15		CONJUNTO PRIMAVERA Perdoname Mi Amor
31	23	14		INTERPOL Turn On The Bright Lights
32	30	19		THE HAPPY BOYS ROBBINS 75038 (17.98 CD)  Trance Party (Volume Two)
33	21	12		DASHBOARD CONFESSIONAL The Places You Have Come To Fear The Most VAGRANT 354 (14 98 CD)
34				GODSPEED YOU BLACK EMPEROR Yanqui U.X.O.
35		Hali		RELIENT K The Anatomy Of The Tongue In Cheek SUPERCHICK  Last One Picked
36 37	34			SUPERCHICK INPOP 7/1257 (16 98 CO)         Last One Picked           12 STONES         12 Stones
38	36	_		TOBYMAC Momentum
39	3			FOREFRONT 25294 (17.98 CD)  OURS  Precious
40		w.		DREAMWORKS 450373/INTERSCOPE (14.98 CD)  STEVE TYRELL  This Time Of The Year
41	40	emby	34	COLUMBIA 86638/CRG (18.98 E0 CO)  NICOLE C. MULLEN MRD 96374AARMED 1906 (14.98) 1993
42	33	32	76	WORD 68/12//WARNER BROS. (11.98/17.98)
43	38	30		DISTILLERS HELLDAT SO441 / JEPITAPH (17.98 CD)  Sing Sing Death House
44	40	29		BEBO NORMAN ESSENTIAL 10691/ZDMBA (17.98 CD)  Myself When I Am Real
<b>(</b> 3)	1	lia		ZOEGIRL Life SPARROW 51828 (16.98 CD)
46	37	18		LUPILLO RIVERA Amorcito Corazon
47		HII.		NO SECRETS JIVE 41781/ZOMBA (17.98 CD)  No Secrets
48	20	20		SARA GROVES SPONGE/ND/WORD 88219/WARNER BROS. (17.98 CD)  All Right Here
49	39	39		SMILEZ & SOUTHSTAR Crash The Party ARTISTDIRECT 01000 (11 98/17.98) CLEDUS T. HUDD. Cledus Navidad
50				CLEDUS T. JUDD Cledus Navidad  MDNUMENT 86744/SONY (NASHVILLE) 117.98 EQ CD)  Cledus Navidad  Cledus Navidad

NOVEMBER 30 2002

#### TOP INDEPENDENT ALBU

Billboard	SINDELENATION ATPONDS
FEK AGO	Sales data compiled by Nielsen
THIS WEEK AST WEEK	ARTIST SoundScan Title
Z 2 Z	IMPRINT & NUMBER/DISTRIBUTING LABEL    YELLOW   WEEK At Number 1
CI NEV 1	IIM JOHNSTON World Wrestling Entertainment Presents: WWE Anthology (Soundtrack)
2 2 1	SMACK DOWN! 8832/XDCH 124.98 CDI  LIL JON & THE EAST SIDE BOYZ Kings Of Crunk
3 1 —	INSANE CLOWN POSSE The Wraith: Shangri-La
	PSYCHOPATHIC/D3 9912/RIVIERA (19 98 CD)  SS GREATEST GAINER SS
4 5 2	LOS TIGRES DEL NORTE La Reina Del Sur FONDVISA 50666 (14 98 CD)
5 4 —	LOUIE DEVITO DEE VEE 00004/MUSCRAMA 119.98 CD)  N.Y.C. Underground Party 5
6 3 - 2	BOSTON Corporate America ARTEMIS 751142 (17.98 CD)
7 6 4	NICKEL CREEK SUGAR HILL 3941 (18.98 CD) This Side
8	PRETENDERS ARTEMIS 751153 (17.98 CD)  Loose Screw
9 15 22	VARIOUS ARTISTS Children Sing For Children: 25 Christmas Songs UNITED AUDIO 10991/UNITED MULTIMEDIA (4:38 CD)
10 9 6	EVA CASSIDY BLIX STREET 10075 (16.98 CD)
11 7 3 5	DA HEADBUSSAZ Dat's How It Happen To'm FE/HYPNDTIZE MINDS 3802/STREET LEVEL (10.98/17.98)
12 10 8	SUGARCULT Start Static ULTIMATUM 076673, ARTEMIS (13.98 CD) [H]
13 8 39 19	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.38) Halos & Horns
14 13 18	DEFAULT ● The Fallout TVT 2310 (11.98 COI[H]
15 17 12	DELBERT MCCLINTON Room To Breathe NEW WEST 6042 117.98 C01
16 11 7 20	KHIA FEATURING DSD ● Thug Misses DIRTY DOWN 751132/ARTEMIS (17.98 CDI [H]
17 14 9	TRANSPLANTS HELLCAT 86448*/PPITAPH (16 98 CD)
18 16 33	50 CENT Guess Who's Back?
(19) Terr	OPETH Deliverance
20 12 5	VARIOUS ARTISTS Reggae Gold 2002
21 21 14	THIEVERY CORPORATION The Richest Man In Babylon EIGHTEENTH STREET LOUNGE 060°/CAROLINE (16.98 CD) [M]
22 20 17	AIMEE MANN Lost In Space SUPEREGD 007/UNITED MUSICIANS (17.98 CD)
23 18 —	DAVID CROSS SUB POP 590 (16.98 CD) [H] Shut Up, You Fucking Baby!
24 24 21	CONJUNTO PRIMAVERA Perdoname Mi Amor
25 25 16	SINEAD O'CONNOR HUMMINGBIRD 79724/VANGUARD (18 98 CD)
26 26 20 17	INTERPOL Turn On The Bright Lights MATADOR 545' (938 CD) [H]
27 19 13	YING YANG TWINS Alley: The Return Of The Ying Yang Twins COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)
28 23 19	DASHBOARD CONFESSIONAL The Places You Have Come To Fear The Most VAGRANT 354 (14,98 CD) [M]
29	GODSPEED YOU BLACK EMPEROR Yanqui U.X.O.
30 30 24	STEVE EARLE E-SQUAREO 751147/ARTEMIS (17.98 CD)
31 22 10	PAVEMENT Slanted & Enchanted: Luxe & Reduxe
32 32 29	DISTILLERS HELLCAT 80441 / EPITAPH (17.98 CD) [M]  Sing Sing Death House
33 31 27 10	ANI DIFRANCO So Much Shouting/So Much Laughter
34 29 23	JOAN OSBORNE How Sweet It Is WOMANLY HIPS \$365/CDMPENDIA (17.98 CD)
35 33 11	VARIOUS ARTISTS TV Guide: 50 All-Time Favorite TV Themes TV T 1940 (17.88 CD)  VARIOUS ARTISTS  VARIOUS ARTISTS
36 47 50 7	VARIOUS ARTISTS Ultra.Trance:1
37 34 36	SHEKINAH GLORY MINISTRY Praise Is What I Do MINGODM 601 (11-98/17-98) [M]
38 28 15 39 27 26	B-LEGIT Hard 2 B-Legit SICK WID 17/N THE PAINT 8322/KOCH (12-98/17-98)  SAMMY HAGAR AND THE WARDRIAS Not 4 Sala
-  -	SAMMY HAGAR AND THE WABORITAS Not 4 Sale CABO WABO 3315/33RD STREET (17.5% CD)  LOS ANGELES DE CHARILY Ropits Mujer
40	LOS ANGELES DE CHARLY Bonita Mujer PONDVISA 50056 1984/12 39 [M]  CHRIS ROBINSON New Earth Mud
41 35 25	REDLINE 70009 (17.98 CD) [M]
42 49 —	TAKING BACK SUNDAY Tell All Your Friends VICTORY 176 (1298 CD)  ISBAEL KAMAKAWIWOODE Alone In It World
43	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/MOUNTAIN APPLE COMPANY (17.98 CD)  BUCK HOWDY  Skidaddle!
45 38 42	PAIRE DOG 407 (13 98 CD)  FLOGGING MOLLY  Drunken Lullabies
	DJ MARK FARINA Mushroom Jazz 4
	DJ MARK FARINA Mushroom Jazz 4 0M25 (1698 CD) [M] VARIOUS ARTISTS Ultra.Chilled 03
47 45 — 3 48 44 46	ULTRA 1145 (21.98 CD)
48 44 46	SIDE ONE DUMMY 71233 (6.98 CD)
	FONOVISA 0527 (10 98/16.98) [M]
50 43 —	THE STREETS Original Pirate Material

All Christmas, Hanukkah, and Kwanzaa collections, including new ones and those released in earlier years, are eligible to appear on Top Holiday Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billiboard 200. If a Heatseekers title reaches that level, it and the act'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 that are fulfilled via major branch distributions. 

All Library of the Cooper of the Billiboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums with the greatest sales gains this week. 

All Christmas, Hanukkah, and Kwanzaa collections, including proper on Top Holiday Albums. The Heatseekers title reaches that level, it and the act's subsequent albums with the greatest sales gains this week. 

All Christmas, Hanukkah, and Kwanzaa collections, including artists, defined as those who have never appeared in the top 100 of The Billiboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on Top Holiday Albums. The Heatseekers title reaches that level, it and the act's subsequent albums with the greatest sales gains this week. 

All Christmas, Hanukkah, and Kwanzaa collections, including artists, defined as those who have never appeared in the top 100 of The Billiboard 200. If a Heatseeker site reaches that level, it and the act's subsequent albums are immediately ineligible to appear on Top Holiday Albums. The Heatseeker site reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseeker site reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseeker site reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseeker site r

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lov	EMBE 2002	R 30	Billboard* TOP INTERNET ALBUM SALE	S	
THIS WEEK	LAST WEEK		Sales data and internet sales reports compiled by Nielsen SoundScan  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL  Title	BILLBOARD 200 RANK	
1	2		と記される 634380/IDJMG/INTERSCOPE   1 Week At Number 1	27	
2			PEARL JAM EPIC 88925* Riot Act	5	
3	3		ANDREA BOCELLI PHILIPS 470400 Sentimento	20	
4	8	1	ROD STEWART J 20039 It Had To Be You The Great American Songbook	17	
5	5		SANTANA ARISTA 14737 Shaman	10	
6			ELTON JOHN ROCKET/UTV 063478/UME Greatest Hits 1970-2002	12	
7	9		DUNDTRACK SHADY 493508*/INTERSCOPE 8 Mile		
3	11		ORAH JONES ▲ 2 BLUE NOTE 32088/CAPITOL [H] Come Away With Me		
7			TONY BENNETT & K.D. LANG RPM/COLUMBIA 86734/CRG A Wonderful World	52	
0	10	71	THE ROLLING STONES ▲ 3 ABKCO 13378/VIRGIN Forty Licks	22	
	16	=	BUCK HOWDY PRAIRIE DOG 407 Skidaddle!	-	
2	4	50	DAVID GRAY ATO 68:54/RCA A New Day At Midnight	35	
3		11	U2 ISLAND 063361/IDJMG/INTERSCOPE The Best Of 1990-2000	34	
4	15	ŢŢ.	ELVIS PRESLEY ▲ <sup>2</sup> RCA 68079 Elv1s: 30 #1 Hits	21	
5	1		JOHNNY CASH AMERICAN/LOST HIGHWAY 063339*/JUME American IV: The Man Comes Around	109	
6	17	12	DIXIE CHICKS ▲ 3 MONUMENT/COLUMBIA 86840*/CRG Home	14	
7	7		JUSTIN TIMBERLAKE JIVE 41823/ZOMBA Justified	4	
8	23	13	JAMES TAYLOR ● COLUMBIA 63584/CRG October Road	101	
9	22		FLEETWOOD MAC ● REPRISE 73775, WARNER BROS The Very Best Of Fleetwood Mac	63	
0	E a l		3 DOORS DOWN REPUBLIC/UNIVERSAL 064396/JMRG Away From The Sun	8	
1	l li		TLC ARISTA 14780 3D	6	
2			ERIC CLAPTON DUCK/REPRISE 48374/WARNER BROS. One More Car, One More Rider: Live On Tour 2001	102	
3	13	NIRVANA DGC/GEFFEN 493507/INTERSCOPE Nirvana			
4		DAGRESS.	BARRY MANILOW CONCORD/COLUMBIA 86976/CRG A Christmas Gift Of Love	71	
5	6		TORI AMOS EPIC 86412 Scarlet's Walk	50	

	002	. 30	Billboard TOP SOUND	IRACKS.
~	¥		Sales data compiled by Nielsen	
WEE	WEE		SoundScan	
'HIS WEEK	LAST WEEK	2		IMPRINT & NUMBER/DISTRIBUTING LAB
-			当 NUMBER 1 2費	
	1			3 Weeks At Number
			8 MILE	SHADY 493508*/INTERSCD
2	0		WORD WRESTLING ENTERTAINMENT PRESENTS: WWE ANTHOLOGY (JIM JOHNSTO	
3	3		AMERICAN IDOL: GREATEST MOMENTS	RCA 68
5	3		BROWN SUGAR	FOX 113028*/M
6	5		HARRY POTTER AND THE CHAMBER OF SECRETS  LIZZIE MCGUIRE	ATLANTIC 83574/
7	6		O BROTHER, WHERE ART THOU? A <sup>6</sup>	BUENA VISTA 860791/WALT DISN
8	4			LOST HIGHWAY/MERCURY 170069/IDJ
9	7		SWEET HOME ALABAMA	RDADRUNNER/COLUMBIA 86402/IDJMG/C
10	,		DIE ANOTHER DAY	HOLLYWOOD 1623
11	10		SHREK A	DREAMWORKS 450305/INTERSCO
12	8	-	MOULIN ROUGE A <sup>2</sup>	INTERSCOPE 493
13	9		A WALK TO REMEMBER	EPIC 86:
14	15		DISNEY'S LILO & STITCH •	WALT DISNEY 860
Name of Street	13		YU-GI-OH!: MUSIC TO DUEL BY	DREAMWORKS 450406/INTERSCO
16	12		SCOOBY-DOO	LAVA/ATLANTIC 83543/
17	14		COYOTE UGLY A <sup>3</sup>	CURB 78
18	11		XXX●	UNIVERSAL 156259/UM
1	21		GREASE ▲ <sup>8</sup>	POLYDOR/UNIVERSAL 825095/UM
20	24	1	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	REPRISE 48110/WARNER BRI
21			FRIDA	DECCA 474150/UNIVERSAL CLASSI
Name and Address of the Owner, where	17	76	QUEEN OF THE DAMNED WAR	NER SUNSET/REPRISE 48285/WARNER BRO
23	23	10	BIG IDEA'S JONAH — A VEGGIETALES MOVIE	BIG IDEA 350
24	20	45	I AM SAM●	V2 271
25	19	4	PROVIDENCE	MCA NASHVILLE 1703

Top Internet Album Sales reflects physical albums ordered though internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billhoard album charts, catalog titles are included on the Internet and Soundtrack charts. Albums with the greatest sales gain this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Platino). Certification of 200,000 units (Platino). A Certification of 400,000 units (Multi-Platino). available, [M] indicates past or present Heatseeker title @ 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

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Banda Tierra Blanca: RMS 33

Patricia Barber: JZ 14 Luther Barnes: GA 23

Chart Codes:

—ALBUMS —
The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)

12 Stones: HS 37

Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Cotalog (CCA)

Electronic (EA) Gospel (GA) Heatseekers (HS) Holiday (HOL) Independent (IND)

Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)

Latin: Regional Mexican (RMA) Latin: Trapical/Salso (TSA) New Age (NA) Pop Catalog (PCA) R&B/Hip-Hop (RBA)

R&B/Hip-Hop Catalog (RBC) Reggae (RE) World Music (WM) —SINGLES— Hot 100 (H100)

Hot 100 Airplay (HA) Hot 100 Singles Sales (HSS) Adult Contemporary (AC) Adult Top 40 (A40) Country (CS)

Country Singles Sales (CSS) Donce/Club Play (DC) Dance/Sales (DS) Hot Latin Tracks (LT) Latin; Latin Pop (LPS)

Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS)

Rap Trocks (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40)

Rankings from biweekly charts are listed in ital-ics during a chart's unpublished week.

2Pac: RBC 3, 4, 6, 7; RA 32; RBH 34; RP 24 3 Doors Down: B200 8; INT 20; H100 65; HA 63; MO 14; 3 Dools Down: 2200 8; INT 20; H100 65; HA 63; MO 14; RO 1 3LW: B200 143; RBA 55 3rd Storee: RBA 50 504 Boyz: RBH 79 50 Cent: HS 15; IND 18; RBA 57; H100 68; HA 67; HSS 68; RA 17; RBH 18; RP 15; RS 25

Aaliyah: RBA 53; H100 36, 55; HA 33, 55; RA 10, 18; RBH

Aaliyah: RBA 53; H100 36, 55; HA 33. 55; RA 10, 18; RBH 10. 10, 19
Abba: PCA 35
Above The Law: HSS 51; RS 74
AC/DC: PCA 38
Los Acosta: LA 34; RMA 16
Bryan Adams: AC 24
Yolanda Adams: CC 30; GA 5, 40; RBA 68
Trace Adkins: CA 48; CS 29
Aerosmith: B200 166: HSS 75
Pepe Aguilar: LA 45
Christina Aguilera: B200 7; H100 39, 69; HA 37, 72; T40, 15, 33

Christina Aguilera: B200 7; H100 39, 69; HA 37, 72; 15, 33
Alabama: CCA 25
Alberto Y Roberto: LPS 40; LT 26
Ali: H100 12; HA 11: RA 8; RBH 8: RP 6; T40 36
Ali: H20 12; HA 11: RA 8; RBH 8: RP 6; T40 36
Ali: H20 12; HA 11: RA 8; RBH 8: RP 6; T40 36
Ali: H20 12; HA 11: RA 8; RBH 8: RP 6; T40 36
Ali: H20 12; HA 11: RA 8; RBH 8: RP 6; T40 36
Ali: H20 12; HA 11: RA 8; RBH 8: RP 6; T40 36
Americ B2 14 12; HA 11: RA 8; RBH 8: RP 6; T40 36
Americ B2 10; RBA 36; RA 26, 58; RBH 26, 58
Torl Amos: B200 50; INT 25; A40 20
Anastacia: AC 30
Los Angeles Azules: LA 74

tori Amos: 8200 50; INT 25; A40 20
Anastacia: AC 30
Los Angeles Azules: LA 74
Los Angeles De Charly: IND 40; LA 20; RMA 8; RMS 28
Anny: DC 37
Marc Anthony: LA 59; TSA 5; DS 18; TSS 6
Area 305; LPS 21; LT 16; TSS 5
Ricardo Arjona: LPS 1; LT 2; TSS 13
Aroma: RMS 32
Ashanti: 8200 61: RBA 33; H100 24; HA 23; HSS 61; RA 11;
RBH 11, 78; RS 30
Rodney Atkins: CS 39
Audioslawe: H100 73; HA 69; MO 9; RO 5
Audiovent: RO 33
Authority Zero: MO 33
Authority Zero: MO 33
Automagic: DC 19
Avant: RBA 78; RA 54; RBH 54
Aventura: LA 61; TSA 6
Ramon Ayala Y Sus Bravos Del Norte: LA 62; LT 41; RMS

Steve Azar: CA 68; C5 32

**B2K:** HOL 27; RBA 49, 92; H100 67; HA 64; RA 20, 53; RBH B2K: HUL 27; RBA 49, 92; H100 67; HA 64; RA 20, 53; RBH 20, 53 Baby: H100 85; HSS 55; RA 33; RBH 33; RP 18; RS 22 Bacilos: LPS 13; LT 19; TSS 15 Badly Drawn Boy: HS 5 Erykah Badu: H100 13; HA 12; HSS 70; RA 3; RBH 3; RS 23 Baha Men: WM 3, 12 Anita Baker: RBA 88 Bob Baldwin: *Cl* 17 Banda El Limon: RMS 36

Banda El Recodo: LA 44; LT 23; RMS 5, 24

Patricia Barber: /Z 14
Luther Barnes: GA 23
Pancho Barraza: LA 46
Cecitia Bartoli: CL 5
Nikie Batey: HSS 35; RS 51
Beanie Sigel: RA 60: RBH 61; RS 48, 68
The Beatles: PCA 10
Beck: B200 123
Daniel Bedingfield: DC 22; H100 31; HA 35; T40 14
Beenie Man: RBA 87; RE 4; HSS 48; RBH 100; RS 46
Belinda: LA 15, 18; LPA 11; RMA 7; LPS 35; TSS 12
Tony Bennett: B200 52; INT 9; /Z 1, 10
Tab Benoit: B1 4
Benzino: H100 82; HSS 60; RA 31; RBH 28; RP 20; RS 37
Beto Y Sus Canarios: LT 46; RMS 15
Sophie Ellis Bextor: DC 39; HSS 62
B1: RS 26
Big "C": HSS 19; RS 8
Big Tymers: B200 182; RBA 63; H100 75; HA 75; RA 52;
RBH 51; RP 22
Bilal: RBH 77; RS 61
Bjork: B200 186: EA 2, 16
Ruben Blades: LA 75; TSA 9
Johnny Blanco: RBA 80
B-Legit: IND 38; RBA 75
Mary J. Blige: RBC 18; HSS 38; RA 65; RBH 65; RS 19
The Blind Boys Of Alabama: GA 10, 30
Bilmdside: RO 24
Andrea Bocelli: B200 20; CL 1; CX 4; INT 3
Joe BonamasSa: B1 10
Bon Jovi: B200 91
Bond: CX 1, 8
Bone Thugs-N-Harmony: B200 62; RBA 18; RBC 14
Boo: H100 75; HA 75; RA 52; RBH 51; RPC 22 Bon Jovi: B200 91
Bond: CX 1, 8
Bonet Thugs-N-Harmony: B200 62; RBA 18; RBC 14
Boo: H100 75; HA 75; RA 52; RBH 51; RP 22
Boogie: H5S 46; RS 41
Pat Boone: H5S 20
Born Predators: H5S 53; RS 15
Boston: B200 119; IND 6
Chris Botti: CJ 23
David Bowie: B200 181
Box Car Racer: MO 34
Boy II Men: RBA 95; RBH 88
Michelle Branch: B200 90; A40 1, 15; AC 5; H100 5, 61; HA 5, 65; HSS 33; LPS 39; T40 3, 34; TSS 18
Brandy: DS 6; HSS 73; RS 560
Toni Braxton: H00 86; HSS 65; RA 38; RBH 40; RS 31
Breaking Benjamin: H5 20; MO 37
Michael Brecker: JZ 13
Jim Brickman: AA 6, 9; AC 13
Sarah Brightman: CX 9
Brooks & Dunn: B200 164; CA 21, 40; CCA 16; HOL 11; CS 16
Bookhu Rrown: H100 57: HA 61: HSS 24; RA 16; RBH 17; RP

14; RS 7 Norman Brown: C/9 Keon Bryce: RBH 86 Joe Budden: RBH 84 Los Bukis: LA 65 Busta Rhymes: H100 88; HSS 29; RA 27; RBH 29, 91; RP 19; RS 12, 52 bbb: C/ 4; HS 14 Juanita Bynum: GA 12 Tracy Byrd: CA 61; CS 46

Bobby Brown: H100 57; HA 61; HSS 24; RA 16; RBH 17; RP

Caddillac Tah A.K.A. Tah Murdah: RBH 78 Chris Cagle: CS 49
The Calling: A40 12; HSS 47
Los Caminantes: LA 60

Cam'ron: B200 165; RBA 62: H100 7; HA 7; RA 21; RBH 21; RP 9; R5 57; T40 6
The Canton Spirituals: GA 34
Blu Cantrell: DC 35
Cardenales De Nuevo Leon: RMS 39
Mariah Carey: HOL 34; AC 19
Vanessa Cartton: B200 108; A40 11, 29; AC 3; H100 42, 78; H4 41; T40 39
The Carpenters: HOL 49
Jose Carreras: CL 6; HOL 37
Aaron Carter: B200 153
Deana Carter: CS 34 Deana Carter: CS 34 Nick Carter: B200 96 ndon Casey: H100 14; HA 17; HSS 4; RA 35; RBH 25; RS 2; T40 13 Brian Casey: H100 14; HA 17; HSS 4; RA 35; RBH 25; RS 2; Johnny Cash: B200 109; CA 14; CCA 10; INT 15; PCA 43
Johnny Cash: B200 109; CA 14; CCA 10; INT 15; PCA 43
Butch Cassidy: IND 10
Cassius: DC 9
Ricardo Castillon: LPS 31; LT 47; TSS 37
Ceevox: DC 47
Steven Curtis Chapman: CC 36
Tracy Chapman: R200 126 Steven Curtis Chapman: CC 36
Tracy Chapman: B200 125
Chayanne: LA 24; LPA 13; LPS 8; LT 13
Che:: DS 9, 12
Kenny Chesney: B200 37; CA 7; CCA 5; PCA 17; CS 13, 20;
H100 74; HA 71
Mark Chesnutt: CS 47
Chevelle: B200 64; H100 77; HA 74; MO 8; RO 8
Chicago: B200 188
The Chieftains: CA 44; WM 1
Choppa: RSH 07 Choppa: RBH 97 Charlie Christian: /Z 22 Charlotte Church: CX 6; HOL 21; *PCA* 27 Charlotte Church: CA 9; NOLE 1, 10 - 2, Cinder: RO 36
Eric Clapton: B200 102; INT 22
Maurette Brown Clark: GA 22
Terri Clark: CS 14; H100 70; HA 68
Dorinda Clark-Cole: GA 25
Karen Clark-Sheard: GA 8
Kelly Clarkson: A40 31; AC 4; H100 22; HA 26; HSS 2; T40

