

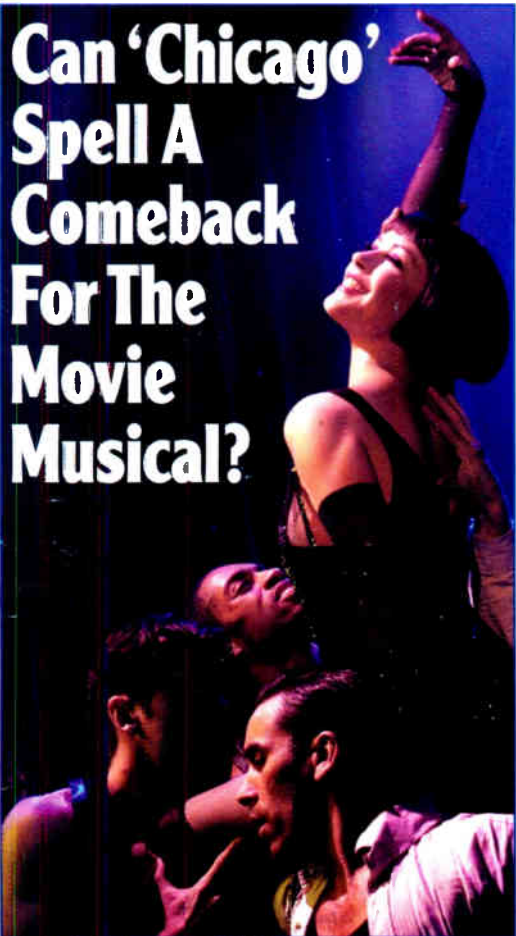
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JANUARY 11, 2003

Can 'Chicago' Spell A Comeback For The Movie Musical?



CATHERINE ZETA-JONES AND CAST IN 'CHICAGO'

BY CARLA HAY

NEW YORK—For the *Chicago* movie and soundtrack, there is more at stake than profits and awards-show recognition. The project's reception by the public will determine whether movie musicals are ready for a comeback. Doing their parts to revive the genre are the studio—Miramax Films—and Epic Records/Sony Music Soundtrax, which releases the companion soundtrack Jan. 14. The film opened in select cities Dec. 27, 2002, and will have a wide release this month.

(Continued on page 58)

Not Much Yule Cheer For Music Business

BY ED CHRISTMAN

NEW YORK—With the weakest holiday selling season in memory capping one of the recording industry's toughest years, music merchandisers are glum about prospects for 2003.

Distribution executives privately suggest that as many as 500 music specialty stores could close in the first half of the year (see Retail Track, page 35), while retailers are calling on the major labels to rethink their approach to the business.

The gloomy outlook is a reaction to the weak album-sales totals generated in the six-week holiday selling period Nov. 18-Dec. 29, 2002, during which album sales totaled 138.5 million units—down 11.6% from the 156.8 million units Nielsen SoundScan counted in the



RANDY DAVIDSON
VALUE CENTRAL ENTERTAINMENT

corresponding period last year, when Thanksgiving came one week earlier. Merchants report that a sales rally on the last week of the year—with album sales increasing 4.7% to almost 26 million from last year's 24.8 million units during the same period—was not enough to save the holiday selling season.

While some may wonder if the Grinch stole Christmas, music merchants blame unauthorized CD burning.

Assessing the holiday selling season, Value Central Entertainment chairman Randy Davidson calls it a "slow, slow Christmas." That was one of the more optimistic assessments of those polled by *Billboard*. Some merchants call the holi-

(Continued on page 60)

U.S. Data Paint Bleak Picture

BY ED CHRISTMAN

NEW YORK—If the U.S. music industry hit a wall in 2001, when album sales declined for the first time in the SoundScan era, last year the floor collapsed. Total album sales finished down 10.7% with about 681 million units scanned, vs. 762.8 million the previous year, according to Nielsen SoundScan.

Many attribute the sales decline to

unauthorized CD burning, though there is no hard data to back that up. But analyzing the Nielsen SoundScan year-end statistics, which cover the period from Jan. 1 to Dec. 29, 2002, it is clear that the CD itself has lost the ability to drive growth. The format generated 649.5 million scans last year compared with 712 million in 2001, a drop of 8.8%. It was the first sales

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CHRISTOPHER DIXON
UBS WARBURG



JILL KRUTICK
SALOMON SMITH EARNEY

Media Giants Ponder Steps To Boost Stocks

BY MATTHEW BENZ

NEW YORK—In 2003, analysts say that the challenge for media companies is a simple one: Grow what you've got.

"The primary focus is going to be on execution—how companies just hit their numbers," says Christopher Dixon, global coordinator for investment bank UBS Warburg's media research team. "Every single management team is acknowledging that it's going to have much less to do with the deal of the day and just getting your business right."

Jill Krutick, a managing director and media analyst with Salomon Smith Barney, says 2003 will be "a year of introspection, where companies are looking to get their houses in order—whether it's improving corporate governance, turning around ailing businesses, managing the costs, or driving the key cash flows" so that, when conditions improve, the right acquisitions can be made.

The new introspection is in sharp contrast to previous years, when the largest entertainment companies were busy building themselves and boosting

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'Godfather Of DVD' Exits WHV

BY JILL KIPNIS

LOS ANGELES—Warner Home Video (WHV) will waste no time in naming a replacement for its president, Warren N. Lieberfarb, who was fired Dec. 20, 2002. According to the company, a successor will likely be appointed the week of Jan. 6 and come from within WHV's senior management, which includes executive VPs Jim Cardwell, Marcia King, and Ed Burns. More than one executive is expected to take on added responsibilities.

WHV declined to comment on its reasons for ousting Lieberfarb, who served as WHV president for 20 years (*Billboard Bulletin*, Dec. 24, 2002). Lieberfarb, who was nicknamed "the godfather of DVD," pioneered the DVD-Video format 10 years ago and spearheaded its worldwide acceptance. He initially joined Warner Bros. as VP of marketing in 1975.

Lieberfarb, who says he was dismissed a few days before Warner Bros. publicly announced the move, tells *Billboard* that it was "policy differences on organization and structure" that led to the decision. He had recently proposed that the company combine its motion-picture and home-video divisions to better manage its revenue streams. Lieberfarb, 59, adds he has no immediate plans.

Although it is unclear whether any other issues were related to his departure, several Lieberfarb policies have caused con-

tention in the video industry. During 2002, he pushed the Dallas-based Blockbuster chain to emphasize video sales over rentals. In August, he introduced a new trading platform in Europe that closed the rental-to-sell-through window on both VHS and DVD and additionally charged rental dealers a premium for the right to rent.

WHV's policy continues to cause great bitterness in the U.K. rental community

others in the international industry who saw DVD as a premium-priced format for the short term (see story, page 36).

Further, it is believed that Lieberfarb was not pleased with Warner Bros.' compensation package. He did not earn royalties on the DVD technology he helped to create but was given a stock-option grant instead. The option's value has declined dramatically as AOL Time Warner's stock has gone down this year. Lieberfarb declined to comment on this issue.

Despite his dismissal, Lieberfarb's higher-ups rushed to praise him. Warner Bros. chairman/CEO Barry Meyer said in a statement that Lieberfarb "constantly pursued how best to maximize our profits and how best to position Warner Bros. for the digital 21st-century world. Warner Bros., as well as our industry in general, will be reaping the benefits of his efforts for decades to come."

In other home-video news, Twentieth Century Fox Home Entertainment president Patricia "Pat" Wyatt left the studio Dec. 19, 2002, to start her own independent film-production and financing company. Her still-unnamed company is expected to specialize in Japanese *anime* programming.

Fox has not yet named a replacement for Wyatt, and company executives could not be reached for comment at press time.

In a statement, Wyatt said: "It was a difficult decision to leave, but the opportunity to grow as a creative professional and realize my passion for independent film is something I can't pass up."

Wyatt joined the studio in 1995, heading up its licensing and merchandising division. In 1997, she was also named president of the North American home-entertainment division. During her five-year stint in home entertainment, she helped bring in record-setting revenue for the division in the fiscal years 1998-2002. She additionally helped ease in releases on the new DVD-Video format.

Additional reporting by Sam Andrews in London.



LIEBERFARB



WYATT

and has led to a widespread boycott of WHV product there by such chains as Blockbuster, Primetime, Apollo, and indie buying group Movie Zone.

Lieberfarb also pushed VHS pricing for DVD around the world, including such previously high-priced territories as Japan, as part of WHV's plan to drive the format into the mass-market arena. Lieberfarb's beliefs were out of step with

Musimex Label Joins Uni Family

Universal Expands Regional Mexican Efforts With VP Moreno

BY LEILA COBO

MIAMI—As part of a concerted effort to expand its regional Mexican department, Universal Music Latino (UML) has named veteran executive Gilberto Moreno VP of its regional Mexican operations, effective immediately.

UML will also distribute Moreno's regional Mexican label, Musimex, launched one year ago under the auspices of Sony Discos, which funded and distributed the label.

Under the new arrangement, Moreno will continue to head Musimex, which specializes in *sonidero* and *tierra caliente* music, two tropical subgenres of regional Mexican. UML has Musimex under license and is in the process of acquiring the label.

Moreno, who replaces Malú Elizondo, will be based out of Houston—UML's new headquarters for regional Mexican—although the division will maintain an office in Los Angeles. Likewise, Musimex's operations will now move into UML's Houston offices. No details were available regarding whether there were further personnel changes. Moreno will report to UML president John Echevarría, who is based in Miami.

"Gilberto's trajectory in regional Mexican music has convinced us that he's the person who can transform Universal into a leading regional Mexican label," Echevarría says. "And he's been working

with *sonidero* and *tierra caliente* music, which we think are the new sounds in regional Mexican."

Moreno, who was Fonovisa's longtime GM, left the company at the end of 2001 to create Musimex, for which he signed a three-year contract with Sony. That deal was severed late last year because, according to him, "we each had different expectations."

"The reality is, Universal doesn't have a big regional Mexican roster, so by adding Musimex's roster, it becomes a bigger label," adds Moreno, who stresses that Musimex's 20 or so artists will not enjoy preferential treatment.

"My goal is to develop Universal—not Musimex—because one will benefit from the other," he says. Moreno also expects Musimex to benefit from UML's distribution. Already, his marquee act—Triny y La Leyenda—shipped more copies of its sophomore album, *El Amor de Mi Vida* (The Love of My Life), late last month than were sold of its debut album last year.

Musimex's roster of developing acts will continue to focus on *sonidero* music, which should complement UML's existing roster.

UML's regional Mexican acts include two of the genre's best-selling artists: norteño band Los Tucanes de Tijuana and Grupo Límite, the band led by female singer Alicia Villarreal.



MORENO

New Year Brings New Features To Billboard

Beginning in this issue, *Billboard* introduces two new alternating columns on the programming page. The two columns, which will run biweekly, will cover music programming on TV and radio, respectively. "Tuned In: Television" appears on page 46, written by Carla Hay, *Billboard* associate editor/film & TV music. "Tuned In: Radio" will first appear in next week's issue, written by Marc Schiffman, *Billboard* senior editor/news.

Also in this issue, Fred Bronson's popular "Chart Beat" column becomes a regular feature in the Back Beat section (page 62).

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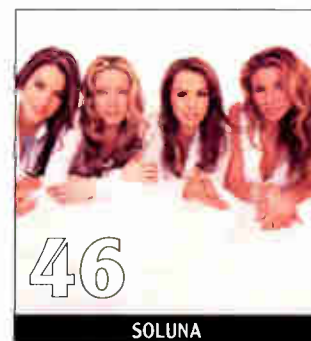
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NAB, AFTRA Petition FCC On Ownership Rules

BY BILL HOLLAND
 WASHINGTON, D.C.—The National Assn. of Broadcasters (NAB), the lobbying group for the country's radio and TV stations, has filed a petition with the Federal Communications Commission (FCC) calling for the dismantling of the remaining FCC ownership rules. The American Federation of Television and Radio Artists (AFTRA) has also filed comments with the FCC on this issue. The FCC is studying whether the current ownership laws need to be modified. In its Jan. 2 filing, the NAB says the commission should not rein in the consolidation of radio mandated by the 1996 Communications Act's deregulation, which opened the gate to wholesale mergers and station buyouts in radio. The NAB says further deregulation for traditional radio and TV broadcasters is needed because such new competitors as cable, direct broadcast satellite, and online services have led to unfair competition. Traditional broadcasters must comply with "a thicket of rules" that new entrants do not have to worry about, it says, resulting in a shrinking percentage of ad revenue for traditional broadcasters. It asks the FCC for reforms that will allow for "an equitable playing field" for all competitors. The radio landscape has changed drastically since 1996, with many small companies across the country being swallowed by such giants as Clear Channel Communications and Infinity. Many critics say consolidation of radio has led to a lack of diverse, localized programming and fewer recording artists getting a chance at airplay. The NAB disagrees. "The commission," it says, "should not attempt to cut back on the level of ownership concentration specifically allowed by Congress by changing, at this juncture, its longstanding method of defining radio markets and for

counting the number of stations in a market." Finally, the trade group argues that the FCC does not have any authority nor "basis grounded in either diversity or competition concerns" to override Congress' judgments in the act about ownership consolidation in local radio markets. The "available empirical evidence, including the FCC's recently completed radio market studies . . . provides no diversity nor competition-related justifications for thwarting congressional intent as to the allowable levels of local radio consolidation. "Numerous studies," it says, "conducted over the past several years have demonstrated that radio programming diversity has continued to increase since 1996." Future of Music Coalition director of government relations Michael Bracy says, "There's a fundamental disagreement on how the radical restructuring of the radio industry has impacted citizens. The industry claims greater format diversity and lower advertising prices justify consolidation. Consumer groups and musicians are concerned about the loss of local programming input and decisions and the disappearance of a wide range of musical formats and genres." The NAB calls for repeal of the rule prohibiting newspaper/broadcast cross-ownership and the limits on radio/TV cross-ownership, among other changes. AFTRA opposes further ownership deregulation. Its filing claims that large media companies do not provide a diversity of voices and that such diversity is "critically essential for protecting not only the delivery of diverse viewpoints in news and information but also for protecting against a loss of local control over the media and anti-competitive business practices that ultimately harm the media industries and our culture."

Heart Failure Claims Punk Icon Joe Strummer Of The Clash

BY CHRIS MORRIS

LOS ANGELES—In his 1992 punk rock history *England's Dreaming* (St. Martin's Press), critic Jon Savage reprints an entry from one of his journals describing an October 1976 performance by the Clash:

"Suddenly four men with brutally cut hair come onstage, bark into a microphone, start making an industrial noise," Savage wrote. "Within 10 seconds I'm transfixed; within 30, changed forever."

Much of the life-altering power and the political charge of the Clash was generated by Joe Strummer, the band's rhythm guitarist/principal vocalist. Strummer died of a heart attack Dec. 22 at his home in Broomfield, Somerset, England. He was 50.

Given his upbringing, Strummer's destiny as a punk firebrand was an unlikely one: He was born John Graham Mellor on Aug. 21, 1952, in Ankara, Turkey, where his father, a British Foreign Service diplomat, was stationed.

Schooled in London, he took up music as a teen, assuming the name Woody Mellor in honor of folk singer Woody Guthrie. During the early '70s, he played in R&B-oriented band the Vultures and took his permanent stage name, inspired by his flailing guitar work, as a member of the pub-rock band the 101ers.

After the breakup of the 101ers, manager Bernard Rhodes approached Strummer and asked him to join a



STRUMMER

new band featuring two former members of the group London SS, guitarist Mick Jones and bassist Paul Simonon. With drummer Terry Chimes (soon replaced by Topper Headon) rounding out the lineup, the Clash made its London debut in mid-1976, at the height of the city's punk-rock ferment.

In marked contrast to the bitter nihilism of the Sex Pistols—the style's reigning band—the Clash offered an equally ferocious yet socially alert brand of punk. Its potent, accusatory songs—"White Riot," "Garageland,"

"1977," "Remote Control"—were put over onstage by Strummer, who bawled out the tunes in a rasping, nearly indecipherable catarrh.

Signed to CBS, the Clash issued an eponymous album in 1977; the set was belatedly released in the U.S., with an altered track listing, by Epic two years later.

The band's grand ambitions were delineated on its succeeding releases: *Give 'Em Enough Rope* (1978), a hefty-sounding opus helmed by American producer Sandy Pearlman; *London Calling* (1979), a massive two-LP collection that drew on a wealth of American styles; and *Sandinista!* (1980), a sprawling, equally eclectic three-LP set that marked the early mating of punk and rap.

Though *Combat Rock* (1982) spawned the band's only U.S. top 10 hit, "Rock the Casbah," conflict be-

tween Strummer and Jones was already tearing the Clash apart. After Jones' exit in 1983, the band managed a poorly received swan song, *Cut the Crap*, and broke up in 1986.

On his own, Strummer recorded the 1989 solo album *Earthquake Weather*. In 1991, he toured with the Pogues as a replacement for vocalist Shane MacGowan. He spent much of the '90s acting in and scoring films.

In 1999, Strummer returned to music in earnest with the first of two Epitaph albums by his new band, the Mescaleros. He toured widely in 2001; those shows found him in fierce form, performing his new, world-beat-styled music side by side with white-hot versions of old Clash favorites.

Strummer is survived by his wife, Lucinda; two daughters; and a stepdaughter.

In The News

- EMI Recorded Music senior VP Rupert Perry has exited the company after 32 years' service. Perry has held the posts of chairman of the British Phonographic Industry from 1993 to 1995 and of the European regional board of the International Federation of the Phonographic Industry from 2000 to 2002.

- The Atlantic Group laid off 12 of its 250 staffers Jan. 3. The move was forecast in a Dec. 27, 2002, internal memo from co-chairman Val Azzoli that stated restructuring was needed to "respond and adapt to the new realities of our business." The bulk of the cuts came from Atlantic's A&R department, including two VPs. Atlantic's market share remained steady in 2002, according to Nielsen SoundScan.

- Buena Vista Home Entertainment filed a lawsuit against Blockbuster Jan. 2 in U.S. District Court in Los Angeles, claiming that the rental chain owes the studio \$120 million in unpaid VHS revenue-sharing money.

- Industry veteran Allen Kovac filed an arbitration lawsuit Dec. 31, 2002, in Los Angeles Superior Court alleging that Jeffrey Sydney, president/COO/CFO/secretary/counsel and part owner of Left Bank Records and Left Bank Management, manipulated and defrauded him. The two were business associates in Left Bank.

- Thirteen of the 15 European Union (EU) member nations, including its biggest music markets—the U.K. and Germany—missed the Dec. 22, 2002, deadline for implementing into domestic law the EU Copyright Directive, which aims to improve protection in the digital age.

- Clear Channel Entertainment (CCE) has laid off COO Steve Smith and VP of public relations Howard Schacter in cost-cutting moves. Two other staffers in CCE's New York-based public-relations division were also let go.

- Shady/Aftermath/Interscope recording artist 50 Cent was arrested Dec. 31, 2002, and charged with two counts of criminal possession with a weapon.

Distribution Trailblazer Smith Dead At 72

BY ED CHRISTMAN

NEW YORK—Paul Smith, one of the architects of modern music distribution, died Dec. 31, 2002, of heart disease. He was 72.

Tower Records chairman emeritus Russ Solomon says that Smith, who retired as chairman of Sony Music Distribution (SMD) at the end of 1997—along with Henry Droz, the longtime president of WEA who ended his music-industry career in 1999 as Universal Music & Video Distribution (UMVD) chairman—"set the pace for the record industry for a long time, and when those guys were running it, the record industry was much better and a lot more fun."

UMVD president Jim Urie remembers Smith "as one of the giants of the music business and certainly, along with Henry [Droz], one of the real geniuses behind modern-day distribution. The return policies, the pricing models—all of those things go back to the days of Paul and Henry . . . There was never any question of where you stood with Paul or where he stood on any issue."

Smith began his career in the music industry working in an appliance store in St. Louis and was hired by Columbia in June 1958, when distribution sold both records and audio hardware. He was named a branch manager in Chicago in 1961 and moved around

within the branch system at that level until 1974, when he was appointed CBS Records VP of sales and distribution. From 1978 to 1989 he was CBS Records senior VP/GM in marketing, rising to the presidency in 1989 and then chairman of distribution in 1994.

Bob Higgins, chairman of Trans World Entertainment in Albany, N.Y., remembers that with Smith, "if there was a difficult issue to face, he met you head on, but you could always come up with a resolution."

At his retirement, Sony Music Entertainment chairman/CEO Tommy Mottola cited Smith as "one of the towering figures" in the music business. Mottola said, "The greatest compliment I can pay Paul is that his accomplishments have become the standard against which every distributor is measured." Smith's funeral took place Jan. 4 at St. Elizabeth's Church in Wyckoff, N.J. Remembrance donations can be made in Smith's name to the T.J. Martell Foundation in New York or to the Cardiac Rehab Division of Meridian Hospital in Brick, N.J.

In a Dec. 31, 2002, note to colleagues, Danny Yarbrough, who succeeded Smith as chairman of SMD, said, "He was a great friend and mentor to many of us, and he will be greatly missed."



SMITH

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	794,136,000	693,112,000	(↘12.7%)
Albums	762,783,000	680,960,000	(↘10.7%)
Singles	31,353,000	12,152,000	(↘61.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	711,985,000	649,494,000	(↘8.8%)
Cassette	49,413,000	29,806,000	(↘39.7%)
Other	1,385,000	1,660,000	(↗19.9%)

OVERALL UNIT SALES

This Week	26,200,000	This Week 2002	25,248,000
Last Week	33,266,000	Change	↘3.8%
Change	↘21.2%		

ALBUM SALES

This Week	25,954,000	This Week 2002	24,785,000
Last Week	33,019,000	Change	↘4.7%
Change	↘21.4%		

SINGLES SALES

This Week	246,000	This Week 2002	463,000
Last Week	247,000	Change	↘46.9%
Change	↘0.4%		

TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION

	2002	2003	
Northeast	38,961,000	36,617,000	(↘6.0%)
Middle Atlantic	99,657,000	86,845,000	(↘12.9%)
East North Central	109,965,000	100,534,000	(↘8.6%)
West North Central	45,589,000	41,407,000	(↘9.2%)
South Atlantic	135,795,000	123,362,000	(↘9.2%)
South Central	104,088,000	93,705,000	(↘10.0%)
Mountain	51,934,000	47,682,000	(↘8.2%)
Pacific	125,998,000	119,342,000	(↘5.3%)

ROUNDED FIGURES

FOR WEEK ENDING 12/29/02

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

ArtistDirect Executives Follow Chairman/CEO's Lead, Defer Salaries

BY MATTHEW BENZ

NEW YORK—Two more top ArtistDirect executives are following the lead of company chairman/CEO Ted Field and deferring part of their salaries until the company secures the necessary funding.

According to a Dec. 23, 2002, Securities and Exchange Commission (SEC) filing, ArtistDirect vice chairman Marc Geiger agreed to defer 50% of his annual salary of \$500,000 effective Nov. 1, 2002. In a separate SEC filing the same day, ArtistDirect said president/COO Keith Yokomoto had agreed to defer 33% of his \$500,000 annual salary for the month of August 2002 and 50% of his salary thereafter.

Last month, ArtistDirect said Field agreed to defer all of the \$1.5 million annual salary he earns as chairman/CEO of ArtistDirect and CEO of ArtistDirect Records (ADR)

(*Billboard*, Dec. 28, 2002). ArtistDirect said all three deferrals were made voluntarily and "for the sole purpose of facilitating our ability to raise additional capital from outside investors for our operations."

Los Angeles-based ArtistDirect formed ADR with Field in 2001 and contributed \$25 million to it in 2002 but said the cash currently available to it might not be enough to meet ADR's anticipated needs. ArtistDirect posted a loss of \$38.4 million, or \$11.09 per share, through the first

three quarters of 2002, on \$4.53 million in revenue.

ArtistDirect, which also operates an Internet music portal, owes ADR \$2.75 million in 2003. As of Sept. 30, 2002, it had cash and short-term investments of \$16.3 million. ArtistDirect CFO Jim Carroll did not return a call for further comment.

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

Bluegrass Pioneer Dies

Grand Ole Opry Vet Jim McReynolds Was 75

BY PHYLLIS STARK

NASHVILLE—The bluegrass music community lost one of its pioneers Dec. 31, 2002, when James Monroe "Jim" McReynolds, half of the legendary brother duo Jim & Jesse, passed away at a hospital in Gallatin, Tenn. He was 75.

Jim & Jesse charted 10 singles on the *Billboard* Hot Country Singles & Tracks chart between 1964 and 1986. The duo's best-known songs include "Diesel on My Tail," "The Golden Rocket," and "Better Times A-Coming."

Jim McReynolds and his younger brother Jesse, who survives him, were raised in Carfax, Va. Their grandfather, Charlie McReynolds, recorded for RCA in the 1920s.

The duo's unique sound was rooted in familial harmonies, with Jim singing high tenor and playing guitar while Jesse sang lead and played the mandolin in a unique, cross-picking style he developed. The brothers made their recording debut on Capitol Records in 1952 but had most of

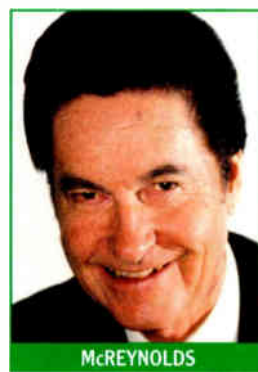
their chart success while recording for Epic. They also recorded for Columbia, Opryland, CMH, Rounder, and their own Old Dominion label.

Through much of its career, the duo maintained a heavy touring schedule, backed by its band, the Virginia Boys. In addition to extensively touring the U.S., it has performed in Canada, Mexico, Japan, Europe, and Africa.

Jim and Jesse became members of the Grand Ole Opry cast in 1964 and performed at the Opry regularly. Among the other honors they received during their career were induction

into the International Bluegrass Music Assn.'s Hall of Honor, the Virginia Country Music Hall of Fame, and Bill Monroe's Bluegrass Hall of Fame. In 1997, Jim & Jesse received the National Heritage Fellowship Award from the National Endowment for the Arts.

McReynolds, a World War II veteran, had been suffering from cancer. His wife, Areta, died of a heart attack Dec. 19, 2002.



McREYNOLDS



Three-Way Win. Billboard Music Group president/*Billboard* publisher Howard Lander, right, visited the offices of EMI Music Publishing to present chairman/CEO Martin Bandier, left, with a plaque honoring the company for again topping the big three categories in music publishing (pop, country, and R&B) in the *Billboard* year-end charts. They are pictured in front of a newsstand EMI erected in celebration of the event, including mock *Billboard* covers marking the accomplishment.

Universal Music Latin America Licenses Vale

BY LEILA COBO

MIAMI—Spanish indie label Vale Music, which gained fame last year thanks to impressive sales of its *Operación Triunfo* albums, has inked an exclusive licensing deal with Universal Music Latin America (UMLA). Under the new arrangement, which began Jan. 1, UMLA will distribute and exploit Vale's entire catalog in Latin America and the U.S. Latin market.

Already, *Corazón Latino* (Latin Heart), the debut album by *Operación Triunfo* finalist David Bis-

bal, is being worked by UMLA in the region.

"Vale Music is the independent record company of major relevance in the Latino world and for its level of sales, one of the largest worldwide," UMLA and Iberian Peninsula chairman Jesús López says. "Their enormous catalog and new artists with great success in Spain offer us a magnificent opportunity to increase our presence in the Latino market."

Vale, which is based in Barcelona, became that country's mar-

ket-share leader for the first half of 2002, according to its own sales data and figures released by Spain's International Federation of the Phonographic Industry affiliate, AFYVE. (Year-end figures have not been released.)

That leadership was astounding, because Vale only launched in 1997 and it is an independent label that focuses mostly on dance music. But Vale scored big by betting on *Operación Triunfo*, releasing not only the weekly "gala" albums stemming from the TV series but also securing the rights to most of the solo CDs since released by the contestants, which have dominated Spain's sales chart throughout the year. Of these, the most successful has been *Corazón Latino*, which topped the 1 million unit-shipping mark in Spain alone.

"This agreement will permit the release of those artists that hold the first places on the list of sales in Spain and project the development of our company in Latin America," Vale Music president Ricardo Campoy said in a statement.

Vale artists also expect to profit from a joint-venture management deal inked between Spain's Academia de Artistas—the entity that represents all acts stemming from *Operación Triunfo*—and Miami-based Santander Music Group (SMG). Under the open-ended agreement, SMG's office will handle management and booking for Academia's artists, which include Bisbal and Chenoa, in North and Latin America.

Additional reporting by Howell Llewellyn in Madrid.

Executive Turntable



BURRIER



COLE



SHARPE-ROSS

RECORD COMPANIES: David Burrier is promoted to VP of marketing for Atlantic Records in New York. He was senior director of product development.

Eric Cole is promoted to senior director of rock promotion for Artemis Records in New York. He was national director of rock promotion.

Jeff Moxie is named CFO of Virgin Entertainment Group

North America in Los Angeles. He was CFO of Kinko's.

ARTIST SERVICES: Kathi Sharpe-Ross is named West Coast head/executive VP of the Leverage Group in Los Angeles. She was senior VP of marketing, public relations, and promotion for DIC Entertainment.

Hunter Williams is promoted to VP of performing rights in Nashville. He was associate VP of performing rights.

U.S. Supreme Court Weighs In On DVD Copyright Case

BY ERIK GRUENWEDEL

LOS ANGELES—The U.S. Supreme Court issued a temporary stay last week on a previous California Supreme Court ruling that found that a nonresident hacker could not be sued for DVD trade-secret violations in the state.

The decision allows the Morgan Hill, Calif.-based DVD Copy Control Assn. (DVDCCA)—which licenses DVD copy-protection technology—to provide the court with further evidence that Texas-based Webmaster Matthew Pavlovich, along with other defendants, should be brought to trial in Cali-

fornia for posting source codes that circumvent DVD technology.

According to Fred von Lohmann, senior staff attorney with the Electronic Frontier Foundation—a San Francisco-based civil-liberties organization—the DVDCCA seeks California jurisdiction in its 1999 suit against Pavlovich because of the movie industry's heavy presence. Von Lohmann says, "They want to sue [in California] anybody who publishes anything anywhere they don't like."

A DVDCCA spokesperson says Pavlovich's alleged actions violated the California Uniform Trade Secrets Act.

ARTISTS & MUSIC



by Melinda Newman

The Beat™

A BACKWARDS GLANCE: As we look at 2002 one last time, we asked a number of artists to tell us their highlights from the past year:

NELLY: "Having back-to-back No. 1 singles was just mouth-dropping. To follow in the footsteps of people like **Elvis**, **the Beatles**, and **the Bee Gees**—to be in that category is just unbelievable."

MARK TREMONTI, CREED: "We had a blast when we went over to Australia and New Zealand to tour. That was a good time. We had been there before, but this time we were used to it and we knew the places to go and what not. I think Nashville was probably my favorite show of the whole [tour]. The crowd was great. Every good show was a highlight."

"Even after Sept. 11, when everybody was worried about going to concerts and the economy started going bad, people are still [coming], because I think people wanted to feel good. We hope that our concerts are uplifting. It's just been a blessing that we have done something that makes people feel good."

AVRIL LAVIGNE: "The highlight of my year was my record coming out. When I was a little girl, I always talked about how I wanted to have a CD really bad. I'd say, 'I'm going to have a CD one day,' and so, finally, it came out. I made it and it got released. I'm enjoying everything [that's happening], for sure. At the same time, it's taken a while for everything to sink in, because it happened really fast."

FAITH HILL: "I have so many to choose from. The highlight was probably [husband] **Tim [McGraw]** and I taking the girls around the world [for my promo tour]. The [kids] saw a lot of museums, a lot of palaces. They took part in a Japanese calligraphy class and Japanese tea ceremonies. They learned a lot, and they talk about it still. They def-

initely got an education. We had classes for them in the mornings so they would learn about the palace they were going to visit during the day. So they had books, they'd do artwork, and then go see the actual palace that **Henry VIII** lived."

BROOKS & DUNN: "The tour was the highlight. And our album, *Steers and Stripes*, continuing to really rock for us, putting us back into sales," **Ronnie Dunn** says. "We hit a lot of fronts that we were really concerned about the year before last. A lot of things came together for us. And we won [the Academy of Country Music's] entertainer of the year [award]." **Kix Brooks** agrees.

"That was the big one. It was coming back off that dip, as we called it, and kind of gaining momentum again. It's important to have that."

NICK CARTER: "I started writing and recording and really finding out about myself when it comes to the whole solo thing, because I was still kind of feeling my way through the dark and learning new things. So I think the highlight is that I'm really coming into my own as an individual, and it's

kind of just the beginning of hopefully what's to come as a solo artist."

KEITH URBAN: "The highlight was 'Somebody Like You' doing what it did on radio. That was extremely unexpected to me. I have no idea why it struck such a chord. It's one of those godsend blessings that happens to you every once in a while. It's a miracle."

Another highlight was Urban's *Golden Road* achieving gold status in eight weeks, whereas his previous album took more than a year to reach the 500,000 mark. Urban jokes about its rapid success: "I thought, 'What am I going to do with the 400,000 records in my basement?'"

Additional reporting by Rashaun Hall.



LAVIGNE

Tedeschi Disc Worth The 'Wait'

Tone-Cool/Artemis Artist Diversifies On Latest Offering

BY JIM BESSMAN

Susan Tedeschi's Tone-Cool label debut *Just Won't Burn* earned the budding blues artist a surprise Grammy Award nomination in 2000 for best new artist—not to mention non-stop comparisons with Bonnie Raitt and Janis Joplin.

Tedeschi certainly is well aware of the genre success of that 1998 entry as she dives into the promotion of the follow-up, *Wait for Me*, which went to retail Nov. 19 via Tone-Cool/Artemis. But she also sees an opportunity to broaden her base after the four-year break.

"This is a more mature record in the way that some of the tunes are more diverse," she says. "I want to cross over from blues and get out to all audiences whenever possible. I've never considered myself to be just a blues singer—though maybe my guitar playing is more locked into the blues style. So, I'm trying not to limit myself."

Wait for Me was co-produced by the artist with the late Tom Dowd. It features such stellar support musicians as her guitarist husband, Derek Trucks; Southern-rock fave Col. Bruce Hampton; and renowned Chuck Berry keyboard collaborator Johnnie Johnson.

Artemis VP of product management Christina Zafiris feels that the album indeed has "universal appeal beyond the blues genre." He also notes that the RED-distributed label is marketing the disc accordingly, by starting with the artist's existing blues fan base.

"She represents one of the most respected genres that helped fuel rock'n'roll, so starting from her roots is important," Zafiris says. "But she's also made an incredibly accessible record that will move beyond being perceived as just a good blues album."

Tedeschi cites such folk-influenced fare as her cover of Bob Dylan's "Don't Think Twice, It's Alright" and her own gospel-tinged "The Feeling Music Brings" and "more poppy love song" "Wrapped in the Arms of Another" as

examples of the album's expanded approach.

The lead track and first single is "Alone," which was written by Tommy Sims and has been particularly well-received at triple-A radio formats.

"We'll be emphasizing in-store play and listening posts, because it's important to us for people to hear the record," Zafiris notes, singling out promotions at Borders Books & Music, Barnes & Noble, and amazon.com and further reporting a guitar giveaway via the Music Monitor Network of indie retailers.

Internet marketing efforts are under way in conjunction with Special Ops Media, as well as cross-promotion with Tone-Cool's Web site, tonecool.com. Tone-Cool is also fielding a street-marketing team of more than 100 people distributing promotional materials in the top 20 markets.

Tone-Cool president Dave Bartlett notes, "When we signed our distribution agreement with Artemis, it was really for a situation exactly like this: We

have a big record from a big artist, and we want to make sure that we're doing everything possible to turn people onto it using Artemis' knowledge, experience, and established relationships with radio and retail and our own grassroots strength. We want to grow the marketplace for Susan's music while not alienating or forgetting about the people that got her to where she is in the first place."

The release of *Wait for Me* was delayed somewhat by the recent birth of Tedeschi's son, Charlie. She took on a small-venue tour of eight markets in December (Minneapolis, Madison, Wis., Seattle, Portland, Ore., San Francisco, Denver, Boston, and New York), to be tied in with local triple-A stations.

Tedeschi, who is managed by Vancouver's Macklam/Feldman Management, booked by Monterey Peninsula's Chicago office, and published by Purple Peace Wagon Publishing (BMI), will resume touring in February.



TEDESCHI

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Mistle Thrush Mixes It Up On 'Get Drunk With You'

Third Album, Via Ecstatic Records, Sees Boston Band Fly High Above Standard Male-Driven Rock Fare

BY ANDREW KATCHEN

The rock landscape is replete with fickle tastes, and Boston band Mistle Thrush is aware of this fact.

Having flown just under the mainstream rock radar since 1993, the female-fronted pop outfit once fit quite well beside the roster of all-female or female-led rock bands from Garbage to Hole that, for a

sometimes dark, but always catchy pop. The band has withstood multiple lineup changes, failing labels and record deals, and the hardships of years spent gigging across the U.S. But Mistle Thrush—consisting of vocalist Valerie Forgione, guitarist Scott Patalano, drummer Todd Demma, and bassist Matt Klain—has proved that the hard times only result in tighter melodies, sweeter songs, and memorable new records.

With the Feb. 11 release of its third album, the 13-track *Drunk With You* (via Los Angeles indie Ecstatic Records and co-produced by Andrew Schneider), Mistle Thrush has begun a new chapter. The band is out to prove that dynamic and smooth female-fronted tunes can compete with the best of the boys' songs—and do them one better.

The band's sound is perhaps best defined by the genres it ignores. The songs are too excited and joyful to be punk or goth, too blistering and raucous in the classic sense to be electronica or electroclash, and too sophisticated and pop to be metal. Mistle Thrush's songs celebrate

warmth and midtempo rock structures, with ample vocal and compositional nods to such influential British bands as the Smiths, My Bloody Valentine, Lush, the Sundays, and Led Zeppelin.

"People don't seem to know where to put us," drummer/band manager Demma says. "They'll be perplexed that we'll have this ballady, '70s-style song and then we'll go into this poppy number and then into a sort of brooding song."

"The biggest compliment I've ever gotten from someone regarding our music is that our record was their favorite album to have

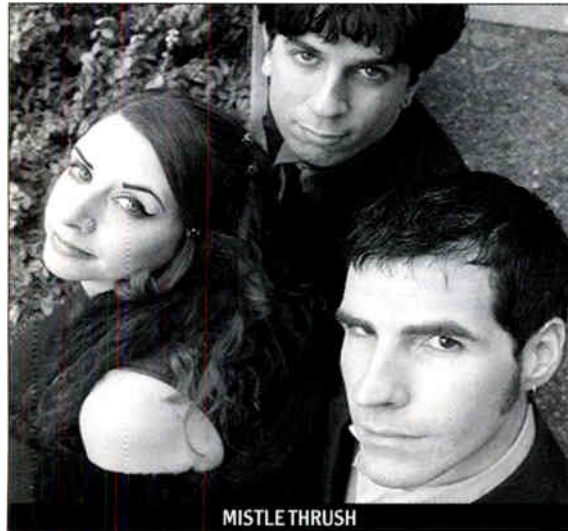
sex to," Forgione says. "To me that's an incredible compliment, because that's a huge moment in someone's life."

While Forgione confidently shines right up at the front of the song, grabbing the listener's attention with her operatic swells, Patalano's guitar alternates between terse and crunchy and muted and watery—always following Forgione's whims. Demma's drumming and various percussive brushes are masterful, and his style works by offering just the right amount of subtle backbone and spotlight-stealing flair. Klain's bass,

often the nastiest component of the mix, opposes Patalano's sunny major chords with a gritty low end and offsets the band's bright demeanor with trace amounts of necessary murkiness.

Offering the world an outfit involving a woman as an essential and intelligent ingredient to the music, Mistle Thrush emerges as an alternative to the standard male-driven rock fare.

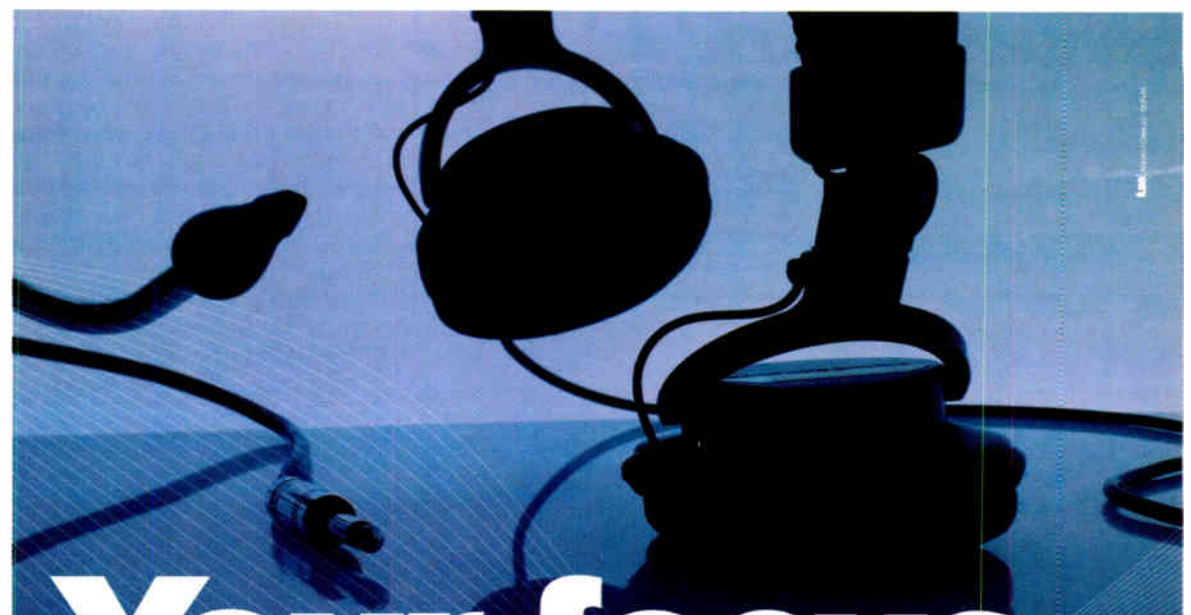
WBCN Boston PD Oedipus says, "[Forgione] is a compelling lead singer, and the band has given us good music. They're one of the best bands in Boston."



MISTLE THRUSH

brief moment, took over the radio airwaves and made rock a less testosterone-driven ball game.

While Mistle Thrush has always been an indie band, it has shared the stage with everyone from Luscious Jackson to Sonic Youth, and the group has dazzled local and national audiences since its inception with its brand of shimmering,



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Jeffrey Gaines Moves 'Toward The Sun'

Singer/Songwriter's Patience Should Be Rewarded Via New Artemis Disc

BY TOM DEMALON

"It's a wonderful place to have your imagination develop, because you're always longing for something," says singer/songwriter Jeffrey Gaines of his hometown, Harrisburg, Pa. "You have to steep your dreams a bit longer."

Such patience has served Gaines well. He released three well-received albums, beginning with an eponymous set a decade ago, before finally achieving a breakthrough in 2001, when his stark, passionate take on Peter Gabriel's "In Your Eyes" found favor with listeners. Gaines is primed to build on that success when *Toward the Sun*, his fifth album and his second for Artemis Records, bows Feb. 11.

"The beautiful thing was that it felt like the beginning of my musical career," Gaines says of working with noted producer Mitchell Froom. "We were communicating about music," he adds, describing the jam-session spirit that yielded *Toward the Sun*. "We found commonality in a bunch of different things."

Artemis president Daniel Glass says, "It was so magical and simple."

For Gaines and Glass, it is the con-

tinuation of a relationship that dates back to Gaines' Chrysalis debut, issued during Glass' tenure with EMI. It was Glass who, at the time, pushed for the inclusion of "In Your Eyes" as a B-side. Despite that song's belated



GAINES

success, as well as the airplay given "Hero in Me"—both songs were culled from Gaines' 2001 effort, *Always Be*—Glass is focused on the future. "We've got a hook-driven, wonderfully produced record," he says. "People are getting the record and loving it."

The album's first single, "Over

and Over," goes to triple-A radio Jan. 20 and hot AC two weeks later.

Among Gaines' backers is WPLJ New York PD/morning personality Scott Shannon. Along with the station's Tom Cuddy, he was instrumental in breaking "In Your Eyes" and sums up "Over and Over" as another good record.

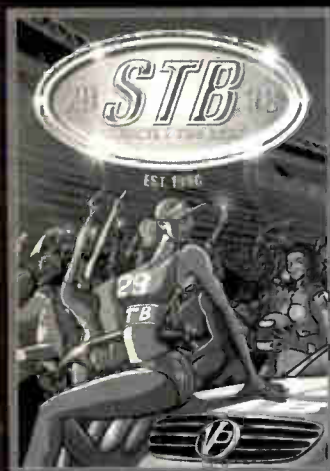
At retail, Mark Hudson, rock/pop buyer for the Trans World chain, expects *Toward the Sun* to continue Gaines' upward career arc. "We've always supported him as an artist," Hudson says, "and we did well with his last record."

Instead of making a video for "Over and Over," Glass says, "We'd rather put the funding toward tour support." Gaines will perform Feb. 13 at the B.B. King Blues Club in New York to celebrate the release of *Toward the Sun*, and a spring/summer tour is being planned. "I play so many shows and am on the road so much," he says, "my connection with people is the audience. It's an absolutely strange kind of love."

Gaines is managed and booked by Diane Dragonette for Fusion 7, based in New York. His songs are published by Moxiephonic Sound (BMI).

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Trapt Finally Finds Right Home In Warner Bros.

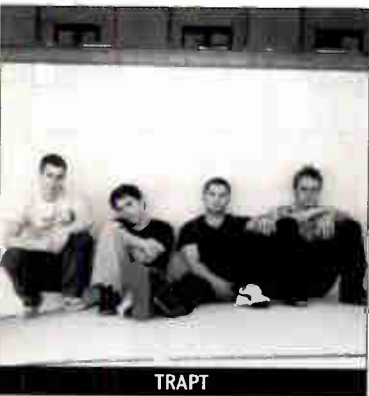
BY CHARLES DAUGHERTY

Chris Brown admits that his Warner Bros. band, Trapt, derived its name largely from numerous false starts and frustrations experienced while searching for a label home.

"We'd get a label interested in us, but then they wanted to mold us to be someone else," he says. "We turned our back on initial record deals, because they didn't have our band's best interests in mind."

The band's members decided to leave college to pursue their music full-time. They recorded tracks and were again courted by another major label, only to have the deal dissolve over creative differences. After playing for Warner Bros. on Sept. 11, 2001, they were signed—this time as themselves.

Trapt (which streeted Nov. 26) consists of 12 original tracks along the rock spectrum. "It was important for us to have every song on the record sound completely different



TRAPT

while [have] all of them sound like us," Brown says. "In picking songs, lyrics are extremely important to me, even if I am not trying to be a poet. All of our songs are about hope. It's not about being trapped. It's about trying to rise above that."

Warner Bros. Records VP of marketing Eric Fritschi elaborates, "What you get on this record are confident, big-sounding rock songs from great musicians who don't prescribe to any set parameters in their music. We have had overwhelming feedback from everyone."

The first single, "Headstrong," was released to modern and mainstream rock stations last November. The single has also been picked up and licensed to a variety of other mediums, from retail marketing to several videogame tie-ins and televised sporting events.

The band's Web site (trapt.com) offers timed-out music downloads and video footage of live gigs. New tour dates are being set up to replace a recently canceled tour with Filter. Trapt is managed by Drake Sutton at Zig Zag Management and booked by Scott Sokol at Pinnacle; both are based in Los Angeles.

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ARTISTS & MUSIC



by Deborah Evans Price

Higher Ground™

LONG TIME COMING: VH-1 airs a program called *Ultimate Albums* that spotlights landmark releases. If that show included Christian bands, dcTalk's *Free at Last* would be a must-see installment. The project was groundbreaking in the Christian music community and propelled the trio's Kevin Max, Michael Tait, and Toby McKeenan to the forefront of the burgeoning Christian rock/rap/hip-hop movement. It also served as a pivotal setup for the band's double-platinum *Jesus Freak* album.

DcTalk fans can now take a trip down memory lane, as ForeFront Records has released a special edition of *Free at Last* in honor of the project's 10th anniversary. The label is also issuing on DVD the never-before-seen *Free at Last* movie, a road documentary that was ambitious for its time and never saw the light of day. "The movie makers and the distributors and the label had disagreements," Tait explains. "It was a logistical nightmare. It was promoted, promoted, [and] promoted, and then it kept getting hung up, and finally, here we are years later. I think a lot of the problems just kind of went away."

The film chronicles an interesting time in the band's development.

"When the movie ends you can see the *Jesus Freak* period coming on almost at that time," Tait says. "If you watch the movie as it progresses, we almost evolved in front of the camera. We were growing so fast that things were taking off so quick. The sweet part is I was there with my two best friends, and this thing is just about to blow up. We weren't yet huge, but we



dcTALK

sold gold, and it was just that period that we didn't know what it felt like to have any notoriety."

ForeFront president Greg Ham says, "It would have been like robbing fans to not get this to market. It's like an A&E biography, very well done. It's got so many different elements to it. It's timeless."

Free at Last is being released in a CD/DVD combo pack, as well as on CD, DVD, and VHS. The project is

being featured this month in Kmart and Best Buy circulars that will provide impressions to 70 million consumers. "We have a new single, a remix of 'The Hard Way,' that will go to radio," Ham says, adding that the special-edition album will also include "audio commentary in which the guys are actually talking—so fans get to hear what their perspective was, what was going on."

Coming in 2003, Tait and McKeenan are working on new solo albums. Max is doing European dates and contemplating his next solo effort, and Tait is doing 25 dates on New-Song's Winter Jam tour. Another dcTalk record is expected in the future, but no one knows when it will arrive, so fans can enjoy *Free at Last* in the meantime.

"It was a coming-of-age record," Tait says. "It was a launching pad. *Jesus Freak* came a couple of years later. I think it was the first record where we felt like, 'Wow, this is dcTalk at its best, as far as the mix.' We all felt like it was the most honest representation of who we all were as evolving artists at that time. Musically, vocally, and lyrically, it had a punch. It was musically savvy for the time, and it struck a note with people."



by Lisa Collins

In The Spirit™

FROM OUT OF NOWHERE: One of the biggest success stories of 2002 was Shekinah Glory Ministry (SGM). The group's debut LP, *Praise Is What I Do* on Kingdom Records, scanned more than 80,000 units, according to Nielsen SoundScan. It also earned the act a top 10 slot on the *Billboard* Top Gospel Albums Chart and the high-profile visibility that comes with having one of the hottest choir projects in the country.

So popular is the 43-member praise ministry born out of Valley Kingdom Ministries International, a 10,000-member church based in Chicago, that retailers couldn't keep *Praise Is What I Do* on the shelves.

Retailers like Vera Scarboro at Gospel King in Raleigh, N.C., and Lysle Daniels in New Jersey can't seem to keep the record in stock. "All year long, it's been the same," Daniels says. "The minute we get it in, we're out again."

"Every time we fill the orders, the next thing you know, we're on back-order again," says SGM member Anthony Harper, who also serves as president of the 2-year-old label founded by Pastor H. Daniel Wilson. Harper credits the idea for recording the CD to Wilson, who noticed the growing

number of people who were flocking to the church from all over to hear SGM's Sunday-morning praise-and-worship segment. Now, it is the CD that is drawing listeners from around the country to Chicago.

"When people hear the CD, they can hear our heart and love for God, and by us allowing the worship music to



SHEKINAH GLORY MINISTRY

flow, they get the opportunity to just pray and worship and are literally ushered into the presence of God," Harper says. "We think that has a great deal to do with the fact that it was recorded live and unfettered. Nothing was changed or edited. We believe that what we did that night just translated well onto the CD." So well, in fact, that SGM maintained at least top 20 chart positioning for nearly one year. Not

bad for an unknown choir on an independent label no one had even heard of a year ago.

Harper has now turned his attention to developing Kingdom Records, the nearly 2-year-old label established by the church. First on the agenda is negotiating with a distributor for the concert VHS/DVD that is slated for release this month.

GET READY: As to whom will hold the distinction of having the surprise release of 2003, that's yet to be decided. What's clear is that gospel is in for another exciting year of growth, with new releases slated from Donnie McClurkin (March), CeCe Winans (April), Kurt Carr & the Kurt Carr Singers (fall), and Richard Smallwood (September), to name a few. What's more, the Canton Spirituals' Harvey Watkins will release his first solo project in June. Vickie Winans ends her four-year hiatus from recording with her Verity Records debut due in May, and in April the Family (the brood that backed Kirk Franklin's platinum debut CD) will get a chance to strut its stuff.

Hold on to your hats. Looks like we're in for quite a ride.

Jazz Notes™



by Steven Graybow

PIECES OF EIGHT: If being slightly "out there" has become the current yardstick by which to judge jazz, then *Walkin' the Line* (Fresh Sound/New Talent, Jan. 21), the sophomore date by the **New Jazz Composers Octet**, is not going to measure up to trendy expectations. However, when taking into account the importance of compositional innovation throughout jazz history, the octet's aspirations can be most properly appreciated.

Formed in 1996 by trumpeter **David Weiss**, pianist **Xavier Davis**, bassist **Dwayne Burno**, and saxophonist **Myron Walden**, the octet's mission is to provide a forum that focuses on its members' compositional skills. Its current lineup is rounded out by saxophonists **Jimmy Greene** and **Chris Karic**, trombonist **Steve Davis**, and drummer **Nasheet Waits**.

The idea for such an ensemble dates to the late '80s, when Weiss was working for a production company. "It was during the 'young lions' craze, and a record company gave us some demos by up-and-coming musicians," he recalls. "I wasn't necessarily knocked out by their soloing, but I heard promise in their compositions, and it stuck me that composing could be an avenue to push the music into unexplored territories."

To fund the group's efforts, Weiss began searching out grants designated for young composers. Davis was the inaugural recipient of the Doris Duke Chamber Music America Foundation's jazz program grant, which funds jazz composers who are writing new material for their groups. The next year, Weiss was awarded a grant, along with pianist **Jason Moran** and trumpeter **Dave Douglas**.

"In the '40s and '50s, the jazz musicians who made the music great were larger-than-life soloists," Weiss says. "In a way, this group's existence is a resignation on our part that our generation as a whole is not **Miles Davis** or **Sonny Rollins**. On the other hand, it also recognizes that what made these jazz greats so influential was not just their soloing but also their sense of composition. **Charlie Parker** was an amazing soloist, but his melodies were also breakthroughs, compositionally."

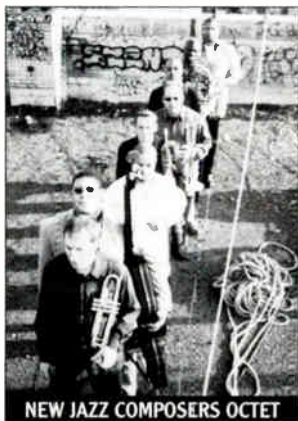
The ensemble explored most of the material found on *Walkin' the Line* in live performances throughout 2002, giving it the freedom to experiment

with its arrangements before committing them to a recording. Weiss says that arranging for five horns provides a wide sonic palette from which to develop the composer's ideas. "There is room for improvisation," he says, "but only within the context of someone's extended work. The freedom to solo comes within the opportunities that someone already thought through in the material."

An eight-piece ensemble also presents its own logistical difficulties for touring and building an audience. Although it built word-of-mouth recognition as trumpeter **Freddie Hubbard's** touring band, the octet's own performances are often relegated to New York and its surrounding areas, necessitated by the costs of transporting and lodging eight musicians.

Despite the costs, Weiss nonetheless anticipates live dates in Boston and Philadelphia in support of *Walkin' the Line*. Additional exposure will come from the commissioning of **Don Lucoff's** DL Media to develop opportunities in print, an option not afforded *First Steps Into Reality*, the act's 1999 debut. "We took our first release about as far as you could with word-of-mouth exposure," Weiss says. "Just as we experiment with the music, we need to experiment with new ways for people to find out about what we are doing."

AND: In June, pianist **Beegie Adair** released her six-CD *Centennial Composers* boxed set (Green Hill), with each disc dedicated to the songs of a different great American composer. The individual CDs in the set contains are being made available to retail as follows: **Richard Rodgers** (Jan. 7), **Duke Ellington** (June 2003), **Hoagy Carmichael** (January 2004), **George Gershwin** (June 2004), **Irving Berlin** (January 2005), and **Jerome Kern** (June 2005). Adair is joined by drummer **Chris Brown** and bassist **Roger Spencer**. . . Two decades after her first trip to Cuba, Canadian-born saxophonist/flautist **Jane Bunnett** releases *Cuban Odyssey* (Blue Note), her fifth in a series of dates with the **Spirits of Havana** ensemble. For the first time, however, Bunnett is joined by indigenous Cuban musicians hailing from beyond Havana, including Mantanza's **Los Munequitos** and Cienfuegos' **Los Naranjos**.



NEW JAZZ COMPOSERS OCTET

Capitol's Supergrass Coming Back To 'Life'

BY CHRISTOPHER BARRETT

In 1995, amid the heady days of Brit pop, precocious U.K. rock trio Supergrass breezed to the chart summit with its guitar-fueled debut album, *I Should Coco*. Seven years on, with many of its contemporaries long forgotten, Supergrass is making international noise again with *Life on Other Planets*.

Released internationally via Parlophone Sept. 30—with a U.S. release slated for Feb. 11 on Capitol—the set is being hailed by many as a superb return to form.

"It worries me that we have been away for a long time and whether we will be able to make it back," bassist Mick Quinn admits. "A number of factors slowed us down. We spent ages promoting the last record [titled *Supergrass*], and then we had to wait for our producer to become available."

During the wait, Quinn and longtime Oxfordshire school friends-turned-bandmates Gaz Coombes (vocals/guitars) and Danny Goffey (drums) travelled France in search of inspiration.

Quinn states, "We visited Normandy and southern France and wrote an album's worth of material

that we eventually scrapped. We always write music to entertain ourselves, and if it's not entertaining us, then we don't bother."

Having not hired a producer since *I Should Coco*, Supergrass' decision to employ Tony Hoffer (Beck, Air



SUPERGRASS

came after much deliberation. "We interviewed lots of producers and put them through their paces," Quinn says. "It was quite an intense experience, but it was good to shake things up a bit and learn some new studio tricks."

With *Life on Other Planets* showcasing a return to the pop sensibilities that once provoked Steven

Spielberg to offer the group a TV series, Capitol U.K. international director of repertoire Kevin Brown is feeling understandably confident: "The album finds Supergrass in peak form, and it is their most commercially accessible to date. The aspiration is not just to target the Supergrass fan base but to take them to a new audience by cracking commercial radio outside of the U.K."

"The album is more upbeat than usual," Quinn admits. "It's difficult. We strive not to be upbeat, but we just can't help ourselves."

Supergrass' return has been welcomed by U.K. radio and music TV, with reactions to the uplifting single "Grace" universally positive. Jeff Smith, head of music and programming at U.K. pop station Capital-FM, says, "'Grace' is a good crossover track and a great comeback single."

Jamie Caring, head of talent and artist relations for MTV Networks U.K., agrees, noting, "It's receiving pretty substantial support for a pre-release video."

Having finished a late-2002 European tour, the band is eyeing a U.S. concert trek early this year.

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Holiday Spirits Lift Season Tours

Despite Economy & Shorter Calendar, Outings Have Reason To Be Jolly

BY SUSANNE AULT

LOS ANGELES—Neither the shorter-than-usual holiday season nor the rocky economic climate seem to be hurting holiday tours by acts as diverse as Crystal Gale, Peabo Bryson, Trans-Siberian Orchestra (TSO), Kenny Rogers, Martina McBride, and Dave Koz.

Thanksgiving fell late in 2002, which meant artists had one less week to squeeze in performances between Thanksgiving and Christmas Day, the traditional holiday touring period. Yet several national outings—including Bryson's *Colors of Christmas* (also featuring John Secada, Oleta Adams, and Jody Watley), TSO's *Christmas Eve and Other Stories*, and Gayle's *A Crystal Christmas*—are stepping out of the usual holiday bounds.

For the first time in their collective 15-plus years of Christmastime touring, Bryson and Gayle scheduled shows past Dec. 25—through Dec. 28 and 29, respectively. Both East Coast and West Coast TSO companies are playing shows before Thanksgiving and after Christmas, Nov. 22-Dec. 30. Rogers, who has about 15 holiday tours under his belt, kicked off *Christmas From the Heart* featuring the Toy Shoppe (based on his 1998 off-Broadway production) Nov. 17. It wrapped Dec. 21.

'RECESSION-PROOF'

Since concert-goers can be counted on to be in the holiday spirit to see seasonal shows, bad economy or not, the tours' agents and promoters say it made sense to fit in dates beyond the typical Christmastime frame.

"Christmas shows seem to be recession-proof," Steve Lassiter, Nashville-based VP at the Agency for the Performing Arts (APA) and agent for Gayle, told *Billboard* prior to Christmas. "We aren't having any more trouble selling dates this year than we have had in the past. We're expecting sell-out business everywhere . . . it's that time of year [when] people will want to see a show."

"I would not do something like *A Christmas Carol* after Christmas," explains Norman Easterbrook, general director at the Rylander Theatre in Americus, Ga., who sold out his Dec. 29 Gayle concert. "But we're focusing on this as a country show and that we're continuing to enjoy the holidays."

On a total of eight dates, running Nov. 29-Dec. 29 at venues ranging from 800-2,000 seats in capacity, Gayle's ticket prices aver-

age \$25-\$30. Bryson's average \$30-\$55 over 20 dates in similar theatre-sized buildings between Nov. 29 and Dec. 28.

Nick Caris, New York-based agent at the Agency Group for TSO, notes he has done "phenomenal" business with his client's 74-date tour, which is split between the two companies and routed to



various-sized buildings (*Billboard*, Nov. 16, 2002). He says that the company's ticket sales (prices range \$28-\$45) are up 50% over the 2001 season, because so many second and third shows per venue had to be added as a result of unexpectedly high demand. Examples include the additional matinee installments plugged into Wilkes-Barre, Pa.'s First Union Arena (10,500 seats) Dec. 15 and Detroit's Opera House (2,828 seats) Dec. 1.

Explaining the growing popularity of the rock opera—now going on its sixth Christmas outing—Caris says, "We put together a show that everyone leaves raving about. For every two that see the show, they want to bring back six for the next one."

He says audiences are brimming with holiday cheer for the TSO team because "it's their own music, not just 'Jingle Bells.' And it's not single-star oriented, like a lot of other shows."

McBRIDE MAKES MERRY

Even those who opted to schedule fewer dates for their Christmas tours because of the clipped season appear as joyful and triumphant as those responsible for the extended outings. McBride decided to roll out her first holiday-oriented tour, the 17-date *Joy of Christmas*, Nov. 29-Dec. 22. Ticket prices ranged from \$35-\$65.

Ron Baird, her agent at Creative Artists Agency, says she could have waited for a longer or more financially secure time, but "it [has sold] better than anyone expected.

Frankly, these are the best numbers Martina has ever done." He adds that McBride also attempted something new by integrating dancers, actors, and a 70-foot-by-40-foot video screen into her set for the first time. The show was a massive production, involving various interpretations of Christmas celebrations

For proof of the tour's success, Baird notes that McBride's Dec. 20 show at Milwaukee's U.S. Cellular Arena had to be reconfigured to accommodate 416 more seats, pushing the venue's capacity to 7,000. He is already looking forward to a second McBride Christmas tour this year. Brad Garrett, managing partner for Police Productions—which promoted the Milwaukee date, among others—says he is happily anticipating his cut from the \$250,000 gross here.

"I am extremely happy with the crowds [we drew] to this show," McBride says. "*White Christmas* [her 1999 release] is a very traditional Christmas album, and I feel like this complements it. Even though it is on the cutting edge technically speaking, it still has the feel of an old-fashioned Christmas TV special. I think people [enjoyed] this tour because of that mix of familiarity and freshness."

KOZ'S CHRISTMAS RUN

Dave Koz & Friends played 18 shows, priced between \$35-\$65, Nov. 29-Dec. 21, although about 25 dates have been the norm for the six years the Koz tour has been running. Yet this is fine by Koz, who explains, "Eighteen shows is a breath of fresh air. It's a little less crazy. Having to fly at this time of year is complicated—more people are out there."

Koz likes that the tighter schedule meant less cross-country travel and more multiple dates in one region. With this revised routing strategy selling strongly (e.g., the 7,000 people who came over two sold-out nights at the Chicago Theatre Dec. 12 and 13), Koz says, "Knowing that you can have that kind of impact in a city is pretty amazing." Shows at San Diego's 1,466-seat Spreckels Theatre and the nearby 1,142-seat East County Performing Arts Center in El Cajon also sold out Dec. 5 and 6, respectively.

"To try to predict the concert business today, you have to be Houdini. But Christmas tours happen to be more solid than other types of business," says Jim Gosnell, Koz's agent at APA. "It's that time of year when people want to get out and celebrate. You're dealing with tradition."

CCE Touring VP Looks Ahead

As Clear Channel Entertainment (CCE) VP of touring, Brad Wavra has been point man on some of the most successful nationally promoted tours of all time, including Cher's 2002 trek. Wavra speaks to *Billboard* about national tour activity during the past year and beyond.

I don't know where this will lead us. This is something that each agent, each manager, each promoter is going to have to ask. If we can work toward bringing the ticket price down because the artist is not going to need as much money, will that open the door for more people to see a show? Probably at some level.

Do you have any business-related

New Years' resolutions?

No—well, just stay true to our form. When we make a decision to make a tour offer, we fundamentally try to decide that the artist and band have a great work ethic, are committed to their craft, and have got strong management that can work with you in all the right ways. Then you feel comfortable making an offer to be in business with that artist for the long term.

With involvement in the Paul McCartney and the Rolling Stones tours and the exclusive with Cher, Aerosmith, and others, CCE had a bang-up year in 2002. Can you top or equal yourself in 2003?

Over the last three years, we've asked that same question of ourselves: "What can we possibly do now?" And out of the blue comes Paul McCartney willing and wanting to work. Out of the blue comes the Cher farewell tour. These things have a habit of taking care of themselves. There are great artists that are ready to tour. Hopefully, they will acknowledge the value that Clear Channel brings.

Do you think national tour promotion only works successfully when it involves these superstar acts?

No, I think the model works for all acts. I think the idea behind the touring is the added value and service [a company like CCE provides]. It works for everybody—whether you're a theater act or club act or mid-range act or a superstar act. There is a level of consistency, a level of decision-making, both financially and promotionally, that can get made on a global basis.

Might these deals be structured differently five, 10 years from now?

As productions get bigger and grander and more expensive, the need for more money to develop that kind of a model is necessary. If the future begins to scale down where some of the tricks aren't necessary anymore and you have the Eagles, Billy [Joel], and Elton [John] who just come out and play the music, you don't need the big amounts of money for the pro-

6 Questions



Any predictions then for the future roles of promoters, agents, and venue managers? Will they make more, less, or the same money from tours?

I think this model that has been set up works fairly well at the moment. The agents definitely have their place. They represent these artists at a variety of different levels—not just in touring, but

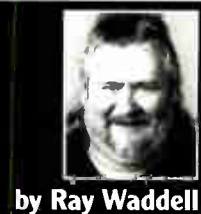
in private events and in movies. The promoters are always going to be the backbone of the business. They are the ones that take the risk and are compelled to promote and bring the message from the band to the public. The building managers, they are there to give us the nicest places possible to present these artists to the public. As we compete against the other areas of entertainment, each person is going to have to try to excel at his particular craft. They're going to have to find new ways to bring their message to the public, new ways to make the public feel comfortable, and new ways to entertain the public in order to get them to feel value for the money they spend.

What changes would you like to jump-start within the touring community?

We should get to the point where we back into how we structure a deal, starting with what we think the ticket price could be. "How many tickets do we think we will sell? From that, how much will it gross? From that, how much will it cost to produce the event, leaving us how much money left on the table from which to now build the financial picture to the artist? What can they spend to bring that show on the road?" [Currently], we'll end up with a model where the artistic side of the production has driven the model to be so big, so expensive that it can't help but be expensive all the way down the line. So if there is a way to go from the [consumer's] perspective and work backward, you might be able to develop a model where the ticket price is primary and you still get to the point where the artist makes the kind of money that they want to make. SUSANNE AULT

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ELTON JOHN	Wembley Arena, London Dec. 11-13	\$2,015,811 (\$1,283,956) \$78.50/\$51.03/\$25.51	34,526 three sellouts	Marshall Arts Ltd.
RED HOT CHILI PEPPERS	Stadium Australia, Sydney Nov. 29	\$1,474,716 (\$2,631,073 Australian) \$64.46/\$56.61	36,317 40,000	Michael Chugg Entertainment, Jack Utsick Presents
BRUCE SPRINGSTEEN & THE E STREET BAND	Air Canada Centre, Toronto Dec. 5	\$1,391,160 (\$2,169,924 Canadian) \$73.73	19,060 sellout	House of Blues Canada
ELTON JOHN	Scottish Exhibition & Conference Centre, Glasgow, Scotland Dec. 7-8	\$1,056,186 (\$672,730) \$78.50/\$51.03	19,399 two sellouts	Marshall Arts Ltd.
ELTON JOHN	Manchester Evening News Arena, Manchester, England Dec. 3	\$1,043,783 (\$664,830) \$78.50/\$51.03	18,653 sellout	Marshall Arts Ltd.
BRUCE SPRINGSTEEN & THE E STREET BAND	Carolina Center, Columbia, S.C. Dec. 9	\$903,225 \$75	12,513 13,512	C&C Concerts
RED HOT CHILI PEPPERS	Telstra Dome, Melbourne, Australia Dec. 1	\$860,481 (\$1,533,288 Australian) \$64.54/\$56.68	21,729 35,000	Michael Chugg Entertainment, Jack Utsick Presents
JOAN SEBASTIAN	Staples Center, Los Angeles Nov. 29	\$854,802 \$129.50/\$77.75/\$67.50/\$52	12,624 sellout	Nederlander Organization, Hauser CIE
DAVE MATTHEWS BAND, JASON MRAZ	Philips Arena, Atlanta Dec. 11	\$849,420 \$49.50	18,242 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, KARL DENSON'S TINY UNIVERSE	UI Assembly Hall, Champaign, Ill. Dec. 14	\$816,700 \$49.50	16,499 sellout	Clear Channel Entertainment
AEROSMITH, ANDREW W.K.	First Union Center, Philadelphia Dec. 19	\$786,080 \$75/\$65/\$35	13,929 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, KARL DENSON'S TINY UNIVERSE	Pepsi Arena, Albany, N.Y. Dec. 17	\$751,750 \$48.50	15,500 sellout	Clear Channel Entertainment
ELTON JOHN	Sheffield Arena, Sheffield, England Dec. 9	\$642,911 (\$409,498) \$78.50/\$51.03	11,236 sellout	Marshall Arts Ltd.
KROQ ACOUSTIC CHRISTMAS: P.O.D., DISTURBED, AUDIOSLAVE, SUM 41, COLDPLAY, CREED, & OTHERS	Universal Amphitheatre, Universal City, Calif. Dec. 7-8	\$591,534 \$59	10,026 two sellouts	House of Blues Concerts
ELTON JOHN	Nottingham Arena, Nottingham, England Nov. 26	\$574,561 (\$365,963) \$78.50/\$51.03	9,106 sellout	Marshall Arts Ltd.
RED HOT CHILI PEPPERS	Brisbane Entertainment Centre, Brisbane, Australia Nov. 26-27	\$559,375 (\$999,227 Australian) \$64.37/\$55.41	15,382 20,000 two shows	Michael Chugg Entertainment, Jack Utsick Presents
NEIL DIAMOND	Lawlor Events Center, Reno, Nev. Dec. 11	\$501,900 \$67.50/\$37.50	9,953 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Hilton Coliseum, Ames, Iowa Dec. 19	\$489,058 \$57.50/\$37.50	11,255 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
RED HOT CHILI PEPPERS	Burswood Dome, Perth, Australia Dec. 6	\$478,737 (\$852,756 Australian) \$64.56/\$54.46	11,914 17,000	Michael Chugg Entertainment, Jack Utsick Presents
AEROSMITH, ANDREW W.K.	Bryce Jordan Center, University Park, Pa. Dec. 17	\$477,435 \$65/\$47.50/\$37.50	9,487 10,400	Clear Channel Entertainment
NEIL DIAMOND	Spokane Arena, Spokane, Wash. Dec. 15	\$474,583 \$57.50/\$37.50	11,216 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Idaho Center, Nampa, Idaho Dec. 13	\$437,340 \$57.50/\$37.50	10,102 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	MetraPark Arena, Billings, Mont. Dec. 17	\$429,773 \$57.50/\$37.50	9,540 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
TORI AMOS, HOWIE DAY	Universal Amphitheatre, Universal City, Calif. Dec. 17-18	\$427,364 \$46/\$37.50/\$27.50	10,915 two sellouts	House of Blues Concerts, Nederlander Organization
RED HOT CHILI PEPPERS	Hindmarsh Stadium, Adelaide, Australia Dec. 3	\$407,405 (\$727,638 Australian) \$64.39/\$54.31	10,249 11,000	Michael Chugg Entertainment, Jack Utsick Presents
KCRW A SOUNDS ECLECTIC EVENING: ZERO 7, NORAH JONES, BECK, BETH ORTON, PETE YORN, & OTHERS	Universal Amphitheatre, Universal City, Calif. Nov. 23	\$404,520 \$250/\$125/\$75/\$30	6,002 sellout	House of Blues Concerts, KCRW
TRANS-SIBERIAN ORCHESTRA	Giant Center, Hershey, Pa. Dec. 13	\$391,318 \$46.50/\$42.50/\$35	9,369 sellout	Clear Channel Entertainment
KISS 106.1 JINGLE BELL BASH: AVRIL LAVIGNE, DESTINY'S CHILD, KYLIE MINOGUE, LUCKY 7, & OTHERS	Tacoma Dome, Tacoma, Wash. Dec. 21	\$310,000 \$45/\$35	14,000 15,000	Jack Utsick Presents, Touring Pro
COLORS OF CHRISTMAS: PEABO BRYSON, OLETA ADAMS, JON SECADA, JODY WATLEY	Cerritos Center, Cerritos, Calif. Dec. 20-22	\$272,161 \$68/\$48	4,482 5,039 three shows	in-house
TRANS-SIBERIAN ORCHESTRA	Van Andel Arena, Grand Rapids, Mich. Nov. 27	\$256,518 \$49.50/\$29.50	7,136 8,325	Clear Channel Entertainment
WBLI WINTER JAM: NICK CARTER, AARON CARTER, JUSTIN GUARINI, ANGIE MARTINEZ, & OTHERS	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Dec. 2	\$255,470 \$67.50/\$37.50/\$22.50	10,568 14,615	WBLI, Cox Radio
JOHN MAYER, MAROONS	Patriot Center, Fairfax, Va. Nov. 29	\$251,763 \$30/\$27.50	8,696 10,000	Clear Channel Entertainment
ELTON JOHN	Shepherd's Bush Empire, London Dec. 16-17	\$250,643 (\$159,645) \$157/\$117.75/\$78.50/\$54.95	3,360 two sellouts	Marshall Arts Ltd.
JOHN MAYER	careerbuilder.com Oakdale Theatre, Wallingford, Conn. Nov. 30-Dec. 1	\$247,378 \$26.50	9,639 9,646 two shows one sellout	Clear Channel Entertainment
JAMES TAYLOR	Pershing Center, Lincoln, Neb. Dec. 3	\$241,795 \$45/\$35	5,792 sellout	Beaver Prods.

