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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT NOVEMBER 23, 2002

Pressplay, MusicNet To Offer Tracks From All 5 Majors

BY BRIAN GARRITY

NEW YORK—After a year of negotiations to expand their major-label repertoire offerings, competing digital-music services Pressplay and MusicNet revealed that each is now fully cross-licensed to feature songs from all five global music corporations.

Pressplay—the subscription service from Universal Music Group (UMG) and Sony Music Entertainment—announced a deal Nov. 13 with Warner Music Group (WMG) to round out its major-label content offering. The following day,

MusicNet—the service from WMG, BMG Entertainment, EMI Recorded Music, and Real Networks—revealed deals with remaining holdouts UMG and Sony. Previously, listen.com's Rhapsody, an independent service, was the only on-demand subscription business to feature content from all five majors.

Meanwhile, EMI has become the latest major label to offer an expanded slate of singles and albums for sale as digital downloads through a range of e-commerce and subscription partners
(Continued on page 8)



MICHAEL BEBEL
PRESSPLAY

What's Next For Teen Tours?

As Superstars Grow Up, Business Ponders New Generation Of Road Warriors

BY RAY WADDELL

NASHVILLE—With the recent generation of teen-pop titans showing signs of slowing down or changing direction and no clear-cut new stars ready to assume that mantle, the youth-oriented touring business is at a multimillion-dollar crossroads.

While there is much at stake, those with a vested interest in the highly lucrative teen-touring segment express confidence that there is plenty of potential talent in the pipeline—albeit in need of development. What's more, they say the next go-round may well sound decidedly different from the boy bands and teen queens that fueled the most recent boom.

"I think [this genre] has waned a little bit, but I have faith in it," says David Zedeck of Evolution Talent,

agency for Britney Spears, 'N Sync, O-Town, Backstreet Boys, and others. "It has proved that it comes back every three to five years. At what level remains to be seen, but the pop market is very resilient."

Brad Wavra, VP of touring at Clear Channel Entertainment (CCE), shares that belief. "Teen pop is far from dead in the water," says Wavra, producer of some of the most successful youth-oriented tours of all time. He adds that a downturn after such peaks was inevitable. "This is a cyclical business and one that has enjoyed tremendous success with a lot of high-profile artists over the past few years."

For now, it appears that the touring business must look elsewhere for the next multimillion-dollar
(Continued on page 72)



DAVID ZEDECK
EVOLUTION TALENT



BRAD WAVRA
CLEAR CHANNEL

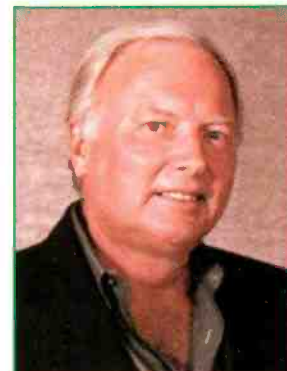


Going Against The Grain, McGraw Fulfills His Vision

BY DEBORAH EVANS PRICE

NASHVILLE—It's a testament to his stature as an artist that Tim McGraw was able to buck country-music protocol and use his own band to record the new album *Tim McGraw and the Dancehall Doctors*, due Nov. 26 on Curb Records.

Nashville's famed Music Row is home to some of the world's best session musicians, and the standard mode of operation for country artists is to record with those
(Continued on page 71)



FRANK WELZER
SONY MUSIC INTERNATIONAL

Int'l Flavor Of The Month: Ketchup

BY CHUCK TAYLOR, LEILA COBO, and GORDON MASSON

"Aserejé," the manic, nonsensical novelty song from Spanish sister trio Las Ketchup, has poured across the world's radio airwaves, ringing in at No. 1 in 21 countries and becoming the biggest international hit of the new century. That's one hot sauce.

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Asia Pacific Quarterly
FOLLOWS PAGE 40



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KIRK FRANKLIN	The Rebirth Of Kirk Franklin
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NICK CANNON

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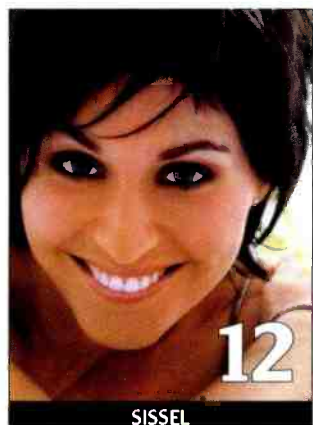
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SISSSEL



Chart Beat

by Fred Bronson

DOLLY'S 'HELLO': There's been no lack of critical acclaim for Dolly Parton's three bluegrass albums, but there has been a lack of one thing—airplay at country radio. That's why nary a track from those three releases has made it onto Hot Country Singles & Tracks—until this issue.

It's not that country radio suddenly decided to add a new Parton song. Most of the airplay for "Hello God" (Blue Eye/Sugar Hill) in the past seven days came from a radio simulcast of the Country Music Assn. Awards on CBS (see Singles Minded, page 59). Parton sang the track from her *Halos & Horns* CD accompanied by Nashville's **Christ Church Choir**. The No. 60 debut of "Hello God" marks the first appearance of Parton on this tally in the 21st century. It's her first song to chart since "Winter Wonderland/Sleigh Ride" (Medley) peaked at No. 70 in January 1999 and the highest-ranking Parton song since a duet with **Vince Gill** on "I Will Always Love You" climbed to No. 15 in November 1995.

The appearance of "Hello God" stretches Parton's chart span to 35 years and 10 months, dating back to the debut of "Dumb Blonde" in the week of Jan. 21, 1967. That's an impressive expanse of time, but it doesn't rank among the top three chart spans for solo female artists. The champ is the late **Patsy Cline**, with 42 years and seven months. **Brenda Lee** is in second place with 40 years and nine months, and **Loretta Lynn** is close behind with 40 years, three months, and one week.

Parton is ahead in another area: "Hello God" is her 106th chart entry. That's the most for any solo female artist. **Reba McEntire** is in second place with 83, and **Lynn** is third with 78. While their chart spans are noteworthy, Lee and Cline have made far fewer chart appearances: 35 and 20, respectively.

MR. & MRS. BROWN: Husband and wife **Bobby Brown** and **Whitney Houston** are both on The Billboard Hot 100. Houston advances 96-94 with "One of Those Days" (Arista), while Brown enters at No. 72 as the featured artist on Ja Rule's "Thug Lovin'" (Murder Inc./Def Jam). It's been a long time since Brown has appeared on the Hot 100. "Thug" is his first chart entry since 1993. "That's the Way Love Is" peaked at No. 57 in May of that year.

PEAK PERFORMANCE: Two revered veteran artists achieve their highest chart numbers of the past 30 years on The Billboard 200. The teaming of **Tony Bennett** and **k.d. lang** sends *A Wonderful World* (RPM/Columbia) onto the chart at No. 41. That's the highest ranking for Bennett since he peaked at No. 18 in 1966 with *The Movie Song Album*. **Johnny Cash** opens at No. 70 with *American IV: The Man Comes Around* (American/Lost Highway). That's his best showing since 1971, when *The Man in Black* topped out at No. 56.

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

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JENNIFER LOVE HEWITT Bare Naked • **VANESSA CARLTON** Ordinary Day • **DIXIE CHICKS** Landslide • **AALIYAH** I Care 4 U • **GINUWINE** Stingy
NORAH JONES Don't Know Why • **CHAD KROEGER** Featuring **JOSEY SCOTT** Hero • **HOOBASTANK** Running Away • **COLDPLAY** In My Place
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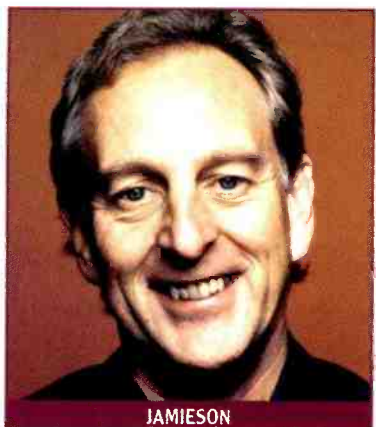
U.K. Industry Has Strong Third Quarter

BPI Says 'Record-Breaking' Q4 Is Needed To Avoid A Sales Decline For The Year

BY LARS BRANDLE

LONDON—The U.K. record industry will have to notch its best sales ever in the run-up to the new year if it is to maintain its record of annual growth.

In its latest report, the British Phonographic Industry (BPI) reveals that following a slump in second-quarter 2002, the market recovered in the July-September period, when the value



JAMIESON

46.8 million units and a value increase of 5% to £217.8 million (\$344 million). Shipments of singles continued to tumble, registering a 9.9% drop in units to an all-time low of 12 million; value dropped 9.3% to £22 million (\$34 million) compared with last year's third quarter.

Overall, the British market was down 3% on the comparable 2001 figures for the first three quarters. BPI calculates that the market needs growth in excess of 4.3% in the final quarter to achieve positive trade results for the full year. That means the current three-month period will have to account for a minimum of 42.8% of this year's revenue—the highest fourth-quarter share since the BPI began measuring on a quarterly basis in 1976. Last year, the final quarter accounted for 41.1% of yearly revenue.

Jamieson says, "With an even more robust lineup [of releases] for the fourth quarter, we can be cautiously optimistic that U.K. music sales may continue to buck the global trend, as world sales continue to suffer from increasing piracy."

Additional reporting by Gordon Masson in London.

of music shipments totaled £240.14 million (\$379.3 million)—a 3.5% increase on the same period last year.

But if the industry is to avoid posting a sales decline for the full year, BPI executive chairman Peter Jamieson warns: "It will need to be a record-breaking fourth quarter."

During the second quarter, shipments fell 15.4% in value terms to £215.3 million (\$328.9 million) compared with the previous year—the first decrease to hit the U.K. recorded-music market in three years (*Billboard*, Aug. 24).

The third-quarter rally was led by an 8.6% rise in album shipments to

In The News

- Bertelsmann reports a third-quarter loss of 384 million euros (\$388 million), as it recorded 370 million euros (\$373 million) in goodwill amortization expenses. The Gutersloh, Germany-based media company had an operating profit of 139 million euros (\$140 million). Revenue was 4.2 billion euros (\$4.24 billion). Through the first nine months of 2002, Bertelsmann's profit was 1.23 billion euros (\$1.24 billion), helped by a gain on the sale of its stake in AOL Europe back to AOL Time Warner but reportedly reduced by a provision for its pending purchase of Zomba. Revenue was 13 billion euros (\$13.1 billion).

- Enrique Fernández has resigned as executive director of the Latin Academy of Recording Arts and Sciences (LARAS). National Academy of Recording Arts and Sciences (NARAS) spokesperson Ron Roecker confirmed Fernández's departure but did not have any comment on who would succeed Fernández. Sources say the LARAS board is in conversations with Gabriel Abaroa, vice chairman of the organization's board of trustees and former CEO of IFPI Latin America. Neither LARAS nor NARAS representatives would confirm this information. Fernández, a former *Billboard* Latin music editor who had held the LARAS post since May 2001, will become features editor at *The Miami Herald* beginning in January 2003.

- Clear Channel is ramping up its lobbying efforts. Andrew W. Levin, former minority counsel to the House Committee on Energy and Commerce and chief telecommunications advisor to House Energy and Commerce ranking member John D. Dingell, D-Mich., becomes Clear Channel Communications senior VP of government relations, based in Washington, D.C. Levin is a lawyer/CPA and in 2001 was a candidate for the open Democratic commissioner seat at the Federal Communications Commission.

Camelot Founder David Was A 'Smart Operator'

BY ED CHRISTMAN

NEW YORK—The death of Camelot Entertainment founder Paul David last week left his colleagues and vendors hailing the man as a great competitor and a visionary for his sale of the 364-unit chain just before discounters would batter music specialty retailing. David, who was 80, died Nov. 7 of degenerative heart disease at his home in Jackson Township, Ohio.

Pete Jones, president of BMG Distribution and Associated Labels, says David "was a thorough gentleman, one of the smartest operators, with timing so exquisite he should have been a musician."

David began in the music business as a wholesaler in 1956, when he borrowed \$400 from one of his brothers and began selling records out of the trunk of his Buick, racking drug stores and other area retailers with fixtures that were made by local Amish craftsmen. He opened his first Camelot Music store in 1970 and grew it to 364 stores, before selling it to Investcorp in 1993 for about \$385 million. Camelot subsequently suffered a bankruptcy and was sold to Trans World Entertainment.



DAVID

Russ Solomon, chairman emeritus of Tower Records, says of David: "He ends up being absolutely the smartest one of all [of] us old record guys in that he made the big score. On top of that, he was a nice, classy man who made his employees happy, too."

Jeff Lehman, president of Aramar Capital, was one of the investment bankers who helped David sell Camelot to Investcorp. He says, "Paul was a man of unparalleled integrity. His first priority was to do right by people, and that came back to help in many ways—not the least of which was the significant exit value of Camelot."

"On top of that, he went with a financial group so that it would preserve employment opportunities for the Camelot staff and give them a chance to make money through equity ownership, which would not have been the case if he sold to an industry player."

The National Assn. of Recording Merchandisers (NARM) has established a scholarship in his memory. Checks should be made payable to the NARM Scholarship Foundation at 9 Eves Dr., Suite 120, Marlton, N.J. 08053.

A LOOK AHEAD

Jay-Z To Top Half-Million In Sales

BY GEOFF MAYFIELD

LOS ANGELES—Jay-Z appears set to establish a career-high sales week, as chart prognosticators predict *The Blueprint 2: The Gift & The Curse* (Roc-a-Fella/Def Jam) will surpass 600,000 units.

That total would make Jay-Z a lock to notch his fifth No. 1 next issue on *The Billboard* 200 and his sixth on Top R&B/Hip-Hop Albums. His best sales week to date belongs to one of those chart-toppers, *The Dynasty Roc La Familia*, which blew through 558,000 copies during its first week in November 2000, narrowly beating OutKast's *Stankonia* (Arista). His last solo studio album, *The Black Album*, hit stores last year on Sept. 11, the day of the terrorist attacks in New York and Washington, D.C. Despite that,

the title opened to the tune of 426,500 units—more than enough to reach No. 1.

First-day numbers culled by sales executives from a sample of key chains suggest that Missy "Misdemeanor" Elliott will build next issue's second-highest new entry with *Under Construction* (the Gold Mind/Elektra) at about 240,000, while Pearl Jam's *Riot Act* also has a chance to beat 200,000.

TLC's first Arista album since the death of Lisa "Left Eye" Lopes, *3D*, is expected to start in the neighborhood of 150,000-175,000, as will a World Wrestling Entertainment compilation. New sets from 3 Doors Down (MCA) and Elton John (UME/Universal) may also open above 100,000 units, the latter aided by a TV direct-marketing campaign.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	618,956,000	539,366,000	(↘12.9%)
Albums	590,527,000	528,614,000	(↘10.5%)
Singles	28,429,000	10,752,000	(↘62.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	548,000,000	501,685,000	(↘8.5%)
Cassette	41,379,000	25,579,000	(↘38.2%)
Other	1,148,000	1,350,000	(↗17.6%)

OVERALL UNIT SALES

This Week	13,135,000	This Week 2001	14,765,000
Last Week	12,143,000	Change	↘11.0%
Change	↘8.2%		

ALBUM SALES

This Week	12,959,000	This Week 2001	14,429,000
Last Week	11,962,000	Change	↘10.2%
Change	↘8.3%		

SINGLES SALES

This Week	176,000	This Week 2001	336,000
Last Week	181,000	Change	↘47.6%
Change	↘2.8%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2001	2002	
Chain	317,074,000	271,171,000	(↘14.5%)
Independent	85,142,000	68,381,000	(↘19.7%)
Mass Merchant	170,131,000	171,119,000	(↔0.6%)
Nontraditional	18,179,000	17,942,000	(↘1.3%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2001	2002	
City	137,286,000	121,734,000	(↘11.3%)
Suburb	246,365,000	219,504,000	(↘10.9%)
Rural	206,876,000	187,376,000	(↘9.4%)

ROUNDED FIGURES

FOR WEEK ENDING 11/10/02

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



DIXIE CHICKS
VOCAL GROUP OF THE YEAR



MARTINA McBRIDE
FEMALE VOCALIST OF THE YEAR

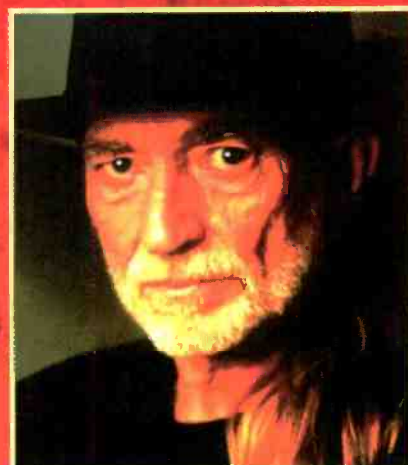


BROOKS & DUNN
VOCAL DUO OF THE YEAR



KEITH STEGALL
SINGLE OF THE YEAR &
ALBUM OF THE YEAR

BMI

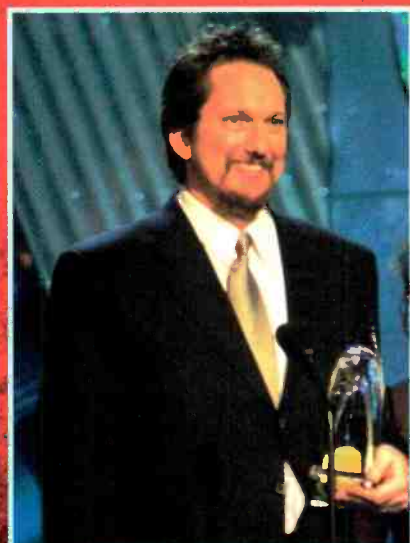


WILLIE NELSON
VOCAL EVENT OF THE YEAR

CONGRATULATES OUR

CMA AWARDS

WINNERS



JERRY DOUGLAS
MUSICIAN OF THE YEAR



RASCAL FLATTS
HORIZON AWARD



EDDIE STUBBS (WSM-AM)
BROADCAST PERSONALITY
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ALAN JACKSON

on his Well-Deserved Success and

We Salute Lee Ann Womack and Brad Paisley



BILL CARLISLE



PORTER WAGONER

HALL OF FAME

(top photo: Spencer Green)

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Liquid, Alliance Scrap Merger Plans

'Significant' Shareholder Opposition Thwarts Union

BY MATTHEW BENZ

NEW YORK—Digital-music company Liquid Audio and physical distributor Alliance Entertainment Corp. (AEC) have terminated their planned merger (*Billboard*, June 29).



AEC president/CEO Eric Weisman did not return calls for comment either. A spokesman for the Yucaipa Cos., AEC's controlling shareholder, declined to comment.

Many shareholders who opposed the merger want Liquid to close and distribute to shareholders its cash—\$81 million as of June 30, or about \$3.50 per share.

With only \$286,000 in revenue in the first half of 2002, Liquid has laid off staff, including senior VP of content development and label relations Dick Wingate; 30 employees remain. In October, the company sold 16 technology patents and pending patent applications to Microsoft for \$7 million in cash.

Meanwhile, the fate of AEC's digital-music business is unclear, including that of its RedDotNet kiosk business, which it said in mid-June it would spin off along with its All Media Guide to prepare for the merger.

Liquid Audio went public in July 1999 at \$15 per share. Its stock, which once traded as high as \$48.19 per share, was trading at \$2.75 per share as of Nov. 14.

In a statement, the firms say they still support "the strategic aspects of the merger," which would have given AEC a public stock listing. But because "a significant percentage of Liquid Audio stockholders have publicly expressed opposition," termination "is in the best interests of both parties."

Liquid will pay AEC a \$2.1 million break-up fee. Liquid board member James Mitarotonda says the board is now exploring "all alternatives to maximize shareholder value"; he declined to elaborate.

A Liquid spokeswoman did not return calls for further comment.

Pressplay, MusicNet Expand

Continued from page 1

in addition to MusicNet and Pressplay, including Alliance Entertainment, Ecast (owner of Rio-Port), Liquid Audio, Rhapsody, Roxio, and Streamwaves.

Since their advent, the commercial digital-music services have come under criticism for their limited content and functionality. With the new deals, they are beginning to make headway in their attempts to build catalogs that can compete with unauthorized peer-to-peer (P2P) networks.

"The biggest hurdle for us on the consumer side has been a question of, When are we going to have all this great content available?" Pressplay president/CEO Michael Bebel says. "Now we're getting beyond that."

DEVELOPING THE MARKET

MusicNet CEO Alan McClade adds, "We've laid down the necessary foundational pieces to begin to commercialize this sort of service. The next step is taking it to the market." A fully cross-licensed MusicNet paves the way for distribution partner AOL to launch its version of the service by year's end, as previously projected.

Digital-music executives point out that such deals are proof that the legitimate online marketplace is really beginning to develop—slowly but surely—to the benefit of the

commercial market as a whole. Bebel says, "All these ships are going to rise together over the near term."

EMI senior VP of new media Jay Samit says that the addition of more content from the majors into the market is key to that development. He says, "If you ask consumers why they've so far tuned out [commercial services], the major complaint is [there is] not enough content."

In response, EMI is making "tens of thousands" of songs available for sale as downloads. WMG and BMG recently announced similar expanded offerings, and a far-reaching download program from UMG is pending. Such initiatives are also underpinning expanded content and functionality in subscription services.

All the major-label content initiatives enable consumers to purchase permanent downloads, which can then be transferred to portable devices or burned to a blank CD. This is likely to boost both à la carte sales and the subscription business. A lack of portability has been a running complaint about commercial digital-music offerings since their debut.

Tracks for permanent download generally sell for 99 cents each and wholesale from 68 cents-78 cents apiece.

That said, the size of catalog available for commercial distribution still pales in comparison with what is available for free via file-swapping services.

What's more, repertoire from some of the biggest acts—including the likes of WMG's Madonna and EMI's Radiohead and the Beatles—is not available for sale digitally.

But label representatives say the majors are making steady progress in getting top artists to participate in dig-

ital-distribution efforts. UMG recently announced an improved economic model for download royalties—including the elimination of certain standard deductions—to drive increased participation from its acts (*Billboard*, Oct. 26).

PAYING ATTENTION

Samit says download programs like EMI's are a reflection that majors do listen to consumer preferences on the delivery of music. As part of its new program, EMI is raising the bar by making some tracks available for sale as digital singles upon their issuance to radio, instead of waiting for the CD release.

Bebel says that with a full gamut of rights—ranging from content to portability—subscription services like Pressplay are now "in a position to really deliver the service we've always wanted to."

How consumers will respond to such offerings will largely play out next year, McClade says. "The business hasn't really started yet. Next year will be the first year."

It remains to be seen whether such services are compelling enough to draw consumers away from P2P networks.

Bebel says, "What this boils down to at the end of the day is [whether there is] enough value in a legitimate product to make a consumer interested enough to put his/her money in the slot. Our expectation is we'll get a strong response, even though there will still be file-sharing alternatives in the marketplace for some time to come."

Holiday Chart To Return Next Week

Billboard will add 10 positions to Top Holiday Albums when the seasonal chart returns in the next issue. The 50-title chart, based on sales data from Nielsen SoundScan, will appear every other week through the issue dated Jan. 11, 2003.

The holiday chart, which ran at 40 positions in past years, will alternate with the Top Pop Catalog Albums chart. Both of those charts will be available to subscribers of Nielsen SoundScan, *Billboard* Information Network, and *billboard.com* during the weeks they do not appear in the magazine.

Although Top Holiday Albums is dominated by Christmas titles, Hanukkah- and Kwanzaa-themed sets are also eligible to appear on the chart. While seasonal titles are only eligible to appear on the *Billboard* current-albums charts—including The *Billboard* 200—during the first year of release, Top Holiday Albums includes both new and catalog entries.

GEOFF MAYFIELD

Executive Turntable



SIRULNICK



CALDERONE



FINCH

MUSIC VIDEO: Dave Sirulnick assumes additional duties as executive VP of news and production for MTV in New York. He will now take on a larger senior programming role.

MTV also promotes Tom Calderone, previously senior VP of music and talent programming, to executive VP of music and talent programming in New York; Lois Curren, previously senior VP of series and movie development, to executive VP of series and movie development in Los Angeles; and John Miller, previously senior VP of series and animation, to executive VP of series and animation in Los Angeles.

PUBLISHING: Pat Finch is named VP/GM of Zomba Music Publishing in Nashville. He was VP of creative for Famous Music.

Sony/ATV Music Publishing promotes John Buckner, previously associate director of U.S. accounting, to director of U.S. accounting; Dennis Cavenny, previously manager of the

Global Royalty Center, to associate director of the Global Royalty Center; Amanda Kepley-Fuller, previously copyright assistant, to copyright analyst; Greg Matthews, previously creative assistant, to creative coordinator; Michael Riggs, previously manager of U.S. licensing and global income tracking, to associate director of U.S. licensing and global income tracking; Jeff Smarr, previously manager of U.S. copyright, to associate director of U.S. copyright; Debbie Tenpenny, previously director of creative services administration, to senior director of creative services administration; and Maria Williams, previously manager of royalty administration, to associate director of royalty administration. They are based in Nashville.

RECORD COMPANIES: Andrew Klein is named sales and marketing director for Snow Music in New York. He was sales director of Ellipsis Arts & the Relaxation Co.

Ryko Hires Regis, Acquiring Restless

BY MARGO WHITMIRE

LOS ANGELES—As part of a plan to expand its artist roster and acquire more labels, New York-based Ryko Label Group (RLG) has named industry veteran Joe Regis as president.

Based in Los Angeles, the former president and co-founder of Restless Records will manage RLG's operations, including A&R, marketing, and sales for its New York, Boston, and Philadelphia offices.

"Things have been put into place for a terrific period of growth," Regis says, referring to Ryko's recent position as a stand-alone company after its de-merger from Palm Pictures in July last year. "We plan to take advantage of all the resources available to become a meaningful

alternative to the major-label system for career-oriented artists."

Under the helm of chairman/CEO Sam Holdsworth and president and co-founder Arthur Mann, those resources include Ryko Distribution, Rykomusic, and Rykodisc (home to the catalog of Frank Zappa and such artists as Kelly Willis) along with the Hannibal, Gramavision, and Tradition labels.

Ryko is currently completing the acquisition of the Restless Records catalog from Regis and co-founder William Hein, which includes the Twin/Tone label and titles by such acts as the Jayhawks, Soul Asylum, and They Might Be Giants.

Restless, whose releases were previously distributed by BMG, will remain an active label within RLG.



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ARTISTS & MUSIC

After Speed Bumps, Cornell/Rage's Audioslave Prepares To Cruise

BY WES ORSHOSKI

If someone were to draft a how-to manual on forming a rock supergroup, it might behoove them to take note of the lessons learned by Audioslave this year.

The in-your-wildest-dreams quartet comprising ex-Soundgarden frontman Chris Cornell and three-quarters of Rage Against the Machine—guitarist Tom Morello, bassist Tim Commerford, and drummer Brad Wilk—could pass along some advice on keeping your demos under wraps (and off the Internet) and preventing outside voices from causing a brief band break-up.

The members of Audioslave have weathered both this year: Cornell left in March only to return a short time later, and what Morello describes as “very incomplete, rough sketches” of 13 songs surfaced on the Web in May.

Both issues are playing key roles in Epic's promotion and marketing of the band's eponymous album. While conventional wisdom might suggest that a project like this nearly sells itself, Epic—Rage's label home for its entire nine-year career—finds itself having to overcome these issues in hopes of turning them into no more than speed bumps.

To help spread the word that the demos leaked on the Internet (a copy was made at some point when the band was digitally sending demos from Los Angeles to Cornell in Seattle) bear little resemblance to the actual album that arrives Tuesday (19), VP of marketing Chris Poppe says that for the first time she has hired three street teams. In addition, prior to officially releasing the song “Cochise” as the project's first single, senior VP of promotion Joel Klaiman adds that the label sent radio two 15-second snippets of the tune to let programmers decide for themselves.

Also just sent to radio (rock, modern-rock, college) was an interview disc on which the band discusses all aspects of the new group and emphasizes that Audioslave is not merely a side project.

Despite the impression that Cornell's brief departure may have left, Morello insists, “This is not a one-off; it is as much a band as any to ever step into a studio and walk onto a stage.” Noting that the band hopes to announce a tour soon, he attributes that departure to there being “too many managerial cooks in the kitchen.” The band has now shed its separate management teams for one company—the Firm, based in Los Angeles.

Cornell's exit was the first speed bump in a union that had been, until that point, wonderfully compatible and surprisingly prolific.



After Rage frontman Zack de la Rocha finally exited the band (in October 2000) to embark on a solo career—the threat of which Commerford says hung over the group like a cloud for most of its career—the three ex-Ragers convened with Cornell at an L.A. rehearsal space at the urging of the record's eventual producer, Rick

Rubin. “It was like when you read about that first Led Zeppelin rehearsal,” Morello says, “where all of a sudden, you just can't believe what's coming out of the speakers.”

In eight months, he adds, the Rage guys wrote more songs than they wrote in eight years with their former band.

“We're talking about *years* that we didn't do anything,” Commerford seconds. “We just waited to make our next record.” As a result, the bassist says he initially found himself doubting the new band and its new material. “It happened so easily that it felt like a cop-out. It was like, ‘This is too easy to call this a band this quick.’”

Cornell's departure, Poppe notes, ultimately kept people talking about the band and wondering if its collaboration would ever see daylight, which she says is probably why video programmers across the board are embracing the clip for “Cochise.” Klaiman adds that radio's acceptance of the song, and new cuts from Pearl Jam and Nirvana, is perhaps proof that programmers are “looking for superstar bands” and less rap-rock.

Shaver's 'Freedom' On New Label Young Imprint Compadre Gives 'Legend' A Home

BY RAY WADDELL

NASHVILLE—Veteran country outlaw meets up-and-coming label entrepreneur with Billy Joe Shaver's debut release on Compadre Records.

Shaver's latest, *Freedom's Child*, is due Tuesday (19) on Houston-based Compadre, a label helmed by Brad Turcotte. Now in his final year of law school, Turcotte formed Compadre a little more than a year ago to release a brace of compilations and to become educated in the field of song licensing. Along the way, he met producer R.S. Field, who in turn led to Shaver coming on board.

“Billy Joe Shaver is a legend, and we want this record to be our calling card,” Turcotte says. “He's one of the most remarkable men I've ever met.”

For his part, Shaver has seen enough to be impressed with his new label home. “I love 'em,” he says. “They're good to me, and they do what they say they're gonna do, like give me a video. [Video is] the only thing us older fellas have got as an avenue to get songs out there.”

Produced by Field, *Freedom's Child* is Shaver's first release since the death of his son and guitarist, Eddy Shaver; the pair toured and recorded together as Shaver. Like previous Billy Joe Shaver projects, the new album showcases well-written, deeply honest songs that cover a range of big-picture themes including love, loss, redemption, and patriotism, seasoned with humor and Shaver's unique turn of phrase. Throughout, Shaver's estimable songwriting chops remain very much intact.

“Songs are all over the place—I don't know how anybody could go dry,” Shaver says.

He adds that Field is adept at showcasing his work, calling the producer “the type of guy that, if you were an artist and had paintings, he'd know exactly where to hang 'em in the gallery. He knows how to line things up.”

Field is the one who enticed a distraught Shaver to re-enter the studio after his son's untimely death. “I wouldn't have done it if he hadn't kept goading me,” Shaver says. “I

was about ready to quit making albums.”

Material on *Freedom's Child* ranges from sparse, melodic turns—like the make-it-work romance of “Hold On to Yours (And I'll Hold On to Mine)” and “We”—to midtempo alt-country rockers like the title cut and the Johnny Cash-styled shuffle “That's Why the Man in Black Sings the Blues.” Of the latter, Shaver says, “I pretty much tried to say what I thought John would say. I tried to talk like him. I got as close as I could, and we recorded this on the first take.”

Other highlights include the perfectly rendered, ill-fated romance “Day by Day,” the fiddle-laced, backwoods country of “Wild Cow Gravy,” and the bar-room rave-up “That's What She Said Last Night,” with the latter boasting a wealth of sly double entendres about subjects including diminutive cell phones. (Shaver observes, “A cell phone is about the only thing a man will brag about bein' smaller.”)

An unbilled gem on the record is “Necessary Evil,” a hidden track featuring a solo Eddy Shaver blues-guitar performance. “He was out there in the garage, just him and his amp, and I said, ‘You ought to get this down.’ I'm glad he did; it's

stronger than nine acres of garlic.”

Turcotte says the label isn't trying to “reinvent the wheel” in marketing Shaver. “This is his first solo release in almost 20 years, and I can't say we're marketing a record so much as marketing a person,” he says. “He hasn't been accepted commercially, but his songs have.”

For his part, Shaver leaves the marketing efforts to his label. “It's outta my hands now and into theirs,” he says.

Americana radio knows what to do with Shaver. KNBT New Braunfels, Texas, PD Mattson Rainer says, “He's very much a staple artist in our format. He's an Americana icon. If you play Americana, you gotta play Billy Joe Shaver.”

Shaver owns his own publishing and is booked by the Davis McLarty Agency. He was close to finalizing a new management deal at press time.



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Sissel Makes Bid For U.S. Stardom

After 14 Years And Sales of 8 Million, Norwegian Is Ready To Be Discovered Stateside

BY CHUCK TAYLOR

NEW YORK—Pure, angelic, and haunting are words often used to describe the voice of Sissel. But ask the graceful Norwegian singer/songwriter to affirm the qualities that have led to sales of 8 million albums at home, and she sits, repositions, and looks positively baffled.

"I want my voice to be soulful, to come from the heart, and I know that when I've accomplished that feeling, we're in the right place," Sissel begins. "But I can't describe it. It's high, I'm a soprano, I like singing classical, I like singing more ethnic music..."

She pauses for a moment, then continues, "We all use music for different occasions—when we clean the house we want energy, and there are times we want to relax. I guess my music is on the stress-less side."

A WILDLY VARIED CAREER

The 12 songs on *Sissel*, her first full-length U.S. release (issued Oct. 2 on Decca), fuse a host of organic influences—including pop, folk, and classical—all of which the artist has mastered in her wildly varied career. She has collaborated with the likes of Plácido Domingo and the Chieftains, performed at the 1994 Winter Olympics in Norway, provided the eerie vocals for James Horner's score to *Titanic*, sang the chorus on Warren G's overseas rap hit "Prince Igor, the Rhapsody," and released more than a dozen solo albums around much of the world, the first in 1989.

Sissel's journey to the U.S. was made easier when overseas label PolyGram merged with Universal. "We realized



'We all use music for different occasions—when we clean the house we want energy, and there are times we want to relax. I guess my music is on the stress-less side.'

—SISSEL

that we had an undiscovered, brilliant artist who needs our attention," says Chris Roberts, head of Universal Classics Group. "My mission became to focus on her talent, see who the artist is, get in touch with what she wants to do, and see where we can combine efforts to create success."

Roberts matched Sissel with veteran producer/engineers Elliot Scheiner and Rob Mounsey in New York, and worked toward stamping an album of original songs and covers with the singer's bell-clear vocal imprint.

The album leads with the tender lullaby-like "Sarah's Song," which Sissel co-wrote about the beauty of motherhood—uniquely from an infant's perspective—and moves to the sumptuous, assuring "All Good Things" and a cover of the traditional American folk song "Shenandoah," as well as a simple, glittering reading of Neil Sedaka's "Solitaire."

"There has to be a place for music that is listenable, sophisticated, and accessible to an adult audience," Roberts says. "Sissel is a bit of a chameleon, with a Judy Collins or Joan Baez innocence, but also reflections of Sarah Brightman. And she rings true with both styles of music."

For Sissel's part, "these are all songs that I'm very fond of and relate to. I hope they allow people to disappear for a moment. They put me in a wonderful mood; they soothe me. I hope this record makes people happy."

FOCUSING ON AWARENESS

Decca intends to spread the simple pleasures of Sissel methodically, first with a two-week mini-tour through a half-dozen major U.S. markets at Borders Books & Music. A *Good Morning America* TV appearance with Domingo and an NPR segment are also on the books next month, and an hour-long solo special is in development for 2003. "This is an old-fashioned, one-on-one approach," Roberts says. "We're less concerned with having a hit than getting across all that Sissel is really about."

Sissel adds, "The most important thing for me with this album is to get something started. I wouldn't mind touring some intimate venues. I can go home to do the bigger places."

In fact, following her U.S. promotional duties in the fall, Sissel will return to her high-profile career in Norway for a spare-no-expenses televised concert, featuring a full orchestra and numerous guest stars.

Wherever she is, Sissel is at a point in her career—after 14 years—where she takes it all in stride. "I was asked to come to America when I was 18 and I said, 'No.' Now, it feels like the right time to be here. I work hard when I'm working, but I'm much more relaxed now. It's important to enjoy what you're doing—and I am, every minute."



HAVE A LITTLE HEART: Add *Heart* to the long list of veteran rockers (the Rolling Stones, Elvis Presley, Fleetwood Mac, David Bowie, etc.) who are releasing terrific retrospectives this holiday season. *The Essential Heart*, out Nov. 26 on Epic/Capitol/Legacy, blends the best of Ann and Nancy Wilson's Mushroom/Portrait/Epic and Capitol material and is a reminder of just how potent and innovative the sisters' testosterone-fueled rock was.

The Wilsons selected the 37 tracks for the \$24.98, two-disc set, reaching for a blend of hits and lesser-known favorites. "We kind of plowed through everything," Ann Wilson says. "When you do that, the ones that mean something come through immediately and on the second run through, the cool ones rise to the surface, like 'Ring the Bells' and 'The Road Home.' That's why it's the essential collection—it's not just the hits, it's what we like."

She admits, "It took the people at the labels a while to see who was going to put it out and see how to hammer out the business side of it. It's pretty amazing it worked."

Jeff Jones, senior VP of Legacy Recordings, says the label knew the set would be much stronger if it included Heart's Capitol tunes. "So [Legacy and Capitol] haggled, we negotiated, we went back and forth, and it ended up being an Epic/Legacy title, but it's a 50/50 joint venture with Capitol." The two entities are working together on marketing the project.

"As the seminal female hard-rock band whose career spanned the '70s through the '90s, it was important that everyone work together to provide Heart an opportunity to have such a fully expansive career retrospective," says Jay Krugman, senior VP of marketing for EMI Special Markets, the division that oversees Capitol's catalog efforts. "We're involved in supporting the promotion, marketing, and [retail] aspects of the campaign, as well as supporting the great amount of promotion [Heart] is doing."

The Wilson sisters will be featured in a Dec. 13 pay-per-view concert (taped in August) and will appear on VH1 and a number of TV shows to promote the project, including *48 Hours*, *Entertainment Tonight*, and *Extra*.

The Essential Heart features liner notes from Kelly Curtis, now best-known as Pearl Jam's manager. In an earlier life he was Heart's publicist. "We've known him since he was 12," Wilson says. Additionally, the artwork comprises unpublished photos that span the band's career.

Wilson's favorite song of the bunch is the hard-charging "Barracuda." "It's still relevant in the world today, the

edginess and angst of it," she says. "It's still 'Don't try to run my life, Mr. Male-Dominated Business Guy.'"

The Essential Heart kick-starts a new period of activity for the sisters, who are working on a new album, their first of all-new material since 1993's *Desire Walks On*. "Nancy had been doing a bunch of scoring for the last bunch of years," Wilson says. "All the time that she was working with Cameron [Crowe, Nancy Wilson's husband], we were talking about when she was finished we'd do another Heart record. He's writing another script, so



PHOTO: BOB GRUEN/STAR FILE

she's got the time."

Wilson says the sisters were also spurred on by the reaction given their new tunes on tour this past summer.

"We road-tested five of the songs. We were really picky and choosy with the ones we chose live, and they went over well. I think we might be a little more in tune with our people than we have been in other times. It's just great when you write new stuff, written from your soul, and people jump up and down when they hear it."

No word yet on what label will release the set. Wilson says, "We're just going to go down our path and when we get it done, we'll show it to people and see who salutes."

In the meantime, Jones says Legacy is looking at reissuing Heart's Epic catalog with previously unreleased material added to the remastered discs.

As one of the first female rockers who wrote her own material and played her own instrument, Wilson has a unique, and somewhat sad, perspective on the role of women in music today. "I think it's harder for female rockers than when we started," she says. "The bar is much higher. They have to make original music and perform it and look like porno stars. They have to look completely perfect. That wasn't a constraint put on us at the end of the '70s. I see these women dancing as fast as they can backward in high heels. I'm amazed at how they do it. I don't envy their planned obsolescence."

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Rockin' Mama. Las Vegas-based band Mama Zeus is making national noise with its Zeus Music release *Blue Soul Fire*, which has spawned the college radio hit "Over & Over." "It's been gratifying to see our music build an audience," front-woman/songwriter Nicole Sottile says. The band is currently working on its next CD. Pictured, from left, are Bill McClearly, Charlie Vantine, Sottile, Vinny Castaldo, and Tony Breit.



A Different Kind of Soul. Los Angeles artist Vonyse is developing a following for a sound that she calls "altered-native" soul: a combination of R&B, rock, jazz, and funk. "I'm drawn to all types of music," she says, "and what I hear inside my head is a transformation of so many influences." Vonyse is currently promoting her Making Change CD *When Sleeping Giants Wake*.

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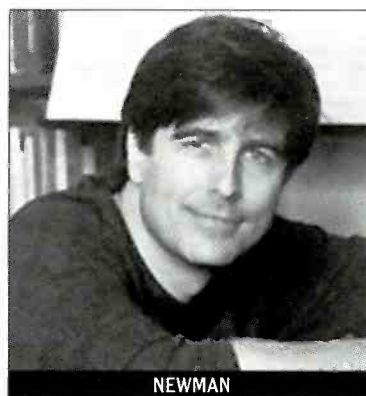


by Carla Hay

TV GUIDE COLLECTION: If you could pick the best TV themes of the past 50 years, what would they be? Such was the question faced by the people behind the CD compilation *TV Guide's 50 All-Time Favorite TV Themes*. TVT Records, which released the CD, is promoting the set as "a definitive collection because it spans 50 years up until the present," TVT product manager **Carmelita Morales** says. "Most TV-theme compilations don't have such a wide time span."

The CD celebrates *TV Guide's* 50th anniversary this year. A regular edition of the CD was released Oct. 29, and a limited edition is due Tuesday (19). The limited edition is packaged in a box that includes collector's trading cards for the *TV Guide* covers of every TV program represented on the CD.

The 50 songs on the CD were chosen primarily by *TV Guide* editors as the best TV show theme of each year, from 1952-2002. The songs include the themes to *I Love Lucy*, *The Honeymooners*, *Leave It to Beaver*, *The Flintstones*, *The Addams Family*, *Gilligan's Island*, *Batman*, *The Monkees*, *Hawaii Five-O*, *The Brady Bunch*, *Sesame Street*, *All in the Family*, *M.A.S.H.*, *Happy Days*, *The Jeffersons*, *The Muppet Show*, *Lavender & Shirley*, *Miami Vice*, *Cheers*, *The Cosby Show*, *Moonlighting*, *The Simpsons*, *Friends*, *Law & Order*, *Sex and the City*, *Malcolm in the Middle*, and *Six Feet Under*.



NEWMAN

The *Six Feet Under* theme won this year's Emmy Award for main title theme music. *Six Feet Under* composer **Thomas Newman** talked about his writing style at last month's Hollywood Reporter/Billboard Film & TV Music Conference: "I like to make procrastination an asset. The thing you want to sell most as a composer is your delight in what you do. The wish I have creatively is to ask myself, 'If I were in the audience, what will make me pay attention?' I encourage anything that doesn't feel obsequious."

TVT (an acronym for Tee Vee Toons) has its roots in TV themes: The label's first release was 1986's *Television's Greatest Hits*, which turned into a successful CD series of the same name. TVT president/founder **Steve Gottlieb** says: "I thought I knew everything about TV themes. But the stories, trivia, and interviews that the folks at *TV Guide* have packed into this collection have shown me a thing or two."

"We knew having the *TV Guide* name would automatically bring brand-name recognition for this CD," Morales adds. "The album's cover and liner notes feature *TV Guide* covers from the past 50 years, and that appeals to fans of the magazine. We wanted to tap into the nostalgia aspect of it."

As part of a cross-marketing campaign, *TV Guide*, tvguide.com, and the TV Guide Channel have all run ads and feature stories about the CD. On tvguide.com, TVT held a 30-day contest to give people a chance to win the limited-edition version of the CD.

Morales says, "Since there are a lot of *TV Guide* collectors, we wanted to offer a special limited-edition package that has mini-*TV Guide* covers. It's an added bonus for those who want a collector's item beyond the CD."

"We have promotional giveaways with several radio stations who are having 'name that TV theme' contest giveaways of the CD," she continues. "We've also hit the online TV theme sites to spread the word about the CD." TVT has also joined forces with Movie Tunes to bring a "name that TV theme" game to promote the CD in movie theaters throughout December. The compilation has gotten additional exposure on *Entertainment Tonight*, *Access Hollywood*, and on several local morning shows.

As comprehensive a collection as the *TV Guide* CD is, TVT is still planning more TV theme albums. Morales says that three new sets due out next year are compilations for game shows, urban/African-American TV programs, and a millennium collection.

ON THE HORIZON: Sources say that Elektra Entertainment is planning a soundtrack to the WB's *Smallville*. The release date and track listing have yet to be determined, but the set will no doubt include *Smallville's* theme song, "Save Me," performed by Elektra rock band **Remy Zero**. . . The Fox network tells us that there will be a *Fastlane* soundtrack, due out next year on a record label to be announced.

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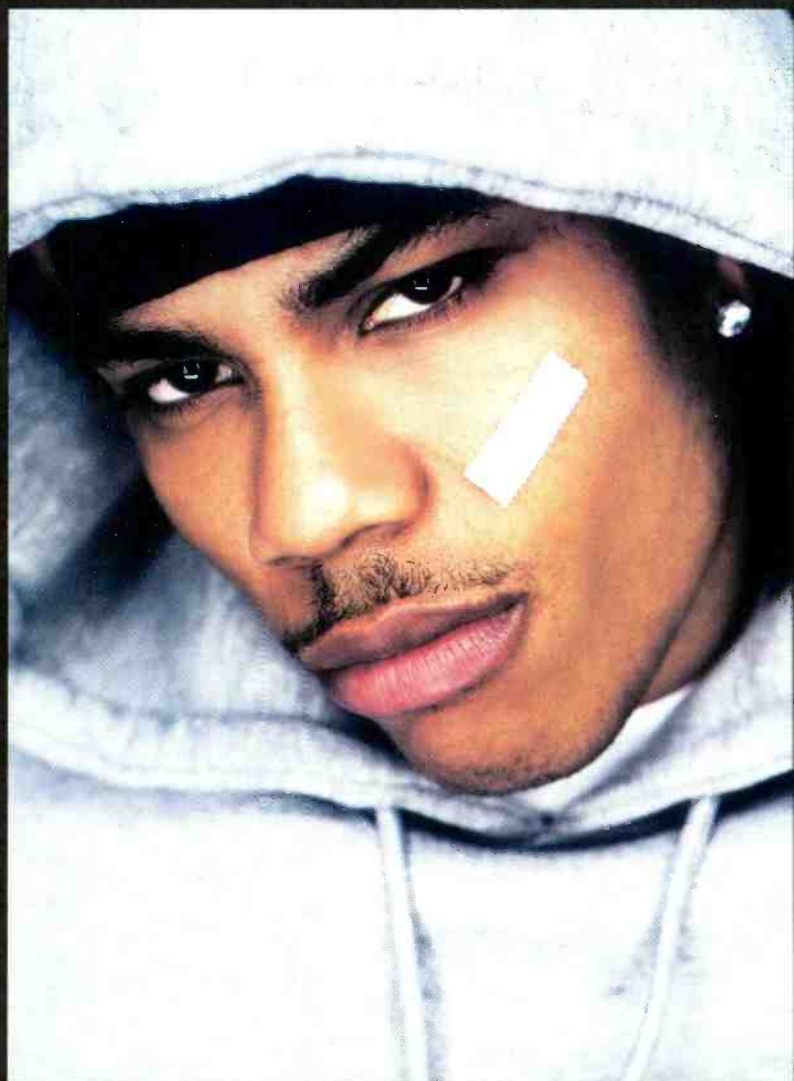
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'Light' And Hip-Hop Cameos Propel Sean Paul's VP/Atlantic Debut

BY RASHAD HALL

NEW YORK—It seems unlikely, but one of the most highly anticipated albums of the fourth quarter comes from an artist who was relatively unknown last year. What's even more surprising is that said performer is a reggae artist. That's the position that newcomer Sean Paul finds himself in. Having built a solid fan base during the past seven months with lead single "Gimme the Light," Paul has just made his VP/Atlantic Records debut, *Dutty Rock* (issued Nov. 12).

"This is the first time, since Bob Marley, that an artist has exploded onto the scene in such a huge way without compromising or trying to

co-opt the musical ingredients that have been indoctrinated into the producer sensibilities to have mainstream success," says Atlantic Records co-president Craig Kallman. "This is a pure dancehall record that has exploded in this country on its terms. This will be a phenomenal explosion both for Sean and a genre that has been bubbling under and gaining tremendous momentum from the streets year after year."

VP Records VP of marketing Randy Chin agrees. "We've done artists' albums before, including Beenie Man's *Many Moods of Moses*, but this album is almost on a different level in terms of Sean's appeal at radio and video. The stars

just seem to be in alignment in terms of all the different things happening in the right sequence."

LIGHTING THE WAY

Paul owes much of his success to the growth of "Gimme the Light," which also served as the lead single for VP's *Reggae Gold 2002*. The single currently rests at No. 5 on the Hot R&B/Hip-Hop Singles & Tracks chart and at No. 9 on The Billboard Hot 100. The single is also at No. 3 on the Hot Rap Tracks chart.

"I've had a few other hits—'Hot Gal' featuring Mr. Vegas and 'Deport Dem'—and I noticed that people liked the songs but they couldn't always understand certain

things I was saying," says Paul, who publishes through Dutty Rock Music Publishing (ASCAP). "Since I wanted to cross over into the hip-hop world, I figured I should start writing songs that hip-hop heads would be able to pick up easier. That's why 'Gimme the Light' is so successful. It has a good melody, it's on a straight dancehall rhythm, and people can identify with the words."

WALKING A REGGAE/HIP-HOP LINE

VP Records VP of A&R Murray Elias believes that Paul, who is managed by Jeremy Harding for Kingston, Jamaica-based 2 Hard Records, can walk the fine line between reggae and hip-hop unlike anyone else.


"We wanted to keep Sean true to his dancehall roots," Elias notes.

works for them."

At the same time, Elias acknowledges the importance of maintaining Paul's credibility across the board. "We're trying to appeal to the audience that is looking at Sean as somebody who can deliver real dancehall in a very commercial, palatable, radio-friendly, club-friendly form," Elias notes. "At the same time, we want to keep Sean's dancehall vibe true in Jamaica by not coming out with an album that relies solely on R&B and hip-hop tracks."

Booked by Jade Lee for Kingston-based Jade Promotions, Paul has also been receiving attention from his guest appearances with Clipse and Busta Rhymes. Future collaborations include Mya, DJ Enuff, Kelis, and Mark Ronson. Elias notes, "We're trying to mar-

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'Since I wanted to cross over into the hip-hop world, I figured I should start writing songs that hip-hop heads would be able to pick up easier.'

—SEAN PAUL

"'Gimme the Light' is not a cookie-cutter pop-remix record. It is an authentic dancehall record that is crossing over. At the same time, when we did things to appeal to the hip-hop market, we consciously made a decision to do a certain kind of hip-hop. We didn't want to step out on the bling-bling, superstar level. The tracks that we have on the album with artists like the Roots' Rahzel, DJ Tony Touch, and even the Neptunes have more of an underground vibe. We put those hip-hop artists on dancehall beats, which is a lot more logical progression and will likely get the respect of the kids on the streets as opposed to going 180 degrees in the hip-hop direction.

"My vision has been to capitalize on Sean's unique position both in the reggae world and in the hip-hop world," Elias adds. "There is a certain amount of love and respect for the position that Sean is holding in the hip-hop world for his style of dancehall. That's the style of dancehall that this market is clamoring for. There are definitely bigger reggae artists that run Jamaica, but the message that we're receiving from the urban market is that this is the type of reggae and this is the artist that

ket him in much the same way hip-hop artists are marketed when they're first breaking: by doing a lot of remixes and guest appearances."

Paul's exposure at music-video outlets like MTV and BET has also increased his profile. "The video, directed by Little X, was a tremendous step forward for both VP and Sean in terms of marketing him," Elias says. "The amount of positive feedback we've received has been tremendous. People are really talking about the impact of the video being the most important marketing tool."

Jim Stella, urban music buyer for Trans World Entertainment, has high hopes for *Dutty Rock*. The retailer has already noticed a spike in Paul's catalog sales.

"Our expectations are pretty high, especially considering that the album will be released the same week as Missy Elliott, Jay-Z, and TLC," Stella says. "Some people might question Atlantic's decision to release a new artist in the fourth quarter, but what they did in reducing the list price as well as the other benefits WEA [Distribution] offers will only help Paul compete, at least from a visual standpoint."

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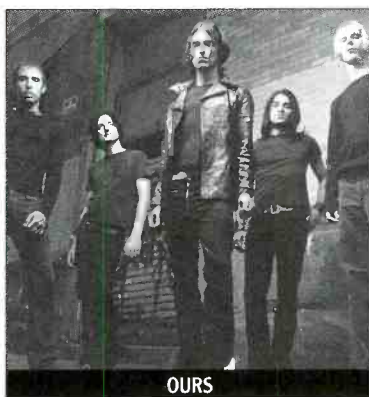
ARTISTS & MUSIC

Ours Adopts New Tone On Second Disc

BY CHARLES DAUGHERTY

Not a band to allow dust to settle, modern-rock outfit Ours is ready to be reintroduced to the mainstream with DreamWorks' release on Tuesday (19) of *Precious*, which arrives less than one year after its debut, *Distorted Lullabies*.

Precious was helmed by Ours drummer Ethan Johns (known for his production work on albums by Ryan Adams, Emmylou Harris, and Rufus Wainwright). The set is filled with songs sporting notably unique identities. Lead singer/primary



OURS

songwriter Jimmy Gnecco explains, "We don't fit in any specific genre. In the beginning, we had a rough time finding the right showcase or set audience. We've never just wanted to be a rock band. That search to find the right medium for us while staying true to our identity is what epitomized our name. The band is truly 'ours.' We've always felt strongly about having a variety of music. That has grown to be one of our greatest strengths."

Comparing the two sets, Gnecco adds, "Both are linked in terms of subject matter and sentiment, but *Precious* marks a different sonic approach from its predecessor. The common thread between the two albums is the honesty factor. Both are essentially us. *Precious* just has a different tone."

DreamWorks marketing director Diana Kass adds, "The last album had a very dense and layered identity musically. *Precious* is more spacious. The songs have more room to breathe."

The first single, "Leaves," shipped to mainstream and modern rock, as well as college stations, in late September.

While Gnecco has been playing solo acoustic dates in various cities, the band recently completed a series of dates opening for the Cult. The group will spend the rest of 2002 on the road with the Wallflowers.

Ours is managed by Missy Worth at Artistic License and booked by Jenna Adler at the Creative Artists Agency. Both are based in Los Angeles.

The Classical Score



by Steve Smith

NEW YORK MARATHON: When I recently met up with violinist **Tom Chiu**—founder of New York's highly respected Flux Quartet—to discuss his group's new recording, one block away in Central Park thousands of runners were preparing for the New York Marathon, which would be held the next day. The coincidence was both ironic and entirely appropriate: Chiu and his quartet-mates—violinist **Cornelius Dufallo**, violist **Kenji Bunch**, and cellist **Darrett Adkins**—had taken part in a different kind of marathon of their own not so long ago: The composition featured on the group's new release, **Morton Feldman's** String Quartet No. 2, is more than six hours in duration.

The release marks the **Flux Quartet's** debut on Mode, a New York-based contemporary classical label distributed by Koch Entertainment. Already available through the label's website (mode.com), the recording will be issued at retail Nov. 26, as a handsomely packaged five-CD set or a single, continuous-play DVD. Though it's not the first recording of Feldman's vast quartet to hit the market, with the DVD format Mode finally allows home listeners to experience the piece as it was intended to be heard.

Late in his career, Feldman created hushed, delicate works of increasingly monumental duration and glacial pace. According to Chiu, Feldman intended to shake up the audience's complacency and thwart its expectations. "Feldman constantly questioned and challenged conventional ways of either listening to or performing music," Chiu says, "and this piece is a great example of that."

In the 124-page score for his second string quartet—which was composed in 1983—Feldman created brief thematic cells that slowly repeat over a span of time and then disappear, occasionally to reappear pages later, like patterns in the intricately woven Turkish rugs that he so admired. Though the pace is slow and the motifs uncomplicated, the piece still proves a tremendous challenge to performers, not least because the music's technical demands run counter to a string player's training.

"We're trained to be in motion," Chiu explains. "and the physical energy required for normally active music is what we're used to. When you're playing very softly or very slowly, you have to hold that energy back. And for violinists and violists, holding the instrument is not a natural thing; the left elbow is contorted in a strange way. The analogy I

made is that you're like a secretary word-processing for six hours—except your arms are six inches to a foot higher than where you're used to your keyboard being."

The physical demands of the piece are so extreme, in fact, that the **Kronos Quartet** canceled a planned performance of it in 1996, citing its potential to cause lasting injury. **Howard Stokar**, the music curator of New York's Cooper Union, approached Chiu with the piece soon after that cancellation. In an essay that appears in the liner notes for the new release, Chiu offers a detailed description of the process by which the **Flux Quartet** approached and learned the piece over a month and a half for its first performance at Cooper Union in 1999. Stokar also introduced the quartet to Mode founder **Brian Brandt**, who recorded the work in four days during October 2001.



CHIU

The Flux Quartet has now performed Feldman's epic quartet live a total of four times, most recently last month at Wesleyan University with two new members, violinist **Jesse Mills** and violist **Max Mandel**. Another performance is scheduled for next fall in New York, but Chiu notes that it would be impossible to play it regularly—which makes the Flux recording even more valuable. Even for a quartet that has built its reputation by handling the most daunting challenges set forth by contemporary composers, Feldman's quartet is in a category of its own.

"History has always shown a close relationship between composers and performers," Chiu says, "in that composers drive performers to the edge, and performers inspire composers to write to the edge. I think Feldman knew that this is pushing the envelope and that it's essentially close to being unachievable. But that's part of its charm: There's something maniacal about it, and we fully embrace it."

High-School Tours A Class Act For Up-And-Comers

Fledgling Talent Gets Increased Exposure And A Chance To Polish Onstage Skills With 12 To 20 Program

BY SUSANNE AULT

LOS ANGELES—There is no exact science to successfully breaking baby music acts, but one development method getting good grades from labels and consumers alike is a junior-high-school tour program.

Teen marketing firm 12 to 20 bundles together fledgling talent with anti-drug messages into mandatory school assemblies. Each package may travel for two to eight weeks. Last month, for instance, new urban pop groups Tha Rayne (Arista) and TG4 (Interscope) wrapped a 12-city outing Oct. 24 that included stops at schools in Boston, New York, Philadelphia, and Atlanta.

Thanks to 12 to 20 attaching sponsors to these events—the Office of National Drug Control Policy and Hawaiian Punch candy both helped fund the TG4/Tha Rayne shows—record companies are discovering a low-cost way to expose new acts. Then, with per-month production expenses averaging much less than six figures—public-school venues don't charge rental fees or angle for a revenue stake—labels can breathe easier about the high failure rates associated with the new-music business.

CAPTIVE AUDIENCE

Escaping class for about an hour is an obvious reason why the students are fans of the tours, which have also included Columbia acts Solange, Play, and Devon performing March-April and Arista's Isyss and Tina Novak on the road in May. But students are proving with their spending money that they are genuinely fond of the fresh sounds.

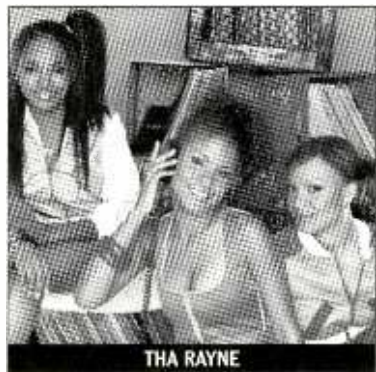
Isyss sold 50 copies of its single "Day & Night" per market at afternoon appearances at FYE retail stores (also organized by 12 to 20), directly following the group's gigs at nearby schools. On that same tour, Novak moved 30 "Been Around the World" singles per market.

If it hadn't been for 12 to 20, BMG Music VP of strategic marketing Kenetta Bailey insists, "quite frankly, we wouldn't have sold 10% of the singles that we did sell. [These acts] aren't TLC or Christina Aguilera. No one was sitting there with bated breath waiting for their songs to come out."

Mathew Knowles—founder and CEO of Music World Entertainment, manager of Destiny's Child and Solange (sister of Destiny's Child's Beyoncé Knowles), and co-manager of Play—appreciates the tours' tangible results.

He notes that Play's eponymous EP was No. 126 on The Billboard 200 as of the Nov. 9 issue, "with little airplay other than Radio Disney. But creative things [like the 15-city Solange/Play/Devon tour] started buzz in the streets with the kids. That helped garner success for Play."

Bailey is also grateful that the shows "are very lean—incredibly so... it's cost-effective. I think labels are increasingly challenged with finding innovative ways to expose artists to their target audience. What's really good about the program is that you get



THA RAYNE

directly in front of the audience—a school assembly where kids are required to go."

Plus, Arista credits 12 to 20 (changed from the name RJE & Associates in early October, better reflecting the age of its intended audience) with aiding Dream's rise to the mainstream. Following its own fall 2000 tour, Dream's "He Loves U Not" peaked at No. 2 on The Billboard Hot 100 (*Billboard*, Dec. 30, 2000).

NICE PRODUCTION

While billed as economical, these tours are "standard concert productions," 12 to 20 founder Richard Ellis insists. "You're in a school, so it doesn't look like a concert hall, but the sound [and] lighting is all there—it's all professional. I have to please the artists and their managers."

Knowles adds that "a lot had to be done with the school PA system, but we paid careful attention that we had the best sound equipment. We had props onstage as well to give it a nice look."

In more support for the junior-high welcoming strategy, Tha Rayne's Quana (whose full name is Shaquana Elam) says the group was able to work out its performance kinks in front of a receptive audience.

"Over the last two weeks, people tell us we've grown so much. We do feel the music even more," says Quana, adding that "kids actually rushed the stage after all the shows."

And although one TG4 member sat out some of the shows with a small foot fracture suffered during one of the routines, the group finished its dates with Tha Rayne.

"It was real close and personal—shaking hands," Interscope marketing executive Michelle Thomas says. "That makes consumers feel attached to them. That's very important in developing new acts."

During each assembly, some time is devoted to encouraging a drug-free lifestyle. But the idea of schools em-

bracing corporate commercialism and midriff-exposing singers could pose problems. Even so, school administrators are overwhelmingly giving high marks to 12 to 20's efforts.

"They did spend just a small amount of time [on the public-service announcement portion of the show]," George Jacobs, principal of Elmhurst, Ill.'s Churchville Middle School, admits of the Solange/Devon/Play show there this past March. "But our 12- to 14-year-old kids are going to be more willing to listen to young rockstar people than their principal."

He adds that "one of our issues was that some of the stuff they were going to be wearing is the stuff you tell kids not to wear. But this is what you see the kids wearing at the malls."

Jacobs did ask the corporate spon-

sors—in this case, i.e.i. jeans and Davidoff perfume—not to sell their wares on campus. But he was pleased about the free samples that were given away, "because some of the kids here are really needy, and clothes are something they can use."

Thomas remembers some schools shying away from booking TG4, as it had a sexy press photo that was matched with its single "Virginity." "But they look like what every teenager wears in America," Thomas says. "And we eventually found some schools whose principals' heads weren't stuck in the ground."