Kelly Clarkson: A40 31; AC 4; H100 22; HA 26; H55 2; 140 26

Willie Clayton: BL 12
Clipse: B200 80; RBA 29; H100 21; HA 22; HSS 37, 57; RA 9; RBH 9; RP7; RS 28, 45

Tammy Cochran: CA 52
Kellie Coffey: CA 55; AC 16; CS 26
Coldplay: B200 72; PCA 45; A40 26; MO 29
Natalie Cole: B200 198, [/3; RBA 81
Nat King Cole: HOL 40
Deborah Coleman: BL 15
Phil Collins: B200 30; PCA 16; A40 40; AC 1
John Coltrane: JZ 9 John Coltrane: /Z9 Common: H100 13; HA 12; HSS 38, 70; RA 3, 65; RBH 3,

Common: H100 13; HA 12; HSS 38, 70; RA 3, 65; RBH 3, 65; RS 19, 23
Conjunto Primavera: HS 30; IND 24; LA 14; RMA 4; LT 9; RMS 2
Harry Connick, Jr.: HOL 19; JZ 6, 24; PCA 26
Control: LT 32; RMS 9
Shemekia Copeland: BL 3
Ferry Corsten: DC 33
Deborah Cox: B200 76; RBA 14; DC 2; RBH 92; RS 58
EI Coyote Y Su Banda Tierra Santa: LT 43; RMS 14
Crazy Town: B200 120; MO 31; RO 32
Creed: B200 73; PCA 15; 49; A40 4; H100 15; HA 14; HSS 12; RO 22; T40 9
Elvis Crespo: TSA 16
Cristian: LA 26; LPA 15; LPS 3; LT 4; TSS 7

Bing Crosby: HOL 17, 44; *PCA* 23 David Cross: H5 27; IND 23 Sheryl Crow: B200 110; A40 14, 30; AC 7; CS 48; CSS 1; DC 15; H100 91; HSS 5 Celia Cruz: TSA 11, 15; LT 22; TSS 2, 23 Cuisillos De Arturo Macias: RMS 19

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Da Fam: RBA 65 Da Headbussaz: IND 11; RBA 43 Dashboard Confessional: HS 33; IND 28 Miles Davis: RBC 21 Sammy Davis Jr: HOL 24

Sammy Davis Ir: HOL 24 Tyrone Davis: BL 7 Taylor Dayne: DC 40 Deep Forest: DC 34 Default: IND 14; RO 35 Def Leppard: PCA 30 Jack DeJonnette: JZ 23 Kevin Denney: CS 44 Devin: RBA 64 Louie DeVito: B200 106; EA 1; IND 5 Diamond Rio: B200 189; CA 27; CS 10, 55; H100 48; HA 47 DIdo: DS 10 Ani DiFranco: IND 33

Dido: DS 10

Ani Difranco: IND 33

Celine Dion: B200 121; HOL 10; PCA 7, 36; AC 9, 20
The Dirty South Divas: IND 16; HSS 16; RS 20
Dirty Vegas: EA 9
Distillers: HS 43; IND 32
Disturbed: B2:00 55; PCA 19; H1:00 60; HA 58; MO 5; RO 6
Dixie Chicks: B200 14; CA 1; CCA 2, 4; INT 16; PCA 8, 14;
A40 22; AC 17; CS 3; CSS 3; H1:00 16; HA 13; HSS 44
DJ Sammy: EA 5; AC 25; DS 8; H1:00 43; HA 46; T40 22
DJ Shadow: DS 5; HSS 54
Do: AC 25; DS 8; H1:00 43; HA 46; T40 22
Dolce: DC 16
Placido Domingo: CL 6, 7; HOL 37
The Donnas: HS 7
Don Won: RS 63
Will Downing: CJ 8
Dr. Dre: RBC 24
Dru Hill: RA 24; RBH 27
Duelo: RMS 32
Hilary Duff: HOL 26; HS 3
Rocio Durcal: LA 63

Steve Earle: CA 53; IND 30 Eastern Michigan Gospel Choir: GA 32 Steve Edwards: DC 9 Eliane Elias: /Z 20

Missy "Misdemeanor" Elliott: B200 3; RBA 2; H100 2; HA 2; HSS 14; RA 1; RBH 1; RP 1; RS 13; T40 4 Chris Emerson: AC 26 Emerson Drive: CA 50; HS 22; CS 11; CSS 9; H100 63; HA

The Emmanuels: GA 35
e-n: DC 47
Bill Engvall: CA 56
Enya: NA 2, 7; PCA 37; HSS 74
Faith Evans: RBA 76; RBH 88, 96
Eve: B200 122; RBA 40; H100 30, 62; HA 36, 60; HSS 6; RA
23, 41; RBH 24, 39; RP 12, 16; RS 4; T40 23
Jessica Eve: DC 50
Cesaria Evora: WM 7
The Exies: RO 26

Fabolous: H100 93; HSS 73; RA 74; RBH 70; RS 35 Ralph Falcon: DC 18 DJ Mark Farina: EA 13; IND 46 Fat Joe: B200 31; RBA 11; H100 97; HSS 49; RA 48; RBH 48; RS 18 48; KS 18 Cheo Feliciano: LT 22; TSS 2 Cheo Feliciano: LT 22; TSS 2 Vicente Fernandez: LA 29, 41; RMA 12 Field Mob: B200 141; RBA 27; RA 50; RBH 49 Jose Manuel Figueroa: RMS 30 Finch: HS 42 Five For Fighting: AC 6 Fleetwood Mac: B200 63; INT 19 Renee Fleming: CL 2 Floetry: B200 129; RBA 23; RBH 89 Flogging Molly: IND 45 Nico Flores Y Su Banda Puro Mazatlan: RMS 20 Luis Fonsi: LPS 19; LT 31; TSS 39 Foo Fighters: B200 41; H100 51; HA 50; MO 1; RO 7 Julia Fordham: DC 13 Foo Fighters: 8200 41; H100 51; HA 50; MU 1; RU 7 Julia Fordham: DC 13 Radney Foster: CS 60 Fourplay: C/ 6 Mario Frangoulis: CX 3; HS 28 Kirk Franklin: CC 13; GA 2: RBA 58 Freekey Zekey: H100 7; HA 7; RA 21; RBH 21; RP 9; RS 57; T40 6 Russ Freeman: C/ 25 Freeway: PA 60: PBH 61: PS 68

Freeway: RA 60; RBH 61; RS 48 Mannie Fresh: RBH 87 Fulanito: TSS 38 Nelly Furtado: RA 63; RBH 64; RS 49

Kenny G: B200 48, 128; C/2, 3; HOL 4, 28; PCA 42; RBA 82, 83; HSS 13
Warren G: RA 64; RBH 63
Peter Gabriel: B200 158
Bill & Gloria Gaither: CC 37 James Galway: CX 14, 15 Gang Starr: HSS 40; RBH 94; RS 32 Gang Starr: HSS 40: RBH 94; RS 32
Marvin Gaye: RBC 19
El General: TSA 18
Georgia Mass Choir: GA 39
Ghostface Killah: HSS 41; RS 34
Vince Gill: CCA 24; CS 36
Ginuwine: H100 44, 50, 97: HA 42, 49; HSS 49; RA 12, 48:
RBH 13, 48; RS 18; T40 32
Gisselle: LA 49; LPS 33; TSS 24
Philip Glass: CL 11
Dana Claver Aco 24 Dana Glover: A40 24

Philip Glass: CL 11
Dana Glover: A40 24
Godsmack: R0 16
Godspeed You Black Emperor: HS 34; IND 29
Brian Gold: RS 67
Tony Gold: RS 67
Tony Gold: RS 67
Good Bad Ugty: RS 56
Good Charlotte: B300 38; MO 12
Gospel Gangstaz: GA 18
Gott: H100 75; HA 75; RA 52; RBH 51; RP 22
Glenn Gould: CL 4
Gov't Mule: R0 40
Amy Grant: CC 20
David Gray: B200 35; INT 12
Al Green: RBC 12
Vivian Green: B200 93; RBA 16; RA 51; RBH 52
Lee Greenwood: CSS 4
Andy Griggs: CS 35
Josh Groban: B200 32; AC 11
Sara Groves: HS 48
Grupo Mania: LA 72; TSA 8; TSS 16
Grupo Mojado: RMS 37

**BILLBOARD NOVEMBER 30, 2002** 

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GTS: DC 11 Vince Guaraldi: HOL 29; PCA 48 Guardianes Del Amor: LA 70 GusGus: DC 25 Celtrick Haddon: GA 29
Charlie Haden: JZ 13
Sammy Hagar: IND 39; RO 37
Hillary Hahn: CL 13
Daryl Hall John Oates: AC 12, 15
Anthony Hamilton: H100 32; HA 29; RA 22; RBH 22; RP 11;
T40 31
Fred Hammond: CC 17; GA 4; RBA 94
Jennifer Hanson: CS 31; CSS 2; HSS 43
The Happy Boys: EA 7, 10; HS 18, 32
H.A.W.K.: RBA 99
Dr. Charles G. Hayses & The Cosmopolitan Warriors: GA 31
Hayseed Dixie: BG 15 Hayseed Dixie: BG 15 Heather Headley: B200 139; RBA 35; DC 42; RA 45; RBH Heather Headley: B200 139; RBA 35; DC 42; RA 45; KDH 444
Heather & Tito: HS 19; LA 12; LPA 10
Jimi Hendrix: B200 200
Faith Hill: B200 15; CA 2; CCA 14; A40 27; AC 2; CS 40, 45; H100 54; HA 54
Pat Hodges: DC 36
Dave Holland Big Band: JZ 18
Dave Hollister: B200 126; RBA 28; RBH 80
Steve Holy: CS 30
John Lee Hooker: BL 14
Whitney Houston: H100 94; HSS 59; RA 43; RBH 38
Rebecca Lynn Howard: B200 173; CA 22; CS 17; H100 95
Buck Howdy: IND 44; INT 11
LOS HURZCARSE DE NOTE: RMS 26
Norman Hutchins: GA 19 Ice Cube: RBH 90 Enrique Iglesias: B200 133; LA 6; LPA 5; AC 8; LPS 18, 20; LT 28, 33; TSS 33 iio: DS 15 IMx: RA 71; RBH 71 Int. BA71: RBH 71
Incubus: B200 187
India: TS5 4
India: Arie: B200 51; RBA 19; H100 92; RA 34; RBH 36
Infamous 2.0: RA 29; RBH 31; RP13; RS 59
Insane Clown Posses: B200 68; IND 3
Intacto: RMS 29
Interpoi: HS 31; IND 26
Interpoi: HS 31; IND 26
Intocable: LA 55, 57; LT 7; RMS 1
Los Invasores de Nuevo Leon: LA 54
Irv Gotti: RBH 78
Israel And New Breed: GA 20
Isyss: B200 177; RBA 37; H100 71; HA 70; HSS 21; RA 67;
RBH 62; RS 24
Burl Ives: CCA 8; HOL 23; PCA 31 Alan Jackson: B200 36, 44; CA 6, 9; CCA 12, 15; HOL 2, 41; CS 8; H100 64; HA 62 Janet Jackson: HSS 48; RBH 100; RS 46 Jackyl: RO 39 Jadakiss: H100 6; HA 6; HSS 21; RA 28; RBH 30; RS 24, 55; Tao 5 Jagged Edge: H100 93 Jaguares: LA 10; LPA 9 Jahelm: B200 24; RBA 5, 69; H100 53; HA 51; RA 15; RBH 15 Bishop T.D. Jakes: GA 37 Bishop 1.U. Jakes: OA 3/ Bob James: C/ 24 Boney James: C/ 13 Etta James: BL 6, 11 Jana: D 5 19 Tim Janis: NA 11 AJ Jarreau: C/ 5; RBA 96 Keith Jarrett: JZ 23 Ja Rule: H100 57; HA 61; HSS 24; RA 16; RBH 17; RP 14; RS Ja Rule: H100 57; HA 61; HSS 24; RA 16; RBH 17; RP 14; RS 7

Jay-Z: B200 1; RBA 1; RBC 5; H100 11; HA 10; HSS 15; RA 7.
60; RBH 6, 61, 76; RP 5; RS 5, 48, 68; T40 28

Jazzanova: DS 25

Jazze Pha: RBH 87

Waylon Jennings: CA 70

Jose Alfredo Jimenez: LA 71

Jimmy Eat World: B200 195; A40 9; MO 22

Joe: RA 68; RBH 66; RS 55

Elton John: B200 12; INT 6

Carolyn Dawn Johnson: CA 67; CS 27

Jack Johnson: B200 104; A40 32; MO 40

Syleena Johnson: RA 59; RBH 59, 91; RS 52

Jim Johnston: DC 30

Donell Jones: RBA 61

Norah Jones: B200 23; CJ 1; INT 8; A40 10; AC 22; H100 52;
HA 52; T40 25

Sic Charles Jones: RBA 74

Jordi: LPS 14; LT 27 Sir Charles Johnes: R6A 74 Jordi: LPS 14; LT 27 Juanes: HS 11; LA 8; LPA 7; LPS 4, 10; LT 6, 15; TSS 25 Cledus T. Judd: CA 57, 65; HS 50 Jumps; B200 168; CC 9, 16; HOL 31 Jurassic 5; B200 132; RBA 59 J-Zone: RS 72 Israel Kamakawiwo'Ole: IND 43; WM 5
Anthony Kearns: WM 13
John P. Kee: B200 163; CC 8; GA 1; HS 1; RBA 38
Salif Keita: WM 15
Toby Keith: B200 29, 197; CA 5, 29; CCA 9; PCA 33; CS 5;
H100 35; HA 32
Kelis: HSS 66; RBH 93; RS 33
R. Kelly: RBC 13; H100 66; HSS 3; RA 19; RBH 16, 81; RS 1
Keplyn: RBA 89
Las Ketchup: B200 117; LA 2; LPA 1; H100 89; LPS 2; LT 1;
RMS 35; TSS 3
Alicia Keys: H100 30; HA 36; HSS 6; RA 41; RBH 39; RP 16;
RS 4; TJa 2 3
Khia: IND 16
Kid Rock: B200 74; PCA 34; A40 30; CS 48; CSS 1; H100
91; HSS 5 Israel Kamakawiwo'Ole: IND 43; WM 5 Kid Rock: B200 74; PCA 34; A40 30; CS 48; CSS 1; H100 31; H5S 5 Kidz Bop Kids: B200 86, 107; H0L 8 D.D. Klein: DC 17 Beyonce Knowles: H100 11; HA 10; HSS 15; RA 7; RBH 6; RP 5; RS 5; TA0 28 Korn: B200 318; MO 38; RO 23, 25 Jane Krakowski: AC 13 Diana Krall: B200 66; JZ 2, 4 Alison Krauss: BG 4; CA 32 Alison Krauss + Union Station: B200 59; BG 1; CA 10 Krazv: RBH 9;

Mark Lane: HSS 31; RS 36 k.d. lang: B200 52; INT 9; /Z1 Lasgo: DS 13; H100 80; T40 38 The Latin All-Stars: LA 73 Vic Latino: EA 18 The Latin Art Sat 18

Avril Lavigne: B 200 11; A40 3, 23; AC 18; H100 17, 23; HA 16, 21; T40 7, 12

Donald Lawrence & The Tri-City Singers: GA 16

Layo & Bushwacka!: DC 20

Lectroluv: DC 30

Murphy Lee: H100 12; HA 11; RA 8; RBH 8; RP 6; T40 36

Gerald Levert: B200 92; RBA 21; RA 40; RBH 37

La Ley: LPS 15; LT 30; TSS 28

Liberacion: HS 29; LA 13; RMA 3; RMS 38

Lifehouse: B200 161; CC 7; A40 18; H100 84

Lil' Flie: B200 99; RBA 22; RA 73; RBH 75 Lil**' Flip:** B200 99; RBA 22; RA 73; RBH 75 Lil Genius: RS 54 Lil Jon & The East Side Boyz: B200 49; IND 2; RBA 10; RA Lil Jon & The East Side Boyz: B200 49; IND 2; RBA 10; RA 75; RBH 74
Lil Jon & The East Side Boyz: B200 49; IND 2; RBA 10; RA 75; RBH 74
Lil Mo: H100 38; HA 38; T40 18
Lil Tykes: RS 63
Lil Wayne: RBA 79
Limite: LA 35; RMA 17; LT 36; RMS 13
Lorie Line: NA 8
Aaron Lines: CS 22
Linkin Park. B200 111; PCA 9
Johannes Linstead: NA 14
German Lizarraga: RMS 23, 34
LLCool ; B200 45; RBA 13; H100 4; HA 3; HSS 63; RA 2, 58; RBH 2, 58; RP 2; RS 38; T40 24
London Philharmonic Orchestra: Ct 3
London Symphony Orchestra: Ct 3
Lonestar: CA 43; CS 24
Loon: H100 50, 86; HA 49; HSS 65; RA 38; RBH 40; RS 31; T40 32
Argel Lone: TSS 34. T40 32 Angel Lopez: T55 34 Jennifer Lopez: D5 2; H100 6; HA 6; H55 28; RA 28; RBH 30; R5 66; T40 5 Lord Of The Drumz: DC 43 Lord Of The Drumz: DC 43 Lost Witness: DC 44 Patty Loveless: BG 7, 9; CA 59 Ludacris: B200 196; RBA 77; RA 29, 69; RBH 31, 69, 86; RP 13; RS 59, 62 Lynyrd Skynyrd: PCA 50 -M-Yo-Yo Ma: CL 8; CX 11
Mack 10: RBH 90
Mad Lion: RS 64
Madonna: A40 25; DC 1; DS 1; H100 10; HA 18; HSS 1; T40 Madoulnat: 440 5,5 bC 1, bS 1, H100 10, FM 10, FM 31, F40 Mana: LA 7; LPA 6; LPS 25, 26; LT 38, 40 Mana: LA 7; LPA 6; LPS 25, 26; LT 38, 40 Manna: MS 20 71; HOL 6; INT 24 Mimee Mann: IND 22 Mannheim Steamroller: HOL 3, 32, 43, 45; PCA 2 Victor Manuelle: LA 19; TSA 1; LPS 34; LT 14; TSS 1 Mario: B20 159; RBA 56; H200 100; RA 37; RBH 41 Bob Marley: PCA 44; RBC 9; RE 8 Damian "Jr. Gong" Marley: RE 13 Brad Martin: CS 56 Dean Martin: HOL 24 Angle Martinez: H100 38; HA 38; HSS 66; RBH 93; RS 33; T40 18 Mary Mary: CC 14; GA 3; RBA 71; RBC 10 Mary Mary: CC 14; GA 3; RBA 71; RBC 10
Masque: CJ 19
Master P: RBH 95, 97
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John Mayer: B200 40; A40 5, 13; AC 14; H100 29; HA 30;
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Maysa: CJ 18
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CS 18, 25, 57; H100 100 Maysa: (7 18
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Delbert McClinton: BL 1, 8; CA 39; IND 15
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Ismael Miranda: LT 22; TSS 2
Moby: EA 14
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Jane Monheit: /Z 7
Andy Montanez: TSA 20
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Mr. Cheeks: HSS 46; RS 43
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RBH 32: RP 25; K3 00 Mashom: DC 19 Nate Dogs: H100 81; RA 46, 64; RBH 45, 63; RP 21 Ednita Nazario: LA 47; LPA 19; LPS 15; LT 30; TSS 28 Youssou N'Dour: WM 9 Nelly: B200 18; RBA 15; RBC 16; H100 9, 12; HA 9, 11; HSS 17; RA 8, 13; RBH 8, 12; RP 6, 8; RS 6; T40 11, 36 Willie Nelson: B200 150; CA 19, 58; CCA 13

New Found Glory: B200 171; MO 35, 39 Newsboys: CC 29, 34 Nia: RBA 86 Joe Nichols: CA 33; HS 4; CS 37; CSS 7 Nickelback: B200 151; RO 12 Nickel Creek: B200 174; BG 3; CA 23; CCA 17; IND 7 Tito Nieves: TSA 12; LT 22; TSS 2 Nirvana: B200 16; INT 23; H100 45; HA 43; MO 2; RO 3 The Nitty Gritty Dirt Band: BG 6; CA 46 Nivea: H100 14; HA 17; HSS 4; RA 35; RBH 25; RS 2, 65; T40 13 NO Doubt: B200 67; A40 2; H100 3; HA 4; T40 2 Nichole Nordeman: CC 19; HS 10 N.O.R.E.: HSS 6; RA 36; RBH 42; RP 17; RS 39 Smokie Norful: GA 11 Bebo Norman: HS 44 Shioke Norman: HS 44 No Secrets: HS 47; HS5 58 The Notorious B.I.G.: RBC 11, 15; RS 69, 71, 73 Nueva Era: TSS 29 Paul Oakenfold: B200 192; EA 3; DC 10; H100 83 The Oak Ridge Boys: CA 69 Sinead O'Connor: IND 25; WM 4; DC 4 OK Go: H5 9; MO 20 Old & In The Gray: BG 13 La Onda: LA 31; RMA 14; LT 20; RMS 7; TSS 31 Ono: DC 46 La Onda: LA 31; RMA 14; LT 20; RMS 7; TSS 31 Ono: DC 46 Oobie: RA 75; RBH 74 Opeth: HS 16; IND 19 Orchestra Baobab: WM 14 Los Originales De San Juan: LA 58 Joan Osborne: IND 34 Kelly Osbourne: HSS 22 The Osborne Brothers: CSS 10 Oscar G: DC 18 O-Town: B200 28; T40 35 Our Lady Peace: B200 154; A40 17; H100 72; T40 40 Ours: HS 39 Petey Pablo: RBH 85
Joe Pace: GA 17
Brad Paisley: B200 178; CA 24; C5 19
Palomo: RMS 31
Laszlo Panaflex: DC 6
Papa Roach: RO 38
Dolty Parton: BG 5; CA 35; IND 13
Pastor Troy: RBA 44; RA 66; RBH 68; RS 50
Sean Paul: B200 26; RBA 8; RE 1; H100 8; HA 8; HSS 11;
RA 5; RBH 5; RP 4; RF 31; TAQ 21
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Jennifer Penai: LA 23; RMA 10; LPS 12; LT 5; RMS 8
Dottie Peoples: GA 13; RBA 97
Murray Perathia: CL 14
Tom Petty And The Heartbreakers: B200 115; PCA 32; RO 27
Pinck: B200 33; A40 28; DS 11; H100 40; HA 48; T40 20, 27
Pink Rloyd: PCA 39
Pinmonkey: CA 64; CS 54
Alexandre Pires: LPS 17; LT 34
Jeff Pitchell: BL 9
Play: B200 313; HSS 69
Plus One: CC 26; HOL 47
P.O.D.: B200 169; CC 10
Point Of Grace: CC 25
Stephane Pompougnac: EA 17
Carlos Ponce: LPS 37
Elvis Presley: B200 21; CA 3; HOL 15; INT 14; PCA 5, 21
Pretenders: B200 179; IND 8
Project Pat: RBA 72
Puddle Of Mudd: B200 60; H100 20; HA 20; MO 3; RO 2;
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Rabanes: TSS 10
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LeAnn Rimes: B200 114; CA 15; A40 37; AC 10; CS5 5, 6
Lee Ritenour: C/16
Jerry Rivera: LA 53; TSA 4; LPS 24; LT 18; TSS 8
Lupilto Rivera: HS 46; LA 16; RMA 5; LT 24; RMS 6
Bob Rivers: CA 62
Chris Robinson: IND 41
Lourdes Robles: LPS 29; LT 49; TSS 32
Rockell: DS 16
Daniel Rodriguez: CX 7
Roy Rogers: BL 5
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Royksopp: EA 20; DC 7
Rozelly: RBA 65
Paulina Rubio: LPS 5; LT 10; TSS 20
Ruff Endz: RA 49; RBH 50
Tammy Ruggeri: H100 50; HA 49; T40 32
Run-DMC: RBA 54
John Rezeznik: A40 16 Sacario: H100 38; HA 38; T40 18
Sade: RBC 23; DS 17
Ryuichi Sakamoto: CX 10
Saliva: B200 19; MO 7; RO 10
Joe Sample: C/ 22
Adan Chalino Sanchez: RMS 27
Sandman: HSS 42; RS 27
Santana: B200 10; INT 5; A40 1; AC 5; H100 5; HA 5; HSS 33; LPS 39; T40 3; TSS 18
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T40 6
Gilberto Santa Rosa: LA 32; TSA 2; LPS 36; LT 22, 29; TSS 2, 9, 17
Antony Santos: TSA 19
Alejandro Sanz: LA 66
Marvin Sapp: GA 27
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LaTocha Scott: RA 62; RBH 67
Joan Sebastian: LA 45; LPS 32; LT 48
Jon Secada: LPS 28; LT 42; TSS 40
Secret Garden: MA 12
Seether: B200 194; MO 11; RO 14
Bob Seger & The Silver Bullet Band: PCA 24
Selah: CC 18; HOL 33; HS 6
Selena: LA 9; LPA 8
Erick Sermon: H100 41; HA 40; HSS 27; RA 14; RBH 14; RP
10; RS 17
Sev: HSS 34
Shade Sheist: RA 64; RBH 63
Shaggy: B200 124; 118, 149; LA 3; LPA 2; LPS 27; LT 45
Sham: RBH 91; RS 52
Shawnna: RBH 86
SheDaisy: CA 66
Duncan Shelk: A00 39
Shekinah Glory Ministry: GA 9; IND 37
Blake Shelton: CA 49; CS 25
The Shepherds: GA 33
Shifty Shellshock: DC 10; H100 83
The Sicillians: DS 20
Sigur Ros: B200 137; 18; LPS 27; LT 3; RMS 18; TSS 30
Daryle Singletary: CS 50
Daryle Singletary: CS 50 T40 6
Gilberto Santa Rosa: LA 32; TSA 2; LPS 36; LT 22, 29; TSS 30 Daryle Singtetary: CS 50 Sixpence None The Richer: CC 22; A40 19 Sixpence None The Richer: CC 22; A4o 19
Sizzla: RE 14
Smilez & Southstar: HS 49; RBA 73
Anthony Smith: C5 41
Keely Smith: JZ 19
Michael W. Smith: B200 58, 142; CC 2, 5
Pastor Keith Smith: GA 36
Snoop Dogs: H100 87; H5S 30; RA 39; RBH 35; RS 21
Socios Del Ritmo: LT 44; RMS 16
Marco Antonio Solis: IND 49; LA 27; LPA 16; LPS 16, 22; LT Shauna Solomon: DC 21 Snauna Sotomon: Ut 21 Soluna: HSS 64 Something Corporate: HS 26 Spacefunk: DC 26 Spanish Harlem Orchestra: TSA 10 Spliff Star: H100 88; HSS 29; RA 27; RBH 29, 91; RP 19; RS panish Hartem Orchestra: TSA 10
Spliff Star: H100 88; HSS 29; RA 27; RBH 29, 91; RP 15
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George Strait: B200 124; CA 16, 31; CCA 20, 22; CS 4;
H100 33; HA 24; CA 16, 31; CCA 20, 22; CS 4;
H100 33; HA 20
Barbra Streisand: HOL 12; PCA 13
The Strokes: MO 30
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Sugarcult: H5 8; IND 12; MO 36
Sum 41: MO 16
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System Of A Down: B200 95; H100 76; HA 73; MO 13, 24; RO 11, 17