Venue
Views™



by Ray Waddell

THE BIG GUY: As it was for the touring industry at large, 2002 was a topsy-turvy year for the world's largest producer of live entertainment, Clear Channel Entertainment (CCE). Still, CCE's top dog appears to have a steady hand on the wheel here in the early stages of 2003.

"I think our music division performed very well [in 2002], particularly in light of a very difficult environment," CCE chairman/CEO Brian Becker says in an exclusive



BECKER

interview. "We did well in terms of market share, maintaining acceptable margins, and growth in profit over the last year."

It is important to note that CCE is not just a promoter/producer of concerts. The company is also the world's largest producer of motor-sports and touring theater events, making its relationship with arenas and other venues hugely broad and complex. In short, despite CCE's reputation, sheds are just a piece of the pie, and, as Becker points out, only about one-third of all the thousands of events the company produces are in buildings it owns. Becker says CCE has a vested interest in making sure venues—particularly arenas—thrive.

"I think we have a dynamic going on in terms of trying to maintain margins," he says. "We are now focusing on ways to increase the size of the pot, to bring more money to arenas as opposed to trying to fight over a limited pool. Moving forward, we'll be reaching out to arenas even more than in the past."

After CCE's at-times mind-boggling acquisitive stance, dating back to the SFX days, slowed to nearly a halt in 2002, the company surprised many by snapping up Metropolitan Entertainment Group from brief owner Mitch Slater (*Billboard*, Dec. 14, 2002), making

Slater the only guy to sell to CCE twice. Venue Views asked Becker if CCE was still inclined to gobble the competition, particularly in light of such a tight capital market and uncertain economy.

"Our leadership in San Antonio [headquarters of Clear Channel Worldwide and owners the Mays family] has made it a priority to focus on strengthening the balance sheet and being very disciplined in terms of our use of cash," Becker says. "That said, if we see something we have an interest in and it's very strategic and provides a great return, we will present it to them. If not, we won't. If you look at the Mays family, their history, and their reputation, one of their many strengths is very strong fiscal discipline."

Becker is bullish on the future of CCE and points out that he has the full and complete backing of San Antonio going forward. "I think that in the theater business there is a very strong cycle of shows that should give us a very strong performance over the next couple of years," he says. "Motorsports continues to grow, as it has in the past. And I think music will probably still need to deal with the uncertainty of the record companies investing in new artists, along with touring, guarantees, ticket prices, and all of the things that have been impactful."

In the big-picture scheme, Becker says CCE "is looking to move forward in areas we see as opportunistic. Given we reach so many people directly and through marketing, we see some wonderful opportunities to build upon the relationships we have with consumers."

Becker also intends for CCE to become more closely associated with the creative community "in a partnership with them that capitalizes on the assets we bring to the table that enhance their value."

So despite a tough market, Becker is optimistic. "It is important to note that when Clear Channel acquired [SFX] it was at the height of U.S. economic activity and the ad market was on fire. Literally a few months later there was a dramatic, negative change in both, and 2001 ended in tragedy with 9/11. Since then, we have been trying to balance our efforts between maintaining the bottom line as much as possible and implementing the strategy envisioned when the Mays family acquired the company. Going forward, we will actually be able to enact those strategies."

Robinson: Keeping The Synergy

Management Inc. CEO Uses All Resources To Help Achieve P. Diddy's Vision

Producer/artist/label executive Sean "P. Diddy" Combs' New York-based Bad Boy empire continues to grow. The company recently announced plans to open several Sean John clothing stores this year. Among those assisting Combs in this and other ventures is Management Inc. CEO Phil Robinson, who serves as Combs' manager/financial liaison.

What is your relationship with P. Diddy like?

We have a partnership. I manage him exclusively. He is the creative brain behind what he wants to do and where he wants to go; I am the negotiator/executioner in making those things happen. When it comes to his career, he has his opinions and ideas, and I have mine. Then I go out and execute them. When it comes to other people, we manage them together. It's more of a co-creator situation.

What is Management Inc.'s role within the Bad Boy family?

My role in Bad Boy is, one, to manage Puff and two, provide as

6 Questions



ROBINSON

much synergy as possible. Being that my chief role is to manage him, I try to make sure that there is synergy between him the person and his image with Blue Flame, our marketing division. So if you want to do marketing with Puff, you have to involve Blue Flame in some kind of way, because that's our in-house marketing company. It handles mar-

keting for Sean John, Puff's clothing line, and does most of my marketing for Puff outside of records. Or if you're doing something in fashion or something else and you want Puff to be involved, I make sure that you get Sean John involved in some kind of way before I will give you that OK. If we're doing big events that require catering or after-parties, I make sure that Justin's [Combs' restaurant] is involved. I'm kind of the unit that keeps the synergy going as far as Puff's brand.

How do you maintain that balance with so many projects on the Bad Boy agenda?

It's not just me by myself. I can walk down the hall and speak to Jameel [Spencer], who is the president of Blue Flame. I can walk a couple of blocks down the street and speak to Jeff [Tweedy], who is the president of Sean John. I just make sure that I am constantly in communication with them. If I'm not, then somebody from my office is. Whenever I speak of Puff, I automatically think of all the Bad Boy entities and how all of them can be involved to make [effective] whatever it is that somebody is pitching to me or we're pitching to them.

It was reported that you and Combs are working on a comedy project (Billboard, Sept. 7, 2002). What's the status of that venture?

We've looked at hundreds of tapes from comedians around the country. Being that Puff's time has been so consumed by producing, which he's really gotten back into, and negotiating the new label deal, he really hasn't had time to focus on the show. So we've been putting it together quietly. We've been assembling it here, and we think we're going to roll out first with a DVD of comedians that he likes. So we're happy with where we are with that.

P. Diddy was involved with MTV's Making the Band 2. Was the experience what all of you expected?

Like with anything, there have been some unexpected bumps. But the thing that I liked about it is that we've been able to work them out. Whether it's been from our side or from MTV's side, we think we delivered a great show.

There have been a lot of rumors about where Bad Boy Records will land in terms of finding a new parent label. What's happening on that front?

We're still negotiating. I think we have an idea, but we haven't laid it down.

RASHAUN HALL

Rhythm, Rap, and The Blues™

by Gail Mitchell



THANKS: Before 2003 locks into full tilt, I want to take a moment and thank everyone in the R&B/hip-hop/rap communities for sharing your support, knowledge, perspectives, camaraderie, and laughter. I couldn't do this gig without all that.

FREE AGENCY: As the new year unfolds, two artists find themselves free agents. Songwriter/producer/artist Raphael Saadiq—whose Universal Records solo debut, *Instant Vintage*, came out last year—calls his split with Universal amicable, saying, "They were cool enough to let me out."



SAADIQ

Regarding his future plans, he notes: "I'll probably just do an imprint and a different deal for Pookie [his own label, which, through its then-association with Beyond Records, released the 2002 eponymous *Lucy Pearl* album]. I've already started to work on another [solo] album."

In the meantime, Saadiq recently logged in at No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart with his co-producer/co-writer credits on "Love of My Life (An Ode to Hip Hop)" by Erykah Badu Featuring Common. Upcoming Saadiq musical ventures include working with Jaguar Wright, Nappy Roots, former Elektra artist Rell, and D'Angelo.

Following a now-rare, 15-year stretch with one label, Keith Sweat has wrapped his final Elektra album. It is a live disc—his first—that was recorded in Washington, D.C., and will be released in time for Valentine's Day. His final studio release for the label was the 2002 summer set *Rebirth*.

"I had a great relationship there," says Sweat, whose first R&B No. 1 was 1987's "I Want Her." "But my contract is up now, and I'm just exploring the waters. I'm looking for a situation I'm comfortable with. I've been under contract for a long while, so I need to take my time. But I'm blessed I've got the following I have."

While he examines his options, the singer's Sweat Records is preparing for the debut of female rapper Sarai through Epic. Music buffs will no doubt recall Sweat's earlier label foray, Elektra-distributed Keia, which introduced the female trio Kut Kloze in 1995. There's also that still-in-the-works sophomore project by LSG (which also includes Gerald Levert and Johnny Gill), now slated to drop in March or April. Another major interest of Sweat's is concentrating on writing and executive-producing film scripts.

INDUSTRY BRIEFS: Patti LaBelle has launched Philadelphia-based Pantonium Management. Established in partnership with longtime collaborator Damascene Pierre Paul, the management firm has thus far signed singer/songwriter Mary Griffin, songwriter Mary Brown, and spoken-word artist Audra Woodard. Among other projects, LaBelle is writing *Patti LaBelle's Life Cuisine*. The book should be published in time for Mother's Day . . . Talib Kweli joins Les Nubians on the French duo's first single from its March 25 Higher Octave release, *One Step Forward*, called "Temperature Rising" . . . Hidden Beach group Kindred the Family Soul bows its first album, *Surrender to Love*, in February; labelmate saxophonist Michael Phillips has new BET show *Mike's World* airing via the BET Jazz (Sundays) and BET Hip-Hop (Tuesdays) time slots.

MEETING OF THE MINDS: Roc-a-Fella Records CEO Damon Dash, Lyricist Lounge co-founder Anthony Marshall, and Ruffnation CEO Chris Schwartz will be among the participants discussing the international development of urban music during MIDEM's (Jan. 19-23) special Urban Day (Jan. 20). That session, as well as a workshop on licensing and distribution contracts with attorneys Bernard Max Resnick (U.S.) and Rudi Kidd (U.K.), are presented in association with Punchmedia and are part of MIDEM's inaugural Urban Music Village . . . The first in a national series of conferences, the Business of Music Summit, is set for Jan. 25 in Los Angeles at the Airport Hilton. Executives from MCA, Arista, J, and EMI Publishing are among the panel participants for the one-day, eight-hour event. Plans are under way for similar gatherings in Atlanta (March), New Orleans (July), and Nashville (September). For more info, visit bigeasyentertainmentgroup.com.

JANUARY 11 2003			Billboard HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	18	WORK IT THE GOLD MIND/ELEKTRA/VEEG	Missy "Misdemeanor" Elliott
2	2	11	AIR FORCE ONES FO' REEL/UNIVERSAL/UMRG	Nelly Featuring Kyjuan, Ali & Murphy Lee
3	3	12	'03 BONNIE & CLYDE ROC-A-FELLA/DEF JAM/DJMG	Jay-Z Featuring Beyonce Knowles
4	4	14	LOSE YOURSELF SHADY/INTERSCOPE	Eminem
5	5	7	THUGZ MANSION AMARU/DEATH ROW/INTERSCOPE	2Pac
6	12	3	MESMERIZE MURDER INC./DEF JAM/DJMG	Ja Rule Featuring Ashanti
7	7	18	WHEN THE LAST TIME STAR TRAK/ARISTA	Clipse
8	8	9	SATISFACTION RUFF RYDERS/INTERSCOPE	Eve
9	6	27	GIMME THE LIGHT 2 HARD/VP/ATLANTIC	Sean Paul
10	14	12	WANKSTA G-UNIT/SHADY/INTERSCOPE	50 Cent
11	10	8	DO THAT... CASH MONEY/UNIVERSAL/UMRG	Baby Featuring P. Diddy
12	9	7	MADE YOU LOOK ILL WILL/COLUMBIA	Nas
13	13	3	PARADISE DEF JAM/DJMG	LL Cool J Featuring Amerie
14	11	21	LUV U BETTER DEF JAM/DJMG	LL Cool J
15	15	7	MAKE IT CLAP J	Busta Rhymes Featuring Spliff Star
16	16	3	GOSSIP FOLKS THE GOLD MIND/ELEKTRA/VEEG	Missy "Misdemeanor" Elliott Featuring Ludacris
17	17	15	REACT J	Erick Sermon Featuring Redman
18	19	4	SICK OF BEING LONELY MCA	Field Mob
19	21	3	TELL ME (WHAT'S GOIN' ON) ARTISTDIRECT	Smilez & Southstar
20	NEW		IN DA CLUB G-UNIT/SHADY/INTERSCOPE	50 Cent
21	20	27	DILEMMA FO' REEL/UNIVERSAL/UMRG	Nelly Featuring Kelly Rowland
22	22	6	NO LETTING GO GREENSLEEVES/VP	Wayne Wonder
23	18	10	THUG LOVIN' MURDER INC./DEF JAM/DJMG	Ja Rule Featuring Bobby Brown
24	23	2	COME CLOSE TO ME MCA	Common Featuring Mary J. Blige
25	24	2	THUG HOLIDAY SUP-N-SLIDE/ATLANTIC	Trick Daddy Featuring LaTocha Scott

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 99 R&B/Hip-Hop and 46 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Video clip availability. © 2003, VNU Business Media, Inc. All rights reserved.

JANUARY 11
2003

Billboard TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	2	1	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		NUMBER 1 AALIYAH BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	2 Weeks At Number 1 I Care 4 U	1	50	42	38	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		VIVIAN GREEN COLUMBIA 86357/CRG (7.98 EQ/11.98)	Love Story	16
2	1	2	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		NAS ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	1	51	45	46	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		HEATHER HEADLEY RCA 69376 (9.98/13.98)	This Is Who I Am	14
3	4	5	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		2PAC AMARU/DEATH ROW 497070*/INTERSCOPE (11.98/24.98)	Better Dayz	1	52	34	37	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		KENNY G ARISTA 14753 (12.98/18.98)	Wishes	34
4	5	6	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SOUNDTRACK SHADY 493508*/INTERSCOPE (12.98/18.98)	8 Mile	1	53	50	30	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		VARIOUS ARTISTS HIDDEN BEACH 87124*/EPIC (18.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 2	30
5	3	4	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		B2K EPIC 86995* (12.98 EQ/18.98)	Pandemonium!	3	54	62	58	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SMILEZ & SOUTHSTAR ARTIST/DIRECT 01030 (11.98/17.98) [M]	Crash The Party	24
6	7	11	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		GREATEST GAINER MISSY ELLIOTT THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	2	55	66	62	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	5
7	8	15	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		JUSTIN TIMBERLAKE JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	56	60	70	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		MARIO 3RD STREET 20026/J (12.98/17.98)	Mario	3
8	13	12	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		JA RULE MURDER INC./DEF JAM 063487*/IDJMG (12.98/18.98)	The Last Temptation	2	57	61	52	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SOUNDTRACK FOX 113028*/MCA (18.98 CD)	Brown Sugar	2
9	6	3	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		WHITNEY HOUSTON ARISTA 14747 (18.98)	Just Whitney...	3	58	53	51	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		GERALD LEVERT ELEKTRA 62795*/EEG (12.98/18.98)	The G Spot	2
10	11	8	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		JAY-Z ROC-A-FELLA/DEF JAM 063380*/IDJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1	59	59	49	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		FLOETRY DREAMWORKS 450313*/INTERSCOPE (17.98 CD)	Floetic	4
11	9	14	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		JENNIFER LOPEZ EPIC 86231 (18.98 EQ CD)	This Is Me...Then	9	60	63	53	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		FIELD MOB MCA 113051* (18.98 CD)	From Tha Foota To Tha Toota	4
12	15	20	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		NELLY FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	61	57	36	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ERICK SERMON J 20050* (12.98/18.98)	React	13
13	12	18	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		EMINEM WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1	62	55	40	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		WC DEF JAM 170071*/IDJMG (12.98/18.98)	Ghetto Heisman	7
14	10	—	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		LIL' ROMEO NEW NO LIMIT/UNIVERSAL 060055/UMRG (12.98/18.98)	Game Time	10	63	35	41	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		B2K EPIC 85856 (8.98 EQ CD)	Santa Hooked Me Up (EP)	35
15	14	7	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		MARIAH CAREY MONARCH/ISLAND 063467*/IDJMG (12.98/18.98)	Charmbracelet	2	64	64	42	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		TANK BLACKGROUND/UNIVERSAL 064682/UMRG (12.98/18.98)	One Man	4
16	16	17	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		DRU HILL DEF SOUL 063377*/IDJMG (12.98/18.98)	Dru World Order	2	65	72	73	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		NAPPY ROOTS ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	3
17	17	—	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		TYRESE J 20041 (12.98/18.98)	I Wanna Go There	17	66	68	64	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		CRAIG DAVID WILSTAR/ATLANTIC 80027*/AG (12.98/18.98)	Slicker Than Your Average	17
18	18	16	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SNOOP DOGG DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Boss	3	67	69	65	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SOUNDTRACK FOX/JIVE 41810/ZOMBA (12.98/18.98)	Drumline	65
19	19	22	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		JAHEIM DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3	68	52	69	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	28
20	20	19	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		BABY CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	4	69	73	66	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	3
21	21	24	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		TLC ARISTA 14780 (12.98/18.98)	3D	4	70	77	56	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ROYCE DA 5'9" GAME/IN THE PAINT 8475*/KOCH (18.98 CD) [M]	Rock City	29
22	24	23	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		BUSTA RHYMES J 20043* (12.98/18.98)	It Ain't Safe No More...	12	71	70	75	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		KIRK FRANKLIN GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
23	23	13	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		504 BOYZ NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98)	Ballers	13	72	82	72	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		XZIBIT LOUD/COLUMBIA 85225*/CRG (12.98 EQ/18.98)	Man vs Machine	1
24	28	28	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	73	91	79	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		DA HEADBUSSAZ FE/HYPNOTIZE MINDS 3602*/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm	15
25	22	9	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		COMMON MCA 113114* (18.98 CD)	Electric Circus	9	74	65	63	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SHAGGY BIG YARD 113070*/MCA (18.98 CD)	Lucky Day	14
26	27	26	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		THE ROOTS MCA 112996* (18.98 CD)	Phrenology	11	75	81	67	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		DAVE HOLLISTER MOTOWN 018747/UMRG (12.98/18.98)	Things In The Game Done Changed	3
27	26	25	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		TONI BRAXTON ARISTA 14749 (12.98/18.98)	More Than A Woman	5	76	80	78	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		BRIAN MCKNIGHT MOTOWN 066114/UMRG (12.98/18.98)	1989—2002: From There To Here	21
28	25	10	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		VARIOUS ARTISTS DREAMWORKS 450326*/INTERSCOPE (12.98/18.98)	Swizz Beatz Presents G.H.E.T.T.O. Stories	10	77	87	80	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		VARIOUS ARTISTS DISTURBING THA PEACE/DEF JAM SOUTH 862205*/IDJMG (12.98/18.98)	Ludacris Presents Disturbing Tha Peace: Golden Grain	1
29	30	29	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		INDIA.ARIE MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1	78	74	90	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98)	Believe	7
30	32	45	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ASHANTI MURDER INC./MCA 586830*/IDJMG (12.98/18.98)	Ashanti	1	79	84	68	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		VARIOUS ARTISTS CASH MONEY/UNIVERSAL 860933/UMRG (12.98/18.98)	Cash Money Records Platinum Hits Volume One	21
31	29	31	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		LL COOL J DEF JAM 063219*/IDJMG (12.98/18.98)	10	1	80	79	74	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ISYSS ARISTA 14731 (12.98/18.98)	The Way We Do	12
32	36	35	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SEAN PAUL 2 HARD/V/ATLANTIC 836207*/AG (19.98/13.98)	Dutty Rock	8	81	71	61	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		FAT JOE TERROR SQUAD/ATLANTIC 83500*/AG (12.98/18.98)	Loyalty	11
33	31	—	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		NEXT J 20016 (12.98/18.98)	The Next Episode	31	82	96	100	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		BIG TYMERS CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1
34	33	27	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SOUNDTRACK ROC-A-FELLA/DEF JAM 063201*/IDJMG (12.98/18.98)	Paid In Full	10	83	75	84	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	10
35	43	48	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		PACESETTER LIL' FLIP SUCKAFREE/LOUD/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	4	84	67	47	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SOUNDTRACK HOLLYWOOD 162378 (18.98 CD)	Friday After Next	23
36	38	—	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		VARIOUS ARTISTS DEF JAM 063546/IDJMG (12.98/18.98)	The Source Presents: Hip Hop Hits Vol. 6	36	85	89	77	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SCARFACE RAP-A-LOT/NOO TRYBE 12646*/VIRGIN (12.98/18.98)	Greatest Hits	10
37	39	44	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		KELLY ROWLAND MUSIC WORLD/COLUMBIA 86518/CRG (12.98 EQ/18.98)	Simply Deep	3	86	78	71	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		VARIOUS ARTISTS MURDER INC./DEF JAM 063411*/IDJMG (12.98/18.98)	Irv Gotti Presents The Remixes	5
38	41	50	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	2	87	86	92	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		AALIYAH BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2
39	37	21	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		GZA/GENIUS MCA 113083* (15.98 CD)	Legend Of The Liquid Sword	21	88	100	98	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		LUDACRIS DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	1
40	44	54	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		AMERIE RISE/COLUMBIA 85958/CRG (12.98 EQ CD)	All I Have	2	89	88	—	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SOUNDTRACK SO SO DEF/COLUMBIA 86676*/CRG (6.98 EQ/13.98)	Like Mike	10
41	56	55	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		CLIPSE STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1	90	99	—	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		B2K EPIC 85457 (12.98 EQ/18.98)	B2K	1
42	58	59	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		50 CENT FULL CLIP 2003* (16.98 CD) [M]	Guess Who's Back?	42	91	90	82	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		3LW NINE LIVES 86200*/EPIC (18.98 EQ CD)	A Girl Can Mack	12
43	48	32	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		TALIB KWELI RAWKUS 113048*/MCA (18.98 CD)	Quality	6	92	83	—	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		LIL BOW WOW SO SO DEF/COLUMBIA 86130*/CRG (12.98 EQ/18.98)	Doggy Bag	2
44	40	34	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SYLEENA JOHNSON JIVE 32035/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	23	93	98	91	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		CAM'RON ROC-A-FELLA/DEF JAM 586876*/IDJMG (12.98/18.98)	Come Home With Me	1
45	49	43	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		NIVEA JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	43	94	94	81	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		SOUNDTRACK SHADY 450979*/INTERSCOPE (18.98 CD)	8 Mile: More Music From 8 Mile	64
46	54	60	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		EVE RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	1	95	76	86	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		KENNY G ARISTA 14738 (12.98/18.98)	Paradise	15
47	51	57	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		MUSIQ DEF SOUL 586772*/IDJMG (12.98/18.98)	Juslisen (Just Listen)	1	96	92	76	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		PASTOR TROY MADD SOCIETY/UNIVERSAL 064652*/UMRG (12.98/18.98)	Universal Soldier	2
48	47	39	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		DEBORAH COX J 20014 (12.98/18.98)	The Morning After	7	97	92	76	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		NATALIE COLE VERVE 589774/VG (12.98/18.98)	Ask A Woman Who Knows	24
49	46	33	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		K-CI & JOJO MCA 113069* (18.98 CD)	Emotional	18	98	93	94	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29
			Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan					99	85	87	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		RUN-DMC ARISTA 10607/BMG HERITAGE (13.98 CD)	Greatest Hits	33
			Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan					100			Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		TOO SHORT SHORT/JIVE 41816/ZOMBA (11.98/17.98)	What's My Favorite Word?	8

JANUARY 11
2003

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

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	6	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		NUMBER 1 EMINEM WEB/AFTERMATH 49029*/INTERSCOPE (12.98/18.98)	13 Weeks At Number 1 The Marshall Mathers LP	97	13	20	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		DONNIE MCCLURKIN VERITY 43156/ZOMBA (11.98/17.98) [M]	Live In London And More...	116
2	1	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		THE TEMPTATIONS GO RUDY/MOTOWN 635279/UMRG (3.98/6.98)	Give Love At Christmas	40	14	3					

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

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'TITLE', 'Artist', 'PEAK POSITION', 'LAST WEEK', '2 WKS. AGO', 'TITLE', 'Artist', 'PEAK POSITION'. Includes sections for 'NUMBER 1' and 'GREATEST GAINER/SALES'.

Songs with the greatest airplay and/or sales gains returned this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability: V indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold), 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's chart total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 75. CD Single available: CD Single available. DVD Single available: DVD Single available. CD Maxi-Single available: CD Maxi-Single available. Cassette Single available: Cassette Single available. Vinyl Maxi-Single available: Vinyl Maxi-Single available. Vinyl Single available: Vinyl Single available. Cassette Maxi-Single available: Cassette Maxi-Single available. Catalog number is for: * Indicates unavailable, in which case, catalog number is for: CD, C, CS, or C2, respectively, based on availability. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

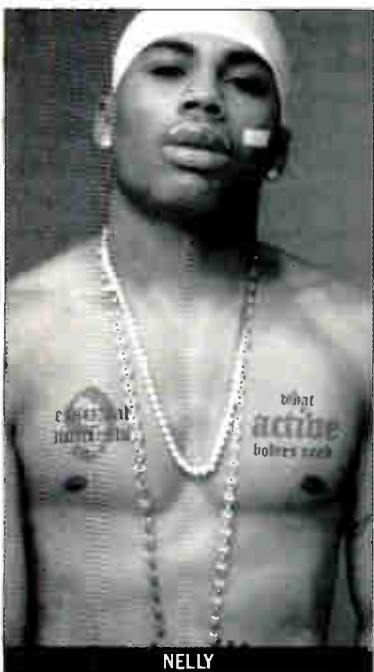
R&B/HIP-HOP

Words & Deeds™



by Rashaun Hall

GOT NELLY? Coming off a year that included album sales totaling 4.5 million copies (according to Nielsen SoundScan) and six Billboard Music Awards (*Billboard*, Dec. 21, 2002), Nelly shows no signs of slowing down in the new year, as the St. Louis native embarks on two diverse business endeavors.



NELLY

Already a spokesperson for digital-music player SongPro (*Billboard*, Sept. 7, 2002), Nelly recently became the first rapper to sport a milk mustache on his mug.

"Michael Jordan did a milk campaign," Nelly says enthusiastically. "To be the first hip-hop artist to do a 'Got Milk?' campaign is big. Everybody from actors, pop and rock musicians, cartoon [characters, and] superheros have done them, and then here you come with your 'Got Milk?' That lets you know you're pretty big."

The print ad, which debuted in early December 2002, is aimed at getting teens to drink more of the cow juice. Fans may also view behind-the-scenes footage from the photo shoot exclusively at whymilk.com.

In addition to his "Got Milk?" ad, Nelly is going behind the scenes with the launch of his Dirty Entertainment imprint. "It's a new label we came up with," the rapper says. "Ali, another member of the St. Lunatics, is the president, and I'm the CEO. We're just trying to keep everything in the family."

The label's first release will be from St. Lunatics member **Murphy Lee**. His *Murphy's Law* is due this spring.

"He's the youngest member of the St. Lunatics, and we have a lot of antici-

tion for little dirty's album," Nelly says. "I like to give them my full support, the same way they give me theirs."

ON THE WAY: With 2003 just getting started, it's a good time to look ahead to some first-quarter albums that will be making noise in the near future.

Following in the tradition of mixtape DJs like **Funkmaster Flex**, **Tony Touch**, and **Desert Storm** co-founder **DJ Clue**, New York's **DJ Envy** makes his major-label debut Feb. 4 with *DJ Envy Blok Party Vol. 1: The Desert Storm Mixtape* (Desert Storm/Epic). Featuring everyone from **Ja Rule** to **Juvenile**, the forthcoming set also features fellow Desert Storm newcomers **Paul Cain** and **Joe Budden**.

Envy's Desert Storm labelmate **Fabulous** returns March 4 with his highly anticipated sophomore set, *Street Dreams* (Desert Storm/Elektra). Having quickly made a name for himself in 2002 by working with such artists as **Clipse** and **Sean "P. Diddy" Combs**, **Fabulous** currently has heads nodding with the set's lead single, "This Is My Party."

Another MC who received a lot of attention via his guest appearances was **Roc-a-Fella/Def Jam** recording artist **Freeway**. The Philadelphia native makes his official debut Feb. 11 with *Philadelphia Freeway*. The album, which features various members of the Roc-a-Fella family, is already gaining attention, thanks to its first single, "What We Do." Featuring **Jay-Z** and **Beanie Sigel**, the single and its gritty accompanying clip have already become a staple at video outlets across the country.

On the indie side of things, **On-point Entertainment** looks to have a hit on its hands with newcomer **Seth Marcel's** forthcoming set. Due in March, the album features an appearance from **Jadakiss** on the buzz single "Hardcore."

One of the already-most-talked-about MCs of 2003, **50 Cent** (see In the News, page 5), comes from a label all too familiar with controversy. Eyes and ears will likely be on the **Shady/Interscope** recording artist when his debut, *Get Rich or Die Trying*, drops Feb. 11. A mixtape legend in his own right, **50 Cent** currently has three singles on the Hot R&B/Hip-Hop Singles & Tracks chart. "Wanksta," the album's first official single, is No. 12. "Realest Niggaz," featuring the late **Notorious B.I.G.**, recently made its debut on the chart and is No. 44, and "In Da Club," at No. 32, receives **Great Gainer/Airplay** honors this issue. It should be an interesting first quarter, to say the least.

Billboard® HOT R&B/HIP-HOP AIRPLAY™

JANUARY 11 2003			Billboard®			HOT R&B/HIP-HOP AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	22	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	26	20	I Care 4 U AALIYAH (BLACKGROUND)	51	50	Hey Ma CAM'RON (ROC-A-FELLA/DEF JAM/JMG)
2	1	Work It MISSY (RCA)	27	33	In Da Club 50 CENT (G-UNIT/SHADY/INTERSCOPE)	52	53	I Don't Give A @#&% LIL'JON & THE EAST SIDE BOYZ (3ME/TVT)
3	3	Bump, Bump, Bump B2 (MCA)	28	27	Sick Of Being Lonely FIELDY (MCA)	53	57	By Myself YING YANG TWINS (COLLIPARK/IN THE PAINT/KDCH)
4	4	Air Force Ones NELLY (F0 REEL/UNIVERSAL/UMRG)	29	28	Gossip Folks MISSY (RCA)	54	54	B R Right TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
5	5	Miss You AALIYAH (BLACKGROUND)	30	30	How You Gonna Act Like That TYRRELL (J)	55	66	Cry Me A River JUSTIN TIMBERLAKE (JIVE)
6	8	I Should Be... DRU HILL (DEF SOUL/JMG)	31	29	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	56	52	Wake Up SHADE SHEIST (BABY REM/MCA)
7	7	'03 Bonnie & Clyde JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/JMG)	32	37	No Letting Go WAYNE WONDER (GREENE/SLEEVES/VP)	57	70	Ma, I Don't Love Her CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
8	9	Fabulous JAHMIL FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)	33	32	One Of Those Days WHITNEY HOUSTON (ARISTA)	58	55	Laundromat NIVEA (JIVE)
9	6	dontchange MUSIQ (DEF SOUL/JMG)	34	35	Stingy GIMMIE (EPIC)	59	58	What We Do FREEWAY (ROC-A-FELLA/DEF JAM/JMG)
10	11	Thugz Mansion 2PAC (AMARU/DEATH ROW/INTERSCOPE)	35	31	Come Close To Me COMMON FEAT. MARY J. BLIGE (MCA)	60	51	Deep BLACKSTREET (DREAMWORKS/INTERSCOPE)
11	13	Made You Look NAS (LIL' WILLY/COLUMBIA)	36	34	Thug Lovin' JA RULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/JMG)	61	60	Girl Talk TLC (ARISTA)
12	15	Wanksta 50 CENT (G-UNIT/SHADY/INTERSCOPE)	37	36	Baby ASHANTI (MURDER INC./JAM/JMG)	62	61	This Very Moment K-CI & JOJO (MOLLYWOOD/MCA)
13	10	Lose Yourself EMINEM (SHADY/INTERSCOPE)	38	40	Rock The Party BENZINO (SURRENDER/ELEKTRA/VEG)	63	64	Pimp Juice NELLY (F0 REEL/UNIVERSAL/UMRG)
14	14	Paradise LL COOL J FEAT. AMERIE (DEF JAM/JMG)	39	41	Dilemma NELLY FEAT. KELLY ROWLAND (F0 REEL/UNIVERSAL/UMRG)	64	65	The Morning After DEBORAH COX (J)
15	12	Ignition R. KELLY (JIVE)	40	47	Realest Niggaz 50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)	65	69	Nothin's Free DOBBIE FEAT. LIL'JON & THE EAST SIDE BOYZ (BME/TVT)
16	17	Mesmerize JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/JMG)	41	42	He Is HEATHER HEADLEY (RCA)	66	59	All I Need FAT JOE (TERROR SQUAD/ATLANTIC)
17	16	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	42	38	Thug Holiday TRICK DADDY FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)	67	62	8 Mile EMINEM (SHADY/INTERSCOPE)
18	18	Luv U Better LL COOL J (DEF JAM/JMG)	43	44	Tell Me (What's Goin' On) SMILEEZ & SOUTHSTAR (ARTIST/DIRECT)	68	68	Imagine That NEXT (J)
19	22	Make It Clap BUSTA RHYMES FEAT. SPLIFF STAR (J)	44	39	Hit The Freeway TONI BRAXTON FEAT. LOON (ARISTA)	69	63	Break You Off THE RHINOS FEAT. MUSIQ (MCA)
20	24	Satisfaction EVE (RUFF RYDERS/INTERSCOPE)	45	43	Emotional Rollercoaster VIVIAN GREEN (COLUMBIA)	70	72	Multiply XZIBIT (LUG/COLOMBIA)
21	25	Do That... BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	46	45	From The Chuuch To Da Palace SNOPP DOGG (IDOGG/STYLE/PRIORITY/CAPITOL)	71	71	I Can NAS (LIL' WILLY/COLUMBIA)
22	19	When The Last Time CLIPSE (STAR TRAK/ARISTA)	47	49	Guess What SYLEENA JOHNSON (JIVE)	72	—	Cot Dam CLIPSE (STAR TRAK/ARISTA)
23	21	Talkin' To Me AMERIE (R/S/C/COLUMBIA)	48	48	Little Things ANGIE MARTINEZ FEAT. KEJUS (ELEKTRA/VEG)	73	—	Take You Home ANGIE MARTINEZ FEAT. KEJUS (ELEKTRA/VEG)
24	23	React ERICK SERMON FEAT. REDMAN (J)	49	46	Jenny From The Block JENNIFER LOPEZ (EPIC)	74	—	Bigger Business SWIZZ BEATZ (DREAMWORKS/INTERSCOPE)
25	26	All I Have JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	50	56	What Happened To That Boy BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)	75	—	Choppa Style CHOPPA MASTER P. (NEW MD LIMITED/UNIVERSAL/UMRG)

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

JANUARY 11 2003			Billboard®			HOT R&B/HIP-HOP SINGLES SALES™		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Ignition R. KELLY (JIVE)	26	34	Gots Ta Be B2K (EPIC)	51	32	When The Last Time CLIPSE (STAR TRAK/ARISTA)
2	2	This Is My Party FABLOUS (DESERT STORM/ELEKTRA/VEG)	27	21	Gimme The Light (Remix) SEAN PAUL FEAT. BUSTA RHYMES (VP/ATLANTIC)	52	46	Grindin' CLIPSE (STAR TRAK/ARISTA)
3	4	Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	28	17	'03 Bonnie & Clyde JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/JMG)	53	38	Can I PRINCE EP. (AVS/LIGHTYEAR)
4	6	Feelin' You (Part II) SOLANGE FEAT. N.O.R.E. (MUSIC WORLD/COLUMBIA)	29	47	Focus JOE BUDDEN (SPIT/DEF JAM/JMG)	54	63	Like I Love You JUSTIN TIMBERLAKE (JIVE)
5	12	Virginity TG4 (T.U.G./A&M/INTERSCOPE)	30	22	React ERICK SERMON FEAT. REDMAN (J)	55	64	Full Moon BRANDY (ATLANTIC)
6	5	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	31	37	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP)	56	70	Take You Home ANGIE MARTINEZ FEAT. KEJUS (ELEKTRA/VEG)
7	7	Star 702 FEAT. CLIPSE (MOTOWN/UMRG)	32	23	Thug Lovin' JA RULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/JMG)	57	59	AKshon (Yeah!) KILLER MIKE (AQUEMINI/COLUMBIA)
8	3	Make It Clap BUSTA RHYMES FEAT. SPLIFF STAR (J)	33	42	Hit The Freeway TONI BRAXTON FEAT. LOON (ARISTA)	58	44	Luv U Better LL COOL J (DEF JAM/JMG)
9	8	Dance With Me JAMIE LEE (RIPE)	34	19	From The Chuuch To Da Palace SNOPP DOGG (IDOGG/STYLE/PRIORITY/CAPITOL)	59	28	Lose Yourself EMINEM (SHADY/INTERSCOPE)
10	10	Work It MISSY (RCA)	35	24	It Just Happened NIKKI BATEY (AVS)	60	53	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)
11	9	Dilemma/Air Force Ones NELLY (F0 REEL/UNIVERSAL/UMRG)	36	49	Faithful Too POW-W BROS. (POW-W MOVES/ORPHEUS)	61	75	Move B***h (Vinyl) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG)
12	13	Shady BIG C (SOUTHPAW/KES)	37	26	What We Do FREEWAY (ROC-A-FELLA/DEF JAM/JMG)	62	—	Symphony In X Major XZIBIT FEAT. DRE (LUG/COLOMBIA)
13	15	Heatseeker VIBURNUM (S/PANULSI)	38	40	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL/UMRG)	63	—	U Don't Have To Call USHER (ARISTA)
14	14	Bump, Bump, Bump B2K (EPIC)	39	31	Run 4 Us MIRA LANE (INTELLIGENT/EAST CLEVELAND)	64	—	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)
15	11	Thug Lady BUNNY B (SQUABBLE (ROMEO))	40	39	Girl Talk TLC (ARISTA)	65	—	Feels Good (Don't Worry Bout A Thing) MADONNA FEAT. NATURE FEAT. 3LW (TVT)
16	56	Mesmerize JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/JMG)	41	36	Come Close To Me COMMON FEAT. MARY J. BLIGE (MCA)	66	—	Ching, Ching MS. JADE (BEAT CLUB/INTERSCOPE)
17	16	Truly Yours NARAE (KIRV)	42	60	Throw Up RACKET CITY (447/LANDSPEED)	67	66	B R Right TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
18	20	Here And Now (Full Circle) TERRY STEELE (JTS)	43	52	Baby ASHANTI (MURDER INC./JAM/JMG)	68	—	Bunny Hop DA ENTourage (RED BOY)
19	33	Day + Night ISYSS FEAT. JADAKISS (ARISTA)	44	51	Blue Jeans YASMEEN (IMAGIC/JOHNSON/MCA)	69	72	Crush Tonight FAT JOE FEAT. GIMMIE (TERROR SQUAD/ATLANTIC)
20	35	Rock The Party BENZINO (SURRENDER/ELEKTRA/VEG)	45	—	Never Scared BONECRUSHER (BREAK-EM-OFF)	70	57	Tonight I'm Gonna Let Go SYLEENA JOHNSON (JIVE)
21	27	Do That... BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	46	29	Jenny From The Block JENNIFER LOPEZ (EPIC)	71	67	Break You Off THE RHINOS FEAT. MUSIQ (MCA)
22	30	Play Wit It THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	47	68	Breathe BLU CANTRELL (REDZONE/ARISTA)	72	41	Auld Lang Syne (Freedom Mix) KENNY G (ARISTA)
23	13	Ahh!! Dee!! Ahh!! SANDMAN (LO/ENO)	48	50	One Of Those Days WHITNEY HOUSTON (ARISTA)	73	—	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (EAD BOY/ARISTA)
24	25	Paradise LL COOL J FEAT. AMERIE (DEF JAM/JMG)	49	48	Whitney Baby JAY-Z (ROC-A-FELLA/DEF JAM/JMG)	74	—	I Want A Girl Like You JOE FEAT. JADAKISS (FOX/JIVE)
25	43	Ma, I Don't Love Her CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	50	61	Don't Mess With The Radio NIVEA (JIVE)	75	—	Cry Me A River JUSTIN TIMBERLAKE (JIVE)

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Latin Rock Revival Paves Way For Return Of Pioneer Mateos

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—A successful national tour in the middle of an economic crisis, a one-shot concert in Mexico with an attendance of 35,000, a duet with the most prominent frontman of the Argentine alt-rock scene of the '90s, and a self-released double-CD set that includes live versions of popular hits and new songs recorded in a home studio: In a matter of months, all these elements have once again established Miguel Mateos as one of the most popular artists in Argentina, taking the country by surprise.

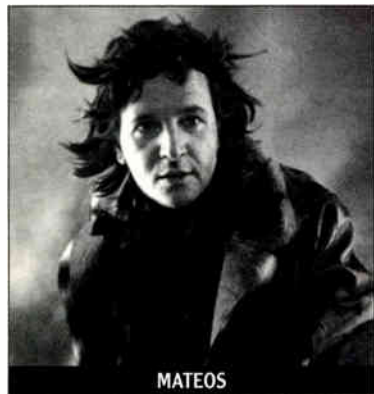
They have also highlighted how even the most popular acts have had to change the way they confront their art, market themselves, and do business in a new economy with limited label support.

The case of Mateos is particularly telling: He is a landmark artist who, during the late '80s, led the groundbreaking rock en español movement, laying the foundation for today's Latin rock acts across the continent along with fellow Argentine bands Soda Stereo and Los Enanitos Verdes.

It seems ironic that a pioneer of Mateos' stature has been without a contract since the 1997 album *Bar Imperio* (Empire Bar), released on Universal. Argentine labels did not jump at the opportunity of signing Mateos because of the deadly economic recession that left many local artists unsigned. Always the enthusiast, his strategy was to continue touring and composing new songs, while taking advantage of the unexpected revival of Argentine rock that has made FM Mega—a radio station that programs only that genre—the most popular radio station of the past three years.

His new album, *Salir Vivo* (Get Out

Alive), was released Sept. 6 through his own imprint, La Cabula Discos, reaching retail as a luxurious three-fold Digipak with two CDs. The set was recorded live one year ago at the traditional downtown Astral Theater in Buenos Aires, and the track listing includes fresh renditions of 18 popular hits spanning his career—many of them songs recovered from Mateos' back catalog—plus seven new tracks



recorded at his home studio. Two surprises are a cutting-edge Spanish-language cover of Billy Idol's celebrated 1984 "Flesh for Fantasy" ("Sexo y Frenesí") and a duet with Cristian Aldana, frontman of popular alt-rock band El Otro Yo.

"This album is a powerful statement," Mateos says. "The new compositions are intense descriptions of the political and social turmoil in the country. In the worst moment of the economic crisis, I have decided to take the risk of going independent, even undertaking a costly packaging and a mid-price to avoid piracy. The results are awesome."

In Argentina, *Salir Vivo* is distributed through Pattaya, a new, small

company that quickly struck a deal with retail giant Musimundo at a time when most multinationals were skeptical about the retailer's post-Chapter 11 structure.

Pattaya A&R director Sergio Fasanelli says, "It was very important that Miguel Mateos decided to entrust his new album to us. It is a great product. Our initial shipping of 5,000 units sold out, and we received orders for 5,000 more. In a better context, sales would have probably tripled that amount. Even so, being a double [disc], we consider that it has actually reached gold status [20,000 units]." Outside Argentina, *Salir Vivo* is distributed by BMG in Mexico, the U.S., and Latin America with the exception of Chile, where in a first for a Mateos album, it was released through EMI.

EMI-Chile A&R director Oscar Sayavedra says, "It was a true honor to work this album with Mateos, who is one of the three most popular Argentine rock artists in Chile, along with Charly Garcia and Soda Stereo."

Since last September, Mateos has been on an intensive nationwide tour that has taken him to remote states within Argentina. And after three years of absence from Mexican stages, a Mexico City show last November at the Plaza de Toros with popular band El Tri drew 35,000 fans and set the tone for a continental tour that will kick off in February.

"All this activity is a great satisfaction," Mateos says. "The album is doing well, and this whole tour is incredible. The fans respond with enthusiasm and buy the tickets with great sacrifice, because I think that there is a necessity [to reach] out to local artists. The best promotion is always to perform live."

Anita Alvarado, also known as La Geisha Chilena (the Chilean Geisha), has moved more than 35,000 units since its Dec. 9, 2002 release. Distribution giant Via Directa delivered to newsstands 27,000 copies of the disc, which features a controversial pinup-style 2003 almanac. A nationwide promotional tour kicked off Dec. 21.

MARCELO FERNANDEZ BITAR

In Spain: Brazilian star Carlinhos Brown has signed a two-album deal with Spanish label BMG Ariola to gain greater exposure in Europe. Brown has already recorded an album for release March 3, *Carlinhos Brown Presenta A Carlitos Marrón* ("Carlitos Marrón" is Portuguese and Spanish for "Charlie Brown"). One track, "Promesas De Amor" (Love Promises) has been recorded with Spanish pop-flamenco star Rosario Flores. Brown is currently No. 1 on the Brazilian sales chart with *Tribalistas*, an album recorded with Marisa Monte and Arnaldo Antunes (*Billboard*, Dec. 21, 2002).

HOWELL LLEWELLYN

América Latina...

In Panama: Puerto Rican singer Gilberto Santa Rosa recorded a duet with Panamanian stars Sammy & Sandra Sandoval, titled "Perdóname Otra" (Forgive Me Another One). The track will be included on the group's upcoming Sony Music album... Carlos Iván Zúñiga, president of the Grupo Centro network—whose holdings include Radio 10 and Telecentro—is selling his 40% stake in radio station Antena 8 (100.1 FM). He has reportedly received offers from a U.S. company and a Colombian station. Zúñiga says he wants to concentrate his efforts on Radio 10, which has a rock format. ANASTACIO PUERTAS CAICEDO

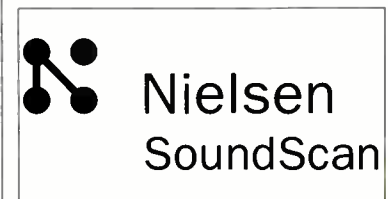
In Argentina: Gabriel Salcedo has been appointed executive director of the Argentine record-industry chamber CAPIF. He replaces Roberto Piay, who became the new president of BMG Argentina Nov. 1, 2002.

MARCELO FERNANDEZ BITAR

In Chile: The eponymous debut album by sex symbol



LAST LOOK: As 2003 kicks off, what is left from 2002? If we go by Nielsen SoundScan figures and the *Billboard* charts, this is what we have: Year-to-date sales of Latin music through the week ended Dec. 29, 2002, were 19,500,000 units, compared with 20,300,000 units for the year before. This number takes into account recordings that are predominantly in Spanish (not Shakira's English-language album, for example)



and amounts to roughly a 4% drop—paltry in comparison with the drop in sales of more than 10% that was registered by the industry as a whole.

This would seem to point to a relatively healthy Latin segment in the midst of an overall industry crisis. And yet Latin record executives have spent the year in a non-stop lament over lost sales, bolstering their argument with an alarming 25% drop in Recording Industry Assn. of America shipment figures.

But a 25% drop where? Most likely in sales of regional Mexican and tropical music at informal outlets—swap meets and dances—as well as mom-and-pop stores not monitored by Nielsen SoundScan, which are significant in a market like Puerto Rico.

Still, Nielsen SoundScan measures close to 90% of all U.S. retail, and those measurements paint an extremely telling picture. Of the year's top-selling Latin albums, seven were pop. One—Marc Anthony's top-selling *Libre*—was tropical (with sales no doubt boosted by his broad pop and English-language fan base), and only two were regional Mexican.

While there is no hard data to prove it, we can speculate that physical piracy is siphoning away sales of regional Mexican titles, the bread and butter of Latin labels. And the consequences are dire: Take Disa. In the past year, the Mexico-based label dropped 30 acts from its roster, a move directly motivated by a sales decline attributed to physical piracy, according to executive Patricia Chavez.

In the meantime, the general sentiment is that Internet piracy is still not the overriding concern for Latin music because, presumably, the average Latin buyer does not have a computer where he can download music. This can only create a very false sense of security. The affluent buyer—the one that has that

computer—is playing a big role in keeping those Latin sales numbers up, judging by the most-scanned titles in this country. It's only a matter of time before increased downloading begins to be reflected in the Nielsen SoundScan numbers as well.

Also noteworthy is that an astounding 18 of the 50 Top Latin Albums titles of the year were compilations, greatest-hits, or live albums, signaling a slowdown in new-album production. (By comparison, 10 of the top 50 albums on the year-end Top Billboard 200 Albums chart fell in that category.)

Labels are working extra hard to push the newer acts they believe in, as evidenced by the success on radio and in sales of such acts as Juanes, Jennifer Peña, Alexandre Pires, Pilar Montenegro, Las Ketchup, and Sin Bandera.

But what an uphill battle it is. Let's forget for a minute the perversions of getting played on Latin radio and simply look at the final results. Of the top 50 titles on the *Billboard* year-end Hot Latin Tracks chart, only five—five!—belonged to brand-new artists, including tracks by Pires and Montenegro, who both started out in bands. By year's end, three brand-new acts—Area 305, Grupo Aroma, and Alberto & Roberto—had done well on the Hot Latin Tracks chart. But radio's general unwillingness to play new acts is as detrimental to the development of the Latin music industry in this country as piracy. Until five years ago, this level of conservatism could be attributed to the scarcity of Spanish-language radio in major markets, which forces stations to be everything to everyone. But today, with more stations switching to Spanish every year, it's simply inexcusable.

Radio programmers often say the reason they don't play more new music is because there's no good new music to be played. To this daft rationale, I can only respond with one word: Ketchup.

That the Latin music industry in the U.S. hasn't suffered as much as the industry as a whole is commendable. Then again, we're not big enough to be able to afford that level of sales decline. My hope for the new year is that from lessons learned and from signs delivered, losses can be prevented instead of lamented.

And to cap off 2002, the top three albums on the *Billboard* Top Latin Albums chart for the last two weeks of the year were Sony titles: Las Ketchup's eponymous album, Shakira's *Grandes Exitos*, and Ricardo Arjona's *Santo Pecado*. This feat was last pulled by Universal the week of Oct. 21, 2001.

- Adolfo Urias y Su Lobo Norteño
- Alberto y Roberto
- Alejandra Guzmán
- Alejandro Montaner
- Alejandro Sanz
- Ana Bárbara
- Aracely Arámbula
- Área 305
- Aroma
- Banda El Recodo
- Big Boy
- Brenda K. Starr
- Cabas
- Carlos Vives
- Celia Cruz
- Celso Piña y Su Ronda Bogotá
- Chayanne
- Christian Castro
- Conjunto Primavera
- Control
- Dobble Fiilo
- El Coyote y Su Banda Tierra Santa
- El General
- El Gran Combo De Puerto Rico
- El Poder del Norte
- El Tri
- Elvis Crespo
- Enrique Iglesias
- Fito Olivares
- Fulanito
- Germán Lizárraga y Su Banda Estrellas de Sinaloa
- Gilberto Santa Rosa
- Ilegales
- Intocable
- Jenni Rivera
- Jennifer Peña
- Jerry Rivera
- Jimmy González y El Grupo Mazz

UNIVISION

felicita a todos los nominados a



PREMIO LO NUESTRO A LA MUSICA LATINA 15 ANIVERSARIO

EN VIVO

el 5 de febrero del 2003

Sólo por



UNIVISION

el Hogar de las Estrellas

World Radio History

- Joan Sebastian
- Jorge Moreno
- Juanes
- Kabah
- La Mosca Tse Tse
- Las Ketchup
- Laura Pausini
- Liberación
- Locos Por Juana
- Los Palominos
- Los Temerarios
- Los Tigres del Norte
- Luis Miguel
- Lupillo Rivera
- Maná
- Marc Anthony
- Marco Antonio Solís
- Millie Quezada
- Menchy y Alexandra
- Oro Sólido
- OV7
- Pablo Montero
- Paquita La del Barrio
- Paulina Rubio
- Pedro Fernández
- Pilar Montenegro
- Proyecto Nuevo
- Proyecto Uno
- Rabanes
- Rafy Burgos "El Cupido"
- Ramón Ayala y Sus Bravos del Norte
- Rogelio Martínez
- Shakira
- Sin Bandera
- Sindicato Argentino del Hip Hop
- Susana Baca
- Thalía
- Tucanes de Tijuana
- Vicente Fernández
- Vico C

Airplay monitored by Nielsen Broadcast Data Systems

Table with columns: WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT/PROMOTION LABEL, PEAK POSITION. Includes tracks like 'EL PROBLEMA' by Ricardo Arjona and 'SUENA' by Intocable.

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.

Airplay monitored by Nielsen Broadcast Data Systems

Table with columns: WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST. Includes tracks like 'EL PROBLEMA' and 'QUIERO QUE ME HAGAS EL AMOR'.

Airplay monitored by Nielsen Broadcast Data Systems

Table with columns: WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST. Includes tracks like 'EN NOMBRE DE LOS DOS' and 'ERES MI RELIGION'.

Airplay monitored by Nielsen Broadcast Data Systems

Table with columns: WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST. Includes tracks like 'SUENA' and 'AMOR DE INTERNET'.



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World Radio History

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	18	NUMBER 1 LAS KETCHUP [△] SHAKETOWN/COLUMBIA 86980/SONY DISCOS (15.98 EQ CD) [M]	Las Ketchup	1
2	2	2	11	SHAKIRA [△] SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1
3	4	5	33	JUANES [△] SURCO 017A/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2
4	3	3	11	RICARDO ARJONA SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3
5	15	30	7	GREATEST GAINER BELINDA ARIOLA 92568/BMG LATIN (9.98 CD)	Mariana: Complices Al Rescate	5
6	6	4	19	LOS TIGRES DEL NORTE FONOVISA 50666 (14.98 CD)	La Reina Del Sur	1
7	5	8	11	LUIS MIGUEL [△] WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	3
8	7	9	13	ENRIQUE IGLESIAS ● UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	1
9	9	12	19	MANA [△] WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1
10	10	11	14	SELENA EMI LATIN 42096 (16.98 CD)	Dnes	4
11	17	20	9	BELINDA ARIOLA 92579/BMG LATIN (9.98 CD)	Silvana: Complices Al Rescate	11
12	8	10	10	KUMBIA KINGS EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3
13	12	13	7	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98) [M]	Soy Asi	12
14	14	15	9	INDUSTRIA DEL AMOR UNIVISION 310623/UG (14.98 CD) [M]	30 Inolvidables	14
15	13	7	10	LOS BUKIS FONOVISA 0991 (14.98 CD) [M]	30 Inolvidables	5
16	11	6	6	ALEJANDRO FERNANDEZ SONY DISCOS 84953 (15.98 EQ CD) [M]	Bellas Artes En Vivo: 100 Anos De Musica Mexicana	6
17	18	—	7	TEGO CALDERON WHITE LION 90033 (13.98 CD) [M]	El Abayarda	17
18	40	—	7	PACESETTER JOAN SEBASTIAN MUSART 2880/BALBOA (8.98/13.98)	Afortunado	18
19	22	19	8	EL CHICHICUILOTE LIDERES 950466 (7.98/13.98)	La Fiesta Del Chichicuilote	19
20	16	14	5	VICENTE FERNANDEZ SONY DISCOS 87589 (17.98 EQ CD)	35 Aniversario...Lo Mejor De Lara	7
21	20	17	10	JAGUARES ● RCA 96656/BMG LATIN (14.98 CD)	El Primer Instinto	2
22	19	22	10	OLGA TANON ● WARNER LATINA 49393 (16.98 CD) [M]	Sobrevivir	11
23	21	18	10	INDIA SONY DISCOS 87454 (16.98 EQ CD)	Latin Songbird: Mi Alma Y Corazon	18
24	23	16	10	VARIOUS ARTISTS UNIVISION 310090/UG (11.98/15.98)	Arcoiris Musical Mexicano Vol. 2	11
25	27	25	10	VARIOUS ARTISTS J&N 87552/SONY DISCOS (13.98 EQ CD)	Bachatahits 2003	25
26	25	23	10	EDNITA NAZARIO SONY DISCOS 87649 (16.98 EQ CD) [M]	Acustico Vol. 2	2
27	29	31	33	THALIA [△] EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1
28	28	21	27	LOS TEMERARIOS AFG SIGMA 052/FONOVISA (10.98/16.98)	Una Lagrima No Basta	1
29	26	29	7	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) [M]	Mas De Mi Alma	1
30	30	24	8	HECTOR & TITO VI 450571/UG (14.98 CD) [M]	A La Reconquista	9
31	37	36	16	CRISTIAN ARIOLA 95787/BMG LATIN (16.98 CD) [M]	Grandes Hits	13
32	31	32	11	CHAYANNE [△] SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1
33	32	35	10	LIMI-T 21 EMI LATIN 43125 (13.98 CD)	El Grupo Del Pueblo	32
34	48	—	6	VARIOUS ARTISTS ARIOLA 95037/BMG LATIN (9.98 CD)	Complices Al Rescate: El Gran Final	34
35	35	41	17	GILBERTO SANTA ROSA ● SONY DISCOS 84781 (6.98 EQ/16.98) [M]	Viceversa	2
36	33	28	20	CONJUNTO PRIMAVERA FONOVISA 95237 (9.98/13.98) [M]	Perdoname Mi Amor	2
37	36	27	6	PALOMO DISA 727032/UG (8.98/13.98)	Situaciones	21
38	39	39	4	SIN BANDERA ● SONY DISCOS 84806 (16.98 EQ CD) [M]	Sin Bandera	12
39	34	37	10	LA ONDA EMI LATIN 35999 (8.98/12.98)	A Toda Onda	29
40	38	26	13	LIBERACION DISA 727029/UG (8.98/13.98) [M]	Historia Musical	7
41	41	34	29	JENNIFER PENA [△] UNIVISION 310053/UG (9.98/13.98) [M]	Libre	2
42	42	40	14	LUPILLO RIVERA [△] SONY DISCOS 87537 (8.98 EQ/13.98) [M]	Amorcito Corazon	4
43	50	38	6	VARIOUS ARTISTS UNIVERSAL LATINO 069842 (16.98 CD)	Radio Hits...Es Musica Vol. 2	36
44	56	46	4	VARIOUS ARTISTS SONY DISCOS 49473/WARNER LATINA (17.98 CD)	No. 1: Un Ano De Exitos Vol. 3	44
45	46	50	4	ELVIS CRESPO SONY DISCOS 87863 (14.98 EQ CD)	Greatest Hits	45
46	44	44	9	VICTOR MANUELLE SONY DISCOS 84663 (16.98 EQ CD)	Le Preguntaba A La Luna	12
47	55	45	14	LOS ANGELES DE CHARLY FONOVISA 50665 (9.98/13.98) [M]	Bonita Mujer	10
48	53	52	9	VARIOUS ARTISTS J&N 87551/SONY DISCOS (14.98 EQ CD)	Salsahits 2003	48
49	49	33	23	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
50	43	43	10	SOUNDTRACK SONY DISCOS 84951 (15.98 EQ CD)	El Clon	19
51	58	51	7	ROCIO DURCAL ARIOLA 96610/BMG LATIN (13.98 CD)	En Concierto: Inolvidable	48
52	62	59	4	VARIOUS ARTISTS J&N 87550/SONY DISCOS (14.98 EQ CD)	Merenhits 2003	52
53	60	61	3	CARLOS VIVES EMI LATIN 38954 (9.98/15.98) [M]	Dejame Entrar	1
54	51	53	10	VICENTE FERNANDEZ ● SONY DISCOS 84782 (10.98 EQ/15.98) [M]	Historia De Un Idolito Vol. 2	2
55	59	63	7	A.B. QUINTANILLA Y LOS KUMBIA KINGS ● EMI LATIN 29745 (9.98/14.98)	Shhh!	1
56	66	—	6	AVENTURA PREMIUM LATIN 12000/J&N (13.98 CD)	We Broke The Rules	56
57	57	57	14	VARIOUS ARTISTS GRAMMY 49152/WARNER LATINA (10.98/18.98)	2002 Latin Grammy Nominees	5
58	52	55	10	MARC ANTHONY ● COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1
59	47	48	14	RUBEN BLADES COLUMBIA 84625/SONY DISCOS (6.98 EQ/16.98)	Mundo	37
60	24	—	8	VARIOUS ARTISTS UNIVISION 310021/UG (10.98/14.98)	Guerra De Estados Pesados Vol. 4	24
61	64	62	7	INTOCABLE [△] EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1
62	68	73	4	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98) [M]	Confesiones...	8
63	45	42	7	THE LATIN ALL-STARS ST. CLAIR 6462 (8.98 CD)	Exitos Latinos: Latin Hits	42
64	74	—	6	VARIOUS ARTISTS DISA 724059/UG (7.98/13.98)	Historia Musical Sonidera	64
65	63	47	10	LOS RAZOS ● RCA 96788/BMG LATIN (12.98 CD) [M]	Dandole Vuelo A La Hilacha	12
66	67	56	7	JOAN SEBASTIAN & PEPE AGUILAR MUSART 2804/BALBOA (7.98/12.98)	Los Grandes	45
67	—	—	1	HOT SHOT DEBUT VARIOUS ARTISTS SONY DISCOS 87543 (14.98 EQ CD)	Protagonistas De La Musica	67
68	61	49	10	PEDRO INFANTE/RAMON AYALA FREDIE/WEA MEX 49255/WARNER LATINA (13.98 CD)	Dos Voces Unidas Por Primera Vez	45
69	73	74	7	CELIA CRUZ SONY DISCOS 84972 (10.98 EQ/16.98) [M]	La Negra Tiene Tumbao	17
70	54	64	8	PANCHO BARRAZA MUSART 2713/BALBOA (15.98 CD)	Las Romanticas De Pancho Barraza	41
71	—	—	1	ALEJANDRO SANZ [△] WARNER LATINA 41541 (10.98/17.98) [M]	MTV Unplugged	1
72	65	—	10	MANU CHAO VIRGIN 13242 (16.98 CD)	The Live Album	22
73	—	—	1	VARIOUS ARTISTS MOCK & ROLL 87635/SONY DISCOS (12.98 EQ CD)	Solo Exitos Underground 2003	68
74	—	—	1	EL MORRO UNIVISION 310080/UG (9.98/13.98)	El Mejor Regalo	74
75	71	—	4	EDNITA NAZARIO ● SONY DISCOS 84956 (16.98 EQ CD) [M]	Acustico	3

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

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Bring Whistles And Tambourines: EMP Exhibition Remembers Disco

BY STEVE WIECKING

SEATTLE—Overheard from two 12-year-old boys exiting the Experience Music Project's (EMP) new disco exhibition: "This place is gay." And it is: The success of the EMP show, "Disco: A Decade of Saturday Nights"—startled adolescents and all—is that it knows where the flamboyant heart of the music lies and hasn't held back in articulating its very specific beat.

The exhibition has everything—the ubiquitous glitter ball, the flashing lights, the outrageous costumes, and white suits. But what you come away with is a surprising respect for the genre and a kind of melancholy exhilaration from the show's rich look at the life that once surrounded it.

While the selected media representation—early reportage of the fad, vintage videoclips, portions of dance instruction tapes, a documentary made by New York University film students in 1977—is engaging, it's the more intimate stuff that stays with you and enriches the discussion of the era.

Among the choice "artifacts" are ingratiating personal photos, correspondence, and programs from the gay clubs that supported and fed on the burgeoning disco scene. The energy expressed in them is often sweetly funny: A membership leaflet from '70s New York club the Gallery notes, "If you wish, you may bring your whistles and tambourines!"

It's not all playful camp, though. Most moving are heartfelt letters sent to Michael Fesco upon the closing of his New York hot spot, Flamingo, in

1981. "It was the beginning of the general development of *me*," a saddened fan writes. "And I don't have to explain that it was far more than just good music and a good party."

The exhibition isn't strictly gay, of course. Curators Eric Weisbard, Ann Powers, and Ben London have done laudable work in respecting the



genre's disparate origins, shining light into the corners from roots to rebirth; Philly soul, Afro-Latin rhythms, and the session musicians who gave disco room to breathe all receive ample credit before Madonna even comes into the picture.

There are pleasant surprises, too: Unsung mavericks like Grace Jones, who captured both the avant-garde and liberating multi-ethnic elements of the period, have whole sections

devoted to them. Judicious archival photo selections capture the surrounding cultural excitement, featuring the blatant yet somehow innocent sexual exuberance of the club scene. And music choices at the provided listening stations don't stop at Donna Summer: bravo for including Amanda Lear's "Enigma (Give a Bit of Mmh to Me)."

The expansive show gets almost everything right, which—considering how easy it would have been to either wallow in the obvious excess or leech the life out of it altogether—is a considerable achievement. One of the only unfortunate aspects of the exhibition at EMP, in fact, is its home. Paul Allen's dream museum has noble ambitions, but its tourist-heavy, mass-market ambience often makes adventurous projects like this feel a bit like a novelty instead of an essential. It doesn't help that it is in a boxy little room, in a space so clean and prefabricated that it threatens to turn the proceedings into charming kitsch; there's something unintentionally funny about putting a "popper necklace" behind a protective glass cover and dryly explaining the use of its handy vial on an informative title card.

That's probably just carping, though, because what has been achieved is still a good example of how to please cultists and educate the masses. Novices will get a kick out of the hands-on DJ booth; experts will love the journalistic inclusion of the DJ-based organization the New York Record Pool.

The show lets you feel as though you're actually the one putting the pieces together—what you're willing to put into it is what you'll get out of it.

This is particularly true of the audio tour. Commentary from the people involved in the era brings into focus the honest passion that went into the blossoming of the disco sound. Tom Moulton explains the sentiment behind his creation of the world's first remix (BT Express' "Do It [Til You're Satisfied]"): "Wouldn't it be great if you could extend that feeling?"

Better still are the humorous asides: Janice-Marie Johnson, lead singer/bassist with A Taste of Honey, recalls that she came up with the first verse to "Boogie Oogie Oogie" after telling off a particularly stiff military-base crowd. She had shouted, "If you think you're too cool to boogie . . .!" and the rest is history.

Yes, the Disney antics and desperate Ethel Merman efforts and all the other evidence of oversaturation that signified disco's demise are here on visual and audio display. But it's the life that you will remember.



by Michael Paoletta

GOTTA KEEP MOVING: Nearly one year ago, the joint venture between Tommy Boy Records and the Warner Music Group (WGM) came to an end (*Billboard*, March 16, 2002); the agreement left Tommy Boy without a catalog to call its own. In the months since, Tommy Boy founder Tom Silverman says the label has been able to break even "without a catalog or a big hit. 2002 was a landmark year for Tommy Boy, as we scaled back to hunker down through this difficult market."



SILVERMAN

Late last year, Tommy Boy formed Tommy Boy Films, which will develop and distribute films, original TV series, and DVDs (*Billboard Bulletin*, Oct. 9, 2002). "It's about trying new things," Silverman notes. "You must be willing to take new risks. Majors, radio, and retail can't afford to do this. But I can't worry about that. Today, you need to challenge people with different concepts and ideas."

At the same time, Tommy Boy is also looking to invest in another label to further increase its billing for 2003. "WGM took my catalog, so I'm looking for a label with catalog," Silverman says. "I'm currently investigating U.S. labels in the 5 million billing range."

In February, Tommy Boy is scheduled to open an office in Cologne, Germany. This will be followed one month later by a U.K. office. Silverman offers, "This will give us the opportunity to have simultaneous international releases, which is very important in the dance/electronic marketplace."

And while it's very early in the new year, Silverman is able to confirm many major releases for the label. Upcoming from Tommy Boy are full-lengths from Biz Markie, Faith Trent, Kristine W., Murk, ghetto-tech DJ Disco D, and Fannypack, a new female trio from Brooklyn, N.Y.,

that Silverman likens to Kraftwerk, J.J. Fad, and the Waitresses. Also on the release schedule is something new from Malcolm McLaren: *Diorama*, a concept album detailing the history of the House of Dior. Silverman is quick to point out that Tommy Boy has the McLaren disc for the world and the Markie disc for most of the world.

Pondering the future, Silverman says, "The majors want everything that sells 500,000 units and greater. This will more and more leave the artists with top ends of 200,000 or less to the indies. Last year, we had shots at more records than we've had in a long time. I expect that trend to continue: More repertoire for independents as the majors focus on their core competencies and relinquish their unprofitable foray into niche and experimental music genres."

ROLODEX UPDATE: With the start of a new year, we must note some recent changes in the industry.

Tanya Gerber, formerly of London-Sire in New York, returned home to London about one year ago. Now settled in, she is the director of E22nd, which handles press representation for Pete Tong, Seb Fontaine, Tim Deluxe, Darren Emerson, Mark Hill, and Underwater Records, among other clients. FYI: Gerber confirms rumors that Sean "P. Diddy" Combs has collaborated with Emerson on a dance track. Gerber may be reached at 44-207-384-7366.

Also back in London is Cameron Macphail, late of Formula PR in New York. He's currently heading the publicity department at Web site/record label Trust the DJ (trustthedj.com). His clients include DJs Gilles Peterson, CJ Mackintosh, Alan Thompson, and Mistress Barbara. Macphail may be contacted at 44-208-962-5432.

Here in the U.S., as a result of budget cuts, Gary Ford was relieved of his assistant VP of publisher relations position at ASCAP in New York. For most of last year, Ford relentlessly encouraged dance/electronic artists to join ASCAP. Passionate about the music and the owner of a good set of ears, Ford also held panel discussion groups, which were open to all ASCAP members; producers/artists Roger Sanchez and Morel were panelists at one such forum. These days, Ford is representing various dance artists (and their tracks) with hopes of securing licensing deals for all. Ford may be reached at 917-499-5496.