One potential obstacle to 12 to 20's work going forward is the fact that teen pop isn't as hot as it was a couple of years back. Aware of this phenomenon, Ellis is looking at trotting out develop-

ing artists to colleges. Currently in the works is an event titled the Historically Black College University tour, where hip-hop acts would visit 12 schools over the course of about seven weeks. There is also a country-music university tour on deck.

"Labels are telling us they are doing less pop, but they need a platform to fly different types of acts," Ellis explains. "That's why we're looking at more college programs in the spring."

David Santaniello, VP of strategic marketing alliances and sponsorship at Columbia (home of Solange, Play and Devon), admits that "pop is more easy for schools to swallow. But we could put a rock band out on tour, a rap act as well. We just want to give them a good tour and expose them to new artists."

DJ Oakenfold Brings Along Live Musicians On Tour

BY SUSANNE AULT

LOS ANGELES—Stepping out big for his first major headlining tour, dance guru Paul Oakenfold is beefing up his traditional electronic DJ set with live musicians.

Normally a support player while on the road—most recently as second billing to Moby during last summer's Area:2 festival—Oakenfold likely could have attracted crowds by simply being the star of the 20 dates slated between Nov. 25 and Dec. 21. Plus, this is his most extensive national outing in his 15 years or so of professionally mixing beats.

After some DJ-only shows (Oct. 26, Oct. 31, and Nov. 25, 27, and 28), Oakenfold will kick off his 1,000- to 4,000-capacity club/theater live gigs Nov. 29 at Dallas' the Red Jacket. He will close things out Dec. 21 at Los Angeles' Wiltern Theatre.

A good indicator of Oakenfold's straight DJ worth, promoters say, is that his usual \$25-\$35 ticket price (the same range for this tour) would be considered somewhat steep for an artist who is becoming an increasingly mainstream talent. In the past, Oakenfold has sold out various one-off shows, including a \$30-\$35 date at Denver's 1,700-capacity Church in April.

The \$42.50 Canadian (\$28) charge for Oakenfold's Dec. 13 show at Vancouver's Commodore Ballroom "is high in comparison to a rock group that's just doing their first thing," says its promoter, Jason Grant, talent buyer for House of Blues. "But his name has such cachet that he can still get a response."

Still, Oakenfold seems determined to make a great—not just good—first impression with fans by stirring in the band component. Promoters note that the live arrangements—with John Tonks (aka Tricky) on drums and Tim Hutton (of electronica group Groove

Armada) on guitar—will significantly raise his per-show production costs vs. his usual DJ expenses.

Denver-based Clear Channel Entertainment buyer Mike DuCharme is expecting a "full truck of gear" for Oakenfold's Dec. 10 stop at the city's 3,600-seat Fillmore—"when normally a DJ just gets off the plane with his records."

But rather than up ticket prices or strike different deals with venue managers and promoters, promoters estimate that Oakenfold is receiving in some instances about 50% less from the live revenue than he would on his

thing that is a big challenge for me."

Not inspired by remixed pop songs—the current standard for the dance genre—Oakenfold "wants to get melody [into this music category]. It's really important to reinvent what I can do—this is the next progression of the form."

Besides the instrumentalists joining Oakenfold onstage, there will be a large video screen featuring taped singing performances by, among others, Jane's Addiction's Perry Farrell and Crazy Town's Shifty Shellshock. Both contributed to Oakenfold's latest release, *Bunkka*, which hit No. 134 and nabbed Pacesetter ranking on The Billboard 200 in the Nov. 9 issue.

Bunkka's success (the first Oakenfold release to get major radio attention) is spurring promoters to spend more for marketing the live shows than previous Oakenfold outings. "Before, we'd just do a street [campaign], but we needed to align with proper promotions... mainstream publications, radio... to go with this album release," says Caroline Davenport, partner in Seattle-based White Label and promoter for shows at Seattle's Northgate Theater (Dec. 14) and Portland's Crystal Ballroom (Dec. 15).

"Pushing [Oakenfold] to top 40 hasn't made sense until now," says DuCharme, who has signed Denver's mainstream KFMD 95.7 to co-present the Fillmore show.

On top of the live features, another fresh element Oakenfold combines into his tour is new routing. For example, Little Rock, Ark., will host Oakenfold for the first time Nov. 30 at the 2,000-capacity Nightlife Rocks. Dance music is most popular in metropolitan areas, but Oakenfold explains, "I think it would be great if it became popular everywhere. I like to go to places where we've never been."



OAKENFOLD

typical DJ shows. "He's taking a pay cut because he's trying to develop this genre of music—he's trying to do different things," says Dan Sordyl, owner of Music=Life Productions. Sordyl is promoting an Oakenfold show Dec. 6 at Detroit's State Theater, which follows an earlier sold-out DJ-only show Oct. 31 at Cleveland club Moda.

All for the live setup, DuCharme remarks, "I think people are getting bored just seeing a DJ."

Wholeheartedly agreeing with that point is Oakenfold, who explains, "I believe in pushing the boundaries of the dance world. I want to do some-

TOURING



Venue Views™

by Ray Waddell

NOT ON THE BLOCK: Published reports that Clear Channel Worldwide (CCW) is trying to unload its entertainment division, Clear Channel Entertainment (CCE), appear to be inaccurate, according to corporate insiders. They tell Venue Views that an internal memo from CCW president **Mark Mays** to CCE chairman **Brian Becker** advises CCE that the rumors are untrue and to "stay the course."

A prepared statement from CCW VP of investor relations **Randy Palmer** says, "For the first 8+ months of 2001, the entertainment business performed quite well (in fact, it was our best-performing business for the first nine months of 2001). We were seeing positive signs in 2001. However, the events of 9/11 cut the knees right out from under the entertainment business. During 2002, many artists entered the year concerned about their security/welfare and were concerned about the overall U.S. economy. There is no secret that 2002 has been a recovery year for the entertainment group (as you know other entertainment groups have experienced the same).

"We feel, based on our current discussions with artists and overall performance at the end of 2002, that there are positive signs for 2003," the statement continues. "Clear Channel continues to invest in venues, innovative products, and new ways to drive revenue aside from our portion of ticket sales. It is still a business that we are excited about and believe has promise for 2003 and future years."

Clear Channel acquired CCE as SFX for about \$4 billion in March 2000 (*Billboard*, March 11, 2000).

LARSON TO LOVELAND: Facility management company Global Spectrum has named **Ann Larson** GM of the new **Budweiser Events Center**, currently under construction at the **Larimer County Fairgrounds and Events Complex** in Loveland, Colo., as part of a \$65 million county-funded project. Scheduled to open in fall 2003, the 250,000-square-foot, 6,500-capacity facility will be home to a Central Hockey League team, concerts, family shows, and other entertainment events. Loveland is about one hour north of Denver.

Global Spectrum expects to host more than 120 events in the first year of operation, attracting nearly 500,000 people. "Being an hour out of Denver, we feel [developers]

were realistic in determining what size venue made sense for this market," Larson says. "We obviously don't want to try and compete directly with Denver, but this is a market that has been dependent on Denver for entertainment, so this is long overdue."



LARSON

Larson says Budweiser Events Center will be an open shop for promoters, noting, "We look forward to doing business with folks used to working in the Rocky Mountain area, and I encourage any promoters from the Midwest to come out and do some business with us."

Prior to joining Global Spectrum, Larson was GM of Centre Events in Rockford, Ill., where she oversaw the 10,000-seat **MetroCentre**, the 2,400-seat **Coronado Theatre**, and **Davis Park at Founders' Landing**, an open-air/natural-grass outdoor festival ground. Prior to her position in Rockford, Larson was VP/GM of **Reunion Arena** in Dallas, for Center Operating Co.

ROUTEBOOK: **Noise Therapy**, **III Niño**, **Otep**, and **3rd Strike** embark on a fall club tour of the Midwest and South beginning Nov. 24 at **Irving Plaza** in New York.

Trace Adkins will travel to South-west Asia for a USO tour during the Thanksgiving holidays.

Tickets for **Bruce Springsteen & the E Street Band's** spring 2003 European tour were hot out of the box, with some 400,000 tickets already sold—most of those in a single day. Springsteen has shows set for Rotterdam, Netherlands (May 6 and 8); Ludwigshafen, Germany (May 10); Gelsenkirchen, Germany (May 22); Helsinki (June 17); Oslo (June 19); Gothenburg, Sweden (June 21 and 22); and Vienna (June 25). Springsteen plans to announce approximately 13 additional 2003 European dates later this month.

NOVEMBER 23
2002

Billboard™ BOXSCORE™ CONCERT GROSSES™

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
PAUL McCARTNEY	MGM Grand Garden, Las Vegas Oct. 26	\$2,517,900 \$300/\$125	12,654 sellout	Clear Channel Entertainment, in-house
PAUL McCARTNEY	Staples Center, Los Angeles Oct. 28	\$2,194,319 \$259.25/\$51.75	15,866 16,143	Clear Channel Entertainment, Concerts West
PAUL McCARTNEY	America West Arena, Phoenix Oct. 29	\$1,967,187 \$252/\$52	14,878 15,125	Clear Channel Entertainment, in-house
BRUCE SPRINGSTEEN	First Union Center, Philadelphia Oct. 6	\$1,414,594 \$75	19,738 sellout	Comcast-Spectacor
THE WHO, COUNTING CROWS	Air Canada Centre, Toronto Sept. 28	\$827,705 (\$1,306,455 Canadian) \$158.39/\$79.19/\$53.85/\$31.68	12,666 sellout	House of Blues Canada
AEROSMITH, STONE TEMPLE PILOTS, MUST	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Oct. 30	\$800,868 \$87/\$45	15,609 15,637	Clear Channel Entertainment
AEROSMITH, KID ROCK, MUST	Cricket Pavilion, Phoenix Nov. 1	\$754,943 \$85/\$30	17,740 19,910	Clear Channel Entertainment
AEROSMITH, STONE TEMPLE PILOTS, MUST	Verizon Wireless Amphitheater, Selma, Texas Oct. 28	\$671,575 \$82/\$30	12,375 20,000	Clear Channel Entertainment
KORN, DISTURBED, TRUSTCOMPANY	Long Beach Arena, Long Beach, Calif. Nov. 9-10	\$618,450 \$35/\$25	17,966 22,928 two shows one sellout	KoRn Touring
ALAN JACKSON, MARTINA McBRIDE	Greensboro Coliseum, Greensboro, N.C. Nov. 8	\$494,869 \$49.50/\$29.50	10,883 13,861	Outback Concerts
BUZZFEST: BOX CAR RACER, THE USED, H2O, SALIVA, EVERCLEAR, HOOBASTANK, & OTHERS	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Oct. 27	\$461,205 \$77/\$35	13,531 15,895	Clear Channel Entertainment
NELLY, BIG TYMERS, LIL' WAYNE, FABOLOUS, AMERIE	Allstate Arena, Rosemont, Ill. Oct. 27	\$420,955 \$49/\$34.50	10,314 14,474	Clear Channel Entertainment
INCUBUS, HAR MAR SUPERSTAR	Verizon Wireless Amphitheater, Irvine, Calif. Oct. 31	\$395,675 \$25	16,244 sellout	Clear Channel Entertainment
INCUBUS, HAR MAR SUPERSTAR	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Oct. 26	\$384,900 \$25	15,936 sellout	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Aladdin Theatre for the Performing Arts, Las Vegas Nov. 1	\$374,120 \$85/\$55	5,297 7,019	Clear Channel Entertainment, in-house, Jam Prods.
TOOL, MESHUGGAH	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Oct. 31	\$355,806 \$42.50/\$36	9,856 13,491	Clear Channel Entertainment
NELLY, BIG TYMERS, LIL' WAYNE, FABOLOUS, AMERIE	Pepsi Center, Denver Oct. 31	\$352,148 \$50/\$25	9,441 14,060	Clear Channel Entertainment, KS 107.5, KSE
CREED, DEFAULT, STEREO FUSE	Roberts Stadium, Evansville, Ind. Nov. 8	\$345,906 \$46.50/\$36.50	8,027 9,294	Clear Channel Entertainment
THE STROKES, THE MOONEY SUZUKI, THE REALISTICS, ROONEY	Greek Theatre, Los Angeles Nov. 1-2	\$334,109 \$29	12,251 two sellouts	Niederlander Organization, Goldenvoice
TONY HAWK'S BOOM BOOM HUCK JAM, SOCIAL DISTORTION	First Union Center, Philadelphia Nov. 11	\$332,515 \$75/\$40/\$20	8,769 15,000	Awesome Promotions
TONY HAWK'S BOOM BOOM HUCK JAM, CKY	United Center, Chicago Nov. 2	\$325,414 \$75/\$40/\$25	7,016 10,000	Jam Prods.
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	E Center, West Valley City, Utah Nov. 5	\$319,611 \$56/\$50.50/\$30.50	9,175 9,759	Concerts West
CREED, DEFAULT, STEREO FUSE	Allen County War Memorial Coliseum, Fort Wayne, Ind. Nov. 10	\$312,354 \$42	7,495 7,751	Clear Channel Entertainment
TONY HAWK'S BOOM BOOM HUCK JAM, CKY	Pepsi Center, Denver Oct. 30	\$311,915 \$75/\$25	7,483 12,626	Clear Channel Entertainment
NELLY, BIG TYMERS, LIL' WAYNE, FABOLOUS, AMERIE	Tingley Coliseum, Albuquerque, N.M. Oct. 30	\$289,890 \$48/\$25	8,574 sellout	Clear Channel Entertainment
ALAN JACKSON, TRICK PONY	Roanoke Civic Center, Roanoke, Va. Nov. 10	\$287,882 \$44.50/\$39.50	6,987 7,545	Outback Concerts
NELLY, BIG TYMERS, LIL' WAYNE, FABOLOUS, AMERIE	Verizon Wireless Amphitheater, Irvine, Calif. Oct. 19	\$286,339 \$50.50/\$25.50	9,256 16,232	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Shoreline Amphitheatre, Mountain View, Calif. Oct. 30	\$285,493 \$51.50/\$21.50	9,231 22,000	Clear Channel Entertainment
RUSH	Giant Center, Hershey, Pa. Oct. 25	\$285,035 \$57.50/\$47.50/\$35	6,674 9,406	Clear Channel Entertainment
CREED, DEFAULT, CINDER	Centennial Garden Arena, Bakersfield, Calif. Oct. 30	\$282,805 \$48.50/\$38.50	6,596 9,310	Niederlander Organization, Goldenvoice
NELLY, BIG TYMERS, LIL' WAYNE, FABOLOUS, AMERIE	Coors Amphitheatre, Chula Vista, Calif. Oct. 18	\$282,489 \$56/\$46/\$41/\$25.50	8,387 18,492	House of Blues Concerts, Haymon Entertainment
GAITHER HOMECOMING	Philips Arena, Atlanta Sept. 28	\$281,297 \$29.50/\$20.50	12,508 18,265	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Santa Barbara Bowl, Santa Barbara, Calif. Oct. 27	\$280,625 \$65.50/\$42.50	4,871 sellout	Niederlander Organization
KORN, DISTURBED, TRUSTCOMPANY	St. Pete Times Forum, Tampa, Fla. Oct. 24	\$279,529 \$36/\$26	8,661 9,000	Fantasma Prods.
TOOL, MESHUGGAH	World Arena, Colorado Springs, Colo. Oct. 13	\$278,957 \$39.50/\$36	7,752 sellout	Nobody in Particular Presents

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ALBUMS

Edited by Michael Paoletta

POP

► SALIVA

Back Into Your System
PRODUCER: Bob Marlette
Island 440 063 153

Saliva's Josey Scott helped keep momentum going for his band during the downtime between albums by notching the smash song "Hero" with Chad Kroeger (featured on the *Spider-Man* soundtrack). "Always," the lead single from *Back Into Your System*, is already a top 10 modern-rock hit, and the set delivers on the promise of the hooky rock/pop tune with plenty of badass hooks, invigorating melodies, thought-provoking lyrics, and smatterings of rap. The top picks are the title cut, "Weight of the World," "Famous Monster," and the tormented love story "Rest in Pieces," which was written by Mötley Crüe mastermind Nikki Sixx. "Raise Up" shows shadings of Pantera and Limp Bizkit and is one of the better meldings of rap/rock to come down the pike, but keep an ear out for "Storm," which shows the awesome influence Queensrÿche has had on the next generation of songwriters and musicians. The question about this album is not whether it can hold its own against the heavy fourth-quarter competition, but just how many hits it will yield.—**CLT**

► SMASHING PUMPKINS

Earphoria
PRODUCER: not listed
Virgin 42706

Although it's punctuated with some really memorable moments from the band's best era—the period predating 1995's *Mellon Collie & the Infinite Sadness*—the release of *Earphoria* really makes one wonder about how much thought is being put into the Pumpkins legacy these days. *Earphoria* isn't really a true live album, but rather the soundtrack to the band's 1994 video, *Vieuphoria*, which is being rereleased this month on DVD. And as such, it comes off as a rather nonessential, hodge-podge collection appealing to only the most hardcore of fans.



RICARDO ARJONA
Santo Pecado
PRODUCERS: Ricardo Arjona, Carlos Cabral Jr., Fernando Otero
Sony Music International 84564

After his foray into Caribbean rhythms in *Galería Caribe*, Guatemalan singer/songwriter Ricardo Arjona returns to his pop troubadour ways. The resulting album—perhaps Arjona's best to date—highlights an inquisitive, imaginative artist willing to expand the boundaries of the genre with often stunning results. *Santo Pecado* kicks off with the guitar-driven "El Problema," a compilation of short, incisive,



PEARL JAM
Riot Act
PRODUCERS: Adam Kasper, Pearl Jam
Epic EK 86825

A decade after grunge redefined the rock landscape, the genre's ringleaders—Pearl Jam, Nirvana, ex-Soundgarden frontman Chris Cornell (now with Audioslave), and ex-Screaming Trees singer Mark Lanegan (a contributor to Queens of the Stone Age)—suddenly are all back in prominent circulation at the same time. But unlike many of the other leading acts of that era, Pearl Jam has not burned brightly, flamed out, and eventually disbanded; rather, the band has been soldiering on largely outside the scope of MTV and radio hype. As a result, *Riot Act* isn't so much a comeback statement as it is more of the same. In fact, with its restless spirituality and dense, decidedly un-pop arrangements, *Riot Act* perhaps most closely resembles that first album (*No Code*) of the post-*Vitalogy* years. Whether this is a good thing depends on how much you pine for the ferocious, pulse-raising Pearl Jam of old, but much of the work here—moody and mature—is quite solid.—**BG**



MATCHBOX TWENTY
More Than You Think You Are
PRODUCER: Matt Serletic
Atlantic 83612

If Foreigner was still an active, young band, it would sound a lot like Matchbox Twenty. The similarities are undeniable. Both are bands that are adept at cranking out arena-friendly rockers with candy-sweet hooks. Both bands are fueled by soulful frontmen who deftly dart from white-knuckled aggression to gentle crooning without breaking a sweat. And both bands have an unabashed affinity for the kind of creamy pop balladry that makes teenage girls swoon. None of this will make Matchbox Twenty a hip, critically revered outfit, but it will keep the masses happy. Actually, *More* has the tone of a band that isn't particularly interested in more than offering infectious, well-honed material that's long on commercial appeal. "Disease" has a funky swagger reminiscent of Rob Thomas' collaborations with Carlos Santana, while "Soul" is a booming power-ballad that could be Matchbox Twenty's equivalent to "I Wanna Know What Love Is."—**LF**

repetitive phrases—a classic example of Arjona's capacity to achieve universal appeal without ever dumbing down the content. In sharp contrast is "La Nena," the harrowing chronicle of a child's kidnapping, set over a minimalist piano motif that expands to full orchestral accompaniment. Arjona can get too clever for his own good, notably in the baroque "Sr. Juez," but the lyrical and musical quality of this collection allows for self-indulgence.—**LC**

What we really should be getting in advance of an inevitable Pumpkins boxed set is a strong, career-spanning double live disc. Instead, what we often get here is mediocrity or just downright poor decision-making; for example, why in the world would we want to hear "Cherub Rock," one of the Pumpkins' most exciting songs, done acoustically? That said, the unplugged

take on "Mayonaise" is absolutely beautiful (even if frontman Billy Corgan and company crack up midway through the song over traffic lumbering by). The arrival of a wonderfully ragged, very J. Mascis solo more than two minutes into "Disarm" makes up for the band completely destroying and turning the tune into some sort of Black Sabbath-like disasterpiece up until

then. "Quiet" and "Soma" are beautifully executed. And for anyone who treasures this period of the Pumpkins' career and remembers how big they and the *Stamese Dream* record were, *Earphoria* is sincerely worth picking up merely for its version of "Today," on which thousands of Chicago fans can be heard singing each word of the first verse with Corgan. A great, great snap-

(Continued on next page)

VITAL REISSUES

CANDI STATON

Young Hearts Run Free/House of Love
REISSUE PRODUCERS: Paul Tarnopol, David Nathan
ORIGINAL PRODUCER: Dave Crawford
Spy 46002

Southern gal Candi Staton has been making music for more than 30 years. In that time, she's successfully tackled R&B, soul, disco, house music, and gospel. Her fans are many, and they include Aretha Franklin, Mary J. Blige, and Cyndi Lauper. In *Billboard's* Nov. 9 issue, Chrissie Hynde of the Pretenders hailed Staton as an inspiration. This digitally remastered "2 classic albums on 1 CD" collection finds Staton in her disco heyday. Originally released on Warner

Bros. in the summer of 1976, the Dave Crawford-helmed *Young Hearts Run Free* delivered a handful of dancefloor/crossover hits, including "Run to Me," "Destiny," and the title track—all of which prominently featured Staton's raw, soul-drenched vocals in the spotlight. "What a Feeling" is delicious Southern soul, while the Donna Summer-inflected "Summer Time With You" finds Staton brimming with sensuality. Two years later, Staton's *House of Love*, unlike 1977's *Music Speaks Louder Than Words*, found the artist re-teaming with Crawford. The album's crowning glory remains "Victim," a sterling disco affair replete with Staton's emotion-packed delivery, lively instrumentation,

and '50s-inspired doo-wops. Other highlights include "Honest I Do Love You" and the traditional gospel classic "Take My Hand, Precious Lord." Two albums for the history books.—**MP**

JOHN COLTRANE
A Love Supreme (Deluxe Edition)
PRODUCER: Bob Thiele
Impulse!/Verve 314 589 945

How do you improve upon one of the most significant recordings in jazz history? In this case you can't, and wisely, Verve has chosen not to try, placing nothing but Trane's original four-part suite on disc one of this set. *A Love Supreme* is Coltrane's prayerful and often-intense offering to his



Creator and provides a bridge between the saxophonist's early recordings and later free-jazz explo-

shot of both an exciting period for rock music and of a band scaling the peaks of fame.—**WO**

★ OURS

Precious
PRODUCER: Ethan Johns
DreamWorks 13959

The vastly under-recognized Ours follows *Distorted Lullabies*, its major-label debut, with a 12-cut album that further demonstrates the compelling vision of singer/songwriter/guitarist Jimmy Gnecco. *Precious* is more accessible to the mainstream-modern rock fan, with a likeable cover of "Femme Fatale" and containing less of the moodiness that permeated *Lullabies*. "Kill the Band," another prime example of Gnecco's gorgeous vocal prowess, opens the set as a multi-layered-guitar rocker, but *Precious* really picks up the emotional momentum in its second half, particularly on the earnest "Chapter 2 (Money)," the Cure-esque "If Flowers Turn," "Disaster in a Halo," and "Red Colored Stars." Since Ours is one of those few acts that can transcend itself live, treat yourself further by catching the band when it opens for the Wallflowers on their current tour.—**CLT**

★ PETER WOLF

Sleepless
PRODUCERS: Peter Wolf, Kenny White
Artemis 751125

Once upon a time, he was the manic grasshopper frontman for the J. Geils Band. Now, with *Sleepless*, his sixth solo outing, Peter Wolf's '70s whiskey has completed its transmogrification into fine wine. With a batch of heartfelt originals and hand-picked covers that haven't been bludgeoned to death with over-production, Wolf has delivered a set of blues-, soul-, and country-oriented rock that is a study in unforced finesse. Dig the duet Wolf performs with good buddy Mick Jagger on the Stony country-rock single "Nothing but the Wheel." Meanwhile, Keith Richards pops in to grind his axe on the Sonny Boy Williamson blues churning "Too Close Together." Then there's the gossamer ballad "Five O'Clock Angel" (an ode to Wolf's friend, playwright Tennessee Williams), the acoustic shuffle "Hey Jordan," and the Otis Rush gem

(Continued on next page)

CONTRIBUTORS: Leila Cobo, Gordon Ely, Deborah Evans Price, Larry Flick, Brian Garrity, Steven Graybow, Rashaun Hall, Jill Kipnis, Gail Mitchell, Chris Morris, Wes Orshoski, Michael Paoletta, Chuck Taylor, Christa L. Titus, Philip van Vleck, 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 preceding page)

"Homework." Wolf hasn't whacked a home run with *Sleepless*, but it's one helluva pretty triple.—**AZ**

SUICIDE
American Supreme
PRODUCERS: Suicide
Mute 9196

The influential electro-terrorist twosome returns with its first album of new studio material in 14 years. Here singer Alan Vega and keyboardist Martin Rev cleave to the same mind-shredding style that distinguished their pathfinding late-'70s work: distorted, groaning vocals; jarring samples and keyboard assaults; and an underlying pop-conscious sensibility. As the new album's title and the bleached-out Stars and Stripes on its cover suggest, this is Suicide's State of the Union Address. *American Supreme* offers a dark, elliptical picture of a nation in moral crisis: "Child, it's a new world," the duo admonish. Alternately languid and eruptive, the songs survey the American temper with an oblique eye. Demanding tracks like "Dachau, Disney, Disco" and "American Mean" won't rack up any airtime, but they represent significant new entries in the canon of a group that has always blazed its own trail.—**CM**

SIXPENCE NONE THE RICHER
Divine Discontent
PRODUCER: Paul Fox
Reprise 86010

It took five years for Nashville-based Sixpence None the Richer to shake free from the legal wranglings surrounding previous label Squint's bankruptcy, and despite the ever-angelic demeanor of lead Leigh Nash's delicate voice, *Divine Discontent* can't help but contain more than its share of melancholy moments. It's actually refreshing to hear the sextet reaching beyond the sunny strains of signature hit "Kiss Me" in thoughtful cuts like the orchestral "Tension Is a Passing Note" and strummy "Down and out of Time." Of course, there's also the expected assortment of uptempo jangly jewels, foremost is rapturous first single "Breathe Your Name" and dreamily layered "Tonight." Fans of Sixpence will count their blessings—there's new maturity and depth here, but enough familiarity intact to stamp the set with Nash's infectious individuality.—**CT**

TITIYO
Come Along
PRODUCER: Tore Johansson
Lava 44926

It's no wonder that Titiyo is the winner of four Swedish Grammis awards. Her

smooth, velvety voice lends her pop/R&B debut U.S. album a sense of sophistication throughout, a skill unrivaled by many domestic songstresses. The project's title track combines a twangy guitar with a catchy musical beat to create a carefree vibe enhanced by life-enriching lyrics. The gospel-tinged "Love Has Left Your Eye" and the acoustic-etched "Hold Her Tight" reveal an artist who has surely experienced love's highs and lows. "Right or Wrong," with notable background vocals and keyboard riffs, shows an artist who also knows how to let loose on the dancefloor. Strings and percussion frame the luscious "Last Time," wherein Titiyo attempts to make sense of love's pull.—**JK**

R&B/HIP-HOP

▶ FAT JOE
Loyalty
PRODUCERS: various
Terror Squad/Atlantic 83600

On the follow-up to last year's platinum break-through, *Jealous Ones Still Envy (J.O.S.E.)*—which included the hit Ashanti collaboration "What's Luv?"—extra-large MC Fat Joe serves up a similar formula of street-corner boasts and smooth R&B collaborations. While *Loyalty* finds Joe spreading his wings by tackling everything from racism ("Born in the Ghetto") to mistakes made in past relationships ("Life Goes On"), the big man's strength remains rooted in hustler glorification and slick party anthems. The standout track here is the lead single, the slinky "Crush Tonight," a Precision-produced collaboration with soul crooner Ginuwine. Other radio-friendly tracks with heavy-rotation potential include the Irv Gotti-produced "Turn Me On" featuring Ronda Blackwell and the Cool & Dre-produced "TS Piece" featuring Remy and Tony Sunshine.—**BC**

▶ CRAIG DAVID
Slicker Than Your Average
PRODUCERS: various
Wildstar/Atlantic 80027

One of the bright lights in 2001 was U.K. export Craig David, whose debut, *Born to Do It*, achieved platinum success in the U.S. Well, David's back with a set that moves outside *Born's* smooth parameters. Unfortunately, he's traded some of his cutting-edge British mergings (R&B, hip-hop, two-step, rock) for a more crossover-friendly (read: formulaic) approach that doesn't fire on all cylinders. While David works with longtime collaborator Mark Hill and

R&B veterans Soulshock & Karlin, he also joins forces with new producers Marshall & Trell. The latter duo is behind funk-synthesized lead single "What's Your Flava?," which finds the singer comparing female companions to ice cream flavors. On "Fast Cars," David widens his scope by comparing females to cars. The singer/songwriter fares far better on the hip-hopped title track, taking the U.K. press to task for questioning his "squeaky clean" lifestyle. Other noteworthy cuts include a Sting-sampled treatise on the pitfalls of stardom ("Rise and Fall," with a guest turn by the former "policeman" himself) and the easygoing charmer "2 Steps Back." Despite the bumps on this sophomore trek, David's engaging tenor helps smooth out the ride.—**GM**

WORLD

★ LAIO
Lunedá
PRODUCERS: Juan Hernández, José Trincado
World Muxxic 8431 588025024

Lunedá is quite an uncommon and engrossing listening experience. The musicians, led by brothers Pablo and Pedro Pascaul, are from the region of Galicia in Spain, and the music is a blending of traditional Galician songs and various facets of electronica. "Chic'O Cuarto" is born of a driving rhythm that makes it an ideal dance track. "Herrera," "Xaindo," and "Faj&Jasto" convey a Celtic vibe so vivid that a listener could easily mistake the songs for Afro Celt Sound System numbers. The use of pipes and accordion in Galician music can oftentimes bear an uncanny resemblance to Irish and Scottish traditional music. "Canto de Reis," on the other hand, unfolds in a deliberate, almost dreamy arrangement, while "Levadame con Vos" is most closely akin to jazz in spirit. Distributed in the U.S. by EKD.—**PVV**

DANCE/ELECTRONIC

RONI SIZE
Touching Down
PRODUCER: Roni Size
Full Cycle 10

"If it ain't broke, don't fix it" could very well be the mantra DJ/producer Roni Size lives by. Size's solo debut doesn't stray too far from his Roni Size/Reprezent roots. In fact, *Touching Down* is more or less a return to instrumental stylings of the group's opus *New Forms*. More about the whole, rather

than the sum of its parts, *Touching Down* is a fluid set that moves from track to track with little or no delineation. As a result, the album is, at times, redundant. However, *Touching Down* does hit high notes: the chaos of "Vocoda Funk" and the hip-hop touches of "Feel the Heat." Not for the passing drum'n'bass fan, *Touching Down* is likely to only touch hardcore Roni Size disciples.—**RH**

REGGAE

▶ SEAN PAUL
Dutty Rock
PRODUCERS: various
VP/Atlantic 83620

VP and Atlantic Records recently entered into a long-term strategic agreement to bring VP's outstanding reggae artists to mainstream and pop audiences. Sean Paul's second album, *Dutty Rock*, is the first artist album to benefit from this alliance, and it's the ideal place to start. The CD is a reggae tour-de-force that's spawning hit singles at an amazing clip, including "I'm Still in Love With You" (a duet with Sasha), and stirring up a major buzz in several camps. Dance fans will quickly turn on to "Get Busy" and "Can You Do the Work," a tune in the popular dancehall Liquid rhythm. Sean Paul manages the seamless integration of hip-hop and reggae, most notably on "Top of the Game" and the crossover juggernaut "Gimme the Light." Dancehall fans will find their groove with "Punkie" and "Like Glue."—**PVV**

BLUES

▶ SUSAN TEDESCHI
Wait for Me
PRODUCER: Susan Tedeschi
Tone Cool/Artemis 751146

It's been nearly five years since singer/guitarist Tedeschi's inaugural Tone-Cool collection *Just Won't Burn* put her on the national map. A Grammy Award nomination, touring, marriage (to guitarist Derek Trucks, who shines on several tunes here), and motherhood have ensued, but she returns to the racks with a seamless effort that plays to her formidable vocal and instrumental strengths. Leadoff track "Alone" finds Tedeschi scorching through a custom-tooled Hi Records homage recalling Al Green's and Ann Peebles' funkier efforts. "Wrapped in the Arms of Another" and "Blues on a Holiday" immediately call the young Bonnie Raitt to mind, while the soul-

searching title number (one of five with basic tracks produced by the late Tom Dowd) brings back memories of the youthful Etta James. But balladry isn't everything here: "I Fell in Love" demonstrates she can rip and rock out with the best of them.—**CM**

GOSPEL

▶ GEORGIA MASS CHOIR
I Owe You the Praise
PRODUCER: Rev. Milton Biggum
Savoy 7129

Georgia Mass, one of America's most celebrated gospel choirs, returns with a collection that is nothing short of definitive. On the choir's 10th outing in its nearly 20-year history, producer/vocalist Milton Biggum leads the 50-plus ensemble—which includes a deep bench of sterling vocal soloists—through a set that runs the gamut from gentle and meditative to rip-roaringly celebratory. "Bye and Bye" is an unabashedly traditional roof-rattler, while "I Owe You the Praise" is a stirring, reverential ballad. A punchy horn section colors "Jordan River." "Prayer Changes Things" sports an irresistibly soulful swing, and "Stand" is driven by a super-tight, funky rhythm section and incendiary choral and solo voices. Surpassing the realms of just a great choir and band, it is safe to say that Georgia Mass has become an American institution.—**GE**

CHRISTIAN

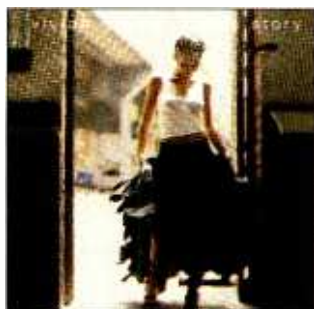
▶ RANDY TRAVIS
Rise and Shine
PRODUCER: Kyle Lehning
Word/Curb 886236

Randy Travis brings the same qualities to his Christian music that made him a superstar in the country industry—great songs, Kyle Lehning's production skills, and of course, that gorgeous, heart-in-the-throat baritone. His first Christian market release, 2000's *Inspirational Journey*, netted him two Gospel Music Assn. Dove Awards. This set is every bit as strong, if not stronger. "Three Wooden Crosses" is a stunning song that immediately draws listeners in: "A farmer and a teacher/A hooker and a preacher/Ridin' on a midnight bus bound for Mexico." The rousing "I'm Ready" is very much influenced by Jerry Lee Lewis, while "Pray for the Fish" is a slice of good humor. Travis co-wrote several cuts, including the powerful "Jerusalem's Cry."—**DEP**

N O T E W O R T H Y

VIVIAN GREEN
A Love Story
PRODUCERS: various
Columbia 6357

Newcomer Vivian Green makes her R&B mark with her Columbia debut, *A Love Story*. Properly titled, the set highlights the many shades of love through the eyes of the Philadelphia native. Opening track "Wishful Thinking" is one of those head-nodding joints that's impossible to resist. At times, Green attempts to do too much. "Music" comes off as generic, while the lifeless "Affected" seems out of place. Having said that, songs like "No Sittin' by the Phone" and "Final Hour" fully redeem the bur-



geoning songstress. With its haunting emotion, the latter's piano-fueled track perfectly illustrates the feeling

of loss expressed in the lyrics. The set's gem is clearly lead single "Emotional Rollercoaster." Free from all the bells and whistles that clutter contemporary R&B, the single is a dramatic ballad in its purest form. Welcome to Green's world.—**RH**

HUGH MASEKELA
Time
PRODUCERS: Khaya Mahlangu, Blondie Makhene
Columbia/Legacy CK 86953

With *Time*, famed South African trumpeter Hugh Masekela releases his first album of new tunes in three years. And, yes, the disc is an unqualified triumph. Masekela's distinctive



trumpet/flugelhorn sound is one of the most recognizable sounds in world jazz. The album opens with

"Send Me," a post-apartheid message of hope and aspiration that features the first of many elegantly phrased Masekela horn solos. "Conchita," a wonderful bit of mellow Latin jazz, is Masekela's tribute to Tito Puente's salsa vibe—Masekela's earliest musical influence. "Happy Mama" has some of the bounce of township jive, with the lyrics recounting a joyful reunion of mother and daughter following the daughter's return from exile. Masekela sings the aforementioned songs. The CD also features instrumentals, such as "Mamoshaba," "Thimlela," "Change," and "Part of a Whole." A genuine pleasure, indeed, to hear new Masekela music.—**PVV**

SINGLES

Edited by Chuck Taylor

POP

VANESSA CARLTON *Pretty Baby* (4:04)
PRODUCER: Ron Fair
WRITER: V. Carlton
PUBLISHER: not listed
A&M 10859 (CD promo)

Aside from the landslide of rock and rap that descended upon the music scene in 2002, this has become the year of the post-Lilith female singer/songwriter, à la Avril Lavigne, Michelle Branch, and Vanessa Carlton. While Lavigne is likely sk8ting to Grammy Award-land with her dazzling *Let Go* and Branch is hanging with Santana, Carlton, sadly, seems to possess markedly less versatility. Her "A Thousand Miles" was a stunning introduction; follow-up "Ordinary Day" was more or less a repeat performance; and third single "Pretty Baby" is, well, pretty ordinary. Vocally, Carlton sounds impassioned, and the lovesick lyric is effective enough, but melodically, the chant of "pretty baby" in a little girlie voice wears thin long before the song fades out. Sounds like it's time to retire the current *Be Not Nobody* and head back into the studio, fueled by the inspiration of that first success. This song just doesn't compare.—**CT**

COUNTRY

► **DIAMOND RIO** *I Believe* (3:33)
PRODUCER: Michael D. Clute
WRITERS: S. Ewing, D. Kees
PUBLISHERS: Acuff-Rose/Write On, BMI
Arista 69174 (CD promo)

For the past decade, Diamond Rio has built a successful career on solid musicianship and well-chosen songs. The group continues that tradition with the crisp "I Believe," penned by Skip Ewing and Danny Kees. The lyric speaks of the enduring power of love. Lead vocalist Marty Roe turns in one of his most sensitive, emotionally charged performances to date. It's as if he's not just singing the song, he's breathing life into the words, and his bandmates' harmony vocals add to that impact. Mike Clute's tasteful, understated production serves the song beautifully. All in all, it's a lovely record that should be readily embraced by country programmers and audiences, particularly as we enter the holiday season.—**DEP**

R&B

JOE FEATURING JADAKISS *I Want a Girl Like You* (3:59)
PRODUCER: Dallas Austin
WRITER: not listed
PUBLISHER: not listed
Jive 40012 (CD promo)

Joe and Jadakiss? They seem like an unlikely team, but the singer and rapper make a pretty even pair on "I Want a Girl Like You," the lead single to the forthcoming *Drumline* soundtrack. The duo serves up an open letter to "average" girls over a midtempo track courtesy of Dallas Austin, who is also the film's co-producer and music supervisor. Austin even adds a bit of a marching-band flavor to the track via a horn sample—which makes sense since the film is about competitive college

SPOTLIGHTS



CHRISTINA AGUILERA *Beautiful* (3:59)
PRODUCER: Linda Perry
WRITER: L. Perry
PUBLISHER: Stuck in the Throat/Famous Music, ASCAP
RCA Records (CD promo)

RCA is moving to erase the embarrassment of Christina Aguilera's dreadful return single, "Dirrty," by hastily issuing the best song on her new *Stripped* disc. "Beautiful" thankfully allows us to sidestep the siren's new image as a *Hustler* pin-up and focus on her gifts as a singer of enormous talent. Like Pink before her, Aguilera teamed with writer/producer Linda Perry for many of the most inspired moments on *Stripped*, and this song—which she already performed live on a high-profile MTV special—is nothing less than breathtaking. Oh-so-soulful, beautifully melodic, and packed with a message of holding oneself up against criticism from the outside, it's a ballad with enough grit and conviction to convince programmers that there's still room for gimmick-free music on radio. With this song and many other potential hits from the new set, Aguilera will seamlessly move past the teen princess phenom that is now such a taboo at radio; but it's a shame the 21-year-old feels the need to cheapen herself with an image that so heavily relies on her physical wares. She should take the lyrics she sings to heart and realize that beauty also comes from the inside.—**CT**

marching bands. Like most soundtrack songs, "I Want a Girl Like You" never directly tackles the subject matter of the film, but rather remains vague enough to transcend the content. But in this case, its ambiguity is the song's downfall. It feels as though Joe and Jadakiss are simply going through the motions. That said, the combined star power of the pair may be

DARYL HALL & JOHN OATES *Forever for You* (3:49)
PRODUCERS: Daryl Hall, T. Bone Wolk, Brian Rawling, Mark Taylor
WRITERS: P. Barry, M. Taylor, S. Torch, J. Oates
PUBLISHERS: Rive Droite Music/Careers-BMG/Hot Cha Music, BMI
U-Watch Records (CD promo)

When Daryl Hall and John Oates' "Do It for Love" was released to AC radio half a year ago, its primary purpose was to stir notice for the act's *VH1 Behind the Music: The Daryl Hall and John Oates Collection*. But with steady progress, the track began to gain favor at AC radio and in time—perhaps to everyone's sur-



prise—"Love" became the duo's first No. 1 song on the *Billboard* AC chart. With momentum in high gear, Hall & Oates is now preparing a new full-length project, due Feb. 11, 2003, on indie U-Watch (distributed by RED), and previewed with this smooth-and-easy new single. Hall sounds as soulful and effortless as ever on "Forever for You"—such a great singer—and the memorable melody, harmonies, and crisp arrangement will do the act's catalog proud. The return of Hall & Oates is heartwarming; there's a lot to say for timeless melodies and genuine talent. Wonder how many of today's airbrushed, Pro Tools-dependent pop acts will be able to claim the same 20 years down the line.—**CT**

enough to help to win over PDs at the mainstream R&B format.—**RH**

ROCK

★ **KOTTONMOUTH KINGS** *Positive Vibes* (3:42)
PRODUCER: Julian Raymond



CELINE DION *Goodbye's (The Saddest Word)* (4:23)
PRODUCER: Robert John "Mutt" Lange
WRITER: R.J. Lange
PUBLISHERS: Zomba Enterprises/Out of Pocket Productions, ASCAP
Epic 59289 (CD promo)

One of the more satisfying variables of *A New Day Has Come* is that the set at last showcases Celine Dion's fiery command of youthful, uptempo material, allowing her to diversify her rep as a diva balladeer and lighten up a little. Songs like "When the Wrong One Loves You Right" and "Sorry for Love" are primed for radio airplay and dancefloor remixes and are ideal candidates for release. So it's disappointing that Sony selected "Goodbye's (The Saddest Word)" as the next worldwide single—a ballad that is guaranteed to be shunned by U.S. top 40 radio and relegated solely to AC. With sales of the current disc faltering and a three-year live stint in Las Vegas on the horizon, the label should be working to spread the good word to as wide a demographic as possible. That said, the Mutt Lange song is devastatingly beautiful, offering a loving tribute to one's mother at death's door. Dion delivers it with a heaving helping of passion, emotionally drawing one's attention to the devotional message. Many will connect to the loss of a parent, for sure, but on a commercial level, this is simply the wrong vehicle to sustain a career. *That* is the saddest word.—**CT**

WRITERS: Xavier, McNutt, Miller, Kumagai, Carrion
PUBLISHER: not listed
Suburban Noize/Capitol 17504 (CD promo)
 The Kottonmouth Kings (KMK), named for the dehydration resulting from smoking marijuana, take a break from their pot-praising anthems to deliver a refreshingly uplifting mes-

sage. "Positive Vibes," the first single off their *Rollin' Stoned* album, which dropped Oct. 8, preaches respect, virtuous living, and having fun. With its acoustic melody, righteous raps, and West Coast hard rock/punk style, it's a clever song that could appeal to the masses. The fusion of turntable scratches, heavy guitar riffs, an acoustic, jam-band sound, and a peace-promoting lyric makes this band shine among the myriad of rap-rockers. As the mothership of indie Suburban Noize, KMK sold 19,000 units of the new set in its first week (with distribution via Capitol), due solely to their fervent fan following. The act's last single to hit the charts, "Peace Not Greed," peaked at No. 37 on Modern Rock Tracks in 2000; this new release has much of the same sound and lyrical vibe. Though these Orange County Californians claim to represent the West Coast underground, their sound has great appeal for the pop, rock, and organic hip-hop audiences.—**DD**

RAP

COMMON FEATURING MARY J. BLIGE *Come Close to Me* (3:48)
PRODUCERS: the Neptunes
WRITERS: L. Lynn, P. Williams
PUBLISHER: not listed
MCA 25715 (CD promo)

Coming off his most successful album to date, the stakes are high for Common's forthcoming *Electric Circus* set. While the jury is still out on the new album, the MC has a pretty safe bet with lead single "Come Close to Me." A logical follow-up to his last hit single, "The Light," which peaked at No. 12 on Hot R&B/Hip-Hop Singles & Tracks, "Come Close to Me" is a downtempo love song that features ever-amazing labelmate Mary J. Blige as the requisite R&B hook singer. Just add production from the Neptunes, and you have a ready-made radio hit, right? Possibly. To the production team's credit, the track strays from their trademark other-worldly style, leaving enough room for Common and Blige to put their respective signatures on it. Both artists ride the groove of the hypnotic track, which proves both sensual and infectious. Already riding high on the charts, thanks to his turn on Erykah Badu's "Love of My Life (An Ode to Hip Hop)," Common may have found a way to walk the fine line between R&B and hip-hop without losing credibility.—**RH**

CHRISTMAS

PATSY MAHARAM *The Daughter of Santa Claus* (3:37)
Wild Chrysanthemum Songs (CD promo)
 Contact: 646-286-5517.

KIRK WHALUM *Seasons* (3:57)
Curb/Squint/Warner Bros. 1009991 (CD promo)

CLAY WALKER *Feliz Navidad* (2:37)
Warner Bros. 101006 (CD promo)

SEVENDUST *X-Mas Day* (3:51)
TVT Records 5877 (CD promo)
 Contact: 212-979-6410.

ALAN JACKSON *Let It Be Christmas* (3:59)
Arista 69176 (CD promo)

GLORIA GAYNOR *Little Drummer Boy* (3:04)
Logic Records 97932 (CD promo)

NEW & NOTEWORTHY

THE SICILIANS FEATURING ANGELO VENUTO *L'Italiano* (3:52)
PRODUCERS: DJ Serg, Craven Moorhaus, Chris Gargani, Donato Petagine
WRITER: Salvatore Cutugno
PUBLISHER: Curci USA
REMIXER: DJ Serg
Nervous 20527 (CD single)

It's been eons since a home-grown song emerged from the depths of New York's underground club scene to overtake radio airwaves. But that's precisely what's happening with "L'Italiano." For two decades, Toto Cutugno's original version of "L'Italiano" has reigned supreme at



Italian festivals and wedding receptions. Now, with this new production by the Sicilians, a new generation is discovering this melodic gem. Awash in Euro-charged rhythms, powerful techno-etched beats, hooks galore, and dreamy Italian-language vocals, "L'Italiano" is very much the bubbly American counterpart to international hits like Eiffel 65's "Blue (Da Ba Dee)," Alice Deejay's "Better off Alone," Las Ketchup's "The Ketchup Song (Hey Hah)," and Los Del Rio's "Macarena. In addition to uptempo mixes, remixer DJ Serg also provides a lovely acoustic mix, perfect for AC formats.—**MP**

TOP R&B/HIP-HOP ALBUMS

Table with columns: This Week, Last Week, 2 Wks Ago, Artist, Imprint & Number/Distributing Label, Title, Peak Position, This Week, Last Week, 2 Wks Ago, Artist, Imprint & Number/Distributing Label, Title, Peak Position. Top entries include Soundtrack (Number 1), Justin Timberlake (Hot Shot Debut), Kirk Franklin (The Rebirth Of Kirk Franklin), and 50 Cent (Guess Who's Back?).

TOP R&B/HIP-HOP CATALOG ALBUMS

Table with columns: This Week, Last Week, Artist, Imprint & Number/Distributing Label, Title, Total Chart Weeks, This Week, Last Week, Artist, Imprint & Number/Distributing Label, Title, Total Chart Weeks. Top entries include Eminem (The Marshall Mathers LP), Al Green (Greatest Hits), Mary Mary (Thankful), and The Notorious B.I.G. (Life After Death).

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums.

Beat Box™



by Michael Paoletta

SEATTLE BOUND: Fans of **Gloria Gaynor, Giorgio Moroder, Donna Summer, Chic, Tom Moulton, Studio 54, Sylvester,** and **Danskins** should consider a trip to Seattle in the near future—that is, if they want to attend *Disco: A Decade of Saturday Nights*, an exhibition at the Experience Music Project (EMP) museum.

Via interactive kiosks, listening stations, and videos, the exhibit—which opens Nov. 23 and runs through May 26, 2003—explores all things disco, from its beginnings in New York's gay club scene to its *Saturday Night Fever* mainstreaming, eventual backlash, and never-ending afterlife.

Designed by EMP's curatorial team (**Ann Powers, Eric Weisbard, and Ben London**) with help from consultants like journalist **Kurt B. Reighley**, the exhibit has the potential to change people's attitudes (which, let's face it, are not always appropriately reverent) about an important musical genre that has been wildly misunderstood for far too long.

A REMIXED STATE: At a time when more and more labels are not making club mixes commercially available, along comes Astralwerks to buck the trend. On Tuesday (19), the label issues three smartly packaged EPs from **Fatboy Slim**.

At six tracks each, *Illuminati*, *Camber Sands*, and *The Pimp* offer reconstructed highlights from Slim's 2-year-old album, *Halfway Between the Gutter and the Stars*. Among the three discs, remixes are included by **Darren Emerson** ("Sunset"), **Pete Heller** ("Song for Shelter"), and **Timo Maas** ("Star 69"). Also included are three previously unreleased tracks: "My Game," the **Bootsy Collins**-fronted "The Pimp," and "Camber Sands."

On the same day, Astralwerks also releases *American EP* by the **Chemical Brothers**. Exclusive to the U.S., this seven-track set features five audio and two enhanced video tracks. Highlights include a live version of "Temptation"/"Star Guitar" and the **H Foundation** mix of "Come With Us," which makes its CD debut.

THUNDER & LIGHTNING: On **Chris Cox's** new beat-mixed CD, *12 Inches of Cox* (Provocative Records), there is a moment when Cox goes out on a limb: Rather than follow "Shiny Disco Balls" and "Addicted to Bass" with another club hit, he goes in the opposite direction and introduces a totally new track ("Head") by an unsigned artist (**Barnes**).

Created by Barnes and **Thunder-**



BARNES

puss (aka **Cox** and **Barry Harris**). "Head" is an alternative dance/electronic track that has much in common with classic recordings by **Frankie Goes to Hollywood**. In fact, if you didn't know better, you'd never suspect "Head" of being a Thunderpuss production—especially with Cox's remixes.

"I made a conscious decision to concentrate on musical ideas that had been brewing in my mind for a while now," Cox says. "I wanted a rockier edge, something harder. While Barry and I love our diva anthems, I wanted to create something with an alternative bent, while still remaining clubby. And a male singer like Barnes gave me the opportunity to experiment."

Born in Vienna, raised in Toronto, and currently residing in Los Angeles, Barnes has been influenced by many, including **Depeche Mode, Nine Inch Nails,** and **New Order**. He says his rock'n'roll swagger is perfectly suited to Thunderpuss' aggressive beats.

"There's this strange alchemy between the three of us," Barnes explains. "We each have a dark edge, and we're each into pushing each other into unknown territory. In the studio, we tend not to think too much. It's about creating an energy and then capturing the magic of that moment."

Already, via white-label test pressings, "Head" has been embraced by numerous international DJs, including **Pete Tong** and **Junior Vasquez**. "This song really seems to be getting under people's skin," notes Barnes, who credits this to the track's "dark energy."

Booked by **Marc Katz** of Evolution Talent Agency in New York, Barnes—who is currently working with Thunderpuss on additional tracks—is scheduled to perform at Vasquez's weekly Earth party at New York's Exit club Sunday morning (17).

Barnes is managed by **Shaye Sullwold** of Lawman Management in Los Angeles; she may be reached at 818-996-9552.

Kyoto Shows 'Spirit' On Compost

BY CRAIG ROSEBERRY

Brothers Shuya and Yoshihiro Okino—more commonly known as **Kyoto Jazz Massive**—are two of the hardest-working people in the dance-music industry.

The DJ/producers and nü-jazz mavericks own two long-running clubs in Japan (the Room in Tokyo and Kyoto in Osaka), helping to establish the Okino siblings as fore-runners in the international dance community and attracting prominent guest DJs like **François K., Gilles Peterson,** and **Jazzanova**.

Additionally, the duo helms **Especial Records**, a label/record store; publishes the quarterly bilingual future-jazz music magazine *Quality*; produces several side projects (including the experimental **Cosmic Village** collective); and hosts two radio shows on Tokyo's Shibuya FM.

On Nov. 26, Germany's revered **Compost Records** issues the much-anticipated full-length debut from **Kyoto Jazz Massive** in the U.S. The album, *Spirit of the Sun*, marks the first release in Compost's new North American distribution deal with **Shelter Music Group/Caroline**. (The label was previously handled by **Studio Distribution**.) In Germany, the album streeted last month.

"This is an important record for us," **Compost U.S.** label manager **Michael Prommer** explains. "Since this is our first release through **Shelter/Caroline**, our main objective is to introduce and establish **Kyoto Jazz Massive**, as well as further develop and expand **Compost's** profile and branding in the U.S. marketplace, especially at retail."

"We're happy to have found a partner with a firm commitment to push our releases, especially given the current climate in the industry," **Prommer** continues. "While this release will surely be a challenge, we have a solid reputation and a strong foundation with the press, lifestyle-oriented out-

lets, independent record shops, and underground club DJs."

Since its inception in 1994, **Compost** has become globally renowned for its impeccable artist roster (**Jazzanova, Koop,** and **Fauna Flash**, among others) and wealth of forward-thinking releases. Through the years, such international DJs as **King Britt, Dimitri From Paris,** and **Carl Craig** have embraced the label.



KYOTO JAZZ MASSIVE

Such label association will surely benefit **Koyoto Jazz Massive**, which has already established itself in the nü-jazz/left-field underground, thanks to 2000's "Eclipse" single, various compilation appearances, and remixes for **Nicola Conte, Mondo Grosso,** and **Susumu Yokota**, among others.

Throughout *Spirit of the Sun*, the Okinos combine their shared fascination with '70s/early-'80s jazz laced with an array of influences, from swing, bebop, and samba to soul, funk, house, and broken-beat. The largely collaborative effort is flavored with adventurous sonic cross-pollination—organic becomes electronic, dance becomes jazz, secular becomes spiritual. The uplifting collection includes the duo's previously released singles ("Eclipse," "Substream") and other standouts like "Mind Expansions" (featuring **Maiya**

James of East West Connection), "Deep in Your Mind" (with labelmate **Victor Davies**), and the Brazilian-flavored "Shine" (featuring **Da Lata's Chris Franck** and **Guida De Palma**).

"We see this album as a culmination of our influences, from '70s jazz-fusion to music from London, Germany, Brazil, Detroit, and Japan," **Yoshihiro** explains. "The overall sound is about finding that balance between old and new, East and West, classic and contemporary."

Upon hearing this, **Shuya** chimes in, "We were quite concerned about presenting a cohesive collection that was fluid. This record had to represent us 100%—modern with a retro feel—the sum of all of our experiences, especially those from our DJ tours across Europe."

The duo's songs are published by **Universal Music Publishing** in Japan and **Klagwart Musikverlag** in the rest of the world.

Next month, **Compost** will issue two simultaneously released 12-inch singles: "Mind Expansions" (with remixes by **Butti 49, Waiwan,** and **Blaze**) and the **Vanessa Freeman**-fronted "The Brightness of These Days" (with restructurings by **Blaze** and **Quantic**); both will be sent to tastemakers at college and specialty radio and club DJs via **San Francisco-based** marketing and promotions company **Radio Disturbance**.

On the Internet, **Compost** is partnering with **betalounge.com**, which in addition to **compost-records.com** will feature promotional giveaways, free downloads, and exclusive content.

Managed by **Miko Sekimoto** of **Extra Freedom** in Tokyo, **Kyoto Jazz Massive** has toured Europe extensively. In September—and prior to embarking on its *Spirit of the Sun* world tour—the act (booked worldwide by **Shaddy of Phat Industries** in **Freiburg, Germany**) completed a major-market DJ tour of the U.S.

- **Märtini Brös., Pläy** (Poker Flat Recordings Germany album). Nü-electro fans are advised to seek out this German import (also available from Canada's **Turbo Recordings**), which marks the full-length debut of **Märtini Brös.** (aka Berlin-based DJ/producers **Clé** and **Mike Vamp**). Pioneers of Germany's electronic movement since the late '80s, the Brös. lay electro flourishes atop sparse house beats. The sensual orchestration of "Ultrastar" is akin to a modern-day version of the French classic "Je T'aime . . . Moi Non Plus," while "The Biggest Fan" recalls the larger-than-life dance-floor hits of **Erasure**.
- **Junior Senior, "Move Your Feet"** (Crunchy Frog Denmark

The Beat Box Hot Plate

single). This track started innocently enough in the underground clubs of Europe; now, it's repeating the process in the U.S. Upbeat and happy, the smile-inducing "Move Your Feet" is equal parts **Archie Bell & the Drells, Jackson 5, Anita Ward,** and **the Avalanches**. Bonus track "Coconuts" is as punky as it is funky (think **the B-52's** meets **Daft Punk**), making it perfect for admirers of all things nü-electro. Expect the Danish duo's debut album, *D-D-Don't Stop the Beat*, to street early next year in Europe via **Universal**. Can a stateside deal be

far behind? Fingers are crossed.

• **The Happy Boys, Dance Party** (*Like It's 2003*) (Robbins album). New York-based **Robbins** once again delivers a primarily solid disc containing of-the-moment tracks like **Widelife's** "I Don't Want U," **Narcotic Thrust Featuring Yvonne John Lewis'** "Safe From Harm," **Tim Deluxe Featuring Sam Obernik's** "It Just Won't Do," **DJ Sammy & Yanou Featuring Do's** "Heaven," and **Lasgo's** "Something." And if you've had difficulties snagging a copy of the **Whitney Houston/Kraftwerk** (bootleg) mash-up of "I Wanna Dance With Somebody (Who Loves Me)," a faithful re-creation is included here by **Roxane**.

MICHAEL PAOLETTA

Riders, Hot Club Each Win Two Trophies At WMA Awards

BY DEBORAH EVANS PRICE

LAS VEGAS—Riders in the Sky and Hot Club of Cowtown were the big winners Nov. 14 at the Western Music Assn.'s (WMA) annual awards in Las Vegas at Sam's Town Hotel and Casino. Each act received two WMA honors. Riders in the Sky repeated last year's win in the entertainer of the year category and won the accolade for traditional Western album of the year for *Riders in the Sky Present a Pair of Kings*. Riders member Joey Miskulin (aka Joey "the CowPolka King") won the top instrumentalist honor.

"It means we are still alive and kicking, still bringing good energy and creativity to the big hoedown," says Riders in the Sky's Too Slim, who along with fellow founding members Ranger Doug and Woody Paul celebrated the group's 25th anniversary this year. "I think the well is far from dry, and this award validates that notion."

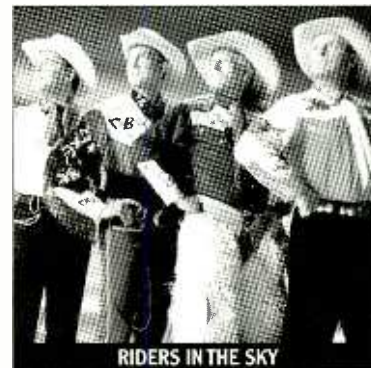
Texas trio Hot Club of Cowtown won the Crescendo Award, which recognizes emerging artists, as well as the award for Western swing duo/group. "It was totally awesome," Hot Club's Elana Fremerman enthused. "It's just great to be recognized by all the wonderful people in the WMA, people who we've admired for years and years."

Last year's male performer of the year winner, Don Edwards, netted the prize again this year, and Belinda Gail won her fourth consecutive female performer of the year honor. Sons of the San Joaquin repeated their win in the traditional Western/duo or group category.

Curly Musgrave won the songwriter of the year award. The Western swing album of the year honor went to the Texas Trailhands for *Lone Star Swing*. "Wyoming Rose," recorded by Janet McBride, was named song of the year.

Hosted by cowboy humorist/poet Mickey Dawes, the 14th annual awards show was the centerpiece of the WMA's yearly festival, held Nov. 13-17. "The Western Music Assn. Awards are significant, because they recognize the top entertainers that are writing and performing contemporary Western music," Dawes says. "This particular art form represents a tradition that is part of the very fabric that America is built on; the spirit and romance of the American West. This musical genre continues to have the highest of entertainment value with the wholesomeness so needed in today's society."

After a decade in Tucson, Ariz., the WMA opted for a change of pace and moved the festival to Las Vegas this year.



Hot Club's Whit Smith says: "The WMA festival is one of the cornerstones of continuing the tradition of Western music. It's important to have younger people of a newer

generation turned on by the music, so that we, as the younger generation, can perpetuate the legendary music our predecessors have bestowed to us."

One of the most anticipated events during this year's festival was a tribute dinner/roast honoring Riders in the Sky's silver anniversary. "It was enormously pleasant to have so many friends who have been part of our trail drive for the past 25 years to be together in the same room," Too Slim says. "This career easily surpassed a million laughs a long time ago."

Deborah Evans Price is a member of the WMA board of directors.

Consortium, BBR Launch Imprint

BY DEBORAH EVANS PRICE

NASHVILLE—The Consortium, a marketing/management firm launched here last year by partners Mike Martinovich, Stan Moress, Bernard Porter, and Al Schiltz (*Billboard*, Aug. 18, 2001), is partnering with Broken Bow Records (BBR) to launch a new imprint, C4 Records. Joe Diffie is the first signing to the new venture, which, like BBR, will be distributed by Sony's RED Distribution.

According to BBR VP of business affairs and operations Paul Brown, the new deal is a way to grow both companies. "About five months ago, the synergies of what they do [at the Consortium] and what we do became apparent to each one of us," he says. "We are looking to grow our label, and the experience that they have was something we just couldn't find within our organization. So we put together a partnership to give them outlets for music and give us inroads into the community in terms of experience and know-how that we didn't have."

Moress and Martinovich say launching a label has been among the Consortium partners' primary goals. "Not only did we have that desire," Martinovich says, "we had other people telling us that's what we should be doing because of our diverse backgrounds in the music industry."

Moress says of the association with the Berry Brown-owned BBR, "There is such a commonality about our goals... We love the music business, and we love artists. We are trying to create a very artist-friendly atmosphere. One of the things we are going to be doing, for example, is getting the artists involved in the

very beginning in terms of the marketing and the music. We want to make these artists kind of our partner so they feel as much a part of their own career."

That artist-friendly atmosphere appeals to Diffie, who debuted on Epic in 1990 with the No. 1 single "Home" and spent the next dozen years on that label and sister Monument Records. "It gave me some

opportunities that I might not have had at the major labels," Diffie says of signing with C4. "Even at Sony, they gave me the luxury of being pretty involved. But

with this, there are more perks on the business side."

Diffie says he will own a portion of his recordings via the agreement. "It's more of a partnership than a record deal. It's really appealing to have partial ownership in a situation."