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Talib Kweli: RBH 77; RS 61

Tank: B200 83; RBA 17; RA 72; RBH 73, 87

Taprox: B200 85; MA 75; RA 52; RBH 51; RP 22

T.A.T.U.: H5S 8

James Taylor: B200 101; INT 18; PCA 18; AC 23

Tela: RBA 93

Teleoppmusik: EA 12

Los Temetrations: RBC 25

Chalee Tennison: C5 58

Los Terribles Del Norte: LA 68

John Tesh: B200 195; CC 12; HOL 20; NA 13

TG4; H5S 7; RBH 98; RS 3

Jimmy Thackery: BL 4

Thalia: LA 21; LPA 12; LPS 9; LT 11; T5S 14

Tha Rayne: H100 53; HA 51; RA 15; RBH 15

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Thicke: H5S 10

Thievery Corporation: EA 8; HS 21; IND 21

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Los Tigrillos: LA 56

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Justin Timbertake: B200 48; INT 17; RBA 6; DC 45; D5 3;

H100 18; HA 19; H5S 39; RBH 82; RS 53; T40 10

Tin Hat Trio: /Z 11

Aaron Tippin: CA 72

TLC: B200 6; INT 21; RBA 4; H100 28; HA 31; HSS 71; RA 25; RBH 23; RS 29; T40 30

tobyMac: H5 38

Too Short: B200 130; RBA 25

Total: RS 64

Toya: H100 7; HA 7; RA 21; RBH 21; RP 9; RS 57; T40 6

Transplants: IND 17

Trans-Siberian Orchestra: HOL 22, 38; PCA 29

Trapi: RO 29

Randy Travis: CA 38; CC 21; CSS 8

Faith Trent: DC 5

Trick Pony: B200 135; CA 75, 54; CS 28

Trina: RBA 52; RA 69; RBH 69; RS 62

Trini-tee 5:7: CC 35; GA 7

Travis Tritt: B200 130; CA 28; CCA 19; CS 15

TRUSTcompany: B200 180; RMA 9; LT 17; RMS 4

Tannya Tucker: CA 71; CS 38

Shania Twain: CCA 3; PCA 12; AC 21; CS 9; H100 34; HA 34

Twista: RBC 22

Ronan Tynan: WM 33

Steve Tyrell: HS 60; IZ 5, 12

Tyrese: RA 55; RBH 55

U2: B200 27, 34; INT 1, 13 UB40: RE 5 UG4: RBA 84 Uncle Kracker: B200 160; A40 6; H100 59; HA 66; T40 29 Underworld: EA 22; DC 14 Union Station: B6 4; CA 32 Keith Urban: B200 70; CA 11; CS 2, 57; H100 25; HA 24 Adolfo Urias Y Su Lobo Norteno: LT 50; RMS 17 Polo Urias Y Su Maquina Nortena: RMS 25 The Used: B200 170; HS 2; MO 21 Usher: DS 7; RS 75 ian Van Dahl: DS 22 lan Van Dahl: DS 22
Vanessa-Mae: CL 9
Luis Vargas: TSA 19
Phil Vassar: CA 63; H100 98
Stevie Ray Vaughan And Double Trouble: BL 2
Chuy Vega: LA 69; RMS 21
Angelo Venuto: DS 20
The Vines: B200 144; MO 27
Carlos Vives: LA 64; TSA 7 \_W\_ Kristine W: DC 24
The Wailers: PCA 44; RBC 9; RE 8
Hezekiah Walker 8. The Love Fellowship Crusade Choir:
CC 33; GA 6; HS 25; RBA 91
Tamara Walker: AC 29
The Wallflowers: B200 75; A40 35
Warrior King: RE 9
Dinah Washington: DC 31
Kim Waters: CL 14 Kim Waters: *CJ* 14 Latanza Waters: DC 8 Kim Waters: (J 14
Latanza Waters: DC 8
Muddy Waters: BL 14
Russell Watson: CZ 2, 13
WC: B200 46: RBA 7; H100 81; RA 46; RBH 45, 90; RP 21
Weebie: RBH 95
Kirk Whalum: (J 12; GA 21
Karyn White: DC 11
The White Stripes: B200 134; MO 28
Who Da Funk: DC 50
Widelife: DC 48; DS 21
Doug Williams: GA 26
John Williams: CX 5
Joy Williams: CC 32; HS 24
Metvin Williams: GA 26
Michelle Williams: GA 26
Michelle Williams: GA 26
Mark Wills: B200 183; CA 25; CS 12; H100 58; HA 57
Cassandra Wilson: JZ 16
Bridgette Wilson-Sampras: CS 43
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Zero 7: EA 25 Zoegirl: CC 28; EA 6; HS 17, 45

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Amelie: WM 11
American Idol: Greatest Moments; B200 65; STX 3
Big Idea's Jonah — A Veggietales Movie: STX 23
Bir Idea's Jonah — A Veggietales Movie: STX 23
Brown Sugar: B200 77; RBA 20; STX 4
El Clon: LA 37; LPA 18
Coyote Ugty: CCA 11; PCA 47; STX 17
Die Another Day: B200 156; STX 10
Disney's Lito & Stitch: STX 14
Down From The Mountain: BG 10
Finding Forrester: JZ 21
Findia: STX 21; WM 2
Grease: STX 19
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STX 5
JAm Sam: STX 24
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Lizzie McGuire: B200 82; STX 6
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STX 20
Mamma Mial: PCA 46 -SOUNDTRACKS-The Lord Of The Rings: The Fellowship Of The Ring:
5TX 20
Mamma Mial: PCA 46
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Moulin Rouge: STX 12
O Brother, Where Art Thou?: B200 105; BG 2; CA 13; STX 7
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Scooby-Doo: STX 16
Shrek: B200 190; STX 11
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Sweet Home Alabama: B200 136; STX 9
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XXX: STX 18
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Lady Saw: A40 2; H100 3; HA 4; T40 2 Rachael Lampa: EA 19

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	2002		Billboard MODERN ROC	"CATANI V
	¥		Airplay monutored by • •	
SEE.	AST WEEK		Nielsen Broadcast Data	
	7		Systems	
	Š	1	TITLE IMPRINT/PROMOTION LABEL	Artist
	4		曾 NUMBER 1 增	2 Weeks At Number 1
1	1		ALL MY LIFE ROSWELL/RCA	Foo Fighters 5
2	2		YOU KNOW YOU'RE RIGHT OGC/GEFFEN/INTERSCOPE	Nirvana 🧣
The state of the s	3		SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd 🤿
4	4		BOTHER ROADRUNNER/IDJING	Stone Sour 🕏
5	5	116	PRAYER REPRISE	Disturbed 🤿
6	6	16	THE ZEPHYR SONG WARNER BROS.	Red Hot Chili Peppers দ
7	7		ALWAYS ISLAND/IDJMG	Saliva 5
8	8		THE RED EPIC	Chevelle 🤿
9	9		COCHISE INTERSCOPE/EPIC	Audioslave s
10	11		NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age 🤿
(11)	12		FINE AGAIN WIND-UP	Seether ⊊
12	13		LIFESTYLES OF THE RICH AND FAMOUS DAYLIGHT/EPIC	Good Charlotte 5
13	10		AERIALS AMERICAN/COLUMBIA	System Of A Down 🖙
14	14		WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down ≤
15	16		LOSE YOURSELF SHADY/INTERSCOPE	Eminem <
16	20	4-1	STILL WAITING ISLAND/IDJIMG AIRPOWER	
17	19		POEM VELVET HAMMER/ATLANTIC	Taproot -
18	15		I AM MINE EPIC	Pearl Jam
19	18		TOMORROW RCA	SR-71 ⊊
20	21	- It I	GET OVER IT CAPITOL	OK Go ⊊
21	24	1	THE TASTE OF INK REPRISE	The Used 🖙
22	23		A PRAISE CHORUS DREAMWORKS	Jimmy Eat World ≤
23	17		BY THE WAY WARNER BROS	Red Hot Chili Peppers -
24	28		INNERVISION AMERICAN/COLUMBIA	System Of A Down
25	27		REMEMBER ME ISLAND/IDJMG	Hoobastank 束
25	25		DOWNFALL GEFFENINTERSCOPE	TRUSTcompany s
27	29		OUTTATHAWAY ENGINEROOM/CAPITOL	The Vines 😴
28	26		DEAD LEAVES AND THE DIRTY GRÖUND THIRD MANAY2	The White Stripes 😴
-270	20			
29	20		CLOCKS CAPITOL	Coldplay 😓
30	22	1.6	SOMEDAY RCA	The Strokes 束
31	37		DROWNING COLUMBIA	Crazy Town 💂
32	35		RUNNING FROM ME GEFFEN/INTERSCOPE	TRUSTcompany
33	33		ONE MORE MINUTE LAVA	Authority Zero 😞
34	32	- 0	THERE IS MCA	Box Car Racer ←
35	38		HEAD ON COLLISION DRIVE-THRU/MCA	New Found Glory 💂
36	31	10	PRETTY GIRL (THE WAY) ULTIMATUM ARTEMIS	Sugarcult -
27			POLYAMOROUS HOLLYWOOD	Breaking Benjamin 💂
33	J. L.E.		ALONE I BREAK IMMORTAL/EPIC	Korn ⊊
39	36	1	MY FRIENDS OVER YOU DRIVE THRUIMCA	New Found Glory 🤿
40	40	4	BUBBLETOES ENJOY/UNIVERSAL/UMRG	Jack Johnson

	MBER 002	30	Billboard ROCK T	TREAM TRACKS
H	AST WEEK		Airplay monitored by 💦 Nielsen	
N SIE	3		Broadcast 0 Systems	Data
Ī	LAS		TITLE IMPRINT/PROMOTION LABEL	Artist
			型 NUMBER 1 当	1 Week At Number 1
1	3		WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
2	2	E.F.4	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	1		YOU KNOW YOU'RE RIGHT DGC/GEFFEN/INTERSCOPE	Nirvana
4	4	13	BOTHER ROADRUNNER/10,1MG	Stone Sour
5	6	8-	COCHISE INTERSCOPE/EPIC	Audioslave
6	5	1.	PRAYER REPRISE	Disturbed 4
7	7		ALL MY LIFE ROSWELL/RCA	Foo Fighters
<sub>දි</sub>	8		THE RED EPIC	Chevelle
9	9		I AM MINE EPIC	Pearl Jam
10	12	121	ALWAYS ISLANDINDIMG	Saliva
11	10		AERIALS AMERICAN/COLUMBIA	System Of A Down
12	11	20	NEVER AGAIN RDADRUNNER/IDJMG	Nickelback
13	13	la l	POEM VELVET HAMMER/ATLANTIC	Taproot
14	17		FINE AGAIN WIND UP	Seether :
15	14	16-3	THE ZEPHYR SONG WARNER BROS.	Red Hot Chili Peppers
16	16	12	I STAND ALONE REPUBLIC/UNIVERSAL/UMRG	Godsmack
17)	23		INNERVISION AMERICAN/COLUMBIA AIRPOWER	System Of A Down
18	20	E.3	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age
19	21		NOT FALLING EPIC	Mudvayne 4
20	15	13	NOTHING COULD COME BETWEEN US 604/ROADRUNNER	Theory Of A Deadman
21	18	Tio !	BY THE WAY WARNER BROS.	Red Hot Chili Peppers
22	39		WEATHERED WIND-UP	Creed
23	25		ALONE I BREAK IMMORTAL/ERIC	Korn :
24	19	STATE OF	PITIFUL ELEKTRA/EEG	Blindside -
25	22	1	THOUGHTLESS IMMORTAL/EPIC	Korn :
26	27		MY GODDESS MELISMAZVIRGIN	The Exies
27	24	1(0)	THE LAST DJ WARNER BROS.	Tom Petty And The Heartbreakers
28	30		DO YOU CALL MY NAME REPUBLIC/UNIVERSAL/UMRG	RA
29	33		HEADSTRONG WARNER BRDS.	Trapt
30	28	13	REMEMBER ME ISLAND/IDJMG	Hoobastank -
31	36		RUNNING FROM ME GEFFEN/INTERSCOPE	TRUSTcompany
32	34		DROWNING COLUMBIA	Crazy Town *
33	32		LOOKING DOWN ATLANTIC	Audiovent 4
34	29	10	DON'T STOP VIRGIN	The Rolling Stones
35	35	12.50	LIVE A LIE TVT	Default =
36	37		SOUL CREATION GEFFEN/INTERSCOPE	Cinder
37	38		THINGS'VE CHANGED 33RD STREET	Sammy Hagar And The Waboritas
38	31		TIME AND TIME AGAIN DREAMWORKS	Papa Roach
39			KILL THE SUNSHINE HUMIDITY/NEW WEST	Jackyl
40	107.1	11/1	DRIVIN' RAIN ATO	Gov't Mule