A Man and a Woman. Singer Jocelyn Brown recently stopped by Galaxy FM radio in the U.K. to co-host DJ/producer David Morales' weekly Friday-night dance show. One of the highest-rated national radio shows in its time slot, *Morales on Galaxy FM* airs from 9 p.m.-11 p.m. in the U.K. It can also be heard from 4 p.m.-6 p.m. EST on the station's Web site, galaxyfm.co.uk. Pictured are Brown, left, and Morales.

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Billboard® HOT DANCE MUSIC™

Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	1	1	11	NUMBER 1	3 Weeks At Number 1	
1	1	1	11	DARK BEAT (ADDICTED 2 DRUMS)	TWISTED 77855/THE RIGHT STUFF	Oscar G & Ralph Falcon
2	2	2	12	SORROW (ORANGE FACTORY & E-SMOOVE MIXES)	TOMMY BOY SILVER LABEL 2385/TOMMY BOY	Dolce
3	5	5	7	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES)	JIVE 40071	Justin Timberlake
4	4	4	8	SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
5	7	7	7	SURRENDER (REMIXES)	ATLANTIC 49446	Laura Pausini
6	9	9	7	HE IS (REMIXES)	RCA PROMO	Heather Headley
7	12	12	7	DON'T LEAVE ME THIS WAY (E-N AND FRIBURN & URIK MIXES)	STAR 69 1249	e-n Featuring Ceevox
8	3	3	11	THE SOUND OF VIOLENCE	ASTRALWERKS 38842	Cassius With Steve Edwards
9	15	15	6	HIT THE FREEWAY (REMIXES)	ARISTA PROMO	Toni Braxton Featuring Loon
10	16	16	6	HEAD	ND LABEL PROMO	Thunderpuss & Barnes
11	14	14	7	LOVE REVOLUTION	FRIXION 9001/JUNGLE RED	Pat Hodges With The Sweet Inspirations
12	13	13	7	ANYWAY (MEN ARE FROM MARS)	TOMMY BOY 2387	Amber
13	10	10	12	MR. LONELY (REMIXES)	J 21243	Deborah Cox
14	8	8	11	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
15	21	21	6	TEARS FROM THE MOON	NETTWERK 33170	Conjure One Featuring Sinead D'Connor
16	6	6	12	TROY (THE PHOENIX FROM THE FLAME)	RADIKAL 99155	Sinead D'Connor
17	11	11	10	YOU CAN GET OVER	HARLEQUIN 1243	Shauna Solomon
18	25	25	4	THROUGH THE RAIN (REMIXES)	MONARC/ISLAND 063793/IDJMG	Mariah Carey
19	17	17	9	BREATHE (REMIXES)	REDZONE PROMO/ARISTA	Blu Cantrell
20	24	24	5	THE WRECKONING (THUNDERPUSS & DJ MONK MIXES)	DREAMWORKS PROMO	Boomkat
21	22	22	7	YANG YANG (PETER RAUHOFFER & ORANGE FACTORY REMIXES)	MINDTRAIN 12502/STAR 69	Dno
22	19	19	13	POOR LENO	WALL OF SOUND 46732/ASTRALWERKS	Royksopp
23	27	27	4	ALL AROUND THE WORLD (PUNK DEBUTANTE)	DREAMWORKS PROMO	Cooler Kids
24	20	20	8	COME INTO MY WORLD	CAPITOL 77829	Kylie Minogue
25	18	18	11	ALIVE	SERIOUS 25876/MCA	Alive Featuring D.D. Klein

POWER PICK

26	32	32	4	DANCE DANCE (THE MEXICAN)	VIRGIN PROMO	Thalia
27	23	23	12	I'LL BE HERE	DEFINITY 017	Automagic Featuring Nashom
28	34	34	4	RAIN (LET IT FALL DOWN)	KING STREET 1150	Stephanie Cooke
29	26	26	10	MURDER ON THE DANCEFLOOR	UNIVERSAL 065913/UMRG	Sophie Ellis Bextor
30	33	33	5	BREATHE	CATALOGUE 77870/CAPITOL	Telepopmusik
31	31	31	6	Y	JELLYBEAN 2654	Kiwi Dreams Vs. Hard Attack
32	36	36	4	IN THIS WORLD	V2 27771	Moby
33	30	30	10	EVIL MOOGAFOOGA	MTA 27766/V2	Spacefunk
34	41	41	4	I SHOULD KNOW	CREDENCE PROMO/CAPITOL	Dirty Vegas
35	39	39	5	AMAZING	NETTWERK 33169	Andy Hunter

HOT SHOT DEBUT

36			1	EMOTIONAL ROLLERCOASTER (JUNIOR VASQUEZ REMIX)	COLUMBIA PROMO	Vivian Green
37	45	45	1	MUST BE DREAMING	SERIOUS PROMO/MCA	Frou Frou
38			1	YOUR SONG (REMIXES)	ROCKET/UNIVERSAL PROMO/UMRG	Elton John
39	46	46	1	GATES OF MIND	PROVOCATIVE 77763/THE RIGHT STUFF	Sterbinszky & Tranzident Featuring Jewls
40	47	47	1	DREAMS	JELLYBEAN 2658	Afro Medusa
41	38	38	2	WHITE LIPSTICK GIRL	UNCOMMON UNDERGROUND 002	Anny
42	44	44	1	BEAUTIFUL CHILD (A DEEPER LOVE)	XTRAVAGANZA 99143/RADIKAL	Madelyne
43	40	40	2	FASCINATED	MINISTRY OF SOUND PROMO/MCA	Raven Maize
44	28	28	14	BODY [REACH OUT] (WIDELIFE & HARD ATTACK MIXES)	TOMMY BOY SILVER LABEL 2382/TOMMY BOY	Faith Trent
45			1	WHAT I WANT	JELLYBEAN 2648	Marisa Turner
46	35	35	13	DANCE TO THE MUSIC (PETER RAUHOFFER REMIXES)	STAR 69 12441	Laszlo Panallex
47			1	CIRCLE	VELLUM 54579/LIGHTYEAR	Suzy K
48	29	29	14	WAKE UP WITH YOU [THE I WANNA SONG] (REMIXES)	VANGUARD 80814	Julia Fordham
49	37	37	14	IRRESISTIBLE!	TWISTED 77827/THE RIGHT STUFF	Superchumbo
50	43	43	10	PUNK	MIDNIGHT 88489	Ferry Corsten

JANUARY 11 2003

Billboard® HOT DANCE BREAKOUTS

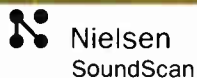
Club Play

Maxi-Singles Sales

1	RISE UP Funky Green Dogs STAR 69	1	EMERGE Fischerspooner CAPITOL
2	EVERYONE SAYS HI (METRO REMIX) David Bowie ISD/COLUMBIA	2	TIME AFTER TIME Novaspaces RADIKAL
3	DONTCHANGE (POUND BOY REMIXES) Musiq DEF SOUL/JMG	3	THE FUNK PHENOMENA 2K Armand Van Helden SUBMENTAL/ZYX
4	GET WITH ME (TODD TERRY REMIX) 3rd Storee Featuring Joe Budden EDMONDS/DEF SOUL/JMG	4	WE MAKE MUSIC Greyboy UBIQUITY
5	HAUNTING ME Cuba Computers SMINICH/DEEP DISH	5	CAN YOU DIG IT? Jamx & DeLeon RADIKAL

Breakouts: Titles with future chart potential, based on club play or sales reported this week. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Maxi-Singles Sales and Sales Breakouts data compiled by



Maxi-Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist

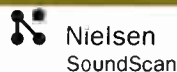
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	11	NUMBER 1	10 Weeks At Number 1	
1	1	1	11	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
2	2	—	1	FEELIN' YOU (MAURICE JOSHUA, VICTOR CALDERONE & MAC QUAYLE MIXES)	MUSIC WORLD/COLUMBIA 7801/CRG	Solange
3	3	2	12	L'ITALIANO	NERVOUS 20527	The Sicilians Featuring Angelo Venuto
4	4	4	12	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
5	5	5	11	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
6	7	8	10	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
7	12	11	10	FULL MOON (DANCE MIXES)	ATLANTIC 85320/AG	Brandy
8	9	12	8	SOMETHING	ROBBINS 72056	Lasgo
9	10	6	13	THE BOYS OF SUMMER	ROBBINS 72075	DJ Sammy Featuring Loona
10	8	7	14	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES)	JIVE 40071	Justin Timberlake
11	6	3	17	ANYWAY (MEN ARE FROM MARS)	TOMMY BOY 2387	Amber
12	14	13	12	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
13	16	14	10	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455	Cher
14	11	17	11	SIX DAYS	MCA 063874	DJ Shadow Featuring Mos Def
15	17	9	14	SURRENDER (REMIXES)	ATLANTIC 49446/AG	Laura Pausini
16	15	16	11	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
17	19	—	1	TROY (THE PHOENIX FROM THE FLAME)	RADIKAL 99155	Sinead D'Connor
18			1	CRY ME A RIVER	JIVE 40073	Justin Timberlake
19	18	19	14	SERVE THE EGO (REMIXES)	ATLANTIC 85398/AG	Jewel
20	24	—	1	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iiio
21	23	—	1	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
22	21	23	17	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
23	20	22	11	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79751/CRG	Marc Anthony
24			1	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
25	25	24	14	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Video clip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) CD Maxi-Single available. (V) Vinyl Maxi-Single available. (C) Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 11 2003

Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by



ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	8	NUMBER 1	8 Weeks At Number 1	
1	1	8	LOUIE DEVITO	DEE VEE 0004/MUSICRAMA	N.Y.C. Underground Party 5
2	3	21	BJORK	ELEKTRA 62187/EEG	Greatest Hits
3	4	21	DJ SAMMY	ROBBINS 79831	Heaven
4	6	13	OAKENFOLD	MAVERICK 48204/WARNER BROS.	Bunkka
5	5	13	KUMBIA KINGS	EMI LATIN 42525	All Mixed Up: Los Remixes
6	7	13	MOBY	V2 27127	18
7	2	13	ZOEGIRL	SPARROW 49546 [M]	Mix Of Life
8	10	13	THE HAPPY BOYS	ROBBINS 79834 [M]	Dance Party (Like It's 2003)
9	8	13	DIRTY VEGAS	CREDENCE 39988/CAPITOL	Dirty Vegas
10	11	13	THE STREETS	VICE 93181/ATLANTIC [M]	Original Pirate Material
11	9	13	THIEVERY CORPORATION	EIGHTEENTH STREET LOUNGE 010 [M]	The Richest Man In Babylon
12	14	13	THE HAPPY BOYS	ROBBINS 79830 [M]	Trance Party (Volume Two)
13	12	13	RACHAEL LAMPA	WORLD 01488/WARNER BROS.	Blur
14	13	13	TELEPOPMUSIK	CATALOGUE 77870/CAPITOL [M]	Genetic World
15	15	13	ZERO 7	QUANTUM/ULTIMATE DILEMMA 5007/PALM [M]	Simple Things
16	23	13	DJ SHADOW	MCA 112037	The Private Press
17	18	13	DJ SAMMY	MINISTRY OF SOUND 4085869/MCA	The Annual 2003 America
18	24	13	VARIOUS ARTISTS	ULTRA 1131	Ultra.Trance:1
19	20	13	DJ MARK FARINA	DMR 225 [M]	Mushroom Jazz 4
20	22	13	LASGO	ROBBINS 79832	Some Things
21	19	13	VARIOUS ARTISTS	ULTRA 1131	Ultra.Chilled 03
22		13	ROYKSOPP	WALL OF SOUND 13352/ASTRALWERKS	Melody A.M.
23	17	13	VARIOUS ARTISTS	VERVE 03006-78	Verve//Remixed
24		13	DJ GEOFFE	UBL 0901	Best Of Club Hits Vol. 1
25	16	13	BJORK	ELEKTRA 62187/EEG	Family Tree

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with 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 (Doro). △ Certification of 200,000 units (Platino). * Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatsseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Nashville

by Phyllis Stark



Scene™

NEW & NOTEWORTHY: Sugar Hill Records will deliver an album of unreleased and rare **Willie Nelson** demos Feb. 11. *Crazy: The Demo Sessions* includes the first recording of "Crazy" pitched to **Patsy Cline** in 1961. The disc also includes eight previously unreleased recordings, including one newly discovered Nelson composition called "I'm Still Here."

The tracks were all recorded in the '60s in sessions for **Hal Smith** and **Ray Price's** Pamper Music publishing company. They were discovered in 1994 on a quarter-inch tape reel simply labeled "Pamper Demos" in the vaults of Sony/ATV Tree Music Publishing in Nashville. (Tree purchased Pamper in 1969 and became part of Sony in 1989.) Album producer **Steve Fishell**, Sugar Hill's director of A&R, worked closely with Nelson on song selection.

Bonus material includes a video interview with songwriter **Hank Cochran**, who discovered Nelson and signed him to Pamper, plus three bonus hidden tracks: the unreleased original versions of "Save Your Tears" and "Within Your Crowd" and a demo recording of "Half a Man." The album also features extensive liner notes and photos researched and provided by the Country Music Hall of Fame.

MCA Nashville will release **George Strait's** first live album, *For the Last Time: Live From the Astrodome*, Feb. 11. The 16-song disc was recorded on the closing night of the Houston Livestock Show and Rodeo, March 3, 2002. The annual Livestock Show and Rodeo was held at the Houston Astrodome for 37 years but moves this year to the newly built Reliant Stadium. Strait will participate in the opening ceremonies of this year's event Feb. 25. *For the Last Time* was co-produced by Strait and his longtime producer, **Tony Brown**. It will be Strait's 30th album.

Sony Music will release a DVD of the **Dixie Chicks** TV special, *An Evening With the Dixie Chicks*, next month. The program aired in the U.S. on NBC-TV last December. The DVD will contain additional footage not seen on the TV special.

V-DAY FOR COLLIER: Former RMG Records president **George Collier** has formed V Tone Music in Nashville. The company will specialize in establishing artist distribution deals for independent country, Americana, AC, and pop artists. Its products will be primarily distributed through Com-

pendia Music Group. V Tone will also offer radio and video promotion and marketing services. The company hopes to fill a niche for artists who want to release their own albums but seek national distribution.



An industry veteran, Collier's résumé includes stints with Capitol Records, MCA, Atlantic, and Inter-sound International.

ON THE ROW: FrontPage Publicity and Kevin Lane Public Relations have formed a partnership to jointly represent acts **Clay Walker** and **Riders in the Sky**. FrontPage, founded by owner **Kathy Allmand** in 1997, represents **Dixie Chicks**, **Naomi Judd**, **Travis Tritt**, **George Strait**, **Patty Loveless**, and **Martina McBride**. **Kevin Lane**, a former publicist at Mercury Records, represents the band **America** and **Regie Hamm**.

Nashville-based Americana Entertainment has appointed **Marcus Rowe** as product manager. He most recently was country format director for Kelly Music Research and previously worked at the now-defunct trade magazine *Gavin*.

ARTIST NEWS: **Shania Twain** and **Kenny Chesney** have been confirmed to perform at the CMT Flameworthy 2003 Video Music Awards, set for April 7 at Nashville's Gaylord Entertainment Center. The show will be telecast live on CMT from 8 p.m.-10 p.m. ET. Veteran producer **Carol Donovan** will executive-produce the program.

RCA confirms that it has parted ways with **Clint Black**, who recorded for the label since his debut album, *Killin' Time*, was released in 1989. Black has scored 13 No. 1 songs on the *Billboard* Hot Country Singles & Tracks chart. Artist **Tommy Shane Steiner** also recently exited the RCA roster after one album.

SIGNINGS: Sony Music Nashville has signed a recording deal with 19-year-old singer/songwriter **Minnie Murphy**, who also recently signed a writing deal with Sony/ATV Music Publishing along with her mother and frequent co-writer, **Pat Murphy**. Minnie Murphy is the half-sister of Mercury artist **Jamie O'Neal**.

Michael Peterson and **Ricochet** signed with the Bobby Roberts Co. last month for booking representation.

Jennifer Hanson Is Getting Off To A 'Beautiful' Start On Capitol

BY PHYLLIS STARK

NASHVILLE—As the perennial pop vs. traditional stylistic debate rages on in the country format, Capitol Records has chosen to introduce newcomer Jennifer Hanson with a single, "Beautiful Goodbye," that is more pop than country and has inspired Sheryl Crow comparisons. But Hanson's eponymous debut album, due Feb. 18, also has some solid country songs on it that may placate purists.

Regardless of style, Hanson's songwriting shines throughout the album, which she co-produced with Greg Droman and on which she co-wrote nine of the 11 songs. She wrote several with husband Mark Nesler, a prominent Nashville songwriter/artist.

Fletcher Foster, Capitol senior VP of marketing in Nashville, says part of Hanson's initial appeal to the label staff was that her songwriting "was incredibly strong. To have a new artist who knows what they want to sing about and the material is [already] there, you're already at first, if not second, base."

When the label releases one of Hanson's more country-sounding cuts as a future single, Foster says, "we'll be able to show the whole breadth of Jennifer as an artist."

Foster says Capitol chose the first single very carefully. "We felt that 'Beautiful Goodbye' was uniquely different and could set her apart from not only all the other new artists out there but also the acts out there in general. We felt this would be a great song, because it did have some youthful appeal."

A sexy video, which has received extensive play on Country Music Television and Great American Country, also helped differentiate Hanson. Foster notes, "There are very few females in the format that are playing electric guitar."

The single has been on the Hot Country Singles & Tracks chart for more than five months—not considered an unusually long time anymore in the country format. It has finally begun to kick in and is No. 22 this issue.

Hanson was introduced to radio with a lengthy bus tour of stations during the summer of 2002. Mitch Mahan, PD of country WIRK West Palm Beach, Fla., says, "The single is getting a lot of notice. It really stands out. We are also getting a lot of 'Who is that?' calls from men and women. The thing I like about the song is its ability to entertain WIRK listeners who are coming to the sta-

tion to hear the new Tim McGraw, the new Dixie Chicks, Shania Twain, and Faith Hill songs. It definitely has P2 and P3 appeal without offending the P1s."

Country WYRK Buffalo, N.Y., PD John Paul says, "Listener response has been great. It's a very relatable song for anyone who ended a relationship. The tempo is a nice fit, too."



As for Hanson herself, Paul says, "She's got a tremendous amount of star quality. She's beautiful with a wonderful personality and is an excellent songwriter. I think she's got the goods to go very far."

ROUNDING OUT THE ROSTER

Capitol, best-known as the home of male stars Garth Brooks, Keith Urban, and Trace Adkins, could use a successful female artist to round out its roster. The label staff recently endured the disappointment of launching Cyndi Thompson with a gold-selling album, only to have her walk away from her career as a performer. Capitol also recently parted ways with Mindy McCready after just one album. Thus, hopes are high for Hanson.

"She's going to be a great artist and a great spokesperson for our format," Foster predicts. "She loves country music and has no desire to leave the format, [but] the hipness and youth she's got are going to be fresh for our format."

For a country singer, Hanson comes from an atypical background, which is reflected in her music. She grew up in Southern California with a guitarist father who spent years on

the road touring with the Righteous Brothers, followed by 16 years and counting touring with country supergroup Alabama.

Foster says Hanson will be marketed to fans of Alabama since many of them are familiar with her because of her father. The label is also planning showcases this month and in February in New York, Los Angeles, and Nashville and is exploring ideas for some Internet campaigns to launch the album because, as Foster says, "she's very visually friendly for the Web."

'TOO YOUNG AND TOO POP'

Hanson moved to Nashville in 1995 and spent two years in a development deal with RCA Records, which ultimately did not pan out. She signed with Acuff-Rose as a songwriter in 1998 and remains a staff writer for that company following its sale last year to Sony/ATV Tree. She has not yet signed a management or booking contract.

Hanson is happy to have landed at Capitol. Although her experiences with RCA were positive, she says, "They had a full roster of females, and it probably wasn't the best place for me to end up."

Even before moving to Nashville, Hanson would make frequent trips there to try to launch her career. However, she says she was "too young and too pop for what was going on at the time." She persevered, determined that "what I was writing about lent itself more to the country market."

"A lot of artists and writers who are trying to find their way try to second-guess what they want to do," she continues. "When I stopped doing that and started making music I liked, that's when things took shape for me and began to make sense."

Hanson has had the benefit of learning about the music business both from her father's experiences and from seeing Nesler lose his record deal when his former label, Asylum, shut down.

"The main thing I learned from my dad is that this is a job, and it's a hard job. It's a lifestyle you really have to want," she explains. What she learned from Nesler's experience is that "the rug can get jerked out from under your feet at any moment. I try to approach this business with a realistic outlook."

Still, she says, "I always felt like this [career] was tangible for me. Growing up around the guys in Alabama and watching them play for 60,000 people seemed normal to me."

JANUARY 11
2003

Billboard[®] TOP COUNTRY ALBUMS[™]

Sales data compiled by
Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
			NUMBER 1				6 Weeks At Number 1	38	33	36	BROOKS & DUNN ▲	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1
1	1	1	SHANIA TWAIN	MERCURY 170313 (11.98/18.98 CD)	Up!	1	39	41	39	REBECCA LYNN HOWARD	MCA NASHVILLE 178078 (11.98/18.98)	Forgive	5	
2	2	2	DIXIE CHICKS ▲ ³	MONUMENT/COLUMBIA 86840/CRG (12.98 EQ/18.98)	Home	1	40	43	47	LEE ANN WOMACK	MCA NASHVILLE 170287 (12.98/18.98)	Something Worth Leaving Behind	2	
3	3	3	TIM MCGRAW	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	41	40	45	THE CHIEFTAINS	RCA VICTOR 63971 (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	21	
4	5	11	FAITH HILL ▲ ²	WARNER BROS. 47373/WRN (12.98/18.98)	Cry	1	42	39	40	VARIOUS ARTISTS ●	BNA 67043/RLG (12.98/17.98)	Totally Country	2	
5	4	14	ELVIS PRESLEY ▲ ³	RCA 4972* (12.98/18.98)	Elvis: 30 #1 Hits	1	43	45	44	LONESTAR ▲	BNA 67011/RLG (12.98/18.98)	I'm Already There	1	
6	6	7	TOBY KEITH ▲ ²	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	44	47	49	DARRYL WORLEY	DREAMWORKS 450251/INTERSCOPE (11.98/18.98)	I Miss My Friend	1	
7	7	8	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (12.98/18.98)	Melt	1	45	49	52	EMERSON DRIVE	DREAMWORKS 450172/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13	
8	8	9	KENNY CHESNEY ▲ ²	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	46	44	43	BLAKE SHELTON ●	WARNER BROS. 24731/MRN (11.98/17.98)	Blake Shelton	3	
9	10	20	ALAN JACKSON ▲ ³	ARISTA NASHVILLE 67033/RLG (12.98/18.98)	Drive	1	47	48	48	THE NITTY GRITTY DIRT BAND	CAPITOL 40177 (11.98 CD)	Will The Circle Be Unbroken, Volume III	18	
10	11	11	VARIOUS ARTISTS ●	EPIC/A&E/UNIVERSAL/RLG 86920/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5	48	50	51	DELBERT MCCLINTON	NEW WEST 6042 (17.98 CD)	Room To Breathe	12	
11	12	13	MARTINA MCBRIDE ▲	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	49	51	50	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4	
12	10	7	ALAN JACKSON	ARISTA NASHVILLE 67062/RLG (11.98/17.98)	Let It Be Christmas	6	50	52	61	GARTH BROOKS ▲ ²	CAPITOL 31330 (10.98/18.98)	Scarecrow	1	
13	14	14	ALISON KRAUSS + UNION STATION ●	ROUNDER 61045/UME (11.98 CD)	Live	9	51	42	20	PATTY LOVELESS	EPIC 83367/SONY (17.98 EQ CD)	Bluegrass & White Snow: A Mountain Christmas	20	
14	15	15	KEITH URBAN ●	CAPITOL 97591 (10.98/18.98)	Golden Road	3	52	55	55	TRICK PONY ●	WARNER BROS. 47327/WRN (11.98/17.98)	Trick Pony	12	
15	13	16	GEORGE STRAIT ●	MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	53	65	64	STEVE EARLE	E-SQUARED 751147/ARTEMIS (17.98 CD)	Jerusalem	7	
16	18	17	LEANN RIMES ●	CURB 76747 (12.98/18.98)	Twisted Angel	3	54	54	56	PATTY LOVELESS	EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19	
17	19	18	NICKEL CREEK	SUGAR HILL 3941 (11.98 CD)	This Side	2	55	60	57	LINDA RONSTADT	ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19	
18	16	12	BROOKS & DUNN	ARISTA NASHVILLE 67053/RLG (11.98/17.98)	It Won't Be Christmas Without You	12	56	57	59	VARIOUS ARTISTS	COLUMBIA 86310/CRG (11.98 EQ CD)	Kindred Spirits: A Tribute To The Songs Of Johnny Cash	17	
19	17	18	TOBY KEITH ▲	DREAMWORKS 450257/INTERSCOPE (12.98/18.98)	Pull My Chain	1	57	61	—	CLINT BLACK	RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8	
20	22	22	MARK WILLIS	MERCURY 170313 (11.98/18.98)	Greatest Hits	19	58	46	42	BOB RIVERS	ATLANTIC 83591/AG (17.98 CD)	White Trash Christmas	42	
21	23	26	GEORGE STRAIT	MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	59	62	66	WILLIE NELSON	LOST HIGHWAY 185231/MERCURY (12.98/18.98)	The Great Divide	5	
22	20	23	JOHNNY CASH	AMERICAN/ST HIGHWAY 063339/UME (18.98 CD)	American IV: The Man Comes Around	14	60	59	58	BILL ENGVALL	WARNER BROS. 48340/WRN (11.98/17.98)	Cheap Drunk: An Autobiography	37	
23	25	28	TRICK PONY	WARNER BROS. 48236/WRN (12.98/18.98)	On A Mission	13	61	56	53	SHANIA TWAIN	MERCURY 170352 (12.98 CASSETTE)	Up! (Country Mixes)	23	
24	27	31	GARY ALLAN ●	MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	62	67	65	KELLIE COFFEY	BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5	
25	21	21	MONTGOMERY GENTRY	COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	3				PACESETTER				
26	24	24	BRAD PAISLEY ▲	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	73	75	77	SHEDAISY	LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	3	
			GREATEST GAINER					69	62	78	TRACY BYRD	RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
28	26	27	DIAMOND RIO	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	65	64	63	STEVE AZAR	MERCURY 170269 (11.98/17.98) [M]	Waitin' On Joe	29	
29	29	32	TIM MCGRAW ▲ ²	CURB 78711 (12.98/18.98)	Set This Circus Down	1	66	68	74	SOUNDTRACK	LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10	
30	28	29	TRAVIS TRITT	COLUMBIA 86560/SONY (12.98 EQ/18.98)	Strong Enough	4	67	70	71	REBA MCENTIRE ●	MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	
31	31	35	JOE NICHOLS	UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	12	68	66	70	JOHN MICHAEL MONTGOMERY	WARNER BROS. 48341/WRN (12.98/18.98)	Pictures	13	
32	34	34	ANNE MURRAY	STRAIGHTWAY 39779 (19.98/19.98)	Country Croonin'	13	69	58	54	CLEDUS T. JUDD	MONUMENT 85897/SONY (11.98 EQ/17.98) [M]	Cledus Envy	19	
33	32	37	TRACE ADKINS	CAPITOL 30618 (10.98/17.98)	Chrome	4	70	75	73	TAMMY COCHRAN	EPIC 86052/SONY (11.98 EQ/17.98)	Life Happened	11	
34	36	38	WILLIE NELSON & FRIENDS	LOST HIGHWAY 170340/UME (18.98 CD)	Stars & Guitars	18	71	72	72	PHIL VASSAR	ARISTA NASHVILLE 67048/RLG (11.98/17.98)	American Child	4	
35	37	30	LEE ANN WOMACK	MCA NASHVILLE 170289 (11.98/18.98)	The Season For Romance	19	72	72	71	AARON TIPPIN	LYRIC STREET 165033/HOLLYWOOD (12.98/18.98)	Stars & Stripes	10	
36	35	41	ALISON KRAUSS + UNION STATION ●	ROUNDER 61045/UME (11.98/17.98)	New Favorite	3	73	72	71	HANK WILLIAMS	MERCURY/UTV 170268/UME (24.98 CD)	The Ultimate Collection	32	
37	30	33	RANDY TRAVIS	WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	18	74	74	73	WAYLON JENNINGS	BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19	
							75	75	74	LEANN RIMES ●	CURB 78738 (11.98/17.98)	I Need You	1	

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (D). ○ Certification for net shipment of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 11
2003

Billboard[®] TOP COUNTRY CATALOG ALBUMS[™]

Sales data compiled by
Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	
		NUMBER 1				4 Weeks At Number 1	13	11	ALAN JACKSON ▲ ⁵	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	375
1	1	SOUNDTRACK ▲ ¹	LOST HIGHWAY 170221/MERCURY (12.98/18.98)	O Brother, Where Art Thou?	108	14	23	KEITH URBAN ●	CAPITOL 97591 (10.98/16.98) [M]	Keith Urban	97	
2	2	DIXIE CHICKS ▲ ¹¹	MONUMENT 68199/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces	257	15	16	BROOKS & DUNN ▲ ³	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	276	
3	4	TIM MCGRAW ▲ ³	CURB 77978 (12.98/18.98)	Greatest Hits	110	16	19	NICKEL CREEK ●	SUGAR HILL 3909 (11.98 CD) [M]	Nickel Creek	107	
4	3	DIXIE CHICKS ▲ ¹⁰	MONUMENT 63678/SONY (12.98 EQ/18.98)	Fly	174	17	17	WILLIE NELSON ▲	LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	225	
5	5	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	134	18	24	THE JUDDS ●	CURB 77965 (7.98/11.98)	Number One Hits	123	
6	6	FAITH HILL ▲ ⁷	WARNER BROS. 47373/WRN (12.98/18.98)	Breathe	164	19	14	ANNE MURRAY	STRAIGHTWAY 20335 (19.98 CD)	What A Wonderful Christmas	21	
7	7	SOUNDTRACK ▲ ³	CURB 78703 (11.98/17.98)	Coyote Ugly	126	20	25	GEORGE STRAIT ▲	MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	125	
8	8	KENNY CHESNEY ▲ ²	BNA 67976/RLG (12.98/18.98)	Greatest Hits	118	21	—	FAITH HILL ▲ ⁵	WARNER BROS. 46790/WRN (11.98/17.98)	Faith	190	
9	9	SHANIA TWAIN ◆ ¹⁹	MERCURY 536003 (12.98/18.98)	Come On Over	269	22	21	TOBY KEITH ▲	DREAMWORKS 450709/INTERSCOPE (11.98/17.98)	How Do You Like Me Now??	145	
10	10	TOBY KEITH ▲	MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	213	23	13	MARTINA MCBRIDE ●	RCA 67842/RLG (10.98/16.98)	White Christmas	48	
11	12	JOHNNY CASH ▲	LEGACY/COLUMBIA 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	195	24	—	JOHN DENVER	MADACY 4750 (15.98/19.98)	The Best Of John Denver	228	
12	18	TIM MCGRAW ▲ ⁴	CURB 77306 (7.98/11.98)	Everywhere	230	25	—	LEE ANN WOMACK ▲ ³	MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	132	

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (D). ○ Certification for net shipment of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 11 2003

Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Artist			PEAK POSITION
				TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL						TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	
				NUMBER 1			1 Week At Number 1								
1	2	4	15	19 SOMETHIN' C. LINDSEY (C. DUBOIS, D. LEE)			Mark Wills MERCURY 172267	1	31	27	24	13	I'M GONNA GETCHA GOOD! R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY 172272	7
2	1	1	19	SHE'LL LEAVE YOU WITH A SMILE T. BROWN, G. STRAIT (D. BLACKMAN, J. KNOWLES)			George Strait MCA NASHVILLE 172255	1	32	34	35	7	CONCRETE ANGEL M. MCBRIDE, P. WORLEY (S. BENTLEY, R. CROSSBY)	Marina McBride RCA ALBUM CUT	32
3	3	2	22	WHO'S YOUR DADDY? J. STROUD, T. KEITH (T. KEITH)			Toby Keith DREAMWORKS 450815	1	33	35	36	6	WHEN THE LIGHTS GO DOWN D. HUFF, H. L. (C. WISEMAN, J. STEELE, R. RUTHERFORD)	Faith Hill WARNER BROS. ALBUM CUT/WRN	33
4	4	3	29	THESE DAYS M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. STEELE, D. WELLS, S. ROBSON)			Rascal Flatts LYRIC STREET ALBUM CUT	1	34	39	43	14	TRAVELIN' SOLDIER DIXIE CHICKS, L. MAINES (B. ROBISON, F. BRANIFF)	Dixie Chicks MONUMENT ALBUM CUT/EMN	34
5	5	5	27	FALL INTO ME R. MARX (D. ORTON, J. STOVER)			Emerson Drive DREAMWORKS ALBUM CUT	5	35	40	45	4	THAT'D BE ALRIGHT K. STEGALL (T. NICHOLS, M. D. SANDERS, T. SILLERS)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	35
6	9	10	11	THE BABY B. BRADDOCK (H. ALLEN, M. WHITE)			Blake Shelton WARNER BROS. ALBUM CUT/WRN	6	36	32	30	24	WAITIN' ON JOE R. VAN HOY (S. AZAR)	Steve Azar MERCURY 172257	28
7	7	9	20	I JUST WANNA BE MAD B. GALLIMORE (K. LOVEFACE, L. MILLER)			Terri Clark MERCURY 172262	7	37	36	34	17	PRACTICE LIFE D. MALLOY (A. GRIGGS, B. JAMES)	Andy Griggs With Martina McBride RCA ALBUM CUT	33
8	6	7	22	A LOT OF THINGS DIFFERENT N. WILSON, B. CANNON, K. CHESNEY (B. ANDERSON, D. DILLON)			Kenny Chesney BNA 69172	6	38	37	42	5	LET IT BE CHRISTMAS K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	37
9	10	8	25	SOMEBODY LIKE YOU D. HUFF, K. URBAN (K. URBAN, J. SHANKS)			Keith Urban CAPITOL ALBUM CUT	1	39	38	38	9	WHAT A BEAUTIFUL DAY R. WRIGHT (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL ALBUM CUT	36
10	8	6	17	RED RAG TOP B. GALLIMORE, T. MCGRAW, D. SMITH (J. WHITE)			Tim McGraw CURB ALBUM CUT	5	40	33	29	19	I'M NOT BREAKIN' G. HUNT, G. LEACH, S. HOLY (J. FOSTER, M. CHRISTIAN)	Steve Holy CURB ALBUM CUT	27
11	13	17	22	YOU CAN'T HIDE BEAUTIFUL C. FARREN (M. DULANEY, J. SELLERS)			Aaron Lines RCA ALBUM CUT	11	41	45	56	7	IT WON'T BE CHRISTMAS WITHOUT YOU K. BROOKS, R. DUNN, G. DROMAN (S. BUSCH, R. DUNN, L. WILLIAMS)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	41
12	14	11	19	LANDSLIDE DIXIE CHICKS, L. MAINES (S. NICKS)			Dixie Chicks MONUMENT 79791/EMN	2	42	41	39	21	A MEMORY LIKE I'M GONNA BE B. BECKETT, J. LASETER (J. LASETER, R. MURRAH)	Tanya Tucker TUCKERTIME ALBUM CUT	34
13	12	16	15	MAN TO MAN T. BROWN, M. WRIGHT (J. O. HARA)			Gary Allan MCA NASHVILLE 172256	12	43	53	—	2	THE LOVE SONG K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)	Jeff Bates RCA ALBUM CUT	43
14	15	15	40	BEAUTIFUL MESS M. D. CLUTE, DIAMOND RIO (S. LEMAIRE, C. MILLS, S. MINOR)			Diamond Rio ARISTA NASHVILLE ALBUM CUT	1	44	44	44	10	LATELY (BEEN DREAMIN' 'BOUT BABIES) B. J. WALKER JR. (R. HAMM)	Tracy Byrd RCA ALBUM CUT	43
15	11	12	22	I WISH YOU'D STAY FROGERS (C. DUBOIS, B. PAISLEY)			Brad Paisley ARISTA NASHVILLE ALBUM CUT	11	45	42	40	12	FOREVER EVERYDAY M. WRIGHT, L. A. WOMACK (K. PATTON, JOHNSTON, D. O. DAY)	Lee Ann Womack MCA NASHVILLE 172263	37
16	16	18	22	UNUSUALLY UNUSUAL D. HUFF (M. MCGUINN)			Lonestar BNA ALBUM CUT	16	46	43	41	13	MY OLD MAN T. HEWITT, J. NIEBANK (R. ATKINS, T. HEWITT)	Rodney Atkins CURB ALBUM CUT	36
17	19	21	18	CHROME J. STEELE, A. SMITH			Trace Adkins CAPITOL ALBUM CUT	17	47	56	58	3	HANGIN' ROUND THE MISTLETOE K. BROOKS, R. DUNN, G. DROMAN (K. STAS)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	47
18	20	23	22	AT THE END OF THE DAY D. HUFF (K. COFFEY, B. JAMES)			Kellie Coffey BNA ALBUM CUT	18	48	46	46	10	IT'LL GO AWAY L. REYNOLDS (K. DENNEY, D. SAMPSON)	Kevin Denney LYRIC STREET ALBUM CUT	44
19	21	22	20	ON A MISSION C. HOWARD (I. DEAN, K. TRIBBLE, D. MURPHY)			Trick Pony WARNER BROS. ALBUM CUT/WRN	19	49	60	—	2	FELIZ NAVIDAD J. E. NORMAN (J. FELICIANO)	Clay Walker WARNER BROS. ALBUM CUT/WRN	49
20	17	13	23	STRONG ENOUGH TO BE YOUR MAN B. J. WALKER JR., T. TRITT (T. TRITT)			Travis Tritt COLUMBIA 79787	13	50	47	47	13	ALMOST HOME C. MORGAN, P. O. DONNELL (C. MORGAN, K. K. PHILLIPS)	Craig Morgan BROKEN BOW ALBUM CUT	46
21	24	27	11	BROKENHEARTSVILLE B. ROWAN (R. BOUDREAU, C. DANIELS, D. KEES, B. MEVIS)			Joe Nichols UNIVERSAL SOUTH 172241	21	51	51	54	6	THERE'S MORE TO ME THAN YOU B. GALLIMORE (J. ANDREWS, J. T. SLATER, M. CHAGNON)	Jessica Andrews DREAMWORKS 450798	51
22	22	25	23	BEAUTIFUL GOODBYE J. HANSON, G. DROMAN (J. HANSON, K. PATTON, JOHNSTON)			Jennifer Hanson CAPITOL 77816	22	52	54	53	0	THREE WOODEN CROSSES K. LENNING (D. JOHNSON, K. WILLIAMS)	Randy Travis WORD CURB ALBUM CUT/WARNER BROS. CHRISTIAN	52
23	23	26	10	NEXT BIG THING V. GILL (V. GILL, A. ANDERSON, J. HOBBS)			Vince Gill MCA NASHVILLE ALBUM CUT	23	HOT SHOT DEBUT						
24	29	33	7	UP! R. J. LANGE (S. TWAIN, R. J. LANGE)			Shania Twain MERCURY ALBUM CUT	24	53	49	51	14	THIS IS GOD D. HUFF, P. VASSAR (P. VASSAR)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	53
25	18	14	19	EVERY RIVER K. BROOKS, R. DUNN, M. WRIGHT (ANGELO, T. LITTLEFIELD, K. RICHEY)			Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	12	54	49	51	14	PICTURE KID ROCK (R. J. RITCHIE)	Kid Rock Featuring Sheryl Crow Or Allison Moorer LAVA ALBUM CUT/ATLANTIC OR UNIVERSAL SOUTH 172274	45
26	28	32	8	I BELIEVE M. D. CLUTE (S. EWING, D. KEES)			Diamond Rio ARISTA NASHVILLE ALBUM CUT	26	55	48	50	9	I DROVE ALL NIGHT P. WORLEY (B. STEINBERG, T. KELLY)	Pimmonkey BNA ALBUM CUT	48
27	26	28	18	THERE'S NO LIMIT D. HUFF, D. CARTER (D. CARTER, R. SCRUGGS)			Deana Carter ARISTA NASHVILLE ALBUM CUT	26	56	55	57	3	SPEED B. CHANCEY (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA ALBUM CUT	55
28	31	37	7	RAINING ON SUNDAY D. HUFF, K. URBAN (D. BROWN, R. FOSTER)			Keith Urban CAPITOL ALBUM CUT	28	57	—	—	1	ROCKIN' LITTLE CHRISTMAS K. BROOKS, R. DUNN, G. DROMAN (D. ALLEN, B. CHANNEL)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	57
29	30	31	13	FAMILY TREE F. ROGERS, J. STROUD (D. SCOTT)			Darryl Worley DREAMWORKS 450814	29	58	—	—	1	JINGLE BELLS K. STEGALL (TRADITIONAL)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	58
30	25	19	25	'TIL NOTHING COMES BETWEEN US S. HENDRICKS (T. MARTYK, K. HARVICK, R. MARSHALL)			John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	19	59	57	—	4	WINTER WONDERLAND K. BROOKS, R. DUNN, G. DROMAN (F. BERNARD, D. SMITH)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	57
									60	58	55	6	LOVE WON'T LET ME B. J. WALKER JR. (J. DEERE, F. GOLDE, K. LIVINGSTON)	Tammy Cochran EPIC ALBUM CUT/EMN	55

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. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. * Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

JANUARY 11 2003 Billboard TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan			Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	
			NUMBER 1			8 Weeks At Number 1
1	1	8	ALISON KRAUSS + UNION STATION			Live
2	2	20	NICKEL CREEK			This Side
3	3	22	ALISON KRAUSS + UNION STATION			New Favorite
4	5	12	THE NITTY GRITTY DIRT BAND			Will The Circle Be Unbroken, Volume III
5	6	24	DOLLY PARTON			Halos & Horns
6	4	9	PATTY LOVELESS			Bluegrass & White Snow: A Mountain Christmas
7	7	27	PATTY LOVELESS			Mountain Soul
8	8	27	SOUNDTRACK			Down From The Mountain
9	9	27	VARIOUS ARTISTS			Time-Life's Treasury Of Bluegrass
10	11	27	VARIOUS ARTISTS			O Sister! The Women's Bluegrass Collection
11	12	15	VARIOUS ARTISTS			O Sister 2: A Women's Bluegrass Collection
12	14	18	SOUNDTRACK			Songcatcher
13	10	7	VARIOUS ARTISTS			Christmas On The Mountain (A Bluegrass Christmas)
14	13	6	VARIOUS ARTISTS			O Christmas Tree: A Bluegrass Collection For The Holidays
15	15	3	VARIOUS ARTISTS			The Fantastic Pickin' On Series: Bluegrass

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 11 2003 Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan			Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	
			NUMBER 1			7 Weeks At Number 1
1	1	7	PICTURE			Kid Rock Featuring Allison Moorer
2	3	10	BEAUTIFUL GOODBYE			Jennifer Hanson
3	2	21	LONG TIME GONE			Dixie Chicks
4	5	124	CAN'T FIGHT THE MOONLIGHT			LeAnn Rimes
5	4	64	GOD BLESS THE USA			Lee Greenwood
6	6	208	HOW DO I LIVE			LeAnn Rimes
7	7	31	THE IMPOSSIBLE			Joe Nichols
8	8	98	THE WAY YOU LOVE ME			Faith Hill
9	10	42	I SHOULD BE SLEEPING			Emerson Drive
10	—	61	WHERE THE STARS AND STRIPES AND THE EAGLE FLY			Aaron Tippin

ALBUMS

Edited by Michael Paoletta

POP

★ S CLUB

Don't Stop Movin'
PRODUCERS: various
Universal 065352

RELEASE DATE: Dec. 17, 2002

Even with a top 10 single on The Billboard Hot 100 under its belt (the lush "Never Had a Dream Come True"), a gold album, and an ABC Family TV series, S Club is largely unknown in the U.S. That's a shame, as the group's third American album, *Don't Stop Movin'*, is a hook-laden collection of perfect pop tunes. *Movin'* primarily comprises upbeat numbers, including the chirpy "You" and the dancefloor-primed "Alive." The best cut is the superb (and insanely catchy) title track, which was a U.K. No. 1 hit and earned the Best British Single trophy at the 2002 Brit Awards. Hardcore fans take note: *Movin'* culls tracks from the group's last two U.K. albums—*Seeing Double* and *Sunshine*—neither of which were released in the States.—**KC**

KATE RUSBY

10
PRODUCER: John McCusker
Compass 4350

RELEASE DATE: Jan. 7

Anglophiles with a taste for intimate, finely crafted folk music are already well-aware of this British singer/songwriter, who has been offering heartfelt material for nearly a decade. With *10*, Kate Rusby collects her best tunes—many of which have been remixed, remastered, or rerecorded—for state-side consumption. The resulting set gives fans a fresh view of Rusby favorites while providing the uninitiated with enough reasons to become avowed disciples. Singling out any one tune would almost seem to diminish the others, though it is difficult not to gravitate most often to the swaying "Sweet Bride" and the mournful "Over You Now." With their complex melodies, wonderfully literate prose, and richly layered performances, they exemplify why Rusby is one of the finest exports of the U.K.—**LF**

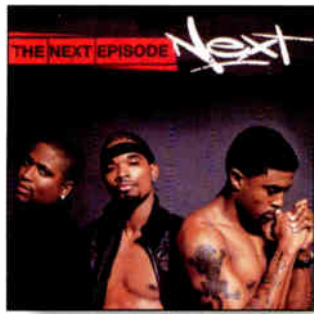
SOUNDTRACK

Adaptation
PRODUCER: Carter Burwell
Astralwerks 43484

RELEASE DATE: Nov. 26, 2002

Mechanized grooves of doom from Fatboy Slim's remix of the main theme lead you into the psychotically twisted landscapes of *Adaptation*, Carter Burwell's hallucinogenic score to director Spike Jonze's new film. Mixing orchestra, electronica effects, Balinese gamelan, rippling harps, and the morphing guitar distortion soundscapes of David Torn, the veteran composer continues to subvert the orchestral tenets of the Hollywood score. Reflecting the internal doubts and recurring nightmares of a screenwriter suffering writer's block, Burwell knowingly takes the clichéd ascending/descending cycle of Hollywood "dream sequences" and mutates it throughout the soundtrack, from the

S P O T L I G H T S



NEXT

The Next Episode
PRODUCERS: various
J 20016

RELEASE DATE: Dec. 17, 2002

Having battled under-appreciated solo sets and throat surgeries, R&B trio Next returns with its J Records debut, *The Next Episode*. RL, Tweet, and T-Lo once again follow their successful recipe of sweet harmonies and sensual lyrics that helped them score on their two previous albums, *Rated Next* and *Welcome to Nextasy*. Lead single "Imagine That" has a light and airy feel that showcases the members' vocal skills, and fellow R&B crooner Jaheim teams with them on "Your Love Is." The mid-tempo track, which compares the love of a woman to the finer things, is a radio-ready hit that may remind fans of Next's "Wifey," which topped the Hot R&B/Hip-Hop Singles & Tracks chart two years ago. Other highlights include the *Hill Street Blues*-inspired "Feels Good," "It's Okay," and "Do Your Thing." *The Next Episode* walks that fine line between sensuality and pure sexuality with a swagger all its own.—**RH**

T.A.T.U.

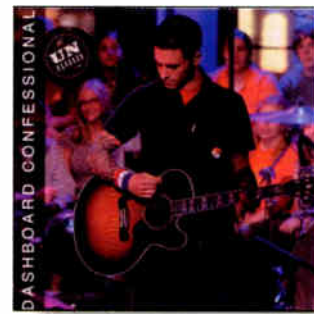
200 KM/H in the Wrong Lane
PRODUCERS: Trevor Horn, Martin Kierszenbaum, Robert Orton
Interscope 44006

RELEASE DATE: Dec. 10, 2002

Videogenic Russian teens Lena Katina and Julia Volkova are T.A.T.U., the first Eastern European recording act to sell more than 1 million albums in Europe. The pair has also created quite a stir for swathing itself in steamy, faux-lesbian imaging with a decidedly Lolita-like edge. Beneath the media-conscious pomp and circumstance is an album dripping with



sugary pop sweetness. Working under the guiding, ever-imaginative hand of studio legend Trevor Horn, the duo exudes a sassy if vocally limited charm that conjures images of a modern-day Bananarama. It shines throughout much of the set, which relies heavily on simple but infectious Euro-dance ditties—most notably the hitworthy "All the Things She Said" and "Not Gonna Get Us." The only sour note is an ill-conceived rendition of the Smiths' "How Soon Is Now."—**LF**



DASHBOARD CONFESSIONAL

MTV Unplugged 2.0
PRODUCERS: Christopher Carrabba, Alex Coletti, Mike Fisher
Vagrant VR378

RELEASE DATE: Dec. 17, 2002

In perusing this CD/DVD, one might be forgiven for thinking that Dashboard Confessional has added a large chorus to the group since its 2001 studio set, *The Places You Have Come to Fear the Most*, which spent more than six months on The Billboard 200. But it's just faithful fans belting along to singer/songwriter Chris Carrabba's vehemently emotional and engaging songs of love lost, as he encourages them to do at every live show. Audience participation does eventually become irritating on the CD (unless, of course, you're also singing along), but it is a wonderful component of the DVD. Mainly comprising songs from the last album (like the MTV2 Video Award-winning "Screaming Infidelities") with a tease of new ones, Dashboard turns in the most memorable *Unplugged* since Lauryn Hill's tearful take. And watching the crowd interaction is all a newcomer needs to understand the band's charisma.—**TP**

pastoral but haunting "The Writer and the Crazy White Man" to the horrific "Evasion and Escape." Burwell's delirious trip to psychosis is capped by the Turtles' "Happy Together," which has never sounded so sinister.—**JD**

R&B/HIP-HOP

► TYRESE

I Wanna Go There
PRODUCERS: various
J 80813-20041

RELEASE DATE: Dec. 17, 2002

On his inaugural J album, Tyrese returns to the old-school-rooted R&B he led with in 1998 à la the top 10 hit "Sweet Lady." Evidence of that can be heard on his current chart-climbing lead track, "How You Gonna Act Like That." Overall a much stronger effort than his last RCA project, *2000 Watts*, this new album shines brightly when the former Coke pitchman works out on such ballad/midtempo numbers as the Musiq-sounding "U Don't Give a Damn About Me" and "I Must Be Crazy," while uptempo foray "Girl Can't Help It" pales in comparison. Music aside, female fans will no doubt be drawn to the CD cover, which portrays a bikini-brief- and hat-clad Tyrese in all his chiseled glory.—**GM**

★ JAZZHOLE

Circle of the Sun
PRODUCERS: Warren Rosenstein, Marlon Saunders, John Pondel
Beave Music 2003

RELEASE DATE: Jan. 14

New York groove collective Jazzhole offers up another eclectic offering on its fourth set, *Circle of the Sun*. Founded by Warren Rosenstein, Marlon Saunders, and John Pondel, Jazzhole's ever-changing lineup is what helps keep its sound fresh. On *Circle*, the group enlists Kaïssa Doumbé, Mark Robohm, and Naren Budhakar, among others, to craft an album that is equal parts soul, electronica, jazz, and ambient. In essence, Jazzhole disregards contemporary R&B conventions in favor of musical landscapes that, while certainly earthy, are also otherworldly. Among its highlights are "A Love Thing" and the inspiring "Love Philosophy." The act's cover of Depeche Mode's "Enjoy the Silence" takes the electro-pop classic in a completely different direction, with vocalist Michelle Lewis effortlessly gliding over a lush backdrop. While purists may balk at such a loose, left-of-center cover, it is rather sublime. A feast for the ears.—**RH**

★ VARIOUS ARTISTS

Global Soul
PRODUCERS: various
Putumayo World Music 206

RELEASE DATE: Jan. 7

Numerous artists from around the world draw much inspiration from American R&B, hip-hop, and soul. Unfortunately, the bulk of this music rarely finds its way back to the U.S. (The Les Nubians and MC Solaars of the world are few and far between.) Of course, this is where a label like Putumayo steps in. For its latest compilation, the globe-trotting imprint has scouted the continents in search of artists who have been influenced by such acts as Destiny's Child, India.Arie, Musiq, the Roots, and Stevie Wonder. The set opens with "J'attendrai" (I Will Wait) by French trio Melgroove; fans of TLC's "Unpretty" and "Waterfalls" will certainly embrace this song's sweet melodies. Fernanda Abreu, who hails from Rio de Janeiro, Brazil, offers "Eu Quero Sol" (I Want Sun), which is equal parts Soul II Soul and Me'Shell Ndegeocello—albeit with an Ipanema twist. "Senza Trucco" (No Trick) by Italian trio Traccia Mista is styled in funky rhythms à la the Meters. The refreshing *Global Soul* also spotlights artists from South Korea and South Africa, among other locations.—**MP**

EARTH, WIND & FIRE

Live in Rio
PRODUCERS: Maurice White, Paul Klingberg
Kalimba 973001

RELEASE DATE: Dec. 10, 2002

What more can be said or written about the venerable band Earth, Wind & Fire? Still touring and churning out new music (such as the *Undercover Brother* soundtrack) after some 30 years, the group has released this concert album, recorded during a weekend in June 1986 in Rio de Janeiro, Brazil. Essentially a trip down memory lane, this outing is a colorful, smile-generating showcase of what the outfit is best-known for: live performances. Representing the last concert featuring all the original members, the energetic set runs through a series of signature hits and album tracks; throughout, the Rio fans roar with approval. Maurice White's world-encompassing quest for new sounds and uplifting sentiments is given the perfect backdrop by Rio, where partying is a de rigueur fact of life. As White writes in the CD's liner notes, "Our goal has been to be the baddest band in the land." Mission accomplished. Racked by RED.—**GM**

GZA

Legend of the Liquid Sword
PRODUCERS: various
MCA 3083

RELEASE DATE: Dec. 10, 2002

With the Wu-Tang Clan on an extended hiatus, member MC Gza takes time to craft his third album. Never one to hold his tongue on issues concerning the music industry, Gza lets challengers, producers, and label executives alike have it on "Did Ya Say That." Accompanied by an organ-driven sample, the Staten Island, N.Y., native lyrically goes after anyone who gets in his way. On "Stay in Line," a much more mellow affair, Gza teams with songstress Santi White over a striking Police-esque guitar sample. Wu-Tang brethren Rza, Ghostface Killah, and Inspectah Deck all make appearances throughout the set. In fact, "Silent," which features Ghostface and Streetlife, makes one yearn for a new Wu-Tang set. Until then, *Legend of the Liquid Sword* ably satisfies.—**RH**

DANCE/ELECTRONIC

COVENANT

Northern Light
PRODUCER: Jacob Hellner
Metropolis 261

RELEASE DATE: Dec. 10, 2002

Swedish sonic frontiersmen Covenant dish up their best disc yet with their ever-evolving brand of electronic body music. Too grim to be labeled "synth pop," this 11-track mix of techno cuts and delicious gloom tunes strikes at various neural counterpoints and hits every time. Stark and modulating images inhabit the synth lines and Eskil Simonson's android voice as much as they do the lyrics, delivering a panoply of bleeding charcoal soundscapes for hungry brains. Arousing and enigmatically intoxicating, *Northern Light* is aural caviar for unfettered imaginations—at once perfect for the dance floor and UFO abductions. Welcome to the planetarium.—**AZ**

(Continued on page 30)

CONTRIBUTORS:

Keith Caulfield, John Diliberto, Deborah Evans Price, Larry Flick, Rashaun Hall, Gail Mitchell, Tamara Palmer, Michael Paoletta, Craig Roseberry, Philip van Vleck, Ray Waddell, Adrian Zupp. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►):

New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 29)

JEAN MICHEL JARRE

Sessions 2000
PRODUCER: Jean Michel Jarre
Dreyfus 36165
RELEASE DATE: Jan. 7

Jean Michel Jarre has been a known commodity to fans of techno and ambient music since he released his groundbreaking album *Oxygene* in 1976. *Sessions 2000* is Jarre's latest foray into ambient electronica, though this outing finds him at least partially merging his mesmerizing ambient music with a melodicism that's most closely akin to jazz. These tracks all share a certain cinematic scope, which is not unusual for ambient tunes, but Jarre has put a good deal of effort into evoking a pensive, understated, jazz feel that, at times—particularly on "March"—is reminiscent of Miles Davis' late work. Nothing here is punctuated by silence, but there's a good deal of space in Jarre's solo voices. He's created a deeply nuanced soundscape that invites repeated listening. Distributed by Koch.—**PVV**

COUNTRY

HICK'RY HAWKINS & SIDMEAT

The Hell I Am
PRODUCER: Jay Matheson
Lost Gold 2225
Release Date: Dec. 10, 2002

South Carolina hellbilly Hick'ry Hawkins is kicking up some dust with an ornery brand of hard-twang country loaded with attitude. Hawkins moans with pride on "Country Guitar Pickin' Man," and his "Holy Ghost Conductor" combines Cash-style shuffle with gospel sensibilities. The title cut is reverb-drenched rock with a mean streak, and "Dentures on the Dash" is a heartfelt tribute to a certain kind of, uh, lady. Elsewhere, "Waylon" is a surprisingly touching and well-played nod to Mr. Jennings, and "I Sold My Soul and Ain't Got Paid" and "I Was Just One" are weepers in the Bakersfield style. Hawkins has a beer-soaked sense of humor; "Up Them Stairs" promotes the glories of "ladies first," and "I Just Cut a Big One in Nashville" clears the air on his opinion of Music City. Musicianship is mostly solid and sometimes great, if production is at times muddy, but this guy definitely has something more going on than just a novelty act. Available at hickryhawkins.com.—**RW**

WORLD

★ ZEMOG, EL GALLO BUENO

Zemog, El Gallo Bueno
PRODUCERS: Abraham Delgado-Gomez, Jose Ayala
Aagoo 01
RELEASE DATE: Jan. 14

Abraham Delgado-Gomez, a native of Puerto Rico, is the person most responsible for bringing together this genre-crunching ensemble. (Zemog is "Gomez" spelled backwards; the band name in English is "Gomez, the Good Rooster.") Zemog's nine-piece lineup mimics that of a salsa band, but its repertoire is hardly your padre's salsa. Drawing on Afro-Cuban and avant jazz, rock, salsa, traditional Puerto Rican music, and Afrobeat, Zemog is prey to a welter of musical influences that might fatally confuse lesser musicians. Instead, it thrives in the complexity of such tunes as "Ya No Vuelve" (She's Not Returning), "Animate"

(Cheer Up), and "Rumba Pa' Las Ninas" (Party for the Girls). Dense rhythmic structures, avant brass and reed solos, vocals, and unpredictable arrangements make Zemog a challenging listening experience. Take the challenge; this is provocative music. Racked by Surefire.—**PVV**

JAZZ

★ JANE BUNNETT

Cuban Odyssey
PRODUCERS: Jane Bunnett, Larry Cramer
Blue Note 41992
RELEASE DATE: Jan. 7

Soprano saxophonist/flutist Jane Bunnett has a long-standing affinity for Cuban music in general and Afro-Cuban jazz in particular, and she's indulged this passion on previous releases with her Spirits of Havana ensemble. This time out, however, Bunnett and her husband, trumpeter Larry Cramer, have truly gone native. Most of the tracks were cut in Cuba with a host of massively talented local musicians, and the result is nothing short of a major fiesta. The dynamic interplay of voice, soprano sax, and trumpet we hear on "Quitate el Chaquetón" and "El Diablo" is the wild heart of the album. It's a joyful, unruly, intensely rhythmic jazz vibe, meant to fuel a dance party. Quieter moments, such as "Prizon," featuring Grupo Vocal Descendann, have a folk music-like emotive quality.—**PVV**

CHRISTIAN

★ WAYNE WATSON

Living Room
PRODUCER: Neal Watson
Spring Hill Music Group 7-89042-1032
RELEASE DATE: Dec. 17, 2002

This album represents an intriguing chapter in Watson's career. In 1989, *Watercolour Ponies* won the Dove Award for pop/contemporary album. The two sons that inspired the title cut are now grown. Son Neal produced this fine album (Watson's debut for the Spring Hill label), and son Adam co-wrote two cuts with dad. *Living Room* boasts the same earnest, heartfelt vocals and poignant songs that have long been Watson's trademark. "Grace," "Cry of My Heart," and "Glorify Your Name" are among the cuts that celebrate his relationship with God, while "The Promise" is a tribute to his 29-year marriage to wife Lynn. Far from sappy, it's a thoughtful, intelligent lyric that reflects the joys and challenges of two lives intertwined. This is a potent collection from an artist who always has something to say and says it brilliantly.—**DEP**

VITAL REISSUES

NEW ORDER

Retro
PRODUCERS: various
Rhino/Warner Bros. 73834
RELEASE DATE: Jan. 7

Retro collects all of New Order's best-known singles, along with remixes, live tracks, and album cuts, and tidily organizes them into four themed discs. The hits CD has the familiar fare: "True Faith," "Bizarre Love Triangle," the 12-inch remix of "Blue Monday," and so forth. The remixes disc boasts the famed Shep Pettibone reworking of "Bizarre" as well as six mixes previously unreleased in the U.S. Fans will

probably be most interested in the live CD, which pulls together performances dating back to the 1981 Glastonbury Festival. While *Retro* doesn't boast any unreleased studio tracks, it does present a cohesive summary of New Order's career. Collectors take heed: The limited-edition package comes with a bonus disc of nine tracks, including the full 17-minute version of "Elegia." *Retro* paves the way for New Order's single-disc best-of, *International*, which arrives Jan. 28.—**KC**

SPANDAU BALLET

Reformation
PRODUCERS: various
Chrysalis/EMI 7243 5 38862
RELEASE DATE: Jan. 7

In the early '80s, Spandau Ballet arose as one of the darlings of Britain's new romantic movement. Along with ABC, Duran Duran, and the Human League, the flamboyantly dressed giants of nocturnal posturing catapulted into the international spotlight with a stream of underground dance and mainstream pop hits fusing club culture aesthetics with blue-eyed soul, rock swagger, and stylized elegance. This three-disc anthology documents the quintet's meteoric rise to the top of the international charts (beginning with its 1981 debut, *Journeys to Glory*). The collection assembles all the highlights ("To Cut a Long Story Short," "Chant No. 1," "Communication," "Paint Me Down"), including top 40 U.S. hits like "True," "Gold," and "Only When You Leave." Also included are noteworthy album cuts, alternate mixes, and extended 12-inch versions. One disc features material in a live setting. Although the 39-track set is at times overkill, *Reformation* is a fitting glance back at a group whose lofty ideals to dominate the world were actualized (albeit briefly), culminating with an appearance at Live Aid in 1985.—**CR**

PEGGY LEE

The Singles Collection
PRODUCERS: various
Capitol/EMI 7243 5 39756
RELEASE DATE: Dec. 10, 2002

At four discs, this enchanting boxed set—lovingly remixed/remastered and coordinated by, respectively, Cy Godfrey and Steve Woof—shines the light brightly on Norma Deloris Egstrom, who later became known the world over as Peggy Lee. Culling music from the artist's many labels (Columbia, Capitol, Decca, and A&M, among others), as well as showcasing several previously unreleased surprises, *The Singles Collection* is an obvious must for ardent fans and offers a very fine introduction to those just discovering Lee. Highlights are aplenty, with "Why Don't You Do Right" (with the Benny Goodman Orchestra), "I Don't Know Enough About You," "I'm Lookin' out the Window," and naturally, "Is That All There Is?" and "Fever" leading the way. The set's 72-page booklet—with sumptuous photos, album artwork, and Will Friedwald-penned notes—makes a great set even greater.—**MP**

BILLBOARD.COM

Also reviewed online this week:

- Various Artists, *Making Singles-Drinking Doubles* (Bloodshot)
- Centaur, *In Streams* (Martians Go)

I N P R I N T

ALL MUSIC GUIDE TO JAZZ
Edited by Vladimir Bogdanov, Chris Woodstra, Stephen Thomas Erlewine
Backbeat Books
1,472 pages; \$32.95
PUBLISHING DATE: Nov. 27, 2002

Many times, a person whose life is intricately connected with jazz has someone tell them that they would like to know more about the genre but would never know where to begin. For those looking to start searching out the most essential jazz albums or for those intimately familiar with the music, there is the *All Music Guide to Jazz*, which boasts biographical information on 1,700 jazz artists and contains more than 20,000 album reviews.

Considering that the recorded history of jazz stretches back approximately eight decades, fulfilling the promise of being a "definitive guide" to the music's many tributaries is a daunting proposition. Many influential artists' releases are available only as imports or received limited distribution on independent labels, and even the greatest names in jazz have been known to put out albums that were sub-par, as the music's history is fraught with less-than-fair recording contracts and experiments that failed to bring out the best in any of the participants.

For every *A Love Supreme* or *Kind of Blue*, there are probably 20 instances where a recording date was bogged down with a saccharin string section or a traditional bebop was forced to blow over an intrusive synthesized backing. The best-known artists and recordings, a great deal of lesser-known ones, and some true oddities and duds all receive extensive coverage here.

With so many entries, the guide is nearly all-encompassing to a fault, listing many artists who might be unfamiliar to even the most knowledgeable jazz fan. While there is no doubt that these artists' recordings may be of the highest caliber, many of the albums reviewed would probably be of interest to hardcore fans rather than someone simply looking to expand their jazz horizons. In addition, considering the lengthy careers of many jazz players, some entries read like a laundry list of great and nearly great recordings.

For instance, there are 42 record reviews (and nearly as many albums mentioned without a review) for pianist Chick Corea. To be fair, it would be impossible to condense Corea's contributions to jazz into a few short paragraphs. However, with such a wide breadth of selections, it would be hard for a novice to determine which Corea recording they should choose in order to begin their collection. Likewise, with so many artists given in-depth coverage, a novice

could spend an eternity pondering whether to purchase recordings by the late saxophone great Joe Henderson or by lesser-known but perhaps equally thrilling pianist Horace Henderson.

Still, it is hard to fault a tome that devotes a full page to the eclectic drummer/bandleader Ronald Shannon Jackson or which lovingly details the significance of the late saxophonist Thomas Chapin, complete with in-depth reviews of five of his most well-respected releases. In the case of Chapin, the information provided proves beyond a shadow of a doubt that the musician, despite his truncated life (Chapin mysteriously passed away from leukemia, a disease that generally affects children, we are told, at the age of 40), was if not highly influential then at least highly original. Everything necessary to understand Chapin's place in jazz history, and to choose a CD or two to begin exploring his music, is contained here.

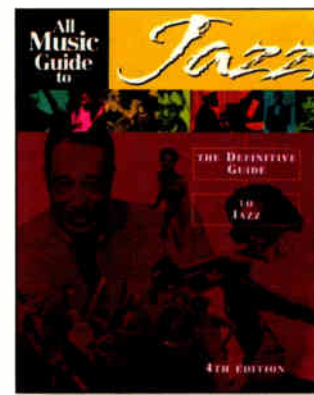
Also refreshing is the tone of many of the album reviews. Mostly positive, they are rarely afraid to take a stand and tout a release that the reviewer finds essential. If an album was considered to be controversial in its day, we are often told why, and if the reviewer still sees it in a positive light, reasons for their support are frequently given. For instance, Miles Davis' *Live*

Around the World (1988), an exhilarating and complex recording that chronicles the trumpeter's bands during the last years of his life, receives a positive review. Considering that Davis was often criticized in his later years for exploring contemporary sounds rather than the bebop he pioneered, it is refreshing to hear a reviewer not comparing the music with the recordings Davis made decades earlier but rather considering the music for what it was intended, not to what some might have preferred it to be.

At times, it appears that the guide takes a "if you can't say anything nice, say nothing at all" approach, frequently listing but not reviewing less-popular releases. All albums are graded on a scale of 1 to 5, with separate designations for essential and "first purchase" suggestions. Additional essays discuss the assorted jazz sub-genres, such as swing, bebop, and fusion.

While the sheer volume of information in the guide can be daunting, density should not keep one from perusing it. As a resource, it is interesting and genuinely useful, and for general reading, its essays and reviews are both enjoyable and informative. If one needed information on a jazz artist, the *All Music Guide to Jazz* is an excellent place to start.

STEVE GRAYBOW



SINGLES

Edited by Chuck Taylor

POP

MARIAH CAREY *The One* (3:59)
PRODUCER: Jermaine Dupri
WRITERS: M. Carey, J. Dupri, B. Cox
PUBLISHERS: Sony/ATV/Rye Songs, BMI; Shania Cymone Music/EMI April, ASCAP; Babyboy's Little Publishing/Noontime South, SESAC
Monarc/Island Def Jam 15774 (CD promo)
 While her No. 3 entry on The Billboard 200 proved that Mariah Carey's fans are indeed charmed by *Charmbracelet*, radio showed less zeal for tepid first single "Through the Rain," which failed to triumph on the Hot 100. Follow-up "The One," another ballad, returns the chanteuse to more dependable R&B waters, featuring an uncredited rap in her bid for street cred. But behind the rhymes is that characteristic that makes much of the current disc monotonous: Carey never raises her voice above a languid whisper—giving the song no discernable peaks or valleys—and making it a better side dish for Sunday brunch than a main course for the masses. Sorry, but without a hook, this is still not the big fish we know Carey is capable of landing.—CT

★ **JENNIFER LOVE HEWITT** *Can I Go Now* (3:35)
PRODUCER: Meredith Brooks
WRITER: not listed
PUBLISHER: not listed
Jive (CD promo)
 Radio wasn't able to sniff out an obvious hit in "BareNaked," the title track to Jennifer Love Hewitt's latest musical opus—a shame, since solid pop/rock gems are tough to mine these days. God bless *Jive* for sticking by the project via second single "Can I Go Now," a slinky, sassy midtempo with just enough grime to raise brows at savvy adult top 40 outlets. A spoken-word, generously layered harmonic breakdown at the midsection adds fuel to the embers just waiting to catch fire in this talented woman. Followers should also take note of the moody ballad "You," another hitworthy song on this sadly overlooked disc.—CT

NEW & NOTEWORTHY

★ **T.A.T.U.** *All the Things She Said*
PRODUCER: Trevor Horn
WRITER: not listed
PUBLISHER: not listed
Interscope Records (CD promo)
 Russia isn't typically known for spawning daring chick rock, but the duo of Julia Volkova and Elena Katina has already reached cult status across much of Europe, thanks to a steamy videoclip for "All the Things She Said" that audaciously portrays the 15- and 16-year-old teens as a loving lesbian couple. Hype aside, the song is a groove-infested rock tour de force that commands a serious head-banging response as the sweetly sung verses erupt into an angst-filled chorus. Synthesizers swirl in between, resulting in a real melting pot of musical milieus

SPOTLIGHTS

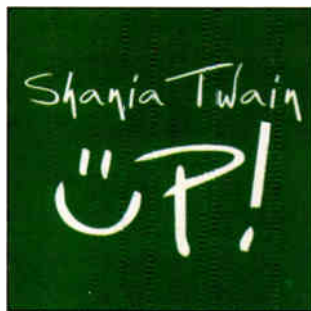


DUNCAN SHEIK *Half-Life* (3:25)
PRODUCER: Patrick Leonard
WRITER: D. Sheik
PUBLISHERS: Duncan Sheik Songs/BMG Careers, BMI
Atlantic 301019 (CD promo)
 What's the problem here? Is Duncan Sheik's music too intelligent for his own good? His recent *Daylight* has remained a deep dark secret to the masses, despite its inspired lyrics, tasty melodies, and creative, full-bodied production. "Half-Life" is a beautiful midtempo pop-rocker, elegant and emotional in its rich Beatles-inspired orchestration and Sheik's plea for a way out of despair: "Come on lets fall in love, again/Cause lately something here don't feel right/this is just a half-life/without you I am breaking down." Production from pop maestro Patrick Leonard brings the song to a satisfying peak and reels in Sheik's tendency toward the esoteric, making this a strong bid for adult top 40 saturation. Atlantic has done its job in making critics aware of this fine effort from a sorely overlooked talent. What will it take for radio programmers to realize what they're missing?—CT

as hooks bubble on all sides. Youthful and edgy, this track is conveniently on the pulse of contemporary American pop/rock and should reel in all disciples of Avril Lavigne. (Isn't that just about everybody in top 40 land?) A potent and promising debut.—CT

DANCE

★ **SINÉAD O'CONNOR** *Troy (The Phoenix From the Flame)*
REMIXERS: Push, John Creamer & Stephanie K, Rob Searle & Jim Sullivan, Andi Durrant, Kay Cee, Pulsedriver
WRITER: not listed
PUBLISHER: not listed
Radikal 99155 (CD single)
 You never know who you'll find on the dance charts these days: Jewel just finished a stay in the top five of the Hot Dance Music Club Play chart, and now, the usually mopey Sinéad O'Connor joins the beatbox generation with "Troy (The Phoenix From the Flame)." The only mix edited for radio, fashioned by Push, unfortunately shoves the singer's voice in the background behind a mystical techno rhythm. More appealing are the searing Rob Searle and spooky Andi Durrant remixes, which allow O'Connor to headline—though at eight-plus minutes each, their charms wear thin.