The partners are thrilled to have Diffie as the company's flagship artist. "He's very excited about moving forward this way because it allows him to be creative," Porter says. "Joe Diffie has a lot of great ideas. He has a very clear idea of what he wants to do in terms of this record, and it fits into what we are going to do."

Executives at BBR, which launched in 1997, and the Consortium plan to combine each company's respective strengths to work both C4 and BBR product. The BBR promotion team will work the Diffie record, which is tentatively due next spring, to country radio.

"What is going to carry the momentum of the whole situation is the enthusiasm that we all have," says BBR VP of marketing Jim Yerger, who lives and works in California. "Everybody is excited to go to work."

Nashville

by Phyllis Stark



Scene

FAREWELL FRAN: Longtime Academy of Country Music (ACM) executive director **Fran Boyd** has retired from the position. She has been a staff member of the organization since 1968, when she came aboard as executive secretary. Boyd had served as executive director since 1995. The ACM board will appoint a search committee to find her successor.

In related news, while there has not been an official announcement, look for the ACM Awards to move to Las Vegas from its longtime home in Los Angeles for next year's show, set for May 21, 2003.

MAN OF 'STEAL': As first tipped here in the Oct. 12 issue, **Steve Wariner** is launching his own label, SelecTone Records. The first album release will be Wariner's *Steal Another Day*, due in February 2003. A distribution deal was still being negotiated at press time.

The first single, "This Christmas Prayer," has been shipped to country radio. Wariner, a Grammy Award-winning singer/songwriter/guitarist/producer, previously recorded for RCA, MCA Nashville, Arista Nashville, and Capitol. *Steal Another Day* will be his 22nd album. It includes a guest appearance from **Lee Roy Parnell**.

SONY SHUFFLE: **Blake Chancey** has been promoted to executive VP of Sony Music Nashville. He formerly was senior VP of A&R. Chancey has also realigned the A&R department.

Mark Brown joins as senior director of A&R. He most recently was creative director at Universal Music Publishing. **Anthony Martin** has been promoted from manager of A&R to director of A&R/artist development. **Cliff Audretch** remains as senior director of A&R, with new responsibilities for scouting talent.

Also in the department, supervisor **Tammy Brown** is promoted to associate director of A&R, and former A&R coordinator **Deb Castle** is promoted to supervisor. She is replaced as coordinator by **Michael Hiatt**, a two-year veteran of the department.

ON THE ROW: **Ron Baird** of Creative Artists Agency in Nashville was elected chairman of the board of the Country Music Assn. during a membership meeting Nov. 7 in Nashville. **Charlie Anderson**, president/CEO of Anderson News, was elected president. **Kix Brooks** of **Brooks & Dunn** is the new executive VP. Baird succeeds Mercury/

MCA Nashville chairman **Luke Lewis** as CMA chairman. Anderson succeeds Baird as president. Brooks replaces Anderson as executive VP.

Dean Dillon, **Bob Dylan**, and the late **Shel Silverstein** were inducted into the Nashville Songwriters Hall of Fame Nov. 3 during the Nashville Songwriters Foundation's annual award show in Music City (*Billboard Bulletin*, Nov. 5). "I'm Moving On," written by **Phillip White** and **D. Vincent Williams**, was named song of the year. The songwriter of the year award went to **Troy Verges**.

The Country Music Hall of Fame and Museum has named librarian/archivist **Lauren Bufferd** VP of museum services. She has been part of the museum's staff since 1997, most recently as library director. She previously reported to senior VP of museum services **Diana Johnson**, who left the post Nov. 1.

Epic/Monument artist **Michael Peterson** has split with his longtime management company, Falcon-Goodman Management. That company, meanwhile, has signed two of its acts to new recording deals with Sony Music Nashville: the band **Jeb** and former Giant artist **Christy Sutherland**.

Gerrie McDowell has resigned her position as operations manager of Audium Records and will exit the label at the end of the year. She will reactivate her former company, Gerrieco Marketing and Promotions, which specializes in classic country, bluegrass, and niche marketing and promotion.

Universal South Southeast regional promoter **Angela Borchetta** exits.

Loudilla, **Loretta**, and **Kay Johnson**, founders of the Nashville-based International Fan Club Organization, were presented with the Ernest Tubb Humanitarian Award Nov. 7 during the Reunion of Professional Entertainers banquet in Nashville. The award is given for lifetime achievement and contribution to the entertainment industry and is voted on by approximately 300 industry professionals. **Kitty Wells** presented the sisters with the award.

SIGNINGS: **Loretta Lynn** has signed with Force Inc. for management in partnership with **Howard Kaufman** of HK Management.

Banjo player **Ross Nickerson** has signed a recording deal with Pinecastle Records. His first album for the label, *Blazing the West*, is due next spring.

Danni Leigh, who recently moved from Nashville to Texas, has signed with Center Stage Booking in San Antonio for booking representation.



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	2	1	4	FAITH HILL WARNER BROS. 48001/WARN (12.98/18.98)	CRY	1
👑 NUMBER 1 👑						
2	3	3	11	DIXIE CHICKS ▲ ¹¹ MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1
3	1	—	2	RASCAL FLATTS LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1
4	4	2	7	ELVIS PRESLEY ▲ ⁷ RCA 68079* (12.98/19.98)	Elvis: 30 #1 Hits	1
5	6	4	10	TOBY KEITH ▲ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
📈 GREATEST GAINER 📈						
6	12	10	43	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
7	7	5	20	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
8	5	—	2	VARIOUS ARTISTS Epic/WEA/UNIVERSAL/RLG 86920/Sony (12.98 EQ/17.98)	Totally Country Vol. 2	5
🔥 HOT SHOT DEBUT 🔥						
9	—	—	1	ALISON KRAUSS + UNION STATION ROUNDER 610515/UME (19.98 CD)	Live	9
10	—	—	1	ALAN JACKSON ARISTA NASHVILLE 67062/RLG (11.98/17.98)	Let It Be Christmas	10
11	10	9	50	MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	1
12	8	6	5	KEITH URBAN Capitol 32936 (10.98/18.98)	Golden Road	3
13	—	—	1	TRICK PONY WARNER BROS. 48236/WARN (12.98/18.98)	On A Mission	13
14	—	—	1	JOHNNY CASH AMERICAN/LOST HIGHWAY 063339*/UME (18.98 CD)	American IV: The Man Comes Around	14
15	9	7	6	LEANN RIMES CURB 78747 (12.98/18.98)	Twisted Angel	3
16	11	8	10	SOUNDTRACK ▲ ⁶ LOST HIGHWAY 170069/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1
17	14	15	33	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1
18	—	—	1	WILLIE NELSON & FRIENDS LOST HIGHWAY 170340/UME (18.98 CD)	Stars & Guitars	18
19	—	—	1	MARK WILLIS MERCURY 170313 (11.98/18.98)	Greatest Hits	19
20	15	13	10	TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	Greatest Hits	1
21	18	17	11	MONTGOMERY GENTRY COLUMBIA 86520/Sony (11.98 EQ/17.98)	My Town	3
22	25	28	7	BRAD PAISLEY ▲ ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3
23	20	14	10	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	2
24	17	12	7	REBECCA LYNN HOWARD MCA NASHVILLE 170288 (11.98/18.98)	Forgive	5
25	16	11	12	DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3
26	13	19	1	ANNE MURRAY STRAIGHTWAY 20335 (19.98 CD)	Country Croonin'	13
27	19	16	7	TRAVIS TRITT COLUMBIA 86680/Sony (12.98 EQ/18.98)	Strong Enough	4
28	24	23	3	TOBY KEITH ▲ ² DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1
29	31	39	1	BROOKS & DUNN ARISTA NASHVILLE 67053/RLG (11.98/17.98)	It Won't Be Christmas Without You	29
30	29	29	3	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/UME (11.98/17.98)	New Favorite	3
🚀 PACESETTER 🚀						
31	52	47	10	DOLLY PARTON BLUE EYE 3945/SUGAR HILL (10.98/18.98)	Halos & Horns	4
32	34	25	6	RANDY TRAVIS WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	18
33	23	26	5	GARY ALLAN ● MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4
34	26	27	1	TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down	1
35	36	34	3	GEORGE STRAIT MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
36	22	20	17	LEE ANN WOMACK MCA NASHVILLE 170287 (12.98/18.98)	Something Worth Leaving Behind	2

● 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 (Dro). △ Certification for 200,000 units (Platino). ☆ Certification for 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 percent-age growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Sales data compiled by Nielsen SoundScan						
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL			Title	TOTAL CHART WKS
1	1	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (11.98/18.98) [H]			Rascal Flatts	127
2	2	DIXIE CHICKS ◆ ¹¹ MONUMENT 68195/Sony (10.98 EQ/17.98) [H]			Wide Open Spaces	250
3	4	KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)			Greatest Hits	111
4	5	SHANIA TWAIN ◆ ¹⁹ MERCURY 536003 (12.98/18.98)			Come On Over	262
5	3	DIXIE CHICKS ◆ ¹⁰ MONUMENT 69678/Sony (12.98 EQ/18.98)			Fly	167
6	7	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/Sony (7.98 EQ/11.98)			16 Biggest Hits	188
7	8	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)			Greatest Hits Volume One	206
8	6	SOUNDTRACK ▲ ¹⁰ CURB 78703 (11.98/17.98)			Coyote Ugly	119
9	—	ANNE MURRAY STRAIGHTWAY 20335 (19.98 CD)			What A Wonderful Christmas	14
10	16	ALAN JACKSON ▲ ⁵ ARISTA NASHVILLE 18801/RLG (12.98/18.98)			The Greatest Hits Collection	368
11	—	MARTINA MCBRIDE ● RCA 67842/RLG (10.98/16.98)			White Christmas	41
12	11	WILLIE NELSON ▲ LEGACY/COLUMBIA 69322/Sony (7.98 EQ/11.98)			16 Biggest Hits	218

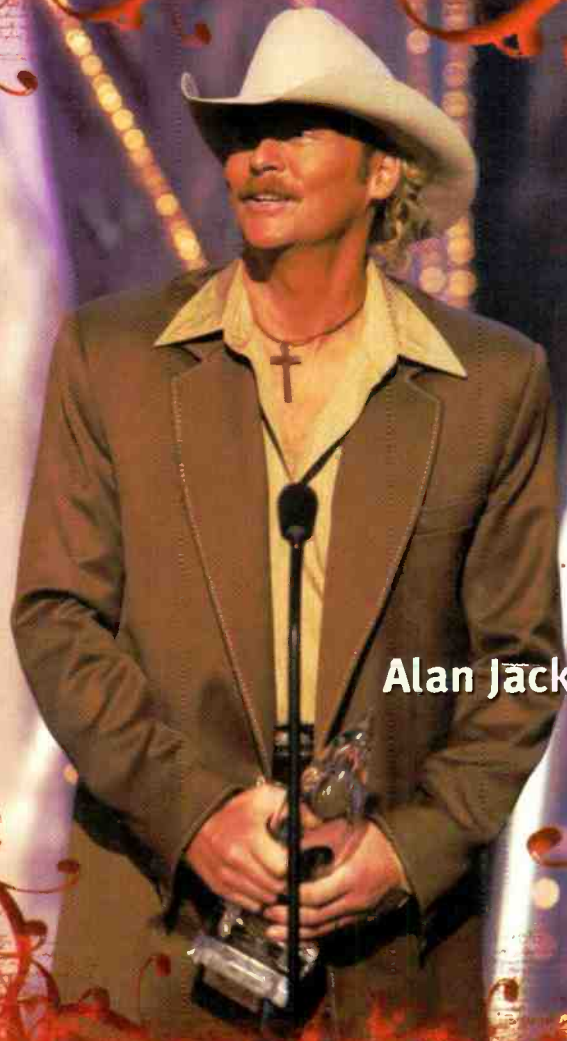
● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry 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). 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 (Dro). △ Certification for 200,000 units (Platino). ☆ Certification for 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. [H] indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

ASCAP

Congratulates Our 2002 CMA Awards Winners

Entertainer of
The Year

Album of
The Year



Alan Jackson

Male Vocalist

Single and Song
of The Year
"Where Were You
(When The World
Stopped Turning)"



Lee Ann Womack
Vocal Event
Mendocino County Line



Rascal Flatts
Horizon Award



Brad Paisley
Music Video



Dixie Chicks
Vocal Group



Bellamy Brothers
2002 CMA
International Award

Main Billboard Hot Country Singles & Tracks chart table with columns for This Week, Last Week, 2 Wks Ago, Title, Artist, and Peak Position. Includes 'NUMBER 1' and 'AIRPOWER' callouts.

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay... © 2002, VNU Business Media, Inc. All rights reserved.

NOVEMBER 23 2002 Billboard TOP BLUEGRASS ALBUMS

Billboard Top Bluegrass Albums chart table with columns for This Week, Last Week, Artist, Title, and Peak Position.

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold)...

NOVEMBER 23 2002 Billboard TOP COUNTRY SINGLES SALES

Billboard Top Country Singles Sales chart table with columns for This Week, Last Week, Title, Artist, and Peak Position.

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 1 million units (Platinum)...

CMA WEEK 2002



RCA Label Group (RLG) artists dominated the CMA Awards. Alan Jackson won five: entertainer, male vocalist, album, song, and single of the year. Martina McBride captured female vocalist honors. Brad Paisley netted the music video accolade for "I'm Gonna Miss Her (The Fishin' Song)," and Brooks & Dunn won their 10th top vocal duo honor. Pictured celebrating at the RLG post-show party, from left, are RLG/Nashville executive VP Butch Waugh, Kix Brooks, Ronnie Dunn, RCA Music Group CEO Bob Jamieson, Paisley, McBride, Jackson, and RLG/Nashville chairman Joe Galante.

It was a whirlwind of black-tie dinners, smiling songwriters, and artist acceptance speeches (including five eloquent ones from Alan Jackson on the same night) as the Nashville country music community celebrated the annual rite of passage known as CMA Week. ASCAP, BMI, and SESAC threw galas to honor their top songwriters and publishers, but the focal point was the CBS broadcast of the Country Music Assn. Awards Nov. 6 from the Grand Ole Opry House. Here's a look at a few highlights.



SESAC honored its songwriters and publishers during a Nov. 7 dinner at the company's Music Row offices. "Look at Me Now," recorded by Sixwire, was among the songs recognized during the evening. Pictured, from left, are Sixwire's Steve Mandile, publishers Jason Hauser and Michael Martin from More Extreme Songs, Warner/Chappell Music VP of A&R Dale Bobo, and SESAC senior VP of writer/publisher relations Pat Rogers.



Fresh from a performance at the CMA Awards, Columbia artist Travis Tritt joined Sony Music executives and the Columbia promotion team at a post-show party. Pictured seated, from left, are Columbia director of national promotion Buffy Cooper, Tritt, and Sony executive VP Blake Chancey. Standing, from left, are Sony Music Nashville executive VP/GM Mike Kraski, senior VP of sales Dale Libby, president/CEO Allen Butler, Columbia VP of national promotion Ted Wagner, Midwest regional promotion manager Matt Corbin, Mid-Atlantic regional promotional manager Jack Christopher, and senior VP of sales and new technology Craig Applequist.



DreamWorks Records hosted a party at the Palm following the CMA Awards. Pictured, from left, are TKO Artist Management president T.K. Kimbrell, Universal Music & Video Distribution (UMVD) president Jim Urie, Toby Keith, UMVD senior director of country music marketing Roger Christian, and DreamWorks principal executive James Stroud.



Capitol celebrated CMA night with an after-show dinner. Pictured, from left, are Chris Cagle, Keith Urban, Capitol president/CEO Mike Dungan, and Trace Adkins.



Bob Dylan, the late Shel Silverstein, and Dean Dillon were inducted into the Nashville Songwriters Hall of Fame Nov. 3, during the Nashville Songwriters Foundation annual awards at Loews Vanderbilt Plaza Hotel in Nashville. In conjunction with the Hall of Fame inductions, the Nashville Songwriters Assn. International bestowed its annual Songwriter Achievement Awards. Pictured at the festivities, from left, are BMI president/CEO Frances Preston, new inductee Dillon, and Nashville Songwriters Foundation chairman of the board Wayland Holyfield.



Trick Pony's Ira Dean, left, catches up with John Michael Montgomery during the Warner Bros. Records party.

BY TERESA AGUILERA

MEXICO CITY—The Mexican version of Spanish reality-TV show *Operación Triunfo* finished airing Nov. 10, after 14 “galas” during which contestants were gradually eliminated from the show.

The winner of *Operación Triunfo Mexico*, Darina (contestants go by their first names), received \$25,000, a car, and a recording contract with Universal Music.

The show, broadcast by the Televisa network, ended with a ratings average of 10 points less than *La Academia*, another reality show on competing network TV Azteca. It regularly doubled the audience of *Operación Triunfo*, according to ratings from OBOPE AGB Mexico.

Mexican TV Talent Searches Go Head To Head

\$100,000, plus recording contracts and cars for each.

The success of *La Academia* means that there will be a second show. Castings are already taking place in Mexico and Los Angeles, where the show is broadcast by the Azteca America network. The new show should air early next year.

Operación Triunfo Mexico and *La Academia* have released 14 and 17 albums, respectively, following the weekly gala model set by Spain’s *Operación Triunfo*.

As of Nov. 11, total sales of *Operación Triunfo* albums had reached 600,000 units; sales for *La Academia* were at 750,000 units.

La Academia will release four more albums between now and the final show—including the closing ceremony gala—plus two special compilations featuring highlights of the show.

Both *Operación Triunfo* and *La Academia* participants plan to launch December tours. Contestants will perform the songs they sang during the contest.

In addition to the overall winners, other contest participants have obtained recording deals. *Operación Triunfo*, produced in Mexico by Endemol (the same company that produced the Spanish version) and broadcast by Televisa, arrived here with the same label and distribution partners used in Spain—Vale Music and BMG, which has been releasing the weekly gala



albums. But Universal, EMI, Warner, and Sony were also invited to participate to a lesser degree, with the result that contestants’ albums will be released via different companies.

As for *La Academia*, the project is owned by TV Azteca, and management of all the acts belongs to Azteca Music; Warner is distributing the weekly gala albums. But each major has signed on as partners to release albums by two contestants.

October Latin RIAA Shipments

Following are the October Recording Industry Assn. of America certifications of Latin album shipments:

LATIN CERTIFICATIONS

MULTI-PLATINUM ALBUMS

Enrique Iglesias, *Quizas*, Universal Music Latino, 400,000.

PLATINUM ALBUMS (200,000 units)

Selena, *Ven Conmigo*, EMI Latin, her fifth.

Enrique Iglesias, *Quizas*, Universal Music Latino.

Juanes, *Un Dia Normal*, Universal Music Latino, his first.

GOLD ALBUMS (100,000 units)

Selena, *Ven Conmigo*, EMI Latin, her sixth.

Gilberto Santa Rosa, *Viceversa*, Sony Discos, his 11th.

Ednita Nazario, *Acustico*, Sony Discos, her first.

Jessie Morales, *16 Super Exitos*, Univision Music, his third.

Enrique Iglesias, *Quizas*, Universal Music Latino.

Los Tucanes de Tijuana, *Jugo a la Vida*, Universal Music Latino, their fifth.



La Academia will air until Dec. 1, when a grand finale will take place at the Auditorio Nacional here. TV Azteca decided to take the final show out of the TV studio and into a bigger venue because of high expectations and audience interest in watching the five finalists compete for the top three prizes of \$250,000, \$200,000, and

Latin Notas



by Lella Cobo

CHILD’S PLAY: The often-neglected landscape of Latin children’s music is being mined with fresh insight by three different companies with widely different product.



PEREGRIN

This month, BMG U.S. Latin released three albums tied in with TV soap opera *Cómplices al Rescate* (Accomplices to the Rescue), which currently airs on Univision in Puerto Rico and on the Telefuturo network in the U.S. The soap features 13-year-old actress **Belinda Peregrín** playing the role of twin sisters Silvana, who sings pop, and Mariana, who sings *grupera* music. *Silvana: Cómplices al Rescate* rose from No. 29 to No. 22 in its second week on the *Billboard* Top Latin Albums chart, while *Mariana: Cómplices al Rescate* went from No. 49 to No. 38. The third album, titled simply *Cómplices al Rescate* and featuring different cast members, debuted at No. 58 but dropped to No. 100 this week.

The bulk of the albums’ sales can be traced to Puerto Rico, where the soap opera has been enjoying high ratings since its launch nearly three months ago. Since their release Oct. 22, the albums have sold more than 60,000 copies in Puerto Rico alone.

“The success is directly related to the soap,” says BMG U.S. Latin director of marketing and promotion **Fernando Ramos**, who moved up the albums’ release date as a result of retailer demand. “It’s a mix of lack of product for this market—kids 4 to 12 years old—and having the audio and the visual of TV. It created a bomb.” Ramos says he had been looking for a kiddie product since Spanish pre-teen singer **Melody** exploded last year. “The market’s attitude toward children’s product has always been there,” Ramos adds, “which tells us that children have to be taken into consideration.”

Peregrín—whose appeal is far more innocent than, say, **Britney Spears**—did a series of in-stores in Puerto Rico that drew crowds of as many as 3,000

kids, paving the way for an upcoming Nov. 24 concert at Puerto Rico’s Roberto Clemente Coliseum. Tickets for a first show (capacity 7,000-8,000) sold out, and a second date is being planned.

In the U.S., promotion of the *Cómplices* series of albums is going at a slower pace, pending the success of the series on TV there. In the meantime, Peregrín, who is signed to BMG, is planning a solo album for release in first-quarter 2003.

If *Cómplices* is targeting the pre-teen set via the very cute Peregrín, a bird of a different feather—literally—is being used to target a younger set. El Chichicuilote, a huge, Big Bird-like creature attired in a Mexican *sarape* and hat—who twice has been certified Latin platinum by the Recording Industry Assn. of America and who is a frequent visitor to the *Billboard* Top Latin Albums chart—is due to release his third album, *La Fiesta del Chichicuilote* (The Chichicuilote’s Party), Tuesday (19) on *Líderes*. While previously the bird has targeted young and old via his fondness for *double entendres* and covering pop songs, this time around he’s going solely for the kids, singing medleys of traditional children’s tunes from Latin America, including “Arroz con Leche,” “Que Lluvia,” and “Brinca la Tablita.” The bonus track is—brace yourself—a Chichicuilote version of **Las Ketchup’s** “Acherejé.”

El Chichicuilote will visit elementary schools throughout the U.S., targeting first- through third-graders and rewarding top achievers with Chichicuilote paraphernalia.

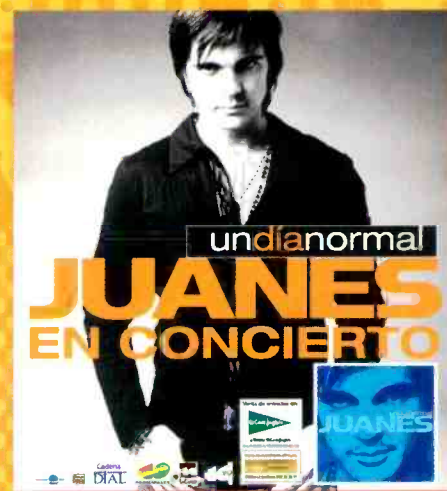
Líderes marketing coordinator **Evette Parra** says that the album’s shipments stand at 150,000 copies.

Meanwhile, Univision Music Group has released the newest album from kiddie character El Morro, who to date has sold more than 1 million units. A giant baby created in 1993 as a radio character by DJs **Pepe Garza** and **Tomás Rubio** to analyze life from a child’s perspective, El Morro went on to record a series of albums. *El Mejor Regalo* (The Best Gift) is his first Christmas disc and features covers of classic holiday songs. “The album was released late September so it would be well-placed [for] the holiday season,” Univision national marketing manager **Arturo Gil** says. The album will be supported by a national TV campaign on Univision and Galavisión Nov. 25-Dec. 22 and a separate campaign on Telefuturo. Despite his eminently Mexican nature, El Morro has enjoyed sustained success in Puerto Rico, where he’ll travel for in-store promotions during Thanksgiving.

FRANCISCO CESPEDES
with his debut in 1998 of *Vida Loca* he became an overnight sensation in Mexico, Spain, United States, & Latin music fans all over the world.
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SOBREVIVIR
Olga won 2002 Grammy Award for best merengue album. Now joined forces with some of the best latin producers to deliver an album like none other in her career.
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FIVE WINNERS OF THE ONDAS AWARDS 2002:
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ENRIQUE IGLESIAS - SPECIAL AWARD FROM THE JURY
SHAKIRA - BEST LATIN ARTIST OR GROUP
JUANES - BEST NEW LATIN ARTIST OR GROUP
MARTA SÁNCHEZ - "SOY YO" - BEST CLIP



Firehouse Embraces Changes

Pasadena Studio Bolsters Presence of Digital Audio Workstations

BY CHRISTOPHER WALSH

Attendees of the 113th Audio Engineering Society (AES) Convention, held last month in Los Angeles, had the opportunity to visit a recording facility that through its equipment roster, illustrates the expanding migration to digital audio workstation (DAW)-based formats as both tape machine and console, in addition to editor.

While Pro Tools and other workstation-based recording platforms have long been employed by commercial and private or home-based studios, Firehouse Recording Studios in Pasadena, Calif., is one of the first commercial facilities to eschew large-format consoles entirely in favor of DAW control interfaces. With such supplemental equipment as vintage Neve, API, Calrec, and Trident preamplifiers, Firehouse aims to offer the best of old and new technology at rates more suitable to current fiscal realities.

Since the facility's June 1 opening, the Studio 440-designed Firehouse Recording Studios has served a 50/50 mix of music recording and post-production, studio manager Melanie Mullens Hoyson says, and is thriving in a difficult climate. "We've tried to strike a balance between the two," Mullens Hoyson says. "We have to be as versatile as possible. Any configuration— analog, digital, or a blend of the two—we can handle. The same goes for type of sessions. I can have post-production



MULLENS HOYSON

here from 9 to 5 and be ready to roll at six for the grungiest band. The way to survive is to be able to say 'yes' to any client that calls."

Owned by Tena Clark, CEO of compilation- and enhanced-CD creator Disc Marketing, Firehouse consists of three rooms at varying price points. Each, however, is anchored by a Pro Tools rig. Studio A, Firehouse Recording's primary control room and main tracking room, features a Pro Tools HD system with 48-fader/80-input ProControl interface running on a Macintosh G4 with dual cinema displays. In addition to the vintage preamplifiers, Studio A houses classic analog compressors from Universal Audio, dbx, and Neve, as well as outboard gear, including the T.C. Electronic System 6000 and Lexicon 480 processors.

"Studios B and C are priced a little lower," Mullens Hoyson says, "allowing me to take advantage of what I call the 'middle-class' musician, the guy who has his rig at home, does a lot of preproduction at home, but needs to come to the studio for one eight-hour day, maybe, and track drums because he wants the room sound."

Studio B also features a Pro Tools HD system with 24-channel ProControl and dual cinema display. Like Studio A, it is set up for surround mixing. Studio C is also used for post-production, including creation of in-flight audio programming for United Airlines, as well as Air Force One and Two. All rooms are connected via ethernet, but an upgrade to fiber-optic cable is imminent.

Housed in Pasadena's circa-1889 firehouse, the facility can offer audio and video services at rates below its competitors, Mullens Hoyson says, by virtue of the comprehensive equipment available. With its powerful DAWs, extensive processing plug-ins, and vintage hardware, rentals are rarely required. Nonetheless, success in the commercial recording business remains challenging. "It's about trying to utilize technology where its strengths are but honoring the strengths of what's been done in the past and the reason it's done that way," Mullens Hoyson states. "It's not all about Pro Tools, it's about what a client needs in this day and age to do their job."

Studio Monitor™

by Christopher Walsh



NOW IT CAN BE TOLD: Two years after its introduction, the AMS Neve 88R console has arrived on the East Coast. In June, an 88R was delivered to Sony Music Studios on West 54th Street in New York. Housed in Sony's Studio B, the console went online in August.

The installation at Sony Music Studios exemplifies the tangible interest and momentum the 88R has gained with its placement in both commercial and private studios around the world. **David Smith**, VP of engineering for Sony Music, now adds his voice to that chorus, after several sessions in Studio B demonstrated the console's features. "I have to say that in terms of a large-format desk, this is the best Neve ever made," Smith says enthusiastically. "It's a lovely piece."



DAVID SMITH AT THE NEVE 88R AT SONY MUSIC STUDIOS

amplifier package, which was put to use on **Santana's** superb performance on the Oct. 18 broadcast of *A&E Live by Request* from Sony's main stage, and for the recent taping of **Rod Stewart's** upcoming *A&E in Concert* broadcast.

Though Solid State Logic consoles still dominate the music-recording industry—Sony Music Studios features four SSL 9000 J Series boards—the 88R is increasingly finding a home alongside SSL's G, J, and K Series consoles. With the imminent installation in Studio D at Ocean Way Recording in Hollywood, the Los Angeles area will offer five 88Rs (producer/engineer **Warren Riker** recently mixed artist **From Zero's** upcoming Arista release on the 88R in Studio B at Chalice Recording Studios). Commercial and private facilities in Europe, Australia, and Japan also feature the 88R.

"Neves and SSLs are diametrically opposed in terms of the way they are made and the way they sound," Smith says, "and wherever there are differences, there are preferences. There are a lot of people who prefer the smoother, more musical sound of the Neve, as opposed to the more analytical, punchy, clearer, more defined SSL sound."

The 88R at Sony was quickly put to use on surround-sound projects, many of them multichannel remixes for Super Audio CD (SACD) release. **Aerosmith's** *Toys in the Attic*, a song from which ("Walk This Way") was previewed in surround at the 113th Audio Engineering Society (AES) Convention in Los Angeles in October, was remixed by **Jay Messina**, Smith confides. Recordings by **Cassandra Wilson**, **Norah Jones**, and **Bill Charlap** are also recent or upcoming SACD remix projects. Smith adds, "[Engineer] **Joe Ferla** and [producer] **Tommy LiPuma** are doing a bunch of things for Verve."

Sony's 88R has also seen stereo mix sessions, of course, but the 84-input console's surround capabilities were an important aspect. "A lot of surround sound intent went into its specification," Smith explains, "for music mixing and for film soundtrack mixing. We've done a piece of the soundtrack for the Miramax motion picture *Chicago*."

Sony Music Studios also acquired the 88R's outboard microphone pre-

"It's taken longer than I'd expected it to," says **Gerard Fiocca**, Eastern region sales manager for AMS Neve, "but the engineers are now talking to the facilities, and the facilities are calling me saying, 'We want it.' The console is booking: It's something that [studios] can get rates on. It's special, it sounds good, and it works. Sony loves it, and they're booked all the time."

Of Sony Music Studios' first-in-the-region status, Smith notes, "We're in the 'novelty' phase right now. People are going to come in and book it just to see what it is, but I think that once that novelty phase wears off, it will still be very much in demand. You've got to give it at least nine months before you determine where it actually sits on the plate. It replaces a [Neve] VR, and we have too many people that have worked with us for a long time that like Neves. Not that I was ever averse to the VR, but it's considerably better than the VR. If the VR did well, this will do very well. I think we made the right move, and we're very happy."

Billboard™ PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 16, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	LOSE YOURSELF Eminem/ Eminem (Shady/Interscope)	LUV U BETTER LL Cool J/ The Neptunes (Def Jam/IDJMG)	SOMEBODY LIKE YOU Keith Urban/ D. Huff, K. Urban (Capitol)	WORK IT Missy "Misdemeanor" Elliott/ Timbaland (The Gold Mind/Elektra/EEG)	YOU KNOW YOU'RE RIGHT Nirvana/ A. Kasper (DGC/Geffen/Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	54 SOUND (Ferndale, MI) Steve King, Michael Strange, Jr.	MASTER SOUND (Virginia Beach, VA) Andrew Coleman	SOUND KITCHEN (Nashville, TN) Justin Niebank	HIT FACTORY CRITERIA (Miami, FL) Carlos "El Loco" Bedoya, Senator Jimmy D	ROBERT LANG (Shoreline, WA) Adam Kasper
CONSOLE(S)/ DAW(S)	SSL 4000 G	Pro Tools	Neve VR	SSL 9000 J	Custom API 2488
RECORDER(S)	Pro Tools	Pro Tools	Radar II	Pro Tools	Studer A827
RECORDING MEDIUM	Pro Tools	Pro Tools	Radar II	Pro Tools	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	54 SOUND (Ferndale, MI) Eminem, Steve King	WINDMARK (Virginia Beach, VA) Serban	STARSTRUCK (Nashville, TN) Justin Niebank	MANHATTAN CENTER (New York) Timbaland, Jimmy Douglass	CONWAY (Los Angeles) Adam Kasper
CONSOLE(S)/DAW(S)	SSL 4000 G	Pro Tools	SSL 9000 J	Neve VR72	Neve 88R
RECORDER(S)	Pro Tools	Pro Tools	Studer A827/Pro Tools	Studer A827/Pro Tools	Studer A827
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Quantegy 499/Pro Tools	Quantegy 499	Quantegy 499
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian Gardner	STERLING SOUND (New York) Chris Gehringer	MASTERING LAB (Los Angeles, CA) Robert Hadley, Doug Sax	BERNIE GRUNDMAN (Los Angeles) Bernie Grundman	GATEWAY (Portland, ME) Bob Ludwig
CD/CASSETTE MANUFACTURER	UNI	UNI	EMD	WEA	UNI

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Asia Pacific Quarterly



Cherubic dancers: China Dolls

Pan-Asia A&R Crucial To Industry's Survival Say Top Execs

By STEVE McCLURE

TOKYO—Think regionally and act locally: That's the mantra in the Asian music industry these days.

Record companies in the region, faced with declining sales, are stepping up their local A&R activities to find acts that offer something refreshing and new to music fans who are tired of the same old stuff. And central to that effort is the realization that, if the industry is to survive its current crisis and get back on track toward future growth, it's vital that those new acts have got what it takes to sell outside of their home markets.

The alternative is a series of isolated, increasingly unhealthy local markets. As Sony Music Asia president Richard Denekamp points out, "Some markets [in Asia] could become so small that it will no longer sustainable to have a whole record-company organization there."

"It's critical that we go after new acts," says Universal Music Southeast Asia president Harry Hui, who, since the departure of former Universal Music Asia Pacific chairman Norman Cheng at the end of June, has overseen the activities of the biggest label in the region outside Japan. Cheng—now chairman/CEO of EMI Recorded Music Southeast Asia—sounds a similar note. "Building up EMI's roster of local artists, especially developing the careers of new artists, is a priority for both myself and the team I am building around me," he says.

"With this in mind, my personal feeling is that we—as a music company—and not a recording company—must ensure that we own all aspects of music created by our artists and discover, negotiate and manage this music for all the artists who have created this music,"

Cheng continues. "EMI's focus will be on signing up fresh new talent and nurturing them and having strong teams behind each who will work on true artist development—

expand; the challenge is for us to find some new, interesting music."

Wong sees the extraordinary success of Linkin Park in the region (the band's latest album, *Reanimation*, has sold 1.2 million units in Southeast Asia, according to Warner) as pointing the way forward. "No one thought Linkin Park could sell that well in Asia," says Wong. "It shows that kids in the region like this kind of music."

While no one doubts that Asia is full of musical talent, to an increasing extent, that music has got to be marketable not only locally, but throughout Asia. Notes Sony's Denekamp, "Developing acts in Hong Kong for Hong Kong alone is something that is no longer possible. I wouldn't rule out trying to find local artists in Hong Kong, but they are taken out of Hong Kong and developed in, say, Taiwan, or developed in Hong Kong with support out of Taiwan."

Likewise, BMG Asia Pacific senior VP Tim Prescott says cross-regional A&R is crucial to BMG's strategy in the region. "I see a growing acceptance of diverse music of various origins throughout Asia," Prescott comments. "Mandarin pop and rock music is selling throughout [Southeast Asia]. No matter whether the artist is from Taiwan or elsewhere. Japanese artists can have hits in Singapore, or in Taipei, or in the Philippines. I believe we are actually still in the early stages of the evolution of regional hit artists and realizing the ultimate potential for serious regional superstars."

LOCALS PITCH TO REGIONALS

Prescott explains that, for a local
Continued on page APQ-2

Asian Acts Break Out Through Focus On Regional Marketing

By the numbers, Asia's music industry is clearly struggling. Half-year figures released last month by the International Federation of the Phonographic Industry (IFPI) show a sales drop of 20.4% in units and 15.6% in value throughout the region. Pull Japan out of the picture, and the decline is even greater: 25.8% in units and 22% in value. The persistence of Asia's economic troubles—the severity of piracy in the region and the competition for consumer cash from other entertainment products—are all cited by the IFPI as reasons for the region's difficulties.

And yet... Asian A&R is coming of age. As Japan opens to Korean artists, as Taiwan becomes a regional launching point, as artists from Thailand, Singapore, India and elsewhere reach audiences across borders, modest success stories abound. In this issue of *Asia Pacific Quarterly*, *Billboard* correspondents offer snapshots of noteworthy achievements by artists beyond their home markets. Despite the industry's current struggles, these artists promise Asia better times ahead.

—Thom Duffy, international editor, Special Sections

Sun Yanzi Shines With "Taiwanization"

TAIPEI—Singaporean singer Sun Yanzi flew down to New Zealand for the photo shoot to launch her latest Warner Music album, *Leave*, with the goal of creating a fresh image for her growing fan base in Taiwan. While the 24-year-old singer has enjoyed acclaim in her home market, the real success has come here.

"If you can make it in Taiwan, then other markets will follow," says Dennis Yang, regional marketing manager for Warner Music Asia Pacific. To that end, marketing and promotions for Yanzi have included what Yang calls a "Taiwanization" of the Singaporean. That means following the trends of the Taiwan market and paying heed to local tastes. Despite

Continued on page APQ-4



EMI's Cheng

development into all the other areas of business that need music."

But Cheng is quick to add that EMI is not averse to signing established acts, if the terms are right. "If an established artist comes to us because of what we can offer in the way of A&R talent and marketing support, and both parties agree on a sensible advance, great," he says.

NEW MUSIC CHALLENGE

Calvin Wong, Warner Music Southeast Asia's VP of marketing, is adamant that labels in the region have to break with the past if they want the industry to break out of its current doldrums. "When the market is down, rather than burying our heads in the sand and focusing on the same old pop acts, it's important to focus on young people and find exciting new acts," Wong says. "I think the market can

INDUSTRY'S SURVIVAL

Continued from page APQ-1

act to qualify for a regional promo push, the country of origin must pitch the act to the region at BMG Asia Pacific's regular MDs' meetings and then follow up with promotional commitment.

"We are currently expanding our A&R approach, and next year there will be much more dialogue between our A&R staff on the type of artists we are looking for and what will work in a pan-Asian marketplace," Prescott explains. As examples of artists who have benefited from that regional approach, Prescott cites Jay Chou, whose latest album, *Eight Dimensions*, has sold 750,000 copies throughout the region, and Jordan Chan, whose album *That's Mine* has done more than 100,000 units in Taiwan and



Energy

another combined 70,000 in Hong Kong, Singapore and Malaysia.

Leading independent Zomba is also at the starting gate in terms of developing its own roster of acts in the region.

"We are currently concentrating our local A&R activities on key markets in Asia-Pacific, such as Australia, Japan and Korea," says Stuart Watson, MD of Zomba's International Record Group. "Our A&R philosophy, like other Zomba repertoire sources around the world, is quality over quantity. That's why our ratio of hits to the number of releases is so high in all of the markets in which we operate."

As an example, Watson mentions Korean female vocal group Voix-Co, recently signed to Zomba Records Korea. "They have been hailed by local media as one of the most promising new girl bands in Korea," says Watson. "Their sound is a unique blend of Korean pop melodies, rap and urban rhythm. Zomba is going against the market trend in Korea by signing artists directly, instead of paying high advances for production/distribution deals involving finished product over which we have little control. Our strategy is to own the master rights and be closely

involved in the recording process, artist management and marketing.

Like other executives in the region, Watson is a subscriber to the "Korea is cool" school of thought. "We see potential for our K-pop artists within Asia after they have developed a solid base in the local market," he says.

KOREAN COOL

Universal's Hui cites local Taiwan acts eVonne Hsu and Energy as examples of how success can be achieved in a difficult market by finding and developing trendsetting acts. "They've both sold over 100,000 copies of their latest albums," says Hui. He points out that that Universal Korea played a key role in developing both acts, noting "Korea is cool right now. They have this great visual sense, a sense of style."

"We're starting to see the rejuvenation of local acts," says Hui. For instance, veteran Cantopop artist Hacken Lee's album *Hacken Lee and The Philharmonic*, recorded with the Hong Kong Philharmonic Orchestra, has sold 150,000 units for Universal.



RIP Slyme

Another key trend is how labels are successfully marketing Japanese acts in the region. Warner, for example, has done well with Japanese hip-hop act RIP Slyme in markets such as Taiwan, racking up sales of the band's latest album, *Tokyo Story*.

"Having that kind of success in Taiwan with a non-traditional Japanese act like RIP Slyme is a great start," says Warner's Wong.

Tom Yoda, chairman/CEO of Avex, Japan's powerhouse independent label, describes his company's current stance regarding the Asian market outside of Japan as "a little bit cautious," given the region's difficult conditions. "What we would like to do and what we can do are different," says Yoda.

Avex has been enjoying no little success with Japanese acts such as female singer Ayumi Hamasaki in Taiwan and Hong Kong and has recently signed local acts such as Taiwan girl group Sino as it

Continued on page APQ-4

SIX QUESTIONS WITH: Harry Hui, president, Universal Music Southeast Asia

TOKYO—The appointment of Harry Hui to the new post of Universal Music Southeast Asia president was announced on Nov. 8, 2001, and took effect Feb. 1, 2002. Hui reported to Universal Music Asia Pacific chairman Norman Cheng, until Cheng left Universal at the end of June to move to EMI. Prior to joining Universal, the American-educated Hui was executive VP/MD of MTV North Asia. Before that, he opened and headed Warner/Chappell Music's operation in Hong Kong.

Billboard Asia bureau chief Steve McClure recently spoke to Hui and asked him these Six Questions.

1. What do you see as your main accomplishments since becoming Universal Music Southeast Asia president in February?

There are four or five things that have been important for us. First, the marketing and exploitation of our international repertoire is stronger than ever. We're at about 23%-24% international market share in the Asia-Pacific, outside of Japan. Classics and jazz have also just been phenomenal for us. We're now at a 40%-plus market share. The third thing I think we should be really proud of is that we're starting to see the rejuvenation of our local repertoire. We have, for example, two new artists that have sold more than 100,000 copies of their albums in Taiwan: eVonne Hsu and Energy.

And we've gone through a period of management transition very, very smoothly, and I now have a new management team in place. I have new directors and new VPs, and four new MDs for the region. The succession planning between Norman and I was very smooth. Looking back, I'm pretty pleased. What I'm hoping to establish in this company is an open, transparent, performance-based culture that's a lot of fun to work in.

2. What are your upcoming priorities?

It's all about the music and breaking new acts, domestic and international. It's working and digging deep into the international



roster around the world and picking the acts that we really want to get behind. For domestic, it's absolutely critical that we rejuvenate and go after new artists. Around my region, the big sellers did not repeat themselves. It was all about the new acts. Once you get the hits, you can do things like compilations, ring tones and other licenses. Our long-term priority is to have the right management team in place to lead us forward.

3. Please outline your philosophy regarding artist development.

Music has to be a grass-roots experience. It doesn't work if you try to A&R music either by committee or by central-office mandate. I'm seeing more intra-Asia A&R happening. For example, the first two hit singles for eVonne Hsu were A&R'd out of Korea, which is a real source of cool right now. And it happened because [Universal's affiliates in] Taiwan and Korea got together and did it. It's my personal view that it's about time that Asia starts to carve out and create its own identity, one that comes from the grass roots.

4. Everybody knows Asia's markets are in poor shape. What grounds for optimism are there?

People ask me a lot if we're in a "sunset" industry. I would argue that we're not. I was at the World Economic Forum in Malaysia recently, and the [Malaysian] minister of trade came up to me and said, "Why don't you guys create more hits?" And I said that we are creating more hits, but the problem in Malaysia right now is that we're getting pirated. There are two reasons we're not

in a sunset industry. We are absolutely in a transition period. The paradigms are shifting, and the music industry must catch up with the change; how music is consumed as an experience has changed. We have to adapt; we have to bring music to where it is being consumed.

Secondly, I would say that the kinds of oscillations and ups and downs that we're seeing right now are fairly normal for our industry. If you look at the last 50 years of the music industry, we have seen contractions of as much as 25%—or booms of as much as 25%.

5. How do you assess the potential of the mainland China market?

I've been working on the China scene for the past four or five years with MTV, so it's something I'm pretty passionate about and close to. I think the mainland China market remains an absolutely important market for us to focus on, but the reality of it is that it is going to be slow and daunting in the way you approach it. You could lose a ton of money very, very quickly. So we will adopt a very prudent and conservative approach in going into that market. We're currently licensing our catalog into the mainland China market and doing it very successfully.

6. Could you please provide an example of a joint promotion or sponsorship deal that Universal Music Southeast Asia is involved in?

We're getting ready to launch Jacky Cheung's [as yet untitled] next album, and it will be a very, very cool and innovative way of breaking an album. Apart from the traditional marketing we're going to do, we're also going to be partnering with Orange Telecom. We will do three things with them: We will push more than 2 million SMS [short messaging system] messages to introduce and promote the album. Second, we're going to do location-based promotion at four or five locations in Hong Kong where, if a person is walking by, their phones will beep and tell them that they're 50 yards away from a Jacky Cheung album. The third thing is that there will be some online SMS conversations and dialogue with Jacky. So it's all very exciting. What we're looking to create in this new media environment is a very targeted and specific message. ■

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INDUSTRY'S SURVIVAL

Continued from page APQ-2

gradually localizes its operations in the region.

"This is shaping up to be a tough year in Asia," says Yoda. "We simply have to keep our heads above water."

RISK-AVERSE RETAILERS

But there are several factors preventing the industry from fully developing regional repertoire, piracy—both physical and online—being the most obvious one. "Clearly, the pirates have moved in a lot more on domestic and regional music in the last few years," notes BMG's Prescott. "This is an issue high on the agenda of the IFPI. It is such a tragedy that a developing domestic and regional market is being choked off by pirates before it can really grow in A&R and regional marketing terms."



BMG's Prescott

Prescott also notes that the general decline in Asia's markets makes retailers more cautious about taking risks on new acts and thus less likely to take on regional-artist sales or promotion campaigns. "The downward market spiral also impacts record companies' ability to invest in promotion trips, advertising campaigns and so on," he says. "The majors are rightly very selective in the artists we promote, and independents and majors are limited by what they can afford."

As a result, sponsorship deals have become increasingly important to Asia's recording industry. "If it fits the image and doesn't harm the image of the artist, there's nothing against it," says Sony's Denekamp, noting that most artists in the Greater China region make more money through endorsements and sponsorships than CD sales.

"Generally, you can say that marketing Chinese artists is very expensive, and, because it is expensive, in markets that are downsizing, more and more sponsorships are being sought and used," says Denekamp, pointing out that when promoting artists in Asia, a visual element is almost always crucial. It

always requires full-blown music video. It always requires a big extravaganza with styling, dancers, etc. We have certain artists, who, if they travel outside of Hong Kong, have a whole entourage. It costs a fortune, and sometimes it's just for one show."

Says BMG's Prescott, "Sponsorship plays a big role in our region, providing much-needed support for video clips, promotion trips and concert promotion."

ONLINE PROMOTION

Executives in the region agree that television remains the single-most important promotional medium for Asian artists. In Taiwan, for example, getting songs used as TV drama series themes is a crucial promo tool. The success of Sony male vocal group F4 in Taiwan is a case in point.

Despite the collapse of the dot.com bubble and the explosion of the myth that the Internet was going to turn the music industry—and the rest of the world—upside-down, Asian music executives say the Internet is useful in creating a buzz about new releases in territories with high rates of broadband penetration.

"We have been successful in using the Internet as a promotional tool in Taiwan," says Warner's Wong. He also stresses the need to gain the cooperation of the media in promoting new, unknown acts—and to simply make music that's exciting. He emphasizes that simple word-of-mouth communication is effective in promoting acts such as Hong Kong hip-hop ensemble LMF. Using traditional media channels to promote such groups like that would detract from their "cool" image, he points out.

Universal's Hui points to his label's upcoming launch of the new Jacky Cheung album as an example of how to use new media to break an album. Universal has joined forces with Hong Kong telecom provider Orange Telecom in a campaign that will include SMS (short messaging system) messages to introduce and to promote the album and location-based promotion in which users' phones will beep if they're near a shop that's selling the album.

EMI's Cheng stresses the need to keep the artist and his or her music in focus when putting together promotional campaigns. "It is really unfortunate to see marketing gimmicks—cheap, transparent gimmicks, as opposed to relevant marketing strategies—overshadow the music and, therefore, the artist," he says. "This type of image and this way of 'working an act' is detrimental to the entire music industry and is something that EMI will never resort to—at least not while I'm here. To us, it's all about the music." ■

REGIONAL MARKETING

Continued from page APQ-1

this process, Yang is adamant that the Singaporean already had what it takes to break into the competitive market. "These kinds of artists are very seldom [marketed] in Taiwan—she's young, [with a] killing smile, smart, multi-lingual and [able to] compose her own music," he says.



Sun Yanzi

The marketing for *Leave* started with a series of teasers announcing that Yanzi was "leaving" the market, with no elaboration. Then her one-week trip to New Zealand's Christchurch was filmed as a documentary and subsequently given to TV stations as part of the promotion plan. By the time of the album's June launch, the CD's cover shot completed the process, featuring Yanzi against a backdrop of New Zealand's glacial peaks. Although *Leave* is Yanzi's fifth album and she's well-established in Taiwan, the campaign presented her in a fresh way to her audience.

Adding a new spin to its promotional efforts, Warner Music Taiwan teamed up with Microsoft to broadcast a Web-only concert by Yanzi, with some estimates putting the audience at more than 10,000.

—TIM CULPAN

BoA's Boasts Of Japanese Breakthrough

SEOUL—While many Korean pop artists have found regional acclaim in Asia, success in Japan has long been the Holy Grail for Asian acts. Many have tried, but BoA was chosen. The 16-year-old Korean artist's first Japanese-language album, *Listen to My Heart*, has sold more than 1 million copies in Japan and was the first album by a Korean to top Japan's Oricon chart.

Her success in Japan is the result of a deliberate and intense cam-

paign by her record company, S.M. Entertainment, in partnership with Japanese indie powerhouse Avex. BoA was discovered by company president Lee Soo-man at an audition when she was just 12. Right away, the label put her into an intensive training program that included lessons in singing, dance, English and Japanese, even sending her to live for a time with an NHK-TV anchor.

BoA has released an EP and two albums in Korea. Despite mediocre sales for her debut EP, S.M., along with Avex, pushed BoA hard in Japan. After several singles, her debut album took off. Soon after, success in her native Korea followed, and her two Korean albums, *No. 1* and *Miracle* (the latter featuring Korean versions of her Japanese songs), have both sold very well. For 2003, S.M. plans on releasing a second BoA album in Japan and continuing promotions in both countries, as well as perhaps expanding to the English-speaking world. Indeed, BoA is even now recording songs in English.

—MARK RUSSELL

Karen Mok Has An American Dream

TAIPEI—"I want to do a full English album," says Hong Kong singer Karen Mok. There's only one slight problem. The 32-year-old singer is little-known outside of the Chinese-language market, where she's been a household name for a decade. Language skill itself is not a problem since Mok speaks flawless English, in addition to her native Cantonese, Mandarin and even some Italian.

Mok's latest album, *I*, is her first for Sony since leaving Taiwan's leading independent label, Rock Records. Its 10 tracks of punchy mando-pop include a rendition of the Carpenters' 1970 hit "Close to You," displaying Mok's ease with English repertoire.

Sony Music Taiwan says it is keen on the idea of Mok recording an English-language album. MD Adam Tsuei predicts a late 2003 or early 2004 release but is realistic about the cost and complications involved. "I think the biggest risk is that the A&R is expensive; we have to get in good talent from around the world," he says. "While there is a lot of talent in Greater China—Taiwan, Hong Kong, China—in the Chinese-language music scene, finding a strong lineup to produce a quality English-language album that will appeal to Western tastes is a tough task." However, Sony label-mate Coco Lee has already paved the way, with the released of her first English-album, *Just No Other Way* in 1999.

Raising Mok's profile in the U.S. is key. Sony Music has had discussions with Sony's Columbia-TriStar unit about possible film roles for

the singer, who has received as much acclaim for her acting as her singing. She also has an onstage presence unmatched in the region. Her live shows are usually a mix of risqué and standard pop moves, with Mok often trying new things on stage as if to shock or tease. Observers also note that Mok's British accent could endear her to fans on either side of the Atlantic.

—I.C.

Thai Beauties Hit The Beat

BANGKOK—Thailand's China Dolls, have taken a stereotype—a pair of cherub-faced, bowl-cut Asian beauties—and run with it ... all the way to the bank. The act's fourth and latest album, *China Daeng* (Red China), is released locally by Encore, a label under the umbrella of GMM Grammy, the largest and most influential entertainment company in Thailand.

The China Dolls are 23-year-old "Hwa Hwa" (Thai name: Pailin Rattanasangstian, Chinese name: Chen Guan Hwa) and 21-year-old "Bell" (Thai name: Suphatchaya Lattisophonkul, Chinese name: Lee Siew Ean), and they've achieved considerable success in Chinese-speaking markets, particularly in Taiwan, but also Singapore, Malaysia and mainland China.

The duo's previous album, *Tan Yiem Pin Ni Cheng* (Girls With Slanty Eyes), was basically a reworking of their eponymously titled debut but with Mandarin lyrics mixed in with the Thai. It racked up sales in Taiwan of 300,000 units in under three months and reached No. 3 in the Taipei charts. For *China Daeng*, the Dolls return with more energetic dance-pop, elements of hip-hop, "cha cha cha" rhythms and club music added to the mix.

"Teenagers and young adults really like China Dolls' upbeat style of dance music," says Kanokrat Auetumrongswat, regional organizer for GMM Grammy. "They are also fun to watch; they're excellent dancers. Most importantly, their songs are fun and easy to remember." To promote the album, the China Dolls' appearances throughout the region have run the gamut of showcases, full concerts, meet-and-greets, guest slots on TV dramas and variety shows and more.

Unique China-themed novelties will include China Dolls "moon cakes" and red envelopes for the Lunar New Year. Cover versions of China Dolls' songs will appear on folk-music compilations featuring Chinese artists. In 2003, GMM Grammy plans to introduce the act to non-Chinese-language markets in Asia, such as Korea and Japan, with *China Daeng* or a more market-specific version of the album, set for Korean release later this year.

—ANDREW HIRANSOMBOON

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INTERNATIONAL

Zomba Takes Local Approach To International Operations

BY ADAM HOWORTH

LONDON—Bertelsmann CEO Gunter Thielen may insist that BMG will close its proposed 3.8 billion-4 billion euro (\$3.7 billion-\$3.9 billion) acquisition of Zomba's record- and music-publishing business by Christmas (*Billboard Bulletin*, Oct. 21), but regardless of such considerations, the indie is pushing ahead with a full international release schedule for the coming months.

"We're operating as we've always done—as an efficient marketing force," confirms Stuart Watson, Zomba International Record Group's London-based managing director. "It's about sheer marketing focus,



WATSON

and nothing can dilute that."

What this means is that each local territory has the autonomy to sign and develop acts as it sees fit and then, once they've built up a strong profile, look to export them under the direction of Zomba International.

"We operate a decentralized approach," Watson says. "We believe in letting the companies exploit domestic repertoire in the way they think best. It's about local contacts and relationships—we can add the fairy dust with international producers, but we only get involved when we're needed.

MAKE IT AT HOME

"For example," Watson continues, "we have this artist Chenoa in Spain—she's sold about 450,000 copies [of her eponymous debut since April], and we are now positioning it as a release in Latin America in January, with EMI our licensee in that territory. It's absolutely mandatory to have big success in the local market first."

Zomba Records Spain's Madrid-based managing director, Andrés Ochaíta, adds: "We have been signing local acts for about one year. Our criteria for local-artist signings are great songs and good live performance; we look for artists that can have both

Latin and international potential."

Another example of an artist who has first to prove herself domestically is Australian singer Hayley Aitken. "Hayley has had one top 30 hit ['Kiss Me Quick']," Watson says, "and we want to deliver her new single ['I Hate the Way I Love You,' released Nov. 11 in Australia] into the top 10, then release the album [*Watching TV*] locally and then release it into Asia-Pacific.

"We tend to hold people back," he continues. "If you take the regional approach, there is little point in flying someone in for one date. We'd rather have a regional trip and have economies of scale."

Zomba Records Australia's Sydney-based GM, Paul Paoliello, says: "It was a mandate when setting up in Australia that this market should become



a repertoire source for the Zomba group of companies, so we take this very seriously and intend to make good on this commitment."

"We don't want to play tug of war with an act at the time when [the local label might] need them most," Watson says, explaining why local independence is encouraged. "In Sweden, we don't have Robyn—she's signed to BMG there—so we said, 'She's a Swedish artist, you do all the promo you need, because the more successful she is in Scandinavia, the more helpful it is to us in the rest of Europe. We like artists to spend time in their [home] territories, because the fan base is more reliable and the artist becomes more long-term.'"

WORKING TOGETHER

Although Zomba prefers acts to establish themselves domestically before getting an international release, Amsterdam-based Martin Dodd—Zomba Group Records and Publishing senior VP of A&R Europe—notes that there are exceptions. He says, "Collaborations between artists from different territories helps both cross over."

As an example, Dodd cites Dutch singer Sita, who provides guest vocals on French signing Kyo's single "Le Chemin," due for release toward the end of this month. "It's very logical and creates a bit of community feeling to it rather than the major infighting—you didn't do anything on my act so I'm not doing anything on your act."

Another international collaboration in the pipeline is Japanese act Twin. Dodd has "hooked up" the act with Swedish production team Jurgen Oloufsson (Britney Spears, Westlife, Celine Dion) and Douglas Carr (Ace of Base, Meja, Sita) to work on its first release, a mini-album slated for Dec. 4.

"You can do inter-European collaborations fairly inexpensively," Dodd says. "Rather than commit an international budget to a Pan-European campaign, it's possible to develop local talent in other markets much more organically."

When an act is earmarked for international action at Zomba, "it's paid for by the repertoire owner,"



DODD

Dodd adds. "I'll hook them up with different producers and songwriters and video directors, and they pay for it. And it doesn't get in the way. We're not a budget-led company."

Watson notes that in the past 12 months, restructuring at major labels has been characterized by a greater pooling of resources across international boundaries. But he says Zomba's approach is significantly different. "It's fine if you're a big record company, [but] we only have two or three artists per territory," Watson says. "We're not driven by 'making the quarter'—let's get the thing right. If it slips into the next month, then let's wait and get it right."

Such an "indie" approach, however, may be at odds with BMG's practices, with the greater economies of scale that the major can bring to bear. Dodd insists, "It's too early to tell if BMG will keep it the same. It's a difficult question to answer when we don't have a clue what the structure will be. That's BMG's decision, but I think we avoid a lot of big A&R mistakes—what you don't do is as important as what you do, and I imagine they will find our way of doing things quite interesting."



Bernie and the Suits. Actor Kevin Spacey was in London Nov. 4 to hand over the annual Music Industry Trusts (MITS) award to Elton John and his songwriting partner Bernie Taupin during a gala dinner at the Grosvenor House Hotel. In addition to being friends, John and Spacey are involved with the funding and running of London's Old Vic theater. Pictured, from left, are EMI Recorded Music vice chairman/MITS award committee chairman David Munns; award sponsor Ingenious Media's founder, Patrick McKenna; John; Spacey; and Taupin.

U.K. Industry Honors John, Taupin With MITS Award

BY PAUL SEXTON

LONDON—"I've never been on a horse, and he's never been to Cartier." Elton John's characteristically piquant observation about Bernie Taupin raised the roof of London's Grosvenor House Hotel Nov. 4 at the annual Music Industry Trusts (MITS) Award dinner, but it also articulated the unlikely ties that have bound a songwriting partnership for 35 years.

In his take on the contrasting personalities that make up their creative alliance, Taupin earlier told *Billboard*: "There's some truth in the fact that opposites attract—and believe me, you couldn't get two people that were more opposite if you tried."

The 11th annual MITS dinner, held in front of about 1,000 industry guests, recognized that partnership by presenting John and Taupin with its 2002 award. The occasion has already been hailed by organizers as among the most successful in its history. Held under the auspices of the British Phonographic Industry (BPI) in aid of the Nordoff Robbins Music Therapy and Brit Trust charities and sponsored by investment/advisory company Ingenious Media, the evening grossed some £400,000 (\$638,000) to push the grand total raised for those causes since 1992 to about £2 million (\$3.2 million).

"Having Elton and Bernie in the same room was amazing," says EMI Recorded Music vice chairman David Munns, chairman of the MITS award committee that selects the annual honorees, "and Elton's electric performance really made the whole evening very memorable. [The dinner] has become a very prestigious event, and the proceeds this year were the biggest for many years."

John—who performed six songs

at the event—and Taupin are the latest entries in an illustrious winners' list that includes composer John Barry, Beatles producer George Martin, Atlantic Records co-founder Ahmet Ertegun, and former BPI chairman Maurice Oberstein.

Making a rare visit back to England from his U.S. home of more than 25 years, Taupin said before the event: "It's harder and harder for me to leave my space; I don't want to leave my ranch. You've got to bear in mind I've lived in America [for] more than half my life, and they knew I wouldn't come over unless it was something very special, so I'm honored and going to make the most of it."

In his acceptance speech, John thanked his mother and father and early supporters during the songwriters' salad days, including DJM label head Dick James and Ray Williams, then of Liberty Records. John also paid his respects to Lonnie Donegan, the "king of skiffle" who appeared among a galaxy of stars in a filmed tribute to the pair that was recorded only four days before Donegan's sudden death Nov. 3. John said Donegan was "a great influence and a terrific bloke."