A THOUSAND MILES AMMINITERSCOPE  4 A MOMENT LIKE THIS RCA  5 THE GAME OF LOVE ARISTA  6 6 SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA  7 8 SOAK UP THE SUN AMMINITERSCOPE  8 7 HERO INTERSCOPE  9 9 A NEW DAY HAS COME EPIC  Celine Dion 5  10 11 LIFE GOES ON CURB  11 12 TO WHERE YOU ARE LASREPRISE  10 DO IT FOR LOVE ARISTA/REMOLUMBIA  11 3 NO SUCH THING AWARE/COLUMBIA  11 3 NO SUCH THING AWARE/COLUMBIA  12 TO WHOMAMHIL/RICA VICTOR  13 16 YOU WINDHAMHIL/RICA VICTOR  15 21 FOREVER FOR YOU U WATCH  16 15 WHEN YOU LIE NEXT TO ME BINA  KEILIE COMPLICATED ARISTA  COMPLICATED ARISTA  COMPLICATED ARISTA  AVII LAVIGNES  10 17 THROUGH THE RAIN MOMARCISLANDIDUMS  11 18 COMPLICATED ARISTA  COMPLICATED ARISTA  AVII LAVIGNES  20 DON'T KNOW WHY BUE NOTEWIRDN  10 JO Sammy & Yanou Featuring Of Shania Twain 5  21 HERE I AM AMMINITERSCOPE  Bryan Adams 5  22 HERE I AM AMMINITERSCOPE  Bryan Adams 5  23 HEAVEN ROBBINS  DJ Sammy & Yanou Featuring Of Shania Twain 5  24 ALL BECAUSE OF YOU MOMOMONY  Chris Emerson  THESE FOOLISH THINGS  ROD SIEWART  Paul Simon  Paul Simon	200				
Airplay monitored by Nielsen Broadcast Data Systems  Artist  CAN'T STOP LOVING YOU ATLANTIC  Phil Collins  CRY WARRENBROS  Faith Hill 5  CRY WARRENBROS  Faith Hill 5  A HOUSAND MILES AMMINISSCOPE  Vanessa Carfton 5  A MOMENT LIKE THIS RCA  SUPERMAN (IT'S NOT EASY) ANARECOLUMBIA  SUPERMAN (IT'S NOT EASY) ANARECOLUMBIA  SOAK UP THE SUN AMMINISSCOPE  PRIVATE OF FIRST SOR CEILED TO WE SHAPE COLUMBIA  TO WHERE YOU ARE MARRENBROSE  A NEW DAY HAS COME ERC  Celline Dion 5  TO WHERE YOU ARE MARRENBROSE  JOSH GROBAN 5  TO WHERE YOU WARD DAY HAS COME END  TO WHERE YOU WARD HAS MARRENBROSE  JOSH GROBAN 5  TO WHERE YOU ARE MARRENBROSE  JOSH GROBAN 5  TO WHERE YOU WARD HAS MARRENBROSE  JOSH GROBAN 6  TO WHERE YOU WARD HAS MARRENBROSE  JOSH GROBAN 6  TO WHERE YOU WARD HAS MARRENBROSE  JOSH GROBAN 6  TO WHERE YOU WARD HAS MARRENBROSE  JOSH GROBAN 6  TO WHERE YOU WARD HAS MARRENBROSE  JOSH GROBAN 6  TO WHERE YOU WARD DAY HAS MARRENBROSE  JOSH GROBAN 6  TO WHEN YOU LIE NEXT TO ME BNA  KELLIG COFFEY 5  THROUGH THE RAIN MONARCISLANDIDUMS  AVRII LAVING CEILER DION 6  TO WHEN YOU IRE READY GOLUMBIA  JONN AGETCHA GOOD! MERCURNIDUMS  AVRII LAVING SHAPE BRY A MARRING SHAPE			30	Billocard ADULT	ONTEMPORARY
Broadcast Data Systems  Artist  TITLE IMPRINT/PROMOTION LABEL  Artist  1 Week At Number 1  1 CRY WARNER BROS  Faith Hill 5  2 A THOUSAND MILES AMMINTERSCOPE  Vanessa Cartfor 5  4 A MOMENT LIKE THIS RCA  Kelly Clarkson 6  5 THE GAME OF LOVE ARISTA  Santana Featuring Michelle Brach 6  6 SUPERMAN (IT'S NOT EASY) AMARICOLUMBIA  Five For Fighting 7  8 FOR FURTHER SUN AMMINTERSCOPE  P HERO RESSCOPE  Enrique Iglesias 7  9 A NEW DAY HAS COME EPIC  Celine Dion 5  10 11 LIFE GOES ON CURB  LEANN RIMES 5  10 DO IT FOR LOVE ARISTARCARMS REMIAGE  DAYI Hall John Qates  10 10 DO IT FOR LOVE ARISTARCARMS REMIAGE  DAYI HAIL JOHN QUANCHECOLUMBIA  JOHN MAYER 5  10 POREVER FOR YOU UWATCH  DAYI HAIL JOHN QUEEN SELECTION OF BIMB IN CHILD SELECTION OF SELECTION		×			
TITLE IMPRINT/PROMOTION LABEL  Artist  NUMBER 1 1 1 Week AI Number 1  CAN'T STOP LOVING YOU AILANTIC.  Phil Collins  Faith Hill 5  CAN'T STOP LOVING YOU AILANTIC.  Phil Collins  Faith Hill 5  CAN'T STOP LOVING YOU AILANTIC.  Phil Collins  Faith Hill 5  CAN'T STOP LOVING YOU AILANTIC.  Phil Collins  Faith Hill 5  CAN'T STOP LOVING YOU AILANTIC.  Phil Collins  Faith Hill 5  A THOUSAND MILES AMMINIERSCOPE  A MOMENT LIKE THIS INCA  Santana Featuring Michelle Branch 5  THE GAME OF LOVE ARISTA  Santana Featuring Michelle Branch 5  SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA  FIVE FOR Fighting 5  SOAK UP THE SUN AMMINIERSCOPE  Berrique Iglesias 5  Phil Collins  TO WHERO INTERSCOPE  Enrique Iglesias 5  Celine Dion 5  LeAnn Rimes 5  TO WHERE YOU ARE LASREPRISE  Josh Groban 5  JOSH Groban 5  DO IT FOR LOVE ARISTARICA/BMG HERITAGE  TO WHEN YOU UNATCH  DAY! Hall John Qates  THE FOREVER FOR YOU U WATCH  DAY! Hall John Qates  WHEN YOU LIE NEXT TO ME BMA  Kellie Coffey 5  WHEN YOU LIE NEXT TO ME BMA  Kellie Coffey 5  WHEN YOU LIE NEXT TO ME BMA  Kellie Coffey 5  THROUGH THE RAIN MONARCICILUMBIA  DIXIE CHICKS 5  THROUGH THE RAIN MONARCICILUMBIA  DIXIE CHICKS 5  THROUGH THE RAIN MONARCISLANDIDIMG  Shania Twain 5  THROUGH THE RAIN MONARCISLANDIDIMG  Shania Twain 5  THE PART AND DAUGHTER NICKUME  PAUL SIMON  THESE FOOLISH THINGS 1  ROS Stewart  THESE FOOLISH THINGS 1  ROS Stewart  THESE FOOLISH THINGS 1  ROS Stewart  PAUL SIMON		WEE		Broa	adcast Data
CAN'T STOP LOVING YOU ATLANTIC Phil Collins CRY WARNERBROS Faith Hill s CRY WARNERBROS Faith Hill s CRY WARNERBROS Faith Hill s A HOUSAND MILES ADMINITERSCOPE Vanessa Carlton s A MOMENT LIKE THIS IRCA Kelly Clarkson s THE GAME OF LOVE ARISTA Santana Featuring Michelle Branch s SUPERMAN (IT'S NOT EASY) AWARLCOLUMBUA Five For Fighting s SOAK UP THE SUN ADMINITERSCOPE Sheryl Crow s FARTIQUE Iglesias s HERO INTERSCOPE Enrique Iglesias s A NEW DAY HAS COME EPIC Celine Dion s LUFIE GOES ON CURB LEARIE PRISE Josh Groban s DO IT FOR LOVE ARISTA/RCARMG HERITAGE DAY/HAIL John Oates TO WHERE YOU ARE HAPREPRISE JOSH GROBAN S AND SUCH THING AWARLCOLUMBUA JOHN MAYER S SOAK UP THE SUN ADMINITERSCOPE BAY HAIL JOHN OATES TO WHERE YOU WAITCH DAY/HAIL JOHN OATES TO WHERE YOU U WAITCH DAY/HAIL JOHN OATES TO WHEN YOU LIE NEXT TO ME BINA KEILIE COFFES S WHEN YOU LIE NEXT TO ME BINA KEILIE COFFES S THROUGH THE RAIN MONARCISLANDIDUMG MARIAN CARPS THROUGH THE RAIN MONARCISLANDIDUMG Shania Twain s COMPLICATED ARISTA AVII LAVIGNE S THROUGH THE RAIN MONARCISLANDIDUMG Shania Twain s THESE FOOLISH THINGS J ROS STEWART PAUL SIMON STANDURG S		LAST	#		-
THESE FOOLISH THINGS.  1 CRY WARNER BROS.  Faith Hill 19  CRY WARNER BROS.  Faith Hill 19  Vanessa Carfton 5  Vanessa Carfton 6  Superman (It's Not Easy) Aware Columbia  Five For Fighting 6  Santana Featuring Michelle Branch 6  Superman (It's Not Easy) Aware Columbia  Five For Fighting 7  Santana Featuring Michelle Branch 6  Superman (It's Not Easy) Aware Columbia  Five For Fighting 7  Santana Featuring Michelle Branch 6  Superman (It's Not Easy) Aware Columbia  Five For Fighting 7  Celine Dion 5  Celine Dion 6  To Where You are (Aspertise) Daryl Hall John Oates  Daryl Hall John Oates  VOU WINDHAM HILL RICA VICTOR Jim Brickman Featuring Jane Krakowski  VOU WINDHAM HILL RICA VICTOR Jim Brickman Featuring Jane Krakowski  NO SUCH THING AWARE COLUMBIA John Oates  To Porever For You U WATCH Daryl Hall John Oates  WHEN YOU LIE NEXT TO ME BINA Kellie Coffey 5  WHEN YOU LIE NEXT TO ME BINA Kellie Coffey 5  COMPLICATED ARISTA AVII Lavigne 5  THROUGH THE RAIN MONARCISLANDIDJIMG Mariah Carey 5  Celine Dion 5  THROUGH THE RAIN MONARCISLANDIDJIMG Shania Twain 5  VI'M ALIVE EPIC Celine Dion 5  Celine Dion 5  AU WHENEVER YOU'RE READY COLUMBIA James Taylor  HERE I AM ABMINTERSCOPE Bryan Adams 5  DJ Sammy & Yanou Featuring Do 5  ALL BECAUSE OF YOU MONDMOY Chris Emerson  THESE FOOLISH THINGS J ROUS Stewart  Paul Simon				省 NUMBER 1	1 Week At Number 1
A THOUSAND MILES AMMINITERSCOPE  A MOMENT LIKE THIS RCA  Kelly Clarkson S  THE GAME OF LOVE ARISTA  Santana Featuring Michelle Branch S  SUPERMAN (IT'S NOT EASY) AWARECOLUMBIA  Five For Fighting S  SOAK UP THE SUN AMMINITERSCOPE  Shertyl Crow S  HERO INTERSCOPE  Enrique Iglesias S  A NEW DAY HAS COME EPIC  Celine Dion S  LIFE GOES ON CURB  LIFE GOES ON CURB  LOSH GROBAN S  DO IT FOR LOVE ARISTA ACABRIG HERITAGE  Daryl Hall John Oates  TO UNINDHAM HILLINGA VICTOR  JIM Brickman Featuring Jane Krakowskii  NO SUCH THING AWARECOLUMBIA  JOHN Mayer S  TO WHEN YOU UNATCH  DARYL BALL BLOOM S  LANDSLIDE MONUMENTICOLUMBIA  DIXIE CHICKS S  COMPLICATED ARISTA  AVII LAVIGNES  COMPLICATED ARISTA  AVII LAVIGNES  THROUGH THE RAIN MONARCISLANDIDJIMG  Mariah Carey S  L'M GONNA GETCHA GOOD! MERCURYIDJIMG  Shania Twain S  LONG HERE I AM AMMINITERSCOPE  Bryan Adams S  DJ Sammy & Yanou Featuring D S  ALB BECAUSE OF YOU MONOMOY  Chris Emerson  THESE FOOLISH THINGS I  ROD SIGNAM  Rell Scimerson  THESE FOOLISH THINGS I  ROD SIGNAM  Rell Simon		3	•	CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
A MOMENT LIKE THIS RCA  SIPERMAN (IT'S NOT EASY) AWARECOLUMBIA  SUPERMAN (IT'S NOT EASY) AWARECOLUMBIA  Five For Fighting 9  SOAK UP THE SUN ARMINITERSCOPE  Shertyl Crow 9  HERO INTERSCOPE  Enrique Iglesias 9  A NEW DAY HAS COME EPIC  Celine Dion 9  LIFE GOES ON CURB  LEARN RIBBES  TO WHERE YOU ARE LARREPRISE  DO IT FOR LOVE ARISTA ACABRIG HERITAGE  DO IT FOR LOVE ARISTA ACABRIG HERITAGE  TO WHOMAM HILL/RCA VICTOR  JIM Brickman Featuring Jane Krakowski  NO SUCH THING AWARECOLUMBIA  TO WHEN YOU U WATCH  DAY! Hall John Oates  FOREVER FOR YOU U WATCH  DAY! Hall John Oates  WHEN YOU LIE NEXT TO ME BINA  Kellie Coffey 9  LANDSLIDE MONUMENTICOLUMBIA  DIXIE CHICKS 9  THROUGH THE RAIN MONARCISLANDIDJIMS  Mariah Carey 9  LOMPLICATED ARISTA  AVII Lavigne 9  TIM GONNA GETCHA GOOD! MERCURVIDJIMG  Shania Twain 9  LOMPLICATED ARISTA  DON'T KNOW WHY BULE NOTEWIRD  NORAL DIVINGENCY  AVII LAVIGNE 9  AVII LAVIGNE 9  DJ Sammy & Yanou Featuring Do 9  LANDER I AMAMINITERSCOPE  Bryan Adams 9  LANDER OF DON'T STAND FEATURING OF CHICKED OF CH	4	1	12	CRY WARNER BROS.	Faith Hill 🕏
5 THE GAME OF LOVE ARISTA  6 6 SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA  7 8 SOAK UP THE SUN ABMINITERSCOPE  8 7 WHERO INTERSCOPE  9 9 A NEW DAY HAS COME EPIC  10 11 LIFE GOES ON CURB  11 12 TO WHERE YOU ARE ISAREPRISE  10 DO IT FOR LOVE ARISTA/RCAPING HERITAGE  11 13 NO SUCH THING AWARE/COLUMBIA  14 13 NO SUCH THING AWARE/COLUMBIA  15 YOU WINDHAM HILL/RCA VICTOR  16 15 WHEN YOU LIE NEXT TO ME BNA  17 KEILIE COFFEY  18 COMPLICATED ARISTA  AVII LAVIGUE  19 LANDSLIDE MONAMENT/COLUMBIA  10 DO IT FOR LOVE ARISTA/RCAPING  10 THOUGH THE RAIN MONARC/ISLAND/IDJMG  10 THOUGH THE RAIN MONARC/ISLAND/IDJMG  11 STANDARD SHAPE  12 O DON'T KNOW WHY BILDE NOTE/VIRGIN  13 AND SUCH THING AWARE/COLUMBIA  14 I'M ALIVE EPIC  15 CELINE DION SHAPE  20 DON'T KNOW WHY BILDE NOTE/VIRGIN  16 NOTAL JOINE STANDARD  21 DON'T KNOW WHY BILDE NOTE/VIRGIN  22 HERE I AM ABMINITERSCOPE  23 HEAVEN ROBBINS  DJ SAMMY & YANDOU FEATURING DO SHAPE  24 CHISE EPIC  CHISE BRYAN ABMINITERSCOPE  Bryan Adams SHAPE  25 ALL BECAUSE OF YOU MONDMOY  Chris Emerson  THESE FOOLISH THINGS J  ROD SISTENCY.		2		A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton 😴
SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA  SOAK UP THE SUN ABMINITERSCOPE  Sheryl Crow 5  Perrique Iglesias 5  A NEW DAY HAS COME EPIC  Celine Dion 5  LEARN RIMES 5  LEARN RIMES 6  LEARN RIMES 6  LEARN RIMES 7  OD IT FOR LOVE ARISTA/RCA/BMG HERITAGE  DATY! Hall John Oates  TO WHERE YOU WINDHAM HILL/RCA VICTOR  JIM Brickman Featuring Jane Krakowski  NO SUCH THING AWARE/COLUMBIA  NO SUCH THING AWARE/COLUMBIA  NO SUCH THING AWARE/COLUMBIA  NO SUCH THING AWARE/COLUMBIA  COMPLICATED ARISTA  Kellie Coffey 5  WHEN YOU LIE NEXT TO ME BNA  Kellie Coffey 5  COMPLICATED ARISTA  AVII Lavigne 6  COMPLICATED ARISTA  AVII Lavigne 6  LEARN RIMES 7  AVII Lavigne 6  Celine Dion 7  THROUGH THE RAIN MONARC/ISLANDIDJMG  Mariah Carey 5  LYM GONNA GETCHA GOOD! MERCURYIDJMG  Shania Twain 7  WHENEVER YOU'RE READY COLUMBIA  James Taylor  HERE I AM ABMINITERSCOPE  Bryan Adams 5  DJ Sammy & Yanou Featuring Do 5  ALL BECAUSE OF YOU MONDMOY  Chris Emerson  THESE FOOLISH THINGS 1  ROd Stewart  Paul Simon		4		A MOMENT LIKE THIS RCA	Kelly Clarkson ⊊
Sheryl Crow 5 8 7 HERO INTERSCOPE Enrique Iglesias 5 9 9 A NEW DAY HAS COME EPIC Celline Dion 5 10 11 LIFE GOES ON CURB LEANN RIMES 5 11 12 TO WHERE YOU ARE 143/REPRISE JOSH GROBAN 5 12 10 DO IT FOR LOVE ARISTA/RCA/BMG HERITAGE DAY/HALL JOHN OATES 13 16 YOU WINDHAMHILL/RICA VICTOR JIM Brickman Featuring Jane Krakowski 14 13 NO SUCH THING AWARE/COLUMBIA JOHN Mayer 5 15 21 FOREVER FOR YOU U WATCH DARY/HALL JOHN OATES 16 15 WHEN YOU LIE NEXT TO ME BNA KELIE COFFEY 5 16 15 WHEN YOU LIE NEXT TO ME BNA KELIE COFFEY 5 17 THROUGH THE RAIN MONARCISLAND/IDJMG MARIAN CAREY 5 18 18 COMPLICATED ARISTA AVRIL LAVIGNE 5 19 LANDSLIDE MONUMENT/COLUMBIA DIXIE Chicks 5 10 17 THROUGH THE RAIN MONARCISLAND/IDJMG MARIAN CAREY 5 20 DON'T KNOW WHY BLUE NOTE/VIRGIN NORAH JOHES 5 21 WHENEVER YOU'RE READY COLUMBIA JAMES TAYIOR 5 22 WHENEVER YOU'RE READY COLUMBIA JAMES TAYIOR 5 23 24 WHENEVER YOU'RE READY COLUMBIA JAMES TAYIOR 5 24 WHENEVER YOU'RE READY COLUMBIA JAMES TAYIOR 5 25 HERE I AM ABMMINTERSCOPE BRYAN ADAMS 5 26 26 ALL BECAUSE OF YOU MONDMOY Chris Emerson THESE FOOLISH THINGS J ROD SIMON 6 28 56 THERE I AND DAUGHTER NICKAINE PAUL SIMON 6		5		THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch 🕏
### HERO INTERSCOPE  ### A NEW DAY HAS COME EPIC  ### Celline Dion	6	6	H	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting 🕏
A NEW DAY HAS COME EPIC Celine Dion 19 10 11 LIFE GOES ON CURB LEARN RIBERS JOSH GROBAN 19 11 12 TO WHERE YOU ARE INSREPRISE JOSH GROBAN 19 11 12 DO IT FOR LOVE ARISTARCA/BMG HERITAGE DATYI HAII JOHN QATES 12 10 DO IT FOR LOVE ARISTARCA/BMG HERITAGE DATYI HAII JOHN QATES 13 16 YOU WINDHAM HILL/RICA VICTOR JIM BRICKMAN FEATURING JANE KRAKOWSKI 14 13 NO SUCH THING AWARE/COLUMBIA JOHN MAYER 15 21 FOREVER FOR YOU U WATCH DATYI HAII JOHN QATES 15 21 FOREVER FOR YOU U WATCH DATYI HAII JOHN QATES 16 15 WHEN YOU LIE NEXT TO ME BINA Kellie Coffey 19 17 19 LANDSLIDE MONUMENT/COLUMBIA DIXIE Chicks 19 18 COMPLICATED ARISTA AVRIL LAVIGNE 19 19 17 THROUGH THE RAIN MONARCISLAND/IDJMG MARIAN CAREY 19 20 14 I'M ALIVE EPIC CEINE DION 19 21 25 I'M GONNA GETCHA GOOD! MERCURYIDJMG Shania Twain 19 22 20 DON'T KNOW WHY BLUE NOTE/VIRGIN NORAH JONES 19 23 24 WHENEVER YOU'RE READY COLUMBIA JAMES 19 24 22 HERE I AM ABMINTERSCOPE BRYAN ADMIN 8 YANOU FEATURING DO 19 25 26 ALL BECAUSE OF YOU MONOMOY Chris Emerson THESE FOOLISH THINGS J ROD STEWART 28 FATHER AND DAUGHTER NICKAINE PAUL SIMON	7	8	20	SOAK UP THE SUN A&MVINTERSCOPE	Sheryl Crow <i>⊊</i>
LEANN RIMES STATE TO WHERE YOU ARE INSPERINSE JOSH Groban STATE TO WINDHAM HILLIPICA VICTOR JIM Brickman Featuring Jane Krakowski John Mayer STATE TO WINDHAM HILLIPICA VICTOR JIM BRICKMAN FEATURING JANE KRAKOWSKI JOHN MAYER STATE TO WHEN YOU LIE NEXT TO ME BINA KELIE COFFEY STATE TO WHEN YOU LIE NEXT TO ME BINA KELIE COFFEY STATE TO WHEN YOU LIE NEXT TO ME BINA KELIE COFFEY STATE TO WHEN YOU LIE NEXT TO ME BINA KELIE COFFEY STATE THROUGH THE RAIN MONARCISLANDIDJIMS MARIAN CAREY STATE TO WHEN YOU STATE FOR THE PROPERTY OF THE P	8	7	45	HERO INTERSCOPE	Enrique Iglesias 束
TO WHERE YOU ARE MARREPRISE JOSH GROBAN 19 12 10 DO IT FOR LOVE ARISTA/RCA/BMG HERITAGE Daryl Hall John Oates 13 16 YOU WINDHAMHILL/RCA VICTOR JIM Brickman Featuring Jane Krakowski 14 13 NO SUCH THING AWARE/COLUMBIA JOHN Mayer 19 15 21 FOREVER FOR YOU U WATCH Daryl Hall John Oates 16 15 WHEN YOU LIE NEXT TO ME BINA Kellie Coffey 19 17 IP LANDSLIDE MONUMENT/COLUMBIA Dixie Chicks 19 18 COMPLICATED ARISTA AVRIL LAVIGNE MARIAL AVRIL LAVIGNE 19 19 IF THROUGH THE RAIN MONARCISLAND/IDJMG MARIAN Carey 19 10 17 THROUGH THE RAIN MONARCISLAND/IDJMG Shania Twain 19 20 14 I'M ALIVE EPIC Celine Dion 19 21 25 I'M GONNA GETCHA GOOD! MERCURYIDJMG Shania Twain 19 22 20 DON'T KNOW WHY BLUE NOTE/VIRGIN NORAH JONES 19 23 HEAVEN ROBBINS DJ SAMMY & YANOU FEATURING DO 19 24 22 HERE I AM ABMINTERSCOPE BRYAN Adams 19 25 26 ALL BECAUSE OF YOU MONOMOY Chris Emerson 26 26 THESE FOOLISH THINGS J ROD SIMON 19 27 THESE FOOLISH THINGS J ROD SIMON 19 28 FATHER AND DAUGHTER NICKUNYE PAUL SIMON	9	9		A NEW DAY HAS COME EPIC	Celine Dion ເ⊋
Daryl Hall John Oates  YOU WINDHAM HILLIRGA VICTOR JIM Brickman Featuring Jane Krakowski NO SUCH THING AWARE/COLUMBIA JOhn Mayer 5  21 FOREVER FOR YOU U WATCH Daryl Hall John Oates  WHEN YOU LIE NEXT TO ME BINA Kellie Coffey 5  18 COMPLICATED ARISTA AVII Lavigne 5  18 COMPLICATED ARISTA AVII Lavigne 5  19 IT THROUGH THE RAIN MONARCISLAND/IDJMG Mariah Carey 5  10 17 THROUGH THE RAIN MONARCISLAND/IDJMG Shania Twain 5  21 I'M GONNA GETCHA GOOD! MERCURY/IDJMG Shania Twain 5  22 DON'T KNOW WHY BLUE NOTE/VIRGIN NORAH JOHNS 5  23 24 WHENEVER YOU'RE READY COLUMBIA JAMES TAYIOR 5  24 WHENEVER YOU'RE READY COLUMBIA JAMES TAYIOR 5  25 ALL BECAUSE OF YOU MONOMOY Chris Emerson THESE FOOLISH THINGS J ROIS SIMON 15  26 ALL BECAUSE OF YOU MONOMOY Chris Emerson THESE FOOLISH THINGS J ROIS SIMON 15  28 FATHER AND DAUGHTER NICKUIVE PAUL SIMON 5  Paul Simon 15  10 10 10 10 10 10 10 10 10 10 10 10 10 1	10	11		LIFE GOES ON CURB	LeAnn Rimes '모
13 16 YOU WINDHAM HILLRICA VICTOR Jim Brickman Featuring Jane Krakowski 14 13 NO SUCH THING AWARE/COLUMBIA JOhn Mayer 5 21 FOREVER FOR YOU U WATCH Daryl Hall John Oates 16 15 WHEN YOU LIE NEXT TO ME BINA KEllie Coffey 5 19 LANDSLIDE MONUMENT/COLUMBIA Dixie Chicks 5 18 18 COMPLICATED ARISTA AVII Lavigne 5 17 THROUGH THE RAIN MONARC/ISLAND/IDJMG Mariah Carey 5 17 THROUGH THE RAIN MONARC/ISLAND/IDJMG Mariah Carey 5 18 18 I'M ALIVE EPIC Celine Dion 5 19 14 I'M ALIVE EPIC Celine Dion 5 19 19 I'M GONNA GETCHA GOOD! MERCURY/IDJMG Shania Twain 5 19 19 19 19 19 19 19 19 19 19 19 19 19	11	12		TO WHERE YOU ARE 143/REPRISE	Josh Groban '⊊
14 13 NO SUCH THING AWARECOLUMBIA JOHN Mayer < 15 21 FOREVER FOR YOU U WATCH Daryl Hall John Oates   16 15 WHEN YOU LIE NEXT TO ME BINA KEllie Coffey   17 19 LANDSLIDE MONUMENTICOLUMBIA Dixie Chicks   18 18 COMPLICATED ARISTA AVII Lavigne   19 17 THROUGH THE RAIN MONARCISLANDIDJIMG Mariah Carey   20 14 I'M ALIVE EPIC Celine Dion   21 25 I'M GONNA GETCHA GOOD! MERCURYIDJIMG Shania Twain   22 20 DON'T KNOW WHY BLUE NOTEWIRD NORTH	12	10	37	DO IT FOR LOVE ARISTA/RCA/BMG HERITAGE	Daryl Hall John Oates
15   21   FOREVER FOR YOU U WATCH   Daryl Hall John Oates	(13)	16	113	YOU WINDHAM HILL/RCA VICTOR	Jim Brickman Featuring Jane Krakowski
WHEN YOU LIE NEXT TO ME BNA  Kellie Coffey 5  LANDSLIDE MONUMENTICOLUMBIA  Dixie Chicks 5  Rote Complicated Arista  Avril Lavigne 5  THROUGH THE RAIN MONARCISLANDIDJMG  Mariah Carey 5  I'M GONNA GETCHA GOOD! MERCURYIDJMG  Shania Twain 5  I'M GONNA GETCHA GOOD! MERCURYIDJMG  Norah Jones 5  WHENEVER YOU'RE READY COLUMBIA  James Taylor  HERE I AM ASMMINTERSCOPE  Bryan Adams 5  ALL BECAUSE OF YOU MONDMOY  Chris Emerson  THESE FOOLISH THINGS J  ROd Stewart  ROd Stewart  ROd Stewart  ROd Stewart	14	13	25	NO SUCH THING AWARE/COLUMBIA	John Mayer ⊊
19 LANDSLIDE MONUMENTICOLUMBIA Dixie Chicks 50 18 18 COMPLICATED ARISTA AVII Lavigne 50 17 THROUGH THE RAIN MONARCISLANDIDJMG Mariah Carey 50 14 I'M ALIVE EPIC Celine Dion 50 20 25 I'M GONNA GETCHA GOOD! MERCURYIDJMG Shania Twain 50 22 20 DON'T KNOW WHY BLUE NOTEVIRGIN NORAH JONES 50 23 24 WHENEVER YOU'RE READY COLUMBIA James Taylor 24 22 HERE I AM ABMINITERSCOPE Bryan Adams 50 24 25 HEAVEN ROBBINS DJ Sammy & Yanou Featuring Do 50 25 26 ALL BECAUSE OF YOU MONDMOY Chris Emerson 26 THESE FOOLISH THINGS J ROD Stewart 28 FATHER AND DAUGHTER NICKLINE PAUL Simon 6	œ	21		FOREVER FOR YOU U WATCH	Daryl Hall John Oates
AVII LAVIGNE S THROUGH THE RAIN MONARCISLANDIDJMG Mariah Carey S THROUGH THE RAIN MONARCISLANDIDJMG Shania Twain S THE SPON THE SPON THE SHAD SHAD SHAD SHAD S THE STANDING SHAD SHAD SHAD SHAD SHAD SHAD SHAD SHAD	16	15		WHEN YOU LIE NEXT TO ME BNA	Kellie Coffey ⊊
THROUGH THE RAIN MONARCASLANDADAMS  1'M ALIVE EPIC  Celine Dion 5  I'M GONNA GETCHA GOOD! MERCURYADAMS  Shania Twain 5  20 10 DON'T KNOW WHY BLUE NOTE/VIRGIN  NOTAH JONES 5  24 WHENEVER YOU'RE READY COLUMBIA  James Taylor  WHENE I AM ASMINITERSCOPE  Bryan Adams 5  23 HEAVEN ROBBINS  DJ Sammy & Yanou Featuring Do 5  26 26 ALL BECAUSE OF YOU MONOMOY  THESE FOOLISH THINGS J  ROD Stewart  ROD Stewart  ROD Stewart  ROD STEWARD  ROD STE	472	19		LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks 😴
14 I'M ALIVE EPIC Celine Dion '52 25 I'M GONNA GETCHA GOOD! MERCURVIOUMG Shania Twain '53 22 20 DON'T KNOW WHY BLUE NOTE/VIRGIN NORAH JONES '53 24 WHENEVER YOU'RE READY COLUMBIA James Taylor 24 22 HERE I AM ASMINITERSCOPE Bryan Adams '54 23 HEAVEN ROBBINIS DJ Sammy & Yanou Featuring Do '55 26 26 ALL BECAUSE OF YOU MONOMORY Chris Emerson 27 THESE FOOLISH THINGS J ROD Stewart 28 FATHER AND DAUGHTER NICKLIVE Paul Simon	68	18	e // 1	COMPLICATED ARISTA	Avril Lavigne 😞
25 I'M GONNA GETCHA GOOD! MERCURYADJMG Shania Twain 5 22 20 DON'T KNOW WHY BLUE NOTE/YABIN Norah Jones 5 23 24 WHENEVER YOU'RE READY COLUMBIA James Taylor 24 22 HERE I AM A&MINITERSCOPE Bryan Adams 5 23 HEAVEN ROBBINS DJ Sammy & Yanou Featuring Do 5 26 26 ALL BECAUSE OF YOU MONDMADY Chris Emerson THESE FOOLISH THINGS J ROD Stewart 28 FATHER AND DAUGHTER NICKLIVE Paul Simon	19	17	71	THROUGH THE RAIN MONARC/ISLAND/IDJMG	Mariah Carey 🕏
22 20 I DON'T KNOW WHY BLUE NOTE/VIRGIN NORTH JONES 50 23 24 WHENEVER YOU'RE READY COLUMBIA James Taylor 24 22 HERE I AM ASMINITERSCOPE Bryan Adams 50 23 HEAVEN ROBBINS DJ Sammy & Yanou Featuring Do 50 26 26 ALL BECAUSE OF YOU MOINDMOY Chris Emerson 27 THESE FOOLISH THINGS J ROD Stewart 28 FATHER AND DAUGHTER NICKLINE PAUL Simon	20	14		I'M ALIVE EPIC	Celine Dion '♀
24 WHENEVER YOU'RE READY COLUMBIA James Taylor 24 22 HERE I AM A&MINITERSCOPE Bryan Adams 5 23 HEAVEN ROBBINS DJ Sammy & Yanou Featuring Do 5 26 26 ALL BECAUSE OF YOU MOINDMOY Chris Emerson THESE FOOLISH THINGS J ROD Stewart 28 FATHER AND DAUGHTER NICKLINE PAUL Simon	<b>(21)</b>	25		I'M GONNA GETCHA GOOD! MERCURY/IDJMG	Shania Twain 🕏
24 22 HERE I AM ABMINITERSCOPE Bryan Adams 5 23 HEAVEN ROBBINS DJ Sammy & Yanou Featuring Do 5 26 26 ALL BECAUSE OF YOU MONDMOY Chris Emerson THESE FOOLISH THINGS J ROD Stewart 28 FATHER AND DAUGHTER NICKLINE Paul Simon	22	20		DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones 🕏
23 HEAVEN ROBBINS DJ Sammy & Yanou Featuring Do 42 26 26 ALL BECAUSE OF YOU MONDMOY Chris Emerson THESE FOOLISH THINGS J ROD Stewart  28 FATHER AND DAUGHTER NICKLINE Paul Simon	<b>63</b>	24		WHENEVER YOU'RE READY COLUMBIA	James Taylor
26 26 ALL BECAUSE OF YOU MORNOMAY Chris Emerson THESE FOOLISH THINGS J Rod Stewart THESE FATHER AND DAUGHTER NICKLINE Paul Simon	24	22	24	HERE I AM A&M/INTERSCOPE	Bryan Adams 🕏
THESE FOOLISH THINGS J Rod Stewart FATHER AND DAUGHTER NICKUIVE Paul Simon	13	23	6	HEAVEN ROBBINS	DJ Sammy & Yanou Featuring Do ☞
FATHER AND DAUGHTER NICKUME Paul Simon	26	26		ALL BECAUSE OF YOU MONOMOY	Chris Emerson
	27	Į.	W	THESE FOOLISH THINGS	Rod Stewart
Towns Wellion	28		W	FATHER AND DAUGHTER NICKLINE	Paul Simon
IF ONLY CURB Tamara Walker	29	P.		IF ONLY CURB	Tamara Walker
30 28 YOU'LL NEVER BE ALONE DAYLIGHT/EPIC Anastacia	30	28		YOU'LL NEVER BE ALONE DAYLIGHT/EPIC	Anastacia