SHANIA TWAIN *Up!* (2:53)
PRODUCER: Robert John "Mutt" Lange
WRITERS: S. Twain, R.J. Lange
PUBLISHERS: Universal Songs of PolyGram/Loon Echo, BMI; Out of Pocket, ASCAP
Mercury 02382 (CD promo)
 It's *Up!*, up!, and away for Shania Twain's new double-disc, which fulfilled all promises to rule the roost over the all-important holiday season. Second single "Up!" is hardly rewriting the artist's songbook, but it shoots directly at the heart of what has made Twain one of country's most consistent female hitmakers: It's life-loving, instantly singable, uptempo, and wraps things up in a hasty three minutes. The previous "I'm Gonna Getcha Good!" peaked at a surprisingly low No. 7 on Hot Country Singles & Tracks, perhaps because of its liberal lifting from a couple of her past hits. This one sounds like it's got the goods to go the distance, and with the media machine blazing—Twain has cover stories in the new year in *Rolling Stone*, *In Style*, *Redbook*, *Seventeen*, and *Blender*—the Shania galaxy is definitely looking nothing but up.—CT

Radikal has packaged seven mixes in all and a videoclip on the retail single, making this an oddball collectible for fans. On a commercial level, however, it's doubtful this novelty will rise above underground status.—CT

COUNTRY

★ **ALISON KRAUSS + UNION STATION** *New Favorite* (3:35)
PRODUCER: not listed
WRITERS: G. Welch, D. Rawlings
PUBLISHERS: Irving Music/Cracklin' Music/Bug Music, BMI
Rounder 1258P (CD promo)
 Following their enchanting guest spot on TNT's *A Christmas in Washington* last month, the acclaimed Alison Krauss + Union Station get the new year in gear with the title track from their current *New Favorite*—an album that's been on the streets for well over a year now. This slow, sparse song offers tender instrumentation and a sad, quiet vocal from the incomparable Krauss, as she laments that the object of her affection now has a "new favorite." Few singers can deliver musical melancholy so delicately and yet with such emotional clarity, and this is a prize moment. Always a pleasure, this is roots country at its best.—CT

ON STAGE

DANCE OF THE VAMPIRES
Music and lyrics by Jim Steinman
Book by David Ives, Jim Steinman, Michael Kunze
Original German book and lyrics by Michael Kunze
Directed by John Rando
Choreographed by John Carrafa
Minskoff Theatre, New York
Dance of the Vampires, loosely based on a 1967 Roman Polanski film, is at times an intoxicating, bloody good time, a resounding potion of extravagant staging, dazzling color, and imaginative thematic imagery. At others, the new Broadway musical, staged at the Minskoff Theatre in New York, is a seat-squirming embarrassment of amateur proportions. When it's on, you laugh heartily and want to rise to your feet. When it's not, you also laugh, unwittingly, and consider rising for the exit.

At the heart of the matter is a production that simply can't decide what it wants to be: farcical comedy or a dark morality tale. The humor is at times so silly and crude, you feel embarrassed for it. Such inexplicably cheesy touches as a flimsy vampire bat that looks like it came from the clearance aisle of Wal-Mart and a dreadfully clichéd, limp-wristed gay vampire cheapen the show and take away from the more successful passages of hide and seek played between good and evil.

Add to that the unfortunate casting of original *Phantom of the Opera* Michael Crawford in the lead as Count Von Krolock, who more resembles a bloated, '70s-era Elvis Presley (complete with pompadour) than the elegant, evil, blood-sucking rogue that is scripted. His wobbly seduction of the young and beautiful Sarah (Mandy Gonzalez) crosses such a wide generational gap, you wonder if the pairing might be illegal in some states.

Musically, *Dance of the Vampires*

marks an ambitious Broadway foray for Jim Steinman, whose pop hits have always leaned more than a little toward the theatrical. While there are occasional inspired musical moments, for the most part, Steinman relies on old tricks. In fact, he actually beats well-tread '80s hit "Total Eclipse of the Heart" to a bloody pulp (as "Vampires in Love"), reprising it again and again and daring to feature the melody in full with laughably bad new lyrics—and the audience does indeed snicker at the recycling of a song whose context is utterly forced.

That's not to say that there aren't a few thrills worth sinking your teeth into. Lead actress Gonzalez is a gratifying presence, with a versatile voice that grows in command and texture as the evening wears on (and at almost 2½ hours, it does wear). Her suitor Alfred is played handsomely by a confident, zealous Max Von Essen. The two sing Steinman's one magical composition in the shimmering show-stopper "Braver Than We Are." It's a wonderful moment.

John Carrafa's playful, daring choreography is also a visual Candyland, as are the show's magnificent 19th-century-styled sets, which cleverly transition from ale house to cottage and from castle to graveyard.

Vampires ends on a surprisingly dark note, suggesting that immorality has permanently set up house in our society and is often cleverly masked among the masses. Considering the wounds that continue to bleed across our culture—from a still-aching post-Sept. 11 New York to the tale of two snipers to the continually mounting celebrity of the hate-hyping Eminem—it's a theme that is sadly on the mark. But will the play stick around long enough to get that message across? More than likely, the undead are soon to find their eternal resting place.—CT

MAN OF LA MANCHA
Written by Dale Wasserman
Music by Mitch Leigh
Lyrics by Joe Darion
Directed by Jonathan Kent
Choreography by Luis Perez
Martin Beck Theatre, New York

With a reserve of creative, original theater at last splashing new color onto the Great White Way, there's no discernable reason why a third revival of the 1965 Tony Award-heaped *Man of La Mancha* was necessary. And while this production of the beautifully crafted musical is well-meaning and generally entertaining, other than lots of technical gizmos that give the stage modern adaptability, there's really no new spice added to the recipe.

The real star of the show is a 40-foot semi-circular staircase that opens and closes to meet the demands of various scenes. Indeed, it is impressive and dramatic—the first time.

That puts added pressure on *La Mancha*'s lead actors. Fortunately, Brian Stokes Mitchell, who recently won a Tony for *Kiss Me, Kate*, is a delightful choice in the dual roles of Cervantes and Don Quixote. He is a commanding presence with a skilled

range, though at times he sings with such mannered, deep-throated bravado, he sounds like a record playing a few RPMs slower than intended.

Mary Elizabeth Mastrantonio is all woman as Aldonza, bringing a bawdy, sensual allure—and then a subtle grace—to the demanding role. Her reading of "Aldonza" is particularly lovely. She is excellently cast.

Ernie Sabella meets the physical criteria of Quixote's dedicated and fretful servant Sancho—short, rotund, and bumbling—but as the character charged with much of the show's physical humor, he brings little comic relief. In fact, he often plays the part like a textbook Mel Brooks character—hardly befitting Spain in the late 1500s. And Sabella surely wasn't hired for his vocal gifts.

While this production of *Man of La Mancha* is inoffensive—its songs, themes, and story remain a pure pleasure—there has to be some deserving original idea out there in need of a Broadway home, perhaps another *Urinetown* or *Imaginary Friends*. Let's put this horse down or send it to greener pastures in community and high-school theaters.—CT

CONTRIBUTORS: Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

Rondor's Independence Reaps Rewards

UMG's Hands-Off Approach Allows Music Publisher To 'Have Fun'

BY JIM BESSMAN

When Universal Music Group (UMG) acquired Rondor Music in 2000, rather than absorb one of the leading independent music-publishing companies into its own estimable Universal Music Publishing Group (UMPG), it took a relatively hands-off approach, leaving Rondor in the proven hands of its president, Lance Freed.

Some 2½ years later, Freed feels that Rondor has "maintained the consistent level of success and profile, which is the main reason—other than catalog—why we were acquired to begin with."

But Freed notes that the "unusual idea" of not folding Rondor into UMPG at the onset is attributable to UMG president/COO Zach Horowitz's vision.

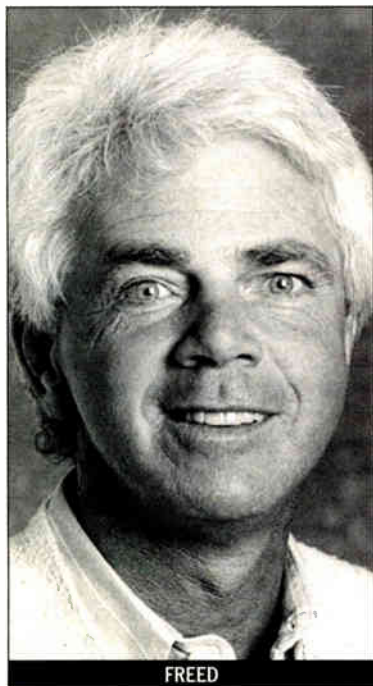
"He recognized that this is a company that's very artist-friendly and that philosophically, Rondor as a name brand always put artists and music first—even before the bottom line," Freed says. "We felt we had a job because people were writing songs—and we had the privilege of working with them. Zach recognized this as well and that we were an organization that continuously developed writers and recording artists from the inside and from the beginning—rather than signing them based on what other labels might be signing, as is typical of publishing."

FREE-STANDING AND HAVING FUN

So Rondor—which was founded in 1962 by Herb Alpert and Jerry Moss—retained its creative offices in Los Angeles, Nashville, and London, remaining a free-standing creative operation with 60,000-plus song assets encompassing the works of the Beach Boys, Al Green, Otis Redding, Peter Frampton, Isaac Hayes, Supertramp, Tom Petty, and Leon Russell, to name a few luminaries. The company contains Almo Music (ASCAP) and Irving Music (BMI) and is known as Almo-Irving Music in Nashville.

"UMPG covers our royalty, collection, and copyright-administration functions, while we focus entirely on catalog and creative," notes Freed, son of late rock'n'roll pioneer Alan Freed, who has helmed Rondor's core creative team for more than 20 years, starting in the mail room and ascending to the presidency in 1980. "So we're in the fortunate position of being able to have fun—which is an important word in music."

Rondor's hottest recent success is Avril Lavigne. But Freed also points



FREED

to four other significant development stories from 2002.

"Sophie Ellis Bextor is a home-grown project out of our London office—a wonderful young writer and great singer whose debut album, *Read My Lips*, sold well over 1 million copies overseas," Freed recounts. "[And] we signed Memphis group Saliva long before their first album was released by Island Def Jam and sold about 800,000."

Freed adds that Rondor's U.K. office was also responsible for the activities of songwriter/producer William Orbit, who first rose to

ing—not just the producer/writer vein. We're still developing songwriters and actively going out and pursuing cover recordings on their repertoires."

A VERY GOOD YEAR

In addition to the major success stories of the past year, Freed mentions the performances of alternative-metal band Soil, which has sold more than 250,000 albums worldwide; writer/producer Don Gilmore, who has worked with Linkin Park, Eve 6, Lit, and Sugar Ray; songwriter Shep Solomon, who has composed for Celine Dion, S Club, and Westlife; Mercury Nashville artist Anthony Smith, who has just scored his debut hit with "If That Ain't Country"; and Steve Robson, whose work has been recently covered by Faith Hill, Brooks & Dunn, and Rascal Flatts.

Freed commends a Nashville writing staff of mainly writers instead of writer/artists for achieving nine hit singles in the past year and notes that a memorial tribute album to Rondor writer/artist Waylon Jennings—whose catalog has stayed with Rondor at his family's request—is in the works.

Also forthcoming in the fall is *The Boy From Oz*, a Broadway musical based on the life of Peter Allen that Freed says has already grossed more than \$60 million in the late Allen's home country of Australia. He says that another musical using Beach Boys music is in development.

Noting such past acquisitions as the classic R&B East Memphis catalog—and, more recently, that of Squeeze's Difford & Tilbrook—Freed adds that Rondor remains "on the prowl for acquisitions [to] balance the company and fill the void in places where we may be light in the loafers."

Of Rondor's atypical situation inside its huge parent company, Freed says, "Zach's philosophy was to work in tandem with UMPG, and they've been terrific in helping us with synch licensing and other things. But for the most part, we operate as an independent company—and people still view us that way. Zach took a considerable risk in maintaining some overhead—which usually would be absorbed into the acquiring company—but it's paying some really beautiful dividends: Our writing staff is expanding, and despite the downturn in the business and all the negative press in the record industry, no matter how large the company, if you have a great song, you're uplifting the world and can compete with everybody."

prominence with his work on Madonna's *Ray of Light* album, "which was a total accident because we just sent tracks to her manager. But he's now produced U2's current single, 'Electrical Storm,' moving away from working with simply solo artists to a band situation."

Freed cites another U.K. Rondor writer in Imogen Heap, who forms the acclaimed duo Frou Frou with producer Guy Sigsworth. Crediting the U.K. office's A&R exec James Dewar for these and other "extremely strong songwriter" U.K. signings, Freed notes that the company focus is still on "the traditional part of music publish-



Words & Music™



by Jim Bessman

MCCARTNEY-LENNON: With apologies to the **Sammy Cahn/Jimmy Van Heusen** standard, "Love and Marriage" seems to go together these days more like a "carriage and horse" than the vice-versa of the lyric—at least in light of **Paul McCartney's** controversial reversal of the traditional **Lennon-McCartney** songwriting credit on his *Back in the U.S. Live 2002* album.

"It seems an unusual move to have made posthumously," says BMI VP of writer/publisher relations **Charlie Feldman**, who in his prior publishing years worked with such legendary songwriting teams as **Barry Mann & Cynthia Weil** and **Gerry Goffin & Carole King**. But he recognizes McCartney's key contention that in such collaborations, one partner may contribute more to certain songs than the other.

"Unless it's a cut-and-dried collaboration like Goffin & King or [**Burt Bacharach & [Hal] David**—where Goffin and David were strictly lyricists—there are going to be times when one of the members will make different contributions to a specific composition," Feldman notes. "But usually, [songwriting credits] are a personal thing worked out between the writers."

Asked whether his company's originators ever felt McCartney-style misgivings about billing order, the Rodgers & Hammerstein Organization's VP, **Bert Fink**, submits a more historical analysis.

"I have never encountered information, anecdotal or otherwise, to suggest that any of the three men [**Richard Rodgers** and his chief collaborators **Oscar Hammerstein II** and **Lorenz Hart**] had problems with their billing," Fink says. "Indeed, 'Rodgers & Hammerstein' seems to have always rolled off the tongue as effortlessly and inevitably as 'Rodgers & Hart,' with the latter phrase preceding the former by 25 years. Logic might dictate an alphabetical billing order, with the 'H' coming in ahead of the 'R,' but it is worth recalling that 20th-century American musicals grew out of European operatic traditions, and in opera the composers usually trump the word men. Think of it: **Mozart's** *Die Zauberflöte*, not **Emanuel Schikaneder's**. **Bizet's** *Carmen*, not **Henri Meilhac** and **Ludovic Halévy's**. And while the hottest hit on Broadway today is **Puccini's** *La Bohème*, is anyone raising a glass to good ol' **Giuseppe Giacomini** or **Luigi Illica**?"

There are exceptions, of course, "notably in Victorian London," Fink continues, "where the word man took billing over the music man in the team of **Gilbert & Sullivan** that begat the modern musical. In American musical

partnerships, it can go either way: **Lerner & Loewe** prefaced the lyricist, while **Kander & Ebb**, **Strouse & Adams**, and **Bock & Harnick** are among the teams that led with the composer. **George & Ira Gershwin** were a brotherly team: The lyricist [Ira] was the older one, but the composer [George] usually took top billing. Of course, songwriting folks like **Irving Berlin**, **Cole Porter**, **Frank Loesser**, **Jerry Herman**, **Meredith Willson**, and, most of the time, **Stephen Sondheim** had nothing to worry about: They always got top billing, because they did it all themselves."

Fink points out, too, that "part of Rodgers' genius is that he could work either way, music first or lyrics first. But again, he came out of the late-19th-century traditions of the composer having precedence—and I don't think Mr. Hart or Mr. Hammerstein terribly minded, because it was a collaboration that worked, whichever name came first."

Certainly, lyricist **Ray Evans**—half of the **Livingston & Evans** songwriting team responsible for such standards as "Mona Lisa," "Que Sera Sera," and "Silver Bells"—is quite content with second billing.



EVANS

"'Livingston & Evans' just scanned better," says Evans, who happily co-wrote with late composer/lyricist **Jay Livingston** for 55 years. "All that counted was to write the best songs we could as a team."

Leiber & Stoller Music Publishing president **Randy Poe** notes that à la Livingston & Evans, **Jerry Leiber** and **Mike Stoller's** surnames offer "a better flow" in that order. "It has nothing to do with the words or music coming first," he says. "At the end of the day, it's all about what sounds better, and 'McCartney-Lennon' doesn't work like 'Lennon-McCartney.'"

Quoting Stoller's appraisal that "the whole thing is silly," Poe concludes: "All it really amounts to is great publicity for Paul's new album."

The Year In Video 2002

With VHS Staying Strong And DVD Penetration Still On The Rise, The Presence of These Two Formats Is Being Felt By More Than Just Music Retailers.

Thirty-four million dollars, \$85 million and even \$100 million. These are the unprecedented totals that were allocated to individual home-video marketing campaigns in 2002's fourth quarter, amounts that are marking VHS and DVD-Video releases as events on par with promotions for theatrical film titles.

Video projects merited such spending in 2002, as DVD-hardware penetration continued to rise and more consumers were attracted to VHS and DVD ownership than ever before. DVD-software records were made and broken within the span of weeks, while the appeal of VHS stayed strong and significant.

A major video retailer was exonerated from a monopolizing charge, while five major studios in the video-on-demand (VOD) realm were targeted as monopolizers. The rental market made a big showing online, with brick-and-mortar retailers increasingly joining this potential revenue stream by year's end. One retailer even discontinued its sale of VHS tapes in response to its consumers' demands.

Next-generation DVD technology was proposed and chosen by the manufacturing community, while a digital VHS format also entered the fray. A First Amendment argument pitted the Directors Guild of America (DGA) against companies that rent and sell edited home videos, an issue that is sure to be a hot button in 2003.

THE BIG BUCKS

In 2002, those larger-than-life marketing expenditures were definitely a prime trend. Twentieth Century Fox Home Entertainment spent \$85 million on the animated film *Ice Age* (Nov. 26), for example, while Columbia TriStar Home Entertainment doled out \$34 million for *Men in Black II* (Nov. 26), and \$100 million for *Spider-Man* (Nov. 1), a title which broke sales records on its street date.

According to Columbia, the super-hero title sold 7 million combined VHS and DVD units on its first day in stores and 11 million combined units during its first week. This record occurred just weeks after Disney/Pixar reported that *Monsters, Inc.*, released Sept. 17, made history with a first day sales record of 5 million combined units sold.

"I think we're going to up and over \$1.2 billion in the fourth quarter, just in terms of supplier revenue. It's the No. 1 fourth quarter in our history," says Ben Feingold, president of Columbia TriStar Motion Picture Group and Columbia's home entertainment division. "We had an embarrassment of riches coming out of the summer."

Columbia attributed *Spider-Man's* success in part to

Continued on page Y1-6

BY JILL KIPNIS



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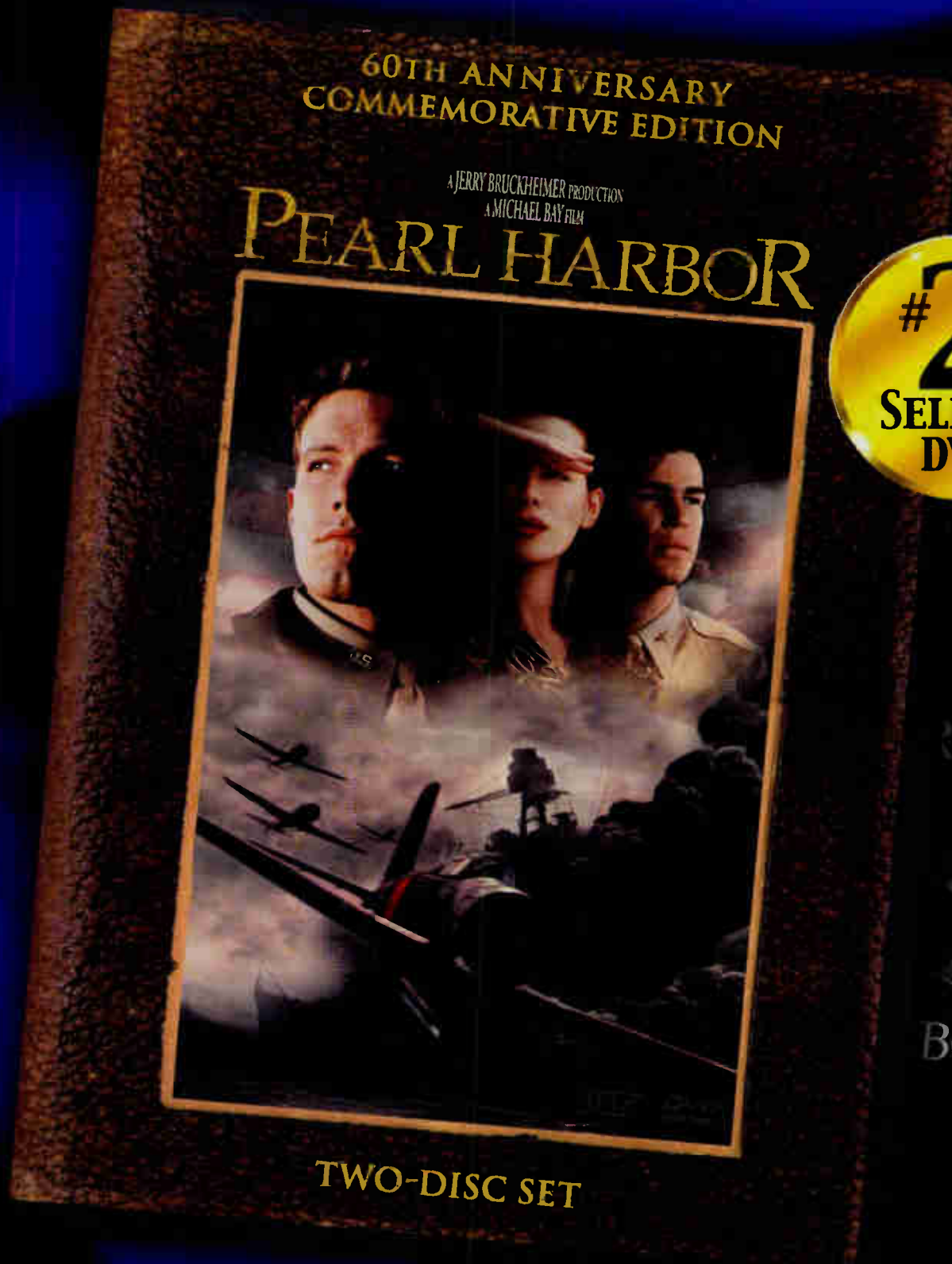
- Joel Siegel,
Good Morning America

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World Radio History

A Monstrous DVD Year!"



#**2**
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World Radio History

Charting The Year

The recaps for the Year in Video Spotlight reflect cumulative performance on Billboard's weekly video charts for the 2002 chart year. The chart year began with the Dec. 1, 2001, issue and ran through the November 30 issue.

Recaps for all charts, except for Top Video Rentals and Top Music Videos, are based on point-of-sale data compiled by Nielsen VideoScan. Recaps for Top Music Videos are based on information compiled by Nielsen SoundScan. In each case, the recaps reflect accumulated units sold for each week titles appeared on the pertinent chart.

The Top Video Rentals chart uses information compiled by the Video Software Dealers Assn. The title recap is based on rental transactions compiled by the VSDA for the chart period, while the label and distributing label recaps are based on an inverse point system which gives titles points for each week they appeared on the chart.

Although some charts only appear in Billboard every other week, all charts are compiled weekly. Points for all chart weeks, including unpublished weeks, count toward these recaps.

The recaps were compiled by Anthony Colombo, with assistance from video charts manager Marc Zubatkin.

Top VHS Sales

Pos. TITLE—Label/Distributing Label

- 1 SHREK—DreamWorks Home Entertainment
- 2 HOW THE GRINCH STOLE CHRISTMAS—Universal Studios Home Video
- 3 HARRY POTTER AND THE SORCERER'S STONE—Warner Home Video
- 4 MONSTERS, INC.—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 5 PEARL HARBOR: 60TH-ANNIVERSARY COMMEMORATIVE EDITION—Touchstone Home Video/Buena Vista Home Entertainment
- 6 THE PRINCESS DIARIES—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 7 CINDERELLA II—DREAMS COME TRUE—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 8 THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING—New Line Home Entertainment/Warner Home Video
- 9 ATLANTIS: THE LOST EMPIRE—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 10 JURASSIC PARK III—Universal Studios Home Video

Top VHS Sales Labels

Pos. LABEL (No. of Charted Titles)



- 1 WALT DISNEY HOME ENTERTAINMENT (51)
- 2 UNIVERSAL STUDIOS HOME VIDEO (23)
- 3 WARNER HOME VIDEO (26)
- 4 DREAMWORKS HOME ENTERTAINMENT (7)
- 5 NEW LINE HOME ENTERTAINMENT (12)

Top VHS Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 BUENA VISTA HOME ENTERTAINMENT (68)
- 2 WARNER HOME VIDEO (60)
- 3 UNIVERSAL STUDIOS HOME VIDEO (24)
- 4 DREAMWORKS HOME ENTERTAINMENT (7)
- 5 PARAMOUNT HOME ENTERTAINMENT (32)



Top Video Rentals

Pos. TITLE—Label/Distributing Label

- 1 DON'T SAY A WORD—FoxVideo
- 2 TRAINING DAY—Warner Home Video
- 3 OCEAN'S ELEVEN—Warner Home Video
- 4 THE FAST AND THE FURIOUS—Universal Studios Home Video
- 5 RUSH HOUR 2—New Line Home Entertainment/Warner Home Video
- 6 PEARL HARBOR—Touchstone Home Video/Buena Vista Home Entertainment
- 7 THE SCORE—Paramount Home Video
- 8 RAT RACE—Paramount Home Video
- 9 THE OTHERS—Dimension Home Video/Buena Vista Home Entertainment
- 10 DOMESTIC DISTURBANCE—Paramount Home Entertainment



Top Video Rental Labels

Pos. LABEL (No. of Charted Titles)

- 1 COLUMBIA TRISTAR HOME ENTERTAINMENT (23)
- 2 WARNER HOME VIDEO (24)
- 3 FOXVIDEO (17)
- 4 PARAMOUNT HOME ENTERTAINMENT (15)
- 5 UNIVERSAL STUDIOS HOME VIDEO (18)

Top Video Rental Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 WARNER HOME VIDEO (37)
- 2 BUENA VISTA HOME ENTERTAINMENT (33)
- 3 COLUMBIA TRISTAR HOME ENTERTAINMENT (23)
- 4 FOXVIDEO (17)
- 5 PARAMOUNT HOME ENTERTAINMENT (16)

Top DVD Sales

Pos. TITLE—Label/Distributing Label

- 1 MONSTERS, INC.—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 2 PEARL HARBOR: 60TH-ANNIVERSARY COMMEMORATIVE EDITION—Touchstone Home Video/Buena Vista Home Entertainment
- 3 SHREK (SPECIAL EDITION)—DreamWorks Home Entertainment
- 4 THE FAST AND THE FURIOUS—Universal Studios Home Video
- 5 HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN)—Warner Home Video
- 6 THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN)—New Line Home Entertainment/Warner Home Video
- 7 RUSH HOUR 2—New Line Home Entertainment/Warner Home Video
- 8 BLACK HAWK DOWN—Columbia TriStar Home Entertainment
- 9 HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN)—Warner Home Video
- 10 TRAINING DAY—Warner Home Video

Top DVD Sales Labels

Pos. LABEL (No. of Charted Titles)



- 1 WARNER HOME VIDEO (52)
- 2 UNIVERSAL STUDIOS HOME VIDEO (37)
- 3 WALT DISNEY HOME ENTERTAINMENT (32)
- 4 COLUMBIA TRISTAR HOME ENTERTAINMENT (36)
- 5 NEW LINE HOME ENTERTAINMENT (16)

Top DVD Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 WARNER HOME VIDEO (86)
- 2 BUENA VISTA HOME ENTERTAINMENT (75)
- 3 UNIVERSAL STUDIOS HOME VIDEO (38)
- 4 COLUMBIA TRISTAR HOME ENTERTAINMENT (36)
- 5 FOXVIDEO (38)

Top Music Video Sales

Pos. TITLE—Artist—Label/Distributing Label

- 1 BRITNEY: THE VIDEOS—Britney Spears—Jive/Zomba Video
- 2 ELEVATION TOUR 2001—U2—Interscope Video/Universal Music & Video Dist.
- 3 LIVE FROM LAS VEGAS—Britney Spears—Jive/Zomba Video
- 4 HELL FREEZES OVER—Eagles—Geffen Home Video/Universal Music & Video Dist.
- 5 AMERICA: A TRIBUTE TO HEROES—Various Artists—Warner Music Video
- 6 POPODYSSEY—LIVE—N Sync—Jive/Zomba Video
- 7 ALL FOR YOU—Janet Jackson—Virgin Music Video
- 8 FRAT PARTY AT THE PANKAKE FEST—Linkin Park—Warner Reprise Video
- 9 LOVERS LIVE—Sade—Epic Music Video/Sony Music Entertainment
- 10 DROWNED WORLD TOUR 2001—Madonna—Warner Music Video

Top Music Video Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 JIVE/ZOMBA VIDEO (10)
- 2 EPIC MUSIC VIDEO (19)
- 3 SPRING HOUSE VIDEO (30)
- 4 COLUMBIA MUSIC VIDEO (16)
- 5 WARNER MUSIC VIDEO (6)



Top Music Video Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 SONY MUSIC ENTERTAINMENT (38)
- 2 UNIVERSAL MUSIC & VIDEO DIST. (26)
- 3 JIVE/ZOMBA VIDEO (10)
- 4 CHORDANT DIST. GROUP (36)
- 5 BMG VIDEO (14) Sony Music Entertainment Inc

Top Kid Videos

Pos. TITLE—Label/Distributing Label

- 1 CINDERELLA II—DREAMS COME TRUE—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 2 THE LAND BEFORE TIME: THE BIG FREEZE—Universal Studios Home Video
- 3 MICKEY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 4 TARZAN & JANE—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 5 BARBIE IN THE NUTCRACKER—Artisan Home Entertainment
- 6 PETER PAN: RETURN TO NEVERLAND—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 7 MARY-KATE & ASHLEY: HOLIDAY IN THE SUN—Dualstar Video/Warner Home Video
- 8 THE HUNCHBACK OF NOTRE DAME II—

Walt Disney Home Entertainment/Buena Vista Home Entertainment

- 9 SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN—Buena Vista Home Entertainment
- 10 SCOOPY-DOO AND THE RELUCTANT WEREWOLF—Warner Family Entertainment/Warner Home Video

Top Kid Video Labels

Pos. LABEL (No. of Charted Titles)

- 1 WALT DISNEY HOME ENTERTAINMENT (34)
- 2 NICKELODEON VIDEO (23)
- 3 WARNER FAMILY ENTERTAINMENT (12)
- 4 UNIVERSAL STUDIOS HOME VIDEO (5)
- 5 ARTISAN HOME ENTERTAINMENT (11)

Top Kid Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 BUENA VISTA HOME ENTERTAINMENT (39)
- 2 WARNER HOME VIDEO (27)
- 3 PARAMOUNT HOME ENTERTAINMENT (28)
- 4 HIT ENTERTAINMENT (24)
- 5 UNIVERSAL STUDIOS HOME VIDEO (5)

Top Recreational Sports Videos

Pos. TITLE—Program Supplier

- 1 NFL: SUPER BOWL XXXVI—USA Home Entertainment
- 2 2001 WORLD SERIES—Q Video
- 3 WWF: WRESTLEMANIA X-EIGHT—Sony Music Entertainment
- 4 WWF: UNDERTAKER—THIS IS MY YARD—Sony Music Entertainment
- 5 WWE: TRIPLE H—THE GAME—Sony Music Entertainment
- 6 WWF: HARDY BOYZ—Sony Music Entertainment
- 7 TONY HAWK'S TRICK TIPS: VOL. II—Redline Entertainment
- 8 NHL: 2002 STANLEY CUP OFFICIAL CHAMPIONSHIP—USA Home Entertainment
- 9 GOLF DIGEST: PLAY GAME RIGHT—Global Fusion
- 10 WWF: THE ROCK—BRING IT ON—Sony Music Entertainment

Top Recreational Sports Video Distributing Labels

Pos. PROGRAM SUPPLIER (No. of Charted Titles)

- 1 SONY MUSIC ENTERTAINMENT (43)
- 2 USA HOME ENTERTAINMENT (6)
- 3 VENTURA DISTRIBUTION (7)
- 4 Q VIDEO (2)
- 5 REDLINE ENTERTAINMENT (7)

Top Health & Fitness Videos

Pos. TITLE—Program Supplier

- 1 DARRIN'S DANCE GROOVES—Razor & Tie/Ventura Distribution
- 2 THE CRUNCH: TAE BOXING WORKOUTS—Anchor Bay Entertainment
- 3 THE METHOD PILATES: TARGET SPECIFICS—Current Wellness
- 4 DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES—Artisan Home Entertainment
- 5 BASIC YOGA FOR DUMMIES—Anchor Bay Entertainment
- 6 METHOD—ALL IN ONE—Current Wellness
- 7 DENISE AUSTIN: POWER YOGA PLUS—Artisan Home Entertainment
- 8 PILATES FOR DUMMIES—Anchor Bay Entertainment
- 9 YOGA CONDITIONING FOR WEIGHT LOSS—Gaiam Video
- 10 LESLIE SANSONE: HIGH CALORIE BURN—Goodtimes Home Video

Top Health & Fitness Video Distributing Labels

Pos. PROGRAM SUPPLIER (No. of Charted Titles)

- 1 ANCHOR BAY ENTERTAINMENT (10)
- 2 GAIAM VIDEO (10)
- 3 VENTURA DISTRIBUTION (9)
- 4 GOO-TIMES HOME VIDEO (8)
- 5 CURRENT WELLNESS (4)



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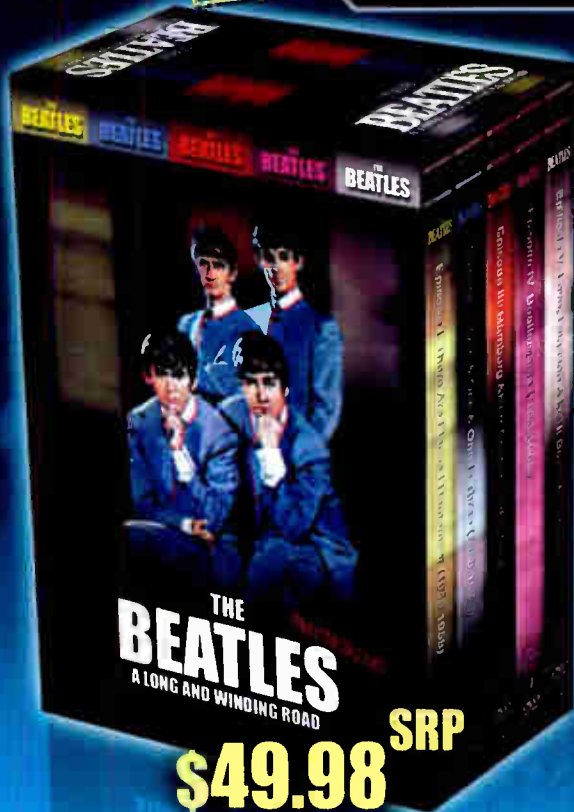
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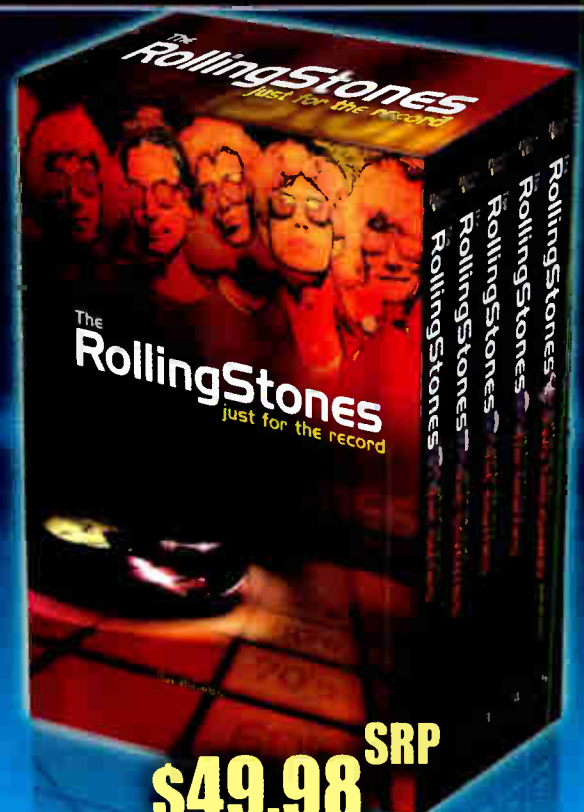
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The Year In Video 2002

and the Sorcerer's Stone (May 28), which benefitted from an expansive campaign, sold 6 million DVDs and 10 million total units in its first week in stores, the company reported. Horak says consumers went on to demand the title in both the VHS and DVD formats in near equal

amounts. "The VHS business for us has been as important as the DVD business on several titles throughout the year and continues to get our full attention," he adds.

Many other studios are also reporting similar interest in VHS. DreamWorks Home Entertainment, for example, says

that 60% of sales for *Spirit: Stallion of the Cimarron* (Nov. 19) were in the VHS format on its first day on sale.

Universal's Kornblau adds that the key lesson of 2002 is, "The titles that really hit the high notes were titles where the studio focused on marketing both the

FORMATS' PRESENCE FELT

Continued from page YV-1

its marketing campaign, which included partnerships with Cingular Wireless, Dr. Pepper and Carl's Jr., as well as heavy TV, print and radio advertising and outdoor ads on billboards and bus shelters.

While not all of the major studios disclose how much they spend on promotional campaigns, many widely acknowledge the need for bigger and better plans. Mark Horak, executive VP of worldwide marketing for Warner Home Video, notes, "The expansion of the DVD category and the continued strong consumer demand for hit



Spider-Man

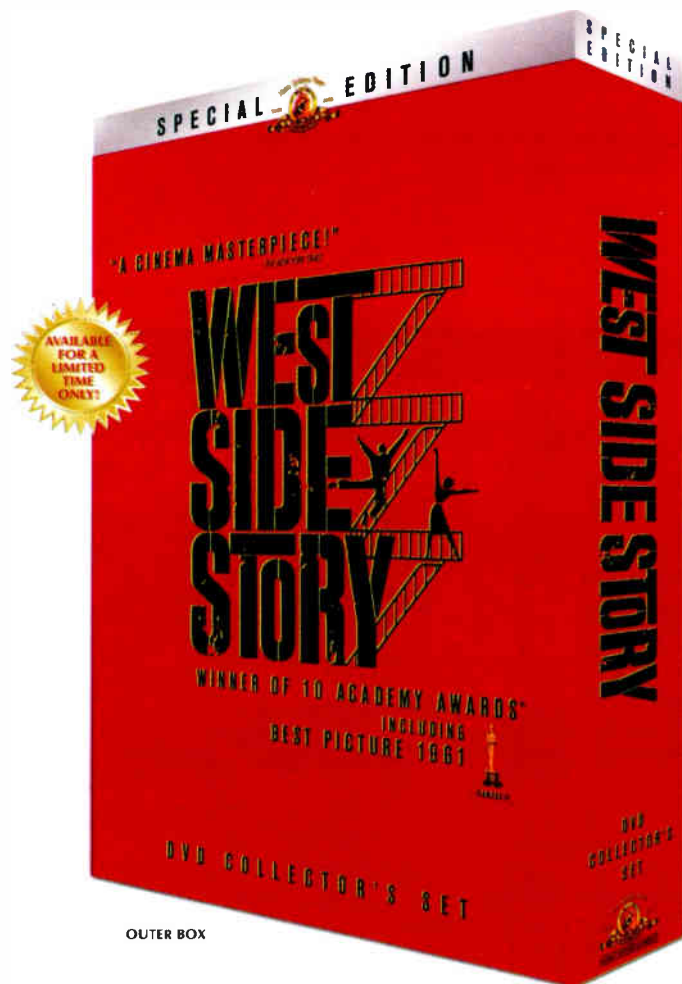
new releases has motivated every studio to become more aggressive in marketing video releases. The combination of revenue from both DVD sales and the continuing VHS business has supported unprecedented investments and consumer advertising to drive sales of particular titles, which has resulted in extremely strong growth for the video category overall."

Universal Studios Home Video president Craig Kornblau says its strategy of "eventizing" video releases this year "is all about bringing a new level of excitement to these releases. The reinvigoration of event marketing also includes the special eventizing of catalog titles. Now that we've got penetration that will soon top 40 million households, catalog will come on strong."

Because most titles are sell-through, adds Steve Beeks, president of Artisan Home Entertainment, there will continue to be event-style marketing campaigns. "You're going to face the problems that all industries face—trying to get through the clutter."

Indeed, Warner's *Harry Potter*

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DVD and VHS. We made an event out of the release of *E.T. The Extra-Terrestrial* (Oct. 22), and a full 25% of our volume on that has been VHS."

DVD STRONGHOLD

No matter how many consumers are

still buying VHS tapes, DVD—which celebrated its fifth anniversary in March—has truly made its mark as the U.S.'s desired home-video format. "As much as we love VHS," says Buena Vista Home Entertainment president Robert Chapek, "it's clear that the consumers

are voting with their dollars and are voting very strongly for DVD. This is fueled by the fact that the players are so inexpensive."

With some manufacturers offering DVD players for as little as \$50 or \$60 right before the holidays, reports on the

rate of DVD adoption in 2002 should see a marked ascent over 2001 rates.

At press time, the most current numbers available reflected increases in the third quarter of 2002. The L.A.-based DVD Entertainment Group (DEG) reports that 153.3 million DVDs were shipped in the third quarter, which is more than double the 75.9 million discs shipped during 2001's third quarter. The DEG also says that upwards of 20 million DVD players will be shipped by the end of 2002 (up from about 17 million total shipments last year) and estimates that half of U.S. homes will have the capability to play DVDs by the new year.

Feingold adds, "I think the big story this year is the same as last year and the year before. It's, "Wow, this industry is powerful."

Part of this year's DVD strategy included releasing titles in the typically soft first quarter. Universal's Jan. 2 release of *The Fast and the Furious* went on to sell 2.9 million DVD units—or 85% of initial shipments—in its first five days of release, the company reports, while

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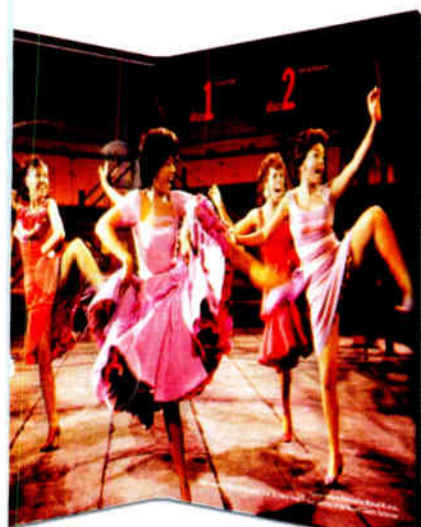
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Harry Potter

its Jan. 15 release of *American Pie 2* was also met with healthy consumer response. "We inaugurated this new sales window in January," Kornblau says. "That was a fantastic kick-off to our year."

Billboard responded to the DVD trend in August by revamping its DVD and VHS sales charts. The Top DVD Sales chart now contains 40 positions (up from 25 positions) and the Top VHS Sales chart lists 25 positions (down from 50 positions).

RETAIL NEWS

In an effort to appeal to consumers' DVD demands, the Circuit City chain announced that it would discontinue selling VHS tapes in July. When Billboard surveyed other retailers about their VHS plans, major chains including Best Buy, Blockbuster and Hastings reported no plans to phase out the format. Borders did, however, report that its theatrical inventory is now solely available in the DVD format.

Most retailers are still strong supporters of VHS and believe that Circuit City's move may have been premature. While DVD-player pene-

Continued on page YV-11

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Embracing DVD

More Than Ever Before, Retailers Are Making Space And Expecting Big Results.

BY STEVE TRAIMAN

Spurred by record sales and rentals of DVD and VHS movies and music—and household penetration of DVD players expected to reach nearly 50% of U.S. homes by the end of 2002—retailers uniformly report-

ed that video was a bright spot in the home-entertainment market.

DVD sales and rentals were on track to top \$10.6 billion, a 50%-plus increase over the prior year, with VHS contributing another \$6 billion, based on a consensus of industry sources. More than 19,000 titles were available for the holidays, with at least 10% being music DVDs.

Through October, figures released by the Consumer Electronics Assn. (CEA) showed year-to-date sales of DVD players were up 30% to nearly 11.8 million, with more than 13 million forecast through

in 1995 as a store-within-a-store. Another 101 departments were added from January-September, for a total of 169, with 185-plus projected by year end.

"Video sales year-to-date [through mid-November] are over 25% of total revenue, compared to 15% a year ago," observes TWEC merchandising and marketing executive VP Fred Fox. "While we've seen double-digit DVD increases, better-margin VHS is holding up, and the slowdown is only half what we anticipated."

The 870-store chain, including about 650 FYE outlets and 20 Saturday Matinees, plus Strawberries, Coconuts and Planet Music, is supporting DVD growth by shifting product to front of store and end-caps and has

added DVD players and portable units. "We're already seeing a good return on investment," adds Fox.

DRIVING SALES

For the 145 Hastings Records, Video & Books outlets, purchasing VP Steve Hicks reports explosive growth in DVD and games. "Driven by DVD, video has exceeded our expectations in both sales and rentals," Hicks says.

Adds video operations director Victor Fuentes, "We've expanded DVDs at the expense of VHS rental space and have seen sales go from a 60/40 VHS ratio a year ago to an anticipated 70/30 DVD share through the holidays. In the same period, rentals have gone to a DVD share of 55/45 from a 70/30 VHS lead in 2001." The chain pursued an aggressive "missing titles" catalog program, promoted budget product and built on its base of used-CD experience to find huge sales of used DVDs.

"Moving DVD to the front of the store and increasing space allocation for DVD has seen video sales up 40% this year," says Tower's video sales VP, John Thrasher. "This past year, video represented about 25% of total business, compared to only 10% in 2001." He credits a number of new merchandising and marketing efforts, including full-line studio sales programs tied to megahits, such as *Harry Potter* and *the Sorcerer's Stone* and *Lord of the Rings* with Warner/New Line, *Spider-Man* and *Black Hawk Down* with Columbia TriStar, and a complete MGM catalog program sparked by the 7-DVD *James Bond 007* boxed set. The chain also relaunched games in about 40 locations before the holidays and will add the others during the first quarter.

Total sales at the 516 domestic Best Buy stores increased 14% to \$4.26 billion for the second quarter ended Aug. 31, reflecting the addition of 76 stores over the past 12 months and comparable store sales gains. The 3.4% comparable store sales decline to \$380 million at Musicland Group outlets resulted from similar softness in music sales, partially offset by increases for lower-margin DVD software and video games. Included are 830 Sam Goody, 400 Suncoast, 76 Media Play and

Continued on page YV-10



Blockbuster's new look

December.

This sampling of year-end highlights from leading retailers reinforces the positive impact of DVD on the bottom line, although it cuts both ways due to narrower margins. Retailers sampled include Blockbuster, Hollywood Video, Best Buy/Musicland Group, Circuit City, TWEC/FYE, Hastings Entertainment and Tower Records & Video.

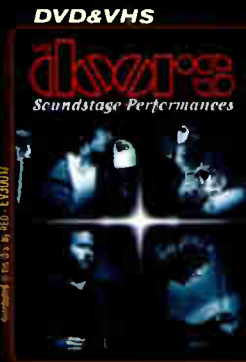
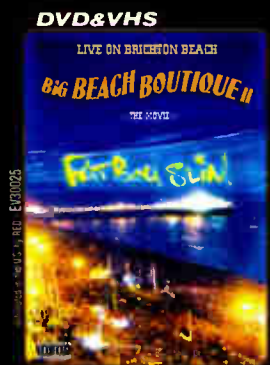
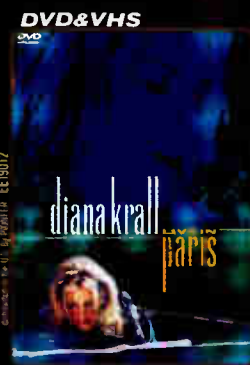
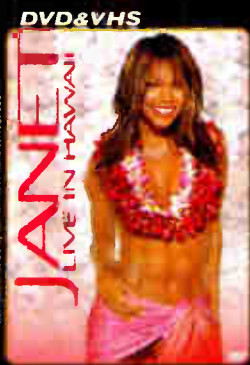
MAKING SPACE

Along with its encouraging third-quarter and nine-month financial report, Blockbuster announced it had completed the retooling of its 4,412 company-operated U.S. stores. For the holidays, all locations featured clearly defined retail and rental sections, color-blocked in-store signage and enhanced product selection. The company also expanded existing games sections.

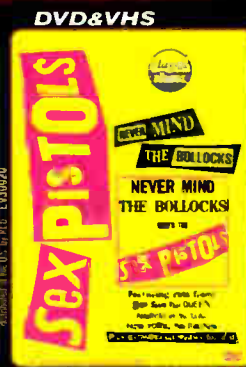
"Our mission is clear: to be the complete source for our customers for movies and games, in the format of their choice, rental or retail, new or used," says merchandising executive VP and chief concept officer Nick Shepherd. "We created this new layout and new look to make the in-store experience more convenient, more enjoyable and give the customer no reason to buy or shop anywhere else."

Hollywood Entertainment, owner of No. 2 video chain Hollywood Video (1,804 outlets), also had a good third quarter and first nine months through Sept. 30. Among reasons cited by founder Mark Wattles, who returned full-time as president in 2000, is a strategic relationship with leading "e-tailer" Amazon.com, linking over 1 million monthly visitors to the chain's Reel.com Web site. Also noted was an aggressive expansion of Game Crazy, launched

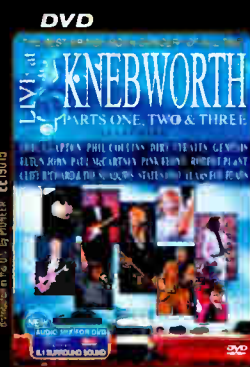
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The Year In Video 2002

EMBRACING DVD

Continued from page YV-8

16 Magnolia Hi-Fi outlets.

"Among the fastest-growing product categories at Best Buy stores were entertainment software, with continued double-digit sales gains in DVD movies, as well as

video-game hardware and software," notes Enterprise Entertainment Group senior VP Joe Pagano, "which more than offset continued softness in prerecorded music sales. We take great notice of our customers' needs and have seen video sales about equal to music revenues this year, while music had about 60% of revenues in 2001."

Circuit City was the first national chain to eliminate VHS products earlier this year at its 609 superstores and 17 mall-based Express outlets, although the products are still available online. The completion of video-department remodels at 301 superstores, nine relocations and eight new outlets were cited by chairman, president and CEO W. Alan McCollough among key factors for a 10% increase to \$6.76 billion for



Hastings Hicks

nine-month sales through Nov. 30. Comparable store sales gains in November were particularly encouraging, with a single-day sales record for the Friday after Thanksgiving. April-November earnings were not available at press time, but, through the

first half ended Aug. 31, overall business generated a significantly narrower loss of \$12.4 million, a 47% improvement from the prior year period. Spokesman Jim Babb confirms continuing strong sales in the more self-serve product selections, including traffic-driving—though lower-margin—DVD software and video-game hardware, software and accessories, and entry-level DVD players.

LOOKING AHEAD

All retailers were excited about the commitment of home-video labels for top titles to kick off the new year. Included are *XXX* from Columbia TriStar on New Year's Eve and *Barbershop* from MGM on New Year's Day; *Signs* from Buena Vista, Jan. 7; *The Bourne Identity* from Universal on Jan. 21; and *My Big Fat Greek Wedding* from HBO/Warner on Feb. 14.

For Hollywood Video, Wattles was targeting a bullish 10% increase for comparable fourth-quarter store sales. Looking ahead to fiscal 2003, the company is forecasting a rise in comparable-outlet revenues in the range of 12% to 14%.

"We see continual growth into the new year," TWEC's Fox says. "Our strategy is to have incremental space allocations to DVD and games, but not at the expense of music." He sees a big boost from the new listening and viewing-station program that will see kiosks in all stores by March. "We're encoding video trailers just as fast as the studios provide them, and the 'try to buy' program really has built sales," he adds.

With Hastings video sales projected to hit 27% of total revenue by year-end, up from 24% a year ago, both Hicks and Fuentes are very enthused over the first-quarter release program. Home-video buyer Danny Smith was quoted (*Billboard*, Nov. 16, 2002) as saying, "We've been telling [studios] for years that it's important that we have [good] releases during [this] time."

Tower's Thrasher sees video continuing to thrive for the chain in the new year. "A DVD player was the electronic gift of choice for the holidays, and with over 50% [household] penetration very soon, that's a lot of new DVD buyers for the entire catalog," he observes.

For Best Buy, finance executive VP and CGO Darren Jackson says, "For the fiscal year ending March 31, based on 'even' comparable-stores sales for the second half, we anticipate a 17% increase in total sales of \$22.9 billion."

Adds Pagano, "With about half of homes without DVD, we see a lot of potential movie and music-buyers for continued growth." Based on encouraging third-quarter sales through November, Circuit City's McCollough adopted a cautious but optimistic outlook for the fourth quarter through Feb. 28, as well. And virtually all retailers expect another banner year for DVD in 2003. ■

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FORMATS' PRESENCE FELT

Continued from page YV-7

tration is expected to reach new highs, many families are not throwing out their VCRs, they believe, but are probably moving them to a child's playroom or bedroom.

In 2002, a resolution in an antitrust case against Blockbuster and the major motion-picture studios was reached. The case, filed by three independent retailers alleging that they had been excluded from revenue-sharing agreements, was dismissed in a U.S. District Court in San Antonio, Texas, due to insufficient evidence in July. Another suit against Blockbuster and the studios is still pending in California state court.

SUITS, TRENDS, TECHNOLOGY

The VOD industry was singled out this year with a lawsuit of its own and a major new launch. In October, independent VOD service Interentainer filed a suit claiming that AOL Time Warner, Vivendi Universal and Sony were attempting to fix prices in the VOD market through its new Movielink service, which had yet to launch. Interentainer went on to indefinitely shut down its Web site until a resolution can be reached.

Movielink, a VOD joint venture with Warner Bros., MGM, Paramount, Sony and Universal, officially launched in November.

While VOD is still largely uncharted territory—as Buena Vista's Chapek says, "it's easy to say that VOD will grow...the question is how much"—an area that truly took off in 2002 was online rentals. The independent DVD-rental company Netflix announced its initial public offering in May and continued to report an increasing subscriber base throughout the year. By October, both Wal-Mart and Blockbuster had entered the online rental fray—Wal-Mart through its own Web site, and Blockbuster through an investment in DVDrentalcentral.com.

In addition to new online and VOD happenings, a new high-definition (HD) format, JVC's D-Theater, was embraced by Artisan, DreamWorks, Twentieth Century Fox and Universal in February. D-Theater's D-VHS cassettes feature a special encryption system to prevent duplication and can play back four hours of high-definition television or more than 50 hours of standard-definition television. The first title available on the format was Artisan's *Terminator 2: Judgment Day*.

"The most enthusiastic response has been from early adopters and technically-savvy consumers," says Beeks. "And, while we will continue to support the D-VHS format, I think the key is not in defining it as a D-VHS market, but as a high-

definition market. Our primary focus is to accelerate the introduction of high-def DVD. That is ultimately going to be the medium of choice."

A high-definition DVD standard was also chosen in November by the DVD Forum, the international association of

hardware manufacturers in charge of setting next-generation DVD guidelines. Toshiba/NEC's blue laser format will be released within five years. An alternate HD DVD option, known as Blu-ray, was proposed outside of the Forum in March by Hitachi, LG Electronics, Matsushita,

Pioneer, Philips, Samsung, Sharp and Thompson. Blue-laser players are expected to debut next year and will also read current DVD discs.

The editing of DVDs was at issue in two lawsuits between the Directors Guild of

Continued on page YV-12

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The Year In Video 2002

label and distributor year-end round-up, as it did last year. Walt Disney Home Entertainment/Buena Vista Home Entertainment placed 10 titles in the year-end top 25 and four in the top 10.

While Mary-Kate & Ashley titles have dominated the year-end kid-video charts

for the past two years, 2002 sports a more diverse year-end roster. Most of the top titles are sequel or franchise projects, such as the No. 1 *Cinderella II—Dreams Come True* (Walt Disney/Buena Vista) and the top-10 *The Land Before Time: The Big Freeze* (Universal), *Peter Pan: Return*

to Neverland (Walt Disney/Buena Vista) and *The Hunchback of Notre Dame II* (Walt Disney/Buena Vista).

Disney makes a repeat performance as the top kid-video label and also adds top kid-video distributor to its accolades via Buena Vista. ■

FORMATS' PRESENCE FELT

Continued from page YV-11

America (DGA) and a number of companies, headed up by Clean Flicks, who rent and sell altered movies on home video. In September, Clean Flicks filed a suit against 16 Hollywood directors seeking a declaratory judgment that its editing practices are protected under federal copyright law. The DGA filed a countersuit against Clean Flicks and 11 similar companies, including entities such as ClearPlay, which offers downloadable movie-filtering software for DVDs. The issue has not been resolved, and many constitutional arguments were made on either side.

CHART TALK

The year-end charts reflect the continued dominance of DVD. What's notable about the year-end DVD sales chart is that it is heavily kid-oriented. Three of the top five titles—the No. 1 title *Monster's, Inc.* (Walt Disney/Buena Vista), the *Shrek* special edition (DreamWorks) and *Harry Potter and the Sorcerer's Stone* pan & scan (Warner)—and four of the top-10 titles are geared to children. No animated or family titles appeared in the top 10 of 2001's year-end DVD sales chart, implying that DVD is creeping into the traditional VHS stronghold of children's programming.

Warner Home Video is Billboard's top DVD label and distributor of 2002, placing five titles in the top 10 as the sole distributor or in conjunction with New Line. A total of 12 Warner titles placed in the top 40. The company was last year's top DVD distributor as well.

Adult fare is similarly absent from the year-end Top VHS Sales chart. Only three titles—*Pearl Harbor: 60th-Anniversary Commemorative Edition* (Walt Disney/Buena Vista), *The Lord of the Rings: The Fellowship of the Ring* (New Line/Warner) and *Jurassic Park III* (Universal)—out of the top 10 are adult programs, whereas the No. 1 title is *Shrek*, and *Dr. Seuss' How the Grinch Stole Christmas* (Universal), *Harry Potter and the Sorcerer's Stone* and *Monsters, Inc.*, round out the top four year-end VHS titles. The phenomenon matches last year's VHS year-end chart and is likely to happen again next year as DVD continues to gain acceptance with families.

Disney also heads both the top

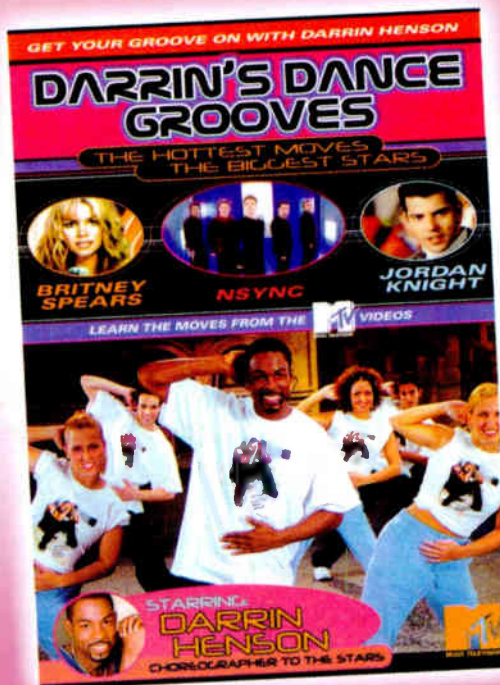


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Audible Magic's Capabilities May Charm The Industry

Company's Digital-Fingerprinting, File-Tracking Technologies Help Copyright Owners Monitor Use Of Their Content

BY CATHERINE APPELFELD OLSON

Audible Magic, a Los Gatos, Calif.-based technology firm specializing in tracking the distribution of music across the Internet, is making a name for itself with a range of industry players, as copyright owners look to monitor consumer use of their content in everything from peer-to-peer (P2P) networks to online radio services.

Among the clients using the company's core audio-identification technology are EMI Recorded Music (*Billboard Bulletin*, Oct. 15, 2002), SESAC, and CMJ Network. The technology is particularly gaining note for its anti-piracy uses, including digital fingerprinting and file tracking.

DETERMINING AUTHENTICITY

While its various partners are slicing off different applications of the Audible Magic technology, the unifying thread is its content-based retrieval and classification system that can identify a master recording under all compression levels and across any format, from TV and radio to satellite and Internet protocol.

The technology works by "listening" to a given piece of audio and then generating a unique fingerprint for each selection. A similar technology has been in use for more than a decade by other companies around the world, including *Billboard* sister company Nielsen Broadcast Data Systems.

"Our mission in life is to try to help content owners get the most out of their content," says Vance Ikezoye, Audible Magic CEO and a former engineering executive at Hewlett-Packard.

Electronic commerce services company Loudeye Technologies provides the lion's share of sound files that Audible Magic technology can monitor. Audible Magic recently signed a

new development deal with EMI—its first such pairing with a major record company—which will bring a large portion of music from the EMI catalog into its database as well.

"We want to explore ways to keep track of our artists' work on the Internet and have a better handle on piracy issues as well as the effectiveness to counter piracy," EMI senior VP of worldwide new media Jay Samit says. "We are working together to come up with some practical applications."

Among the primary Audible Magic offerings of interest to EMI is the Replicheck technology suite, which provides CD replicators with an automated tool to review incoming projects for piracy.

"Some of the uses of the technology for third-party manufacturing are really innovative," Samit says. "We are watermarking prerelease content today as a way of reducing illegal distribution of prerelease content. Now if there is a copy that ends up on an assembly line in Southeast Asia, we'll know which one it is."

Piracy associated with P2P distribution is another salient concern across the music industry. With its acquisition in 2001 of network-monitoring technology from Internet database firm ipArchive, Audible Magic landed a network-monitoring technology that can identify in midstream a recording that is being transferred and block the transfer if the user does not have the right to do so.

This application might be just the ticket to make P2P palatable, if not downright pleasing, to the music industry, according to Rick Riccobono, an outside music consultant who has been helping Audible Magic gain recognition among record companies.

"There is a great backlash against P2P in the industry that says, 'Let's stop this now because we had 10%



IKEZOYE

[attrition] last year, 17% this year, second-week sales are off, and we want to kill it to combat it.' But you have to subscribe to the idea that the consumer wants what they want when they want it," Riccobono says. "The Audible Magic technology gives intellectual-property owners the ability to monitor P2P traffic vs. kill P2P traffic."

Ikezoye says Audible Magic is already at work developing a system that will not only fingerprint a piece of content but also assign a watermark: "We envision that we could play a critical role in helping to first understand the scope of the problem, report on it, and then hopefully have a way to help enable control of the content across distribution media."

OTHER USES

Beyond anti-piracy applications, Audible Magic is also using its technology to monitor radio as it moves online.

Performing-rights organization SESAC, for example, entered a three-year agreement in January 2002 to use Audible Magic technology to monitor 34 terrestrial radio broadcasts utilizing Internet simulcasts as a means of better determining royalty distribution for less mainstream genres (*Billboard Bulletin*, Jan. 15,

2002). For CMJ, Audible Magic is providing real-time radio airplay tracking information for college and select noncommercial formats.

Audible Magic was born from a challenge presented to Ikezoye in the late '90s to develop a service where radio listeners could call an automated number and find out the name of a song currently playing and purchase it. The problem: Stations did not generally know at a given time what song was being played in the electronic format.

"Instead of using metadata and keywords and descriptors, we thought, 'Why can't you use the content itself?'" Ikezoye says. "Then once we started [developing] the technology to do that, we realized that if radio stations don't even know what's being played, there's got to be a whole host of other problems this technology could solve in media and entertainment."

Tower Turns In Profitable Third Quarter

BY ED CHRISTMAN

After 10 consecutive quarters of losses, Tower Records has turned in a profitable quarter, thanks to the sale of its Japanese operation.

For the quarter ended Oct. 31, 2002, the company posted a net income of \$23 million, which was possible as a result of the \$37.4 million profit it booked from selling the Japanese operation to Nikko Principal Investments Japan.

For the quarter, the company posted revenue of \$130.1 million, which was down 7.1% from the \$140.1 million it garnered in its first fiscal quarter the preceding year. Both totals are adjusted to exclude the Tower Japan results.

The \$23 million profit was a considerable improvement over the \$11.3 million the company posted in the same time period one year earlier. In conjunction with booking a profit on the sale of its Japanese operation, Tower also included a consolidated statement of comprehensive income, adjusting its \$23 million in net income down to \$11.8 million for the quarter. The adjustment concerned the valuation of its

Japanese asset being negatively impacted by \$11.1 million because of foreign-currency translations during the years of ownership, which had to be taken into account in stating the company's equity. The shareholders' equity shows a deficit of \$29 million as of Oct. 31.

This year's profitable quarter represents the first for Tower since the quarter ended Jan. 31, 2000, when it posted a net income of \$2 million on sales of \$335.6 million. With the current quarter containing the holiday selling season, industry executives hope that Tower can put together back-to-back profitable quarters. But given that this quarter is expected to mark the completion of the company's restructuring plan, Tower might have some final write-offs to make, which could impact profitability.

On an operating basis, Tower posted a loss of \$8.2 million for the current quarter, which is a 30.3% increase over the \$6.3 million operating loss it turned in during the corresponding 2001 time period. In operations, Tower achieved a gross profit of 31% of revenue, which is down from the 32.2% it had in the same quarter of 2001.



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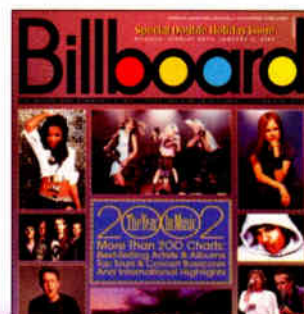
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SINGER IS HIGH TECH: Warner Music Group (WMG) has named **Howard Singer** VP of technology. He was most recently a senior consultant at Rights.com and previously served as senior VP of marketing and product strategy at Reciprocal.



SINGER

In his new post, Singer will "oversee systems, networks, and other infrastructure-related technology for WMG's global information services team"; he will also lead the recently created Digital Technology Group, which "supports technical aspects of WMG's online music and new-media initiatives." Based in New York, he reports to senior VP/chief information officer **Tsvi Gal**.

SPRINTING AHEAD: Listen.com has inked a pair of distribution deals with communications company Sprint for its Rhapsody subscription offering and related wireless services. Under the alliance, Sprint will carry Rhapsody on the entertainment page of its high-speed Internet service, FastConnect DSL. As part of the agreement, listen.com offered Sprint customers a free

Rhapsody trial through Dec. 22, 2002.

Meanwhile, Sprint PCS, the mobile-phone division, will offer its users access to Rhapsody 411, a listen.com music-information service. Wireless customers can use the feature to obtain music recommendations, artist bios, discographies, photos, and album art. Sprint PCS customers that use Rhapsody 411 will also be given a promotional code that will enable them to try the Rhapsody service.

TIVO TO PLAY TUNES: TiVo, the digital-TV recording system, will soon offer its subscribers the ability to download music and photo files from their personal computers to their TVs. The new service, which will cost an undisclosed extra fee and will operate via the TiVo set-top box, will be unveiled this month at the Consumer Electronics Assn. conference in Las Vegas, TiVo CEO **Mike Ramsey** said at a recent financial investment conference in New York.

TiVo's subscriber base is reportedly expected to double to 1 million in fiscal 2004, which starts in February.

MCCARTNEY GIVES MORE 'BACK': Capitol Records has launched a **Paul McCartney** Web site accessible only to those who have purchased the artist's new DVD, *Back in the U.S.* Connection to the site first requires placing the DVD in a PC. The site features 30 additional minutes of performance footage, plus backstage outtakes.

As previously reported, *Back in the U.S.* set records for highest single-week sales and highest debut sales of a music DVD when it sold 61,000 copies in its first week, according to Nielsen SoundScan (*Billboard*, Dec. 14, 2002).

HILL ONTOP AT AOL: Faith Hill's music was streamed more than 6 million times in November 2002 as part of AOL's Artist of the Month campaign, according to the company. The tally—which includes songs, videos, and an interview with Hill—is the highest for any artist since AOL introduced the promotion a year-and-a-half ago.

FRESH PHISH ONLINE: Jam-band juggernaut **Phish** is expanding its Live Phish album series to the Internet with the launch of Live Phish Downloads. Based at livephish.com, the service will enable fans to purchase and download entire Phish concerts in the form of MP3 and Shorten digital-music files.

The program kicked off with the band's New Year's Eve reunion concerts held Dec. 31, 2002, in New York and Jan. 2-4 in Hampton, Va. Files are available for purchase at the site within 48 hours of each show. The group plans to release new and archived concerts via the service throughout 2003, including shows on its sold-out February tour. An Oct. 7, 2000, concert recorded at Mountain View, Calif.'s Shoreline Amphitheater is currently available for free download from the site as part of a trial run of the service.

The Live Phish Downloads will not be protected by digital-rights management coding, allowing users to burn them to disc or transfer them to various players. Printable, custom-designed artwork and CD labels will also be provided with each show. Prices for a full concert vary from \$9.95-\$14.95 for MP3 files and \$12.95-\$18.95 for Shorten files, which are compressed WAV files with a higher audio quality than MP3s.

B&N Lowers Q4 Earnings Forecast

BY MATTHEW BENZ
NEW YORK—Barnes & Noble has lowered its earnings forecast for the rest of its fiscal year, which ends Feb. 1.

Citing lower-than-anticipated holiday sales, the New York-based books and music retailer says it now expects fourth-quarter earnings from its bookstore group of

\$1.19-\$1.31 per share, vs. a previous forecast of \$1.35.

Full-year earnings per share are now expected to be \$1.53-\$1.65, down from an earlier forecast of \$1.72.

The news caused Barnes & Noble stock to drop more than 18% Dec. 19, from \$21.37 to \$17.46.

Amazon.com Moves 56M-Plus Items

BY CAROLYN HORWITZ
Amazon.com reports that the 2002 holiday shopping period was its "busiest holiday season ever," with sales of more than 56 million items worldwide from Nov. 1 to Dec. 23.

Top music sellers during the period included recent best-of sets by U2, Elton John, and the Rolling Stones. The company says recent sets by Norah Jones, Rod Stewart, and Tony Bennett and k.d. lang also proved popular for the holidays.

Amazon's busiest day was Dec. 9, when 1.7 million items were ordered. It offered free shipping until Dec. 12.

Hard Rock To Open A Memorabilia Attraction

BY BRIAN GARRITY

Hard Rock Cafe International is opening a music memorabilia attraction in Orlando, Fla., with a permanent collection of 1,000 key pieces culled from the company's restaurants, hotels, and casinos. Hard Rock president/CEO Pete Beaudrault says the aim of the attraction is to "take the 'memorabilia experience' beyond our cafes." Featured items include B.B. King's original Gibson ES 355 guitar "Lucille," Bo Diddley's first handmade guitar, and Elvis Presley's Gibson Super 400 Electric Guitar.



by Chris Morris

Declarations Of Independents™

SAVOY ON THE GO: When Savoy Records kick-started itself again in 2001 (*Declarations of Independents*, *Billboard*, April 13, 2001), the focus was on a fresh slate of catalog reissues from the venerable jazz label.

Beginning in May, RED-distributed Savoy hit the market with a brace of titles from its formidable vaults, including packages top-lining **Charlie Parker**, **Dizzy Gillespie**, **Lester Young**, and **Billy Eckstine**.