Others appearing in the film included James Taylor, Neil Diamond, Mark Knopfler, Burt Bacharach, Hal David, and Carole King, who signed off her contribution with "Good job, guys!" Then followed an unscripted tribute by resident MITS host/broadcaster Paul Gambaccini, which tracked John and Taupin's entire recording history, up to the Nov. 11 U.K. release of the new double-CD compilation *The Very Best of Elton John 1970-2002* (Mercury). The award was then presented by the duo's friend, two-time Academy Award-winning actor Kevin Spacey.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(Dempa Publications Inc.) 11/13/02		(Official UK Charts Co.) 11/11/02		(Media Control) 11/13/02		(SNEP/FOP/TITE-LIVE) 11/12/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1 NEW	1	1 NEW	1	1 1	1	1 1	1
2	2	2 1	2	2 3	2	2 2	2
3 NEW	3	3 2	3	3 5	3	3 3	3
4	3	4 NEW	4	4 6	4	4 4	4
5 NEW	5	5 4	5	5 2	5	5 5	5
6 1	6	6 NEW	6	6 NEW	6	6 7	6
7 5	7	7 NEW	7	7 7	7	7 6	7
8 NEW	8	8 5	8	8 4	8	8 10	8
9 11	9	9 7	9	9 8	9	9 NEW	9
10 7	10	10 NEW	10	10 10	10	10 8	10
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11 NEW	11	13 NEW	13	12 NEW	12	11 22	11
12 NEW	12	14 NEW	14	13 27	13	15 NEW	15
13 NEW	13	15 NEW	15	15 NEW	15	22 24	22
20 NEW	20	20 NEW	20	21 NEW	21	25 31	25
22 NEW	22	26 NEW	26	24 28	24	36 36	36
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1 NEW	1	1 NEW	1	1 NEW	1	1 NEW	1
2 1	2	2 NEW	2	2 NEW	2	2 1	2
3 2	3	3 1	3	3 1	3	3 4	3
4 NEW	4	4 2	4	4 NEW	4	4 8	4
5 NEW	5	5 3	5	5 3	5	6 6	6
6 10	6	6 NEW	6	6 NEW	6	22 22	22
7 3	7	7 NEW	7	7 2	7	2 2	2
8 NEW	8	8 4	8	8 4	8	15 15	15
9 NEW	9	9 7	9	9 5	9	7 7	7
10 6	10	10 NEW	10	10 NEW	10	3 3	3

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SoundScan) 11/23/02		(AFYVE) 11/13/02		(ARIA) 11/11/02		(FIMI) 11/11/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1 NEW	1	1 1	1	1 1	1	1 1	1
2 1	2	2 2	2	2 2	2	2 2	2
3 2	3	3 4	3	3 3	3	3 3	3
4 NEW	4	4 3	4	4 NEW	4	4 5	4
5	5	5 NEW	5	5 NEW	5	5 4	5
6	6	6 7	6	6 4	6	6 7	6
7 5	7	7 NEW	7	7 7	7	7 9	7
8 3	8	8 NEW	8	8 11	8	8 13	8
9 NEW	9	9 8	9	9 8	9	9 15	9
10 8	10	10 NEW	10	10 13	10	10 14	10
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
15 18	15	15 NEW	15	14 NEW	14	14 NEW	14
21 24	21	17 NEW	17	21 NEW	21	17 30	17
20 11	20	19 11	19	31 39	31	22 25	22
		20 NEW	20	32 38	32	24 NEW	24
				36 40	36	26 38	26
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1 NEW	1	1 NEW	1	1 NEW	1	1 16	1
2 1	2	2 1	2	2 2	2	2 1	2
3 NEW	3	3 NEW	3	3 1	3	3 5	3
4 NEW	4	4 7	4	4 4	4	4 3	4
5 4	5	5 3	5	5 NEW	5	5 2	5
6 6	6	6 2	6	6 6	6	6 4	6
7 2	7	7 4	7	7 5	7	7 6	7
8 3	8	8 5	8	8 7	8	8 12	8
9 7	9	9 NEW	9	9 3	9	9 8	9
10 8	10	10 6	10	10 9	10	10 10	10

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Global Music Pulse



Edited by Nigel Williamson

FULL CIRCLE: South African veteran **Miriam Makeba** is returning to record company Gallo after a four-decade absence, much of which she was forced to spend in exile during the apartheid years. The Johannesburg-based independent will administer all her master recordings, music publishing, merchandising, and book and film rights on an international basis in conjunction with Johnnic Entertainment. "In 1959, I left behind my birthplace, my loved ones, and the company responsible for the beginning of my musical career, which was Gallo," says Makeba, known across the continent and beyond as "Mama Africa." "Thirty-one years later, I returned to my homeland, and that was one of the happiest moments of my life. In 2002, I'm returning to the company where it all began, Gallo/Johnnic Entertainment. The cycle is now complete." **DIANE COETZER**



SIGUR RÓS

NENA'S BACK: Female vocalist **Nena**—who in the '80s scored a No. 1 hit with her German-language version of "99 Red Balloons"—has returned to the charts with her current album, *Nena Feat. Nena* (Warner Strategic Marketing). The record has reached No. 2 on the German charts, giving the singer her best placing in 17 years. Consisting of newly recorded versions of her chart hits and new songs, the set's highlights include duets with **Kim Wilde**, rock icon **Udo Lindenberg**, and German new-wave artist **Joachim Witt**. Now a mother of four, Nena has also released several children's albums. Her latest project is children's book/CD *Madous Travels to the 1,000 Stars*, which premiered Nov. 15 during a cartoon-, video-, and laser-show presentation at the Munich Planetarium. **ELLIE WEINERT**

WHEN IN ROME: Italian group **Tiromancino** couldn't have wished for a better start for latest album *In Continuo Movimento* (In Continuo Movimento), which went gold (50,000 units) less than a week after its Oct. 18 release on Virgin Music Italy. The sales campaign has been aided by first single "Per Me È Importante" (For Me It's Important), which—despite its melancholic vibe—has reached No. 2 on the airplay chart. A product of the vibrant Roman musical scene, Tiromancino is essentially a vehicle for lead singer/composer/producer **Federico Zampaglione**. For much of the group's history, success has been critical rather than commercial. As Zampaglione explains: "Our first album was released back in 1990, but things never really happened for us. We did four largely experimental albums with four different labels, and none of them sold more than 7,000 copies." That began to change with the group's fifth album and first for Virgin, *La Descrizione di un Attimo* (The Description of a Moment), which went platinum (100,000 units) following its 2000 release. *In Continuo Movimento* already looks set to exceed that success. **MARK WORDEN**

BABY YOU CAN'T DRIVE MY CAR: **Jon Nørgaard**, the winner of Danish TV's version of the *Popstars* talent search, has caused controversy with the video to kick-off single "Right Here Next to You," which shows the 17-year-old behind the wheel of a huge American car. The problem is that you have to be 18 to get a driver's license in Denmark. Metronome, the company that produced *Popstars*, was forced to explain that Nørgaard was not driving but was being pushed by a five-man team and tugged along by a tow truck during the video shoot. Yet even that may not satisfy the authorities, for Danish traffic laws state that only a licensed driver may sit behind the wheel of a car being towed. Nørgaard is now completing his debut album with former **Aqua** songwriter/producer **Søren Rasted** and his partner, former **Spandau Ballet** keyboardist **Toby Chapman**. **CHARLES FERRO**

ICE COOL: Icelandic quartet **Sigur Rós** has released its much-anticipated fol-

Music & Media EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

(MUSIC & MEDIA) 11/13/02

SINGLES	
1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
3	DIE ANOTHER DAY MADONNA WARNER BROS.
4	I'M GONNA GETCHA GOOD! SHANIA TWAIN MERCURY
5	UNBREAKABLE WESTLIFE RCA
6	DIRTTY CHRISTINA AGUILERA FEATURING REDMAN RCA
7	MARIE JOHNNY HALLYDAY MERCURY
8	RIEN QUE LES MOTS (TI AMORE) UMBERTO TOZZI & LENA KA EAST WEST
9	DREAMER/GETS ME THROUGH OZZY OSBOURNE EPIC
10	COMPLICATED AVRIL LAVIGNE ARISTA

HOT MOVER SINGLES	
14	25 ROCK MY LIFE JEANETTE POLYDOR
19	73 WORK IT MISSY "MISDEMEANDR" ELLIOTT ELEKTRA
27	NEW SKIN ON SKIN SARAH CONNOR X-CELL/EPIC
34	NEW PUT THE NEEDLE ON IT DANNI MINDGUE LONDON
35	NEW JE NE VEUX QU'ELLE MARC LAVOINE & CLAIRE KEIM MERCURY

ALBUMS	
1	74 U2 THE BEST OF 1990-2000 ISLAND
2	1 SANTANA SHAMAN ARISTA
3	2 NIRVANA NIRVANA GEFEN
4	4 ELVIS PRESLEY ELVIS 30 #1 HITS RCA
5	3 THE ROLLING STONES FORTY LICKS VIRGIN/DECCA
6	NEW BLUE ONE LOVE INNOCENT/VIRGIN
7	NEW WESTERNHAGEN IN DEN WAHNSINN WEA
8	11 PINK MISSUNDAZTODD ARISTA
9	NEW DIE ARZTE ROCK 'N' ROLL REALSCHULE—UNPLUGGED HOT ACTION/MOTOR
10	8 HERBERT GRÖNEMEYER MENSCH EMI

THE NETHERLANDS

(STICHTING MEGA TOP 100) 11/11/02

SINGLES	
1	1 DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
2	3 DIRTTY CHRISTINA AGUILERA FEATURING REDMAN RCA
3	2 ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
4	8 KUT MAROKKANEN??! RAYMZER VIRGIN
5	6 DIE ANOTHER DAY MADONNA WARNER BROS.

ALBUMS	
1	NEW U2 THE BEST OF 1990-2000 ISLAND
2	1 FRANS BAUER DICHT BIJ JOU S3M/SONY
3	3 SANTANA SHAMAN ARISTA
4	5 ELVIS PRESLEY ELVIS 30 #1 HITS RCA
5	6 MARK KNOPFLER THE RAGPICKER'S DREAM MERCURY

SWEDEN

(GLF) 11/07/02

SINGLES	
1	1 ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	3 ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
3	2 DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
4	NEW DIE ANOTHER DAY MADONNA WARNER BROS.
5	4 FLOORFILLER A TEENS STOCKHOLM

ALBUMS	
1	NEW HAKAN HELLSTROM DET AR SA JAG SÖGER DET VIRGIN
2	NEW VARIOUS ARTISTS CHESS—PA SVENSKA MONO MUSIC
3	NEW HAMMERFALL CRIMSON THUNDER NUCLEAR BLAST
4	4 HANS MARTIN LANDET DÅR SÖLEN EJ GÖR NER FRITUNA/EMI
5	1 CHICAGO THE CHICAGO STORY—COMPLETE GREATEST HITS WARNER STRATEGIC MARKETING

SWITZERLAND

(MEDIA CONTROL SWITZERLAND) 11/12/02

SINGLES	
1	1 DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
2	2 ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
3	3 DIRTTY CHRISTINA AGUILERA FEATURING REDMAN RCA
4	4 DIE ANOTHER DAY MADONNA WARNER BROS.
5	7 ADDICTIVE TRUTH HURTS FEATURING RAKIM INTERSCOPE

ALBUMS	
1	NEW U2 THE BEST OF 1990-2000 ISLAND
2	NEW JOHNNY HALLYDAY A LA VIE A LA MORT! MERCURY
3	1 SANTANA SHAMAN ARISTA
4	2 NIRVANA NIRVANA GEFEN
5	6 STAR ACADEMY LES ANNEES BERGER MERCURY

IRELAND

(IRMA/CHART TRACK) 11/10/02

SINGLES	
1	NEW UNBREAKABLE WESTLIFE RCA
2	2 ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
3	1 DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
4	5 HEAVEN DJ SAMMY & YANOU FEATURING DO DATA
5	4 ONE LOVE BLUE INNOCENT/VIRGIN

ALBUMS	
1	NEW U2 THE BEST OF 1990-2000 ISLAND
2	1 DAVID GRAY A NEW DAY AT MIDNIGHT IHT/EAST WEST
3	2 NIRVANA NIRVANA GEFEN
4	3 COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
5	4 DAVID GRAY WHITE LADDER IHT/EAST WEST

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 11/12/02

SINGLES	
1	1 ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	3 DREAMER/GETS ME THROUGH OZZY OSBOURNE EPIC
3	4 JUST LIKE A PILL PINK ARISTA
4	5 DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
5	7 DIRTTY CHRISTINA AGUILERA FEATURING REDMAN RCA

ALBUMS	
1	NEW U2 THE BEST OF 1990-2000 ISLAND
2	1 NIRVANA NIRVANA UNIVERSAL
3	2 HERBERT GRÖNEMEYER MENSCH EMI
4	11 STS BEST OF UNIVERSAL
5	NEW DIE ARZTE ROCK 'N' ROLL REALSCHULE—UNPLUGGED HOT ACTION/MOTOR

BELGIUM/FLANDERS

(PRD/MU) 11/13/02

SINGLES	
1	1 ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2 DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
3	3 ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
4	4 BECAUSE THE NIGHT JAN WAYNE LIGHTNING
5	8 DIRTTY CHRISTINA AGUILERA FEATURING REDMAN RCA

ALBUMS	
1	NEW U2 THE BEST OF 1990-2000 ISLAND
2	5 NIRVANA NIRVANA GEFEN
3	3 MAMA'S JASJE HET BESTE VAN MAMA'S JASJA VIRGIN
4	2 FRANS BAUER DICHT BIJ JOU S3M/SONY
5	1 THE ROLLING STONES FORTY LICKS VIRGIN

MALAYSIA

(RIM) 09/13/02

ALBUMS	
1	LINKIN PARK REANIMATION WARNER BROS.
2	11 VARIOUS ARTISTS MODERN ROCK 2 WEA
3	2 VARIOUS ARTISTS FOREVER LOVE WEA
4	8 SPIDER ALADIN NAR
5	10 BLUE ALL RISE VIRGIN
6	5 RAMLI SARIP RAJA ROCK WEA
7	7 XPDC VS LIFE
8	16 SHEILA ON 7 07 DES SONY
9	3 JAY CHOU EIGHT DIMENSIONS BMG
10	NEW VARIOUS ARTISTS ROCK NO. 1s EMI

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
NIRVANA Nirvana (U)	10	6	5	9		7		3	7	
THE ROLLING STONES Forty Licks (E)				8		10				7
SANTANA Shaman (B)	5			5	9	9			4	3
SOUNDTRACK 8 Mile (U)	1					2		8		
JUSTIN TIMBERLAKE Justified (V)	2		6			3				
U2 The Best of 1990-2000 (U)	3	7	2	4		1	1	1	1	1

U.K. Execs Find Music Works In Scotland

Inaugural Trade Fair Attracts Local And National Delegates To Seminars, Live Shows

BY OLAF FURNISS

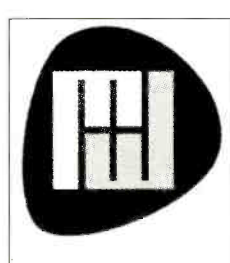
GLASGOW, Scotland—The image of Scotland's music industry received a significant boost after the nation's first music trade fair was hailed a success by delegates.

Music Works, which took place Oct. 31-Nov. 2 here, saw more than 400 people register for two days of seminars and three nights of live performances.

According to Glasgow-based event producer Joanne Wain, who began putting together Music Works 15 months ago, the event's aim was to bring together creative industries relevant to music. Wain says, "Our long-term goal is to create a cross-media conference with a focus on music."

In addition to record labels, music publishers, and collection societies, representatives from the computer-game, advertising, and film sectors also attended Music Works.

Panels examined a wide range of topics, including music-marketing techniques, how to attract venture capital, synchronization, and music TV. One discussion chaired by the



London-based manager of the French Music Export Bureau, Marie Agnes Beau, centered on a comparative

study between the U.K. and the French music industries. During the discussion, it was noted that many in the U.K. business have attributed the rise of domestic acts in France to that country's use of radio quotas, which dictate that a specific level of French music must be played across French radio. Patrick Zelnik, president of French independent label Naïve, used the panel to issue a call for a reform of quotas based on local production rather than language.

At another debate focusing on synchronization, Gerry Farrell, creative director of Edinburgh-based advertising and marketing consultancy the Leith Agency—which has produced TV spots for Levi's and several U.K. beer brands—noted that music is usually assigned to ads after filming has ended and is seldom the starting point. But he said he was also keen to support new music, adding: "If a song has been No. 1, it has peaked—it's much better to take a song and drive it to No. 1 with a great ad."

For many delegates, the panels and seminars were a high point of the event. "[The panels] covered a broad range and touched on publishing, which seldom happens," Warner/Chappell U.K. director of film, television, and advertising Ian Neil says. "I'll go again." Richard Brown, from Glasgow-based

indie dance label Soma Records, agrees. "I liked the way the seminars went: They were very well-put-together and interesting for cross-media purposes. Seminars are not as strong at other trade fairs." He adds that the broad range of industry-related issues on offer also proved a valuable opportunity for less-experienced employees in the business to expand their knowledge and understanding of the music industry.



YEATES



WENHAM

Scottish film producer Bob Last, a member of the Music Works advisory board, believes that the diversity of the participants was a strong selling point. Last, whose earlier career saw him launch now-defunct Edinburgh label Fast Product in 1978, says, "There is a niche in the global conference circuit that looks at the cross-media potential of music in a rebellious and iconoclastic way, and I think Music Works put a very strong foot forward in that direction."

Several executives who traveled from London to attend also praised the event. "Music Works highlights the importance of the Scottish scene internationally, and it is particularly valuable for the local industry," British Phonographic Industry director general Andrew Yeates says. "The broad program—featuring new media, film, advertising, and TV, as well as music—really reflected the way things are going. The range was very good and gave [Music Works] a slightly different angle."

His counterpart at the U.K.'s Assn. of Independent Music, chief executive

Alison Wenham, expressed a vote of confidence in the first Music Works by arranging for a board meeting of European indie association Impala to take place at the trade fair.

She says, "Scotland produces music that has a massive resonance both locally and internationally, and Music Works definitely has the potential to underpin this."

Local promoters and managers of local acts seized the opportunity the event offered. Recently established Scottish independent label Adorno Records hosted two nights featuring acts included on its Nov. 4 release, the *Rock Mess Monsters* compilation. These included highly rated Glasgow act Torqamada, as well as Closer and Stapleton. Another Scottish label, Edinburgh-based SL Records, showcased Ballboy, Degrassi, and the Starlets.

Former Simple Minds manager Bruce Findlay, who now handles Edinburgh band the Ruffness, admits he was initially skeptical of the event but was converted after attending. He says, "Music Works could bring a focus to what we are developing in Scotland."

According to Wain, funding for Music Works in 2003 has already been secured from government body Scottish Enterprise and local authority Glasgow City Council. But George Kyle, senior sponsorship manager at Scotland's largest music backer in the private sector, Tennent Caledonian Breweries, adds, "We'd love to talk with the organizers to see if there is an element where we can fit in the program."

Meanwhile, Andrew King, the managing director of London-based publisher Mute Songs, has no doubt as to how to boost the number of delegates. "Music Works needs to have a golf competition at Troon [a town on the west coast of Scotland, famed for the Royal Troon golf course]," he advises. "Then every record executive would turn up."

Executive Turntable

RECORD COMPANIES: Paul Heywood is named VP of information technology services for Universal Music International, based in London. He was managing consultant for PA Consulting in Washington, D.C.

Su-Kong Cheah is promoted to managing director of Warner Music Malaysia, based in Kuala Lumpur. He was finance director for Warner Music International in the ASEAN region.

Hasan Özdemir is named di-

rector of marketing at Munich-based EMI Music Media, the strategic-marketing unit for the major in Germany. He was media marketing manager at Edel Music.

RELATED FIELDS: Sabine Schlag is named executive director at U.K. collecting society the Performing Artists' Media Rights Assn. She was international manager for the MCPS-PRS Alliance.

NEWSLINE...



GLOVER

Veteran artist manager John Glover has been elected chairman of London-based trade group the Music Managers Forum (MMF). He succeeds Keith Harris in the post, which is elected annually and can be held for no more than three consecutive years. According to Glover, a priority for his term will be to continue talks with collecting society Video Performance Ltd. (VPL) to resolve a long-running issue of payment of artists from the VPL fund that is collected from broadcasters using their videos. "We still haven't achieved parity for artists on this issue, and therefore it is going to be right at the top of my agenda," he says. Glover, who helms Blueprint Management, has been involved in the careers of Victoria Beckham, Mott the Hoople, and Free, among others. Blueprint represents Tony Hadley, Go West, Beverley Craven, Alison Limerick, and Outbreak. Glover was previously MMF chairman four years ago. Existing vice chairman Phil Nelson has been reappointed. **LARS BRANDLE**

William H. Roedy, president of MTV Networks International/chairman of MTV Networks Europe, is to be honored as the Nesuhi Ertegun Person of the Year at next year's MIDEEM, set for Jan. 19-23 in Cannes. MIDEEM's key speakers will include International Federation of the Phonographic Industry chairman/CEO Jay Berman, who will deliver a keynote speech Jan. 19. He is expected to talk about the record industry's two-pronged strategy of stepping up the global fight against piracy while building the legitimate online-music business. The trade fair's opening-night party, held the same day as Berman's speech, will be hosted by Brazilian Music & Arts (BMA). BMA is a nonprofit venture for Brazilian music, performing arts, independent producers, distributors, and promoters. **LARS BRANDLE**

Italian labels body FIMI has met with the Italian government's Culture Committee to discuss a proposed Music Bill. Its aims include setting up a French-style export office; tax breaks for record labels investing in emerging artists; radio quotas for young local artists; and financial incentives for the modernization of record shops. Milan-based FIMI director general Enzo Mazza says, "There are currently three drafts under consideration: two by government-coalition parties, Alleanza Nazionale and Forza Italia, and one by opposition party Democratici di Sinistra. The plan is for the committee to produce a single legislative proposal, which we hope will be presented in parliament within the next six months." **MARK WORDEN**

The anti-piracy unit of the U.K.'s Mechanical Copyright Protection Society (MCPS), acting in conjunction with Bolton (England) Trading Standards officers, has cracked what is thought to be one of the country's largest counterfeit operations. The move was the result of a year-long investigation. Four people were arrested after a series of raids in Bolton, with assistance from Greater Manchester Police. The counterfeit ring is estimated to have made £7,000 (\$11,000) per week from the sale of illegal music CDs sold by mail order and at computer fairs throughout Northwest England. The MCPS says the "sophisticated and well-organized counterfeiting operation" may have cost the music industry up to £5 million (\$7.89 million) per year. **LARS BRANDLE**

A public campaign with music at its core is to be launched to help the fight against racism in the U.K. Longstanding activist group the Anti Nazi League will launch its Love Music Hate Racism campaign Dec. 6 at East London's leading venue, Ocean in Hackney. Organizers say the campaign "aims to use the positive energy of the music scene to fight back against the racism being pushed by Nazi organizations." A series of concerts and club events around the country will be organized in the coming months. Further details of the campaign will be announced on the day of its launch. **TOM FERGUSON**

Subsonica, Zuccherò, and Ligabue lead the nominations for the third Italian Music Awards, with four apiece. The awards will be presented Dec. 2 at the Filaforum in Milan. Elisa, Daniele Silvestri, Giorgia, Tiziano Ferro, Gabin, and Planet Funk each received three nominations. The gala is organized by FIMI in cooperation with Clear Channel Entertainment and city, provincial, and regional authorities. The show will be broadcast live on state-owned RAI 2 TV; 7,000 free tickets will be made available to the public via the Internet. Phil Collins, Elton John, and Mark Knopfler are among the artists expected to attend. The winners of the 25 award categories are decided by the votes of a 400-member jury of record producers, journalists, DJs, managers, retailers, and young consumers. Last year's ceremony, held in the wake of the Sept. 11, 2001, terrorist attacks on the U.S., was not televised and took the form of a low-key dinner at Milan's Rolling Stone club (*Billboard Bulletin*, Nov. 27, 2001). **MARK WORDEN**

F.I.M.I.

Swedish Sales Dip In 2002

Despite Shipments' Growth, Value Falls In First Nine Months

BY JEFFREY DE HART

STOCKHOLM—A disappointing third quarter has ensured that despite a growth in units shipped, the Swedish record market fell by 3.3% in value during the first nine months of 2002.

Figures from national labels body GLF show that in the third quarter, CD album shipments fell from 5.6 million units during the same period in 2001 to 4.85 million—a decline of 13.4%. In value terms, the fall was 13.7%, to 309 million kronor (\$34.5 million).

Singles fell 20.1% to 679,000 units in July-September and 22.9% in value to 15 million kronor (\$1.7 million).

Overall, a total of 18.4 million units were shipped during the Jan. 1-Sept. 30 period, an increase of 1.9% over the same period in 2001. But value fell to 988 million kronor (\$110.1 million). GLF, whose member companies account for approximately 90% of record sales in Sweden, attributes that disparity to an increase in mid-price album shipments during the period. In addition, a GLF-coordinated national price-cutting "clearance" campaign that involved most music retailers contributed to a drop in average CD prices.

GLF legal adviser/statistics official Thomas Stenmo chooses to emphasize the positive, commenting, "The success of the CD sale in February helped to keep the [units'] figures up, and it will be followed with another national sales campaign in late January next year."

According to the International Federation of the Phonographic Industry (IFPI), in the nine months to date, CD album shipments followed the trend set in 2001: The annual rate of growth increased by only 1% in unit terms, following three years of substantial increases. According to GLF, that rate has since slowed further, with units up to 14.9 million during January-September—a rise of only 0.6%—while sliding 4.4% in value to 917 million kronor (\$102.2 million).

Singles sales in the same period registered a fall of 16.9% in volume and 18.3% in value, to 2.4 million units and 1.84 million kronor (\$205,000). In 2001, according to the IFPI, the annual decline in the singles market was almost 23% in unit terms. Stenmo concedes that "singles sales have been a problem for some time now," although he notes that the slump is not confined to the Swedish market.

Stenmo also suggests that "singles are more copied, downloaded, and burned from the Net [than albums]. There is more damage done on that side to music by young people with access to—and knowledge of—downloading and burning, with the time to do it."

But there is cause for optimism. Increasing demand for music-DVD

titles saw the format rack up shipments of 97,000 units in the period—a rise of 222.2% on the first nine months of 2001—with a 194% rise in value to 11 million kronor (\$1.2 million).

Local repertoire's proportion of all music sales also held up in that period, with Swedish music accounting for 35.6% of units shipped (31.8% in value terms).

Stenmo says, "More than half of the [January-September] period's 20 best-selling albums are local productions."

Prospects for the fourth quarter look promising. The anticipated major international sellers are accompanied by such strong domestic product as Håkan Hellström's sophomore effort on Virgin, *Det är så Jag Säger Det* (That's the Way I Say It)—which debuted at No. 1 on the album sales chart Oct. 31—and the double-CD *Chess på Svenska* (Chess in Swedish), an original Swedish-language cast recording from the Stockholm staging of Benny Andersson, Tim Rice, and Björn Ulvaeus' latest reworking of their '80s musical. The latter album shipped gold (40,000 units) upon its Oct. 28 release on Andersson's Mono Music label.



Fisher-Price Deal Is Child's Play For Canada's Somerset Entertainment

BY LARRY LeBLANC

TORONTO—Canada's Somerset Entertainment has teamed with American toymaker Fisher-Price to launch a 12-album Fisher-Price Music Series targeted at infants and preschoolers.

Located in East Aurora, N.Y., Fisher-Price, a subsidiary of Mattel, can claim to be one of the most recognized brands in the world. Its top lines include Little People, Power Wheels, and View-Master. Fisher-Price also creates toys based on such popular character brands as Winnie the Pooh, Barney, and TV shows *Blue's Clues* and *Sesame Street*.

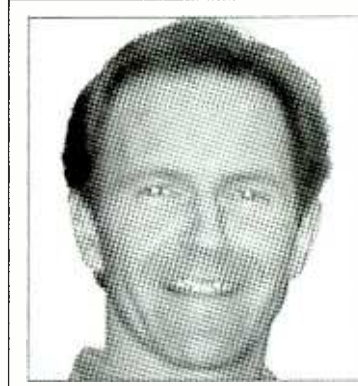
Launched in 1981 by naturalist filmmaker Dan Gibson, Somerset Entertainment (formerly called Solitudes Ltd.) has evolved in the past decade from a peripheral "nature sounds and music" entity to a full-line label group and distributor of concept-based recordings to nontraditional outlets worldwide.

With its five other label lines (Solitudes, Avalon, Reflections, Platinum Legends, and Mother's Love Music), Somerset owns a catalog of more than 300 albums of nature, contemporary acoustic, children's, classical, jazz, and Celtic titles. Headquartered in Toronto, the company also has offices in Chicago; Raleigh, N.C.; and Essex, England.

Following a year of negotiations, the licensing agreement between Fisher-Price and Somerset was signed in July 2001. The series' concept—a balance between an entertainment and educational focus—was agreed upon three months later. Somerset then developed the series under the guidance of two Toronto-based experts in child development: Dr. Lee Bartel, director of the Canadian Music Education Research Centre in Toronto, and his wife, educational psychologist Dr. Linda Cameron.

While Somerset is distributed in Canada by Universal Music Canada to traditional music retailers, the overwhelming bulk of its sales are within the specialty/gift market. To serve that market, Somerset uses its own sales reps nationally. In the U.S., the company lacks access to traditional music retail but aggressively competes in the alternative market with a network of commissioned salespeople.

"With this series, we aren't focusing on being in record stores or even being in the record department [of



'We saw the children's category as an opportunity to deliver a comprehensive educational package to parents.'

—ANDY BURGESS,
SOMERSET ENTERTAINMENT

"We saw the children's category as an opportunity to deliver a comprehensive educational package to parents," Somerset Entertainment president Andy Burgess says. "We came up with the concept, designed the packaging, and produced the music. We're paying Fisher-Price a licensing fee, which is substantial, but they are not involved [in sales]. We've also just signed a deal with them to take the titles to the U.K. in January."

"Somerset did a fabulous job," says Rebecca Carpenter, a marketing associate at Fisher-Price. "They instantly and completely understood what Fisher-Price and what Little People are about. We love the series. We're looking forward to [seeing] what they come up with next year."

Prior to developing the series, Somerset researched existing children's audio product. "We found that the market is fragmented, and the quality of the music varies," Somerset Entertainment business development manager Deena Stigas says. "Parents [often] don't know what products are good and what aren't."

The Fisher-Price series has been available in the U.S. since September at a suggested retail price of \$9.99 for CD and \$6.99 for cassette. The series will be available in stores in Canada Nov. 19 at a suggested list of \$11.99 Canadian (\$7.67) for CD and \$7.99 Canadian (\$5.11) for cassette.

The series is being merchandised at retail with a 12-title interactive kiosk, where customers may preview the music before purchasing. "The listening stations are located in 927 Wal-Mart and 526 Toys "R" Us retail locations in the U.S.," Stigas notes. "In Canada, they are being placed in 789 Shoppers Drug Mart stores nationally."

Universal Adds Weight To OD2

BY JULIANA KORANTENG

LONDON—Universal Music International (UMI) is making its catalog available for Pan-European digital distribution for the first time in a deal with On Demand Distribution (OD2), the online service provider co-founded by artist Peter Gabriel.

The agreement enables clients of OD2's WebAudioNet subscription-based platform to offer streamed and downloadable UMI tracks. OD2's Web-based retail affiliates—including hmv.co.uk, Microsoft's msn.co.uk, and Tiscali, the Pan-European Internet access provider—sell online-music buyers monthly subscription services featuring tracks for streaming, downloading on a rental or permanent basis, CD burning, and transferring to portable digital players.

Ian Moss, Universal Music VP of e-commerce in London, notes that the OD2 deal follows the launch of UMI's own two commercial digital-distribution initiatives this year. (Popfile.de sells music only to the German market, while ecompil.fr is a French-dedicated service.) "This one [OD2] is the first one we've done with a third party," Moss explains. "And OD2 is also the first company to do a deal with us



MOSS

on a Pan-European basis."

UMI's initial contribution to OD2 amounts to about 5,000 digitized tracks, including music from the Cranberries, Eminem, and Sting. This is expected to increase to nearly 15,000 songs by Christmas and to 25,000 tracks in six months. Moss admits that the challenge is to clear

the recording and artist rights in time for such deals: "We're granting rights to make available sound recordings for digital distribution, so our issue is to decide which content we're going to offer. There are some [songs] that won't be available immediately; we're having to do it on a piecemeal basis."

The UMI contract adds another multinational label to OD2's catalog, which currently includes music licensed from BMG Entertainment, Warner Music Group, EMI Recorded Music, and several independent labels.

Currently, the company has more than 110,000 licensed tracks to offer online retail affiliates. OD2 co-founder and managing director Charles Grimdsdale—who says his company is also in talks with Sony Music Entertainment—hopes to have 150,000 tracks licensed by year-end.

THE REVIEWS ARE IN...

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Billboard Expands its Touring Coverage

MERCHANTS & MARKETING

Pre-Orders Fill Consumers' Need For Instant Gratification

By Building Hype And Helping To Gauge Early Sales, Pre-Purchase Campaigns Are Being Viewed As Important Marketing Tools

BY CHRIS MOLANPHY

Long a force in VHS/DVD retail, pre-orders are gradually emerging as a sales driver for certain music titles. Label and retail executives say that after a decade during which Nielsen SoundScan and the Internet have become established tools for tracking and fueling music sales, preorder is finally coming into its own as a useful barometer on new releases.

Labels and even some brick-and-mortar retailers say that Internet has been largely responsible for the increased traffic in pre-orders. "I'll look at Amazon before street date and see where [sales on a new release are] coming in," Arista VP of sales Jordan Katz says. "That's a pretty good gauge—it tells us if a record's coming in stronger or weaker than we thought."

But the growing emphasis on street date in the SoundScan era has meant even terrestrial retailers have mounted successful pre-order promotions on superstar titles. Perhaps the biggest recent beneficiary was RCA's chart-topping *Elvis 30 #1 Hits*, the subject of pre-order campaigns at both brick-and-mortar stores like Trans World Entertainment's FYE and e-tailers like CDnow—the latter a subsidiary of BMG, RCA's parent company.

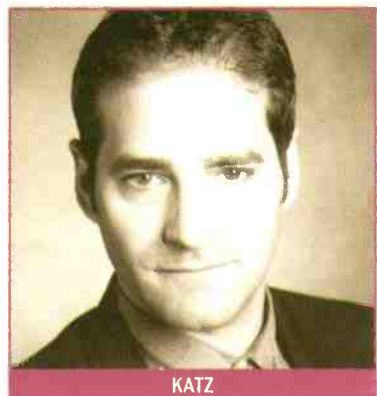
In all cases, labels and retailers say the emphasis is on creating buzz and driving first-week sales. Pre-orders are becoming one key element of the promotional effort behind a major release. But no retailer called pre-orders a major driver of business, and no label claims to rely heavily on pre-order data—yet.

CHANGING CONSUMER HABITS

Label representatives say e-tailers like Amazon and CDnow have changed the mind-set of certain avid consumers. "You can now go onto these sites and get virtually any record,"

Astralwerks head of retail Pam Kent says, "so people are going online to get old stuff, and while they're there, they think, 'Let me pre-order this new title.' And if you buy three or four discs, you get free shipping."

Pre-orders have "implications for



KATZ

the entire industry for the behavior of the music consumer," says Maryanne Rice, director of product merchandising for BMG's BeMusic, which operates CDnow and MyPlay. "Right now, advance orders remain less than 10% of our total music business, but it's a growing business for us."

E-tail reps say pre-orders help them better target their best customers, including older consumers or those with non-mainstream tastes. "As a store, we like to think of ourselves as an alternative," says Jeff Somers, group merchandising manager of Amazon's music store. "We can steer [our customers] toward records we think they're going to enjoy. And we're obviously trying to help those customers—who may not have as much access to MTV or VH1 or even the radio—keep abreast of new releases."

Appropriately, the labels are working closely with e-tailers to create innovative pre-order campaigns that target key audiences. For Astralwerks,

Amazon helped craft a campaign during the summer for folk/electronic artist Beth Orton, a major artist for the niche-focused label. Fans who pre-ordered Orton's *Daybreaker* any time during the six weeks before street date were permitted to listen to a streaming download of the full album.

"We had never done a pre-order with them on a record this size," says Kent, who adds that Amazon produced "tremendous" sales on *Daybreaker*. "Obviously, [the Web is] a place where [Orton's] fans are going."

Somers says he is working increasingly with labels on pre-order campaigns for major artists with Web-savvy fan bases, including Coldplay, Wilco, and the Pretenders.

PHYSICAL STORES BUILD TRAFFIC

At terrestrial stores, pre-ordering is almost exclusively a superstar-driven business, even though there is little chance a store will run out of a hot title on street date. Essentially, for brick-and-mortar retailers, pre-orders do the same crucial thing other promotions do: drive customers into stores. Pre-orders are especially helpful toward that end, as a customer may visit a store twice: once to place the order and again to pick up the CD.

"In today's market, it's all about immediate gratification," says Trans World VP of marketing Mark Hogan, who has recently seen an increased emphasis on pre-orders. "If there's a lot of hype on a new release, there's this implied scarcity, a need to have: 'Gotta have it today.' The key to pre-order is offering the consumer something really unique." To that end, Trans World has offered limited-edition gifts to customers who pre-order, including posters and gift cards that can be loaded with store credit.

Some Trans World stores even ask customers who are returning to pick

up a pre-ordered CD if they would like to pay for the CD instead and "transfer" the pre-order amount to the next hit title, a tactic that Hogan says worked well when the Rolling Stones' greatest-hits CD, *Forty Licks*, followed Elvis Presley's by one week.



HOGAN

Both terrestrial and Web-based retailers still cite VHS and DVD as the kings of pre-order traffic, saying music pre-orders took a while to catch on because of the two products' different business models. "Video-release dates are much firmer than music-release dates," Rice says. "It's much easier for studios to be out in front on a release date, whereas [with labels] on the music side, so much can happen."

Somers adds that consumers also perceive video differently: "Everybody knows what they're getting when they pre-order *Shrek* or *Spider-Man*, whereas in music, you may have heard only one song on the radio or a song sample on our site."

Labels review pre-order numbers to get a sense of how early promotional campaigns are faring, and retailers eye them to help gauge how much stock to carry. But neither group says pre-order is a big enough statistical point yet to place too much emphasis on it.

"It's one of a number of things our

buyers and merchandising team use to gauge the potential of a title [besides] the marketing plan behind the artist [and] radio airplay," Hogan says. "I'm not sure [pre-order is] a major factor."

Still, there are rumblings that pre-order is garnering increased label attention. Rice says, "I can't speak to how the labels use it, but we're certainly talking to labels at various stages of a release cycle: pre-street, street date."

Somers adds that for labels, pre-order can be a useful proxy for first-week sales. "It is a gauge of how early marketing efforts are doing. It gives [the labels] a chance to [answer the question of] 'Are we reaching the audience?' But it's one data point, not the be-all end-all of how a record will do."

Indeed, retailers say pre-orders generally track street date and first-week sales. They have yet to be stunned, either positively or negatively, by pre-order numbers on any given title, although one retailer did say Alanis Morissette's last Maverick/WEA album, *Under Rug Swept*, was a stronger seller in pre-order than it was in the weeks after street date. Still, that early performance may have been attributable to Morissette's avid fan base, which also showed up in large numbers to buy the CD on street date.

THE POSITIVE TIP

On the positive side, one label rep says pre-order "sometimes kind of verifies a hope you had" as a title's street date approaches. "But I wouldn't say it's my primary tool."

Rice says she has used CDnow's pre-order numbers to plan schedules for BeMusic's other businesses. The MyPlay CD club, especially, has benefited from this data, as Rice's team selects which titles to emphasize in upcoming club mailings.

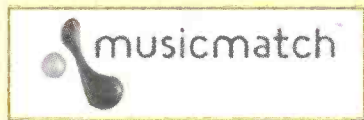
MusicMatch Licenses Songs From 4 Majors

BY BRIAN GARRITY

NEW YORK—MusicMatch has inked licensing deals with BMG Entertainment, EMI Recorded Music, Universal Music Group, and Warner Music Group for a new subscription radio service that lets users create artist-specific stations. The service, Artist on Demand, will launch in December. It will feature more than 200,000 tracks from 8,000 artists. MusicMatch is also in negotiations to add Sony content at a later date.

Users will be able to create personalized streaming radio channels centered on one or more artists.

Sources say more than 80% of the content played back through the service will be by the artists that the user specifies; the rest will be from performers with a similar sound.



Users will be allowed to skip tracks, and there will not be any limit to the number of personalized channels a user can create.

The Artist on Demand feature will

be packaged with a premium version of MusicMatch's subscription radio service, Radio MX Platinum, set to bow next month.

To access the new features, MusicMatch users will have to download the new Jukebox 7.5 software. The upgrade enables users to transfer music files from their hard drives to portable MP3 players, including Apple's iPod (for Windows), Sonic-Blue's Diamond Rio, and Creative Labs' Nomad Jukebox.

Additional reporting by Erik Gruenwedel in Los Angeles.

Amazon To Outsource For CDnow

BY CAROLYN HORWITZ

NEW YORK—CDnow has forged an outsourcing agreement with amazon.com, sources say. The e-tail giant is expected to take over certain back-end functions for CDnow starting next month.

Representatives for Amazon and BeMusic—the BMG group that comprises CDnow, BMG Direct, and Myplay—would not comment.

Amazon recently forged a deal to provide inventory, fulfillment, site content, and customer service for Virgin Entertainment Group's e-commerce operations (*Billboard*

Bulletin, June 25); the e-tailer has similar arrangements with the Web sites of Borders Books & Music, Toys "R" Us, and others.

It is understood that the deal with Amazon will reduce operating costs at CDnow, in line with an ongoing streamlining at BeMusic. The group recently laid off 5% of its staff (*Billboard Bulletin*, Oct. 31); among those cuts were about 35 of its 200 employees in New York, according to a source. Meanwhile, the Myplay digital locker service is no longer accepting new customers.

Thrill Jockey Marks 10th Anniversary

BY MOIRA McCORMICK

CHICAGO—"The best protection of your investment," says Bettina Richards, founder of influential indie label Thrill Jockey Records, "is to respect the people you work for and not promise more than you can deliver."

That philosophy is responsible for the label's longevity: The Chicago-based entity recently celebrated its 10th anniversary with a series of international concerts in the U.S. and seven European countries in September. Thrill Jockey splits profits 50-50 between label and artist (a practice Richards models on veteran Chicago indie Touch & Go, with whom Thrill Jockey has worked for much of its existence) and structures its contracts album by album.

It is a testament to the efficacy of such a setup that the biggest names on the Thrill Jockey roster—Tortoise, the Sea and Cake, Freakwater, Opal, and Trans Am among them—have stayed with the label year after year.

At the retail level, Thrill Jockey implements the same artist-friendly approach, concentrating promotional efforts on a wide network of mom-and-pop stores while utilizing national chains that successfully sell Thrill Jockey product. (They include Virgin Megastores, Tower Records, Borders Books & Music, and Barnes & Noble.)

THE NECESSARY 10%

The opening of a Thrill Jockey office in Europe two years ago was a significant move for the label. "When you're working with 'non-commercial' music, you're selling records over and over again to 10% of the hardcore music fans, who dig deeper and work harder [to obtain their CDs]," says Richards, who notes that when that situation is acknowledged, "you know you can't convert a larger percentage of music buyers to become fans of your label. You do need to find that 10% where it exists around the world."

Richards started Thrill Jockey in New York in 1992. In 1995 she relocated to Chicago, where seven people staff the label's Southwest Side office. She previously licensed her label

product in Europe, primarily through German label City Slang. "Four or five years ago," she says, "we started selling directly to distributors in Europe. The first release we pulled from the licensing situation was Freakwater's *Old Paint*, which then sold better than it did when it was licensed... If you want to generate more income for your artists, you don't want two points of origin [for your product]."



RICHARDS

Thrill Jockey ships all European-targeted product to U.K. wholesaler Pinnacle Distribution. "That keeps shipping prices down," Richards explains. Shipping small orders to individual cities in Europe is more costly than sending one large order to Pinnacle. "To ship a pallet of albums to the U.K. costs 24 cents per CD; if they're shipped directly to Portugal, it costs 60 cents a CD," Richards says. Having a central European distributor "also allows us to give [overseas stores] consignment, so they can carry larger stock at no risk to themselves—which encourages them to sell more. [Label artist] Bobby Conn did well in the U.K. and Germany that way." In fact, Richards notes, "50% of our titles are selling more units in Europe than in North America, which was not true two years ago."

Domestically, Thrill Jockey had been manufactured and distributed by Touch & Go, which itself is distributed non-exclusively by Alternative Distribution Alliance (ADA). "As of this past July, we now have a direct,

non-exclusive distribution deal with ADA, which distributes us to chains and some mom-and-pops," Richards says. "Touch & Go still sells Thrill Jockey records to mom-and-pop stores, export accounts in Chicago, and one-stops."

KEEPING THE BREAD BUTTERED

For Thrill Jockey releases, "mom-and-pop stores can really impact sales in a heavy way. Sixty percent of our sales come from mom-and-pops... We try to do a lot of programs with them that don't cost a lot of money." These include consumer concert-ticket raffles and win-a-T-shirt trivia contests.

"We did a five-store contest with Bobby Conn's most recent release, *The Golden Age*, that got a huge response," Richards says, describing a raffle in which five winners got to have Conn deliver pizza to their homes.

In a promotion for Tortoise's most recent release, *Standards*, an in-store-display contest winner chosen by the band—in this case, Earwax of Eugene, Ore.—won a trip to London. "Independent retailers are our bread and butter, so we support them," Richards says. "They get records right on release date, which encourages reorders; they get posters, concert tickets, etc. That personalized attention is important."

"Chains are also important when a record reaches a certain sales level, but it's difficult and costly to [build chain presence from the ground up]," she continues, noting that Miyk Camacho, GM of Tower's flagship Lincoln Park neighborhood store in Chicago, is a major supporter of Thrill Jockey and other prominent indie labels.

"There is a sort of friendly understanding that you can get this stuff at Tower as well—not just at mom-and-pops," Camacho says. "We do tremendously well out of the box with TJ and T&G. They'll often make our top 25 right next to, say, Beck. Over the summer we had a good in-store with [the Sea and Cake's] Archer Prewitt... We do really well with smaller independent labels—especially at our store, which was the first Tower in Chicago."

Richards says Thrill Jockey also has a successful relationship with Virgin Megastores. "They have a cost-effective national program of listening stations, endcaps, etc... We also do Borders' virtual-listening-station programs, especially with singer/songwriters. We've done Giant Sand [led by eccentric singer/songwriter Howe Gelb] twice."

Upcoming Thrill Jockey releases include new albums from the Sea and Cake, Brokeback, Nobukazu Takekura, and the debut of Caliphone (led by Red Red Meat's Tim Rutili). "We try not to exceed 10-12 releases a year," Richards says. "If you go beyond that, you run the risk of not being able to serve everybody's needs equally."

Declarations Of Independents™

by Chris Morris



HIT YOUR TARGET: We received an interesting call recently from the owner of a small, long-running jazz label in New York. We've been receiving his product for many years as part of his regular mailing list.

The label operator told us that from this point on, with "things in the industry being what they are," he would send us a list of new releases; we could pick and choose what we were interested in, and he would send the promotional copies to order.

Now, Declarations of Independents loves free records as much as the next guy—in fact, maybe even more than the next guy—so we were initially a little vexed by this case-by-case plan. But the more we thought about it, the more it made sense.

In the current business environment, every independent label has to seriously scrutinize its expenses in order to remain above water. Most music firms, large and small, have probably trimmed their major overhead—in many cases via layoffs—but creative thinking still needs to be applied to nonessential operational costs.

In our time on the indie beat, we've become aware that a lot of independent companies are uncertain about the targets they want to hit at press and at radio. It makes no sense to send a rap record to a country music writer or dispatch a reggae record to a classical station. Those may be extreme examples, but some in our community probably come close to missing the mark by that distance.

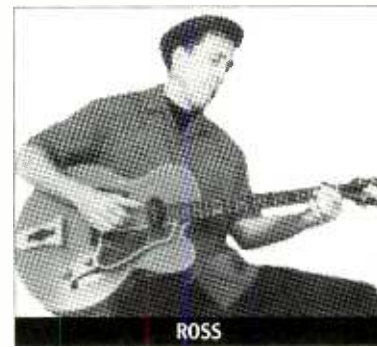
Our friend **Dr. Jazz** located a simple cost-cutting measure in his press and promotional rolls. While this space covers jazz releases on an occasional basis, it isn't the primary outlet for that coverage in these pages. (Our correspondent asked us, referring to *Billboard* jazz columnist **Steve Graybow**, "Is that Graybow kid still in New York?")

With sales still on a dramatic downward tilt this year, it particularly behooves indies to consider where they're placing their promotional product, especially if it's genre-specific. If a writer isn't the best possible outlet at a publication or if a PD has been historically resistant to adding a certain type of music to a playlist, it may be time to service those individuals on a record-by-record basis.

If that kind of waste can be cut out of a label's budget, maybe you'll be able to keep your boat afloat in the current chop out there.

FLAG WAVING: Anyone with a taste for guitar virtuosity is directed to **Jeffrey P. Ross**' solo bow, *My Pleasure*, on Doc Blues Records, a new Austin-based label headed by longtime Texas music writer **Michael Point**.

Based in the Los Angeles area, Ross is a do-anything axeman



ROSS

whose imaginative, fleet-fingered style has graced records and live performances by **Rank & File**, **the Bellamy Brothers**, **Kelly Willis**, **the Asylum Street Spankers**, **Rosie Flores**, and many others. He has recently worked with groups as diverse as blues unit **the Blue Shadows** and gypsy jazz outfit **Club Django**. As his résumé suggests, he works in a plethora of styles, and he set out to exploit his adept adaptability on the first album he has released in his own name.

He says, "There's a sameness with a lot of modern records. I've even heard compilation records where, after the third or fourth song, you've heard everything. I get bored—I don't know if it's the ADD thing or what... I want to play a **Django [Reinhardt]** song, and then a **Robert Night-hawk** song, and then **T-Bone [Walker]**."

Ross eschewed the use of some well-traveled Austin blues players for the album; he says, "I didn't want to make another Antone's Austin record." Nevertheless, the album—produced by guitarist **Dave Biller**—does feature some outstanding sidemen and vocalists, including singers **Guy Forsyth** and **J. Jaye Smith**, guitarist **Nick Curran**, and pianists **Gene Taylor** and **Carl Sonny Leyland**. But the star here is Ross, who smokes in every imaginable style.

Ross launched the album with appearances Nov. 7-8 at Antone's, Waterloo, and Musicmakers in Austin. He hopes to tour and play festival dates in early 2003.

Doc Blues is seeking wider distribution; contact Point at 512-458-5794.

Executive Turntable

HOME VIDEO: **Jay Grossman** is promoted to VP of sales and acquisitions for MTI Home Video in Miami. He was national sales manager.

Steve Dorman is promoted to president of Universal Studios/Alliance Atlantis Video and executive VP/GM of Universal Studios Home Video in Canada. He was senior VP of sales for Universal Studios Home Video Canada.

DISTRIBUTION: **Melissa Wachler** is promoted to field sales operations systems training manager for the

Handleman Co. in Troy, Mich. She was field sales project coordinator.

The Handleman Co. also names **Fred Brunner**, previously senior manager of quality assurance for 3Com, as quality assurance manager; **Danpei Jiang**, previously software engineer for Nexiq Technologies, as Web developer; **Radhika Ganesan**, previously associate for Penske Auto Centers, as systems analyst; and **Patricia Wolshon**, previously North American senior manager of receivable operations for ACN, as accounts receivable manager. They are based in Troy.

Retail Track™



by Ed Christman

LINGERING QUESTION: Last month I finished a column quoting an anonymous major-label executive who pondered if, after all is said and done, Tower Records would "still be the company you fought to help save."

At the time, that question was prompted by the departure of executive VP/COO **Stan Goman** and other senior executives. Since then, Tower has announced that it has cut its corporate staff by about 15%, with 82 people in total being trimmed from the headquarters staff and distribution center. In addition to the executives that left with Goman, a second round of layoffs saw longtime Tower staffers **Mike Farrace** (VP of publishing and partnerships), **Robert Stapleton** (field marketing director), and **Ray Edwards** (classical merchandiser) depart. That was followed by the resignation of **Dee Searson**, the CFO who has played a key role in restructuring the company's balance sheet.

In a statement, Tower president **Michael Solomon** says, "We are deeply saddened by these job cuts, and we are losing some loyal and long-serving employees. This is a painful process, but we are committed to providing compensation packages to those affected and the support to help them secure new employment."

Along the way, treasurer **Jim Bain** has been named to replace Searson as CFO and now adds the title of senior VP of finance, while **Becky Roedell** has joined Tower from KPMG, where she was a senior audit manager, as VP of finance. Also, Tower chief information officer **Bill Baumann** has added the titles of senior VP of technology and supply chain for the retailer, and he has been placed in charge of Bayside Entertainment Distribution. Prior to that, **Kevin Cassidy** was named as senior VP, replacing Goman. And of course, chief restructuring officer **Betsy Burton** seems to be calling a lot of shots.

Certainly, the Tower with which the record labels had a love affair from the 1970s through the mid-1990s is long gone. The important part of that question isn't whether it will be the same Tower, but if there will still be a Tower.

That's Burton's job, and she has already shown she can make tough decisions. But here is what she is up against: In its annual 10-K filing with the Securities and Exchange Commission, Tower re-

ported that it lost \$23.9 million on sales of \$237.3 million in its fiscal fourth quarter, bringing the total loss for the year ended July 31 to \$57.2 million on sales of \$982.8 million.



BAIN

Sales were down 9% from last year's total of \$1.08 billion, but the loss was smaller than the \$90.3 million it reported last year. Operating loss in the fiscal year just ended was \$31.2 million.

The financial results include the Japanese operation, which was sold Oct. 11 for \$129 million, after the end of the fiscal year. Of its total, the Japanese arm had sales of \$372 million and an operating profit of \$15.6 million, while the U.S. arm had sales of \$529.7 million and an operating loss of \$23.2 million.

On Oct. 11, Tower also completed its refinancing by paying off its old revolver loan—which had been drawn down by \$193.6 million—by getting a \$26 million term loan from JP Morgan Chase and by drawing down \$61.1 million from its new \$110 million revolver from CIT Business Credit.

While the new revolver (which is an asset-based loan) is for \$110 million, only \$75 million is currently available, with the remaining \$35 million expected to come in when the loan is syndicated. That left Tower with an availability of \$13.9 million on Oct. 11.

While the new loan has a reserve of \$20 million, and it would appear that its Oct. 11 availability is below that, Bain points out that the reserve is against the total amount available from the borrowing base, which is calculated against a percentage of eligible inventory, among other things.

Bain says, "We have not been anywhere near hitting the \$20 million reserve since we have had this loan."

RIAA Certifications For October

Following are the October Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS

The Rolling Stones, *Hot Rocks*, ABKCO, 12 million.
Brooks & Dunn, *Brand New Man*, Arista Nashville, 6 million.
Ludacris, *Word of Mouf*, Disturbing Tha Peace/Def Jam South, 3 million.
Dixie Chicks, *Home*, Open Wide/Monument/Columbia, 3 million.
Elvis Presley, *Elvis 30 #1 Hits*, RCA, 2 million.
Incubus, *Morning View*, Immortal/Epic, 2 million.
No Doubt, *Rock Steady*, Interscope, 2 million.
Selena, *Amor Prohibido*, EMI Latin, 2 million.
Bruce Springsteen, *The Rising*, Columbia, 2 million.

PLATINUM ALBUMS (1 million units)

Eagles, *Selected Works: 1972-1999*, Elektra, their 11th.
Bruce Springsteen, *The Rising*, Columbia, his 15th.
Vanessa Carlton, *Be Not Nobody*, A&M/Interscope, her first.
Kylie Minogue, *Fever*, Capitol, her first.
Nappy Roots, *Watermelon, Chicken & Gritz*, Atlantic, their first.
Hoobastank, *Hoobastank*, Island Records, its first.
Elvis Presley, *Elvis 30 #1 Hits*, RCA, his 46th.
Alabama, *Just Us*, RCA Nashville, its 20th.



GOLD ALBUMS (500,000 units)

Various artists, *The 20th Century in Music*, Reader's Digest Music.
Lil' Flip, *Undaground Legend*, Suckafree/Loud/Columbia, his first.
Clipse, *Lord Willin'*, Star Trak/Arista, its first.
Bruce Springsteen, *The Rising*, Columbia, his 16th.
 Various artists, *Kidz Bop*, Razor & Tie.
Counting Crows, *Hard Candy*, Geffen, their fifth.
The Vines, *Highly Evolved*, EngineRoom/Capitol, their first.
Selena, *12 Super Exitos*, EMI Latin, her eighth.
Styles, *A Gangster and a Gentleman*, Ruff Ryders/Interscope, his first.
Kenny G, *Paradise*, Arista, his 13th.
Our Lady Peace, *Gravity*, Columbia, its second.
Enrique Iglesias, *Quizas*, Universal Music Latino, his eighth.
India.Arie, *Voyage to India*, Motown, her second.
Elvis Presley, *Elvis 30 #1 Hits*, RCA, his 89th.
Good Charlotte, *The Young and the Hopeless*, Daylight/Epic, its first.

PLATINUM SINGLES

Lee Ann Womack, "I Hope You Dance," MCA Special Markets & Products, her first.

GOLD SINGLES

Kelly Clarkson, "Before Your Love/A Moment Like This," RCA, her first.

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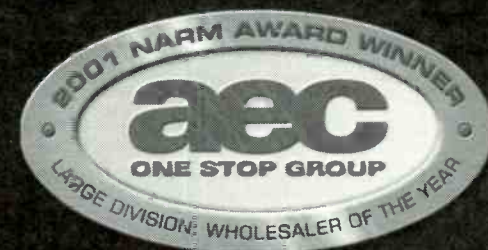
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Yeah Baby! Austin Powers Release Indulges Hardcore Fans

BY RASHAUN HALL

NEW YORK—The British spy that all the women want and all the men want to be is back. Austin Powers, the international man of mystery, returns to home-video shelves Dec. 3 via *Austin Powers in Goldmember* (New Line Home Entertainment), the third installment in the Mike Myers-created spy spoof series.

Goldmember, which also stars Beyoncé Knowles, Michael Caine, and Verne Troyer, will be available on VHS (\$22.94) and DVD (\$26.98) as part of New Line's premium Infinifilm line. New Line will also release a DVD collector's set featuring all three Austin Powers films in December. An exact release date and package price point for the collection has yet to be determined.

"[*Goldmember* is] the kind of movie that is so repeatable that people buy it with the idea that sometimes they might watch the movie all the way through, and other times they may just want to go to their favorite scenes," New Line senior VP of marketing Matt Lasorsa says. "This is the first time we're giving an Austin Powers title the Infinifilm makeover, which really makes it pretty compelling to watch. We think it will have a significant entertainment value beyond the movie."

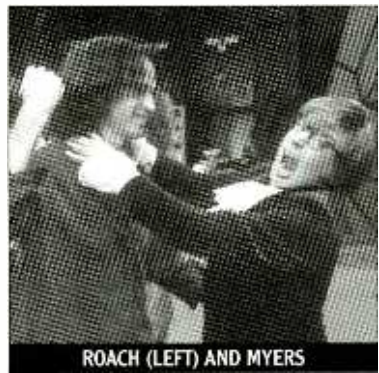
'INFINI'-NITE POSSIBILITIES

Infinifilm provides pop-up menus, documentaries on the making of the film and on spies, commentaries by director Jay Roach and Myers, and music videos from the film's soundtrack. Two of the videos—Britney Spears' "Boys" and Knowles' "Work It Out"—will also be featured on the VHS release.

"They [came] up with stuff that I hadn't thought of, like a documentary with an ex-British spy," Roach says of the extras. "The stuff I always like watching on DVDs is the deleted materials and somebody's commentary about the film. That's what I tend to focus on."

That said, Infinifilm was right up Roach's alley. "I actually suggested to [former New Line Cinema president of production] Mike DeLuca back on [*Austin Powers: The Spy Who Shagged Me*] that there should be something we jokingly called the 'indulgence cut,'" Roach says. "We tend to have at least a three-hour movie when we're done shooting each time. We could sit and watch a three-hour movie and laugh the whole way through, but we're not the audi-

ence. A really hardcore fan may want to sit and watch a three-hour version if we gave them a little more interactivity.



ROACH (LEFT) AND MYERS

"I don't know if Infinifilm was already in the works. I'm definitely not taking credit for it, but I always craved something where you could see the long runs of Mike [Myers] when he improves because some of them are really, really funny," he adds. "So, when they came to us with the Infinifilm idea, I thought it would be great for comedy, because you can just click around to see related improv runs or other related things. It's beyond bonus materials. It's a whole interactive, indulgent experience into what we do."

A SHAGADELIC CAMPAIGN

According to New Line executive director of promotions Lance Still, theatrical promotional partners—including Motorola and Pepsi—have extended their relationship to this home-video release. Radisson Hotels (a company that did not serve as a promotional partner for the theatrical release but had placement in the film) will offer a holiday promotion allowing consumers who check in during the designated time period to book a "Shagadelic" vacation package with a free room upgrade and a "Shag Pack" gift pack. Radisson is also co-sponsoring an online promotion with AOL in which they will give away a trip for two to Japan.

New Line has additionally teamed with Guitar Center to create an Austin Powers-inspired holiday gift-buying guide (which will feature Powers' band, Ming Tea) that will reach 2 million households. On the retail front, New Line has slated several promotions, including a Mini Cooper giveaway sponsored by buy.com.

Retailers like John Thrasher—VP of video for the West Sacramento, Calif.-based Tower chain—predict brisk sales for *Goldmember*.

"I think it will do great," Thrasher says. "The two big titles [for this

quarter] are *Spider-Man* and *Star Wars: Episode II—Attack of the Clones*, but there are a number of titles that are vying for the next position, and *Austin Powers* is one of them."

THE POWER OF 'POWERS'

The success of the Austin Powers franchise was something that Roach never anticipated. New Line says that *Goldmember's* theatrical release grossed more than \$210 million and surpasses its predecessor, *Austin Powers: The Spy Who Shagged Me*, which grossed \$204.5 million in theatrical release, the company reports.

Overall, the franchise has earned \$470 million at the U.S. box office, with its first two titles selling more than 14 million copies on VHS and DVD, according to the company.

"Mike creates characters that are popular and seem to have lives of their own that can take off and get caught up in lots of adventures," Roach says of the franchise. "I suppose you might have been able to predict what might happen with Austin, but at the time, it seemed so esoteric and cult-film-like. Mike and I are both fans of Monty Python and Woody Allen, and both of those teams were happy to have cult films. The people who love[d] them, loved them more than they loved anything else. Therefore, we made [*Austin Powers*] for a smaller audience originally, thinking it would be great if we could make something that was that funny."

"The theatrical version didn't take off right away," Roach adds of the first installment. "It was a moderate hit that summer, but the video [release] was what really helped it, and DVD helped a lot, too. It was one of the early commercially well-received DVDs, so we were really proud."

Despite *Goldmember's* recent theatrical success, there are no plans yet for a fourth theatrical installment.

"We are always open to it, but we've always vowed we wouldn't do it unless we could continue to build on it or get license to do something even more creative or break some boundaries of some sort," Roach says. "It's really up to Mike. He'll get together with [*Austin Powers* co-writer Michael] McCullers, or he and I will be out to dinner and some character or new situation will pop up, and that's what will kick it off. We really don't know how to do it unless we have a killer idea that just keeps us going."

Picture This™



by Jill Kipnls

MOVIELINK LIFTS OFF: The goal of video-on-demand (VOD) service MovieLink's Nov. 11 launch is to educate consumers about this method of viewing movies and gradually expand the VOD market, company CEO Jim Ramo says.



RAMO

MovieLink (a joint venture with Warner Bros., MGM, Paramount, Sony, and Universal that is accessible at movielink.com) enables consumers to download approximately 175 separate movies for \$2.99-\$4.99 per film. Two-thirds of the titles are classic films; the remainder are new releases.

Once a film has been downloaded to a user's computer hard drive, it is accessible for up to 30 days. After a consumer views the film (through either the RealNetworks or Windows Media player) the title will then be available for 24 hours. When that time is up, the title will be automatically deposited in the user's recycle bin. Consumers will also be able to view film extras, such as actor interviews or music videos, after a film is purchased.

"This is a modest market in comparison to different channels of distribution," Ramo says, "so this is very much a building process rather than a 'take over the world' process. We're dealing with a brand-new platform and the need to develop a culture of people watching movies on [Internet protocol]-enabled devices. That's a long process. We can hopefully open new channels."

MovieLink is not launching with great fanfare or marketing dollars, because "here the footprint is only about 25 million homes, about 15 million broadband [users], and about 10 million dorm rooms," Ramo says. "If you were to spend a lot of money, you still wouldn't get the results or the return off your big spend. We are gearing for a five-year business plan, with profitability toward the end of the term. I don't know that financially we are going to affect the industry right off." Instead, the company is doing a "soft"

launch, with a 90-day trial period to garner feedback from consumers. It will then tweak aspects of the service as needed.

MovieLink has been the recent target of antitrust allegations from independent VOD service Intertainer, which filed a suit claiming that MovieLink partners AOL Time Warner, Vivendi Universal, and Sony were attempting to fix prices in the VOD market through its new service (*Billboard*, Oct. 12). "I think the companies went to extremes to ensure the pro-competitiveness of the venture," Ramo explains. "They have certainly agreed to sell to us on a nonexclusive basis and can definitely sell to our competitor. They set the retail price of their product. They determine the timing of [a film's] availability. We think we have hit [these issues] head-on. [MovieLink] has the right ingredients to cause [VOD] to be successful, and when it is, the whole channel opens up for everybody."