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service, 106 main- stream rock stations, 86 modern rock stations, 86 adult contemporary stations and 80 adult Top 40 stations are electroni-
cally monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40,
Rhythmic Top 40 and Adult Top 40 stations. The 255 Top 40 Tracks stations are electronically monitored 24 hours a day, 7
days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based
charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record
Record to the standard through a will appear the polynography and a bullet even if it registers an increase Rec

	MBER 002	30	Billboard ADULT TO	OP 40 TRACKS.
	EK		Airplay monitored by 🧏 Nielse	
1	¥.		Broadd Systen	ast Data
	AST WEEK			
	2		TITLE IMPRINT/PROMOTION LABEL	Artist
	1		THE GAME OF LOVE ARISTA	2 Weeks At Number 1 Santana Featuring Michelle Branch
	4		UNDERNEATH IT ALL INTERSCOPE	No Doubt Featuring Lady Saw
3	2		COMPLICATED ARISTA	Avril Lavigne
4	3		ONE LAST BREATH WIND-UP	Creed •
	5		YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer =
6	6		IN A LITTLE WHILE LAVA	Uncle Kracker
	7		DISEASE ATLANTIC	matchbox twenty
8	8	244	WHERE ARE YOU GOING RCA	Dave Matthews Band
9	9		THE MIDDLE DREAMWORKS	Jimmy Eat World
10	12		DON'T KNOW WHY BLUE NOTEAVIRGIN	Norah Jones
11	10	10	A THOUSAND MILES A&MINTERSCOPE	Vanessa Cariton
12	14		WHEREVER YOU WILL GO REA	
	11	100		The Calling
13	13		NO SUCH THING AWARE/COLUMBIA	John Mayer
14		olistanis	SOAK UP THE SUN ASM/INTERSCOPE	Sheryl Crow
15	15		GOODBYE TO YOU MAVERICK/WARNER BROS	Michelle Branch
16	17		I'M STILL HERE (JIM'S THEME) WALT DISNEY/HOLLYWOOD	John Rzeznik «
17	16		SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace «
18	18	1,44	SPIN DREAMWORKS	Lifehouse =
19	19		BREATHE YOUR NAME SQLIINT/CURB/REPRISE	Sixpence None The Richer
(all)	20		A SORTA FAIRYTALE EPIC	Tori Amos «
	21		THE ZEPHYR SONG WARNER BROS.	Red Hot Chili Peppers «
22	25	- 2.	LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks =
23	23		SK8ER BOI ARISTA	Avril Lavigne •
	28	18	THINKING OVER DREAMWORKS	Dana Glover =
<b>(23)</b>	26	17	DIE ANOTHER DAY WARNER BROS.	Madonna =
26	22	175	IN MY PLACE CAPITOL	Coldplay -
27	27	77.0	CRY WARNER BROS.	Faith Hill •
28	24	11-1	JUST LIKE A PILL ARISTA	Pink #
20	29		ORDINARY DAY A&M/INTERSCOPE	Vanessa Carlton «
20		1	PICTURE LAVAVATLANTIC	Kid Rock Featuring Sheryl Crow
31	30		A MOMENT LIKE THIS RCA	Kelly Clarkson
æ	34		BUBBLETOES ENJOY/UNIVERSAL/UMRG	Jack Johnson
88	36		EVERYTHING WIND-UP	Stereo Fuse
34	31	111	RUNNING AWAY ISLAND/IDJMG	Hoobastank «
35	33	L.	WHEN YOU'RE ON TOP INTERSCOPE	The Wallflowers
35	37	1	LONESOME DAY COLUMBIA	Bruce Springsteen
37	32	72	LIFE GOES ON CURB	LeAnn Rimes =
			GREY STREET RCA	Dave Matthews Band
39	35	15	ON A HIGH ATLANTIC	Duncan Sheik
40	40		CAN'T STOP LOVING YOU ATLANTIC	Phil Collins

	200		P 40 TRACKS TM
X	WEEK		Airplay Nielsen monitored by Broadcast Dai Systems ARTIST
五	LAST		IMPRINT/PROMOTION LABEL
	1	•	LOSE YOURSELF EMINEM
2	2		SHADY/INTERSCOPE UNDERNEATH IT ALL
164			NO DOUBT FEATURING LADY SAW INTERSCOPE  THE GAME OF LOVE
3	4		SANTANA FEATURING MICHELLE BRANCH ARISTA WORK IT
4	5		MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA ÆEG
5	6		JENNY FROM THE BLOCK JENNIFER LOPEZ FEATURING JADAKISS & STYLE EPIC
6	3		HEY MA CAM'RON FEAT. JUELZ SANTANA, FREEKEY ZEEKEY & TOY ROC A-FELLA/DEF JAM/IDJMG
7	7	4	SKBER BOI AVRIL LAVIGNE ARISTA
8	8	7	DIE ANOTHER DAY MADONNA WARNER BROS.
79	9		ONE LAST BREATH
10	10		WIND-UP LIKE I LOVE YOU JUSTIN TIMBERLAKE
11	11		JIVE DILEMMA
			NELLY FEATURING KELLY ROWLAND FO' REEL/UNIVERSAL /UMRG COMPLICATED
12	12		AVRIL LAVIGNE ARISTA  DON'T MESS WITH MY MAN
13	17		NIVEA FEATURING BRIAN & BRANDON CASEY JIVE
14	13	22)	GOTTA GET THRU THIS DANIEL BEDINGFIELD ISLAND/IDJMG
15	27		BEAUTIFUL CHRISTINA AGUILERA RCA
<b>1</b>	16		YOUR BODY IS A WONDERLAND JOHN MAYER AWARE /COLUMBIA
•	20		STOLE KELLY ROWLAND MUSIC WORLD /COLUMBIA
18	14	Te.	IF I COULD GO! ANGIE MARTINEZ FEATURING LIL' MO & SACARIO
10	18		DISEASE MATCHBOX TWENTY
20	21		ATLANTIC FAMILY PORTRAIT PINK
	25		ARISTA GIMME THE LIGHT
21	25		SEAN PAUL BLACK SHADOW/Z HARD /VP/ATLANTIC HEAVEN
22	24		DJ SAMMY & YANOU FEATURING DO ROBBINS  GANGSTA LOVIN'
23	19		EVE FEATURING ALICIA KEYS RUFF RYDERS /INTERSCOPE
23	35		LUV U BETTER LL COOL J DEF JAM /IDJMG
25	31		DON'T KNOW WHY NORAH JONES BLUE NOTE MRGIN
26	15	Sapitates:	A MOMENT LIKE THIS KELLY CLARKSON RCA
27	23		JUST LIKE A PILL PINK ARISTA
28	40		'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES
24	30	10	ROC-A-FELLADEF JAM/ROJMG  IN A LITTLE WHILE  UNCLE KRACKER
30	32		LAVA GIRL TALK TLC
31	36		ARISTA PO' FOLKS
			NAPPY ROOTS FEATURING ANTHONY HAMILTON ATLANTIC  I NEED A GIRL (PART TWO)
32	29		P. DIDDY & GINUWINE BAD BDY /ARISTA DIRRTY
33	34		CHRISTINA AGUILERA-FEATURING REOMAN RCA GOODBYE TO YOU
34	22		MICHELLE BRANCH MAVERICK /WARNER BROS.
35 5	ŅI	1000000	THESE ARE THE DAYS 0-TOWN J
36	М	w	AIR FORCE ONES NELLY FEATURING KYJUAN, ALI & MURPHY LEE F0' REEL/UNIVERSAL JUMRG
69	W	w	SHE HATES ME PUDDLE OF MUDD FLAWLESS/GEFTEN ANTERSCOPE
35	38	ı	SOMETHING LASGO ROBBINS
39	28		ORDINARY DAY VANESSA CARLTON
	33	15	A&M /INTERSCOPE  SOMEWHERE OUT THERE  OUR LADY PEACE
			COLUMBIA

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 and audience (Top 40 Tracks excluded). Videoclip availability, © 2002, VNU Business Media, Inc. All rights reserved.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

'03 BONNIE & CLYDE (Carter Boys, ASCAP/Ye World, ASCAP/Lowersal, ASCAP/Controversy, ASCAP/WB,
ASCAP/Suge, ASCAP/Songs Of Universal, BMI/Joshua
Dream, BMI/EMI April, ASCAP), HL/WBM, H100 11; RBI
19 SOMETHIN' (EMI April, ASCAP), Eagle,
ASCAP/Careers-BMG, BMI), HL, CS 12; H100 58
8 MILE (Eight Mile Style, BMI) RBH 72

AERIALS (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 76

HL, H100 76

AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Juniversal, ASCAP/Da Bess, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Tarpo,

ASCAP, Houng Bude, ASCAP/Sam Swap, ASCAP (arpo, ASCAP), HL, H100 12; RBH 8 ALL MY LIFE (M.). Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Flying Fingers, ASCAP/I Love The Punk Rock Music, BMI/Universal, ASCAP), HL,

HIOO 51

ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 51

AMERICAN CHILD (EMI April, ASCAP/Vassarsongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, H100 98

CAP), HL, H100 98

AMOR DE INTERNET (EMI Blackwood, BMI) LT 44

EL AMOR NO TIENE EDAD (Arpa, BMI) LT 43

ANGEL DE AMOR (EMI April, ASCAP/Big Cojones,

ASCAP) LT 40

ARE WE CUTTIN' (Pastor Troy, BMI/Virginia Beach,
ASCAP/WB, ASCAP/WhoselseitgonB, ASCAP), WBM, RBH

68
ASEREJE (Sony/ATV Discos, ASCAP) LT 20
ASEREJE (Sony/ATV Latin, BMI/Shaketown, BMI) LT 1
AT THE END OF THE DAY (WB, ASCAP/Kelodies,
ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP),
HL/WBM, CS 26

AY! PAPACITO (UY! DADDY) (Iron Tigga, BMI/Warner-

BABY (Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI/N-The Water, ASCAP/Still N-The Water, BMI/Baeza, ASCAP/Universal, ASCAP), HL, H100 24; RBH

THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 25
BABY DO THOSE THINGS (Big Bert, BMI/Songs Of Windswept Pacific, BMI/E.D. Duz-It, BMI/RoytSon, BMI/Greg Cham, BMI/Broken English, BMI/Prodigal Son, BMI/Drano's, BMI/Universal-PolyGram International, ASCAP/Ohl God, ASCAP/B RBH 80
BEAUTIFFUL (Stuck In The Throat, ASCAP/Famous, ASCAP)

BEAUTIFUL (Stuck in The Inroat, ASCAP/Formus, ASCAP), H., H100 39
BEAUTIFUL GOODBYE (Acuff-Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/H004ey World, ASCAP), HL, CS 31
BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affilated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), HL/WBM, CS 10;

H100 48

BEAUTIFUL (YOU ARE) (Armacien, BMI/Only Real
Muzic, BMI/EMI Blackwood, BMI/E One, BMI) RBH 71

BLOW YOUR WHISTLE (Zomba, ASCAP/Kumbaya,
ASCAP/Money Mack, BMI), WBM, RBH 85

BOTHER (EMI April, ASCAP/Music That Music,
ASCAP), HL, H100 56

BRAID MY HAIR (Nyrraw, ASCAP/EMI April,
ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI), HL,
H100 100: RBH 41

ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI), HL, H100 100; RBH 41
BREAK YOU OFF (Grand Negaz, BMI/Careers-BMG, BMI/Killah Stealth, BMI/ONE CRC, BMI/Benjamin Kenney, ASCAP/Soulchild, ASCAP/Universal, ASCAP/Baby Blues, ASCAP, HL, RBH 83
BROKENHEARTSVILLE (House Of Hubbell, ASCAP)Acuff-Rose, BMI/Blakebird, ASCAP), HL, CS 37
BROWN SUGAR (EXTRA SWEET) (Janice Combs, BMI/Chyna Baby, BMI/Medina Sound, BMI/Empire International, BMI/EMI Blackwood, BMI), HL, RBH 96
R P DIGHT (First N' Gold, BMI/Ms, Trina, BMI/Bgates

B R RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, RBH 69
BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI),

WBM, H100 67; RBH 20
BY MYSELF (ColliPark, BMI/Da Crippler, BMI/EWC, BMI) RBH 57

- C -CADILLAC PIMPIN' (Drugstore, ASCAP/Swole, ASCAP)

CAPRICHA (Interest (Integration of the Integration of the Integration

HL/WBM, CS 29 CLEANIN' OUT MY CLOSET (Ensign, BMI/Eight Mile

CLEANIN' OUT MY CLUSE! (EIBIBII, DMI) LIBRE STHE BRIVE STHE BRIVE

COME CLOSE

less, BMI/The Waters Of Nazareur, Dec.

BM), HL, RBH 65

COMER A BESOS (ADG, SESAC) LT 35

COMPLICATED (Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP/Avril Lavigne, ASCAP/Almo, ASCAP, HL/WBM, H100 23

CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI) CS

International, BMI/Hopec.nest, BMI/Jolitterrish, BMI) CS

52
CONNECTED FOR LIFE (Money Mack, BMI/Lester Bud, BMI/Gangsta Boogie, ASCAP/WB, ASCAP/Paper Route Muzik, ASCAP/EMI April, ASCAP/Universal, ASCAP), LL (WBM, RBH 90
CORAZON CHIQUITO (Elzaz, BMI) LT 50
CRUSH TONIGHT (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Shelly's House, SESAC/Gold Daddy, ASCAP/EMI April, ASCAP/Marvelous Things Of Music, ASCAP/PA FOR IN, BMI/Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/BMI April, ASCAP/BMI ASCAP, HL/WBM, Hioo 97; RBH 48
CRY (Warner-Tamerlane, BMI/Potty Mouth, BMI/EMI Blackwood, BMI), WBM, CS 40; H100 54
CUANDO ME MIRAS ASI (EMI April, ASCAP) LT 4

Marco D 1200 DIE ANOTHER DAY (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI/Warner-Tamerlane, BMI), WBM,

H100 10

DILEMMA (Warner-Tamerlane, BMI/BMG Songs,
ASCAP/Jackie Frost, ASCAP/Suga Shack, ASCAP/Pha

Nasty, ASCAP/EMI April, ASCAP), HL/WBM, H100 9; RBH

A DIOS LE PIDO (Peermusic III, BMI/Camaleon, BMI)

A DIOS LE PIDO (Peermusic m, John J. L. T.) S. DIRRTY (Xtina, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI/Funky Noble, ASCAP/WB, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Ostaf, BMI/Jasper Cameron, BMI), WBM, H100 69
DISEASE (EMI Blackwood, BMI/Bidnis, BMI/Jagged

ge, BMI), HL, H100 37
EL DOLOR DE TU PRESENCIA (Rubet, ASCAP/Univer-

Musica, ASCAP) LT 5

DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT

DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, H100 19; RBH (Beanly, BMI/Sony/ATV Songs, DONT KNOW WHY (Beanly, BMI/Sony/ATV Songs,

BMI

I), HL, H100 52

DON'T MESS WITH MY MAN (Babyboy's Little,
SAC/Noontime South, SESAC/EMI April, ASCAP/Them
Twins, ASCAP/Air Control, ASCAP/WBM, SESAC),

Damn Twins, ASCAP/Air Control, ASCAP, WDM, SESSO, HL/WBM, HN00 14; RBH 25 DON'T SAY NO, JUST SAY YES (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 54 DO THAT... (Money Mack, BMI/Bubo, ASCAP/That'S What'S Up, ASCAP/Bubba Gee, BMI/Noontime South, SESAC/W.B.M., ASCAP) H100 85; RBH 33

2000

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, RBH 52 EN NOMBRE DE LOS DOS (EMOA, ASCAP) LT 14 ENTRA EN MI VIDA (Sony/ATV Discos, ASCAP/Peer-ruici III BM) LT 2

isic III, BMI) LT 3

ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP)

LT 38

ESCLAYO DE TU PIEL (Fersal, BMI/No Limitations, BMI/Universal-Musica Unica, BMI/Fonomusic, BMI) LT 47

ES POR AMOR (World Deep, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 34

ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 6

EVERYDAY ANGEL (Universal-PolyGram International, ASCAP/St. Julien, ASCAP), WBM, CS 60

EVERY RIVER (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Universal-Songs Of PolyGram International, BMI/Door Number One, BMI), HL/WBM, CS 16

FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, H100 53: RBH 15 FALLINTO ME (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 11; H100 63

Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP/, HL, RBH 100 FLOETIC (Jewel, ASCAP/Wells, ASCAP/Universal, ASCAP/Jatcat, ASCAP/EMI April, ASCAP/Jouched By Jazz, ASCAP/Jay-Qui, ASCAP/No Gravity, ASCAP), HL, RBH 89 FOCUS (Copyright Control) RBH 84 FOREVER EVERYDAY (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP/Devon's Farm, ASCAP), HL/WBM, CS 42 FORGIVE (EMI April, ASCAP/Tennessee Colonel, ASCAP/ICG, ASCAP/Big Tractor, ASCAP/Ice Trey, ASCAP), HI/WBM, CS 17: H100 95

HL/WBM, CS 17; H100 95 FROM THA CHUUUCH TO DA PALACE (My Own Chit, FROM THA CHUDUCH IO DA PALALE (MY VAMIC BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Zomba, BMI/R.Kelly, BMI), HL/WBM, H100 87; RBH 35 FUNNY (Divided, BMI/Universal, BMI/Smoobie, ASCAP/Leumelf, ASCAP) RBH 37

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 5 GANGSTA LOVIN' (Takin' Care Of Business, BMI) H100

30; RBH 39
GIMME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI/EMI April, ASCAP), HL, H100 8; RBH 5
GIRL TALK (Butterman's Land, BMI/Guccizm,
ASCAP/Universal, ASCAP/Kandacy, ASCAP/Air Control,
ASCAP/EMI April, ASCAP/U.N.L., ASCAP/Max-Hill,
ASCAP/Smooth C, BMI/Songs Of Windswept Pacific,
BMI/Grunge Girl, ASCAP), HL/WBM, H100 28; RBH 23
GOODBYE TO YOU (I'm With The Band, ASCAP/WB,

CAP), WBM, H100 61

THE GOOD STUFF (BMG Songs, ASCAP/Mrs. Lumps Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshift,

kins Poodle, ASCAP/Warner-Tamerton, BMI), HL/WBM, CS 20 GOOD TIMES (Jobete, ASCAP/EMI April, ASCAP), HL, H100 99 GOTTA GET THRU THIS (Reverb, BMI/Universal, BMI)

GUTA GET TRRO THE (METALE)
HOO 31
GROWING PAINS (DO IT AGAIN) (EMI April,
ASCAP/Ludacris, ASCAP/P King, ASCAP/Copyright Control/Warner-Tamerlane, BMI), HL/WBM, RBH 86
GUESS WHAT (Zomba, BMI/R.Keily, BMI), WBM, RBH

HALFCRAZY (Soulchild, ASCAP/Universal, HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivarca Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI/EMI April, ASCAP/Touched By Jazz, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP), HL/WBM, RBH 47

HASTA QUE VUELVAS (Peer Int'I., BMI) LT 21

HEAVEN (Irving, BMI/Adams Communications, BMI/Almo, ASCAP/Testatyme, ASCAP), HL, H100 43

HE IS (Spiders & Rice, ASCAP/Jam Carver, ASCAP) RBH AA

H 44 HEY MA (Killa Cam, BMI/Next Level Groove, CAP/Jobete, ASCAP/EMI April, ASCAP/Libren, ASCAP),

HIL, H100 7; RBH 21
HIT THE FREEWAY (The Waters Of Nazareth, BMI/EMI
Blackwood, BMI/Donceno, ASCAP), HIL, H100 86; RBH 40
HOVI BABY (EMI April, ASCAP/Carter Boys,
ASCAP/F.O.B., ASCAP/ECAF, BMI/Sony/ATV Songs, BMI),

HL RBH 76
HOW YOU GONNA ACT LIKE THAT (Zovektion,
ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis
Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP), HL,
RBH 55

I AM MINE (Innocent Bystander, ASCAP) H100 96 I BELIEVE (Acuff-Rose, BMI/Write On Music, BMI), HL, CS 55
I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, H100 36; RBH

10
I'D LOVE TO LAY YOU DOWN (Music City Music,
ASCAP/EMI April, ASCAP), HL, CS 50
I DROVE ALL NIGHT (Sony/ATV Tunes, ASCAP), HL, CS

IF I COULD GO! (Angie Martinez, ASCAP/Mo Loving, CAP/(Vphercleff, ASCAP/EMI April, ASCAP/Lil siell's, BM), HL, H100 38 IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 66;

RBH 16 RBH 16
I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have
To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 14;

lo Be, ASCAP/Musais, Juny, Juny, London, Londo

BMI/CHURKY STUE, ASCAP/Seven Feaks, ASCAP/, HL/WBM, H100 59 INEED A GIRL (PART TWO) (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/Hot Heat, ASCAP/Jesse Jaye, ASCAP/Harmony Smurf, BMI), HL,

WBM, RBH 81
I SHOULD BE... (ADS Music Writers, ASCAP) RBH 27
IT'LL GO AWAY (March Family, BMI/Maleah, BMI/EMI
April, ASCAP/Sea Gayle, ASCAP), HL, CS 44
I WANT MY BABY BACK (Sony/ATV Tree, BMI/Gold
Watch, BMI/Wenonga, BMI/NEZ, BMI), HL, CS 47
I WISH YOU'D STAY (EMI April, ASCAP/Sea Gayle,
ASCAP), HL, CS 19

JENNY FROM THE BLOCK (Chocolate Factory, ASCAP/Tunesmith, BMI/Jaedon Christopher, ASCAP/Sony/ATV Tunes, ASCAP/Nuyorican, BMI/Sony/ATV Songs, BMI/BMG Songs, ASCAP/Zomba, ASCAP/EMI Unart, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP), HL/WBM, H1006; RBH 30

JO 6; RBH 30

JOHN J. BLANCHARD (Almo, ASCAP/Music Of ndswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 41



THE KETCHUP SONG (HEY HAH) (Sony/ATV Latin, II/Shaketown, BMI) H100 89

LA CHICA SEXY (Flamingo, BMI) LT 17 LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI),

LA CHICA SEXY (Flamingo, BMI) LT 17
LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI),
HL, CS 3; H100 16
LA REINA DEL SUR (TN Ediciones, BMI) LT 12
LA SALSA VIVE (Piloto, ASCAP/Universal Musica,
ASCAP/Sir George, ASCAP/WB, ASCAP) LT 22
LAS VIAS DEL AMOR (LGA, BMI) LT 23
LATELY (BEEN DREAMIN' BOUT BABIES) (Designer,
SESAC/Regie Hamm, SESAC), HL, CS 46
LET ME LIVE (Tank 1176, ASCAP/Money Mack,
BMI/Bubba Gee, BMI/Noontime Tunes, BMI/WarnerTamerlane, BMI/Black Fountain, ASCAP/EMI April,
ASCAP), HL/WBM, RBH 87
LINE I LOVE YOU (Tennman Tunes, ASCAP/Zomba,
ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/The
Waters Of Nazareth, BMI/EMI Blackwood, BMI),
HL/WBM, H100 18; RBH 82
LITTLE THINGS (Universal-MCA, ASCAP/Universal,
ASCAP/Big Elik, ASCAP/Don Williams, BMI/Gold & Iron,
ASCAP/Big Elik, ASCAP/Don Williams, BMI/Gold & Iron,
ASCAP/Big Elik, ASCAP/Don Williams, BMI/Gold & Iron,
ASCAP/Warner-Tamerlane, BMI/Wang Out,
BMI/Sony/ATV Songs, BMI/Key By Heart, BMI/WB,
ASCAP), HL/WBM, H100 92; RBH 36
LONESOME ROAD (Warner-Tamerlane, BMI/1609
Songs, ASCAP/Music Of Windswept, ASCAP/Chatawa,
ASCAP), WBM, CS 58
LOSE YOURSELF (Eight Mile Style, BMI/Ensign, BMI).