The company—a wholly owned U.S. subsidiary of Columbia Music Entertainment, formerly Nippon Columbia—is continuing to emphasize its catalog-based efforts with the acquisition of 32 Records, the jazz reissue line that includes

catalog will be the marketing of expanded versions of the *Rainy Afternoon* series, one of the most popular jazz anthologies in recent memory.

"We're moving it to a two-CD set," Vining says. "We're trying to make it a more considerable value for the consumer."

Priced at \$12.98, the first three *Rainy Afternoon* twofers will drop this month, followed by further flights in March and April. Some '60s-vintage tracks from the Savoy catalog will be included among the Muse and Landmark selections on the three packages due in April, according to Vining.

In early May, Savoy will begin reissuing individual 32 titles, at the rate of seven to 10 albums per month. Vining says, "There are 50-60 solid releases we want to get out before Christmas next year."

Of the new jazz signings, the executive says, "There's a real opportunity for an independent right now... It's hard for [the majors] to deal with [the jazz market]. There's a whole different financial situation that comes into play.

"At a minimum, we'll make some really nice records, and we may hit with one," he adds. "If the majors can't figure out how to make a business out of it, that's OK. I can."

Vining suggests that Armatrading—an upper-demo-skewed artist with a successful major-label track record—is only the first signing of her kind due at Savoy.

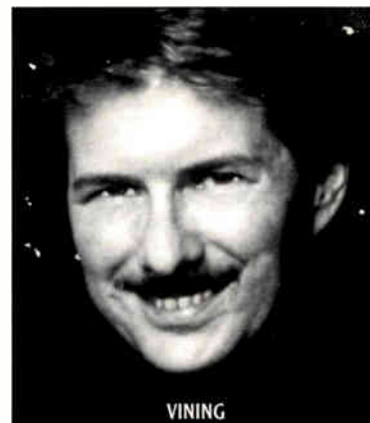
"We want a fairly broad-based collection of artists who appeal to adults," Vining says. "There will be more people like Joan coming to us."

MOVING UP: **Michael Olsen**, COO of Compendia Music Group—the music division of Compendia Media Group—has been promoted to president of the unit.

Olsen was brought on board as COO in late 2001, after Compendia came into being as part of a reorganization of the assets of bankrupt Platinum Entertainment. He will remain based in Nashville and continues to report to Compendia Media Group's Los Angeles-based president/CEO **Marty Tudor**.

Olsen will oversee Compendia's Nashville-based imprints—Compendia, Light Music, and Intersound Music—and its Alpharetta, Ga.-based distribution arm, Compendia Distribution Group.

The executive's ascent to the top is apt, in the light of history: Olsen was a senior exec at both Platinum and its precursor company, Intersound.



VINING

the holdings of Muse Records and Landmark Records.

But Savoy is also shooting for the attention of contemporary jazz consumers and upper-demo listeners with the signings of vocalists **Andy Bey** and **Carol Welsman** and saxophonists **James Moody**, **Hubert Laws**, and **Mark Turner**. The company is also making its foray into the pop marketplace with the inking of **Joan Armatrading**, whose debut for the label is expected in March.

Savoy president **Steve Vining** says the label "had been negotiating for some time" before acquiring the firm's assets. The label, founded in the mid-'90s by producer **Joel Dorn** and his partner **Robert Miller**, had folded in bankruptcy.

In snapping up 32, Savoy gains the superior masters of Muse, formerly operated by longtime jazz exec **Joe Fields**, and Landmark, founded by notable producer **Orrin Keepnews**, **Grant Green**, **Pat Martino**, **Woody Shaw**, **Bobby Hutcherson**, **Kenny Burrell**, and **Donald Byrd** were among those labels' artists rereleased by 32. Savoy has purchased some 400 album masters in the deal.

The first steps in mining that

TRAFFIC TICKER

Top Music Sites

Traffic In November

TOTAL VISITORS (in 000s)

1. AOL Music Channel	12,313
2. MusicMatch Jukebox	8,298
3. LAUNCH	7,836
4. VUNet USA Sites	4,719
5. MTV Networks Sites	4,323
6. CDNow	3,904
7. Sony Music Sites	3,539
8. BMG Music Service	3,144
9. Lyrics.com	2,725
10. Warner Music Group Sites	2,322
11. RealOne Jukebox	1,733
12. Netscape Music	1,529
13. AZLyrics.com	1,384
14. BMG Entertainment Sites	1,295
15. Spinner.com	922

AVERAGE MINUTES PER VISITOR PER MONTH

1. Spinner.com	1:10:57
2. MusicMatch Jukebox	58:47
3. CokeMusic.com	34:33
4. LAUNCH	28:30
5. AOL Music Channel	18:30
6. RealOne Jukebox	18:13
7. Morphous-os.com	18:30
8. BMG Music Service	15:57
9. listen.com	15:35
10. MTV Networks Sites	13:28
11. Rateyourmusic.com	13:28
12. allmusic.com	11:41
13. ohla.com	11:32
14. CDUniverse.com	10:31
15. CDNow	9:52

Nielsen//NetRatings

Source: Nielsen//NetRatings, November 2002. Sites edited by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

Retail Track™



by Ed Christman

NEW YEAR, OLD PROBLEMS: As I write this, it's Dec. 31, 2002. I know I am supposed to begin by wishing everyone a happy and prosperous New Year, and I do. But I wouldn't be doing my job if I didn't point out that despite my best wishes, the industry faces a very tough year ahead and that some more difficult decisions will have to be made in all sectors of the business.

By now, everyone knows that the industry had a very weak holiday selling season (see story, page 1). The first few weeks of the new year should provide an indicator of what kind of fallout in album sales we can expect from the CD burners that were given as Christmas presents. With the industry sales down 10.8% in 2002, the fear is that the new CD burners will continue to erode album sales.

But other factors have to be considered before one can try to quantify what type of year the industry will face. Will all merchants be able to pay the bill for the holiday selling season? This will play out between Jan. 10-25, when various payment deadlines come due.

Even if a best-case scenario emerges and all accounts meet their obligations, there are still other devils lurking just around the corner. There is the fear that the industry could lose as much as 500 music stores in the first half of 2003, which would have a significant impact on sales going forward, not to mention what would happen in the way of returns.

How do I reach that 500 number? Actually, I didn't—that's the assessment of some top distribution executives. Where did they get that number? Mostly from intuition and reading between the lines.



But on top of the fallout expected among independent stores, Trans World Entertainment will begin its annual pruning of its portfolio, closing some 40 stores during the next month or so. Wherehouse Entertainment is looking for ways to go beyond its annual pruning and is said to be considering strategies that would result in significant store closings, which could reach as high as 150.

One strategy said to be under consideration would have Cerberus Partners, which bought Warehouse in two pieces, bankrupting part of the chain. How they could pull off such a complex strategy leaves many questions, considering the mingling of assets from the two purchases. Warehouse executives declined to comment.



Another big question mark is Best Buy—which, when it announced its earnings for the fiscal third quarter, said that it expected its Musicland division to have an operating loss of \$80 million—\$85 million.

In a company statement at the time, Best Buy CFO Darren Jackson, talking about the Sam Goody arm of the chain, said, "Inevitably, a significant number of under-performing locations will need to be scrutinized. A more comprehensive review of the business alternatives is under way to determine the overall profit potential of the business as a whole" (*Billboard*, Dec. 28, 2002).

Best Buy has yet to announce what it will do, but Jackson's comments are being taken very seriously by the majors. Some fear that a best-case reading on the Musicland predicament could translate into the closing of some 200 stores. Others take it a step further. "A lot of people are looking at the Best Buy announcement and the way it is worded and wondering if Musicland is at risk and [if they will] close it," one senior distribution executive says. "I have never sweated a holiday like this in my life."

What could make matters even worse, label executives also fear that Best Buy itself may cut back on music, even as music-specialty stores are likely to continue diversifying away from music, all of which could make for a smaller pipeline on top of the store closings. Anyway, when you get done adding up all the industry worries, 500 stores seem to be at risk, according to industry distribution executives who are praying with all their might that they are wrong.

Hastings Posts \$6.6M Loss In Q3

BY ED CHRISTMAN

Hastings Entertainment posted a net loss of \$6.6 million, or 58 cents per share, on sales of \$110.6 million in the quarter ended Oct. 31, 2002—a larger loss than the \$5.5 million, or 46 cents per share, it posted in the corresponding quarter in 2001, when sales were \$103.2 million.

Hastings attributed the bigger loss to lower gross margins, which were a reaction to competitor discounting. For the quarter, gross profit was 30.8% of revenue, down from the 31.1% of revenue in the corresponding 2001 period. Selling, general, and administrative expenses increased to 36.3% in the just-completed quarter from 35.9% in the comparable 2001 time period.

While total sales for the third quarter were up 7.2% from the corresponding 2001 period, comparable-store sales were the main component of the figure, with the chain posting a same-store sales increase of 6.1% for the quarter. Hastings broke out comparable-store sales by product segments; books were up 4.7%, and music was down 12.2%. The company also noted that other music-related product experienced upturns, giving the overall music category a comparable-store decrease of 8.4%.

Of total sales, \$24.2 million was from video rental for the quarter. The company also generated \$38,000 in sales from its online store, which were down slightly from the \$40,000 rung up in the same quarter of 2001.

For the nine-month period, the company lost \$7.7 million, or 68 cents per share, on sales of \$267 million, compared with a loss of \$5.5 million, or 47 cents per share, on sales of \$244.9 million from the nine months in the prior fiscal year. It had an operating loss of \$7.6 million for the first nine months of its fiscal year vs. \$4 million

for the corresponding 2001 period.

For the nine-month period, the company's Internet operation had sales of \$131,000, up from \$113,000 in the first nine months of the preceding fiscal year.

In third-quarter 2002, Hastings opened three stores and closed one; year to date it has opened five and closed two, leaving the chain with 145 units in 21 states at the end of the third quarter.



MARMADUKE

On Aug. 23, 2002, Hastings amended its revolving credit facility agreement with Fleet Retail Finance and the CIT group/Business Credit, increasing it to \$80 million from \$70 million and extending it to Aug. 20, 2005. At the end of the quarter, the company had drawn down \$45.6 million from the facility.

At the end of the quarter, inventories totaled \$166.3 million, while accounts payable stood at \$100.5 million. Shareholders' equity totaled \$69.7 million as of Oct. 31, 2002.

Also during the quarter, the company announced it would settle a class-action shareholder suit and will pay \$5.75 million for an error that caused the company to restate its earnings for a five-year period.

Unless the music industry fixes problems like CD burning and file sharing, Hastings CEO John Marmaduke projects that music sales will drop to 24% of Hastings' volume by 2004 (*Billboard*, Nov. 16, 2002). He has also been critical of consumers shifting their dollars to discounters like Wal-Mart, Target, and Best Buy, noting that the music industry is losing its impulse-purchase business in the process.

As he told *Billboard* in a previous interview in late 2002, "We have the same or less number of customers making less impulse purchases and making less frequent purchases, all of which equals declining unit sales. That's a recipe for disaster."

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Intl. Home-Video Industry Wonders How Long DVD Boom Will Continue

BY SAM ANDREWS

LONDON—Another high growth year in the international home-video industry ended with executives speculating about how long the current DVD sales boom will last, as well as grappling with delivery and pricing issues.

Although DVD figures are climbing impressively worldwide, VHS



remains the dominant format outside of the U.S. International executives remain unsure if the current buy rates on DVD will be sustained once player penetration around the world becomes mass market or if they will return to the lower levels of VHS.

In the U.K., where the market most closely mirrors that of the U.S., sales records fell quickly. By year's end, New Line's *The Lord of the Rings: The Fellowship of the Ring* claimed titles for first-day and first-week records of 1.27 million and 2.53 million combined units, respectively (*Billboard*, Aug. 31, 2002).

According to London-based analyst Screen Digest, DVD-player penetration reached 111 million machines worldwide by the end of 2002; Western Europe was the biggest territory outside of North America, with 28 million. Africa remains the continent with the lowest player penetration, at 500,000 units.

North America's DVD-player penetration has reached 46%, more than double that of any other territory, according to Screen Digest. By comparison, Australia and New Zealand have the highest penetration level outside the U.S., at 22%. Screen Digest also reports that an additional 43 million DVD-enabled games consoles were in homes worldwide at the end of 2002.

Phillipe Cardon, a senior VP for Warner Home Video (WHV) Europe, believes the boom is permanent. Consumer desire to buy video product has always existed, Cardon says, "but for the first time we have really met consumer expectations in terms of quality. When people find what they really want, they are prepared to spend more money to equip themselves and to buy or rent DVDs. DVD is not a brief phenomenon but will last for a long time

because it is made with passion, and people are buying it because they are also passionate about it."

★ 2002 IN REVIEW ★

Paramount Home Entertainment International president Phil Jackson is not sure about the longevity of the DVD boom, though he does believe that the format has helped create excitement in the home-video market as a whole. "DVD—just like so many other changes in this market over the last 20 years—has actually grown the pie," he says. "I think it has enticed more people to come into the market and buy product."

In 2001, worldwide spending on video software reached \$39 billion, with 43%, or \$17 billion, of that amount generated outside of North America. Western Europe accounted for \$8 billion of that home-video revenue, and Screen Digest predicts that by 2006, its total home-video spending will reach \$19 billion. DVD provided the largest growth area, with sales up 80% over 2000 for a total of \$13 billion. VHS and video compact disc spending declined 8%. (2002 figures are still being tallied.)



Executives say the early adopters of DVD spent approximately \$1,000 on a player and bought many discs because of their enthusiasm for the technology and for film. According to DreamWorks head of international video Matt Brown, the same cannot be said for the people buying a substandard \$100 machine.

"We all have a budget, and clearly the people who are buying 14 to 16 DVDs a year are not the same people who buy a machine for \$100. Will these people buy more than they did on VHS? It is hard to say, but they will not buy as much as the early adopters," Brown says. "Will the premium of quality mean that you will actually have higher buy rates in the end? I can't answer that question."

VOD AND INVENTORY ISSUES

For the home-entertainment divisions and retailers, there is a lot riding on a continuing boom in DVD sales. Additionally, there is much talk of the emergence of video-on-demand (VOD) as a credible home-entertainment format to rival video.

While Jackson believes that VOD will find its place in the market and not necessarily to the detriment of

any one sector of the business, he is convinced that DVD is here to stay: "I still think [home video] is going to be the king of home entertainment for some considerable time."

The future of VHS, however, is unclear. Moves to price DVDs at VHS level, spearheaded in 2002 by veteran WHV president Warren Lieberfarb—who was forced to step down from his position Dec. 20 (see story, page 3)—have had a severe effect on the tape format. In many international territories, VHS is now seen by retailers as a bargain-bin product, even though VHS is the only home-entertainment format that many consumers use.

Throughout 2002, international studio chiefs have questioned whether entertainment retailers are moving out of VHS too fast. "I think DVD is a great new delivery system that has been embraced really rapidly," Brown says. "But I'm not sure there's a great change in consumer habits."

WINDOWS DEBATE

WHV also created shock waves after the studio eliminated the rental-to-sell-through window on VHS and DVD with the August release of Academy Award-winning film *Training Day*. WHV claims that the strategy massively increased its sell-through revenue and has also given rentals a big boost where rental dealers are stocking its titles.

Comparative research from Screen Digest suggests that day-and-date releasing can lift sales by more than 200% and, in some cases, by as much as 1,000%.

"We are very pleased with the direct-to-sale uplifts that we are get-



ting on sell-through, and we are convinced that it is the strategy to adopt," WHV Europe senior VP Jeff Brown says. "We have also used it very successfully in Japan, and where we have the legal right to do so, we will."

Whether the strategy would work if all the studios adopted it is open to debate, but what is clear is that other studios are eyeing the plan as a means of injecting greater life into lesser titles.

Picture This™



by Jill Kipnis

A YEAR REMEMBERED: While 2002 was certainly a year of growth for the home-video industry with the DVD format continuing to at-

★ 2002 IN REVIEW ★

tract more consumers, it was still filled with challenges. The year's top stories (see The Year in Video, following page 24) point to many issues about the future. Picture This surveyed a variety of industry executives to find out what questions plagued them in 2002 and what will be on their minds in 2003.

DreamWorks Home Entertainment head of domestic marketing **Kelly Sooter**: "The greatest challenge of 2002 was managing the transition from VHS to DVD and making sure we were satisfying both consumer purchasing behaviors.

"In 2003, I think the thing that will be highest on everybody's radar is con-



SOOTER

sumer behavior. Early on with DVD, we had very active users with heavy purchase appetites. We are seeing that that is starting to slow, and rental is starting to increase."

DVD producer **David Naylor**: "On a large scale, I'd say copyright protection [was the top concern of 2002]—making sure what happened in the music biz isn't repeated in the home-entertainment industry.

"I think the issue of copyright protection will figure prominently [in 2003], but I also think the music business will shift more toward DVD. Expect Blockbuster to move even more toward sales than rentals, and expect funeral plans for VHS to be well under way."

Koch Vision president **Michael E. Rosenberg**: "The greatest challenge in the video industry in 2002 was staying competitive during this time of explosive growth of the DVD format. The bar was raised for studios/independents to produce compelling product and to be more creative in marketing efforts while remaining competitively priced. In 2003, we see DVD continuing to break ground in the U.S. sell-

through market in all genres, including the rather untapped children's and fitness categories.

We also see increased opportunity for distribution internationally."

Tower VP of video **John Thrasher**: "The effective management of space with the explosion of DVD and the decline of VHS has been the main challenge in 2002.

"I think [in 2003], studios are looking to really begin effectively pursuing the strategy for high-definition DVD that would be about 1,080 lines of resolution opposed to the 480 that we're at right now on a standard bit transfer rate. I think you'll hear more talk of high-definition DVD, and my guess is it will launch in late 2004 or 2005."

Video Software Dealers Assn. president **Bo Andersen**: "Our industry's major challenge was the challenge of a wildly successful industry. The industry successfully met that challenge by providing a multitude of great titles at attractive wholesale and retail prices, creating 'event rollouts' of its products to stoke consumer demand and simplifying the often complex purchasing programs for retailers.

"As I look to 2003, I am excited. At 50% DVD-player penetration, our industry's glass is more than half-full. I look forward to the continued spectacular rise of DVD penetration and no significant decline in intent to purchase among new adopters of the format."

Twentieth Century Fox Home Entertainment senior VP of marketing **Peter Staddon**: "I think one of the issues has been getting retailers to still put attention behind VHS.

"Next year will be a year of many compromises. I think you're going to see prices continuing to go down very, very quickly. Studios are really going to try to market titles in a way they haven't had to to date, and as prices come down to \$9.99 or \$14.99—as opposed to \$34.99 a few years ago—how do you get into the market? I think people are going to be asking, 'Can we afford to do special editions?' You'll probably also see *Indiana Jones* and other catalog gems that haven't been released yet."

Anchor Bay Entertainment president **Steve Nadelberg**: "The greatest challenge in the video business in 2002 for Anchor Bay was competing with the mega-hits that were released on DVD. For 2003, the biggest issues facing the industry and Anchor Bay will be falling prices on product and the industry's ability to provide extras for consumers."

JANUARY 11 2003

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE	Sales data compiled by Nielsen VideoScan	
						WEEKS ON CHART	WEEKS AT NO. 1
		NUMBER 1	1 Week At Number 1				
1	NEW	MINORITY REPORT (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13	29.95		
2	1	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23989	Animated	PG	29.95		
3	NEW	MINORITY REPORT (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90131	Tom Cruise	PG-13	29.95		
4	4	ICE AGE FOXVIDEO 2004664	Animated	PG	29.95		
5	NEW	BACK TO THE FUTURE- THE COMPLETE TRILOGY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22121	Michael J. Fox Christopher Lloyd	PG	59.95		
6	5	AUSTIN POWERS IN GOLDMEMBER (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6078	Michael Meyers	PG-13	26.95		
7	2	LIKE MIKE FOXVIDEO 2005707	Lil Bow Wow Morris Chestnut	PG	27.95		
8	10	THE LORD OF THE RINGS (SPECIAL EDITION—WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.95		
9	3	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 60007819	Geena Davis Michael J. Fox	PG-13	27.95		
10	6	AUSTIN POWERS IN GOLDMEMBER (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6078	Michael Meyers	PG-13	26.95		
11	8	SPIDER-MAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 09661	Tobey Maguire Kirsten Dunst	PG-13	28.95		
12	NEW	UNFAITHFUL (WIDESCREEN) FOXVIDEO 2005894	Richard Gere Diane Lane	R	27.95		
13	9	STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN) FOXVIDEO 2005539	Ewan McGregor Natalie Portman	PG	29.98		
14	NEW	BACK TO THE FUTURE: THE COMPLETE TRILOGY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22131	Michael J. Fox Christopher Lloyd	PG	59.95		
15	11	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23968	Billy Crystal John Goodman	G	29.99		
16	NEW	THE CROCODILE HUNTER: COLLISION COURSE MGM HOME ENTERTAINMENT 1003946	Steve Irwin	PG	26.95		
17	12	SPIDER-MAN (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 06190	Tobey Maguire Kirsten Dunst	PG-13	28.95		
18	NEW	THE COUNTRY BEARS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29406	Haley Joel Osment	G	29.95		
19	14	MEN IN BLACK II (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 6007821	Tommy Lee Jones Will Smith	PG-13	28.95		
20	16	BAND OF BROTHERS HBO HOME VIDEO/WARNER HOME VIDEO 99205	Ron Livingston	NR	119.98		
21	7	K-19: THE WIDOWMAKER (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 340214	Harrison Ford Liam Neeson	PG-13	29.95		
22	15	STAR WARS: EPISODE II-ATTACK OF THE CLONES (PAN & SCAN) FOXVIDEO 2005539	Ewan McGregor Natalie Portman	PG	29.98		
23	13	MEN IN BLACK II (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 6009432	Tommy Lee Jones Will Smith	PG-13	28.95		
24	26	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5542	Elijah Wood Ian McKellen	PG-13	29.95		
25	32	E.T. THE EXTRA-TERRESTRIAL (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22257	Henry Thomas Dee Wallace	PG	29.95		
26	20	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24962	Animated	G	29.95		
27	NEW	E.T. THE EXTRA-TERRESTRIAL (LIMITED COLLECTOR'S ED.) UNIVERSAL STUDIOS HOME VIDEO 22256	Henry Thomas Dee Wallace	PG	29.95		
28	19	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11989	Chevy Chase Beverly D'Angelo	PG-13	19.98		
29	22	SUM OF ALL FEARS PARAMOUNT HOME ENTERTAINMENT 337224	Ben Affleck Morgan Freeman	R	29.99		
30	30	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5413	Elijah Wood Ian McKellen	PG-13	29.95		
31	18	SPIRIT: STALLION OF THE CIMARRON (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90154	Animated	G	26.95		
32	29	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98		
33	23	THE LORD OF THE RINGS (COLLECTOR'S GIFT SET) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5611	Elijah Wood Ian McKellen	PG-13	79.92		
34	33	THE SIMPSONS SEASON 2 BOX SET FOXVIDEO 2003715	The Simpsons	NR	49.98		
35	28	MR. DEEDS (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 07822	Adam Sandler Winona Ryder	PG-13	27.95		
36	24	SPIRIT: STALLION OF THE CIMARRON (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89946	Animated	G	26.95		
37	27	A CHRISTMAS STORY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 95044	Darren McGavin Peter Billingsley	PG	19.98		
38	31	IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 10013	James Stewart Donna Reed	NR	24.98		
39	35	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	29.99		
40	NEW	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98		

Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE	Sales data compiled by Nielsen VideoScan	
							WEEKS ON CHART	WEEKS AT NO. 1
		NUMBER 1	3 Weeks At Number 1					
1	1	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95		
2	3	ICE AGE FOXVIDEO 2004660	Animated	2002	PG	24.95		
3	2	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 08148	Geena Davis Michael J. Fox	2002	PG-13	24.95		
4	4	LIKE MIKE FOXVIDEO 2005707	Lil Bow Wow Morris Chestnut	2002	PG	19.98		
5	NEW	THE COUNTRY BEARS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23969	Haley Joel Osment	2002	G	22.95		
6	5	THE LAND BEFORE TIME: JOURNEY TO BIG WATER UNIVERSAL STUDIOS HOME VIDEO 60161	Animated	2002	NR	19.95		
7	6	SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99		
8	9	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99		
9	8	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 08188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95		
10	7	AUSTIN POWERS IN GOLDMEMBER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5723	Michael Meyers	2002	PG-13	22.95		
11	10	MEN IN BLACK II COLUMBIA TRISTAR HOME ENTERTAINMENT 08435	Tommy Lee Jones Will Smith	2002	PG-13	24.95		
12	11	STAR WARS: EPISODE II-ATTACK OF THE CLONES FOXVIDEO 2109539	Ewan McGregor Natalie Portman	2002	PG	24.95		
13	12	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	Barbie	2002	NR	19.95		
14	20	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	2001	PG-13	22.94		
15	14	SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	2002	PG	24.95		
16	25	E.T. THE EXTRA-TERRESTRIAL UNIVERSAL STUDIOS HOME VIDEO 60729	Henry Thomas Dee Wallace	1982	PG	22.98		
17	13	MARY-KATE & ASHLEY: WHEN IN ROME DUALSTAR VIDEO/WARNER HOME VIDEO 37606	Mary-Kate & Ashley Olsen	2002	G	19.95		
18	16	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99		
19	21	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25125	Animated	1991	G	24.95		
20	15	IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 20623	James Stewart Donna Reed	1946	NR	19.98		
21	19	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG	24.98		
22	17	A VERY MERRY POOH YEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25664	Winnie The Pooh	2002	NR	22.99		
23	NEW	MR. DEEDS COLUMBIA TRISTAR HOME ENTERTAINMENT 6000807	Adam Sandler Winona Ryder	2002	PG-13	22.95		
24	NEW	DIVINE SECRETS OF THE YA-YA SISTERHOOD WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	2002	PG-13	22.98		
25	23	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25279	Animated	2002	NR	22.99		

RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

Billboard TOP VHS RENTALS

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn. from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	Sales data compiled by Nielsen VideoScan	
				WEEKS ON CHART	WEEKS AT NO. 1
		NUMBER 1	1 Week At Number 1		
1	NEW	MINORITY REPORT DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13	
2	NEW	UNFAITHFUL FOXVIDEO 2005893	Richard Gere Diane Lane	R	
3	2	AUSTIN POWERS IN GOLDMEMBER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5723	Michael Meyers	PG-13	
4	1	K-19: THE WIDOWMAKER PARAMOUNT HOME ENTERTAINMENT 340213	Harrison Ford Liam Neeson	PG-13	
5	3	LIKE MIKE FOXVIDEO 2005707	Lil Bow Wow Morris Chestnut	PG	
6	4	LILLO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2398803	Animated	PG	
7	5	MEN IN BLACK II COLUMBIA TRISTAR HOME ENTERTAINMENT 08435	Tommy Lee Jones Will Smith	PG-13	
8	7	ICE AGE FOXVIDEO 2004660	Animated	PG	
9	6	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 08148	Geena Davis Michael J. Fox	PG-13	
10	NEW	THE CROCODILE HUNTER: COLLISION COURSE MGM HOME ENTERTAINMENT 1003945	Steve Irwin	PG	

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. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

With New 'Believe,' Aaron Neville Continues To Support DVD-Audio

BY CHRISTOPHER WALSH

Aaron Neville believes in multi-channel audio. His Jan. 28 release, *Believe*, will be the second from the New Orleans soul legend to be featured in both the CD and DVD-Audio formats. As with 2000's *Devotion*, entirely comprised of traditional and modern spirituals, *Believe* is a gospel album that will be presented in a 5.1-channel surround-sound mix as well as 2-channel stereo. Also like its predecessor, the DVD-Audio version of *Believe* will be released on the Silverline label, part of Los Angeles-based 5.1 Entertainment.



NEVILLE

"Sitting in the middle of a room, you're surrounded by it," Neville says of the surround-sound experience. "It's like you're in the middle of a band."

Neville was introduced to multi-channel audio by producer Mark Mazetti, who had worked with him on 1997's *To Make Me Who I Am*. With *Devotion* and now *Believe*, Neville is yet another artist support-

ing the format. "Once you hear it," Neville says, "you go back to the old thing and say, 'Where is this, where is that?' Here, you hear everything. It comes out at you like 3D."

Both the 2- and 5.1-channel mixes—the former to be released on the EMI Gospel label—were created by Gary Lux of 5.1 Entertainment at the company's Los Angeles studio. While most of *Believe* was recorded in Nashville with producer Barry Beckett, Lux explains, "Ave Maria" and "Amazing Grace" were recorded at the 5.1 Entertainment facility. "I knew that I was doing the 5.1 mix," Lux says, "and I had some structural things in place and ready to go, so that when the stereo was done, it would be generally easier to make it into 5.1. For the most part—for every part—the final stereo mix enveloped into the DVD mix. We worked very hard on the stereo mixes, and that was a process, but going from the stereo into 5.1 was, generally, pretty simple."

Being a gospel album—songs include "Change Is Gonna Come," "Let Go," "Going Home," and "Gotta Serve Somebody"—*Believe* is rich in background vocals and choirs, presenting a tantalizing array of mix options. "I'm driven by the music," Lux says, "and what moves me, and things that I like to hear depending

on whether it's rock or gospel or a Joey Ramone thing—whatever [Lux mixed the DVD-Audio version of Ramone's *Don't Worry About Me*]. I'm moved by the music, by the craziness or conservatism of the music."

The multitrack source for *Believe* was Pro Tools, Lux adds. Both the stereo and 5.1 mixes were recorded to a Euphonix R-1 hard-disk recorder, with the former also mixed to an Alesis ML-9600 Master-Link.



LUX

It all adds up to another release from the company that is among the leaders in multichannel music creation:

Through its licensing agreement with Sanctuary Records, 5.1 Entertainment is releasing approximately 10 DVD-Audio titles per month. "It was a fun album," Lux says of *Believe*. "We worked very hard on it, and the DVD sounds spectacular. It's fun and it's exciting, but then again it's traditional as well. It rocks, I'll tell you. I think this is one of his best-sounding albums ever."

Studio Monitor™

by Christopher Walsh



(HIGH) RESOLUTION: On the heels of a profoundly disappointing holiday season—capping a similarly dismal year—the music industry might do well to begin 2003 with a greater commitment to multichannel audio and its carriers in the world of physical media, DVD, and Super Audio CD.

If the buzz from last month's Surround 2002 Conference, held at the Beverly Hilton in Los Angeles, is any indication, surround sound is where the action is. With a performance by **David Crosby** and **Graham Nash** and presentation of the inaugural Surround Music Awards, the conference, in its fourth year, has proved to be a potential indicator of the future of music and multimedia for artists, producers and engineers, and consumers alike.

Engineer/producer **Elliot Scheiner** was named the pioneer award winner. With a long and varied discography of surround-sound mixes and remixes to his credit, Scheiner has contributed more than most, if not all others, to the burgeoning format. The spring 2002 release of **Queen's *A Night at the Opera*** on DVD-Audio is, to date, the most compelling advertisement for multichannel audio. His "pioneering" 5.1 mix of the **Eagles' *Hell Freezes Over***, classics including the Eagles' *Hotel California*, the **Dobie Brothers' *The Captain and Me***, and **Donald Fagen's *The Nightfly***, and such contemporary recordings as **Steely Dan's *Two Against Nature***, **R.E.M.'s *Reveal***, and **Faith Hill's *Cry***—a recent No. 1 album—not only demonstrate his artistry and commitment but have also seeded the marketplace with a diverse collection of artists and genre.

"I think in the latter part of the year, yeah," says Scheiner, in the midst of a new, 24-bit/96kHz surround mix for Steely Dan's *Gaucho* at Presence Studios in Westport, Conn. "It's definitely coming out in the car in September. I think that will alter it quite a bit: there'll be another 60 to 70,000 people looking for software. That'll be a good thing."

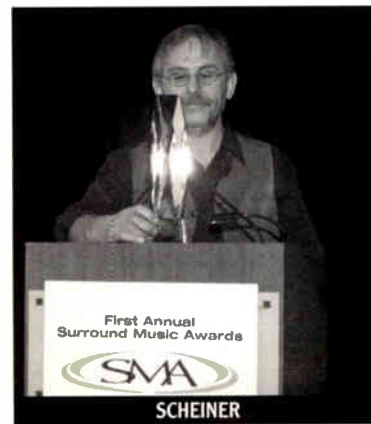
Nash received the Surround artist of the year award for his DVD-Audio of *Songs for Survivors*, the DTS Entertainment title with the distinction of being the first major artist's release to appear in multichannel before its 2-channel CD release. *Songs for Survivors* was produced by Nash with **Russ** and **Nathaniel Kunkel**; Nathaniel recorded and mixed the album, while Russ contributed drums and percussion.

A Night at the Opera also took the listener's choice award and tied, with **Herbie Hancock's *Head Hunters*** (original quad mix by **David Rubinson**, repurposed for 5.1 by **Al Quaglieri** and **Darcy Proper-Betts**) for most adventurous mix. Best multichannel reissue was also a tie, with the honor bestowed on the **Grateful Dead's *American Beauty*** and **James Taylor's *JT***. *American Beauty* was remixed by **Mickey Hart** and **Tom Flye**; *JT* was remixed by Nathaniel Kunkel.

Another pioneering entity in the evolution of surround sound, the 5.1 Entertainment Group (see story, this page), took two awards. Best mix, non-orchestral went to 5.1 Entertainment's **Gary Lux** for **Ziqoq's** self-titled DVD-Audio release, on the company's Silverline label. Best menu design went to *Awaken*, a compilation on 5.1's Electromatrix label with menu design by graffiti artist **Kofie** and 5.1 Production's graphic designer **Mio Murakami**.

Telarc also received two awards: best mix, orchestral went to **Paavo Jarvi** and the **Cincinnati Symphony Orchestra's** recording of *Sibelius' Symphony No. 2 in D Major* and *Tubin's Symphony No. 5 in B Minor*. The **Los Angeles Guitar Quartet's *Latin*** won best made for surround title.

Many more 5.1-channel titles are imminent, among them the **Beach Boys' 1966 classic *Pet Sounds***, the **Band's *Music From Big Pink***, and, one hopes, **Van Morrison's *Moondance***, remixed by original mix engineer Scheiner in 2001 (we're still waiting, Van!). The fun is just beginning.



Will 2003 be the year in which multichannel audio, recently characterized as an "underground hit" by International Recording Media Assn. president **Charles Van Horn**, finally gains acceptance in the mainstream?

JANUARY 11
2003

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 4, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	DANCE/MAXI-SINGLES SALES
TITLE Artist/ Producer (Label)	LOSE YOURSELF Eminem/ Eminem (Shady/Interscope)	LOVE OF MY LIFE (AN ODE TO HIP HOP) Erykah Badu Featuring Common/ E. Badu, R. Saadiq (Fox/MCA)	SHE'LL LEAVE YOU WITH A SMILE George Strait/ T. Brown, G. Strait (MCA Nashville)	WHEN I'M GONE 3 Doors Down/ R. Parashar (Republic/Universal)	DIE ANOTHER DAY Madonna/ Madonna, Mirwais (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	54 SOUND (Ferndale, MI) Steve King, Michael Strange, Jr.	BLAKESLEE (N. Hollywood, CA) ELECTRIC LAOY (New York) Gerry Brown, Tom Soares	OCEAN WAY (Nashville, TN) Chuck Ainlay	LONDON BRIDGE (Seattle, WA) Rick Parashar, Geoff Ott	SARM WEST (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000, SSL 9000 J	Custom Ocean Way Neve 8078	Neve 8048	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	Pro Tools	Sony 3348/Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 456	Pro Tools	Quantegy 467
MIX DOWN STUDIO(S) (Location) Engineer(s)	54 SOUND (Ferndale, MI) Eminem, Steve King	ELECTRIC LAOY (New York) Tom Soares	EMERALD (Nashville, TN) Chuck Ainlay	ARMOURY (Vancouver, British Columbia, Canada) Randy Staub	THE MIX SUITE @ OLYMPIC (London) Mark "Spike" Stent
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 9000 J	SSL 4064 E/G w/Ultimation	SSL 4000 G+	SSL 4064 G
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348, Ampex ATR 102	Pro Tools	Studer 3348/Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	BASF 931, BASF 900	Pro Tools	Quantegy GP9
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian Gardner	STERLING SOUND (New York) Tom Coyne	GEORGETOWN (Nashville, TN) Oenny Purcell	STERLING SOUND (New York) George Marino	METROPOLIS (London) Tim Young
CD/CASSETTE MANUFACTURER	UMVO	UMVO	UMVO	UMVO	WEA

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INTERNATIONAL

2003 Kicks Off With New Chart Deal In Spain

BY HOWELL LLEWELLYN

MADRID—Spain's music-sales charts are getting a fresh look as the new year begins.

German-based Media Control has taken over the task of informing the industry and fans which releases sell the most from the previous compiler, U.K.-owned Alef-Millward Brown, which assumed the role from another British company, Gallup, some 15 years ago.

"We were completely happy with Alef-MB," says Carlos Grande, president of labels' body AFYVE, which controls the charts, "but we'd heard that Media Control offers a

broader range of services, including regional, TV, video, and Internet sales and specialist market reports.

"Media Control also offers lists by music genre, airplay lists, precise market studies, and so on," he adds. "It's just a question of trying a new supplier." Media Control already compiles the sales charts in Germany, Austria, and Switzerland—it has 25 years of experience in Germany—and puts together airplay charts in some 17 countries. AFYVE has 62 member companies, which account for about 1,800 label imprints.

Alef-MB technical director Susana Hernandez says her company understands AFYVE's desire for a change. Alef-MB's charts are based 100% on point-of-sales from some 85%-90% of sales points here—

including all the major department store chains like El Cortes Ingles, which accounts for more than 25% of all Spanish recorded-music sales. Hernandez concedes that Media Control probably has more specialized software than Alef-MB.

Media Control director Marc Russell claims his company will start with 70% coverage of the Spanish market, which will rapidly grow to more than 90%. "We use advanced, over-the-counter methodology, based on real sales," he says. "Every single sale is registered at a central database, as in Germany. We do not use label shipments at all. If a label asks us, we can monitor sales of a

single or album on a day-to-day basis." Russell adds that "Spain is undergoing a generational change—the charts will now be based on scientific criteria. We shall undertake market research for the labels and also market the charts through the shops to create a chart culture which does not really exist in Spain. Our detailed charts will also help the Spanish industry improve its exploitation of Spanish repertoire outside Spain."

Warner Music Spain president Saúl Tagarro says, "Alef-MB has done a perfect job, but times change, and technology changes. We are interested in the much broader range of services, including Internet charts, that Media Control offers." The first Media Control Spanish chart will be the second weekly listing produced in 2003.



GRANDE

Australian Radio, Labels' Search For Common Ground Is Paying Off

BY CHRISTIE ELIEZER

SYDNEY—An experiment that saw six debut Australian acts perform a showcase in front of 300 commercial radio PDs and music directors looks set to pay dividends in 2003 and beyond.

The showcase—held Oct. 18, 2002, in Melbourne—was organized by the Australian Music Development Initiative (AMDI), a joint venture set up by labels body the Australian Record Industry Assn. (ARIA) and broadcasters' organization Commercial Radio Australia (CRA) in 1999. Four of the acts featured—Delta Goodrem (Sony Music), the Androids (FMR), Irwin Thomas (BMG), and Dan Greenwood (Universal)—gained major metropolitan and regional airplay in the immediate aftermath of the event.

Goodrem's "Born to Try" went on to top the ARIA singles sales chart in early December; the Androids' "Do It With Madonna" hit the top 10 around the same time.

"Discussions between radio and the record industry about local content inevitably become heated, so I decided the best way would be to literally get new music in front of the program directors and music directors," explains AMDI chair Vicki Gordon, who is also director of marketing and A&R at Sydney-based independent label Transistor Music Australia.

AMDI holds monthly discus-



GORDON

sions about breaking new talent. Until it launched in 1999, with radio playing only 30% local talent and labels giving radio only 19% of its marketing spend, there had been hostility on both sides of the fence. But when ARIA and CRA held discussions on new quotas for local acts, both realized they shared common ground, leading to the formation of AMDI.

The showcase at Melbourne's Mercury Lounge was held during the annual CRA two-day conference that includes its yearly awards ceremony. Timing was crucial, CRA

CEO Joan Warner points out. "All the influential people in radio were in town together," she says, adding that it helped that they could see six acts together.

Another showcase is planned around the CRA awards later this year. Seminars for radio and record executives to exchange views are also crucial, Gordon insists. "Both sides need to learn about each others' machinations," she says. "A lot of us are tired of arguing with each other about local content. We in the business of developing Australian talent spend a lot of time and resources. It's important that radio realizes how much we rely on them, and I don't think radio's [yet] really understood what we do."

In a keynote speech at the CRA conference in October, ARIA chairman and Sony Music Australia chairman/CEO Denis Handlin reminded delegates that with both the radio and record industries under fire from new rivals, "we have to invent new rules together. To keep the audience with radio and records, the best way to predict the future is to create the future ourselves."

Radio executives here have also long argued that labels should learn about their culture. Warner says, "There has to be a 50/50 effort, without radio expected to make all the effort. The record industry needs to understand what makes radio tick."

Wide Mouth Mason Dips A Toe In Chinese Waters

First Tour By A Warner International Group In China Considered A 'Learning Experience'

BY STEVEN SCHWANKERT

BEIJING—Warner Music Canada blues-rock trio Wide Mouth Mason completed a five-city tour of China in December 2002, becoming the first Warner international act to play here—a rare opportunity for international pop artists.

According to Warner Music China (WMC) international marketing manager Huang Feng, the tour was the result of dealings between Wide Mouth Mason manager Norman Sharp and Hebei Province-based music promoter Hui Huang Co. The tour covered club dates in Beijing; Wuhan, a city on Yangtze River and one of China's five largest conurbations; the Shanxi provincial capital of Taiyuan; and Shijiazhuang and Baoding (a nationally televised show) in Hebei Province.

To coincide with the live dates,

WMC released a China-only greatest-hits collection, *Wide Mouth Mason Greatest Hits*, Nov. 23, which includes a cover of Michael Jackson's "Billie Jean." But WMC has only modest expectations for sales following the tour; 20,000 cassettes and 2,000 CDs of the album were pressed and distributed by Beijing-based Jingwen Records, a division of Hong Kong's Sun Media Group Holdings, through a licensing deal with WMC.

Feng cites late product shipment and shipment through normal Jingwen channels instead of directly to scheduled performance cities as reasons for the company's low expectations. He says, "I'm sure there are 20,000 cassettes and 2,000 CDs out there, but I'm not sure they got to the tour cities."

Feng adds that the tour served as a learning experience, particularly

on the distribution front, in handling releases around future tours by international Warner artists, although he concedes that China is not "considered part of the map" for such performances.

Feng says Warner acts including Craig David, Sixpence None the Richer, Matchbox Twenty, and Missy Elliott are among those who may tour Asia in 2003 and that total regional sales, artist interest, Chinese audience recognition, and local retailer interest will determine whether any of those acts "detour to China."

Feng says that EastWest-signed U.K. singer/songwriter David Gray was considered for a China tour as part of a spring tour of Asia, but cold reaction from Chinese retailers killed off any further consideration of live shows here.



Partners Against Crime. Jane Kennedy, right, the U.K. government's minister of state at the Northern Ireland Office, met with British Phonographic Industry (BPI) director of anti-piracy David Martin, left, at a recent BPI copyright workshop in Belfast. The event, hosted by Northern Ireland's Organised Crime Task Force, aimed to explain the legislation and procedures that can be used when tackling intellectual-property crime. Participants included senior representatives from the police, as well as trading standards officers. The Organised Crime Task Force was established in 2000 under Kennedy's leadership to encourage a united approach to enforcement in Northern Ireland; it comprises the police service, Customs & Excise, Inland Revenue, the National Criminal Intelligence Service, and other government agencies.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IEMPA PUBLICATIONS INC.) 12/30/02		(OFFICIAL UK CHARTS CO.) 12/29/02		(MEDIA CONTROL) 12/30/02		(SNEP/FOP/TITE-LIVE) 12/31/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	1	1	2
2	1	2	3	2	2	2	3
3	NEW	3	2	3	3	3	1
4	NEW	4	4	4	5	4	8
5	NEW	5	5	5	6	5	4
6	3	6	6	6	4	6	6
7	NEW	7	7	7	9	7	5
8	6	8	8	8	7	8	7
9	NEW	9	9	9	8	9	10
10	8	10	10	10	10	10	11
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
18	NEW	18	24	12	17	17	31
20		20	26	17	21	28	44
22	NEW	22	25	19	24		
25	NEW	24	27	20			
30	NEW	26	33	23	NEW		
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	2	1	1
2	1	2	2	2	1	2	2
3	NEW	3	5	3	3	3	4
4	3	4	7	4	4	4	3
5	NEW	5	4	5	5	5	5
6	4	6	3	6	9	6	6
7	2	7	6	7	5	7	7
8	NEW	8	10	8	6	8	8
9	5	9	9	9	8	9	9
10	7	10	8	10	7	10	11

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 01/11/03		(AFYVE) 01/02/03		(ARIA) 12/30/02		(FIMI) 12/30/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	3	1	1	1	1	1	2
2	2	2	4	2	3	2	1
3	5	3	3	3	2	3	3
4	1	4	2	4	5	4	4
5	4	5	NEW	5	6	5	5
6	6	6	5	6	4	6	6
7	7	7	6	7	7	7	7
8	10	8	7	8	8	8	14
9	9	9	8	9	NEW	9	10
10	8	10	9	10	NEW	10	8
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	15	11	NEW	12	17	11	16
19	NEW	14	17	15	23	16	19
23	26	15	NEW	16	21	17	20
27	RE	19	RE	21	25	18	25
28	NEW			28	35	19	24
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	2	1	1	1	1
2	3	2	1	2	4	2	2
3	2	3	3	3	5	3	3
4	5	4	4	4	7	4	5
5	4	5	5	5	8	5	4
6	6	6	9	6	2	6	8
7	10	7	3	7	3	7	7
8	9	8	NEW	8	6	8	6
9	8	9	NEW	9	10	9	12
10		10	7	10	9	10	9

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

THIS WEEK		LAST WEEK	(MUSIC & MEDIA) 01/02/03
SINGLES			
1	1		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2		LOSE YOURSELF EMINEM INTERSCOPE
3	3		FEEL ROBBIE WILLIAMS CHRYSALIS
4	4		DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
5	5		JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC
6	15		PARIS LATINO STAR ACADEMY 2 MERCURY
7	NEW		SOUND OF THE UNDERGROUND GIRLS ALoud POLYDOR
8	9		DER STEUERSONG (LAS KANZLERN) DIE GERD SHOW WARNER STRATEGIC MARKETING
9	6		MARIE JOHNNY HALLYDAY MERCURY
10	10		THE CHEEKY SONG (TOUCH MY BUM) THE CHEEKY GIRLS MULTIPLY
HOT MOVER SINGLES			
11	13		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
12	23		DES MOTS QUI RESONNENT JENNIFER MERCURY
13	17		OBJECTION (TANGO) SHAKIRA EPIC
ALBUMS			
1	1		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	2		PHIL COLLINS TESTIFY WEA/FAVE VALUE
3	7		AVRIL LAVIGNE LET GO ARISTA
4	5		JENNIFER LOPEZ THIS IS ME... THEN EPIC
5	4		U2 THE BEST OF 1990-2000 ISLAND
6	14		PINK MISSUNDAZTOOD ARISTA
7	9		HERBERT GRONEMEYER MENSCH EMI
8	8		ELVIS PRESLEY ELVIS 30 #1 HITS RCA
9	6		ELTON JOHN THE GREATEST HITS 1970-2002 ROCKET/MERCURY
10	3		WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL. 1 S/RCA

THIS WEEK		LAST WEEK	(STICHTING MEGA TOP 100) 01/04/03
THE NETHERLANDS			
SINGLES			
1	9		LOSE YOURSELF EMINEM UNIVERSAL
2	1		FEEL ROBBIE WILLIAMS CAPITOL/EMI
3	7		CAN'T STOP LOVING YOU PHIL COLLINS WARNER
4	3		DIRTY CHRISTINA AGUILERA FEATURING REDMAN BMG
5	2		DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
ALBUMS			
1	1		ROBBIE WILLIAMS ESCAPOLOGY CAPITOL/EMI
2	2		PHIL COLLINS TESTIFY WARNER
3	4		NORAH JONES COME AWAY WITH ME CAPITOL/EMI
4	3		ACDA EN DE MUNNIK GROETE UIT MAAVELD SML
5	5		GORDON & RE-PLAY G&R DINO/EMI

THIS WEEK		LAST WEEK	(GLF) 01/02/03
SWEDEN			
SINGLES			
1	1		ASEREJE/THE KETCHUP SONG LAS KETCHUP EPIC
2	3		TU ES FOUTU (TU M'AS PROMIS) IN-GRID MEDLEY
3	2		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
4	5		SOMETIMES WHEN WE TOUCH FIFTH AVE WARNER
5	NEW		PSYCHO JAMIE MEYER COLUMBIA
ALBUMS			
1	1		PETER JOBACK JAG KOMMER HEM IGEN TILL JUL COLUMBIA
2	2		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	4		NORAH JONES COME AWAY WITH ME BLUE NOTE
4	5		KENT VAPEN & AMMUNITION RCA
5	3		ELVIS PRESLEY ELVIS 30 #1 HITS RCA

THIS WEEK		LAST WEEK	(MEDIA CONTROL SWITZERLAND) 12/30/02
SWITZERLAND			
SINGLES			
1	1		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
2	2		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
3	3		DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
4	4		FEEL ROBBIE WILLIAMS CHRYSALIS
5	6		LOSE YOURSELF EMINEM INTERSCOPE
ALBUMS			
1	1		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	2		SHANIA TWAIN UPI MERCURY
3	3		PHIL COLLINS TESTIFY WEA
4	6		HERBERT GRONEMEYER MENSCH EMI
5	8		STAR ACADEMY 2 CHANTE LES ANNEES '80 MERCURY

THIS WEEK		LAST WEEK	(IRMA/CHART TRACK) 12/28/02
IRELAND			
SINGLES			
1	1		LOSE YOURSELF EMINEM INTERSCOPE
2	2		SOUND OF THE UNDERGROUND GIRLS ALoud POLYDOR
3	3		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT
4	6		SK8ER BOI AVRIL LAVIGNE ARISTA
5	5		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
ALBUMS			
1	2		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	1		WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL. 1 RCA
3	3		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
4	4		U2 THE BEST OF 1990-2000 ISLAND
5	6		BLUE ONE LOVE INNOCENT

THIS WEEK		LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 12/30/02
AUSTRIA			
SINGLES			
1	1		DER STEUERSONG (LAS KANZLERN) DIE GERD SHOW WARNER STRATEGIC MARKETING
2	2		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
3	3		LOSE YOURSELF EMINEM INTERSCOPE
4	4		FEEL ROBBIE WILLIAMS CHRYSALIS
5	10		MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC DEF JAM
ALBUMS			
1	1		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	2		HERBERT GRONEMEYER MENSCH EMI
3	3		KIDDY CONTEST KIDS KIDDY CONTEST VOL. 8 ARIOLA
4	5		U2 THE BEST OF 1990-2000 ISLAND
5	8		DIE SCHLUEMPFE WR SINGEN HEY HO! VOL. 14 EMI

THIS WEEK		LAST WEEK	(PRODMUVI) 12/28/02
BELGIUM/WALLONIA			
SINGLES			
1	1		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2		MARIE JOHNNY HALLYDAY MERCURY
3	3		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
4	19		PARIS LATINO STAR ACADEMY MERCURY
5	6		DES MOTS QUI RESONNENT! JENNIFER MERCURY
ALBUMS			
1	1		STAR ACADEMY FAIT SA BOUM MERCURY
2	2		JOHNNY HALLYDAY A LA VIE A LA MORT! MERCURY
3	7		PATRICK BRUEL ENTRE-DEUX RCA
4	5		CARLA BRUNI QUELQU'UN M'A DIT NAIVE
5	6		PHIL COLLINS TESTIFY WEA

Global Music Pulse™

Edited by Nigel Williamson

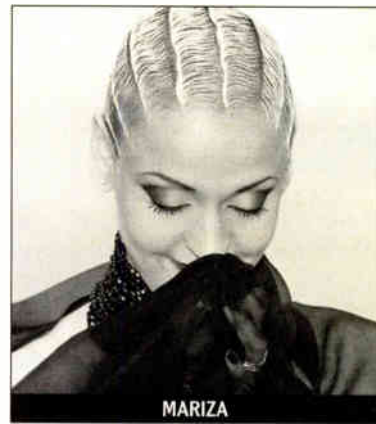


As usual, Global Music Pulse's European correspondents use the first column of the new year to tip off readers to those acts that will make waves far beyond their own territories in the coming months.

FADO'S NEW FAVORITE: Portugal's new-wave fado singer Mariza looks set to establish herself as one of the biggest sensations in world music this year. The rise of the 29-year-old singer with the distinctively sculpted and bleached hair has been so swift that

in English long before I did in Italian. My dream is to live, write, and record in New York." MARK WORDEN

THRILLING PROSPECT: With the likes of Bono and Morrissey already lavishing praise, it's not hard to pick Dublin's the Thrills as the Irish act most likely to succeed in 2003. Personally chosen by Morrissey to support him at London's Royal Albert Hall last September, the Thrills released a well-received single, "Santa Cruz (You're Not That Far)" on Virgin Records. The band, fronted by Conor Deasy, tours Ireland this month and has been chosen as one of the four up-and-coming acts on the *NME*-sponsored "Brat Bus" tour of the U.K. Inspired by holidays spent in California, the Thrills specialize in melodic guitar pop that harks back to such '60s acts as the Byrds and the Beach Boys, as well as touching base with more contemporary artists like Mercury Rev. EMI Ireland press officer Pete Murphy says the group is putting the finishing touches to its debut album, helmed by Beck/Air/Supergrass producer Tony Hoffer. NICK KELLY



when *Billboard* ran a survey of emerging names in fado one year ago (*Billboard*, Jan. 26, 2002), Mariza was not even mentioned. Since then, her debut album on World Connection, *Fado Em Mim* (Fado in Me), has made such an impact that it has been her acclaimed as "the new Amalia Rodrigues" (the acknowledged "queen of fado," who died in 1999) and gained her nominations in the BBC Radio 3 Awards for World Music as best European act and best newcomer. She is understood to have won in at least one of the categories and will perform at the awards concert in March in London. She went into the studio last month to begin recording her second album, due for release in early spring. Mariza says, "It's traditional fado, but it's my contemporary and personal interpretation of the music." NIGEL WILLIAMSON

BUILDING BRIDGES: Russia's most prominent new act in 2003 could be 17-year-old Sony signing Ariana, who won Russian song of the year at the Golden Gramophone Awards last fall and was nominated for best Russian act at the MTV Europe Awards. All this has happened even before the release of her debut album, which is due this year. "I want to show the essence of Russia in my work", says the Texas-born singer, now residing in Moscow with her Russian parents. "I want to take the bad connotations out of the term 'Russian music.'" She adds with admirable youthful confidence, "I think I'm the strongest bridge from Russia to the U.S. because of my dual origin." ALEKSEY KRUZIN

SWEATING IT OUT: Finland's Sweatmaster hopes that the emergence of such Swedish bands as the Hives and the Soundtrack of Our Lives will benefit its own debut album, which shares the same raw rock style. "People outside Scandinavia don't really care whether a band is from Sweden or Finland, and if we're lumped as part of 'the Scandinavian scene,' we don't mind," says Sweatmaster bassist/singer/composer Sasu Mykkänen, whose soulful voice gives the raw, almost minimalist trio's sound an extra edge. Danish label Bad Afro signed the band after a recommendation from its other Finnish signing, the Flaming Sideburns. Debut album *Sharp Cut* has now been licensed to U.K. label Must Destroy, formed by former employees of Alan McGee's Poptones. Sweatmaster's immediate plans include tours of Germany, Holland, and the U.K. in February and March. JONATHAN MANDER

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
PHIL COLLINS Testify (W)				3	8					2
AVRIL LAVIGNE Let Go (B)	3		4			4		1		
JENNIFER LOPEZ This Is Me... Then (S)	5			10		7				
ELVIS PRESLEY Elvis 30 #1 Hits (B)			8			6		8		
SOUNDTRACK 8 Mile (U)	1					2		2		
SHANIA TWAIN Up! (U)	2					1		9		
U2 The Best of 1990-2000 (U)								7	5	7
ROBBIE WILLIAMS Escapology (E)			1	2				3	4	1

THIS WEEK		LAST WEEK	(CAPIF) 11/19/02
ARGENTINA			
ALBUMS			
1	2		MAMBRU MAMBRU BMG
2	NEW		JOAQUIN SABINA DIMELO EN LA CALLE BMG
3	NEW		U2 THE BEST OF 1990-2000 ISLAND
4	3		JOAN MANUEL SERRAT VERSOS EN LA BOCA BMG
5	4		DIEGO TORRES UN MUNDO DIFERENTE RCA
6	6		RITA LEE BOSSA 'N' BEATLES LIDERES
7	1		LOS NOCHEROS LOS NOCHEROS EN VIVO EN EL TEATRO COLON EMI
8	15		ELVIS PRESLEY ELVIS 30 #1 HITS RCA
9	NEW		SHAKIRA GRANDES EXITOS EPIC
10	NEW		SKAY BEILINSON A TRAVES DEL MAR DE LOS SARGADOS DBN

'Scraps' Provide A Creative Feast

Canadian Brothers Bring Musical Background To DVD Production

BY LARRY LeBLANC

TORONTO—For Canadian brothers Pierre and François Lamoureux, who produce DVD-Video 5.1 surround sound projects together, their work on Alanis Morissette's current DVD/CD, *Feast on Scraps* (Maverick), marks a creative milestone.

While Morissette produced and directed the DVD/CD herself, Pierre—a



FRANÇOIS (LEFT) AND PIERRE LAMOUREUX

co-partner of Enliven Entertainment in New York—directed its Rotterdam, Holland, concert footage during her *Toward Our Union Mended Tour 2002*, and François—who heads Laboratoire Fogo studio in Montreal—recorded and mixed the concert audio. The result is a totally distinctive view of Morissette's stage show.

"My role as a producer," Pierre says, "is to create the right environment and assemble the right creative team for each project within certain financial and time parameters. For Alanis, I really thought I was the right person to direct it."

During the past two years, the siblings have worked together on various high-profile DVD projects, usually with Pierre as producer on behalf of Enliven Entertainment,

which he co-founded 18 months ago with partners Barry Ehrmann and John Hopkins. Enliven also oversaw Slipknot's 2002 live DVD *Disasterpieces* (Metropolis DVD) with Matthew Dillon as producer and an upcoming, still-untitled Judy Collins DVD-Audio for Pioneer Entertainment, which Ehrmann produced.

The siblings' collaborations include *Farm Aid 2001* (Pioneer Entertainment), co-produced by Pierre with Ehrmann, which includes performances by Willie Nelson, Neil Young, Dave Matthews, and Martina McBride; the upcoming live DVD release of last summer's Warped tour (Pioneer Entertainment), with 18 bands including Bad Religion, NOFX, and Alkaline Trio (Pioneer Entertainment); and a chronicle of the Who's final U.S. date in Boston in September 2002 for an unspecified release.

Pierre says of Enliven Entertainment's role in developing DVD projects, "We bring in deals and then put creative teams together. We will also negotiate a licensing deal with Pioneer Entertainment or Image Entertainment, who will then strike a deal with the rights holder—the management, the artist, or the label. Then we shoot and oversee post-production."

As longtime musicians themselves, Pierre and François both understand backstage politics and can deal with stage and music production crews. "Musicians know they are in good hands, because we are also musicians," Pierre agrees. "When I brief cameramen before a show, I tell them:

"You guys have shot hundreds of shows for television, but that's not what we are doing tonight. We are approaching this like a record."

Born in Sudbury, the brothers grew up in Toronto and Penetanguishene, which are all in Ontario. In the '90s, they were members of French rock trio Brasse-Camarade, which released seven albums. In 1997, the pair co-founded Montreal-based label Full Stereo Records, which released albums by Brasse-Camarade and Paul Demers. While Full Stereo still exists, it has not released any new titles since 2000.

The brothers began working more closely together on DVD projects two years ago, while Pierre was director of international productions at New York-based new-media company MCY Music World. At MCY, he co-produced the 2001 5.1 surround sound releases of Pete Townshend's *Music From Lifehouse*, the Who's *Live at the Royal Albert Hall*, Deep Purple's *Perihelion*, Dave Mason's *Live at Sunrise*, and Willie Nelson's *Live in Amsterdam*, all released by Image Entertainment; as well as Hanson's *Live at the Fillmore* (Island Def Jam).

While planning the productions of the Hanson and Nelson DVDs, Pierre decided to bring in François to oversee their 5.1 surround sound audio mixes. François, a leading session guitarist in Montreal, had performed on numerous film scores and recordings and had been musical director for Quebec superstar Isabelle Boulay. He then brought in engineer Denis Normandeau, who had worked with Celine Dion and Cirque du Soleil.

"5.1 surround sound was such a new format two years ago, and there were very few people who had done it," Pierre recalls. "I needed people I could trust, with musical ears, who weren't going to be overwhelmed by what 5.1 was. I knew I could trust them."

François says mixing in 5.1 surround sound can be formidable, even for experienced audio producers. "The challenges are many," he says. "First, there's hours and hours of footage. It's hard managing everything while still trying to make the artist look and sound good. We mix twice. We mix the stereo portion, and then we do the 5.1 mix separate."

François concedes there are often significant creative differences in dealing with the audio and video aspects of any given DVD-Video project. "Audio people are suspicious of the video guys, and vice-versa," he says. "When we can, we like to be in charge of video editing, as well as audio."

Pierre says, "Concert or music videos on DVD with surround sound offer a compelling experience, which VHS never did. You listened to [VHS] through a small mono speaker on most televisions. These days, most people have more sophisticated televisions with better speaker systems."

NEWSLINE...

BMG Malaysia managing director Clive Gardiner has left the company after slightly less than 18 months in the post. According to BMG, Gardiner resigned of his



PRESCOTT

own accord "to pursue other interests." Informed industry sources suggest his departure followed the discovery of accounting irregularities involving exports. BMG Asia Pacific COO Swee Wong will serve as acting managing director for Malaysia until a permanent replacement for Gardiner is found. Gardiner, who was managing director of BMG Indonesia for four years before taking on the Malaysia post in July 2001, would not comment. *Billboard* has learned that several other staffers were dismissed at the same time Gardiner left the company, in November 2002. Confirming those departures, BMG Asia-Pacific senior VP Tim Prescott says he "cannot relay the particular problems right now, as we are still investigating." But he adds: "We all wish Clive well in his future endeavors and are grateful for his contribution to BMG in Asia-Pacific over the years." **STEVEN PATRICK**

The People's Republic of China will be represented for the first time at the upcoming MIDEM trade fair Jan. 19-23 in Cannes. China will be actively represented at the event through a group stand housing seven Chinese companies. The MIDEM conference program will also include a "Spotlight on China" panel Jan. 21, focusing on the music market in the territory. The Chinese companies represented on the stand will include the leading domestic talent agency, Pulay Talent; the Engine Records label (Chinese distributor for U.K.-based Sanctuary Records); and several "underground" labels. **TOM FERGUSON**

Welsh bass-baritone Bryn Terfel and classical conductor Jane Glover were appointed Commanders of the Order of the British Empire in the Queen's New Year Honours list, published Dec. 31, 2002, for services to the music industry. The annual accolades, which honor people from across the various sectors of British culture, also saw folk singer/songwriter Norma Waterson and jazz trombonist Don Lusher become Officers of the Order of the British Empire. **LARS BRANDLE**

The U.K. management team at Koch Universal—until February 2002, Koch International U.K. Ltd.—has completed a management buyout (MBO) of the business for an undisclosed sum. The company has been renamed RSK Entertainment Ltd.; its roster of distributed labels includes SPV, Century Media, Silva Screen, Repertoire, Supraphon, and Channel Classics. Koch International U.K. was originally founded in 1990. Koch International U.K. Ltd. was acquired by Universal Music Group when it bought the European recording and publishing operations of the German-based parent Koch Group in February 2002. Former Koch U.K. managing director Rashmi Patani and former head of sales and marketing Simon Carver jointly head the new company, which will maintain its own independent sales force and marketing offices, with physical distribution via BMG. Patani says, "We have always run the company as a stand-alone, and our decisions to both diversify and maintain our third-party focus have paid dividends. It was actually our labels who encouraged us to pursue the MBO, and I think the fact that they have all stayed with us throughout the process is quite a humbling testament to our ability and worth." **TOM FERGUSON**

MasterCard has renewed its sponsorship of the Brit Awards until 2005. The credit-card company first backed the awards in 1999. Additionally, the 2003 event—set for Feb. 20 at London's Earls Court Arena—has secured six more hours of TV coverage, including three "The Brits Are Coming" shows Feb. 1, 8, and 15 on national commercial channel ITV1. The previews will include taped performances by 10 acts, including Doves, Beverley Knight, and Badly Drawn Boy. ITV1 will screen two "post-Brits" shows Feb. 21 and 24. **PAUL SEXTON**



The new head of Warner Music Manufacturing Europe (WMME) is John Fitzgerald, who took over as managing director Jan. 1. Fitzgerald was previously deputy managing director/CFO at Warner Music International's (WMI) manufacturing and distribution plant in Alsdorf, Germany, where he will be based. He succeeds Guenter Severin, who retires after more than 25 years' service at WMME. Fitzgerald joined WMME in 1989 as financial controller. He reports to Gero Caccia, executive VP of Warner Music Europe. Caccia says, "John Fitzgerald has both the ability and experience necessary to take on the role as head of this important division of WMI. I am confident that he and the existing strong management team will continue Alsdorf's impressive success story." **TOM FERGUSON**

New Franchisee Has High Hopes For Tower Records In Malaysia

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—The new owners of the Tower Records franchise in Malaysia have aggressive plans to expand the brand during the next decade.

Kuala Lumpur-based TV/movie production house, optical-disc distribution company Motion Planet has bought Tower's local franchisee, De Sunvic Music. The purchase was agreed upon in November but not announced until late December. Although the sum paid was not disclosed, industry sources estimate a sale price of 1.2 million ringgit (\$316,000), a relatively low figure that takes into account the weakened state of the country's retail market.

Motion Planet executive director Chew Kia Saun Chew says

that although Tower Records Malaysia has lost "a few million ringgit" in the past few years, he is confident that it can become profitable within the next two years. "There is still a legitimate [music] market in Malaysia, and we want to be the first to capture that opportunity."

Motion Planet plans to open 15 more Tower Records stores during the next 10 years, beginning with a store this month in MidValley Mall in Bangsar, a fashionable suburb of Kuala Lumpur.

Tower Records has been operating in Malaysia since August 1997, when it opened a store in KL Plaza, Kuala Lumpur. It opened a second outlet in a Kuala Lumpur suburb in 2000, but that store shuttered in 2001 as a result of Malaysia's declining music retail market.

Warner Veteran Tandan Aims High With Swedish Start-Up S56

BY JEFFREY DE HART

STOCKHOLM—The November 2002 deal that saw Stockholm indie label LED acquired by new Warner Music International (WMI) local joint venture S56 Recordings has given that new start-up's roster a potential platinum boost.

S56 Recordings is a joint venture between WMI and S56 managing director Sanji Tandan, who held the same position at Warner Music Sweden (WMS) until June 2002 (*Billboard Bulletin*, June 28, 2002). The label's aim is to find, develop, and market acts from across Scandinavia. WMS handles domestic sales and distribution.

S56 has released two albums to date, by electronic-pop act Baxter (released last Oct. 7) and alternative-rock artist David Lindh (released Oct. 14); material in the pipeline includes the follow-up to Thomas Rusiak's platinum effort *Magis Villa*. Rusiak's innovative hybrid of hip-hop and alternative rock has shipped more than

80,000 units domestically since its March 2000 release. "Obviously, we've got a huge artist in Thomas Rusiak," Tandan says. "He's extremely important musically, and we expect this new album to perform both within and outside this territory."

Rusiak comes to S56 through the recent acquisition (for an undisclosed sum) of LED Recordings, a local label that until November 2002 was affiliated with Universal Music. The label's roster includes alternative rock acts Yvonne and new signing Her Majesty, hip-hop artists DJ Sleep and Spotrunnaz, and metal band Deathstars. The label has been absorbed into S56; Spotrunnaz and Her Majesty have S56 albums slated for early this year.

Outside Sweden, S56 product will be distributed by WMI. "I have 100% faith in the Warner machine," Tandan says. "I know how it works, as I've been there for a long time; I know many people in the system, and a lot of people know me. It's a perfect fit for us both."

"You can't just sit in your office and expect people to feel as strongly about your records as you do," he adds. [For-



TANDAN

mer WMI chairman/CEO] "Stephen Shrimpton told me when I first started that every record needs a Pope, or a town crier—someone that can sign a record and share the vision together within and outside the Warner community. Even though you can expect an organization of that stature to work effectively, you still need passion to make things roll."

London-based Warner Music Europe executive VP Gero Caccia says Tandan's track record speaks for itself, citing his success with local

A&R as "the most important element in our joint venture with him." Caccia says Tandan has "great knowledge and experience of music from Sweden, and we all believe S56 will add to the great reputation that Sweden has established for producing talented artists with both local and international appeal."

S56 Songs, Tandan's publishing arm, has entered into a joint-venture agreement with Warner/Chappell. Tandan says, "We are in the process of closing a couple of important deals, which will be announced in the near future."

Formerly joint founder and co-managing director of Swedish pop label Alpha Records, Tandan joined WMS in 1987 but left in 1989 to become GM at Stockholm label Polar. He rejoined WMS in 1990 as managing director of the Metronome imprint, before transferring to Warner Music U.K. as London-based managing director of Magnet Records in 1991. In 1993, he was named deputy managing director of WMS; one year later, he became managing director.

The three founders of LED have

been employed by S56 since Nov. 1, 2002: Martina Ledinsky is acting as product manager and head of radio, Daniel Ledinsky is in charge of A&R, and Hugo Scherman works in A&R and promotion. Tandan also hired former Capitol/EMI Sweden marketing director Henrik Steiner as head of marketing. In total, seven staffers now work under Tandan.

Tandan is particularly excited about two new S56 signings that have debut albums ready for release in the first six months of 2003. Örebro-based pop/rock four-piece User is fronted by a 19-year-old female vocalist, and Tandan says he is "absolutely astonished, amazed, and impressed" with the quality of their recordings.

"We also signed new singer/songwriter Ludvig Andersson," Tandan adds. But he downplays the fact that the 20-year-old artist's father is ABBA's Benny Andersson. "This is authentic and organic," Tandan says. "It really is his own. He writes wonderful songs with extremely good lyrics, he plays guitar, and he's got a great voice. We are in the process of recording the album, for a Q3 2003 release."

Aussie Outlaws Laugh All The Way To The U.K.

BY PAUL SEXTON

LONDON—From a Sydney store-front to the other side of the world, indie label Laughing Outlaw is carrying the torch for Australian rock music that isn't even known at home.

"We're up to our 55th album release in the last 3½ years," co-founder Stuart Coupe says, "and we've had one track in low rotation on [national youth radio network] Triple J, which I find pretty staggering." Far from being downhearted, the Australian music journalist/author—who runs the Laughing Outlaw label and associated record shop in Sydney with partner Paul Glover—is turning his wide-ranging enthusiasm to international advantage.

At the beginning of 2003, Laughing Outlaw can look back on the establishment of a U.K. operation, a wider international distribution set-up, and the release in the U.K. of the vast majority of its self-styled "power pop and alt-country" roster. Coupe says, "At the beginning of this year, this was simply a Sydney-based independent label: we had no international profile of any consequence."

"But then we employed a U.K. label manager, Geraint Jones, and set up international distribution through [U.K. independent] Weatherbox, and although a lot of it is modest, we're selling records. At least 70% of the releases we've had out in the U.K. have done better outside Australia than here."

In Australia, Laughing Outlaw's releases—many of which it licenses in—are distributed via Sydney-based Didgeridoo, which also has a U.K. presence though its Hot Records

imprint, home to the Eva Cassidy sales phenomenon (*Billboard*, March 10, 2001). In England, Jones, who runs that office from Christleton, a village near the Welsh border, describes Weatherbox as a "boutique" distributor. It operates in conjunction with



COUPE

leading indie distributor Pinnacle, which holds most of the stock.