WOMEN, TAKE NOTE: *Lovely & Amazing* is perhaps one of the most provocative films dealing with women's issues, including body image, career, and romantic and familial relationships. With its Nov. 26 DVD release (\$24.99) by Lions Gate Home Entertainment, the film's writer/director Nicole Holofcener is hoping the project will attract a wider legion of viewers.

The film stars Brenda Blethyn as a mother dealing with aging and the problems of raising her adopted African-American 8-year-old. Her grown daughters are played by Catherine Keener, who deals with a floundering career and a loveless marriage, and Emily Mortimer, whose actress character is obsessed with her looks and is unable to form lasting romantic relationships.

Holofcener says many of the film's issues directly relate to events in her own life. For example, "after *Walking and Talking* [the 1996 film she wrote/directed], I had a hard experience when I was photographed," she explains. "For some fashion magazines, they dolled me up and made me look like a man in drag. I struggled with not speaking out to the stylist. That inspired Emily Mortimer's character."

NEWS BITS: MGM Home Entertainment is ending its distribution deal with Warner Home Video in Canada. Starting next April, MGM will distribute its own titles there... Playboy Home Video celebrates its 20th anniversary this year. The company was No. 1 on the *Billboard* Top Video Labels year-end chart in 1995, 1996, and 2000.

NOVEMBER 23
2002

Billboard TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan			RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	1 Week At Number 1		
			NUMBER 1		1 Week At Number 1		
1	NEW		SPIDER-MAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 09661	Tobey Maguire Kirsten Dunst	PG-13	28.95	
2	NEW		SPIDER-MAN (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 06190	Tobey Maguire Kirsten Dunst	PG-13	28.95	
3	NEW		SUM OF ALL FEARS PARAMOUNT HOME ENTERTAINMENT 337224	Ben Affleck Morgan Freeman	R	29.99	
4	1	2	E.T. THE EXTRA-TERRESTRIAL (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22257	Henry Thomas Dee Wallace	PG	29.95	
5	3	2	E.T. THE EXTRA-TERRESTRIAL (LIMITED COLLECTOR'S ED.) UNIVERSAL STUDIOS HOME VIDEO 22256	Henry Thomas Dee Wallace	PG	29.95	
6	2	2	MR. DEEDS (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 07822	Adam Sandler Winona Ryder	PG-13	27.95	
7	5	4	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24362	Animated	G	29.95	
8	7	7	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23968	Billy Crystal John Goodman	G	29.99	
9	4	2	MR. DEEDS (FULL SCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 00006	Adam Sandler	PG-13	27.95	
10	6	3	WINDTALKERS MGM HOME ENTERTAINMENT 1004026	Nicolas Cage Adam Beach	R	26.98	
11	NEW		EIGHT LEGGED FREAKS (WIDESCREEN) WARNER HOME VIDEO 23309	David Arquette	PG-13	26.98	
12	NEW		THE SANTA CLAUSE (FULL FRAME-SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27947	Tim Allen	PG-13	29.99	
13	NEW		SPIDER-MAN (LIMITED COLLECTOR'S EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 10008	Tobey Maguire Kirsten Dunst	PG-13	49.95	
14	8	4	SCOOBY-DOO (PAN & SCAN) WARNER HOME VIDEO 21498	Freddie Prinze Jr. Sara Michelle Geller	PG	26.95	
15	9	4	SCOOBY-DOO (WIDESCREEN) WARNER HOME VIDEO 23430	Freddie Prinze Jr. Sara Michelle Geller	PG	26.95	
16	10	3	INSOMNIA (WIDESCREEN) WARNER HOME VIDEO 23307	Al Pacino Robin Williams	R	26.98	
17	NEW		THE SANTA CLAUSE (WIDESCREEN-SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27574	Tim Allen	PG	29.99	
18	NEW		LEFT BEHIND II: TRIBULATION FORCE CLOUD TEN PICTURES 753	Kirk Cameron	NR	29.95	
19	NEW		SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN BUENA VISTA HOME ENTERTAINMENT 28129	Animated	NR	14.99	
20	15	5	THE SCORPION KING (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21800	The Rock Kelly Hu	PG-13	26.98	
21	14	5	THE SCORPION KING (FULL FRAME) UNIVERSAL STUDIOS HOME VIDEO 22401	The Rock Kelly Hu	PG-13	26.98	
22	13	4	ENOUGH COLUMBIA TRISTAR HOME ENTERTAINMENT 60008361	Jennifer Lopez	PG-13	27.95	
23	NEW		EIGHT LEGGED FREAKS (PAN & SCAN) WARNER HOME VIDEO 23240	David Arquette	PG-13	26.98	
24	18	5	BROTHERHOOD OF THE WOLF UNIVERSAL STUDIOS HOME VIDEO 22115	Samuel Le Bihan Vincent Cassel	R	26.98	
25	19	11	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	29.99	
26	17	7	PANIC ROOM PARAMOUNT HOME ENTERTAINMENT 06457	Jodie Foster	R	27.96	
27	11	2	Y TU MAMA TAMBIEN MGM HOME ENTERTAINMENT 1003846	Maribel Verdu Gael Garcia Bernal	NR	26.98	
28	12	2	JAMES BOND DVD GIFT SET MGM HOME ENTERTAINMENT 1103903	Sean Connery Roger Moore	PG	124.95	
29	24	9	BLADE 2 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5554	Wesley Snipes	R	29.95	
30	34	12	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	
31	27	5	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12950	Barbie	NR	19.95	
32	20	3	INSOMNIA (PAN & SCAN) WARNER HOME VIDEO 22828	Al Pacino Robin Williams	R	26.98	
33	36	13	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	
34	26	4	JASON X NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5628	Kane Hodder	R	26.95	
35	RE-ENTRY		DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98	
36	29	6	GREASE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 026424	John Travolta Olivia Newton-John	PG	26.95	
37	33	8	THE COUNT OF MONTE CRISTO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24019	Jim Caviezel Guy Pearce	PG-13	29.95	
38	31	6	A HARD DAY'S NIGHT MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 18301	The Beatles	G	29.99	
39	16	3	GOLDENEYE MGM HOME ENTERTAINMENT 906442	Pierce Brosnan	PG	19.98	
40	35	8	CHANGING LANES PARAMOUNT HOME ENTERTAINMENT 334304	Ben Affleck Samuel L. Jackson	R	29.95	

NOVEMBER 23
2002

Billboard TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan				
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1		1 Week At Number 1		
1			SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95
2	1	4	SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	2002	PG	24.95
3	2	3	E.T. THE EXTRA-TERRESTRIAL UNIVERSAL STUDIOS HOME VIDEO 60729	Henry Thomas Dee Wallace	1982	PG	22.98
4	3	2	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99
5	4	2	MR. DEEDS COLUMBIA TRISTAR HOME ENTERTAINMENT 6000807	Adam Sandler Winona Ryder	2002	PG-13	22.95
6	5	4	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25125	Animated	1991	G	24.95
7			THE SANTA CLAUSE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27603	Tim Allen	1994	PG	14.95
8	6	3	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	Barbie	2002	NR	19.95
9	9	2	DARRIN'S DANCE GROOVES RAZOR & THE VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
10	7	5	THE SCORPION KING UNIVERSAL STUDIOS HOME VIDEO 89929	The Rock Kelly Hu	2002	PG-13	22.98
11	NEW		SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN BUENA VISTA HOME ENTERTAINMENT 28126	Animated	2002	NR	14.99
12	8	10	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	Spongebob Squarepants	2002	NR	12.95
13	NEW		BLACK HAWK DOWN COLUMBIA TRISTAR HOME ENTERTAINMENT 07133	Josh Hartnett Ewan McGregor	2001	R	14.95
14	NEW		LEFT BEHIND II: TRIBULATION FORCE CLOUD TEN PICTURES 743	Kirk Cameron	2002	NR	27.95
15	12	13	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
16	11	6	BIG FAT LIAR UNIVERSAL STUDIOS HOME VIDEO 60790	Frankie Muniz Amanda Bynes	2001	PG	22.98
17	15	3	IT'S THE GREAT PUMPKIN, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 153703	Animated	1966	NR	12.95
18	14	1	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	Scooby-Doo	2002	NR	14.95
19	10	2	INSOMNIA WARNER HOME VIDEO 22828	Al Pacino Robin Williams	2002	R	22.95
20	17	2	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
21	13	4	SCOOBY-DOO: WINTER WONDERDOG WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 42662	Scooby-Doo	2002	NR	14.95
22	NEW		CHRISTMAS! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876883	Dora The Explorer	2002	NR	12.95
23	21	9	PEANUTS: HOLIDAY COLLECTION PARAMOUNT HOME ENTERTAINMENT 156699	Animated	2001	NR	38.85
24	NEW		BARNEY'S CHRISTMAS STAR HIT ENTERTAINMENT 2076	Barney	2002	NR	14.95
25	16	7	RUGRATS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876863	Animated	2002	NR	12.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail.
◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002. VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

NOVEMBER 23
2002

Billboard TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.			RATING
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	1 Week At Number 1	
			NUMBER 1		1 Week At Number 1	
1	NEW		SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	PG-13	
2	NEW		THE SUM OF ALL FEARS PARAMOUNT HOME ENTERTAINMENT 337223	Ben Affleck Morgan Freeman	PG-13	
3	1	2	MR. DEEDS COLUMBIA TRISTAR HOME ENTERTAINMENT 6000807	Adam Sandler Winona Ryder	PG-13	
4	2	3	INSOMNIA WARNER HOME VIDEO 22828	Al Pacino Robin Williams	R	
5	3	3	WINDTALKERS MGM HOME ENTERTAINMENT 1004023	Nicolas Cage Adam Beach	R	
6	4	4	SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	PG	
7	5	4	ENOUGH COLUMBIA TRISTAR HOME ENTERTAINMENT 08361	Jennifer Lopez	PG-13	
8	7	7	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	G	
9	6	7	PANIC ROOM COLUMBIA TRISTAR HOME ENTERTAINMENT 07317	Jodie Foster	R	
10	13	10	THE ROOKIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	G	
11	9	8	CHANGING LANES PARAMOUNT HOME ENTERTAINMENT 334304	Ben Affleck Samuel L. Jackson	R	
12	NEW		EIGHT LEGGED FREAKS WARNER HOME VIDEO 23309	David Arquette	PG-13	
13	8	5	THE SCORPION KING UNIVERSAL STUDIOS HOME VIDEO 89929	The Rock Kelly Hu	PG-13	
14	12	10	HIGH CRIMES FOX VIDEO 2005144	Ashley Judd Morgan Freeman	PG-13	
15	11	6	MURDER BY NUMBERS WARNER HOME VIDEO 22764	Sandra Bullock Ben Chaplin	R	
16	10	3	LIFE OR SOMETHING LIKE IT FOX VIDEO 2005395	Angelina Jolie Edward Burns	PG-13	
17	14	6	BIG FAT LIAR UNIVERSAL STUDIOS HOME VIDEO 60790	Frankie Muniz Amanda Bynes	PG	
18	15	11	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	
19	16	7	40 DAYS AND 40 NIGHTS MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2607203	Josh Hartnett	R	
20	18	7	FRAILTY LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 61170	Bill Paxton Matthew McConaughey	R	

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002. VNU Business Media, Inc. All rights reserved.

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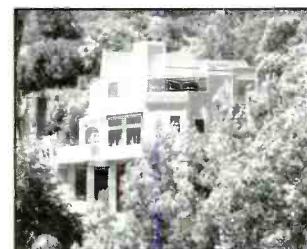
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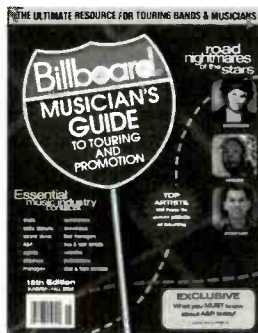
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PROGRAMMING

Top 40 Fickle With Artists

BY MARC SCHIFFMAN

NEW YORK—It's a long-accepted fact that top 40 is song-driven, not artist-driven. This seems to be borne out by the current environment, where veteran artists struggle for the slots that now belong to Avril Lavigne, Kelly Clarkson, and Daniel Bedingfield. Still, you have to wonder...

• Would PDs have been as receptive to "A Moment Like This" if it were the new Mariah Carey, Whitney Houston, or Celine Dion ballad?

• Would PDs have been as kind to "A Thousand Miles," "All You Wanted," or "Complicated" if they had been released by Sheryl Crow, Alanis Morissette, or Jewel?

• Conversely, would "Soak Up the Sun," "Hands Clean," or "Standing Still" have had the same struggle for mainstream top 40 acceptance if they had been released by the new slew of female singer/songwriters, not the Lilith Fair veterans?

• Would Christina Aguilera's "Dirrty" or Nick Carter's "Help Me" have faced the same resistance from PDs had they not been released by artists whose star rose during the teen-pop boom?

Some programmers allow that an artist's standing sometimes factors into the equation.

Clarkson had a summer-long ride to stardom before she ever released a song, thanks to *American Idol*. Consultant Dan Vallie believes that in contrast to, say, Lavigne riding a song to stardom, "A Moment Like This" would not have been the same by another artist—that is simply capitalizing on the moment." But Alan Burns & Associates consultant Dave Shakes believes Clarkson's song is strong enough to stand on its own and "would have been very well-received if [it had been] recorded by Whitney or Mariah."

UNCOMPLICATED SUCCESS

As for Lavigne, KMXV (Mix 93.3) Kansas City, Mo., operations manager Jon Zellner says that if "Complicated" had been Morissette's lead single, rather than "Hands Clean," she would have done better than she did this time around. But he also says that if Morissette had followed "Hands Clean" with "Complicated," she wouldn't have been able to get her foot in the door, because no matter how strong that song is, radio would have felt burned by its perceived failure of "Hands Clean."

Adult top 40 KPLZ Seattle PD Kent Phillips was an early champion of "Complicated" in the U.S. (Lavigne is a Canadian artist.) He believes that if Morissette had released the song, it would not have done as well, because Morissette is equated in the audience's mind with the Lilith Fair-era artists, and "the whole Lilith Fair

genre is having a tough time."

Although "Complicated" and "Sk8er Boi" brought Lavigne to the masses, consultant Guy Zapoleon believes that the promotion, marketing, and PR that Arista put behind her set was an important foundation for her success. "Once Arista did their outstanding job of setting up Avril Lavigne as a new superstar, the PR job they did created an image that made all her music 20% hotter—although the album was already packed with 10 potential hits."

DIRRTY, YES, BUT TARNISHED?

As for "Dirrty" and "Help Me," some PDs had concerns about Aguilera and Carter's pasts. But others wanted something more along the lines of the work both artists had previously done.

As adult top 40 KOMG Springfield, Mo., PD/music director Jay Shannon says, "Sometimes the public is oversaturated with [a big-name artist's] work, and

it just doesn't work, no matter what the song sounds like."

Zapoleon says that in his research to predict hits for labels, one veteran AC and top 40 hit-maker's song had strong acceptance except from

those listeners who were able to figure out who the artist was.

But in the case of Aguilera, Zapoleon suggests that she chose a song that went against popular expectation. "Christina has several better songs on the album," he says. "But she wanted a track that continued to position her as more of a rhythmic, street-wise artist." Top 40 WWHT Syracuse, N.Y., PD Erin Bristol was disappointed when she saw the Aguilera research coming back negative, also saying, "Maybe it was the imaging."

One PD who asked to remain nameless says that Carter's boy-band history kept him off the station in the first place. "That would have chased [listeners] off in droves."

Zellner senses a teen-star backlash and notes, "The strength of some of those artists was related to the groups and the time they came out." If Backstreet Boys as a group are not sparking with listeners, how can one of their members do better?

"Image does have a lot to do with success," Zapoleon says. "If you are a teen act, you have two challenges: How long can you be a teen darling when the pre-teens want a new teen idol, and if you mature too much... you wind up not being a mature top 40 artist but an AC artist with a very short shelf life."

Vallie says, "The line between artist and song is different on almost every single, but it's usually the song more than the artist. Each time, an intuitive and experienced decision has to be made. It could be one or the other or a combination, depending on the song. That's still part of the art of what we do."



ZELLNER



PHILLIPS

PROGRAMMING

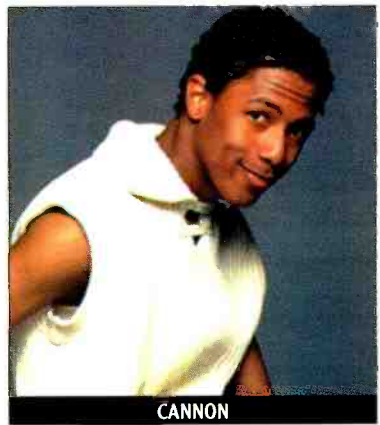
Music & Showbiz



by Carla Hay

CANNON-BALL OF FIRE: Could Nick Cannon be the next Will Smith? Twenty-two-year-old Cannon is open about wanting to follow in the superstar entertainer's footsteps, saying: "I consider Will Smith to be my role model."

The multitalented Cannon is currently the star/executive producer of *The Nick Cannon Show* on Nickelodeon. Next year marks the release of his debut album on Nick/Jive Records, and he has starring roles in two upcoming major-studio films.



CANNON

Cannon describes his album—which he has been working with several noted producers, including the Neptunes—as "family-friendly hip-hop." His upcoming movies are the 20th Century Fox drama *Drumline* (which opens Dec. 13) and *If You Were My Girl*, due out next year. Cannon is currently filming *If You Were My Girl*, a Warner Bros. Pictures romantic comedy, in Los Angeles. It will also feature fellow multimedia entertainers Christina Milian and Steve Harvey.

"It's been weird for me to go back and forth from the set to the [re-

ording] studio," Cannon says of his hectic schedule. "But the transition from being a musician to an actor isn't that hard. It's just myself in another form. What I like about *Drumline* is that I get to act and do music at the same time."

Comparing Cannon's crossover appeal to Smith's seems inevitable, considering that the two entertainers have a friendly relationship. Last year, Smith produced a Cannon-starring pilot called *Loose Cannon* for the WB network. Cannon had a small part in Smith's blockbuster film *Men in Black 2*. And before Cannon was a Nickelodeon star, he was part of a hip-hop duo called *Da Bom Squad*, which was once the opening act for Smith.

For Cannon, music has been a common thread in whatever entertainment projects he pursues. "Musical guests are an important part of my show, and the funny things I do on my show I talk about in my music."

IN BRIEF: VH1 will debut several reality-TV series in the coming months. *Inside/Out* documents artists at a personal or professional crossroads. *Mock Rock* focuses on musicians who do tribute performances. *Rock Med* will follow volunteer medics who treat injured concertgoers. *VH1's Ambushed* is about musicians who are surprised into auditioning for a famous band. Meanwhile, the VH1 Big in 2002 Awards will premiere Dec. 15 in a two-hour special to be taped Dec. 4 at the Grand Olympic Auditorium in Los Angeles. . . . Culver City, Calif.-based production company Anonymous has signed director **Tim Story** for music-video representation. . . . RAW Entertainment has named **Tommy LaBuda** director's rep; he held the same title at Geneva Films.

NEWSLINE...

Clear Channel names Joe Bevilacqua regional VP of the company's Eastern Northeast cluster. He will continue as PD of Clear Channel's heritage rock WHJY Providence, R.I. . . . Cindy Sivak has exited Sirius Satellite Radio as VP of industry and talent affairs. She has started her own talent-booking company, Sivak Entertainment. . . . Jazz station KTWV Los Angeles appoints Paul Goldstein PD, effective January 2003. Goldstein, previously PD of jazz KKSF San Francisco, will replace longtime KTWV PD Chris Brodie. . . . KBZT San Diego has switched from an '80s gold format to modern rock under new PD Garrett Michaels.
Compiled by Carla Hay.

NOVEMBER 23 2002 Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending
NOVEMBER 10, 2002

BET	CMT	MUSIC TELEVISION	VH1
Continuous programming 1234 W. Street, NE, Washington, D.C. 20018	Continuous programming 2806 Opryland Drive, Nashville, TN 37214	Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1515 Broadway, New York, NY 10036
<p>1 ASHANTI, BABY</p> <p>2 LL COOL J, LUV U BETTER</p> <p>3 504 BOYZ, TIGHT WHIPS</p> <p>4 NELLY FEAT. KELLY ROWLAND, DILEMMA</p> <p>5 MISSY ELLIOTT, WORK IT</p> <p>6 B2K, WHY I LOVE YOU</p> <p>7 JAHKIM, FABULOUS</p> <p>8 SNOOP DOGG, FROM THA CHUUCH TO DA PALACE</p> <p>9 IRV GOTTI PRESENTS THE INC., THE PLEDGE</p> <p>10 DRU HILL, I SHOULD BE</p> <p>11 AMERIE, TALKIN' TO ME</p> <p>12 MARIO, BRAID MY HAIR</p> <p>13 FAT JOE, CRUSH TONIGHT</p> <p>14 EMINEM, LOSE YOURSELF</p> <p>15 LL' ROMED, TRUE LOVE</p> <p>16 KELLY ROWLAND, STOLE</p> <p>17 CLIPSE, WHEN THE LAST TIME</p> <p>18 SYLEENA JOHNSON, TONIGHT I'M GONNA LET GO</p> <p>19 LIL JON & THE EAST SIDE BOYZ, I DON'T GIVE A @\$\$%</p> <p>20 BENZINO, ROCK THE PARTY</p> <p>21 MUSIQ, DON'T CHANGE</p> <p>22 FIELD MOB, SICK OF BEING LONELY</p> <p>23 MARIAH CAREY, THROUGH THE RAIN</p> <p>24 ERICK SERMON, REACT</p> <p>25 EVE, SATISFACTION</p> <p>26 MS. JADE FEAT. NELLY, CHING CHING</p> <p>27 ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP)</p> <p>28 INDIA ARIÉ, LITTLE THINGS</p> <p>29 SWIZZ BEATZ, BIGGER BUSINESS</p> <p>30 JA RULE, THUG LOVIN'</p> <p>31 ISSYSS, SINGLE FOR THE REST OF MY LIFE</p> <p>32 WILL SMITH, 1,000 KISSES</p> <p>33 BLACKSTREET, WIZZY WOH</p> <p>34 BIG TYMERS, OH YEAH</p> <p>35 BRIAN MCKNIGHT, LET ME LOVE YOU</p> <p>36 CAM'RON, HEY MA</p> <p>37 JUSTIN TIMBERLAKE, LIKE I LOVE YOU</p> <p>38 TONI BRAXTON, HIT THE FREEWAY</p> <p>39 NAPPY ROOTS, PD' FOLKS</p> <p>40 SEAN PAUL, GIMME THE LIGHT</p> <p>NEW ONS</p> <p>JAY-Z, 03 BONNIE & CLYDE</p> <p>WHITNEY HOUSTON, ONE OF THOSE DAYS</p> <p>CAM'RON, DAYDREAMING</p> <p>ANGIE MARTINEZ, TAKE YOU HOME</p> <p>TLC, GIRL TALK</p>	<p>1 SHANIA TWAIN, I'M GONNA GETCHA GOOD!</p> <p>2 FAITH HILL, CRY</p> <p>3 LEANN RIMES, LIFE GOES DN</p> <p>4 DIXIE CHICKS, LANDSLIDE</p> <p>5 TOBY KEITH, WHO'S YOUR DADDY</p> <p>6 RASCAL FLATTS, THESE DAYS</p> <p>7 TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN</p> <p>8 REBECCA LYNN HOWARD, FORGIVE</p> <p>9 KEITH URBAN, SOMEBODY LIKE YOU</p> <p>10 MONTGOMERY GENTRY, MY TOWN</p> <p>11 BRUCE SPRINGSTEEN, LONESOME DAY</p> <p>12 STEVE AZAR, WAITIN ON JOE</p> <p>13 BRAD PAISLEY, I'M GONNA MISS HER</p> <p>14 TERRI CLARK, I JUST WANNA BE MAD</p> <p>15 ALAN JACKSON, DRIVE FOR DADDY GENE</p> <p>16 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE</p> <p>17 CLEDUS T. JUDG, IT'S A GREAT DAY TO BE A GUY</p> <p>18 RASCAL FLATTS, I'M MOVIN' ON</p> <p>19 JOE NICHOLS, BROKENHEARTSVILLE</p> <p>20 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE</p> <p>21 DIXIE CHICKS, LONG TIME GONE</p> <p>22 SHEDAISSY, MINE ALL MINE</p> <p>23 ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE</p> <p>24 DARRYL WORLEY, I MISS MY FRIEND</p> <p>25 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE</p> <p>26 TOBY KEITH, MY LIST</p> <p>27 GARY ALLAN, THE ONE</p> <p>28 DIAMOND RIO, BEAUTIFUL MESS</p> <p>29 EMERSON DRIVE, FALL INTO ME</p> <p>30 NICKEL CREEK, THIS SIDE</p> <p>31 DARRYL WORLEY, FAMILY TREE</p> <p>32 KENNY CHESNEY, THE GOOD STUFF</p> <p>33 TIM MCGRAW, THE COWBOY IN ME</p> <p>34 TAMMY COCHRAN, LIFE HAPPENED</p> <p>35 JENNIFER HANSON, BEAUTIFUL GOODBYE</p> <p>36 ELIZABETH COOK, STUPID THINGS</p> <p>37 ALAN JACKSON, WHERE WERE YOU</p> <p>38 BLAKE SHELTON, OL' RED</p> <p>39 KENNY CHESNEY, YOUNG</p> <p>40 TRACE ADKINS, CHROME</p> <p>NEW ONS</p> <p>CHARLIE DANIELS BAND & TRAVIS TRITT, SOUTHERN BOY</p> <p>CROSS CANADIAN RAGWEED, 17</p>	<p>1 EMINEM, LOSE YOURSELF</p> <p>2 MISSY ELLIOTT, WORK IT</p> <p>3 SEAN PAUL, GIMME THE LIGHT</p> <p>4 GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS</p> <p>5 AVRIL LAVIGNE, SK8ER BOI</p> <p>6 JUSTIN TIMBERLAKE, LIKE I LOVE YOU</p> <p>7 SUM 41, STILL WAITING</p> <p>8 LL COOL J, LUV U BETTER</p> <p>9 CLIPSE, WHEN THE LAST TIME</p> <p>10 CHRISTINA AGUILERA FE. DIRTY</p> <p>11 PUDDLE OF MUDD, SHE HATES ME</p> <p>12 FOO FIGHTERS, ALL MY LIFE</p> <p>13 MARIAH CAREY, THROUGH THE RAIN</p> <p>14 JENNIFER LOPEZ, JENNY FROM THE BLOCK</p> <p>15 MADONNA, DIE ANOTHER DAY</p> <p>16 AUDIO SLAVE, COCHISE</p> <p>17 FAT JOE, CRUSH TONIGHT</p> <p>18 PINK, FAMILY PORTRAIT</p> <p>19 SANTANA FEAT. MICHELL, THE GAME OF LOVE</p> <p>20 NIRVANA, YOU KNOW YOU'RE RIGHT</p> <p>21 ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP)</p> <p>22 NORAH JONES, DON'T KNOW WHY</p> <p>23 KORN, ALONE I BREAK</p> <p>24 SNOOP DOGG, FROM THA CHUUCH TO DA PALACE</p> <p>25 KELLY CLARKSON, A MOMENT LIKE THIS</p> <p>26 NAPPY ROOTS, PD' FOLKS</p> <p>27 NO DOUBT, UNDERNEATH IT ALL</p> <p>28 NICKEL CREEK, THIS SIDE</p> <p>29 TLC, GIRL TALK</p> <p>30 EVE, SATISFACTION</p> <p>31 JA RULE, THUG LOVIN'</p> <p>32 QUEENS OF THE STONE AGE, NO ONE KNOWS</p> <p>33 JOHN MAYER, YOUR BODY IS A WONDERLAND</p> <p>34 STONE ISLAND, BOTHER</p> <p>35 PAUL OAKENFOLD, STARRY EYED SURPRISE</p> <p>36 SALIVA, ALWAYS</p> <p>37 NAS, MADE YOU LOOK</p> <p>38 BRUCE SPRINGSTEEN, LONESOME DAY</p> <p>39 CAM'RON, HEY MA</p> <p>NEW ONS</p> <p>JAY-Z, 03 BONNIE & CLYDE</p> <p>BUSTA RHYMES, MAKE IT CLAP</p> <p>KELLY OSBOURNE, SHUT UP</p>	<p>1 SANTANA, THE GAME OF LOVE</p> <p>2 PINK, FAMILY PORTRAIT</p> <p>3 MADONNA, DIE ANOTHER DAY</p> <p>4 CREED, ONE LAST BREATH</p> <p>5 NO DOUBT, UNDERNEATH IT ALL</p> <p>6 RED HOT CHILI PEPPERS, ZEPHYR SONG</p> <p>7 BRUCE SPRINGSTEEN, LONESOME DAY</p> <p>8 MARIAH CAREY, THROUGH THE RAIN</p> <p>9 DIXIE CHICKS, LANDSLIDE</p> <p>10 JOHN RZEZNIK, I'M STILL HERE (LIM'S THEME)</p> <p>11 SHANIA TWAIN, I'M GONNA GETCHA GOOD!</p> <p>12 FAITH HILL, CRY</p> <p>13 NIRVANA, YOU KNOW YOU'RE RIGHT</p> <p>14 U2, ELECTRICAL STORM</p> <p>15 JOHN MAYER, YOUR BODY IS A WONDERLAND</p> <p>16 MATCHBOX TWENTY, DISEASE</p> <p>17 KELLY CLARKSON, A MOMENT LIKE THIS</p> <p>18 JUSTIN TIMBERLAKE, LIKE I LOVE YOU</p> <p>19 SHERRY CROW, SDAK UP THE SUN</p> <p>20 JENNIFER LOPEZ, JENNY FROM THE BLOCK</p> <p>21 UNCLE KRACKER, IN A LITTLE WHILE</p> <p>22 NORAH JONES, DON'T KNOW WHY</p> <p>23 LIFEHOUSE, SPIN</p> <p>24 BDN JOVI, EVERYDAY</p> <p>25 COLDPLAY, IN MY PLACE</p> <p>26 CREED, DON'T STOP DANCRING</p> <p>27 RED HOT CHILI PEPPERS, BY THE WAY</p> <p>28 DAVE MATTHEWS BAND, WHERE ARE YOU GOING</p> <p>29 NICK, JUST LIKE A PILL</p> <p>30 TORI AMOS, A SORTA FAIRYTALE</p> <p>31 PUDDLE OF MUDD, BLURRY</p> <p>32 FOO FIGHTERS, ALL MY LIFE</p> <p>33 PINK, DON'T LET ME GET ME</p> <p>34 WALLFLOWERS, WHEN YOU'RE ON TOP</p> <p>35 RUN-DM.C., ROCK BOX</p> <p>36 LENNY KRAVITZ, AGAIN</p> <p>37 JIMMY EAT WORLD, THE MIDDLE</p> <p>38 FATBOY SLIM, WEAPON OF CHOICE</p> <p>39 DANA GLOVER, THINKING OVER</p> <p>40 HEATHER HEADLEY, HE IS</p> <p>NEW ONS</p> <p>BDN JOVI, MISUNDERSTOOD</p> <p>MISSY 'MISDEMEANOR' ELLIOTT, WORK IT</p> <p>SAMMY HAGAR, THINGS'VE CHANGED</p> <p>QUEENS OF THE STONE AGE, NO ONE KNOWS</p> <p>THE ROLLING STONES, DON'T STOP</p> <p>TLC, GIRL TALK</p>

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 23, 2002

MUCHMUSIC USA	MUSIC TELEVISION EUROPE	CANAL 2	EUROPE
Continuous programming 200 Jencho Quadrangle, Jencho, NY 11753	Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming Hawley Crescent, London NW18TT
<p>KORN, ALONE I BREAK (NEW)</p> <p>EVE, SATISFACTION (NEW)</p> <p>JIMMY EAT WORLD, A PRAISE CHORUS (NEW)</p> <p>BREAKING BENJAMIN, POLYAMOROUS (NEW)</p> <p>HOBBASTANK, REMEMBER ME</p> <p>"E"R'D", PROVIDER</p> <p>IRV GOTTI PRESENTS THE INC., THE PLEDGE</p> <p>BADLY DRAWN BOY, YOU WERE RIGHT</p> <p>DURS, LEAVES</p> <p>CKY, FLESH INTO GEAR</p> <p>THE EXILES, MY GODDESS</p> <p>APPLES IN STEREO, PLEASE</p> <p>THRICE, DEADBOLT</p>	<p>JUSTIN TIMBERLAKE, LIKE I LOVE YOU</p> <p>PINK, JUST LIKE A PILL</p> <p>ROBBIE WILLIAMS, FEEL</p> <p>MADONNA, DIE ANOTHER DAY</p> <p>COLOPLAY, THE SCIENTIST</p> <p>NELLY, DILEMMA</p> <p>CHRISTINA AGUILERA, DIRTY</p> <p>AVRIL LAVIGNE, COMPLICATED</p> <p>QUEENS OF THE STONE AGE, NO ONE KNOWS</p> <p>EMINEM, EVERYTHING</p> <p>THE MUSIC, GETAWAY</p> <p>KYLIE MINOGUE, COME INTO MY WORLD</p> <p>RED HOT CHILI PEPPERS, THE ZEPHYR SONG</p> <p>SUGABABES, STRONGER</p> <p>EMINEM, LOSE YOURSELF</p> <p>U2, ELECTRICAL STORM</p> <p>SHAKIRA, OBJECTION (TANGO)</p> <p>EMINEM, CLEANIN' OUT MY CLOSET</p> <p>FOO FIGHTERS, ALL MY LIFE</p> <p>LAS KETCHUP, ASEREJE</p>	<p>NEW</p> <p>COLOPLAY, CLOCKS</p> <p>MUCHMUSIC</p> <p>Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5</p> <p>ARTISTS FOR WARCHILD, KEEP THE BEAT (NEW)</p> <p>CHANTAL KREVIAZUK, IN THIS LIFE (NEW)</p> <p>SOLANGE, FEELIN' YOU (NEW)</p> <p>B2K, BUMP BUMP BUMP (NEW)</p> <p>Q-TOWN, THESE ARE THE DAYS I (NEW)</p> <p>ROBIN BLACK & THE INTERGALACTIC ALL-STAR, TAKE ME AWAY (NEW)</p> <p>NELLY, DILEMMA</p> <p>SHAWN DESMAN, GET READY</p> <p>JUSTIN TIMBERLAKE, LIKE I LOVE YOU</p> <p>TREBLY OF A BEADMAN, NOTHING COULD COME BETWEEN US</p> <p>SWOLLEN MEMBERS, STEPPIN' THRU</p> <p>PUDDLE OF MUDD, SHE HATES ME</p> <p>OUR LADY PEACE, INNOCENT</p> <p>EMINEM, LOSE YOURSELF</p> <p>SIMPLE PLAN, I'D DO ANYTHING</p> <p>WAYVE, THAT'S HOW FEELS</p> <p>MISSY 'MISDEMEANOR' ELLIOTT, WORK IT</p> <p>FOO FIGHTERS, ALL MY LIFE</p> <p>THE VINES, OUTTATHAWAY</p> <p>CAM'RON, HEY MA</p>	<p>RASCAL FLATTS, THESE DAYS</p> <p>MONTGOMERY GENTRY, MY TOWN</p> <p>KEITH URBAN, SOMEBODY LIKE YOU</p> <p>GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE</p> <p>DIXIE CHICKS, LANDSLIDE</p> <p>TOBY KEITH, WHO'S YOUR DADDY</p> <p>SHANIA TWAIN, I'M GONNA GETCHA GOOD!</p> <p>PHIL VASSAR, AMERICAN CHILD</p> <p>TERRI CLARK, I JUST WANNA BE MAD</p> <p>TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN</p> <p>DARRYL WORLEY, FAMILY TREE</p> <p>REBECCA LYNN HOWARD, FORGIVE</p> <p>JOE NICHOLS, BROKENHEARTSVILLE</p> <p>EMERSON DRIVE, FALL INTO ME</p> <p>TRICK PONY, ON A MISSION</p> <p>TAMMY COCHRAN, LIFE HAPPENED</p> <p>BILLY RAY CYRUS, WHAT ELSE IS THERE</p> <p>TRACE ADKINS, CHROME</p> <p>FAITH HILL, CRY</p> <p>NICKEL CREEK, THIS SIDE</p>
<p>Continuous programming 404 Washington Ave., Miami Beach, FL 33139</p> <p>THALIA, NO ME ENSEÑASTE</p> <p>JUANES, ES PORTI</p> <p>BACLOS, CARALUNA</p> <p>PAULINA RUBIO, TODO MI AMOR</p> <p>LAS KETCHUP, ASEREJE</p> <p>ENRIQUE IGLESIAS, MENTIROSO</p> <p>MANA, GRES MI RELIGION</p> <p>GILBERTO SANTA ROSA, POR MAS QUE INTENTO</p> <p>SHAKIRA, TE AVISO, TE ANUNCIO (TANGO)</p> <p>DAVID BISBAL, AVE MARIA</p>	<p>THREE HOURS WEEKLY</p> <p>216 W. Ohio, Chicago, IL 60610</p> <p>THE DONNAS, TAKE IT OFF</p> <p>KIT, LONELY MAN'S WALLEY</p> <p>DOT ALLISON, STRUNG OUT</p> <p>CATO SALSA EXPERIENCE, DEADBEAT</p> <p>THE PATTERN, FRAGILE AWARENESS</p> <p>SR-71, TOMORROW</p> <p>AUDIOVENT, LOOKING DOWN</p> <p>SIMIAN, NEVER BE ALONE</p> <p>SALIVA, ALWAYS</p> <p>HOBBASTANK, REMEMBER ME</p> <p>CKY, FLESH INTO GEAR</p> <p>SUM 41, STILL WAITING</p> <p>OURS, LEAVES</p> <p>THE TRAGICALLY HIP, SILVER JET</p> <p>TIGER ARMY, INCORPORAEL</p>	<p>MUSIC TELEVISION EUROPE</p> <p>Continuous programming 223 225 Washington St, Newark, NJ 07102</p> <p>LYRIC, YOUNG & SEXY</p> <p>MARIAH CAREY, THROUGH THE RAIN</p> <p>MADONNA, DIE ANOTHER DAY</p> <p>CHRISTINA AGUILERA, DIRTY</p> <p>PEACHES, SET IT OFF</p> <p>PRYMARY COLORZ, IF YOU ONLY KNOW</p> <p>AUDIOVENT, LOOKING DOWN</p> <p>SIMPLE PLAN, I'D DO ANYTHING</p> <p>TOBYMAC, IRENE</p> <p>FAITH HILL, CRY</p> <p>KYRASSIC 5, WHAT'S GOLDEN?</p> <p>DAVE HOLLISTER, BABY DO THOSE THINGS</p> <p>TAMMY COCHRAN, LIFE HAPPENED</p> <p>MUDHONEY, SONIC PUSION</p> <p>INSANE CLOWN POSSE, HOMIES</p> <p>CLIPSE, WHEN THE LAST TIME</p> <p>SHANIA TWAIN, I'M GONNA GETCHA GOOD!</p> <p>AMERIE, TALKIN' TO ME</p> <p>MINDLESS SELF INDULGENCE, TORVADO</p> <p>DANZIG, KISS THE SKULL</p>	

BDS Certified Spin Awards October 2002 Recipients:

500,000 SPINS

Bent/ **Matchbox Twenty** /ATLANTIC

300,000 SPINS

A Thousand Miles/ **Vanessa Carlton** /A&M
Ain't It Funny/ **Jennifer Lopez** /EPIC
Complicated/ **Avril Lavigne** /ARISTA
I'm Already There/ **Lonestar** /BNA
Butterfly/ **Crazy Town** /COLUMBIA
Hit'em Up Style/ **Blu Cantrell** /ARISTA

200,000 SPINS

Dilemma/ **Nelly Feat. Kelly Rowland** /UNIVERSAL
One Last Breath/ **Creed** /WIND-UP
No Such Thing/ **John Mayer** /COLUMBIA
Taking You Home/ **Don Henley** /WARNER BROS.
There You'll Be/ **Faith Hill** /WARNER BROS.
Get Ur Freak On/ **Missy Elliot** /ELEKTRA
Too Bad/ **Nickelback** /ROADRUNNER/IDJMG
You Shouldn't Kiss Me/ **Toby Keith** /DREAMWORKS

100,000 SPINS

Gotta Get Through This/ **Daniel Bedingfield** /ISLAND/IDJMG
Where Are You Going/ **Dave Matthews Band** /RCA
Ten Rounds With Jose Cuervo/ **Tracy Byrd** /RCA
Beautiful Mess/ **Diamond Rio** /ARISTA
Nothin'/ **N.O.R.E.** /DEF JAM/IDJMG
The Impossible/ **Joe Nichols** /UNIVERSAL SOUTH
Underneath It All/ **No Doubt** /INTERSCOPE
Welcome To Atlanta/ **Jermaine Dupri Feat. Ludacris** /SO SO DEF
Anything/ **Jaheim** /WARNER BROS.
I Keep Looking/ **Sara Evans** /RCA
When You Lie Next To Me/ **Kellie Coffey** /BNA
Pop/ **N'Sync** /JIVE

50,000 SPINS

Hey Ma/ **Cam'Ron Feat. Juelz Santana** /ROC-A-FELLA
Sk8er Boi/ **Avril Lavigne** /ARISTA
Goodbye To You/ **Michelle Branch** /MAVERICK
Ordinary Day/ **Vanessa Carlton** /INTERSCOPE
Work In Progress/ **Alan Jackson** /ARISTA
Work It/ **Missy Elliot** /ELEKTRA
Like I Love You/ **Justin Timberlake** /JIVE
Baby/ **Ashanti** /MURDER INC
Trade It All/ **Fabulous Feat. P. Diddy & Jagged Edge** /EPIC
She Hates Me/ **Puddle Of Mudd** /FLAWLESS/GEFFEN
Lose Yourself/ **Eminem** /INTERSCOPE
My Town/ **Montgomery Gentry** /COLUMBIA
Cry/ **Faith Hill** /WARNER BROS.
Don't Know Why/ **Norah Jones** /BLUE NOTE/VIRGIN
These Days/ **Rascal Flats** /LYRIC STREET
Prayer/ **Disturbed** /REPRISE
A Moment Like This/ **Kelly Clarkson** /RCA
Stingy/ **Ginuwine** /EPIC
The Game Of Love/ **Santana Feat. Michelle Branch** /ARISTA
Luv You Better/ **LL Cool J** /DEF JAM
Thoughtless/ **Korn** /EPIC
Hate To Say I Told You So/ **Hives** /BURNING HEART/REPRISE
Good Times/ **Styles** /RUFF RYDERS
Never Again/ **Nickelback** /ROADRUNNER
Two Wrongs/ **Wyclef Jean** /COLUMBIA
To Where You Are/ **Josh Groban** /143/REPRISE
I Do (Wanna Get Close To You)/ **3LW** /EPIC
Estas Que te Pelas/ **Intocable** /EMI LATIN
In My Place/ **Coldplay** /CAPITOL

BROADCAST DATA SYSTEMS

Announcing This Month's Recipients of
BDS Certified

SPIN AWARDS



TO EVERY SPIN AWARD WINNER
CONGRATULATIONS

www.bdsonline.com



Nielsen
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Events Calendar

NOVEMBER

Nov. 21, **Sound Production Forum**, presented by the Los Angeles chapter of NARAS, Hard Rock Hotel & Casino, Las Vegas. 310-392-3777.

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

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

DECEMBER

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

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

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

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

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

JANUARY

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

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

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

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

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

Jan. 16-19, **102nd Annual NAMM Winter Trade Show**, Anaheim Convention Center, Anaheim, Calif. 323-965-1990.

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

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

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

FEBRUARY

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

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

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

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

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

MARCH

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

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

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

March 10, **Fourth Annual Best Cellars Wine Dinner**, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.

March 12-16, **South by Southwest (SXSW) 2003 Music Conference and Exhibition**, Austin Convention Center, Austin. 512-467-7979.

March 16-19, **2003 NARM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 22-23, **KLOS Mark and Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles. 615-256-2002.

March 26-29, **33rd Annual Recording Media Forum**, Loews Ventana Canyon Resort, Tucson, Ariz. 609-279-1700.

APRIL

April 10, **Dove Awards**, sponsored by the Gospel Music Assn., venue to be determined, Nashville. 615-242-0303.

April 28, **12th Annual Ella Award Dinner Honoring Barry Manilow**, Beverly Hilton Hotel, Los Angeles. 323-668-2820.

MAY

May 9, **10th Anniversary Race to Erase MS Celebration**, benefiting the Nancy Davis Foundation, Cen-

tury City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

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.

Good Works

THE BOTTOM LINE: Rob Thomas, Jewel, Jimmy Jam, and the Nephewes will perform acoustically for *Songwriters in the Round—Generations Volume 1*, part of the annual New York fundraiser for the VH1 Save the Music Foundation. After performing two of their favorite songs—one that they wrote and one they wish they had—each songwriter will share their methods with lyricist and host **Bernie Taupin**. The event, to be held Nov. 20 at the Bottom Line in Manhattan, will raise money toward the restoration of music education in public schools. Contact: **Brett Henne** at 212-846-6752.

COUNTRY FOR KIDS: Country veterans **Charlie Daniels** and **Sawyer Brown** will join newcomer **Rebecca Lynn Howard** onstage Nov. 24 for the annual Christmas for Kids concert. The artists' tour buses will pick up local children from their schools and transport them to the concert at the Ryman Auditorium in Nashville, where the buses will then be part of an open-house display. Contact: **Debbie Lamberson** at 615-453-2434.

GLOBAL PREVENTION: KIDZUP—the makers of award-winning educational CDs, books, and tapes for children—has teamed with global relief organization World Vision to provide life-saving vaccinations to more than 1 million children. Proceeds from each product that the educational media manufacturer sells will benefit the KIDZUP Foundation and be distributed to children in Central America who otherwise would be unable to receive the vaccinations. Contact: **Beth Blenz-Clucas** at 503-293-9498.



Star Power. Italian superstar Laura Pausini celebrated the release of her Atlantic Records English-language debut, *From the Inside*, at a showcase performance at New York's Laura Belle. Pictured at the event, from left, are Warner Music Italy president Massimo Giuliano, Atlantic Group co-chairman/co-CEO Val Azzoli, Pausini, and Atlantic co-presidents Ron Shapiro and Craig Kallman.

Twin boys, Jonathan Mason and David Walker, to **Heather and Royce Risser**, Nov. 5 in Nashville. Father is VP of promotion for MCA Nashville.

DEATHS

Matt Betton, 89, of natural causes, Nov. 3 in Loveland, Colo. Known as one of the leading authorities in jazz education, Betton was executive director emeritus of the International Assn. for Jazz Education (IAJE), as well as an IAJE Hall of Fame inductee. He also founded Manhattan Enterprises, Betton's Family Music Center, the Jazz Education Press, and many band camps and jazz clinics; he was

awarded the IAJE Humanitarian Award for his achievements in musical education. Betton is survived by his wife, sister, three children, five grandchildren, and two great-grandchildren. Memorial contributions may be made to the IAJE Matt Betton Scholarship Fund, P.O. Box 724, Manhattan, Kan. 66505 or the KSU Foundation Matt Betton Scholarship Fund, 2323 Anderson Rd., Suite 500, Manhattan, Kan. 66502.

Johnny Griffith, 66, of unknown causes, Nov. 10 in Detroit. A member of the Funk Brothers—who created the Motown sound with a fusion of gospel, soul, and pop—

Griffith played keyboards on such No. 1 hits as the Supremes' "Stop! In the Name of Love" and Marvin Gaye's "I Heard it Through the Grapevine." A classically trained musician, Griffith also toured with Sarah Vaughan, Dinah Washington, and Aretha Franklin. He recently teamed with the remaining members of the Funk Brothers for a performance at the Apollo Theater in Harlem, N.Y., as part of the premiere of the film that pays tribute to the pioneers of the Motown sound, *Standing in the Shadows of Motown*. Griffith is survived by his wife, three children, two step-children, and two grandchildren.

Life Lines

BIRTHS

Boy, Jack Anthony Dilluvio, to **Maria Aronis and Jack Dilluvio**, Oct. 30 in New York. Mother is VP of artist development for World-wide Entertainment Group.

Boy, Charles Augustus, to **Charlie and Emily Robison**, Nov. 11 in San Antonio. Mother is a member of country group Dixie Chicks. Father is a Columbia/Lucky Dog recording artist.



Billboard Monitor AIRPLAY RADIO 2003 awards

February 6-8, 2003
Eden Roc Resort, Miami

VOTE NOW!

MAIL ORIGINAL BALLOT ONLY (NO PHOTOCOPIES) TO:
Billboard/Airplay Monitor Radio Awards Attn: Michele Jacangelo
770 Broadway New York, NY 10003

RADIO STATION OF THE YEAR

	ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
MAJOR	<input type="checkbox"/> KOST Los Angeles <input type="checkbox"/> KRWM Seattle <input type="checkbox"/> WBEB Philadelphia <input type="checkbox"/> WLTE Minneapolis <input type="checkbox"/> WLTW New York	<input type="checkbox"/> KFMB San Diego <input type="checkbox"/> KYSR Los Angeles <input type="checkbox"/> WBM Boston <input type="checkbox"/> WPLJ New York <input type="checkbox"/> WRQX Washington, D.C.	<input type="checkbox"/> KEYE Minneapolis <input type="checkbox"/> KMLE Phoenix <input type="checkbox"/> KPLX Dallas <input type="checkbox"/> KZLA Los Angeles <input type="checkbox"/> WPOC Baltimore	<input type="checkbox"/> KIOZ San Diego <input type="checkbox"/> KXXR Minneapolis <input type="checkbox"/> WBAB Long Island, N.Y. <input type="checkbox"/> WMMR Philadelphia <input type="checkbox"/> WRIF Detroit	<input type="checkbox"/> KROQ Los Angeles <input type="checkbox"/> KZON Phoenix <input type="checkbox"/> WNNX Atlanta <input type="checkbox"/> WXRK New York <input type="checkbox"/> XETRA San Diego
SECONDARY	<input type="checkbox"/> KKCW Portland, Ore. <input type="checkbox"/> WHUD Poughkeepsie, NY <input type="checkbox"/> WJXB Knoxville, Tenn. <input type="checkbox"/> WRCH Hartford, Conn. <input type="checkbox"/> WTVR Richmond, Va.	<input type="checkbox"/> KLTG Corpus Christi, Texas <input type="checkbox"/> WBNS Columbus, Ohio <input type="checkbox"/> WLNK Charlotte, N.C. <input type="checkbox"/> WRFY Reading, Pa. <input type="checkbox"/> WTIC Hartford, Conn.	<input type="checkbox"/> KFRG Riverside, Calif. <input type="checkbox"/> KUBL Salt Lake City <input type="checkbox"/> WGGY Wilkes-Barre, Pa. <input type="checkbox"/> WSLC Roanoke, Va. <input type="checkbox"/> WWQM Madison, Wis.	<input type="checkbox"/> KATT Oklahoma City <input type="checkbox"/> KCAL San Bernardino, Calif. <input type="checkbox"/> KISS San Antonio <input type="checkbox"/> KQRC Kansas City <input type="checkbox"/> WDVE Pittsburgh	<input type="checkbox"/> KFMA Tucson, Ariz. <input type="checkbox"/> KJEE Santa Barbara, Calif. <input type="checkbox"/> KTCL Denver <input type="checkbox"/> KUCD Honolulu <input type="checkbox"/> WEDG Buffalo, N.Y.
	R&B/HIP-HOP	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40	TRIPLE-A
MAJOR	<input type="checkbox"/> KKDA-FM Dallas <input type="checkbox"/> KPWR Los Angeles <input type="checkbox"/> WEDR Miami <input type="checkbox"/> WPGC Washington, D.C. <input type="checkbox"/> WUSL Philadelphia	<input type="checkbox"/> KMJQ Houston <input type="checkbox"/> WDAS Philadelphia <input type="checkbox"/> WHUR Washington, D.C. <input type="checkbox"/> WMMJ Washington, D.C. <input type="checkbox"/> WWIN-FM Baltimore	<input type="checkbox"/> KHTS San Diego <input type="checkbox"/> KIIS Los Angeles <input type="checkbox"/> WBLI Long Island, N.Y. <input type="checkbox"/> WDRQ Detroit <input type="checkbox"/> WHTZ New York	<input type="checkbox"/> KUBE Seattle <input type="checkbox"/> KYLD San Francisco <input type="checkbox"/> WBBM Chicago <input type="checkbox"/> WKTU New York <input type="checkbox"/> WPOW Miami	<input type="checkbox"/> KBCO Boulder, Colo. <input type="checkbox"/> KFOG San Francisco <input type="checkbox"/> KGSR Austin, Texas <input type="checkbox"/> KPIG Monterey, Calif. <input type="checkbox"/> WXPX Philadelphia
SECONDARY	<input type="checkbox"/> WHRK Memphis <input type="checkbox"/> WHXT Columbia, S.C. <input type="checkbox"/> WMBX West Palm Beach, Fla. <input type="checkbox"/> WPEG Charlotte, N.C. <input type="checkbox"/> WZMX Hartford, Conn.	<input type="checkbox"/> WBAV Charlotte, N.C. <input type="checkbox"/> WBHK Birmingham, Ala. <input type="checkbox"/> WDIA Memphis <input type="checkbox"/> WSOL Jacksonville, Fla. <input type="checkbox"/> WVKL Norfolk, Va.	<input type="checkbox"/> WKFS Cincinnati <input type="checkbox"/> WKZL Greensboro, N.C. <input type="checkbox"/> WNCI Columbus, Ohio <input type="checkbox"/> WNKS Charlotte, N.C. <input type="checkbox"/> WXSS Milwaukee	<input type="checkbox"/> KGGI Riverside, Calif. <input type="checkbox"/> KISV Bakersfield, Calif. <input type="checkbox"/> KKWD Oklahoma City <input type="checkbox"/> WHZT Greenville, S.C. <input type="checkbox"/> WLLD Tampa, Fla.	

PROGRAM/OPERATIONS DIRECTOR OF THE YEAR

	ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
MAJOR	<input type="checkbox"/> TONY COLES KRWM Seattle <input type="checkbox"/> CHRIS CONLEY WBEB Philadelphia <input type="checkbox"/> DON KELLEY WMJX Boston <input type="checkbox"/> GARY NOLAN WLTE Minneapolis <input type="checkbox"/> JIM RYAN WLTW New York	<input type="checkbox"/> TOM CUDDY/SCOTT SHANNON WPLJ New York <input type="checkbox"/> MIKE EDWARDS WWZZ Washington, D.C. <input type="checkbox"/> MARY ELLEN KACHINSKE WTMX Chicago <input type="checkbox"/> LEIGHTON PECK KSTP Minneapolis <input type="checkbox"/> GREG STRASSELL WBMX Boston	<input type="checkbox"/> BECKY BRENNER KMPS Seattle <input type="checkbox"/> MIKE BROPHEY WKL Boston <input type="checkbox"/> GEORGE KING KNIX Phoenix <input type="checkbox"/> SCOTT LINDY WPOC Baltimore <input type="checkbox"/> GREGG SWEDBERG KEYE Minneapolis	<input type="checkbox"/> BOB BUCHMANN WAXQ New York <input type="checkbox"/> WADE LINDER KXXR Minneapolis <input type="checkbox"/> JOHN OLSEN WBAB Long Island, N.Y. <input type="checkbox"/> DOUG PODELL WRIF Detroit <input type="checkbox"/> TIM SABEAN WYSP Philadelphia	<input type="checkbox"/> STEVE KINGSTON WXRK New York <input type="checkbox"/> TIM MARANVILLE KZON Phoenix <input type="checkbox"/> BRYAN SCHOCK XETRA San Diego <input type="checkbox"/> KEVIN WEATHERLY KROQ Los Angeles <input type="checkbox"/> CHRIS WILLIAMS WNNX Atlanta
SECONDARY	<input type="checkbox"/> ALLAN CAMP WRCH Hartford, Conn. <input type="checkbox"/> CHRIS HOLMBERG WYJB Albany, N.Y. <input type="checkbox"/> CHUCK KNIGHT WSNY Columbus, Ohio <input type="checkbox"/> KEN PAYNE WMOF Orlando, Fla. <input type="checkbox"/> BOBBY RICH KMXX Tucson, Ariz.	<input type="checkbox"/> JEFF BALLENTINE WBNS Columbus, Ohio <input type="checkbox"/> BRIAN KELLY WMYX Milwaukee <input type="checkbox"/> RUSS MORLEY WRMF West Palm Beach, Fla. <input type="checkbox"/> STEVE SALHANY WTIC Hartford, Conn. <input type="checkbox"/> NEAL SHARPE WLNK Charlotte, N.C.	<input type="checkbox"/> LISA ALLEN WFRE Frederick, Md. <input type="checkbox"/> BRIAN JENNINGS KZKX Lincoln, Neb. <input type="checkbox"/> MIKE KRINIK WGGY Wilkes-Barre, Pa. <input type="checkbox"/> BRUCE LOGAN WESC/WSSL Greenville, S.C. <input type="checkbox"/> JAY MCCARTHY WWYZ Hartford, Conn.	<input type="checkbox"/> CHRIS BAKER KATT Oklahoma City <input type="checkbox"/> JOE BEVILACQUA WHJY Providence, R.I. <input type="checkbox"/> CLAUDINE DELORENZO WQXA Harrisburg, Pa. <input type="checkbox"/> BRAD HARDIN WXTB Tampa, Fla. <input type="checkbox"/> NEAL MIRSKY KQRC Kansas City	<input type="checkbox"/> SCOTT JAMESON WRZX Indianapolis <input type="checkbox"/> MELODY LEE KROX Austin, Texas <input type="checkbox"/> KIM MONROE WXTM Cleveland <input type="checkbox"/> JOHN MOSCHITTA WXDX Pittsburgh <input type="checkbox"/> DAVE WELLINGTON KXTE Las Vegas
	R&B/HIP-HOP	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40	TRIPLE-A
MAJOR	<input type="checkbox"/> TONY BROWN WVEE Atlanta <input type="checkbox"/> SKIP CHEATHAM KKDA Dallas <input type="checkbox"/> ELROY SMITH WGC1 Chicago <input type="checkbox"/> JAY STEVENS WPGC Washington, D.C. <input type="checkbox"/> DION SUMMERS WERO Baltimore	<input type="checkbox"/> DERRICK BROWN WHQT Miami <input type="checkbox"/> KATHY BROWN WMMJ Washington, D.C. <input type="checkbox"/> CARL CONNOR KMJQ Houston <input type="checkbox"/> DAVE DICKINSON WHUR Washington, D.C. <input type="checkbox"/> JOE TAMBURRO WDAS Philadelphia	<input type="checkbox"/> TRACY AUSTIN KRBE Houston <input type="checkbox"/> JOHN IVEY KIIS Los Angeles <input type="checkbox"/> DIANA LAIRD KHTS San Diego <input type="checkbox"/> TOM POLEMAN WHTZ New York <input type="checkbox"/> ROB ROBERTS WHYI Miami	<input type="checkbox"/> FRANKIE BLUE WKTU New York <input type="checkbox"/> TODD CAVANAH WBBM Chicago <input type="checkbox"/> KID CURRY WPOW Miami <input type="checkbox"/> MICHAEL MARTIN KYLD San Francisco <input type="checkbox"/> PHIL MICHAELS WPYM Miami	<input type="checkbox"/> DAVE BENSON KFOG San Francisco <input type="checkbox"/> DENNIS CONSTANTINE KINK Portland, Ore. <input type="checkbox"/> JODY DENBERG KGSR Austin, Texas <input type="checkbox"/> LAURA HOPPER KPIG Monterey, Calif. <input type="checkbox"/> NORM WINER WXRT Chicago
SECONDARY	<input type="checkbox"/> NATE BELL WHRK Memphis <input type="checkbox"/> STAN BOSTON WROU Dayton, Ohio <input type="checkbox"/> SKIP DILLARD WBLK Buffalo, N.Y. <input type="checkbox"/> JAMILAH MUHAMMAD WKKV Milwaukee <input type="checkbox"/> BRIAN WALLACE WHHH Indianapolis	<input type="checkbox"/> TERRY AVERY WBAV Charlotte, N.C. <input type="checkbox"/> STAN BRANSON WKXI Jackson, Miss. <input type="checkbox"/> DERRICK "D.C." CORBETT WVKL Norfolk, Va. <input type="checkbox"/> JAY DIXON WBHK Birmingham, Ala. <input type="checkbox"/> ALVIN STOWE WQMG Greensborough, N.C.	<input type="checkbox"/> NIKKI NITE WFBC Greenville, S.C. <input type="checkbox"/> JOHN REYNOLDS WNKS Charlotte, N.C. <input type="checkbox"/> CAT THOMAS WAPE Jacksonville, Fla. <input type="checkbox"/> DAVE UNIVERSAL WKSE Buffalo, N.Y. <input type="checkbox"/> JON ZELLNER KMXV Kansas City	<input type="checkbox"/> MARK ADAMS KXJM Portland, Ore. <input type="checkbox"/> JESSE DURAN KGGI Riverside, Calif. <input type="checkbox"/> JD GONZALEZ KBBT San Antonio <input type="checkbox"/> ORLANDO WLLD Tampa, Fla. <input type="checkbox"/> GREGG WILLIAMS KDGS Wichita, Kan.	

RULES

Nominees were determined by the editorial staff of Airplay Monitor and Billboard. Major market stations are those in Arbitron's top 20 markets. Stations in all other markets are eligible in the secondary market categories.

The winners will be announced at the 2003 Billboard/Airplay Monitor Radio Awards. The award show is the finale of the Billboard/Airplay Monitor Radio Seminar, which will be held February 6-8 at the Eden Roc Resort. To register for the event, go to www.billboardevents.com or call Phyllis Demo at 646-654-4643.

VOTING RULES:

- Please vote only once per format and market size in each category.
- Please refrain from voting in categories in which you do not feel qualified. You do not have to vote in every category.
- We retain the right to investigate the validity of each ballot. Companies, stations, or individuals found to have engaged in voting manipulation will be disqualified.
- You may vote for one of the nominees or use the blank space provided to write in your own choice.
- Voting in the Billboard/Airplay Monitor Awards is open to Billboard and Airplay Monitor subscribers only.
- Only ballots submitted on the original form and submitted with the name and affiliation of the voter will be considered valid. Faxed copies or photocopies are not acceptable. **The deadline for the return of ballots is December 6, 2002.**

SPECIAL NOTE:

Record Label Promotion Team of the Year Award will be determined by Monitor's year-end chart standing. The winners will be announced in Airplay Monitor's 2002 Year-End Special Issue, and saluted at the 2003 Billboard/Airplay Monitor Radio Awards.

www.billboardevents.com

DEADLINE FOR RETURN OF BALLOTS: DECEMBER 6, 2002

ASSISTANT PD/MUSIC DIRECTOR OF THE YEAR

Billboard Monitor
RADIO 2003
awards

February 6-8, 2003
Eden Roc Resort, Miami

VOTE NOW!

QUESTIONS?