CAP), WBM, CS 58
LOSE YOURSELF (Eight Mile Style, BMI/Ensign, BMI),

HL, H100 1; RBH 7
A LOT OF THINGS DIFFERENT (Sony/ATV Tree,
BMI/Mr. Bubba, BMI/Acuff-Rose, BMI), HL, CS 13; H100

LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmoe, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Iribes Of Kedar, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, H100 13; RBH 3

THE LUCKIEST MAN IN THE WORLD (Chrysalis, ASCAP/Silver-703, ASCAP/Chriversal, ASCAP/Lanark Village Tunes, ASCAP), WBM, CS 53
LUV U BETTER (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Chase Chad, ASCAP/EMI), ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 4; RBH 2

ABH 2

MADE YOU LOOK (III WIII, ASCAP/Zomba, ASCAP/EMI
ril, ASCAP/Salaam Remi, ASCAP), HL/WBM, RBH 32

MAKE IT CLAP (T'Ziah's, BMI/Dutty Nigga,
CAP/Cyphercleff, ASCAP/EMI April, ASCAP), HL, H100

MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, l), HL, CS 23 **A MEMORY LIKE I'M GONNA BE** (Cousin Mike,

A MEMORY LIKE I'M GONNA BE (LOUSH) MIRE, BMI/Murrah, BMI), WBM, CS 38 MENTIROSO (EMI April, ASCAP/Enrique Iglesias, ASCAP/Hey Chubby, ASCAP) LT 33 MI DEROTA (Edimonsa, ASCAP) LT 46 MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, H100 55; RBH

A MOMENT LIKE THIS (BMG Scandinavia, STIM/Sony/ ATV Timber, SESAC/Sony/ATV Tree, BMI), HL, H100 22
MORE THAN A WOMAN (Eddie F., ASCAP/Sharay's, ASCAP/IWB, ASCAP/I Want My Daddy's Records, ASCAP/IAdage Joints, SESAC/Southern Boy, ASCAP), WBM, RBH 66

WBM, RBH 66
MOVE B\*\*\*H (Ludacris, ASCAP/EMI April,
ASCAP/Block Off Broad, BMI/The Braids, ASCAP/Zomba,
ASCAP/Copyright Control), HL/WBM, RBH 31
MULTIPLY (Hennessey For Everyone, BMI/VOCO,
BMI/Alexra, BMI/EMI Blackwood, BMI/EMI April,
ASCAP), HL, RBH 43

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MY OLD MAN (Mike Curb, BMI/Diamond Storm, BMI/Curb, ASCAP), WBM, CS 39 MY TOWN (Single Track, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI), WBM, CS 6; H100

NEXT BIG THING (Vinnie Mae, BMI/Chad Jensen, BMI/Stairway To Bitner's, BMI/Songs Of Windswept Pacif-ic, BMI/Little Blue Box, ASCAP), WBM, CS 36 NO LETTING GO (Greensleeves, PRS) RBH 46 NO ME ENSENASTE (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) 17.

Latin, BMI/Bluepiatinum, ASCAP) LT 11
NO QUE NO (Rodali, BMI) LT 32
NO THIN' (Off Da Yelzabulb, BMI/The Waters Of
Nazareth, BMI/EMI Blackwood, BMI/Chase Chad,
ASCAP/EMI April, ASCAP/Squish Moth, BMI/Warne
Tamerlane, BMI), HL/WBM, RBH 42
NOTHINS FREE (TVT, ASCAP) RBH 74

1000 (C) 1000

OH YEAH! (Money Mack, BMI) H100 75; RBH 51
ON A MISSION (WB, ASCAP/Beechtree, ASCAP/Old
Desperados, ASCAP/NED, ASCAP), WBM, C5 28
ONE DAY CLOSER TO YOU (EMI Full Keel,
ASCAP/Blakemore Avenue, ASCAP/April Blue,
ASCAP/Blakemore Avenue, ASCAP/April Blue,
ASCAP/Blackemore Avenue, ASCAP/April Blue,
ASCAP/Blackemore Avenue, ASCAP/April Blue,
ASCAP), HL, C5 27
ONE LAST BREATH (Tremonti, BMI/Stapp,
BMI/Dwight Frye, BMI) H100 15
ONE MAN (Tank 1176, ASCAP/Black Fountain,
ASCAP/EMI April, ASCAP), HL, RBH 73
ONE OF THOSE DAY'S (Shek em Down, BMI/Hitco
South, ASCAP/Buttaphly 2Phly Muzicc, ASCAP/Classic
Music South, ASCAP/Music Of Windswept, ASCAP/D.A.S.,
ASCAP/Ground Breaking, ASCAP/Sony/ATV Tunes,
ASCAP/Boround Breaking, ASCAP/Sony/ATV Tunes,
ASCAP/Boround Breaking, ASCAP/Sony/ATV Tunes,
ASCAP/Boround Breaking, ASCAP/Sony/ATV Tunes,
ASCAP/BOROUND ASCAP/EMI April, ASCAP), HL/WBM,
H100 94; RBH 38
ORDINARY DAY (Songs Of Universal, BMI/Rosasham,

o 94; RBH 38 **ORDINARY DAY** (Songs Of Universal, BMl/Rosasham,

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PARADISE (LL Cool J, ASCAP/Sony/ATV Tunes,
ASCAP/ENOT, ASCAP/KOP, BMI/Sony/ATV Songs,
BMI/Mi Suk, ASCAP/Third Palm, BMI/Jobur, BMI/Top
Bound, BMI), HL, RBH 58
PERDOMAME MI AMOR (Seg Son, BMI) LT 9
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane,
BMI), WBM, CS 48; H100 91
THE PLEDGE (Aurelius, ASCAP/D) Irv, BMI/Blunts,
Guns And Funs, ASCAP/Pookietoots, ASCAP) RBH 78
PO'FOLKS (Nappy Roots, BMI/Tarpo, ASCAP) H100
32; RBH 23;

32; RBH 22
POR MAS QUE INTENTO (Kike Santander, BMI) LT 29
PRACTICE LIFE (Sony/ATV Tree, BMI/Mo Fuzzy Dice,
ASCAP/Famous, ASCAP/Almo, BMI), HL, CS 35
PRAYER (Mother Culture, ASCAP/WB, ASCAP), WBM,

EL PROBLEMA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 2

QUE BONITA PAREJA (Vander, ASCAP/Edimusa, CAP) LT 48

QUE DIOS SE APIADE DE MI (Piloto, ASCAP/Universal

QUE DIOS SE AFIADE DE THE IN THOSE NET A MUSICA, ASCAP) LT 49 QUE DO TRISTÉ EL JACAL (Marfre, BMI) LT 41 QUE ME QUEDES TU (Aniwi, BMI/Sony/ATV Latin, BMI/EI.PP, BMI/Sonida Azulado, BMI) LT 45 QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 28

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RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, CAP/Universal-PolyGram International, ASCAP/St. ien, ASCAP), HL, CS 57
REACT (Erick Sermon, ASCAP/Zomba, ASCAP/Funky ble, ASCAP/WB, ASCAP/F.O.B., ASCAP), WBM, H100

RBH 14 THE RED (Loeffler, ASCAP) H100 77 RED RAG TOP (Acuff-Rose, BMI/Sony/ATV Songs, l), HL, CS 7; H100 47 RELAX YOUR MIND (Brown Lace, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Penn. State, BMI/Urban Legendz, BMI/World Of Flowers, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Pinnacle Songs, ASCAP/Famous, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL, RBH 88

ASCAP), HL, RBH 88
ROCK ITI (One Up, BMI) RBH 95
ROCK THE PARTY (Big T-Rock, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/EMI April,
ASCAP/Justin Combs, ASCAP/Hot Heat, ASCAP), HL, H100

82; RBH 28 **RUB ME THE RIGHT WAY** (Curb, ASCAP/Blue Tattoo, ASCAP/Sixteen Stars, BMI/John Ramey, BMI), HL/WBM,

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SATISFACTION (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP), WBM, H100 62; RBH 24. SHE HATES ME (WB, ASCAP)/Puddle Of Music, ASCAP/Stereo Supersonic, ASCAP), WBM, H100 20 SHE'LL LEAVE YOU WITH A SMILE (Cai IV, ASCAP/Larga Vista, ASCAP/Sonn/ATV Tree, BMI/Big Yel-

SHELLLEAVE TOU WITH A SMILE (Call VI)
SACAP/Laga Vista, ASCAP/Sony/ATV Tree, I, MI/Big Yellow Dog, BMI), HL, C5 4; H100 33
SICK OF BEING LONELY (Kuntry Slim, BMI/Two Four
Fifteen, BMI/Bubba Gee, BMI/Noontime Tunes,
BMI/Bride And Joy, BMI/Black Toney Montana's,
BMI/Warner-Tamerlane, BMI), WBM, RBH 49
SINGLE FOR THE REST OF MY LIFE (State Of Mind
Muzik, ASCAP/Hitco South, ASCAP/Music Of Windswept
ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April,
ASCAP/I, Boyd, ASCAP/C.Sills, ASCAP), HL/WBM, H100
71; RBH 62

71; RBH 62 SI NO ESTAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin,

ASCAP/2000 AMOR, ASCAP/Universat-PolyGram Latin, ASCAP) LT14

SI NO FUERA POR TI (Estefan, ASCAP) LT42
SI TUVIERA QUE ELEGIR (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT8
SKBER BOI (Almo, ASCAP/Avril Lavigne, ASCAP/Marner-Tamerlane, BMI/Hollylodge, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 17
SKILLS (III Kid, ASCAP) EMI April, ASCAP/Grifted Pearl, ASCAP), HL, RBH 94
SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 2; H100 25

SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV

SOMEONE: I GOVE FOU (COT I ITIAII), BMI/SON/AI'SONS, BMI), HL, RBH 50
SOMETHING (EMI Blackwood, BMI), HL, H100 80
SOMETHING (EMI Blackwood, BMI), HL, H100 80
SOMEMHERE OUTTHERE (Under Zenith,
SOCAN/Sony/ATV Canada, SOCAN), HL, H100 72
SPIN (G-Chills, BMI/Songs Of DreamWorks,
BMI/Aniello, BMI/EMI Blackwood, BMI), CLM/HL, H100

84
STARRY EYED SURPRISE (Mute, BMI/Universal UK,
ASCAP/Shifty Shell, ASCAP/EMI April, ASCAP/Carlin,
ASCAP/WB, ASCAP/Warner-Tamerlane, BMI), HL, H100 83

STINGY (W.B.M. Music, SESAC/Babyboy's Little,
SESAC/Noontime South, SESAC/Black Baby,
SESAC/Jason's Lyrics, SESAC/Chrysalis, ASCAP/Naked
Under My Clothes, ASCAP), WBM, Hooo 44; RBH 13
STOLE (BMG Songs, ASCAP/Little Engine, ASCAP/Big
Caboose, ASCAP/EMI April, ASCAP/Sonic Graffiti, ASCAP),
HL, Hioo 27; RBH 60
THE STREETS (Base Pipe, ASCAP/Scott Storch,
ASCAP/TVT, ASCAP/Nate Dogg, BMI) Hioo 81; RBH 45
STRONG ENOUGH TO BE YOUR MAN (Post Oak, BMI)

CS 15 SUENA (Ser-Ca, BMI) LT 7

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TAKE YOU HOME (Media Noche, ASCAP/Lil Masiell's, I/Dade Co. Project Music, BMI/Issy & Nemo Tunes,

ASCAP) RBH 93
TALKIN' TO ME (Damrich, BMI/EMI Blackwood, BMI)

RBH 26
TE AMO TANTO (Lideres, ASCAP) LT 39
TE SOLITE LA RIENDA (BMG, BMI) LT 24
TE VAS (Rubet, ASCAP/Universal Musica,
ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin,
ASCAP) LT 31
THERE'S NO LIMIT (Deanaling, ASCAP/PB),
ASCAP/Warner-Tamerlane, BMI), WBM, CS 34
THESE DAYS (Gottahaveable, BMI/Songs Of
Windswept Pacific, BMI/Sony/ATVTree, BMI/Songs Of
Terecel, BMI/Rondor, PRS/Irving, BMI), HL/WBM, CS 1;
H100 26

THIS IS MY PARTY (Desert Storm, BMI) RBH 70
ATHOUSAND MILES (Songs Of Universal,
BMI/Rosasharn, BMI), WBM, H100 42
THUG HOLIDAY (First N' Gold, BMI/Trick N' Rick,
BMI/FNG 75, BMI/Who Wrote That Music, BMI/Juicy
Tyme, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL,
PBLI 67

Tyme, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, RBH 67
THUG LOVIN' (Slavery, BMI/Songs Of Universal, BMI/D) Irv, BMI/Soldierz Touch, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP/, HL, H100 57; RBH 17
THUGZ MANSION (Universal, ASCAP/Black Hipsanic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI) RBH 34
TIGHT WHIPS (LP Boyz, BMI) RBH 79
'TIL NOTHING COMES BETWEEN US (Curb Congregation, SESAC/Monkids, SESAC/Lil-Stratton, SESAC/Hope-N-Cal, BMI/Rebecca Marshall, ASCAP), HL, CS 21
TINY DANCER (Universal-Songs Of PolyGram International, BMI) CS 59

tional, BMI) CS 59
TODO MI AMOR [THE ONE YOU LOVE] (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Songs, BMI/Songs Of Terecel, BMI) LT 10
TONIGHT I'M GONNA LET GO (Zomba, ASCAP/Nikeway, ASCAP/P)/Dunn Ruff Muzique, ASCAP/Acuff-Rose, BMI/Wamer-Tamerlane, BMI/T'Ziah's, BMI/Ramp, BMI/Killa 4, ASCAP/Dutty Nigga, ASCAP), HL, PBH 41

RBH 91
TRADE IT ALL (EMI April, ASCAP/Them Damn Twins, ASCAP/D. Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI/Air Control, ASCAP), HL, H100 93
TU FORMA DE SER CUMBIA (Copyright Control) LT 26
TU NO SOSPECHAS (Ventura, ASCAP) LT 27
TU SABES BIEN (Don Cat, ASCAP) LT 30

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UNDERNEATH IT ALL (World Of The Dolphin,
ASCAP/Universal, ASCAP/Eligible, ASCAP/BMG Songs,
ASCAP), HL/WBM, H100 3
UNUSUALLY UNUSUAL (WB, ASCAP), WBM, CS 24
UP & DOWN (IN & OUT) (Deborah Cox, BMI/EMI
Blackwood, BMI/EMI April, ASCAP/Flyte Tyme,
ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP/Who
Knows, BMI), HL, RBH 92

VIRGINITY (Notting Hill, SESAC/Young Fiano, SESAC/Put It Down, SESAC/Notting Dale, ASCAP/T. Scott Style, SESAC) RBH 98
VUELA MUY ALTO (World Deep, BMI/Sony/ATV Latin, BMI) LT 18

WAITIN' FOR THE DJ (Pen Skills, BMI/Jazzmen, I/Warner-Tamerlane, BMI/Houdah, BMI/Zomba, BMI), N/Warner-Tameriane, Divin/110000..., \_\_\_\_ 3M, RBH 77 WAITIN' ON JOE (MAS Venture, BMI/Misterssippi,

WATTH OF CHURS VEHICLE, BMI/MISCERSIPJY BMI) CS 32 WAKE UP (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Nate Dogg, BMI/E.balastin, ASCAP/EMI April, ASCAP/Warren G, ASCAP/National League, ASCAP/Stone City, ASCAP/Mtume, BMI/Universal, BMI), HL/WBM, RBH 63

ASCAP/Stone City, ASCAP/Mutine, Briti, Science, SACAP/50
HL/WBM, RBH 63
WANKSTA (221, ASCAP/Hidden Scrolls, ASCAP/50
Cent, ASCAP) H100 68: RBH 18
THE WAY WE BALL (Lucky, BMI) RBH 75
WHAT A BEAUTIFUL DAY (Mark Hybner, ASCAP/Universal, ASCAP/Lanark Village Tunes, ASCAP), WBM, CS 49
WHAT WE DO (Efartooee, ASCAP/F.O.B.,
ASCAP/Carter Boys, ASCAP/5hakur Al-Din, ASCAP/Hitco
South, ASCAP/Unichappell, BMI/Alexscar, BMI/EMI April,
ASCAP). HL RBH 61

ttt, ASCAP/Dinciappell, BMI/AlexScar, BMI/EMI April, 'AP), HL, RBH 61 WHAT WE'RE GONNA DO ABOUT IT (Mosaic, BMI/EMI II, ASCAP/Sea Gayle, ASCAP), HL, CS 43 WHEN I'M GONE (Escatawpa, BMI/Songs Of Univer-April

WHEN I'M GOODS SAI, BMI) HIDO 65 WHEN THE LAST TIME (Terradome, ASCAP/GenMarc, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 21;

RBH 9
WHEN THE LIGHTS GO DOWN (Songs Of Windswept
Pacific, BMI/Gottahaveable, BMI/BMG Songs,
ASCAP/Mrs. Lumpkins Poodle, ASCAP/Universal,
ASCAP/Mremphisto, ASCAP), HL, CS 45
WHERE WOULD YOU BE (Castle Street, ASCAP/Mr.
Noise, BMI/WE Make Music, BMI/Warner-Tamerlane,
BMI), WBM, CS 18; H109 90
WHO'S YOUR DADDY? (Tokeco Tunes, BMI) CS 5;

H100 oo 35 **WHY I LOVE YOU** (Kharatroy, ASCAP/Nine Houses, CAP/Strange Motel, ASCAP/David McPhersongs, BMI),

WHT LOVE TOO WHAT ASCAP/David McPhersongs, BM HL, RBH 53
WORK IN PROGRESS (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 8; H100 64
WORK IT (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 2; RBH 1

YOU CAN'T HIDE BEAUTIFUL (Lights Of Denver, CAP/Famous, ASCAP/Music Of Windswept, CAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 22 YOU KNOW YOU'RE RIGHT (End Of Music, BMI/EMI