Laughing Outlaw has a series of sub-licensing deals around Europe that enable a selection of releases and now has a presence in both the U.S.,

LAUGHING OUTLAW RECORDS

via Portland, Ore.-based distributor Burnsides, and in Japan, via Wizards in Vinyl. Currently, the quantities shipped remain quite small: Laughing Outlaw's most successful album to date (5,000 units) is U.S. roots-rock collective the Orange Humble Band's *Humbly* (*Across America*), licensed from the Cowra, New South Wales-based Half a Cow label. The band's floating lineup

features a number of well-known musicians, including Big Star drummer Jody Stephens, the Posies' Ken Stringfellow, and former R.E.M. producer/Let's Active founder Mitch Easter. Its next-biggest album is Australian rockers the New Christs' *We Got This!* That band is fronted by former Radio Birdman vocalist Rob Younger.

Coupe credits BBC broadcaster Bob Harris for his enthusiastic support of these and other releases, adding that positive U.K. press in such publications as *Mojo* and *The Sunday Times* has also been demonstrably beneficial.

The label also profited from some of its artists visiting the U.K. in 2002. Jason Walker came with his *Stranger to Someone* album in tow, as well as his well-received biography of Gram Parsons, *God's Own Singer*; Dallas-based Slick Fifty Seven, signed to Laughing Outlaw for the world, played at London's Borderline venue with fellow Texans and New West-signed roots-rockers Slobberbone.

"If we've done anything wrong as a record label, it's probably that we've released too many records," Coupe admits. In England, Jones says a more streamlined release plan this year will include new albums by Michael Carpenter, Karl Broadie, and others.

"We're tentatively scheduling up to August already," Jones says, "but being quite small, we want to have time to set things up properly, otherwise we're just competing with ourselves. But we've made some good inroads."

Coupe says that the only real yardstick of Laughing Outlaw's A&R policy is "just records we like. As the old saying goes, there's nothing wrong with liking ABBA and Hank Williams."

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Maintenance/CC: \$2,340/month

Monthly Cost Calculator

Specifics: Neighborhood: Greenwich Village

Type: Co-op

Rooms: 6.0, Bedrooms: 3, Baths: 2.0

Building Features:

Full-time doorman

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VIEWINGS BEGIN JANUARY 2003.

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Monthly Cost Calculator

Specifics: Type: Townhouse Square Feet: 5,000

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Southampton, NY

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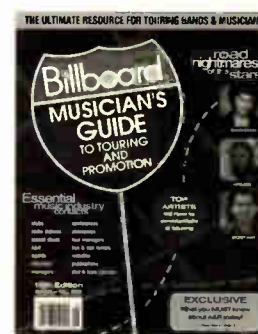
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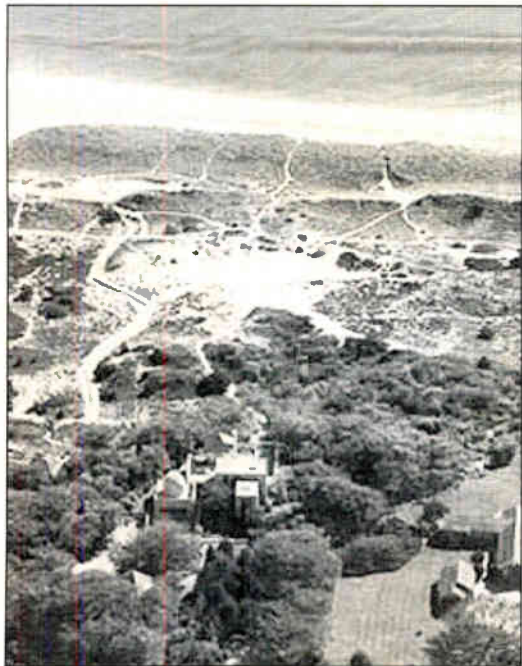
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Tuned In: Television™



by Carla Hay

UPN TURNS UP THE MUSIC: Broadcast-TV channel UPN is turning to music-themed shows to infuse some new life into the network, which has been trailing in its overall ratings behind rivals CBS, NBC, ABC, Fox, and the WB.

One of its new programs is a currently untitled, reality-based sitcom starring Latin pop group **Soluna**. The pilot will be filmed sometime

party and playing pranks on tour mate **Enrique Iglesias**—may end up on the sitcom. The group has been touring in support of its DreamWorks debut album, *For All Time*, and Lopez says that being on tour has provided a wealth of material for the TV show.

Although Soluna's sitcom may bring comparisons to *The Monkees*, Lopez notes that a critical difference between the two shows is that Soluna existed as a group before starring in a TV show, while the **Monkees** were formed just for television. Lopez also dismisses any comparisons to *Moesha*, UPN's first breakout hit sitcom, which starred **Brandy** and had a successful run from 1996 to 2001.

"Brandy was great in *Moesha*," Lopez says, "but that show wasn't about her being a singer. We'll be playing singers on our show."

Dreayer adds of Soluna's TV show, "It will be about pursuing dreams, but you don't have to be in the music business to relate to this show or the group. It's a show with a lot of heart, and the members of Soluna are great storytellers."

Making it in the music business is also a main theme of the UPN drama *Platinum*, which is expected to debut in March or April. The show is about two brothers in the hip-hop industry, and several real-life rappers and their music videos will be featured in the series. *Platinum* is co-created by **Sofia Coppola** and **John Ridley**. Coppola and her father, acclaimed director **Francis Ford Coppola**, are among the show's executive producers. UPN and MTV—both owned by Viacom—will work together to cross-promote the show.

MUSIC BIZ TV GAME: MuchMusic USA is giving viewers a chance to act like moguls in *IMX: Interactive Music Exchange*, a new series premiering Jan. 20. The one-hour show—airing live at 6 p.m. ET on weekdays—is a music-industry simulation game in which players will decide investments based on the market value of certain artists, songs, or albums. The program evaluates the changing value of these entities, based on such factors as record sales, radio airplay, chart positions, and concert grosses. Viewers can choose to buy or sell their IMX stock and will win prizes depending on the value of their portfolios. The technology for the program is provided by Los Angeles-based interactive gaming company Hollywood Stock Exchange.



SOLUNA

this quarter. If UPN picks up the show, the series is expected to debut this fall. The Soluna show's executive producers are the group's managers, **Suzanne De Passe** and **Irene Dreayer**, who were part of the team behind the TV series *Sister, Sister* and *Smart Guy*.

Dreayer says, "From the very beginning, we saw Soluna as a triple threat: They're amazingly talented, and they have what it takes to succeed in music, TV, and movies. To be a really successful entertainer, you just can't limit yourself in one area. Soluna's characters in their [sitcom] will be based on their real personalities, and their music will be incorporated into the show."

So why does Soluna—a developing act that isn't exactly a household name yet—get the opportunity to star in its own sitcom? Soluna member **T Lopez** admits that much of it has to do with the connections and experience of TV veterans Dreayer and De Passe; the latter has executive-produced several TV shows, including award-winning miniseries *Lonesome Dove* and biopics on the **Jacksons** and the **Temptations**.

Lopez adds, "We've had so many crazy and funny experiences as a group that a lot of people told us we should have our own TV show. Our managers pitched the idea to UPN, and the rest is history."

The singer says that Soluna's real-life experiences—from travel plans gone haywire to crashing a **P. Diddy**

JANUARY 11
2003

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DECEMBER 29, 2003



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- 50 CENT, WANKSTA
- NELLY, AIR FORCE ONES
- BUSTA RHYMES, MAKE IT CLAP
- SNOOP DOGG, FROM THA CHUUCH TO DA PALACE
- ASHANTI, BABY
- 2PAC, THUGZ MANSION
- SMILEZ & SOUTHWEST, TELL ME
- B2K & P. DIDDY, BUMP, BUMP, BUMP
- AALIYAH, MISS YOU
- BRANDY, DO THAT
- B2K, WHY'D YOU LEAVE ME ON CHRISTMAS
- NAS, MADE YOU LOOK
- JAY-Z, FABULOUS
- BOYZ II MEN, LET IT SNOW
- ROOTS, BREAK YOU OFF
- EVE, SATISFACTION
- EMINEM, LOSE YOURSELF
- JAY-Z, 03 BONNIE & CLYDE
- ILLTOWN FAMILY, REAL CHRISTMAS
- JENNIFER LOPEZ, JENNY FROM THE BLOCK
- RUN-DM.C., CHRISTMAS IN HOLLY
- MUSIQ, DON'T CHANGE
- TYRASE, HOW YOU GONNA ACT LIKE THAT
- BENZINO, ROCK THE PARTY
- DESTINY'S CHILD, 8 DAYS OF CHRISTMAS
- LL COOL J, PARADISE
- JAY-Z, THUG LOVIN'
- TRICK DADDY, THUG HOLIDAY
- TLC, SLEIGH RIDE
- CLIPSE, MA, I DON'T LOVE HER
- MARIAH CAREY, O HOLY NIGHT
- SNOOP DOGGY DOGG, SANTA CLAUS GOES STRAIGHT TO THE GHETTO
- LIL JON & THE EAST SIDE BOYZ, I DON'T GIVE A ***
- SEAN PAUL, GIMME THE LIGHT
- ORU HILL, I SHOULD BE
- ERIKAH BAUDI, LOVE OF MY LIFE (AN ODE TO HIP HOP)
- COMMON, COME CLOSE TO ME
- DONNELL JONES, YOU KNOW THAT I LOVE YOU
- ASHANTI, FOOLISH
- MARIAH CAREY, ALL I WANT FOR CHRISTMAS IS YOU

NEW ONS
NO NEW ONS THIS WEEK

- SHANIA TWAIN, I'M GONNA GETCHA GOOD!
- FAITH HILL, CRY
- TIM MCGRAW, SHE'S MY KIND OF RAIN
- TOBY KEITH, WHO'S YOUR DADDY
- DIXIE CHICKS, LANDSLIDE
- RASCAL FLATTS, THESE DAYS
- EMERSON DRIVE, FALL INTO ME
- GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
- ALAN JACKSON, THAT'D BE ALRIGHT
- MARTINA MCBRIDE, CONCRETE ANGEL
- MARK WILLS, IS SOMETHIN'
- BRAD PAISLEY, I'M GONNA MISS HER
- KENNY CHESNEY, YOUNG
- BROOKS & DUNN, IT WON'T BE CHRISTMAS WITHOUT YOU
- KEITH URBAN, SOMEBODY LIKE YOU
- BRUCE SPRINGSTEEN, LONESOME DAY
- TIM MCGRAW, THE COWBOY IN ME
- ALAN JACKSON, DRIVE (FOR DADDY GENE)
- KENNY CHESNEY, THE GOOD STUFF
- ALAN JACKSON, LET IT BE CHRISTMAS
- STEVE AZAR, WAITIN' ON JOE
- DARRYL WORLEY, FAMILY TREE
- NICKEL CREEK, THIS SIDE
- TRACE ADKINS, CHROME
- BRAD PAISLEY, I WISH YOU'D STAY
- AARON LINES, YOU CAN'T HIDE BEAUTIFUL
- JOE NICHOLS, BROKENHEARTSVILLE
- KEITH URBAN, RAINING ON SUNDAY
- RASCAL FLATTS, I'M MOVIN' ON
- TOBY KEITH, MY LIST
- MONTGOMERY GENTRY, MY TOWN
- JENNIFER HANSON, BEAUTIFUL GOODBYE
- LEANN RIMES, LIFE GOES ON
- BLAKE SHELTON, D' REO
- DIAMOND RIO, BEAUTIFUL MESS
- TERRI CLARK, I JUST WANNA BE MAD
- CROSS CANADIAN RAGWEE, 17
- DEANA CARTER, THERE'S NO LIMIT
- BLAKE SHELTON, THE BABY
- VINCE VANCE, ALL I WANT FOR CHRISTMAS IS YOU

NEW ONS
KENNY CHESNEY, BIG STAR
DIXIE CHICKS, TRAVELIN' SOLDIER
FAITH HILL, WHEN THE LIGHTS GO DOWN

- JAY-Z, 03 BONNIE & CLYDE
- EMINEM, LOSE YOURSELF
- BUSTA RHYMES, MAKE IT CLAP
- JUSTIN TIMBERLAKE, CRY ME A RIVER
- CHRISTINA AGUILERA, BEAUTIFUL
- 2PAC, THUGZ MANSION
- GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS
- FOO FIGHTERS, ALL MY LIFE
- JOHN MAYER, YOUR BODY IS A WONDERLAND
- AVRIL LAVIGNE, I'M WITH YOU
- JENNIFER LOPEZ, JENNY FROM THE BLOCK
- NAS, MADE YOU LOOK
- 50 CENT, WALKSTA
- EVE, SATISFACTION
- MISSY ELLIOTT, WORK IT
- QUEENS OF THE STONE A, NO ONE KNOWS
- MISSY ELLIOTT, GOSSIP FOLKS
- BRANDY, DO THAT
- PUDDLE OF MUDD, SHE HATES ME
- SIMPLE PLAN, I'D DO ANYTHING
- SNOOP DOGG, FROM THA CHUUCH TO DA PALACE
- COMMON, COME CLOSE TO ME
- SUM 41, STILL WAITING
- B2K & P. DIDDY, BUMP, BUMP, BUMP
- NORAH JONES, DON'T KNOW WHY
- LL COOL J, PARADISE
- BRUCE SPRINGSTEEN, LONESOME DAY
- PINK, FAMILY PORTRAIT
- VINES, OUTTATHAWAY
- OOBNAAS, TAKE IT OFF
- KELLY OSBOURNE, SHUT UP
- JIMMY EAT WORLD, A PRAISE CHORUS
- SALIVA, ALWAYS
- 3 DOORS DOWN, WHEN I'M GONE
- MARIAH CAREY, THROUGH THE RAIN
- AUDIOSLAVE, COCHISE
- JIMMY FALLON, SNOWBALL
- NEW FOUND GLORY, HEAD ON COLLISION
- KELLY ROWLAND, STOLE
- HOWIE DAY, GHOST

NEW ONS
NO NEW ONS THIS WEEK

- AVRIL LAVIGNE, COMPLICATED
- PINK, DON'T LET ME GET ME
- JIMMY EAT WORLD, THE MIDDLE
- PINK, FAMILY PORTRAIT
- NICKELBACK, HOW YOU REMIND ME
- SHERYL CROW, SOAK UP THE SUN
- MADONNA, DIE ANOTHER DAY
- SHANIA TWAIN, I'M GONNA GETCHA GOOD!
- SANTANA, THE GAME OF LOVE
- NO DOUBT, HELLA GOOD
- NO DOUBT, HEY BABY
- JOHN MAYER, NO SUCH THING
- SHAKIRA, OBJECTION (TANGI)
- VANESSA CARLTON, A THOUSAND MILES
- RED HOT CHILI PEPPERS, BY THE WAY
- BON JOVI, MISUNDERSTOOD
- RED HOT CHILI PEPPERS, ZEPHYR SONG
- DAVE MATTHEWS BAND, GREY STREET
- MOBY, IN THIS WORLD
- ERIKAH BAUDI, LOVE OF MY LIFE (AN ODE TO HIP HOP)
- PUDDLE OF MUDD, BLURRY
- LENNY KRAVITZ, DIG IN
- LIFHOUSE, SPIN
- COUNTING CROWS, BIG YELLOW TAXI
- DARYL HALL & JOHN OAT, JINGLE BELL ROCK
- DAVID BOWIE & BING CIR, PEACE ON EARTH/LITTLE DRUMMER BOY
- NELLY, HOT IN HERRE
- BRUCE SPRINGSTEEN, LONESOME DAY
- PUDDLE OF MUDD, SHE HATES ME
- MATCHBOX TWENTY, DISEASE
- TLC, GIRL TALK
- JENNIFER LOPEZ, JENNY FROM THE BLOCK
- MADONNA, LIKE A PRAYER
- PAULA ABUOL, STRAIGHT UP
- ROBERT PALMER, ADDICTED TO LOVE
- MIHAEL JACKSON, BILLIE JEAN
- VAN HALEN, JUMP
- WHITESNAKE, HERE I GO AGAIN
- OURAN DURAN, HUNGRY LIKE THE WOLF
- PETER GABRIEL, SLEIGHHAMMER

NEW ONS
NO NEW ONS THIS WEEK

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 11, 2003



Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

- PEARL JAM, SAVE YOU
- JAY-Z, 03 BONNIE & CLYDE
- AVRIL LAVIGNE, I'M WITH YOU
- DAVE MATTHEWS BAND, GREY STREET
- ROYCE DA 5'9", ROCK CITY
- CHRISTINA AGUILERA, BEAUTIFUL



Continuous programming
1515 Broadway, New York, NY 10036

- 2PAC, THUGZ MANSION
- THE EXIES, MY GODDESS
- CRAZY TOWN, DRIVING
- BREAKING BENJAMIN, POLYAMOROUS
- TRUSTCOMPANY, RUNNING FROM ME
- THE WHITE STRIPES, WE'RE GOING TO BE FRIENDS



Continuous programming
1111 Lincoln Rd, Miami Beach, FL 33139

- NIRVANA, YOU KNOW YOU'RE RIGHT
- CHRISTINA AGUILERA, DIRTY
- JUANES, ES POR TI
- NICK CARTER, HELP ME
- MADONNA, DIE ANOTHER DAY
- NATALIA LAFOURCADE, EN EL 2000
- GENITALICA, BORRACHO
- T.A.T.U., ALL THE THINGS SHE SAID
- RED HOT CHILI PEPPERS, THE ZEPHYR SONG
- MARIA, ERES MI RELIGION
- FOO FIGHTERS, ALL MY LIFE
- PINK, JUST LIKE A PILL
- SANTANA, THE GAME OF LOVE
- U2, ELECTRICAL STORM
- CAFE TACVBA, DEJATE CAER
- AVRIL LAVIGNE, SKRER BOI
- JAGUARES, NO DEJES QUE
- WESTLIFE, UNBREAKABLE
- THE CALLING, COULD IT BE ANY HARDER
- KORN, ALONE I BREAK



Continuous programming
9897 E. Mineral Ave., Englewood, CO 80112

- TIM MCGRAW, SHE'S MY KIND OF RAIN
- EMERSON DRIVE, FALL INTO ME
- BRAD PAISLEY, I WISH YOU'D STAY
- TERRI CLARK, I JUST WANNA BE MAD
- GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
- MARK WILLS, IS SOMETHIN'
- DIXIE CHICKS, LANDSLIDE
- BROOKS & DUNN, IT WON'T BE CHRISTMAS WITHOUT YOU
- SHANIA TWAIN, I'M GONNA GETCHA GOOD!
- THE CHARLIE DANIELS BAND, SOUTHERN BOY
- JOE NICHOLS, BROKENHEARTSVILLE
- DARRYL WORLEY, FAMILY TREE
- AARON LINES, YOU CAN'T HIDE BEAUTIFUL
- TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
- JENNIFER HANSON, BEAUTIFUL GOODBYE
- FAITH HILL, CRY
- TRACE ADKINS, CHROME
- MONTGOMERY GENTRY, MY TOWN



VIVA Continuous programming
Im Media Park 2, 50670 Köln, Germany

- DIE GERO SHOW, DE STEUERSONG (LAS KANZLERWI)
- EMINEM, LOSE YOURSELF
- ROBBIE WILLIAMS, FEEL
- NELLY, DILEMMA
- PANJABI MC, MUNDIANTO TO BACH KE
- LAS KETCHUP, THE KETCHUP SONG (HEY HAH)
- SARAH CONNOR, SKIN ON SKIN
- TOMEK, BEAT OF LIFE
- OLIVE, SORRY SEEMS TO BE THE HARDEST WORD
- LAITH AL-DEEN, TRAURIG



Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

- THEORY OF A DEADMAN, MAKE UP YOUR MIND (NEW)
- SHAGGY, STRENGTH OF A WOMAN (NEW)
- JC CHASEZ, BLOWIN' ME UP (WITH HER LOVE) (NEW)
- CAM'RON, DAYDREAMING (NEW)
- CRAIG DAVID, HIDDEN AGENDA (NEW)
- OUR LADY PEACE, INNOCENT
- MISSY "MISDEMEANOR" ELLIOTT, WORK IT
- KELLY ROWLAND, STOLE
- EMINEM, LOSE YOURSELF
- PINK, FAMILY PORTRAIT
- SUM 41, STILL WAITING
- JENNIFER LOPEZ, JENNY FROM THE BLOCK
- PUDDLE OF MUDD, SHE HATES ME
- QUEENS OF THE STONE AGE, NO ONE KNOWS
- RASCALZ, MOVIE STAR
- FOO FIGHTERS, ALL MY LIFE
- AUDIOSLAVE, COCHISE
- TREBLECHARGER, DON'T BELIEVE IT ALL
- MATTHEW GOOD BAND, WEAPON
- SWOLLEN MEMBERS, STEPPIN' THRU



2 hours weekly
3900 Main St, Philadelphia, PA 19127

- NAS, MADE YOU LOOK
- THE ROOTS, BREAK YOU OFF
- EVE, SATISFACTION
- JENNIFER LOPEZ, JENNY FROM THE BLOCK
- PEEDI CRACK, ONE FOR PEEDI CRACK
- BRIAN MCKNIGHT, LET ME LOVE YOU
- MC LYTE, RIDE WITH ME
- ERICK SERMON, REACT
- AALIYAH, MISS YOU
- GZA/GENIUS, KNOCK, KNOCK
- 702, STAR
- MISSY "MISDEMEANOR" ELLIOTT, WORK IT
- SNOOP DOGG, FROM THA CHUUCH TO DA PALACE
- BUSTA RHYMES, MAKE IT CLAP
- DEBORAH COX, UP & DOWN (IN & OUT)



15 hours weekly
10227 E. 14th St, Oakland, CA 94603

- NELLY, AIR FORCE ONES
- B2K & P. DIDDY, BUMP, BUMP, BUMP
- AALIYAH, MISS YOU
- AVRIL LAVIGNE, I'M WITH YOU
- JAY-Z, THUG LOVIN'
- TLC, GIRL TALK
- JENNIFER LOPEZ, JENNY FROM THE BLOCK
- EVE, SATISFACTION
- JAY-Z, 03 BONNIE & CLYDE
- ASHANTI, BABY
- MARIAH CAREY, THROUGH THE RAIN
- SANTANANG MICHELLE BRANCH, THE GAME OF LOVE
- MISSY "MISDEMEANOR" ELLIOTT, WORK IT
- EMINEM, LOSE YOURSELF
- OAKENFOLK, STARRY EYED SURPRISE

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

BLUE CHRISTMAS: Certainly no one in the trade expected Christmas shopping to wipe out the decline from 2001 album volume that plagued the music industry throughout 2002. But did you expect that the fourth quarter's run would actually dig a slightly deeper hole? Yet that is the case, as sales from several November and December weeks paled next to the same frames of '01 (see story, page 1, and Market Watch, page 5).

Album units sold during the week before Christmas were down 18.8% from the same frame of 2001 (*Billboard Bulletin*, Dec. 30, 2002), but a final-week rally helped improve the view, up 4.7% over the last stanza of 2001. Aside from the shifts caused by the placement of Easter and Thanksgiving, it's the first week all year when album units exceed those of the same 2001 week.

Two weeks before Thanksgiving, the year-to-date album decline stood at 10.5%. Despite the huge parade of high-profile releases that always hit stores during a fourth quarter—including the latest by **Shania Twain** (2.9 million to date) and **Elvis Presley** (2.4 million), the soundtrack from **Eminem's 8 Mile** (3.5 million), and million-plus sellers from the likes of **Justin Timberlake**, **Christina Aguilera**, **Tim McGraw**, **the Rolling Stones**, **Santana**, **Jay-Z**, **Jennifer Lopez**, and **Missy Elliott**—the album gap fell even further, to 10.7%, by year's end.

BEHIND THE '8' BALL: **Shania Twain**, who was No. 1 on The Billboard 200 for the past five weeks (including the week when *Billboard* did not publish) comes within one frame of running the table, as the post-Christmas tide flows in favor of the *8 Mile* soundtrack. The **Eminem** vehicle—which had shown gains in each of the previous two weeks, including the unpublished frame, when a 49% swell pushed it 5-2—sells 313,000 units for the week, according to Nielsen SoundScan, down 23% from the pre-Christmas

week. Twain's 42% decline yields a sum of 262,000 (No. 2).

Rap titles always surge in the days that follow Christmas, as young consumers cash in gift certificates or return albums they received as gifts in exchange for titles they wanted. The three smallest erosions in the big chart's top 25 each belong to rap titles, as **2Pac** (23-15), **Jay-Z** (28-21), and **Jay-Z** (29-24) each have

drops of 2% or less and thus move up the chart. And in a transition week when most albums sold less than they did during the pre-Christmas stanza, titles by **Baby** (82-54, up 13%), **Busta Rhymes** (106-69, up 15%), and **Sean Paul** (130-94, up 12%) are among 18 hip-hop entries on The Billboard 200 that sell more than they did in the previous week, with **Clipse** scoring the list's second-largest percentage increase (181-129, up 23%).

The shift also benefits rock, with **Simple Plan** winning the Greatest Gainer prize (148-98, up 31%), while **Sum 41** (59-46, up 6%) and **Queens of the Stone Age** (90-60, up 7%) are among 11 rock bands who manage increases.

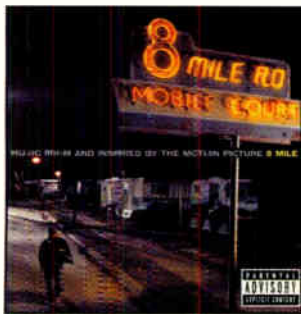
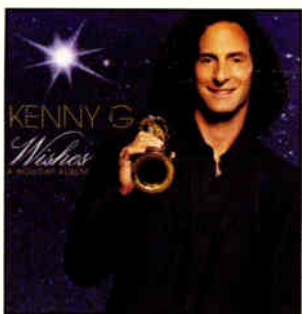
It only seems appropriate that *8 Mile* catches Twain at the wire, as the soundtrack was the only title to sell more than her *Up!* during the fourth quarter. Of course, the soundtrack had a head start, having hit stores three weeks earlier. By the time Twain's latest arrived, *8 Mile* had already scanned more than 1.6 million copies. Of course, on a per-week basis, *Up!* has the bigger yield of the two, averaging 485,000 units per week, compared with the soundtrack's weekly average of 389,000.

SEASON'S GREETINGS: As **Mannheim Steamroller's** 2001 Christmas title overtakes the *Now That's What I Call Christmas!* compilation on the final Top Holiday Albums chart of the 2002 season, we're reminded that the year's best-selling Christmas titles were actually released a year earlier.

During the year that just ended, the 2001 *Now!* set sold 741,000 copies, according to Nielsen SoundScan, while Mannheim's *Christmas Extraordinaire* moved 552,000. In 2001, the former sold 1.6 million, and the latter title did 1.4 million.

The third-best-selling Christmas title of 2002 was also the strongest of those released during that year, as **Kenny G's** *Wishes* sold 501,000. To date, the sax man's three holiday titles combined have tallied just shy of 10.2 million copies, with his 1994 set *Miracles—The Holiday Album* accounting for more than 7 million of those units.

Fourth among Christmas albums in 2002 and second among those newly released during that year is **Alan Jackson's** *Let It Be Christmas*, which rang up 446,000 units.



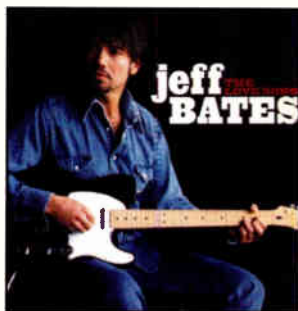
Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

20TH-CENTURY MEMORIES: **Mark Wills** tops Hot Country Singles & Tracks for the second time, as "19 Somethin'" replaces **George Strait's** "She'll Leave You With a Smile" after a two-week stint at No. 1. Wills previously topped the chart in the May 8, 1999, issue, when "Wish You Were Here" reigned for one week.

Wills caps a chart that sports just 14 bullets—a characteristic that typifies this particular period each year—as the chart week included the last three days of Christmas (Dec. 23-25), when some stations went to either all-holiday or mostly holiday mode. Despite the pliable nature of the chart, **Alan Jackson** manages to draw attention to "That'd Be Alright," which



gains 211 detections. This seemingly paltry sum would elicit yawns from chart watchers at any other time of the year, but it's enough to capture this issue's chart's biggest increase and a 40-35 jump. Another standout on this pithy chart is the 10-point jump newcomer **Jeff Bates** takes with "The Love Song." In its second chart week, Bates' debut single gains 140 detections and rises 53-43. Spins are detected at 59 of our 150 monitored country ports.

Meanwhile, **Phil Vassar** takes the Hot Shot Debut nod at No. 53 with "This Is God," one of two tracks that have been added to new pressings of his *American Child* album. Sources at Arista Nashville say the other track is "Workin' for a Living," a duet with **Huey Lewis**, who recorded the original with his band **the News** in the early '80s.

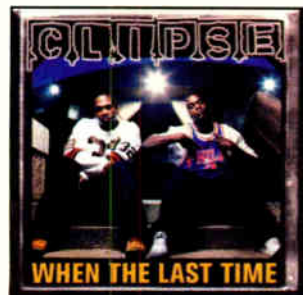
ON THE REBOUND: Some songs make unusual moves back up The Billboard Hot 100 as those stations that abandoned regular programming for holiday fare return to their normal music mix. Because most of the all-Christmas music stations were adult contemporary and country stations, songs from those formats are the biggest beneficiaries. Unlike the other format-specific charts, which are tracked Monday through Sunday, the chart cycle for The Billboard Hot 100 and R&B/Hip-Hop Singles & Tracks runs from Wednesday, Dec. 25 to Tuesday, Dec. 31. **Faith Hill's** "Cry" returns to No. 1 on the AC chart and jumps 86-55 on the Hot 100 as the Greatest Gainer/Airplay. "Cry" is in its 20th—and what should be its final—week on the chart. Songs are moved to recurrent status once

they have spent 20 weeks on the Hot 100 and have fallen below No. 50. If "Cry" continues to gain audience impressions next issue, an exception will be made to allow it to remain on the chart; otherwise, it will need to reach the top 50 in order to stave off exclusion.

Other songs reaping the benefit of the post-holiday adjustment are "Landslide" by **Dixie Chicks**, which rebounds from No. 16 to a new peak of No. 10; "The Game of Love" by **Santana Featuring Michelle Branch**, which rises from 14-9; and "Dilemma" by **Nelly Featuring Kelly Rowland**, which jumps 37-30. The rise for "Dilemma" most likely comes from its inclusion on many a station's countdown of the top songs of 2002. Country tracks that rebound on the Hot 100 include **Emerson Drive's** "Fall Into Me" (No. 49-47), "The Baby" by **Blake Shelton** (54-51), **Terri Clark's** "I Just Wanna Be Mad" (55-52), and **Aaron Lines's** "You Can't Hide Beautiful" (67-64).

TRIPLE THREAT: **50 Cent**, **Eminem's** latest signing to his Shady imprint, is making almost as much noise as Mr. Mathers himself, as all three of his charted titles show gains on Hot R&B/Hip-Hop Singles & Tracks. "Wanksta," from the *8 Mile* soundtrack, advances 15-12, priming him for his first bow in the top 10 on that chart. He also nabs this issue's Greatest Gainer/Airplay honors with "In Da Club," increasing its audience impressions by a third—growth that also earns Hot Shot Debut honors on The Billboard Hot 100 (No. 67). "Club" will be included on his forthcoming Shady/Interscope album *Get Rich or Die Tryin'*, slated for release Feb. 11. His third track, "Realest Niggaz" featuring the **Notorious B.I.G.**, jumps to No. 44 on R&B/Hip-Hop with a 21% rise in airplay. It was released to radio independently by 50 Cent's own imprint, G-Unit, but will not be included on his album.

Also posing a triple threat is **Clipse**, which earns this issue's Hot Shot Debut designation on R&B/Hip-Hop with "Cot Damn," entering at No. 76. In addition to seeing top 10 success with the duo's first two singles, "Grindin'" and "When the Last Time" (now at No. 19), a third—"Ma, I Don't Love Her," featuring **Faith Evans**—climbs to No. 53 this issue. Virginia-based **Clipse** also does guest stints on "What Happened to That Boy" by **Baby** (No. 51) and "Star" by **702** (No. 98).



Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1	3 Weeks At Number 1	1	S1	52	70	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140 (118 98 CD)	By The Way	2
1	2	5	SOUNDTRACK ▲ ³ SHADY 493508 (12 98/19 98)	8 Mile	1	S2	68	82	DISTURBED ▲ REPRISE 48320 (WARNER BROS. 118 98 CD)	Believe	1
2	1	1	SHANIA TWAIN MERCURY (NASHVILLE) 170314 (19 98 CD)	Up!	1	53	50	60	KID ROCK ▲ ² LAVA/ATLANTIC 83482 (12 98/18 98)	Cocky	7
3	4	6	AVRIL LAVIGNE ▲ ⁴ ARISTA 14740 (17 98 CD)	Let Go	2	S4	82	61	BABY CASH MONEY/UNIVERSAL 060076 (12 98/18 98)	Birdman	24
4	3	2	DIXIE CHICKS ▲ ³ MONUMENT/COLUMBIA 86840 (12 98 EQ/18 98)	Home	1	S5	72	90	FOO FIGHTERS ● RDSWELL 68038 (118 98 CD)	One By One	3
5	5	8	JENNIFER LOPEZ EPIC 86231 (18 98 EQ CD)	This Is Me...Then	5	56	70	77	KELLY ROWLAND ● MUSIC WORLD/COLUMBIA 86516 (12 98 EQ/18 98)	Simply Deep	12
6	8	11	JUSTIN TIMBERLAKE ▲ ² JIVE 41823 (ZOMBA 112 98/18 98)	Justified	2	57	67	76	ASHANTI ▲ ³ MURDER INC./A&M 586830 (12 98/18 98)	Ashanti	1
7	11	15	NORAH JONES ▲ ² BLUE NOTE 32088/CAPITOL (17 98 CD) [M]	Come Away With Me	6	58	75	95	CHEVELLE ● EPIC 86157 (11 98 EQ CD)	Wonder What's Next	14
8	10	16	CHRISTINA AGUILERA ▲ ² RCA 88037 (12 98/18 98)	Stripped	2	59	74	58	DRU HILL DEF SOUL 063377 (12 98/18 98)	Dru World Order	21
9	6	4	TIM MCGRAW CURB 78746 (12 98/18 98)	Tim McGraw And The Oancehall Doctors	2	S60	90	106	QUEENS OF THE STONE AGE INTERSCOPE 493425 (14 98 CD)	Songs For The Deaf	17
10	17	3	AALIYAH BLACKGROUND/UNIVERSAL 060082 (12 98/18 98)	I Care 4 U	3	61	54	54	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS. (17 98 CD)	The Spirit Room	28
11	16	20	EMINEM ▲ ⁷ WEB/AFTERMATH 493290 (12 98/19 98)	The Eminem Show	1	62	71	62	SOUNDTRACK WVG SOUNDTRACKS/REPRISE 48379/WARNER BROS. (19 98 CD)	The Lord Of The Rings: The Two Towers	62
12	7	7	VARIOUS ARTISTS UNIVERSAL/EMI/ZOMBA/SONY 069320 (12 98/18 98)	Now 11	2	63	69	—	TYRESE J 20041 (12 98/18 98)	I Wanna Go There	63
13	9	13	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 48001 (AVRN 12 98/18 98)	Cry	1	64	58	56	U2 ISLAND 063361 (12 98/18 98)	The Best Of 1990-2000	34
14	12	17	JOSH GROBAN ▲ ² 143/REPRISE 48154/WARNER BROS. (118 98 CD) [M]	Josh Groban	8	65	66	71	NO DOUBT ▲ ² INTERSCOPE 493158 (12 98/18 98)	Rock Steady	9
15	23	21	2PAC AMARU/DEATH ROW 497070 (12 98/24 98)	Better Dayz	5	66	56	64	CREED ▲ ⁵ WIND-UP 13075 (11 98/18 98)	Weathered	1
16	13	18	NAS ILL WILL/COLUMBIA 86930 (12 98 EQ/18 98)	God's Son	13	S67	86	99	SALIVA ISLAND 063153 (10 98 CD)	Back Into Your System	19
17	14	23	NELLY ▲ ⁵ FO REEL/UNIVERSAL 017747 (12 98/18 98)	Nellyville	1	68	47	35	KENNY G ● ARISTA 14753 (12 98/18 98)	Wishes	29
18	15	12	ELVIS PRESLEY ▲ ³ RCA 68079 (12 98/19 98)	Elvis: 30 #1 Hits	1	S69	106	94	BUSTA RHYMES J 20043 (12 98/18 98)	It Ain't Safe No More...	43
19	24	28	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 42613 (12 98/18 98)	Under Construction	3	S70	89	84	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18 98 CD)	Still Ghetto	8
20	21	25	THE ROLLING STONES ▲ ³ ABKCO 13378 (12 98 CD)	Forty Licks	2	71	48	67	BRUCE SPRINGSTEEN ▲ ² COLUMBIA 85600 (12 98 EQ/18 98)	The Rising	1
21	28	31	JA RULE ▲ MURDER INC./DEF JAM 063487 (12 98/18 98)	The Last Temptation	4	72	51	52	BARBRA STREISAND COLUMBIA 86126 (12 98 EQ/18 98)	Duets	38
22	25	10	B2K EPIC 86995 (12 98 EQ/18 98)	Pandemonium!	10	73	81	97	DAVE MATTHEWS BAND ● BAMA RAGS 68124 (12 98 CD)	Live At Folsom Field Boulder Colorado	9
23	19	24	SANTANA ▲ ² ARISTA 14737 (12 98/18 98)	Shaman	1	74	65	65	FLEETWOOD MAC ● REPRISE 73775/WARNER BROS. (24 98 CD)	The Very Best Of Fleetwood Mac	12
24	29	27	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 063380 (12 98/18 98)	The Blueprint 2: The Gift And The Curse	1	75	92	116	JACK JOHNSON ▲ ENJOY/UNIVERSAL 860994 (12 98 CD) [M]	Brushfire Fairytales	34
25	18	14	MARIAH CAREY MONARCH/ISLAND 063467 (12 98/18 98)	Charmbracelet	3	S76	102	81	THE ROOTS MCA 112996 (118 98 CD)	Phrenology	28
26	20	19	ROD STEWART ▲ J 20039 (12 98/18 98)	It Had To Be You... The Great American Songbook	4	77	73	74	VARIOUS ARTISTS ● EPIC (NASHVILLE)/WEA/UNIVERSAL/RLG 86920 (12 98 EQ/18 98)	Totally Country Vol. 2	23
27	36	40	GOOD CHARLOTTE ▲ DAYLIGHT 86486 (12 98 EQ CD)	The Young And The Hopeless	7	78	93	83	INDIA.ARIE ● MOTOWN 064755 (12 98/18 98)	Voyage To India	6
28	38	32	SYSTEM OF A DOWN AMERICAN/COLUMBIA 87062 (12 98 EQ CD)	Steal This Album!	15	79	80	68	VANESSA CARLTON ▲ A&M 112996 (118 98 CD)	Be Not Nobody	5
29	35	43	JOHN MAYER ▲ ² AWARE/COLUMBIA 86930 (12 98 EQ/18 98) [M]	Room For Squares	15	S80	117	119	MUDVAYNE EPIC 86487 (12 98 EQ CD)	The End Of All Things To Come	17
30	26	22	PAUL MCCARTNEY MPL 42318/CAPITOL (118 98/19 98)	Back In The U.S. Live 2002	8	81	61	66	SOUNDTRACK ● BUENA VISTA 860791 (WALT DISNEY 12 98 CD)	Lizzie McGuire	61
31	27	29	MATCHBOX TWENTY ▲ MELISMAT/ATLANTIC 83612 (12 98/18 98)	More Than You Think You Are	6	82	57	55	TONY BENNETT & K.D. LANG RPM/COLUMBIA 86734 (12 98 EQ/18 98)	A Wonderful World	41
32	31	33	PINK ▲ ⁴ ARISTA 14718 (12 98/18 98)	M!ssundaztood	6	S83	107	49	504 BOYZ NEW NO LIMIT/UNIVERSAL 066372 (12 98/18 98)	Ballers	49
33	22	26	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 450254 (12 98/18 98)	Unleashed	1	84	98	125	DAVE MATTHEWS BAND ▲ ² RCA 68117 (11 98/18 98)	Busted Stuff	1
34	39	42	NIRVANA ▲ DGC/GEFFEN 493507 (12 98 CD)	Nirvana	3	85	53	57	VARIOUS ARTISTS EMI CMG/PROVIDENT/WORO 39776 (21 98 CD)	WOW Hits 2003	34
35	43	48	3 DOORS DOWN ● REPUBLIC/UNIVERSAL 064396 (12 98/19 98)	Away From The Sun	8	86	79	86	CELINE DION ▲ ² EPIC 86400 (12 98 EQ/18 98)	A New Day Has Come	1
36	30	9	WHITNEY HOUSTON ARISTA 14747 (118 98)	Just Whitney...	9	87	91	108	DAVID GRAY ATO 68154 (118 98 CD)	A New Day At Midnight	17
37	32	36	RASCAL FLATTS ▲ LYRIC STREET 165031 (12 98/18 98)	Melt	5	88	109	113	LINKIN PARK ▲ WARNER BROS. 48326 (118 98 CD)	[Reanimation]	2
38	45	51	AUDIOSLAVE ● INTERSCOPE/EPIC 118 98 CD	Audioslave	7	89	110	114	LL COOL J DEF JAM 063219 (12 98/18 98)	10	2
39	46	44	SNOOP DOGG DOGGYSTYLE/PRIORITY 39157 (12 98/18 98)	Paid Tha Cost To Be Da Bo\$\$	12	90	85	89	SOUNDTRACK ● WALT DISNEY 860734 (18 98 CD)	Disney's Lilo & Stitch	11
40	44	45	PUDDLE OF MUDD ▲ ² FLAWLESS/GEFFEN 493074 (12 98/18 98)	Come Clean	9	91	101	110	TORI AMOS ● EPIC 86412 (118 98 EQ CD)	Scarlet's Walk	7
41	41	38	ELTON JOHN ▲ ROCKET/UTV 063478 (12 98 CD)	Greatest Hits 1970-2002	12	92	78	85	DIANA KRALL ● VERVE 065109 (12 98/18 98)	Live In Paris	18
42	37	30	ANDREA BOCELLI PHILIPS 470400 (UNIVERSAL CLASSICS GROUP 118 98 CD)	Sentimento	12	93	88	91	U2 ISLAND 634380 (12 98/18 98)	The Best Of 1990-2000 & B-Sides	3
43	34	37	JOSH GROBAN 143/REPRISE 48413/WARNER BROS. (27 98 CD)	Josh Groban In Concert	34	S94	130	122	SEAN PAUL 2 HARD/ATLANTIC 83620 (12 98/18 98)	Dutty Rock	26
44	40	39	KENNY CHESNEY ▲ ² BNA 67038 (12 98/18 98)	No Shoes, No Shirt, No Problems	1	95	77	72	VARIOUS ARTISTS ▲ SONY/UNIVERSAL/EMI/ZOMBA 86788 (12 98 EQ/18 98)	Now 10	2
45	33	—	LIL' ROMEO NEW NO LIMIT/UNIVERSAL 060055 (12 98/18 98)	Game Time	33	96	64	73	BARRY MANILOW ● CONCORD/COLUMBIA 85976 (12 98 EQ/18 98)	A Christmas Gift Of Love	55
46	59	59	SUM 41 ISLAND 063491 (12 98/18 98)	Does This Look Infected?	32	97	87	103	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012 (12 98/18 98)	Greatest Hits	5
47	55	53	TLC ▲ ARISTA 14780 (12 98/18 98)	3D	6				GREATEST GAINER/HEATSEEKER IMPACT		
48	63	88	COLDPLAY ● CAPITOL 40504 (12 98/18 98)	A Rush Of Blood To The Head	5	S98	148	162	SIMPLE PLAN LAVA 85534 (12 98/11 98) [M]	No Pads, No Helmets...Just Balls	98
49	42	41	ALAN JACKSON ▲ ³ ARISTA (NASHVILLE) 67039 (12 98/18 98)	Drive	1	99	113	47	COMMON MCA 113114 (118 98 CD)	Electric Circus	47
50	60	—	VARIOUS ARTISTS DEF JAM 063546 (12 98/18 98)	The Source Presents: Hip Hop Hits Vol. 6	50	100	116	92	TONI BRAXTON ● ARISTA 14749 (12 98/18 98)	More Than A Woman	13

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
														THIS WEEK
101	122	128	6	SYSTEM OF A DOWN ▲ ³ AMERICAN/COLUMBIA 62240*CRG (12.98 EQ/18.98)	Toxicity	1	151	RE-ENTRY	4	THE VINES ● ENGINEER/ROOM 37527*/CAPITOL (17.98 CD)	Highly Evolved	11		
102	62	96	20	JAMES TAYLOR ▲ COLUMBIA 63584/CRG (12.98 EQ/18.98)	October Road	4	152	155	146	13	LEANN RIMES ● CURB 78747 (12.98/18.98)	Twisted Angel	12	
103	105	100	7	PEARL JAM ● EPIC 86825* (18.98 CD)	Riot Act	5	153	159	159	18	LIFEHOUSE DREAMWORKS 450377/INTERSCOPE (18.98 CD)	Stanley Climbfall	7	
104	49	34	8	ALAN JACKSON ARISTA NASHVILLE 67052 RLG (11.98/17.98)	Let It Be Christmas	27	154	171	75	1	GZA/GENIUS MCA 113083* (15.98 CD)	Legend Of The Liquid Sword	75	
105	99	98	37	SHERYL CROW ▲ A&M 490740/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	155	RE-ENTRY	5	TALIB KWELI RAWKUS 113048*/MCA (11.98 CD)	Quality	21		
106	94	120	15	VARIOUS ARTISTS WALT DISNEY 860785 (18.98 CD)	Disneymania: Superstar Artists Sing Disney ...Their Way!	61	156	154	168	6	LED ZEPPELIN ATLANTIC 83619/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116	
107	123	109	3	NIVEA JIVE 41748/ZOMBA (11.98/17.98) [M]	Nivea	107	157	RE-ENTRY	17	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	6		
108	96	104	8	ALISON KRAUSS + UNION STATION ● ROUNDER 610515/UME (19.98 CD)	Live	36	158	RE-ENTRY	12	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	14		
109	84	87	5	CHARLOTTE CHURCH COLUMBIA 86598/CRG (18.98 EQ CD)	Prelude: The Best Of Charlotte Church	76	159	158	160	68	P.O.D. ▲ ³ ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	
110	137	140	18	STONE SOUR ROADRUNNER 618425/IDJMG (18.98 CD)	Stone Sour	46	160	RE-ENTRY	7	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	12		
111	76	69	10	MICHAEL W. SMITH REUNION 10074/ZOMBA (11.98/17.98)	Worship Again	14	161	146	147	24	SOUNDTRACK ▲ ROADRUNNER/COLUMBIA 86402/IDJMG/CRG (12.98 EQ/18.98)	Spider-Man	4	
112	141	150	11	TAPROOT VELVET HAMMER/ATLANTIC 83561/AG (11.98 CD)	Welcome	17	162	RE-ENTRY	3	THE DONNAS ATLANTIC 83567*/AG (11.98 CD) [M]	Spend The Night	140		
113	124	50	3	VARIOUS ARTISTS DREAMWORKS 450376*/INTERSCOPE (12.98/18.98)	Swizz Beatz Presents G.H.E.T.T.O. Stories	50	163	129	124	17	AARON CARTER JIVE 41818/ZOMBA (12.98/18.98)	Another Earthquake	18	
114	111	105	7	VARIOUS ARTISTS BMG 73768/WARNER MUSIC GROUP (12.98/18.98)	Totally Hits 2002: More Platinum Hits	21								
115	104	107	12	KEITH URBAN ● CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	164	NEW	1		SOUNDTRACK FOX JIVE 41810/ZOMBA (12.98/18.98)	Drumline	164	
116	100	111	13	BON JOVI ISLAND 063055/IDJMG (12.98/18.98)	Bounce	2	165	NEW	1		50 CENT FULL CLIP 2003* (16.98 CD) [M]	Guess Who's Back?	165	
117	125	129	6	CRAIG DAVID ● WILDSTAR/ATLANTIC 80027/AG (12.98/18.98)	Slicker Than Your Average	32	166	135	167	26	BARRY MANILOW ▲ BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3	
118	134	138	9	NEW FOUND GLORY ● DRIVE-THRU 112916/MCA (18.98 CD)	Sticks and Stones	4	167	189	196	22	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	9	
119	151	136	8	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	15	168	196	—	38	INCUBUS ▲ ² IMMORTAL 85227*/EPIC (12.98 EQ/18.98)	Morning View	2	
120	97	80	8	GEORGE HARRISON ● DARK HORSE 41969*/CAPITOL (12.98/18.98)	Brainwashed	18	169	167	179	14	LAS KETCHUP ▲ ² SHAKETOWN/COLUMBIA 86380/CRG (15.98 EQ CD) [M]	Las Ketchup	65	
121	139	144	10	KORN ▲ IMMORTAL 87488*/EPIC (12.98 EQ/18.98)	Untouchables	2	170	149	152	12	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 47955 (18.98 CD)	The Last DJ	9	
122	108	46	3	PHISH ELEKTRA 62850/EEG (18.98 CD)	Round Room	46	171	150	177	9	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	35	
123	95	117	25	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	9	172	186	—	81	JENNIFER LOPEZ ▲ ³ EPIC 85965 (12.98 EQ/18.98)	J.Lo	1	
124	114	—	2	DASHBOARD CONFSSIONAL VAGRANT 378 (18.98 CD) [M]	MTV Unplugged V 2.0	114	173	200	—	9	JOHN MAYER AWARE/COLUMBIA 86861/CRG (11.98 EQ CD)	Inside Wants Out (EP)	22	
125	83	78	17	KIDZ BOP KIDS ● RAZOR & TIE 89055 (11.98/17.98)	Kidz Bop 2	37	174	142	151	13	MERCYME INO/M2.0 COMMUNICATIONS/AVORO 86218/WARNER BROS. (17.98 CD)	Spoken For	41	
126	120	121	5	BOB DYLAN The Bootleg Series Volume 5: Bob Dylan Live 1975 The Rolling Thunder Revue LEGACY/COLUMBIA 87047/CRG (25.98 EQ CD)	The Bootleg Series Volume 5: Bob Dylan Live 1975 The Rolling Thunder Revue	56	175	RE-ENTRY	4		SOUNDTRACK ROC-A-FELLA/DEF JAM 063201*/IDJMG (12.98/18.98)	Paid In Full	53	
127	145	165	14	BECK DGC/GEFFEN 493393/INTERSCOPE (18.98 CD)	Sea Change	8	176	RE-ENTRY	6		LOUIE DEVITO DEE VEE 0084/MUSICRAMA (19.98 CD)	N.Y.C. Underground Party 5	68	
128	115	112	7	JIM JOHNSTON ▲ World Wrestling Entertainment Presents: WWE Anthology (Soundtrack) SMACK DOWN/WE 8632*/Koch/24.98 CD)	World Wrestling Entertainment Presents: WWE Anthology (Soundtrack)	13	177	175	175	7	SHAKIRA EPIC 86962 (18.98 EQ CD)	Laundry Service: Washed And Dried	112	
				🔥 PACESETTER 🔥				178	165	—	9	PAUL SIMON WARNER BROS. 73774/WARNER STRATEGIC MARKETING (18.98 CD)	The Paul Simon Collection: On My Way, Don't Know Where I'm Goin'	108
129	181	173	19	CLIPSE ● STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	4	179	RE-ENTRY	37		KYLIE MINOGUE ▲ CAPITOL 37670 (6.98/18.98)	Fever	3	
130	168	171	18	EVE ● RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	6	180	161	153	28	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	
131	179	193	9	THE USED REPRISE 48287/WARNER BROS. (11.98 CD) [M]	The Used	131	181	RE-ENTRY	4		OUR LADY PEACE ● COLUMBIA 86585/CRG (6.98 EQ/12.98)	Gravity	9	
132	132	123	7	PLAY MUSIC WORLD/COLUMBIA 86607/CRG (8.98 EQ CD) [M]	Play (EP)	74	182	178	—	13	SOUNDTRACK SO SO DEF/COLUMBIA 86676*/CRG (6.98 EQ/13.98)	Like Mike	18	
133	112	101	13	SOUNDTRACK ● RCA 68141 (11.98/18.98)	American Idol: Greatest Moments	4	183	190	—	7	NEXT J 20016 (12.98/18.98)	The Next Episode	183	
134	195	188	18	LIL' FLIP ▲ SUCKAFREE/LOUD/COLUMBIA 86521*/CRG (17.98 EQ/12.98)	Undaground Legend	12	184	RE-ENTRY	18		TRUSTCOMPANY ● GEFFEN 493312/INTERSCOPE (12.98 CD)	The Lonely Position Of Neutral	11	
135	133	135	16	NICKELBACK ▲ ⁴ ROADRUNNER 61848/IDJMG (12.98/18.98)	Silver Side Up	2	185	RE-ENTRY	10		XZIBIT ● LOUD/COLUMBIA 85925*/CRG (12.98 EQ/18.98)	Man vs Machine	3	
136	166	172	13	THE WHITE STRIPES THIRD MAN 27124*/V2 (18.98 CD) [M]	White Blood Cells	61	186	170	180	19	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	18	
137	127	126	15	KENNY G ● ARISTA 14738 (12.98/18.98)	Paradise	9	187	138	134	68	MICHAEL W. SMITH ▲ REUNION 10025/ZOMBA (11.98/17.98)	Worship	20	
138	126	102	7	O-TOWN J 20033 (12.98/18.98)	O2	28	188	121	93	5	BROOKS & DUNN ARISTA NASHVILLE 67053/RLG (11.98/17.98)	It Won't Be Christmas Without You	81	
139	128	139	8	ERIC CLAPTON DUCK/REPRISE 48374/WARNER BROS. (24.98 CD)	One More Car, One More Rider: Live On Tour 2001	43	189	RE-ENTRY	32		LUDACRIS ▲ ³ DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	3	
140	119	118	7	PHIL COLLINS ATLANTIC 83563/AG (12.98/18.98)	Testify	30	190	RE-ENTRY	7		JURASSIC 5 INTERSCOPE 493437* (18.98 CD)	Power In Numbers	15	
141	131	131	13	VARIOUS ARTISTS INTEGRITY 88846/EPIC (19.98 EQ CD)	iWorship: A Total Worship Experience	60	191	153	174	66	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	
142	118	137	28	AEROSMITH ▲ COLUMBIA 86700/CRG (17.98 EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits	4	192	RE-ENTRY	20		MARIO ● 3RD STREET 20026/J (12.98/17.98)	Mario	9	
143	162	169	15	JIMMY EAT WORLD ▲ DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	31	193	RE-ENTRY	23		B2K ● EPIC 85457 (12.98 EQ/18.98)	B2K	2	
144	193	189	24	NAPPY ROOTS ▲ ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	24	194	177	186	77	SOUNDTRACK ▲ ² INTERSCOPE 493025 (12.98/18.98)	Moulin Rouge	3	
145	156	178	34	SOUNDTRACK ● EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34	195	183	187	6	MARK WILLS MERCURY (NASHVILLE) 170313 (11.98/18.98)	Greatest Hits	140	
146	103	63	13	VARIOUS ARTISTS WORD-CURB/EMI CMG/PROVIDENT 86078/WARNER BROS. (21.98 CD)	WOW Christmas	45	196	RE-ENTRY	23		MUSIQ ▲ DEF SOUL 58677*/IDJMG (12.98/18.98)	Justisen (Just Listen)	1	
147	RE-ENTRY	15		SEETHER WIND-UP 13068 (9.98 CD)	Disclaimer	92	197	176	158	9	NICK CARTER ● JIVE 41828/ZOMBA (12.98/18.98)	Now Or Never	17	
148	163	166	10	SHAKIRA ▲ ³ EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	198	185	200	18	GEORGE STRAIT MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	76	
149	140	143	10	KELLY OSBOURNE EPIC 86870 (18.98 EQ CD) [M]	Shut Up	101	199	184	—	9	TRACY CHAPMAN ELEKTRA 62803/EEG (18.98 CD)	Let It Rain	25	
150	147	133	17	SHAGGY ● BIG FISH 11297*/MCA (18.98 CD)	Lucky Day	24	200	198	—	20	SOUNDTRACK ● REPRISE 48112/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29	

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 11 2003 Billboard TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	8	TONY BENNETT & K.D. LANG	RPM 101/COLUMBIA 86734/CRG	A Wonderful World 8 Weeks At Number 1
2	2	13	DIANA KRALL ●	VERVE 065109/VG	Live In Paris
3	3	15	NATALIE COLE	VERVE 589774/VG	Ask A Woman Who Knows
4	4	13	DIANA KRALL ▲	VERVE 549546/VG	The Look Of Love
5	5	10	STEVE TYRELL	COLUMBIA 86638/CRG [M]	This Time Of The Year
6	6	7	JOHN COLTRANE	IMPULSE/VERVE 589345/VG	A Love Supreme (Deluxe Edition)
7	8	33	JANE MONHEIT	N CODED 4234/WARNER [M]	In The Sun
8	7	87	HARRY CONNICK, JR.	COLUMBIA 860777/CRG	Songs I Heard
9	10	37	HARRY CONNICK, JR.	COLUMBIA 89794/CRG	30
10	12	78	KARRIN ALLYSON	CONCORD JAZZ 2106/CONCORD	In Blue
11	9	65	STEVE TYRELL	COLUMBIA 88809/CRG [M]	Standard Time
12	11	34	TONY BENNETT	RPM/COLUMBIA 87463/CRG	Playin' With My Friends: Bennett Sings The Blues
13	13	40	CASSANDRA WILSON	BLUE NOTE 35072/CAPITOL [M]	Belly Of The Sun
14	19	80	JOHN COLTRANE	IMPULSE/VERVE 549361/VG	Coltrane For Lovers
15	18	14	JOSHUA REDMAN	WARNER BROS. 48279	Elastic
16	17	2	MILES DAVIS	LEGALLY/COLUMBIA 86829/CRG	The Best Of Miles Davis
17	15	16	PATRICIA BARBER	BLUE NOTE 39856/CAPITOL	Verse
18	20	19	BRAD MEHLDAU	WARNER BROS. 48114	Largo
19	NEW	1	BILLIE HOLIDAY	HIP-O 589995/UMG	Best Of Billie Holiday - The Millennium Collection
20	21	11	BRANFORD MARSALIS QUARTET	MARSALIS/ROUNDER 81330/UMG	Footsteps Of Our Fathers
21	14	17	ROSEMARY CLOONEY	CONCORD 2166	The Last Concert
22	NEW	1	VARIOUS ARTISTS	VERVE 51020/VG	Verve/Unmixed
23	NEW	1	DAVE HOLLAND BIG BAND	ECW 914002	What Goes Around
24	NEW	1	HERBIE HANCOCK/MICHAEL BRECKER/ROY HARGROVE	VERVE 589654/VG	Directions In Music (Celebrating Miles Davis & John Coltrane)
25	22	13	CHARLIE HADEN WITH MICHAEL BRECKER	VERVE 064706/VG	American Dreams

JANUARY 11 2003 Billboard TOP CONTEMPORARY JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	44	NORAH JONES ▲ 2	BLUE NOTE 32088/CAPITOL [M]	Come Away With Me 44 Weeks At Number 1
2	2	16	KENNY G ●	ARISTA 14753	Wishes
3	3	16	KENNY G ●	ARISTA 14738	Paradise
4	4	3	VARIOUS ARTISTS	HIDDEN BEACH 87124/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 2
5	5	37	FOURPLAY	BLUEBIRD 62916/RCA VICTOR	Heartfelt
6	6	15	AL JARREAU	GRP 589777/VG	All I Got
7	7	17	BWB	WARNER BROS. 48011 [M]	Groovin'
8	10	13	KEIKO MATSUI	NARADA 13198 [M]	The Ring
9	11	16	BONEY JAMES	WARNER BROS. 48604	Ride
10	14	29	NORMAN BROWN	WARNER BROS. 47995 [M]	Just Chillin'
11	18	34	WILL DOWNING	GRP 589610/VG	{Sensual Journey}
12	8	7	CHRIS BOTTI	COLUMBIA 86864/CRG	December
13	17	23	VARIOUS ARTISTS	VERVE 51020/VG	Verve/Remixed
14	16	14	KIM WATERS	SHANACHIE 2804 [M]	Someone To Love You
15	15	10	HERB ALPERT	AM/4 43088/INTERSCOPE	Definitive Hits
16	19	21	JOE SAMPLE	PRA/VERVE 589508/VG	The Pecan Tree
17	12	12	VARIOUS ARTISTS	RENDEZVOUS 48333/WARNER BROS.	Golden Slumbers: A Father's Lullaby
18	21	15	LEE RITENOUR	GRP 58925/VG	Rit's House
19	9	9	VARIOUS ARTISTS	WNUA 2955	WNUA 15th Anniversary Edition
20	13	11	VARIOUS ARTISTS	KKSF 89288/RYKO/DISC	KKSF Smooth Jazz Sampler for AIDS Relief Volume 13
21	20	13	PETER WHITE	COLUMBIA 85212/CRG [M]	Glow
22	NEW	1	VARIOUS ARTISTS	HIDDEN BEACH 85653/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1
23	24	10	MAYSA	N CODED 4233/WARNER BROS.	Out Of The Blue
24	23	9	KIRK WHALUM	SQ/JAY CURB WORD 86233/WARNER BROS.	The Gospel According to Jazz - Chapter II
25	NEW	1	TOWER OF POWER	RHINO 74345	The Very Best Of Tower Of Power - The Warner Years

JANUARY 11 2003 Billboard TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	8	ANDREA BOCELLI	PHILIPS 47000/UNIVERSAL CLASSICS GROUP	Sentimento 8 Weeks At Number 1
2	2	13	GLENN GOULD	SONY CLASSICAL 87703	State Of Wonder
3	3	13	CARRERAS-DOMINGO-PAVARTTI	DECCA 40999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
4	5	10	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo
5	4	14	RENEE FLEMING	DECCA 46710/UNIVERSAL CLASSICS GROUP [M]	Bel Canto
6	7	10	CECILIA BARTOLI	DECCA 473380/UNIVERSAL CLASSICS GROUP [M]	The Art Of Cecilia Bartoli
7	6	14	PLACIDO DOMINGO	OG 471575/UNIVERSAL CLASSICS GROUP	Sacred Songs
8	8	14	CHANTICLEER	TELDEC 48566/AG	Our American Journey
9	15	15	VANESSA-MAE	ANGEL 57329	The Best Of Vanessa-Mae
10	10	10	THE CAMBRIDGE SINGERS (RUTTER)	COLUMBIA 80510	Christmas Album
11	9	9	VARIOUS ARTISTS	DECCA 472568/UNIVERSAL CLASSICS GROUP	The Ultimate Relaxation Christmas Album
12	11	11	JEAN-YVES THIBAUDET	DECCA 470290/UNIVERSAL CLASSICS GROUP	Magic Of Satie
13	12	13	LUCIANO PAVARTTI	DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP	Romantica
14	NEW	1	VARIOUS ARTISTS	DECCA 472569/UNIVERSAL CLASSICS GROUP	No. 1 Piano Album
15	14	11	RICHARD JOO	COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions

JANUARY 11 2003 Billboard TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	JOSH GROBAN ▲ 2	143 REPRIS 48154/WARNER BROS. [M]	Josh Groban 4 Weeks At Number 1
2	2	13	JOSH GROBAN	143 REPRIS 48114/WARNER BROS.	Josh Groban In Concert
3	3	13	CHARLOTTE CHURCH	COLUMBIA 86990/CRG	Prelude: The Best Of Charlotte Church
4	4	13	RUSSELL WATSON	DECCA 473160/UNIVERSAL CLASSICS GROUP	Encore
5	5	13	ANDREA BOCELLI ▲	PHILIPS 58934/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
6	7	13	BOND	MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
7	6	13	MARIO FRANGULIS	SONY CLASSICAL 89831 [M]	Sometimes I Dream
8	9	13	CHARLOTTE CHURCH ●	COLUMBIA 80710/CRG	Enchantment
9	8	13	SARAH BRIGHTMAN ●	NEMO STUDIO 33257/ANGEL	Classics
10	10	13	AELIN DEBISON	SONY CLASSICAL 87707	Sweet Is The Melody
11	12	13	YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet
12	13	13	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ●	SONY CLASSICAL 89832	Star Wars Episode II: Attack Of The Clones
13	11	13	RUSSELL WATSON	DECCA 473160/UNIVERSAL CLASSICS GROUP [M]	The Voice
14	14	13	THREE MO' TENORS	RCA VICTOR 63827 [M]	Three Mo' Tenors
15	NEW	1	SARAH BRIGHTMAN	REALLY USEFUL/DECCA BROADWAY 589500/UNIVERSAL CLASSICS GROUP	Encore

JANUARY 11 2003 Billboard TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	10	VARIOUS ARTISTS	TIME LIFE 18858	A Peaceful Christmas 1 Week At Number 1
2	1	10	VARIOUS ARTISTS	WINDHAM HILL 11651/RCA VICTOR	A Windham Hill Christmas
3	3	13	JIM BRICKMAN	WINDHAM HILL 11647/RCA VICTOR	Love Songs & Lullabies
4	4	13	GEORGE WINSTON	WINDHAM HILL 11649/RCA VICTOR	Night Divides The Day: The Music Of The Doors
5	5	13	ENYA	REPRIS 49211/WARNER BROS.	Only Time-The Collection
6	6	13	VARIOUS ARTISTS	VIRGIN 12002	Pure Moods IV
7	7	13	LORIE LINE	TIME LIFE 20021 [M]	Sharing The Season 4
8	8	13	JIM BRICKMAN	WINDHAM HILL 11599/RCA VICTOR	Simple Things
9	10	13	JOHN TESH	GARDEN CITY 34583	The Power Of Love
10	9	7	VARIOUS ARTISTS	NARADA 13263	The Best Of Celtic Christmas
11	11	13	2002	REAL MUSIC 8812	Sacred Well
12	14	13	JOHANNES LINSTAD	REAL MUSIC 3755	Guitarra Del Fuego
13	13	13	SECRET GARDEN	DECCA 46978	Once In A Red Moon
14	NEW	1	ARMIK	BOLERO 7100/PARAS GROUP	Lost In Paradise
15	NEW	1	VARIOUS ARTISTS	VIRGIN 50886	Pure Moods III

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

JANUARY 11 2003 Billboard TOP CLASSICAL BUDGET

RANK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NUTCRACKER HIGHLIGHTS	PETER VON HILTI/BERLIN SYMPHONY ORCHESTRA	LASERLIGHT
2	CHRISTMAS FAVORITES	BOSTON POPS ORCHESTRA (FREEDERICK)	RCA SPECIAL PRODUCTS
3	20 CLASSICAL FAVORITES	VARIOUS ARTISTS	MADACY
4	CHRISTMAS WITH PAVARTTI	LUCIANO PAVARTTI	LASERLIGHT
5	HANDEL: MESSIAH (HLTS.)	VARIOUS ARTISTS	LASERLIGHT
6	BEST OF CLASSICAL MASTERPIECES	VARIOUS ARTISTS	MADACY
7	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS	MADACY
8	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS	MADACY
9	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS	MADACY
10	TRADITIONAL CHRISTMAS CAROLS	AMORARTS CHAMBER CHOIR	UNIVERSAL SPECIAL PRODUCTS
11	CLASSICAL MASTERPIECES	VARIOUS ARTISTS	MADACY
12	FOR THE HOLIDAYS	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
13	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS	MADACY
14	BEETHOVEN: PIANO SONATAS	VARIOUS ARTISTS	MADACY
15	EVENING WITH FRIENDS	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS

JANUARY 11 2003 Billboard TOP CLASSICAL MIDLINE

RANK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	ULTIMATE CLASSICAL CHRISTMAS	VARIOUS ARTISTS	SONY CLASSICAL
2	A TENOR'S CHRISTMAS	CARRERAS-DOMINGO-PAVARTTI	SONY CLASSICAL
3	ART OF SEGOVIA	ANORES SEGOVIA	SONY CLASSICAL
4	CHRISTMAS ADAGIOS	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
5	BABY MOZART	VARIOUS ARTISTS	WALT DISNEY
6	CHRISTMAS FESTIVAL	BOSTON POPS ORCHESTRA (FREEDERICK)	RCA VICTOR
7	OPERA ALBUM	VARIOUS ARTISTS	EMI CLASSICS/ANGEL
8	TCHAIKOVSKY: NUTCRACKER/BEAUTY	ANTAL DORATI	PHILIPS/UNIVERSAL CLASSICS GROUP
9	ESSENTIAL CHRISTMAS	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
10	VOICE OF CHRISTMAS	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
11	NO. 1 CHRISTMAS ALBUM	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
12	A-Z OF OPERA	VARIOUS ARTISTS	MAXOS
13	PACHELBEL CANON & OTHER BAROQUE HITS	VARIOUS ARTISTS	SONY CLASSICAL
14	THE JOY OF CHRISTMAS	LEONARD BERNSTEIN	SONY CLASSICAL
15	MANY MOODS OF CHRISTMAS	THE ROBERT SHAW CHORALE	CATALYST/RCA VICTOR

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

JANUARY 11 2003 Billboard TOP KID AUDIO

RANK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	VARIOUS ARTISTS	DISNEY/MANNA SUPERSTAR ARTISTS SING DISNEY...THEIR WAY!	WALT DISNEY 860785
2	KIDZ BOP KIDS	HAZARD & THE 89056	KIDZ BOP 2
3	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 5	WALT DISNEY 860787
4	KIDZ BOP KIDS	HAZARD & THE 89042	KIDZ BOP
5	HILARY DUFF	BUENA VISTA 860066/WALT DISNEY	SANTA CLAUSE LANE
6	KIDZ BOP KIDS	HAZARD & THE 89056	KIDZ BOP CHRISTMAS
7	JIM BRICKMAN	WINDHAM HILL 11647/RCA VICTOR	LOVE SONGS & LULLABIES
8	VARIOUS ARTISTS	RADIO DISNEY HOLIDAY JAMS 2	WALT DISNEY 860988
9	VARIOUS ARTISTS	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO	TODDLER FAVORITES
10	VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION	WALT DISNEY 860887
11	VARIOUS ARTISTS	MICKEY CHRISTMAS: VOL. 2	WALT DISNEY 860803
12	VARIOUS ARTISTS	LULO & STITCH ISLAND FAVORITES	WALT DISNEY 860797
13	VARIOUS ARTISTS	KID'S DANCE PARTY	BMG SPECIAL PRODUCTS 44570
14	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1	WALT DISNEY 860605
15	VEGGIE TUNES	BOB AND LARRY'S SUNDAY SCHOOL	BIG IDEA WORD 86202/LYRIC STUDIOS
16	THE WIGGLES	LYRICK STUDIOS 9204	YUMMY YUMMY
17	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1	WALT DISNEY 860693
18	VARIOUS ARTISTS	PRINCESS FAVORITES	WALT DISNEY 860746
19	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 455002/ZOMBA
20	VARIOUS ARTISTS	RADIO DISNEY'S POP DREAMERS	WALT DISNEY 860790
21	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION	WALT DISNEY 860697
22	VEGGIE TUNES	BOB AND LARRY'S SUNDAY SCHOOL	BIG IDEA 35010
23	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2	WALT DISNEY 860694
24	THE CHIPMUNKS	THE CHIPMUNKS GREATEST CHRISTMAS	CAPITOL 21383
25	VARIOUS ARTISTS	DANCE & SING! THE BEST OF NICK JR	KID RHINO 20858/RHINO

Children's recordings: original motion picture soundtracks excluded.