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www.billboard.com

or contact:

Michele Jacangelo

Email: bbevents@billboard.com

Phone: 646-654-4660

	ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
MAJOR	<input type="checkbox"/> LAURA DANE KRWM Seattle	<input type="checkbox"/> ALISA HASHIMOTO KPLZ Seattle	<input type="checkbox"/> CODY ALAN/SMOKEY RIVERS KPLX Dallas	<input type="checkbox"/> TROY HANSON WRIF Detroit	<input type="checkbox"/> LEEANN CURTIS WWDC Washington, D.C.
	<input type="checkbox"/> JIM DOYLE KEZK St. Louis	<input type="checkbox"/> TONY MASCARO WPLJ New York	<input type="checkbox"/> JON ANTHONY WMZQ Washington, D.C.	<input type="checkbox"/> ROB HECKMAN WIYY Baltimore	<input type="checkbox"/> DAN FEIN WPLY Philadelphia
SECONDARY	<input type="checkbox"/> CRAIG JACKSON KESZ Phoenix	<input type="checkbox"/> CHRIS PATYK KYSR Los Angeles	<input type="checkbox"/> TONYA CAMPOS KZLA Los Angeles	<input type="checkbox"/> SHANON LEDER KJOZ San Diego	<input type="checkbox"/> CHRIS MUCKLEY XETRA San Diego
	<input type="checkbox"/> MARK LAURENCE WMJX Boston	<input type="checkbox"/> JILL ROEN KSTP Minneapolis	<input type="checkbox"/> GINNY ROGERS WKLB Boston	<input type="checkbox"/> CINDY SCULL KEGL Dallas	<input type="checkbox"/> MIKE PEER WXRK New York
MAJOR	<input type="checkbox"/> STELLA SCHWARTZ KOST Los Angeles	<input type="checkbox"/> RYAN SAMPSON WWMX Baltimore	<input type="checkbox"/> JOHN TRAPANE KIKK/KILT Houston	<input type="checkbox"/> KEN ZIPETO WMMR Philadelphia	<input type="checkbox"/> LISA WORDEN KROQ Los Angeles
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
SECONDARY	<input type="checkbox"/> JEANNE ASHLEY KSRC Kansas City	<input type="checkbox"/> ROBIN COLE WBNS Columbus, Ohio	<input type="checkbox"/> J.D. CANNON WFMS Indianapolis	<input type="checkbox"/> WILLIE B. KBPI Denver	<input type="checkbox"/> JAYN KNRK Portland, Ore.
	<input type="checkbox"/> TOM FURCI WHUD Poughkeepsie, N.Y.	<input type="checkbox"/> CLAY CULVER KAMX Austin, Texas	<input type="checkbox"/> DAN HOLIDAY KZSN Wichita, Kan.	<input type="checkbox"/> JAKE DANIELS KATT Oklahoma City	<input type="checkbox"/> TODD NOKEM KXRR Salt Lake City
MAJOR	<input type="checkbox"/> STEVE HAMILTON KOSI Denver	<input type="checkbox"/> CHARESE FRUGE KMXB Las Vegas	<input type="checkbox"/> RICK TAYLOR KUPL Portland, Ore.	<input type="checkbox"/> DON JANTZEN KQRC Kansas City	<input type="checkbox"/> CHRIS RIPLEY KXTE Las Vegas
	<input type="checkbox"/> BRAD JEFFRIES WJXB Knoxville, Tenn.	<input type="checkbox"/> JEANINE JERSEY WTIC Hartford, Conn.	<input type="checkbox"/> DEBBY TURPIN KSOP Salt Lake City	<input type="checkbox"/> MARYLINN MEE WLZR Milwaukee	<input type="checkbox"/> SABRINA SAUNDERS KTCL Denver
SECONDARY	<input type="checkbox"/> KRAMER WRVR Memphis	<input type="checkbox"/> KOZMAN KALC Denver	<input type="checkbox"/> GEORGE WOLF WHOK Columbus, Ohio	<input type="checkbox"/> JO MICHAELS KAZR Des Moines, Iowa	<input type="checkbox"/> MICHAEL YOUNG WRZX Indianapolis
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
MAJOR	R&B/HIP-HOP	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40	TRIPLE-A
	<input type="checkbox"/> E-MAN KPWR Los Angeles	<input type="checkbox"/> SAM CHOICE KMJQ Houston	<input type="checkbox"/> PAUL "CUBBY" BRYANT WHTZ New York	<input type="checkbox"/> "JAZZY" JIM ARCHER KYLD San Francisco	<input type="checkbox"/> JOHN FARNEDA WXRT Chicago
SECONDARY	<input type="checkbox"/> DORSEY FULLER KKBT Los Angeles	<input type="checkbox"/> JO GAMBLE WDAS Philadelphia	<input type="checkbox"/> KID DAVID COREY WXKS Boston	<input type="checkbox"/> ERIK BRADLEY WBBM Chicago	<input type="checkbox"/> KEEFER KBCO Denver
	<input type="checkbox"/> KRIS KELLY WJLB Detroit	<input type="checkbox"/> RICK NUHN KHHT Los Angeles	<input type="checkbox"/> MARCUS D. KBKS Seattle	<input type="checkbox"/> EDDIE MIX WPOW Miami	<input type="checkbox"/> SHAWN STEWART KMTT Seattle
MAJOR	<input type="checkbox"/> SARAH O'CONNOR WPGC Washington, D.C.	<input type="checkbox"/> ARMANDO RIVERA WVAZ Chicago	<input type="checkbox"/> MARIAN NEWSOME WIOQ Philadelphia	<input type="checkbox"/> JULIE PILAT KUBE Seattle	<input type="checkbox"/> KEVIN WELCH KINK Portland, Ore.
	<input type="checkbox"/> DENEEN WOMACK WBLS New York	<input type="checkbox"/> KAREN VAUGHN WHQT Miami	<input type="checkbox"/> MICHAEL STEELE KIIS Los Angeles	<input type="checkbox"/> JEFF Z. WKTU New York	<input type="checkbox"/> MIKE WOLF KTCZ Minneapolis
SECONDARY	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> JAY LOVE WJHM Orlando, Fla.	<input type="checkbox"/> GARTH ADAMS WTLC Indianapolis	<input type="checkbox"/> JOE KELLY WNCI Columbus, Ohio	<input type="checkbox"/> KEVIN AKITAKE KXME Honolulu	<input type="checkbox"/>
MAJOR	<input type="checkbox"/> YONNI O'DONOHUE WWWZ Charleston, S.C.	<input type="checkbox"/> AJ APPLEBERRY WYLD New Orleans	<input type="checkbox"/> JOJO MARTINEZ WXSS Milwaukee	<input type="checkbox"/> MURPH DAWG WHZT Greenville, S.C.	<input type="checkbox"/>
	<input type="checkbox"/> NATE QUICK WPEG Charlotte, N.C.	<input type="checkbox"/> KJ BROOKS WSOL Jacksonville, Fla.	<input type="checkbox"/> DAVEY MORRIS WPRO Providence, R.I.	<input type="checkbox"/> ROBERT "O. D. M." GUTIERREZ KGGI Riverside, Calif.	<input type="checkbox"/>
SECONDARY	<input type="checkbox"/> DEVIN STEEL WHRK Memphis	<input type="checkbox"/> JO DAVIS WCFB Orlando, Fla.	<input type="checkbox"/> ERIC O'BRIEN WSNX Grand Rapids, Mich.	<input type="checkbox"/> PICAZZO KISV Bakersfield, Calif.	<input type="checkbox"/>
	<input type="checkbox"/> TERRI THOMAS WIZF Cincinnati	<input type="checkbox"/> DARRYL JOHNSON WBHK Birmingham, Ala.	<input type="checkbox"/> STAN "THE MAN" PRIEST WFLZ Tampa, Fla.	<input type="checkbox"/> JAY WEST WNVZ Norfolk, Va.	<input type="checkbox"/>

INDEPENDENT PROMOTION COMPANY OF THE YEAR

Write in your vote in the space provided below.
One submission per category.

COUNTRY	<input type="checkbox"/>	_____
ROCK	<input type="checkbox"/>	_____
R&B	<input type="checkbox"/>	_____
TOP 40	<input type="checkbox"/>	_____

RADIO CONSULTANT/GROUP PD OF THE YEAR

ADULT	COUNTRY	ROCK	R&B	TOP 40
<input type="checkbox"/> MIKE McVAY McVay Media	<input type="checkbox"/> JAYE ALBRIGHT Albright & O'Malley Country Consulting	<input type="checkbox"/> ALEX DeMERS DeMers Media	<input type="checkbox"/> TONY GRAY Gray Consulting	<input type="checkbox"/> JERRY CLIFTON Clifton Radio
<input type="checkbox"/> PAT PAXTON Entercom	<input type="checkbox"/> LARRY DANIELS Daniels Country Radio Resources	<input type="checkbox"/> FRED JACOBS/BILL JACOBS Jacobs Media	<input type="checkbox"/> KEN JOHNSON Cumulus Media	<input type="checkbox"/> J.J. RICE Cox
<input type="checkbox"/> DAN VALLIE Vallie/Richards	<input type="checkbox"/> JOEL RAAB Joel Raab Associates	<input type="checkbox"/> TOM OWENS Clear Channel	<input type="checkbox"/> BARRY MAYO Ma-Yo Media	<input type="checkbox"/> DAVE SHAKES Alan Burns & Associates
<input type="checkbox"/> GUY ZAPOLEON Zapoleon Media Strategies	<input type="checkbox"/> RUSTY WALKER Rusty Walker Programming Consultants	<input type="checkbox"/> JEFF POLLACK Pollack Media Group	<input type="checkbox"/> DOC WYNTER Clear Channel	<input type="checkbox"/> GUY ZAPOLEON Zapoleon Media Strategies

NETWORK/SYNDICATED PROGRAM OF THE YEAR

ADULT	COUNTRY	ROCK	R&B	TOP 40
<input type="checkbox"/> AMERICAN TOP 20 WITH CASEY KASEM Premiere Radio Networks	<input type="checkbox"/> AFTER MIONITE WITH BLAIR GARNER Premiere Radio Networks	<input type="checkbox"/> BOB & TOM Premiere Radio Networks	<input type="checkbox"/> THE DOUG BANKS MORNING SHOW ABC Radio Networks	<input type="checkbox"/> AMERICAN TOP 40 WITH CASEY KASEM Premiere Radio Networks
<input type="checkbox"/> BOB & SHERI Jefferson Pilot	<input type="checkbox"/> AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY ABC Radio Networks/KCCS Productions	<input type="checkbox"/> HARD DRIVE WITH LOU BRUTUS United Stations	<input type="checkbox"/> GOSPEL TRAXX Excelsior Radio Network	<input type="checkbox"/> HOT MIX Premiere Radio Networks
<input type="checkbox"/> DELILAH Jones Radio Networks	<input type="checkbox"/> CLASSIC COUNTRY USA Mad Kate Productions	<input type="checkbox"/> HOWARD STERN Infinity Broadcasting	<input type="checkbox"/> THE RUSS PARR MORNING SHOW WITH OLIVIA FOXX American Urban Radio Networks	<input type="checkbox"/> OPEN HOUSE PARTY Superadio
<input type="checkbox"/> LEEZA GIBBONS HOLLYWOOD CONFIDENTIAL Premiere Radio Networks	<input type="checkbox"/> LIA Jones Radio Networks	<input type="checkbox"/> PILEDRIVER MJI Broadcasting	<input type="checkbox"/> THE TOM JOYNER MORNING SHOW ABC Radio Networks	<input type="checkbox"/> RICK DEES WEEKLY TOP 40 Premiere Radio Networks

IMPORTANT!! IN ORDER FOR YOUR BALLOT TO QUALIFY, PLEASE FILL OUT THE FOLLOWING:

NAME: _____ TITLE: _____

ADDRESS: _____ CITY/STATE/ZIP: _____

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STATION/AFFILIATION: _____ SIGNATURE: _____

DO YOU PLAN ON ATTENDING THE RADIO SEMINAR & AWARDS SHOW? YES NO

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

ONE MORE 'MILE': The album from **Eminem's** *8 Mile* becomes the first major movie soundtrack in the history of The Billboard 200 to top the chart in its first two weeks of release. In the week that the film bowed at No. 1 on the box-office list with an eye-catching gate of \$51 million, attention surrounding the movie buffered the soundtrack's second-week decline to a dip of 27.6%—small compared with the erosion that most big rap albums experience.

With 508,500 units for the week, the *8 Mile* set wards off the solo debut by 'N Sync member **Justin Timberlake**, which starts at No. 2 with 439,500. A broad-based media campaign—including release-week performances on *Today* and MTV's *Total Request Live*—ushered Timberlake to stores. It's probably safe to assume that the second week will be kinder to him than it was to the **Backstreet Boys'** **Nick Carter**, who falls from No. 17 to No. 63 on a 66% sales dip.

U2's new compilation opens with 185,000 (No. 3), off 22% from the first week of its earlier hits set in 1998. The top 11 albums each do at least 100,000, including R&B sophomore **Jaheim** (No. 8, 111,000), whose first sold 80,000 in its best week. **Andrea Bocelli** just misses the club with 99,000 (No. 12).

Prior to *8 Mile*, 1994's *Murder Was the Case*—with **Snoop Dogg**, **Dr. Dre**, and others—was the only soundtrack to debut at No. 1 and hold the big chart's top a second week, but that album was culled from a 50-minute film that was essentially a long-form music video. The only other soundtracks to debut at No. 1 both came from 1997 movies: *Gridlock'd*, which starred the late **2Pac**, and *Howard Stern Private Parts*.

SPURS GO JINGLE, JANGLE: Lots of cowboy boots scurry up our album charts, thanks to the Nov. 6 telecast of the Country Music Assn. (CMA) Awards, which made CBS the night's most-watched network with an average Nielsen audience of 17.6 million. **Alan Jackson**, the ceremony's big winner with five prizes, is the most conspicuous beneficiary, rising 94-23 on The Billboard 200 and 12-6 on Top Country Albums, with Greatest Gainer ribbons on both lists. Sales on his *Drive* almost quadruple the prior week's sum (up 293%), while his new *Let It Be Christmas* hits the country chart at No. 10 and the big chart at No. 52. The CMA show also

brings country's Pacesetter to **Dolly Parton** (52-31), whose sales almost triple as she re-enters The Billboard 200 at No. 199.

Of the 32 bullets on Top Country Albums, all but 10 belong to acts who either performed



on the show or won at least one award. Other CMA stars lifted on the big chart include **Toby Keith** (26-22, up 44% and No. 175, up 47%), **Kenny Chesney** (40-29, up 47%), **Martina McBride** (83-58, up 61%), and **Brad Paisley** (a No. 145 re-entry, up 91%).

A KNIGHT'S PASSAGE: I join many *Billboard* readers in mourning the death of Camelot Music founder **Paul David**, a truly humble man who nonetheless was one of the architects of music retailing (see story, page 6). Guys like Tower Records' **Russ Solomon** or Record Bar's **Barrie Bergman** might have been more colorful or more glib, but no music merchant commanded more respect than David, a person of high integrity who was praised as much by his competitors as he was by his company's suppliers.

Camelot was the first chain to win the merchandiser of the year award at six different National Assn. of Recording Merchandisers (NARM) conventions and the first to do so in consecutive years. Earning those trophies was a team effort, to be sure, but the company's management style flowed from David, who would greet a product stocker in the warehouse as warmly as he would a visiting record-company president. If you worked at Camelot, he wanted you to share in the company's glories, whether you were an executive or a worker bee. That was a constant theme in his address to Camelot's annual conventions: I know, because I helped him write those speeches during my five years at the North Canton, Ohio-based chain.

The true measure of the man extended well beyond his professional accomplishments. He treasured his family, his faith, and his community and was a constant champion of several charities, including the NARM Scholarship Foundation. It has been almost a decade since David sold Camelot to Wall Street firm Investcorp and four years since the chain was absorbed by rival Trans World Entertainment, yet despite the many changes the music trade has weathered since he retired, David's death still casts a long and chilly shadow over the industry's landscape.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

TRIPLE THREAT: Reigning box-office champ **Eminem** holds at No. 1 on The Billboard Hot 100 for a third consecutive week with "Lose Yourself," while the soundtrack to his movie *8 Mile* remains atop The Billboard 200 for a second week. "Lose" gains 13 million listener impressions, upping its weekly audience to 143.8 million. In each of its eight chart weeks, "Lose" has gained at least 10 million listeners.

On R&B/Hip-Hop Singles & Tracks, "Lose" climbs 11-10, giving **Eminem** his first top 10 on that chart in 17 tries. He's come close twice before, peaking at No. 11 with both "The Real Slim Shady" in June 2000 and "Cleanin' Out My Closet" in September.

OFF TO 'WORK': Despite a string of heavy hits, **Missy "Misdemeanor" Elliott** racks up only her second No. 1 on the R&B/Hip-Hop Singles &



Tracks chart with "Work It." Elliott has made 10 appearances on that chart in the interim since her last No. 1, "Hot Boyz" featuring **Nas**, **Eve**, and **Q-Tip**, which spent six weeks atop that chart starting in January 2000. "Work It" increases its audience impressions by 11% for a reach of 72.5 million listeners—her best one-week total to date and well within striking distance of the chart record of 73.8 million set by **Ashanti's** "Foolish" this past April.

AIR SUPPLY: The radio simulcast of the Nov. 6 Country Music Assn. (CMA) awards pads airplay totals for a dozen titles on Hot Country Singles & Tracks, including two new entries and the highest debut in nearly a decade for one chart veteran.

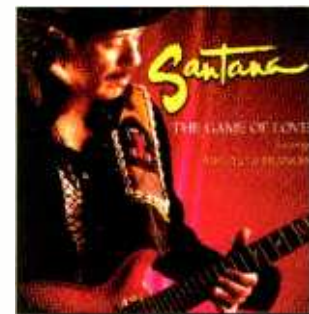
Syndicated by MJI Broadcasting, the CMA show aired on 150 radio stations, including one-third of our 150 monitored country ports. One spin at each of those 50 stations was credited to all titles as they were performed on the show. Ten of those 12 titles bullet on the chart, including titles by **Rascal Flatts**, **George Strait**, **Toby Keith**, **Shania Twain**, **Brooks & Dunn**, **Kenny Chesney**, and **Vince Gill**.

Faith Hill's performance helps "When the Lights Go Down" take the Hot Shot Debut prize at No. 53 with 236 detections. **Carolyn Dawn Johnson's** "One Day Closer to You" is also aided by the broadcast, as the title recaptures its bullet with a gain of 47 spins one week after slipping by 18 detections.

Dolly Parton's penetrating performance of "Hello God" with Nashville's **Christ Church Choir** enters at No. 60. It is Parton's highest debut with a new song since "Romeo" opened at No. 58 in the Feb. 13, 1993, issue. According to Nielsen Broadcast Data Systems, "God" received 80% of its 161 detections during the simulcast and the 24 hours that followed the program.

GAMESMANSHIP: "The Game of Love" from **Santana Featuring Michelle Branch** takes over the No. 1 spot on the Adult Top 40 chart, ending **Avril Lavigne's** 16-week run on top with "Complicated." On a chart that has traditionally been slow-moving, "The Game of Love," in its eighth week, becomes the fastest-rising No. 1 at the format in more than

four years, matching **Alanis Morissette's** eight-week trek to No. 1 in 1998 with "Thank U." During 2001 and 2002, the average for the 10 songs that made it to No. 1 is 17 weeks. Of those 10 No. 1 tracks, **Sheryl Crow** had the prior low of 13 weeks to the top with "Soak Up the Sun"; **Five for Fighting's** "Superman (It's Not Easy)" had the slowest climb to No. 1, at 28 weeks.



ROCK TALK: **Foo Fighters'** "All My Life" (Roswell/RCA) gains 338 detections on Modern Rock Tracks to supplant **Nirvana's** "You Know You're Right" atop the chart. The gain for "Life" is the greatest increase in detections for a song moving into the No. 1 position on the chart since **U2's** "Discotheque" moved 3-1 with a gain of 659 spins in the Feb. 1, 1997, issue. . . . For the first time in more than seven years, the top four songs on Mainstream Rock Tracks all surpass the 2,000-detection threshold. **Nirvana's** "You Know You're Right" holds at No. 1 for a fourth consecutive week with 2,215 detections, with **Puddle of Mudd's** "She Hates Me" (2,138), **3 Doors Down's** "When I'm Gone" (2,118), and **Stone Sour's** "Bother" (2,012) holding down the No. 2-4 spots, respectively. The last time this occurred was the July 22, 1995, issue, when the top four songs were **Live's** "All Over You" (2,370), **U2's** "Hold Me, Thrill Me, Kiss Me, Kill Me" (2,165), **Collective Soul's** "December" (2,052), and **Soul Asylum's** "Misery" (2,019).

Additional reporting by **Anthony Colombo**, **Patrick McGowan**, and **Steven Graybow** in *New York*.

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL									IMPRINT & NUMBER/DISTRIBUTING LABEL				
				NUMBER 1			2 Weeks At Number 1		49	33	20	6	SOUNDTRACK			American Idol: Greatest Moments	4
1	1	—	2	SOUNDTRACK			8 Mile	1	50	37	28	32	ASHANTI ▲ ²			Ashanti	1
				HOT SHOT DEBUT					51			1	MS. JADE			Girl Interrupted	51
2	NEW	1		JUSTIN TIMBERLAKE			Justified	2	52	NEW	1		ALAN JACKSON			Let It Be Christmas	52
3	NEW	1		U2			The Best Of 1990–2000 & B-Sides	3	53	43	34	16	VARIOUS ARTISTS ▲			Now 10	2
4	2	—	2	CHRISTINA AGUILERA			Stripped	2	54	41	31	6	DIANA KRALL			Live In Paris	18
5	4	1	3	SANTANA			Shaman	1	55	48	41	63	PUDDLE OF MUDD ▲ ²			Come Clean	9
6	6	2	4	FAITH HILL			Cry	1	56	34	22	7	SOUNDTRACK			Brown Sugar	16
7	8	7	25	EMINEM ▲ ⁶			The Eminem Show	1	57	44	30	4	FLEETWOOD MAC ●			The Very Best Of Fleetwood Mac	12
8	NEW	1		JAHEIM			Still Ghetto	8	58	83	76	60	MARTINA MCBRIDE ▲			Greatest Hits	5
9	NEW	1		DAVE MATTHEWS BAND			Live At Folsom Field Boulder Colorado	9	59	58	45	5	KEITH URBAN			Golden Road	11
10	3	—	2	NIRVANA			Nirvana	3	60	45	39	5	CHEVELLE			Wonder What's Next	14
11	9	8	21	AVRIL LAVIGNE ▲ ³			Let Go	2	61	NEW	1		TRICK PONY			On A Mission	61
12	NEW	1		ANDREA BOCELLI			Sentimento	12	62	NEW	1		BRIAN MCKNIGHT			1989–2002: From There To Here	62
13	10	6	11	DIXIE CHICKS ▲ ³			Home	1	63	17	—	1	NICK CARTER			Now Or Never	17
14	16	4	3	ROD STEWART			It Had To Be You ... The Great American Songbook	4	64	49	27	1	BON JOVI			Bounce	2
15	NEW	1		INSANE CLOWN POSSE			The Wraith: Shangri-La	15	65	42	17	1	XZIBIT ●			Man vs Machine	3
16	5	—	2	RASCAL FLATTS			Melt	5					PACESETTER				
17	NEW	1		DAVID GRAY			A New Day At Midnight	17	66	88	64	3	KENNY G			Wishes	64
18	13	10	20	NELLY ▲ ⁴			Nellyville	1	67	39	18	4	GERALD LEVERT			The G Spot	9
19	11	5	7	ELVIS PRESLEY ▲ ²			Elvis: 30 #1 Hits	1	68	NEW	1		LOUIE DEVITO			N.Y.C. Underground Party 5	68
20	14	9	6	THE ROLLING STONES			Forty Licks	2	69	47	36	12	CLIPSE ●			Lord Willin'	4
21	18	13	37	NORAH JONES ▲ ²			Come Away With Me	6	70	NEW	1		JOHNNY CASH			American IV: The Man Comes Around	70
22	26	21	16	TOBY KEITH ▲			Unleashed	1	71	95	105	6	VARIOUS ARTISTS			WOW Christmas	71
				GREATEST GAINER					72	52	42	11	COLDPLAY ●			A Rush Of Blood To The Head	5
23	94	91	43	ALAN JACKSON ▲ ³			Drive	1	73	62	55	51	CREED ▲ ⁵			Weathered	1
24	NEW	1		VARIOUS ARTISTS			Irv Gotti Presents The Remixes	24	74	53	38	4	TAPROOT			Welcome	17
25	7	—	2	TORI AMOS			Scarlet's Walk	7	75	67	74	51	KID ROCK ▲ ²			Cocky	7
26	15	—	2	LIL JON & THE EAST SIDE BOYZ			Kings Of Crunk	15	76	65	54	6	VARIOUS ARTISTS			WOW Hits 2003	34
27	22	11	4	LL COOL J			10	2	77	55	47	48	NO DOUBT ▲ ²			Rock Steady	9
28	19	3	3	FOO FIGHTERS			One By One	3	78	68	59	11	STONE SOUR			Stone Sour	46
29	40	37	29	KENNY CHESNEY ▲			No Shoes, No Shirt, No Problems	1	79	38	—	2	TOO SHORT			What's My Favorite Word?	38
30	12	—	2	BONE THUGS-N-HARMONY			Thug World Order	12	80	NEW	1		SHAKIRA			Grandes Exitos	80
31	23	—	2	VARIOUS ARTISTS			Totally Country Vol. 2	23	81	60	49	11	LIL' FLIP ●			Undaground Legend	12
32	NEW	1		THE WALLFLOWERS			Red Letter Days	32	82	72	58	18	RED HOT CHILI PEPPERS ▲			By The Way	2
33	28	19	6	GOOD CHARLOTTE ●			The Young And The Hopeless	7	83	69	60	62	SYSTEM OF A DOWN ▲ ²			Toxicity	1
34	27	23	51	PINK ▲ ⁴			M!ssundaztood	6	84	63	184	27	SOUNDTRACK ▲			Spider-Man	4
35	21	—	2	VARIOUS ARTISTS			Totally Hits 2002: More Platinum Hits	21	85	35	—	2	STEVIE WONDER			The Definitive Collection	35
36	NEW	1		ALISON KRAUSS + UNION STATION			Live	36	86	46	29	4	DAVE HOLLISTER			Things In The Game Done Changed	10
37	25	12	3	KELLY ROWLAND			Simply Deep	12	87	71	53	16	BRUCE SPRINGSTEEN ▲ ²			The Rising	1
38	NEW	1		DEBORAH COX			The Morning After	38	88	80	61	65	MICHELLE BRANCH ▲			The Spirit Room	28
39	24	—	2	SHAGGY			Lucky Day	24	89	59	35	5	TOM PETTY AND THE HEARTBREAKERS			The Last DJ	9
40	30	26	46	JOHN MAYER ▲			Room For Squares	15	90	61	43	7	BECK			Sea Change	8
41	NEW	1		TONY BENNETT & K.D. LANG			A Wonderful World	41	91	50	32	4	TRACY CHAPMAN			Let It Rain	25
42	NEW	1		BOSTON			Corporate America	42	92	99	103	13	SOUNDTRACK			Lizzie McGuire	92
43	NEW	1		ERIC CLAPTON			One More Car, One More Rider: Live On Tour 2001	43	93	66	44	13	JAMES TAYLOR ●			October Road	4
44	29	16		DISTURBED ▲			Believe	1	94	76	56	37	NAPPY ROOTS ▲			Watermelon, Chicken & Gritz	24
45	36	25		JOSH GROBAN ▲ ²			Josh Groban	8	95	64	50	1	LEANN RIMES			Twisted Angel	12
46	20	—	2	TANK			One Man	20	96	82	67	1	JACK JOHNSON ●			Brushfire Fairytales	34
47	31	24		INDIA.ARIE ●			Voyage To India	6	97	74	52	1	LINKIN PARK ▲			[Reanimation]	2
48	32	14		MICHAEL W. SMITH			Worship Again	14	98	90	66	1	QUEENS OF THE STONE AGE			Songs For The Deaf	17

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
99	70	48	5	JURASSIC 5 INTERSCOPE 493437* (18.98 CD)	Power In Numbers	15	150	118	93	28	BIG TYMERS ▲ CASH/MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1
100	86	73	98	SOUNDTRACK ▲ ⁶ LOST HIGHWAY/MERCURY 170069/IDJMG (12.98/19.98)	O Brother, Where Art Thou?	1	151	122	98	61	P.O.D. ▲ ³ ATLANTIC 83475*/JAG (11.98/17.98)	Satellite	6
101	57	33	3	FIELD MOB MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	33	152	133	122	9	REBECCA LYNN HOWARD MCA NASHVILLE 170288 (11.98/18.98)	Forgive	29
102	93	77	12	KIDZ BOP KIDS RAZOR & TIE 85055 (11.98/17.98)	Kidz Bop 2	37	153	115	78	7	NAS ILL WIL/COLUMBIA 85275*/CRG (12.98 EQ/18.98)	The Lost Tapes	10
103	78	51	6	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19	154	111	92	6	MERCYME IND/M2.0 COMMUNICATIONS/WORD 86218/WARNER BROS. (17.98 CD)	Spoken For	41
104	92	72	28	VANESSA CARLTON ▲ A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5	155	130	87	4	BOND MBO 470500/DECCA (17.98 CD) [M]	Shine	61
105	87	69	6	VARIOUS ARTISTS INTEGRITY 86845/EPIC (18.98 EQ CD)	iWorship: A Total Worship Experience	60	156	131	120	10	THE BEATLES ▲ ⁸ APPLE 29325/CAPITOL (12.98/18.98)	1	1
106	56	15	3	3LW NINE LIVES 86200*/EPIC (18.98 EQ CD)	A Girl Can Mack	15	157	142	143	10	AARON CARTER JIVE 41818/ZOMBA (12.98/18.98)	Another Earthquake	18
107	79	62	8	KENNY G ● ARISTA 14738 (12.98/18.98)	Paradise	9	158	121	70	3	DAVID BOWIE EMI 41923/VIRGIN (18.98 CD)	Best Of Bowie	70
108	NEW	1	1	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	159	120	82	8	NATALIE COLE VERVE 589774/VG (12.98/18.98)	Ask A Woman Who Knows	32
109	77	57	7	SOUNDTRACK HOLLYWOOD 162364 (18.98 CD)	Sweet Home Alabama	46	160	132	121	19	AEROSMITH ▲ COLUMBIA 86700/CRG (17.98 EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits	4
110	81	65	7	LAS KETCHUP SHAKETOWN/COLUMBIA 86980/CRG (11.98 EQ CD) [M]	Las Ketchup	65	161	129	118	12	DIAMOND RIO ARISTA NASHVILLE 67048/RLG (11.98/17.98)	Completely	23
111	100	75	11	EVE RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	6	162	106	81	7	PASTOR TROY MADD SOCIETY/UNIVERSAL 064652*/UMRG (12.98/18.98)	Universal Soldier	13
112	85	71	52	SHAKIRA ▲ ³ EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	163	128	112	55	INCUBUS ▲ ² IMMORTAL 85227*/EPIC (12.98 EQ/18.98)	Morning View	2
113	75	46	8	VARIOUS ARTISTS DISTURBING THE PEACE/DEF JAM SOUTH 053205*/IDJMG (12.98/18.98)	Ludacris Presents Disturbing The Peace: Golden Grain	6	164	117	—	3	RUN-DMC ARISTA 10607/BMG HERITAGE (13.98 CD)	Greatest Hits	117
114	54	—	2	LOS TIGRES DEL NORTE FONOVISA 50666 (14.98 CD)	La Reina Del Sur	54	165	138	116	19	CHICAGO ● RHINO 76170 (24.98 CD)	The Very Best Of Chicago: Only The Beginning	38
115	NEW	1	1	BJORK ELEKTRA 62787/EEG (19.98 CD)	Greatest Hits	115	166	175	185	4	THE USED REPRISE 48281/WARNER BROS. (11.98 CD) [M]	The Used	166
116	51	—	2	SIGUR ROS FAT CAT 113091/MCA (18.98 CD)	()	51	167	109	158	3	ANNE MURRAY STRAIGHTWAY 33779 (19.98/19.98)	Country Croonin'	109
117	89	68	30	SHERYL CROW ▲ A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	168	143	131	11	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/JAG (11.98/17.98)	Diamond Princess	14
118	84	86	17	THE VINES ● ENGINEER/DMM 37527*/CAPITOL (17.98 CD)	Highly Evolved	11	169	155	135	22	NEW FOUND GLORY ● DRIVE THRU 112918/MCA (18.98 CD)	Sticks and Stones	4
119	73	40	1	SCARFACE RAP-A-LOT/NOD TRYBE 12646*/VIRGIN (12.98/18.98)	Greatest Hits	40	170	145	115	50	LUDACRIS ▲ ³ DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/19.98)	Word Of Mouf	3
120	123	132	31	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	9	171	151	136	7	TRAVIS TRITT COLUMBIA (NASHVILLE) 86660/SONY (NASHVILLE) (12.98 EQ/18.98)	Strong Enough	27
121	141	114	36	THE WHITE STRIPES THIRD MAN 27124*/V2 (18.98 CD) [M]	White Blood Cells	61	172	134	88	16	TRUSTCOMPANY GEFFEN 49332/INTERSCOPE (12.98 CD)	The Lonely Position Of Neutral	11
122	96	84	5	HEATHER HEADLEY RCA 69376 (9.98/13.98)	This Is Who I Am	38	173	156	119	14	SCARFACE DEF JAM SOUTH 586909*/IDJMG (12.98/18.98)	The Fix	4
123	97	79	17	DAVE MATTHEWS BAND ▲ ² RCA 68117 (11.98/18.98)	Busted Stuff	1	174	135	134	11	OAKENFOLD MAVERICK 48204/WARNER BROS. (18.98 CD)	Bunkka	65
124	105	99	15	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	9	175	RE-ENTRY	160	60	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9
125	98	83	21	OUR LADY PEACE ● COLUMBIA 86585/CRG (6.98 EQ/12.98)	Gravity	9	176	136	109	6	STING & THE POLICE A&M/UTY 493252/INTERSCOPE (18.98 CD)	The Very Best Of... Sting & The Police	46
126	104	97	33	CELINE DION ▲ ² EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1	177	159	157	12	SEETHER WIND-UP 13068 (9.98 CD)	Disclaimer	92
127	NEW	1	1	KIDZ BOP KIDS RAZOR & TIE 89056 (9.98/13.98)	Kidz Bop Christmas	127	178	162	147	58	JIMMY EAT WORLD ▲ DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	31
128	119	106	22	KORN ▲ IMMORTAL 61488*/EPIC (12.98 EQ/18.98)	Untouchables	2	179	161	146	34	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/ZOMBA/SONY 584408/UMRG (12.98/19.98)	Now 9	1
129	102	89	16	MARIO ● 3RD STREET 20026/J (12.98/17.98)	Mario	9	180	152	139	73	SOUNDTRACK ▲ ² INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3
130	91	63	7	PETER GABRIEL REAL WORLD/GEFFEN 493388/INTERSCOPE (18.98 CD)	Up	9	181	140	127	4	LUIS MIGUEL WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	125
131	NEW	1	1	VARIOUS ARTISTS TIME LIFE 18857 (19.98 CD)	The Time-Life Treasury Of Christmas: Holiday Memories	131	182	158	153	38	KIRK FRANKLIN ● GGSPD CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4
132	107	90	14	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83556*/JAG (12.98/18.98)	Thug Holiday	6	183	149	107	4	DA HEADBUSSAZ FEHYPNOLIZE MINDS 3602/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm	98
133	NEW	1	1	WILLIE NELSON & FRIENDS LOST HIGHWAY 170340/UME (18.98 CD)	Stars & Guitars	133	184	189	168	13	JUMPS SPARROW 51992 (12.98 CD)	All The Time In The World	86
134	110	113	8	VARIOUS ARTISTS WALT DISNEY 860785 (18.98 CD)	Disneymania: Superstar Artists Sing Disney ...Their Way!	61	185	167	163	30	SOUNDTRACK ● EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34
135	NEW	1	1	BADLY DRAWN BOY ARTIST/DIRECT 01066* (17.98 CD) [M]	Have You Fed The Fish?	135	186	148	117	6	MARK KNOPFLER WARNER BROS. 48318 (18.98 CD)	The Raggpicker's Dream	38
136	103	80	24	CAM'RON RDC A-FELLA/DEF JAM 596786*/IDJMG (12.98/18.98)	Come Home With Me	2	187	NEW	1	1	OURS DREAMWORKS 450373/INTERSCOPE (14.98 CD) [M]	Precious	187
137	108	101	61	NICKELBACK ▲ ⁴ ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2	188	NEW	1	1	BROOKS & DUNN ARISTA NASHVILLE 67053/RLG (11.98/17.98)	It Won't Be Christmas Without You	188
138	125	126	20	PLAY MUSIC WORLD/COLUMBIA 86607/CRG (8.98 EQ CD) [M]	Play (EP)	74	189	152	176	103	ENYA ▲ ⁶ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2
139	101	85	6	ISYSS ARISTA 14731 (12.98/18.98)	The Way We Do	55	190	160	142	57	THE STOKES ● RCA 68101* (17.98 CD)	Is This It	33
140	NEW	1	1	MARK WILLS MERCURY (NASHVILLE) 170313 (11.98/18.98)	Greatest Hits	140	191	RE-ENTRY	13	13	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/UME (11.98/17.98)	New Favorite	35
141	116	110	27	MUSIQ ● DEF SOUL 586772*/IDJMG (12.98/18.98)	Jusliven (Just Listen)	1	192	137	—	2	KUMBIA KINGS EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	137
142	127	123	103	TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	Greatest Hits	4	193	157	133	8	ENRIQUE IGLESIAS ● UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	12
143	150	137	11	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11.98 EQ/17.98)	My Town	26	194	164	166	48	MERCYME ● IND/WORD 86133/WARNER BROS. (16.98 CD) [M]	Almost There	67
144	114	100	61	MICHAEL W. SMITH ▲ REUNION 10025/ZOMBA (11.98/17.98)	Worship	20	195	200	199	76	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28
145	RE-ENTRY	38	38	BRAD PAISLEY ▲ ARISTA NASHVILLE 67880/RLG (11.98/17.98)	Part II	31	196	188	186	53	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1
146	153	129	13	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	18	197	183	167	35	N*E*R*D* ● VIRGIN 11521* (10.98 CD)	In Search Of...	56
147	126	102	8	LIFEHOUSE DREAMWORKS 450377/INTERSCOPE (18.98 CD)	Stanley Climfall	7	198	147	124	23	VARIOUS ARTISTS ▲ WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2
148	113	94	7	UNCLE KRACKER LAVA 83542*/JAG (12.98/18.98)	No Stranger To Shame	43	199	RE-ENTRY	10	10	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	58
149	124	111	54	ENRIQUE IGLESIAS ▲ ³ INTERSCOPE 493148 (12.98/18.98)	Escape	2	200	196	—	2	VARIOUS ARTISTS WINDHAM HILL 11651/RCA VICTOR (18.98 CD)	A Windham Hill Christmas	196

• Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (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. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 23 2002 **Billboard** **TOP JAZZ ALBUMS**™

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW					TONY BENNETT & K.D. LANG RPM/COLUMBIA 86734/CRG		1 Week At Number 1 A Wonderful World
2	1	4				DIANA KRALL VERVE 065109/VG		Live In Paris
3	2	8				NATALIE COLE VERVE 589774/VG		Ask A Woman Who Knows
4	3	61				DIANA KRALL ▲ VERVE 549846/VG		The Look Of Love
5	6	3				STEVE TYRELL COLUMBIA 86638/CRG		This Time Of The Year
6	5	8				JANE MONHEIT N-CODED 4234/EARLICK [M]		In The Sun
7	4	2				JOHN COLTRANE IMPULSE/VERVE 589945/VG		A Love Supreme (Deluxe Edition)
8	7	13				KARRIN ALLYSON CONCORD JAZZ 2106/CONCORD		In Blue
9	8	6				CHARLIE HADEN WITH MICHAEL BRECKER VERVE 064096/VG		American Dreams
10	14	3				ELIANE ELIAS BLUEBIRD 63914/RCA VICTOR		Kissed By Nature
11	10	9				DAVE HOLLAND BIG BAND ECM 014002		What Goes Around
12	9	1				PATRICIA BARBER BLUE NOTE 39856/CAPITOL		Verse
13	25	4				TONY BENNETT RPM/COLUMBIA 85833/CRG		Playin' With My Friends: Bennett Sings The Blues
14	12	51				STEVE TYRELL COLUMBIA 86006/CRG [M]		Standard Time
15	11	18				BRAD MEHLDAU WARNER BROS. 48114		Largo
16	15	28				VARIOUS ARTISTS VERVE 589620/VG		Verve/Unmixed
17	21	13				KENNY RANKIN VERVE 589540/VG		A Song For You
18	13	5				JOSHUA REDMAN WARNER BROS. 48279		Elastic
19	19	4				KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE ECM 18786/UNIVERSAL CLASSICS GROUP		Always Let Me Go - Live In Tokyo
20	NEW					HARRY CONNICK, JR. COLUMBIA 86077/CRG		Songs I Heard
21	24	31				CASSANDRA WILSON BLUE NOTE 35072/CAPITOL [M]		Belly Of The Sun
22	18	7				KEELY SMITH CONCORD 2138		Keely Swings Basie-Style With Strings
23	NEW					CHARLIE CHRISTIAN LEGACY/COLUMBIA 65564/CRG		The Genius of the Electric Guitar
24	20	2				TIERNEY SUTTON TELARC 83548		Something Cool
25	16	71				JOHN COLTRANE IMPULSE 54936/WVE		Coltrane For Lovers

NOVEMBER 23 2002 **Billboard** **TOP CONTEMPORARY JAZZ ALBUMS**™

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW					NORAH JONES ▲ BLUE NOTE 32088/CAPITOL [M]		37 Weeks At Number 1 Come Away With Me
2	3	3				KENNY G ARISTA 14753		Wishes
3	2	8				KENNY G ● ARISTA 14738		Paradise
4	4	3				BWB WARNER BROS. 48011 [M]		Groovin'
5	5	8				AL JARREAU GRP 589777/VG		All I Got
6	6	18				FOURPLAY BLUEBIRD 63916/RCA VICTOR		Heartfelt
7	7	6				KEIKO MATSUI NARADA 13198 [M]		The Ring
8	9	19				NORMAN BROWN WARNER BROS. 47985 [M]		Just Chillin'
9	8	7				KIM WATERS SHANACHIE 5094 [M]		Someone To Love You
10	12	27				WILL DOWNING GRP 589610/VG		(Sensual Journey)
11	10	2				VARIOUS ARTISTS WNUA 2955		WNUA 95.5 Smooth Jazz Sampler Volume 15
12	14	8				BOB BALDWIN NARADA JAZZ 12575/NARADA		Standing Tall
13	11	2				KIRK WHALUM SQUINT/WORD 86233/WARNER BROS.		The Gospel According to Jazz - Chapter II
14	16	35				BONEY JAMES WARNER BROS. 48004		Ride
15	15	11				MAYSA N-CODED 4233/WARLOCK		Out Of The Blue
16	13	11				LEE RITENOUR GRP 589825/VG		Rit's House
17	25	10				PIECES OF A DREAM HEADS UP 3071		Love's Silhouette
18	18	25				VARIOUS ARTISTS VERVE 589606/VG		Verve/Remixed
19	NEW					RUSS FREEMAN PEAK 8511/CONCORD		Drive
20	17	7				BOB JAMES WARNER BROS. 48270		Morning, Noon, & Night
21	NEW					VARIOUS ARTISTS WJZZ 43004		WJZZ 106.1 Smooth Jazz Volume 9
22	22	7				GATO BARBIERI PEAK 8509/CONCORD		The Shadow of the Cat
23	24	22				JOE SAMPLE PRA/VERVE 589508/VG		The Pecan Tree
24	21	4				VARIOUS ARTISTS KKSF 69288/RKDD/SC		KKSF Smooth Jazz Sampler for AIDS Relief Volume 13
25	NEW					AL DI MEOLA TELARC 83543		Flesh On Flesh

NOVEMBER 23 2002 **Billboard** **TOP CLASSICAL ALBUMS**™

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW					ANDREA BOCELLI PHILIPS 47400/UNIVERSAL CLASSICS GROUP		1 Week At Number 1 Sentimento
2	1	11				RENEE FLEMING DECCA 467101/UNIVERSAL CLASSICS GROUP [M]		Bel Canto
3	2	9				GLENN GOULD SONY CLASSICAL 87703		State Of Wonder
4	9	2				LONDON PHILHARMONIC (ALLDIS) SPARROW 51560		Handel: The Messiah
5	3	6				CECILIA BARTOLI DECCA 473380/UNIVERSAL CLASSICS GROUP [M]		The Art Of Cecilia Bartoli
6	4	24				CARRERAS-DOMINGO-PAVARETTI DECCA 466999/UNIVERSAL CLASSICS GROUP		The Best Of The 3 Tenors
7	5	60				YO-YO MA SONY CLASSICAL 89667		Classic Yo-Yo
8	7	9				PLACIDO DOMINGO DG 471575/UNIVERSAL CLASSICS GROUP		Sacred Songs
9	6	9				PHILIP GLASS SONY CLASSICAL 87709		Naqqyqatsi
10	NEW					VANESSA-MAE ANGEL 57329		The Best Of Vanessa-Mae
11	8	5				ANNE-SOPHIE MUTTER DG 471349/UNIVERSAL CLASSICS GROUP		Plays Beethoven Violin Concert
12	NEW					HILARY HAHN SONY CLASSICAL 89921		Mendelssohn/Shostakovich: Violin Ctos.
13	11	8				MURRAY PERAHIA SONY CLASSICAL 61885		Chopin: Etudes Op. 10/25
14	NEW					VARIOUS ARTISTS DECCA 472588/UNIVERSAL CLASSICS GROUP		The Ultimate Relaxation Christmas Album
15	NEW					SALVITORE LICITRA SONY CLASSICAL 89923		The Debut

NOVEMBER 23 2002 **Billboard** **TOP CLASSICAL CROSSOVER**™

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4				BOND MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]		4 Weeks At Number 1 Shine
2	2	4				RUSSELL WATSON DECCA 473160/UNIVERSAL CLASSICS GROUP		Encore
3	3	12				ANDREA BOCELLI ▲ PHILIPS 589341/UNIVERSAL CLASSICS GROUP		Cieli Di Toscana
4	4	8				MARIO FRANGOULIS SONY CLASSICAL 89805 [M]		Sometimes I Dream
5	6	16				BOND MBO/DECCA 467091/UNIVERSAL CLASSICS GROUP [M]		Born
6	NEW					RYUICHI SAKAMOTO SONY CLASSICAL 89982		Casa
7	7	36				CHARLOTTE CHURCH ● COLUMBIA 89710/CRG		Enchantment
8	8	51				SARAH BRIGHTMAN ● NEMO STUDIO 33257/ANGEL		Classics
9	5	20				YO-YO MA & THE SILK ROAD ENSEMBLE SONY CLASSICAL 89782		Silk Road Journeys: When Strangers Meet
10	9	37				DANIEL RODRIGUEZ MANHATTAN 37584 [M]		The Spirit Of America
11	12	29				LONDON SYMPHONY ORCHESTRA (WILLIAMS) ● SONY CLASSICAL 89932		Star Wars Episode II: Attack Of The Clones
12	11	42				RUSSELL WATSON DECCA 468696/UNIVERSAL CLASSICS GROUP [M]		The Voice
13	10	5				ASELIN DEBISON SONY CLASSICAL 87707		Sweet Is The Melody
14	15	7				JAMES GALWAY RCA VICTOR 63883		Song Of Home
15	13	29				SARAH BRIGHTMAN REALLY USEFUL/DECCA BROADWAY 589050/UNIVERSAL CLASSICS GROUP		Encore

NOVEMBER 23 2002 **Billboard** **TOP NEW AGE ALBUMS**™

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	103				ENYA ▲ REPRISE 47426/WARNER BROS.		93 Weeks At Number 1 A Day Without Rain
2	5	3				VARIOUS ARTISTS WINDHAM HILL 11851/RCA VICTOR		A Windham Hill Christmas
3	3	5				GEORGE WINSTON WINDHAM HILL 11649/RCA VICTOR		Night Divides The Day: The Music Of The Doors
4	2	6				VARIOUS ARTISTS VIRGIN 12082		Pure Moods IV
5	6	3				VARIOUS ARTISTS TIME LIFE 18858		A Peaceful Christmas
6	4	14				JIM BRICKMAN WINDHAM HILL 11847/RCA VICTOR		Love Songs & Lullabies
7	NEW					LORIE LINE TIME LIFE 70021		Sharing The Season 4
8	7	18				JIM BRICKMAN WINDHAM HILL 11589/RCA VICTOR		Simple Things
9	8	22				TIM JANIS TIM JANIS ENSEMBLE 1105 [M]		A Thousand Summers
10	9	6				2002 REAL MUSIC 8812		Sacred Well
11	10	23				JOHN TESH GARDEN CITY 34593		The Power Of Love
12	12	35				SECRET GARDEN DECCA 548678		Once In A Red Moon
13	15	25				ROLAND HANNEMAN MADACY SPECIAL PRODUCTS 8118/MADACY		Healing Garden Music-Relaxation
14						JOHANNES LINSTEAD REAL MUSIC 3755		Guitarra Del Fuego
15	NEW					DAMARIS DISCOVERY HOUSE 1661/DIAMANTE SERVANT		Just Hymns

NOVEMBER 23 2002 **Billboard** **TOP CLASSICAL BUDGET**

1	CHRISTMAS WITH PAVARETTI LASERLIGHT	LUCIANO PAVARETTI
2	TCHAIKOVSKY: NUTCRACKER HIGHLIGHTS DIRECT SOURCE SPECIAL PRODUCTS	VARIOUS ARTISTS
3	NUTCRACKER HIGHLIGHTS LASERLIGHT	PETER WOHLERT/BERLIN SYMPHONY ORCHESTRA
4	20 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS
5	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION MADACY	VARIOUS ARTISTS
6	HANDEL: MESSIAH (HLTS.) LASERLIGHT	VARIOUS ARTISTS
7	CLASSICAL MASTERPIECES: SPANISH GUITAR MADACY	VARIOUS ARTISTS
8	BEST OF 25 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS
9	GERSHWIN: AN AMERICAN IN PARIS MADACY	VARIOUS ARTISTS
10	FOR WHEN YOU'RE ALONE DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
11	CLASSICAL MASTERPIECES: ROMANTIC PIANO MADACY	VARIOUS ARTISTS
12	MOZART: SYMPHONY NOS. 40 & 41 MADACY	VARIOUS ARTISTS
13	CLASSICAL MASTERPIECES MADACY	VARIOUS ARTISTS
14	FOR YOUR SOUL DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
15	THE FIRST CLASSICS ST. CLAIR	VARIOUS ARTISTS

NOVEMBER 23 2002 **Billboard** **TOP CLASSICAL MIDLINE**

1	ULTIMATE CLASSICAL CHRISTMAS SONY CLASSICAL	VARIOUS ARTISTS
2	BABY MOZART WALT DISNEY	VARIOUS ARTISTS
3	CHRISTMAS ADAGIOS DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
4	ART OF SEGOVIA DG/UNIVERSAL CLASSICS GROUP	ANDRES SEGOVIA
5	OPERA ALBUM EMI CLASSICS/ANGEL	VARIOUS ARTISTS
6	THE #1 OPERA ALBUM DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
7	ESSENTIAL GUITAR DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
8	50 GREATEST CLASSICS ST. CLAIR	VARIOUS ARTISTS
9	DISNEY'S BABY BEETHOVEN WALT DISNEY	VARIOUS ARTISTS
10	A TENOR'S CHRISTMAS SONY CLASSICAL	CARRERAS-DOMINGO-PAVARETTI
11	ESSENTIAL BAROQUE DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
12	BABY VIVALDI WALT DISNEY	VARIOUS ARTISTS
13	BABY BACH WALT DISNEY	VARIOUS ARTISTS
14	PACHELBEL CANON & OTHER BAROQUE HITS RCA VICTOR	VARIOUS ARTISTS
15	MAJESTY OF AMERICA SONY CLASSICAL	THE MORMON TABERNAACLE CHOIR

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.

NOVEMBER 23 2002 **Billboard** **TOP KID AUDIO**

1	KIDZ BOP KIDS RAZOR & THE 89056	KIDZ BOP 2
2	KIDZ BOP KIDS RAZOR & THE 89056	KIDZ BOP CHRISTMAS
3	VARIOUS ARTISTS WALT DISNEY 860785	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY... THEIR WAY!
4	VARIOUS ARTISTS WALT DISNEY 860787	RADIO DISNEY JAMS VOL. 5
5	KIDZ BOP KIDS RAZOR & THE 89047	KIDZ BOP
6	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO	TODDLER FAVORITES
7	VARIOUS ARTISTS UNIONED AUDIO 10991/UNIONED MULTIMEDIA	CHILDREN SING FOR CHILDREN: 25 CHRISTMAS SONGS
8	JIM BRICKMAN WINDHAM HILL 11647/RCA VICTOR	LOVE SONGS & LULLABIES
9	VARIOUS ARTISTS WALT DISNEY 860605	DISNEY CHILDREN'S FAVORITES VOL. 1
10	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570	KID'S DANCE PARTY
11	VEGGIE TUNES BIG IDEA/WORD 86202/LYRICK STUDIOS	BOB AND LARRY'S SUNDAY SCHOOL
12	VARIOUS ARTISTS WALT DISNEY 860693	DISNEY'S GREATEST VOL. 1
13	VEGGIE TUNES BIG IDEA/WORD 86202/LYRICK STUDIOS	BOB AND LARRY'S SUNDAY SCHOOL
14	VARIOUS ARTISTS WALT DISNEY 860588	RADIO DISNEY HOLIDAY JAMS 2
15	THE WIGGLES LYRICK STUDIOS 5204	YUMMY YUMMY
16	FRED MOLLIN WALT DISNEY 860746	PRINCESS FAVORITES
17	VARIOUS ARTISTS WALT DISNEY 860887	DISNEY'S CHRISTMAS COLLECTION
18	VARIOUS ARTISTS WALT DISNEY 860797	ULO & STITCH ISLAND FAVORITES
19	VARIOUS ARTISTS WALT DISNEY 860695	PLAYHOUSE DISNEY
20	TODDLER TUNES BENSUN 84056	26 CLASSIC SONGS FOR TODDLERS
21	WONDER KIDS MADACY 7750	CHRISTMAS SING-A-LONG
22	VARIOUS ARTISTS WALT DISNEY 860694	DISNEY'S GREATEST VOL

NOVEMBER 23
2002

Billboard HEATSEEKERS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST			Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST			Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL								IMPRINT & NUMBER/DISTRIBUTING LABEL			
1	NEW	1	1	NUMBER 1/HOT SHOT DEBUT			1 Week At Number 1	25	24	32	7	ZOE GIRL SPARROW 40546 (19.98 CD)			Mix Of Life
				BADLY DRAWN BOY ARTISTDIRECT 01065* (17.98 CD)			Have You Fed The Fish?	26	22	25	11	BREAKING BENJAMIN HOLLYWOOD 162356 (12.98 CD)			Saturate
2	1	3	15	GREATEST GAINER			The Used	27	NEW	1	1	NICOLE C. MULLEN WDRD-CORB 86213/WARNER BROS. (17.98 CD)			Christmas In Black And White
				THE USED REPRISE 48287/WARNER BROS. (11.98 CD)				28	NEW	1	1	THE HAPPY BOYS ROBBINS 75034 (18.98 CD)			Dance Party (Like It's 2003)
3	NEW	1	1	OURS DREAMWORKS 450373/INTERSCOPE (14.98 CD)			Precious	29	16	12	8	LIBERACION DISA 727029/UG (8.98/13.98)			Historia Musical
4	3	4	25	JUANES Δ SURCD 017532/UNIVERSAL LATINO (16.98 CD)			Un Dia Normal	30	19	23	20	THE HAPPY BOYS ROBBINS 75038 (17.98 CD)			Trance Party (Volume Two)
5	4	5	26	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD)			Start Static	31	28	—	2	TELEPOPMUSIK CATALOGUE 38657/CAPITOL (17.98 CD)			Genetic World
6	5	8	8	OK GO CAPITOL 33724 (9.98 CD)			OK Go	32	21	—	4	JOY WILLIAMS REUNION 10059/ZOMBA (17.98 CD)			by surprise
7	2	1	9	THE DONNAS ATLANTIC 83567/AG (11.98 CD)			Spend The Night	33	32	27	15	FINCH DRIVE-THRU 860991/MCA (12.98 CD)			What Is It To Burn
8	8	11	16	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98)			Man With A Memory	34	25	20	29	12 STONES WIND-UP 13069 (17.98 CD)			12 Stones
9	NEW	1	1	HECTOR & TITO VI 450571/UG (14.98 CD)			La Reconquista	35	NEW	1	1	MARIO FRANGOULIS SONY CLASSICAL 89805 (13.98 CD)			Sometimes I Dream
10	6	7	7	NICHOLE NORDEMAN SPARROW 51934 (18.98 CD)			Woven & Spun	36	RE-ENTRY	35	35	TOBYMAC FOREFRONT 25294 (17.98 CD)			Momentum
11	NEW	1	1	HILARY DUFF BUENA VISTA 860066/WALT DISNEY (12.98 CD)			Santa Clause Lane	37	18	24	7	LUPILLO RIVERA SONY DISCS 87537 (8.98 EQ/13.98)			Amorcito Corazon
12	11	9	3	BWB WARNER BROS. 48011 (18.98 CD)			Groovin'	38	30	34	4	DISTILLERS HELLCAT 80441/EPITAPH (17.98 CD)			Sing Sing Death House
13	13	—	4	SELAH CORB 78720 (11.98 CD)			Rose Of Bethlehem	39	39	—	9	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98)			Crash The Party
14	7	17	5	SIMPLE PLAN LAVA 83534/AG (7.98/11.98)			No Pads, No Helmets...Just Balls	40	29	31	9	BEBO NORMAN ESSENTIAL 10651/ZOMBA (17.98 CD)			Myself When I Am Real
15	NEW	1	1	LAURA PAUSINI ATLANTIC 48655/AG (11.98 CD)			From The Inside	41	47	—	8	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98)			Praise Is What I Do
16	41	43	8	50 CENT FULL CLIP 2003* (16.98 CD)			Guess Who's Back?	42	20	2	3	CHRIS ROBINSON REDLINE 70009 (17.98 CD)			New Earth Mud
17	10	14	12	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZOMBA (11.98/17.98)			Family Affair II: Live At Radio City Music Hall	43	45	—	3	SMOKIE NORFUL EMI GOSPEL 20374 (9.98/16.98)			I Need You Now
18	NEW	1	1	DAVID CROSS SUB POP 590 (16.98 CD)			Shut Up, You Fucking Baby!	44	44	37	3	ROZELLY PRESENTS DA FAM BRAINSTORM 72035 (17.98 CD)			A Day N A Life...
19	9	10	6	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 060*/CAROLINE (18.98 CD)			The Richest Man In Babylon	45	36	28	3	LOS RAZOS RCA 96788/BMG LATIN (12.98 CD)			Dandole Vuelo A La Hilacha
20	27	22	22	SOMETHING CORPORATE DRIVE-THRU 112887/MCA (14.98 CD)			Leaving Through The Window	46	NEW	1	1	DJ MARK FARINA DM 225 (16.98 CD)			Mushroom Jazz 4
21	12	18	45	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD)			The Places You Have Come To Fear The Most	47	35	—	—	SISSEL DECCA 06412 (12.98 CD)			Sissel
22	15	15	12	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98)			Perdoname Mi Amor	48	40	44	7	THALIA Δ EMI LATIN 39573 (10.98/17.98)			Thalia
23	14	16	12	INTERPOL MATADOR 545* (9.98 CD)			Turn On The Bright Lights	49				FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CD)			Drunken Lullabies
24	17	33	14	EMERSON DRIVE DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98)			Emerson Drive	50				SUPERCHICK TRICEP 11757 (16.98 CD)			Last One Picked

NOVEMBER 23
2002

Billboard TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST			Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST			Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL								IMPRINT & NUMBER/DISTRIBUTING LABEL			
1	NEW	1	1	NUMBER 1/HOT SHOT DEBUT			1 Week At Number 1	25	16	13	5	SINEAD O'CONNOR HUMMINGBIRD 79724/VANGUARD (18.98 CD)			Sean-Nos Nua
				INSANE CLOWN POSSE PSYCHOPATHIC/03 9912/RIVIERA (19.98 CD)			The Wraith: Shangri-La	26	20	22	12	INTERPOL MATADOR 545* (9.98 CD) [M]			Turn On The Bright Lights
2	1	29	3	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98)			Kings Of Crunk	27	26	17	5	SAMMY HAGAR AND THE WABORITAS CORB WABO 3315/33RD STREET (17.98 CD)			Not 4 Sale
3	NEW	1	1	BOSTON ARTEMIS 751142 (17.98 CD)			Corporate America	28	15	14	7	B-LEGIT SICK WID (TV) IN THE PAINT 8322/KOCH (12.98/17.98)			Hard 2 B-Legit
4	NEW	1	1	LOUIE DEVITO DEE VEE 0004/MUSICRAMA (19.98 CD)			N.Y.C. Underground Party 5	29	23	19	8	JOAN OSBORNE WOMANLY HIPS 9365/COMPEVDIA (17.98 CD)			How Sweet It Is
5	2	—	2	LOS TIGRES DEL NORTE FONOVISA 50666 (14.98 CD)			La Reina Del Sur	30	24	18	7	STEVE EARLE E-SQUARED 751147/ARTEMIS (17.98 CD)			Jerusalem
6	4	3	13	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)			This Side	31	27	23	9	ANI DIFRANCO RIGHTeous BABE 029 (25.98 CD)			So Much Shouting/So Much Laughter
7	3	2	4	DA HEADBUSSAZ FEHYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)			Dat's How It Happen To'm	32	29	31	5	DISTILLERS HELLCAT 80441/EPITAPH (17.98 CD) [M]			Sing Sing Death House
8	39	38	18	GREATEST GAINER			Halos & Horns	33	11	—	2	VARIOUS ARTISTS TVT 1940 (17.98 CD)			TV Guide: 50 All-Time Favorite TV Themes
				DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)				34	36	49	21	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98) [M]			Praise Is What I Do
9	6	7	12	EVA CASSIDY BLIX STREET 10075 (16.98 CD)			Imagine	35	25	4	3	CHRIS ROBINSON REDLINE 70009 (17.98 CD) [M]			New Earth Mud
10	8	9	30	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]			Start Static	36	35	32	5	ROZELLY PRESENTS DA FAM BRAINSTORM 72035 (17.98 CD) [M]			A Day N A Life...
11	7	8	29	KHIA FEATURING DSD \bullet DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]			Thug Misses	37	NEW	1	1	DJ MARK FARINA DM 225 (16.98 CD) [M]			Mushroom Jazz 4
12	5	6	6	VARIOUS ARTISTS VP 1679* (9.98/16.98)			Reggae Gold 2002	38	42	42	27	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CD) [M]			Drunken Lullabies
13	18	20	9	DEFAULT \bullet TVT 2310 (11.98 CD) [M]			The Fallout	39	31	28	7	TECH N9NE STRANGE 1001/MSC (18.98 CD)			Absolute Power
14	9	1	1	TRANSPLANTS HELLCAT 80448*/EPITAPH (16.98 CD)			Transplants	40	RE-ENTRY	5	5	JUANITA BYNUM SHEKINAH INTERNATIONAL 8662 (16.98 CD)			Behind The Veil: Morning Glory 2
15	22	34	9	VARIOUS ARTISTS UNITED AUDIO 10991/UNITED MULTIMEDIA (4.98 CD)			Children Sing For Children: 25 Christmas Songs	41	30	10	3	THURSDAY VICTORY 189 (9.98 CD) [M]			Five Stories Falling (EP)
16	33	36	8	50 CENT FULL CLIP 2003* (16.98 CD) [M]			Guess Who's Back?	42	45	46	45	THURSDAY VICTORY 145* (15.98 CD) [M]			Full Collapse
17	12	11	11	DELBERT MCCLINTON NEW WEST 6042 (17.98 CD)			Room To Breathe	43	NEW	1	1	THE STREETS VICE 93181*/ATLANTIC (12.98 CD)			Original Pirate Material
18				DAVID CROSS SUB POP 590 (16.98 CD) [M]			Shut Up, You Fucking Baby!	44	46	43	2	VARIOUS ARTISTS SIDE ONE DUMMY 71233 (6.93 CD)			Vans Warped Tour 2002 Compilation
19	13	15	15	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)			Alley: The Return Of The Ying Yang Twins	45				VARIOUS ARTISTS ULTRA 1145 (21.98 CD)			Ultra.Chilled 03
20	17	12	12	AIMEE MANN SUPEREGO 007/UNITED MUSICIANS (17.98 CD)			Lost In Space	46	37	—	—	BRIGHT EYES SADDLE CREEK 46* (15.98 CD) [M]			Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
21	14	16	6	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 060*/CAROLINE (18.98 CD) [M]			The Richest Man In Babylon	47	50	40	—	VARIOUS ARTISTS ULTRA 1138 (21.98 CD)			Ultra.Trance:1
22	10	5	5	PAVEMENT MATADOR 10557 (18.98 CD)			Slanted & Enchanted: Luxe & Reduxe	48	28	25	—	THE BEATNUTS JUNKYARD/PIT FIGHT 9216*/LANDSPEED (11.98/17.98)			Present: The Originators
23	19	24	12	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) [M]			The Places You Have Come To Fear The Most	49				TAKING BACK SUNDAY VICTORY 176 (12.98 CD)			Tell All Your Friends
24	21	21	12	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98) [M]			Perdoname Mi Amor	50				LIL ROB UPSTAIRS 1014 (18.98 CD)			The Album