\_\_Y \_\_\_

YOU KNOW TOO RE KIGHT CO. SE KI

1000 Z 1000 THE ZEPHYR SONG (Moebetoblame, BMI/Warner-nerlane, BMI), HL/WBM, H100 49

**BILLBOARD NOVEMBER 30, 2002** 

# Touchiunes Digital Jukebox Most Played Digital Jukebox Most Played

# 1.7 Million Americans Interact Weekly. Over 2.6 Million Plays a Week and Climbing...

Over 2.6 Million Plays a Week and Climbing									
SONG NAME LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart				
Rock	-								
PICTURE (FEAT. SHERYL CROW) ATLANTIC	KID ROCK	1	3	3	6				
COWBOY ATLANTIC	KID ROCK	2	1	1	152				
HOW YOU REMIND ME ROADRUNNER	NICKELBACK	- 3	2	2	41				
IN THE END WARNER BROS	LINKIN PARK	4	4	4	30				
ONLY GOD KNOWS WHY ATLANTIC	KID ROCK	5	5	5	124				
HOTEL CALIFORNIA (LIVE) GEFFEN RECORDS	EAGLES	6	7	6	57				
WITH ARMS WIDE OPEN WIND-UP	CREED		6 8	7	147				
YOU SHOOK ME ALL NIGHT LONG ATCO SMOOTH (FEAT. ROB THOMAS) ARISTA	AC/DC SANTANA	8	9	8	68 153				
SWEET HOME ALABAMA MCA	LYNYRD SKYNYRD	10	10	*	37				
POP	ETTTING OTTTING	10	. 10		Ų,				
	DIAII	1	1	1	20				
GET THE PARTY STARTED ARISTA  JUST LIKE A PILL ARISTA	PINK PINK	2	2	2	36 6				
MUSIC MAVERICK	MADONNA	3	4	3	95				
LANDSLIDE REPRISE	FLEETWOOD MAC	4	6	7	144				
BELIEVE WARNER BROS	CHER	5	3	4	204				
DON'T SPEAK TRAUMA	NO DOUBT	6	5	5	124				
DANCING QUEEN POLYDOR	ABBA	7	7	6	198				
HELLA GOOD INTERSCOPE	NO DOUBT		9	9	9				
	BARENAKED LADIES	9	8	8	56				
DON'T LET ME GET ME ARISTA	PINK	10	10	10	18				
R&B/RAP									
IT WASN'T ME (FEAT. RICARDO DUCENT) MCA	SHAGGY	1	1	1	66				
LET'S GET IT ON MOTOWN	Marvin Gaye	2	2	2	228				
CLEANIN OUT MY CLOSET AFTERMATH RECORDS		3	5	6	4				
ANGEL (FEAT. RAYVON) MCA	SHAGGY	4	3	3	48				
THE DOCK OF THE BAY ATLANTIC	OTIS REDDING	5	4	4	139				
WHAT'S GOING ON MOTOWN	MARVIN GAYE AFROMAN	6 7	6 7	5 7	216				
BECAUSE I GOT HIGH UNIVERSAL RECORDS RIDE WIT ME (FEAT. CITY SPUD) UNIVERSAL REC		8	8	8	69				
NICE & SLOW LA FACE	USHER	9	10	*	20				
(HOT SH*T) COUNTRY GRAMMAR UNIVERSAL RI		10	9	9	26				
COUNTRY									
MARGARITAVILLE MCA	JIMMY BUFFETT	1	1	1	45				
COPPERHEAD ROAD MCA	STEVE EARLE	2	2	2	228				
FRIENDS IN LOW PLACES CAPITOL NASHVILLE	GARTH BROOKS	3	3	3	51				
	WAYLON JENNINGS	4	5_	4	102				
NEON MOON ARISTA	BROOKS & DUNN	5	4	6	190				
CRAZY MCA	PATSY CLINE	6	7	5	236				
MY MARIA ARISTA	BROOKS & DUNN	7	8	7	228				
POP A TOP ARISTA  AMARILLO BY MORNING MCA	ALAN JACKSON GEORGE STRAIT	8	6 9	9	124 36				
THIS KISS WARNER BROS	FAITH HILL	10		NTRY	147				
***************************************			1		,				
CODATON CODINADO (FEAT MANA) ADIOT	CANTANIA	,	,	,	101				
CORAZON ESPINADO (FEAT. MANA) ARISTA	SANTANA	1	1	2	121				
		2		/					
BAILAMOS INTERSCOPE	ENRIQUE IGLESIAS	2	2		140				
BAILAMOS INTERSCOPE COMO LA FLOR EMILATIN	ENRIQUE IGLESIAS SELENA	3	3	3	200				
BAILAMOS INTERSCOPE COMO LA FLOR EMILATIN LA BAMBA WARNER BROS	ENRIQUE IGLESIAS SELENA LOS LOBOS	3 4			200				
BAILAMOS INTERSCOPE COMO LA FLOR EMILATIN	ENRIQUE IGLESIAS SELENA	3	3 5	3					
BAILAMOS INTERSCOPE COMO LA FLOR EMILATIN LA BAMBA WARNER BROS BIDI BIDI BOM BOM EMILATIN	ENRIQUE IGLESIAS SELENA LOS LOBOS SELENA	3 4 5	3 5 4	3 4 5	200 168				
BAILAMOS INTERSCOPE COMO LA FLOR EMI LATIN LA BAMBA WARNER BROS BIDI BIDI BOM BOM EMI LATIN CLAVADO EN UN BAR WEA LATINA	ENRIQUE IGLESIAS SELENA LOS LOBOS SELENA MANA	3 4 5 6 7 8	3 5 4 6 7 9	3 4 5 6 8 *	200 168 122 104 7				
BAILAMOS INTERSCOPE COMO LA FLOR EMI LATIN LA BAMBA WARNER BROS BIDI BIDI BOM BOM EMI LATIN CLAVADO EN UN BAR WEA LATINA QUIZAS SI, QUIZAS NO POLYGRAM RAYANDO EL SOL WEA LATINA ME CAI DE LA NUBE BMG RECORDS	ENRIQUE IGLESIAS SELENA LOS LOBOS SELENA MANA LOS TOROS BAND MANA CORNELIO REYNA	3 4 5 6 7 8 9	3 5 4 6 7 9 8	3 4 5 6 8 * 7	200 168 122 104 7 72				
BAILAMOS INTERSCOPE COMO LA FLOR EMI LATIN LA BAMBA WARNER BROS BIDI BIDI BOM BOM EMI LATIN CLAVADO EN UN BAR WEA LATINA QUIZAS SI, QUIZAS NO POLYGRAM RAYANDO EL SOL WEA LATINA ME CAI DE LA NUBE BMG RECORDS LA CUMBIA DEL GARROTE UNIVERSAL RECORDS	ENRIQUE IGLESIAS SELENA LOS LOBOS SELENA MANA LOS TOROS BAND MANA CORNELIO REYNA	3 4 5 6 7 8	3 5 4 6 7 9	3 4 5 6 8 *	200 168 122 104 7				
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BAILAMOS INTERSCOPE COMO LA FLOR EMI LATIN LA BAMBA WARNER BROS BIDI BIDI BOM BOM EMI LATIN CLAVADO EN UN BAR WEA LATINA QUIZAS SI, QUIZAS NO POLYGRAM RAYANDO EL SOL WEA LATINA ME CAI DE LA NUBE BMG RECORDS LA CUMBIA DEL GARROTE UNIVERSAL RECORDS INDIE HOW YOU REMIND ME ROADRUNNER NEVER AGAIN ROADRUNNER	ENRIQUE IGLESIAS SELENA LOS LOBOS SELENA MANA LOS TOROS BAND MANA CORNELIO REYNA LOS DEL GARROTE  NICKELBACK NICKELBACK NICKELBACK	3 4 5 6 7 8 9 10	3 5 4 6 7 9 8 10	3 4 5 6 8 * 7 9	200 168 122 104 7 72 100 41 39 39				
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BAILAMOS INTERSCOPE COMO LA FLOR EMI LATIN LA BAMBA WARNER BROS BIDI BIDI BOM BOM EMI LATIN CLAVADO EN UN BAR WEA LATINA QUIZAS SI, QUIZAS NO POLYGRAM RAYANDO EL SOL WEA LATINA ME CAI DE LA NUBE BMG RECORDS LA CUMBIA DEL GARROTE UNIVERSAL RECORDS INDIE HOW YOU REMIND ME ROADRUNNER NEVER AGAIN ROADRUNNER TOO BAD ROADRUNNER LEADER OF MEN ROADRUNNER FOLSOM PRISON BLUES SUN ENTERTAINMENT	ENRIQUE IGLESIAS SELENA LOS LOBOS SELENA MANA LOS TOROS BAND MANA CORNELIO REYNA LOS DEL GARROTE NICKELBACK NICKELBACK NICKELBACK NICKELBACK JOHNNY CASH	3 4 5 6 7 8 9 10	3 5 4 6 7 9 8 10	3 4 5 6 8 * 7 9	200 168 122 104 7 72 100 41 39 39 51 134				
BAILAMOS INTERSCOPE COMO LA FLOR EMI LATIN LA BAMBA WARNER BROS BIDI BIDI BOM BOM EMI LATIN CLAVADO EN UN BAR WEA LATINA QUIZAS SI, QUIZAS NO POLYGRAM RAYANDO EL SOL WEA LATINA ME CAI DE LA NUBE BMG RECORDS LA CUMBIA DEL GARROTE UNIVERSAL RECORDS INDIE HOW YOU REMIND ME ROADRUNNER NEVER AGAIN ROADRUNNER TOO BAD ROADRUNNER LEADER OF MEN ROADRUNNER FOLSOM PRISON BLUES SUN ENTERTAINMENT BAD MOON RISING FANTASY CREEDENCE CI	ENRIQUE IGLESIAS SELENA LOS LOBOS SELENA MANA LOS TOROS BAND MANA CORNELIO REYNA LOS DEL GARROTE NICKELBACK NICKELBACK NICKELBACK NICKELBACK JOHNNY CASH LEARWATER REVIVAL	3 4 5 6 7 8 9 10	3 5 4 6 7 9 8 10	3 4 5 6 8 * 7 9	200 168 122 104 7 72 100 41 39 39 51 134 72				
BAILAMOS INTERSCOPE COMO LA FLOR EMI LATIN LA BAMBA WARNER BROS BIDI BIDI BOM BOM EMI LATIN CLAVADO EN UN BAR WEA LATINA QUIZAS SI, QUIZAS NO POLYGRAM RAYANDO EL SOL WEA LATINA ME CAI DE LA NUBE BMG RECORDS LA CUMBIA DEL GARROTE UNIVERSAL RECORDS INDIE HOW YOU REMIND ME ROADRUNNER NEVER AGAIN ROADRUNNER TOO BAD ROADRUNNER LEADER OF MEN ROADRUNNER FOLSOM PRISON BLUES SUN ENTERTAINMENT BAD MOON RISING FANTASY CREEDENCE CI THE DEVIL WENT DOWN TO GEORGIA BLUE HAT CI	ENRIQUE IGLESIAS SELENA LOS LOBOS SELENA MANA LOS TOROS BAND MANA CORNELIO REYNA LOS DEL GARROTE  NICKELBACK NICKELBACK NICKELBACK NICKELBACK NICKELBACK JOHNNY CASH LEARWATER REVIVAL HARLIE DANIELS BAND	3 4 5 6 7 8 9 10	3 5 4 6 7 9 8 10	3 4 5 6 8 * 7 9	200 168 122 104 7 72 100 41 39 39 51 134 72 51				
BAILAMOS INTERSCOPE COMO LA FLOR EMI LATIN LA BAMBA WARNER BROS BIDI BIDI BOM BOM EMI LATIN CLAVADO EN UN BAR WEA LATINA QUIZAS SI, QUIZAS NO POLYGRAM RAYANDO EL SOL WEA LATINA ME CAI DE LA NUBE BMG RECORDS LA CUMBIA DEL GARROTE UNIVERSAL RECORDS INDIE HOW YOU REMIND ME ROADRUNNER NEVER AGAIN ROADRUNNER TOO BAD ROADRUNNER LEADER OF MEN ROADRUNNER FOLSOM PRISON BLUES SUN ENTERTAINMENT BAD MOON RISING FANTASY CREEDENCE CI	ENRIQUE IGLESIAS SELENA LOS LOBOS SELENA MANA LOS TOROS BAND MANA CORNELIO REYNA LOS DEL GARROTE NICKELBACK NICKELBACK NICKELBACK NICKELBACK JOHNNY CASH LEARWATER REVIVAL HARLIE DANIELS BAND	3 4 5 6 7 8 9 10	3 5 4 6 7 9 8 10	3 4 5 6 8 * 7 9	200 168 122 104 7 72 100 41 39 39 51 134 72				

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TouchTunes

# NOVEMBER 30 Billboard HOT 100 AIRPLAY

									48		I M
THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	•	NUMBER 1 造 Lose Yourself 4 Wks At No. 1 EMINEM (SHADY/INTERSCOPE)	26	19	11	A Moment Like This	51	57	3	Fabulous JAHEIM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)
2	2	12	Work It MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/FEG)	27	37	10	Stole KELLY ROWLAND (MUSIC WORLD/COLUMBIA)	52	53	•	Don't Know Why NORAH JONES (BLUE NOTE/VIRGIN)
3	3	13	Luv U Better LL CDOL J (DEF JAM/IDJMG)	28	32	•	She'll Leave You With A Smile GEORGE STRAIT (MCA NASHVILLE)	53	50		The Zephyr Song RED HOT CHIEF PEPPERS (WARNER BROS.)
4	4	14	Underneath It All NO OOUBT FEAT. LADY SAW (INTERSCOPE)	29	28	14	Po' Folks NAPPY ROOTS FEAT: ANTHONY HAMILTON (ATLANTIC)	54	48	14	Cry FAITH HILL (WARNER BROS. (NASHVILLE) WRINAWARNER BROS.)
5	7	9	The Game Of Love SANTANA FEAT. MICHELLE BRANCH (ARISTA)	30	35	5	Your Body Is A Wonderland JOHN MAYER (AWARE/COLUMBIA)	<b>33</b>	_		Miss You  AALIYAH (UNIVERSAL/BLACKGROUND/UMRG)
6	9	8	Jenny From The Block JENNIFER LOPEZ (EPIC)	31	36	ė.	Girl Talk TLC (ARISTA)	56	54	5	Bother STONE SOUR (ROADRUNNER/IDJMG)
7	5	14	Hey Ma CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	32	33	,	Who's Your Daddy? TOBY KEITH (OREAMWORKS (NASHVILLE))	<b>37</b>	68	2	19 Somethin' MARK WILLS (MERCURY (NASHVILLE))
8	8	1/2	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARO/VP/ATLANTIC)	33	27	15	I Care 4 U AALIYAH (BEACKGROUND)	58	56	10	Prayer DISTURBED (REPRISE)
9	6	21	Dilemma NELLY FEAT. KELLY ROWLAND (FO: REEL/UNIVERSAL/UMRG)	34	34	7	I'm Gonna Getcha Good! Shania twain (MERCURY (NASHVILLE/IDJMG)	59	64	3	Fall Into Me EMERSON DRIVE (DREAMWORKS (NASHVILLE))
10	10	6	'03 Bonnie & Clyde JAY-Z FEAT BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/IDJMG)	35.	31	10	Gotta Get Thru This DANIEL BEDINGFIELD (ISLAND/IDJMG)	60	-		Satisfaction EVE (RUFF RYDERS/INTERSCOPE)
<b>1</b>	21		Air Force Ones NELLY (FO' REEL/UNIVERSAL/UMRG)	36	26	21	Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYOERS/INTERSCOPE)	61	70	2	Thug Lovin' JA RULE FEAT, BOBBY BROWN (MURDER INC/DEF JAM/IDJMG)
12	14	7	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	37	61	2	Beautiful CHRISTINA AGUILERA IRCA)	62	40	15	Work In Progress ALAN JACKSON (ARISTA NASHVILLE)
Œ	17	11	Landslide DIXIE CHICKS (MONUMENT/EMN)	38	30	17	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)	63	66	2	When I'm Gone 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG).
14	11	26	One Last Breath	39	41	7	Disease MATCHBOX TWENTY (ATLANTIC)	64	-	1	Bump, Bump, Bump
15	13	13	Dontchange MUSIQ (DEF SQUI/IDJMG)	40	45	6	React ERICK SERMON FEAT, REDMAN (J)	65	52	14	Goodbye To You MICHELLE BRANCH (MAVERICK/WARNER BROS.)
16	12	12	Sk8er Boi AVRIL LAVIGNE (ARISTA)	41	38	37	A Thousand Miles VANESSA CARLTON (A&M/INTERSCOPE)	66	62		In A Little While UNCLE KRACKER (LAVA)
17	25	•	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	42	42	18	Stingy GINUWINE (EPIC)	67	Liter		Wanksta 50 CENT (G-UNIT/SHADY/INTERSCOPE)
18	15		Die Another Day MADONNA (WARNER BROS.)	43	44	7	You Know You're Right NIRVANA (OGC/GEFFEN/INTERSCOPE)	68	-		I Just Wanna Be Mad TERRI CLARK (MERCURY (NASHVILLE))
19	16	13	Like I Love You JUSTIN TIMBERLAKE (JIVE)	44	39	10	My Town MONTGOMERY GENTRY (COLUMBIA INASHVILLE)	69	74	2	Cochise AUDIOSLAVE (INTERSCOPE/EPIC)
20	24	8	She Hates Me PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	45	51	2	Red Rag Top TIM MCGRAW (CURB)	70	-		Single For The Rest Of My Life ISYSS (ARISTA)
21	20	27	Complicated AVRIL LAVIGNE (ARISTA)	46	46	25	Heaven DJ SAMMY & YANOU FEAT. 00 (ROBBINS)	70	-		A Lot Of Things Different KENNY CHESNEY (BNA)
22	22	110	When The Last Time CLIPSE (STAR TRAK/ARISTA)	47	43	17	Beautiful Mess DIAMOND RIO (ARISTA NASHVILLE)	72	73		Dirrty Christina aguilera feat. Redman (RCA)
23	18	19	Baby ASHANTI (MURDER INC/AJM/IDJMG)	48	55	3	Family Portrait PINK (ARISTA)	73	71	16	Aerials SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
24	23	16	Somebody Like You KEITH URBAN (CAPITOL (NASHVILLE))	49	47	26	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAO BOY/ARISTA)	74			The Red CHEVELLE (EPIC)
25	29	•	These Days	50	49		All My Life	75	60	12	Oh Yeah!

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 939 stations in Top 40, Pop. R&B Hip-Hop. Country, Latin. Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Song ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

# NOVEMBER 30 Billboard® HOT 100 SINGLES SALES, M

LASI WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS, ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS, ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	5	Die Another Day 4 Wis At No. 1 MADDNNA (WARNER BROS.)	26	27	5	Truly Yours NARAE (KIRV)	<b>61</b>	73	17	Sex, Money, & Music ABOVE THE LAW (WESTWORLD)
2		A Moment Like This	27	20	7	React ERICK SERMON FEAT. REOMAN (J)	52	38	18	The Rising BRUCE SPRINGSTEEN (COLUMBIA)
3		Ignition	28	29	16	I'm Gonna Be Alright	53	49	6	Product Of Our Environment BORN PREDATORS (THREE GEMS/STREET PRIDE)
4		Don't Mess With My Man	29	42	4	Make It Clap BUSTA RHYMES FEAT. SPLIFF STAR (J)	-54	31	5	Six Days DJ SHADOW FEATURING MOS DEF (MCA)
-		Picture	30	24	4	From Tha Chuuuch To Da Palace SNOOP OOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	55	47	3	Do That BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)
-		Gangsta Lovin'	31	21	1	Run 4 Us MARK LANE (INTELLIGENT/EAST CLEVELAND)	56	36	23	Break You Off THE ROOTS FEAT. MUSIC (MCA)
5		Virginity TG4 (T.U.G./A&M/INTERSCOPE)	32	19	24	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)	57	45	29	Grindin' CLIPSE (STAR TRAK/ARISTA)
7	IJ.		33	23	15]	The Game Of Love	58	55	22	That's What Girls Do
6	Ü	I Am Mine PEARL JAM (EPIC)	34	25		Same Old Song SEV (INTERSCOPE)	59	61	71	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)
9		When I Get You Alone THICKE (NU AMERICA/INTERSCOPE)	35	33	5	It Just Happened NIKIE BATEY (AVS)	60	39	10	Rock The Party BENZING (SURRENDER/ELEKTRA/EEG)
8		Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARO/VP/ATLANTIC)	36		1	Lose Yourself EMINEM (SHADY/INTERSCOPE)	61	65	2	Baby ASHANTI (MURDER INC./AJM/IOJMG)
0	4	Don't Stop Dancing CREED (WIND-UP)	37	28	16	When The Last Time CLIPSE (STAR TRAK/ARISTA)	62	46		Murder On The Dancefloor SOPHIE ELLIS BEXTOR (UNIVERSAL/UMRG)
10	2	Auld Lang Syne (Freedom Mix) KENNY G (ARISTA)	38	37	2	Come Close To Me COMMON FEAT, MARY J. BLIGE (MCA)	63	63	14	Luv V Better LL CGOL J (DEF JAM/IOJMG)
1		Work It MISSY MISDEMEANOR ELLIOTT (THE GOLD MINO/ELEKTRA/EEG)	39	48	1	Like I Love You JUSTIN TIMBERLAKE (JIVE)	64	54	16	For All Time SOLUNA (DREAMWORKS)
		'03 Bonnie & Clyde JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/IDJMG)	40	18	2	Skills GANG STARR (RAP-A-LOT/VIRGIN)	65	52	6	Hit The Freeway TONI BRAXTON FEAT. LOON (ARISTA)
8	2	Play Wit It THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	41	26	18	Blue Jeans YASMEEN (MAGIC JOHNSON/MCA)	66	-		Take You Home ANGIE MARTINEZ FEAT, KELIS (ELEKTRA/EEG)
-	4	Dilemma/Air Force Ones NELLY (FO' REEL/UNIVERSAL/UMRG)	42	44	2	Ahh Dee Ahh SANDMAN (LO END)	67	-		Full Mode N.O.R.E. (DEF JAW/IOJMG)
3	2	Machine YEAH YEAHS (TOUCH AND GO)	43	32		Beautiful Goodbye JENNIFER HANSON (CAPITOL (NASHVILLE))	68			Wanksta 50 CENT (G-UNIT/SHADY/INTERSCOPE)
2	5	Shady BIG 'C' (SOUTHPAW/KES)	44	41	15	Long Time Gone DIXIE CHICKS (MONUMENT/EMN)	69	-	61	Us Against The World PLAY (MUSIC WORLD/COLUMBIA)
35	2	Under God PAT BOONE (THE GOLO LABEL)	45	-		Oxygen Krumb snatcha feat. Boogle (overnight SENSATION/D&D)	70	_		Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)
6	26	Day + Night ISYSS FEAT. JADAKISS (ARISTA)	46	34	47	Lights, Camera, Action! MR CHEEKS (UNIVERSAL/UMRG)	71	70		Girl Talk TLC (ARISTA)
7	14	Papa Don't Preach KELLY OSBOURNE (EPIC)	.47	50	32	Wherever You Will Go THE CALLING (RCA)	72	59	12	Full Moon Brandy (Atlantic)
4	•	Heatseeker YOUNG M.C. (STIMULUS)	48	22	6	Feel It Boy BEENIE MAN FEAT, JANET (VP/VIRGIN)	73	60	6	This Is My Party FABOLOUS (DESERT STORM/ELEKTRA/EEG)
	61	Thug Lovin' JA RULE FEAT, BOBBY BROWN (MURDER INC/DEF JAM/IDJMG)	49	53	7	Crush Tonight FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)	74		8	Oiche Chium (Silent Night) ENYA (REPRISE)
15	11	Here And Now (Full Circle) TERRY STEELE (JTS)	50	43	2	Surrender Laura Pausini (ATLANTIC)	75	57	47	I Don't Want To Miss A Thing AEROSMITH (COLUMBIA)
	11 11 13 13 13 13 14 14 14 16 17 17 17 17 17 17 17 17 17 17 17 17 17	1 5 2 3 4 4 5 5 7 6 6 7 8 0 4 0 2 1 1 4 7 1 3 2 2 5 5 5 5 7 1 4 7 1 4 7 1 4 7 1 1 1 1 1 1 1 1 1 1	1 5 DIE ANDHER 1 PM A WAS ARING 1  A MODERNA WARREN BROS 3  A MORRENT LIKE This KELLY CLARKSON (RCA)  I ginition R KELLY LIVIED  Don't Mess With My Man NIVEA FEAT BRIAN & BRANDON CASEY (JIVE)  Picture KID ROCK FEAT ALLISON MOORER (UNIVERSAL SOUTH)  Gangsta Lovin' EVE FEAT ALLISON MOORER (UNIVERSAL SOUTH)  TO WITH THINGS She Said TATU (INTERSCOPE)  Virginity 134 (TUG JAAM/INTERSCOPE)  ALI THE THINGS She Said TATU (INTERSCOPE)  When I Get You Alone THICKE (NU AMERICA/INTERSCOPE)  When I Get You Alone THICKE (NU AMERICA/INTERSCOPE)  MORRE THE Light SEAN DOWN HARDOW AND FLATIANTIC)  Don't Stop Dancing CREED (WIND-UP)  AUI LAND SPROKE KNADOWN HARDOW AND	1 5 Die Another Day 4 Wes Anno.1 26 MADDINANA (WARNER BROS.) 27 A Moment Like This KELLY CLARKSDIN (RCA) 3 Ignition R KELLY LIME 29 4 Don't Mess With My Man NIVEA FEAT BRIAN B BRANDON CASEY LIME 30 4 Don't Mess With My Man NIVEA FEAT BRIAN B BRANDON CASEY LIME 30 5 Virginity 164 (TU.6 / ARCHAUSON MOORER (UNIVERSAL SOUTH) 17 6 (TU.6 / ARCHAUSON MOORER (UNIVERSAL SOUTH) 18 6 (TU.6 / ARCHAUSON MOORER (UNIVERSAL SOUTH) 18 7 ALI The Things She Said 1A TU. (INTERSCOPE) 32 7 ALI The Things She Said 1A TU. (INTERSCOPE) 35 8 Gimme The Light 34 9 When I Get You Alone THICKE INU AMERICA/INTERSCOPE) 35 8 Gimme The Light SEAN PAUL (BLACK SHADOWZ HARD/NP/ATLANTIC) 36 9 AUI LA MAERICA/INTERSCOPE) 37 10 AUI Lang Syne (Freedom Mix) 38 11 Work It MSSY MSDEMEANOR ELUOTI (THE GOLD MIND/ELEKTRATES) 39 12 MOOR IN MOORE 1900 AND ARCHAUS SHADOWZ HARDON MIND/ELEKTRATES) 40 13 BONNIE & Clyde JAN-ZPAL BERONCE KNOWLES (FOC A FELLADET JAMIDIJAMI) 41 14 THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK) 41 15 DILEMMA/AIT FORCE ONES NELLY (FOR RELUMPERSAL/JUMRG) 42 15 Shady BIG TO CONTINE COURS (TUCH AND GO) 44 16 Day + Night 18YSS FEAT JADAKISS (ARISTA) 45 16 Day + Night 18YSS FEAT JADAKISS (ARISTA) 45 17 Papa Don't Preach 18 KELLY OSBOUNC (FUIL CIP) 50 18 Here And Now (Full Circle) 50	1	1   3   Die Another Day   A WAS ANNO.	Die Another Day   A Was Annot   26   27   5   Truly Yours   NARDER   1   2   20   7   React   Restructures   Restructures   Restructures   27   20   7   React   Restructures   28   29   1   Processes   29   1   Proces	Dick Another Day   Wis Anno.   26   27   Struly Yours   NARAE (KIRV)   51	1   5   Die Another Day   4 Was Alma   1   26   27   5   Truly Yours   1   73   28   29   14   20   27   8   28   29   15   27   28   28   28   28   28   28   29   16   28   29   16   28   29   16   28   29   16   28   29   16   28   29   16   28   29   29   29   29   29   29   29	1   Solid Norther Day   MADDINNA, MARBERS BIOS.)   26   27   5   Truly Yours   31   73   73   73   73   74   74   74   74

Records with the greatest sales gains @ 2002. VNU Business Media. Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample or retail storemass merchant, and internet sales reports collected: compiled, and provided by Nielsen SoundScan. This data is used to compile the first 100.

# **Davis In** As New **RCA Chief**

Continued from page 1

and [former RCA president Jack Rovner] were very instrumental in believing in and breaking the band. As managers and artists, you don't have any control over what corporations do with their executives or why the moves are made, but if it can't he Bob, it couldn't be anyone better than Clive. He's the creative genius of all creative geniuses.

But the whirlwind moves—the latest in a series of changes during the past two years—have left some managers and artists reeling. "Dave Matthews Band has enjoyed a long, positive relationship with Bob Jamjeson, and we hold him in very high regard," the band's manager, Coran Capshaw, says. "The ongoing series of changes that we have endured at BMG are stunning to us.'

The Strokes' Albert Hammond Jr. says, "On our first [album], we've already had three presidents. We are hoping for the best. We signed because of Jack Rovner, and then when he was gone, it was sad. [The change] comes at a rather nice time if it's going to happen. It's the end of our tour, and we are writing the other half of the next record. It gives [Davis] time to organize his thing by the time we go to him to record our new album next year."

#### 'KEEPING IN SHAPE'

The Davis move comes as BMG continues to redefine itself in a world of declining music sales. "I have to think how to broaden and create a new creative power for BMG,' Schmidt-Holtz says. "I feel very fine even under difficult circumstances, but that doesn't mean I can [rest] on my laurels. We have to keep BMG in very efficient shape. The major point is, How can we bring our company on



the creative side to a very strong and vigorous situation? I talked to Clive and said. T is great and wonderful, but you can do more.' In bringing both entities together, it's a quantum leap."