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

TOP HOLIDAY ALBUMS
Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	Title
		Sales data compiled by Nielsen SoundScan	
		NUMBER 1	5 Weeks At Number 1
1	2	MANNHEIM STEAMROLLER	Christmas Extraordinaire
2	1	VARIOUS ARTISTS	Now That's What I Call Christmas!
3	3	KENNY G	Wishes
4	5	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories
5	10	BARBRA STREISAND	Christmas Memories
6	6	BARRY MANILOW	A Christmas Gift Of Love
7	4	ALAN JACKSON	Let It Be Christmas
8	8	VINCE GUARALDI	A Charlie Brown Christmas
9	9	TRANS-SIBERIAN ORCHESTRA	The Christmas Attic
10	7	VARIOUS ARTISTS	WOW Christmas
11	15	CHARLOTTE CHURCH	Dream A Dream
12	11	CELINE DION	These Are Special Times
13	12	BROOKS & DUNN	It Won't Be Christmas Without You
14	13	HARRY CONNICK, JR.	When My Heart Finds Christmas
15	16	KENNY G	Faith: A Holiday Album
16	26	MANNHEIM STEAMROLLER	Christmas
17	-	JO DEE MESSINA	A Joyful Noise
18	25	DESTINY'S CHILD	8 Days Of Christmas
19	24	MANNHEIM STEAMROLLER	A Fresh Aire Christmas
20	-	MANNHEIM STEAMROLLER	Christmas Live
21	23	B2K	Santa Hooked Me Up (EP)
22	32	JOHN TESH	Christmas Worship
23	39	JOHNNY MATHIS	The Christmas Album
24	19	MARIAH CAREY	Merry Christmas
25	14	VARIOUS ARTISTS	The Time-Life Treasury Of Christmas: Holiday Memories
26	18	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	Christmas With The Rat Pack
27	29	NAT KING COLE	The Christmas Song
28	17	THE BRIAN SETZER ORCHESTRA	Boogie Woogie Christmas
29	22	BING CROSBY	White Christmas
30	-	LEE ANN WOMACK	The Season For Romance
31	21	VARIOUS ARTISTS	Happy Holidays
32	46	MANNHEIM STEAMROLLER	Christmas In The Aire
33	-	ROSIE O'DONNELL	Another Rosie Christmas
34	34	HILARY DUFF	Santa Clause Lane
35	28	NAT KING COLE	Christmas Favorites
36	36	VARIOUS ARTISTS	A Peaceful Christmas
37	27	ELVIS PRESLEY	It's Christmas Time
38	-	VARIOUS ARTISTS	A Very Special Christmas 5
39	33	KENNY G	Miracles - The Holiday Album
40	20	KIDZ BOP KIDS	Kidz Bop Christmas
41	31	NEWSONG	The Christmas Shoes
42	40	CARRERAS-DOMINGO-PAVARETTI (MERCURIO)	The Three Tenors Christmas
43	-	ROSIE O'DONNELL	A Rosie Christmas
44	35	VARIOUS ARTISTS	A Windham Hill Christmas
45	37	THE CARPENTERS	Christmas Portrait
46	45	VARIOUS ARTISTS	City On A Hill: It's Christmas Time
47	-	VARIOUS ARTISTS	Songs 4 Worship Christmas
48	43	ANNE MURRAY	What A Wonderful Christmas
49	-	AMY GRANT	A Christmas To Remember
50	44	LUTHER VANDROSS	This Is Christmas

HEATSEEKERS
Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST	Title
			Sales data compiled by Nielsen SoundScan	
			NUMBER 1	2 Weeks At Number 1
1	2	1	NIVEA	Nivea
2	1	-	DASHBOARD CONFESSIONAL	MTV Unplugged V 2.0
3	5	5	THE USED	The Used
4	3	2	KELLY OSBOURNE	Shut Up
5	8	9	THE DONNAS	Spend The Night
			GREATEST GAINER	
6	10	11	50 CENT	Guess Who's Back?
7	16	27	BREAKING BENJAMIN	Saturate
8	11	14	SUGARCULT	Start Static
9	7	7	JOE NICHOLS	Man With A Memory
10	22	18	SMILEZ & SOUTHSTAR	Crash The Party
11	15	24	JUANES	Un Dia Normal
12	9	8	NICHOLE NORDEMAN	Woven & Spun
13	14	17	RICARDO ARJONA	Santo Pecado
14	12	6	SYLEENA JOHNSON	Chapter 2: The Voice
15	6	4	HILARY DUFF	Santa Clause Lane
16	19	23	OK GO	OK Go
17	28	12	T.A.T.U.	200 KM/H In The Wrong Lane
18	27	30	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most
19	33	41	TAKING BACK SUNDAY	Tell All Your Friends
20	37	46	INTERPOL	Turn On The Bright Lights
21	46	-	FINCH	What Is It To Burn
22	25	31	EMERSON DRIVE	Emerson Drive
23	45	-	SOMETHING CORPORATE	Leaving Through The Window
24	18	25	RELIENT K	The Anatomy Of The Tongue In Cheek
25	43	19	ROYCE DA 5'9"	Rock City
26	29	32	JOHN P. KEE & NEW LIFE	Blessed By Association
27	-	-	THURSDAY	Full Collapse
28	13	10	NICOLE C. MULLEN	Christmas In Black And White
			HOT SHOT DEBUT	
29	-	-	TRAPT	Trapt
30	-	-	AUTHORITY ZERO	A Passage In Time
31	34	44	12 STONES	12 Stones
32	35	40	LIMITE	Soy Asi
33	-	-	RA	From One
34	24	13	MARIO FRANGOULIS	Sometimes I Dream
35	-	-	INDUSTRIA DEL AMOR	30 Invidiables
36	39	29	LOS BUKIS	30 Invidiables
37	21	16	SELAH	Rose Of Bethlehem
38	31	26	ALEJANDRO FERNANDEZ	Bellas Artes En Vivo: 100 Anos De Musica Mexicana
39	20	28	TOBYMAC	Momentum
40	17	15	ZOEGIRL	Mix Of Life
41	-	-	THE HAPPY BOYS	Dance Party (Like It's 2003)
42	47	49	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	Family Affair II: Live At Radio City Music Hall
43	23	22	STEVE TYRELL	This Time Of The Year
44	-	-	AUDIOVENT	Dirty Sexy Knights In Paris
45	-	-	FLOGGING MOLLY	Drunken Lullabies
46	-	-	THE STREETS	Original Pirate Material
47	-	-	TEGO CALDERON	El Abayarda
48	44	-	THE BLIND BOYS OF ALABAMA	Higher Ground
49	26	21	ZOEGIRL	Life
50	-	-	THE STARTING LINE	Say It Like You Mean It

TOP INDEPENDENT ALBUMS
Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST	Title
			Sales data compiled by Nielsen SoundScan	
			NUMBER 1	2 Weeks At Number 1
1	3	2	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk
2	1	-	DASHBOARD CONFESSIONAL	MTV Unplugged V 2.0
3	2	1	JIM JOHNSTON	World Wrestling Entertainment Presents: WWE Anthology (Soundtrack)
			GREATEST GAINER	
4	7	8	50 CENT	Guess Who's Back?
5	6	5	LOUIE DEVITO	N.Y.C. Underground Party 5
6	4	3	NICKEL CREEK	This Side
7	5	4	SUSAN TEDESCHI	Wait For Me
8	9	6	INSANE CLOWN POSSE	The Wraith: Shangri-La
9	10	10	SUGARCULT	Start Static
10	12	13	DEFAULT	The Fallout
11	8	7	EVA CASSIDY	Imagine
12	11	9	BOSTON	Corporate America
13	12	12	LOS TIGRES DEL NORTE	La Reina Del Sur
14	17	17	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most
15	19	23	TAKING BACK SUNDAY	Tell All Your Friends
16	18	21	TRANSPLANTS	Transplants
17	20	24	INTERPOL	Turn On The Bright Lights
18	24	11	ROYCE DA 5'9"	Rock City
19	26	26	KHIA FEATURING DSD	Thug Misses
20	40	42	THURSDAY	Full Collapse
21	15	19	AIMEE MANN	Lost In Space
22	42	28	DA HEADBUSSAZ	Dat's How It Happen To'm
23	22	14	LOS BUKIS	30 Invidiables
24	34	50	VARIOUS ARTISTS	Vans Warped Tour 2002 Compilation
25	14	18	DELBERT MCCLINTON	Room To Breathe
26	23	29	ANI DIFRANCO	So Much Shouting/So Much Laughter
27	16	16	DOLLY PARTON	Halos & Horns
28	36	40	FLOGGING MOLLY	Drunken Lullabies
29	21	22	PRETENDERS	Loose Screw
30	37	30	THE STREETS	Original Pirate Material
31	29	-	TEGO CALDERON	El Abayarda
32	44	46	DISTILLERS	Sing Sing Death House
33	28	41	THIEVERY CORPORATION	The Richest Man In Babylon
34	-	-	VARIOUS ARTISTS	Punk -O- Rama 7
			HOT SHOT DEBUT	
35	-	-	JOAN SEBASTIAN	Afortunado
36	32	32	SINEAD O'CONNOR	Sean-Nos Nua
37	45	47	THE ALL-AMERICAN REJECTS	The All-American Rejects
38	33	36	STEVE EARLE	Jerusalem
39	48	-	AMANDA PEREZ	Angel
40	50	-	YING YANG TWINS	Alley: The Return Of The Ying Yang Twins
41	-	-	BRIGHT EYES	Lifted Or The Story Is In The Soil, Keep Your Ear To The Ground
42	46	48	VARIOUS ARTISTS	Reggae Gold 2002
43	43	45	DAVID CROSS	Shut Up, You Fucking Baby!
44	30	35	ELVIS PRESLEY	Elvis: The Very Best Of Love
45	-	-	LIL ROB	The Album
46	31	20	LORIE LINE	Sharing The Season 4
47	-	-	TECH N9NE	Absolute Power
48	-	-	VARIOUS ARTISTS	Fat Music Volume VI: Uncontrollable Fatulence
49	-	-	O.A.R.	Any Time Now
50	-	-	PAVEMENT	Slanted & Enchanted: Luxe & Reduxe

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 Billboard 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 distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard **TOP INTERNET ALBUM SALES**™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	NORAH JONES ▲ ²	BLUE NOTE 32088/CAPITOL [M]	Come Away With Me 5 Weeks At Number 1	7
2	3	DIXIE CHICKS ▲ ³	MONUMENT/COLUMBIA 868407/CRG	Home	4
3	2	JOSH GROBAN ▲ ²	143/REPRISE 48154/WARNER BROS [M]	Josh Groban	14
4	5	JOSH GROBAN	143/REPRISE 48113/WARNER BROS	Josh Groban In Concert	43
5	7	THE ROLLING STONES ▲ ³	ABKCO 13378/VIRGIN	Forty Licks	20
6	9	ROD STEWART ▲	J 20039	It Had To Be You ... The Great American Songbook	26
7	4	PAUL MCCARTNEY	MPL 42318/CAPITOL	Back In The U.S. Live 2002	30
8	10	TONY BENNETT & K.D. LANG	RPM/COLUMBIA 86734/CRG	A Wonderful World	82
9	8	ELVIS PRESLEY ▲ ³	RCA 68079*	Elvis: 30 #1 Hits	18
10	6	SHANIA TWAIN	MERCURY (NASHVILLE) 170314	Up!	2
11	15	SANTANA ▲ ²	ARISTA 14737	Shaman	23
12	13	SOUNDTRACK ▲ ³	SHADY 453508*/INTERSCOPE	8 Mile	1
13	11	AVRIL LAVIGNE ▲ ⁴	ARISTA 14740	Let Go	3
14	12	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	CAPITOL 42210	Christmas With The Rat Pack	-
15	14	JAMES TAYLOR ▲	COLUMBIA 63584/CRG	October Road	102
16	17	ELTON JOHN ▲	ROCKET/UMG 063478/UMG	Greatest Hits 1970-2002	41
17		SOUNDTRACK	MCA NASHVILLE 170302	Providence	-
18		BOB DYLAN	LEGACY/COLUMBIA 87189/CRG	The Bootleg Series Volume 5: Bob Dylan Live 1975 The Rolling Thunder Revue	126
19	22	DIANA KRALL ●	VERVE 065109/VG	Live In Paris	92
20	16	FAITH HILL ▲ ²	WARNER BROS. (NASHVILLE) 48001/WRN	Cry	13
21	19	ANDREA BOCELLI	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento	42
22		COLDPLAY ●	CAPITOL 40504*	A Rush Of Blood To The Head	48
23	18	GEORGE HARRISON ●	OARX HORSE 41969*/CAPITOL	Brainwashed	120
24	20	SOUNDTRACK	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.	The Lord Of The Rings: The Two Towers	62
25		JOHN MAYER ▲ ²	AWARE/COLUMBIA 85293*/CRG [M]	Room For Squares	29

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◊ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard **TOP SOUNDTRACKS**™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	8 MILE ▲ ³	SHADY 493508*/INTERSCOPE 9 Weeks At Number 1
2	3	THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS
3	2	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
4	5	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
5	4	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
6	7	WORLD WRESTLING ENTERTAINMENT PRESENTS: WWE ANTHOLOGY (JIM JOHNSTON) ▲	SMACKDOWN! 8832/KOCH
7	6	AMERICAN IDOL: GREATEST MOMENTS ●	RCA 68141
8	11	A WALK TO REMEMBER ●	EPIIC 86311
9	9	COYOTE UGLY ▲	CURB 87803
10	8	SPIDER-MAN ▲	ROADRUNNER/COLUMBIA 85402/IDJMG/CRG
11	17	DRUMLINE	FOX/JIVE 41810/ZOMBA
12	19	PAID IN FULL	ROC-A-FELLA/DEF JAM 063201*/IDJMG
13	13	LIKE MIKE	SO SO DEF/COLUMBIA 86676*/CRG
14	12	MOULIN ROUGE ▲	INTERSCOPE 493035
15	16	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
16	21	8 MILE: MORE MUSIC FROM 8 MILE	SHADY 450979*/INTERSCOPE
17	10	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
18	15	SPIRIT: STALLION OF THE CIMARRON	A&M 493304*/INTERSCOPE
19	14	HARRY POTTER AND THE CHAMBER OF SECRETS	WARNER SUNSET/NONESUCH/ATLANTIC 83574/AG
20	18	SWEET HOME ALABAMA	HOLLYWOOD 152364
21	24	BROWN SUGAR	FOX 113028*/MCA
22	22	THE WILD THORNBERRYS	NICK/JIVE 48503/ZOMBA
23	23	YU-GI-OH!: MUSIC TO DUEL BY	DREAMWORKS 450406/INTERSCOPE
24		XXX ●	UNIVERSAL 156259/UMRG
25	20	GREASE ▲	POLYDOR/UNIVERSAL 825095/UMRG

JANUARY 11
2003 **Billboard** **ARTIST INDEX**™

Chart Codes: —ALBUMS—
The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Holiday (HOL)
Independent (IND)
Internet (INT)
—ZZ (ZZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Cat. Log (RBQ)
Reggae (REG)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Dance/Singles (DS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Country Singles Sales (CSS)
Dance/Club Play (DC)
Dance/Singles (DS)
World Music (WM)
Hot Latin Tracks (LT)
Hot Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap Tracks (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)
Rankings from biweekly charts are listed in Italics during a chart's unpublished week.

12 Stones: CC 30; HS 31
2Pac: B200 15; RBA 3; RBC 3, B, 9, 22; H100 19; HA 1B; RA 10; RBH 10; RP 5; T40 40
2002: NA 11
3 Doors Down: B200 35; A40 21; H100 36; HA 37; MO 5; RO 1
3LW: RBA 91; RS 65
50 Cent: B200 165; HS 6; IND 4; RBA 42; H100 32, 67; HA 31, 64; RA 12, 27, 504; B200 B3; RBA 23; RBH B3
40; RBH 12, 32, 44; RP 10, 20;
702: HSS 17; RBH 9B; RS 7

Aaliyah: B200 10; RBA 1, B7; H100 11; HA 11; RA 5, 26; RBH 5, 28; T40 32
AC/DC: PCA 17, 49
Yolanda Adams: CC 21; GA 4, 31; RBA 7B; RBH 7B
Trace Adkins: CA 33; CS 17
Aerosmith: B200 142
Afro Medusa: DC 40
Pepe Aguilar: LA 66
Christina Aguilera: B200 8; A40 27; AC 23; H100 7, 70; HA 7; HSS 2; T40 2, 37; TSS 25
Al: HSS 29; RS 9
Alberto Y Roberto: LPS 37; LT 43
Ali: H100 3; HA 3; RA 4; RBH 4; RP 2; T40 11
Alive: DC 25
The All-American Rejects: IND 37; MO 21
Gary Allan: CA 24; CS 13; H100 76; HA 74
Karrin Allyson: IZ 10
Herb Alpert: CJ 15
Amber: DC 12; DS 11
Amerie: B200 167; RBA 40; H100 42, 56; HA 40, 54; HSS 60; RA 14, 23; RBH 14, 24; RP 13; RS 24
Tori Amos: B200 91; A40 16
Jessica Andrews: CS 51
Los Angeles De Charly: LA 47; RMA 1B; RMS 20
Anny: DC 41
Marc Anthony: LA 5B; TSA 11; DS 23; TSS 38
Area 305: LPS 13; LT 10; TSS 11
Ricardo Arjona: HS 13; LA 4; LPA 4; LPS 1; LT 1; TSS 5
Armageddon: RA 66; RBH 66
Armik: NA 14
Aroma: LT 47; RMS 17
Ashanti: B200 57; RBA 30; H100 21; HA 19; HSS 37; RA 16, 37; RBH 16, 3B; RP 6; RS 16, 43; T40 31
Rodney Atkins: CS 46
Audioslave: B200 38; H100 73; HA 70; MO 12; RO 3
Audiovent: HS 44
Authority Zero: HS 30
Automagic: DC 27
Aventura: LA 56; TSA 10
Ramón Ayala: LA 6B
Ramón Ayala Y Sus Bravos Del Norte: RMS 32
Steve Azar: CA 65; CS 36

B2K: B200 22, 93; HOL 21; RBA 5, 63, 90; H100 5; HA 5; HSS 21, 32; RA 3; RBH 3, 8B; RS 14, 26; T40 15
Baby: B200 54; RBA 20; H100 33; HA 33; HSS 48; RA 21, 50, 74; RBH 21, 51, 72; RP 11; RS 21
Bacilos: LPS 27, 29; LT 40, 48; TSS 23
Erykah Badu: H100 16; HA 15; RA 1; RBH 1; RS 60
Baha Men: WM 1, 5

Anita Baker: RBA 9B
Banda El Recodo: LT 34; RMS 11
Banda Machos: LT 35; RMS 12
Banda Tierra Blanca: RMS 37
Patricia Barber: IZ 17
Barnes: DC 10
Luther Barnes: GA 24
Pancho Barraza: LA 70; RMS 27
Cecilia Bartoli: CL 6
Jeff Bates: CS 43
Nikie Batey: HSS 71; RS 35
Beanie Sigel: RA 59; RBH 57; RS 37
The Beatles: PCA 8
Beck: B200 127
Daniel Bedingfield: T40 25
Benie Man: RE 4
Belinda: LA 5, 11; LPA 9; RMA 1
Tony Bennett: B200 B2; INT B; IZ 1, 12
Tab Benoit: BL 13
Benzino: H100 86; HSS 44; RA 3B; RBH 37; RS 20
Beto Y Sus Canarios: LT 50; RMS 18
Sophie Ellis Bextor: DC 29
Big "C": HSS 41; RS 12
Big Tymers: RBA B2
David Bisbal: LPS 38
Bjork: EA 2, 25
Clint Black: CA 57
BLACKstreet: RA 60; RBH 62
Ruben Blades: LA 59; TSA 12
Mary J. Blige: H100 89; RA 35; RBH 30; RP 24; RS 41
The Blind Boys Of Alabama: GA 9, 22; HS 4B
Andrea Bocelli: B200 42; CL 1; CX 5; INT 21
Bond: CX 6
Boncrusher: RBH 94; RS 45
Bone Thugs-N-Harmony: B200 160; RBA 69; RBC 20
Bon Jovi: B200 116; A40 29
Boombkat: DC 20
Pat Boone: HSS 55
Boston: IND 12
Chris Botti: CJ 12
David Bowie: HSS 74
Michelle Branch: B200 61; A40 1, 22; AC 4; H100 9, 93; HA 10; T40 10
Brandy: DS 7; HSS 75; RS 55
Toni Braxton: B200 100; RBA 27; DC 9; H100 95; HSS 73; RA 44; RBH 39; RS 33
Breaking Benjamin: HS 7; MO 35
Michael Brecker: IZ 24, 25
Jim Brickman: NA 3, 8; AC 13
Bright Eyes: IND 41
Sarah Brightman: CX 9, 15
Garth Brooks: CA 50
Brooks & Dunn: B200 18B; CA 18, 3B; CCA 15; HOL 13; CS 25, 41, 47, 57, 59
Bobby Brown: H100 81; HSS 72; RA 36; RBH 35; RP 23; RS 32
Norman Brown: CJ 10
Joe Budden: RBH B7; RS 29
Busi Lukis: HS 36; IND 23; LA 15; RMA 5
Busta Rhymes: B200 69; RBA 22; H100 46; HA 43; HSS 20, 53; RA 19; RBH 18; RP 15; RS B, 27, 70
bwb: CJ 7
Juanita Bynum: GA 18
Tracy Byrd: CA 64; CS 44

Chris Cagle: CS 39
Tego Calderon: HS 47; IND 31; LA 17; LPA 11
The Calling: A40 13; HSS 36
The Cambridge Singers: CL 10
Cam'ron: RBA 93; H100 34; HA 3B; RA 51; RBH 50; T40 22
The Canton Spirituals: GA 34
Blu Cantrell: DC 19; RBH B4; RS 47
Mariah Carey: B200 25; HOL 24; RBA 15; RBC 11; AC 19; DC 1B; H100 B3; RBH 92
Vanessa Carlton: B200 79; A40 12, 35; AC 2
The Carpenters: HOL 45
Jose Carreras: CL 3; HOL 42
Aaron Carter: B200 163
Deana Carter: CS 27
Nick Carter: B200 197
Brandon Casey: H100 B; HA 8; HSS 10; RA 31; RBH 27; RS 6; T40 7
Brian Casey: H100 8; HA 8; HSS 10; RA 31; RBH 27; RS 6; T40 7
Johnny Cash: CA 22; CCA 11
Butch Cassidy: RA 74; RBH 72
Eva Cassidy: IND 11
Cassius: DC B
Ricardo Castillon: LPS 30; TSS 49
Ceevox: DC 7
Chanticleer: CL B
Manu Chao: LA 72
Steven Curtis Chapman: CC 23
Tracy Chapman: B200 199
JC Chasez: H100 91; T40 3B
Chayanne: LA 32; LPA 19; LPS 10
Cher: DS 12, 13
Kenny Chesney: B200 44; CA 8; CCA 8; PCA 21; CS B; H100 62; HA 60
Chevelle: B200 58; H100 60; HA 59; MO 4; RO 5
El Chicichilote: LA 19; RMA B
The Chieftains: CA 41; WM 2 13
Choppa: RA 75; RBH 77
Charlotte Church: B200 109; CX 3, 8; HOL 11; PCA 27
Cinder: RO 27
Cirque Du Soleil: WM 12
CKY: RO 38
Eric Clapton: B200 139
Maurice Brown Clark: GA 30
Trey Clark: CS 7; H100 52; HA 50
Dorinda Clark-Cole: GA 14
Karen Clark-Sheard: GA 12
Kely Clarkson: AC 5; H100 77; HSS 4
Clipse: B200 129; RBA 41; H100 22; HA 22; HSS 17, 62, 64; RA 22, 50, 57, 72; RBH 49, 51, 54, 76, 9B; RP 7; RS 7, 25, 51, 52; T40 30
Rosemary Clooney: IZ 21
Tammy Cochran: CA 70; CS 60
Kellie Coffey: CA 62; AC 18; CS 18
Coldplay: B200 48; INT 22; PCA 25; MO 17
Natalie Cole: IZ 3; RBA 97
Nat King Cole: HOL 27, 35
Phil Collins: B200 140; PCA 31; AC 3
John Coltrane: IZ 6, 14
Common: B200 99; RBA 25; H100 16, 89; HA 15; RA 1, 35; RBH 1, 30; RP 24; RS 41, 60
Conjunto Primavera: LA 36; PMA 12; LT 9; RMS 2
Conjure One: DC 15

Harry Connick, Jr.: HOL 14; IZ B, 9; PCA 37
Control: RMS 25
Stephanie Cooke: DC 2B
Cooler Kids: DC 23
Shemeka Copeland: BL 4
Ferry Corsten: DC 50
Counting Crows: A40 26
Deborah Cox: RBA 4B; DC 13; RA 64; RBH 65
El Coyote Y Su Banda Tierra Santa: RMS 2B
Crazy Town: MO 2B; RO 30
Creed: B200 66; PCA 1B; A40 5, 24; H100 26; HA 26; HSS 16; MO 32; RO 10; T40 17
Elvis Crespo: LA 45; TSA 5; TSS 10
Cristian: LA 31; LPA 1B; LPS 5; LT 13; TSS 32
Bing Crosby: HOL 29; HSS 74
David Cross: IND 43
Sheryl Crow: B200 105; A40 14, 3B; AC 6; CS 54; CSS 1; H100 24; HA 41; HSS 3; T40 20
Celia Cruz: LA 69; TSA 14, 19; TSS 8, 27
Cuisillos De Arturo Macias: LT 45; RMS 16

Da Entourage: RS 68
Da Headbussaz: IND 22; RBA 73
Dashboard Confessional: B200 124; HS 2, 18; IND 2, 14
Craig David: B200 117; RBA 66
Miles Davis: IZ 16; RBC 12
Sammy Davis Jr.: HOL 26; INT 14
Tyrone Davis: BL 14
Aselin Debison: CX 10
Default: IND 10; RO 40
Def Leppard: RO 33
Kevin Denney: CS 4B
John Denver: CCA 24
Destiny's Child: HOL 18; PCA 44; RBC 6
Louie DeVito: B200 176; EA 11; IND 5
Diamond Rio: CA 2B; CS 14, 26
Dido: DS 16
Ani DiFranco: IND 26
Celine Dion: B200 86; HOL 12; PCA 29, 42; AC 20; HSS 2B
The Dirty South Divas: IND 19; HSS 27; RS 22
Dirty Vegas: EA 9; DC 34
Distillers: IND 32
Disturbed: B200 52; PCA 26; H100 79; HA 75; MO 13, 36; RO 7, 20
Dixie Chicks: B200 4; CA 2; CCA 2, 4; INT 2; PCA 6, 10; A40 4; AC 8; CS 12, 34; CSS 3; H100 10; HA 9; HSS 57; T40 1B
DJ Geoff: EA 24
DJ Sammy: EA 3, 17; DS 9, 25
DJ Shadow: EA 16; DS 14
Do: DS 25
Dolce: DC 2
Placido Domingo: CL 3, 7; HOL 42
The Donnas: B200 162; HS 5; MO 34; RO 37
Will Downing: CJ 11
Dr. Dre: RBH 85; RS 62
Dream Street: HSS 12
Dru Hill: B200 59; RBA 16; H100 25; HA 24; RA 6; RBH 6
Duelo: RMS 31
Hilary Duff: HOL 34; HS 15
Rocio Durcal: LA 51
Bob Dylan: B200 126; INT 1B
Dyshon & Squabble: HSS 35; RS 15

Steve Earle: CA 53; IND 3B
Steve Edwards: DC B
Elephant Man: RE 15
Missy "Misdemeanor" Elliott: B200 19; RBA 6; H100 2, 4B; HA 2, 46; HSS 25; RA 2, 29; RBH 2, 29; RP 1, 16; RS 10; T40 4
El Morro: LA 74
Emerson Drive: CA 45; HS 22; CS 5; CSS 9; H100 47; HA 42
Eminem: B200 11; PCA 9, 20; RBA 13; RBC 1, 4; H100 11; HA 1; HSS 11; MO 1B; RA 13, 67; RBH 15, 69; RP 4; RS 59; T40 1
e-m: DC 7
Bill Engvall: CA 60
Enya: NA 5; PCA 33, 36; HSS 1B, 56
Faith Evans: HSS 64; RA 57; RBH 54; RS 25
Eve: B200 130; RBA 46; H100 27; HA 25; HSS B; RA 20; RBH 22, B6; RP B; RS 3; T40 39
Cesaria Evora: WM B
The Exies: MO 33; RO 23

Fabulous: HSS 5; RBH 64; RS 2
Ralph Falcon: DC 1
DJ Mark Farina: EA 19
Fat Joe: RBA B1; RA 66; RBH 66, B9; RS 69
Cheo Feliciano: TSS 8
Alejandro Fernandez: HS 3B; LA 16; RMA 6
Vicente Fernandez: LA 20, 54; RMA 9, 20
Field Mob: RBA 60; H100 65; HA 62; RA 2B; RBH 26; RP 15
Finch: HS 21
Five For Fighting: AC 7
Fleetwood Mac: B200 74
Renee Fleming: CJ 5
Floetry: RBA 59
Flogging Molly: HS 45; IND 2B
Nico Flores Y Su Banda Purio Matatlan: LT 39; RMS 14
Joseph Fonseca: TSA 17; TSS 29
Luis Fonsi: LPS 20; LT 33; TSS 14
Foo Fighters: B200 55; H100 50; HA 48; MO 1; RO 4
Julia Fordham: DC 48
Fourplay: CJ 5
Mario Frangoulis: CX 7; HS 34
Kirk Franklin: CC 13; GA 2; RBA 71
Freekey Zekey: H100 34; HA 36; RA 51; RBH 50; T40 22
Freeway: RA 59; RBH 57; RS 37
Mannie Fresh: RBH B2
Frou Frou: A40 34; DC 37
Fuel: RO 2B
Nelly Furtado: RS 66

Kenny G: B200 68, 137; CJ 2, 3; HOL 3, 15, 39; PCA 3B; RBA 52, 95; RBC 15; HSS 9; RS 72
Warren G: RA 56; RBH 61
Gang Starr: HSS 69; RBH 91
El General: TSA 20
Georgia Mass Choir: GA 15
Ghostface Killah: HSS 61; RS 44
Vince Gill: CS 23
Ginuwine: RA 34; RBH 36, 89; RS 69
Gisselle: LP 9; LT 17; TSS 28
Dana Glover: A40 23
Fabian Gomez: RMS 23

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Good Charlotte: B200 27; PCA 28; H100 41; HA 44; MO 29; T40 24
Glenn Gould: CL 2
Gov't Mule: RO 36
El Gran Combo De Puerto Rico: TSS 19
Amy Grant: CC 17; HOL 49
David Gray: B200 87
Al Green: RBC 21
Vivian Green: RBA 50; DC 36; RA 45; RBH 45
Lee Greenwood: CSS 5
Andy Griggs: CS 37
Josh Groban: B200 14, 43; CX 1, 2; INT 3, 4; AC 10
Grupo Maná: TSA 16; TSS 34
Vince Guaraldi: HOL 8; PCA 14
GZA/Genius: B200 154; RBA 39

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Deitrick Haddon: GA 25
Charlie Haden: JZ 25
Sammy Hagar: RO 39
Darryl Hall John Oates: AC 11
Fred Hammond: CC 18; GA 3
Herbie Hancock: JZ 24
Jennifer Hanson: CS 22; CSS 2; HSS 45
The Happy Boys: EA 8, 12; HS 41
Hard Attack: DC 31
Roy Hargrove: JZ 24
George Harrison: B200 120; INT 23
Heather Headley: RBA 51; DC 6; H100 97; RA 41; RBH 42
Hector & Tito: LA 30; LPA 17
Faith Hill: B200 13; CA 4; CCA 6, 21; INT 20; PCA 13; A40 20; AC 1; CS 33; CSS 8; H100 55; HA 55
Pat Hodges: DC 11
Billie Holiday: JZ 19
Dave Holland Big Band: JZ 23
Dave Hollister: RBA 75; RBH 100
Steve Holy: CS 40
John Lee Hooker: BL 9
Whitney Houston: B200 36; RBA 9; H100 85; HSS 51; RA 33; RBH 34; RS 48
Rebecca Lynn Howard: CA 39
Andy Hunter: DC 35
Los Huracanes Del Norte: RMS 35
Norman Hutchins: GA 27

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Ice Cube: RBH 92
Enrique Iglesias: LA 8; LPA 6; AC 9; LPS 2; LT 3; TSS 16
iio: DS 20
Incubus: B200 168
India: LA 23; TSA 1; LPS 28; LT 20; TSS 2
India Arie: B200 78; RBA 29; RA 48; RBH 49
Industria Del Amor: HS 35; LA 14; RMA 4
Infamous 2.0: RS 61
Pedro Infante: LA 68
Insane Clown Posse: IND 8
Interpol: HS 20; IND 17
Intocable: LA 61; LT 2; RMS 1
Ronald Isley: RA 74; RBH 72
Isyss: RBA 80; H100 100; HSS 19; RS 19

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Alan Jackson: B200 49, 104; CA 9, 12; CCA 13; HOL 7; CS 35, 38, 58
Jadakiss: H100 6; HA 6; HSS 19, 65; LPS 36; RA 49, 74; RBH 47, 72, 96; RS 19, 46, 74; T40 3; TSS 17
Jaguars: LA 21; LPA 12; LPS 35
Jahiem: B200 70; RBA 19; H100 29; HA 28; RA 8; RBH 8
Bishop T.D. Jakes: GA 26
Bishop T.D. Jakes & The Potter's House Mass Choir: GA 33
Boney James: CJ 9
Etta James: BL 5, 8
Al Jarreau: CJ 6
Ja Rule: B200 21; RBA 8; H100 21, 81; HA 19; HSS 37, 72; RA 16, 36; RBH 16, 35; RP 6, 23; RS 16, 32; T40 31
Jay-Z: B200 24; RBA 10; H100 4; HA 4; HSS 59; RA 7, 59; RBH 7, 57, 99; RP 3; RS 28, 37, 49; T40 8
Jazze Pha: RBH 82
Waylon Jennings: CA 74
Jewel: DS 19
Jewls: DC 39
Jimmy Eat World: B200 143; MO 16
Joe: RBH 81, 96; RS 74
Elton John: B200 41; INT 16; DC 38
Jack Johnson: B200 75; A40 28
Syleena Johnson: HS 14; RBA 44; RA 47; RBH 48; RS 70
Jimi Johnston: B200 128; IND 3; STX 6
Norah Jones: B200 7; CJ 1; INT 1; A40 11; AC 17; H100 59; HA 58; T40 28
Richard Joo: CL 15
Jordi: LPS 26; LT 49
Juanes: HS 11; LA 3; LPA 3; LPS 3, 12; LT 4, 15
Cledus T. Judd: CA 69
The Judds: CCA 18
Jump 5: CC 9, 33
Jurassic 5: B200 190

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Israel Kamakawiwo'ole: WM 6
K-Ci & JoJo: RBA 49; RA 62; RBH 60
Anthony Kearns: WM 7
John P. Kee: CC 28; GA 6; HS 26
Toby Keith: B200 33, 191; CA 6, 19; CCA 10, 22; PCA 41; CS 3; H100 39; HA 38
Kelis: RA 73; RBH 71; RS 56
R. Kelly: H100 43; HA 47; HSS 6; RA 15; RBH 11, 79; RS 1
Las Ketchup: B200 169; LA 1; LPA 1; LPS 19; LT 25
Alicia Keys: HSS 8; RS 3
Khia: IND 19
Kid Rock: B200 53; PCA 22; A40 14; CS 54; CSS 1; H100 24; HA 41; HSS 3; T40 20
Kidz Bop Kids: B200 125; HOL 40
Killer Mike: RS 57
Kiwi Dreams: DC 31
D.D. Klein: DC 25
Beyonce Knowles: H100 4; HA 4; HSS 59; RA 7; RBH 7; RP 3; RS 28; T40 8
Korn: B200 121; RO 25
Jane Krakowski: AC 13
Diana Krall: B200 92; INT 19; JZ 2, 4
Alison Krauss: BG 3; CA 36
Alison Krauss + Union Station: B200 108; BG 1; CA 13
Lenny Kravitz: PCA 48
Krazybone: RA 52; RBH 53
Kumbia Kings: EA 5; LA 12; LPA 10; RMS 39
Kyjuan: H100 3; HA 3; RA 4; RBH 4; RP 2; T40 11

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Lady Saw: A40 2; H100 14; HA 12; T40 5

Rachael Lampa: EA 13
Mark Lane: RS 39
K.d. Lang: B200 82; INT 8; JZ 1
Lasgo: EO 20; DS 8; H100 45; HA 51; T40 19
The Latin All-Stars: LA 63
Avril Lavigne: B200 3; INT 13; A40 8, 15, 32; AC 15; H100 12, 63; HA 14, 72; T40 6, 27
Donald Lawrence & The Tri-City Singers: GA 19
Led Zeppelin: B200 156
Jaimie Lee: HSS 29; RS 9
Murphy Lee: H100 3; HA 3; RA 4; RBH 4; RP 2; T40 11
Gerald Levert: RBA 58
Liberacion: LA 40; RMA 15
Lifehouse: B200 153; CC 5; A40 17; H100 80; T40 36
Lil Bow Wow: RBA 92; RBC 18; HSS 63
Lil' Flip: B200 134; RBA 35; RBC 5; RBH 90
Lil Jon & The East Side Boyz: B200 119; IND 1; RBA 24; RA 52, 65; RBH 53, 68
Lil' Mo: T40 29
Lil Rob: IND 45
Lil' Romeo: B200 45; RBA 14
Limi-t 21: LA 33; TSA 3; LT 46; TSS 6
Limite: HS 32; LA 13; RMA 3; LT 14; RMS 5
Lorie Line: IND 46; HA 7
Aaron Lines: CS 11; H100 64; HA 61
Linkin Park: B200 88; PCA 11
Johannes Linstead: NA 12
The Little Stinkers: HSS 38
German Lizarraga: LT 27; RMS 8
LL Cool J: B200 89; RBA 31; H100 15, 35, 42; HA 13, 34, 40; HSS 60; RA 14, 18, 25; RBH 14, 20, 25; RP 13, 14; RS 24, 58; T40 16
London Symphony Orchestra: CX 12
Lonestar: CA 43; CS 16
Loon: DC 9; H100 95; HSS 73; RA 44; RBH 39; RS 33
Loona: DS 9
Angel Lopez: LPS 32; TSS 35
Jennifer Lopez: B200 5, 172; RBA 11; DS 4; H100 6, 15; HA 6, 13; HSS 26, 65; LPS 36; RA 25, 49; RBH 25, 47; RS 46, 64; T40 3, 16; TSS 17
Patty Loveless: BG 6, 7; CA 51, 54
Ludacris: B200 189; RBA 88; H100 48, 98; HA 46; RA 29, 54; RBH 29, 52; RP 16; RS 61, 67
Lynyrd Skynyrd: PCA 50

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Yo-Yo Ma: CL 4; CX 11
Mack 10: RBH 92
Madelyne: DC 42
Madonna: DC 14; DS 1, 21; H100 57; HSS 1
Raven Maize: DC 43
Jeff Majors: GA 13
Mana: LA 9; LPA 7; LPS 15, 33; LT 21; TSS 21
Barry Manilow: B200 96, 166; HOL 6; AC 30
Aimee Mann: IND 21
Mannheim Steamroller: HOL 1, 16, 19, 20, 32; PCA 1, 39, 45, 46
Victor Manuelle: LA 46; TSA 6; LT 24; TSS 1
Benny Mardones: AC 28
Mario: B200 192; RBA 56
Bob Marley: PCA 32; RBC 7; RE 5, 14
Damian "Jr. Gong" Marley: RE 11
Branford Marsalis Quartet: JZ 20
Dean Martin: HOL 26; INT 14
Angie Martinez: RA 73; RBH 71; RS 56; T40 29
Mary Mary: CC 12; GA 1; RBA 83; RBC 16
Master P: RA 75; RBH 77
matchbox twenty: B200 31; A40 6; H100 44; HA 45; T40 21
Johnny Mathis: HOL 23
Keiko Matsui: CJ 8
Dave Matthews Band: B200 73, 84; A40 9, 19; MO 38; T40 35
John Mayer: B200 29, 173; INT 25; A40 3; H100 18; HA 20; T40 13
Maysa: CJ 23
Martina McBride: B200 97; CA 11; CCA 23; CS 32, 37
Paul McCartney: B200 30; INT 7
Delbert McClinton: BL 3, 7; CA 48; IND 25
Donnie McClurkin: RBC 13
John McDermott: WM 7
Reba McEntire: CA 67
Tim McGraw: B200 9; CA 3, 29; CCA 3, 12; PCA 7; CS 10; H100 72; HA 68
Brian McKnight: RBA 76
Brad Mehldau: JZ 18
Steven Mercurio: HOL 42
MerceyMe: B200 174; CC 7, 10
Jo Dee Messina: CA 27; HOL 17; AC 26
Metallica: PCA 43
Luis Miguel: LA 7; LPA 5; LPS 7; LT 16; TSS 26
Kylie Minogue: B200 179; DC 24; H100 92
Imaeol Miranda: TSS 8
Moby: EA 6; DC 32
Monchy & Alexandra: LA 62; TSA 13; TSS 12
Jane Monheit: JZ 7
Alejandro Montaner: LPS 16; LT 28
Ricardo Montaner: LPS 18; LT 31
John Michael Montgomery: CA 68; CS 30
Montgomery Gentry: CA 25; CS 56; H100 96
Allison Moorer: A40 14; CS 54; CSS 1; H100 24; HA 41; HSS 3; T40 20
Jessie Morales: El Original De La Sierra: RMS 26
Craig Morgan: CA 50
Mos Def: DS 14
Mr. Ball: RA 53; RBH 59
Mr. Cheeks: HSS 46; RS 38
Ms. Jade: RBH 95; RS 66
Mudvayne: B200 80; MO 39; RO 17
Nicole C. Mullen: CC 29; HS 28
Musk: DC 4
Anne Murray: CA 32; CCA 19; HOL 48
Musiq: B200 196; RBA 47; H100 37; HA 30; RA 9, 69; RBH 9, 67; RS 71
Mystikal: RA 52; RBH 53; RS 61

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Nappy Roots: B200 144; RBA 65; RBH 93
Narae: HSS 67; RS 17
Nas: B200 16; RBA 2; RBC 19; DS 4; 38; HA 35; HSS 26; RA 11, 71; RBH 13, 75; RP 5, 12; RS 64; T40 40
Nashom: DC 27
Nate Dogg: RA 56; RBH 61, 86
Naughty By Nature: RS 65
Ednita Nazario: LA 26, 75; LPA 14; LPS 21; LT 37; TSS 18
Yousouf N'Dour: WM 14
Nelly: B200 17; RBA 12; RBC 17; H100 3, 30; HA 3, 32; HSS 31; RA 4, 39, 63; RBH 4, 41, 63; RP 2, 21; RS 11; T40 11
Willie Nelson: CA 34, 59; CCA 17
New Found Glory: B200 118; MO 31

Newsboys: CC 31, 36
NewSong: HOL 41
Next: B200 183; RBA 33; RA 68; RBH 70
Joe Nichols: CA 31; HS 9; CS 21; CSS 7
Nickelback: B200 135; RO 18
Nickel Creek: B200 186; BG 2; CA 17; CCA 16; IND 6
Tito Nieves: TSS 8
Nirvana: B200 34; H100 58; HA 56; MO 6; RO 8
The Nitty Gritty Dirt Band: BG 4; CA 47
Nivea: B200 107; HS 1; RBA 45; H100 8; HA 8; HSS 10, 39; RA 31, 58; RBH 27, 58; RS 6, 50; T40 7
No Doubt: B200 65; A40 2; H100 14; HA 12; T40 5
Noise Therapy: RO 35
Nichole Nordeman: CC 14; HS 12
N.O.R.E.: DS 2; HSS 13; RBH 73; RS 4
Smokie Norful: GA 11
The Notorious B.I.G.: RA 40; RBH 44; RS 73
Nueva Era: TSS 7

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Paul Oakenfold: EA 4
O.A.R.: IND 49
Sinead O'Connor: IND 36; WM 4; DC 15, 16; DS 17
Rosie O'Donnell: HOL 33, 43
OK Go: HS 16
La Onda: LA 39; RMA 14; RMS 21
Ono: DC 21
Oobie: RA 65; RBH 68
Kelly Osbourne: B200 149; HS 4; HSS 22
Oscar G: DC 1
O-Town: B200 138
Our Lady Peace: B200 181

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Joe Pace: GA 36
Pacifier: RO 29
Brad Paisley: CA 26; CS 15
Palomo: LA 37; RMA 13; LT 26; RMS 7
Laszlo Panaflex: DC 46
Dolly Parton: BG 5; CA 49; IND 27
Pastor Troy: RBA 96
Sean Paul: B200 94; RBA 32; RE 1; H100 23; HA 21; HSS 23, 53; RA 17; RBH 17; RP 9; RS 27, 31; T40 34
Laura Pausini: DC 5; DS 15
Luciano Pavarotti: CL 3, 13; HOL 42
Pavement: IND 50
Pay The Girl: A40 33
P. Diddy: H100 5, 33; HA 5, 33; HSS 32, 48; RA 3, 21, 74; RBH 3, 21, 72; RP 11; RS 14, 21; T40 15
Pearl Jam: B200 103; HSS 30; MO 30; RO 24, 34
Jennifer Pena: LA 41; RMA 16; LPS 23; LT 5; RMS 15
Dottie Peoples: GA 21
Amanda Perez: IND 39; RBH 80
Tom Petty And The Heartbreakers: B200 170; PCA 34
Phish: B200 122
Pink: B200 32; A40 31; DS 5, 24; H100 20; HA 23; HSS 47; T40 12
Pink Floyd: PCA 30
Pinnokey: CS 55
Jeff Pitchell: BL 15
Play: B200 132; HSS 70
Plus One: CC 39
P.O.D.: B200 159; CC 6
El Poder Del Norte: RMS 19
Point Of Grace: CC 24
Pow Wow Bros.: RS 36
Elvis Presley: B200 18; CA 5; HOL 37; IND 44; INT 9
Pretenders: IND 29
Prince EP: HSS 42; RS 53
Puddle Of Mudd: B200 40; A40 36; H100 13; HA 16; MO 10; RO 11; T40 14

-Q-

Queen: PCA 40
Queens Of The Stone Age: B200 60; H100 74; HA 71; MO 3; RO 15
Domingo Quinones: TSS 20
A.B. Quintanilla Y Los Kumbia Kings: LA 55

-R-

RA: HS 33; RO 19
Racket City: RS 42
Rajeshwari: RBH 95
Rampage: RS 70
Rascal Flatts: B200 37; GA 7; CCA 5; PCA 12; CS 4; H100 40; HA 39
Los Razors: LA 65
Red Hot Chili Peppers: B200 51; A40 18; H100 82; MO 20, 25; RO 31
Redman: H100 54, 70; HA 57; HSS 2, 40; RA 24; RBH 23; RP 17; RS 30; T40 37
Joshua Redman: JZ 15
Relient K: CC 25; HS 24
Los Reyes Del Corinto: RMS 30
Los Rieleros Del Norte: LT 36; RMS 13
LeAnn Rimes: B200 152; CA 16, 75; AC 14; CSS 4, 6
Lerry Ritenour: CJ 18
Jerry Rivera: TSA 18; LPS 31; LT 30; TSS 15
Lupillo Rivera: LA 42; RMA 17; RMS 33, 34
Bob Rivers: CA 58
Lourdes Robles: LPS 24; LT 42; TSS 36
Roy Rogers: BL 11
The Rolling Stones: B200 20; INT 5
Linda Ronstadt: CA 55
The Roots: B200 76; RBA 26; RA 69; RBH 67; RS 71
Kelly Rowland: B200 56; RBA 37; H100 30, 61; HA 32, 65; HSS 31; RA 39; RBH 41; RP 21; RS 11; T40 26
Royce Da 5'9": HS 25; IND 18; RBA 70
Royksopp: EA 22; DC 22
Paulina Rubio: LPS 8; LT 18
Run-DMC: RBA 99
John Rutter: CL 10
John Rzeznik: A40 10

-S-

Sacario: T40 29
Sade: DS 22
Michael Salgado: RMS 38
Saliva: B200 67; H100 53; HA 52; MO 2; RO 2
Joe Sample: CJ 16
Adan Chalino Sanchez: RMS 29, 36
Sandman: HSS 49; RS 23
Santana: B200 23; INT 11; A40 1; AC 4; H100 9; HA 10; T40 10
Juelz Santana: H100 34; HA 36; RA 51; RBH 50; T40 22
Gilberto Santa Rosa: LA 35; TSA 4; LPS 39; LT 44; TSS 3, 8, 22
Antony Santos: TSS 39
Alejandro Sanz: LA 71
Marvin Sapp: GA 28
Scarface: RBA 85

LaTocha Scott: H100 90; RA 42; RBH 40; RP 25
Jon Secadian: IND 35; LA 18, 66; RMA 7; LPS 40; LT 32; RMS 9
Jon Secada: LPS 14; LT 19; TSS 22
Secret Garden: NA 13
Seether: B200 147; H100 71; HA 66; MO 7; RO 9
Bob Seger & The Silver Bullet Band: PCA 19
Selah: CC 32; HS 37
Selena: LA 10; LPA 8
Erick Sermon: RBA 61; H100 54; HA 57; HSS 40; RA 24; RBH 23; RP 17; RS 30
The Brian Setzer Orchestra: HOL 28
Sev: HSS 33
Shade Sheist: RA 56; RBH 61
Shaggy: B200 150; RBA 74; RE 2, 9
Shakira: B200 148, 177; LA 2; LPA 2; LPS 4; LT 6; TSS 13
Sham: RS 70
SHEDAISS: CA 63
Shekinah Glory Ministry: GA 16
Blake Shelton: CA 46; CS 6; H100 51; HA 49
The Shepherds: GA 40
The Sicilians: DS 3; HSS 24
The Silk Road Ensemble: CX 11
Paul Simon: B200 178; AC 24
Simple Plan: B200 98
Frank Sinatra: HOL 26; INT 14
Sin Bandera: LA 38; LPS 11, 34; LT 8; TSS 30
Sixpence None The Richer: CC 26; A40 40
Sizzla: RE 12
Slum Village: RBH 95
Smilex & Southstar: HS 10; RBA 54; H100 66; HA 63; RA 43; RBH 43; RP 19
Michael W. Smith: B200 111, 187; CC 2, 8
Snoop Dogg: B200 39; RBA 18; H100 94; HSS 52; RA 46, 74; RBH 46, 72; RS 34
Socialburn: MO 23; RO 16
Socios Del Ritmo: RMS 22
Solange: DS 2; HSS 13; RBH 73; RS 4
Marco Antonio Solis: LA 29; LPA 16; LPS 22; LT 38
Shauna Solomon: DC 17
Soluna: HSS 43
Something Corporate: HS 23
Son De Cali: TSS 9
Spacefunk: DC 33
Britney Spears: B200 180; PCA 47
Spliff Star: H100 46; HA 43; HSS 20; RA 19; RBH 18; RP 15; RS 8, 70
Bruce Springsteen: B200 71; HSS 66
SR-71: MO 40
The Starting Line: HS 50
Terry Steele: HSS 50; RS 18
Sterbinszky & Tranzident: DC 39
Stereofly: A40 25
Rod Stewart: B200 26; INT 6; AC 22
Rebecca St. James: CC 27
Angie Stone: RBH 81
Stone Sour: B200 110; A40 30; H100 68; HA 69; MO 14; RO 6
George Strait: B200 123, 198; CA 15, 21; CCA 20; CS 2; H100 31; HA 29
The Streets: EA 10; HS 46; IND 30
Barbra Streisand: B200 72; HOL 5; PCA 4
Styles: H100 6; HA 6; HSS 65; LPS 36; RA 49; RBH 47; RS 46; T40 3; TSS 17
Sublime: PCA 35
Sugarcult: HS 8; IND 9
Sum 41: B200 46; MO 9
Tony Sunshine: RA 66; RBH 66
Superchumbo: DC 49
Suzy K: DC 47
Sweet Inspirations: DC 11
Swizz Beatz: RA 74; RBH 72
System Of A Down: B200 28, 101; MO 15; RO 13, 14

-T-

Taking Back Sunday: HS 19; IND 15
Talib Kweli: B200 155; RBA 43
Tank: RBA 64; RBH 82
Olga Tanon: LA 22; LPA 13; LPS 17; LT 22; TSS 4
Taproot: B200 112; MO 11; RO 12
T.A.T.u.: HS 17; H100 84; HSS 7; TSS 33
James Taylor: B200 102; INT 15; PCA 24; AC 25
Tech N9ne: IND 47
Susan Tedeschi: BL 1; IND 7
Telepopmusik: EA 14; DC 30; H100 99; TSS 31
Los Temerarios: LA 28; RMA 11; LT 29; RMS 10
The Temptations: RBC 2, 23, 24, 25
John Tesh: CC 11; HOL 22; NA 9; AC 16, 27
TGG: HSS 15; RBH 97; RS 5
Jimmy Thackery: BL 13
Thalia: LA 27; LPA 15; DC 26; LPS 6; LT 7; TSS 37
Tha Rayne: H100 29; HA 28; RA 8; RBH 8
Theory Of A Deadman: RO 32
Jean-Yves Thibaudet: CL 12
Thicke: HSS 14
Thievery Corporation: EA 11; IND 33
Third Day: CC 19
Three Mo' Tenors: CX 14
Thunderpuss: DC 10
Thursday: HS 27; IND 20
Los Tigres Del Norte: IND 13; LA 6; RMA 2; LT 12; RMS 4
Timbaland: RS 66
Justin Timberlake: B200 6; RBA 7; DC 3; DS 10, 18; H100 17, 49; HA 17, 53; RA 55; RBH 55; RS 54, 75; T40 9, 23
Aaron Tippin: CA 72; CSS 10
TLC: B200 47; RBA 21; H100 88; RA 61; RBH 56; RS 40
tobyMac: CC 34; HS 39
Tonex: GA 38
Too Short: RBA 100
Tower Of Power: CJ 25
Toya: H100 34; HA 36; RA 51; RBH 50; T40 22
TQ: RA 74; RBH 72
Transplants: IND 16; MO 24
Trans-Siberian Orchestra: HOL 4, 9; PCA 3, 15
Trapt: HS 29; MO 37; RO 22
Randy Travis: CA 37; CC 15; CS 52
Faith Trent: DC 44
Trick Daddy: B200 157; RBA 38; H100 90; RA 42; RBH 40; RP 25
Trick Pony: CA 23, 52; CS 19
Trina: B200 158; RBA 55; H100 98; RA 54; RBH 52; RS 67
Trin-i-tee 5:7: CC 37; GA 7
Triny Y La Leyenda: RMS 40
Travis Tritt: CA 30; CS 20
TRUSTCompany: B200 184; MO 22; RO 26
Los Tucanes De Tijuana: LT 11; RMS 3
Tanya Tucker: CS 42
Marisa Turner: DC 45
Shania Twain: B200 2; CA 1, 61; CCA 9; INT 10; PCA 23; A40 37; AC 12; CS 24, 31; H100 87
Ronan Tynan: WM 7
Steve Tyrell: HS 43; JZ 5, 11; AC 21

-U-

U2: B200 64, 93
Uncle Kracker: A40 7; H100 78; T40 33
Union Station: BG 3; CA 36
Unwritten Law: MO 27
Keith Urban: B200 115; CA 14; CCA 14; CS 9, 28
Adolfo Uriaes Y Su Lobo Norteno: LT 23; RMS 6
The Used: B200 131; HS 3; MO 26
Usher: DS 6; HSS 58; RS 63

-V-

Luther Vandross: HOL 50; RBC 10
Vanessa-Mae: CL 9
Phil Vassar: CA 71; CS 53
Stevie Ray Vaughan And Double Trouble: BL 2, 6
Chuy Vega: RMS 24
Angelo Venuto: DS 3; HSS 24
The Vines: B200 151; MO 39
Carlos Vives: LA 53; TSA 9
Vonray: A40 39

-W-

Kristine W: DC 4
The Waiters: PCA 32; RBC 7; RE 5, 14
Clay Walker: CS 49
Hezekiah Walker & The Love Fellowship Crusade Choir: CC 38; GA 8; HS 42
Tamara Walker: AC 29
Kim Waters: CJ 14
Muddy Waters: BL 9
Russell Watson: CX 4, 13
W.C. Rife: B200 192; RBH 92
Kirk Whalum: CJ 24; GA 35
Peter White: CJ 21
The White Stripes: B200 136
Doug Williams: GA 23
Hank Williams: CA 73
John Williams: CX 12
Melvin Williams: GA 23
Michelle Williams: GA 17
Mark Wills: B200 195; CA 20; CS 1; H100 28; HA 27
Cassandra Wilson: JZ 13
The Winans: GA 39
CeCe Winans: GA 20
George Winston: NA 4
Lee Ann Womack: CA 35, 40; CCA 25; HOL 30; CS 45
Stevie Wonder: B200 171; RBA 68
Wayne Wonder: H100 75; HA 73; RA 32; RBH 33; RP 22
Darryl Worley: CA 44; CS 29

-X-

Xzibit: B200 185; RBA 72; RA 70; RBH 74, 85; RS 62

-Y-

Yaire: LPS 25; LT 41
Yanou: DS 25
Yasmeen: HSS 61; RS 44
Yeah Yeah Yeahs: HSS 34
Ying Yang Twins: IND 40; RA 53; RBH 59
Yo La Tengo: HSS 68
Young Blaze: HSS 29; RS 9
Young M.C.: HSS 54; RS 13

-Z-

Zero 7: EA 15
Zoegirl: CC 35; EA 7; HS 46, 49
Zwan: MO 8; RO 21

JANUARY 11 2003 Billboard MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	ALL MY LIFE	ROSWELL/RCA	8 Weeks At Number 1 Foo Fighters
2	2	ALWAYS	ISLAND/DJMG	Saliva
3	3	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
4	5	THE RED	EPIC	Chevelle
5	6	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
6	4	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	Nirvana
7	7	FINE AGAIN	WIND UP	Seether
8	8	HONESTLY	REPRISE	Zwan
9	9	STILL WAITING	ISLAND/DJMG	Sum 41
10	10	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
11	13	POEM	VELVET HAMMER/ATLANTIC	Taproot
12	12	COCHISE	INTERSCOPE/EPIC	Audioslave
13	11	PRAYER	REPRISE	Disturbed
14	14	BOTHER	ROADRUNNER/DJMG	Stone Sour
15	15	INNERVISION	AMERICAN/COLUMBIA	System Of A Down
16	16	A PRAISE CHORUS	DREAMWORKS	Jimmy Eat World
17	18	CLOCKS	CAPTOL	Coldplay
18	17	LOSE YOURSELF	SHADY/INTERSCOPE	Eminem
19	19	OUTTATHAWAY	ENGINEER/CAPTOL	The Vines
20	21	CAN'T STOP	WARNER BROS.	Red Hot Chili Peppers
21	20	SWING, SWING	ODGHOUSE/DREAMWORKS	The All-American Rejects
22	22	RUNNING FROM ME	GEFFEN/INTERSCOPE	TRUSTcompany
23	26	DOWN	ELECTRA/REG	Socialburn
24	25	DIAMONDS AND GUNS	HELLCAT/EPITAPH	Transplants
25	23	THE ZEPHYR SONG	WARNER BROS.	Red Hot Chili Peppers
26	24	THE TASTE OF INK	REPRISE	The Used
27	31	REST OF MY LIFE	LAVA	Unwritten Law
28	27	DROWNING	COLUMBIA	Crazy Town
29	29	LIFESTYLES OF THE RICH AND FAMOUS	DAYLIGHT/EPIC	Good Charlotte
30	30	SAVE YOU	EPIC	Pearl Jam
31	28	HEAD ON COLLISION	DRIVE THRU/MCA	New Found Glory
32	33	WEATHERED	WIND UP	Creed
33	32	MY GODDESS	MELISMA/VIRGIN	The Exies
34	35	TAKE IT OFF	ATLANTIC	The Donnas
35	37	POLYAMOROUS	HOLLYWOOD	Breaking Benjamin
36	40	REMEMBER	REPRISE	Disturbed
37	38	HEADSTRONG	WARNER BROS.	Trapt
38	34	GREY STREET	RCA	Dave Matthews Band
39	39	NOT FALLING	EPIC	Mudvayne
40	36	TOMORROW	RCA	SR-71

JANUARY 11 2003 Billboard MAINSTREAM ROCK TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	7 Weeks At Number 1 3 Doors Down
2	2	ALWAYS	ISLAND/DJMG	Saliva
3	3	COCHISE	INTERSCOPE/EPIC	Audioslave
4	4	ALL MY LIFE	ROSWELL/RCA	Foo Fighters
5	5	THE RED	EPIC	Chevelle
6	6	BOTHER	ROADRUNNER/DJMG	Stone Sour
7	7	PRAYER	REPRISE	Disturbed
8	8	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	Nirvana
9	9	FINE AGAIN	WIND UP	Seether
10	11	WEATHERED	WIND UP	Creed
11	10	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
12	12	POEM	VELVET HAMMER/ATLANTIC	Taproot
13	13	AERIALS	AMERICAN/COLUMBIA	System Of A Down
14	14	INNERVISION	AMERICAN/COLUMBIA	System Of A Down
15	15	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
16	16	DOWN	ELECTRA/REG	Socialburn
17	17	NOT FALLING	EPIC	Mudvayne
18	18	NEVER AGAIN	ROADRUNNER/DJMG	Nickelback
19	19	DO YOU CALL MY NAME	REPUBLIC/UNIVERSAL/UMRG	RA
20	21	REMEMBER	REPRISE	Disturbed
21	23	HONESTLY	REPRISE	Zwan
22	22	HEADSTRONG	WARNER BROS.	Trapt
23	20	MY GODDESS	MELISMA/VIRGIN	The Exies
24	25	SAVE YOU	EPIC	Pearl Jam
25	24	ALONE I BREAK	IMMORTAL/EPIC	Korn
26	26	RUNNING FROM ME	GEFFEN/INTERSCOPE	TRUSTcompany
27	27	SOUL CREATION	GEFFEN/INTERSCOPE	Ginder
28	34	WON'T BACK DOWN	WIND UP/EPIC	Fuel
29	29	BULLITPROOF	HIFU/ARISTA	Pacifier
30	28	DROWNING	COLUMBIA	Crazy Town
31	30	CAN'T STOP	WARNER BROS.	Red Hot Chili Peppers
32	33	NOTHING COULD COME BETWEEN US	604/ROADRUNNER/DJMG	Theory Of A Deadman
33	32	FOUR LETTER WORD	ISLAND/DJMG	Def Leppard
34	31	I AM MINE	EPIC	Pearl Jam
35	36	GET UP	REDLINE	Noise Therapy
36	37	DRIVIN' RAIN	ATO	Gov't Mule
37	40	TAKE IT OFF	ATLANTIC	The Donnas
38	39	FLESH INTO GEAR	ISLAND/DJMG	CKY
39	38	THINGS'VE CHANGED	33RD STREET	Sammy Hagar And The Waboritas
40	36	LIVE A LIE	TVT	Default

JANUARY 11 2003 Billboard TOP 40 TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	LOSE YOURSELF	SHADY/INTERSCOPE	11 Wks At No. 1 EMINEM
2	2	BEAUTIFUL	RCA	CHRISTINA AGUILERA
3	3	JENNY FROM THE BLOCK	INTERSCOPE	JENNIFER LOPEZ FEATURING JADAKISS & STYLES
4	4	WORK IT	ATLANTIC	MISSY "MISDEMEANOR" ELLIOTT
5	5	UNDERNEATH IT ALL	INTERSCOPE	NO DOUBT FEATURING LADY SAW
6	6	I'M WITH YOU	RCA	AVRIL LAVIGNE
7	7	DON'T MESS WITH MY MAN	INTERSCOPE	NIVEA FEATURING BRIAN & BRANDON CASEY
8	8	'03 BONNIE & CLYDE	RCA	JAY-Z FEATURING BEYONCE KNOWLES
9	10	CRY ME A RIVER	INTERSCOPE	JUSTIN TIMBERLAKE
10	9	THE GAME OF LOVE	ARISTA	SANTANA FEATURING MICHELLE BRANCH
11	11	AIR FORCE ONES	INTERSCOPE	NELLY FEATURING KYLIAN, ALI & MURPHY LEE
12	12	FAMILY PORTRAIT	ARISTA	PINK
13	13	YOUR BODY IS A WONDERLAND	COLUMBIA	JOHN MAYER
14	14	SHE HATES ME	INTERSCOPE	PUDDLE OF MUDD
15	16	BUMP, BUMP, BUMP	EPIC	B2K & P. DIDDY
16	15	ALL I HAVE	EPIC	JENNIFER LOPEZ FEATURING LL COOL J
17	17	ONE LAST BREATH	WIND UP	CREED
18	18	LANDSLIDE	COLUMBIA	DIXIE CHICKS
19	19	SOMETHING	ROBBINS	LASSO
20	24	PICTURE	ATLANTIC	KID ROCK FEATURING SHERYL CROW
21	21	DISEASE	ATLANTIC	MATCHBOX TWENTY
22	20	HEY MA	ATLANTIC	CAM'RON FEAT. JUELZ SANTANA, FREEKEY ZEEKEY & TOYA
23	23	LIKE I LOVE YOU	JIVE	JUSTIN TIMBERLAKE
24	22	LIFESTYLES OF THE RICH AND FAMOUS	DAYLIGHT/EPIC	GOOD CHARLOTTE
25	32	GOTTA GET THRU THIS	ISLAND/DJMG	DANIEL BEDINGFIELD
26	26	STOLE	MUSIC WORLD/COLUMBIA	KELLY ROWLAND
27	27	SK8ER BOI	ARISTA	AVRIL LAVIGNE
28	28	DON'T KNOW WHY	BLUE NOTE/VIRGIN	NORAH JONES
29	30	IF I COULD GO!	ELECTRA/REG	ANGIE MARTINEZ FEATURING LIL' MO & SACARIO
30	31	WHEN THE LAST TIME	ARISTA	CLIPSE
31	31	MISS YOU	UNIVERSAL/BLACKGROUND/UMRG	AALIYAH
32	33	IN A LITTLE WHILE	LAVA	UNCLE KRACKER
33	34	GIMME THE LIGHT	ATLANTIC	SEAN PAUL
34	29	WHERE ARE YOU GOING	RCA	DAVE MATTHEWS BAND
35	38	SPIN	DREAMWORKS	LIFEHOUSE
36	36	DIRTY	RCA	CHRISTINA AGUILERA FEATURING REDMAN
37	37	BLOWIN' ME UP (WITH HER LOVE)	FOX/JIVE	JC CHASEZ
38	39	SATISFACTION	INTERSCOPE	EVE
39	39	THUGZ MANSION	2PAC	AMARU/DEATH ROW/INTERSCOPE

JANUARY 11 2003 Billboard ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	CRY	WARNER BROS.	7 Weeks At Number 1 Faith Hill
2	6	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
3	5	CAN'T STOP LOVING YOU	ATLANTIC	Phil Collins
4	2	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
5	8	A MOMENT LIKE THIS	RCA	Kelly Clarkson
6	9	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
7	15	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
8	10	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks
9	14	HERO	INTERSCOPE	Enrique Iglesias
10	1	O HOLY NIGHT	143/REPRISE	Josh Groban
11	18	FOREVER FOR YOU	U WATCH	Daryl Hall John Oates
12	12	I'M GONNA GETCHA GOOD!	MERCURY/DJMG	Shania Twain
13	4	YOU	WINDHAM HILL/RCA VICTOR	Jim Brickman Featuring Jane Krakowski
14	20	LIFE GOES ON	CURB	LeAnn Rimes
15	21	COMPLICATED	ARISTA	Avril Lavigne
16	7	IT WOULDN'T BE CHRISTMAS (WITHOUT YOU)	GARDEN CITY	John Tesh
17	28	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
18	23	WHEN YOU LIE NEXT TO ME	BNA	Kellie Coffey
19	19	THROUGH THE RAIN	MONARCH/ISLAND/DJMG	Mariah Carey
20	25	AT LAST	EPIC	Celine Dion
21	11	SANTA CLAUS IS COMING TO TOWN	COLUMBIA	Steve Tyrell
22	27	THESE FOOLISH THINGS	J	Rod Stewart
23	24	BEAUTIFUL	RCA	Christina Aguilera
24	24	FATHER AND DAUGHTER	NICK/JIVE	Paul Simon
25	30	WHENEVER YOU'RE READY	COLUMBIA	James Taylor
26	16	A JOYFUL NOISE	CURB	Jo Dee Messina
27	19	THIS IS YOUR GIFT	GARDEN CITY	John Tesh
28	28	I WANT IT ALL	CRAZY BOY/GO KART	Benny Mardones
29	29	IF ONLY	CURB	Tamara Walker
30	17	RIVER	CONCORD JAZZ/COLUMBIA	Barry Manilow

JANUARY 11 2003 Billboard ADULT TOP 40 TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	THE GAME OF LOVE	ARISTA	8 Weeks At Number 1 Santana Featuring Michelle Branch
2	2	UNDERNEATH IT ALL	INTERSCOPE	No Doubt Featuring Lady Saw
3	3	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
4	5	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks
5	6	ONE LAST BREATH	WIND UP	Creed
6	4	DISEASE	ATLANTIC	matchbox twenty
7	7	IN A LITTLE WHILE	LAVA	Uncle Kracker
8	8	COMPLICATED	ARISTA	Avril Lavigne
9	9	WHERE ARE YOU GOING	RCA	Dave Matthews Band
10	10	I'M STILL HERE (JIM'S THEME)	WALT DISNEY/HOLLYWOOD	John Rzeznik
11	11	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
12	12	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
13	15	WHEREVER YOU WILL GO	RCA	The Calling
14	17	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
15	16	I'M WITH YOU	ARISTA	Avril Lavigne
16	13	A SORTA FAIRYTALE	EPIC	Tori Amos
17	14	SPIN	DREAMWORKS	Lifehouse
18	18	THE ZEPHYR SONG	WARNER BROS.	Red Hot Chili Peppers
19	19	GREY STREET	RCA	Dave Matthews Band
20	21	CRY	WARNER BROS.	Faith Hill
21	20	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
22	23	GOODBYE TO YOU	MAVERICK/WARNER BROS.	Michelle Branch
23	22	THINKING OVER	DREAMWORKS	Dana Glover
24	24	DON'T STOP DANCING	WIND UP	Creed
25	25	EVERYTHING	WIND UP	Stereo Fuse
26	26	BIG YELLOW TAXI	GEFFEN/INTERSCOPE	Counting Crows
27	27	BEAUTIFUL	RCA	Christina Aguilera
28	28	BUBBLETOES	ENJOY/UNIVERSAL/UMRG	Jack Johnson
29	31	MISUNDERSTOOD	ISLAND/DJMG	Bon Jovi
30	32	BOTHER	ROADRUNNER/DJMG	Stone Sour
31	29	JUST LIKE A PILL	ARISTA	Pink
32	30	SK8ER BOI	ARISTA	Avril Lavigne
33	37	FREEZE	LEGEND/TVT	Pay The Girl
34	33	BREATHE IN	NICA	Frou Frou
35	34	ORDINARY DAY	A&M/INTERSCOPE	Vanessa Carlton
36	38	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
37	35	I'M GONNA GETCHA GOOD!	MERCURY/DJMG	Shania Twain
38	36	C'MON C'MON	A&M/INTERSCOPE	Sheryl Crow
39	39	INSIDE OUT	ELECTRA/REG	Vonray
40	39	BREATHE YOUR NAME	SQUANT/CURB/REPRISE	Sixpence None The Richer

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 86 modern rock stations, 85 adult contemporary stations and 80 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 253 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 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 BOS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). ♣ Videoclip availability. © 2003, 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/Universal, ASCAP/Controversy, ASCAP/WB, ASCAP/Suge, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/EMI April, ASCAP), HL/WBM, H100 4; RBH 7
19 SOMETIMH'N (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 1; H100 28
B MILE (Eight Mile Style, BMI) RBH 69

-A-

AFORTUNADO (Edimusa, ASCAP) LT 32
AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/Da Boss, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Tarpo, ASCAP), HL/WBM, H100 3; RBH 4
ALL I HAVE (Nuyorican, BMI/EMI Blackwood, BMI/Janic Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/15th Floor, ASCAP/Jeffix, ASCAP), HL, H100 15; RBH 25

ALL I NEED (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Geddy, ASCAP/Flyte Tyme, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/EMI Blackwood, BMI), HL, RBH 66
ALL MY LIFE (M.). Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Flying Fingers, ASCAP/1 Love The Punk Rock Music, BMI/Universal, ASCAP), HL, H100 50

ALL THE THINGS SHE SAID (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherrytree, BMI/Neofomat, STIM) H100 84
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 50
ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 53

ANGEL (Powerhouse, BMI) RBH 80
ARRANCAN EN FAI (Katiana, BMI/EMI Blackwood, BMI) LT 46

ASEREJE (Sony/ATV Latin, BMI/Shaketown, BMI) LT 25

ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 22
AT THE END OF THE DAY (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 18