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. \bullet Albums with the greatest sales gains this week. $\$$ Greatest Gainer shows chart's largest unit increase. \bullet Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). Δ RIAA certification for net shipment of 1 million units (Platinum). \circ 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: \circ Certification for net shipment of 100,000 units (Oro). Δ Certification of 200,000 units (Platino). Δ^2 Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. \circ 2002. VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 23 2002 **Billboard** TOP INTERNET ALBUM SALES™

NOVEMBER 23 2002 **Billboard** TOP SOUNDTRACKS™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1			NUMBER 1 DAVE MATTHEWS BAND BAMA RAGS 68124/RCA	Live At Folsom Field Boulder Colorado	9
2			U2 ISLAND 634380/IDJMG/INTERSCOPE	The Best Of 1990-2000 & B-Sides	3
3			ANDREA BOCELLI PHILIPS 470400	Sentimento	12
4			DAVID GRAY ATO 68154/RCA	A New Day At Midnight	17
5	6	3	SANTANA ARISTA 14737	Shaman	5
6	1	2	TORI AMOS EPIC 86412	Scarlet's Walk	25
7			JUSTIN TIMBERLAKE JIVE 41823/ZOMBA	Justified	2
8	2		ROD STEWART J 20039	It Had To Be You ... The Great American Songbook	14
9			SOUNDTRACK SHADY 493508*/INTERSCOPE	8 Mile	1
10	6		THE ROLLING STONES ABKCO 13378/VIRGIN	Forty Licks	20
11	3		NORAH JONES BLUE NOTE 32088/CAPITOL [M]	Come Away With Me	21
12	24		VARIOUS ARTISTS TIME LIFE 15726	The Time-Life Treasury Of Christmas	-
13	4		NIRVANA DGC/GEFFEN 493507/INTERSCOPE	Nirvana	10
14			ALISON KRAUSS + UNION STATION ROUNDER 610515/UME	Live	36
15	11	7	ELVIS PRESLEY RCA 68079*	Elvis: 30 #1 Hits	19
16	19		BUCK HOWDY PRAIRIE DOG 407/STEVE VAUS	Skiddadle!	-
17	15	1	DIXIE CHICKS MONUMENT/COLUMBIA 86840*/CRG	Home	13
18			THE WALLFLOWERS INTERSCOPE 493491	Red Letter Days	32
19	12	2	CHRISTINA AGUILERA RCA 68037	Stripped	4
20			FOO FIGHTERS ROSWELL 68008/RCA	One By One	28
21	17	4	FAITH HILL WARNER BROS. (NASHVILLE) 48001/WRN	Cry	6
22	18	4	FLEETWOOD MAC REPRIS 73775/WARNER BROS.	The Very Best Of Fleetwood Mac	57
23	20	1	JAMES TAYLOR COLUMBIA 63584/CRG	October Road	93
24	22	6	DIANA KRALL VERVE 065109/VG	Live In Paris	54
25			JOSH GROBAN 143/REPRIS 48154/WARNER BROS. [M]	Josh Groban	45

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	2	NUMBER 1 8 MILE	SHADY 493508*/INTERSCOPE
2	2	6	AMERICAN IDOL: GREATEST MOMENTS	RCA 68141
3	3	7	BROWN SUGAR	FOX 113028*/MCA
4	4	28	SPIDER-MAN ▲	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
5	7	13	LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY
6	6	14	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
7	5	7	SWEET HOME ALABAMA	HOLLYWOOD 162384
8	8	74	MOULIN ROUGE ▲	INTERSCOPE 493035
9	10	35	A WALK TO REMEMBER ●	EPIC 86311
10	15	74	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
11	9	14	XXX ●	UNIVERSAL 156259/UMRG
12	13	21	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
13	18	2	YU-GI-OH!: MUSIC TO DUEL BY	DREAMWORKS 450406/INTERSCOPE
14	14	74	COYOTE UGLY ▲	CURB 78703
15	16	22	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
16	12	11	BARBERSHOP	EPIC 86575*
17	17	25	QUEEN OF THE DAMNED	WARNER SUNSET/REPRIS 48285/WARNER BROS.
18	11	4	JACKASS	AMERICAN 063101/IDJMG
19	24	9	PROVIDENCE	MCA NASHVILLE 170302
20	21	14	I AM SAM ●	V2 27119
21			GREASE ▲	POLYDOR/UNIVERSAL 825095/UMRG
22	19	7	BUFFY THE VAMPIRE SLAYER: "ONCE MORE, WITH FEELING"	MUTANT ENEMY/TWENTIETH CENTURY FOX/ROUNDER 619058/UME
23	20	9	BIG IDEA'S JONAH - A VEGGIETALES MOVIE	BIG IDEA 35014
24	25	12	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRIS 48110/WARNER BROS.
25	23	28	THE SCORPION KING ●	UNIVERSAL 017155/UMRG

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 © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 23 2002 **Billboard** TOP POP CATALOG™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	16	NUMBER 1 / GREATEST GAINER VARIOUS ARTISTS ▲ EMV/ZOMBA/SONY/UNIVERSAL 585620/UMRG (19.98 CD)	Now That's What I Call Christmas!
2	15	11	MANNHEIM STEAMROLLER ▲² AMERICAN GRAMOPHONE 1225 (17.98 CD)	Christmas Extraordinaire
3	2	1	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
4	3	5	EMINEM ▲³ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
5	5	4	LINKIN PARK ▲⁸ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
6	4	2	DIXIE CHICKS ◆¹¹ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [M]	Wide Open Spaces
7	10	10	CREED ◆¹⁰ WIND-UP 13053* (11.98/18.98)	Human Clay
8	12	12	KENNY CHESNEY ▲² BNA 67976/RLG (12.98/18.98)	Greatest Hits
9	11	17	EMINEM ▲⁴ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
10	6	7	DISTURBED ▲² GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
11	18	21	SHANIA TWAIN ◆¹⁹ MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
12	8	6	DIXIE CHICKS ◆¹⁰ MONUMENT 65678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
13	7	3	JAMES TAYLOR ◆¹¹ WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
14	9	9	BOB SEGER & THE SILVER BULLET BAND ▲⁵ CAPITOL 30334 (10.98/15.98)	Greatest Hits
15	27	29	JOHNNY CASH ▲ LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
16	44	17	ELVIS PRESLEY ▲ RCA SPECIAL PRODUCTS 44331 (6.98 CD)	It's Christmas Time
17	30	33	TOBY KEITH ▲ MERCURY (NASHVILLE) 558962 (11.98/17.98)	Greatest Hits Volume One
18			VARIOUS ARTISTS UNITED AUDIO 10801 (1.98 CD)	Happy Holidays
19	13	11	DEF LEPPARD ▲³ MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
20			CELINE DION ▲⁴ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	These Are Special Times
21	21	14	ABBA ▲⁹ POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
22	17	18	PHIL COLLINS ▲² FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
23			ELVIS PRESLEY RCA 67959 (11.98/17.98)	White Christmas
24	16	15	KID ROCK ◆¹⁰ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [M]	Devil Without A Cause
25	25	26	TOM PETTY AND THE HEARTBREAKERS ▲³ MCA 10813 (12.98/18.98)	Greatest Hits

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
26	14	13	PINK FLOYD ◆¹⁵ CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
27	20	20	ENYA ▲² REPRIS 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
28	19	19	AC/DC ◆¹⁹ EASTWEST 92418/EEG (11.98/17.98)	Back In Black
29	23	25	METALLICA ◆¹² ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
30	26	27	CELINE DION ▲⁶ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
31	35	37	CREED ▲⁵ WIND-UP 13049 (11.98/18.98) [M]	My Own Prison
32	33	34	CAROLE KING ◆¹⁰ EPIC 65850 (7.98 EQ/11.98)	Tapestry
33	24	22	SOUNDTRACK ▲³ CURB 78703 (11.98/17.98)	Coyote Ugly
34	28	24	BOB MARLEY AND THE WAILERS ◆¹⁰ TUFF GONG/ISLAND 548304/IDJMG (12.98/18.98)	Legend
35			HOT SHOT DEBUT ANNE MURRAY STRAIGHTWAY 20335 (19.98 CD)	What A Wonderful Christmas
36	42	49	GOOD CHARLOTTE DAYLIGHT 85845/EPIC (13.98 EQ CD) [M]	Good Charlotte
37			BARBRA STREISAND ▲ COLUMBIA 85520/CRG (12.98 EQ/18.98)	Christmas Memories
38	43	44	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) [M]	System Of A Down
39	22	8	SANTANA ◆¹⁴ ARISTA 19091* (11.98/18.98)	Supernatural
40	38	46	QUEEN ▲ HOLLYWOOD 181285 (11.98/17.98)	Greatest Hits
41			ALAN JACKSON ▲⁵ ARISTA NASHVILLE 188017/RLG (12.98/18.98)	The Greatest Hits Collection
42			COLDPLAY ▲ NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
43			U2 ▲² ISLAND 524613/IDJMG (12.98/18.98)	The Best Of 1980-1990
44	31	31	LYNYRD SKYNYRD MCA 112229 (12.98/18.98)	All Time Greatest Hits
45	29	30	ORIGINAL BROADWAY CAST RECORDING ● DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!
46			BING CROSBY MCA SPECIAL PRODUCTS 731143/MCA (3.98/6.98)	White Christmas
47	45	42	MILES DAVIS ▲³ LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue
48			VARIOUS ARTISTS TIME LIFE 18800 (19.98 CD)	The Time-Life Treasury Of Christmas
49			MARTINA MCBRIDE ● RCA (NASHVILLE) 67842/RLG (10.98/16.98)	White Christmas
50	41	40	WILLIE NELSON ▲ LEGACY/COLUMBIA (NASHVILLE) 63222/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ 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 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. [M] indicates past Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes:

—ALBUMS—

The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap Tracks (RP)
Mainstream Rock (RO)
Modern Rock (MD)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

12 Stones: CC 36; HS 34
2002: NA 10
2Pac: RBC 2, 3, 5, 6; RA 50; RBH 51
3 Doors Down: H100 67; HA 66; MO 14; RO 3
3LW: B200 106; RBA 41
3rd Store: RBA 36
504 Boyz: RBH 82; RS 70
50 Cent: HS 16; IND 16; RBA 51; RA 20; RBH 21;
RP 18; RS 54

—A—

Aaliyah: RBA 53; H100 29; HA 27; RA 7, 25; RBH 7, 27
Abba: PCA 21
Above The Law: HSS 73
AC/DC: PCA 28
Los Acosta: LA 30; RMA 13
Bryan Adams: AC 22
Yolanda Adams: CC 23; GA 4; RBA 77
Trace Adkins: CA 47; CS 30
Aerosmith: B200 160; HSS 57
Christina Aguilera: B200 4; INT 19; H100 62, 68;
HA 61, 73; T40 27, 34
Alberto Y Roberto: LT 44; RMS 37
Ali: H100 23; HA 21; RA 11; RBH 11; RP 9
Alive: DC 19
Gary Allan: CA 33; CS 25
John Alldis: CL 4
Karrin Allyson: JZ 8
Amber: DC 34; DS 13
Amerie: B200 124; RBA 32; RA 24, 68; RBH 26, 67
Tori Amos: B200 25; INT 6; A40 20
Anastacia: AC 28
Los Angeles Azules: LA 70
Los Angeles De Charly: LA 25; RMA 9; RMS 24
Anny: DC 41
Marc Anthony: LA 65; TSA 9; DS 14; TSS 9
Area 305: LPS 20; LT 17; TSS 10
Ricardo Arjona: LPS 2; LT 5; TSS 24
Aroma: RMS 27
Daniel Ash: DC 36
Ashanti: B200 50; RBA 30; H100 20; HA 18; HSS 65; RA 10; RBH 9, 83; RS 21
Rodney Atkins: CS 42
Audioslave: H100 77; HA 74; MO 9; RO 6
Audiocart: RO 32
Authority Zero: MO 33
Automatic: DC 22
Avant: RBA 52; RA 56; RBH 56
Aventura: LA 63; TSA 8
Ramon Ayala Y Sus Bravos Del Norte: LA 55; LT 39; RMS 12
Steve Azar: CA 69; CS 33

—B—

B2K: RBA 57, 91; H100 100; RA 36, 53; RBH 40, 50
Baby: H100 85; HSS 47; RA 41; RBH 41; RP 24; RS

19
Bacilos: LPS 12; LT 20; TSS 19
Badly Drawn Boy: B200 135; HS 1
Erykah Badu: H100 16; HA 14; RA 4; RBH 3; RS 37
Baha Men: WM 3, 8
Anita Baker: RBA 81
Bob Baldwin: CJ 12
Banda El Recodo: LA 39; RMA 20; LT 28, 42; RMS 7, 14
Banda Tierra Blanca: RMS 28
Biju Banton: RE 15
Patricia Barber: JZ 12
Gato Barbieri: CJ 22
Luther Barnes: GA 17
Cecilia Bartoli: CL 5
Nikie Batey: HSS 33; RS 42
BBMak: HSS 75
Beanie Sigel: HSS 64; RA 67; RBH 65; RS 30
The Beatles: B200 156
The Beatnuts: IND 48
Beck: B200 90
Daniel Bedingfield: DC 16; H100 31; HA 31; T40 13; TSS 39
Beenie Man: RBA 88; RE 3; HSS 22; RBH 100; RS 33
Belinda: LA 22, 38; LPA 14; RMA 19; LPS 33; TSS 12
Tony Bennett: B200 41; JZ 1, 13
Tab Benoit: BL 8
Benzino: H100 82; HSS 39; RA 31; RBH 28; RP 21; RS 24
Beto Y Sus Canarios: RMS 18
Sophie Ellis Bextor: DC 44; HSS 46
B.I.: HSS 68; RS 13
Big "C": HSS 12; RS 4
Big Tymers: B200 150; RBA 58; H100 63; HA 60; RA 54; RBH 53; RP 20; RS 75
Bilal: RBH 94
Bjork: B200 115; EA 2, 6
Ruben Blades: TSA 12
Johnny Blanco: RBA 85
B-Legit: IND 28; RBA 68
Mary J. Blige: EA 22; RBC 18; DC 45; HSS 37; RBH 86; RS 23
The Blind Boys Of Alabama: GA 11, 34
Blindside: RO 19
Andrea Bocelli: B200 12; CL 1; CX 3; INT 3
Joe Bonamassa: BL 5
Bond: B200 155; CX 1, 5
Bone Thugs-N-Harmony: B200 30; RBA 10; RBC 10, 25
Bon Jovi: B200 64
Boo: H100 63; HA 60; RA 54; RBH 53; RP 20; RS 75
Boogie: RS 69
Pat Boone: HSS 35
Boot Camp Clik: RBA 95
Born Predators: HSS 49; RS 29
Boston: B200 42; IND 3
David Bowie: B200 158
Box Car Racer: MO 32
Boyz II Men: RBH 89
Michelle Branch: B200 88; A40 1, 15; AC 5; H100 7, 47; HA 7, 52; HSS 23; LPS 40; T40 4, 22; TSS 32
Brandy: DS 5; HSS 59; RS 46
Toni Braxton: H100 86; HSS 52; RA 45; RBH 42; RS 12
Breaking Benjamin: HS 26
Michael Brecker: JZ 9
Jim Brickman: NA 6, 8; AC 16
Bright Eyes: IND 46
Sarah Brightman: CX 8, 15
Garth Brooks: CA 71
Brooks & Dunn: B200 188; CA 29, 37; CCA 17; CS 15
Bobby Brown: H100 72; HA 70; RA 18; RBH 19; RP 15
Norman Brown: CJ 8
Keon Bryce: RBH 90
Joe Budden: RBH 84
Alex Bueno: TSS 40
Los Bukis: LA 64
Busta Rhymes: H100 91; HSS 42; RA 33; RBH 33, 81; RS 17, 28
bwb: CJ 4; HS 12
Juanita Bynum: GA 10; IND 40
Tracy Byrd: CA 60; CS 49

—C—

Caddillac Tah A.K.A. Tah Murdah: RBH 83
Chris Cagle: CS 57
Cathouns: RBA 92
The Calling: A40 14; HSS 50
Los Caminantes: LA 58
Cam'ron: B200 136; RBA 49; H100 5; HA 5; HSS 67; RA 16; RBH 16; RP 8; RS 60; T40 3
The Canton Spirituals: GA 30
Blu Cantrell: DC 40
Cardenales De Nuevo Leon: RMS 34
Mariah Carey: AC 17
Vanessa Carlton: B200 104; A40 10, 29; AC 2; H100 39, 59; HA 38, 65; T40 28
Jose Carreras: CL 6
Aaron Carter: B200 157
Deana Carter: CS 36
Nick Carter: B200 63
Brandon Casey: H100 22; HA 25; HSS 4; RA 38; RBH 25; RS 2; T40 17
Brian Casey: H100 22; HA 25; HSS 4; RA 38; RBH 25; RS 2; T40 17
Johnny Cash: B200 70; CA 14; CCA 6; PCA 15
Butch Cassidy: RBH 80
Eva Cassidy: IND 9
Cassius: DC 17
Ricardo Castellon: LPS 26; LT 41; TSS 35
Manu Chao: LA 69; WM 15

Steven Curtis Chapman: CC 35
Tracy Chapman: B200 91
Chayanne: LA 20; LPA 12; LPS 8; LT 11; TSS 18
Cher: DS 6, 11; HSS 72
Kenny Chesney: B200 29; CA 7; CCA 3; PCA 8; CS 17, 19
Mark Chesnutt: CS 47
Chevelle: B200 60; MO 8; RO 8
Chicago: B200 165
The Chieftains: CA 43; WM 1
Charlie Christian: JZ 23
Chuck-N-Blood: RS 52
Charlotte Church: CX 7
Cinder: RO 37
Eric Clapton: B200 43
Dorinda Clark-Cole: GA 22
Maurette Brown Clark: GA 15
Terri Clark: CS 14; H100 76
Karen Clark-Sheard: CC 34; GA 7
Kelly Clarkson: A40 30; AC 4; H100 11; HA 19; HSS 2; T40 15
Twinkle Clark-Terrell: GA 38
Clipse: B200 69; RBA 27; H100 21; HA 22; HSS 28, 45; RA 8; RBH 8; RP 7; RS 20, 43
Tammy Cochran: CA 45
Kellie Coffey: CA 51; AC 15; CS 28
Coldplay: B200 72; PCA 42; A40 22
Natalie Cole: B200 159; JZ 3; RBA 60
Phil Collins: PCA 22; A40 40; AC 3
John Coltrane: JZ 7, 25
Common: H100 16; HA 14; HSS 37; RA 4; RBH 3, 86; RS 23, 37
Conjunto Primavera: HS 22; IND 24; LA 13; RMA 3; LT 3; RMS 1
Harry Connick, Jr.: JZ 20
Control: LT 33; RMS 9
Shemekia Copeland: BL 4
Ferry Corsten: DC 35
Deborah Cox: B200 38; RBA 7; DC 4; RBH 88; RS 65
El Coyote Y Su Banda Tierra Santa: LT 45; RMS 16, 26
Crazy Town: MO 37; RO 34
Creed: B200 73; PCA 7, 31; A40 3; H100 14; HA 11; HSS 10; RO 39; T40 9
Elvis Crespo: TSA 18
Cristian: LA 21; LPA 13; LPS 1, 37; LT 2; TSS 3
Bing Crosby: PCA 46
David Cross: HS 18; IND 18
Sheryl Crow: B200 117; A40 13, 38; AC 8; CS 45; DC 11
Celia Cruz: LA 72; TSA 10, 13; LT 25; TSS 2
Cuisillos De Arturo Macias: RMS 23

—D—

Da Fam: HS 44; IND 36; RBA 47
Da Headbussaz: B200 183; IND 7; RBA 33
Damaris: NA 15
Dashboard Confessional: HS 21; IND 23
Craig David: T40 37
Miles Davis: PCA 47; RBC 22
Tyrone Davis: BL 6
Taylor Dayne: DC 23
Aselin DeBison: CX 13
Deep Forest: DC 31
Default: IND 13; RO 35
Def Leppard: PCA 19
Jack DeJohnette: JZ 19
Kevin Denney: CS 46
Devin: RBA 54
Louie DeVito: B200 68; EA 1; IND 4
Diamond Rio: B200 161; CA 25; CS 9, 58; H100 44; HA 43
Dido: DS 16
Ani DiFranco: IND 31
Dilated Peoples: RS 51
Celine Dion: B200 126; PCA 20, 30; AC 9, 14, 27
The Dirty South Divas: IND 11; RBA 93; HSS 58; RS 62
Dirty Vegas: EA 7
Distillers: HS 38; IND 32
Disturbed: B200 44; PCA 10; H100 58; HA 56; MO 5; RO 5
Dixie Chicks: B200 13; CA 2; CCA 2, 5; INT 17; PCA 6, 12; A40 25; AC 19; CS 3; H100 18; HA 17; HSS 41
DJ Geoff: EA 23
DJ Sammy: EA 5; AC 23; DS 7; H100 42; HA 46; T40 24
DJ Shadow: DS 3, 22; HSS 31; RS 66
Do: AC 23; DS 7; H100 42; HA 46; T40 24
Dolce: DC 20
Placido Domingo: CL 6, 8
The Donnas: HS 7
Will Downing: CJ 10
Dr. Dre: RBC 11
Dru Hill: RA 28; RBH 29
Hilary Duff: HS 11

—E—

Steve Earle: CA 54; IND 30
Earshot: RO 40
Steve Edwards: DC 17
Eliane Elias: JZ 10
Missy "Misdemeanor" Elliott: H100 2, 97; HA 2; HSS 11; RA 1, 48; RBH 1, 49; RP 1; RS 9; T40 5
Chris Emerson: AC 26
Emerson Drive: CA 50; HS 24; CS 13; H100 66; HA 64
Eminem: B200 7; PCA 4, 9; RBA 6; RBC 1, 4; H100 1, 64; HA 1, 63; MO 16; RA 9, 52; RBH 10, 54; RP 4; RS 68; T40 1
The Emmanuels: GA 39
Bill Engvall: CA 56
Enya: B200 189; NA 1; PCA 27
Faith Evans: H100 97; RA 48; RBH 49, 89, 93; RS 58

Sara Evans: CCA 22; H100 95
Eve: B200 111; RBA 35; H100 25; HA 26; RA 30, 32; RBH 31, 34; RP 13, 16; T40 19
Jessica Eve: DC 46
Cesaria Evora: WM 7
The Exies: RO 27

—F—

Fabulous: H100 75; HA 75; HSS 60; RA 75; RBH 70; RS 26
Ralph Falcon: DC 25
DJ Mark Farina: HS 46; IND 37
Fat Joe: H100 83; HSS 53; RA 39; RBH 39; RP 17; RS 25
Cheo Feliciano: LT 25; TSS 2
Vicente Fernandez: LA 28, 37; RMA 12, 18
Field Mob: B200 101; RBA 16; RA 57; RBH 55
Jose Manuel Figueroa: RMS 31
Finch: HS 33
Five For Fighting: AC 6
Fleetwood Mac: B200 57; INT 22
Renee Fleming: CL 2
Floetry: B200 103; RBA 19; RBH 79
Flogging Molly: HS 49; IND 38
Nico Flores Y Su Banda Puro Mazatlan: RMS 22, 38
Luis Fonsi: LPS 16; LT 26; TSS 16
Foo Fighters: B200 28; INT 20; H100 51; HA 49; MO 1; RO 7
Julia Fordham: DC 15
Radney Foster: CS 59
Fourplay: CJ 6
Mario Frangoulis: CX 4; HS 35
Kirk Franklin: B200 182; CC 9; GA 1; RBA 50
Freekey Zekey: H100 5; HA 5; HSS 67; RA 16; RBH 16; RP 8; RS 60; T40 3
Russ Freeman: CJ 19
Freeway: HSS 64; RA 67; RBH 65; RS 30
Mannie Fresh: RBH 96; RS 74
Nelly Furtado: RA 66; RBH 68

—G—

Kenny G: B200 66, 107; CJ 2, 3; RBA 67; AC 30; HSS 40
Warren G: RA 62; RBH 63
Peter Gabriel: RO 16
Bill & Gloria Gaither: CC 38
James Galway: CX 14
Gang Starr: HS 18; RBH 99; RS 18
Ghostface Killah: HSS 26; RS 32
Vince Gill: CS 39
Ginuwine: H100 43, 48, 83; HA 42, 47; HSS 53; RA 13, 39; RBH 13, 39; RP 17, 23; RS 25; T40 29
Gisselle: LA 42; LPA 19; LPS 29; LT 43; TSS 22
Philip Glass: CL 9
Dana Glover: A40 28
Godsmack: RO 16
Brian Gold: RBH 97; RS 41
Tony Gold: RBH 97; RS 41
Good Bad Ugly: HSS 71; RS 56
Good Charlotte: B200 33; PCA 36; MO 13
Khujoo Goodie: RBA 96
Goo Goo Dolls: A40 39
Gospel Gangstaz: GA 21
Gotti: H100 63; HA 60; RA 54; RBH 53; RP 20; RS 75
Glenn Gould: CL 3
Amy Grant: CC 18
David Gray: B200 17; INT 4
Al Green: RBC 13
Livian Green: RA 55; RBH 57
Lee Greenwood: HSS 66
Andy Griggs: CS 35
Josh Groban: B200 45; INT 25; AC 12
Grupo Bryndis: LA 68
Grupo Carabo: LA 67
Grupo Mania: LA 61; TSA 7; TSS 8
GTS: DC 6
Guardianes Del Amor: LA 71
GusGus: DC 24
GZA/Genius: RS 72

—H—

Deltrick Haddon: GA 25
Charlie Haden: JZ 9
Sammy Hagar: IND 27; RO 38
Hilary Hahn: CL 12
Daryl Hall John Oates: AC 10, 21
Anthony Hamilton: H100 28; HA 28; RA 17; RBH 18; RP 11; T40 36
Fred Hammond: CC 14; GA 3; RBA 79
Roland Hanneman: NA 13
Jennifer Hanson: CS 32; HSS 32
The Happy Boys: EA 10, 11; HS 28, 30
H.A.W.K.: RBA 94
Dr. Charles G. Hayes & The Cosmopolitan Warriors: GA 32
Hayseed Dixie: BG 14
Heather Headley: B200 122; RBA 31; H100 99; RA 49; RBH 44
Hector & Tito: HS 9; LA 9; LPA 8
Faith Hill: B200 6; CA 1; CCA 13; INT 21; A40 27; AC 1; CS 37, 53; H100 50; HA 48
The Hines Girls: HSS 30
Dave Holland Big Band: JZ 11
Dave Hollister: B200 86; RBA 20; RBH 78
Steve Holy: CS 31
Hoobastank: A40 31; MO 27; RO 28
John Lee Hooker: BL 13
Whitney Houston: DC 50; H100 94; HSS 61; RA 42; RBH 38; RS 34
Rebecca Lynn Howard: B200 152; CA 24; CS 12; H100 74; HA 72
Buck Howdy: INT 16
Norman Hutchins: GA 18

—I—

Ice Cube: RBH 80
Enrique Iglesias: B200 149, 193; LA 6; LPA 5; AC 7; LPS 15, 38; LT 24
iio: DS 15
Iman: RMS 35
IMx: RBH 74
Incubus: B200 163
India: TSS 7
India.Arie: B200 47; RBA 18, 98; H100 92; RA 34; RBH 36
Infamous 2.0: RA 19; RBH 20; RP 12; RS 55
Insane Clown Posse: B200 15; IND 1
Intacto: RMS 40
Interflow: DC 47
Interpol: HS 23; IND 26
Intocable: LA 47, 52; LT 12; RMS 3
Los Invasores de Nuevo Leon: LA 50
Irv Gotti: RBH 83
Israel And New Breed: GA 23
Issys: B200 139; RBA 26; H100 78; HSS 16; RA 64; RBH 62; RS 27
Burl Ives: CCA 14

—J—

Alan Jackson: B200 23, 52; CA 6, 10; CCA 10, 20; PCA 41; CS 6; H100 41; HA 40
Janet Jackson: HSS 22; RBH 100; RS 33
Jadakiss: H100 8; HA 9; HSS 16; RA 21; RBH 22; RS 27; T40 6
Jagged Edge: H100 75; HA 75
Jaguare: LA 11; LPA 10
Jaheim: B200 8; RBA 3, 70; H100 57; HA 57; RA 15; RBH 15
Arturo Jaimes Y Los Cantantes: LA 67
Bishop T.D. Jakes: GA 35
Bob James: CJ 20
Boney James: CJ 14
Etta James: BL 7, 12
Tim Janis: NA 9
Al Jarreau: CJ 5; RBA 99
Keith Jarrett: JZ 19
Ja Rule: H100 72; HA 70; RA 18; RBH 19; RP 15
Jay-Z: RBA 63; RBC 12; H100 12; HA 10; HSS 64; RA 6, 67, 74; RBH 6, 65, 76; RP 5; RS 30, 48; T40 40
Jazze Pha: RBH 96; RS 74
Wyclef Jean: H100 96; HSS 56
Waylon Jennings: CA 62
Jewel: DC 10; DS 8
Jose Alfredo Jimenez: LA 73, 74
Jimmy Eat World: B200 178; A40 9; MO 23, 30
Joe: RA 63; RBH 66
Carolyn Dawn Johnson: CA 63; CS 26
Jack Johnson: B200 96; A40 34; H100 93; MO 40
Keith "Wonderboy" Johnson & The Spiritual Voices: GA 36
Syleena Johnson: RA 60; RBH 61, 81; RS 28
Sabrina Johnston: DC 29
Donell Jones: RBA 46
George Jones: CCA 25
Norah Jones: B200 21; CJ 1; INT 11; A40 12; AC 20; H100 55; HA 53; T40 31
Sir Charles Jones: RBA 62
Jordi: LPS 17; LT 30
Juanes: HS 4; LA 7; LPA 6; LPS 5, 10; LT 10, 16; TSS 28
Cledus T. Judd: CA 66
Jump5: B200 184; CC 10, 22
Jurassic 5: B200 99; RBA 48
J-Zone: RS 61

—K—

Israel Kamakawiwo'Ole: WM 5
John P. Kee: GA 26
Salif Keita: WM 12
Toby Keith: B200 22, 175; CA 5, 28; CCA 7, 21; PCA 17; CS 7; H100 37; HA 33
R. Kelly: RBC 17, 19; H100 79; HSS 3; RA 26, 71; RBH 17, 73; RS 1
Las Ketchup: B200 110; LA 2; LPA 2; H100 65; HA 67; LPS 3; LT 1; RMS 30; TSS 4
Alicia Keys: H100 25; HA 26; RA 30; RBH 31; RP 13; T40 19
Khia: IND 11; RBA 93
Kid Rock: B200 75; PCA 24; CS 45
Kidz Bop Kids: B200 102, 127
Carole King: PCA 32
D.D. Klein: DC 19
Mark Knopfler: B200 186
Beyonce Knowles: H100 12; HA 10; RA 6; RBH 6; RP 5; RS 48; T40 40
Kong: RS 35
Korn: B200 128; MO 39; RO 22, 25
Jane Krakowski: AC 16
Diana Krall: B200 54; INT 24; JZ 2, 4
Alison Krauss: B200 191; BG 4; CA 30
Alison Krauss + Union Station: B200 36; BG 1; CA 9; INT 14
Krazy: RBH 95
Kreators: RS 64
Kree: DS 25
Krumb Snatcha: RS 69
Kumbia Kings: B200 192; EA 4; LA 5; LPA 4
Kya-Pl: RE 4; HSS 51; RS 15
Kjyuan: H100 23; HA 21; RA 11; RBH 11; RP 9

—L—

Lady Saw: A40 4; H100 3; HA 4; T40 2
Rachael Lampa: EA 21
Mark Lane: HSS 21; RS 16
k.d. lang: B200 41; JZ 1
Lasgo: DS 12; H100 80; T40 38
Vic Latino: EA 17
Avril Lavigne: B200 11; A40 2, 23; AC 18; H100 13, 19; HA 12, 20; T40 7, 12
Donald Lawrence & The Tri-City Singers: GA 16

Layo & Bushwacka!: DC 18
Lectroluv: DC 29
Murphy Lee: H100 23; HA 21; RA 11; RBH 11; RP 9
Gerald Levert: B200 67; RBA 13; RA 35; RBH 37
La Ley: LPS 18; LT 32; TSS 34
Liberacion: HS 29; LA 14; RMA 4
Salvitore Licitra: CL 15
Lifehouse: B200 147; CC 6; A40 18; H100 84
Lil' Fate: RBH 90
Lil' Flip: B200 81; RBA 23; RA 72; RBH 75
Lil' Genius: HSS 51; RS 15
Lil' Jon & The East Side Boyz: B200 26; IND 2;
RBA 4; RBH 77; RS 67
Lil' Mo: H100 27; HA 30; T40 14
Lil' Rob: IND 50
Lil' Wayne: RBA 65
Limite: LT 37; RMS 13
Lorie Line: NA 7
Aaron Lines: CS 23
Linkin Park: B200 97; PCA 5
Johannes Linstead: NA 14
Little Brother: RS 47
Little Milton: BL 14
German Lizarraga: RMS 21, 33
LL Cool J: B200 27; RBA 8; H100 4; HA 3; HSS 63;
RA 2, 68; RBH 2, 67; RP 2; RS 31; T40 35
London Philharmonic Orchestra: CL 4
London Symphony Orchestra: CX 11
Lonestar: CA 42; CS 24
Loon: H100 48, 86; HA 47; HSS 52; RA 45; RBH
42; RP 23; RS 12; T40 29
Jennifer Lopez: DS 2; H100 8; HA 9; HSS 29; RA
21; RBH 22; RS 59; T40 6
Lord Of The Drumz: DC 37
Lost Witness: DC 48
Patty Loveless: BG 7, 11; CA 64
Ludacris: B200 170; RBA 71; RA 19, 73; RBH 20,
72, 90; RP 12; RS 55
Lynyrd Skynyrd: PCA 44

-M-

Yo-Yo Ma: CL 7; CX 9
Mack 10: RBH 80
Mad Dreadz: RS 52
Mad Lion: RS 73
Madonna: A40 26; DC 2; DS 1, 23; H100 10; HA 15;
HSS 1; T40 8
Jeff Majors: GA 27
Mana: LA 8; LPA 7; LPS 19, 31; LT 29, 49
Aimee Mann: IND 20
Mannheim Steamroller: PCA 2
Victor Manuelle: LA 16; TSA 1; LPS 36; LT 18; TSS
1
Benny Mardones: AC 29
Mario: B200 129; RBA 40; H100 89; RA 22; RBH
23
Bob Marley: PCA 34; RBC 8; RE 9
Damian "Jr. Gong" Marley: RE 11
Brad Martin: CS 52
Angie Martinez: RBA 97; H100 27; HA 30; T40 14
Mary Mary: CC 12; GA 2; RBA 69; RBC 14
Master P: RBH 95
matchbox twenty: A40 7; H100 38; HA 41; T40 18
Keiko Matsui: CJ 7
Dave Matthews Band: B200 9, 123; INT 1; A40 8;
T40 39
John Mayall and the Bluesbreakers: BL 10
John Mayer: B200 40; A40 5, 11; AC 13; H100 35;
HA 35; T40 16
Maysa: CJ 15
Martina McBride: B200 58; CA 11; CCA 11; PCA
49; CS 11, 35; H100 70; HA 69
Delbert McClinton: BL 2, 9; CA 46; IND 17
Nicole J. McCloud: DC 14
Donnie McClurkin: RBC 7
Neal McCoy: CS 50
Reba McEntire: CA 70
Tim McGraw: B200 142; CA 20, 34; CCA 24; CS 10;
H100 52; HA 51
Brian McKnight: B200 62; RBA 21
Megalon: RS 35
Brad Mehldau: JZ 15
Kinito Mendez: TSS 17
Al Di Meola: CJ 25
MercyMe: B200 154, 194; CC 8, 11
Jo Dee Messina: CA 52
Metallica: PCA 29
M-Factor: DC 26
Luis Miguel: B200 181; LA 4; LPA 3; LPS 14; LT 23;
TSS 37
Kylie Minogue: DC 39; DS 20
Ismael Miranda: LT 25; TSS 2
Moby: EA 13; DC 43
Monchy & Alexandra: LA 46; TSA 3; TSS 23
Jane Monheit: JZ 6
Monsta Island Czars: RS 35
Andy Montañez: TSA 20
Ricardo Montaner: LPS 6; LT 8, 48; TSS 13
Pilar Montenegro: LA 59; WM 11
John Michael Montgomery: CA 61; CS 22
Montgomery Gentry: B200 143; CA 21, 75; CS 5;
H100 40; HA 39
Chante Moore: AC 30
M.O.P.: RA 74; RBH 76
Morcheeba: DC 21
Craig Morgan: CS 51
Mos Def: DS 3; HSS 31; RBH 93; RS 58, 66
Brandy Moss-Scott: HSS 19; RS 8
Mr. Ball: RA 58; RBH 58
Mr. Cheeks: HSS 34; RS 39
Ms. Jade: B200 51; RA 59, 66; RBA 12; RBH 59,
68; RS 71
Mudvayne: RO 21
Nicole K. Mullen: CC 29; HS 27
Murk: DC 33
Anne Murray: B200 167; CA 26; CCA 9; PCA 35
Musiq: B200 141; RBA 37; H100 17; HA 13; HSS

36; RA 3, 29; RBH 4, 32, 92; RS 40
Anne-Sophie Mutter: CL 11
Mystikal: RA 19; RBH 20; RP 12; RS 55

-N-

Naam Brigade: RBA 73
Nappy Roots: B200 94; RBA 42; H100 28; HA 28;
RA 17; RBH 18; RP 11; T40 36
Narae: HSS 27; RS 10
Nas: B200 153; RBA 43; RBC 16, 21; DS 2; HSS 29;
RA 46; RBH 47; RS 59
Nashom: DC 22
Nate Dogg: H100 81; RA 43, 62; RBH 45, 63; RP
22
Ednita Nazario: LA 57; LPS 18; LT 32; TSS 34
Yousou N'Dour: WM 13
Nelly: B200 18; RBA 14; RBC 9; H100 6, 23; HA 6,
21; HSS 69; RA 11, 12; RBH 11, 12; RP 6, 9; RS
45; T40 11
Willie Nelson: B200 133; CA 18, 58; CCA 12; PCA
50
N*E*R*D*: B200 197
New Found Glory: B200 169; MO 36, 38
Newsboys: CC 30, 31
Nia: RBA 76
Joe Nichols: CA 39; HS 8; CS 20, 40
Nickelback: B200 137; RO 11
Nickel Creek: B200 146; BG 3; CA 23; CCA 15; IND
6
Tito Nieves: TSA 11; LT 25; TSS 2
Nirvana: B200 10; INT 13; H100 45; HA 44; MO 2;
RO 1
The Nitty Gritty Dirt Band: BG 6; CA 38
Nivea: H100 22; HA 25; HSS 4, 74; RA 38; RBH 25;
RS 2; T40 17
No Doubt: B200 77; A40 4; H100 3; HA 4; T40 2
Nichole Nordeman: CC 17; HS 10
N.O.R.E.: RA 27; RBH 30; RP 14; RS 49
Smokie Norful: GA 9; HS 43
Bebo Norman: HS 40
No Secrets: HSS 55
The Notorious B.I.G.: RBC 15, 20; RS 53, 57
'N Sync: HSS 69
Nueva Era: TSS 31
NYG'z: RS 44

-O-

Paul Oakenfold: B200 174; EA 3; DC 13; H100 54;
HA 58; T40 26
Sinead O'Connor: IND 25; WM 2; DC 9
OK Go: HS 6; MO 21
Old & In The Gray: BG 12
La Onda: LA 49; LPS 39; LT 22; RMS 11; TSS 25
Ono: DS 24
Oobie: RBH 77; RS 67
Orchestra Baobab: WM 14
Los Originales De San Juan: LA 48
Claudette Ortiz: H100 96; HSS 56
Joan Osbourne: IND 29
Kelly Osbourne: HSS 17
Oscar G: DC 25
Our Lady Peace: B200 125; A40 16; H100 61; HA
59; MO 34; T40 33
Ours: B200 187; HS 3
Outlawz: RBA 80

-P-

Pete Dinklage: RBH 85
Joe Pace: GA 14
Brad Paisley: B200 145; CA 22; CS 21
Laszlo Panaflex: DC 5
Papa Roach: RO 31
Dolly Parton: B200 199; BG 5; CA 31; IND 8; CS 60
Pastor Troy: B200 162; RBA 29; RA 59; RBH 59;
RS 71
Sean Paul: RE 8; H100 9; HA 8; HSS 8; RA 5; RBH
5; RP 3; RS 7; T40 25
Laura Pausini: HS 15; DS 4; HSS 43
Luciano Pavarotti: CL 6
Pavement: IND 22
P. Diddy: H100 48, 75, 85; HA 47, 75; HSS 47; RA
36, 41; RBH 40, 41; RP 23, 24; RS 19; T40 29
Gary Peacock: JZ 19
Pearl Jam: H100 71; HSS 6; MO 15; RO 9
Jennifer Pena: LA 24; RMA 8; LPS 11; LT 4; RMS 6
Dottie Peoples: GA 13; RBA 87
Murray Perahia: CL 13
Pesado: RMS 39
Tom Petty And The Heartbreakers: B200 89; PCA
25; RO 24
Pieces Of A Dream: CJ 17
Pink: B200 34; A40 24; DS 10; H100 53; HA 55;
T40 21, 23
Pink Floyd: PCA 26
Pinmonkey: CA 57; CS 54
Alexandre Pires: LPS 22; LT 38
Play: B200 138
Plus One: CC 26
P.O.D.: B200 151; CC 7
Point Of Grace: CC 25
The Police: B200 176
Stephane Pompuignac: EA 20
Carlos Ponce: LPS 34
Julio Preciado Y Su Banda Perla Del Pacifico:
RMS 32
Elvis Presley: B200 19; CA 4; INT 15; PCA 16, 23
Project Pat: RBA 64
Puddle Of Mudd: B200 55; H100 24; HA 24; MO
3; RO 2
Puretone: DC 42

-Q-

Queen: PCA 40
Queens Of The Stone Age: B200 98; MO 11; RO
20
Milly Quezada: TSA 19; TSS 36
Domingo Quinones: TSS 21

A.B. Quintanilla Y Los Kumbia Kings: LA 43; LPA
20

-R-

RA: RO 30
Rabanes: TSS 26
Racket City: HSS 62; RS 22
Rae & Christian: DC 28
Rampage: RBH 81; RS 28
The Rance Allen Group: GA 37
Kenny Rankin: JZ 17
Rascal Flatts: B200 16; CA 3; CCA 1; PCA 3; CS 2;
H100 30; HA 29
Los Razos: HS 45; LA 17, 44; RMA 6
Red Hot Chili Peppers: B200 82; A40 21; H100 49;
HA 50; MO 6, 17; RO 14, 18
Redman: H100 46, 68; HA 45, 73; HSS 20; RA 14;
RBH 14; RP 10; RS 11; T40 34
Joshua Redman: JZ 18
Reina: DC 49
The Riddler: EA 25
Los Rieleros Del Norte: LT 31; RMS 8
LeAnn Rimes: B200 95; CA 15, 72; A40 32; AC 11
Lee Ritener: CJ 16
Jerry Rivera: LA 53; TSA 5; LPS 13; LT 13; TSS 6
Lupillo Rivera: HS 37; LA 15; RMA 5; LT 19; RMS 5
Anna Robinson: DC 47
Chris Robinson: HS 42; IND 35
Lourdes Robles: LPS 32; TSS 38
Rodan: RS 35
Daniel Rodriguez: CX 10
Kenny Rogers: CA 73
Roy Rogers: BL 3
The Rolling Stones: B200 20; INT 10; RO 29
Linda Ronstadt: CA 49
The Roots: HSS 36; RBH 92; RS 40
Tono Rosario: TSA 16; TSS 15
Kelly Rowland: B200 37; RBA 22; H100 6, 32; HA
6, 37; RA 12, 61; RBH 12, 60; RP 6; RS 45; T40
11, 20
Royksopp: EA 24; DC 12
Rozelly: HS 44; IND 36; RBA 47
Paulina Rubio: LPS 4; LT 6; TSS 14
Ruff Endz: RA 47; RBH 48
Tammy Ruggier: H100 48; HA 47; RP 23; T40 29
Run-DMC: B200 164; RBA 45
John Rzeznik: A40 17

-S-

Sacario: H100 27; HA 30; T40 14
Sade: RBC 23; DS 21
Ryuichi Sakamoto: CX 6
Saliva: MO 7; RO 12
Joe Sample: CJ 23
Adan Chalino Sanchez: RMS 29
Sandman: HSS 44; RS 36
Santana: B200 5; INT 5; PCA 39; A40 1; AC 5;
H100 7; HA 7; HSS 23; LPS 40; T40 4; TSS 32
Juelz Santana: H100 5; HA 5; HSS 67; RA 16; RBH
16; RP 8; RS 60; T40 3
Gilberto Santa Rosa: LA 34; TSA 2; LPS 23; LT 21,
25; TSS 2, 5, 29
Antony Santos: TSA 17
Alejandro Sanz: LA 54
Nirvana Sapp: GA 28
Scarface: B200 119, 173; RBA 24, 38; RBH 90
LaTocha Scott: RA 70; RBH 71
Joan Sebastian: LA 75; LPS 35
Jon Secada: LPS 30; LT 40; TSS 30
Secret Garden: NA 12
Seether: B200 177; MO 12; RO 17
Bob Seger & The Silver Bullet Band: PCA 14
Seiko: DC 38
Selah: CC 21; HS 13
Selena: LA 10; LPA 9
Erick Sermon: H100 46; HA 45; HSS 20; RA 14;
RBH 14; RP 10; RS 11
Sev: HSS 25
Shade Sheist: RA 62; RBH 63
Shaggy: B200 39; RBA 17; RE 1, 7; RBH 97; RS 41
Shakira: B200 80, 112; LA 1; LPA 1; LPS 28
Sham: RBH 81; RS 28
Shawna: RBH 90
SheDaisy: CA 65
Duncan Sheik: A40 35
Shekinah Glory Ministry: GA 8; HS 41; IND 34
Blake Shelton: CA 48; CS 27
The Shepherds: GA 31
Shifty Shellshock: DC 13; H100 54; HA 58; T40 26
The Sicilians: DS 18
Sigur Ros: B200 116
The Silk Road Ensemble: CX 9
Paul Simon: B200 108
Simple Plan: HS 14
Sin Bandera: LA 23; LPA 15; LPS 7, 27; LT 7, 50;
RMS 19; TSS 20
Daryle Singletary: CS 48
Sissel: HS 47
Sixpence None The Richer: CC 16; A40 19
Sizzla: RE 13
Smilez & Southstar: HS 39; RBA 61
Anthony Smith: CS 41
Keely Smith: JZ 22
Michael W. Smith: B200 48, 144; CC 1, 5
Pastor Keith Smith: GA 29
Snoop Dogg: H100 87; HSS 24; RA 37; RBH 35;
RS 14
Socios Del Ritmo: LT 35; RMS 10
Marco Antonio Solis: LA 29; LPA 16; LPS 24, 25;
LT 27, 34; TSS 27
Shauna Solomon: DC 27
Soluna: HSS 54
Something Corporate: HS 20
Spacefunk: DC 32
Spanish Harlem Orchestra: LA 51; TSA 4
Britney Spears: B200 196
Spiega: RS 35

Spliff Star: H100 91; HSS 42; RA 33; RBH 33, 81;
RS 17, 28
Bruce Springsteen: B200 87; A40 37; HSS 38
SR-71: MO 18
Terry Steele: HSS 15; RS 6
Tommy Shane Steiner: CS 44
Stereo Fuse: A40 36
Rod Stewart: B200 14; INT 8
Sting: B200 176
Rebecca St. James: CC 32
Angie Stone: RBA 59; RA 63; RBH 66
Stone Sour: B200 78; H100 56; HA 54; MO 4; RO
4
George Strait: B200 120; CA 17, 35; CCA 19; CS 4;
H100 36; HA 32
The Streets: IND 43
Barbra Streisand: PCA 37
The Strokes: B200 190; MO 22
Styles: RBA 82; H100 8, 88; HA 9; RA 21, 44; RBH
22, 46; RP 19; T40 6
Sugarcult: HS 5; IND 10; MO 31
Sum 41: MO 20
Superchick: HS 50
Superchumbo: DC 1
Tierney Sutton: JZ 24
Keith Sweat: RBA 66; RBC 24
System Of A Down: B200 83; PCA 38; H100 73;
HA 71; MO 10, 28; RO 10, 23

-T-

Taking Back Sunday: IND 49
Talib Kweli: RBH 94
Tank: B200 46; RBA 9; RA 69; RBH 69, 96; RS 74
Taproot: B200 74; MO 19; RO 13
Tateeze: H100 63; HA 60; RA 54; RBH 53; RP 20;
RS 75
T.A.T.U.: HSS 7
James Taylor: B200 93; INT 23; PCA 13; AC 24
Tech N9ne: IND 39
Tela: RBA 75
Telepopmusik: EA 12; HS 31
Los Temerarios: LA 27, 36; RMA 11, 17; LT 46; RMS
15, 36
Chalee Tension: CS 56
Los Terribles Del Norte: LA 66
John Tesh: CC 20; NA 11
TG4: HSS 5; RBH 98; RS 3
Jimmy Thackery: BL 8
Thalia: HS 48; LA 19; LPA 11; LPS 9; LT 14; TSS 11
Tha Rayne: H100 57; HA 57; RA 15; RBH 15
Theory Of A Deadman: RO 15
Thick Dick: DC 3
Thicke: HSS 9
Theivery Corporation: EA 8; HS 19; IND 21
Third Day: CC 19
Thursday: IND 41, 42
Los Tigres Del Norte: B200 114; IND 5; LA 3; RMA
1; LT 9; RMS 2
Los Tigritillos: LA 45
Timbaland: RA 66; RBH 68
Justin Timberlake: B200 2; H100 15; HA 16; HSS
48; RBA 2; RBH 87; RS 50; T40 10
Aaron Tippin: CA 67; CS 55
TLC: H100 33; HA 36; HSS 70; RA 23; RBH 24; RS
38; T40 32
tobyMac: CC 39; HS 36
Too Short: B200 79; RBA 15
Total: RS 73
Toya: H100 5; HA 5; HSS 67; RA 16; RBH 16; RP 8;
RS 60; T40 3
Transplants: IND 14
Trapt: RO 33
Randy Travis: CA 32; CC 13
Faith Trent: DC 8
Trick Daddy: B200 132; RBA 34; RA 70; RBH 71
Trick Pony: B200 61; CA 13, 55; CS 29
Trina: B200 168; RBA 44; RA 73; RBH 72
Trin-i-tee 5:7: CC 27; GA 6
Travis Tritt: B200 171; CA 27; CCA 18; CS 16
Truck Turner: RBA 84
TRUSTcompany: B200 172; MO 25, 35; RO 26, 36
Los Tucanes De Tijuana: LA 35; RMA 16; LT 15; RMS 4
Tanya Tucker: CA 68; CS 38
Shania Twain: CCA 4; PCA 11; AC 25; CS 8; H100
34; HA 34
Tweet: RBA 100
Steve Tyrell: JZ 5, 14
Tyrese: RA 65; RBH 64

-U-

U2: B200 3; INT 2; PCA 43
UB40: RE 5
UGK: RBA 72
Uncle Kracker: B200 148; A40 6; H100 60; HA 62;
T40 30
Underworld: EA 16; DC 7
Union Station: B200 191; BG 4; CA 30
Keith Urban: B200 59; CA 12; CS 1; H100 26; HA 23
Adolfo Urias Y Su Lobo Norteno: LT 47; RMS 17
Polo Urias Y Su Maquina Nortena: RMS 25
The Used: B200 166; HS 2; MO 24
Usher: DS 9; RBH 91

-V-

Ian Van Dahl: DS 17
Luther Vandross: H100 98
Vanessa-Mae: CL 10
Luis Vargas: TSA 17
Junior Vasquez: EA 19
Phil Vassar: CA 59; H100 90
Stevie Ray Vaughan And Double Trouble: BL 1, 15
Chuy Vega: LA 32; RMA 15; RMS 20
Angelo Venuto: DS 18
Rhonda Vincent: BG 15
The Vines: B200 118; MO 29
Carlos Vives: LA 60; TSA 6

-W-

Kristine W: DC 33
The Waiters: PCA 34; RBC 8; RE 9
Hezekiah Walker & The Love Fellowship Crusade
Choir: CC 24; GA 5; HS 17; RBA 86
The Wallflowers: B200 32; INT 18; A40 33
Warrior King: RE 12
Dinah Washington: DC 28
Kim Waters: CJ 9
Latanza Waters: DC 3
Muddy Waters: BL 13
Russell Watson: CX 2, 12
WC: H100 81; RA 43; RBH 45, 80; RP 22
Weebie: RBH 95
Kirk Whalum: CJ 13; GA 20
Karyn White: DC 6
The White Stripes: B200 121; MO 26
Who Da Funk: DC 46
Widlife: DC 30; DS 19
Doug Williams: GA 19
Hank Williams Jr.: CCA 23
John Williams: CX 11
Joy Williams: CC 33; HS 32
Melvin Williams: GA 19
Michelle Williams: GA 24
Mark Wills: B200 140; CA 19; CS 18; H100 69; HA
68
Cassandra Wilson: JZ 21
Bridgette Wilson-Sampras: CS 44
The Winans: GA 40
CeCe Winans: GA 33
Mario Winans: H100 48; HA 47; RP 23; T40 29
George Winston: NA 3
Wolverine: RS 52
Lee Ann Womack: CA 36, 44; CCA 16; CS 43
Stevie Wonder: B200 85; RBA 39
Wayne Wonder: RA 51; RBH 52
Wordsworth: RS 63
Darryl Worley: CA 41; CS 34

-X-

Xzibit: B200 65; RBA 25; RA 40; RBH 43; RP 25

-Y-

Yaire: LPS 21; LT 36; TSS 33
Yanou: AC 23; DS 7; H100 42; HA 46; T40 24
Yasmeen: HSS 26; RS 32
Yeah Yeah Yeahs: HSS 13
Ying Yang Twins: IND 19; RBA 78; RA 58; RBH 58
Young M.C.: HSS 14; RS 5
Yukmouth: RBA 56

-Z-

Zoegirl: CC 28; EA 9; HS 25

-SOUNDTRACKS-

8 Mile: B200 1; INT 9; RBA 1; STX 1
Amelie: WM 10
American Idol: Greatest Moments: B200 49;
STX 2
Barbershop: RBA 74; STX 16
Big Idea's Jonah — A VeggieTales Movie: STX
23
Brown Sugar: B200 56; RBA 11; STX 3
Buffy The Vampire Slayer: "Once More, With
Feeling": STX 22
El Clon: LA 40; LPA 18
Coyote Ugly: CCA 8; PCA 33; STX 14
Disney's Lilo & Stitch: STX 15
Down From The Mountain: BG 9
Frida: WM 4
Grease: STX 21
I Am Sam: STX 20
Jackass: STX 18
Jacked Up: RBA 83
Lizzie McGuire: B200 92; STX 5
The Lord Of The Rings: The Fellowship Of The
Ring: STX 24
Mamma Mia!: PCA 45
Monsoon Wedding: WM 9
Moulin Rouge: B200 180; STX 8
O Brother, Where Art Thou?: B200 100; BG 2;
CA 16; STX 6
Providence: STX 19
Queen Of The Damned: STX 17
Scooby-Doo: STX 12
The Scorpion King: STX 25
Shrek: B200 195; STX 10
Spider-Man: B200 84; STX 4
Sweet Home Alabama: B200 109; STX 7
A Walk To Remember: B200 185; STX 9
XXX: STX 11
Yu-Gi-Oh! Music To Duel By: STX 13

-VARIOUS ARTISTS-

on The Billboard 200
Disneymania: Superstar Artists Sing Disney
...Their Way!: 134
Irv Gotti Presents The Remixes: 24
iWorship: A Total Worship Experience: 105
Ludacris Presents Disturbing Tha Peace:
Golden Grain: 113
Now 10: 53
Now 9: 179
The Time-Life Treasury Of Christmas: Holiday
Memories: 131
Totally Country Vol. 2: 31
Totally Hits 2002: 198
Totally Hits 2002: More Platinum Hits: 35
A Windham Hill Christmas: 200
WOW Christmas: 71
WOW Hits 2003: 76

NOVEMBER 23 2002			Billboard MODERN ROCK TRACKS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	2	11	ALL MY LIFE	ROSWELL/RCA	1 Week At Number 1 Foo Fighters
2	1	7	YOU KNOW YOU'RE RIGHT	DIG/GEFFEN/INTERSCOPE	Nirvana
3	3	15	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
4	4	15	BOTHER	ROADRUNNER/IDJMG	Stone Sour
5	5	15	PRAYER	REPRISE	Disturbed
6	6	14	THE ZEPHYR SONG	WARNER BROS.	Red Hot Chili Peppers
7	10	9	ALWAYS	ISLAND/IDJMG	Saliva
8	11	19	THE RED	EPIC	Chevelle
9	9	7	COCHISE	INTERSCOPE/EPIC	Audioslave
10	7	24	AERIALS	AMERICAN/COLUMBIA	System Of A Down
11	14	7	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
12	13	14	FINE AGAIN	WIND UP	Seether
13	12	11	LIFESTYLES OF THE RICH AND FAMOUS	DAYLIGHT/EPIC	Good Charlotte
14	15	7	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
15	8	8	I AM MINE	EPIC	Pearl Jam
16	18	4	LOSE YOURSELF	SHADY/INTERSCOPE	Eminem
17	16	24	BY THE WAY	WARNER BROS.	Red Hot Chili Peppers
18	20	7	TOMORROW	RCA	SR-71
19	24	7	POEM	VELVET HAMMER/ATLANTIC	Taproot
20	22	4	STILL WAITING	ISLAND/IDJMG	Sum 41
21	23	11	GET OVER IT	CAPITOL	OK Go
22	17	11	SOMEDAY	RCA	The Strokes
23	26	9	A PRAISE CHORUS	DREAMWORKS	Jimmy Eat World
24	25	9	THE TASTE OF INK	REPRISE	The Used
25	19	24	DOWNFALL	GEFFEN/INTERSCOPE	TRUSTcompany
26	21	16	DEAD LEAVES AND THE DIRTY GROUND	THIRD MAN/V2	The White Stripes
27	28	7	REMEMBER ME	ISLAND/IDJMG	Hoobastank
28	NEW	INNERSVISION	AMERICAN/COLUMBIA	System Of A Down	
29	31	4	OUTTATHAWAY	ENGINEERD/CAPITOL	The Vines
30	27	24	SWEETNESS	DREAMWORKS	Jimmy Eat World
31	30	9	PRETTY GIRL (THE WAY)	ULTIMATE/ARTEMIS	Sugarclut
32	32	9	THERE IS	MCA	Box Car Racer
33	36	3	ONE MORE MINUTE	LAWA	Authority Zero
34	29	12	INNOCENT	COLUMBIA	Our Lady Peace
35	35	11	RUNNING FROM ME	GEFFEN/INTERSCOPE	TRUSTcompany
36	33	24	MY FRIENDS OVER YOU	DRIVE-THRU/MCA	New Found Glory
37	37	2	DROWNING	COLUMBIA	Crazy Town
38	38	2	HEAD ON COLLISION	DRIVE-THRU/MCA	New Found Glory
39	34	3	THOUGHTLESS	IMMORTAL/EPIC	Korn
40	39	6	BUBBLETOES	ENJOY/UNIVERSAL/UMRG	Jack Johnson

NOVEMBER 23 2002			Billboard ADULT CONTEMPORARY™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	11	CRY	WARNER BROS.	3 Weeks At Number 1 Faith Hill
2	3	10	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
3	2	8	CAN'T STOP LOVING YOU	ATLANTIC	Phil Collins
4	4	8	A MOMENT LIKE THIS	RCA	Kelly Clarkson
5	7	7	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
6	5	53	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
7	6	59	HERO	INTERSCOPE	Enrique Iglesias
8	8	28	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
9	9	40	A NEW DAY HAS COME	EPIC	Celine Dion
10	11	24	DO IT FOR LOVE	ARISTA/RCA/BMG HERITAGE	Daryl Hall John Oates
11	12	12	LIFE GOES ON	CJRB	LeAnn Rimes
12	10	33	TO WHERE YOU ARE	143/REPRISE	Josh Groban
13	13	24	NO SUCH THING	AWARE/COLUMBIA	John Mayer
14	15	22	I'M ALIVE	EPIC	Celine Dion
15	16	11	WHEN YOU LIE NEXT TO ME	BNA	Kellie Coffey
16	14	14	YOU	WINDHAM HILL/RCA VICTOR	Jim Brickman Featuring Jane Krakowski
17	17	6	THROUGH THE RAIN	MONARCH/ISLAND/IDJMG	Mariah Carey
18	19	17	COMPLICATED	ARISTA	Avril Lavigne
19	23	3	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks
20	18	14	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
21	21	3	FOREVER FOR YOU	U-WATCH	Daryl Hall John Oates
22	20	15	HERE I AM	A&M/INTERSCOPE	Bryan Adams
23	25	5	HEAVEN	ROBBINS	DJ Sammy & Yanou Featuring Do
24	27	3	WHENEVER YOU'RE READY	COLUMBIA	James Taylor
25	22	8	I'M GONNA GETCHA GOOD!	MERCURY/IDJMG	Shania Twain
26	24	8	ALL BECAUSE OF YOU	MONDROMY	Chris Emerson
27	NEW	GOODBYE'S (THE SADDEST WORD)	EPIC	Celine Dion	
28	29	4	YOU'LL NEVER BE ALONE	DAYLIGHT/EPIC	Anastacia
29	28	6	I WANT IT ALL	CRAZY BOY/GO KART	Benny Mardones
30	26	12	ONE MORE TIME	ARISTA	Kenny G Featuring Chante Moore

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 86 modern rock stations, 86 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 255 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). © 2002, VNU Business Media, Inc. All rights reserved.