Davis says the two labels will continue to operate independently and maintain their separate offices in mid-

# RCA & J: YEAR-TO-DATE SALES

Artist & Title	Label	YTD Sales	Total Sales	Billboard 200 Peak Position (Weeks At No. 1)
1. Elvis Presley, Elvis 30 #1 Hits	RCA	1.5 million	1.5 million	1(3)
2. Dave Matthews Band, Busted Stuff	RCA	1.5 million	1.5 million	1(1)
3. Alicia Keys, Songs in A Minor	J	1.3 million	5.4 million	1(3)
4. Busta Rhymes, Genesis	1	649,000	1.3 million	7
5. Christina Aguilera, <i>Stripped</i>	RCA	618,000	618,000	2
6. The Strokes, Is This It	RCA	780,000	780,000	33
7. The Calling, Camino Palmero	RCA	498,000	767,00 <mark>0</mark>	36
8. Mario, <i>Mario</i>	j	457,000	457,000	9
9. Dave Matthews Band, <i>Everyday</i>	RCA	427,000	3.4 million	1(2)
10. Angie Stone, <i>Mahogany Soul</i>	1	403,000	719,000	22

#### **CURRENT CHARTING ALBUMS**

Artist & Title	Label	Sales This Week	Total Sales	Billboard 200 This Week
1. Christina Aquilera, Stripped	RCA	119,000	618,000	7
2. Rod Stewart, It Had to Be You The Great American Songbook	J	73,000	337,000	17
3. Elvis Presley, Elvis 30 #1 Hits	RCA	63,000	1.5 million	21
4. 0-Town, <i>02</i>	J	52,000	52,000	28
5. David Gray, A New Day at Midnight	ATO/RCA	38,000	110,000	35
6. Dave Matthews Band, Live at Folsom Field Boulder Colorado	Bama Rags/RCA	35,000	145,000	39
7. Foo Fighters, <i>One by One</i>	Roswell/RCA	34,000	256,000	41
8. Soundtrack, American Idol: Greatest Moments	RCA	23,000	390,000	65
9. Deborah Cox, The Morning After	J	18,000	54,000	76
10. Heather Headley, <i>This Is Who I Am</i>	RCA	11,000	92,000	139

Source: Nielsen SoundScan

Charts do not include titles released by RCA Label Group Nashville, which outgoing RCA Music Group (RMG) chairman Bob Jamieson oversaw. Incoming RMG chairman Clive Davis will only oversee RCA and J Records.

town Manhattan. Davis will remain based in J's offices. "For Charles and myself, it seemed the perfect opportunity to reinvigorate the label that already has Christina, the Strokes, Foo Fighters, and Dave Matthews Band. BMG is betting on me to increase RCA's market share. We want to make sure we have two top teams and two thriving, vital artist rosters.'

His first order of business, Davis says, "is to bring home every record on both labels. I have to make sure no heat is lost on the existing records that are out. Then it's to sit down and really familiarize myself with [RCA's] music and A&R staff."

While acknowledging that "we definitely want an efficient company," Davis says there are "no plans' to combine any label functions or cut staff or artist rosters.

The move comes at a time when RCA has a strong presence on The Billboard 200, with such acts as Aguilera (No. 7), Elvis Presley (21), David Gray (35), and Foo Fighters (41). J is currently surging with Rod Stewart (17), O-Town (28), and Deborah Cox (76).

In terms of overall U.S. market share, according to Nielsen Sound-Scan, RCA Records has a year-todate current album share of 2.15%, compared with 1.27% for J Records. Overall share (which includes catalog) year to date for RCA is 1.89% and 0.8% for J.

Jamieson's dismissal as RMG chairman will not mean his departure from the company, Schmidt-Holtz hopes: "I [asked] him to stay here. His first reaction is positive, but when you talk about a decision like we made [Nov. 19], you say, 'Bob, sleep a little bit, digest your disappointment and frustration.' He took it very professionally. I and my team would like it if Bob stayed."

Jamieson tells Billboard, "I'm open to opportunities within BMG and will help Clive and [BMG COO] Michael [Smellie] in any way during the transition.

#### SHIFTING STRUCTURE

It's been a year of changes for Jamieson, In March, BMG Entertainment eliminated its BMG North America structure, which Jamieson had overseen as president/CEO of BMG North America (Billboard. March 23). In that realignment, Jamieson became chairman of the newly reformed RCA Music Group, which comprised RCA, BMG Canada, RCA Label Group Nashville, RCA Victor Group, strategic marketing BMG Special Products, and BMG Heritage. At the same time, Rovner was ousted as president of RCA.

In the years prior to those moves, BMG was roiled with changes in its senior ranks. In November 2000. BMG chairman Michael Dornemann and president/CEO Strauss Zelnick were ousted, to be replaced by company veteran Rudi Gassner. But Gassner died the next month, never assuming his role as president/CEO (Billboard, Jan. 2, 2001). Instead, the post went to Schmidt-Holtz, who then reorganized North America under Jamieson

With the exception of RCA, the BMG units that formerly reported to Jamieson will now report on an interim basis to Smellie. That includes RCA's Nashville operation, which saw success this year with such titles as Kenny Chesney's No Shirt, No Shoes, No Problem and Martina McBride's greatest hits, which have scanned 1.6 million copies and 1.3

million copies, respectively, according to Nielsen SoundScan.

'I have no interest in [running] any of that," Davis says of the other imprints formerly under Jamieson. "For me, this is quite a sizable plate and responsibility, and I don't want to be diffused."

Terms of the J acquisition were not disclosed, although Davis defines it as "very fair." At the time it was formed, sources valued the label at \$170 million (Billboard Bulletin, Aug. 25, 2000). J's biggest success has been the debut from Alicia Kevs, Songs in A Minor, which has sold 5.4 million albums, according to Nielsen SoundScan.

The move brings Davis completely back into the BMG fold, which, Schmidt-Holtz says, is where he belonged all along. "I feel that we're righting a wrong, and we're glad to have Clive back in the family," he says. "We've opened a new and a good chapter."

For his part, Davis, 69, says he's "loved every minute" of the past several years, despite the turmoil. "I loved the last year at Arista; I loved all the years at Arista. I loved that opportunity to form an unprecedented major label and that Alicia Keys entered at No. 1. I count my blessings. To have someone like Rolf say, 'As part of our future, we're looking to the continued growth of J and also entrust you with the growth of RCA' is incredibly gratifying.

In other BMG news, Schmidt-Holtz confirms that he expects the acquisition of Zomba, valued at \$3 billion, to be completed at the year's end. But despite rumors to the contrary, he stresses that Zomba label Jive will not be folded into Arista or RCA. "I'm quite confident that we'll have a deal by the end of the year. BMG stands on three creative pillars: RCA Group under Clive, Arista, and Jive/Zomba.

Additional reporting by Jill Kipnis and Keith Caulfield in Los Angeles.

# **BMG Takes Artist-Friendly** Stance With Royalty Policy

COOPERMAN

NEW YORK-Responding to artist unrest regarding antiquated industry business practices by eliminating standard deductions on royalty payments, BMG is positioning itself as the artist-friendly major.

In order to accomplish this, BMG is switching its royalty payment from being based on the suggested list price to that of the wholesale cost and doing away with standard deductions: the free-good allotment, the packaging costs, and the technology costs.

While the change, which takes place next year, is retroactive, it is

not designed to alter the actual money paid to artists.

The changes apply to online sales as well. Last month Universal Music eliminated such deductions from its online-business model but did not look at the physical-goods world.

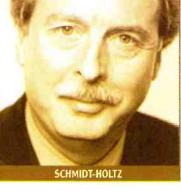
"We want to simplify and make

more transparent [the royalty payment process]," BMG VP of legal and business affairs Jim Cooperman says. "It is clear that there is some confusion regarding how royalties are calculated, and [artists] would like more clarity."

Jay Rosenthal, a lawyer for the firm of Berliner, Corcoran, & Rowe in Washington, D.C., who represents artists, says, "I am pleased that BMG has recognized that there are artist/label issues to address. I am not convinced that their proposal in any way resolves these outstanding issues.'

Music Managers Forum-U.S. president Barry Bergman

says, "We are in favor of any policy which makes royalty accounting more transparent and believe that switching to a wholesale method of accounting is less subjective, especially on sales outside of America. We look forward to seeing how this will be enacted in practice."



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## Labels Hitching Stars To Global Consumer Brands

Continued from page 1

among others. "As companies start taking sides [via alliances], here's the problem: If a client gets an offer from another soda company, is Sony going to block that because they have a deal with Pepsi?"

Sony and Pepsi executives say their new alliance does not preclude other marketers from seeking sponsorship and endorsement deals with individual acts on Sony's labels, and Pepsi is not blocked from doing deals with other labels. But managers claim that remains to be seen.

In the Sony/Pepsi alliance, no money is exchanging hands, and artists are not being paid to participate in the program. Pepsi and Sony have agreed to pay for the promotions from their existing marketing budgets.

Pepsi has a long history of tie-ins with the music industry, having employed celebrity spokespeople from Michael Jackson to Britney Spears. But with fewer superstars to choose from, marketers are having a tough time picking individual acts for sponsorship deals. "The difficult thing today vs. 15 years ago is the market is much more fragmented," says Dave Burwick, senior VP/chief marketing officer of Pepsi North America.

As a result, advertisers are increasingly looking for broad-based exposure via alliances with labels, rather than hitching their brand to a specific artist.

Burwick says the deal with Sony reflects

that strategy and that the alliance is more about building interest in new music in general than about creating associations between Pepsi and individual acts. He says, "It's more of a case of 'music brought to you by Pepsi' than someone like Shakira singing a Pepsi jingle."

Where does that leave the individual artists, who have long enjoyed revenue from their sponsorship deals? Managers say it is unknown whether corporate alliances will compromise acts' ability to forge one-off deals with brand marketers.

Hertz says only time will tell. "There's a lot of different cooks in every one of these kinds of decisions, and everyone is always concerned that everyone else has a mixed agenda."

These concerns aside, Hertz and other managers call such deals the wave of the future. Gary

Borman—manager of Faith Hill, Lonestar, and other top acts—says these deals are a necessity for the industry. "The record industry is reaching out and looking for new partnerships and new ways of creating impressions and awareness for music product. I think it's very smart," he says. "Music is so integrated into our culture; it's a win-win if you make the right matches."

The search for such matches appears to be heating up. Burwick observes, "Over the last year or so [the music industry] has become more aggressive in teaming with other marketers."

In the case of Sony and Pepsi, starting next summer in the U.S., radio ads for Pepsi products will feature "sneak previews" of songs by key Sony acts prior to their debut at radio: Pepsi will also sponsor a series of music-TV specials that will include performances by established and emerging Sony artists. Additionally, co-branded point-of-purchase displays offering Pensi products and Sony CDs will be installed in high-traffic areas of nonmusic retail outlets, in an effort to drive impulse purchasing.

Internationally, Pepsi and Sony will collaborate on co-branded marketing initiatives in the vein of Pepsi's sponsorship of Shakira's worldwide tour.

'The difficult thing

today vs. 15 years

ago is the market is

much more

fragmented.

---DAVE BURWICK PEPSI NORTH AMERICA

As part of that deal, Pepsi fountain drinks at international Pizza Hut and Taco Bell restaurants feature Shakira's image and come packaged with a CD-ROM.

Sony Music Entertainment chairman/ CEO Thomas Mottola says the deal with Pepsi is the product of an increasingly competitive entertainment landscape: "Right now, there's a multitude of enter-

tainment media competing for consumers' attention—ranging from films to TV and the Internet—and as a result, music companies have to go to greater lengths than ever before to generate excitement about their artists and their projects."

On the flip side, music tie-ins are becoming an ever-more crucial element of branding and advertising strategies for marketers, and some consumer brands, as a result, are expanding the role of music in their promotional campaigns.

AOL Music executive director of marketing Scott Richman says, "Some brands represent a lifestyle as much as they represent a literal product, and in that lifestyle, music is a key component."

Mottola says the drawing power of advertisers and sponsors to music is the depth of the connection

that consumers feel. "Music is the original fire starter—it has the power to move people in a way that can't be rivaled by any other form of communication."

#### MUSIC DRIVES AUTO ADVERTISING

In addition to soft-drink makers, a number of automobile manufacturers—including Toyota Motor Corp., DaimlerChrysler, and Volkswagen—likewise are expanding the



efforts.'

-KEN HERTZ

traditional role of music in their marketing efforts through a series of new initiatives. Sony, its artist Celine Dion, and Daimler-Chrysler recently announced a multi-year partnership in which the singer will be featured in print, broadcast, and Web advertisements for Chrysler cars (Billboard, Nov. 16).

Last year, Toyota entered into broad alliances

tered into broad alliances with Warner Music Group (WMG) parent AOL Time Warner and Universal Music Group (UMG) parent Vivendi Üniversal (VU) to promote its cars. Music figures heavily into both pacts. For example, Warner artist Phil Collins is bowing his latest single through a new Toyota commercial. And music opportunities under the VU-Toyota deal include the creation of customized CD compilations focusing on a variety of retail, marketing, and distribution programs, as well as first-look opportunities for the use of UMG

music tracks and film titles in Toyota advertising and marketing.

In other sectors, companies are using music as a way to spur consumer adoption of new technology. Michael Nash, VP of new media at WMG, is overseeing a broad promotional and content alliance between the label and AT&T Wireless. He says the exposure value of such pacts is huge.

"It's proved to be a pretty successful formulation," he says. "At this point we're well over 120 million impressions through print, in-store collateral, the publication they put out, and through newspaper advertisements. We've had three different artists that have been heavily promoted through newspaper ads."

#### WHO BENEFITS?

In the right situation, such deals can be a win for marketer, label, and artist alike. Marketers get a strong carrier of their message, while labels, facing slumping sales and strained promotion budgets, benefit from having a third party subsidize their marketing. The artists, in some cases, receive additional revenue opportunities.

As these scenarios play out, it remains uncertain how acts will be chosen under broad corporate alliances, whether they will

be able to opt out, and under what circumstances they will get paid.

Managers say that if a campaign includes likeness and image, payment to the artist would most likely be required. If it is simply the inclusion of a track in a commercial, payment may not be required.

Most managers will be attracted by the promotional value of the corporate deals. One manager says, "If the labels are savvy

enough to put these deals together and get someone else to pay for the advertising, I would want to make sure my clients are part of that."

#### **NOT FOR EVERY ARTIST**

But there are managers who say the arrangements are not for everyone. "For some artists, that's fantastic," Hertz says. "But I'm sure some artists wouldn't be interested in having any advertiser associated with their marketing efforts."

Borman adds, "We tend to generalize and look at these opportunities as a huge opportunity to push our product and push our business forward. And it's true. I believe that they do that, but only in a general sense. Once you bring it down to an individual, case-by-case basis, you'll find it doesn't apply to more than a small group of artists."

EMI Recorded Music North America executive VP Phil Quartararo says that as as result, broad-based alliances between labels and marketers are "not quite as simple or as cookie-cutter as one might believe."

He says that while strategic alliances are a natural progression of relationships between marketers and labels, creating the right fit between an artist and a product outweighs the goals of creating convenient synergies among large corporations.

He says, "People are becoming more aggressive about having these broad shotgun relationships in place, but at the end of the day it is going to be much more important to get the right artist with the right consumer."

Indeed, labels and marketers still need artists' approval before their content can be used in a given campaign. "When you are engaging an artist and putting an artist brand next to a brand marketer, you ultimately have

to engage that artist and that manager," says one major-label veteran who has negotiated broad-based alliances with brand marketers. "So you're still going to be negotiating on a one-by-one basis to use their likeness, their image, their music in a particular campaign."

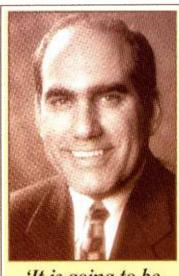
That is why some managers argue that the best fit for such promotions may be in mass-market pop music, where the focus is on quick impressions. A source says, "The record labels need those disposable pop hits—the big blips on the screen—to keep the money rolling in. So these are perfect alliances for labels for those kinds of projects."

AOL Music's Richman says the business is increasingly moving in that direction. "These corporate and sponsorship deals, they used to call it 'alternative marketing' or 'non-

traditional marketing,' but now it's primary marketing for an artist. This is now part of how labels and artists and managers contemplate setting up a record."

template setting up a record."

Quartararo adds, "The bigger story is that we have all become more sophisticated as an industry in how we reach our consumer, and what the packaging-goods business brings us is more access and better research than we've had in the past."



'It is going to be much more important to get the right artist with the right consumer.'

—PHIL QUARTARARO, EMI RECORDED MUSIC

BILLBOARD NOVEMBER 30, 2002



# Cedric To Host 2002 Billboard Music Awards

Actor and comedian Cedric "The Entertainer" will host the 2002 Billboard Music Awards, airing live Monday, Dec. 9, on Fox from the MGM Grand Garden Arena in Las Vegas. Justin Timberlake and Faith Hill have been added to the performance lineup, joining previously announced performers Nelly, Avril Lavigne, Creed, and Puddle of Mudd.

Cedric "The Entertainer" recently starred in the box-office hits *Barbershop* and *The Original Kings* of *Comedy*. He also stars in the new Fox comedy *Cedric the Entertainer Presents*.

Pop sensation and 'N Sync member Timberlake has branched out as a solo artist with his newly released album *Justified*, which debuted last week at No. 2 on The Billboard 200. The first single "Like I Love You," climbed to No. 11 on the Hot 100.

Hill, who has sold more than 25 million records worldwide, has enjoyed five top-10 Hot 100 hits, eight No. 1 country singles, two No. 1 country albums, and two No. 1 albums on The Billboard 200. She recently released her fifth studio recording, *Cry*, which debuted at No. 1 on The Billboard 200 and the Top Country Albums charts.

Steven Tyler, B2K, Keith Urban, LL Cool J, Nivea, and Shannon Elizabeth will make special appearances along with previously announced artists Nick Carter, JC Chasez, Joe, Master P, and Lil' Romeo. The awards will honor the year's most-successful acts as determined by the *Billboard* charts.

For more information on the 2002 Billboard Music Awards, call 646-654-4600 or email billboardawards@vnuinc.com. For hotel information, call 800-929-1111 or visit www.mgmgrand.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 Radio Seminar & Awards Feb. 6-8 • The Eden Roc Resort • Miami Beach for info: 646.654.4660 • bbevents@billboard.com



Billooard



USHER

COMING THIS WEEK: **Usher**, **P. Diddy**, and **Alicia Keys** led a star-studded lineup at a Nov. 23 concert in Cape Town, South Africa, to raise awareness for AIDS prevention. Billboard.com will feature an exclusive recap of the event, highlights from which will be shown Dec. 1 on MTV in honor of World AIDS Day.

Also this week, check out the second of three installments in Billboard Books' new volume, *Rolling Stones 40X20*, featuring a career-spanning pictorial record of the group and interviews with the photographers who captured the images.

Billboard.com will also feature reviews of *Rock City* from rapper Royce Da 5'9" (Game/Koch), U.K. rock outfit Ikara Colt's *Chat and Business* (Fantastic/Epitaph), and veteran punk outfit Avail's *Front Porch Stories* (Fat Wreck Chords).

News contact: Jonathan Cohen • jacohen@billboard.com



# European Quarterly Set For 2003

The lineup is set for the 2003 European Quarterly from *Billboard*. This "maga-

zine within a magazine" runs four times a year and highlights the importance of Europe to the global music industry.

In addition to reporting on the latest developments from across Europe, each quarterly will focus on a segment of the European music market and will profile a specific European country. The initial quarterly will include an in-depth look at the touring and venue business and a market profile of Germany. Quarterly No. 2 will explore the writers and publishers behind Europe's top hits and profile Spain. No. 3 will report on the efforts that majors and indies are making to cross borders and will have a profile of Sweden. The final quarterly will look at the marketing of Europe's best-selling albums and include a profile of the U.K.

For issue dates and advertising information, contact Gene Smith at 646-654-4616 or gsmith@billboard.com.

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Philadelphia's Electric Factory hosted MTV's \$2 Bill show Nov. 2 with Foo Fighters. Here, Electric Factory booker Geoff Gordon, left, helps the band's Dave Grohl strike a suitable pose.

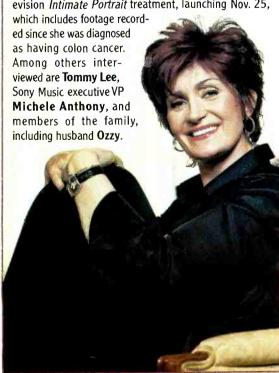


#### Mamma Knows Bes

Composers and ABBA founders Benny Andersson and Björn Ulvaeus were recently awarded a gold record for 500,000 copies sold of the Decca cast recording of Broadway hit Mamma Mia! The CD, which features the original London cast, has sold more than any other cast recording in America during the past two years. In addition to its national tours, Mamma Mia! is currently playing in seven productions around the world, with an eighth opening in Las Vegas Nov. 25 at Mandalay Bay and a ninth in Japan in December.

### A Portrait Of Sharon

Sharon Osbourne, the strong mother figure on MTV's runaway hit reality series The Osboumes, gets the Lifetime television Intimate Portrait treatment, launching Nov. 25,



# The Bill**boo**ard

# **Clive Davis: Well-Schooled**



From left: J artist Deborah Cox, Clive Davis, Tisch dean Mary Schmidt Campbell, and J artist Mario.

6 I always

loved school.

Education

opens vistas.

live Davis has long been schooled in turning musical vision into industry success. And now he's given his name to one.

Earlier this month, Davis endowed \$5 million to New York University to establish the Clive Davis Department of Recorded Music, a four-year Bachelor of Fine Arts program within NYU's Tisch acclaimed School of the Arts.

'My parents died when I was a teenager, and I never would have gotten through college or law school without financial assistance," the brand-new chairman of the RCA Music Group says. "This is

a way that I can give back to the educational and academic community.

After attending PS 161 in Brooklyn, Davis graduated Phi Beta Kappa from NYU in 1953 and from

Harvard Law School in 1956. "I always loved school," he says. "It prepared me for unexpected opportunities and instilled my work ethic. Education opens vistas.

Davis joined the Dean's Council at Tisch several years ago and helped formulate a music-business course with a visiting professorship in the late '90s. That led to the development of an entire department. Davis says, "Except for a couple programs specifically for musicians, there was really nothing anywhere in the country for those who have a passion to make their career in the music business—the way they have for the film industry.

The program will guide students through the history and culture of numerous musical genres, the recording studio process, A&R, marketing, and promotion. Particinants will also devise a viable performance image for a selected creative artist.

Mary Schmidt Campbell, dean of Tisch, notes, "Clive Davis has acquired a legendary reputation for spotting and developing new musical talent. His leadership and golden ear have changed the business of contemporary music forever. We are grateful to have him as a partner.'

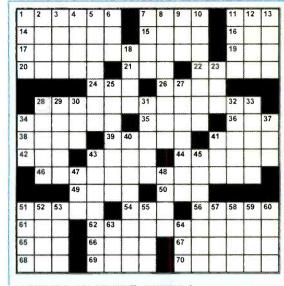
The endowment will initially fund four or five professorships and

provide assistance for students that are accepted into the program. Davis admits with a chuckle that, ves, he will be pleased to take a turn as an occasional guest lecturer, add-

ing, "I would invite everybody from the music community to participate. This is ours in the record world to give back.

At a recent NYU gala announcing the new program, more than 500 student hopefuls from around the country gathered, as J Records artists Deborah Cox and Mario performed, showcasing the fruits of Davis' well-schooled knowledge (see picture, above). "Nothing gives you a better feeling than looking at these students and seeing their visions and dreams and knowing that you provided an opportunity for them," Davis says. "This is very emotionally rewarding.'

**CHUCK TAYLOR** 



#### **'SATURDAY NIGHT FEVER'** by Matt Gaffney

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by Mark Parisi

The solution to this week's puzzle can be found on page 46.

# VAS MOVIES? THEY'RE IN BACK



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TRACK 1 - DVD-VIDEO: THE DOMINANT FORMAT

• 5.1 From Mono Or Stereo? Can Upmixing Be The Future Of Surround Sound?

Presenters: Hank Waring - FDS Labs; Bob Heiber - Chace Sound

- Multichannel Mixing With The Home Theater In Mind. Presenters: Rich Tozzoli – Gizmo Sound; Brant Biles – Mi Casa
- Multichannel Location Recording.

Presenters: Guy Charbonneau - Le Mobil: Bill McQuay - National Public Radio

\*New Developments In Multichannel Recording. Presenter: Tomlinson Holman

#### TRACK 2 - DVD-AUDIO: THE UPSTART

- A Hi-Res Shootout: Can 192kHz Make A Difference? Presenter: Bob Michaels - 5.1 Entertainment
- The Making Of A DVD-Audio Title:
- A DVD-A Production Workflow.

Presenter: Jeff Levison of DTS

• Mastering Hi-Resolution Music.

Presenter: Bob Ludwig

\*The American Composers Forum of

L.A. Third Annual Technology Salon.

Panelists Include: composer Allan Howarth, producer Tom Steenland

#### SATURDAY, DECEMBER 14

TRACK 3 - SACD: THE HI-RES NEW KID

• SACD Close Up And Personal.

Presenter: Andrew Demery - Sony • SACD - On Display For All To Hear.

- SACD Gear Overview: How Do I Find The Tools?
- Presentations by Sadie, Genex, Tascam, and Mytek users.

\*Surround System Placement and Calibration. Presenter: Bobby Owsinski

#### TRACK 4 - BROADCAST/BROADBAND

•The Future of Broadband Audio Delivery?

Presenter: Amir Majidimehr, Microsoft's General Manager of A/V Codes

- Surround And The Big Screen: A Look At
- Multichannel Recording And Mixing For The Theater.

Presenter: Bruce Botnick

•Multichannel And The Tube: A Look At Surround Broadcast Mixing For TV.

Presenters: Ron Estes — Fox Television: Bruce Graham - Vidfilm/TCS

\*Special Added Session

As of 10/25 - Program subject to change.

# Announcing the First Annual Surround Music Awards

SURROUND MUSIC AWARDS



2002 Surround Ausic Award Host Phil Ramone



002 Surround ioneer Award Winner - Elliot Scheiner "The Godfather of 5.1 Mixing"



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