AY! PAPAICITO (UY! DADDY) (Iron Tigga, BMI/Warner-Tamerlane, BMI) LT 14

-B-

BABY (Pookietoots, ASCAP/Soldierz Touch, ASCAP/D) Inv, BMI/N-The Water, ASCAP/Still N-The Water, BMI/Baeza, ASCAP/Universal, ASCAP), HL/WBM, RBH 38

THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 6; H100 51

BABY DO THOSE THINGS (Big Bert, BMI/Songs Of Windswept Pacific, BMI/E.D. Duz-It, BMI/RoyzSon, BMI/Greg Cham, BMI/Broken English, BMI/Prodigal Son, BMI/Draño's, BMI/Universal-PolyGram International, ASCAP/Oh! God, ASCAP) RBH 100

THE BATTLE IS THE LORD'S (Schaff, SESAC/Walker And Associates, SESAC) RBH 78

BEAUTIFUL (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 7

BEAUTIFUL GOODBYE (Sony/ATV Acuff Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 22

BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), HL/WBM, CS 14

BIGGER BUSINESS (Swizz Beatz, ASCAP/Universal, ASCAP/Mr. Biggs, ASCAP/WB, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Money Mack, BMI/Jae'wons, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Easy Man, ASCAP), HL/WBM, RBH 72

BLOWIN' ME UP (WITH HER LOVE) (EMI Blackwood, BMI/Cyptron, BMI/Fox Film, BMI/TCF, ASCAP/Chasez, ASCAP/Zomba, ASCAP/Gauch, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 91

BOTHER (EMI April, ASCAP/Music That Music, ASCAP), HL, H100 68

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 67

BREATHE (BMG France) H100 99

BREATHE (The G's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Workin Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessey For Everyone, ASCAP/Eight Mile Style, BMI/Editions Breton, SACEM), HL/WBM, RBH 84

BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 21

B R RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 98; RBH 52

BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI), WBM, H100 5; RBH 3

BY MYSELF (Collipark, BMI/Da Crippler, BMI/EWC, BMI) RBH 59

-C-

CAPRICO MALDITO (Arpa, BMI) LT 36

CARALUNA (Warner-Tamerlane, BMI) LT 4B

CHOPPA STYLE (LP Boyz, BMI) RBH 77

CHROME (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP), HL/WBM, CS 17

COCHISE (Disappearing One, ASCAP/LBV Songs, BMI/Simmering T, BMI/Me 3, BMI) H100 73

COME CLOSE TO ME (Songs Of Universal, BMI/Senseless, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 89; RBH 30

COME INTO MY WORLD (19, PRS/EMI April, ASCAP), HL, H100 92

COMER A BESOS (ADG, SESAC) LT 29

CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 32

CORAZON CHIQUITO (Elazaz, BMI) LT 23

COT DAMN (GenMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 76

CRUSH TONIGHT (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Shelly's House, SESAC/Gold Daddy, ASCAP/EMI April, ASCAP/Marvelous Things Of Music, ASCAP/Po Folk, BMI/Hand In My Pocket, ASCAP/Music Of Windswept Pacific, BMI/Blake Fountain, ASCAP), HL/WBM, RBH 89

CRY (Warner-Tamerlane, BMI/Potty Mouth, BMI/EMI Blackwood, BMI), WBM, H100 55

CRY ME A RIVER (Tenman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 17; RBH 95

CUANDO ME MIRAS ASI (EMI April, ASCAP) LT 13

-D-

DEEP (Deta Bob, SESAC/Zomba, SESAC/Ilthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 62

DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 26

DIE ANOTHER DAY (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI/Warner-Tamerlane, BMI), WBM, H100 57

DILEMMA (Warner-Tamerlane, BMI/BMG Songs, ASCAP/Jackie Frost, ASCAP/Suga Shack, ASCAP/Jahqae Nastly, ASCAP/EMI April, ASCAP), HL/WBM, H100 30; RBH 41

DIMELO (Telearte Florida, ASCAP) LT 2B

A DIOS LE PIDO (Peermusic III, BMI/Camaleon, BMI) LT 15

DIRTY (Xtina, BMI/DaYna's Day, BMI/Warner-Tamerlane, BMI/Funky Noble, ASCAP/WB, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Ostaf, BMI/Jasper Cameron, BMI), HL/WBM, H100 70

DISCO (Donut Boy, ASCAP/EMI April, ASCAP/Zifi, ASCAP), HL, RBH 95

DISEASE (EMI Blackwood, BMI/Bidnis, BMI/Jagged Edge, BMI), HL, H100 44

EL DOLOR DE TU PRESENCIA (Rubet, ASCAP/Universal Musica, ASCAP) LT 5

DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT 3B

DONDE VAYAS (Valmen, BMI) LT 27

DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/lesse Jaye, ASCAP), HL/WBM, H100 37; RBH 9

DON'T KNOW WHY (Beanly, BMI/Sony/ATV Songs, BMI), HL, H100 59

DON'T MESS WITH MY MAN (Babyboy's Little, SESAC/Noonline South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 8; RBH 27

DO THAT... (Money Mack, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Bubba Gee, BMI/Noonline South, SESAC/W.B.M., ASCAP) H100 33; RBH 21

-E-

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Eroo Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, RBH 45

EN NOMBRE DE LOS DOS (EMOA, ASCAP) LT 24

ENTRA EN MI VIDA (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT B

ERES IMPOSIBLE DE OLVIDAR (SACM Latin, ASCAP) LT 45

ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP) LT 21

ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 4

EVERY RIVER (Mighty Nine, 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 25

-F-

FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, H100 29; RBH B

FALL INTO ME (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum PLOW, ASCAP), WBM, CS 5; H100 47

FAMILY PORTRAIT (Pink Panther, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 20

FAMILY TREE (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL/WBM, CS 29

FEELIN' YOU (PART II) (Solange MWP, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/My Tomato, BMI/Warner-Tamerlane, BMI) RBH 73

FELIZ NAVIDAD (J & H, ASCAP) CS 49

FINE AGAIN (Seether, BMI/Dwight Frye, BMI) H100 71

FOCUS (Copyright Control) RBH 87

FOREVER EVERYDAY (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP/Devon's Farm, ASCAP), HL/WBM, CS 45

FROM THA CHUULUCH TO DA PALACE (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Zomba, BMI/R.Kelly, BMI), HL/WBM, H100 94; RBH 46

-G-

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 9

GET UP (Q Baby, ASCAP/Nate Dogg, BMI/Blondie Rockwell, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Universal, ASCAP), HL, RBH 86

GIMME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI/EMI April, ASCAP), HL, H100 23; RBH 17

GIRL TALK (Butterman's Land, BMI/Guccizm, ASCAP/Universal, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/UNI., ASCAP/Max-Hill, ASCAP/Smooth C, BMI/Songs Of Windswept Pacific, BMI/Grunge Girl, ASCAP), HL/WBM, H100 88; RBH 56

GOODBYE TO YOU (In With The Band, ASCAP/WB, ASCAP), WBM, H100 93

GOSSIP FOLKS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP) RBH 77

HEADZ UP (Nappy Roots, BMI/Serious Scriptures, ASCAP/Full Circle, ASCAP/Universal, ASCAP/18th And Vine, ASCAP) RBH 93

HE IS (Spiders & Rice, ASCAP/Jam Carver, ASCAP) H100 97; RBH 42

HEY MA (Killa Cam, BMI/Next Level Groove, ASCAP/Jobete, ASCAP/EMI April, ASCAP/Libren, ASCAP), HL, H100 34; RBH 50

HIT THE FREeway (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Donceno, ASCAP), HL, H100 95; RBH 39

HOVI BABY (EMI April, ASCAP/Carter Boys, ASCAP/F.O.B., ASCAP/ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 99

HOW YOU GONNA ACT LIKE THAT (Zovetkion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 69; RBH 31

-H-

HANGIN' ROUND THE MISTLETOE (Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) CS 47

HASTA QUE VUELVAS (Peer Int'l., BMI) LT 16

HEADZ UP (Nappy Roots, BMI/Serious Scriptures, ASCAP/Full Circle, ASCAP/Universal, ASCAP/18th And Vine, ASCAP) RBH 93

HE IS (Spiders & Rice, ASCAP/Jam Carver, ASCAP) H100 97; RBH 42

HEY MA (Killa Cam, BMI/Next Level Groove, ASCAP/Jobete, ASCAP/EMI April, ASCAP/Libren, ASCAP), HL, H100 34; RBH 50

HIT THE FREeway (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Donceno, ASCAP), HL, H100 95; RBH 39

HOVI BABY (EMI April, ASCAP/Carter Boys, ASCAP/F.O.B., ASCAP/ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 99

HOW YOU GONNA ACT LIKE THAT (Zovetkion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 69; RBH 31

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 26

I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP), HL/WBM, RBH 75

I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, RBH 2B

I DON'T GIVE A @#!% (TVT, ASCAP/Swole, ASCAP/Zomba, ASCAP/The Braids, ASCAP/WB, ASCAP/B4, ASCAP), WBM, RBH 53

I DROVE ALL NIGHT (Sony/ATV Tunes, ASCAP), HL, CS 55

IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 43; RBH 11

I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 7; H100 52

IMAGINE THAT (Uh Oh, BMI/Divine Mill, ASCAP/WB, ASCAP/Sharay's, ASCAP/Eddie F., ASCAP/Famous, ASCAP/Ensign, BMI/Universal-Duchess, BMI/Perk's, BMI), HL/WBM, RBH 70

I'M GONNA GETCHA GOOD! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 31; H100 87

I'M NOT BREAKIN' (CDB, BMI/Woolsey Swamp, BMI/Careers-BMG, BMI/Lingle, BMI), HL, CS 40

I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 12

IN A LITTLE WHILE (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP), HL/WBM, H100 78

IN DA CLUB (Not Listed) H100 67; RBH 32

IN THE NAME OF LOVE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 79

IRRESISTIBLE (WEST SIDE CONNECTION) (Sony/ATV Songs, BMI/Rye Songs, BMI/Baby Ree Toonz, BMI/WC Music, ASCAP/WB, ASCAP/Gangsta Boogie, ASCAP/Music Of Windswept, ASCAP/Deep Technology, ASCAP/Unichappell, BMI), HL/WBM, RBH 62

I SHOULD BE... (ADS Music Writers, ASCAP/EMI April, ASCAP/Urban Warfare, ASCAP/Mr. Yeah, ASCAP), HL, H100 25; RBH 6

IT'LL GO AWAY (March Family, BMI/Maleah, BMI/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 48

IT WON'T BE CHRISTMAS WITHOUT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/His Majesty Jerr, ASCAP), HL, CS 41

I WANT A GIRL LIKE YOU (EMI Blackwood, BMI/Cyptron, BMI/Zomba, BMI/563, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Jae'wons, ASCAP/Funk Groove, ASCAP/TCF, ASCAP/Fox Film, BMI/Zomba, ASCAP), HL/WBM, RBH 66

I WISH YOU'D STAY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 15

-J-

JENNY FROM THE BLOCK (Chocolate Factory, ASCAP/Tunesmith, BMI/Jaedon Christopher, ASCAP/Sony/ATV Tunes, ASCAP/Nuyorican, BMI/Sony/ATV Songs, BMI/BMG Songs, ASCAP/Zomba, ASCAP/EMI Unart, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Jae'wons, ASCAP/Panio's, ASCAP), HL/WBM, H100 6; RBH 47

JINGLE BELLS (Public Domain) CS 5B

-L-

LA CHICA SEXY (Flamingo, BMI) LT 11

LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, CS 12; H100 10

LA REINA DEL SUR (TN Ediciones, BMI) LT 12

LA SUEGRA (EMI April, ASCAP/Promociones Musicales HR, S.A., BMI/Peermusic III, BMI) LT 35

LAS VIAS DEL AMOR (LGA, BMI) LT 34

LATELY (BEEN DREAMIN' 'BOUT BABIES) (Designer, SESAC/Brentwood-Benson, SESAC/Songs Of Lehsem, SESAC/Regie Hamm, SESAC), HL, CS 44

LAUNDROMAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 5B

LET IT BE CHRISTMAS (EMI April, ASCAP/Tri-angles, ASCAP), HL, CS 3B

LET ME LIVE (Tank 1176, ASCAP/Money Mack, BMI/Bubba Gee, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, RBH 82

LIFESTYLES OF THE RICH AND FAMOUS (EMI April, ASCAP/21.1, ASCAP), HL, H100 41

LIKE I LOVE YOU (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 49

LITTLE THINGS (Universal-MCA, ASCAP/Universal, ASCAP/Big Elk, ASCAP/Don Williams, BMI/Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Wang Out, BMI/Sony/ATV Songs, BMI/Key 2 My Heart, BMI/WB, ASCAP), HL/WBM, RBH 49

LOSE YOURSELF (Eight Mile Style, BMI/Ensign, BMI), HL, H100 1; RBH 15

A LOT OF THINGS DIFFERENT (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Sony/ATV Acuff Rose, BMI), HL, CS B; H100 62

LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmo, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, H100 16; RBH 1

THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 43

LOVE WON'T LET ME (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dad's Dreamer, BMI), WBM, CS 60

LUV U BETTER (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 35; RBH 20

-M-

MADE YOU LOOK (III Will, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP), HL/WBM, H100 38; RBH 13

MA, I DON'T LOVE HER (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 64

MAKE IT CLAP (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cypherclerf, ASCAP/EMI April, ASCAP), HL, H100 46; RBH 18

MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 13; H100 76

MARCHATE (World Deep, BMI/Sony/ATV Latin, BMI) LT 17

A MEMORY LIKE I'M GONNA BE (Cousin Mike, BMI/Murrah, BMI), WBM, CS 42

MESMERIZE (Slavery, BMI/Songs Of Universal, BMI/DJ Inv, BMI/Soldierz Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 21; RBH 16

MI DERROTA (Edimusa, ASCAP) LT 50

MI PRIMER MILLON (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 40

MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI), WBM, H100 11; RBH 5

A MOMENT LIKE THIS (BMG Scandinavia, STIM/Sony/ATV Timber, SESAC/Sony/ATV Tree, BMI), HL, H100 77

MORE THAN A WOMAN (Eddie F., ASCAP/Sharay's, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahqae Joints, SESAC/Southern Boy, ASCAP), WBM, RBH 81

THE MORNING AFTER (Deborah Cox, BMI/EMI April, ASCAP/Nyrwar, ASCAP/Naked Under My Clothes, ASCAP/Csun, ASCAP/Black Soul Connection, BMI/Ethan Country Farmer, ASCAP), HL, RBH 65

MULTIPLY (Hennessey For Everyone, BMI/VOCO, BMI/Alexa, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, RBH 74

MY OLD MAN (Mike Curb, BMI/Diamond Storm, BMI/Curb, ASCAP), WBM, CS 46

MY TOWN (Single Track, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI), WBM, H100 96

-N-

NEVER SCARED (Bene crusher, ASCAP) RBH 94

NEXT BIG THING (Vinnie Mae, BMI/Chad Jensen, BMI/Stairway To Bitner's, BMI/Songs Of Windswept Pacific, BMI/Little Blue

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JANUARY 11 2003 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	NUMBER 1 Lose Yourself	EMINEM (SOUNDWAVE/INTERSCOPE)	26	29	One Last Breath	CREED (WIND-UP)	51	44	Something	LASGO (ROBBINS)
2	2	Work It	MISY U.S.O. FEAT. RIKI BLATT (THE GOLD MIND/ELEKTRA/EEG)	27	26	19 Somethin'	MARK WILLS (MERCURY (NASHVILLE))	52	49	Always	SALIVA (ISLAND/IDJMG)
3	3	Air Force Ones	NELLY (JIVE)	28	28	Fabulous	JAY-Z FEAT. THE BEAVIS (RCA)	53	52	Like I Love You	JAY-Z (RCA)
4	4	'03 Bonnie & Clyde	JAY-Z & BILLY REID (RCA)	29	30	She'll Leave You With A Smile	THE BEAVIS (RCA)	54	54	Talkin' To Me	AMERICA (ATLANTIC)
5	5	Bump, Bump, Bump	BKZ & P (EPIC)	30	22	dontchange	MURDER INC. (DEF JAM/IDJMG)	55	—	Cry	FAITHFUL (WARNER BROS. (NASHVILLE)/WARNER BROS.)
6	6	Jenny From The Block	JENNY FROM THE BLOCK (JIVE)	31	38	Wanksta	50 CENT (G UNIT/SHADY/INTERSCOPE)	56	56	You Know You're Right	MURDER INC. (DEF JAM/IDJMG)
7	7	Beautiful	CHRISTINA AGUILERA (RCA)	32	40	Dilemma	NELLY FEAT. KELLY ROWLAND (JIVE)	57	58	React	ERIC G (GERMAN FEAT. REEMAN (J))
8	8	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	33	35	Do That...	BABY FEAT. P DIDDY (CASH MONEY/UNIVERSAL/UMRG)	58	62	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)
9	16	Landslide	BLAKE CANTON (MONUMENT)	34	34	Luv U Better	LL COOL J (JIVE)	59	55	The Red	CHEVELLE (EPIC)
10	15	The Game Of Love	SANTINA FEAT. NICHOLE BRANCH (ARISTA)	35	36	Made You Look	NELLY FEAT. KELLY ROWLAND (JIVE)	60	59	A Lot Of Things Different	KENNY G (ARISTA)
11	10	Miss You	AALIYAH (UNIVERSAL/BLACKGROUND/UMRG)	36	32	Hey Ma	CAM RON (RCA-FELLA/DEF JAM/IDJMG)	61	65	You Can't Hide Beautiful	AARON LINES (RCA (NASHVILLE))
12	11	Underneath It All	NO O.D.U.B.T. FEAT. LADY SAIN (INTERSCOPE)	37	37	When I'm Gone	3 DOORS DOWN (RCA)	62	67	Sick Of Being Lonely	FIELDY (MCA)
13	14	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	38	31	Who's Your Daddy?	TOBY DITTO (REVEREND & THE SAINTS (NASHVILLE))	63	63	Tell Me (What's Goin' On)	SMILE & THE STARS (ARTIST DIRECT)
14	12	I'm With You	MARK WILLS (MERCURY (NASHVILLE))	39	33	These Days	RASCAL PLATT (LYRIC STREET)	64	—	In Da Club	50 CENT (G UNIT/SHADY/INTERSCOPE)
15	9	Love Of My Life (An Ode To Hip Hop)	CHINA BOUTE (ATLANTIC)	40	39	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/IDJMG)	65	64	Stole	NELLY FEAT. KELLY ROWLAND (JIVE)
16	13	She Hates Me	PUDDLE OF NOTHING (JIVE)	41	43	Picture	THE BEAVIS (RCA)	66	61	Fine Again	SEETHUB (WIND-UP)
17	17	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	42	47	Fall Into Me	EMERSON DRIVE (DREAMWORKS (NASHVILLE))	67	70	How You Gonna Act Like That	TYNESE (JIVE)
18	18	Thugz Mansion	ZAC (JIVE)	43	50	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)	68	60	Red Rag Top	THE BEAVIS (RCA)
19	24	Mesmerize	JAY-Z (RCA)	44	42	Lifestyles Of The Rich And Famous	GRUB (MCA)	69	68	Bother	THE BEAVIS (RCA)
20	23	Your Body Is A Wonderland	JOHN MAYER (COLUMBIA)	45	45	Disease	MATCHBOX TWENTY (ATLANTIC)	70	72	Cochise	AMERICA (ATLANTIC)
21	19	Gimme The Light	SEAN PAUL (BLACK SHADY/WARD/VPI)	46	48	Gossip Folks	MURDER INC. (DEF JAM/IDJMG)	71	66	No One Knows	QUEENIES OF THE STONE AGE (INTERSCOPE)
22	20	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	47	41	Ignition	PEARL JAM (EPIC)	72	71	Sk8er Boi	AVYKA (ARISTA)
23	21	Family Portrait	PINK (ARISTA)	48	46	All My Life	FOONIGHTERS (ROSWELL/RCA)	73	—	No Letting Go	WAYNE WUNDER (GREENSLEEVES/VPI)
24	25	I Should Be...	DR. PEPPER (WIND-UP)	49	51	The Baby	BLUES BROTHERS (WARNER BROS. (NASHVILLE)/WARNER BROS.)	74	75	Man To Man	GARY ALLAN (MCA (NASHVILLE))
25	27	Satisfaction	THE BEAVIS (RCA)	50	53	I Just Wanna Be Mad	TERRY CLARK (MCA)	75	69	Prayer	DISTURBED (REPRISE)

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JANUARY 11 2003 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	NUMBER 1 Die Another Day	0107 (VIA) (RCA)	26	31	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NIAS (EPIC)	51	32	The Star Spangled Banner	WARRIOR BROS. (RCA)
2	5	Dirty	CHRISTINA AGUILERA FEAT. REDMAN (RCA)	27	39	Play Wit It	THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	52	47	From The Chuuuch To Da Palace	THE BEAVIS (RCA)
3	2	Picture	NO. 1 (UNIVERSAL SOUTH)	28	30	A New Day Has Come	THE BEAVIS (RCA)	53	50	Gimme The Light (Remix)	SEAN PAUL FEAT. BUSTA RHYMES (STAR TRAK/ARISTA)
4	3	A Moment Like This	NELLY CLARK (RCA)	29	26	Dance With Me	JAMIE LEE (RCA)	54	45	Heatseeker	YOUNG M.C. (JIVE)
5	7	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	30	27	I Am Mine	PEARL JAM (EPIC)	55	57	Under God	PAT BURNETT (THE GOLD LABEL)
6	6	Ignition	R. KELLY (JIVE)	31	33	Dilemma/Air Force Ones	NELLY FEAT. KELLY ROWLAND (JIVE)	56	41	Only Time	ENYA (REPRISE)
7	10	All The Things She Said	TATE (REPRISE)	32	42	Bump, Bump, Bump	BKZ & P (EPIC)	57	37	Long Time Gone	THE BEAVIS (RCA)
8	9	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	33	35	Same Old Song	SEV (INTERSCOPE)	58	64	U Don't Have To Call	USHER (ARISTA)
9	4	Auld Lang Syne (Freedom Mix)	KENNY G (ARISTA)	34	44	Machine	YEAR YEAH YEARS (TOUCH AND GO)	59	60	'03 Bonnie & Clyde	JAY-Z & BILLY REID (RCA)
10	8	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	35	36	Thug Lady	DYANNE G. (DUQUABLE (ROMEO))	60	66	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/IDJMG)
11	17	Lose Yourself	EMINEM (SOUNDWAVE/INTERSCOPE)	36	62	Wherever You Will Go	THE ILLIUMINATI (RCA)	61	69	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)
12	11	With All My Heart	DREAMWORKS (COLUMBIA)	37	—	Mesmerize	JAY-Z (RCA)	62	70	When The Last Time	CLIPSE (STAR TRAK/ARISTA)
13	12	Feelin' You (Part II)	SOLANGE FEAT. N.O.R.E. (MCA)	38	75	I Parted On Santa's Lap (Now Christmas Is Gonna Slink For Me)	THE LITTLE STEAKERS (TAKA FIVE/BELTRAMI)	63	68	Take Ya Home	LIL BOW (MCA)
14	14	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)	39	56	Don't Mess With The Radio	NIVEA (JIVE)	64	—	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
15	16	Virginity	TG4 (TUO) (JIVE)	40	51	React	ERIC G (GERMAN FEAT. REEMAN (J))	65	55	Jenny From The Block	JENNY FROM THE BLOCK (JIVE)
16	15	Don't Stop Dancing	CREED (WIND-UP)	41	29	Shady	BIG G (SOUTHPAWKES)	66	52	The Rising	BRUCE SPRINGSTEEN (COLUMBIA)
17	18	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)	42	22	Can I	PRINCE EP (AWN/LIGHTYEAR)	67	61	Truly Yours	MARAE (RCA)
18	13	Oche Chium (Silent Night)	ENYA (REPRISE)	43	71	For All Time	MIKUNA (DREAMWORKS)	68	49	Nuclear War	YU LA TENG (MATADOR)
19	24	Day + Night	ISYSS FEAT. JADAKISS (ARISTA)	44	—	Rock The Party	BENZINO (SURRENDER/ELEKTRA/EEG)	69	—	Skills	GANG STARR (VIRGIN)
20	20	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)	45	38	Beautiful Goodbye	JENNIFER HANSON (CAPITOL (NASHVILLE))	70	—	Us Against The World	PLAY (MUSIC WORLD/COLUMBIA)
21	21	Gots Ta Be	BKZ (EPIC)	46	67	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)	71	58	It Just Happened	NIKIE BATEY (JIVE)
22	25	Papa Don't Preach	NELLY OSBORN (EPIC)	47	40	Don't Let Me Get Me	PINK (ARISTA)	72	72	Thug Lovin'	JAY-Z FEAT. BILLY REID (RCA)
23	23	Gimme The Light	SEAN PAUL (BLACK SHADY/WARD/VPI)	48	54	Do That...	BABY FEAT. P DIDDY (CASH MONEY/UNIVERSAL/UMRG)	73	—	Hit The Freeway	TOBY DITTO (REVEREND & THE SAINTS (NASHVILLE))
24	19	L'italiano	THE SIGLIANS FEAT. ANGELO VENUTI (NERVUS)	49	34	Ahh!! Dee!! Ahh!!	SANDMAN (LO END)	74	43	Peace On Earth/Little Drummer Boy	DAVID BOWIE & BING CROSBY (DGLD)
25	28	Work It	MISY U.S.O. FEAT. RIKI BLATT (THE GOLD MIND/ELEKTRA/EEG)	50	48	Here And Now (Full Circle)	TERRY STEELE (JTS)	75	—	Full Moon	BRANDY (ATLANTIC)

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

JANUARY 11 2003

Billboard

HOT 100

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, Artist, PEAK POSITION, and a second set of columns for the same information on the right side.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart...

Can 'Chicago' Spell A Comeback For The Movie Musical?

Continued from page 1

The box-office figures for *Chicago* are already off to a spectacular start. In its opening weekend, the film's U.S. take was \$2.1 million: a hefty number, considering its initial limited release in 77 theaters.

That bodes well for the movie musical, which had been considered all but dead since the 1970s. The long dry spell ended with the international success in 2001 of 20th Century Fox film *Moulin Rouge* and its accompanying Interscope soundtrack, which seemed to kick start the notion that movie musicals could experience a resurgence. It is inevitable that *Chicago* is being compared to *Moulin Rouge*. But the projects differ in many respects.

The *Moulin Rouge* soundtrack—which has sold 2.3 million copies in the U.S., according to Nielsen SoundScan—consisted primarily of cover versions of top 40 favorites from recent decades sung mostly by artists who did not appear in the movie. The *Chicago* soundtrack, inspired by the musical's Roaring Twenties-style jazz, is taking the more traditional route by relying mainly on the film's stars for its musical numbers. *Chicago*'s top-billed actors—Renée Zellweger, Catherine Zeta-Jones, and Richard Gere—carry the majority of the soundtrack with their lead vocals. Queen Latifah and John C. Reilly, who have supporting roles in the movie, are also on the album.

But both soundtracks feature an all-star cover song positioned as the breakout single. For *Moulin Rouge*, Christina Aguilera, Lil' Kim, Mya, and Pink teamed up for their version of "Lady Marmalade," which became an international hit and won a 2001 Grammy Award for best pop collaboration with vocals. The *Chicago* soundtrack includes an updated version of "Cell Block Tango (He Had It Comin')" from Queen Latifah, Lil' Kim, and Macy Gray.

While critics either loved or hated the flashy *Moulin Rouge* film, the critical reaction for the grittier *Chicago* has been almost universally positive. Adding to the accolades, *Chicago* leads the nominees for the 60th annual Golden Globe Awards, which will be presented Jan. 19. The film received eight nods, including best picture, best actress for Zeta-Jones and Zellweger, and best actor for Gere, all in the subcategory of motion picture musical or comedy. *Chicago*'s other Golden Globe nominations in the motion picture category are best supporting actress for Queen Latifah, best supporting actor for Reilly, best director for Rob Marshall, and best screenplay for Bill Condon.

Set in the 1920s, *Chicago* focuses on wannabe cabaret performer Roxie Hart (played by Zellweger), who idolizes headlining entertainer Velma Kelly (Zeta-Jones). Through twists of fate, both end up in jail for murder and become rivals in their quest for fame. Gere plays their publicity-hungry attorney, Billy Flynn; Queen Latifah has the role of opportunistic prison

warden Matron Morton; and Reilly is Amos Hart, Roxie's naïve husband.

Chicago is a captivating film that effectively wraps a movie within a movie: the reality of what happens in the characters' world, interwoven with the idealized version that plays out in Roxie's mind. The musical numbers spring from her imagination, in which she sees life as one big performance.

Chicago, the Broadway musical, came to fruition in large part because of late

director/choreographer Bob Fosse, songwriter John Kander, and lyricist Fred Ebb. Inspired by a 1920s play of the same name, the Broadway show first opened in 1975 and has enjoyed a successful revival since 1996.

Miramax president of motion picture music Randy Spendlove says, "The diehard *Chicago* fans will appreciate how Rob Marshall has respect for Kander and Ebb in this movie. It holds true to the Broadway show, but he filmed it in a way that will capture a whole new audience."

CAN THESE ACTORS SING?

Critics and fans are clearly responding well to Hollywood's version of the Broadway material. But it remains to be seen if this enthusiasm will make a hit of the *Chicago* soundtrack,

especially considering that the film's top-billed stars are not widely known for their singing talents.

Kander, for one, has confidence that the film's casting works for the music. "I'm kind of a snob about a lot of film performers," says the Broadway veteran, who has also written the music for award-winning stage musicals *Cabaret* and *Kiss of the Spider Woman*. "But what astounded me about the [*Chicago*] cast was that they could all sing and

dance so well. They're all so terribly gifted that they could step into the Broadway production and do us all proud."

Chicago music supervisor Maureen Crowe says, "We recorded all of the vocals for 15 songs in a week, which is not a lot of time. The [cast members] all brought their own specific styles to the songs that came out of the individual characters and their experiences as actors. They were all outstanding. To work with all these talented people was a music supervisor's dream."

In addition to boosting the box office, industry insiders expect the film's star power to increase public awareness and drive soundtrack sales.

"Awareness for the movie *Chicago* is incredibly high, just based on the press it's been getting," says Anita Bond, GM of Tower Records in Sherman Oaks, Calif. "People have already come in the store asking about the soundtrack. The *Chicago* soundtrack has the potential to be huge, because I've been hearing how fabulous Renée Zellweger and Catherine Zeta-Jones are with the singing in the movie."

"I've heard a lot of good things about the movie," says Jim Ogletree, director



QUEEN LATIFAH

of new releases for Norcross, Ga.-based retail chain the Music Network. "But I haven't heard much about the soundtrack. I think the soundtrack will only do well if the movie is a hit."

As for the stigma that many actors face when they start a recording career, Bond says: "People will think it's OK if someone like Renée Zellweger wants to sing, because it's part of a movie. But if she were to put out an album on her own, it might not be taken as seriously."

Zellweger says recording the songs for *Chicago* was "fantastically liberating. I didn't really grow up around musical theater or have any reason to sing except in the shower, having my brother down the hall screaming for me to please shut up. [For *Chicago*,] I worked on the vocals every day. It was like school . . . *Chicago* camp. In so many ways, collaborating with this extraordinary group of people was unbelievable."

While Zellweger had virtually no previous professional experience as a singer, Zeta-Jones first achieved fame in her native U.K. as a performer in musical theater, in such productions as *Annie* and *42nd Street*.

"We had to get into the studio and record the songs before we even shot a frame of film, and it was like doing it live, like rock'n'roll,"

Zeta-Jones says. "I really enjoyed this whole experience. To think of how long people take to make albums, we were really quick. We were, like, banging them out. There's kind of an idea of musical comedy sometimes being fluffy, and the great thing about *Chicago* is that it's dangerous, it's sexy, it's kind of dark."

Audiences may be most surprised by Gere's performance, since few fans are aware of his extensive musical background in theater. He also writes music and is an accomplished pianist.

Gere says of working on *Chicago*, "The idea of telling stories with music is an astonishingly healing element of life. As long as the form has that kind of archetypal way of telling your story, it's going to have a lot of weight."

Miramax's Spendlove—a producer on the *Chicago* soundtrack—says that the film's contemporary sound is vital to expose the music to a wider audience. He adds: "We took the original score and made it hotter and jazzier and really adrenalized the music. We wanted the whole film to be sexy and the music to reflect that."

As proud as the soundtrack's creators are of the album, the process of making it came with its share of challenges. Janet Jackson had done recording sessions for an original song for the movie, but those plans were canceled (*Billboard Bulletin*, Sept. 20, 2002). Miramax and Epic declined to discuss the cancellation.

So the responsibility of creating an original song for the *Chicago* film went to longtime collaborators Kander and Ebb. They wrote "I Move On," a duet between Zellweger and Zeta-Jones. Kander says "I Move On,"

used over the movie's closing credits and featured on the soundtrack, is a "tough song about survival."

"Class," which is in the stage version of *Chicago* but not in the movie, is also on the soundtrack. Kander says "Class" did not "quite fit the flow of the movie, so it was left out." In addition, the soundtrack features "Love Is a Crime," a new song from pop singer Anastacia, as well as instrumentals from composer Danny Elfman.

Epic senior VP of A&R Ric Wake, a producer on the *Chicago* soundtrack, says of the music: "We wanted to take it out of Broadway and get more out of it for the movie but still keep the jazzy feel. We wanted the right arrangements that would match the bigger-than-life view of the movie. I know a lot of people are cynical about actors trying to be singers, but this *Chicago* cast is amazing."

Epic VP of worldwide marketing Ceci Kurzman says that the label is releasing a *Chicago* promotional soundtrack sampler that will include the remake of "Cell Block Tango," "Love Is a Crime," "I Move On," and signature *Chicago* song "All That Jazz."

Kurzman adds, "All relevant radio formats will be serviced, including top 40, adult formats, and R&B stations. We want this project to have synergy between the film studio and record company, in the sense that the marketing of the film will emphasize that the movie is a vehicle for the music. We want people to think of the soundtrack as their souvenir to the film, as opposed to a one-single album."

The updated "Cell Block Tango" will be the soundtrack's emphasis track at radio, Kurzman says. For the new version, she adds, "we had to tone down the original lyrics, since they talk about murder." A music video for the song is due out early this year.

Miramax and Epic have joined forces in the promotion and publicity for *Chicago*, which will include a *Chicago* contest on E! Entertainment Television and its Web site, eonline.com; *Chicago* specials on VH1

and Starz; and appearances by the film's stars on *Today*, *Live With Regis & Kelly*, *Dateline*, *Late Show With David Letterman*, and *The Tonight Show With Jay Leno*.

A PLACE FOR MOVIE MUSICALS?

So will *Chicago* ignite a significant comeback for movie musicals? "I hope there's a resurgence," Kander says. "I think it depends on the talents of the people who bring these things to the screen."

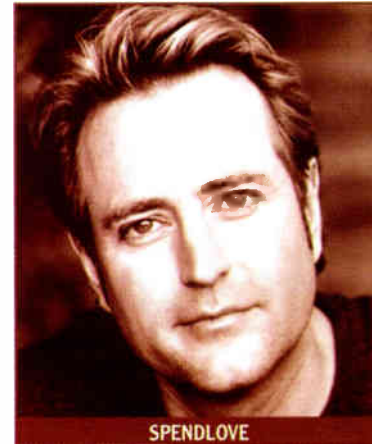
Queen Latifah adds, "I'm hoping that with the success of a movie like *Moulin Rouge*, *Chicago* will have a place. I think it's been a long time coming for musicals to come back. I want that to happen, because I think it's good for business. And it's good for artists—not just actors, but singers and dancers. It gives you a chance to discover new talent."

Gere says there will be an interest in movie musicals "as long as they make money. Musicals became too tame, even on Broadway. They weren't as witty. They became like television with music, the widest-common-denominator kind of stuff. And I think as long as it's challenging and you feel like you're seeing something new and fresh, it will be alive. If it becomes a formula, then it dies, like everything else."

Kander concludes, "The music business and theater took separate paths in the 1960s. If soundtracks to musicals become popular again, a lot of it will really depend on the music business."



WAKE



SPENDLOVE



ZELLWEGER (LEFT) AND GERE

Media Giants Ponder Steps To Boost Stocks

Continued from page 1

their stock valuations through blockbuster mergers and acquisitions. But all that came to an end in 2002, when management changes and finance and accounting issues were the big shapers of stock prices for such firms as AOL Time Warner (AOL TW), Clear Channel Communications (CCC), Sony Corp., Viacom, and Vivendi Universal (VU). The troubled music market also did not help the picture.

Dixon says the 59% decline in AOL TW stock in 2002—which reduced the company's stock-market valuation from \$143.5 billion to \$58.5 billion—and the dismissal of VU chairman/CEO Jean-Marie Messier “raised very real questions about the rationale” of the mergers in which these media and entertainment giants were forged. VU stock fell 70% as investors coped with the legacy of Messier's acquisitions, including \$17 billion in debt and little sense of how the company's various parts fit together.

Despite the issues facing individual companies and the media sector as a whole, a select few stocks—such as

growth at America Online, he said, “This is not a ‘trust us’ issue. We understand that those days are over. [What] I would say instead of ‘Trust us’ is, ‘Watch us, and measure us, and form your own conclusions.’”

On a company-wide level, Parsons said, “Our focus going forward is going to be on running our businesses as well or better than we have in the past,” as well as avoiding large, “transforming transactions” and maintaining a healthy balance sheet.

Yet those who focus solely on managing their businesses may miss out on the acquisition opportunities that could emerge this year. At the investor conference, Parsons and EMI Group chairman Eric Nicoli each expressed a desire to see further consolidation in the music industry (*Billboard*, Dec. 21, 2002). Their comments added to the speculation that EMI and Warner Music Group may try to merge again. In the face of opposition from the European Commission, the two ended a previous merger attempt in late 2000.

EYES ARE ON EMI

EMI, the world's largest publicly traded music company and therefore something of a proxy for the music industry as a whole, saw its stock slump 61% in 2002 as it experienced and forecast further declines in music sales. Its stock-market value is now £1.07 billion (\$1.71 billion).

For now, a low stock price is not a concern for EMI, says Lorna Tilbian, a media analyst with Numis Securities in London, because the company is focused on such internal issues as cutting costs and experimenting with new business models. In October 2002, it signed Robbie Williams to a new contract that gives EMI a cut of his additional revenue, including that from touring and merchandising.

Tilbian applauds the remodeling efforts of EMI Recorded Music chairman/CEO Alain Levy. Still, she says that “the guy needs time”—perhaps another year or two—to complete the transformative work he began when he took up his post in October 2001.

Equally intriguing is the possibility that the Universal Music Group (UMG) could be sold or spun off with all or part of VU's other entertainment assets. Having made progress last year in cutting debt and restoring financial stability, Dixon says VU chairman/CEO Jean-René Fourtou can choose to either keep the entertainment businesses, sell them, or restructure them and maintain a minority stake. “The question is one of, ‘Is this going to be a core asset?’”

Fourtou's last public pronouncement, in early December 2002, was that he planned to put most of VU's entertainment assets into a separate company that would be at least partially publicly held. This followed the late-November news that billionaire Marvin Davis had offered to buy all of VU's entertainment assets in a deal valued at \$20 billion.

At Viacom, a nagging question has been whether tensions with chairman/CEO Sumner Redstone will lead to the departure of president/COO Mel Karmazin when his contract runs out at the end of this year. In 2002, the two executives steered Viacom clear of the accounting issues and questions of financial stability that nagged AOL TW

2002: A Bleak Year In Stocks

Company (Stock Symbol)	Share Price as of 12/31/01	Share Price as of 12/31/02	Percent Change
AOL Time Warner (AOL)	\$32.10	\$13.10	-59%
Amazon.com (AMZN)	10.82	18.89	75
ArtistDirect (ARTD)	14.42	2.15	-85
Barnes & Noble (BKS)	29.60	18.07	-39
Barnes & Noble.com (BNBN)	1.54	1.15	-25
Best Buy Co. (BBY)*	49.65	24.15	-51
Chrysalis Group (CHS)**	254.40	193.00	-24
Clear Channel Communications (CCU)	50.91	37.29	-27
EMI Group (EMI)**	359	138.70	-61
HMV Group (HMV)**^	183	119	-35
Handleman Co. (HDL)	14.85	11.50	-23
Hastings Entertainment (HAST)	4.30	4.91	14
Hispanic Broadcasting (HSP)	25.50	20.55	-19
InterTrust Technologies (ITRU)	1.23	4.23	244
Liquid Audio (LQID)	2.35	2.46	5
Loudeye (LOUD)	0.73	0.31	-58
MM Cos. (MMCO.OB)	1.90	1.50	-21
Navarre Corp. (NAVR)	1.09	2.01	84
RealNetworks (RNWK)	5.94	3.81	-36
Roxio (ROXI)	16.55	4.77	-71
Sirius Satellite Radio (SIRI)	11.63	0.64	-94
Sony (SNE)	45.10	41.31	-8
Ticketmaster (TMCS)	16.39	21.22	29
Trans World Entertainment (TWMC)	7.60	3.63	-52
Univision Communications (UVN)	40.46	24.50	-39
Viacom (VIAB)	44.15	40.76	-8
Vivendi Universal (V)	53.79	16.07	-70
XM Satellite Radio (XMSR)	18.36	2.69	-85

Stocks that were up for the year listed in bold face type
 * Adjusted for a 3-for-2 stock split on May 13
 ** Prices are in pence.
 **^ First share price as of May 9, 2002

become a competitor to CCC and Infinity, the No. 1 and No. 2 radio-station operators, respectively.

The year was less kind to XM Satellite Radio and Sirius Satellite Radio. While both are attracting subscribers, they also face pressing funding problems. As a result, XM fell 85% this year, and Sirius fell 94%.

Retail had a mostly down year, as chains coped with a 10.7% decrease in U.S. music sales, according to Nielsen SoundScan (see story, page 1). One standout, however, is Amazon.com. Though the company continues to generate losses, its stock rose 75% in 2002, helped in part by renewed growth in its core books, music, and video unit.

Another success story in 2002 is Navarre Corp., which has taken advantage of upheaval in the music-distribution landscape to make acquisitions. Its stock rose 84%, although it still only trades for around \$2.

Adjusting for a 3-for-2 stock split in April, Musicland parent Best Buy was down 51% for the year; Trans World Entertainment was down an equal amount. Rackjobber Handleman Co., which won investor praise for how it coped with a bankruptcy filing by customer Kmart, was 23% lower.

Not surprisingly, analysts say that for Wall Street to get bullish again on the music industry, piracy must be curtailed and the market for digital music must be proved to be a legitimate and viable one. Nicoli says, “Certainly, our market value today reflects profound pessimism on the industry's growth

and VU. As a result, Viacom stock declined only 8%.

“Whether Mr. Karmazin is there or not, Viacom is going to continue functioning as a company,” Dixon says. “MTV's continuing to do well. [MTV Networks chairman/CEO] Tom Freston and [MTV Networks Music Group] Judy McGrath have been there since its founding.” Indeed, one analyst speculates that Redstone installed former VH1/CMT president John Sykes as chairman/CEO of Viacom's Infinity Radio unit in March to underscore the depth of Viacom's executive team, with or without Karmazin.

But another analyst cautions that the stock would be hurt, at least temporarily, if Karmazin left, observing. “He's made investors a lot of money through the years, and people believe that he adds a special ingredient to the overall Viacom mix.”

Sony, like Viacom, performed well relative to its peers on the stock market in 2002: It posted a decline of 8%, as electronics and videogames buoyed results. There, too, however, speculation has emerged regarding the fate of a top executive—Sony Music Entertainment (SME) chairman/CEO Tommy Mottola, whose contract is said to expire in 2004. Dixon says Mottola “has a terrific track record in terms of building and promoting artists.” And SME, along with Sony Pictures Entertainment, “represents a very important part of the Sony branding strategy.”

When CCC announced July 22, 2002, that the head of its radio division, Randy Michaels, was stepping down, its stock fell 16.5%; it has since recovered some of that ground. Shares of the radio and concert giant finished the year down 27%.

It could have been worse. In late June, Sen. Russ Feingold, D-Wis., introduced a bill to address abuses of power in the radio and concert indus-

tries—both of which CCC, via a series of acquisitions, has come to dominate. The bill, which also would have promoted greater scrutiny of future mergers in those industries, never gained wide support.

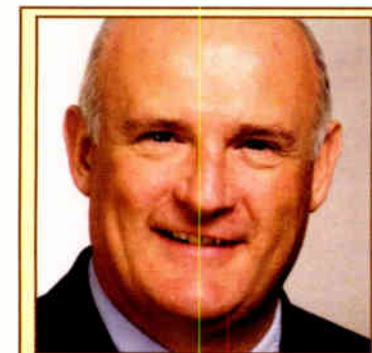
“I think the moment sort of passed,” says David Bank, a radio analyst with RBC Capital Markets. He says Feingold's bill was part of a greater wave of anti-conglomeration sentiment and concern about the ill effects of deregulation that swept the communications industry last summer, fueled in part by the demise of WorldCom. Further deregulation may come, as the Federal Communications Commission is expected early this year to relax even further laws regarding media ownership.

Overall, Bank says, 2002 was notable for “the lack of mergers in the radio industry.” Instead, it was a time for firms to digest previous acquisitions and adjust to a slower economy. One exception was Univision Communication's \$3.5 billion acquisition of Hispanic Broadcasting Corp., which in late December won Department of Justice approval. Along with NBC's \$1.98 billion purchase of Telemundo Communications Group in late 2001, Bank says it underscores “how big the ethnic market is.”

WHAT'S NEXT?

In 2003, Bank expects CCC to focus on debt reduction so that it can repurchase stock and, pending changes in law, perhaps pursue acquisitions in the U.K. For the most part, though, Bank says, “I think for now they'll stick to their knitting.”

Another potential development this year is the initial public offering of Citadel Communications, the 185-station broadcaster controlled by buy-out firm Forstmann Little & Co. Once it happens, Bank expects Citadel to use its stock to make acquisitions and



“Certainly, our market value today reflects profound pessimism on the industry's growth prospects, and that pessimism is understandable, if not wholly justified.”

—ERIC NICOLI, EMI GROUP



“This is not a ‘trust us’ issue. We understand that those days are over. [What] I would say instead . . . is ‘Watch us, and measure us, and form your own conclusions.’”

—RICHARD PARSONS, AOL TIME WARNER

Viacom and Sony—withstood the pressure, posting only modest declines on the year (see chart, this page). Even so, among companies with ties to the music industry, the positive performers—such as distributor Navarre Corp. and Internet retailer Amazon.com—proved scattered exceptions to the rule.

AOL TW CEO Richard Parsons acknowledged this during his recent keynote address at UBS Warburg's Media Week Conference in New York. Of the company's efforts to revive

Not Much Yule Cheer For Music Business

Continued from page 1

day selling season a "borderline disaster" and add that the only thing that saved the season from being an outright bust was sales of DVDs and other non-music product. But even there, the heavy discounting on DVDs at mass merchants and consumer-electronics chains is causing entertainment-software specialty stores to worry about the format's future.

"DVDs were strong, yet the growth wasn't what anyone predicted." Warehouse Entertainment executive VP Lew Garrett says. "The mass merchants are relying on hit DVDs priced at \$13.99 and \$14.99 to be the traffic drivers, just as they once did with CDs." As a result, David Lang, president of CD World in South Plainsfield, N.J., says sales on hit movies are eroding, just as they have been for CDs.

Overall at Warehouse, "sales were softer than expected and traffic not quite what we would have liked," Garrett says. Similarly, Lang says sales were down at the 19-unit CD World but declines to get specific. In the Queens, N.Y., neighborhood of Astoria, Gus Joannides, a principal in the independent store Sound City, says, "I only did Christmas business in the last five days before Christmas," while Carl Singmaster, owner of the now-five-unit Manifest Discs & Tapes in Columbia, S.C., describes this year's as a "depressing season" for the chain, which finished with a double-digit sales decline from last year's numbers.

Some suggest that the holiday selling season was not so bad, considering the shorter selling period of five weeks this year vs. six last year. But others point out that sales were down nearly 19% in the week leading up to Christmas, with 33 million units counted this year vs. 40.7 million units last year. Likewise, during the pre-Christmas week this year, 42 titles scanned more than 100,000 units; last year, 52 titles achieved that feat.

What's more, sales were down, even though music pricing was at its lowest point since the 1994-96 price war. The \$9.99 price point for hits was in widespread use at the mass merchants and consumer-electronics chains this season, and music specialty merchants were forced to match it in their advertising.

Price seemed to be the determining factor this year for music and DVD sales, according to Lang. "If it wasn't on sale, they didn't buy it," he states. "I have never seen music and prerecorded entertainment buyers as price-conscious as they were this year, when a dollar made a difference." Price shopping even affected catalog sales, which Lang says were weak. "Even perennial favorites, like Metallica, Bruce [Springsteen], and Led Zeppelin" didn't sell as well as expected for CD World.

In Phoenix, Zia COO Jim Kelly says

that while the four-unit chain is "still standing, there is no win here. It was a tough year, all the way around." Similarly, Mike Dreese, CEO of the 23-unit Newbury Comics chain in Newton, Mass., says his chain was down a total of 8% for the month of December, while CD-album sales were down about 18% on a comparable-store basis during the period.

"Norah Jones was the big surprise for us, coming in at No. 1 at the chain for the season, with Avril Lavigne and J.Lo coming in second and third," Dreese says. "I don't know what happened to the rock'n'rollers. Maybe they are all disc-burning now."

Value Central Entertainment president Rob Perkins agrees: "The kids just abandoned the store. If they do come in, they buy one or two new CDs and 50 blanks. Our customers this year were looking more adult contemporary and less rock'n'roll."

According to Nielsen SoundScan, the big sellers in the final week leading up to Christmas were Shania Twain's *Up!*, which came in first with about 456,000 scans, followed by the *8 Mile* soundtrack, which moved about 405,000 units, and Dixie Chicks' *Home*, which sold about 401,000 units. In the week including Christmas, the best sellers were the *8 Mile* soundtrack, with 313,000 units, and Twain and Avril Lavigne's *Let Go*, each with 263,000.

Top video sellers were *Austin Powers in Goldmember*, *Ice Age*, *Minority Report*, *Spider-Man*, *Men in*



DREESE

Black II, and *Disney's Lilo & Stitch*.

Not everyone had a blue Christmas. Joe Nardone Jr., VP at the 11-unit Gallery of Sound in Wilkes-Barre, Pa., says that while the chain had yet to do a final tally on its numbers, the holiday season was "not as bad as everyone says." The chain was holding its own, he says, in the days leading up to Christmas. He adds, "I just don't know if it was long enough for everyone to catch up."

In Troy, Mich., Jerry Lopez, president of Handleman Entertainment Resources—which racks discount department stores like Kmart and Wal-Mart—says the company "started out highly encouraged, with a great November leading right up to Thanksgiving week. But after that, there was a disappointing follow-through. The momentum that we thought evident was clearly not there in the next three weeks. Fortunately, the consumer finally decided to show up on the Sunday before Christmas and in that week, we had double-digit positive increases." The net result, according to Lopez, was "an OK season, not great, but not as dire as the headlines would have you believe."

At the Super D one-stop in Irvine, Calif., VP of sales Bobby Miranda says, "We did excellent, doubling our busi-



NARDONE

ness." But he concedes that the demise of Valley Media played a role in the sales spike. He adds that Super D's retail accounts report that their business did "OK" during the holiday season: "Most accounts said they did about even with last year; a couple said they were down about 5%, and not too many said they were up."

But back East, Harold Lipsius, president of Universal One-Stop in Philadelphia, observes, "I can't say that our accounts did well; sales are generally down." But he adds that the company's will-call window did a brisk business the Sunday before Christmas.

Looking ahead, accounts see music video as a bright spot, with many suggesting a bigger market there than previously suspected. Lang says, "In the week after Thanksgiving, 12 of our top 25 videos were music DVDs." Also, lifestyle products were moving briskly at those merchants with diversified inventories. Newbury's Dreese says, "Fashion, books, calendars, and specialty food were really strong for us."

But even with those bright spots, most see the upcoming year as a tough one. "DVD business was good, and the videogame business was really good, but has anyone found the

magic formula to replace the gross margin of music?" Value Central's Perkins asks. "In my view, what it will take is a new configuration that captures the imagination of consumers that is copy protected and where you could watch the artist perform the music." Meanwhile, he predicts that the labels "will lose [substantial] floor space this year."

Other merchants say that while retailers are feeling the pain now, it won't be long before the labels move from worrying about profits to worrying about losses. For instance, Manifest's Singmaster says, "By not re-embracing the single and ignoring the future all the way, they have secured a somewhat dismal future for themselves."

Zia's Kelly says, "The perception of music is so devalued [that] I don't know if we can ever come back from it. We will have to make a lot of changes industry-wide and start working together."

The key, according to Lang, is controlling CD burning. "You can't go anywhere without looking at burning, which is the real issue. It's not something we can tame in the short run."

Getting back to the just-completed holiday season, Universal's Lipsius notes that the final indicator of just how bad it was still looms and could have an impact on how 2003 plays out. He says, "We will know if this year's holiday selling season was disastrous when it comes time for the retailers to pay for product."

U.S. Data Paint Bleak Picture

Continued from page 1

decline for the CD in the U.S. since its introduction in 1983.

Also abetting the overall market's decline was the cassette album, which continued its walk into the sunset. Cassettes accounted for 29.8 million album units last year, down nearly 40% from 49.4 million units in 2001. As a percentage of album sales, CDs now account for 95.4% and cassettes only 4.4%. The remaining album formats—including vinyl and DVD—grew slightly to 1.7 million units, vs. the 1.4 million units scanned in the prior year.

The single's journey into oblivion, at least in the physical world, continued. The configuration generated a meager 12.2 million units, down 61.2% from the 31.4 million units counted in 2001. That decline occurred despite a push to revive the single at the National Assn. of Recording Merchandisers' annual convention in March. Looking at total unit sales of albums and singles, the U.S. industry shifted 693.1 million, down about 100 million units, or 12.7%, from the previous year's total of 794.1 million units.

Universal Music & Video Distribution (UMVD) remained the U.S. industry kingpin with 28.9% in total album sales, followed by the independent sector, which collectively finished with 16.4%; WEA, with 15.9%; Sony Music Distribution, 15.7%; BMG Distribution, 14.8%; and EMI Music Distribution (EMD), 8.4%. Looking at current album market share for the U.S., UMVD ranked first with 31.3%, followed by BMG (17.4%), Sony (15.2%), the indie sector (14.6%), WEA (14.3%), and EMD (7.3%). (A full market-share analysis will appear in next week's *Billboard*.)

In looking at hit power, 65 albums hit the 1-million mark last year, compared with 88 titles in 2001 and 100 in 2000. Similarly, the top 10 sellers continued to decline, shifting a combined 35.6 million units last year, vs. 40 million in the prior year and 60 million in 2000. The year's No. 1 seller, Eminem's *The Eminem Show* (Web/Aftermath/Interscope), racked up a final total of 7.6 million units.

COUNTRY STAYS HOT

Looking at genres, country (including such crossover artists as Shania Twain) was the only category that enjoyed robust sales growth last year, with a 12.7% increase to 76.9 million units. Jazz albums also eked out a gain, with sales totaling 22.64 million units, up about 49,000 pieces over the prior year. The Christian/gospel category was also healthy, scanning 49.66 million

units, down 1,000 units from 2001. Latin albums (including predominant English-language albums by Latin artists) almost held their own in the U.S. last year, scanning 23.7 million units, vs. 23.8 million units in the prior year.

Nielsen SoundScan does not break out album sales for the broad categories of rock and pop, but R&B—the largest genre it tracks—suffered the biggest unit decline of those monitored: It scanned 161.9 million units last year, down 17.8% from the 197 million units counted for the genre in 2001. Looking at it another way, R&B's album market share declined to 19.4% of all U.S. album sales, compared with the 25.8% share it had in the prior year.

The biggest sales decline on a percentage basis was registered by the genre with the smallest album market share, as tracked by Nielsen SoundScan. New-age album scans totaled 7.1 million units last year, down 41.5% from 12.2 million units the previous year.

In tracking genre sales, titles may appear in more than one genre, resulting in double counting. Rap—tracked separately by Nielsen SoundScan, even though its sales are also counted in R&B—incurred a 6.5% decline last year to 84.6 million units, down from 90.4 million units.

Other areas where there appears to be double counting are alternative rock and metal. Both genres experienced a decline, with the former scanning 126.4 million units last year (down 4.4% from 132.2

million units in the previous year) and the latter tallying 74.7 million units, down a whopping 15.3% from 88.2 million units in 2001.

Soundtrack albums sales suffered a 10% decline in 2001, falling to 36.8 million units from 40.9 million units, while classical almost held its own with 21.5 million units, down 2.6% from 22.1 million in the preceding year.

On the retail side, music chains were the biggest losers among store types: Sales dropped 14.7% to 347.3 million units from 406.9 million. On a percentage basis, independent merchants suffered the largest decline, a 20.9% drop in album sales to 81 million units, down from 102.5 million units. Mass merchants lost only 0.2% in unit terms for the year, moving about 230 million units in both 2002 and 2001, while the nontraditional retail category (which comprises online stores, TV-based 800-number sales, sales at concerts, and mail-order but not record clubs) had a 1.1% drop in sales to 22.7 million units. Breaking out the online physical album sales, that category enjoyed an 8.4% increase to 18.1 million units.

Looking at it another way, chains—which include such retailers as Best Buy, Circuit City, Borders Books & Music, and Barnes & Noble and such music specialty operations as Trans World and Warehouse—now account for 51% of album sales; the mass merchants claim 33.8%, the independents 11.9%, and nontraditional outlets 3.3%.

UPDATE

Events Calendar

JANUARY

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

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

Life Lines

BIRTHS

Boy, Anthony James Matthew, to **Katherine and James Galgano**, Dec. 10 in Glenview, Ill. Father is VP of Galgano Records.

Girl, Rachel Miriam, to **Shoshana Samole Zisk and Brian Zisk**, Dec. 14 in San Francisco. Mother is head of business affairs for George Clinton Enterprises. Father is director of technologies for the Future of Music Coalition.

DEATHS

Meri Wilson, 53, of injuries sustained in a car accident, Dec. 28 in Americus, Ga. Wilson was best-known for penning and performing the 1977 novelty hit "Telephone Man," which reached No. 18 on The Billboard Hot 100. The tune was originally released on GRT Records and was reissued in 2002 on Legend Records. Wilson is survived by her husband, daughter, and granddaughter.

Bob Berg, 51, from injuries sustained in a car accident, Dec. 5 in Amagansett, N.Y. A tenor saxophonist who apprenticed in the hard-bop jazz bands of Horace Silver and Cedar Walton before joining Miles Davis' group in 1984, Berg recorded his own albums for GRP, Denon, and Stretch, including the 1993 Grammy Award-nominated *Back Roads*. He is survived by his wife, two children, one sibling, and his mother.

Arvell Shaw, 79, of a heart attack, Dec. 5 in Roosevelt, N.Y. Shaw began his career as a bass player with the Louis Armstrong Orchestra in 1945, eventually becoming one of the original members of Louis Armstrong & the All-Stars. He is survived by his longtime companion, his daughter, and two siblings.

Jan. 9-11, **First Annual International Stadium Management Conference**, presented by the International Assn. of Assembly Managers (IAAM), Hyatt Regency, Phoenix. 972-538-1013.

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

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

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

Jan. 16-19, **102nd Annual NAMM Winter Trade Show**, Anaheim Convention Center, Anaheim, Calif. 323-965-1990.

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

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

Jan. 24, **MTV Asia Awards**, Singapore Indoor Stadium, Singapore. 212-258-8000.

Jan. 28-Feb. 2, **Country in the 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. 9, **2003 San Francisco Governors Awards**, presented by the San Francisco chapter of NARAS, Grand Ballroom, Regency Building, San Francisco. 415-749-0779.

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

Feb. 19-21, **34th Annual Country Radio Seminar & Trade Show**, Nashville Convention Center. 615-329-2615.

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

Feb. 20, **Rhythm & Blues Foundation's 2003 Pioneer Awards**, Grand Ballroom, Manhattan Center, New York. 202-588-5566.

Feb. 20, **Seventh Annual Salute to Classical Music Honoring Mstislav Rostropovich**, presented by NARAS, Waldorf Astoria Hotel, New York. 310-392-3777.

Feb. 21, **13th Annual MusiCares Gala Honoring U2's Bono**, sponsored by NARAS, Marriott Marquis Hotel, New York. 310-392-3777.

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

MARCH

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

March 6-8, **2003 Million Dollar College Radio & Music Conference**, Radisson Hotel Atlanta South, Atlanta. 404-761-4000.

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

March 8, **34th Annual NAACP Image Awards**, Universal Amphitheatre, Los Angeles. 323-938-5268.

March 10, **18th Annual Rock & Roll Hall of Fame Induction Ceremony**, Waldorf Astoria Hotel, New York. 216-781-7625.

March 10, **Fourth Annual Best Cellars Wine Dinner**, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.

March 12-16, **South by Southwest (SXSW) 2003 Music Conference and Exhibition**, Austin Convention Center. 512-467-7979.

March 16-19, **2003 NARM and AFIM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, **Winter Music Conference 2003**, Radisson Deauville Resort, Miami Beach. 954-563-4444.

March 19, **Washington, D.C., Heroes Awards**, presented by the Washington, D.C., chapter of NARAS, Willard Inter-Continental, Washington, D.C. 202-662-1341.

March 20, **18th Annual International Dance Music Awards**, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.

March 22-23, **KLOS Mark and Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles. 615-256-2002.

March 26-29, **33rd Annual Recording Media Forum**, Loews Ventana Canyon Resort, Tucson, Ariz. 609-279-1700.

APRIL

April 5-10, **Gospel Music Assn. Convention**, Nashville Convention Center & Renaissance Hotel. 615-242-0303.

April 5-10, **National Assn. of Broadcasters (NAB) 2003 Convention**, Las Vegas Convention Center. 202-429-5479.

April 6, **2003 Juno Awards**, Corel Centre, Ottawa. 416-485-3135.

April 10, **Dove Awards**, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville. 615-242-0303.

Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

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Billboard Music Group events & happenings

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includes all of the articles and charts from the current issue, plus certain unpublished charts each week.

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Touring Quarterly Ticketed For 2003



The 2003 line up is set for the *Billboard* Touring Quarterly. This "magazine with a magazine" runs four times a year and highlights the importance of touring to the music industry.

The initial Touring Quarterly will explore new venues opened in the past year and those set to open in 2003 and will take an in-depth look at trends in concert production and ticketing, including technological advances. Quarterly No. 2 will examine the touring outlook for 2003 with a look at creative and innovative tours and a family show round-up. No. 3 will highlight the International Assn. of Assembly Managers (IAAM), explore mid-year touring trends and venue charts, and provide a family show market analysis. No. 4 will report on what's happening with secondary markets, look at casinos as venues, and spotlight the annual meeting of the International Entertainment Buyers' Assn. (IEBA), featuring Touring Person of the Year.

For issue dates and advertising information, contact Cynthia Mellow at 615-321-9172 or cmellow@billboard.com.

UPCOMING EVENTS

BILLBOARD/AIRPLAY MONITOR RADIO SEMINAR & AWARDS

Feb. 6-8 • The Eden Roc Resort • Miami Beach

BILLBOARD MUSIC & MONEY SYMPOSIUM

March 6 • The St. Regis Hotel • New York City

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

May 5-8 • The Eden Roc Resort • Miami Beach

For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

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Chart Beat by Fred Bronson

TENTH FRAME: By not yielding the top spot on The Billboard Hot 100, **Eminem** ties **Ashanti** and **Nelly** and **Kelly Rowland** for having the longest-running song that advanced to No. 1 in 2002. "Lose Yourself" (Shady/Interscope) joins an elite club of songs whose visits to pole position can be counted in double digits.

Ashanti's "Foolish" and Nelly and Rowland's "Dilemma" both had 10-week turns earlier in the year. What's amazing is that in the entire rock era, there were only three songs that completed their reigns at No. 1 in 10 weeks, until 2002.

Debby Boone had the first song to end its run after 10 weeks, with "You Light Up My Life" in 1977. Four years later, **Olivia Newton-John** had the second chart-topper to step down after 10 weeks with "Physical."

Nineteen years would pass before another No. 1 song stopped at 10 weeks: "Maria Maria" by **Santana Featuring the Product G&B** ruled the Hot 100 for 10 weeks in spring 2000.

Eminem may not be ready to give up his dominant position on the chart. If he is still No. 1 next issue, he will have the longest-running chart-topper from the class of 2002.

Meanwhile, the parent album to "Lose Yourself," the soundtrack to *8 Mile*, reclaims its place atop The Billboard 200. *8 Mile* continues to lead the Top Soundtracks chart as well, where it is in its ninth week at No. 1. That is the second-longest reign of any soundtrack in this chart's history.

The clear leader is *O Brother, Where Art Thou?*, which managed to run up 34 weeks in first place. Three albums were tied for second place until *8 Mile* knocked them down to third: *Spider-Man*, *Disney's Lilo & Stitch*, and *XXX* all had six-week reigns.

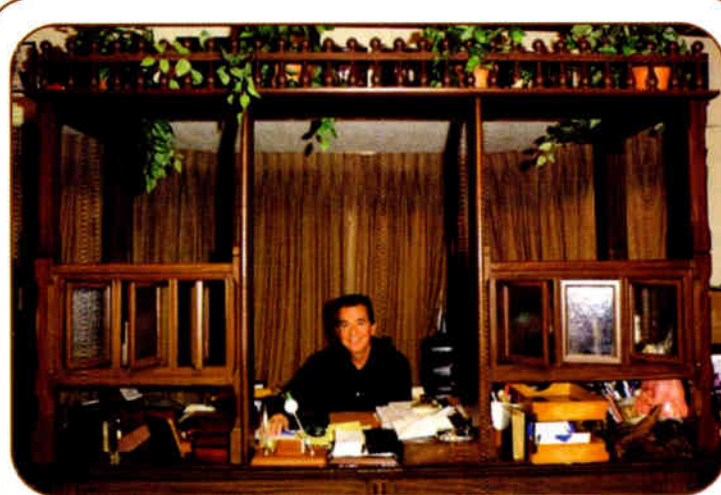
COMMON KNOWLEDGE: "Love of My Life (An Ode to Hip Hop)" (Fox/MCA) continues to rule Hot R&B/Hip-Hop Singles & Tracks for a third week. That makes the soundtrack cut **Erykah Badu's** second-biggest hit on this chart, behind "Bag Lady," which had a seven-week reign that began in October 2000. Badu's other R&B chart-topper was her first chart entry, "On & On," which remained in pole position for two weeks in February 1997.

Badu's duet with **Common** marks his only No. 1 hit on the R&B chart—in fact, it's his only top 10 hit. Before "Love," Common's highest-ranked song was "The Light," which beamed to No. 12 in September 2000.

On the Hot 100, "Love of My Life" is down 9-16. The only Badu title to reach a higher position was "Bag Lady," which went to No. 6. Common's best placing on this chart before his collaboration with Badu is also "The Light," which reached No. 44.

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

RIM SHOTS by Mark Parisi



Desk Job: Dick Clark

It's a typical day at Dick Clark's office in Burbank, Calif.: Family members and staffers are running around the three-story, ivy-covered building, as are pug Mrs. Jones, dalmatian Lucille, and weimaraner Henry.

Today, however, there is an uninvited guest. "Oh my God, Carrie," Clark says to his wife as he tours his office, a veritable pop-culture museum. "The mouse got into my Mars candy bars, which have been here since the dawn of time. He ate the Michael Jackson chocolate bar. If we don't catch him, some of the edible memorabilia will be in terrible condition."

There's no shortage of places for the scavenger to hide. Every nook and cranny of Clark's office is layered with memorabilia, ranging from priceless acetates and piano rolls to *American Bandstand* playing cards, Donny and Marie dolls, and a newspaper from the day JFK was shot. One wall is dedicated largely to photos of the Beatles and Elvis. Shelves climb two walls to the ceiling with every inch filled with some magical piece of history—much of which Clark helped create.

But there's always room for new additions. The latest is a babushka doll that arrived two days ago, plugging the new *Wild Thornberrys* movie. And for items that aren't among the hundreds in Clark's office, he says there's a storage area with another 4,000 pieces of memorabilia.

Though he's constantly in motion, when Clark does sit down, it's behind a covered desk that was part of an old pharmacy. "I have no idea how old the desk is. I bought it at an architectural auction," he says. "It came with a



whole mess of bottles, which are stashed on the top shelf of the conference room. My chair is a dentist's chair from the early 1900s."

Clark says it is impossible to single out the most precious artifact, but among his most prized is the white, slender microphone that he used for more than 30 years on *American Bandstand*. While there's plenty of AB memorabilia scattered around, none of the original set is on site: It resides in the Smithsonian Institute.

For his favorite *American Music Awards* memory, Clark references a photo of Lionel Richie clutching a brace of trophies. "That was taken right before everyone left to record 'We are the World,'" Clark says. (This year's AMAs air Jan. 13 on ABC.)

There's also a practical-joker side to Clark that clearly influenced his *Bloopers* series. He offers a fake slab of roast beef and then surveys the veritable plastic food mart in his office, including a box of chocolates that gets his visitors every time. "I have this box of candy over here [on the table], and people sit here and torment themselves and finally say, 'Can I have a piece?' And I say, 'Well, you can have a piece, but it's been in there 20 years.' This box of donuts is in the same condition."

One of the items that elicits the biggest laugh from visitors is a framed, orange, rectangular sign that reads: "Things that taste like lima beans." "It's an old sign from an April Fool's Day edition of the *\$10,000 Pyramid*," Clark says. "I think Bill Shatner was the poor guy they put in the chair."

Clark admits that he has instant recall for any piece of memorabilia in the office, but adds that he is so busy with future projects, he doesn't often sit back to reflect on his past. "The only time this stuff gets disturbed is once a year, when they come in and dust."

MELINDA NEWMAN



Tasty Platinum

Nappy Roots was recently awarded a platinum album for its Atlantic debut, *Watermelon, Chicken & Grtz*, featuring third and current single "Headz Up." Pictured during the presentation in New York are, standing, from left, Nappy Roots members **Ron Clutch** and **Scales**, Atlantic co-president **Craig Kallman**, Nappy's **R. Prophet** and **B. Stille**, and Atlantic Group co-chairman/co-CEO **Val Azzoli**; kneeling, from left, are Atlantic co-president **Ron Shapiro** and Nappy's **Skinny Deville** and **Big V**.



I'm With The Band

Singer/songwriter **Siedah Garrett** recently held a session at Ocean Way Studios in Los Angeles for a spring 2003 release on Higher Octave. Pictured in the foreground, from left, are **Robin DiMaggio**, Garrett, and **Fish**; in back, from left, are producer **John Wooler**, engineer **Dan Bosworth**, **Ethan Farmer**, and **Nick Lashley**.



On A Clear Day

Everclear was among the acts playing at the WFNX Misfit Holiday Show Dec. 10 at the Avalon in Boston. The station collected more than 200 items to benefit Toys for Tots. Pictured, from left, are WFNX music director **Kevin Mays**, band members **Greg Eklund** and **Art Alexakis**, WFNX PD/morning show host **Cruze**, and Everclear's **Craig Montoya**.

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DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

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Labels, Artists At Stalemate In Talks On '7-Year Statute'

Monday's meeting between both sides of the issue on California's "seven-year statute" was a "waste of time," according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the body's highest level of label executives to the proceedings so far, including EMI Recorded Music vice chairman David Munns and Universal Music Group president/COO Zach Horowitz. Among those representing the artists' side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinet. Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. "The labels aren't yielding on the damages part," says the source. "There was no resolution—nothing— and that's it. Everybody stated their case. As far as another meeting, I don't know." The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A. Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Bulletin, "I was disappointed in the meeting because we believed we were close to reaching a compromise. I always believed we were close to reaching a compromise. I always believed we were close to reaching a compromise." *Melinda Newman*

U.S. Sh... U.G... Kevin... named... created... executive... and sales... Strategic... (WSM), effort... Monday. Go... relocate from... to Los Angeles... report to Scott... Pascucci, president... WSM, the catalog... division of Warner Music Group.

Tonos Names CEO

Tonos Entertainment names the online musician network founded by Carole Bayer Sager, David Foster, and Kenneth... *Melinda Newman*

Trans W

ST DEVELOPMENTS

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Featuring *"The Baby"*



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