NOVEMBER 23 2002			Billboard MAINSTREAM ROCK TRACKS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	7	YOU KNOW YOU'RE RIGHT	DIG/GEFFEN/INTERSCOPE	4 Weeks At Number 1 Nirvana
2	2	16	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	3	8	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
4	4	15	BOTHER	ROADRUNNER/IDJMG	Stone Sour
5	5	15	PRAYER	REPRISE	Disturbed
6	6	7	COCHISE	INTERSCOPE/EPIC	Audioslave
7	10	10	ALL MY LIFE	ROSWELL/RCA	Foo Fighters
8	9	19	THE RED	EPIC	Chevelle
9	7	8	I AM MINE	EPIC	Pearl Jam
10	8	23	AERIALS	AMERICAN/COLUMBIA	System Of A Down
11	11	19	NEVER AGAIN	ROADRUNNER/IDJMG	Nickelback
12	12	14	ALWAYS	ISLAND/IDJMG	Saliva
13	14	14	POEM	VELVET HAMMER/ATLANTIC	Taproot
14	15	15	THE ZEPHYR SONG	WARNER BROS.	Red Hot Chili Peppers
15	13	18	NOTHING COULD COME BETWEEN US	884/ROADRUNNER/IDJMG	Theory Of A Deadman
16	17	17	I STAND ALONE	REPUBLIC/UNIVERSAL/UMRG	Godsmack
17	19	17	FINE AGAIN	WIND UP	Seether
18	16	24	BY THE WAY	WARNER BROS.	Red Hot Chili Peppers
19	18	14	PITIFUL	ELEKTRA/REG	Blindside
20	24	4	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
21	23	5	NOT FALLING	EPIC	Mudvayne
22	20	12	THOUGHTLESS	IMMORTAL/EPIC	Korn
23	NEW	INNERSVISION	AMERICAN/COLUMBIA	System Of A Down	
24	22	9	THE LAST DJ	WARNER BROS.	Tom Petty And The Heartbreakers
25	27	3	ALONE I BREAK	IMMORTAL/EPIC	Korn
26	21	25	DOWNFALL	GEFFEN/INTERSCOPE	TRUSTcompany
27	32	4	MY GODDESS	MELISMA/VIRGIN	The Exies
28	28	7	REMEMBER ME	ISLAND/IDJMG	Hoobastank
29	25	11	DON'T STOP	VIRGIN	The Rolling Stones
30	30	5	DO YOU CALL MY NAME	REPUBLIC/UNIVERSAL/UMRG	RA
31	26	11	TIME AND TIME AGAIN	DREAMWORKS	Papa Roach
32	33	3	LOOKING DOWN	ATLANTIC	Audiovent
33	31	8	HEADSTRONG	WARNER BROS.	Trapt
34	36	3	DROWNING	COLUMBIA	Crazy Town
35	35	3	LIVE A LIE	TVT	Default
36	NEW	RUNNING FROM ME	GEFFEN/INTERSCOPE	TRUSTcompany	
37	NEW	SOUL CREATION	GEFFEN/INTERSCOPE	Cinder	
38	38	1	THINGS'VE CHANGED	3RD STREET	Sammy Hagar And The Waboritas
39	NEW	WEATHERED	WIND UP	Creed	
40	29	12	NOT AFRAID	WARNER BROS.	Earshot

NOVEMBER 23 2002			Billboard ADULT TOP 40 TRACKS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	2	9	THE GAME OF LOVE	ARISTA	1 Week At Number 1 Santana Featuring Michelle Branch
2	1	13	COMPLICATED	ARISTA	Avril Lavigne
3	3	14	ONE LAST BREATH	WIND-UP	Creed
4	6	8	UNDERNEATH IT ALL	INTERSCOPE	No Doubt Featuring Lady Saw
5	5	15	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
6	7	13	IN A LITTLE WHILE	LAWA	Uncle Kracker
7	8	7	DISEASE	ATLANTIC	matchbox twenty
8	9	10	WHERE ARE YOU GOING	RCA	Dave Matthews Band
9	9	36	THE MIDDLE	DREAMWORKS	Jimmy Eat World
10	10	17	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
11	12	10	NO SUCH THING	AWARE/COLUMBIA	John Mayer
12	11	33	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
13	13	18	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
14	14	19	WHEREVER YOU WILL GO	RCA	The Calling
15	16	17	GOODBYE TO YOU	MAVERICK/WARNER BROS.	Michelle Branch
16	15	11	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace
17	18	5	I'M STILL HERE (JIM'S THEME)	HOLLYWOOD	John Rzeznik
18	20	10	SPIN	DREAMWORKS	Lifehouse
19	19	3	BREATHE YOUR NAME	SQUINT/CJRB/REPRISE	Sixpence None The Richer
20	23	4	A SORTA FAIRYTALE	EPIC	Tori Amos
21	25	4	THE ZEPHYR SONG	WARNER BROS.	Red Hot Chili Peppers
22	22	7	IN MY PLACE	CAPITOL	Coldplay
23	24	7	SK8ER BOI	ARISTA	Avril Lavigne
24	21	11	JUST LIKE A PILL	ARISTA	Pink
25	32	3	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks
26	6	6	DIE ANOTHER DAY	WARNER BROS.	Madonna
27	9	9	CRY	WARNER BROS.	Faith Hill
28	29	3	THINKING OVER	DREAMWORKS	Dana Glover
29	31	4	ORDINARY DAY	A&M/INTERSCOPE	Vanessa Carlton
30	28	6	A MOMENT LIKE THIS	RCA	Kelly Clarkson
31	33	3	RUNNING AWAY	ISLAND/IDJMG	Hoobastank
32	35	3	LIFE GOES ON	CJRB	LeAnn Rimes
33	38	3	WHEN YOU'RE ON TOP	INTERSCOPE	The Wallflowers
34	NEW	BUBBLETOES	ENJOY/UNIVERSAL/UMRG	Jack Johnson	
35	30	4	ON A HIGH	ATLANTIC	Duncan Sheik
36	40	4	EVERYTHING	WIND-UP	Stereo Fuse
37	NEW	LONESOME DAY	COLUMBIA	Bruce Springsteen	
38	34	14	STEVE MCQUEEN	A&M/INTERSCOPE	Sheryl Crow
39	36	17	BIG MACHINE	WARNER BROS.	Goo Goo Dolls
40	NEW	CAN'T STOP LOVING YOU	ATLANTIC	Phil Collins	

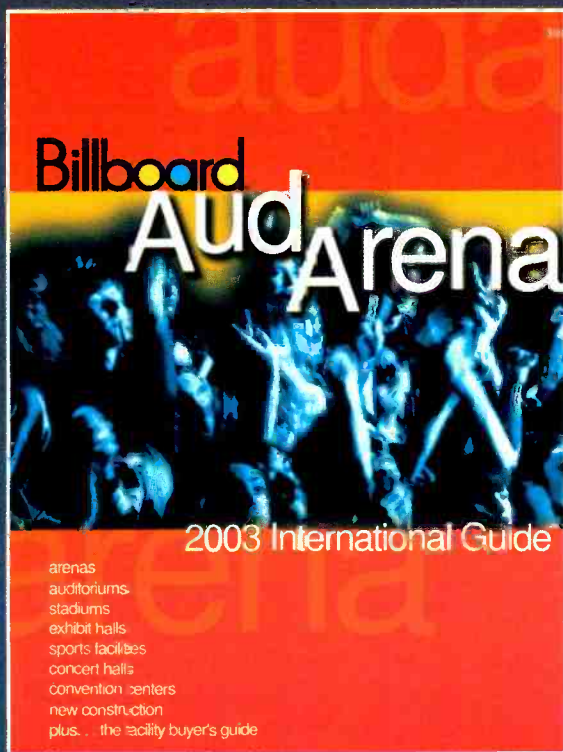
Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 86 modern rock stations, 86 adult contemporary stations and 80 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 255 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). © 2002, VNU Business Media, Inc. All rights reserved.

NOVEMBER 23 2002			Billboard TOP 40 TRACKS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	11	LOSE YOURSELF	SHADY/INTERSCOPE	4 Weeks At No. 1 Eminem
2	2	14	UNDERNEATH IT ALL	NO DOUBT FEATURING LADY SAW	INTERSCOPE
3	5	11	HEY MA	CAM'RON FEAT. JUELZ SANTANA, FREKEY ZEEKEY & TOYA	RCA-FELLA/DEF JAM/IDJMG
4	4	8	THE GAME OF LOVE	SANTANA FEATURING MICHELLE BRANCH	ARISTA
5	9	9	WORK IT	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/ELEKTRA/REG
6	8	8	JENNY FROM THE BLOCK	JENNIFER LOPEZ FEATURING JADAKISS & STYLES	EPIC
7	3	11	SK8ER BOI	AVRIL LAVIGNE	ARISTA
8	10	6	DIE ANOTHER DAY	MADONNA	WARNER BROS.
9	6	31	ONE LAST BREATH	CREED	WIND-UP
10	11	12	LIKE I LOVE YOU	JUSTIN TIMBERLAKE	JIVE
11	7	25	DILEMMA	NELLY FEATURING KELLY ROWLAND	FD/REEL/UNIVERSAL/UMRG
12	12	26	COMPLICATED	AVRIL LAVIGNE	ARISTA
13	13	19	GOTTA GET THRU THIS	DANIEL BEDINGFIELD	ISLAND/IDJMG
14	15	15	IF I COULD GO!	ANGIE MARTINEZ FEATURING LIL' MO & SACARIO	ELEKTRA/REG
15	14	10	A MOMENT LIKE THIS	KELLY CLARKSON	RCA
16	18	4	YOUR BODY IS A WONDERLAND	JOHN MAYER	AWARE/COLUMBIA
17	24	4	DON'T MESS WITH MY MAN	NIVEA FEATURING BRIAN & BRANDON CASEY	JIVE
18	21	7	DISEASE	MATCHBOX TWENTY	ATLANTIC
19	16	16	GANGSTA LOVIN'	EVE FEATURING ALICIA KEYS	RUFF RIDERS/INTERSCOPE
20	23	3	STOLE	KELLY ROWLAND	MUSIC WORLD/COLUMBIA
21	25	3	FAMILY PORTRAIT	PINK	ARISTA
22	17	14	GOODBYE TO YOU	MICHELLE BRANCH	MAVERICK/WARNER BROS.
23	22	22	JUST LIKE A PILL	PINK	ARISTA
24	19	18	HEAVEN	DJ SAMMY & YANOU FEATURING DO	ROBBINS
25	30	3	GIMME THE LIGHT	SEAN PAUL	BLACK SHADOW2 HARD/ATLANTIC
26	20	17	STARRY EYED SURPRISE	DAKENFOLD FEATURING SHIFFY SHELLSHOCK	MAVERICK/REPRISE
27	NEW	BEAUTIFUL	CHRISTINA AGUILERA	RCA	
28	28	15	ORDINARY DAY	VANESSA CARLTON	A&M/INTERSCOPE
29	26	21	I NEED A GIRL (PART TWO)	P. DIDDY & GINUWINE	BAD BOY/ARISTA
30	29	9	IN A LITTLE WHILE	UNCLE KRACKER	LAWA
31	33	3	DON'T KNOW WHY	NORAH JONES	BLUE NOTE/VIRGIN

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NOVEMBER 23 2002			Billboard®			HOT 100 AIRPLAY™					
THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)		
1	1	3	NUMBER 1	Lose Yourself EMINEM (SHADY/INTERSCOPE) 3 Wks At No. 1	26	15	11	Red Rag Top TIM MCGRAW (CURB)			
2	2	11	Work It MISSY MISDEMEANDR/ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	27	26	14	I Care 4 U AALIYAH (BLACKGROUND)	52	42	13	Goodbye To You MICHELLE BRANCH (MAVERICK/WARNER BROS.)
3	4	12	Luv U Better LL COOL J (DEF JAM/UMG)	28	24	17	Po' Folks NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	53	57	8	Don't Know Why NDRY JONES (BLUE NOTE/VIRGIN)
4	6	13	Underneath It All NO DOUBT FEAT. LADY SAW (INTERSCOPE)	29	29	9	These Days RASCAL FLATTS (LYRIC STREET)	54	62	4	Pothead STONE SOUR (ROADRUNNER/UMG)
5	5	13	Hey Ma CAM'RON (ROC-A-FELLA/DEF JAM/UMG)	30	25	12	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)	55	65	2	Family Portrait PINK (ARISTA)
6	3	20	Dilemma NELLY FEAT. KELLY ROWLAND (FO' REEL/UNIVERSAL/UMG)	31	28	15	Gotta Get Thru This DANIEL BEDINGFIELD (ISLAND/UMG)	56	60	9	Prayer DISTURBED (REPRISE)
7	7	1	The Game Of Love SANTANA FEAT. MICHELLE BRANCH (ARISTA)	32	34	3	She'll Leave You With A Smile GEORGE STRAIT (MCA NASHVILLE)	57	66	9	Fabulous JAHIM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)
8	8	11	Gimme The Light SEAN PAUL (BLACK SHADOW/WZ HARD/VP/ATLANTIC)	33	37	4	Who's Your Daddy? TOBY KEITH (DREAMWORKS NASHVILLE)	58	49	9	Starry Eyed Surprise OAKENFOLD FEAT. SHIFTY SHELLSHOCK (MAVERICK/REPRISE)
9	9	7	Jenny From The Block JENNIFER LOPEZ (EPIC)	34	31	4	I'm Gonna Getcha Good! SHANIA TWAIN (MERCURY NASHVILLE)	59	55	14	Somewhere Out There OUR LADY PEACE (COLUMBIA)
10	13	3	'03 Bonnie & Clyde JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMG)	35	43	4	Your Body Is A Wonderland JOHN MAYER (WARE/COLUMBIA)	60	64	11	Oh Yeah! BIG TYMERS (CASH MONEY/UNIVERSAL/UMG)
11	11	25	One Last Breath CREED (WIND-UP)	36	44	3	Girl Talk TLC (ARISTA)	61	—	1	Beautiful CHRISTINA AGUILERA (RCA)
12	10	11	Sk8er Boi AVRIL LAVIGNE (ARISTA)	37	41	5	Stole KELLY ROWLAND (MUSIC WORLD/COLUMBIA)	62	70	4	In A Little While UNCLE KRACKEER (LAVA)
13	17	12	Dontchange MUSIQ (DEF SOUL/JMG)	38	30	9	A Thousand Miles VANESSA CARLTON (A&M/INTERSCOPE)	63	61	17	Cleanin' Out My Closet EMINEM (WEB/AFTERMATH/INTERSCOPE)
14	21	5	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	39	36	4	My Town MONTGOMERY GENTRY (COLUMBIA NASHVILLE)	64	72	2	Fall Into Me EMERSON DRIVE (DREAMWORKS NASHVILLE)
15	19	5	Die Another Day MADONNA (WARNER BROS.)	40	32	9	Work In Progress ALAN JACKSON (ARISTA NASHVILLE)	65	67	14	Ordinary Day VANESSA CARLTON (A&M/INTERSCOPE)
16	16	12	Like I Love You JUSTIN TIMBERLAKE (JIVE)	41	47	6	Disease MATCHBOX TWENTY (ATLANTIC)	66	—	1	When I'm Gone 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMG)
17	20	10	Landslide DIXIE CHICKS (MONUMENT/EMN)	42	48	7	Stingy GINUWINE (EPIC)	67	59	7	The Ketchup Song (Hey Ha) LAS KETCHUP (SONY DISCOS/COLUMBIA)
18	18	6	Baby ASHANTI (MURDER INC./AJM/UMG)	43	40	4	Beautiful Mess DIAMOND RIO (ARISTA NASHVILLE)	68	—	1	19 Somethin' MARK WILLS (MERCURY NASHVILLE)
19	12	10	A Moment Like This KELLY CLARKSON (RCA)	44	45	1	You Know You're Right NIRVANA (GSG/GEFFEN/INTERSCOPE)	69	56	12	Where Would You Be MARTINA MCBRIDE (RCA NASHVILLE)
20	14	26	Complicated AVRIL LAVIGNE (ARISTA)	45	50	5	React ERICK SERMON FEAT. REDMAN (J)	70	—	1	Thug Lovin' JA RULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/UMG)
21	35	3	Air Force Ones NELLY (FO' REEL/UNIVERSAL/UMG)	46	38	8	Heaven DJ SAMMY & YANDU FEAT. DO (ROBBINS)	71	68	15	Aerials SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
22	23	9	When The Last Time CLIPSE (STAR TRAK/ARISTA)	47	39	8	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)	72	69	3	Forgive REBECCA LYNN HOWARD (MCA NASHVILLE)
23	22	5	Somebody Like You KEITH URBAN (CAPITOL/NASHVILLE)	48	46	13	Cry FAITH HILL (WARNER BROS. NASHVILLE/WARNER BROS.)	73	71	8	Dirty CHRISTINA AGUILERA FEAT. REDMAN (RCA)
24	27	7	She Hates Me PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	49	53	4	All My Life FOO FIGHTERS (RSWELL/RCA)	74	—	1	Cochise AUDIOSLAVE (INTERSCOPE/EPIC)
25	33	5	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	50	54	4	The Zephyr Song RED HOT CHILLI PEPPERS (WARNER BROS.)	75	63	15	Trade It All FABOLOUS (EPIC)

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NOVEMBER 23 2002			Billboard®			HOT 100 SINGLES SALES™					
THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)		
1	1	4	NUMBER 1	Die Another Day MADONNA (WARNER BROS.) 3 Wks At No. 1	26	16	11	Me U Want KAY-P FEAT. LIL GENUIS (CARIBBEAN GOLD)			
2	2	9	A Moment Like This KELLY CLARKSON (RCA)	27	18	4	Truly Yours NARAE (KIRV)	52	63	5	Hit The Freeway TONI BRAXTON FEAT. LQON (ARISTA)
3	3	4	Ignition R. KELLY (JIVE)	28	34	15	When The Last Time CLIPSE (STAR TRAK/ARISTA)	53	55	6	Crush Tonight FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)
4	4	18	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	29	29	15	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)	54	47	15	For All Time SOLUNA (DREAMWORKS)
5	6	4	Virginity TG4 (U.G./A&M/INTERSCOPE)	30	—	1	The Ketchup Song (Asereje) THE HINES GIRLS (ARTEMIS)	55	49	21	That's What Girls Do NO SECRETS (JIVE)
6	5	5	I Am Mine PEARL JAM (EPIC)	31	37	4	Six Days DJ SHADOW FEATURING MOS DEF (MCA)	56	48	19	Two Wrongs WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)
7	9	18	All The Things She Said T.A.T.U. (INTERSCOPE)	32	53	19	Beautiful Goodbye JENNIFER HANSON (CAPITOL NASHVILLE)	57	57	46	I Don't Want To Miss A Thing AEROSMITH (COLUMBIA)
8	8	12	Gimme The Light SEAN PAUL (BLACK SHADOW/WZ HARD/VP/ATLANTIC)	33	42	10	It Just Happened NIKIE BATEY (AVS)	58	—	1	Play Wit It THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)
9	11	4	When I Get You Alone THICKE (NU AMERICA/INTERSCOPE)	34	40	5	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL/UMG)	59	52	11	Full Moon BRANDY (ATLANTIC)
10	7	3	Don't Stop Dancing CREED (WIND-UP)	35	—	1	Under God PAT BOONE (THE GOLD LABEL)	60	66	5	This Is My Party FABOLOUS (DESERT STORM/ELEKTRA/EEG)
11	10	3	Work It MISSY MISDEMEANDR/ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	36	51	7	Break You Off THE ROOTS FEAT. MUSIQ (MCA)	61	41	70	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)
12	12	4	Shady BIG "C" (SOUTHPAWKES)	37	—	1	Come Close To Me COMMON FEAT. MARY J. BLIGE (MCA)	62	64	4	Throw Up RACKET CITY (447/LANDSPED)
13	—	1	Machine YEAH YEAH YEAHS (TOUCH AND GO)	38	43	17	The Rising BRUCE SPRINGSTEEN (COLUMBIA)	63	50	13	Luv U Better LL COOL J (DEF JAM/UMG)
14	13	6	Heatseeker YOUNG M.C. (STIMULUS)	39	54	15	Rock The Party BENZINO (SURENDR/ELEKTRA/EEG)	64	24	2	What We Do FREEWAY (ROC-A-FELLA/DEF JAM/UMG)
15	14	10	Here And Now (Full Circle) TERRY STEELE (JTS)	40	—	1	Auld Lang Syne (Freedom Mix) KENNY G (ARISTA)	65	—	1	Baby ASHANTI (MURDER INC./AJM/UMG)
16	17	25	Day + Night ISYSS FEAT. JADAKISS (ARISTA)	41	31	11	Long Time Gone DIXIE CHICKS (MONUMENT/EMN)	66	75	52	God Bless The USA LEE GREENWOOD (CURB)
17	19	13	Papa Don't Preach KELLY OSBOURNE (EPIC)	42	44	2	Make It Clap BUSTA RHYMES FEAT. SPLIFF STAR (J)	67	61	12	Hey Ma CAM'RON (ROC-A-FELLA/DEF JAM/UMG)
18	—	1	Skills GANG STARR (RAP-A-LOT/VIRGIN)	43	—	1	Surrender LAURA PAUSINI (ATLANTIC)	68	67	1	Precious B.I. (YOUNG LIFE)
19	21	23	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)	44	—	1	Ahh Dee Ahh SANDMAN (LO END)	69	65	5	Girlfriend 'N SYNC FEAT. NELLY (JIVE)
20	20	6	React ERICK SERMON FEAT. REDMAN (J)	45	38	7	Grindin' CLIPSE (STAR TRAK/ARISTA)	70	—	1	Girl Talk TLC (ARISTA)
21	35	3	Run 4 Us MARK LANE (INTELLIGENT/EAST CLEVELAND)	46	39	7	Murder On The Dancefloor SOPHIE ELLIS BEKTOUR (UNIVERSAL/UMG)	71	28	1	Over The Years GOOD BAD UGLY (PAPER DOWN)
22	23	9	Feel It Boy BEENIE MAN FEAT. JANET (VP/VIRGIN)	47	22	2	Do That... BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMG)	72	58	9	A Different Kind Of Love Song CHER (WARNER BROS.)
23	25	9	The Game Of Love SANTANA FEAT. MICHELLE BRANCH (ARISTA)	48	46	2	Like I Love You JUSTIN TIMBERLAKE (JIVE)	73	30	1	Sex, Money, & Music ABOVE THE LAW (WESTWORLD)
24	32	3	From Tha Chuuch To Da Palace SNODP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	49	15	3	Product Of Our Environment BORN PREDATORS (THREE GEMS/STREET PRIDE)	74	—	1	Don't Mess With The Radio NIVEA (JIVE)
25	36	3	Same Old Song SEV (INTERSCOPE)	50	33	1	Wherever You Will Go THE CALLING (RCA)	75	62	15	Out Of My Heart (Into Your Head) BBMAX (HOLLYWOOD)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

Going Against The Grain, McGraw Fulfills His Vision

Continued from page 1

players, then have a touring band re-create their licks on the road.

"He is definitely going against the grain by using his own band," says Brian Smith, VP of store operations for Marietta, Ga.-based retailer Value Music Concepts. "You could count on one hand the number of artists, at any level, that could command that of a producer or label."

Smith sees the merit in such an approach. "It should translate into a more genuine sound by using the guys you live on the road with and have grown musically with," he says. "We plan a significant buy on this title, and his sales history has proved that even in a precarious retail environment we will be safe doing so."

Indeed, McGraw has become one of country music's most consistent hit-makers. Since debuting in June 1992, he has amassed 28 top 10 country singles, including 17 No. 1 hits. "Please Remember Me," "I Like It, I Love It," "My Next Thirty Years," and "Something Like That" each spent five weeks at No. 1 on the Hot Country Singles & Tracks chart; "Just to See You Smile" spent six weeks at the summit. His last album, the 2001 release *Set This Circus Down*, extended his consecutive string of multi-platinum sellers to six by moving 2 million copies, according to Nielsen SoundScan. His best-selling album is the 1994 release *Not a Moment Too Soon*, which has sold 5.7 million copies.

Thanks to that track record, McGraw has earned the right to record with his road band. "I'm thrilled that Tim recorded with his band," Curb chairman Mike Curb says. "It gives the entire album a very cohesive feel. It's an incredible piece of work with a great energy that can only be achieved when you've worked together as long as they have."

FULFILLING A VISION

For McGraw, using his own band was a means of fulfilling his artistic vision. "I've always wanted to do it, and I had time to do it," he says of the experience, which not only generated the new album but also a companion book, *Tim McGraw and the Dancehall Doctors: This Is Ours*, published this month by Simon & Schuster. (A book on fatherhood that McGraw wrote is due next year from the same publisher.)

"I wanted to do something different," McGraw says. "I have a lot of great guys in my band. They take the records we've made over the years and put a lot of creativity into what they come up with live [and] really enhance that. I kind of wanted to reverse that

Tim McGraw talks about his longtime band, the Dancehall Doctors, at billboard.com. Log on starting Monday (18) for this online exclusive.

and take everything off the stage and all the energy and creativity that goes on in our live show and put that in our record. I'm real proud of it."

The first step in achieving his musical vision was finding the perfect place to record. McGraw says, "I wanted to get away and not be distracted. I wanted to keep it just me and the guys."

He considered a variety of locales—including France, Italy, Spain, and the Bahamas—but chose Allaire Studios in New York's Catskill Mountains. "It was a big, U-shaped, wooden farmhouse complex that had huge rooms, wooden floors, and big windows," he says of the 1920s retreat. "It had 150 vintage guitars, all kinds of things. It had a real warm sound."

McGraw co-produced the record with longtime producer Byron Galimore and his band leader, Darran Smith, a first-time producer. Smith says, "We were trying to capture that live feeling, that live edge, and still make it a good, solid, commercial record."

When the team retreated to the Catskills, McGraw broke what his inner circle refers to as the "three-day rule." Married to Warner Bros. recording artist Faith Hill, with whom he has three daughters, he tries not to be apart from his wife for more than three days at a time.

SETTING THE CREATIVE STAGE

Since traveling to the Catskills meant imposing isolation on himself and his co-workers, McGraw decided to make the experience more enjoyable by giving each band member a gift box with a personal DVD player, shoes, sweats, and other items. "Also, we put cameras in the bag and sketch pads and journals, because we wanted everybody to document their time up there," McGraw recalls. "That's really where the core of the book came from. Everyone took tons and tons of pictures and turned them all in. The passages were written by the guys, and then I wrote around it and tied it all together, along with another author that helped me."

He had the place decorated with antiques, Oriental rugs, and other items to create an inviting atmosphere. He also made sure there were plenty of CDs by the Allman Brothers Band, the Commodores, Eagles, and other bands that had a vibe much like McGraw was looking to create.

The result is an album marked by the excellent song selection McGraw has built a solid career on, as well as a new, more accessible vocal feel. "There's a whole lot of feeling on this record," he says. "The guys really have an honest way of playing it and brought out a real honesty in the way I sing. You are always looking for a way to not think about it and just to sing—that's what you try to do as an artist. On this record I did 15 or 16 vocals in four days because it was so easy to go in there and sing to these tracks. I felt so able to just open my mouth and sing."

McGraw and the band have already been performing some of the new songs. "We actually went out on a few shows and got to play our own licks," Darran Smith says. "For years, we've been learning everybody else's licks that played [on previous albums]. This just gave us a new confidence, and hearing it on the radio for the first time, it's awesome."

In addition to the Dancehall Doctors (the name comes from a Conway Twitty song), McGraw has some impressive guests on the new project. Husky-voiced chanteuse Kim Carnes joins him on "Comfort Me" and a cover of the Elton John hit "Tiny Dancer."

"She has one of the most distinctive voices in any kind of music," McGraw observes. "When I heard 'Tiny Dancer,' I could hear her voice on that record, and it wouldn't have been the same without her."

Two of McGraw's heroes—Eagles' Don Henley and Timothy B. Schmit—contribute vocals to "Illegal." McGraw

the Hot Country Singles & Tracks chart, stirred controversy because of its reference to abortion (*Billboard*, Oct. 12). McGraw says he did not anticipate resistance at radio because the song, written by Jason White, "doesn't get on a soapbox issue in any way. I don't think the song compromises your beliefs or compromises your integrity on how you feel either way on the subject. The song is a song about life [and] as an artist, you live to find a story that is told so beautifully and with so much pain and regret at the same time. So, it never crossed my mind not to do this song."

Another track on *Dancehall Doctors*, "Sing Me Home," written by Gordon Kennedy and Wayne Kirkpatrick, became the title of McGraw's upcoming NBC-TV special. The show was filmed in his hometown of Start, La., which he describes as a little community with a cotton gin, a church, and a school. The special will air Nov. 27.

KEEPING IN CONTROL

McGraw says he was approached about doing a network special before now but waited until he could have more control and use his own director, Sherman Halsey, who has directed 17 McGraw videos. "We have this great synergy," says McGraw, who is managed by RPM Management and booked by Creative Artists Agency. "I had enough clout to decide where I wanted to do it, how I wanted to do it, and who I wanted to do it [with]."

Control has always been important to McGraw, and it is no secret that in recent years he has had a strained relationship with his record company. When asked about his current relationship with Curb, he responds, "You have to make a record to make a living. It's not like they are going to let you make a record anywhere else."

Curb officials opt not to comment on the past discord and instead just focus on marketing each project. Curb VP of marketing Jeff Tuerff says the label will cross-promote the album via country radio, TV (particularly NBC affiliates), and movie theaters—where a documentary on McGraw will be screened Nov. 25 in 20 U.S. cities, with country radio stations in each market staging ticket giveaways (*Billboard Bulletin*, Oct. 25).

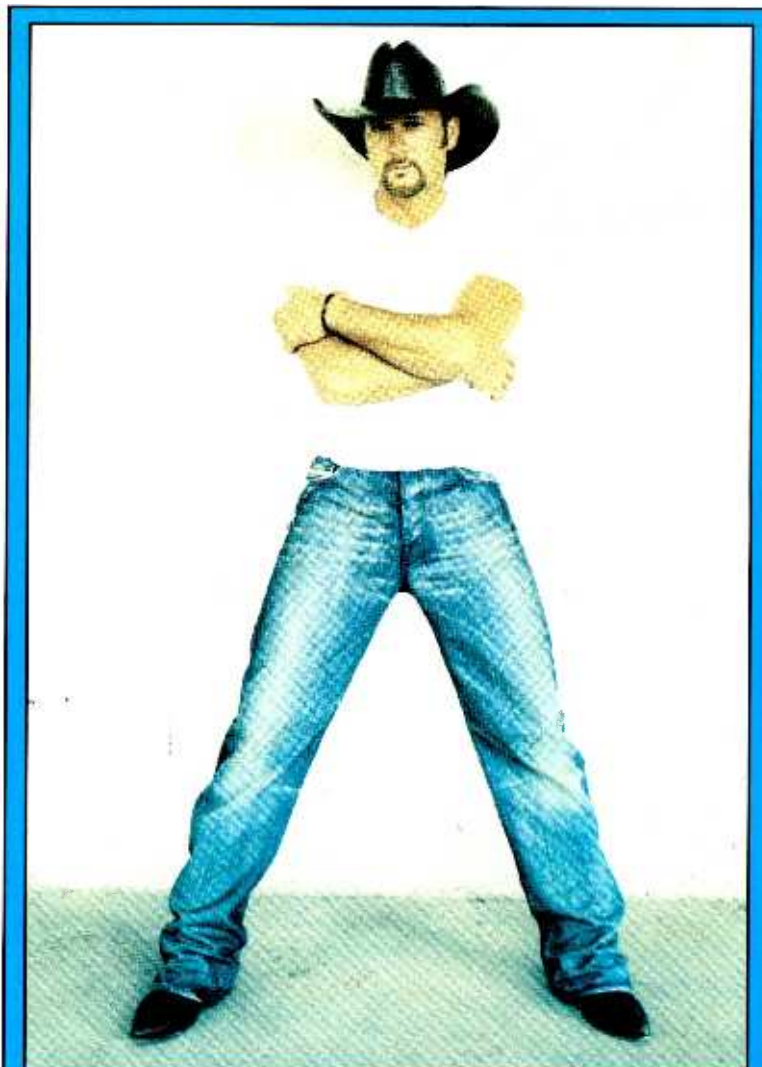
Tuerff says the label is also doing a "Track a Day" promotion, sending country radio stations one track from the album daily for 10 days. That promotion began Nov. 11.

Between the TV special, theater promotion, book, and radio, it will be hard to miss McGraw this month, and Curb hopes those impressions will spur strong sales.

McGraw is a core country artist and is not likely to cross over to the pop market, but Tuerff does see this record as expanding McGraw's audience. "We are certainly not looking to establish him as a non-country artist—because he is country and always will be—but there are several cuts that will work well at college radio." He cites "Illegal," "Who Are They?," and "That's Why God Made Mexico" as tracks with a youthful edge that should bolster his appeal with a younger demographic.

In an effort to further expose McGraw to the youth market, Tuerff says a promotion has been arranged with Coca-Cola, primarily for Virginia and parts of the Southeast. "It will offer visibility at schools and colleges on vending machines," Tuerff explains. "We'll have the corner of the front [of the vending machine] tagging the album. By purchasing a Coke, you can win a Tim McGraw T-shirt."

Additionally, there will be a national campaign involving McGraw's tour sponsor, Bud Light, that will provide visibility for *Dancehall Doctors* via Bud Light displays in the grocery section of Wal-Mart. The label will also make TV buys on Lifetime, Oxygen, TV Land, and Nick at Night, as well as country outlets CMT and GAC.



TIM MCGRAW: A HATFUL OF HITS

Album Title	Release Year	Nielsen SoundScan U.S. Sales To Date	Top Country Albums Peak Position (Weeks At No. 1)	Billboard 200 Peak Position (Weeks At No. 1)
<i>Tim McGraw</i>	1992	354,000	—	—
<i>Not a Moment Too Soon</i>	1994	5.7 million	1(29)	1(2)
<i>All I Want</i>	1995	2.6 million	1(3)	4
<i>Everywhere</i>	1997	4.1 million	1(11)	2
<i>A Place in the Sun</i>	1999	3.2 million	1(2)	1(1)
<i>Greatest Hits</i>	2000	3.3 million	1(9)	4
<i>Set This Circus Down</i>	2001	2 million	1(6)	2

originally chose the song for a band he was producing called Kattl. Nothing ever happened with the group, but McGraw held on to some of the tunes. When he decided to put "Illegal" on the new record, he called Henley and enlisted his help.

"It turned out great," McGraw says. "We wanted that kind of song on this album, and then to hear it back and hear them on it, it really did sound like an Eagles record."

The first single from the album, "Red Rag Top," which is at No. 10 on

"I'm a storyteller, and I'm just telling a story," he continues. "It's an honest story. You cannot tell a story and take a part out of the story that you don't really like. You can't take things away just because there may be something that just doesn't feel good. Not everything is pretty."

As for future singles, McGraw sees "She's My Kind of Rain," penned by Robin Lerner and Tommy Lee James, as an obvious choice. "That's the best record we've ever made—sonically and lyrically. The lyrics are so cool, and the melody has an off beat to it."

What's Next For Teen Tours?

Continued from page 1

performers to fill the gap. "Unless Britney, Backstreet Boys, and 'N Sync come with new product and decide to go on the road in 2003, I don't see anybody doing arena business in 2003 in that genre," Zedeck says. "We have to cultivate new bands and build them as theater acts. We need smarter, more thought-out bookings; you can't sacrifice the artist to book the date."

WHAT DOWNTURN?

In 2000, three youth-oriented pop acts—'N Sync, Backstreet Boys, and Britney Spears—accounted for more than \$120 million in box-office



CARTER

receipts, according to *Billboard* Boxscore. Last year, 'N Sync and Backstreet Boys grossed a combined \$180 million, with the former playing stadiums and the latter scaling back to large arenas.

This year, Spears generated some impressive box-office heat, taking in \$43.7 million from 53 reported arena shows; 'N Sync grossed another \$33 million from only 36 performances. "If that's a downturn, that's not so bad," Wavra says. "That's solid business, and the fans walked away happy."

Even with impressive runs by Spears and 'N Sync—along with credible numbers from Aaron Carter, Bow Wow, and others—this year's list of top 10 tours is populated almost exclusively by acts old enough to be the teen-popsters' parents or, in some cases, even grandparents. In recent years, teen-pop acts stood alongside the boom-er acts, creating unprecedented box-office magic with ticket prices that compared to those for more established stars.

A hardy work ethic helped fuel the latest teen boom. In particular, 'N Sync and Backstreet Boys toured incessantly, playing some markets up to six times in an 18-month cycle.

"A big part of our success with these acts is we had a bunch of

bands that liked to go on the road," Zedeck says. "If you play 40 markets, you can create a buzz. But when you do this type of business over 100 shows, the buzz grows exponentially. It becomes a phenomenon."

Zedeck believes such acts must strike while the iron is hot. "You can't argue with success," he says. "With the teen market, it's 'out of sight, out of mind,' and by basically maintaining a public presence with these bands for four years, we were able to do this kind of business."

The market demands it, Zedeck says. "These fans want instant gratification, and they want to know what's going on with their stars. They want them accessible on MTV, at award shows, in concert. If they're not accessible, [fans] move on to an act that is accessible."

The right act or acts will revitalize the market, Wavra says. "The audience for this type of attraction has not gone away. In fact, it is continually replenished by new kids finding their way to the radio, and these kids will be the new ticket-buying public. You will see artists being developed that will satisfy that demand."

NEW SOUND

Wavra believes the teen-pop sound is morphing and that the new superstars of the genre may sound different from their predecessors, just as the latter were different from the more "bubble-gum" sounds of Spice Girls and Hanson and, prior to that, such 1980s teen-pop icons as New Kids on the Block. "This doesn't go away—it just moves with the way radio and the artists are drifting."

The new sound may be more "edgy, more rock-y, or urban/hip-hop," Wavra says. "This audience is really an active audience and will find an artist to latch on to. It's up to the managers, agents, record labels, and radio stations to cultivate the artists that will satisfy that demand and give us the product that will ultimately be our live entertainment."

According to Zedeck, some of the most promising young acts are not being positioned as pop stars. "Avril Lavigne is an act that could really break from a live point of view, but I don't think anybody at her label or management would put her in the teen-pop category," he points out. "But we know she is; she's not hard rock. The same goes for acts like Michelle Branch and Pink—their music is on [top 40], girls love them, but they probably wouldn't want to be considered pop. If it's popular, it's pop."

For CCE, there is obvious interest in determining which acts will sell tickets in 2003 and beyond. "We're watching Justin Timberlake, Pink, Avril Lavigne, B2K, Bow Wow, Aaron Carter," Wavra says. "Any of these acts could break through in a big way. This scene is way healthy right now. We just have to be sensitive to ticket prices, the type of production, and the venues we put them in. It's just time for a little metamorphosis. And when an audience latches on, they can't get enough of it."

No audience has latched on to

new acts in anywhere near the numbers—at retail or box office—of their predecessors, however. "Justin [Timberlake] will be a superstar, but he won't come in at the same level that 'N Sync left," Zedeck says. "He's not going to just step out there and start playing

TEEN STARS ON THE ROAD

2000

'N Sync	\$59.2 million
Backstreet Boys	\$32.1 million
Britney Spears	\$30.1 million

2001

'N Sync	\$90.1 million
Britney Spears	\$43.7 million

2002

Backstreet Boys	\$89.8 million
'N Sync	\$33.2 million

Figures are annual box-office grosses as recorded by *Billboard* Boxscores.

arenas. But when he does tour, he may have three top 10 records under his belt, and that will make a big difference."

No one is more familiar with the cyclical nature of youth-oriented music than Lou Pearlman, the self-styled teen-pop guru instrumental in creating and guiding the early careers of 'N Sync and Backstreet Boys and, more recently, O-Town and Natural.

'Fans want instant gratification, and they want to know what's going on with their stars. If they're not accessible, [fans] move on to an act that is accessible.'

—DAVID ZEDECK, EVOLUTION TALENT

Pearlman has seen the cycle run its course several times. "After a five-year run, they're no longer a teen band. If it's not great music, it lasts five years," he says. "That's why Big Papa keeps making new acts."

Indeed, Pearlman is committed to "reloading" the market with new teen talent. "People ask me how long the boy-band phenomenon will last," he says. "When God stops making little girls, that's when it's over. Until then, it's primed for the plucking."

"The audience needs to rebuild.

The oldest kids have moved on; they're listening to other stuff," says Zedeck, who categorizes the traditional teen-pop audience as comprising 8- to 16-year-olds. "The market needs to be rejuvenated. Any band has to replace an older audience with a younger audience, just like the kids that stumble upon Led Zeppelin, the Stones, or the Eagles. By its very nature, pop changes every couple of years."

Pearlman also points out that even with his five-year rule, some acts graduate and continue. "If the music is great, it can go on and on, like the Rolling Stones," he says. "After five years, it's about the music."

Wavra takes a similar view. "Look at the success Paul McCartney has seen touring this year. His fans are still there, and he was part of the original boy band."

The boy band part of the picture could be especially important. "The thing about a band as opposed to a solo artist is it gives girls five times as many people to become fans of," Zedeck observes. "They may not like one guy, but they like another, and that's what creates the pandemonium."

'IDOL' WORSHIP

If it's choice that audiences crave, the American Idol Top Ten Live arena tour, which began Oct. 8 at Cox Arena in San Diego and wraps Nov. 20 at Key Arena in Seattle (*Billboard*, Sept. 21), fits that bill. Fielded by Creative Artists Agency and tour producer Metropolitan Entertainment Group, the tour taps into the popularity of Fox's summer sensation *American Idol: The Search for a Superstar* and features the 10 finalists from the show. Jeff Frasco, responsible agent for the Idol tour, believes the concept fits into the teen-pop mold.

"I think this market is as strong as it has ever been—it's just slightly changing, as it always does," Frasco says. He adds that the fact that Idol is topping projections and selling out 80% of its venues is an indication of vitality, as well as a new concept for developing teen acts.

"The TV show itself gave the public an opportunity to connect with the artists in a way that they never had an opportunity to before," Frasco says. "That's why the tour is doing so great—there is an emotional connection."

There is more connecting to come: A second *American Idol* TV season bows in first-quarter 2003, as well as a Fox movie featuring Kelly Clarkson and Justin Guarini, winner and runner-up, respectively, of *American Idol* this year. Next spring, a second tour of Idol finalists will get under way; there is also potential for a Clarkson/Guarini theater tour.

BURNOUT SITUATION

Even if several acts or packages show huge potential, there is no assurance they will tour at the same furious level of the genre's predecessors. Not everyone agrees complete-

ly with the idea of non-stop touring.

"I don't want to do that with Aaron," says Jane Carter, mother of Backstreet Boy Nick Carter and his younger brother, Aaron Carter, and manager of the latter via her Spectra Management. "I think we need to give [Aaron] time to grow as an artist and [give] his audience a chance to miss him."

Carter says that if it had been her decision, Backstreet Boys would not have toured as often as they did. "I think that's part of the problem with this burnout situation," she says. "I think everyone's had enough boy bands—I know I have. There's only so much you can see."

While Nick Carter has initiated a solo career, his mother says the artist considers his tenure with the Backstreet Boys to be ongoing. "But my recommendation to him right now has been I don't think the world is ready for another Backstreet Boys album."

For his part, Aaron Carter toured hard in 2002, taking in about \$7



PEARLMAN

million from some 50 shows that drew more than 250,000 fans. "We still came in with a decent-sized profit, but I would say the numbers were somewhat down," says Jane Carter, adding that Aaron has no plans to tour extensively in 2003. "We're taking a little break with Aaron to look at film and TV projects. We're co-producing a sitcom for Aaron next year, with big interest from UPN, ABC Family, and WB. We need a venue to reach Aaron's market, and TV is a good way to do that. I'm in control of this career, and I'm making sure to branch out to different mediums."

As are the proven breadwinners, even if they are no longer teens. Timberlake will tour Europe and North America beginning in the spring, and Backstreet Boys plan to release a new album, although no touring plans are in the works. In the meantime, the industry will just have to bite the bullet until the next teen superstars emerge—whatever they may sound like. "Music changes all the time," Frasco says. "One minute it's boy bands, the next it's rock. It's all popular music, and I don't think the demo's changing. The kids are still there."

Next week: Ray Waddell examines the state of rap/hip-hop touring.



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International Flavor Of The Month: Ketchup

Continued from page 1

Since its summertime release, the 3½-minute giddy ditty has met success around the globe, first in Spain and Latin American nations and then, with the aid of a Spanglish recording retitled "The Ketchup Song (Heh Hah)," throughout Europe and Australia and now in North America. A campaign is just launching in Asia. The single has sold more than 3.5 million copies, while the accompanying album, *Las Hijas*



'In its first two weeks, we were getting calls 10 to 1 for "Ketchup" over any other song.'

—FRANKIE BLUE, WKYT NEW YORK

del Tomate, has topped sales of 1.5 million worldwide, according to Sony Music Entertainment.

Like the similarly successful "Macarena"—Los Del Rio's unstoppable 1995 planetary smash—"Aserejé" has inspired its own dance and drummed up the kind of mainstream press usually reserved for established superstars. In the process, it has become a pop-culture phenomenon—not to mention a well-executed coup for Sony.

"I don't think I've ever seen something become a worldwide priority for us overnight like this," says Sony Music International chairman/CEO of Latin America Frank Welzer, who got the ball rolling on "Aserejé" after hearing the song in May at a Sony regional publishing meeting in Miami. "The hook of the song is not Spanish. It's gibberish. Nonsense works in any language. It didn't matter what they were saying. It mattered how they were saying it and how they were doing it."

SUGARHILL-COATED CANDY

The song tells the story of Diego, a young, fashion-conscious Rasta-

farian gypsy who favors dancing and hip-hop and, with bravado, sings his own tongue-twisting rap, "Aserejé ja de jé de jebe tu de jebere seibiunouva," over the melody of the 1979 Sugarhill Gang classic "Rapper's Delight."

The track is a gumbo of Latin pop, rumba, reggae, and hip-hop. It was written by Córdoba producer/composer Manuel Ruiz "Queco," a longtime Sony songwriter and a guiding force behind popular female duo Azúcar Moreno.

When Ruiz brought the music to Sony, Juan Marquez, Sony/ATV Music Publishing VP of music publishing for Latin America, recalls, "We knew it was a hit but told him he needed someone to perform it."

That "someone" materialized in 20-something sisters Lucía, Lola, and Pilar Muñoz, daughters of renowned Spanish flamenco guitarist Tomate. They called themselves Las Ketchup in a quirky nod to their dad. (The album title *Las Hijas del Tomate* translates as "The Daughters of the Tomato.")

"We did it half-jokingly without expecting anything at all," Lola says of the song that has propelled the family to fame. "You listen to the Sugarhill Gang song and then try to sing it really quickly, and those are the lyrics that come out."

But it was certainly no joking matter when the video for "Aserejé" made its way to the Sony publishing meeting in Miami. "As soon as it was over, I said [to our Spanish representatives], 'That's available to us, isn't it?'" Welzer says. "Then I called [Sony Music International president] Rick Dobbis and told him that we had the next 'Macarena.'"

Dobbis heard the track, and by the next day, Welzer says, "We all agreed, including [Sony Music Entertainment Europe president] Paul Burger, that the world needed this."

On the brink of the summer season, "Aserejé" and the group's album were quickly, methodically released throughout the Latin region almost simultaneously. Reaction was instantaneous: The album went to No. 2 in Mexico and to No. 1 in Chile, while "Aserejé" reached No. 1 on radio charts in Argentina, Chile, Colombia, Ecuador, Peru, Venezuela, and Central America.

PASS THE KETCHUP TO EUROPE

In mid-July, Sony Music's European arm rushed to keep momentum going before stations more or less froze their playlists as the August holidays approached.

In the meantime, a Spanglish lyric of the hit—renamed "The Ketchup Song (Heh Hah)"—was commissioned by Welzer from Sony Music International VP of A&R Manny Benito, who has written Spanish versions of hits for Celine Dion and Jennifer Lopez.

Sony Continental European VP of artist marketing Mark Bond says, "We didn't wait until all the perfect tools—like a new video and remixes—were together on this record. We went out with what we had while putting everything else together. We just had to be quick and build as we went. If we had waited until all the tools were in place, we would have

missed the boat in terms of radio over the summer."

Another factor keeping Sony moving at a frantic pace was the fear of "Ketchup" covers. "It's quite a common scenario," Bond explains, "particularly within the independent sector, where people jump on these summer records with cover versions and license them out to other indies, and your market can be taken away. So by acting quickly, we negated the risk."

(In fact, the U.S. regional Mexican band La Onda's cover version of "Aserejé" is currently No. 23 on Hot Latin Tracks in the U.S., in its fourth week on the chart. In Brazil, the song was covered by pop group Rouge, which recorded a Portuguese version called "Ragatanga"; it is currently No. 1 on the nation's local airplay charts. The song has pushed sales of its debut album past the 500,000 mark.)

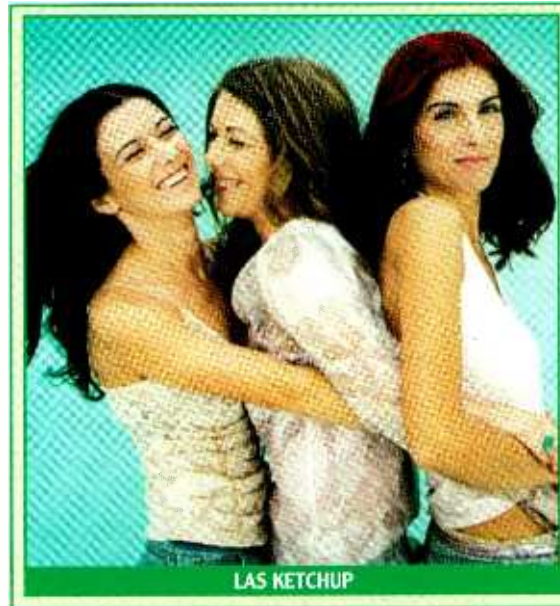
Italy was the first market in Europe to show a taste for "The Ketchup Song." It went to No. 1 almost immediately, while the album reached No. 8 two weeks after its release there. The song spread to Switzerland and the Netherlands in August, then invaded Germany, Belgium, Finland—reaching No. 1 in all five nations—and finally the U.K., where it entered the charts at No. 1.

In the Nov. 16 issue of *Music & Media*, the song maintains a lock in its ninth week at No. 1 on the Euro-chart Hot 100 Singles, with airplay reported in all 16 nations that the chart tracks. In its 11th week, the song is bulleted at No. 7 on the European Radio Top 50 chart.

The single has also topped the chart in Australia. Bond says, "Australia was keeping a close eye on what was happening in Europe, and they went with it right at the beginning of their summer and it entered at No. 1."

As the summer waned, Sony's strategy for a U.S. invasion began, first at Spanish radio stations with the original "Aserejé" mix. *Las Hi-*

jas del Tomate was released Aug. 20 and topped the *Billboard* Top Latin Albums chart in the Nov. 2 issue, becoming the fastest-rising debut album in the chart's history. But on U.S. Latin stations, the song rose far more slowly than it did in most countries, finally landing at No. 1 on Hot Latin Tracks in the issue of Nov. 9, nine weeks after its release.



LAS KETCHUP

The English-language U.S. assault for "The Ketchup Song" began with a surprisingly organic methodology, when Sony honchos took the record to tastemaker rhythmic top 40 outlet WKYT New York, renowned for taking chances on tracks that do not typify the current pop climate.

"We've had luck breaking dance sensation records like 'Macarena' and 'Mambo No. 5,' and this was perfect for us," says Frankie Blue, VP of operations and programming for the station. "As soon as I heard it, we put it on the air."

With one spin, "The Ketchup Song" became the No. 1 request of the day—and it maintained a lock on the achievement for three weeks. Blue says, "In its first two weeks, we were getting calls 10 to 1 for 'Ketchup' over any other song."

Crosstown mainstream top 40 WHYZ (Z100) was quick to pick up on the reaction and add the song, and—as Sony hoped—within days, "The Ketchup Song" began adding relish to top 40 outlets in Los Angeles, Miami, Dallas, and Seattle.

Charlie Walk, executive VP of promotion for Columbia Records Group in New York, says, "We know that every few years, there's a place for a song like this, and we started to see the kind of reaction we'd had around the rest of the world."

KETCHUP BOTTLED UP

Then, surprisingly, airplay short-circuited in the U.S. After five weeks, radio exposure stalled at No. 51 on Hot 100 Airplay in the Nov. 9 issue. Likewise, on the Hot 100, the song peaked at No. 54 and is now falling. On Top 40 Tracks, it peaked at a gloomy No. 39 at the end of October. The U.S. is the only market where the song has failed to become a top 10 hit. In neighboring Canada, it reached No. 2 on the singles chart.

The album, titled *Las Ketchup* in the U.S., reached No. 65 on The

Billboard 200 in its fifth charted week but has since fallen. To date, it has sold 75,000 copies here, according to Nielsen SoundScan. (Columbia did not release a commercial single in America.)

Why the reluctance to embrace the song at U.S. radio? According to one theory, the track does not do well in callout research, which is the main tool used by American programmers in picking hits; listener reaction is not given serious consideration.

Alex Tear, PD of top 40 WDRQ Detroit, further theorizes that "we're in an era where we've moved through Spice Girls and Backstreet Boys. Everybody is being cautious. There are a lot of great records all coming at a million miles an hour, but it's hard to adjust to Las Ketchup going into Nelly—even though the Ketchup record probably is representative of pop culture."

Even if U.S. radio has not recognized the hit potential of "The Ketchup Song," it hasn't slowed the phenomenon from reaching the people. Mainstream media coverage has been massive, with write-ups in *Time* and *Newsweek* and the entertainment press and live appearances by Las Ketchup on *The Caroline Rhea Show*, the *CBS Early Show*, and *The View*. The Muñoz sisters communicate through an interpreter.

THE STORY'S NOT OVER YET

Amazingly, there is a remaining chapter in the Ketchup story, with Sony's next target territory being the aforementioned Asia. "Initial signs are very positive," Bond says, with interest from video networks MTV and Channel Z. "Indonesia, Thailand, and Malaysia were ahead of the others, and it's already starting to move in those southern territories. The Philippines are now on board, as are Hong Kong and Singapore."

The song's burgeoning success in Asia is also being driven by club exposure, with in-person promotions scheduled before year-end. The single is slated for release Nov. 27 and the album Dec. 18; a Christmas remix is due at radio in the coming month.

"I have a very good feeling about the potential of the record in Japan," Bond says. "The gimmicky nature of it will appeal to the Japanese audience."

Like many songs of its ilk, it is not unlikely that this will be Las Ketchup's moment in the sun—but what a luxuriously extended moment it has been.

"The truth is, there's many songs we love on the album," offers Lola Muñoz, who, with her sisters, co-wrote the rest of the set. "All the tracks are different from each other, and they're very funny. We hope their turn will come, too."

Additional reporting by Howell Llewellyn in Madrid and Marc Schiffman in New York.



'We know that every few years, there's a place for a song like this.'

—CHARLIE WALK, COLUMBIA RECORDS GROUP



Cher To Be Honored At Billboard Music Awards

Oscar- and Grammy Award-winning artist Cher will receive the artist achievement award at the 2002 Billboard Music Awards, set to air live Dec. 9 on Fox from the MGM Grand Garden Arena in Las Vegas. The award annually recognizes an extraordinary artist who has helped redefine popular music and has excelled in *Billboard* chart accomplishments.

Cher is among the all-time leaders in sustained chart success. Her single "Believe" hit No. 1 on the Hot 100 in 1999, 33 years and seven months after her first No. 1 hit, the 1965 Sonny & Cher ballad "I Got You Babe." Cher has had 17 top-10 hits and five No. 1 singles on the Hot 100; her most recent Warner Bros. album, *Living Proof*, debuted at No. 9 on The Billboard 200.

Artists set to perform at the Billboard Music Awards include Avril Lavigne, Creed, Nelly, and Puddle of Mudd. Also scheduled are appearances by Justin Guarini, Nick Carter, JC Chasez, Joe, Snoop Dogg, Master P, and Lil' Romeo. The awards will honor the year's most-successful acts as determined by the *Billboard* charts. Additionally, Annie Lennox will be honored with the Billboard Century Award.

For more information on the 2002 Billboard Music Awards, call 646-654-4600 or email billboardawards@vnuinc.com. For hotel information, call 800-929-1111 or visit www.mgm-grand.com.

u p c o m i n g e v e n t s

Billboard Music Awards
Dec. 9 • MGM Grand Garden Arena • Las Vegas
for info: 646.654.4600 • billboardawards@vnuinc.com

Billboard/Airplay Monitor Seminar & Awards
Feb. 6-8 • The Eden Roc Resort • Miami Beach
for info: 646.654.4660 • bbevents@billboard.com

THIS WEEK@



COMING THIS WEEK: **Guns N' Roses** has always been a lightning rod for controversy. The band just started its first tour since 1993 and has already been plagued with an opening-night cancellation and frontman Axl Rose's strained vocal cords. In a review that will appear exclusively on Billboard.com, the site checks in on their concert at Chicago's Allstate Arena.



AXL ROSE

Also this week, view the first of three installments from **Rolling Stones 40X20**, the new career-spanning pictorial history of the group from *Billboard Books*. This new coffee-table size volume includes many never-before-seen pictures, plus interviews with the photographers who captured the images. The first installment will feature photos by Gered Mankowitz, who snapped the band members in their wild, formative years.

Billboard.com will also feature reviews of Jon Brion's soundtrack for the film *Punch-Drunk Love* and the self-titled Epic debut from **Audioslave**, featuring Soundgarden's Chris Cornell and the remaining members of **Rage Against the Machine**.

News contact: Jonathan Cohen • jacohen@billboard.com



BOOK OF THE WEEK CONTEMPORARY CHRISTIAN MUSIC

More and more Christian artists have crossed over into mainstream markets and the national media has taken notice. With all this attention for Christian music, *Billboard Books/Watson-Guptill* has released *The Billboard Guide to Contemporary Christian Music* by Barry Alfonso.

Chronicling the amazing rise of this genre from its gospel roots to today's diverse musical sound, *The Billboard Guide to Contemporary Christian Music* takes an in-depth look at Christian acts that have brought new creativity to faith-based music. Written for all music fans, no matter what their religious views, this is both an introduction to the genre and a valuable reference for those already in the know.

The Billboard Guide to Contemporary Christian Music (ISBN: 0-8230-7718-7, \$19.95) is available wherever books are sold. For more information, visit www.watson-guptill.com.

visit www.billboard.com



Rush Job

First Union Center in Philadelphia recently played host to veteran rock band **Rush**. Comcast spectator-event coordinator **Fran Rodowicz**, center, welcomes the band's **Alex Lifeson**, left, and **Geddy Lee**, right.

Work Of Art

Actress **Angela Bassett**, left, and rapper **Eve** take a moment to mug for the camera at the 2002 Glamour Women of the Year Awards, which recently took place at New York's Metropolitan Museum of Art.



Big Willie Style

Willie Nelson made a recent tour stop at the Orpheum Theater in Boston. Days later, on Nov. 6, he won the Country Music Assn. vocal event of the year award for his duet with **Lee Ann Womack**, "Mendocino County Line."

The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Gary LeMel: Keep On Truckin'



Car collecting as an expression of one's love? Sounds strange, but according to Warner Bros. Films president of worldwide music **Gary LeMel**, that's just how he began his collection of cars.

"I started with the '54 Chevy truck (inset) because my wife's father was a fruit and vegetable guy and he owned the same truck," LeMel says of his favorite acquisition. "She always remembered that being their only means of transportation—a red '54 Chevy Truck. So for our 25th wedding anniversary, I bought one for her. It had just been completely restored. That's what started it.

"It doesn't matter where you drive it, people want to stop you and talk about it. It's nostalgic," LeMel adds of the truck. "It also brings back memories of my own childhood—better, more peaceful times."

Soon after acquiring the vehicle, LeMel purchased a green 1959 Mercedes-Benz 180A (above) from a friend who had stored it in his garage for 20 years. That led to more purchases: a black 1990 Ferrari Mondial convertible, a black 2002 Mercedes-Benz SLK55/AMG, and a gray 2002 PT Cruiser.

"I wanted to enjoy the drive from Santa Monica to Burbank

every day," LeMel says with a laugh. "I've been doing it for 20 years, and the only thing that makes it more decent is driving a different car. So, that's when I got the Ferrari."

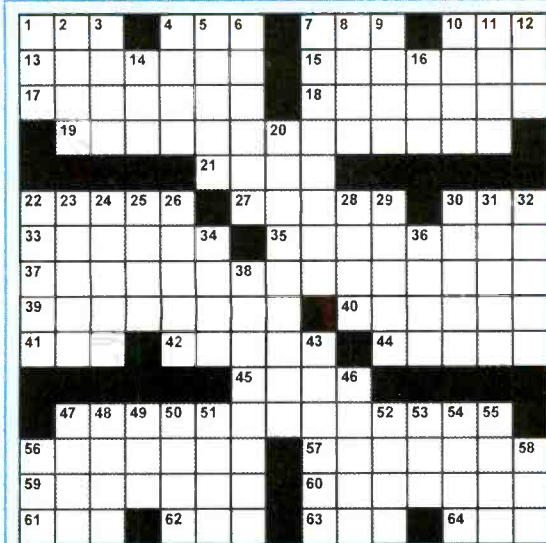
In addition to his collection of cars, the six-time Grammy Award winner is currently working on various soundtracks for Warner Bros., including *Harry Potter* sequels; *2 Weeks Notice*, starring



Sandra Bullock and Hugh Grant; *Analyze That*; *American Girl*; *The Matrix* sequels; and the DMX/Jet Li vehicle *Cradle to Grave*. LeMel is also an artist in his own right, having released four albums, his latest two on Atlantic Records.

LeMel has no plans of adding to his prize vehicle collection. "I'll probably stop for a little bit, otherwise my wife will kill me," he deadpans. "We don't have the room. There are a lot of cars around."

RASHAUN HALL



'SPREAD 'EM!' by Matt Gaffney

- Across**
- 1 Pollution-fighting arm of govt.
 - 4 Record producer Don 7 Prince would do it 4 U
 - 10 Commit a blunder
 - 13 Common stereo brand
 - 15 Home country of Zamfir, master of the pan flute
 - 17 Not in danger of being struck by
 - 18 Water Works or Electric Company, in Monopoly
 - 19 1975 No. 1 hit remade as a 2001 No. 1 hit
 - 21 "___ Rabbit"
 - 22 Alabama city
 - 27 Jim Croce's "___ Name"
 - 30 "Thriller" video costar ___ Ray
 - 33 Get ___ (make more)
 - 35 Howls like a banshee
 - 37 Ferdinand Joseph Lemott, to jazz fans
 - 39 Professor's milieu
 - 40 Easton who did "For Your Eyes Only"
 - 41 Chess pieces known for forking: abbr.
 - 42 Aunt, in Germany or France
 - 44 The Buckingham's hit "Kind Of ___"
 - 45 A whole bunch
 - 47 Russell Simmons
- Down**
- 1 And so on
 - 2 Popularity contest
 - 3 Sailing, poetically
 - 4 Thin but strong
 - 5 1982 hit "You Dropped ___ on Me"
 - 6 The Beach Boys' first hit "Surfin' ___"
 - 7 Musical request Letterman often makes of Shaffer
 - 8 Tiniest amount
 - 9 First Best Actor winner Jannings
 - 10 Barenaked Ladies tune off "Gordon"
 - 11 Stravinsky's "___ of Spring"
 - 12 Musical great Charles
 - 14 "It ___ To Be You"
 - 16 In the manner of
 - 20 2001 Warren G album "Return of the ___"
- 22** People buy vowels from him
- 23** Put up, as a building
- 24** U.S. soccer star Alexi
- 25** Like some cheddar
- 26** Up until now
- 28** Big name in anticid
- 29** "___ Oe"
- 30** Live's "The Dam at ___ Creek"
- 31** Singer ___ Naess, who debuted in 2000 with "Comatised"
- 32** Hit ___ (have trouble)
- 34** Late humorist Bombeck
- 36** Not worth ___ cent
- 38** You might put it on a burn
- 43** Garth Brooks has a lot of it at concerts
- 46** Movie's music
- 47** Madonna movie "Truth or ___"
- 48** "It started long ago in the Garden of ___" ("The Game of Love" line)
- 49** Gloria Estefan's home st.
- 50** Adam Sandler bit
- 51** Rental car option
- 52** Not quite a Tony Award
- 53** "Me In Honey" band
- 54** Bad faucets do it
- 55** Ending for gang
- 56** King and others
- 58** "We ___ the Champions"

The solution to this week's puzzle can be found on page 56.

RIM SHOTS

by Mark Parisi

